



नाद रूप



8

वीणावादनतस्वज्ञः
श्रुतिजातिविशारदः ।

तालज्ञश्चाप्रयासेन
मोक्षमार्गं निगच्छति ॥

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N. Namanatha

NĀDA RŪPA ^{5-99.}

SECOND ISSUE

COLLEGE OF MUSIC & FINE ARTS
BANARAS HINDU UNIVERSITY

Chief Editor:

Dr. B. R. DEODHAR

Editorial Board:

Dr. (Miss) PREM LATA SHARMA

Dr. LALMANI MISRA Shri J. M. AHIVASI

Shri M. V. KRISHNAN

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EDITORIAL

I have great pleasure in offering the 2nd issue of Nada-Rupa today. It was to have been published sometime in April, 1962, but due to various difficulties the printing was delayed. My sincere apology to the contributors and to the readers for this delay.

The present issue falls into two sections : Part I is devoted to the work done in our Research Section, and Part II to the articles by well-known authorities in their respective fields.

It appears that science of Musicology has a special fascination for certain scholars, but few seem to have any definite notion about what Musicology is and what actually its scope is. Some seem to have a very strange notion that research done in respect of old Sanskrit treatises only constitutes Musicology. But actually what constitutes Musicology is, any methodical research done in any branch or subject connected with music. The truth of my statements will be amply borne out by the following excerpts from the letters written to me by some present-day leading Musicologists.

Dr. D. G. Vyas, Bombay writes :

“Musicology, as a science, is comprehensive in its conception. It implies, in the first instance, the knowledge theoretical as well as practical of the branches of modern science which impinge upon the art of Music.

The musicologist should further be practical artists having acquired systematic and sound training in Music. The know-

ledge of the Sanskrit treatises should form a historical background to the musicologists' role which is not one of an *antiquarian* or merely of a *theoretician*. It can be taken as a part or branch and not whole of the science of Musicology”.

Shri Jaideva Singh Thakur writes :

“Study of old Sanskrit manuscripts of music is not the only thing concerned with Musicology. Any methodical and scientific research made in any branch of music is Musicology. Again, even in the case of manuscripts there are some in languages other than Sanskrit. Their study also is included in Musicology. There are some books in Urdu, Persian, Telugu, Tamil etc. They have also to be studied. Research on the aesthetics and psychology of music is also included in Musicology”.

Shri R. C. Mehta, Head of the Dept. of Music, Baroda University, writes :

“Musicology is a very vast field, and it embraces Systematic section (i.e. the Examination and analysis of the Music itself). Historical-Section (i.e. Evolution and Study of Music in the context of musical patterns, and Historical and Social Events), the Musical pedagogy ; Accoustics ; and Aesthetics (i.e. Physiological Psychological and Aesthetical response). *Old Sanskrit Texts, along with Pali and Ardha Magadhi Texts, could be taken up for Particularised aspects of research and could provide-auxiliary help to the proper field of Musicology.*

The more urgent need as far as Indian Musicological studies are concerned, is research geared to Analysis of Traditional Chijas ; changes in oral, traditional form and melody-study, Fundamental Principles of intervals, Ragas and Folk Tunes, Regional Divergencies, Frequency Behaviours of Gamakas, and Tanas ; etc. etc.”

Prof. G. H. Ranade, Poona writes :

“The view that research in old Sanskrit manuscripts alone constitutes Musicology is very restricted from the view-point of Musicology as a science. It is purely a matter of convenience to prescribe a particular item or period of history for the purpose of some particular course, or examination, but nobody should hold such a restricted view about Musicology as a subject by itself”.

Sunday, the 20th January, 1963.

The above extracts will make it clear what Musicology actually is, and how wide and unrestricted its scope is.

Some of our readers might not see the relevance of my remarks to Musicology in the above mentioned paragraphs. But the relevance is due to the fact that of late there has been a greater tendency to antiquarian or historical research and not much efforts are spent in suggesting something very creative about music itself which will re-orient our classical music to the modern age. Our efforts actually should be directed towards inspiring new talents for new creation instead of beating the old horse of classicism.

My sincere thanks are due to all those scholarly contributors who have helped me in making this issue what it is worth.

B. R. DEODHAR,

EXTRACTS FROM OPINIONS AND PRESS REVIEWS CONCERNING
THE FIRST (AND SPECIAL) ISSUE OF THE NĀDA-RŪPA
PUBLISHED IN 1960-61.

LONDON SW1
17 July, 1961

A scholarly publication such as this is a very valuable addition to the Library, and we should like to be sent further numbers when they appear.

Sd./- E. C. WARD
Librarian,
India Office Library, London SW 1

* * * * *

The need for a non-parochial journal on Indian music—a journal inspired by a sense of original research—has been long felt. The emergence of “Nāda-rūpa” moves this with efficiency and sincerity.

Published on the occasion of the decennial celebrations of College of Music and Fine Arts, Banaras Hindu University, the first and special bumper issue of the magazine provides unique and rich fare.

The issue contains much original thinking on music, in Hindi and English, by such luminaries as Pt. Omkarnath Thakur, (who has financed the production), Sir C. P. Ramaswamy Aiyar Dr. Gopinath Kaviraj, Swami Prajñānānanda, Sri B. K. Roy Chowdhury and Prof. G. N. Goswami.

Pt. Omkarnath’s article on “Notes and Scales: Bharata’s System” displays his depth of knowledge and understanding.

The authors of the articles are forthright erudite and fair-minded. This is a most valuable and informative number.

—AMRITA BAZAR PATRIKA
September, 1961.

* * * * *

काशी हिन्दू विश्वविद्यालय जैसी आदर्श संस्था में संगीत का कार्य तथा शिक्षण कैसा चल रहा है इसका संपूर्ण चित्र इस अंक में देखने को मिलता है एवं यह विवरण भावी संगीत-संस्थाओं का मार्गदर्शन करेगा इसमें सन्देह नहीं है ।

दस वर्षों में मात्र एक अंक यह समीकरण बहुत ही विलंबित-लययुक्त संगीत की भाँति दूरान्वयी लगता है । वर्ष भर में अधिक नहीं तो एक सर्वसंग्राहक अंक तो अवश्य ही ऐसी संस्था की ओर से निकलना इष्ट होगा ।

‘केसरी’ (मराठी)

१८-६-६१

* * * * *

SANTINIKETAN,

25th May 1961.

We have gone through some of the articles which are really instructive and enlightening. Besides music there are some nice articles on Fine arts and Painting.

The aim and object of the journal is undoubtedly very noble and we do hope this will fulfil the long-felt need of a journal of a good and high standard in the field of music and art, and serve the intended purpose under the able guidance of your editorship and that of your colleagues.

Sd/- S. BHANJA

Principal (Offtg.)

Sangit Bhavan,

Visva-Bharati.

* * * * *

NEW DELHI,

3-6-61.

The selection of articles is quite good and the get-up and print are admirable.

JAIDEVA SINGH

* * * * *

ANGRE'S WADI

BOMBAY 4

28-5-61

I received a copy of 'NĀDARŪPA' duly and was glad to notice that you had carried out my suggestion that the verse of Yājñavalkya 'Viṇāvādāna-tattvajña' should be the motto of your journal.

P. V. KANE

* * * * *

204/2 SADASHIV PETH,
POONA—2
Dt. 21-2-1961.

I am almost overpowered by your sumptuous production. The articles are scholarly and I have gone through some of them which I am capable of understanding.

DR. P. L. VAIDYA,
M.A. (Cal.), D.Litt. (Paris)
Retd. Prof. of Sanskrit & Allied Languages

* * * * *

AJMER
27th Feb., '61.

It is indeed very impressive and gives one an idea of the tremendous efforts made to bring out such a fine number.

V. V. NARLIKAR
Chairman
Rajasthan Public Service Commission

* * * * *

AHMEDABAD,
17th May 1961

I must congratulate you for compiling so many useful and scholarly articles and items that will always be a store of reference to students and laymen like myself. I again compliment the institute for inaugurating such a useful publication.

RAVISHANKAR M. RAVAL

* * * * *

ALIABADA
Dt. 20th March '61.

It is a sumptuous number with many valuable articles. This is a solid contribution in Research from your institution.

D. R. MANKAÐ
Gangajala Vidyapith.

* * * * *

CALCUTTA

Dt. May 30, 1961.

I went through most of the articles of the particular issue and I must confess that there was quite a bunch of them which were mature enough. I am glad that you could achieve a fairly high standard. I wish your efforts all success and I have no doubt that given steady attention and proper care the journal will eventually become one of our first-rate periodicals in Music and Fine Arts.

DR. NIHAR RANJAN RAY

*Vice President of the**University College of Arts, University of Calcutta, etc. etc.*

* * * * *

CALCUTTA,

Dt. 15th May '61

I have carefully gone through all the articles therein and greatly appreciate the learnedly editing and also the quality of the journal. Nearly all the articles are thoughtful and thought-provoking. The report of the Research section has specially added to its beauty and dignity. In my opinion it is a first class journal of music, and I hope that the institutions of music and its lovers as well shall follow its method and ideal.

I am eager to see its next issue.

SWAMI PRAJNANANANDA

* * * * *

LUCKNOW,

24th June '61

'Nāda Rūpa' is a bilingual magazine, first of its kind in India. The Editor deserves credit for guiding the research magazine successfully through sectors mentioned as eight directives in the preface.....

Nādarūpa with her analytical torch of truth will certainly be considered as a landmark in such a 'Tower of Babylonia'.

All the articles contributed by eminent musicologists, in their respective spheres are original and useful. The research papers published in the respective section evince hard labour.

G. N. GOSWAMI

* * * * *

ANNAMALAI UNIVERSITY
ANNAMALAI NAGAR,
21st June 1961

The get-up of your research journal with its title page is very nice and catching. The articles contained therein have been read by several people here with great delight and appreciation. I very much hope that in future this research Journal will continue to keep up its high standard.

DR. T. C. N. SINGH
*Professor & Head of the Deptt. of
Botany.*

* * * * *

CALCUTTA
23-2-61

Your journal is unique of its kind and contains much to interest lovers of music.

DR. S. K. DE,

* * * * *

SURSAGAR-BARODA-1
Dt. 14-3-61.

It contains much useful material and I take this opportunity to congratulate you and other members of the Editorial Board for the publication.

PROF. R. C. MEHTA
*Principal & Head of the Deptt. of
Music.*

* * * * *

CALCUTTA,
Dt. 28-2-'61.

The get up of this number has been exquisitely beautiful, and the contributions by the other learned musicologists are also very valuable.

B. K. ROY CHOUDHARY

* * * * *

NETARHAT, VIA RANCHI,
Dt. 22-6-61

I have read some of the other articles of 'NĀDARŪPA' and have liked them much. It is certain that the magazine has proved its worth. I wish it all success in its future issues as well.

M. N. SAXENA
M.A., B.Sc., M.Mus.

* * * * *

MYLAPORE-MADRAS

7th June '61

Just like a bee gathering honey from each and every flower you and Pandit Omkar-nathji have taken great pains and done useful work to bring out this valuable publication by collecting relevant informations and data from various sources. This issue will be very useful for both musicians and music lovers. I think this journal is the first of its kind brought out by the Banaras Hindu University and my best compliments to you for the same.

P. A. SUNDARAM IYER

* * * * *

गुरुकुल इन्द्रप्रस्थ

नयी दिल्ली

ता० १७-५-६१

इसमें जिन अधिकारी व्यक्तियों के लेख हैं, जिस अधिकारी संस्था की ओर से यह ग्रन्थ प्रकाशित हुआ है, जिन अधिकारी विद्वन्मण्डल ने इसका संपादन किया है और जिस संगीत विभूति एवं अद्वितीय संगीताचार्य पं० ओंकारनाथ ठाकुर की छत्रछाया में यह भीमकाय कार्य सम्पन्न हुआ है, इन सबको देखते हुए विश्वास है कि यह रचना हर प्रकार से सत्यं शिवं सुन्दरम् ही होगी।

रामनारायण चौधरी

अध्यक्ष,

ग्राम सहयोग समाज

* * * * *

BANARAS

Dt. 24th July 1961

The first volume of your journal NĀDA-RŪPA has much impressed me by the high research level of its several contributions. It is a very praiseworthy attempt in the field of Indian Music and Fine Arts.

Sd/- V. S. AGRAWALA

M.A., Ph.D., D.Litt.,

Dean, Faculty of Arts,

B.H.U.

* * * * *

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(Research Section)

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UNIQUE AND UNRIVALLED CHARACTERISTICS OF THE ART AND SCIENCE OF INDIAN MUSIC

(The problems which they create for the modern student and suggestions for effort which may result in an eventual solution of those problems.)

PREM LATA SHARMA

The art of Indian music has its theory of which a vast store exists in Samskrit treatises written steadily through all the stages of history of Indian Samskrit literature from Vedic period down to about the seventeenth century. This literature, however, deals not only with the exoteric and mundane music in its theoretical and practical aspects but has also a deeper, extra-mundane and esoteric significance. This commingling of the two aspects dealt with simultaneously in one and the same literary lap or step is the unique manifestation of Indian genius which in this regard has an unbroken tradition. A study of this literature shows that at no time of Indian history was any attempt made to disentangle the mundane art and its science from the extra-mundane. While the latter was held in supreme esteem, the former appears to have been tolerated as an inevitable human pastime for classes not aspiring initially or primarily for the highest culture leading to the divine but were expected by example and precept in due course to do so. The mass also would seem to have accepted the desirability and value of this ideal and worked towards its achievement not looking for a separate science of exclusively exoteric music.

The commingling of the divine and the mundane necessarily contained a few anomalies hitherto unnoticed or connived at which came to surface forcibly with the change in the general social outlook during the last two centuries. They have given rise to a steadily growing widespread scepticism bordering on hostility towards this literature. A serious misunderstanding of the content, nature and scope of the aforesaid composite character of this literature arose out of an abrupt change in social outlook and values as a result of the impact of the cataclysm of scientific discoveries. It led notable thinkers to throw up this literature of millenniums in utter despair as more or less meaningless and invalid. An evidence of the remarkable and sudden impatience with preceding modes of life, thought and culture produced by the dazzle of science was the attempt made a few decades ago by a prominent leader of musical thought in India who hastily improvised a musical science of his own which in his opinion answered the needs of the prevailing mundane music, an idea whereof he had gathered from compositions collected from contemporary illiterate musicians. In this attempt he threw overboard completely the aesthetic values which had been stead-

as the purpose and goal of art. In India on the other hand forms of material or mental creation have been regarded as 'Māyā' (etymologically, 'म' and 'य', which is not) meaning that they are not real forms. The form of the Ultimate or the Divine has been accepted as the real form, the Form of all forms, the realisation whereof was the goal of all art. Musical patterns (originally 'Jātis', later 'Rāgas' and 'Rāginis') crystalised after their overt or veiled divine affilia'tions have been a unique feature of Indian classical music from the very outset.

(iii) This explains why Indian Samskrit treatises on music never attached importance to any system of notation. Their writers never cared to preserve evanescent forms of art for they had a grip over the Eternal and the Supreme Form of all forms. Although new styles and forms were constantly springing up there has been throughout the millenniums a remarkable constancy in regard to the themes, topics and conceptional content of those styles and forms. The quest and yearning for the Eternal and Extra-mundane has followed an unbroken tradition. Finally,

(iv) The quest in the West for musical scales too has sprung from a materialistic outlook. In India by an inner and esoteric discipline an ultimate system of musical scales (viz. the 'Grāma' system) had been discovered or realised thousands of years ago. And since there could be no scope for a further development of the Ultimate the only one system of scales has held the ground throughout the ages.

As stated above, since traditional Indian Samskrit literature on music aims at and is significant equally to the mundane and exoteric on the one hand and the divine and esoteric music on the other, in single treatises couched in terms and language equally applicable to both it is desirable that systematic authoritative expository literature concerning the latter aspect should come into existence. It is a fact that a view confined exclusively to the exoteric angle is inadequate to unravel certain obscurities in this literature. No amount of expert exoteric knowledge or skill can ever loosen knots and mysteries of esotericism. A few examples of such mysteries encountered in the Indian 'Saṅgīta Śāstra' may be cited here. Svaras are said to have their Dvīpas (islands), Varnas (Brāhmaṇa, Kṣatriya etc., and blue, white etc.) 'Devatās', 'R̥sis' etc. Grāmas and Mūrchanās too have their Devātās. 'Tānas' bear names similar to the names of 'Yajñās' such as 'Rājasūya', 'Aśvamedha' 'Agniṣṭoma' etc. My experience of collaboration with gurudeva Pt. Omkarnath Thakur in the writing of his books has convinced me that it is not correct, as is sometimes done, to overstretch points in Indian Saṅgīta Śāstra with a view to force conclusions based exclusively on exoteric art. It would be more realistic to concede an esoteric significance for topics or points which are incapable of exoteric experience or explanation. This, however, is only another way of stating the problem and not of solving it. For, if the practical and expert musician is incapable of solving it, equally so is the

theoretician, the musicologist or the teacher of music.

It would appear, however, that the musicologist or the university teacher or student can exert himself in the furtherance of studies which will lead to the development of a special kind of literature suited to our present cultural conditions and which may help in an eventual solution of the problem by bringing about a revival of faith in the possibility of musical experience on the transcendental plane and validity of the classical Saṅgīta Śāstra. Such a revival is evidently the immediate problem. The modern educated mind discounts the reality of inspiration derived from supra-mental divine sources and objects by divine musicians not only of antiquity but of even recent times such as Thyāgarāja, Tukārāma, Mīrābāī and Sūradāsa. Under traditional cultural conditions much of what would now be regarded as a revelation or revolution was accepted as ordinary or commonplace and as such was taken for granted in literature. In keeping with the spirit of renaissance of Indian culture growth of such literature now would appear to be necessary. Accordingly, some spade work can be done by scholars if they approach qualified and competent persons who have realised esoteric truths for favour of exposition in simple exoteric terms of those truths and inner disciplines, techniques and processes requisite for their realisation. These expositions will provide materials for the kind of literature which is a prerequisite for the acceptance of correct ideals and for the creation of a proper approach and outlook

conducive to the achievement of those ideals. As this literature develops, a fund of knowledge in commonly intelligible language will grow up in regard to the technique and process of esoteric inner cultures. This literary knowledge will provide clues for a systematic interpretation, with the help of the 'Āgamas' and the 'Nirukta' of those texts and terminologies which are at present a sealed book.

For the last three years in our University a scheme has been in force under which it has been our fortune to have the benefit of series of lectures delivered among others by personages belonging to different schools of religion and philosophy possessing experience at various levels of esoteric divine truths. One of such venerable personages was Mahārṣi Daivarata who has treaded the path of Yoga prescribed in the Vedas and achieved perfection in it and is at present running a Yogic Ashram at Gokarṇa in South India. His informative and learned lectures in our University were spread over a period of about four months. I approached him with a request for a brief exposition couched in ordinarily intelligible words of some of the esoteric divine truths relevant to the ideals and traditions of Indian music as enshrined in our Samskrit texts. He very graciously agreed to oblige me and composed specially for the first issue of 'Nādarūpa' a few ślokas which could not be published in that issue due to certain unavoidable circumstances. These ślokas are now reproduced below along with their English and Hindi translations. I trust these ślokas with their translations will be found

informative and instructive and as providing *prima facie* a philosophically realistic background for an appreciation of Samskrit texts on music and fine arts.

These ślokas tread a new field of संगीत प्रशंसा under which caption they are being published and commended to our readers. The need for such special literature could not arise in the past for there was a general belief in the genuineness and validity of the claims of the traditional literature as typified by the following śloka :—

लौकिकानां तु साधूनामर्थं वागनुवर्तते ।
ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ॥

In the past readers were completely satisfied with literature which in the view of the modern scholar will be regarded as concealing more than it reveals. The gracious author of the following ślokas, however, has tried within the limitations of the subject matter to be as explicit and graphic as he possibly could. I am grateful for this and hope readers too will join me in gratitude to him.

ॐ श्रीः

संगीतप्रशंसा

(ब्रह्मर्षिदैवरातप्रणीतश्लोकाः)

संगीतं सामवेदे स्वर-रस-समता-योगतो गायनाहं
गान्धर्वख्योपवेदे जनजगदधिपप्रत्यगात्मप्रसादे ।
सिद्धाः सप्तस्वरास्ते त्रिषवणगुणतो मन्द्रमध्येच्चतारा
बद्धाः सोपानरूपाः प्रतिपदमुदिताः स्थूलसूक्ष्मातिसूक्ष्माः ॥१॥

Saṅgīta subsists in the Gāndharva Upaveda which is a subsidiary constituent of the Sāmaveda, the Veda which is worthy of song on account of being a bestower of pleasure to the inmost self alike of the king and his subjects. In that Saṅgīta are to be found seven 'Siddha' Svaras which with the association of the three 'Savanas' are manifested in gross, subtle and extra-subtle forms and have been categorised in a graduated scale as 'Mandra', 'Madhya' and 'Tāra' respectively.

स्वर और रस के साम्ययोग से गेय सामवेद में एवं राजा तथा प्रजा के अन्तरात्मा को समान रूप से प्रसन्न करने वाले गान्धर्व उपवेद में संगीत विद्यमान है । उस संगीत में सिद्ध सात स्वर प्रातः, मध्याह्न तथा सायं सवन के योग से स्थूल, सूक्ष्म और अतिसूक्ष्म होने के कारण क्रमशः मन्द्र, मध्य और तार रूप से विभाजित होकर सर्वत्र सोपानरूप से बँधे हुए कहे गए हैं ।

वाण्या प्राणेन नादे प्रणिहितमनसा गायने तत्स्वराणां
वीणातन्त्रीमूदङ्गश्रुतिनिनदकला - तालसाहित्ययोगात् ।
तद्गानात् स्वात्मनादश्रवणरसमुखाद् वाग्रसंकानुभावे
क्लृप्ताः षड्जादिसंज्ञाः सरिगमपधनीत्यादिसङ्केतवर्णः ॥२॥

Divine Sarasvatī, after experiencing 'Rasa' of 'Vāk' born of the hearing of the suggestive vibrations of 'Nāda' in herself, has conceived

CORRECTION SLIP

The English and Hindi Translation of verse no. 5 may be read as follows :—

“O Atman ! quiet gāna (singing) may be performed with svaras like Ṣḍja, Rṣabha etc. dwelling within the self with concentration of mind, ‘Prāṇa’, speech and consciousness on ‘Svara’, with intense ‘Tapas’, with ‘Upāṁśu Svara’, with clear and subtle mind, with ‘Sānusvāra Vāk’, with the mouth shut, with the ‘Anusvāra’ emitting from the nose, with intentness on hearing within the inner ‘Nāda of own self and with ‘Sāmarasya’.

Note :—According to vedic usage Ātman can also be taken as ‘Saptamyanta’ (locative case). In that case the meaning will be :—

“Singing may be done within the ‘Ātmā’ with the ‘Svaras’ like ‘Ṣḍja’ etc. dwelling within one’s own self, with.....and with ‘Sāmarasya’.

“हे आत्मन् ! स्वर में निरत मन, प्राण, वाक् तथा संवित् से, प्रविरल तप से, उपांशु स्वर से, सूक्ष्म सत् मानस से, सानुस्वार वाणी से, मुख बन्द कर के नासिका के अनुस्वारात्मक स्वर से, मौन रहते हुए. अपने ही भीतर अपने नाद को सुनने में तत्पर रह कर अपने भीतर षड्जादि-भेद से स्थित स्वरों से सामरस्य-मह चुपचाप गान किया जाए ।”

टिप्पणी—‘आत्मन्’ को सप्तम्यन्त भी समझ सकते हैं। यह वैदिक प्रयोग है, किन्तु यहाँ उस प्रयोग का अनुवाद समझ सकते हैं। तब अर्थ इस प्रकार होगा :—

“अपने भीतर षड्जादि भेद से स्थित स्वरों से.....सामरस्य से आत्मा में गान किया जाए ।”

the names 'Sa', 'Ri', 'Ga', 'Ma', 'Pa', 'Dha' and 'Ni' for the Svaras sung by her as the 'anubhāvas' of the said 'Rasa' of 'Vāk' and as the vibrations of the 'Śrutis' with the 'Viñā-Tantri' and 'Mrdaṅga' and with the arts of rhythm and literature, the word-form of 'Gīta'.

सरस्वती ने स्वात्मा में ध्वनित होने वाले नाद के श्रवण से उत्थित रसानुभव के अनन्तर वाग्रस के अनुभाव-रूप उन (सप्त) स्वरों के गान से एवं वीणा-तन्त्री, मृदङ्ग, 'श्रुति' को निनादित करने की कला, ताल और साहित्य (गीत का पदात्मक रूप) के सहयोग से स्वरों के नादात्मक गान के विषय में एकाग्रचित्त होकर 'सरिगमपधनि' इत्यादि संकेताक्षरों से 'पङ्ज' इत्यादि नाम कल्पित कर लिये हैं।

एताः संक्षिप्तसंज्ञाः प्रणव इव परब्रह्मणः सत्स्वराणां वाचा स्वोच्छ्वासयोगात् तदनुकरणतो वेदितास्तत्त्ववेद्याः । षड्जस्तत्रर्षभोज्यः श्रवणमुखकरो दिव्यगान्धारसंज्ञो मध्यस्थः पञ्चमोज्यो मतिमननपरो धैवतोऽन्यो निषादः ॥३॥

Like the 'Prajñava' which is the short and pithy name of the Parabrahman, Divine Sarasvatī has comprehended by her respiratory movement and by imitation of those 'Svaras' the symbolic names of the eternal 'Svaras'; which are knowable as the 'Tattva', and which appear as differentiated as Śaḍja, and Ṛṣabha : as 'Gāndhāra' pleasurable to the ear ; as the 'Madhyama' of central position ; as 'Pañcama' worthy of repetitive pursuit ; as 'Dhaivata' and lastly as 'Niṣāda'.

परमब्रह्म के संक्षिप्त नाम प्रणव के समान उन सत् स्वरों की सूक्ष्म (सरिगमपधनि) एवं तत्त्ववेद्य संज्ञाओं को वाणी ने अपने उच्छ्वास-योग से एवं उन स्वरों के अनुकरण से सम्यक्तया समझ लिया है। उन स्वरों में षड्ज, ऋषभ, श्रवण-सुखद गान्धार, मध्यस्थित मध्यम, पुनः पुनः अनुसन्धेय पञ्चम, धैवत तथा अन्तिम निषाद नाम से ये स्वर भिन्न-भिन्न प्रतीत होते हैं।

वर्णास्ते वाचकाः स्युस्तदनुकृतिपराः सूक्ष्मसङ्केतरूपा-स्तत्संज्ञाद्याक्षरं तत् परमुपकरणं तत्स्वरस्यावलम्बे ।

तस्मात् कण्ठ्यस्वरेण प्रतिविलसदलामाद्यकारेण युक्तं एकेनेवाक्षरेण प्रतिनिनदमुखाद् गातुमिष्टं समस्तम् ॥४॥

The letters Sa, Ri, Ga, Ma, Pa, Dha and Ni are the subtle symbols and representative names for the respective 'Svaras' and are the primary instruments for the apprehension of those 'Svaras' and are also the first letters of the names of those 'Svaras' such as Śaḍja, Ṛṣabha etc. In Pāṇini's 'Al Pratyāhāra' are included all the vowels and consonants (from अ to ह) and अ is the first letter of this 'Al'. All 'Svaras' can, therefore, be sung with only one vowel-tone अ emitted from the throat.

पङ्जादि स्वरों के सूक्ष्म संकेतरूप एवं उन-उन स्वरों के अनुकरण में प्रवण सरिगमपधनि इत्यादि वर्ण पङ्जादि स्वरों के वाचक हैं, उन-उन स्वरों के अवलम्बन में परम उपकरण हैं तथा पङ्जादि स्वर-संज्ञाओं के प्रथम अक्षर हैं। (पाणिनि के) अल् प्रत्याहार में 'अ' से 'ह' तक सभी स्वरों एवं व्यञ्जनों का समावेश है। इस 'अल्' का जो आद्य अक्षर अकार है, उसी एक कण्ठ्य स्वर (अक्षर) के योग से ये सभी (सातों) स्वर गाये जा सकते हैं।

स्वान्तः षड्जादिभेदात् स्वरनिरतमनःप्राणवाक्संविदाऽऽत्मन् वाचोपांशुस्वरेण प्रविरलतपसा सूक्ष्मसन्मानसेन । सानुस्वारेण तूष्णीं प्रतिपिहितमुखान्नासिकानुस्वारेण मौनेनान्तःस्वनादश्रवणपरतया गीयतां सामरस्यात् ॥५॥

Those who apply the mind, speech, consciousness and soul in the process of concentration on the 'Svaras' like Śaḍja, Ṛṣabha etc. dwelling in their 'Antaḥkaraṇa' may sing with 'Sāmarasya' and 'Tapas', quietly intent on hearing within themselves their own 'Nāda', with the mouth shut, without even a vibratory movement of the tongue, with minds clear and subtle.

अपने अन्तःकरण में पङ्जादि नाम से स्थित स्वरों में मन, प्राण, वाणी, चेतना तथा आत्मा निरत करने वाले

तथा सूक्ष्म और पवित्र मन वाले (तपस्वी) तप सहित मौन धारण करके अपने ही भीतर अपने नाद को सुनने में तत्पर रहकर सामरस्य से उस उर्पांशु वाणी से गान करते रहें जिसमें जीभ का स्पन्दन भी न हो, मुख भी खुला न रहे और (केवल) अनुस्वार सहित नासिका का स्वर हो।

नित्याभ्यासादियोगात् समरसकलया बाह्यवीणादिनादात् स्वान्तर्वाक्संस्वरेण प्रतिनिशितहृदा प्राणनोच्छ्वासनेन । साध्या संगीतशास्त्रे सकलगुणगणः संहिता सत्त्वपूर्ण लोके वेदे च साम्ना स्वररसकलया वाक् परा चित्समाना ॥६॥

The discipline (Sādhana) of the 'Cit'-like 'Pāra Vāk' who is replete with 'Sattvaguna' and is the repository of all good qualities should be cultivated in the fields of the 'Saṅgīta Śāstra', worldly affairs and the Veda, with unflinching practice and constant contemplation, with the 'Kalā' of 'Sāmarasya', with vibration of the external instruments the Vīṇā and the like, with the correct sound (Svara) of the indwelling 'Vāk', with the vibration of the 'Prāṇas' and with a pure heart.

नित्य अभ्यास एवं अनुशीलन आदि के संपर्क से, सामरस्य की कला से, बाह्य वीणा आदि वाद्य यन्त्रों के निनाद से, स्वान्तःस्थित वाक् के सम्यक् स्वर से, प्राणों के परिस्पन्द से एवं निर्मल हृदय से उस चित्सदृश समग्र गुणों से युक्त तथा सत्त्वगुण से पूर्ण परा वाणी की साधना साम, स्वर तथा रस की कला से संगीतशास्त्र, लोक तथा वेद में करनी चाहिए।

वाणी वीणाप्रवीणा चिदनलवचना या चतुष्पादपूर्णा वेदानां सा चतुर्णां मुचतुरवचना दिक्चतुर्वक्त्रवर्णा । जिह्वाग्रे साऽभ्युदीर्णा स्वर-रस-वचना वाङ्मनःप्राणगुण्या सौम्या शीर्षण्यस्या समरसरसनाऽभ्येति सर्वाग्रगण्या ॥७॥

The Speech which is perfect with four 'Carāṇas', whose face is resplendent with the effulgence of 'Cit', who is adept in playing the Vīṇā, who shines forth as the Divine 'Vāṇmaya'

(Word-form) of the four Vedas, whose speech is adroit, who is identical with the varṇas (Akṣaras) emanating from the mouth of the four-faced Brahmā, 'Svara' and 'Rasa' are whose words, who is invoked by 'Vāk' (word), 'Mana' (Mind) and 'Prāṇa' (vital energy), who is of gentle and cool temperament, who bestows the relish of 'Rasa' on the best (Śīrṣanya) of 'Upāsakas', as soon as she appears on the tip of the tongue in an articulated form she occupies the foremost rank on account of the taste of 'Sāmarasya'.

जो चार चरणों से पूर्ण है, जिसका मुख चित् की ज्योति से भास्वर है, जो वीणावादन में कुशल है, जो चारों वेदों के दिव्य वाङ्मय रूप से विराजमान है, जो चतुर्मुख (ब्रह्मा) के मुख-निःसृत वर्णों (अक्षरों) से अभिन्ना है, जो मुचतुर वचनों वाली है, स्वर और रस जिसके वचन हैं, जो वाक्, मन और प्राण द्वारा आवाहन करने योग्य है, जो सौम्य है और जो उत्तमोत्तम (शीर्षण्य) उपासकों को रसास्वाद प्रदान करती है, वह वाणी जिह्वा के अग्रभाग पर उच्चरित होते ही सामरस्य की चर्चणा से सर्वाग्रगण्या हो जाती है।

गायत्री वेदमाता स्वररसवचना गायति ब्रह्म पूर्णं प्रत्यक्षं स्वात्मसत्त्वं वितरति सरसं ब्रह्मणस्पत्युदीर्णम् । गायन्तं त्रायते सा स्रवदमृतरसः प्राणसंवित्प्रदानाद् विद्युज्ज्योतिश्चिदेंद्री निजनिखिलजगत्संसवित्री प्रकाश्यम् ८

Goddess Gāyatrī the mother of the Vedas, possessed of 'Rasa' and 'Svara' as her speech continues to bestow the status of Venerable 'Brahmaṇaspati' on the possessor of Vedic knowledge singing the entire Veda, by revealing clearly her own essential sprightly and mystic form. With the spurt of the fountains of nectar, bestowing the boon of the 'Prāṇa and 'Samvit' she protects her votaries who sing her attributes. Thus may the generous bestower

of the gift of 'Cit' ever continue to manifest the lightning (Vidujjyoti) of her knowledge in the whole universe just like Prāci (East).

स्वर और रसरूप वचन वाली वेदमाता गायत्री देवी संपूर्ण वेद का गान करने वाले वेदज्ञ को, अपने सरस तथा रहस्यात्मक आत्मतत्त्व को (उसके समक्ष) स्पष्टतया प्रकाशित करके, पूज्य ब्रह्मणस्पति का पद प्रदान करती है। वह झरते हुए अमृत के फुहारों से प्राण और संवित् का वरदान देकर अपने गुणों के गायकों की रक्षा करती है। इस तरह समस्त विश्व को चेतना का उन्मुक्त दान देने वाली ज्ञानमयी प्राची विद्युज्ज्योति का प्रकाश करती रहे।

**वेदात्मा ज्ञानभूमा सकलरसतमा सर्ववित् सार्वभौमा
वेद्यावेद्याभिरामा भगवदवगमा विश्वविद्याविरामा।
संगीतं सर्वविद्यासमरसमुदितं "श्रीकलाभारती" सा
स्वीकुर्यात् पूर्णभावाद् भगवदनुगतं "देवराता"-भिगीतम् ॥१॥**

May the Goddess Bhārati of the form of 'Śrikalā' whose soul are the Vedas, who is the acme of knowledge, who is perfect in all the

'rasas' who is all-knowing, all-pervading Śakti', who is beautifully constituted of all the knowable and unknowable substances, who is the Supreme Lord's perceptual power, who is the terminus of all the Vidyās,—graciously condescend to accept this metric 'Saṅgīta' sung with perfect devotion by Daivarāta engaged in recital surcharged with the delight of all the Vidyās, of the benign qualities of the Supreme Lord.

वेद ही जिसकी आत्मा है, ज्ञान की जो पराकाष्ठा है, जो सभी रसों से पूर्ण है, जो सर्वज्ञ-स्वरूप और सार्वभौम शक्ति है, वेद्य और अवेद्य वस्तुतत्त्वों से जो मनोरम बनी हुई है, जो भगवान् की अनुभावशक्ति है, सभी विद्याओं की जो विरामरूपा है, इस प्रकार की वह "श्रीकला"—रूपिणी भारती वाग् देवता,—भगवान् के गुणानुवाद में लगे हुए, सभी विद्याओं के समरस से प्रहृष्ट तथा छन्दोमयी वाणी में देवरात द्वारा गाए हुए इस संगीत को पूर्ण भाव से स्वीकार करें, ऐसी प्रार्थना है।

Double Values in Indian Culture Sustained by a Language of Double Meanings

"The device of double meanings was a necessity for the preservation of the occult knowledge and spiritual wisdom, confined naturally to the competent few that were the initiates, while it averted the dangers that the common man was usually exposed to through ignorance and abuse, for the ordinary people are unprepared for the reception of uncommon inner truths, unripe for aspiration for higher life, feeble in soul for a stronger resolve and will for a life of the Spirit, for the activity of a godly life....."

"The language of those remote ages was anything but conventional; it was a natural expression of the human organism in terms

of vocal sound, reproducing and acting to the stimuli from the environment, the objective universe, or as is the case of the Ṛṣi from the Universe within of the higher Powers, of the spirit, of God.

Besides, words of the Vedic age retain their derivative significance, so that when a word is uttered it not only denotes the object intended, but signifies its characteristic aspect. Even as many words denote a single object to indicate its nature in different particulars, a single word also denotes different things in different contexts and in association with other words".

(From the "Lights on the Vedas" published from Sri Aurobindo Library, Madras).

ŚRĪKANTHA'S RASAKAUMUDĪ

*A Review of Salient Points Taken from Passages
Culled from an Unpublished Text.*

PREM LATA SHARMA

Prefatory Remarks

Śrīkaṇṭha's Rasakaumudī is a Samskrit work of the 16th century A.D. dealing with Saṅgīta (comprehending Gīta, Vādyā and Nṛtya) in its first half and a miscellany of heterogenous subjects like Rasa, Bhāva, Erotics (only Śaḍrtuvarṇana and Śoḍaśa-śṛṅgāra) and Rājanīti grouped under the heading 'Sāhitya' in the latter half. It is one of the few works on Saṅgīta having their origin in Western India. It is a specially important work of its time because it comprehends all the three aspects of Saṅgīta whereas practically all other works of its period dealt merely with Gīta. One of the interesting features of this work is the commingling of cognate subjects which it presents in its second half. Thus the work is of considerable importance in a study of the musical literature of the medieval period of Indian history.

A Ms. copy of Rasakaumudī was presented to Pt. Omkarnath Thakur, Ex-Principal of our College, by Prof. D. R. Mankad of Gangājāla Vidyāpeetha, Aliabada in December 1959. Panditji made this copy available to our Research Section for which courtesy the College is grateful to him. The Research Section took up the work of reconstructing the available text. This Ms. Copy is said

to have been prepared on the basis of three Mss. one each deposited in the B.O.R.I. Poona, the Oriental Institute, Baroda and the private collection of Prof. Mankad. It was compared with the available portion of the text in the original Ms. deposited in the B.O.R.I. Poona, but the other two original Mss. could not be obtained for comparison.

Concurrently, the Oriental Institute had been preparing independently a critical version of the text on the basis of Mss. available to them. The fact that the work of reconstructing from almost identical available Mss. an authentic text of Rasakaumudī was in progress simultaneously in the College of Music, B.H.U. and the O.I. Baroda, came to notice after both these institutions had proceeded far in the progress of their task. It became apparent then that although both the institutions could, without any objection in principle, publish separately and independently of each other their respective reconstructed texts, such publication would entail duplication of expense and effort which could be avoided in the larger social interest. Moreover, as the text prepared by the O.I. Baroda was expected to be comparatively more complete in certain respects our Research Section dropped the idea of publishing the text reconstructed by it.

However, at the suggestion of Dr. V. S. Agrawal, Head of the Deptt. of Art and Architecture and Dean, Faculty of Arts, B.H.U., the Director O.I. Baroda kindly agreed to incorporate in their publication an exhaustive introduction to the work written by me. The said introduction has already been supplied to the O.I. Baroda whose reconstructed text with this introduction is expected to be published soon.

That introduction, however, though exhaustive, is of a general nature and has taken the form appropriate to a work which provides the text separately from the introduction. It provides a general estimate of the work and its author. Procedurally, it is out of the scope of such an introduction to pick out for detailed treatment and appreciation, illustrative and representative passages from the text and on their basis to bring out the salient features of the author's work. It is proposed to attempt this task in the present article.

Comments on the Scope and General Scheme of Rasakaumudī

In the eyes of a class of critics treatment of Saṅgīta and Sāhitya in one and the same work may not be appropriate. Such treatment, however, is not open to objection in principle, viewed from the standpoint of modern Aesthetics as well as the traditional Indian Śaṅgīta Sāstra as will be seen from the discussion below which takes into account taste as an element of aesthetic experience.

Lay opinion often asserts that preference among aesthetic values is individual and that there can be no rational justification

of taste. Modern science of Aesthetics contradicts this view and offers criteria for judging artistic activity on all levels. These criteria comprise a frame of reference which includes variable factors. One of these factors is artistic sensitivity to the materials of art and their intrinsic orders and to the structural units in musical design. This sensitivity is inborn but may by long practice be cultivated. The second factor is a certain level of training and experience in the technique of music. Both these factors are musical in character and provide the background for primary and direct values. But there is a third and non-musical factor, which stands for a degree of orientation in the essentially non-musical background which, it is claimed, enriches the musical experience through the perception of derived or indirect values. Thus, if the two other factors in two individuals are equal, the variation in the third will determine the quality and level of taste. The person who has a background in musicology, history, languages, literature, philosophy, politics etc. is likely much more to attain a full apprehension of derived or indirect values. Apart from non-musical branches of knowledge, factual details and circumstances of the author's life, the conditions under which the work of music was composed, the socio-cultural background and innumerable other related though non-musical details make possible the development of more complex and significant standards of taste.

Standard works on Indian Saṅgīta also subscribe to a similar view. For instance, Bharata and subsequently Ānandavardha-

nācārya have affirmed that Rasa, inspite of being primarily a literary concept, is more significant in the context of the art of tones (music) than in that of the art of words (literature). The direct bearing of the concept of Rasa on Saṅgīta has been recognised and supported by succeeding tradition over the centuries. Śārṅgadeva the outstanding author of medieval times goes even a step further and includes the following non-musical elements in addition to Rasa in the Lakṣaṇas of a Vāggeyakāra (Composer of the poetry and music of songs).

- (१) शब्दानुशासनज्ञानम्—
Knowledge of grammar.
- (२) अभिधानप्रवीणता—
Proficiency in diction.
- (३) छन्दःप्रभेदवेदित्वम्—
Knowledge of prosody.
- (४) अलंकारेषु कौशलम्—
Proficiency in figures of speech.
- (५) रसभावपरिज्ञानम्—
Knowledge of Rasa and Bhāva.
- (६) देशस्थितिषु चातुरी—
Knowledge of geography and socio-cultural conditions of different countries or regions.
- (७) अशेषभाषाविज्ञानम्—
Knowledge of many languages.
- (८) सार्द्रत्वम्—
Susceptibility or artistic sensitivity.
- (९) उचितज्ञता—
Sense of proportion or propriety.
- (१०) अनुच्छिष्टोक्तिनिबन्धः—
Competence to compose poetry in original form or style.

(११) परचित्तपरिज्ञानम्—

Capacity to penetrate into others' hearts.

(१२) सभाजये वाक्पटुत्वम्—

Ready wit and capacity to win victory in public debates.

Thus both from the points of view of modern Aesthetics and traditional Indian Saṅgīta Śāstra there would seem to be a reasonable justification for Śrīkaṇṭha's treatment of poetics and politics in his treatise along with Saṅgīta.

However, a striking feature of Śrīkaṇṭha's treatment of poetics is that he has picked out for exhaustive, explicit and illustrative treatment one of the ingredients of Sṅgāra Rasa viz. Uddīpana Vibhāva in two of its varieties (Ṣaḍṛtu and Ṣoḍaśa Sṅgāra). The inordinate length at which he has dealt with these topics would appear to be without a precedent in the works of poetics. As the introductory portion of the second half of Rasakaumudī is not to be found in the available text it is difficult to say whether he has himself given any reasons for this extraordinary procedure. The only reason apparent from the concluding portion of this work is that he had done this for the pleasure of his patron king. It is possible that the king was more specially interested in these specific topics than in others and that at his behest Śrīkaṇṭha had written his work.

In regard to Saṅgīta the topic which deserves special notice in Rasakaumudī is the author's peculiar Rāga-Classification. This topic is proposed to be discussed in full detail *inter alia* on a basis of comparison with other contemporary works in this article.

The discussion brings into prominence the influence of Nāyaka-Nāyikā Bheda, primarily a literary concept, on Rāga-Rāgiṇī-Dhyāna. It also points to the confusion prevalent in mediaeval times regarding Śuddha and Vikṛta Svaras. Under 'Sāhitya' the following four topics are dealt with in the available text : (1) Rasa (2) Śoḍaśa Śṛṅgāra (3) Śaḍṛtuvarṇana and (4) Rājanīti. The portion dealing with these topics deserves special study because (i) it bears testimony to the author's poetic talent which is of a fairly high order and (ii) it throws light on the purpose behind the author's attempting a medley of various subjects. It will be convenient to review the salient features of this work under the following heads :—

- (1) Rāga-classification
- (2) Rasa
- (3) Śoḍaśa-Śṛṅgāra
- (4) Śaḍṛtu-varṇana
- (5) Rājanīti

I. Rāga-Classification

Śrīkaṇṭha's treatment of division of Rāgas is peculiar as it embodies a mixture of the contemporary Mela classification originated in South and the Rāga-Rāgiṇī classification prevalent in his times in other parts of the country. He classifies 23 masculine Rāgas and 15 feminine Rāgas (Rāgiṇīs) under eleven Melas and gives Dhyāna (iconographic contemplation) of each Rāga, which is a corollary of Rāga-Rāgiṇī classification. In this respect the only known parallel is available in the 'Rāgavibodha' of Somanātha

whose treatment of Rāgas is similar. Somanātha also gives iconographic accounts of 51 out of the 67 Rāgas classified by him under 23 Melas. Rasakaumudī was composed before 1596 A.D. as its Ms. copy deposited in the B.O.R.I., Poona bears this date. Somanātha's Rāgavibodha is believed to have been composed in 1609 A.D. Thus the latter work is definitely posterior to the former. Śrīkaṇṭha's direct influence on Somanātha cannot be established as there is wide divergence in details of Rāga-classification available in the two works, but it is just possible that Somanātha might have drawn general inspiration from Śrīkaṇṭha in regard to Rāga-Dhyānas without borrowing details from him. In any case, Śrīkaṇṭha does enjoy the privilege of being perhaps, the first author in medieval times to have conceived a synthesis (albeit rough) of rival systems of Mela and Rāga-Rāgiṇī classification.

In addition to Rāga-Dhyāna Śrīkaṇṭha also enumerates the Svaras used in each Mela and Rāga and gives brief details of Graha, Amśa, Nyāsa, Alpatva, Bahutva, 'Varjya Svaras' (notes to be omitted), 'Samaya' (time) and sometimes Rasa and Mūrchanā of Rāgas. In connection with the Svaras of Melas and Rāgas it is necessary to note the names of Svaras given by him. The following table gives a comparative statement of his 'Svaras' along with those of Rāmāmātya, his contemporary whose influence on him is conspicuous in regard to Svara and Mela and also the corresponding names current in Hindustānī (as distinct from Karnāṭaka) music to-day.

Śrikaṇṭha	Rāmāmātya	Hindustānī names
1. Śuddha Śaḍja	Śuddha Śaḍja	Śaḍja
2. Śuddha Rṣabha	Śuddha Rṣabha	Komala Rṣabha
3. Śuddha Gāndhāra	Śuddha Gāndhāra	Śuddha Rṣabha
4. Sādhāraṇa Gāndhāra	Sādhāraṇa Gāndhāra	Komala Gāndhāra
5. Pata Madhyama or Antara Gāndhāra	Cyuta Madhyama Gāndhāra	Śuddha Gāndhāra
6. Śuddha Madhyama	Śuddha Madhyama	Śuddha Madhyama
7. Pata Pañcama	Cyuta Pañcama Madhyama	Tivra Madhyama
8. Śuddha Pañcama	Śuddha Pañcama	Pañcama
9. Śuddha Dhaivata	Śuddha Dhaivata	Komala Dhaivata
10. Śuddha Niṣāda	Śuddha Niṣāda	Śuddha Dhaivata
11. Kaiśika Niṣāda	Kaiśika Niṣāda	Komala Niṣāda
12. Pata Śaḍja or Kākalī Niṣāda	Cyuta Śaḍja Niṣāda	Śuddha Niṣāda

It is clear from the above table that Śrikaṇṭha has accepted only five Vikṛta Svaras for practical purposes. Theoretically he has accepted seven out of the twelve Vikṛta

Svaras mentioned by Śārṅgadeva. The same pattern has been adopted by Rāmāmātya.

The following table will illustrate this point. :—

Śārṅgadeva	Rāmāmātya	Śrikaṇṭha
Cyuta Śaḍja	Cyuta Śaḍja	Śrutipūrva Śaḍja
Acyuta Śaḍja	... ..	... ..
Catuhśruti Rṣabha	... ..	... ..
Sādhāraṇa Gāndhāra	Sādhāraṇa Gāndhāra	Sādhāraṇa Gāndhāra
Antara Gāndhāra	Antara Gāndhāra	Antara Gāndhāra
Cyuta Madhyama	Cyuta Madhyama	Śrutipūrva Madhyama
Acyuta Madhyama	... ..	... ..
Catuhśruti Pañcama	... ..	... ..
Cyuta Pañcama	Cyuta Pañcama	Śrutipūrva Pañcama
Catuhśruti Dhaivata	... ..	... ..
Kaiśika Niṣāda	Kaiśika Niṣāda	Kaiśika Niṣāda
Kākalī Niṣāda	Kākalī Niṣāda	Kākalī Niṣāda

S. No.	Name of the Mela	Total No. of Rāgas	No. of Masculine Rāgas	Name of the Masculine Rāga	Comparative view		No. of feminine Rāgas	Name of the feminine Rāga	Comparative view	
					Name of the work compared	Remarks			Name of the work compared	Remarks
1	2	3	4	5	6	7	8	9	10	11
4	Viśudhanāṭṭamela	1	1	Śudhanāṭṭa	S.Dam. S.Darp. S.Up.S. S.M.K.N. R.V.	Not found Not found One of the main Rāgas Not found Identical	×			
5	Karnātagauḍa Mela	5	4	Karnātagauḍa	S.Dam. S.Darp. S.Up.S. S.M.K.N. R.V.	Not found Not found Not found Under the name Kan- nātagauḍa Identical	1	Toḍī	S.Dam. S.Darp. S.Up.S. S.M.K.N. R.V.	Not found One of the wives of Māl- vakaiśika Rāga One of the Bhāṣās c Nāṭṭa-Nārāyana Rāg by the name Toḍikā In Kannāḍa Gauḍa Mel by the name Turuṣk Toḍī Turuṣkatodī under Kan- nātagauḍa and Toḍ under Toḍī Mela
				Sāmanta	S.Dam. S.Darp. S.Up.S. S.M.K.N. R.V.	Not found Not found Not found In Sāmanta Mela In Sāmanta Mela				
				Śuddha Baṅgāla	S.Dam. S.Darp. S.Up.S. S.M.K.N.	Not found Not found Not found In Kannāḍa Gauḍa Mela				
				Ghaṅṭārava	S.Dam. S.Darp. S.Up.S. S.M.K.N. R.V.	Not found Not found Not found In Kannāḍa Gauḍa Mela Not found				
6	Vasantarāgamela	2	1	Vasanta	S.Dam. S.Darp. S.Up.S. S.M.K.N. R.V.	One of the six main Rāgas do do Śuddha Vasanta under Sāraṅganāṭa Mela Identical	1	Bhūpālī	S.Dam. S.Darp. S.Up.S. S.M.K.N. R.V.	Not found One of the wives Megha Rāga Not found By the name Bhūpāla Hindola Mela Under Mallārī Mela
7	Rāgakedāramela	4	3	Kedāra	S.Dam. S.Darp. S.Up.S. S.M.K.N. R.V.	Not found Not found Not found In the name of Kedāra Gauḍa Under Mallārī Mela	1	Velāvalī	S.Dam. S.Darp. S.Up.S. S.M.K.N. R.V.	One of the wives Bhairava Rāgas One of the wives Hindola An unclassified ma Rāga In Śrī Rāga Mela Under Mallārī Mela
				Nāṭṭanārāyana	S.Dam. S.Darp. S.Up.S. S.M.K.N. R.V.	One of the six main Rāgas do do In the name of Śuddha Nāṭa Under Mallārīmela				
				Śaṅkarābharana	S.Dam. S.Darp. S.Up.S. S.M.K.N. R.V.	Not found Unclassified Rāga Not found In Śrī Rāga Mela Under Mallārī Mela				

S. No.	Name of the Mela	Total No. of Rāgas	No. of Masculine Rāgas	Name of the Masculine Rāga	Comparative view		No. of feminine Rāgas	Name of the feminine Rāga	Comparative view	
					Name of the work compared	Remarks			Name of the work compared	Remarks
1	2	3	4	5	6		8	9	10	11
8	Malhāramela	3	2	Malhāra	S.Dam.	Not found	1	Kāmodī	S.Dam.	One of the wives of Naṭṭa Nārayana
					S.Darp.	Not found ¹			S.Darp.	One of the wives of Dipaka
					S.Up.S.	Unclassified Rāga ²			S.Up.S.	One of the Bhāṣās of Megha Rāga
					S.M.K.N.	By the name Malhāri in Mālava Gauḍa Mela			S.M.K.N.	Not found
					R.V.	Mallāri under Mela of same name			R.V.	Not found
				Gauḍa Malhāra	S.Dam.	Not found				
					S.Darp.	Not found				
					S.Up.S.	Not found				
					S.M.K.N.	Not found				
					R.V.	Not found				
9	Pūrṇadeśākṣikā	1	—	—	—	—	1	Deśākṣī	S.Dam.	Not found ³
									S.Darp.	Not found ⁴
									S.Up.S.	Not found ⁵
									S.M.K.N.	Identical
									R.V.	Identical
10	Kalyānamela	3	3	Kalyāṇa	S.Dam.	Not found	—	—	—	—
					S.Darp.	Not found ⁶				
					S.Up.S.	Not found				
					S.M.K.N.	Not found				
					R.V.	Identical				
				Kāmōda	S.Dam.	Not found				
					S.Darp.	Not found				
					S.Up.S.	Not found				
					S.M.K.N.	Not found				
					R.V.	Not found				
				Hamīra	S.Dam.	Not found				
					S.Darp.	Not found				
					S.Up.S.	One of the unclassified male Rāgas				
					S.M.K.N.	Not found				
					R.V.	Under Hamīra Mela				
11	Sāraṅga Rāga Mela	1	1	Sāraṅga	S.Dam.	Not found	—	—	—	—
					S.Darp.	Not found				
					S.Up.S.	Not found				
					S.M.K.N.	Identical ⁷				
					R.V.	Identical				
		38	23				15			

¹ Mallāri, one of the wives of Megha. ² Malhāri one of the wives of Naṭṭanārāyaṇa. ³ Deśākṣa, one of the wives of Vasanta. ⁴ One of the wives of Hindola by the name Deśākṣa ⁵ Devaśākhā as one of the Bhāṣās of Vasanta. ⁶ Kalyāṇa Nāṭa an unclassified Mela Rāga ⁷ By the name Sāraṅga Nāṭa in the Mela of the same name.

In the context of Rāgas, however, Śrīkaṇṭha frequently uses the following grouped names also without referring to the constituents of these groups,—Satraya (3 Ṣaḍjas), Ritraya (3 Ṙṣabhas), Gatraya (3 Gāndhāras), Matraya (3 Madhyamas), Patraya (3 Pañcamas), Dhattraya (3 Dhaivatas) and Nitraya (3 Niṣādas).

In an attempt at analysing these grouped names one is struck by the remote and immediate influence of Śārṅgadeva and Rāmāmātya respectively on Śrīkaṇṭha. The following table presents a twofold analysis of these names, bringing out this double influence seriatim.

Grouped names given by Śrīkaṇṭha	Analysis according to Śārṅgadeva's Vikṛta Svaras	Analysis according to Rāmāmātya's alternative names of Svaras
Satraya	Śuddha Ṣaḍja Cyuta Ṣaḍja and Acyuta Ṣaḍja	Ṣaḍja, Pataṣaḍja (which has been accepted as identical with Kākalī Niṣāda) and Acyuta Ṣaḍja (? which is not accepted by both Śrīkaṇṭha and Rāmāmātya).
Ritraya	Śuddha Ṙṣabha, Catuḥśruti Ṙṣabha and (?)	Śuddha Ṙṣabha, Pañcaśruti Ṙṣabha and Ṣaṭśruti Ṙṣabha (the latter two being alternative names of Śuddha Gāndhāra and Sādhāraṇa Gāndhāra respectively).
Gatraya	Śuddha Gāndhāra, Sādhāraṇa Gāndhāra and Antara Gāndhāra	Śuddha Gāndhāra, Sādhāraṇa Gāndhāra and Pata Madhyama (identical with Antara Gāndhāra).
Matraya	Śuddha Madhyama, Cyuta Madhyama, Acyuta Madhyama	Śuddha Madhyama, Pata Madhyama (identical with Antara Gāndhāra) and Acyuta ṣaḍja (? which is not accepted by both Śrīkaṇṭha and Rāmāmātya).
Patraya	Śuddha Pañcama Cyutapañcama and Acyuta Pañcama	Śuddha Pañcama, Pata Pañcama and Catuḥśruti Pañcama (? which is not accepted by both Śrīkaṇṭha and Rāmāmātya).
Dhattraya	Śuddha Dhaivata Catuḥśruti Dhaivata and (?)	Śuddha Dhaivata, Pañcaśruti Dhaivata, and Ṣaṭśruti Dhaivata. (the latter two being alternative names of Śuddha Niṣāda and Kaiśika Niṣāda respectively).
Nitraya	Śuddha Niṣāda Kaiśika Niṣāda and Kākalī Niṣāda	Śuddha Niṣāda, Kaiśika Niṣāda and Pata Ṣaḍja (identical with Kākalī Niṣāda).

The above analysis leads to the following observations regarding these grouped names :—

- (i) 'Ritraya' and 'Dhatraya' can be explained only in terms of alternative names given by Rāmāmātya because Śārṅgadeva does not speak of three Ṛṣabhas or three Dhaivatas. But the very purpose of Rāmāmātya's innovation of alternative names of Ṛṣabha-Dhaivata is forfeited when three or even two Ṛṣabhas or Dhaivatas are spoken of. His purpose is to avoid the rejoinder of Śuddha Gāndhāra-Sādhāraṇa Gāndhāra, Sādhāraṇa Gāndhāra-Antara Gāndhāra, Śuddha Niṣāda-Kaiśika Niṣāda and Kaiśika Niṣāda-Kākalī Niṣāda by using the alternative names Pañcaśruti Ṛṣabha and Ṣaṭśruti Ṛṣabha for Śuddha Gāndhāra and Sādhāraṇa Gāndhāra respectively and Pañcaśruti Dhaivata and Ṣaṭśruti Dhaivata for Śuddha Niṣāda and Kaiśika Niṣāda respectively in the case of the respective rejoinders. This purpose is totally defeated by speaking of three Ṛṣabhas and three Dhaivatas together.
- (ii) In Gatraya and Nitraya Śrikanṭha seems to follow Śārṅgadeva rather than Rāmāmātya because, the latter is very particular about avoiding rejoinders of Śuddha and Vikṛta varieties of one and the same 'Svaras' through the use of alternative names.

(iii) In regard to the significance of the terms 'Satraya', 'Matraya' and 'Patraya' Śrikanṭha seems to be under the influence of Śārṅgadeva. But it is very curious indeed that in the context of enumeration of Vikṛta Svaras he should indirectly reject the Acyuta Ṣaḍja, Acyuta Madhyama and Kaiśikī (Catuḥśruti) Pañcama of Śārṅgadeva by accepting only seven out of the twelve Vikṛta Svaras spoken of in the latter, but when he comes to Rāga Lakṣaṇas he should speak of three varieties each of Ṣaḍja, Madhyama and Pañcama which are inconceivable without the aforesaid 'Svaras' rejected by him.

(iv) These grouped names contain a great deal of illogical overlapping. For example, Pata Ṣaḍja is included in both 'Satraya' and 'Nitraya'.

After this introductory reference to Śrikanṭha's Śuddha-Vikṛta Svaras in the context of Svaras, Melas and Rāgas it will be interesting to tabulate now his Rāga-classification giving a comparative view in relation to Sudhākalaśa's 'Saṅgīta-Upaniṣat-Sāroddhāra' (S.U.S.), Śubhaṅkara's 'Saṅgīta Dāmodara' (S. Dam), two earlier contemporaries of his work ; Rāmāmātya's 'Svara-Mela-Kalā-Nidhāna' (S.M.K.N.) a contemporary work ; Somanaṭha's 'Rāgavibodha' (R.V.) and Dāmodara Paṇḍita's 'Saṅgīta Darpaṇa' (S. Darp.), two later contemporary works.

The following general deductions can be arrived at from the above comparative table :—

- (1) Although Śrīkaṇṭha appears to have drawn inspiration from Rāmāmātya or some other source of southern tradition in the original conception of his plan of Rāga classification under Melas, his execution is marked by many important deviations and innovations.
- (2) Śrīkaṇṭha's system of classification of masculine and feminine Rāgas in one and the same 'Mela' independently of each other is not in conformity with the Rāga-Rāgiṇī classification of contemporary, earlier or later authors who have invariably classified feminine Rāgas as wives of masculine Rāgas. His pattern is to be found only in Somanātha's Rāgavibodha, a later work which but for this feature follows the Mela classification.
- (3) The number of masculine Rāgas in Rasakaumudī exceeds that of feminine Rāgas, whereas in all other works giving Rāga-Rāgiṇī classification the number of feminine Rāgas far exceeds that of masculine Rāgas as five or six Rāgiṇīs are ascribed to each Rāga.
- (4) Certain names like Gauḍamalhāra, Kāmoda etc. are not found in the five works taken above for comparison. Gauḍamalhāra is a Rāga widely known in present day Hindustānī music. This name leads one to think that Śrīkaṇṭha had perhaps paid some attention to

stray Rāgas unnoticed in other contemporary works.

- (5) Śrīkaṇṭha's Rāgas (masculine and feminine) bear the influence of both the southern tradition on the one hand and the northern, eastern and western traditions on the other. For example, there are some Rāgas like Mukhārī, Mālavagauḍa etc. which belong to the southern tradition and others like Gauḍamalhāra and Kamoda which owe their origin to other parts of the country.
- (6) The wide range of divergence in regard to Rāgas apparent in all the works of medieval times is striking. No rational ground of this divergence is available because none of the authors has cared to cite any authority or to establish his own standpoint. All of them seem to have been satisfied with simple enumerations according to their own viewpoint the basis whereof is not stated anywhere. Our author is no exception to this general trend of the period.
- (7) Both masculine and feminine names of Rāgas are found in all works giving Mela-Rāga classification. Śrīkaṇṭha's novelty lies in presenting the Rāgas bearing these names as Puruṣa and Strī Rāgas through the Dhyānas given by him.

The details of Rāga-Lakṣaṇas as given by our author are compressed in the following table.

The following observations arising from Śrīkaṇṭha's Rāga-Lakṣaṇas shown in the above table are relevant here :—

- (1) The Lakṣaṇas are generally very brief and scanty.
- (2) Utter confusion prevails in regard to names of Svaras. The six-Śruti varieties of Gāndhāra and Niṣāda are sometimes mentioned as Sādhāraṇa and Kaiśika and at other times as 'Trisruti' (representing their three-śruti intervals from Rṣabha and Dhaivata respectively). Similarly Kākalī Niṣāda and Antara Gāndhāra are sometimes referred to separately even in cases where 'Satrāya' or 'Matrāya' are mentioned. Really speaking Kākalī (identical with Pata Śaḍja) and Antara Gāndhāra (identical with Pata Madhyama) are included in 'Satrāya' and 'Matrāya' respectively.

The full text of Śrīkaṇṭha's Mela-Rāga (Rāgiṇī) classification is reproduced below in order to enable readers to form a first hand idea of his novel treatment of the subject. In connection with Rāgadhyāna one introductory remark is pertinent here. Masculine Rāgas and feminine Rāgiṇīs have been generally presented in the medieval literature on Saṅgīta in different emotional states of Śṛṅgāra Rasa. The system of Rāgadhyāna since its very inception bears the marked influence of Nāyaka-Nāyikā Bheda, a literary concept which developed unprecedented richness of variety and meticulous classification in the medieval times.

Extracts from Rāgavivekādhyaṇya (II Chapter) of Rasakamudrā

Śrīkaṇṭha speaks of the importance of Rāga-Dhyāna in the following verses :—

ध्यानं विना रागसमूहमेतं

गायन्ति रागे(ऽ)निपुणा जना ये ।

संगीतशास्त्रोक्तफलानि रागा-

स्तेभ्यः प्रयच्छन्ति कदापि नैव ॥

अतो मया रागकदम्बकस्य

निगद्यते ध्यानमिदं यथोक्तम् ।

दृष्ट्वा मुनीनां मतमेव सर्वं

संगीतशास्त्रोक्तफलस्य

सिद्ध्यं ॥

१. अथ मुखारिकामेलः

यत्र शुद्धाः स्वराः सप्त भवेयुश्चित्तरञ्जकाः ।

स स्यान्मुखारिकामेलः सजातीया भवन्त्यतः ॥

मुखारीलक्षणम्—

सन्यासांशग्रहा पूर्णा मुखारी गीयते सदा ।

कतिचिद्गमकैर्युक्ता कष्टसाध्या सुबुद्धिभिः ॥

मुखारीध्यानम्—

शिखण्डधम्मिल्लमिलद्विपञ्चीं प्रपञ्चयन्ती चलदङ्गुलीभिः ।

चतुर्भुजा चारुचकोरनेत्रा मुखारिका चन्द्रमुखी विभाति ॥

इति मुखारीविवेकः ।

२. अथ मालवगौडमेलः

शुद्धाः सरिमपाः शुद्धो धः पतादिसमध्यमो ।

मेले मालवगौडस्य रागस्यापि तदा भवेत् ॥

मालवगौडमेलान्तर्गतरागाः—

एतस्मान्मालवो गौडः सोराष्ट्री गुर्जरी पुनः ।

मल्लारी बहुली पाली गौडी पञ्चमभेरवौ ॥

भवन्त्यन्येऽपि कर्णाटबङ्गालललितादयः ॥

मालवगौडलक्षणम्

रागः स्यान्मालवो गौडो निषादत्रयमण्डितः ।

रिपहीनः क्वचित्सायं रजनी तस्य मूर्च्छना ॥

ŚRĪKAṆṬHA'S MELA

Serial No.	Name of the Mela	Svaras of the Mela	Masculine and feminine Rāgas under each Mela	Svaras of Rāgas
1	2	3	4	5
1	Mukhārikā	All śuddha Svaras	Mukhāri	All śuddha Svaras
2	Mālavagaṇḍa	Sa-Ri-Ma-Pa-Dha-śuddha, Pata-Sa-Pata-Ma	Mālavagaṇḍa Saurāṣṭrikā Gurjarī Mahlāri Bahulī Pālī Gauḍī Pañcama Bhairava Baṅgāla Lalita	Niṣādatraya Ṣaḍjatraya and sometimes Patraya Patraya Satraya Satraya Gatraya (Matraya according to Kallinātha) Dhatraya
3	Śrīrāga	Catuḥśruti Ri-Dha, Sādhāraṇa Gāndhāra, Kākālī Niṣāda, śuddha Sa-Ma-Pa	Śrīrāga Mālavaśrī Bhairavī Dhanyāsikā Devagāndhāra Viśuddhanatṭa	..... Satraya Satraya Satraya Satraya
4	Viśuddhanatṭa	Triśruti Ga-Ni (Sādhāraṇa, Kaiśika) Pata Sa-Ma, śuddha Sa-Ma-Pa	Viśuddhanatṭa	.....
5	Karṇātagaṇḍa	śuddha Sa-Ma-Ga-Pa-Ni, Pata Madhyama, Kaiśika Ni	Karṇātagaṇḍa śuddha Baṅgāla Sāmanta Toḍī	Nitraya Satraya, Antara-Kākālī Matraya
6	Vasanta	śuddha Sa-Ga-Ma-Pa-Dha, Triśruti Ga-Ni	Ghaṅṭārava Vasanta	..... Satraya
7	Kedāra Rāga	Sa-Ma-Pa-Ga-Ni śuddha, Pata Sa-Ma	Bhūpālī Kedāra	Satraya Nitraya, Kākālī
8	Malhāra	śuddha Sa-Ga-Ma-Pa, Pata Sa-Ma, Triśruti (Kaiśika) Ni	Velāvalī Naṭṭanārāyaṇa Ṣamkarābharāṇa Malhāra Gauḍamalhāra	..... Satraya Satraya
9	Deśākṣikā	Pata Sa-Ma, Triśruti Ga, śuddha Sa-Ma-Pa	Kāmodī Deśākṣikā	Gatraya
10	Kalyāṇa	śuddha Sa-Pa-Ga-Ni, Pata Sa-Pa, Sādhāraṇa Gāndhāra	Kalyāṇa	Satraya or Ritraya
11	Sāraṅga	śuddha Sa-Ga-Ma-Pa, Pata Sa-Ma, Kaiśika Ni	Kāmoda Hamīra Sāraṅga	Satraya Satraya

RĀGA LAKṢAṆĀ

Graha	Amśa	Nyāsa	Varjya Svaras	Time	General
6	7	8	9	10	11
Ṣadja	Ṣadja	Ṣadja	.....	.....	Embellished with a number of Gamakas and difficult to perform
.....	.....	.....	Ri-Pa	Evening	Rajañi Mūrchanā
.....	.....	.....	Pūrṇa	Evening	.....
Ri	Ri	Ri	Pūrṇa, sometimes devoid of Ṣadja	Morning	.....
.....	.....	.....	Ri	Morning	Specially fit for performance in rainy season
Ma	Ma	Ma	Ri-Dha	Evening	.....
Sa	Sa	Sa	Ga	Evening	Embellished with some Gamakas
.....	.....	.....	Ga-Dha	Evening	Gambhīra-Gumphita
Pa	Pa	Pa	Ri (Pūrṇa according to some)	Morning	Śṛṅgāra Rasa
Sa	Sa	Sa	Ri-Pa	Morning	.....
.....	.....	.....	Ri or Pūrṇa	.....	.....
Sa	Sa	Sa	Pa	Morning	Nityapūrṇa according to some
Sa	Sa	Sa	Dha-ga	Evening	Sometimes Pūrṇa, Ādyā Mūrchanā
.....	.....	.....	Pūrṇa	.....	Ri-Dha Alpa
.....	.....	.....	Pūrṇa	.....	Ri-pa-Mudrita (Mixture with Bhairava)
.....	.....	.....	Ri-Dha	Morning	Vīra Rasa
Sa	Sa	Sa	.....	.....	Sampūrṇa
.....	.....	.....	.....	Evening	Ādyā Mūrchanā, full of Gamakas
.....	.....	.....	Ri-Dha	Evening	Sometimes Pūrṇa
Ma	Ma	Ma	Pūrṇa	Morning	.....
.....	.....	.....	Pūrṇa	Morning	.....
.....	.....	.....	.....	Sunrise	Ma-Ni-Āhata (name of a Gamaka) and Pa-Kampita
Dha	.....	.....	Ga	All times (?)	.....
.....	.....	.....	Ri-Pa	Morning	Sometimes Pūrṇa,—Vīra-Raudra- Adbhuta Rasa. A 'Sahāya' (helper) of Kāmadeva
.....	.....	.....	Ma-Ni or Ri-Pa	.....	Śānta Rasa
.....	.....	.....	Ri-Pa	Evening	.....
Dha	.....	.....	Ri-Pa	Morning	Vīra Rasa, sometimes Pūrṇa
.....	.....	.....	.....	All times (?)	.....
.....	.....	.....	.....	Sunrise	.....
Dha	Dha	Dha	Sa-Pa	Morning	.....
.....
.....	.....	.....	.....	.....	Some difference between Malhāra and Gauḍamalhāra 'Lakṣaṇa'—verse missing
.....	.....	.....	.....	Morning	Vīra Rasa
.....	.....	.....	Pūrṇa	Evening (initial stage)	.....
.....	.....	.....	Pūrṇa	Night	.....
.....	.....	.....	.....	.....	Missing
.....	.....	.....	Pūrṇa	Midday	.....

लवगौडध्यानम्—

षट्पञ्चबक्षोरुहनन्नकान्त-कान्तासमालिङ्गितगौरगात्रः ।
ह्रस्वफुरत्कुण्डलमण्डितास्यो विराजते मालवगौडरागः ॥

राष्ट्रिकालक्षणम्—

पूर्णा सौराष्ट्रिका षड्जत्रयेण समुपाश्रिता ।
गायकैर्गीयते सायं क्वचित्पत्रयभूषिता ॥

राष्ट्रिकाध्यानम्—

पुङ्गवीनस्तनलोलहारा कर्णोत्पलालिध्वनिदत्तचित्ता ।
प्रान्तिकं याति विलोलबाहुः सौराष्ट्रिका कुडकुमलिप्तगल्ला ॥

This Dhyāna seems to point to 'Abhisārikā
yikā'.

जर्जरीलक्षणम्—

ग्रहंशन्यासरिः पूर्णा प्रातर्गैया तु गुर्जरी ।
बहुलीमिश्रिता नित्यं षड्जहीना क्वचिद् भवेत् ॥

जर्जरीध्यानम्—

न्दीवरश्यामतनुः सुकेशी पाटीरपत्रावलिचारुतल्पा ।
मृतिस्वरव्यूहविभागरम्या तन्त्रीमुखान्मञ्जुलगुर्जरीयम् ॥

This 'Dhyāna' bears the indistinct mark
affinity with 'Vāsakasajjā Nāyikā'.

हारीलक्षणम्—

पत्रयेण युता प्रातर्मल्लारी रिर्विर्जिता ।
वर्षास्वपि विशेषेण प्रगेया सुखदायिनी ॥

हारीध्यानम्—

मृणालतन्वी पिककण्ठनादिनी
गानच्छलेन स्मरति प्रियं स्वकम् ।
विपञ्चिकामञ्जुलपाणिहस्ता
मल्लारिका यौवनभारसन्नता ॥

बहुलीलक्षणम्—

मध्यमांशग्रहण्यासा रिधहीनाथवाऽनया (?) ।
प्रगेया बहुली प्राज्ञैः सन्ध्यायामिति निर्णयः ॥

बहुलीध्यानम्—

पूर्वादिलश्यामलभव्यगात्रा शय्यातलस्थापितनव्यपात्रा ।
प्रसूनमालापरिबद्धकेशा विलासिनीयं बहुली विभाति ॥

पालीलक्षणम्—

षड्जग्रहांशा सन्यासा गरिक्ता पालिका मता ।
गानजैर्गीयते सायं कतिभिर्गमकैर्युता ॥

पालीध्यानम्—

पाली ललाटोदितचन्द्रलेखा प्रफुल्लराजीवसमन्त्रिनेत्रा ।
भागीरथीपूतजटाकलापा चकास्ति मुक्ताफलचारुहारा ॥

गौडीलक्षणम्—

सत्रया धगरिक्ता स्याद् गौडी सर्वाङ्गमञ्जुला ।
गायकैर्गीयते सायं गौडी गम्भीरगुम्फिता ॥

गौडीध्यानम्—

रसालनव्याङ्कुरकर्णपूरा कादम्बिनी श्यामलमञ्जुदेहा ।
पीयूषनिःस्यन्दिमृदुस्वनाद्या गोडीति युक्ताधिककौतुकेन ॥

पञ्चमलक्षणम्—

पञ्चमांशग्रहण्यासो राजते रागपञ्चमः ।
रिरिक्तो गीयते प्रातः सत्रयेणाथवा युतः ॥
उच्यते केनचित्पूर्णः शृङ्गाररसदीपकः ॥

पञ्चमध्यानम्—

रक्ताम्बुजाक्षोरुणचारुचरो युवा सुवेषो रतिरङ्गयुक्तः ।
प्रत्यूषकाले विजयी नितान्तं स पञ्चमाख्यः कलकण्ठभाषी ॥

भैरवलक्षणम्—

यदीयांशग्रहण्यासः षड्ज एव निगद्यते ।
रिपास्तो भैरवो रागः प्रभाते स प्रगीयते ॥

भैरवध्यानम्—

गङ्गाधरश्चन्द्रकलोत्तमाङ्गो भुजङ्गमव्यूहविभूषिताङ्गः ।
शुभ्राम्बरः शूलविभूतिधारी स भैरवाख्यो जयति प्रकामम् ॥

Almost all other authors give the Dhyāna
of Bhairava in similar terms.

बङ्गाललक्षणम्—

गत्रयेण मनोज्ञोऽसौ बङ्गालो रिर्विर्जितः ।
पूर्णे मत्रययुक्तो वा कल्लिनाथमतं त्विदम् ॥

Baṅgāla Rāga has been described in Saṅgita
Ratnākara 2.2. 160-61, but Kallinātha's com-
mentary on this portion is not available. It

is not known how the author refers to Kallinātha in this context.

बङ्गालध्यानम्—

भस्मोज्ज्वलाङ्गस्तहणार्कवर्णो जटाकलापं शिरसा दधानः ।
कक्षास्थलस्थूलवलत्करण्डो बङ्गालरागः कथितस्तपस्वी ॥

ललितलक्षणम्—

सप्रह्न्याससंयुक्तः सांशः पञ्चमवर्जितः ।
प्रातः प्रयुज्यते नित्यं पूर्णः कंरपि संमतः ॥
धत्रयेण समायुक्तो मतोऽन्यो ललितो बुधैः ॥

ललितध्यानम्—

सप्तच्छदानां कुमुदैविचित्रो गौरो युवा पङ्कजपत्रनेत्रः ।
विभाति नित्यं ललिताभिधानः प्रसन्नवक्त्रः सविलासवेषः ॥
॥ इति मालवगौडमेलसंभवा रागाः ॥

३. अथ श्रीरागमेलः

चतुःश्रुती रिधौ यत्र भवेतां नियतं स्वरौ ।
साधारणोऽपि गान्धारो निषादः कैशिकी पुनः ॥
वीणिकाविषये शुद्धाः षड्जमध्यमपञ्चमाः ।
श्रीरागस्यापि मेलोऽयं गदितो गायकोत्तमैः ॥

Here the reference to Catuṣṛuti Ṛṣabha-Dhaivata is worthy of note. These names convey the real interval of these notes, but they are not found anywhere else in the whole of the text. As our author is influenced by Rāmāmātya who does not speak of these intervals this stray reference is curious. Śārṅga-deva's 'Catuṣṛuti Ṛṣabha-Dhaivata' are not accepted by Śrikanṭha and here he seems to refer to the actual four-Śruti interval of Ṛṣabha-Dhaivata, independent of Cyuta Sa-Pa respectively.

श्रीरागमेलान्तर्गतरागाः—

श्रीरागो मालवश्री च धन्यासी भैरवी ततः ।
देवगान्धाररागाद्याः प्रभवन्त्यपरे ततः ॥

श्रीरागलक्षणम्—

दिनान्ते गीयते षड्जग्रहंशान्यासशोभितः ।
आद्यमूर्च्छनया पूर्णः श्रीरागो वा धगोज्जितः ॥

श्रीरागध्यानम्—

कन्दर्पमूर्तिस्तरणोऽरुणाम्बरः
कर्णावतंसीकृतनव्यपल्लवः ।
षड्जादिसेव्यः क्षितिपालमुन्दरः
श्रीरागनामा नितरां विभासते ॥

मालवश्रीलक्षणम्—

पूर्णा षड्जत्रयोपेता मालवश्रीः सदा भवेत् ।
रिधाल्पा रसशृङ्गारवर्द्धनी चित्तरञ्जनी ॥

मालवश्रीध्यानम्—

प्रफुल्लरक्तोत्पलाणिरेषा मन्दस्मितोद्भासितगल्लयुग्मा ।
स्वैरं निषण्णा सहकारमूले विभाति नित्यं किल मालवश्रीः ॥

भैरवीलक्षणम्—

षड्जत्रयेण संयुक्ता सदा पूर्णा प्रगीयते ।
भैरवस्वरसंमिश्रा भैरवी रिपमुद्रिता ॥

भैरवीध्यानम्—

सुवर्णवर्णा घनवाद्यहस्ता विशालनेत्रा द्विजराजवक्त्रा ।
नित्यं स्थिता स्फाटिकचारुपीठे कैलासशृङ्गे किल भैरवीयते ॥

धन्यासिकालक्षणम्—

धन्यासिका प्रभातेऽसौ षड्जत्रितयमण्डिता ।
रिधहीना रसे वीरे गीयते गायकोत्तमैः ॥

धन्यासीध्यानम्—

नीलोत्पलश्यामलमूर्तिरेषा प्रियं लिखन्ती विरहेण युक्ता ।
श्रीखण्डचर्चाविलसत्कुचास्या धन्यासिका भाति मनोज्ञवेषा ॥

Dhanyāsī is presented here as a Nāyikā in separation (Virahotkanṭhitā).

देवगान्धारलक्षणम्—

संपूर्णो देवगान्धारः षड्जत्रयविभूषितः ।
गायकैर्गीयमानोऽसौ शोभां धत्ते निरन्तरम् ॥

देवगान्धारध्यानम्—

गन्धर्वविद्याधरकिन्नराणां नितम्बिनीभिः परिवेष्टितोऽसौ ।
नृत्योत्सवे प्रीतिमुपैति देव-गान्धाररागो नितरां प्रसिद्धः ॥

४. अथ विशुद्धनट्टमेलः

निगौ त्रिश्रुतिकौ यत्र पताद्यौ षड्जमध्यमौ ।
विशुद्धनट्टमेलोऽसौ शुद्धाः षड्जमपञ्चमाः ॥

विशुद्धनट्टमेलजन्यरागाः—

शुद्धनट्टादयस्तस्माज्जायन्तेऽन्ये मनोहराः ।

शुद्धनट्टलक्षणम्—

शुद्धनट्टः स विज्ञेयो ग्रहांशन्यासषड्जकः ।
गमकैर्गीयते सायं यस्याद्या मूर्च्छना मता ॥

शुद्धनट्टध्यानम्—

तुरङ्गमारुढविशालबाहुविशुद्धचामीकरचारुवर्णः ।
रणे प्रतापी रुधिराद्रंवेहो विराजते शुद्धनटाख्यरागः ॥
इति शुद्धनट्टमेलविवेकः ।

This is an exception to the general trend of 'Dhyāna' as it is marked by the absence of direct or indirect reference to Śrīṅgāra Rasa.

५. अथ कर्णाटगौडमेलः

शुद्धाः समगपा यत्र शुद्धो निः पतमध्यमः ।
निः कंशिकी च कर्णाटगौडमेलोऽप्यमुच्यते ॥

कर्णाटगौडमेलजन्यरागाः—

शुद्धबङ्गालसामन्ततोडीघण्टारवादयः ।
अन्ये भवेयुरेतस्माद्रागा रसिकरञ्जकाः ॥

कर्णाटगौडलक्षणम्—

निषादत्रितयं यत्र संपूर्णो वा रिधोज्जितः ।
दिनान्ते गीयते नित्यं कर्णाटोऽयं सुखावहः ॥

कर्णाटगौडध्यानम्—

राजीवनेत्रः पृथुलातपत्रः पद्मं वहन् दक्षिणहस्तकेन ।
स्तुत्यो नृपः किन्नरचारणाद्यैः कर्णाटरागः करवालपाणिः ॥

Here also the absence of any reference to Śrīṅgāra-Rasa is noteworthy.

(शुद्ध) बङ्गाललक्षणम्—

मध्यमांशग्रहण्यासो बङ्गालः शुद्ध ईरितः ।
संपूर्णो गीयते प्रातः सर्वरागविचक्षणैः ॥

बङ्गालध्यानम्—

मनोज्ञवेषः कमनीयकेशः प्रफुल्लनेत्रः शरदिन्दुवक्त्रः ।
सदा विलासी नवगोहवासी बङ्गालनामा रविकल्पधामा ॥

सामन्तलक्षणम्—

सामन्तः सत्रयेणाप्तः सप्तस्वरविभूषितः ।
गोयः प्रभातकालेऽसौ काकल्यन्तरराजितः ॥

सामन्तध्यानम्—

करधृतकरवालः शत्रुसन्दोहकालः
प्रघनविधिकरालः प्रौढकीर्त्या विशालः ।
हृदयनिहितमालः कुङ्कुमव्याप्तभालः
स्फुरति धरणिपालः ख्यातसामन्तरागः ॥

This is another instance of Dhyāna devoid of 'Śrīṅgāra.'

तोडीलक्षणम्—

तोडी मत्रयसंयुक्ता गातव्या दिवसोदये ।
मन्याहता पकम्पा च गायकस्वान्तरञ्जनी ॥

तोडीध्यानम्—

मृणालकुन्देन्दुसमानगात्री विलिप्तदेहा हरिचन्दनेन ।
विनोदयन्ती विपिने कुरङ्गं तोडी विपञ्चीं दधती कराभ्याम् ॥

The association of Toḍī with deer is almost universal with all authors and is pictorially represented in many paintings.

घण्टारवलक्षणम्—

धैवतांशग्रहण्यासो भवेद्गान्धारवर्जितः ।
घण्टारवोऽयं विख्यातः सर्वदा गीयते बुधैः ॥

घण्टारवध्यानम्—

करे दधानः किल शङ्खमेकं
वामे च घण्टां कलनादरम्याम् ।
धौतान्तरं चारुकटीप्रदेशे
घण्टारवोऽयं हरिभक्तमुख्यः ॥

॥ इति कर्णाटमेलोद्भवा रागाः ॥

This is a novel instance of 'Bhakti-Rasa' in Rāga-Dhyāna.

६. अथ वसन्तमेलः

शुद्धाः सगमपाः शुद्धाश्चैवतो यत्र दृश्यते ।
गनी त्रिश्रुतिकौ मेलो वसन्तस्य तदा भवेत् ॥

वसन्तमेलजन्यरागाः—

भूपालिकादयो रागाः कतिचित्प्रभवन्ति हि ।

वसन्तरागलक्षणम्—

षड्जत्रययुतः पूर्णो वसन्तो वा रिपोज्जितः ।
प्रातर्मधौ प्रयोक्तव्यो वीररौद्राद्भुते रसे ॥
सहायः पञ्चबाणस्य रागो हिन्दोलसंभवः ॥

वसन्तध्यानम्—

शिखण्डपिच्छोच्चयचारुचूड-श्चूताङ्कुरोद्भासुरकर्णपूरः ।
नव्याम्बुदश्यामतनुर्विलासी वसन्तरागोऽतिमनोहरश्रीः ॥

भूपालीलक्षणम्—

भूपाली सत्रयेणाद्या (द्वया) मनिहीनोदितोषसि ।
रिपहीना मते केषां रसे शान्ते प्रयुज्यते ॥

भूपालीध्यानम्—

उत्तुङ्गवक्षोऽसहभारनम्रा गौरी स्फुरत्कुङ्कुमलिप्तवेहा ।
संपूर्णशीतांशुमनोज्ञवक्त्रा भूपालिका संव पतिं स्मरन्ती ॥

This Dhyāna bears the indistinct mark of
'Virahotkanṭhitā Nāyikā'.

७. अथ केदाररागमेलः

यदा समपगाः शुद्धा निशुद्धः षड्जमध्यमौ ।
पताञ्छौ रागकेदारमेलः प्रोक्तस्तदा बुधैः ॥

केदारमेलजन्यरागाः—

बेलावली ततः पञ्चाभ्रट्टनारायणाभिधः ।
शंकराभरणाद्याश्च भवन्त्यस्मात् परेऽपि च ॥

केदारलक्षणम्—

निषादत्रयसंयुक्तः केदारो वा रिपोज्जितः ।
धीरैः प्रगीयते सायं काकलीस्वरभूषितः ॥

'Nitrāya' includes Kākalī and a separate
reference to Kākalī is redundant.

केदारध्यानम्—

गङ्गाधरः सुन्दरचन्द्रमौलिर्भुजङ्गमोद्भासुरयज्ञसूत्रः ।
ध्याने निविष्टो धृतयोगपीठः केदाररागो जटिलो विभाति ॥

बेलावलीलक्षणम्—

प्रातर्वेलावली पूर्णा ग्रहांशन्यासधैवता ।
प्रयुज्यते रसे वीरे रिपाभ्यां वा विवर्जिता ॥

बेलावलीध्यानम्—

विधाय संकेतमियं प्रियेण हेमोल्लसद्भूषणमुद्ग्रहन्ती ।
स्मरं स्मरन्ती स्मरकामिनी च बेलावली श्यामतनुर्विभाति ॥

नट्टनारायणलक्षणम्—

नट्टनारायणो रागः षड्जत्रितयभूषितः ।
काकल्यन्तरसंयुक्तो गातव्यः सर्वदा बुधैः ॥

'Satraya' includes 'Pata Śadja' which has
been accepted by Śrikanṭha as identical with
Kākalī Niṣadā. Independent reference to
Kākalī is confusing.

नट्टनारायणध्यानम्—

नव्याम्बुदश्यामतनुर्मनोज्ञः प्रफुल्लपङ्केहलोचनश्रीः ।
चतुर्भुजः शङ्खगदारिपच्चैनरायणोऽसौ नितरां विभाति ॥

Here we do not find a 'Prākṛta Nāyaka'
but the Divine Form of Nārāyaṇa is described.

शंकराभरणलक्षणम्—

शंकराभरणो रागः षड्जत्रयमनोहरः ।
गेयः सूर्योदये नित्यं मुद्रिताभिधभूषितः ॥

शंकराभरणध्यानम्—

महेशमौलीन्दुसुधातितृप्तः स्फुरत्फणास्थूलमणिप्रदीप्तः ।
भुजङ्गमूर्तिः कमनीयकीर्तिविराजते शंकरभूषणाख्यः ॥

॥ इति केदारमेलोद्भवा रागाः ॥

This is a 'Dhyāna' of the 'Ābharāṇa' of
'Śaṅkara' in the form of a serpent. The
literal meaning of 'Śaṅkarā-bharāṇa' has been
represented here.

८. अथ मल्हारमेलः

शुद्धौ सगौ सपौ शुद्धौ पतादिकौ मसौ पुनः ।
त्रिश्रुतिः स्यान्निषादोऽपि मल्हारस्यापि मेलनम् ॥

मल्हारमेलजन्यरागाः—

अत्रं व गौडमल्हारकामोदीप्रमुखा मताः ।

मल्हारलक्षणम्—

धैवतांशग्रहण्यासः षड्जपञ्चमवर्जितः ।
मल्हारो गीयते प्रातर्गानविद्याविशारदः ॥

मल्हारध्यानम्—

वीणातिवादः कलकण्ठनादः सुवर्णवर्णः स्फुरदब्जकर्णः ।
काश्मीरचित्रः शरदिन्दुवक्त्रो मल्हारनामा नितरां विभाति ॥

No reference to the rainy season is made in the 'Dhyāna' of this seasonal Rāga.

गौडमल्हारलक्षणम्—

उभयोर्गौडमल्हारमल्हाराभिधयोर्मतः ।
किञ्चिद्विभेदो भेदज्ञैरन्योन्यं रसपुञ्जयोः ॥

गौडमल्हारध्यानम्—(?) missing.

कामोदीलक्षणम्—(?) missing.

कामोदीध्यानम्—

पीताम्बरा काकलिनादिनीयं सुकेशपाशा विपिने रुदन्ती ।
विलोकयन्ती भयमुद्ब्रहन्ती कामोदिका नाथमनुस्मरन्ती ॥

This is a pathetic description of a Nāyikā in separation.

॥ इति मल्हारोद्भवा रागाः ॥

९. अथ देशाक्षिकामेलः

पनादिकौ समौ यत्र गान्धारस्त्रिश्रुतिर्भवेत् ।
विशुद्धाः समपन्यः स्पुर्मेले देशाक्षिकोद्भवे ॥

देशाक्षिकालक्षणम्—

पूर्णा देशाक्षिका ज्ञेया भूषिता गत्रयेण च ।
वीरे रसे प्रयोज्या सा प्रातःकाले प्रगीयते ॥

देशाक्षीध्यानम्—

संपूर्णशीतांशुमनोजवक्त्रा प्रफुल्लराजीवविलोलनेत्रा ।
प्रांशुः प्रसन्ना सविलासबाहुर्देशाक्षिकेयं गदिता मुनीन्द्रैः ॥

॥ इति देशाक्षिकामेलः ॥

१०. अथ कल्याणमेलः

यत्र शुद्धौ सपौ स्यातां गनी च सपती सपौ ।
साधारणोऽपि गान्धारो मेलः कल्याणसंभवः ॥

कल्याणमेलजन्यरागाः—

एतस्मादपि कामोदहमीराद्या भवन्ति हि ।

कल्याणलक्षणम्—

त्रिषड्जो गीयते सायं पूर्णः कल्याणसंभवः ॥
रित्रयेणाथवा युक्तः प्रोक्तः संगीतवेदिभिः ॥

कल्याणध्यानम्—

करे कृपाणं तिलकं ललाटे धत्ते प्रविष्टिः समरे प्रचण्डः ।
आरक्तवर्णस्तपनीयभूषः कल्याणरागो मुनिना प्रविष्टः ॥

Vira Rasa is conspicuous here.

कामोदलक्षणम्—

कामोदो गीयते पूर्णो निशादौ सत्रयान्वितः ।
ईषद्भेदो बुधः प्रोक्तः कल्याणाख्यहमीरयोः ॥

कामोदध्यानम्—

पीताम्बरः फुल्लसरोजनेत्रो नितम्बिनीमण्डलमध्यवर्ती ।
युवा मनोज्ञः स्मितभासुरास्यः कामोदरागो नितरां विभाति ॥
हमीर— missing.

११. अथ सारङ्गमेलः

विशुद्धौ षड्जगान्धारौ तथा मध्यमपञ्चमौ ।
पताद्यौ च समौ यत्र निषादः कैशिकी पुनः ॥

सारङ्गलक्षणम्—

सारङ्गरागमेलेऽस्मिन्सारङ्गप्रमुखो भवेत् ।
सारङ्गो गीयते पूर्णः षड्जत्रयविराजितः ॥
मध्याह्नकालतः पश्चाद् गीतज्ञैश्चित्तरञ्जकः ॥

सारङ्गध्यानम्—

प्रसूनमालापरिबद्धकेशो वीणां दधानो लसदंसदेशे ।
समं प्रियाभिः सहकारमूले सारङ्गरागो रसिको विभाति ॥

॥ इति सारङ्गमेलः ॥

In connection with Rāga-Dhyāna a detailed comparison with Somanātha's Dhyānas based on relevant illustrations would have been interesting. But such a comparison is not possible within the limited space at our disposal here. However, the following general observations can aptly be made on the basis of a cursory comparative consideration of the treatment of Rāga-Dhyāna by these two authors :—

- (i) Whereas Śrīkaṇṭha has given Dhyāna of each Rāga just after giving its Lakṣaṇa, Somanātha has devoted a separate section to 'Dhyāna' after completing the Lakṣaṇas of all Rāgas.
- (ii) Śrīkaṇṭha has not made any exception in giving Dhyānas but Somanātha has selected fifty-one out of his seventy six Rāgas for giving Dhyānas.
- (iii) As regards poetic worth of his Dhyānas, Śrīkaṇṭha can generally be said to have excelled Somanātha.
- (iv) Somanātha explains his Rāga-Dhyānas in terms of Nāyaka-Nāyikā-Bheda, in the commentary on his own work Rāgavibodha. Thus the significance of Nāyaka-Nāyikā-Bheda to the terms of Saṅgīta, implicit in other works on Saṅgīta has been explicitly brought out by him. Somanātha's work is generally known for its Mela classification, but his explanation of Rāga-Rāgini-Dhyāna is not particularly noted.

Śrīkaṇṭha has not made such an explicit reference to Nāyaka-Nāyikā Bheda, although his Rāga-Dhyānas too bear the marked influence of this concept.

In the concluding portion of 'Rāgaviveka' our author has defined Sampūrṇa, Auḍava and Śāḍava as well as Śuddha, Chāyāḷaga and Saṅkīrṇa—the traditional varieties of Rāgas in the following verses. He has also ascribed six Rāgas to six seasons and six seasons to six parts of the cycle of day and night in 'Śīśira', perhaps by way of an example, as follows.

Season	Rāga	Period in day and Night in Śīśira	Season
Śīśira	Bhūpāla	Pūrvāhṇa	Vasanta
Vasanta	Vasanta	Madhyāhṇa	Griṣma
Griṣma	Bhairava	Divasānta	Varṣā
Varṣā	Megha	Rātryardha	Śarat
Śarat	Pañcama	Rajaniśeṣa	Tuṣārāgama (Hemanta)
Hemanta	Naṭa-nārāyaṇa	Nityam (in all periods)	Śīśira

औडवः पञ्चभिः प्रोक्तः स्वरैः षड्भिस्तु षाडवः ।
संपूर्णः सप्तभिस्त्वं त्रिधा रागा बुधमंताः ॥
रागास्ते त्रिविधाः प्रोक्ताः शुद्धाः छायालगास्ततः ।
संकीर्णाश्च पृथक् तेषां लक्षणं प्रतिपाद्यते ॥
अन्यं रागेन युक्ता ये शुद्धास्ते परिकीर्त्तिताः ।
छायालगा मताः प्राज्ञैः पररक्तियुताश्च ये ॥
द्वयो रक्तियुता ये तु संकीर्णास्ते निरूपिताः ॥

ऋतुरागाः—

भूपालः शिशिरे वसन्तसमये गेयो वसन्तो मुदा
ग्रीष्मे भैरवसंज्ञकोऽतिमुभगो वर्षासु मेघाभिधः ।
रागो रागविदां वरैः किल शरत्काले पुनः पञ्चमो
हेमन्ते च नटात्परोऽतिरुचिरो नारायणाख्यः क्रमात् ॥
पूर्वाह्णे सुधियो वसन्तसमयं मध्याह्नकालं पुन-
र्ग्रीष्मं वारिधरागमं च दिवसस्यान्त्यं विभागं तथा ।
रात्र्यर्द्धं शरदं वदन्ति रजनीशेषं तुषारागमं
नित्यं शिशिरके दिनेऽपि नितरामित्यं ऋतोः कल्पना ॥

II Rasa

Only an incomplete portion of the Rasavarṇanādhyaḥya of Rasakaumudī extending over ten verses is available in our text. The first two of these apparently deal with Śāpahetuka Vipralambha and Protsyatpatikā Nāyikā respectively. These verses appear to be an insignificant remnant of the author's detailed and comprehensive treatment of Śṛṅgāra Rasa which is lost to us. The next eight verses are illustrative of the eight traditional Rasas (including Śānta and excluding Śṛṅgāra).

Extracts from Rasavarṇanādhyaḥya (Chapt. VII) of Rasakaumudī

(शापहेतुकविप्रलम्भः)—

मार्गे हन्त शकुन्तला स्थितवती स्नातुं प्रवाहोदके
तत्रैवांगुलितः श्लथा विगलिता मुद्रा नृपेणापिता ।
राज्ञा वीक्ष्य न मुद्रिका तदखिलं शापादहो विस्मृतं
नास्यास्तातगृहं न वा पतिगृहं मध्ये स्थिता दुःखिता ॥

(प्रोत्स्यत्पतिका नायिका)—

वृष्ट्वापि भ्रमरावलीढकुमुमां कादम्बशाखाशिलां
कान्ते कार्यवशाद्विदेशगमनं कर्तुं प्रवृत्ते सति ।
तस्याः कङ्कणशून्यपाणियुगलेनानीय गुर्वज्ञिया
माङ्गल्यः कलशो विलोचनपयःपूर्णः पुरः स्थापितः ॥

हास्यरसो यथाः—

कश्चित् संबन्धिगेहे बहुतरदिवसानन्तरं वैवयोगाद्
आयातो लज्जया स प्रचुरतरमहो भोजनं नैव चक्रे ।
रात्रौ क्षुत्क्षामदेहः श्लथतरगुडभुक् तूलराशौ पपात
ध्वान्ते प्रातः स्वरूपं हसति परिजना वीक्ष्य जामातरं तम् ॥

This illustration has a mark of originality in comparison with the hackneyed theme of हास्यरस. The word हसति is an explicit reference to laughter which is deprecated by Indian poetics.

करुणरसो यथाः—

प्रादुर्भूतः प्रबलवहनो वानरेन्द्रस्य पुच्छाद्
उड्डीनास्ते नभसि सभयं राक्षसा वायुवेगात् ।
अन्तःपुर्याज्वलनविधुरादेव गन्धर्वकन्या-
स्तासां तैस्तैः करुणवचनैः प्रस्तरो द्रावमेति ॥

The reference to करुण is open to the same objection as above.

रौद्ररसो यथाः—

येन स्वीयविशालबाहुबलिनो (ना) मन्मेघनादो हतः
किं वा येरनुमोदितं च हसितं वृष्टं च युद्धस्थले ।
एषोऽहं कुपितः करोमि सहसा तेषां शिरोभिर्ध्रुवं
संप्राप्ते ककुभां बलिं द्रुतमरे भृत्यानय स्यन्दनम् ॥

वीररसो यथाः—

सन्ध्यावन्दनतत्परेण हठतो लाङ्गूलबद्धो भवान्
पारावारजलेषु येन बलिना विभ्रामितो बालिना ।
एकेनैव शरेण हन्त ! स मया नीतः कृतान्तालये
रे रे रावण ! सोऽहमेष समरे त्वं सावधानो भव ॥

भयानकरसो यथाः—

कर्णाकृष्टशरासनोपरि शरं व्यापारयन्तं मुहु-
व्यधिं वीक्ष्य पुनः पुनः प्लुतगतिं संपादयत्सत्वरम् ।
बाणाधानभिया पलायनपरः संकोचयन् विग्रहं
विस्तीर्णानननिर्गतैर्नैवतृणैर्व्याप्नोति मार्गं मृगः ॥

This verse is a fine illustration of our author's poetic talent but the explicit reference to fear (भिया) is objectionable.

बीभत्सरसो यथा—

प्रेतः कश्चन पूतिगन्धिगलितं शूलात्प्रफुल्लं शवं
स्वीयांके विनिधाय मांसपलं जग्ध्वा हृदादिस्थितम् ।
दंष्ट्राभिः क्रमशोऽस्थिसंस्थपलं भुक्त्वापि तृप्तो भवन्
नो किञ्चित्तदनन्तरं स जठराद् भुङ्क्ते तथान्त्रादिकम् ॥

अद्भुतरसो यथाः—

कश्चिन्मान्त्रिकपुरुषैः सरभसं बीजं पुरः पश्यतां
सर्वेषां किल रोपितं क्षितितले वृक्षोऽभवत्क्षणात् ।
शाखापल्लवपत्रपुष्पचयवान् जातो निमेषादहो
सर्वेभ्यस्तदनन्तरं फलमपि स्थित्वा रसालं ददौ ॥

शान्तरसो यथा:—

तादृक्ताहण्यतुङ्गस्तनकलशपरीरम्भसम्भारदम्भं
रम्भास्तम्भोरुयुग्मां मदकलमदिराधूणिताक्षीं विहाय ।
सौधोत्संगप्रविष्टस्फुटकुमुमसमारब्धशय्यां च हित्वा
धन्यास्ते क्षीतरागा झटिति गिरितटे पद्मनाभं भजन्ते ॥

This is a good illustration of Śrīkaṇṭha's merit as a poet.

III Śoḍaśa Śṛṅgāra

The tradition of Śoḍaśa Śṛṅgāra is not traceable in earlier classical Sanskrit literature or in Erotics. Jāyasī has given a detailed description of 'Solaha Śṛṅgāra' in Padmāvata (edited and annotated by Dr. V. S. Agrawala—stanza 296-99) and a stray reference without any details is available in Tulasidāsa's Rāmacaritamānasa. Śrīkaṇṭha would thus appear to have borrowed his ideas generally from earlier or contemporary Hindi poetry. Looking into details, his list of Śoḍaśa Śṛṅgāra is found to be slightly different from that of Jāyasī as shown below :—

<i>Jāyasī</i>	<i>Śrīkaṇṭha</i>
1. Majjana	1. <i>Snāna</i>
2. Snāna	2. <i>Cīra</i>
3. Patrāvalī (hair-embellishment with leaves and flowers)	3. <i>Hāra</i>
4. Sindūra in the parting line of hair	4. <i>Tilaka</i>
5. Sandal painting on face	5. <i>Kuṇḍala</i>
6. Ornaments of precious stones in hair	6. <i>Puspamālā</i>
7. Tilaka	7. <i>Aṅgarāga</i>
8. Maṅikuṇḍala	8. <i>Añjana</i>
9. Añjana	9. <i>Ratnarociḥ</i>

Jāyasī

Śrīkaṇṭha

10. Suvarṇaphūla in nose	10. <i>Nāsāmuktā</i>
11. Tāmbūla	11. <i>Kāñcī</i>
12. Hāra	12. Kankaṇa or Valaya
13. Cīra	13. <i>Nūpura</i>
14. Kañcukī	14. <i>Kañcukī</i>
15. Bhujabandha	15. <i>Tāmbūla</i>
16. Ornaments of the waist and feet like trinklets	16. <i>Cātūrī</i>

The italicised names under Śrīkaṇṭha are common with those given by Jāyasī. Our author's omission of the embellishments of hair and addition of a psychological factor under the name Cātūrī along with physical embellishments are two notable points in the above comparison.

The available text dealing with this topic is reproduced below.

Extracts From Śoḍaśaśṛṅgāravarnanādhyāya (VIII Chap.) of Rasakaumudī

स्नानं चीरं च हारः सुललिततिलकं कुण्डलं पुष्पमालं
काश्मीराद्यङ्गरागो रुचिरनयनयोरञ्जनं रत्नरोचिः ।
नासामुक्ता सुकाञ्ची क्षणकलवलयं नूपुरं कञ्चुकी वा
ताम्बूलं चातुरीत्यं षडधिकदशकाः सन्ति शृङ्गारकास्ते ॥

तत्रादौ स्नानम्—

गाढं निक्षिप्य गात्रे कुसुमपरिमलोद्गारितेलं सुगन्धि-
द्रव्याङ्गोद्वर्तनं च प्रकटितचिकुरं चूर्णलिप्तं विधाय ।
हस्ताभ्यां मर्दयित्वा लघुलघुशनकैः कोष्णमाक्षिप्य तोयं
स्नाति प्रोच्चैः पयोभिः सरसिजनयना सौधवेदीनिविष्टा ॥
कर्पूरागरुचन्दनैर्मृगमदं कङ्कोलचूर्णैरपि
स्वैरं वासितवासिभिः सहचरीहस्ताम्बुजावर्जितैः ।
सौधस्थानविराजितासनमधि प्रक्षालयन्ती तनुं
स्नाति प्रोज्ज्वलपादुकोपरिपदाऽऽकण्ठं कुरङ्गक्षणा ॥

अथ चीरम्—

व्यापारव्यग्रपाणित्रिवलिसरलताकुञ्चितताऽऽवर्तनाभि-
व्यालोलश्रोणिपालिप्रकटितमदना नीविबन्धं विधाय ।
आपीतश्वेतनीलस्फुटकुसुमलतापल्लवालीविचित्रं
रक्तप्रान्तं विधत्ते कनकचयचमत्कारिकौशेयवस्त्रम् ॥

अथ हारः—

सद्वृत्तस्थूलचन्द्रद्युति च चमत्कारि मुक्तावलीना-
मादाय प्रान्तयुग्मं विकसितकमलद्रोहिहस्तद्वयेन ।
हारं माणिक्यमध्यप्रचुरतरलसत्रीलरत्नान्तरालं
प्रोत्कण्ठं कम्बुकण्ठी ग्रथितमविरलं पट्टसूत्रेण धत्ते ॥
मध्योद्भासितपद्मरागशचिरां सद्वृत्तमुक्तावलीं
नानारत्ननिबद्धहारलतिकां धत्ते कुरङ्गक्षणा ।
यूनां तुङ्गकुचाञ्चले विचरतां चेतोमृगणाममुं
पाशं निर्भरबन्धनाय मदनव्याधस्य मन्ये परम् ॥

The above verse contains a very fine
Utprekṣā on Hāra.

अथ तिलकम्—

आदौ पङ्कलकेशरस्य तिलकं श्रीखण्डचर्चा ततः
तन्मध्ये किल कुङ्कुमस्य रचनां कस्तूरिकायाः पुनः ।
धृत्वा दर्पणहेममुष्टिममलं दृष्ट्वात्यबिम्बं मुदा
चक्रे चन्द्रमुखी मनोजनूपतेरत्यर्थमुद्रामिव ॥

The Upamā of 'Tilaka' with the seal of
Kāmadeva is notable.

दृष्ट्वा काञ्चनदर्पणे विधुमुखी वक्त्रस्य बिम्बं सखी-
हस्ताम्भोरुहहेमपात्रमिलितं पाटीरपङ्कादिकम् ।
आदाय क्रमशो लिलेख तिलकं लावण्यलीलापयः-
पूर्णे यौवनपल्वले मदकलप्रोन्मत्तहंसोपमम् ॥

This is another 'Upamā' of 'Tilaka', illustra-
ting the author's fertile poetic imagination.

अथ कुण्डलम्—

रत्नालीखचितं सुवर्णघटितं प्रान्तस्फुरन्मौक्तिक-
श्रेणीकान्तिविराजितं श्रुतियुगे ताटङ्कयुग्मं दधौ ।
तेन प्रोज्वलमाननं मृगदृशः स्वैरं समुज्जृम्भते
चक्रद्वन्द्वविभूषितं किमु रथः कन्दर्पभ्रुमीपतेः ॥

The Utprekṣā for two 'karnakuṇḍalas'
as two wheels of the chariot of Kandarpa is
beautiful.

अथ पुष्पमाल्यम्—

उन्मीलन्मुग्धमाध्वीबहलपरिमलाहृतनानादिगन्त-
भ्राम्यद्भृङ्गीकदम्बं सुललितकुसुमारब्धलम्बायमानम् ।
माल्यं जग्राह तुङ्गस्तनकलशपरिन्यासि पूर्णेन्दुवक्त्रा
मालामागुम्फितां किं बलमथनवधूर्नन्दनोद्यानपुष्पैः ॥

Nearly twelve verses are missing here and
the succeeding portion starts with कञ्चुकी. Thus
description of अङ्गराग, अञ्जन, रत्नाभरण, नासामुक्ता,
काञ्ची, कङ्कण (वलय) and नूपुर is missing.

अथ कञ्चुकी—

तत्कालत्वरया प्रसारितकरद्वन्द्वारविन्देक्षणा
हेमप्रोज्वलपट्टसूत्रघटितैः पीतांशुर्कनिमित्ताम् ।
आदायोरसि कञ्चुकीं कुचयुगप्रोत्फुल्लमध्यस्थलां
पश्चाद्बन्धनमाततान विलसत्पृष्ठा मनोहारिणी ॥

अथ ताम्बूलम्—

कर्पूरादिसुवासितातिमधुरं ताम्बूलमेणीदृशः
चर्वन्त्याः खदिरेण सुन्दरतरो बिम्बाधरो राजते ।
पीषाधिकमञ्जुलस्मितसुधाधाराभिरापूरितः
किं सन्ध्या परिपूर्णचन्द्रकिरणैर्युक्ता समुज्जृम्भते ॥

The commingling of red and white colours
in the Nāyikā's lips is beautifully described
by the poet.

अथ चातुरी—

शृङ्गाराः क्रमशस्त्रबाणगुणिता वामभ्रुवोर्बणिता
बाह्या एव भवन्ति तेन हि पुनः कोऽप्यन्तरङ्गो मतः ।
शृङ्गारः किल चातुरी निगदिता सर्वोत्तमा षोडशी
सर्वे निष्फलतां प्रयान्ति नितरामेणीदृशस्तां विना ॥
शृङ्गारैः किमनर्घ्यरत्ननिवहस्वर्णादिभिर्निमित्तैः
शृङ्गारो यदि चातुरी निरुपमा वामभ्रुवां विद्यते ।
सा चेन्नास्ति मनागपि प्रियतमस्यान्तःप्रमोदप्रदा
शृङ्गारैः किमनर्घ्यरत्ननिवहस्वर्णादिभिर्निमित्तैः ॥

The above is an excellent illustration of
लाटानुप्रास.

चाञ्चल्यं नयनाञ्चले विकसितं स्मेराननाम्भोरुहं
पीयूषाधिकमञ्जुलं मृदुपदोपन्यासमल्पं वचः ।
उत्तुङ्गस्तनगोपनं सचकितं चीनांशुकेन द्रुतं
लीलाम्भोरुहधूननं वरतनोरित्यादिका चातुरी ॥
उन्मत्तद्विपमन्दमन्दगमनं वक्रक्षणालोकनं
हस्तान्दोलनलोलकं कणरुणत्कारप्रपञ्चं वचः ।
भ्रूवल्लीभ्रमणं समं प्रियतमे नीहार्यं (?) कोपक्रमः
शृङ्गारस्य हि मण्डनं वरतनोश्चातुर्यमित्यादिकम् ॥
विज्ञत्वं विनये नये मनसिजक्रीडाकलाभिज्ञता
भर्तार्येव रतिर्दया परिजने लज्जा गुरुणां पुरः ।
सर्वांशेन सखीगणे सरलता स्पृष्टा सपत्नीजने
पाकादिष्वपि कौशलं कुलवधूचातुर्यमित्यादिकम् ॥

The author has thus given a detailed exposition of Cātūrī which is the only one psychological element aptly introduced by him in *Ṣoḍaśa Śṅgāra*.

IV *Ṣaḍṛtuvarṇana*

Ṣaḍṛtuvarṇana has been traditionally accepted as an indispensable part of a *Mahākāvya* (epic). In Indian Samskrit literature, '*Ṛtusamhāra*', ascribed to Kālidāsa, is the first poetic work written with the express object of describing Nature in respect of the six seasons of the year. According to some critics it is perhaps the first poem of its kind in world literature. *Ṛtusamhāra* and *Śrikanṭha*'s *Ṣaḍṛtuvarṇana* would appear to stand out, as a distinct class of Samskrit literature, there being hardly any other work similar in conception or execution of design. There is every possibility of our author having derived general inspiration from *Ṛtusamhāra* in planning his work. A brief comparison of the

plan and execution of the two works may not, therefore, be out of place here.

Nature is regarded in Samskrit literature as significant to poetry either as a frame or setting of life, or as ornamentation in the world life picture or as a living presence to the spirit. In Indian poetry Nature has no place as an independent or lifeless existence. Kālidāsa in his *Ṛtusamhāra* has described Nature as a frame or setting of life in general and human love in particular. "With glowing appreciation of the beauties of Nature, in which erotic scenes are interspersed, the poet adroitly inter-weaves the expression of human emotions". Although *Śrikanṭha* can be said to have followed Kālidāsa in the basic conception of Nature in poetry, his treatment of life in the setting of Nature is more or less circumscribed in human love and that too with reference to kings in the major part. It is but natural that in such an extremely restricted field of poetic creation as has been chosen by *Śrikanṭha*, the poet is bound to lack the height of imagination, the vitality and vigour, the richness of diversity, the warmth of humanism and the freshness of observation,—indispensable characteristics of true poetry. Our author is thus a victim to an initial artistic error in not conceiving and executing a design rich with diversity and well-knit with unity and in displaying a degree of coldness of human emotions. Although his *Ṣaḍṛtuvarṇana* as a whole is poor in poetic merit, its worth lies in those passages where he has freed himself from the restriction of the scope of his description and has depicted Nature as a background of life in general or human love in general without any reference to kings, a microscopic minority of humanity. For

example, when he describes the common man's lot he displays far better literary acumen. His opening verses of Vasanta bear the distinctive mark of a free approach to the subject. The description of Grīṣma which follows next though elaborate is very poor in poetic content in comparison to that of other seasons as it is exclusively devoted to the king's amorous sports and life in general has been totally ignored. Kālidāsa's description of Grīṣma is very rich with the pulsation of life; his keen observation touches many aspects of animal and vegetable kingdom. In the description of practically all the seasons Kālidāsa has woven many tokens of metaphorical amorousness in Nature. But Śrīkaṇṭha's attempt in this respect is most insignificant and trivial.

Generally speaking, Śrīkaṇṭha has not been able to sustain the warmth and vigour with which he started the description of Vasanta, the king of seasons. It must, however, be remembered that Śrīkaṇṭha could not be expected to have overcome the influence of his period and in view of the decadence of Sanskrit literature which characterised that period, his poetic worth should not be underestimated. He presents stray instances of poetic conceit and imagery in the conventional and stereotyped objects of description, flashes of effective phrasing, streaks of lifelike depiction, charm of simple diction and an artistic sense of the consonance and cadence of syllables lending melodious musicality to his poetry.

In sum, although Śrīkaṇṭha had in all probability drawn inspiration from the work of Kālidāsa and had tried to model his Ṣaḍṛtuvarṇana on the pattern of Ṛtusamhāra, his genius being mediocre, his performance covering

one-third of the size of his model, could not be expected to come up to the level of the great poet. Considering however, the decadent times in which he lived, his work has to be accepted as of commendable merit on account of its apt diction, deployment of syllables giving fine melodious sound-effects and its suggestive imagery.

As remarked above, Śrīkaṇṭha's merit is mediocre at places where he indulges in describing Ṣaḍṛtu as an Uddīpana Vibhāva of Śṛṅgāra Rasa with reference to kings. But at several places he has secured for himself greater scope for flights of imagination by describing Ṣaḍṛtus as an Ālambana Vibhāva. A full text of the portion of his book dealing with the topic of Ṣaḍṛtuvarṇana reproduced below is likely to be of interest to readers, more so because it comes from the pen of an author of Saṅgītaśāstra.

Indian traditional thought has postulated the power of 'Svaras' to suggest and impart the aesthetic experience which is associated with the six seasons of the year. This view is the basis of the seasonal Rāgas. In deference to this line of thought also there would appear to be some justification for a musically minded writer on poetics to indulge in an extensive treatment of the nature of seasonal experience and with aesthetic attitude relative to such experiences.

षड्ऋतुवर्णनम्

ऋतूनां वर्णनं युक्त्या नवमे क्रियते क्रमात् ।

ऋतवो विविधैर्भोगैरात्मन्वन्ति मुबं यतः ॥

The above verse clearly indicates the author's viewpoint of treating Ṣaḍṛtu as Uddīpana Vibhāva.

ऋतुषु ऋतुषु योग्यं वेधमादाय दिव्यं
रचयति किल लास्यं नर्तकी चारुनेत्रा ।
नव-नव-रतिनाथ-प्रौढरङ्गप्रमोद-
प्रकटितकमनीयस्पष्टचेष्टाभिरामा ॥

This verse implicitly illustrates the above observation regarding the author's purpose of describing the six seasons as a setting or frame for the king's experiences of love in particular.

१. वसन्तवर्णनम्—

नित्यं भूरिभुजङ्गसङ्गसमरतां दृष्ट्वा प्रियां दक्षिणां
श्रीखण्डेरपि मञ्जुलां सुललितां मुक्ताफलाद्यैरपि ।
सन्त्यक्तुं कृतनिश्चयोऽपि पवनः कान्तामुदीचीं परां
गन्तुं कोकिलमित्रवर्धवचनापेक्षः क्षणं तिष्ठति ॥
आद्योद्याननिकुञ्जकुन्दलतिकास्त्यक्त्वा द्विरेफावली
माकन्दं परितः प्रयाति मुकुलैर्नव्याडकुरैर्मञ्जुलम् ।
उद्ग्रीवं चिरविस्मृतं परभूतंः संगीतमभ्यस्यते
यन्मन्ये पदमर्पितं वनमधि स्वैरं वसन्तश्रिया ॥

The above two verses are remarkable examples of the excellence of our author's poetic talent.

भृङ्गीसंगीतरंगप्रचलितकुसुमोद्भूतमाध्वीकभाजा
माकन्दादिद्रुमाणां बहलपरिमलैर्मुग्धमध्यप्रदेशम् ।
वासन्तीनां परागंः पवनविलुलितैः पूर्णपीताङ्गरागं
पुष्योद्यानं वसन्ते प्रकटयति मुदं भूतले नैव केषाम् ॥
स्वच्छन्दं मधुपानमत्तमधुपा गुञ्जन्ति कुञ्जोदरे
वापीतीरसमीरणः कसुमितां बल्लीं धुनीतेऽधुना ।
माकन्दे च कुहुः कुहूरिति मुहुः कूजन्ति पुंस्कोकिलाः
पुष्योद्यानमतः परं नरपतिर्नारीसखः सेवते ॥

Here the author has explicitly referred to the kings' amorous sports.

पुष्योद्यानत्वारतगमनव्याकुलानेकनारी-
हस्ताम्भोजे कनकरचितं भाति पात्रं विचित्रम् ।
ताम्बूलानां विमलपयसामङ्गरागादिकानां
चैत्रक्रीडाकुतुकितमनो मेदिनीनायकस्य ॥

पुष्योद्यानस्य मध्ये मृगमदपयसा भूरिसंसिक्तभूमौ
नानारूपैरनेकैः किसलयकुसुमैर्निमितानल्पतल्पे ।
कान्तावस्त्रारविन्दस्फुरितपरिमलं चित्रितं लोचनाभ्यां
हेम्नः पात्रेण चैत्रे पिबति नरपतिर्वाङ्गीमङ्गनाभिः ॥
उद्यानस्यैव मध्ये कुसुमतस्तले स्पष्टरोलम्बचेष्टे
पीत्वा मद्यं प्रियाभिः समममृतमिवामर्त्यकन्याभिरिन्द्रः ।
व्यक्तानन्देन युक्तो मधुमधुरवचःकोमलाभिः कथाभिः
स्वैरं मध्याह्नकालं गमयति नृपतिः कोविदः कामशास्त्रे ॥
गन्धद्रव्यविलेपनं वितनुते भूपो वसन्तागमे
कर्पूरादिसुवासितेन पयसा स्नाति प्रियाभिवृतः ।
गोधूमादिपुराणमन्नममलं भुङ्क्ते च हित्वा गुडं
जीर्णशौद्रमपि स्वकीयहितकृद् वैद्यान्वितः सर्वदा ॥

In the above verses the author's poetic talent is reflected as being of a mediocre worth because he has confined himself exclusively to the description of the kings' sports and his poetic imagination has not found full play.

२. ग्रीष्मवर्णनम्

Griṣma is not generally described in detail by poets, Kalidāsa's 'Rtusamhāra' being a notable exception. But Śrikanṭha has given a considerably long description of this season. However, he has not been able to detach himself from the obsession of kings' sports in this context.

मात्तण्डोऽतिप्रचण्डः सकलजनमनोहारिबिम्बं हिमांशोः
सर्वत्र क्षीणनीरा निरवधिसलिलस्यावगाहात्सरस्यः ।
रम्या जाता दिनान्ता व्रजति च शनकैर्यत्र शान्तिं मनोभूः
स्वैरं स ग्रीष्मकालो भुवि सुखमवनीनायकस्यैव धत्ते ॥
उन्मीलत्पाटालीसुललितकुसुमासंगसौरभ्यभ्यः
कासाराभ्यर्णभूमौ प्रसरितपवनः कम्पयित्वा वनानि ।
संगीतं भूरि भृङ्गो रचयति नितरां सीम्नि मल्लीलतानां
भूपो ग्रीष्मे विधत्ते युवतिजनसखः काममम्भोविहारम् ॥
भूपालो जलयन्त्रमन्दिरमधि स्थित्वा प्रसूनावली-
शय्यायां कलकण्ठकण्ठललनारागं समाकर्णयन् ।
पाटीरद्रवचर्चिताङ्गसुभगः कान्ताकराम्भोरुह-
व्यालोलव्यजनेन वीजितवपुर्मध्याह्नकालं नयेत् ॥

द्राक्षामञ्चादधस्तात् सुबकसमुदयव्याप्तचारुध्वभागात्
श्रीखण्डोशीरतोयैर्मृगमदललितैर्भूरिसंसिक्तभूमौ ।
मल्लीव्यूहप्ररोहप्रचलदलहतादित्यचण्डप्रभायां
गीतैर्नृत्यैर्विनोदैर्विलसति वनिताचक्रगोचक्रवर्ती ॥

रम्भास्तम्भोरुक्त्रा कनकगिरिसमुत्तुङ्गवक्षोजनम्ना
राकापूर्णद्वुवक्त्रा विकसितकमलद्रोहिनेत्रद्वयादया ।
तन्वङ्गीवेदिमध्या पृथुतरजघना सर्वसौन्दर्ययुक्ता
मुक्ताहारारदिकस्य स्फुरति वरतनुमण्डनं मण्डनस्य ॥
श्रुत्वा सीमन्तिनीनां तरलतरकरे झिङ्कृति कङ्कणाना-
मुडुीनां चारु चक्रुः सचकितचपलाश्चक्रवाका बलाकाः ।
रोलम्बाः स्वीयजातिध्वनिरिति नयनद्वन्द्वमुद्रीक्ष्य सद्यः
पद्मभ्रान्त्या विलोला वदनमधिकरं धुन्वतीनां निपेतुः ॥

क्रीडाकौतुकतत्परेण धरिणीनाथेन सादृं स्त्रियः
पुष्पोद्यानसरोवरस्य सलिलाभ्यन्तः प्रविष्टा द्रुतम् ।
तासामाननकौमुदीभिरखिलं पङ्कुरेहं मुद्रितं
भृङ्गा रात्रिधिया पतन्ति नयने नीलोत्पलस्य भ्रमात् ॥

The above two verses are good examples of भ्रांतिमान अलंकार but the explicit reference to भ्रांति by the words भ्रान्त्या and भ्रमात् does not meet with the approval of the rules of Poetics.

तस्या वक्त्रं विकचकमलं प्रोज्वलं सौरभाढ्यं
नेत्रद्वन्द्वं मदभरमदोन्मत्तरोलम्बकल्पम् ।
धम्मिल्लोऽपि स्तिमितकुटिलश्यामलः शैवलाभः
कासारान्तः स्फुरति नृपतेः पद्मिनी पद्मिनीव ॥

The above verse contains a beautiful 'Pūrṇopamā'.

कस्यैचित्करपङ्कजे सुललितं लीलारविन्दं ददौ
कस्यैचिज्जलकेलिकौतुकवशाप्नीलोत्पले कर्णयोः ।
कस्यैचित्कुचयोरुपान्तमिलितं हारं मृणालोद्भवं
कस्यैचिद्विशवल्लिकङ्कणचयं पाणौ प्रियायै प्रियः ॥

त्यक्त्वा केलिसरोरुहं विकसितं हस्तारविन्दोपरि
स्वच्छन्दं मकरन्दमत्तमधुपा गच्छन्ति वामभ्रुवः ।
हित्वा च स्फुटनीलपङ्कजयुगं कर्णावतंसीकृतं
प्रस्निग्धाञ्जनमञ्जुलाक्षियुगलस्योर्ध्वं पतन्ति ध्रुवम् ॥

The above verse is a fine feat of poetic imagination.

पश्चात्पद्यदबाधिता विधुमुखी हस्ताम्बुजं तन्वती
प्रोवाच त्वरितं प्रियं प्रति परित्राहीति दीनं मुहुः ।
श्रुत्वा कातरभाषितं प्रियतमो भृङ्गं निवार्य द्रुतं
तामालिङ्ग्य दृढं चचुम्ब वदनं तस्याः शशाङ्कोज्ज्वलम् ॥

The streak of dramatic element in the above verse is notable.

चञ्चत्काञ्चनकङ्कणध्वनिभरस्फारस्फुरन्निस्वन-
व्यालोलाङ्गुलिपाणिपल्लवपयःक्षेपं मुहुस्तन्वती ।
अन्योऽन्यं वदनाम्बुजोपरिजलक्रीडाकलाकौतुकात्
तन्वङ्गी निखिला तनोति नृपतेः कासारमध्ये मुदम् ॥

बिम्बोष्ठाधरशोणिता समगमन्नेत्रद्वये निर्भरं
धावल्यं चलितं तयोस्तदुपरि प्रायोऽभवद्व्यत्ययः ।
लग्नं चीननिचोलमङ्गविषये सर्वाङ्गकं दृश्यते
भूभर्तुर्जलकेलिवेषरुचिरा नार्यो मुदं तन्वते ॥

कासाराज्जलकेलितृप्तहृदयः सीमन्तिनीभिः समं
द्राक्षाणां बलयक्षितौ क्षितिपतिः प्रोत्थाय तस्थौ क्षणम् ।
तं वेषं त्वरितं विहाय नृपतेर्योग्यं गृहीत्वाखिलं
श्रीखण्डाद्यनुलेपनं युवतिभिः सार्धं चकार द्रुतम् ॥

स्वरं नाना परिमलपदार्थाङ्गरागं विधत्ते
मध्येऽप्यल्लुः कुसुमनिवहारब्धतल्पे च निद्राम् ।
सोधोत्सङ्गं हिमकरकरासङ्गशीतातिमुग्धं
दुग्धं रात्रौ पिबति नृपतिः शर्करास्वादयुक्तम् ॥

कर्पूरागरुचन्दनोद्भवनवस्निग्धाङ्गरागोज्ज्वला
प्रोत्तुङ्गस्तनभारभङ्गरतनुर्वेदीव मध्ये कृशा ।
सौधागारनिविष्टपुष्पशयने चन्द्रांशुनिक्षालिते
राज्ञा कामकलाकलापकुशला भाष्येन भोग्या भवेत् ॥

वर्षावर्णनम्—

The first three verses in the description of Varṣā are not indicative of Uddipana Vibhāva of Śṛṅgāra Rasa.

हर्षं संजनयन् कृषीबलमनोमध्ये पुरा निर्भरं
पश्चात् सूर्यकराभितप्ततनुभूत्संतोषमुत्पादयन् ।
दग्धानां दवपावकैः शिखरिणां तापोपशान्तिक्षमो
नीलप्रीवसुखावहः समुदितः कालः पयोदागमः ॥

अद्य श्यामलवारिवाहनिवहव्याप्तं नभोमण्डलं
दृष्ट्वा ताण्डवमातनोति नितरां माद्यन्मयूरावली ।
हित्वा सम्प्रति पाटलां मधुकरो नष्टप्रसूनां गतो
नीपालीं गतयौवनामिव वर्षं कामी नबोढां पराम् ॥

श्यामोद्दामपयोदबन्धुनिनदरत्यन्तभीमं नभ-
श्चञ्चच्चत्कचाराश्चञ्चुचपलव्याहाररम्या द्रुमाः ।
अत्युत्कण्ठितनीलकण्ठमिथुनप्रोद्गीर्णकेकाकुली-
जाता भूमिधरा धरातिमधुरा मुग्धस्तूर्णनूतनैः ॥

धूपधूपितमुग्धमन्दिरमधिप्रोत्तुङ्गतूलीतले
कर्पूरादिसुवासिते शशिमुखीपीनस्तनालंकृते ।
स्वच्छन्दं शयनं करोति सुकृती तादृक्पटीभिः पुटी-
कृत्याङ्गानि मनोजकेलिकुशलस्ताम्बूलपूर्णानिनः ॥

प्रादुर्भूतशिलीङ्गप्रवन्दरुचिरा वाष्पोद्गमं तन्वती
स्वच्छन्दं क्षितिरिन्द्रगोपपटली पूर्णाङ्गरागोज्ज्वला ।
प्रोद्यद्द्वरदीर्घनादमुखरा धाराजलप्लाविता
शश्वद्वृष्टिविशालपङ्ककलुषा वर्षासु जाताधुना ॥

जीमूतोदरभूरिदीर्घपरुषप्रोद्भूतभीमध्वनिं
श्रुत्वा काचन कामिनी सचकितं भर्तारमालिङ्गति ।
कान्तोऽपि द्रुतमादरेण रभसावाल्लिङ्ग्य पीनस्तनीं
तां कान्तामधिकं चचुम्ब चपलापाङ्गां चलद्भूलताम् ॥

The following three verses are again marked with an absence of Śṛṅgāra Rasa. They are indicative of the poet's keen observation and natural description of the common man's lot in the rainy season.

श्रुत्वा ध्वानं सभयचकितं भूरि कादम्बिनीनां
श्रेणीबद्धा शिखरिशिखराद्वाजहंसा व्रचन्ति ।
दृश्यन्ते च प्रतिदिशमतिव्यग्रमुका बलाका
नीलाम्भोदे सुरधनुरपि क्वापि चित्रं विभाति ॥

नद्यो जाताः कलुषसलिलाः पादपाः पूर्णपूर्णा
शञ्जावाताश्चपलचपलाचित्रिता चारुमेधाः ।
ग्रामाद्ग्रामं व्रजति न जनो दृश्यते नार्कबिम्बं
छन्नं गेहं पवनरहितं सेवते सर्वलोकः ॥

प्रायः पद्भ्यां न चलति जनो जीर्णधान्यानि भुङ्क्ते
कूपस्याम्भः पिबति सुरभिद्रव्यसेवां विधत्ते ।
धत्ते नित्यं वसनममलं धूपितं गन्धधूपैः
प्रावृट्कालो जनयति सुखं भाग्यभाजां जनानाम् ॥

शरद्वर्णनम्—

In the description of Śarat the poet has given almost equal importance to the Uddipana and Ālambana aspects of Rtu as a Vibhāva.

नद्यो निर्मलवारिवीचिसुभगा वर्षाव्यपायेऽभवन्
फुल्लाम्भोरुहकानने मधुकरा माद्यन्ति पीत्वा मधु ।
हंसाः सारसपङ्कतयोऽपि नलिनीपत्रान्तराले समं
कान्ताभिः कलसिञ्जितं मदभरोन्मत्ता मुहुस्तन्वते ॥

प्राचीं कुड्कुमपङ्कुरागरुचिरां संपाद्य कान्तामिव
स्वरं तत्कुचपूर्वपर्वततटे दत्वा करं सादरम् ।
मुद्राभञ्जनतत्परः कुमुदिनीपुष्पोच्चयानामयं
सायं भाति हि रागिणां कुतुकिनामानन्दकन्दो विषः ॥

मुक्ताहारं मलयजरसोशीरकर्पूरचर्चा
स्फूर्जच्चन्द्रप्रतिमवसनं चन्द्रिकां सायमिन्दोः ।
सौधागारं विहितसलिलं शर्करामुग्धदुग्धं
कान्तां रम्यां शरदि भजते भाग्यवानेव भोगी ॥

मन्दं मास्तकम्पितैविकसितैः काशीदिशः प्रोज्ज्वलाः
शुभ्रैरभकवम्बकैरतितारामाकाशमुज्ज्वभते ।
प्रायः पङ्ककलङ्कहीनधरणी धत्ते जनानां मुदं
जातं सर्वमपूर्वमेव शरदि प्रीतिप्रदं प्राणिनाम् ॥

प्रायः सर्वे विदधति जनाः सादरं तीर्थयात्रां
युद्धं कर्तुं व्रजति रिपुणा सार्धमुर्वीश्वरोऽपि ।
देवीपूजामपि वितनुते सोत्सुकः सर्वलोकः
शोकः केषामपि न शरदि स्वान्तमध्ये विभाति ॥
फुल्लाम्भोरुहरेणुपिङ्गलचलद्वीचीविलोलाः खगाः
कान्ताभिर्मदनानुरातिचतुराः कूजन्ति केलीपराः ।
पाठीनादिपराहृतं च सलिलं यस्योर्ध्वमायाति तत्
केषां नो विदधाति शारदसरः संतोषमुच्चैस्तराम् ॥
कादम्बः कलकूजितातिसुभगां कान्तामदूरस्थितां
संभाष्योरुतरङ्गसङ्गतरलां चक्रे मृणालं दबौ ।
तत्पश्चाद् वरटापि चाटुचटुला भुक्तावशेषं विशं
भर्तुंश्चञ्चुपुटे ददाति सदयं चञ्चुपुटेन द्रुतम् ॥

The above is a good illustration of
'Svabhāvokti'.

माध्वीमुग्धमपि प्रसन्नकमलं भृङ्गोऽर्धमुद्रायितं
त्यक्त्वा संप्रति करवस्य विपिने गुञ्जन्समागच्छति ।
किंचासन्नवियोगकोकमिथुनं चञ्चुपुटाभ्यामहो
धृत्वैकं विशर्मपिताक्षियुगलं प्राच्यां परं सीदति ॥
ज्योत्स्नाव्यूहविभूषिताङ्कमधुरस्निग्धेन्दुमञ्जुप्रभा
नेवेयं प्रतिभाति तारकगणैः पूर्णा कृता शर्वरी ।
कल्लोलं रतिपूरितैर्बहुविधैरापूरितो बुद्बुद-
दुग्धाम्भोनिधिरेष वासुकिफणानिद्रायितश्रीपतिः ॥

The above verse is a very beautiful illustration of अपह्नुति rich with poetic imagination.

बन्धूकासनबाणपुष्पटलीमाध्वीपरागान्वितो
वापीरोधसि वायवीयपवनः सप्तच्छदं प्राप्तवान् ।
दृष्टः कौटरसन्निविष्टभुजगादन्तेन संमूर्च्छितो
मन्दं मन्दमलिनन्दसुन्दरवधूस्वेदोद्गमं गाहते ॥

हेमन्तवर्णनम्—

उद्यानं सुप्रसन्नं सुललितलवलीलोध्रपुष्पागपुष्पैः
गुञ्जद्रोलम्बकुञ्जप्रकटकलकलोद्गीर्णकणंप्रमोदम् ।
मन्दं मन्दं कुबेराचलपवनचलत्पादपालीप्रसूनं
सर्वेषामेव चित्ते प्रकटयति मुदं वद्धयित्वा मनोजम् ॥

अत्युद्दामहिमेन हन्त निखिलं पङ्केरुहाणां वनं
दग्धं क्वापि जलाशयेऽञ्जकुसुमं स्वप्नेऽपि नो दृश्यते ।
तस्मादेव सरोवरस्य सविधे कोऽप्येकभृङ्गो मनाडः
नायात्येव हि लाभलोभमनसा सर्वं भजन्ते जनाः ॥

The above is an appropriate illustration of
अर्थान्तरन्यास.

वातघ्नं यत्र तैलं मदमुदितवधूतुङ्गवक्षोजसङ्गः
काश्मीरस्याङ्गरागो सुललितलवलीमुग्धताम्बूलभागः ।
धूपैः कृष्णागरूणां ललितपरिमलैर्वासितं तल्पगेहं
हेमन्तो भाग्यवन्तं सुखयति न पुनर्भाग्यहीनं कदाचित् ॥

The author's view of हेमन्त being of comfort
only to the well-to-do classes and not the poor
masses is a view which has been expressed by
many poets including Kalidāsa.

कृत्वा व्यायाममुच्चैः कुशलजनसखः स्नाति तप्तं पयोभि-
र्भुङ्क्ते पुष्टं च मांसं पिबति युवतिभिर्मद्यमव्यग्रचित्तः ।
वस्त्रैरुष्मस्वभावंविरचितशयने प्रावृत्तो याति निद्रां
सर्वैरेव प्रकारैर्भवति मुकृतिनः शीतकालः सुखाय ॥

नानानूतनधान्यभोगमधुना कुर्वन्ति सर्वे जनाः
तप्ताङ्गारकृतोष्मचारुभवने तन्वन्ति निद्रां पुनः ।
प्रातःकालदिवाकरीयकिरणं गृह्णन्ति पृष्ठोपरि
प्रायो ग्रामजना भवन्ति सुखिनः स्वल्पव्ययेन ध्रुवम् ॥

The common man's cheap and easily
accessible means for warding off cold are descri-
bed above.

प्रातः प्रांशुप्रियङ्गुद्रुमदरविदलत्पुष्पसौरभ्यभयः
कौवेराशासमीरः कुचकलशलसत्कञ्चुकीप्रान्तभागम् ।
स्वच्छन्दं कम्पयित्वा चकितमृगदृशः सीत्कृतिव्यग्रमुख्या
रोमाञ्चोद्भेदवत्या विलुलितचिकुरं गाहते वान्तमाल्यम् ॥

कार्तिं पूर्वानुरूपां किरति नहि मनाडः मण्डलं चण्डभानोः
न क्रीडन्ति स्मरातास्तुहिनकरकरक्षालिते पुष्पतल्पे ।
प्रोच्चैः प्राप्नोति ह्लासं दिवमनुदिवसं दिग्विवर्णा हिमेन
प्रायः सर्वोऽपि शीते त्यजति निजकलां हन्त ! कालस्वभावात् ॥

पाकागाराद् गुडानां वियदतिमलिनं श्यामलो धूतधूमैः
सर्वैरापक्वधान्यैर्धरणिरतितरां गौरवर्णा विभाति ।
हस्ताभ्यां मर्दयित्वा दिशि दिशि तुषिकाभजितं धान्यमुष्णं
फूत्कारंनिस्तुषं तत् सरभसमधुना निर्भरं चर्वयन्ति ॥

The villagers' snack of roasted corn is described in a very realistic and simple manner above.

शिशिरवर्णनम्—

प्रादुर्भूता हिमानी मकरगतरवो निर्भरं सबलोकाः
सेवन्ते यत्र बर्हि प्रतिगृहमधुना भूरि गुप्ता गवाक्षाः ।
किञ्चितस्यां प्रयाति ध्रुवमखिलजनो वस्त्रमुष्णस्वभावं
दीर्घां रात्रिं युवानो युवतिकुचतटीसङ्गरङ्गान्नयन्ति ॥

धत्ते क्षीणतमैकहारमधुना कण्ठे सुकण्ठी परं
काञ्चीं काञ्चननिर्मितां वितनुते मध्ये सुमध्या नहि ।
गाढालिङ्गनवामनीकृतकुचा निद्रातितुङ्गस्तनी
प्रस्निग्धागरुधूपधूपितमितः कार्यं करोति प्रिया ॥

The first half of the third foot of the above verse has been borrowed from a verse in Amaruśataka (quoted in Kāvyaaprakāśa VII Ullāsa, 310).

चन्द्रस्याघनचन्द्रिकां युवतयः कुत्रापि भर्त्रा समं
सेवन्ते ग(गु?) णसीम्नि पुष्पशयने केलीकलाकौतुकात् ।
किञ्च क्वापि सरोवरस्य सलिले नो दृश्यते पङ्कजं
भृङ्गाः कुन्दमरन्दतुन्दिलतरा गुञ्जन्ति कुञ्जोदरे ॥
भूमावास्तरणं विनैव शयितः प्रोच्चैरनाच्छादितैः
प्रायो भग्नसमग्रभित्तिभवने निद्राति नैव क्षणम् ।
अन्योऽन्याहतवन्तपङ्क्तिनिनर्दरालिङ्गय जानुद्वयं
रङ्गुः कम्पितविग्रहः शिव ! शिव ! प्राप्नोति कण्ठं महत् ॥

The poor man's miserable lot in the cold season is described above.

तुषारकरतारकप्रकरकान्तिरद्य स्फुटं
तुषारसमुदायतः स्फुरति नैव पूर्वं यथा ।
दिवाकरकराः पुनः प्रचुरकोकदुःखापहा
दिवामुखसमंगता दधति नैव किञ्चिद्द्युतिम् ॥

एकत्र स्थगयन्ति हन्त मदनक्रीडाकलाः कामिनां
अन्यत्र प्रबलो न नश्यति रथाङ्गानां वियोगानलः ।
इत्थं हन्त ! बलाबलं दिनकरः स्वान्तैर्विचार्यं ध्रुवं
मन्दं मन्दमुपैति पूर्वशिखरिप्रोत्तुङ्गभृङ्गोपरि ॥

Śrikanṭha's poetic imagination is superb in describing the late sunrise of Śiśira.

V Rājanīti

In the last (tenth) chapter bearing this name, the author has given a short description of some of the traditional principles of Rājanīti (statecraft). Oddly, his main theme is the daily routine of the private life of kings. This theme has no affinity with Saṅgīta or Sāhitya. The inclusion of this heterogenous element can be explained only by the author's intention to make his work useful or gratifying for kings generally (indirectly his own patron king) as expressed in the following verse :—

श्रीकण्ठनाम्ना रचिता नरेन्द्रयोग्या रसाला रसकौमुदीयम् ।
नव्यार्थभव्या रसिकेन मेव्या काव्यानुसन्धानविधानधन्या ॥

The epithet नरेन्द्रयोग्या is specially significant.

He speaks of the special attraction of his work for kings in glowing terms as follows :—

अस्तीयं रसकौमुदी रसविदां संतोषसंपादिनी
रे धीरा ! धरणीतलेऽतिविपुले यत्रापि कुत्रापि च ।
आस्ते क्षोणिपतिः सुरद्रुमसमो दाता रसप्राहक-
स्तत्रैनां पठतो जनस्य सुलभा गाङ्गेयसिद्धिः करे ॥

The available text of his Rājanītivarnana is reproduced below as being illustrative of the above remarks.

*Extracts From Rājanītivārṇanādhyāya (X Chap.)
of Rasakaumudī*

यो जानाति समग्रनीतिमखिलां कन्दर्पलीलाकलां
वदग्धीमधुराङ्गनाशतयुतो नित्यं वदान्योत्तमः ।
नानालंकृतमञ्जुलः सुवदनः संपूर्णवित्तान्वितो
नाट्यं तस्य महीपतेर्वितनुते शोभां परां नान्यथा ॥

That the author gives equal importance to कन्दर्पलीलाकला along with राजनीति is clear from the above verse.

The 'summum bonum' of the king's life, according to our author, appears to be the aesthetic delight of Nāṭya.

The following verses describe the king's daily routine.

उत्थाय प्रातरेव प्रतिदिनमवनीनायको देहधर्मं
कृत्वा स्नानं च विष्णोः स्मरणमथ शिरोवेष्टनं चारु बध्वा ।
कुर्यात् कस्तूरिकाद्यैः सुललिततिलकं दर्पणे वीक्ष्य बिम्बं
श्रुत्वा पञ्चाङ्गवाक्यं श्रुतशिववचनं नित्यदानं च दद्यात् ॥

आचारद्विज-वैद्यदत्त-निखिलव्याधिघनयोग्यौषधं
भुक्त्वा पुष्पसुवासितेन पयसा प्रक्षाल्य वक्त्रान्तरम् ।
कङ्कूलत्रुटिचन्द्रचन्दनलवङ्गाद्यैर्विमिश्रीकृतं
ताम्बूलं हितसेवकापितमतो भुञ्जीत भूमीपतिः ॥
कर्पूरागरुकेसरादिरचितव्यवताङ्गरागोज्ज्वलः
चोलालंकरणादिकं नरपतेर्योग्यं गृहीत्वाखिलम् ।
एकान्ते श्रुतलोकचेष्टितकथश्चाराननात्तत्परं
गच्छेत् सेवकमित्रमन्त्रिसहितो भूपः सभामण्डपम् ॥
आदाय प्रणतिं क्रमेण निखिलभृत्यैरमात्यैः कृतां
नानाचित्रविचित्ररत्नविलसत्सिंहासने राजते ।
चञ्चलचामरवीजितः परिवृतः पाश्वर्द्वये खड्गभिः
श्रुण्वन् बन्दिजयध्वनिं नृपवरो रम्यातपत्रान्वितः ॥

The following verse puts forward a view as to what should be regarded as an appropriate treatment to be meted out by a king to different persons according to their worth and merit.

कञ्चिन्मस्तकधूननेन तदनु भ्रूभङ्गमात्रेण च
स्मेरोपाङ्गतरङ्गितेन मधुरालापप्रचारेण च ।
संभाव्य त्वरितं सभातलगतं लोकं समस्तं यथा-
योग्यं भाग्यविधिश्चरोक्तवचनान्याकर्ण्यं कार्यं चरेत् ॥

The fight of elephants witnessed by the king is described below.

घण्टाघर्घरघोरघोषमधुपव्यालोलगण्डस्थलान्
एकद्वित्रिचतुर्मदोन्मदगजानानीय संसत्पुरः ।
उद्दामाङ्कुशहस्तहस्तिभटयोर्यत्नेन संयुक्तयोः
दन्तादन्तितयोर्द्वयोरपि महायुद्धं क्षणं पश्यति ॥

A description of the king's horses follows.

आनीतास्तदनु स्फुरन्मणिमयैः पृष्ठासनैर्भूषिता
भास्वत्काञ्चनशृङ्खलानियमितप्रीवाश्चलन्नासिकाः ।
उत्कर्णाश्चलकेसरा लघुलघुक्षिप्ताङ्घ्रिसंशोभिता
वारंवारमधोमुखं कृतवतो हेषां शिरोधूननम् ॥

The ways and means of सन्धि and साम, दान, भेद, दण्ड are described in the following verses.

शत्रूणामधिकं बलं क्षितिभुजामालोक्य नानाविधं
सैन्यं भूरि विधाय भासुरभटं योद्धुं समागच्छताम् ।
सार्धं तैः सहसा महोत्तमचरद्वारेण भूनायकः
कृत्वा मन्त्रमनेकनीतिनिपुणः सन्धिं करोति ध्रुवम् ॥

सन्धिं नैव कदापि यः प्रकुरुते योद्धुं समागच्छति
प्रौढाहंक्रुतिमान् महोत्तमबलवान् द्वेषातिदुष्टो नृपः ।
दत्त्वा चारुहयान्नवोत्तमगजान् किञ्चिद् धनं वा पुनः
शीघ्रं तेन समं विचारचतुरः प्रीतिं प्रकुर्यात् पुनः ॥

सर्वांशेन महानतीव बलवान्नो सामदानैरपि
प्रीतिं किञ्चिदुपैति केवलमसौ राष्ट्रग्रहे सज्जते ।
तं शत्रुं प्रति गूढमन्त्रनिपुणः कुर्यान्मनीषी नृपः
स्वच्छन्दं विधिभेदेव सहसा सर्वैः प्रकारैरपि ॥

भूरिद्रव्यभरोत्कटाश्वगजभूदानैर्धराधीश्वरः
शत्रूणां कटकस्थवीरनिवहे भेदं प्रकुर्यान्मुहुः ।
किञ्चान्यैः कपटैः सहस्ररचनासाध्यैरनेकैरपि
क्षोणीमण्डलपालनाय नितरां ध्वंसाय नित्यं द्विषाम् ॥

रात्रावेव तदीयनिद्रितबलाभ्यन्तः प्रविश्य क्षणात्
क्षिप्त्वा शस्त्रसमुच्चयं किल रिपोः सैन्यं द्रुतं नाशयेत् ।
अत्युग्रौषधि पूर्णपूर्णविविधप्रोद्दामयन्त्रोदरे
निक्षिप्य ज्वलनं सपत्नकटकं चौरौ भटः सन्बहेत् ॥

The loot and plunder indulged in by the victor in the vanquished state are described below.

इत्थं मत्तगजेन्द्रवाजिनिधनैः सैन्यस्थदाहैरपि
ग्रामाणामपि लुण्ठनेन परितो भाण्डारचौर्यैरपि ।
प्रत्यर्थी वशतामुपेत्य कुरुते चाटूक्तिमुच्चैस्तरां
यस्त्रीतं मम देहि वैरमधुना मास्त्वावयोमित्रता ॥

साम्ना नैव कदापि यस्य मनसि प्रीतिः समुत्पद्यते
नो वा चारुतुरङ्गमत्तकरिणां वित्तस्य दानैरपि ।
नैवानेकविधानभेदकरणैः शाम्येन्मनाग्यो रिपुः
कुर्यात् प्रति सत्वरं क्षितिपतिदण्डं हठान्मन्त्रवित् ॥

उद्दामोन्मदवारणव्यतिकरव्यालोलघण्टारवं
चञ्चत्क्षीरपयोधिबीचिविशदव्यावल्गदशवावलीम् ।
नानाचित्रचलत्पटोत्कररथव्यूहान् गृहीत्वा चमूं
पादातैर्बहुभिर्वृतां नरपतिदण्डाय रात्रौ व्रजेत् ॥

मातङ्गाश्वरथौघपत्तिनिकरस्थूलास्ववैश्वानराः
त्रोष्यं शाणितसर्वशस्त्रविपुलं सैन्यं गृहीत्वा द्रुतम् ।
युद्धं यस्तुमुलं करोति युगपत्क्षिप्त्वा समस्तायुधं
स्वच्छन्दं विजयी स एव भवति क्षोणीपतीनां वरः ॥

The next verse is incomplete.

The factors which make a king invincible are enumerated below.

दुर्लङ्घ्या यस्य दुर्गाः स्फुरदुहकरिणश्चारुचञ्चतुरङ्गाः
कोशाः संपूर्णवित्ता रथसुभटतनुत्राणवह्णचस्त्रवृन्दम् ।
धर्मो बुद्धेर्नियोगो विविधबुधजनामन्त्रिणो गूढमन्त्राः
क्षोणीशक्तिः समग्रा स किल नरपतिर्दुर्जयः स्यादरीणाम् ॥

The causes which make a king easily succumb to his enemies are described below.

यद्देशे बहुपातकं समभवद्बुभिक्षमुच्चैस्तरां
किचान्यच्चिरकालशुक्वितपः सूते नवीनाङ्कुरम् ।
उल्कायाः पतनं निशश्च रुदितं शत्रौ मुहुर्गौरवः
पाषाणप्रतिमश्च सोऽन्यनृपतेः साध्यः प्रयासं विना ॥

The minister has a heavy duty of guiding the king which is described as follows :—

भक्तं द्वेष्टि पुरातनं भृशमहो नव्यं जनं काङ्क्षति
प्रामाण्यं तनुते न वाप्तवचने क्रोधं विना कारणम् ।
युक्तो बुद्धिविपर्ययेण कुरुते नित्यं कुपथ्यं त्यजेत्
एवंभूतनृपं सुबुद्धिसचिवो वैद्यो यथा व्याधितम् ॥

After this brief treatment of Rajaniti our author turns to the private life of the king and dwells upon it in great detail with special reference to amorous sports.

दृष्ट्वा दन्तावलानामसिफलकवतां चेष्टितं घोटकानां
मल्लानां बन्दिगीतो विशति परिजनैः सार्धमन्तर्गृहाणाम् ।
कृत्वा स्नानं प्रसूनप्रकरपरिमलोद्धारिगङ्गोदकेन
व्यादत्ते चीनचोलं ललितमणिलसत्पादुकालकृताङ्ग्री ॥
सौवर्णस्थापनीयोपरिकनकमये भाजने वाटिकाभिः
प्रोद्दीप्तप्रीतिभागे रजतविरचितं काञ्चनीयं च पात्रम् ।
तस्याद्यः पार्श्वदेशे स्फुटकुसुमसमं शाल्यमन्नं सवाष्पं
साज्यं शाकैरनेकैर्विधरसयुतं चारु भुङ्क्ते नरेन्द्रः ॥

अन्तःप्रेमरसालसेन्दुवदना हस्तारविन्दापितं
वारं वारमनेकयुक्तिरचनासंभारसंभावितम् ।
लीलान्दोलितबाहुकङ्कणक्षणत्काराढ्यकान्ताकर-
व्यालोलव्यजनेन बीजितवपुर्वैद्यस्य भुङ्क्ते पुरः ॥
पक्वान्नादिकपूर्णभोजनभवोद्गारी पिपासान्वितः
कर्पूरतिमुवासितं च सलिलं पीत्वातितृप्तो नृपः ।
गण्डूषोदकमिन्दुनिन्दकमुखे क्षिप्त्वा स्फुरद्राजते
पात्रे काञ्चनकन्धराधनरसैः प्रक्षालयेदाननम् ॥

कस्तूरीचन्दनादिप्रचुरपरिमलं चारुचूर्णप्रचारं
प्रोद्यत्पूगीफलाढ्यं सुललितखदिरं नागवल्लीदलाप्तम् ।
ताम्बूलं तद्गृहीत्वा सपदि परिजनेनादरेण प्रवत्तं
शय्यागारं विशालं प्रविशति ललनालोचनैः पीयमानः ॥

काचित् कान्ता गृहीत्वा सुललितकुसुमं कापि पानीयपात्रं
काचित्ताम्बूलवीटीं कनकमणिमयालङ्कृतिं कापि पाणौ ।
काचित् पाटीरपङ्कं मृगमदमथितं गन्धचूर्णं च काचित्
काचिच्चीनं निचोलं स किल नरपतिर्भाति यस्याप्रदेशे ॥

धत्ते काचित् कराभ्यां सरसिजनयना लोललीलारविन्दं
काचित् कोदण्डखण्डं शरयुगसहितं कामिनी कापि खड्गम् ।
काचिन्माध्वीकपात्रं शुकमपि चतुरं कापि चञ्चककोरीं
काचिच्चाप्येगौरी मदभरमुदिता दपणं कापि राज्ञः ॥

The Gīta, Vādyā and Nṛtyā of court damsels are described in the following verses.

काचित्लास्यं तनोति स्फुरदखिलकलारङ्गदेशेऽङ्गहारैः
आलापे कापि मुग्धा सरिगमपधनिव्युत्क्रमस्य प्रचारम् ।
काचित्लोलाङ्गुलीभिः सरसिजनयना वंशरन्ध्रेषु रागं
काचिद्गानं समानं परभृतमधुरा मन्द्रमुख्यक्रमेण ॥

काचित्तालद्वयेन क्वणकलवलया कल्पचित्रादिसञ्चा-
ल्लोलद्वामाङ्गुलीभिर्भ्रुजमुखपुटे कर्तरी काचिदुच्चैः ।
शिक्षार्थं कापि धत्ते किशलयकमले हेमदण्डस्य खण्डं
वक्त्राब्जे काप्युपाङ्गं मृदुकरनलिने दीपिकां काचिदुच्चैः ॥

चञ्चकचौरचमत्कृतिस्फुरदतिस्निग्धाङ्गरागद्युतिः
प्रोद्यद्भूपसुगन्धधोरणिरण्णमञ्जीरमडिप्रद्वये ।
भास्वत्स्वर्णविभूषणव्यतिकरस्फूर्जत्प्रभामण्डलं
नाट्यार्थं नितरां नटी प्रविशति प्रोद्दीप्तारङ्गस्थले ॥

आदावेव विधाय सोष्ठववपुः पाटप्रचारैः समं
सव्याङ्घ्रिं पुरतः क्षिपेद् द्रुततरं वारद्वयं भूतले ।
पद्माद्दामभुजः प्रसारिततरस्तिर्यक् पुनः संमुखः
स्याज्जानुभ्रमिराशनमण्डलमिति प्रेम्णा नटी नृत्यति ॥

शोभां तत्र तनोति नाट्यमखिलं यन्मण्डपे स्यात्प्रति-
ध्वानः किञ्च सुधामयीवसुमतीवृन्दं मनोरञ्जकम् ।
पात्रं यत्र गुणान्वितं क्षितिपतिनित्यं प्रसन्नाननः
सूरिभूरिमतिः प्रबन्धघटना संसच्चमत्कारिणी ॥

The paraphernalia of the king which glorifies the entrance to his palace is described below.

मातङ्गाः सुभटा ह्याः सुनयना दास्यः कुमारा बुधा
ज्योतिर्विद्विभषजो नियोगिनिकरो लेखार्थमुद्रावनम् ।
संगीतप्रहृतोच्चपुष्कर(रण ?)च्छत्रं चलच्चामरं
राजद्वारिविभूषणानि शनिका(शिबिका?) स्थूलप्रदीपावली ॥

The king should not repose confidence in the following persons :—

शत्रुत्रो यश्च मित्रं परपुरुषवधूसंगमासक्तचेता
श्रष्टः स्वाचारमार्गाद् भवति च मदिरात्यन्तमत्तो जनो यः ।
उन्मादी द्यूतकारः कपटशतमयस्त्रीजनो भूमिपालो
भग्नस्नेहः सगोत्रो न हि सुगतिवरो विश्वसेच्छश्वदेतान् ॥

The sleeping chamber of the king is described as follows :—

सोपानं स्फुटचन्द्रकान्तघटितं प्रोद्यत्प्रवालोपलं-
बद्धं भित्तिचतुष्टयं मरकतैः स्तम्भावली निमिता ।
ऊर्ध्वं यस्य सुवर्णरत्नखचितं चन्द्रातपेनोज्ज्वलं
मध्यं धूपसुवासितं नरपतेस्तद्भूति निद्रागृहम् ॥
प्रौढा काचन कामिनी क्षितिपतेस्तल्पोपविष्टा सती
चञ्चककङ्कणमिडकृतिर्वितनुते पादाब्जसंवाहनम् ।
व्यालोलद्वलयावलिध्वनिभरं काचिच्चलच्चामरं
कुन्देन्दुप्रतिमं प्रतप्तकनकबद्धं धुनीते मुहुः ॥

The following two verses give a description of the king's sport-garden :—

मल्लीमाधविका लवङ्गलतिका जातीलता केतकी
चम्पाचन्दनचूतचारुनूपतेरुद्यानमञ्जुभते ।
जम्बूनिम्बकदम्बशालसरलन्यग्रोधपूगीच्छद-
च्छायाछन्नपतप्रभाकरकरप्रौढप्रतापादयम् ॥
द्राक्षादाडिमनागरङ्गलवलीजम्बीरधात्रीद्रुम-
व्यालोलभिनवबंदलैः किशलयैः शाखाभिराच्छादितम् ।
नानारूपलतानिकुञ्जभवनंबृक्षालवालादिभिः
संपूर्णोदकसारणीभिरधिकं बृन्दावनं राजते ॥

The poet gives a vivid description of the lake in the king's garden or his sport-forest.

अत्यन्तोज्ज्वलनारिकेलकबलीपत्रावलीमञ्जुलं
क्रीडाकाननमद्भुतं नरपतेरेन्द्रं यथा नन्दनम् ।
तन्मध्ये गृह्णीयिका सुललिता तत्रैव हंसावली
वातान्दोलितवीचिलोलनलिनीपत्रान्तरे क्रीडति ॥

रिङ्गत्तुङ्गतरङ्गसङ्गतरलेखद्भूतधूलिभरैः
 कङ्कारं कुमुदं सितं सरसिजनीलोत्पलैश्चित्रिता ।
 हंसैः पक्षमृणालभक्षणमदोन्मत्तैः कलक्वाणितैः
 अत्यन्तं मुखरा विभाति नृपतेः क्रीडावने वीथिका ॥

Śrikanṭha eulogises and blesses his patron king Śatruśālya in the following two concluding verses of his work :—

सम्यक्शास्त्रपरम्पराप्रतिपदव्यासक्रियाप्रोल्लसद्
 विद्यापात्रविनोदरङ्गरसिकः श्रीशत्रुशल्यो नृपः ।
 तत्तत्कामकलाकलापकुशलः संगीतसाहित्ययो-
 र्बंधस्ताण्डवडम्बरप्रमुदितो जामश्चरं जीवतु ॥
 भीमां क्रूरकरिक्रमैरतितरां रिङ्गनुरङ्गोत्करां
 चञ्चच्चारथां मदोत्कटभटां सेनां विषाय द्रुतम् ।
 हत्वा यः परिपन्थिपुञ्जमकरोच्छ्रीद्वारकां निष्करां
 सत्कीर्त्तैः किल शत्रुशल्यनृपतेः पारो न पुण्याम्बुधेः ॥

At the end he also eulogises his 'Iṣṭadeva' Śrī Kṛṣṇa as follows and dedicates his work to Him in the last verse. However, in view of his avowed intention of pleasing his patron king, his 'Kṛṣṇārpaṇa' seems to possess dubious sincerity.

अत्यन्तोत्तुङ्गपीनस्तनकनकघटे वीक्ष्य कुञ्जे मुरारिः
 कस्तूरीचाशनीरं विरचितमकरीं मञ्जुलां चन्द्रमुल्याः ।
 यस्त्रातुं कण्ठपीठे व्यधित विधुमणित्रातमालामपुष्पां
 राधां प्रत्यल्पहास्यं हिमकरकिरणप्रोज्ज्वलं पातु भक्तान् ॥
 कृष्णार्पणं मे रसकौमुदीयं विचित्रपद्यावलिचित्रितास्तु ।
 कवीश्वराणां किल कण्ठपीठे लग्ना सती तिष्ठतु सा यथेष्टम् ॥

General and Concluding Remarks

In final evaluation, Śrikanṭha emerges as a poet above the average and as an author of a Saṅgītaśāstra comprehending Gīta, Vādyā and Nṛtya, having to his credit a novel plan of exposition of Rāgas and their classification. The mixture of apparently incongruous topics in the latter half of his work can be viewed sympathetically if his intention is not lost sight of. When the full available text of his work is published, it will definitely outshine all contemporary works—both later and earlier because of its comprehensive treatment (all contemporary works generally dealt with only the 'Gīta' aspect of Saṅgīta), poetic excellence and original thinking in specific respects.

In judging the poetic worth of the work due allowance should be made for the period of decadence in which it was created.

Acknowledgement

Thankful acknowledgement is due for assistance, in reconstructing from available MSS the verses quoted in this article, rendered by Pt. Ratinath Jha, a former member of the Research Section of our College now a teacher in the Sanskrit Mahavidyalaya of our University.

Rasa

"The delight of the spirit is ever new, the forms of beauty it takes innumerable, its godhead ever young and the taste of delight, *Rasa*, of the Infinite eternal and inexhaustible.

SRI AUROBINDO (Life Divine p1185).

EUROPEAN AESTHETICS OF MUSIC AND TRADITIONAL INDIAN SAṄGĪTA ŚĀSTRĀ

PREM LATA SHARMA

Preliminary Remarks

Aesthetics of music is that branch of musicology which is concerned fundamentally with problems of values in music. As a science responsible for the organisation of knowledge within this area, aesthetics depends upon many related areas of enquiry and draws upon them freely as occasion demands. Various branches of the natural and social sciences, the arts and philosophy contribute to its study. In its turn it makes its own contribution to each of the other branches of knowledge. Its scope includes besides criticism of music, musical composition, performance and listening.

Indian philosophy of existence accepts a consciousness of double aspect of the material world and of the human being. In one aspect there is a force of Knowledge (occult), and in the other that of Ignorance. Consequently, Indian culture including literature and arts accepts a double standard of values, one esoteric and the other exoteric. Unless this basic characteristic of Indian culture is recognised the significance of Indian art is most likely to be missed.

This warning is addressed equally to foreign readers of ancient Indian treatises on music and to Indians trained according to the methods and tradition of European scholarship. As an example of the pitfall

which an Indian may otherwise be led into, Prof. V. N. Bhatkhande's case may be cited here. Prof. Bhatkhande would appear to have permitted himself to pass some most uncharitable and unmerited strictures against Indian musical treatises and their authors. Having missed to take note of the eternal verities on which the theory of classical Indian music is founded, this gentleman attempted to formulate theory designed to suit the needs of contemporary mediocre and illiterate musicians whose art he would seem to have accepted as the norm or standard of classical music. Traditional authors always tried to bring contemporary practice to conform to fundamental verities accepted in their application to relevant Indian arts or literature. Prof. Bhatkhande in breaking away from this tradition broke to pieces the very ideal and foundation of Indian music.

In this article attention will be devoted to some of the basic truths on which the esoteric edifice of Indian culture including Saṅgīta is built up. Comparatively less notice will be taken of the exoteric aspect, for it is the former which imparts to Indian culture its uniqueness. In respect of the latter aspect although a vaster wealth and exactness of formulation and terminology place the Indian theory of music on a higher pedestal than that of other musical systems

of the world, as yet not much attention has been devoted to the systematisation of aesthetic principles in their application to music. Even Prof. Bhatkhande, a modern writer who, influenced by Western ideas, systematised according to his notions, a part of the theory of Indian music, omitted to formulate a system of aesthetics of that music.

The aims and objects of the College of Music and Fine Arts, B.H.U. lay a special obligation on this institution to undertake a comparative study of the aesthetics of European and Indian music. For various reasons, chief among which is preoccupation with other duties, this study could not be undertaken earlier. It has been possible to devote some attention to this new line of study recently of which the present article is the outcome.

The treatment of the subject in this article is the first attempt at delineating the scope of this subject in its barest outlines. This treatment is admittedly brief. At places crucial points, indicative of new lines of thought might appear to have been accorded the barest explanation. This is inevitable in a pioneer conspectorial essay. Apart from the restraint in treading on untrodden ground there is the limitation of an article in a journal. Space for a comprehensive discussion can be found only in a book. Nevertheless, care has been taken to see that the present article does not omit reference to any important relevant topic.

The subject is vast in scope so that each one of the topics can be made the subject of an independent book. Time and facilities permitting, it is intended to continue further

study and exposition of the subject as a whole and of individual topics comprised therein, through articles in this Journal or separately in book form.

Approaches to Aesthetics :

European literature on Aesthetics in general is extensive. Philosophy deals with it as one division in a large systematic scheme. The problems dealt with by the aesthetics of philosophy are metaphysical and do not deal directly with practical arts. Considerable literature on aesthetics has also been written by men experienced in arts who are not experienced in philosophy. These writers are not concerned so much with metaphysical theories as with practical criteria of values. They include composition, performance and criticism of music.

Methods of Approach :

The methods employed by European artist writers are variously described as artistic, critical, scientific, philosophical, historical, psychological, experimental, eclectic and systematic. Although there are points of conflict among these methods, there is much in common too. For instance the procedure of abstraction and analysis is common to all of them.

Justification of Analytical Method of Enquiry :

Dangers of analysing a work of art is a topic on which much discussion and literature have accumulated. It is suggested that the psychologist employing the method of the physical scientist with the "ideal of control by isolation and disintegrative analysis" is in danger of destroying the very thing he is

studying. For example, in studying the effects of intervals apart from the context, the analyst will be reducing the significance of the intervals studied, for the same interval may have different meanings in different contexts. It is true that analysis always omits something and is therefore not the whole truth, but nothing is the whole truth, in the opinion of the scientist. Science has never claimed wholeness or completeness for its discoveries. The scientist does not claim to know everything at once from all points of view. In listening to a musical composition we cannot know 'it all i.e. we cannot grasp all its significance at once. We can get some impression of it as a whole but this impression is vague and probably inexpressible.

Definitions of Aesthetics :

The word "aesthetics" was for a long time held in Europe to connote after its Greek derivations "perceptive by feeling". Since the eighteenth century attention came to be riveted on the epistemological statement "if the perfect in the world is conceptually grasped through logical thinking we call it truth but if we recognise it by the senses we call it beautiful". The sensuous knowledge or aesthetics thus came to be recognised as the theory or science of the beautiful. Even this definition cannot be regarded as a final one because the words beautiful and beauty have been assigned numerous meanings. One book gives at least sixteen different definitions.

A fundamental problem for instance, is whether to regard beauty subjectively

as a quality of experience, objectively as a quality of an object, or as the quality of experiences attributed to an object. A notable author Carl. E. Seashore writes in his book entitled "Psychology of Music" as follows: "Philosophical criticism has tended to centre on the effort to find a single unitary principle, which would account for the nature and function of beauty, and thus explain the nature and purpose of music. This, I think, has resulted in a succession of failures, and the philosopher of the future will not attempt that again."

In India there has existed from time immemorial, not only a universally accepted ideal of absolute unsurpassed beauty, the fountain-head of all kinds of beatitude, but many Indians have actually realised that ideal at a level of transcendence where the subjective and the objective coalesce into a unique experience of identity with a difference or semblance of a difference, a state philosophically described as 'Bhedābheda'. Many Indians continue to realise this experience to-day. That ideal is 'Svayamrūpa' (Self-Form), Śyāma-Sundara (Beautiful of Śyāma colour) 'Akhilarasāmṛtamūrṭti' (Form constituted of all nectarine Rasas).

The essential characteristic of 'Rasa' is that it is exhilarating both to the subject and the object of its experience. "रस्यते रसायते वा" is a broad definition of 'Rasa'. A more specific definition is that 'Rasa' consists of 'Sthāyibhāva', the emotive state running permanently through the inmost being, which determines the particular internal temperament as a dominant characteristic of

the emotive state. Each of the emotive states shows in its composition diverse sentiments constantly shooting out and changing like the flamalets that continually come and go and thereby produce the appearance of the permanent, undivided whole of a flame. The emotive state is excited by artistic circumstances or situations called 'Vibhāva', 'Anubhāva' and 'Vyabhicārī'.

Kṛṣṇa is accepted as the epitome of 'Rasa'. He has 'Modana' and 'Mohana' 'Mahābhāva' for his Sthāyibhāva, the chief characteristic whereof is an absolute absence or negation of self-gratification and an incessant desire to cater to the gratification of His devotees who in turn possess a similar 'Sthāyibhāva'. At the head of Kṛṣṇa's devotees in his counter-whole Śrī Rādhā whose Sthāyibhāva surpasses even Kṛṣṇa's own in selflessness and is technically known as 'Mādana-Mahābhāva'. This is not the occasion to dilate on this aspect of Kṛṣṇa as aesthetic object. A few of His qualities which serve as Uddīpana Vibhāva for experience of his divinity may, however, be mentioned here in the context of beauty unsurpassed conceptually or perceptually in the whole world. India discovered this beauty and has adhered to it as a defined realisable object from time immemorial whereas the European thinkers still fight shy of defining beauty and its ingredients.

Some of these qualities relating to Kṛṣṇa's figure are unsurpassable 'Saundarya', 'Lāvanya', 'Abhirūpatā', 'Mādhurya', 'Mārdava' etc. Other qualities refer to His unsurpassable speech, song and dance. The dis-

tinctive feature of His transcendental beauty is that its experience creates a never-ceasing hankering for its perpetuation and its delight increases with every turn of experience. In this respect it differs from mundane experience, the novelty of which wears off after some time and the intensity whereof diminishes with every successive experience.

The qualities of Kṛṣṇa's figure referred to above, which are elements in His beauty may be briefly explained.

सौन्दर्यम्—

भवेत् सौन्दर्यमङ्गानां सन्निवेशो यथोचितम् ।

(भक्तिरसामृतसिन्धुः, २.१.३३६)

'Saundarya' is the placement of limbs according to design.

अङ्गप्रत्यङ्गकानां यः सन्निवेशो यथोचितम् ।

सुश्लिष्टसन्धिसम्बन्धः स्यात्तत्सौन्दर्यमीर्यते ॥

(उज्ज्वलनीलमणिः, उद्दीपनप्रकरणम्, २९)

This definition is slightly more comprehensive. To the limbs (Aṅga) are added parts of limbs (Pratyāṅga) such as hind-arms, fore-arms and wrists which should be of appropriate thickness, thinness and roundness.

रूपम्—

विभूषणं विभूष्यं स्याद् येन तद्रूपमुच्यते ।

(भक्तिरसामृतसिन्धुः, २.१.३३८)

'Rūpam' is that which imparts ornamentation to an ornament.

अङ्गान्यभूषितान्येव केनचिद्विभूषणादिना ।

येन भूषितवद्भाति तद्रूपमिति कथ्यते ॥

(उज्ज्वलनीलमणिः, उद्दीपनप्रकरणम्, २३)

If a figure appears fully decorated or ornamented without any decoration or ornament, it is said to possess 'Rūpam'.

लावण्यम्—

मुक्ताफलेषु छायायास्तरलत्वमिवान्तरा ।
प्रतिभाति यदङ्गेषु लावण्यं तदिहोच्यते ॥

(ibid 26)

Like the lustre emitted from a pearl, the lustre which is every moment emitted from a figure is called its 'Lāvanya'.

अभिरूपता—

यदात्मीयगुणोत्कर्षेवंस्त्वन्निकटस्थितम् ।
सारूप्यं नयति प्राज्ञैराभिरूप्यं तदुच्यते ॥

(ibid 31)

'Abhirūpatā' is the power of imparting through the super-excellence of one's own qualities, similarity of 'Rupam' to an object existing nearby.

माधुर्यम्—

रूपं किमप्यनिर्वाच्यं तनोर्माधुर्यमुच्यते ।

(ibid 34)

Some undescribable 'Rupam' of a figure.

मार्दवं—

मार्दवं कोमलस्यापि संस्पर्शासहतोच्यते ।

(ibid 35)

Inability to bear the touch of the softest object.

It will be seen from the fore-going discussion that a definition of 'beauty' as an object of aesthetic experience does not present any difficulty so far as Indian philosophy is concerned.

Primary and Derived Values of Music

The Philosophy of the Indian Saṅgīta Śāstra offers possibilities of a cultivation of subjective, musical and derived values all together. This is not possible in ordinary

experience. But not all pleasure can be regarded as aesthetic; the distinction must be made in terms of the aesthetic attitude which may take into account the values attributable to material and form and indirect and derived values attributed to experience and facts.

In music material values are those of the intrinsic orders discovered in the tones e.g. the quality of the tones. As the materials of music are organised into patterns or designs of varying complexity, these values merge into values of form. The appreciation of sound values on the various levels and in the several dimensions of formal organisation is of primary importance to the musician. The spread and depth of this appreciation depends on technical training and experience.

Derived aesthetic values in music are exemplified by expressiveness i.e. associations that accrue by reason of past experience. Intellectual, moral and functional aspects of a work of art may be classed as derived values. The nature of experience changes with the attitude of the individual. For instance, if during a church service attention becomes diverted from the religious values to the intrinsic values, the experience may become aesthetic. The experience would be religious as long as the attention is on the religious values alone.

Aesthetic value is considered in Europe of the lowest type if the individual is conscious of emotive—conative states aroused within himself as the content of music, rather than lost in the contemplation of these qualities as attributed to the work of

art. But if they are attributed to the work of art, they may acquire important, though secondary or derived value. Whenever music is connected with something not music (music with word, opera music and dance) as in functional music, the effectiveness becomes an important but secondary criterion of aesthetic value.

Wagner had put forward a combination of music, drama and dance as superb art. This view was and is still ridiculed as fallacious on the ground that intrinsic musical value decreases as non-musical elements are increased.

Wagner's view was, however, strictly in accordance with the traditional Indian classical conception of Saṅgīta as a composite art of music (vocal and instrumental) and dance (comprehending the main elements of drama e.g. histrionics). The objection, however, is valid when considered from the point of view of ordinary experience. On the plane of transcendence, however, the mind and senses can apprehend simultaneously musical, dance, and dramatic values along with the religious. On that plane all conflicts are resolved and all contradictions are harmonised.

Aesthetic values in Indian Saṅgīta Sāstra :

In Western philosophy, Aesthetics has an important place, being concerned with considerations of values. Value is a property attributed to an object by virtue of the fact that it may be perceptually apprehended with pleasure or displeasure. It arises from interest in the perceptual aspects of phenomena, when they are "regarded not as the

sign of meaning or of fact, but only in their own nature". Its measure is the pleasure arising in its experience.

As regards the nature of aesthetic personality, an European philosopher, Eduard Spranger is quoted by A. A. Roback in his book "Personality" as maintaining the following broad classification in the order of excellence, of different people ranked according to their scales of values :—

- (i) The animalistic human creature who thinks only in terms of food and drink and means of satisfying carnal appetites :
- (ii) The economic man setting highest values on money and wealth :
- (iii) The man of power who evaluates a man's worth according to the power he wields over his fellows :
- (iv) The theoretician who aims at fitting every experience of his into a system :
- (v) The artist who, bound by sensory images, isolates every experience and contemplates it as if it were something apart from the world, and setting the highest values thereon : and lastly
- (vi) The religious man who loses himself in mysticism, in other-worldliness and is not anchored to the spatio-temporal moorings of the theoretician or tied to sensory images of the artist.

Indian thought accepts a somewhat similar classification in its fourfold 'varṇas' of human society. Yet, there is a fundamental difference between traditional Indian thought and Spranger's views quoted above, a difference stemming from outlook and

approach. In regard to the artist for instance, whereas Spranger would begin from external sensory experience and go within himself, the Indian would begin from within himself and from there come out. That which he would experience within himself will be an entity existing by itself without any external prop, real and yet absolutely detached from the external. The external he apprehends by a knowledge of identity with the supreme, Tādātmya; or of knowledge as manifestation of the Supreme, Svayaṃprakāśa; or through a process not of knowledge but of experience of beauty and love as the very Supreme in his Self, Svayaṃrūpa.

'Prayojana'

The concept of value in Indian philosophy is 'Prayojana' which is a term of profound technical significance. Its philosophical definition is 'यमधिकृत्य पुरुषः प्रवर्तते'. The words अधिकृत्य and पुरुषः are important and technical. अधिकृत्य is a grammatical variant of अधिकार which is defined as 'उत्तरोत्तरमणीयवस्तुस्पृहा'; मणीय connotes लोकोत्तराद्दलादजनकज्ञानविषयः; वस्तु implies प्रमेय which in turn is explained as प्रमानु योग्यः; प्रमा is शुद्ध बोध or pure or absolute knowledge. 'स्पृहा' is 'अमीष्टार्थप्रवर्तनम्' i.e. pursuit of the desired object. Thus 'अधिकारः' would mean the pursuit of transcendental and pure or absolute knowledge productive of perpetually increasing beatitude in which the "Puruṣa" is engaged. In such beatitude infinite truth, beauty and goodness are implicit. It remains, however, to understand the nature of the 'Puruṣa'.

'Puruṣa' in Indian philosophy is variously understood. A definition appropriate for and relevant to the Indian Saṅgīta Śāstra is पुरीष्वष्टसु (कर्मेन्द्रियपंचक-ज्ञानेन्द्रियपंचक-मन-आदि-चतुष्टय-भूतपंचक-काम-कर्म-अविद्याख्यासु) वसतीति । According to this definition "Puruṣa" is that who resides in the eight "Purīs" viz. (1) five motor organs (2) five sense-organs (3) the four parts of Antaḥkaraṇa viz. the mind (Manas) intellect (Buddhi) ego (Ahaṃkāra) and Īitta or the instrument of desire (4) five Prāṇas etc. (5) five gross elements (6) Kāma, desire for objects of enjoyment (7) Karma, action productive of 'Adrṣṭa' and (8) Avidyā or nescience. This definition of the human soul invests human reality with transcendence, with supra-physical and supra-mental nature. For, the 'Puruṣa' is distinct and separate from, superior to and beyond the eight kinds of substances including the mind, conscious or sub-conscious, in whom he dwells and whom he controls, though he himself is controlled by the Supreme.

The 'Puruṣa' is appellated as संगीतपुरुषः, वास्तुपुरुषः, धनुर्वेदपुरुषः, आद्युर्वेदपुरुषः according to the particular Upaveda or Vidyā predicated of him. Akṣara and Viṣṇu are other names of the Puruṣa and His chief attribute is that He is beyond time and space and is all-pervading. This is the fundamental point to be noted in regard to Indian Saṅgīta Śāstra. The subject or agent of experience is not of the ordinary nature of ordinary sensuous knowledge. He is possessed of a transcendental nature called Prakṛti of three colours 'Trivarnā'.

The Puruṣa is constituted of "Viśuddha Sattva". सत्त्वं त्रिकलाबाधितत्वम् i.e. unobstructed by time, past, present and future. Although beyond the pale of time, 'Sattva' has a sequence in transcendental time. 'Viśuddha Sattva', therefore, means truth unobstructed by triple time. 'Viśuddha' is वि+शुद्ध, शुद्धं means दोषास्पर्शः and दोषः means कार्यविरोधी so that विशुद्ध means highly potent to carry out his will unobstructed by triple time.

Thus both the agent aspiring for aesthetic experience and the nature of that experience according to Indian philosophy are transcendental. This transcendence is not the intuitive guess of a probability as is generally conceived by the Western philosophers, but is a matter of tangible experience under prescribed conditions. Such is the प्रयोजन or aesthetics of Indian philosophy. A further enquiry into its nature will lead to several grades of aesthetic experience such as 'Rasa' 'Bala' Vāk' 'Prāṇa' and 'Manas'. That, however, is beyond the scope of this article. Suffice it to note the essential nature of the human agent and that of his aesthetic experience. On account of its infinite vastness the object of this experience is usually called 'Brahman' and 'Rasa', 'Bala' etc. Its aspects are known as its Kalās. Music and fine arts in their transcendence are known as Kalās. The 'Puruṣa' who is not the ordinary human personality or "self" of Western thought, by constitution wishes to engage himself in pursuit of that pure knowledge which is of ever-increasing beatitude or happiness and not of temporary

felicity. That knowledge is स्वयंप्रकाश i.e. Self-luminous and illumines knowledge of everything else. For experience of that knowledge the Puruṣa is dependent on God Puruṣottama.

He is pictured in the Purāṇas as asleep (sleep is withdrawal of outer senses in Yoga or communion with God Puruṣottama) in the 'Ocean' (of the vast infinity of souls). The suggestion is that the Puruṣa is in communion on the one hand with the Supreme and on the other with the infinite mass of souls. The locus of this experience is 'Vaikuṅṭha' where knowledge exists by a process not of differentiation as in the material world but of identity, 'Tādātmya'. For their 'Vāsanā' (the motivation or spring of desire that adapts them to find enjoyment in a particular situation) the Puruṣa and all other souls are dependent on Puruṣottama Vāsudeva.

Realisation of 'Prayojana.'

The Upavedas assure us that the realisation of such a 'Prayojana' is possible in perfect vividness and palpability but the key to it is esoteric. Since the 'Puruṣa' is a supramental entity it is but natural for him to function on a supra-mental plane in order to achieve his objective or 'अर्थः' the 'पुरुषार्थः' which term also is an aesthetic concept. This objective is classified under four heads viz. 'Dharma' 'Artha' and 'Kāma' together described as 'Trivarga' and 'Mokṣa' known as 'Apavarga'. Arts and literature are the means of their realisation. 'Gīta' is philosophically defined as छान्दसहादन्यतरस्वरेण गुणकीर्तनम् which means "recital of the benign qualities (of 'Sambandha' or 'Prayojana' i.e.

aesthetic object or aesthetic experience) with 'Chanda' (metre) and 'Svara'.

Indian Saṅgīta Śāstra as an Upaveda is esoteric in its primary content and purpose. It deals with the supra-mental and by a stroke of genius also with the mundane, though secondarily. Its terminology is unparalleled in the whole world, being so devised that it is as perfectly valid, except for an extremely minor part, in its application to the art of extrovert mental and physical experience as it is to its innate supramental experience. There is practically no classical literature in India dealing exclusively with the philosophy or technique of exoteric art or music.

An attempt was made in recent times by a leader of musical thought in India to devise a theory of the constructional aspect of the art of extrovert music, but he too had to borrow the traditional terminology and made no attempt to deal with the philosophy of that music. A science of aesthetics of the fundamentals of music and styles and forms of music of exoteric experience similar to that attempted in the West has yet to make its debut in our country. Anthologists have been busy in northern India lately collecting notations of broad features of musical compositions (only the "sthāyīs" and "antarās" and not entire performances as actually sung by musicians who are generally ignorant and illiterate). Nobody has so far attempted to enquire into the aesthetic ideas forming the basis of the forms whose notations are recorded.

With these preliminary remarks an

attempt may now be made to survey the fields of aesthetics in India and the West. No strict comparison is possible because of a fundamental difference in nature of the literatures of India and the West. The agent of aesthetic experience in Indian literature, as stated above, is not the ordinary human personality or "self" of modern psychology but a supra-physical and supra-mental entity known as the 'Puruṣa' having for field of experience a plane of eternal and ever-increasing beatitude beyond the physical or the mental.

Aesthetic experience of the European Musician.

Contrary to this, the agent of aesthetic experience according to Western literature is the human being, *albeit* cultured, looking for ordinary physical and mental experience of temporary though profound felicity basically and substantively of a far less satisfying nature. The agent of experience there is not the "Puruṣa" but man in aesthetic attitude. Such a man is neither the transcendental entity like the Indian 'Puruṣa' nor is his field of experience transcendental nor again is he capable of experiencing the ever-increasing infinite beatitude like the "Puruṣa". It is clear that whereas on the plane of transcendence perfection and finality are possible, they cannot be looked for on the plane of relative occurrences. No finality in the preception or experience of such an aesthetic entity can, therefore, be expected, his aesthetic attitude itself being an attribute of a relative and not absolute mind.

Consequently, European views on aesthetics of art have not only been constantly

undergoing fluctuative changes but the European philosophy of music has often been confronted with almost insurmountable difficulties as is apparent from the following views of R. Schumann.

“In no other field is the proof of the fundamentals as difficult as in music, Science argues with mathematics and logic, poetry possesses the decisive golden word, other arts have chosen Nature as their arbiter borrowing their forms from her. Music, however is a poor orphan whose father and mother nobody can name. But it is precisely this mystery of her origin which accounts for the charm of her beauty”.

Superficial and tentative theories.

Neither the theoretical philosopher or psychologist nor the practical artist in the West has as yet evolved a final theory of the aesthetics of music as will be seen from the following running account of the history of aesthetic thought. The philosopher seems to proceed on the hypothesis that a wrong theory is better than no theory at all. The practical musician, however, has at least the satisfaction that what he says has the backing of the personal experience of his rational mind even if that experience does not reveal its mysteries. The views of both these classes are described below. The former may be compared to the “Śāstra Kavis” and the latter to the “Kāvya Kavis” of India. Indian poetics, however, like Indian philosophy of music is rooted in the supra-mental whose authority is far more secure and unchallengeable.

For purposes of comparison, the description of Indian aesthetics of the fundamentals of music has been confined to the barest outlines while that of the Western is given in slightly wider detail, for the reason that the latter is a convenient basis for comparison and should be accorded a more detailed description in a preliminary comparative survey.

Views of Western philosophers on the aesthetics of the fundamentals of music as recorded in the history of European literature.

For more than 2000 years European philosophers have tried to solve the mysteries of music and the problems of its content, meaning or expression. These problems arise in part from ambiguity of terminology or inaccurate definition of terms but fundamentally from the inherent complexity of the problem with its several variable factors which provide ample room for caution. Among them, Pythagoras (550 B.C.) explained music as the experience of that universal harmony which is also realised in arithmetic and in astronomy. This was a cosmic view. Plato (400 B.C.) said that music is the most appropriate means of social and political education. Confucius of China also held a similar view which imparted to the philosophy of music a political and social value.

Plotinus (270 A.D.) interpreted music as a mystic and occult power. It is not known whether this power was realised in actual experience by Plotinus as did the Indian ‘Munis’ or it was an imaginative guess of a vague probability.

Boethius (A.D. 524) divided music into three fields (1) *Musica Mundana* (the Pythagorean harmony of the Universe), (2) *Musica humana* (harmony of the human soul and body) and (3) *musica instrumentalis* (music as actual sound). This classification prevailed in European musical theory for more than 1000 years until about the 15th century. This value and ideal of music would seem to have been one of peace and harmony.

J. Kepler (1619) correlated the musical tones and intervals with the movements of the planets and their astrological functions. This was a cosmo-theological view.

W. Leibniz (1646-1716) paved the way for the psychological method of musical aesthetics by interpreting music as the unconscious exercise in arithmetic.

A. Schopenhauer (1819) considered music as the purest incarnation of the "absolute will" and as the expression of the human feelings (love, joy, horror etc.) in their abstract interpretation as metaphysical ideas.

G. T. Fechner (1801-87) insisted that music is the expression of a "general mood" rather than "specific feelings".

Finally, C. Stumpf (1883-90) inaugurated a scientific study of musical psychology on the basis of experiments and statistics, especially with regard to the problem of consonance and dissonance. Stumpf's procedure sprang from many investigations along similar lines especially in America. Like other earlier ones, this method also had its critics, foremost among them being C. C. Pratt. Thus, while philosophers of antiquity and of

medieval ages in Europe had held broader or "greater" views assigning place and justification to music in the universe, the State or in God, the present day interpretation of musical aesthetics accords with a shallow and very much narrower conception of aesthetics. This conception ignores all sublime affiliations and has instead gained a secure place in everyday life of palpable sensations and feelings.

This short historical survey of fluctuations in the movement of European opinion on the aesthetics of music points to an absence of fixity in approach which stems from the conception of the essential nature of the human being. European thought has limited its aesthetic individual to one who is cultivated in musical and other mental knowledge. It seems never to have proceeded far in its investigation into the nature of the human "self", the degree of whose sublimity is an essential determining factor of the nature and depth of aesthetic experience.

Indian Śāstras accept a combined conceptual and sense-pattern. The 'Puruṣa' is capable of taking an all-comprehensive view of his 'Lakṣmī' (the 'Prakṛti' of three 'Gūṇas') the evolutes whereof are both partaking of subtle intellectual and sensual on the one hand and of God, (Puruṣottama) on the other. Puruṣottama is the 'संबन्ध' or real aesthetic object.

Transcendental aesthetic objects have been defined by some of the principal schools of Indian philosophy in their respective terminologies of gradation. In terms of Gauḍīya Vaiṣṇava philosophy for instance, three main

grades of the transcendental object Kṛṣṇa are recognised. These are Svayamrūpa, Svayamprakāśa and Tādātmyarūpa. With these the individual emancipated soul, the 'Puruṣa' is associated as 'Taṭastha' and is designated as the 'Taṭasthā Śakti' of 'Kṛṣṇa'. Through the medium of the 'Puruṣa', ordinary ignorant souls are enabled to have a certain form of transcendental experience under prescribed conditions.

1. 'Svayamrūpa' (Self-form of 'Mādhurya') is the manifestation of the intrinsically essential form of Kṛṣṇa as the supreme aesthetic object sporting eternally with his self-exhilarating energy (Hlādinī Śakti). In this form Kṛṣṇa as the supreme aesthetic object is inaccessible to the ordinary souls unless they submit unreservedly to and are accepted as a matter of causeless grace by Kṛṣṇa's self-exhilarating energy. Saṅgīta on this level of experience is, therefore, accessible primarily to those functioning as Kṛṣṇa's self-exhilarating energy—by constitution or grace. Even the 'Puruṣa' or the emancipated soul must submit unconditionally to Kṛṣṇa's self-exhilarating energy and obtain the grace of that energy in order to qualify for aesthetic experience of the Svayamrūpa manifestation of the Supreme. The ingredient of the forms of both the aesthetic objects and subjects on this level of transcendence is technically known as Mahābhāva.

2. Svayamprakāśa (self-luminous) is the 'Aīśvarya' manifestation of Kṛṣṇa as the supreme aesthetic object. In this experience the 'Puruṣa' is eligible by designation. On the part of the individual soul, it implies knowing the self for knowing and making

others know the Divine through seeing all existences by a process of inclusion or indwelling of the Divine.

3. 'Tādātmyarūpa' is also the 'Aīśvarya' manifestation of the Supreme for the experience whereof the 'Puruṣa' is eligible by designation. The philosophical definition of 'Tādātmya' is भेदसद्भिष्णु-अभेदः i. e. identity with a difference. It implies on the part of the individual soul, knowing the self for knowing and making others know, the external world through a process of identity.

Planes of aesthetic experience relative to the three aesthetic objects are respectively known technically as Vṛndāvana, Mathurā and Dvārakā, and Vaikuṅṭha.

Ordinary ignorant souls are incapable of transcendental aesthetic experience, their knowledge being veiled by Kṛṣṇa's Māyā Śakti. Between them and His Self, Kṛṣṇa has posed a separate distinct energy called the Taṭasthā Śakti, the emancipated soul or the 'Puruṣa'. This intermediate energy is the medium through which aesthetic experience of a specific kind becomes possible for the ordinary soul through a prescribed process under prescribed conditions. The philosophical definition of 'Taṭastha' is तदभिन्नोऽपि तद्वेषकः i. e. identical with the Supreme but producer of the knowledge of the Supreme for the benefit of the ordinary souls. In Mathurā and Dvārakā the Puruṣa is the 'Vyūha' of Vāsudeva while in Vaikuṅṭha He is not only the Vyūha of Vāsudeva but also identifies himself with Vāsudeva's twenty-four forms relative to the categories of Prakṛti of the same number.

Reverting to the sense level, it can be said that some sense patterns offer the richest aesthetic possibilities; visual and auditory sense material is most suited to aesthetic treatment*. It is more suitable than "taste" or "smell" or "touch" material particularly because it lends itself to more refined and varied qualitative differentiation. Indian Śāstra also recognises the superiority of certain organs over others. The organ of the sense of hearing and the organ of speech are said to be born of 'Sattvaguṇa' which is the best of the three 'Guṇas' of 'Prakṛti'.

From the objective point of view, however, the aesthetic object is more than "the thing out there", it is the thing-as-perceived. The response of the organism must be taken into account. Suppose two individuals A and B are exposed to the same stimulus, say a highly organised and complex piece of music. A, because of his peculiar endowment and training in music, gets a profound response whereas B who has neither natural capacity nor training in music, hears only an inarticulate confusion of sounds. What A responds to is a well-organised significant work of art and what B responds to is something in the consciousness which may not exhibit a high degree of correspondence with the stimulus. Thus any judgments passed by A and B are not based upon the stimulus but on their perception of it.

Indian thought, on the other hand, has always been characterised by a fixity of

approach based on the concept of the 'Ātman' or the Puruṣa as the human soul, which is an entity with eternal attributes and intrinsically supramental qualities of perception.

Views of Music Artists of Europe :

With the forgoing survey of the theories and views held by philosophers and psychologists as a general background the following survey of the contributions to the problem made by the musicians themselves is of interest. The contributions of the artistes aim at a more detailed penetration into the question of musical aesthetics with the difference that whereas the philosophers or theoreticians are inclined to view the problem in the abstract the artist is concerned more with the study of compositions or styles of individual composers and singers.

The theories of European artistes can be conveniently divided into three groups according to whether they consider music (a) as an heteronomous art i.e. expression of extra-musical elements or (b) as an autonomous art i.e. the realization of intrinsic principles and ideas, or (c) as an interpretative art (Hermeneutics).

Music as an heteronomous art :

The heteronomous theory postulates that the chief aim of music is to portray certain typical emotions such as tender, languid, passionate etc. In spite of its rationalistic features and schematic methods this theory paves the way for the free expressionism of the Beethovenian style.

*cf. महेन्द्रप्रमुखैर्देवैरुक्तः किल पितामहः । क्रीडनीयकमिच्छामो दृश्यं श्रव्यं च यद्भवेत् ॥ (नाट्यशास्त्र १. ११)

The classes of artists subscribing to this theory describe music in terms of *Affectelehre* (expression of joy, grief, longing etc.) of the eighteenth century and its predecessors *Musica reservata* (a style characterised by restriction in the employment of figurations and oramental design or pointing to some secrets of musical technique or indicating the exclusive character of music written for higher classes of society) and *Maniera* (church modes in their authentic and plagal variety).

In the 17th century music was frequently interpreted as an oratorical art based on principles of speech. In the late Romantic period the interpretation of musical counterpoints was largely based upon programmatic and allegorical concepts. Music was understood as a sort of psychological drama. A more intelligent use of this approach considers music not as a substratum for the pictorial arts or objects of nature but of finer shades and deeper effects than the ordinary language. Music is related to the life of a composer (e.g. Beethoven's "period of happiness"). The written composition as well as the actual performance is nothing but a means of transferring a psychological situation from the fancy of the composer to that of the listener.

At the present time although there are many varieties of heteronomous doctrines, one that is most plausible is that moods or affective states expressed in music constitute, or through their expression become, the essential content of music. It regards music as expressive of a content which is non-musical in its essence.

Music an autonomous art :

A more recent school of thought which is in strong contrast to all the above noted contributions rejects the allegorical, emotional, programmatic or poetical foundation of musical aesthetics and explains music as a purely musical phenomenon as an autochthonous and autonomous creation which can be understood only in its own terms. This school founded by E. Hanslick formalised the sentence "Music is form moving in sounds". By form is meant all structural and stylistic elements of music. Hanslick admits the use of designations such as "powerful" "passionate" "graceful" "tender" etc., but only to illustrate the manipulation of the constructional materials of the musical piece and not to suggest a definite feeling on the part of composer or listener.

Still further in this direction went August Halm who must be considered the most outstanding representative of musical aesthetics of the present day. This musical autonomist says—"If you want to understand the 'invisible' look carefully at the visible". This school advocates the separation of the musical work from the emotional world of both the composer and the listener and the emancipation of the musical thought from "sensuous intoxication and hallucination".

Thus, the autonomous views of music regard music as *sui generis* i. e. that its content or meaning is purely musical and cannot be expressed in other than musical terms.

Music as an interpretative art (Hermeneutics) :

H. Kretzschner introduced this method of

“interpreting” musical motives as the expression of human emotions, feelings etc. Similar in principle to Affecten-lehre—of the 18th century, this method is distinguished by a greater emphasis on scientific methods and on detailed, systematic investigation based on the study of intervals, motion, rhythm, rests etc.

Undoubtedly from the European standpoint there are elements of truth in all the three view-points detailed above and they are complementary rather than contradictory ways of interpreting the significance of musical experience. Musical values must be felt, rather than arrived at by intellectual process, and feeling in the emotional, intuitive, rather than in the intellectual rational dimension. But this emotional, inspiration and experience can only be expressed in the tonal-rhythmic structure of music and has no existence apart from its specific musical expression which is different from linguistic expression, for language can at best only suggest the general character or mood of the music.

Western thought, would seem to have failed to evolve an integral overall theory of the aesthetics of music. And from the point of view of Indian aesthetics, this failure is likely to be eternal if Western thinkers do not change their outlook, approach and methods. Unless they take the modern psychology on to the Indian concepts of ‘Prakṛti’ of three ‘Guṇas’, of Māyā and finally śakti the mysteries of the nature of music and fine arts will continue to delude them.

Our ancients recognised at the outset that for the ordinary mind such mysteries are

दुर्गम i.e. difficult to penetrate into. Hence one of the names they gave to ‘Prakṛti’ was ‘Durgā’ (दुर्गा) i.e. that which is difficult to comprehend with ordinary intelligence.

In India the problem was solved long ago with an exclusively indigenous and unique outlook, approach and methods. The theory of ‘Nāda’ or ‘Vāk’ comprehends integrally emotions, thought and sound in-articulated as well as articulated, in their origin in transcendence realised in actuality and in a definite sequence of experience. This theory is an evolute of the concept of Puruṣa and Prakṛti. Prakṛti, Māyā and Śakti are three Divine powers each working in its sphere but subordinate to the next. Prakṛti is that power which is roused to action by God through His own power (Māyā) in order to make individual ‘Puruṣas’ witness its play which consists in making the ignorant, worldly-minded souls who are helpless tools in its hands to experience diverse names and forms.

Consequently we do not notice in Indian literature any evidence of a controversy on the exoteric plane. Whatever disputation is evident in this literature has reference to and is significant of actualised transcendental experience such as is quite foreign to Western experience and thought.

Aesthetics of Indian Exoteric Music :

In India we do not have any systematic literature on the aesthetics of exclusively exoteric music comparable to similar literature in the West. The huge volume of Indian literature on poetics too has esoteric affiliations. Sometimes attempts are made to

apply poetic theories to music. Poetry and music being different though allied arts there is not much justification, however, in applying the theory of poetics to detailed discussion of Music.

Practical musicians in India with very few exceptions have during some time past belonged to a class of ignorant and illiterate performers who could not be expected to theorise on musical values. Hence the absence of a literature on the subject. But we have a plethora of literature on the theory and philosophy of music which is possessed of esoteric transcendental aspects in its fundamental nature.

The field of Aesthetics of music :

A definition of aesthetic field presents a difficulty to the European mind. Music may be regarded objectively in terms of things—objects of awareness capable of stimulating expression or subjectively in terms of experience. A musical situation involves “an organism and its environment”; it presents a typical stimulus-response relation. We may speak of variables in objective factors and assume a stable organism with consistent response or conversely, we may consider that variations in response are due to inconsistency in the organism and assume the consistency of the stimulus.

From the standpoint of Indian Saṅgīta Śāstra either of the assumptions will not lead to the truth, for both the assumptions are false. Neither is an organism nor are the stimuli ever constant or invariable. Indian thought proceeds from the ‘Akṣara’

the ‘unchangable’ which is not an assumed entity but is ‘being’ at a special level of consciousness realisable and actually realised in esoteric experience and it is from the point of view of the ‘Akṣara’ that the enquiry is made. The variable factors are ‘Kṣara’, changable, and the ‘Akṣara-Kṣara’ situation is perfectly real and not a creation of imagination.

Whether or not an object is aesthetic depends upon the attitude of the individual. This is specifically illustrated with the example of people on a ferry boat. Those who sit inside and read are simply getting across the river, whereas those who sit out on deck to enjoy the scenery only regret completing the trip. To the former, crossing the river is a “practical” matter; to the latter, an aesthetic experience.

Aesthetics is concerned, therefore, with the perception of a certain kind of value. This value is found specially in the six major arts, music, dance, literature, architecture, sculpture and painting. Each art has its area and the field of aesthetics includes the investigation of many diverse problems e.g. the nature of aesthetic experience, the criteria of values, the distinctions among the arts, the role of emotions in aesthetic experience, the problems of material, form and content, meaning or expression, the nature of the creative activity in the work of art and the relation of art to the individual and to society. In musical aesthetics, these problems have their own implications. Of special importance from the European point of view is the question whether music is *sui*

generis, a thing unique in itself or whether it is instead, the vehicle for expressing something else. A very large portion of the literature on musical aesthetics is devoted to this question.

It may be pointed out here that the traditional Indian Saṅgīta Śāstra does not deal with music alone; it deals with the triple arts, music, dance and drama as a super-art offering scope for aesthetic experience in an 'Akṣara-Kṣara' situation of actualised transcendence. The concept of such a super art will be at once regarded as fallacious by Western observers who speak from a position or situation in which either the organism or its environment has been *assumed* as constant unlike the situation or experience of the Indian Saṅgīta Śāstra where the experiencing organism is realised and not merely assumed as constant. In that situation perception is integral, is of the whole at once and not of the parts one at a time. This enables the 'Akṣara' to experience the triple arts in their respective terms simultaneously.

As regards the psychological effects of music, modern theory is that the aesthetic state in which we perceive a given work of art as beautiful is produced by our identifying ourselves emotionally with the work of art. The observing subject tends to project himself into the pattern of the work of art. The 'Akṣara' of the Indian Saṅgīta Śāstra is different from this conception. He remains perfectly detached from the environment and the ever-increasing joy which he experiences comes from his association not with Prakṛti but with God.

Among other psychological matters important in the theory of aesthetics are the laws of association, especially in connection with the formation of types, the mechanisation of behaviour through the functions of habit, which although an aid to performance, tends to dull aesthetic enjoyment, the spans of apprehension and attention, which are conditioning factors in formal design and habituation, the long-term development of taste. Some of these matters will be discussed under the following headings.

Aesthetic Experience; or Sambandha Tatva:

Aesthetic experience has been defined by a western writer as "the awareness of the intrinsic value in a subject-object situation in which the felt qualities of experience are attributed to the object." This definition is confirmed by the characteristics of aesthetic experience, some of which are briefly referred to below:—

(i) Aesthetic experience is conditioned by both objective and subjective factors. In music the objective factor is the whole tonal-rhythmic structure of a composition in all its complexity and the subjective factor is the total personality of the individual with all his likes and dislikes, experience, training and natural aptitude.

This relationship may be the ordinary relationship of modern psychology or it may be the 'Prakṛti-Puruṣa'-relationship, 'Māyā-Brahman'-relationship or 'Śakti-Parabrahman'-relationship of Indian Śāstras. Aesthetic experience depends on a kind of immediate intuitive awareness incompatible with discursive language. This awareness

has been referred to, somewhat vaguely, as “the emotional faculty” or “feeling”. A writer has suggested the term ‘perceptual intuition’, which he identifies as “the direct awareness of that organisation of data immediately apprehended through the senses or in sense imagery”.

In terms of Indian Śāstras, the realisation of प्रयोजन or aesthetic experience is possible on a plane of संबन्धः which is defined philosophically as प्रतियोगि-अनुयोगि-प्रतीति-अधीन-विषयः । Individual terms in this definition require elucidation. प्रतियोगी means स्वाश्रयसंयुक्तः यस्याभावः स तस्य. It means ‘united with support constituted by self’ or ‘which belongs to that which has ignorance’. In plain language the term denotes that knowledge which is self-sustained and to which all ignorance (negation of knowledge) is subordinated. प्रतियोग्य is the abstract noun of प्रतियोगी and as such it means the state of प्रतियोगी. Similarly अनुयोगी is defined as यस्मिन्नभावः सादृश्यं वा स तस्य which means ‘possessive of that state in which there is no negation of knowledge or which has no other knowledge similar to it. प्रतीति is defined as प्रहृष्टचित्तत्वम् i.e. exhilarated state of ‘Citta’. Taking into account all these connotations the definition of संबन्ध should be somewhat as follows— “that conscious entity which is constituted of knowledge bereft of all ignorance and is unrivalled and which is the object of exhilaration of ‘Citta’ or emotive mind”. Such an object has been defined in the Śāstras variously as Brahman, Paramātman or Bhagawān*.

(ii) Aesthetic experience of music is different from ordinary experience in that it exhibits an organic structure with a beginning, growth and an end. Any experience—even the intellectual experience of thinking may have its own aesthetic quality if it partakes of an organic character.

From the point of view of the Indian Śāstras aesthetic experience of Saṅgīta by the ‘Puruṣa’ is timeless. It is eternal and perpetually self-exceeding.

(iii) Aesthetic experience of music according to European writers is the experience of a certain kind of value distinct from moral, religious, political, economic or other non-musical values and is attributed to a musical object. The value is beauty. It concerns feeling rather than reason. It is intrinsic rather than instrumental, an end in itself rather than a means to something else. It is based on an interest in continuing present experiences rather than in passing on to something not experienced in the present. Indian Śāstras too predicate of aesthetic experience an interest in continuing present experience.

(iv) Aesthetic experience depends on a ‘contemplative’ and not a ‘practical’ attitude. The contemplative attitude leads to no action but the practical tends to induce action of some kind. The aesthetic attitude is commonly characterised in terms of “psychological distance” i.e. the object is regarded for its own sake; apart from practical or other values and our subjective affections are attributed to it. This characteristic of

*वदन्ति तत्त्वविदस्तत्त्वं यज्ज्ञानमद्वयम् । ब्रह्मेति परमात्मेति भगवानिति शब्द्यते ॥ (श्रीमद्भागवत १।२।११)

aesthetic experience is also acceptable to Indian Śāstras.

In Indian musical tradition experience at the level of transcendental 'Mahābhāva' (a term of Vaiṣṇava philosophy) is perhaps the highest ideal of aesthetic experience. At this level the distinction between the contemplative and the practical attitude and between musical and non-musical values disappears.

The Aesthetic Object :

From one point of view the aesthetic object is "the thing out there", from another, it is something in the stream of consciousness. Speaking generally, the aesthetic object is anything capable of giving rise to an aesthetic experience—the stimulus of the experience. From this broad point of view, the aesthetic object may be anything we can perceive or conceive of, whether concrete or abstract. It may be a sense pattern, a conceptual pattern or a combination of the two.

The sounds organised in music are the potential symbols for meanings which are subjective within the individual and not outside. An aesthetic subject thus becomes the stimulus plus all relevant elaboration by the organism. Nevertheless for practical purposes it is more convenient to assume a certain normal response and regard the aesthetic object as anything capable of evoking an aesthetic experience.

Indian Saṅgīta Śāstra also postulates a variable response dependent on attitudinal factors. Philosophically speaking संबन्ध regulates the nature and quality of प्रयोजन ।

The Relation of the Arts :

Arts are classified variously. The most common division is in terms of time-space criteria according to which dance, music and literature are classified as temporal and architecture, sculpture and painting as spatial. The temporal arts are further distinguished according to their respective materials. But the spatial arts have a temporal character too as their objects endure in time and as time is required for the perception of individual works. Conversely, dance though classed as temporal, occurs in space. Literature too is spatial in the sense that the mind creates images. In music, the spatial dimension is suggested by the fact that tones have a certain extensity and further there is evidence that they are perceived as a phenomenon higher or lower in space. Moreover, music has its aspect of motion and movement implies space. Thus, although music is most significantly a temporal art, one should not lose sight of its spatial quality.

Indian Śāstras go even further and say that time and space are co-eval and two convertible terms in perception. The soul as Sākṣī in the pure state perceives अव्यक्त आकाश, un-manifested space in which time also is inherent as other than an aggregate of moments.

Apart from the time-space criteria there are others too such as the classification on an auditory-visual basis; or on the principle whether representative i.e. directly expressive or indirectly expressive or according to their respective techniques or functions. Each

of these criteria is valuable for bringing out certain similarities and differences among the arts but none is entirely adequate in itself. Particularly troublesome is the classification of mixed arts such as opera, drama or ballet.

India evolved long ago its Nāṭya Śāstra which comprehends all the arts* each with its own terms and technique but answering a deep generic significance. Philosophically there are two principles in nature one of which is mobile and the other immobile. All the arts refer to the former as the subject, and come under the sphere of "Nāṭya" which term is derived from the root 'Nat' meaning 'अवस्पन्दनम्' i.e. all that moves or vibrates. Thus according to Indian Śāstras music is one of many arts which deal with objects which are subject to motion or vibration and which collectively bear the generic name "Nāṭya". All of them can be experienced at graded levels of transcendental superfeeling at the summit whereof is Acintya Mahābhāva (अचिन्त्य महाभाव).

Materials of Music :

In European thought, material of art means, first of all, merely the physical stuff from which the artist creates the work of art. In sculpture, the artist works directly with such material as stone or marble; in architecture indirectly through drawings and specifications. Music is ordinarily similar to architecture, in that the

composer indicates his composition by means of notation which is later realised in performance. Except for certain varieties of music in the southern provinces in India, however, the performer of music never performs directly from notated script. Usually he composes his own music in advance of the performance or even on the spot by first determining the pattern of the music or 'Rāga' for a given linguistic piece or specimen of articulated speech. The performer deals with the materials of his art himself, organising them into forms of varying complexity according to his skill and capacity and according to the tradition of the school in which he has been trained. Lately, notations have come into vogue in northern India too, but their purpose is more to preserve good music for imitation of the barest skeleton of a form into which a huge amount of elaboration and ornamentation has to be filled by the artist's own improvisation. As between sculpture and architecture Indian music is thus more akin to the former than to the latter.

The materials of music are sounds, tones and vocables with all their qualitative richness and also perhaps silences or rests. They are both physical (pulsations in the air) and psychological (sensations) in a complementary sense. In Indian exoteric music, 'श्रुति' is the elemental spiritual sound which constitutes the primary stuff of this art. In the Āgamas 'श्रुति' is defined as 'निरपेक्षो रवः' i.e. it is sound

*न तज्ज्ञानं न तच्छिल्पं न सा विद्या न सा कला । न स योगो न तत्कर्म नाट्येऽस्मिन् यन्न दृश्यते ॥

सर्वशास्त्राणि शिल्पानि कर्माणि विविधानि च । अस्मिन्नाट्ये समेतानि तस्मादेतन्मया कृतम् ॥

(ना. शा. १. ११३-१५)

in the self, not dependent on any other support. Similarly, 'स्वर' or tone is defined as "स्वतो रञ्जयति इति स्वर": or 'स्वतो राजते इति स्वरः'. The implication is that the esoteric tone is self-delighting or self-luminous independent of any aid or support, physical or psychological.

A study of the characteristics of sound as the material of music is the province not of aesthetics but of Accoustics. Aesthetics can, however, take notice of the generic characteristics of sounds in isolation apart from their implications for form and content*. But this is difficult or almost impossible because it would lead to a discussion of the intrinsic orders bordering the field of organisation of tones into formal designs.

For example, the intrinsic order of pitch is expressed in scales (Grāma and Murchanā), of loudness in dynamics; of quality in the specific tone qualities of the various instruments, hence especially in instrumentation; of duration in agogics (roughly Viccheda or Virāma of Indian Śāstras) and rhythm. These intrinsic orders are basic to further organisation in formal design. Moreover, these qualitative characteristics have expressive significance in many ways as indicated

*Cf. Bharata's treatment of the aesthetic qualities (Rasa) of the individual Savaras in isolation :—

हास्यशृङ्गारयोः कार्यौ स्वरो मध्यमपञ्चमो ।
पङ्कजर्षभौ तथा चैव वीररोद्राद्भुतेषु तु ॥
गान्धारश्च निषादश्च कर्तव्यौ कर्णो रसे ।
धैवतश्चैव कर्तव्यो वीभत्से सभयानके ॥

(ना. शा. १९. ३८-३९)

by such adjectives as small, thin and piercing for describing high tones, strong, visible and majestic for loud tones, harsh and strident for tones of a certain quality or lively, spirited and agitated for rapid tones.†

A peculiar distinction between painting and music may be noted in passing. The mixture of a number of different coloured pigments on a canvas presents a total resultant visual effect upon the eye in which the individuality of the constituent elements is almost completely lost. An analogous mixture of musical sounds produces a total effect upon the ear that is susceptible to a reasonable degree of almost automatic discrimination of the constituent elements. The variety and nicety of the discriminative and manipulative possibilities within the several dimensions and intrinsic orders of sounds provide a basis for the formal and expressive richness of music.

In a concert of vocal and instrumental music the complexity of sounds presented to ear at a given moment may be tremendous but it is easy to distinguish a great variety of tones of different pitch, loudness, quality and duration. In addition, many relationships of a higher order of complexity

†Cf. Matanga's fivefold division of 'Nāda' as 'Sūkṣma', 'Atisūkṣma', 'Vyakta', 'Avyakta' and 'Kṛtrima'.

नादोज्यं नदतेर्धातोः स च पञ्चविधो भवेत् ।
सूक्ष्मश्चैवातिसूक्ष्मश्च व्यक्तोज्यक्तश्च कृत्रिमः ॥
सूक्ष्मो नादो गुहावासी हृदये चातिसूक्ष्मकः ।
कण्ठमध्ये स्थितो व्यक्तोज्यक्तस्तालुदेशके ॥
कृत्रिमो मुखदेशे तु ज्ञेयः पञ्चविधो बुधैः ।

(बृहद्देशी २३-२५)

may be perceived with little or no effort, and so also intervals, and musical patterns and forms, not to mention extraneous sounds from shuffling feet, coughing and passing street cars.

This pre-eminence of Saṅgīta among the arts has been recognised by Indian tradition also.

In considering aesthetics underlying generic differentia of the materials of music, the materials with which compositions are made, the specific musical ideas, the elementary tonal-rhythmic patterns called motives or themes, are perhaps more important than the physical and psychological characteristics of sounds taken separately and in the modes of their combination.

At this level the approach to the materials of music constitutes the most significant basis for the study of musical material whether in composition, performance or listening. Nevertheless, the physical, psychological and aesthetic approaches are interdependent. Taken together, they constitute the essential frame of reference in terms whereof the musical experience may unfold at higher levels of synthesis, its formal and meaningful or expressive aspects.

Form :

The word form has at least three distinct meanings (i) that it is the "body" of the work of art regarded as the intermediary between the material and the content—the vehicle for the musical expression of meaning, (2) that it is the structural organisation of the work of art, regarded as the relations between the parts, or the ways in which the materials

are moulded or patternised in a particular work or (3) a generic pattern or scheme of organisation common to a number of different works of art, e.g. the sonnet, sonata or fugue of Western music or the Dhruvāda, Khayāla, Thumārī of Indian music.

We get very different accounts of form, according to whether we regard it as a function of objects or of experience i.e. whether it is regarded as the structure of things or of perception. Really, form is conditioned both by objective and subjective factors so that the one implies the other. Sometimes it is more illuminating and convenient to think in terms of the objective factor, at others in those of the subjective.

Intrinsic orders and the theory of musical form :

These are ordinarily concerned with principles of design which are conditioned by the orders *intrinsic* to the materials of music and by the psychological nature of the organism. The basic orders constitute the dimensions in terms of which designs or patterns of greater and greater length and complexity are created.

Primary schematisation of the frequency-pitch dimension of tones results in scales. Further elaboration in this dimension leads to the development of such concepts as mode, tonality, cadence, harmony etc. in terms of Western music and Mūrchanā, Jāti and Rāga with all its paraphernalia in Indian music.

Schematisation of the intensity, loudness of dimension, apart from the applications as stress-accent in rhythm has not resulted in typical patterns of form in western music,

but the dynamic design of a particular composition constitutes an important formal element. In Indian music there is immense typification and patternisation in this sphere also. The concepts of Tāla as a rhythmic pattern, of 'Gamaka' and 'Kāku' corresponding roughly to stress-accent patterns, of 'Prabandha' as a compositional pattern bear testimony to this fact.

Similar observation applies, *mutis mutandis* to the dimension of tonal quality.

Duration factors are basic in the realisation of both small and large rhythmic patterns; and in this connection it is well to note the rhythmic importance of the agogic factor. Agogic refers specially to the lengthening or shortening of time values or to the increase or diminution of dynamic values. In Indian music this factor is included in the concept of 'Laya'.

Psychological factors and the theory of Form :

Of the psychological factors important in relation to the problem of form, the factors of attention, memory and types are specially significant.

(i) *Sphere of attention* refers to (i) the sphere of apprehension or perceptual grasp and (ii) fluctuations of interest or attention. The number of objects that can be attended to or clearly apprehended at one time is limited and if the objective material permits the mind tends to group numerous details into larger units, thus extending the number of items that can be perceptually grasped. There is also the tendency to shift the attention after a few seconds of attending an unchanging object. It is probably a kind

of fatigue phenomenon which may be avoided by appropriate changes in the stimulus.

The limit of the span of apprehension is a determinative factor in the formal organisation of the material of music; e.g. in determining how many centripetal lines can be successfully followed at one time, and in determining the effective metrical and formal schemes such as the number of beats in a measure, the number of sections which can be included in a movement and the number of movements in a larger form such as a symphony or suite. Similarly the limit for the fluctuation of attention or spur of interest is the basis of certain principles of design usually discussed under the headings contrast, gradation, theme and variation. A disregard for the psychological limits leads to monotony; these principles suggest ways of avoiding monotony.

The intuiting of a temporal work of art as a whole depends on memory. In the appreciation of a work of spatial art, such as painting we have the whole before us and in a sense, we work from the whole into parts—in the temporal such as music, we have the parts presented *seriatim* and in a sense, we work from the parts to the whole. Apprehension of the whole, therefore, depends on memory. The concept of 'bhāvanā' or 'carvanā' of Indian aesthetics takes full account of this process of grasping the whole by contemplating on the parts which come in succession and sink into the subconscious. The psychological determinants of recall or memory (the so called laws of primary, frequency, recency and intensity or vividness), operate in the organisation of the materials of music into forms

of higher order or greater complexity. There are corresponding principles in Indian Saṅgīta also as is explained below :

In terms of musical composition these principles might be interpreted somewhat as follows. The first theme presented enjoys the advantage of primacy. The first step of Rāgālapiti called Mukhacāla (मुखचाल) is illustrative of the same principle. 'Graha' as one of the Rāga Lakṣaṇas also stands for primacy. Other things being equal, the theme to be given emphasis must recur most frequently. 'Amśatva' and 'Bahutva', out of the Rāga-Lakṣaṇas serve this purpose. The material presented in the 'Coda' or closing measures of a composition occupies position of proximity in recall. The composite concept of Nyāsa-Apanyāsa, Sanyāsa-Vinyāsa, each constituent term whereof is associated with the closing portions of different Vidārīs (parts) of a composition, corresponds to this principle of recency. Thematic material not emphasised in accordance with one of the other principles may be aided by vividness of presentation—for example, by a solo instrument with an appealing tone-quality.

The Indian Rāga-Lakṣaṇas referred to above are an indication of the comprehensiveness of development of our traditional Saṅgīta Śāstra. Whereas Western musicology has had to borrow terms from modern psychology for explaining the principles underlying musical structure, our Śāstras had long ago evolved a self-sufficing terminology embracing in its spread all these and similar principles.

It is deplorable that Pt. V. N. Bhatkhande a prominent modern leader of Indian musical opinion has discredited the aforesaid Rāga-Lakṣaṇas saying that they are obsolete and have lost all significance in contemporary music. Really speaking, these terms have an intrinsic importance and therefore, possess a perpetual significance to music in general. That the present day practical musicians in India are not generally conversant with these terms does not mean that they do not unconsciously use in their art the unavoidable principles for which these terms stand.

Type :

Type also is fundamentally a matter of form. Types, roughly speaking, are groups of associated elements constituting recognisable wholes. The constant associations of different qualities leads to the formation of the concept. The psychology of the formation of types is that of the development of concepts.

Varieties of types are natural (e.g. plants or animals) formal (e.g. sonnet, novel, sonata fugue) technical types (e.g. technique of performance on the violin, technique of musical composition) utility types (e.g. chairs, dinner music, martial music or religious music). All these types exhibit, in one sense or other, distinct forms and each is in its own way, a determinative factor in the relevant forms of art.

In music, the concept of the formal types such as the sonata or fugue, is an abstraction of qualities common to numerous individual compositions in terms of which a particular composition can be intelligently

perceived or apprehended. In Indian music Rāga, Tāla and Prabāndha stand for melodic, rhythmic and compositional patterns respectively and these concepts are comprised of un-rivalled typification and patternisation.

The Ideal of art design :

In its most extended sense, as distinguished from Nature on the one hand and from science on the other, art has been defined as every regulated operation or dexterity by which organised beings pursue ends which they know beforehand, together with the rules and the result of each such operation or dexterity. The useful arts have their origin in positive practical needs and restrict themselves to satisfying them. The fine arts minister to the sentiment of taste through the medium of the beautiful in form colour, rhythm and harmony or melody.

Art to be meaningful must, therefore, have for its ideal fundamental concepts from which principles of art design may be derived. The ideal will be the fountain source of inspiration for the designer of art and the principles of design adopted by him will inform the execution of the work of art. The deeper this fountain is the more enduring will be the principles of design and more truly artistic will be the works of art based on those principles.

In Europe the fountain source of inspiration for art ideals has been the psycho-physical nature whereas in India it has been the inmost spiritual nature. Since the latter is profounder in truth and more enduring in

time (in fact enduring for all time) the principles of art design have not suffered such vicissitudes of fortune as those in Europe. The Indian has been a theory truly regulating the practice of art. In Europe the role of theory has been a chequered one throughout. The following observation in the British Encyclopaedia is noteworthy. "Throughout the history of music theory and practice have been continually at variance. Every great composer has broken the rules which held good in his time, and theory, after a period of vexation and even anger, has toiled panting after to explain it all. The regularity with which this has occurred has given rise to a false idea regarding musical theory which is very widespread, namely, that the study of it tends to cramp and sometimes entirely destroy the artistic individuality of the student".

Such a tendency of disregard of theoretical principles of music is not to be found in the traditional Indian literature. The reason is that the foundation on which the Indian theory rests is more solid and secure than is the case with the European theory of music. Theory in India has always been respected as an unfailing guide in evaluating and confirming the merit of all artistic creations ; it was never challenged or repudiated by artists. As has been remarked earlier in this article, the only exception has been the very recent example of Prof. Bhatkhande who attempted to turn the course of history of Indian music by judging the truths of ancient theory with the touchstone of prevalent decadent art.

All art is inevitably rooted in sensuality but the question how sensuality is interpreted or elaborated by philosophy and religion and what overtones it emits is decisive. The sensuality of the Western philosophy is extrovert and that of the Indian introvert. The Indian regards the inner senses of the spirit as real as the outer senses of the body. The starting point of ideal in Indian art is the inner senses while that of the European the outer. The theory of Indian art is interwoven with the fabric of indigenous philosophy which, unlike European philosophy is indistinguishable from religion. The philosophy of European art is divorced from religion.

Equally with religion the purpose of Indian art is to realise the essential nature of the universe, man and God and their inter-relationship. 'Brahman, Paramātman or Bhagawān is the aesthetic object. Music is a part of almost all religious disciplines through which the individual soul has to realise divine aesthetics as the object of Divine experience. Earlier in this article reference was made to Śrī Kṛṣṇa as the highest ideal of beauty realisable through a process which includes music. That ideal is propounded in Śrīmadbhāgavatam. Śrī Rūpa Goswāmin the greatest exponent of the teachings of Śrī Kṛṣṇa Caitanya (Gaurāṅga Mahāprabhu) and of the philosophy of Śrīmad-bhāgawatam has shown in his 'Bhakti-rasāmṛta-sindhu' and 'Ujjvala-nīla-maṇi' that dance and song are the physical reactions or symptoms (Udbhāsvara Anubhāvas) of divine love experienced by the devotees of Kṛṣṇa. In the

divine realm of Vraja, Kṛṣṇa is the only object to whom single-minded selfless love is shown by all entities. These entities have no care for their own gratification and the only purpose they serve is the pleasure of Kṛṣṇa. This situation is ideal to inspire a grand design for art—all diversity serving perfectly the intention and purpose of the central unity.

The Upaniṣads put forward Brahman or Paramatman as the aesthetic ideal each stressing one or the other aspect of the Supreme. One of the Upaniṣads, the Bṛhadāraṇyaka, teaches that the diversity in creation is the manifestation of a secret Delight. And that all things, however heterogenous and warring they may appear, are held together by a secret harmony effected in them by the hidden creative Self-delight of the Supreme. To realise the inter-dependence of things and beings, human and others is a step towards a knowledge of that secret Delight which maintains the diversity for Self-expression and therefore, for variations in forms of the essential Self-delight.

It will be seen that Indian religion whether Pauranic or Upaniṣadic provides the ideal to inspire fundamental principle of art design, viz, the principle of unity in diversity and that Indian art looks to religion for inspiration of its ideal. European art also accepts the same principle as the foundation of art design but has not derived that principle from any religious ideal. Its concepts and terminology have no affiliations with religion. Unlike Indian music at its highest; the ideal European music is not a response of the

organism (initially the inner being) to the stimulus of the Divine within. Nor are its notes and intervals terms of spiritual experience as they are of Indian music at its best.

With these observations we may now proceed to deal with the principles of art design which are the basis of the theory of the form of music. It will be convenient to pick out for brief notice principles as they are expounded in European literature, making only occasional reference to corresponding principles of Indian music. A detailed substantiation of the spiritual significance of the terms and concepts of the latter has to be deferred to another occasion. This article does not profess to be a thesis on this specific point but is an attempt to outline briefly the scope of European aesthetics of Music and to state how Indian Saṅgīta Śāstra stands in relation to it.

Principles of Design as Theory of Form of Music.

Unity in variety.

“Unity in variety” is the most general principle of design. Unity denotes the principle or principles of design by virtue of which the several pieces of music may be recognised as a single coherent whole, and not a mere succession of sounds beginning at random and ending where they will.

Coherence and interest are determinative factors in terms whereof the principles of unity in variety may be realised. Coherence is conditioned by perceptual grasp; in-

terest by pleasure. The problem of form thus resolves itself into the question of how to get and hold attentive interest. The form must be organised to make the experience pleasurable. Pleasure depends in part, on its being intelligible—within the perceptual grasp—and upon its conforming to the other psychological conditions for attentive interest.

“Unity in variety” implies a certain balance between unity and variety, for rigid unity leads to monotony, whereas great variety results in chaos. If unity were all that was needed the composer might select a particularly pleasing chord and sound it indefinitely, or if variety were the only factor he might simply wander from chord to chord with no thought of patternised relationship. Thus both unity and variety are equally important.

The Indian ‘Rāga’ system is a perfect illustration of the principle of “unity in variety” and “variety in unity”. Each Rāga has a separate individuality of its own as compared to another, but at the same time the element of variety is so strong that each Rāga can conveniently include under its purview a good number of compositional patterns of considerable variety and also the improvisations by different artistes according to their training, aptitude, imagination, aesthetic attainment etc. Co-existence in an ideal measure of richness of variety in a strong substratum of unity is the special feature of the Indian Rāga, which renders it unique and unrivalled in the musical systems of the world.

One Western writer names as the main principles leading to unity—those of dominance, harmony and balance and those leading to variety the corresponding antithetical principles of thematic contrast and rhythm. These principles are noticed briefly in the following paragraphs.

(i) The principle of dominance demands the use of one or two principal ideas in music, one or two primary themes to which other ideas or thematic materials are subordinated in a hierachical manner. The 'Mukhya Aṅga' or 'Pakara' of a Rāga, having 'Amśa' (sometimes Graha also) as its central point, makes use of the principle of dominance in its own way.

(ii) The principle of harmony demands the exploitation of certain similarities among the elements. In music, harmony might be affected by the frequent recurrence of tones of the same pitch, loudness, quality or duration, by the repetition of motives or even of accompaniment figures in different keys or at different pitch levels, or by the use of various freer types of imitation.

(iii) The principle of balance supplies the feeling of rest that arises from the juxtaposition of elements of corresponding dimensions or qualities. In music, examples may be found in the antecedent and consequent phrases of a simpler period; in the two sections of an ordinary binary form; in the disposition of a chord in instrumentation: in the use of tonic and dominant harmonics in a simple harmonic design: or in the fairly even mixture of notes of long and short duration. Whatever the elements involved,

the principle of balance implies a feeling of equilibrium between them. The concept of 'Aucitya' of Indian poetics, which has been adopted by the Saṅgīta Śāstra comprehends *inter alia* the general implication of the principle of balance.

(iv) The principle of thematic variation affords one of the most effective means of obtaining unity in variety. In music especially, themes may be varied in units of all sizes from a simple motive to whole sections. This is done in immeasurable different ways—by slight changes in patterns of pitch, loudness, quality or duration in the successive appearance of the thematic materials, or in the simultaneous variations in two or more dimensions. In Indian music the various Gamakas, Kāku-bheda, Sthāya-bheda, Laya-Bheda, Sthāna-bheda etc. roughly correspond to the above elements contributing to variety. It may be noted, however, that terms having strictly identical significance with those of Western music are not available in our tradition because there are certain fundamental differences between the two musical systems.

(v) The principle of contrast demands the introduction of new and different thematic material as a foil to previously stated elements. It may be applied to small or large units. Although significant in all the arts, this principle is of particular importance in music, in the middle section of simple ternary forms, in the second theme of the sonata, in the successive sections of the rondo and in the various movements of the sonata or suite

of European music. 'Āvirbhāva'—'Tirobhāva' in Rāga Alapti (elaboration) and Chāyālaga and Saṅkirṇa Rāgas of Indian music roughly represent the principle of contrast.

(vi) Rhythm, as a constructive principle in European music, is the antithesis of balance, an essentially static idea. It refers to the feeling of movement engendered in the progression from short to long notes, or from unaccented to accented notes or beats and to the swing from one complementary element to the other; for example, from tonic to dominant harmonics (or the reverse), from antecedent to consequent phrases, from high tones to low, from soft tones to low tones or from a thin tone quality to a rich tone quality.

The 'Tāla' of Indian music is generally held to be the corresponding concept of the 'Rhythm' of Western music. But really speaking these terms are not identical; they have only a very rough similarity in connotation. Tāla, in its essence, corresponds to 'metrical' and 'measured' rhythm. Motion pertaining to the pitch quality of musical sound is also implied in 'Rhythm' but the former (Tāla) excludes it and is characterised by a conception of cyclic time-movement and a unique richness of intricate variety in unity and unity in variety. Notable authorities on Western music have remarked that the Indian 'Tāla'-system is so highly developed that all other musical systems of the world can be described as merely touching the fringes of its spread and depth. Western experts simply marvel at the almost infinite scope of improvisation in Indian rhythmic patterns. The 'Tāla' just like the 'Rāga'

is an unrivalled feature of the Indian musical system.

Obviously, the above-noted principles of organisation are articulated rather than discrete; almost always if not always, they operate in conjunction with each other. One of the highest ideals of formal organisation is a structure in which all the elements or units are so articulated, closely knit and interwoven into an organic whole that the dropping of a single note would be felt as a distinct loss. This ideal may be unattainable, but it suggests the importance in artistic form of organic unity in variety. In Indian music this organic unity is facilitated by the fundamental typical structure of Rāga and Tāla.

Study of form from the standpoint of compositional patterns of European and Indian Music :

The principal musical forms are generic structural patterns that have been found by experience to afford satisfactory solutions of the problems of formal design. A very brief synoptic account of musicological research in Europe on the problem of this and related subjects is given below.

The most elementary musical idea is the compositional unit consisting of a small number of notes or chords called a *motive*. The *motive* may be enlarged by repetition or developmental methods into a more extended unit—a *theme*. The various typical designs as the canon, fugue, rondo and sonata grow naturally out of the different measures of treatment of the basic thematic material.

From the contrapuntal method, with its characteristic use of imitation and the simultaneous juxtaposition of "independent" melodies, come the polyphonic forms and from the treatment of melodies according to the harmonic method come the homophonic forms.

A representative procedure in the homophonic forms is to take a short musical idea or motive and extend it by repetition or development into an antecedent *phrase* and then follow them with a consequent phrase, thus producing a sentence or *period*. The period is next expanded into a *double period* by repetition of the material already presented or by the addition of a complementary period of similar dimensions. The double period in turn is extended by its repetition, or by the addition of another double period of corresponding proportions. In this alternation of motives phrases, periods and double periods—with all the subtleties of theme and variation, similarity and contrast, balance and rhythm, there is a certain periodicity, a rhythm of pattern, called structural rhythm. Some of the typical, well-crystallised forms in relation to the basic principles of design are referred to below.

Fugue exhibits a highly unified, closely knit organised compositional pattern, embodying the principle of dominance and thematic variations, harmony and contrast, balance and rhythm. A few of these relationships are briefly mentioned:—

Dominance is exhibited in the relation of the subject to the countersubject and to

other subsidiary thematic material; in the relation of the central tonality to the auxiliary tonalities and in the relation of the dominant mood to more transient moods.

Thematic variation is found in the modifications of the subject through change of mode, stretto, domination, augmentation and their concomittant variations in tonality and mood.

Harmony is displayed in similarities in the various intrinsic orders, thematic material and moods.

Contrasts occur in the relationship of the subject to counter-subject of sets of entrances to attendant episodes and among the intrinsic orders with their various factors.

Balance takes place between the exposition and corresponding subsequent sections and in numerous compositional elements at similar levels of organisational integration. Finally, Rhythm in a dynamic structural sense as opposed to the static implications of balance—is manifested through the interplay of 'subject' and 'answer', exposition and counter exposition; and in more subtle ways.

Similar analysis may be made of the sonata with its characteristic exploitation of the developmental idea and of the rondo with its attendant use of repetition and recitation. In general it should be noted that the principles of design operate in the relations of corresponding elements of the same dimension and at similar organisational levels.

A brief introduction to aesthetic features of some of the standard compositional

patterns of Indian music is attempted below. Reference is purposely not made to the details of technical organisation of musical materials in those styles as being out of scope in an article on aesthetics.

Dhrupada : This epic pattern tries first to discover the oneness of the infinity not merely of the life and world of physical sense but of all being, all world, all Nature and cosmos, all the planes of aesthetic experiences, suggestions of an infinite multiplicity in the infinite oneness. The unity it strives for is the realised union of the human self with the Divine, the Yoga, the 'Dhruva-pada' i.e. the status of immutability or immobility. Then it proceeds to weave into or around that unity a vast wealth of ornament and detail according to well-defined laws, suggestive of spiritual significance. The melodic design of this style is closely interwoven with intricate rhythmic varieties.

If the ear begins and ends by dwelling on form and detail and ornament, the real and the great unity that Dhrupada (or Khayāla) is can never be arrived at, because then the ear will be obsessed by things other than the original oneness which the form, detail and ornament purport to relieve by multitude. The original oneness is not a combined or synthetic or effected unity. It is from which the art begins and to which its work returns. The one-ness is of the self, the cosmic, the infinite in the immensity of world-design, the multitude of its features

of self expression,—yet the oneness is greater than and independent of their totality and in itself indefinable.

A performance in this pattern is divided into two parts,—the first is presented without rhythmic accompaniment and verbal composition, in the melodic pattern of the Rāga with meaningless syllables like *'Nom Tom Ritanom' etc. and the second half is comprised of a verbal-tonal-rhythmic composition embellished with verbal-rhythmic variations. The second half is usually organised in four parts called Sthāyī, Antarā, Sañcārī and Ābhoga. The refrain (the first line of Sthāyī) is repeated after completing the Antarā and similarly after singing the Sañcārī-Ābhoga in one unit. The element of unity is supplied by the patternised melodic structure of the Rāga concerned and the rhythmic pattern of the particular Tāla in which the composition is presented. The network of diversity is woven through improvised Alāpa and Joḍakāma in the first half preceding the rhythmic portion and through improvised verbal-rhythmic variations in the second half of the performance, there being little scope for tonal ornamentation in the latter except in Bolatāna.

In art, that only is the deepest and the greatest which satisfies the profoundest souls and the most sensitive psychic imaginations, i.e. is "Sādhu-Sammatam". That triumphs and endures which appeals to the best. In this view Dhrupada and Khayāla

*These and similar syllables are generally believed to be the distorted form of 'Mahāvākyas' (axiomatic pithy phrases having a deep spiritual meaning) like 'Om Tatsat', 'Tattvamasi', formulated as 'Tenaka', one of the six limbs of 'Prabandha' by Sārṅgadeva.

are the greatest among Indian compositional patterns.

The philosophical ideas adopted by this style are usually those of 'Vairāgya' or 'Bhakti'. 'Vairāgya' is turning from the world not in terror or gloom or cowardice, but beginning in a sense of fatigue or vanity of worldly life, or of something higher, truer, happier than worldly life, it soon passes beyond any element of pessimistic sadness into the rapture of eternal peace and bliss. 'Bhakti' is union with the Divine in a mood of loving servitude.

The literary part of Dhruvada is richer in poetic content, more elaborate in extent and more sober and serene in its meaning than that of Khayāla.

Khayāla :

The richness of decorative skill and imagination of Dhruvada is turned here to the purpose of another pattern with, however, the ground toned down somewhat of the old epic mass and power. Khayāla is much more mobile than the Dhruvada and is also more lyrical. Its melodic design is much more complex than that of Dhruvada and the scope for rhythmic variations is restricted to a certain degree as compared to Dhruvada. It is believed to have been evolved during the Moghul times but something of its graces must have been developing before the Mohammedian advent.

There are various theories of the origin of this pattern. One of them tries to establish the affinity of the Khayāla's pattern with Sādhārāṇī Gīti, one of the five Gītis spoken

of by Mataṅga and Śārṅgadeva. This is probably true as a basic tendency. As a contributory factor, however, the development of the Khayāla style can also be viewed in the light of parallel movements in regard to style in Samskrit literature. The advent and establishment of the 'Dhvani' school in Indian poetics in the 9th and 10th centuries A.D. deeply influenced the values and standards of literature in particular and art in general. The emphasis laid on the supremeness of the suggestive power of words as compared to their primary or indicative powers in poetry and drama did perhaps lend fresh impetus to the recognition of the suggestive power of musical notes independently of the language of words. The tendency of making the linguistic part of vocal performance brief and more or less insignificant and of enriching the musical aspect with more and more complex melodic designs can to some extent be ascribed to the influence of the 'Dhvani' school in poetics. In the field of literature this influence brought about a general feeling of greater appreciation of stray verses (Muktakas) replete with suggestiveness. This, among other reasons, was responsible for throwing the epic style somewhat in the background and encouraging the lyrical aspect of poetry. The gradual development of the Khayāla pattern also can be viewed in the light of corresponding musical tendencies and forces in operation in the period succeeding the 10th century A.D.

The aforesaid views point out to the conclusion that the evolution of Khayāla need not be ascribed to any foreign influence

on our culture. The Persian word 'Khayāla' need not be overstretched to prove the foreign origin of this pattern of Indian music. A more reasonable view will be the one which takes note of developments in the fundamental current of the Indian indigenous culture, a notable characteristic whereof is that it borrows the minimum external elements of exotic cultures and tries to attune them to its own occult, more fundamental and never-changing outlook and methods.

A performance in this pattern usually comprises two parts viz. Vilambita (in slow tempo) and Druta (in accelerated tempo) popularly known as Barā Khayāla and chotā Khayāla. Sometimes a third part is also incorporated viz. Tarānā (a tonal-rhythmic composition with meaningless syllables, sung in very fast tempo). Each of these parts is comprised of two parts viz. Sthāyī and Antarā. The Sthāyī is repeated many times throughout the performance. Both these parts are comprised of tonal-verbal-rhythmic compositions and improvisations. The element of unity is derived from the melodic and rhythmic pattern of Rāga and Tāla respectively and diversity is created through Alapa, Bahlāvā, Bolatāna, Saragama, Tāna etc. interwoven in the rhythmic structure. Graceful tonal embellishments for which there is scope for a very vast variety within the unitary pattern of the Rāga, is a characteristic feature of this style. The possibilities of such embellishments could not be exhausted by the Dhruvada style because of its comparative rigidity and probably therein lies the reason of the popularity of Khayāla. Bolatāna (tonal-verbal-

rhythmic ornamentation) of Khayāla is directly derived from the Dhruvada and all other elements of diversity, employed in Khayāla bespeak of a gradual evolution of the element of diversity, wherein is kept intact the unity of Rāga and Tāla. A certain degree of laxity and flexibility, a sense of delicacy or tenderness (not femininity), gracefulness and a fancy for all possible tonal embellishments offering great scope for artistic imagination characterise this compositional pattern.

Thumarī :

It totally lacks the virility of Dhruvada and the vigour of Khayāla. It is characterised by a striking note of femininity and its theme is invariably connected with some or the other phase of human love—in a state of separation or union. Only a selected few of the Rāgas of Indian music are fit for a rendering of this pattern. Tonal ornamentation in this style is not an end in itself but is subordinated to the expression of the various shades of meaning of the words of the composition. The composition is divided into two parts viz. Sthāyī and Antarā, the wordings whereof are very brief. The short verbal phrases of Sthāyī or Antarā are presented with various tonal embellishments and variations. It starts with slow tempo and towards the end the tempo is suddenly increased. The whole song (Sthāyī and Antarā) is repeated in this accelerated tempo with a number of short 'tānas'.

Bhajana :

This style evolved in the closing part of the 19th and the beginning of the 20th

centuries, intended as a religious counterpart of the Thumārī, aiming to replace the sensuousness of the latter with devotional content and fervour. Pt. Vishnu Digambar Paluskar, the pioneer of the renaissance of Indian music in the present age had the foremost hand in developing this style. The melodic pattern of this style is to some extent akin to Thumārī, but the comparative predominance of the poetic element is a characteristic which distinguishes it from the latter. The refrain or 'Ṭeka' or 'Dhruvā' is repeated after each stanza or Antarā, there being a good number of Antarās (in Thumārī there is only one Antarā).

Ghazala :

It lacks in musical ornament and detail and is the most sensuous of musical styles. Its motif most often is the eternal dream of a love that survives death. Sometimes the motif takes a social, political or even spiritual turn. When it has a spiritual motif it rises from the earth without quite leaving it, uplifts the imagination to a certain immaterial charm of the middle world and in the religious mood touches with a devout hand the skirts of the Divine. On the whole, an all-pervading spiritual obsession is absent in this style. There is not here the vast spiritual content of the entire Indian mind, but it is still an Indian mind which in the creation of this style absorbs the West Asian influence and lays stress on the sensuous as before in the poetry of Kālidāsa. It is characterised by an interweaving of some pieces of extreme mobility and raciness (when the refrain is repeated) and with other pieces of comparatively lesser mobility. It has a predominant element

of poetry full of suggestiveness and very little of melody. The melodic element is very simple in design and complexity.

Qawwālī :

It embodies a religious aspiration and fervour lifted to a noble austerity which supports and is not lessened by the subordinated ornaments and grace which are its distinctive features. It is akin to Ghazala in its intermediary pieces having great raciness and mobility. This style is more poetic than melodic in content. In so far as its first part is repeated several times as refrain, it has a resemblance with the European rondo. The refrain is usually sung in chorus. It is a typical form of light music and is generally rendered in individualised tunes and not in any particular Rāga.

Indian Aesthetics of Melodic Patterns of Music :

In India styles and forms of music palpable to the ordinary senses and mind have throughout the period of Samskrit literature followed patterns set on a transcendental and supramental plane. The latter were realised in their own terms and under esoteric conditions and even if the door to them was not open to all, nobody ever questioned their transcendental and supramental character. These style-forms or patterns are actually realisable and are realised in their perfect vividness under appropriate conditions. Unlike the Western transcendentalism of intuition or imagination Indian transcendentalism is real, palpable and vivid.

A few examples may be cited here indicative of the transcendental and supramental character of those fixed melodic patterns.

Deriving their names from colours of the patterns e.g. 'Gaurī'—'of white colour', 'Nīlāmbarī'—'with blue attire'.

Deriving their names from their location in the transcendental and supramental solar region (with the Sun rising from the place where the gods are born). *Kaliṅga* (belonging to the region between the Kṛṣṇā river and Jagannātha). *Gauḍa* (belonging to the country beginning from the Baṅga Deśa and running upto the end of Bhuvaneśa). Baṅga-deśa together with the Aṅga Deśa is a country situated within the Prācī region. Prācī is the transcendental space where the transcendental Sun rises.

Mūlava :

The region where the planet Mars was born. Also known as Avantī in which region the city of the same name exists, is one of the seven 'Mokṣa'-giving 'Purīs'.

Deriving their names from transcendental seasons—Vasanta, Meghamalhāra.

There are other names significant of transcendence, a detailed exposition whereof is out of the scope of the present article. These few generic structural patterns of Indian music illustrative of their peculiar nature may, therefore, be deemed sufficient.

Manners of Treatment of the materials of music :

The application of principles of formal design to the materials of the several arts leads to the development of characteristic modes of treatment or technical types and to

the crystallisation of the numerous formal or compositional types of each art. The detailed study of these basic techniques and forms in music is the special province of musical theory in the narrow sense. It is in this sense that music theory has been called "applied music aesthetics". The significance of these topics in relation to the general problem of form in musical aesthetics is discussed briefly below.

One of the chief manners of treatment of the materials of music may be called melodic (others being harmonic and contrapuntal). When tones sounded one at a time in succession are organised into temporal patterns according to certain artistic principles, the treatment is melodic.

When succession of two or more simultaneously sounding tones is organised into temporal patterns according to certain artistic principles, the treatment may be called either contrapuntal or harmonic, according to whether it is primarily the simultaneous combination of melodic lines, or the temporal succession of chords.

It is important to realise that the generic forms are abstractions of features common to members of a given class, that they have no particularised existence except as they are embodied in individual compositions and that their importance derives largely from the significant role they play in the field of expression or meaning and value.

Taste in Music. Musical and non-musical factors in the formation and development of taste :

Fundamental criteria of good taste may be established upon a frame of reference that

includes variable factors, designed to provide norms which would function within limits on all levels of artistic activity.

In such a frame of reference including variable factors the following three factors will be relevant and important, viz.,

(i) Artistic sensitivity to the materials of art:—tones in their intrinsic orders—if not to the complex at least to the simple structural units in musical design, tone, quality, scale, intonation, chord progression, modulation of voice, etc.

(ii) A certain level of training and experience in the technique of music, and,

(iii) A degree of orientation in the essentially non-musical background which enriches musical experience through derived values. As regards the orientation through non-musical factors it may be said that apprehension of value is enhanced by a liberal education, by increasing the depth and spread of derived values. Assuming that the other two requirements have been satisfied, viz, artistic sensitivity and training and experience in the art, the person who has good background in musicology, history, language, literature, philosophy etc., is more likely to attain a full apprehension of indirect or derived values. Among these derived values may also be included knowledge of the composers' and performer's life, and the circumstances under which the composition was written. The socio-cultural background and innumerable other related, though non-musical, details make possible the development of more complex and significant standards of good taste.

Thus, though tastes may be individual, they can be judged or compared in terms of such multiple frame of reference. Through musical experience the individual develops consciousness of various types of form and technique which constitute the standard of his taste. The type tends to be an idealisation superior to the average. This applies to types at different levels of complexity. Generally speaking, the greater the natural artistic sensitivity and the broader the training and experience, the more refined will be the taste.

It may be noted that psychological processes of habituation i.e. formation and breaking up of habits prevents the establishment of rigid unchanging standards of musical value. They explain changes in taste during the processes of history and differences of taste in any particular period.

In Indian Saṅgīta Śāstra "taste" is understood as 'Rasa' or 'Guṇa' and a person of taste is generally known as 'Rasika' or 'Guṇī' or 'Guaṇagrāhī'. In Indian music at its best, 'rasa' is realised on a supramental plane of consciousness where the distinction of values directly musical and indirectly musical vanishes; where the theory and art of music, drama, dance, literature, philosophy, languages all find scope for an integral experience. The greatest 'Rasikas' were devotees of God,—Thyāgarāja, Mīrabāī, Sūradāsa, Tulasidāsa etc.

'Guṇa', one of the basic concepts of Indian poetics has a special philosophical significance. It connotes 'प्रमाया असाधारण-कारणम्' which means "an uncommon cause

of pure and absolute knowledge". गुणग्राही will, therefore, mean one who has the capacity and aptitude for imbibing pure and absolute knowledge. Another śāstric qualification of an aesthetic is 'Sāmājikatva'. समाज कौतुक (or कौतूहल)-गोष्ठी. The word कौतुक or कौतूहल means आह्लाद or उत्सव so that the artist should have a hankering for liberation, beatitude or happiness. A hankering for ever-increasing bliss is inherent in the very nature of the human soul, the 'Puruṣa' the resident in and controller of the eight Puris. Saṅgīta in its essentials is the pastime for the 'Puruṣa'.

Abhinavagupta, the celebrated Śaiva philosopher and dramaturgist has analysed the constituents of aesthetic personality on the level of 'Katharsis' (the state antecedent to and lower than transcendence) into seven factors in the context of drama as follows. His views are equally applicable to music.

1. '*Rasikatva*' or taste i.e. "the inborn faculty of discerning the aesthetic elements in a presentation and of finding great satisfaction in aesthetic contemplation".

2. '*Sahrdayatva*' or aesthetic susceptibility. It brings about identification with the focus of the artistic situation. It presupposes close and prolonged study of the theory and practice of the art concerned and frequent occasions of witnessing performances or exhibitions of the same.

3. '*Pratibhā* or power of visualisation i.e. the power to clearly visualise the aesthetic image in all its fullness and life. The aesthetic susceptibility can supply only the pre-

requisite of physical reaction to the stimulating situation. The next qualification for aesthetic experience is, therefore, the power of visualisation i.e. the power to conceive the real aesthetic image with full vividness, on the basis of the given art material which is barely one-third of the total aesthetic situation.

4. '*Vāsanā, Saṁskāra* or Intellectual background i.e. the store of impressions of experiences in the unconscious mind. The power of visualisation cannot function without this because the subject (the listener of music) must have this store in the unconscious mind in order to be able to complete the aesthetic image.

5. '*Bhāvanā, Carvanā* or contemplative habit i.e. the habit of recalling the aesthetic experiences which have come as parts in succession in order to realise and grasp the experience as a whole. This contemplative process has been conceived on the analogy of 'Romantha' or ruminating i.e. chewing of the cud by an animal.

6. '*Aptness of psycho-Physical state*. Every aesthetic experience presupposes a certain state of the mind and body of the subject. Appropriate state of health, age etc. go to make physical aptness for aesthetic experience. Similarly, the mind should be free from all deep-rooted conditioning elements which the aesthetic object may not be able to drive away; without this the identification with the focus of the presented situation is not possible.

7. Capacity to establish '*Tādātmya*' or identification with the aesthetic situation.

Abhinavagupta has also analysed seven impediments to aesthetic experience. Some of these relate to the subject (who experiences), others to the object (the art material presented). These are listed below together with suggestions as to how each of the impediments can be overcome.

(i) Inability to get at the suggested meaning (प्रतिपत्तावयोग्यता, सम्भावनाविरहः). It arises from the idea of impossibility of the presented. This can be overcome by (a) 'Sahridayatva' on the objective side and (b) the presentation of a well-known story (in drama), on the objective side. In music, the presentation of a familiar Rāga can be said to be conducive to the overcoming of this impediment.

(ii) Subjective and objective limitations of time (Kāla) and space (Deśa). This applies more to drama than to music. In music, the objective limitations are absent to a great extent in the intrinsic nature of the materials which have a more or less universal appeal. As regards subjective limitations, Abhinavagupta has recognised the special efficacy of music as a means of bringing about self-forgetfulness in the hearer. In view of this, he has strongly advocated the presentation of music before beginning the actual dramatic performance so that the audience is easily raised to a level of self-forgetfulness and subjective universalisation.

(iv) The influence of personal joys and sorrows (निजसुखदुःखादि-विवशीभावः). Here again, music has been spoken of as a powerful means of getting rid of this binding influence.

(v) Lack of clarity due to insufficient stimulus (प्रतीत्युपायवैकल्यात् स्फुटत्वाभावः). For those who do not possess appropriate training in the aesthetic appreciation of music, an absolute musical presentation may prove to be insufficient in its stimulative capacity. Introduction of non-musical elements such as poetry can make up the deficiency in such cases. The Indian concept of Saṅgīta as a composite art of music (vocal and instrumental) and dance, does include the element of histrionics which is a powerful factor in toning up the stimulative capacity of the musical material presented.

(vi) *Subordination of the Principal* (अप्रधानता). In order to avoid this the 'Sthāyībhāva' or the dominant emotion should be given the prime of position in the midst of the dramatic situation. In music, the main theme or 'Mukhya Aṅga' of a Rāga, which centres around the Aṁśa Svāra can be said to represent the Sthāyībhāva and the improvisations woven in that pattern can be taken as corresponding to the Sañcāri-bhāvas.

(vii) *Dubiousness of presentation* (संशययोगः). In order to obviate this impediment the materials suggestive of Vibhāva (inciting or arousing factor), Anubhāva (mimetic changes) and Sañcāri-bhāvas (transient emotions) are presented together and not in isolation from each other. In music all these constituents of Rasa are presented in a universalised state and the process of universalisation (साधारणोकरण) is more or less eliminated.

Schools of the Art of Music :

[A short description of some of the schools of Western art of music with parallels ('Gharānā' of North India) from the Indian scene].

Absolutism—Romanticism—Impressionism—Expressionism—Classicism—New Music :

1. Absolutism. Preference for Music divested of extramusical implications. Extramusical elements are poetic ideas or pictorial suggestions. Even the text of a song is considered an extra-musical element. Instrumental music is considered absolute. Program music and vocal music are contra-distinguished from absolute music. Apart from instrumental music, parallel examples from the Indian music field are of 'gharānās' of vocalists deploying a preponderance of 'Ṭarānā' 'Nom Tom Alāpa' or 'Alāpa' in Ākāra.

2. Romanticism. The Romantic movement as well as the term 'Romantic' originated in a German literary school of the late 18th century, formed by writers such as Wackenroder (1773-98) Ludwig Tieck (1773-1853) Novalis (1772-1801) who in search for relief from the supposed or real prosiness and shallowness of their surroundings, went back to the literature and culture of the Middle Ages, with its valiant knights, gracious ladies and pious monks adopting the term "Romanticist" as an expression of the spirit of the Romanesque (German "romanisch") era (11th 12th centuries). In this movement, musicians took over the general feeling of "longing for something non-existent" a propensity for dream and vision, for the fanciful and emo-

tional. Musical Romanticism may, therefore, be characterised as an art which emphasises the subjective and the emotional possibilities of music and neglects the formal and structural point of view.

This does not imply that non-Romantic music lacks in emotional appeal. Non-romantic music stimulates emotions through musical qualities. Romanticism tried to cut short the road from the composer to the listener by eliminating what is believed to be mere "unnecessary formalism" in the expectation of increasing by that much the emotional volume. Like a short circuit (in electricity) music has by this method immensely gained in "high tension" but as might well be expected, at the expense of sustaining power. The appeal of such music wears out rather quickly upon repeated listening, while the greatest works of the Romantic era, are no doubt, those which derive substance and balance from the classical principles of form and structure, e.g. symphonies (instrumental compositions for piano or violin with piano accompaniment consisting of three or four independent pieces called movements, each of which follows certain standards of character and form).

In India conditions of political and social instability preceding the British regime and of frustration of the British period of history gave rise to a "longing for something non-existent" and desire to seek relief from the prosiness of life by reviving memories of the gaiety of the Moghul times. This tendency gave birth to the Ṭhumarī, Ghazala

and Quawalli styles. Of these Ṭhumari developed into several Gharānās among which those of Banaras and Lucknow are notable. Similarly the Khayāla style though of earlier origin gradually gained pre-eminence in comparison with the Dhrupada style.

3. New music, also known as atonality. Shortly after 1900, there began a reaction against Romanticism which has continuously gained impetus. The movement known as New Music was a radical negation of Romanticism in all its aspects, technical as well as ideal. No such movement seems to have taken place in India.

4. Impressionism. Its originator, a Frenchman (Debussy) felt a revulsion against dramatic dynamism and the heated atmosphere, pathetic exhibitionism and introspective emotionalism of the Romantic composers. Painting and poetry of contemporary period suggested to him a new type of music which aims to hint rather than to state, in which there is a succession of colours instead of a dynamic development and atmospheric sensations supersede heroic pathos. This music is said to be vague and intangible as the changing light of the day, the subtle noises of the wind and the rain.

5. Expressionism. Contradistinctive to Impressionism. Instead of "impressions gained from the outer world" it turned to "expression of the inner self", more properly of the "subconscious self". Schools of music in India have always been mainly expressionist.

6. Classicism. This has various meanings :—

- (i) "Music of the first rank or class, in particular the ancient Greeks and Romans and their culture".
- (ii) "Antithesis to Romanticism".
- (iii) "Music of established value and fame as distinguished from ephemeral works which quickly disappear from the programmes.
- (iv) For less educated people, it has the somewhat deterrent meaning of "art music" or "high brow" music in contradistinction to "popular music" or "music for entertainment". The latter connotations do not deserve serious consideration as they are deterioratives.

Typical periods of European classical music are the 13th-16th and 17th centuries. Some of the modern Indian schools or 'Gharānās' of classical music relating to 'Dhrupada' and 'Khayāla' styles are mentioned below. Each 'Gharāna' has its distinctive technique and mode of elaboration and ornamentation and was founded by a distinguished musician.

'Dhrupada'. In this style, the names of four Bānīs or schools are handed down by tradition and those are—Ḍāgura Bānī, Khaṇḍāra Bānī, Nauhāra Bānī and Gobara-hāra Bānī. The Gharānās of Jaipur, Bengal (specially Vishnupur), Punjab (Philaur and Hariana), Indore etc. owe allegiance to one or the other of the Bānīs and there appears to be considerable overlapping in the distinguishing features of these Bānīs and Gharānās. Some of the characteristics of the different schools are,—the predominance of

rhythmic variations, special emphasis on verbal-tonal embellishments viz. Bolatānas, the preponderant use of Gamakas, delicacy and grace in the rendering of notes and differences in 'laya' or tempo (some schools giving preference to 'Vilambita' or slow, others to 'Madhya' or medium, and still others to 'Druta' or quick 'Laya' or tempo). It is very difficult to attribute specifically these characteristics to the above-noted Bānīs, the practical or conceptual significance whereof seems to have faded down. The writer of this article has not had the opportunity of listening to the exponents of the various Bānīs or Gharānās. However, even Pt. Omkarnath Thakur who has listened to various exponents throughout the country and held discussions with them has expressed a feeling of uncertainty in regard to attributing specific characteristics to the four Bānīs. (Vide Saṅgītāñjali Pt. IV p. 26). It appears that Bānīs have deeper and more comprehensive significance than Gharānās of Dhruvada.

Ordinarily musician are initiated into the techniques of one or other of the Gharānās. In some cases, however, it would appear that styles develop spontaneously without initiation and the musicians concerned are identified with one or the other Bānīs or Gharānās on the basis of the distinctive features of their styles. For instance, I have never been formally initiated into any of these Gharānās or Bānīs of Dhruvada, yet the style which has crystallised as a result of my own spontaneous singing of Dhruvada is identified with one of the four Bānīs viz. the Khaṇḍāra Bānī (to which the Vishnupur school of Bengal is said to owe

allegiance). In 1961, when I gave a performance in the Sadarang Music Conference in Calcutta, newspaper critics and my gurudeva Pt. Omkarnath Thakur publicly expressed the opinion that I was developing on the lines of the said Bānī which is characterised mainly by richness of intricate rhythmic variations.

Khayāla. 'Gharānās' of Gwalior, Agra, Kirana, Patiala, Jaipur and Rampur are the main schools of this style, the first three being the most widely known. Predominant use of 'Madhya Laya' (medium tempo), straight Tānas of ascending and descending order in the three registers and profuse use of Bolatānas on the pattern of Dhruvada,—these are some of the characteristics of the Gwalior school. Rangīlā (Romantic) is the epithet of the Agra school which has Nom Tom Ālāpa preceding the main performance with rhythmic accompaniment, intricate Tāna-patterns and rhythmic variations as its distinguishing features. The Kirānā Gharānā is known for its emphasis on elaborate Ālāpa, comparatively lesser use of Tānas and Bolatānas and continuity and flow in tonal variations.

The basis of the Indian theory of art is that even at the lowest levels of experience there is the 'Kṣara-Akṣara' situation in which the subject is immutable and eternal whereas the object is subject to change. Indian mind has exceeded even this dimension and traversed still higher regions in which even the object is 'Akṣara' just like the subject. Mind and speech fail to describe the bliss

of experience, for instance at the level of Dwārakā, Mathurā, or Vṛndāvana.

Before passing on to the next topic and by way of general observation on the above noted European Schools symbolic of the constantly changing styles of music it may be remarked that while each one of these in its philosophies possesses an element of truth, none takes into account the fundamental nature of man and none attempts to present an integral, immutable or eternal basis of existence and experience. The subject-situation is one in which the subject is as mutable as the object and it is clear that European art has not tackled the problem from the angle of the eternity and immutability of the subject or the object.

The point is that whereas the Indian mind has throughout the ages been riveted on eternity and on the one non-changing principle of aesthetic experience, the European mind has been struggling all the time in interpreting the vagaries and freaks of mutation of mental and emotive experience.

Criticism :

Criticism implies evaluation accompanied with justification of the evaluation through intelligent description and comparison pointing at potential aesthetic values. Criticism is not appreciation though it is based on it. It leads to enhanced appreciation of aesthetic values.

The basic criteria of criticism are found in the fundamental aesthetic principles of design and must be oriented to scientific i.e. a systematic and historical frame of reference. The critic must be sensitive to artistic values

in the medium with which he is dealing. He must have a broad experience fortified by technical training in the systematic and historical aspects of the art concerned. He must have an insight into the fundamental problems of philosophy as he relates the art to manifold socio-cultural phenomena. Finally, he must have a command of language adequate to be expressive of his ideas.

In Indian literature, आलोचना is the term equivalent of criticism. It has been held to denote विशेषधर्मादीनां विवेचनम् which means dissertation on a basis of specific 'dharma's' or intrinsic qualities. Since 'dharma' of an object in its highest sense implies वेदप्रतिपाद्यप्रयोजनवदर्थः, criticism or आलोचना must necessarily touch the limit of optimum aesthetic experience and for that purpose raise itself to the sublimities of the Vedic and similar supra-mental fields by adopting appropriate methods and standards.

The orthodox style of Western criticism seems to be to dwell scrutinisingly on the technique, on form, on the obvious story of the form and then pass to some appreciation of beautiful or impressive emotion and idea. It is only in some deeper and more sensitive minds that we get beyond that depth into profounder things. A criticism of that kind applied to Indian art leaves it barren or poor of significance. Here the only right way is to get at once through a total intuitive or revelatory impression or by some meditative dwelling on the whole, 'Dhyāna' in the technical Indian term, to the spiritual meaning and atmosphere, make ourselves one with that as completely

as possible, and then only the helpful meaning and value of all the rest comes out with a complete and revealing force. For here it is the spirit that carries the form, while in most Western art it is the form that carries whatever there may be of spirit.

The characteristic attitude of the Indian reflective and creative mind necessitates in our view of its creations an effort to get beyond at once to the inner spirit of the reality it expresses and see from inside and not from outside. To start from the physical details and their synthesis would appear quite the wrong way to look at an Indian work of art. The more ordinary Western outlook is upon animate matter carrying in its life a modicum of soul. But the seeing of the Indian mind and of Indian art is that of a great limitless, self and spirit, 'Mahānātmā' which carries to us in the sea of its presence and living shape of itself, small in comparison to its own infinity, but yet sufficient by the power that informs this symbol to support some aspect of that infinite's self-expression.

Criticism of art is a vain and dead thing when it ignores the spirit, aim or essential motive for which a type of artistic creation starts, or when it judges by the external details only in the light of a quite different spirit, aim and motive. A comparative criticism has its use, but an appropriate and essential understanding must precede it if it is to have any real value. The appropriate and essential understanding must be of the essential things, of the characteristic way and spirit of the art observed, which will

enable the critic to interpret the form and execution from that inner centre. Then only can the critic see how the work of art looks in the light of other standpoints, in the light of the comparative mind.

Now such a comparative criticism is easy in the wider and more flexible turn of literature, it is perhaps, much more difficult in the other arts, when the difference of spirit is deep, because there is the absence of the mediating word and there is the necessity of proceeding direct from spirit to tone and rhythm or line or colour. And this brings about a special intensity and exclusive concentration of aim and stress of execution. The intensity of the thing that moves the work of art is brought out with a more distinct power, but by its very stress and directness allows of few accommodations and combined variations of appeal.

In art the thing meant and the thing done strike deep home into the soul or the imaginative mind, but touch it over a smaller surface and with a lesser multitude of point of contact than in literature. But whatever the reason, it is less easy for a different kind of mind to appreciate than is the case in literature.

Indian Art (including Music) and Its Central Motive and Significance :

The foregoing rapid and cursory survey of the fields of European and Indian Aesthetics of music has perhaps prepared the ground for a few concluding generalisations on the spirit and tradition which has reigned through all changes of style and manner in Indian art

distinguishing it from the spirit and tradition of European art. The unity and continuity of the Indian spirit and tradition enable us to distinguish and arrive at a clear understanding of what is the essential aim, inner turn and motive, spiritual method which differentiate the Indian from occidental art. The following remarks are an adaptation of the views of Sri Aurobindo as set forth in his book entitled "The Significance of Indian Art". The said book deals primarily with the three arts, Architecture, Sculpture and Painting. The general characteristics of Indian art, however, would appear to be common to music as well as to other arts.

All Indian art is the throwing out of a certain profound self-vision formed by a going within himself by the artist to find out the secret significance of sound, forms or appearances, a discovery of the subject in his deeper self, the giving of soul-form to the vision and a remoulding of the material and natural sound or shape to express the psychic truth of it with the greatest possible purity and power of outline and the greatest possible concentrated rhythmic unity of significance in all the parts of an indivisible artistic whole. There are differences between the arts but they are due to the materials which they handle and the turn which is natural and inevitable to their respective aestheses. Indian art reflects in sound or shape (of man or creature or incident or scene or nature) a permanent and opulent signification of spiritual realities. The art of the musician, for instance, justifies to the spirit the search of the sense of the ear for delight

by making its own search for the pure intensities of meaning of the universal sound and its beauty. The indulgence of the ear's desire in perfection of tone and rhythm becomes an enlightenment of the inner being through the power of a certain spiritually aesthetic Ānanda.

The Indian artist lived in the light of an inspiration which imposed this greater aim on his art and his method sprang from its frontier and served it to the exclusion of any more earthly, sensuous or outwardly imaginative aesthetic impulse.

The unique character of Indian art and its unrivalled appeal spring from the remarkably inward, spiritual and psychic turn which was given to the artistic conception and method by the pervading genius of Indian culture. Indian music, like all Indian art could not escape from its absorbing motive, its transmuting atmosphere, the direct or subtle obsession of the mind that has been trained to hear, not as others do with only the external ear, but by a constant communing of the mental parts and the inner vision with the self beyond mind and the spirit to which forms are only a transparent veil or a slight index of its own greater splendour.

Notwithstanding its outward beauty and power there is something in Indian art, which seems to escape appreciation or is imperfectly understood and this something is precisely that profounder spiritual intention of which, the things that the ear or the eye and aesthetic sense immediately seize, are only the intermediaries. This explains the

remark often made about Indian art that it is conventional or that it lacks inspiration or imagination. The spirit of Indian music *par excellence* will be missed when it does not strongly impose itself and will not be fully caught even where the power which is put into the expression is too great and direct to allow of denial. Indian music appeals through the physical and the psychological to another spiritual vision from which the artist worked and it is only when this is no less awakened in us than the aesthetic sense that it can be appreciated in all the depth of its significance.

The orthodox Western artist works by a severely conscientious reproduction of the forms of outward Nature. The external world is his model, and he has to keep it before his senses and has to repress any tendency towards a substantial departure from it or any motive to yield his first allegiance to a subtler spirit. His imagination submits itself to physical Nature even where he brings in conceptions which are more properly of another kingdom. The stress of the physical world is always with him and the Seer of the subtle, the creator of mental forms, the inner Artist, the wide-eyed voyager in the vaster psychical realms, is obliged to subdue his inspirations to the law of the Seer of the outward; the spirit that has embodied itself in the creations of the terrestrial life, the material universe. An idealised imaginative realism is as far as he can go in the method of his work when he would fill the outward with the subtler inner seeing. When, dissatisfied with this confining

law he would break quite out of the circle, he is exposed to a temptation to stray into intellectual or imaginative extravagances which belong to the vision of some intermediate world of sheer phantasia. His art has discovered rules which preserve the illusion of physical Nature and he relates his whole design to Nature's design in a spirit of conscientious obedience and faithful dependence. His imagination is a servant or interpreter of her imaginations; he finds in the observation of her universal law of beauty his secret of unity and harmony and his subjectivity tries to discover in hers by a close dwelling on the objective forms which she has given to her creative spirit. The farthest he has got in the direction of a more intimately subjective spirit is an impressionism which still waits upon her models but seeks to get at some first inward or original effect of them on the inner sense and through that he arrives at some more strongly psychical rendering. The European artist does not work altogether from within outward in the free manner of the Indian artist. His emotion and artistic feeling move in this form and are limited by this artistic convention and are not a pure spiritual or psychic emotion but usually an imaginative exaltation derived from the suggestion of life and outward things with a psychic element or an evocation of spiritual feeling initiated and dominated by the touch of the outward. The charm that he imparts is a sublimation of the beauty that appeals to the outward senses by the power of the idea and the imagination working on the outward sense appeal and other

beauty is only brought in by association into that frame. The truth of correspondence on which he depends is a likeness to the creations of physical nature and their intellectual, emotional and aesthetic significances and his works of sound, line and wave or colour are meant to embody the flow of this vision. The method of this art is always a transcript from the visible world with such necessary transmutation as the aesthetic mind imposes on its materials. At the lowest to illustrate, at the highest to interpret life and Nature to the mind by identifying it with deeper things through some derivative touch of the spirit that has entered into and subdued itself to their forms प्रविश्य यः प्रतिरूपो बभूव is the governing principle; although the latter aspect is no longer true of European art in much of its more prominent recent developments.

The ideal Indian artist sets out from the other end of the scale of values of experience which connects life and the spirit. The whole creative force comes here from a spiritual and psychic vision, the emphasis of the physical is secondary and always deliberately lightened so as to give an overwhelmingly spiritual and psychic impression and everything is suppressed which does not serve this purpose or would distract the mind from the purity of this intention. His art

expresses the soul through life, but life is only a means of the spiritual self-expression and its outward representation is not the first object or the direct motive. There is a real and a very vivid and vital representation but it is more of an inner psychical life than that of the outward physical life.

The first primitive object of art is to illustrate life and Nature and at the lowest this becomes a more or less vigorous and original or conventionally faithful reproduction, but it rises in great minds to a revelation of the glory and beauty of the sensuous appeal of life or of the dramatic power and moving interest of character and emotion and action. That is a common form of aesthetic work in Europe. In Indian art, however, it has never been the governing motive. The sensuous appeal is there, but it is refined into only one and not the chief element of the richness of a soul of psychic grace and beauty, which for the Indian artist is the true beauty, 'Lāvanya'.* The dramatic motive is subordinated and made only a purely secondary element, only so much is given of character and action as will help to bring out the deeper spiritual or psychic feeling, 'Bhāva', and all insistence or too prominent force of these more outwardly dynamic things is shunned, because that would externalise too much the spiritual emotion and take away from its intense purity by the interference

*'Lāvanya' is one of the six-limbs (Ṣaḍaṅgas) of Indian painting which have been enumerated in the following śloka quoted in the Jayamangalā Commentary on Vātsyāyana's Kāmasātras (I.3) in the context of sixty-four arts:—

रूपभेदाः प्रमाणानि भावलावण्ययोजनम् । सादृश्यं वर्णिकाभंग इति चित्रं षडङ्गकम् ॥

of the grosser intensity which emotion puts on in the stress of the active outward nature. The life depicted is the life of the soul and not, except as a form and a helping suggestion, the life of the vital being and the body.

The second and more elevated aim of art is the interpretation or intuitive revelation of existence through the forms of life and Nature and it is this that is the starting point of the Indian motive. The Indian begins from within, sees in his soul the thing he wishes to express or interpret and tries to discover the right tone, tempo, line, colour and design of his intuition, which when it appears on the physical level, is not a just and reminding reproduction of the tone, rhythm, line, colour and design of physical nature, but much rather what seems to us a psychical transmutation of the natural figure. In reality the songs or shapes that he presents are the form of objects as he has perceived them in the psychical plane of experience and are the soul-figures 'Ātma-Vastu' of which physical things are a gross representation and their purity and subtlety reveals at once what the physical masks by the thickness of its casings. The articulated sound, lines and colours sought here are the psychic tones, psychic lines and psychic colours proper to the vision which the artist has gone into himself to discover. This is not the case with the occidental artist whose immediate fidelity is towards physical Nature which is his idea of true correspondence, 'Sādrśya'. His interpretation of real existence proceeds on the basis of the forms already given us by physical Nature and he tries to evoke by the

form an idea a truth of which the spirit which starts from it as a suggestion and returns upon it for support and the effort, is then to correlate the form as it is to the physical ear or eye with the truth which it evokes without overpassing the limits imposed by the appearance.

The motive of the Indian artist is not to recall with fidelity something our senses have perceived or could have perceived on the spot, a musical sound, a scene, an interior, a living and breathing person, and give the aesthetic sense and emotion of it to the mind. The Indian artist observes the distinctions of form faithfully but not in the sense of an exact naturalistic fidelity to the physical appearance with the object of a faithful reproduction of external expression of the world in which we live. His is an awareness of vividness, naturalness and reality but it is more than a physical reality, a reality which the soul at once recognises as of its own sphere, a naturalness of the form to which the physical eye bears witness. The truth, the exact likeness, Sādrśya or the correspondence is there but it is the truth of the essence of the form, it is the likeness of the soul to itself, the reproduction of the subtle embodiment which is the basis of the physical embodiment, the purer and finer subtle body of an object which is the very expression of its own essential nature, 'Svabhāva'. The means by which this effect is produced is characteristic of the inward vision of the Indian mind. It is done by a bold and firm insistence on the pure and strong outline and a total suppression of everything that would

interfere with its boldness, strength and purity or would blur over and dilute the intense significance of the articulate sound or the line or colour of a work of art. The details of the outline are filled by a disposition of pure material, and a simplicity of content that enables the artist to flood the whole with the significance of the one spiritual emotion, feeling, suggestion which he intends to convey, his intuition of the moment of the soul, its living self-experience. All is disposed to express that and that alone.

Western mentality comes to Indian art with a demand for something other than what its characteristic spirit and motive intend to give, and demanding that, is not prepared to enter into another kind of spiritual experience and another range of creative voice, sight, imagination, power and mode of expression. Similarly the Indian comes to the European art with a previous demand for a kind of vision, imagination, emotion or significance which it cannot give.

All great artistic work proceeds from an act of intuition, not really an intellectual idea or a splendid imagination—these are only mental translations—but a direct intuition of some truth of life or being, some significant form of that truth, some development of it in the mind of man. So far there is no difference between the great European and great Indian work of art. The immense divergence that actually exists between the two consists in the object and field of the intuitive vision, in the method of working out the sound, sight or suggestion, in the part taken in the rendering by the

external form and technique; in the whole way of the rendering to the human mind, even in the centre of our being to which the work appeals. The European artist gets his intuition by a suggestion from an appearance in life and nature or, if it starts from something in his own soul, relates it at once to an external support. He brings down that intuition into his normal mind and sets the intellectual idea and the imagination in the intelligence to clothe it with a mental stuff which will render its form to the moved reason, emotion, aesthesis. Then he missions his throat, eye and head to execute it in terms which start from a colourable “imitation” of life and Nature—and in ordinary hands too often end there—to get at an interpretation that really changes it into the image of something not outward in our own being or in universal being which was the real thing perceived. Looking at the work of art we have to get back through the materials of the art to their mental suggestions and through them to the soul of the whole matter. The appeal is not direct to the ear or eye of the deepest self and spirit within but to the outward soul by a strong awakening of the sensuous, the vital, the emotional, the intellectual and imaginative being, and of the spiritual we get as much or as little as can suit itself to and express itself through the outward man. The objects of this creative intuition are life, action, passion, emotion, idea in Nature seen for their own sake and for an aesthetic delight in them. The direct and unveiled presence of the Infinite and its godheads is

not evoked or thought necessary to the greater greatness and the highest perfection.

The theory of ancient Indian art at its greatest—and the greatest gives its character to the rest and throws on it something of its stamp and influence—is of another kind. Its highest business is to disclose something of the self, the Infinite, the Divine to the regard of the soul, the Self through its expressions, the Infinite through its living finite symbols, the Divine through his powers. Or the godheads are to be revealed, luminously interpreted or in some way suggested to the soul's understanding or to its devotion or at the very best to a spiritually or religiously aesthetic emotion. When this hieratic art comes down from these altitudes to the intermediate worlds behind ours, to the lesser godheads or genii, it still carries into them some power or some hint from above. And when it comes quite down to the material world and the life of man and the things of external Nature, it does not altogether get rid of the greater vision, the hieratic stamp, the spiritual seeing, and in most good work—except in moments of relaxation and a humorous or vivid play with the obvious—there is always something more in which the seeing presentation of life floats as in an immaterial atmosphere. It is not that all Indian art realises this ideal. There is plenty no doubt that falls far short, is lowered, ineffective or even debased, but it is the best and the most characteristic influence and execution which gives its tone to an art and by which we must judge. Indian art is in fact identical in its spiritual aim and principle with the rest of Indian culture.

A seeing in the self accordingly becomes a characteristic method of the Indian artist and it is directly enjoined on him by the canon. He has to see first in his spiritual being the truth of the thing he must express and to create its form in his intuitive mind. He is not bound to look out first on outward life and Nature for his model, his authority, his rule, his teacher or his fountain of suggestion. Why should he, when he has something quite inward to bring out into experience?

In summing up it can be said that the Indian mind moves on the spur of a spiritual sensitiveness and psychic curiosity, while the aesthetic curiosity of the European temperament is intellectual, vital, emotional and imaginative in that sense and almost the whole strangeness of the Indian use of tone, line and mass, ornament and proportion and rhythm arises from this difference. The two minds live almost in different worlds, are either not working at the same things, or even when they meet in the object, see it from a different level or surrounded by a different atmosphere, and we know what power the point of view or the medium of vision has to transform the object. Undoubtedly there is very ample ground for the European's complaint of the want of naturalism in most Indian art. The inspiration, the way of seeing is frankly not in a physical sense vivid, convincing, accurate, graceful or strong, or even the idealised imaginative imitation of surface or terrestrial nature. Indian art is concerned with embodying spiritual experiences and impressions, not with recording or glorifying what is received by the physical senses.

Conclusion :

As was stated at the outset this article purported to attempt for the first time in modern musical literature a comparative study, in outline, of the Aesthetics of European and traditional Indian music. This task has, perhaps, been accomplished with some measure of success. Tradition in India has set a very low value on purely sensuous music howsoever exquisite qualitatively it may be. Such music has been held to be positively perilous for the human beings in its psychological, moral and spiritual effects. Certain birds e.g. the nightingale, or the cuckoo possess a very beautifully musical voice but for that reason they are not placed higher than human beings in the scale of existence. Rather, for certain animals sensuous musical experience is found to be positively harmful. Moral for the human beings is drawn from their example as in the following śloka appearing in a well-known treatise on music.

वनेचरस्तृणाहारश्चित्रमृगशिशुः पशुः ।
 लुब्धो लुब्धकसंगीते गीते यच्छति जीवितम् ॥
 (स्वरमेलकलानिधि, स्वरप्रकरण ४)

The author of 'Svaramelakalanidhi', while eulogising in the preceding and succeeding ślokas the power of the 'Svara' to attract god, man and beast alike, hints in the above śloka at the perils of a purely sensuous approach to 'Svara'.

Indian opinion has insistently affirmed that for the realisation of pure music (which as an ideal attracts western thinkers also) it is essential to rise to the level of pure

being, by a process the key to which is held by the spiritual preceptor.

Indian approach to the problem of artistic experience is fundamentally spiritual. In certain Indian philosophical systems, especially the Vaiṣṇavite philosophy it is theistic. As among Vaiṣṇava devotees there have been some of the famous musicians of India. Vaiṣṇava philosophy is of special significance to Indian Saṅgīta. According to Vaiṣṇavite philosophy the individual self (Puruṣa, Sākṣī or Ātmā) which is 'Cetana' or conscious, as well as the intellect, senses, body and external sense-objects, which are 'Jaḍa' or inconscient, are under the control of God. All that is 'Jaḍa' is characterised by sorrow and constant changeability. When through ignorance these 'Jaḍa' entities are conceived as parts of one's self or subject to one's own control, the individual self suffers the sorrow and the changes which really belong to them and not to the self.

Cognitive senses are of two kinds (i) the intuitive faculty of the cognitive agent identical with himself and (ii) the ordinary cognitive senses of smell, taste, sight, touch and hearing and 'Manas'. According to the 'Pramāṇa Paddhati' of Jayatīrtha, a Madhvite Vaiṣṇava writer, the cognitive agent perceives the self and its qualities, ignorance, 'Manas' and its faculties, and all sense-knowledge, pleasure, pain etc., time and space. The ordinary cognitive senses produce the states of 'Manas' and they are like so many instruments which have contact with the object of cognition. The verdict of the intuitive faculty need not necessarily always

be objectively valid though it is always capable of correctly intuiting the contents of sense-observation. In God and Yogins both subjectivity and objectivity is in agreement with facts; in ordinary persons subjectivity may or may not, in a particular case, be in agreement with the objective parts but the faculty is always correct in intuiting what is brought to it by the senses.

Pleasure perceived by the ordinary cognitive sense is Viṣayānanda. Pleasure perceived by the intuitive faculty, of the cognitive agent, the 'Ātman' is 'Ātmānanda' or 'Brahmānanda'. Still higher is 'Bhajanānanda' of the devotee who serves the Lord of his soul with the cognitive sense and intuitive faculty of his self to which the 'Jaḍa' elements of his being are subordinated. The highest or the purest music is, therefore, that which is dedicated to God. The study of religious philosophy is thus of vital significance to a student of Indian music.

Postscript :

It will not be out of place to consider if Aesthetics can usefully be included in the syllabi of studies under the Faculty of Music of our University.

It will be observed that the subject permits of a systematic study of a definite scope embracing theories based on exact definitions and touches interesting problems relevant to music, fit for study at post-graduate level in a University. If it could be included in the curriculum of our University in a course for a Master's degree in Musicology such a course would seem to deserve a higher

rank in the scale of educational values in comparison, say to the normal course in theoretical aesthetics studied as part of the M.A. course in philosophy. The distinctive advantage of the M.Mus. course over the M.A. will be that it would be studied as a subject of direct and intimate practical interest by students adequately versed in the creative aspect of the art of music, as they will have already studied practical music upto the B.Mus. course. As against this the M.A. (philosophy) student studies aesthetics in the abstract unrelated to any art in the creative aspect whereof he may be interested.

Apart from Aesthetics of music, other interesting subjects fit for inclusion in the M.Mus. course in Musicology will be (i) Musical Pedagogy. (ii) Advanced study of 'Rasa'. (iii) Acoustics of Music. (iv) Physiology and Psychology of music (v) Philosophy and sources of Musical History. (vi) Problems and methods of Historical Research in Music (specially South Indian, which has a historical literature of notated music).

A course comprising these subjects will be substantial, profound and educative enough to claim recognition of fitness for a Master's degree.

One or two observations of practical importance are relevant here. These are concerned with inducements to be offered to students of new lines of study yielding precarious scope for earning a livelihood. University education in music is in an early stage of development in India and the profession of music does not offer chances of earning a livelihood except to the few who

can outshine their compeers not only by dint of hard work but also by virtue of natural gifts.

Men of experience and practical knowledge are agreed that a student graduating in music from a University does not become a stage-musician outright. He has to acquire further intensive training under personal care of a master artist. This apprenticeship is as necessary or even more in music than say in commerce, engineering, medicine etc. Now apart from the fact that facilities of serving under a master artist are not ordinarily available to most of the graduates in music (and even when available), the other condition viz. that of natural gifts cannot be satisfied in many cases. This is the first consideration to which I would draw attention.

Music is a part of the humanities and its study should not be penalised by denying to students the same scope of competition and opportunity as is open to the students of other branches of humanities. This is the second consideration deserving notice. Mudaliar Enquiry Committee also in its report stressed that music should be treated in the B.H.U. as a branch of humanities.

A third consideration is that education in music in our University will continue to exist in its present precarious condition

so long as students are not willing to study music as a full time course like other branches of humanities. This willingness will be forthcoming only when music education and music degrees are accorded the same social and legal recognition as other degrees.

In view of the aforesaid considerations it is high time the Union Public Services Commission and the Provincial Public Services Commission are moved to include music and musicology in their syllabi for competitive examinations and to recognise B.Music and M.Music degrees at par with B.A. and M.A. or B.Sc. and M.Sc. degrees. In anticipation of or to obviate any possible objection from the said authorities it will be advisable to include a small course in English in the curriculum for B.Music degree.

Prejudices die hard. There was for a long time unwillingness on the part of universities and Public Services Commission to grant to degrees in Commerce equivalence to corresponding arts and science degrees. Ultimately opinion relented and now degrees in Commerce enable their holders not only to compete like other graduates for admission to public services but also to university courses in law and teaching. It is to be hoped that history does not repeat itself in evoking initially similar reluctance in regard to music degrees.

TWO SANSKRIT MANUSCRIPTS ON VOCAL AND INSTRUMENTAL MUSIC

R. K. SHRINGY

Among the various Sanskrit manuscripts on Music scattered throughout the length and breadth of the country and certain libraries in foreign lands, there are a few that belong to the period after the sixteenth century ; among them too almost all of them generally deal with the Gīta aspect (vocal music) of Saṅgīta, while such of them that deal with Instrumental Music and Nṛtya on the pattern of ancient writers like Bharata and Śārṅgadeva are rare indeed. This period is considered to be a period of decadence in the history of Sanskrit literature during which whatever literary activity was carried on, represented old wine in new bottles, rather poorly manufactured. In such circumstances, in fact we should consider ourselves fortunate if we can come across some work in which a mark of originality is visible. The following two manuscripts that have briefly been reviewed here belong roughly to the period spoken of above. One of them viz. Nāda Dīpaka concerns itself mainly with vocal music and the other viz. Saṅgīta Pāṭha with instrumental music. Thus the two works Nāda Dīpaka and Saṅgīta Pāṭha are representative not only of their period but also of certain contemporary trends in the musical thought of their respective spheres.

Nāda Dīpaka : The Manuscript of Nāda Dīpaka is deposited in the Sarasvati Bhandar

Library of Ramnagar fort palace of H. H. the Kashi Naresh. A copy of this Manuscript has been prepared by the Research Section. The only copy of the work in our notice is evidently incomplete and not in good condition although it can be handled with ease. It contains seventeen folios of small size, and about one hundred fifty verses in all. The intention of the author from his undesignated preface seems to be to deal with all the topics dealt with traditionally by older writers on music with the exception of Nṛtya. But the portion of the manuscript available to us deals rather sportively with a variety of topics, not exhaustively and yet comprehending in detail a good many subjects intended to be treated. Thus it may be surmised that we do not have to loose much by the portions wanting in the available copy of the work. Strangely enough the author does not mention anything about himself in the initial portions of the work as would usually be expected and unfortunately we do not have the closing colophon as well. Thus the name of the author does not appear anywhere in the work nor are we in the possession of any external evidence on the basis of which the identity of the author may be established. Consequently the date and the name of the author in this case are enshrouded with the cloak of mystery. This however does not in any way minimise the

value of the work which can, very well be realized from the following account. But all the same if a conjecture be attempted we can say with some confidence that it is possibly later than 'Rāgamālā' of Puṇḍarīka Viṭṭhala; for, conceivably the extension of Rāga—Rāginī classification to Rāgaputras etc. is first available therein: secondly the language, style and the standard of treatment of the text also point to its late origin. We may therefore surmise that the work might have been composed sometimes between the seventeenth and eighteenth centuries.

The whole work has been written in continuation and no division in chapters is to be found. The author has preferred to arrange his work after the Paurāṇik style of conversation between Lord Śiva and his consort Pārvatī, giving thereby a look of antiquity to his work which, however, is evidently pretentious.

After having spoken in high tones about the inexhaustible merits and all-encompassing utility of the 'Nāda Dipaka' the author, ostensibly enumerates the topics which he probably intends to deal with in the following order: Nāda, Grāma, Svāra, Pada, Vidhi, Guṇa, Varga, Laya, Stānaya, Ālapti, Gamaka, Tāla, Jyoti, Kalā, Mūrchanā, Gīta, Rāga, Ragāṅganā, and Rāgaputra; but actually he does not strictly follow this order in his treatment.

Under the head of Nāda-praśansā he gives very fine exposition of Omkāra which is not perhaps so much attended to by other authors including Śārṅgadeva. But his treatment of Nāda is more poetical than

scientific. He classifies Nāda as Anāhata and Āhata and recognises two different types of Dhvanis, Akṛta and Sukṛta conceived of as two wives of Nāda. In this respect the following two verses merit a close examination:

अकृतः सुकृतश्चैव नादस्य उभयो ध्वनिः ।

अनाहतश्च यो नादः स नादो योगदर्शिभिः ॥३५॥

अकृतः सुकृतश्चैव नादपत्नीद्वयं ध्वनेः ।

अकृतः पालयेल्लोकान् सुकृतो लोकरञ्जनः ॥३६॥

The author has conceived Nāda as the head of a family. This particular concept throws a new light on the traditional method of Rāga-Rāginī classification and such other peculiarities. Evidently all the members of Nāda family are abstract elements essentially related to Nāda. Furthermore it is worthy of note that the author speaks of Anāhata Nāda as perceptible in Yogic contemplation only,

अनाहतश्च यो नादः स नादो योगदर्शिभिः ॥३५॥

and he also speaks of the two wives of Nāda, the Ākṛta of whom sustains the worlds and the Sukṛta entertains them. Obviously Anāhata is no different from Akṛta Dhvani and Āhata is none other than Sukṛta Dhvani. This clearly brings out the fact that the system of attributing family members to Nāda or Rāgas or Ṛṣi, Kula, Varṇa, Devatā, Chanda (metre), place of birth, Rasa etc. of the Svaras etc. is only a personified classification of the 'General' into its 'Particulars' and is quite akin in spirit to the families of animal kingdom of the science of Zoology and of vegetation of the science of Botany. To go into further details of this hypothesis will be an unwarranted digression from the subject in hand but surely this points out an important field of

research for the scholars, which may lead us, if pursued to the end, to the discovery of essential links of the ancient classifications and may consequently reveal some fundamental principles of musicology known to the ancients. Although the author of *Nāda Dīpaka* is influenced by *Mataṅga* he neither acknowledges that nor he follows him in the extent of detail in his treatment of the subject. The following verse in the praise of *Nāda* may, for example, be compared ;

न नादेन विना वेदा न नादेन विना स्वरः ।
 न नादेन विना गीतं तस्मान्नादप्रियो नृपः ॥२६॥
 Nāda Dīpaka.
 न नादेन विना गीतं न नादेन विना स्वरः ॥१६॥
 न नादेन विना नृत्तं तस्मान्नादात्मकं जगत् ॥१७॥
 Bṛhaddeśī.

He locates the seat of *Nāda* in the centre of *Suṣumṇā Nāḍī* which may roughly, though not precisely, be identified with the traditional place, 'Brahmagranthi' spoken of by *Śārṅgadeva*, *Mataṅga* and others. His account of *Pinḍotpatti* i.e. the inception and development of the body is more or less restricted to the human body i.e. microcosm, and as compared to *Saṅgīta Ratnākara* is fair enough though not very comprehensive. He has also incorporated the traditional theory of determining the sex of child which is quite interesting and there he also distinguishes between the individual factors respectively contributed by the parents towards the formation of the child's body. In this account he also ascribes seats to various gods representing the subtle elements and the centres of cosmic energy in the human body.

About half of the available text has been devoted to the general topics hitherto spoken of and in the other half the author discusses other topics enumerated by him in the beginning. Conventionally, he speaks of three *Grāmas*, seven notes, and six *Rāgas*. Of the seven notes he allocates *Ṣaḍja* to *Bhairava*, *Ṛṣabha* to *Mālakausika*, *Pañcama* to *Hinḍola*, *Madhyama* to *Dīpaka*, *Dhaivata* to *Śrī Rāga*, and *Niṣāda* to *Megha Rāga*. *Gānadhāra*, he says is supported by *Oṃkāra*. This is quite unusual. It is difficult to conceive the author's intention in ascribing one note each to the six *Rāgas* for obviously a *Rāga* can not be composed of a single note. This viewpoint may become worthy of investigation provided we come across some parallel references ; but for the time being this almost unique feature may only be noted with care. The following verses may, therefore, prove to be of interest.

षडजगो भैरवो रागो ऋषभो मालकौशिकः ।
 पञ्चमो हिन्दोलरागो मध्यमो दीपकाह्वयम् ॥७५॥
 धंभतश्च श्रीरागो निषादो मेघरागयोः (?)
 षड्रागाः षट्स्वराणां (तु) गांधारोङ्कारमिश्रिताः ॥७६॥

Then he goes on to describe the location of *Svaras* in the human body and gives the traditional comparison of the seven notes with animal voices. The value of his description lies in the fact that he allots one definite place to each of the *Svaras* in the human body whereas *Śārṅgadeva*, *Kālasena* and others, give a detailed account of voice-production in case of every note ; for example :

नाभेः समुद्गतो वायुरः-कण्ठ-समाहृतः ।
 नदद् वृषभवद् यस्मात्तस्माद् ऋषभ ईरितः ॥

S. Rāj II. 1.1.189.

गात्रे स्वरान् प्रवक्ष्यामि शिरस्यस्तु षड्जकः ।
 ऋषभो नासिकाश्रेषु गान्धारो ब्रह्मरन्ध्रके ॥७७॥
 हृदये मध्यमस्थानं कण्ठमध्ये तु पञ्चमः ।
 ललाटे धैवतस्थानं निषादोऽस्ति च तालुके ॥७८॥

Nāda Dīpaka.

Regarding his comparison of the seven notes with animal voices his account does not entirely agree with tradition as compared to Saṅgīta Ratnākara.

मधुपैर्गीयते षड्जः ऋषभश्च अजामुखे ।

गावो रंभति गान्धारं क्रौञ्चो क्रोशति मध्यमम् ॥७९॥

कोकिला पञ्चमं प्रोक्ता (?) अश्वो वदति धैवतम् ।

निषादं कुञ्जरो ब्रूते पशूनां स्वरलक्षणम् ॥८०॥

Nāda Dīpaka.

मयूरचातकच्छागक्रौञ्चकोकिलद्वराः ।

गजश्च सप्त षड्जादीन्क्रमावुच्चरयन्त्यमी ॥

S. R. I. 3. 46-47.

On the whole his treatment of Svara can not be said to be comprehensive for he omits such Paurāṇik topics as caste, family, place of birth, Ṛṣi, Devatā, metre and Rasa etc. of the Svaras ; nor has he cared to give various classifications of notes. In his scientific treatment also he has totally ignored Śruti and Mūrchanā and only casually refers to Rāga. Of Rāgas we do not find anything except what has so far been said. It appears that at least one third of the manuscript is lost to us. This is quite evident for, it is only the topics enumerated by the author towards the end that we do not find discussed in the available portion of the manuscript. A rough-shod treatment has been meted out to such topics as Gamaka, Guṇa and Doṣa, auspiciousness of Dhola etc. He also gives an indistinct distribution of the letters

of Sanskrit alphabet on the basis of four castes.

Of the instruments he deals with flute and Viṇā in detail and it is quite notable that he also mentions ṣehnāī, though the verse may prima facie, be taken as an interpolation. He deals with Tāla in some detail ; his account yet can be of no match to the standard works. His elaboration of Pan̄cātāla Vidhi is notable. Beyond this there is nothing particular in the available text which may be worthy of mention.

In conclusion it may be marked that the style and language of the text available to us are reminiscent of the period of decadence in the history of Sanskrit literature when originality became a rare phenomena. Besides, the scribe or the copyist of this manuscript has confronted us with a highly defective text ; probably it might have passed a few, not very competent, hands before adopting the present form, which is full of glaring blunders on the scribe's part who, for example, has written नादं for नादः and अनोपमं for अनुपमं. Not a single verse is free from such blunders. Whatever portions of the text have been incidentally reproduced here, in spite of the editor's touch, speak for themselves. But so far as the exposition of the subject-matter is concerned, the author can be said to have made a notable contribution to the subject of his work and deserves appreciation for maintaining the tradition in the times in which he lived.

Saṅgīta Pāṭha : This manuscript also is deposited in the Sarasvati Bhandar Library

of Ram Nagar fort place of H. H. the Kashi Naresh and a copy of it has been prepared by the Research section of the college. The Manuscript is in a fairly good condition and consists of forty folios of ordinary size and of about three hundred and twenty two verses in all. The Manuscript is incomplete and begins with Vādyā Prakaraṇa, though it does not seem to have been named as such anywhere in the text, which begins with श्री गणेशाय नमः । The first verse is devoted to salutations to flute ; but this cannot be construed as Maṅgalācarṇa and since no Maṅgalācarṇa worth the name is to be found it is obvious that the original work must have been preceded by certain other chapters on Vocal music : otherwise it is difficult to admit that the author was to write on Instrumental Music only for, that is quite contrary to the traditions established by Sanskrit writers on musicology. The closing colophon too is not available ; so that the present chapter on Instruments also is incomplete and since the author has not announced the number of particular topics intended to be treated by him, we cannot say to what extent it is incomplete. Nevertheless, a comparative study may reveal something, provided it be safely presumed that the present work is a treatise on Instrumental Music only. The nature of the manuscript being what it is, the author's name is nowhere to be seen ; nor, is there any direct reference to indicate his time. However, the language and style of the work suggest that it cannot belong to earlier than seventeenth century.

The text opens with the definition and fourfold classification of the instruments and a brief reference to the two-fold classification of Nāda. Of the stringed instruments the author speaks of eight types of Viṇā and after defining its form etc. he gives full description of each of them. In between he also discusses the essential characteristics of a player of Viṇā, the method of playing on it and the seat of different gods in the various parts of Viṇā. This is the general scheme of his treatment in case of the other three classes of instruments as well, and it is proposed to furnish a brief account of his work, keeping in view some of his peculiarities.

He speaks of eight Viṇās : Rudravīṇā, Brahmavīṇā, Tanburam, Svaramandalam, Pinākī, Kinnarī, Daṇḍī and Rāvaṇahastaḥ ; of these only three names Pinākī, Rāvaṇahastaḥ and Kinnarī tally with the account of Śārṅgadeva. Before dealing with each of these, in his general treatment of Viṇā he defines its form in terms of measurement etc. in his account of Brahmavīṇā. In his description of Rudra Viṇā he also mentions the seat of various gods in different parts of that Viṇā according to the tradition followed by Śārṅgadeva, in almost identical terms.

दण्डः शम्भुरुमा तन्त्री ककुभः कमलापतिः ।

इन्दिरा पत्रिका ब्रह्मा तुम्बो नाभिः सरस्वती ॥२५॥

दोरको वासुकिश्चैव जीवा तत्र तु चन्द्रमाः ।

मोणिका (सारिकाः) स्युर्ग्रहा यत्र मेरुः स्याद्देवतालयः ॥२६॥

सर्वदेवमयी तस्माद्वीण्यं सर्वमङ्गला ॥२७॥

—Saṅgīta Pāṭha.

Regarding this convention of describing the seats of various gods in the various parts

of *Vīṇā* it may be observed that it must have some esoteric significance not necessarily understood by the later writers. The conception of *Śārīra Vīṇā* may be inter-linked with the vedic conception of the gods residing in human body and the conception of *Puruṣa Yajña*. Thus the esoteric significance of the seats of different gods in the *Vīṇā* may be brought out. It cannot be said with any measure of certainty how far our author was enlightened on this subject. Looking to the general trend of his times it is more probable that he might have only followed the tradition in giving his description which so closely agrees with *Saṅgīta Ratnākara*. But nevertheless the original authors of this convention must have known the theoretical basis on which it has been established. It will indeed be quite enlightening to discover the esoteric meaning behind this theory.

This may be taken as an instance of the unacknowledged influence of *Śārṅgadeva* on our author. There is nothing very particular about the method of playing upon *Vīṇā* that he has described. Then he gives a brief description on the above lines regarding all the types of *Vīṇā*. On the whole his treatment of the stringed instruments is quite incomplete for he has not attempted to illustrate the playing upon *Vīṇā* of any of the *Rāgas*, as *Śārṅgadeva* has done in case of stringed and wind-instruments. This helps one to understand fully the technique of the instrument concerned. Our author seems to have totally ignored the practical side of the subject which is obviously more important. Besides, he makes no reference to such other

important technical terms such as *Karaṇa*, *Nirūpaṇa*, *Dhātus*, *Tattva* etc. dealt with by *Śārṅgadeva*, who is well-known to him.

According to his scheme he next takes up the *Naddha Vādyas* of which he describes only eight: *Mṛdaṅga*, *Dundubhi*, *Bherī*, *Ruñjā*, *Damarū*, *Paṭaha*, *Cakravādyam* and *Huḍukkā*. But he gives a detailed treatment of *Mṛdaṅga* only and for the rest he confines himself to the description of their form and measurement of various parts. Regarding *Pāṭa-Varṇas* he differs from *Śārṅgadeva* who counts sixteen of them whereas he speaks of twenty being composed by Lord *Siva*. He gives a few illustrations too. His description of the method of playing, and of *Pāṭahastaḥ* etc. is rather incomprehensive. On the whole his treatment of this chapter is fragmentary as compared to the standard works.

His classification of *Ānaddha* instruments into *Ānaddha* and *Tatānaddha* is notable. It appears that our author has introduced this classification for the first time. He gives three instruments, namely *Dhakkā*, *Ravāvaha* and *Karacakram* under this class. These instruments by their very name *Tatānaddha* imply a dual character in their composition. These instruments have primarily been classed as *Ānaddha*; therefore leather-work obviously should predominate as compared to the strings; but it is difficult to conceive their use as *Tāla Vādyas* and the utility of the strings at the same time: either therefore these instruments be considered as *Tāla Vādyas* having the strings for some subsidiary purposes or as stringed instruments having some leather-work over

their body. This is an important question as would appear from the following discussion.

Śārṅgadeva, who has not made such a distinct classification of these instruments, also mentions such instruments under the Ānaddha Vādyas. For example his Dakkā, Khakkā, and Kuḍuvā clearly, have this dual character. But the problem posed by his description is that whereas he says that the instrument Dakkā is to be played by a bow, the sounds produced by it are not considered to be different from the Tāla Vādyas. The definition of Dakkā is reproduced here for a clear demonstration of the ambiguity involved in the character of this instrument.

वितस्तिमात्रं देर्घ्यं स्यान्मध्यः किञ्चित्कृशो भवेत् ।
 मुखे त्वष्टाङ्गुलंः पिण्डोऽर्धाङ्गुलस्तन्त्रिकाद्वयम् ॥१११३॥
 मुखे मुखे शङ्कुवश्च चत्वारस्तान्निर्मिताः ।
 तेषामधो द्वावूर्ध्वं द्वौ तंत्रीबन्धनसिद्धये ॥१११४॥
 तंत्रयोस्तृणशलाकां च निदध्याद्बन्निपुष्टये ।
 अन्यलक्ष्म हुडुक्कावद्यस्याः पाटाक्षराण्यपि ॥१११५॥
 स्याद्दशाङ्गुलदैर्घ्येण कुडुपेन तु वादनम् ।
 निःशङ्कुशाङ्गवेनेन डक्का सा परिकीर्त्तिता ॥१११६॥
 अन्येऽस्या वादनं प्राहुः करेण कुडुपेन च ।
 हस्तघातेन डंकारो वादने कुडुपेन तु ॥१११७॥
 घटस्ततो उगिश्चेति मुखान्पाटान्वदन्त्यमी ।
 नगौ खकरटा वर्णा मुख्याः प्रोक्ता परैरिह ॥१११८॥
 अस्यां च सूरयः प्राहुर्देवतां विध्यवासिनीम् ।
 अङ्गुलोना मध्यमा सा द्व्यङ्गुलोना कनीयसी ॥१११९॥
 (S. R. 6. 1113-1119)

The use of the drumstick (Kuḍupa) as advocated by others, quoted by him is also significant in this context. Although the use of a bow is imperative, it is also said that the strings are used in order to enrich

the vibrations of sound. Again his description of Dhakkā leaves no doubt that such instruments were played upon with a bow only.

व्याख्याता ढक्केनेव ढक्का किन्तु मुखद्वयम् ।
 त्रयोदशाङ्गुलं तस्या धृत्वा तां वामपाणिना ॥
 तज्जो दक्षिणहस्तस्थकोणघातेन ब्रादयेत् ।
 ढंकारः पाटवर्णाः स्युनिःशङ्केनेति कीर्त्तितम् ॥

(S. R. 6. 1095-1096)

Dhakkā is common to Saṅgīta Ratnākara and Saṅgīta Pāṭha. The method of playing upon Dhakkā given by Saṅgīta Pāṭha leaves no doubt that these instruments resembled the modern bowing instruments such as Dilrubā, Sāraṅgī, etc. which have some leather-work over them. It is interesting to note that the Vipañcī and Citrā Viṇā of Śārṅgadeva are also to be played with a 'Koṇa' which in this context as well, can be interpreted as a bow. The typical technical expression, (in the following verses) Aṅgulikoṇa—vyavasthā i.e. 'the finger-bow-arrangement', shows that such instruments were quite well-known in his times.

तंत्रीद्वयेन नकुलः स्यादन्वर्था त्रितंत्रिका ।
 तंत्रीभिः सप्तभिश्चित्रा विपञ्ची नवभिर्मता ॥११०॥
 कोणाङ्गुलीवादनया चित्रा तद्वद्विपञ्चिका ।
 क्रमादन्येऽङ्गुलीकोणव्यवस्थामूर्चिरे तयोः ॥१११॥
 (S. R. 6. 110-111)

Thus two facts have clearly emerged out of the above discussion : (i) that the bowing instruments were prevalent in 'Śārṅgadeva's times and (ii) instruments of a mixed character having strings as well as leather-work were known to him and the predominant character of such instruments was that of Tāla Vādyas.

In between the period of Śārṅgadeva and our author another classification of instruments had gained currency in Hindi poetry viz. Ghana, Suśira, Tata and Vitata. Tata and Vitata actually correspond to the Tata of the Sanskrit classification with the difference that the plucked instruments (Tata) were differentiated from the bowing ones (Vitata) from amongst the general class of 'Tata' i.e. stringed instruments. It may incidentally be observed that Jayamaṅgala in his commentary on Vātsyāyana's Kāma Sūtras has mentioned Vitata Vādyas as denotive of the Ānaddha class of instruments :—

घनं च विततं बाद्यं ततं सुषिरमेव च ।

कांस्यपुष्करतंत्रीभिर्वेणुना च यथाक्रमम् ॥

This shows that the term Vitata was already being used for Ānaddha instruments and therefore it was adopted in the literature of non-classical languages perhaps with a change in its denotation. Perhaps keeping both these classifications in view, our author has synchronised the two classifications by classifying the bowing instruments under Tatānaddha instruments. This inference is supported by the inclusion of Ravāvaha under this head. Ravāvaha is obviously a Sanskrit version of Rabāb. It cannot in fact be said with certainty whether Rabāb is a persianised form of Ravāvaha (lit. vehicle of sound), or vice versa, but generally it is considered to be a Muslim instrument.

Moreover Rabāb or Ravāvaha is not known to Śārṅgadeva whose treatment of Instrumental Music is considered to be quite comprehensive. We may, therefore,

conclude that the Tatānaddha Vādyas of the Saṅgīta Pāṭha represent the bowing instruments prevalent during that time..

Among the wind-instruments he speaks of about thirteen, the names whereof are quite different from those given by Śārṅgadeva who designates them by the finger—length of the instruments. Our author is not very particular about the length of his instruments but he gives their general form and materials out of which they have to be manufactured. He gives a very brief account of the method of playing and does not elaborate much over this class of instruments.

His account of Ghana Vādyas (i.e. metal instruments) is still more incomplete since here he simply gives a general description of the instruments, about ten in number, and ignores such important topics as good and bad qualities (Guṇas) of the instruments, of the player and of the hand.

What is particularly remarkable in this treatise is the discussion regarding the beginningless origin of sound and a reference to Nāda as connected with Instrumental Music, introduced at this stage; while the nature of the reference to Nāda, supports our surmise regarding the missing portions of this work already spoken of. It may also be noted that whereas Śārṅgadeva has devoted a separate chapter to the treatment of Tāla, a division of chapters being absent in this work, our author has taken the subject in continuation of the instruments. Such an arrangement is found in Rasa Kaumudī of Śrīkaṇṭha as well. Since the present manuscript of the work is quite incomplete,

roughly it deals with Mārga Tāla only, although the twofold classification of Tāla into Mārga and Deśī has been given ; a fact from which it should easily be inferred that the portions dealing with Deśī Tāla are missing. After defining time in cosmological terms he gives the traditional measurement of time linking it with Tāla. Then he gives a fourfold classification of the Mārga Tāla into Dhruva, Citra, Vārtika and Dakṣiṇa. It is in fact unnecessary to point out the subjects dealt with by him, for, although he has not followed the order of Śārṅgadeva's Tālādhyāya but obviously he has discussed those very subjects more or less in close comparison with him. His idea regarding association of Rasas with Tālas is noteworthy and the following quotation may, therefore, prove to be of interest.

सर्वेषु च रसेषु स्तोद्धस्तोद्धं (?) चंद्रदुतसंज्ञिनौ ॥२५३॥
 वीरेऽद्भुते तथा रौद्रे भयानके रसे पुनः ।
 एतेषु द्विविरामः (?) स्याल्लघुः शृंगारकं रसे ॥२५४॥
 लविरामोऽपि (?) शृंगारे गुरु, शृंगारहास्ययोः ।
 करुणायां गपौ प्रोक्तौ वि (क्तावि?) त्यंगानि रसेषु च ॥२५५॥
 —Saṅgīta Pāṭha.

It has been said above that his portion on Deśī Tāla is missing ; that being true it may be pointed out that such subjects as Laya, Naṣṭa, Uddiṣṭa, Yati and the seven Merus etc. have been touched in their proper shades. Thus his treatment of Tāla closely follows that of Saṅgīta Ratnākara, is more or less comprehensive as far as the available text is concerned, and is incomplete in so far as the major portion of the text is not available.

Before coming to an end it will be worth while to consider a question of importance which naturally arises while going through

the manuscripts of this period available in Sanskrit literature regarding Saṅgīta. In this connection it is notable that almost all the authors after Śārṅgadeva have devoted their works to only the 'Gīta' aspect (vocal music) of Saṅgīta : Svāra Mela Kalānidhi of Rāmāmātya, Saṅgīta Pārijāta of Ahobala, Saṅgīta Darpaṇa of Dāmodar Pandita, Rāga-vibodha of Somanātha and Caturdaṇḍī Prakāśikā of Vyāṅkatamakhī are the important treatises available in this class. Rasa Kanmudī of Śrīkaṇṭha is an exception. From this point of view Saṅgīta Pāṭha is a valuable acquisition to a researcher who is interested in the historical development of musical instruments in India. In the present practice of Instrumental Music almost all the technical terms with only a few exceptions such as Sama, Tāla, Laya etc., are apparently of late origin. Such terms as Mizrāb, the Bola of Mizrāb, Mīnd, Ghasīt, Gitākīrī and Jhālā etc. associated with the stringed instruments and Thekā, Bola, Mukhadā, Tihāī, Moharā, Kāyadā, Peśakārā and Paran etc. are obviously of Persian origin and have replaced their Sanskrit equivalents used by earlier authors. Sanskrit terms like, Ghāta, Dhātu, Koṇa etc. associated with the stringed instruments and Paṭaḥavarṇa, Pāṭavarṇa etc. associated with drums are nowhere to be heard now-a-days. The current technical terminology has so clearly swept the old one that its origin must be contemplated two to three hundred years back. This carries us roughly to the period during which Saṅgīta-Pāṭha may be conceived to have been composed ; it therefore offers

an interesting study in the treatment of Instrumental Music and from this point of view the importance of the work can hardly be overestimated. The mention of Ravāvaha, i.e. Rabāb and the classification of Ānaddhavādyas in to Ānaddha and Tatānaddha, referred to above indicate that our author has been mindful of the contemporary trends in instrumental music.

Besides in so far as Śāraṅgadeva's presentation of the stringed instruments under the Ānaddha Vādyas is confusing and rather ambiguous, it goes to the credit of our author's ingenuity in devising a proper form and classification of Tatānaddha Instruments. Incidentally this confronts us with another important question. The general trend of Sanskrit works of that period is that they hardly seem to reflect any contemporary trends, periodical changes and other developments and present rather mechanically the theories propounded in earlier standard works. No attempt is visible in regard to the interpretation of old concepts in contemporary terms. To what purpose then the works were composed? Either we may presume that the theory and practice had fallen in two different traditional groups hardly coming together or we may infer a dual tradition of musical practice; one having its patrons in the religious shrines and the other enjoying the royal patronage of contemporary kings and emperors; the former subsisting on the ancient traditions couched in Sanskrit terminology and the latter, under the persian

influence, relying on more profane terms of the royal courts. It is probable that the works available, which to a greater extent are reproductions of earlier standard works, were written for and appreciated by a limited circle of orthodox elite. However, our Saṅgīta Pāṭha is an exception to that reproductory trend in as much as it has taken due note of 'the contemporary' in the midst of 'the ancient' frame.

In conclusion it may be said that the available text of Saṅgīta Pāṭha is a laudable attempt on the part of its author, as it presents an authoritative treatment of Instrumental Music in a decadent age of Sanskrit literature. Surely his rendering of the subject is much more effective, comprehensive and authoritative as compared to that of Nāda Dīpaka which more or less belongs to the same period. Unfortunately the present work is so very incomplete from the very beginning to the end that its major portion is lost to us. The present text leaves a longing unfulfilled; one can only wish that the text could somehow be reconstructed in its original complete form so that some links of contemporary developments could be gathered.

Acknowledgement :--

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R. K. SHRINGY

राग श्री की रागिणी रामकली



रामकिरी अति रसिक रंगीली । सुंदर मुभग प्रवीन छबौली ॥
 कनकलता सी भूषन किये । श्रीफल सरस बिराज हिये ॥
 लीला वपु सोहै भामिनी । मनो मेघ दरसति दामिनी ॥
 विवि कुण्डल आनन छवि गनों । ऊभै भानु विधि घेरौ मनो ॥
 रतिरस रति के रूप सभानी । सिपति करै पिय चतुर सयानी ॥
 मानु तज्यो नहि मानिनि जबै । पाइनि परे (जु) परम पतित ह्वै ॥

निसि आगम आवन कह्यो, आये गये प्रभात ।

रामकरी रिसपुंज पति, पाइनि परे न जात ॥

(चित्र भारत कला भवन, का० वि० वि० के सौजन्य से)

राग हिंडोल की रागिणी भैरवी

राजकुमारी भैरवी भली । पिय के विरह मदन दलमली ॥
भवन भोग की सुरति बिसारी । विरह रूप भई राजकुमारी ॥
फटिक मननि को मंडपु जहँ । सखिन सहित त्रिय आई तहँ ॥
विधिवत सिव की पूजा लाई । चंदन चामर कमल चढाई ॥
लिये ताल करताल मुख गावै । पति हित गौरीपतिहि रिझावै ॥

आनंदित संजोग रसु, सिव देवनि के देव ।

मानसरोवर तीर तकि, करति भैरवी सेव ॥

(चित्र भारत कला भवन, का० वि० वि० के सौजन्य से)

राग-रागिणी-चित्रण-परंपरा

प्रेमलता शर्मा

‘राग’ अर्थात् विशिष्ट स्वर-सन्निवेश में एक ओर परुषता, गांभीर्य, प्रौढ़ता आदि तथा दूसरी ओर कोमलता, तरलता, स्निग्धता आदि की अनुभूति को, दर्शन को, अभिव्यक्त करने के लिए—सूक्ष्म को स्थूल तथा अग्राह्य को ग्राह्य बनाने के लिए,—पुरुषत्व और स्त्रीत्व के सर्वव्यापक और चिरन्तन प्रतीक का ग्रहण भारतीय संगीत-परंपरा का एक विशिष्ट अंग है। राग-रागिणी-वर्गीकरण का उद्भव और विकास इसी प्रतीक के आश्रित रहा है। राग-ध्यान की परंपरा इसी वर्गीकरण-पद्धति के आश्रय में अथवा इसी की सहगामिनी के रूप में पनपी है और राग-चित्रण-परंपरा ने शाब्दिक राग-ध्यान को स्थूल प्रतिष्ठा उपस्थित की है। इस प्रकार राग-रागिणी-वर्गीकरण, राग-ध्यान और राग-चित्रण—इन तीनों में उत्तरोत्तर स्थूल रूप से एक ही विचारधारा अथवा अभिव्यक्ति-माध्यम का पल्लवन प्राप्त होता है।

अमूर्त अनुभूति को मूर्त रूप देने के लिए मनुष्य श्रव्य और दृश्य माध्यम का परस्पर-विनिमय सहज हो किया करता है। किसी सुन्दर चित्र को देख कर हम कह उठते हैं—‘अहा! इस में तो मानों काव्य लिखा पड़ा है।’ दृश्य चित्र में श्रव्य काव्य का श्रवण—इस विरोधाभास को अभिव्यक्ति के सहज माध्यम के रूप में अनायास ग्रहण किया जाता है। तद्वत् भावपूर्ण गायन अथवा वादन को सुनकर प्रायः ऐसा उद्गार सहज निकल पड़ता है—“वाह! कर्णा अथवा वियोग-वेदना अथवा हर्षोल्लास का मानों चित्र ही खड़ा कर दिया हो।” श्रव्य गायन-वादन में दृश्य का दर्शन हमारी अनुभूति की तीव्रता और गहनता को ही अभिव्यक्त करता है। दृश्य और श्रव्य के परस्पर-विनिमय का व्यवहार कलात्मक अनुभूति तक ही सीमित नहीं, प्रतिदिन के सामान्य अनुभव में भी उसका व्यापक व्यवहार मिलता है।

नाम और रूप में कोई तात्त्विक अन्तर तो है ही नहीं। फिर श्रव्य और दृश्य का विनिमय क्यों न हो? अस्तु।

राग-चित्रण-परंपरा के उद्भव और विकास का ऐतिहासिक विवरण प्रस्तुत करने का यहाँ स्थानाभाव के कारण अवकाश नहीं है। इस संबन्ध में अत्यन्त संक्षिप्त उल्लेख ही संभव है। राग-रागिणी-चित्रण का सर्वप्रथम रूप १५वीं-१६वीं शती ई० में उपलब्ध होता है। राग-ध्यान का सर्वप्रथम उपलब्ध उल्लेख १४वीं शती ई० का है।^१ राग-चित्रण का विशेष विस्तार राजस्थानी और मालवा चित्र-शैलियों के अन्तर्गत हुआ है। कुछ चित्र दक्खिनी (बीजापुर) शैली के भी मिलते हैं और बहुत थोड़े से चित्र कांगड़ा शैली के उपलब्ध होते हैं।

यहाँ हम मालवा शैली के तीन चित्र और दक्खिनी शैली के दो चित्र दे रहे हैं। मालवा शैली वाले चित्र

^१ द्रष्टव्य—सुधाकलश का ‘संगीतोपनिषत्सारोद्धार’ (गायकवाड़ ओरियण्टल सीरीज़ में बड़ोदा से प्रकाशित)। यह ध्यान देने की बात है कि इस ग्रन्थ में ‘रागिणी’ के स्थान पर ‘भाषा’ संज्ञा का प्रयोग मिलता है। उसी प्रकार चित्रण-परंपरा के सर्वप्रथम उपलब्ध रूप में भी स्त्री-राग को ‘भाषा’ ही कहा गया है। इससे यह सहज अनुमान हो आता है कि मतंग के राग-वर्गीकरण में ग्राम-राग (पुल्लिग) और भाषा (स्त्रीलिग) के रूप में रागों के ‘पुरुषत्व’ और ‘स्त्रीत्व’ का बीज प्राप्त हो जाता है। मतंगोक्त ‘भाषा’-संज्ञाओं में से कुछेक तो बाद में रागिणियों के रूप में ग्रहण कर ली गईं। उदाहरण के लिए ‘त्रवणा’ या ‘त्रिवणी’ (जिसका चित्र संलग्न है) का नाम लिया जा सकता है।

१७वीं शती ई० के हैं। ये तीनों चित्र तथा दक्खनी शैली के दो चित्रों के ब्लॉक भारत कला भवन के सौजन्य से हमें प्रकाशनार्थ उपलब्ध हुए हैं। इस उदारता के लिए मान्यवर श्री राय कृष्णदास, अध्यक्ष भारत कला भवन, के प्रति हम हार्दिक कृतज्ञता ज्ञापित करते हैं।

मालवा शैली के जो तीन चित्र यहाँ दिए हैं ये किन्हीं हिन्दी कवि लछमनदास की कृति 'राग-माला' के आधार पर निर्मित चित्र माला में से लिए गए हैं। चित्रकार का नाम अज्ञात है। इस 'राग-माला' में छः पुरुष राग और प्रत्येक राग के अन्तर्गत पाँच-पाँच रागिणियाँ कही गई हैं जिनकी तालिका इस प्रकार है।

१. श्री राग	२. दीपक राग	३. हिंडोल राग	४. मेघ राग	५. भैरव राग	६. मालवकौशिक राग
१. रामकरी	१. गौड़करी	१. नट	१. मालसिरी	१. मधुमाधवी	१. गौरी
२. गूजरी	२. मालवा	२. वैराटी	२. कानरो	२. बंगाल	२. टोडी
३. ललित	३. पटमंजरी	३. भैरवी	३. आसावरी	३. गुनकिरी	३. ककुभ
४. विभास	४. कामोद	४. वसन्त	४. मलार	४. वरारि	४. खभावती
५. घनाश्री	५. पंचम	५. देसाख	५. बिलावल	५. सुरगान्धार	५. केदार

राग-ध्यान और राग-चित्रण की परम्परा के विषय में निम्नलिखित सामान्य उल्लेख यहाँ स्थानीय होंगे :—

(१) राग-रागिणी-वर्गीकरण के भिन्न-भिन्न रूप भिन्न-भिन्न ग्रन्थों और चित्र-मालाओं में मिलते हैं। किसी में एक राग को प्रमुख रागों में गिना है, तो किसी में उसी को रागिणियों में ले लिया है। इस विपुल मतभेद का कोई शास्त्रीय आधार कहीं भी प्राप्त नहीं होता।

(२) नायक-नायिका-भेद का राग-ध्यान और चित्रण-परंपरा पर विशेष प्रभाव परिलक्षित होता है। उदाहरणार्थ, रामकली के संलग्न चित्र में खण्डिता नायिका का चित्रण किया गया है। रामकली के पदों में आज भी "सगरी रैन के जागे" इस प्रकार खण्डिता नायिका का वर्णन प्रायः मिलता है।

(३) किस राग के अन्तर्गत कौन सी रागिणी मानी जाए, इस विषय में विपुल मतभेद होने पर भी एवं राग-रागिणी के नामों में काफी भिन्न-भिन्न परंपराएँ होने पर भी कुछेक राग-रागिणियों के ध्यान और चित्र-रूप प्रायः सर्वत्र एक से पाए जाते हैं। उदाहरणार्थ, भैरवी के ध्यान और चित्रण में शिव की पूजा का^१ तथा तोडी के ध्यान में हिरणों की मुग्धावस्था का प्रायः सर्वत्र एक ही

प्रकार से उल्लेख मिलता है। भैरवी और तोडी के संलग्न चित्र उदाहरणस्वरूप प्रस्तुत है।

(४) प्रमुख पुरुष रागों के अन्तर्गत स्त्रीलिङ्गवाची राग-संज्ञाओं के साथ-साथ पुल्लिङ्गवाची संज्ञाएँ भी प्रचुर मात्रा में पाई जाती हैं। इन पुल्लिङ्गवाची संज्ञाओं द्वारा अभिधेय रागों का ध्यान कैसा रखा जाए, यह ग्रन्थकारों के लिए समस्या ही रही होगी^२, क्योंकि प्रमुख रागों के अन्तर्गत होने से इन रागों का मूल रूप तो स्त्रीलिङ्ग-वाच्य ही मानना पड़ता है। जिस 'रागमाला' में से प्रस्तुत चित्र लिए गए हैं, उसमें इस प्रकार की

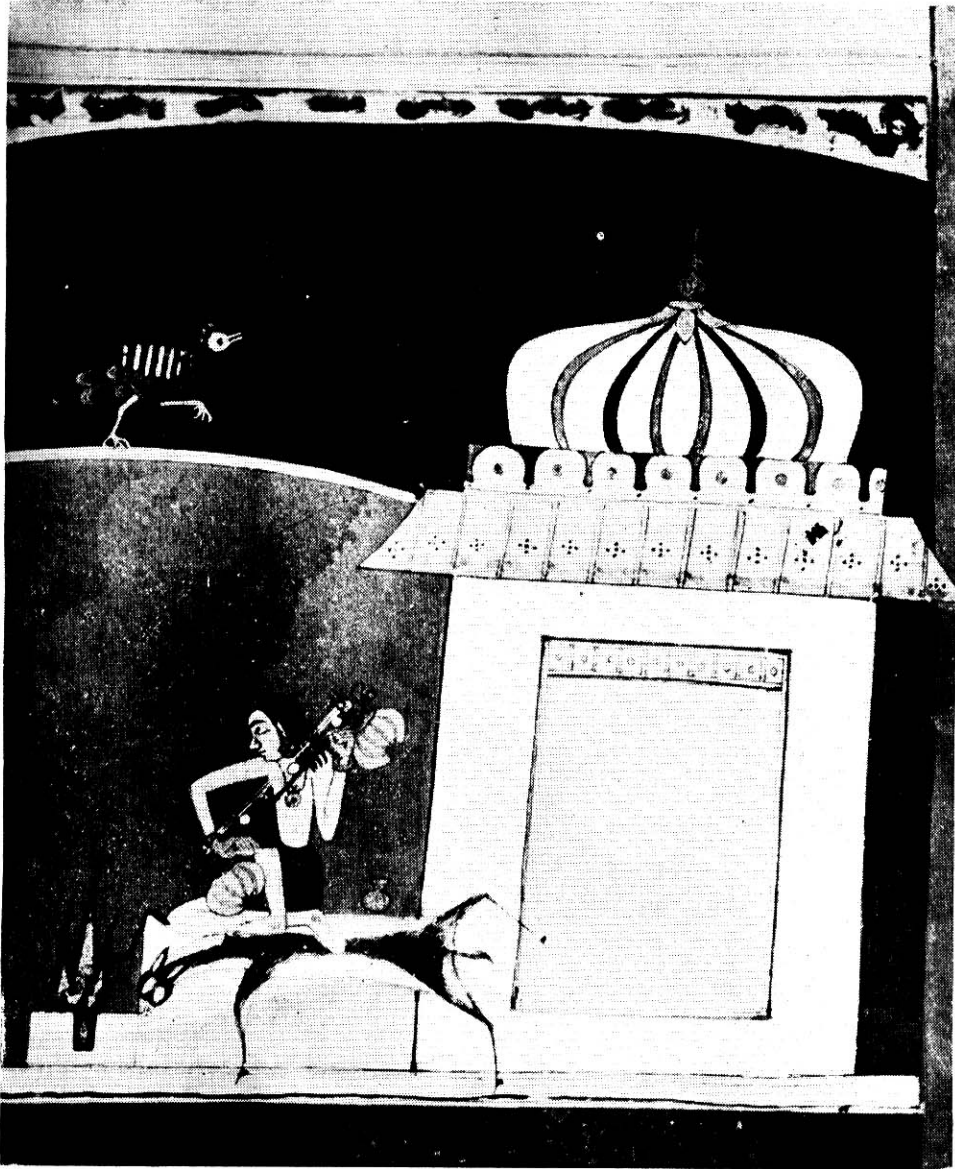
'ध्रुपद' (चौताल) की निम्नलिखित शब्दावली भी शिव-पूजन की ही द्योतक है :—

सुंदर सरूप जाके सुंदर सिंगार कीन्हो,
सुंदर नवेली जो पिया की प्रानप्यारी।
पूजती महादेव सिला पर सुचि मान,
रहस रहस गावत दोड कर तारी ॥

^२ यहाँ उसी परंपरा से तात्पर्य है जिसमें राग-पुत्रों को स्थान नहीं दिया गया है; अन्यथा रागपुत्रों के रूप में तो अनेकों पुरुष-राग भी रागिणियों की भाँति प्रमुख पुरुष-रागों के अन्तर्गत समाविष्ट हो जाते हैं।

^१ उदाहरणार्थ, भैरवी की स्वरावली में निबद्ध एक

राग मालकौंस की रागिणी केदार



पिय वियोग विरहिनि केदारू । जोगरूप जिय प्रेम मुमारू ॥
 सुन्दर मुद्रा श्रवननि किये । वपु विभूति को मंजनु दिये ॥
 अस्थिमात्र तन अति ही भई । छीन जननि जो उपमा दई ॥
 लिये बेनु पिय पीय बजावै । प्रेम मगन पिय के गुन गावै ॥
 तारुन तापसि रुद्र बिसेषी । विरहिनि भई पुरुष वर वेषी ॥
 मुनि मुनि नाग (नाद ?) तरंग धुनि, थके निसंक (सु) जानु ।
 विरह न घटै किदार के, क्यों करि लहे बिहानु ॥

(चित्र भारत कला भवन, का० वि० वि० के सौजन्य से)

तोडी रागिणी दकनी शैली १८वीं शती ई०

(ब्लॉक भारत कला भवन, का० वि० वि० के
सौजन्य से)

रागिणी त्रिवणी (त्रिवेणी) दकनी शैली
१७वीं शती ई०

..... तरोर्मले निषण्णा पीतवर्णभाक्
तन्वङ्गी हारसंयक्ता रागिणी त्रिवणी मता ।
दधती कदलीपुष्पं बाला नीलांशुकावृता
नीलकुञ्चितधम्मिल्ला विलसद्रक्तकञ्चुका ॥

(ब्लॉक भारत कला भवन, का० वि० वि० के
सौजन्य से)

पुल्लिग-वाच्य रागिणियों (जैसे केदार, कामोद, मल्लार) का ध्यान इस प्रकार दिया है कि विरहदग्धा नायिका पुनर्मिलन के लिए पुरुष वेष धारण करके तपस्या कर रही है। संलग्न केदार का चित्र इसी श्रेणी का है। मल्लार के लिए भी इसी 'रागमाला' में कहा गया है, 'पुरुष भेष धरि भई सन्यासिनी'।

(५) राग-ध्यान की परंपरा के प्रारंभिक काल में तो रागों के 'दृश्य' ध्यान के साथ-साथ उनके 'श्रव्य' पक्ष अर्थात् स्वरमय रूप का भी संक्षिप्त उल्लेख किया जाता रहा। संस्कृत के ग्रन्थों में प्रायः सर्वत्र यही परम्परा रही। स्वर-रूप का वर्णन अस्पष्ट, अतिशय संक्षिप्त, दुर्बोध भले ही होता था, किन्तु उसका सर्वथा अभाव नहीं रहता था। किन्तु बाद में, विशेषतः हिन्दी में, ऐसी रचनाओं की परंपरा चल पड़ी जिनमें रागों के स्वररूप से कोई सरोकार न रखते हुए केवल राग-ध्यान ही दिये जाते थे। देव कवि का 'राग रत्नाकर' इसी कोटि की रचना है^१ (१७ वीं शती ई०)। इन रचनाओं में राग ध्यान

के अतिरिक्त संगीत शास्त्र के अन्य किसी भी विषय का स्पर्श नहीं किया गया है। विभिन्न चित्रमालाओं के आधार प्रायः ऐसे ही ग्रन्थ रहे हैं। स्वररूप के स्पष्ट, सुबोध उल्लेख के अभाव में किसी भी राग के भावरूप का वास्तव-दर्शन असंभव है। इसलिए राग-ध्यान अथवा चित्रण का मौलिक आधार (अर्थात् पुरुषत्व-स्त्रीत्व का प्रतीक-ग्रहण) सुसंगत और वैज्ञानिक होने पर भी उसका प्रत्यक्ष जो रूप उपलब्ध होता है उससे रागों के स्वरमय और भावमय रूपों का सामंजस्य स्थापित करने में कोई सहायता नहीं मिलती। कुछ ऐसा लगता है कि रागों के पुरुषत्व और स्त्रीत्व का संकेतमात्र लेकर ध्यान-रचना और चित्र-आलेखन की प्रवृत्ति स्वतन्त्र रूप से विकसित होती गई और रागों के स्वर-सन्निवेशों की ओर प्रायः ध्यान नहीं दिया गया। परंपरा का अन्धानुकरण, कल्पना की स्वतन्त्र उड़ान और चित्रकला के कला-पक्ष और भाव-पक्ष की ओर संगीत से निरपेक्ष होकर स्वतन्त्र झुकाव,—इन सब कारणों से रागों के ध्यान और चित्रण में उनके स्वर-रूपों के सामंजस्य की आवश्यकता ही मानो ध्यान-रचयिताओं और चित्रकारों की दृष्टि से तिरोहित हो गई थी।

^१ इस कोटि की एक अन्य रचना की प्रतिलिपि हमारे शोध-विभाग में की गई है, जिसका नाम है 'राग-विवेक' और जिसके रचयिता हैं श्री पुरुषोत्तम (१७वीं शती ई० का उत्तरार्ध)। आगामी अंक में इसका यथासंभव विस्तृत परिचय दिया जाएगा।

ऊपर लिखी वस्तुस्थिति में यह विशेष विचारणीय है कि राग-रागिणी-चित्रण-परंपरा के शास्त्रीय अध्ययन के प्रति क्या दृष्टिकोण रखा जाये और उस अध्ययन से किस प्रयोजन की सिद्धि की अपेक्षा रखी जाए। (क्रमशः)

PUBLICATION OF A CRITICAL EDITION OF SAṄĪTARĀJA OF KĀLASENA
(KUMBHĀ RĀṆĀ)

In the first and special number of Nāda-rūpa a short critical note on Saṅgītarāja was given with the report that the work of collation of available MSS. and reconstruction of text was well on the way towards completion in our Research Section and that the reconstructed text was expected soon to find its way to the press. It is gratifying now to announce that it has been planned to publish a critical edition of this stupendous work in two volumes (embracing nearly 1600 pages in Royal size) and that nearly one half of the first volume has already been printed. It is hoped that the printing of the remaining half will be completed soon whereafter the first volume will be ready for publication.

The first volume will comprise two Cantos out of the five Cantos of the work viz., 'Pāṭhyaratnakośa'* and 'Gītaratnakośa', being the smallest and the biggest Cantos respectively. This portion covers nearly one half of the text. 'Pāṭhyaratnakośa' is an intro-

*The canto 'Pāṭhyaratnakośa' was published by the Anup Sanskrit Library, Bikaner, in their Ganga Oriental Series No. 4 in 1946. The reconstructed text of this Kośa prepared by us differs materially from the said publication. The differences reflect a marked improvement in collation and editing.

ductory chapter touching many non-musical but allied topics not dealt with by other known authors on Saṅgīta. Gītaratnakośa covers the Svāra, Rāga, Prakīrṇaka and Prabandha-Adhyāyas of Saṅgīta Ratnākara. In addition to the reconstructed text with critical notes and comparative references from earlier literature this volume will comprise an exhaustive introduction, word-index, half-line-index and a number of appendices. The second volume has been planned to comprise Vādyaratnakośa (covering the subject matter of the 'Vādyādhyāya' and 'Tālādhyāya' of Saṅgīta Ratnākara), 'Nṛtyaratnakośa' and 'Rasaratnakośa' (dealing with the subjects dealt with in the 'Narttanādhyāya' of Saṅgīta Ratnākara).

The publication of this, the most gigantic of all the Sanskrit works on Saṅgīta is expected to bring to light many cardinal points pertaining to the theory, history and philosophy of Indian Music. The stupendousness of the work has hitherto been a deterrent for collation and editing and only two fragmentary portions have been published so far. One of these was the Canto on 'Pāṭhyaratnakośa' published from Bikaner and the other a small portion of Nṛtyaratnakośa published from Rajasthan Research Institute, Jaipur, in 1957.

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CARL SEASHORE, BANIS AND GHARANAS

SRI V. H. DESHPANDE, F.C.A.



Mr. V. H. Deshpande, justice of the Peace and Hon. Presidency Magistrate is professional Chartered Accountant of thirty years standing, has been a partner of the reputed firm of M/S. Balliboi and Purohit, Chartered Accountants, Bombay, and has devoted major part of his professional career doing investigations after investigations of colossal Company frauds. What however, matters to us musically is his investigating and analytical mind which he brings to bear on any musical problem he chooses to study. The reader can easily see the happy result even in the present article contributed by him in the midst of his busy time.

Mr. Deshpande is a musician both by temperament, and pursuit through the hard royal road of Shagirdi under the various disciplines of the various houses of musicians. He has had the training of the Gwalior house in his early twenties, of the graces of the Kirana House in his late twenties and thirties and the sharp sense of design from the Alladiya or the Jaipur House in his forties and later today (He is now fifty-five). That a practising Chartered Accountant should also be a performer of no mean status on the A.I.R. Bombay is by itself a phenomenon.

Mr. Deshpande is also the author of a book in Marathi entitled "Gharandaj Gayaki" acclaimed by the press, musicians and the world of letters as a pioneering treatise on the aesthetics of Hindusthani music. —'EDITOR'

It is long since that the style of Dhrupad singing has gone out of fashion. It is well-known that the Dhrupad flourished in the times of Mansing Tomar or that its prosperity reached its peak in the times of Akbar. It is also well-known that the Dhrupad had four Banis or styles viz. Nowhari, Daguri, Goudari and Khandari owing their origins to Shrichand, Brijchand, Tansen and Nowbat Khan respectively. Very little however, is known as to what exactly they were, how they were

sung in practice, whether each of them had any special characteristics of its own or whether they had different aesthetic ideals independent of one another. Prof. O. Goswami has some illuminating things to say about some of them ; but even he could not go far enough on pages 125 and 126 of his erudite treatise "The Story of Indian Music".

While I was thinking over this matter, speculating to myself as to whether the

Banis had any distinctive aesthetic ideologies of their own, and if so what they could have been, I chanced to hear my friend Mr. Keshavrao Bhole reciting to me the following 'Dohra' quoted by late Ramkrishnabuwa Vaze in his book Sangit-Kala-Prakash on page 184. Vazebuwa does not mention the source from where he got it, or as to who its author was, nor has he anything to offer by way of its elaboration or explanation. Yet the couplet by itself is so important and expressive that I would like to requote it here :—

“जोर जोर से खंडार गावे, मधुर बोल से नौहार लेवे ।
सांस बड़ी गोबरहार की, आलापचारी है डागुर की ॥”

The merit of this couplet by an unknown author is that it mentions in a very terse language the four distinct characteristic features of the four Banis respectively and I believe it makes an interesting contribution towards shedding some light upon the peculiarities of the Banis. At any rate, it cannot be denied that the couplet is sufficiently significant to provoke some serious thought or at least indulgence in some speculation on the subject.

Before however, I try to interpret the couplet, I would like to refer to a scientific thought on the subject adumbrated by Carl E. Seashore in his famous book, "Psychology of Music". It is necessary to state in appreciation of the tremendous work Seashore has done in the field of Scientific Research, that he is a man who combines within himself the rare virtue of scholarship and research work as a physicist, with his analytical Musicianship. The Book in question as he says in his preface, is the result of his

laboratory work extending over forty years as the head of a team of qualified and competent professors and students, to whom he has dedicated his work. He also pertinently observes that in his adolescent age he was only a "Star-gazer" musically and that now, after a life-career in the science of music for fifty years, he has become a sort of musical "Astronomer". With this much introduction it would now be worthwhile to quote a passage appearing on pages 3 and 4 of his book which reads as under :—

"There seem to be four large trunks in"
"the family tree of musicality, each of which"
"may develop and ramify to a large extent"
"independantly of, or out of proportion to,"
"the others. These four are the tonal, the"
"dynamic, the temporal, and the qualitative".
"Those of the tonal type are peculiarly"
"sensitive to pitch and timbre and dwell"
"upon music in all its tonal forms-melody,"
"harmony and all forms of pitch variants"
"and compounds; The dynamic have a fine"
"acuity of hearing and sense of loudness"
"and dwell by preference upon stress or the"
"dynamic aspect of music in all forms and"
"modifications of loudness; the temporal are"
"peculiarly sensitive to time, tempo, and"
"rhythm and by preference dwell upon the"
"rhythmic patterns and other media for the"
"temporal aspect of music; the qualitative"
"are peculiarly sensitive to timbre and are"
"capable of its control dwelling preferentially"
"upon the harmonic constitution of the tone".

I am not a man of Physics or of Musicology and yet as a practical student of music, Seashore's above analysis, supported by his

laboratory tests and findings, does appeal to me as containing some basic truths. The fundamental principles expounded by him as underlying the various trends in music are observable even today not only in the West but also here in Indian in the well-known Gharanas of Hindusthani music obtainable at present.

The Couplet I have quoted earlier is couched in very colloquial terms and it is obvious that it expresses simply the overall impressions of the then musical world about these styles. It is not the language of a trained art-critic. The very words "जोर जोर से" and "सांस बड़ी" show it. However, the couplet does show the similarity of the distinct characteristics of four styles of musical-performance as Seashore observes in the West and as they struck the couplet-maker in so far as styles of ध्रुपद singing were concerned.

The wording of the couplet being rather popular and colloquial rather than technical has to be understood in the general context of musical import rather than by literal translation. It is therefore obvious that the खंडार बानी was distinctly and predominantly marked out by its 'vigour' akin to 'Stress' dynamic aspect and modifications of loudness. The sweet expressions of नाहार बानी seems to correspond to the temporal style, sensitive to time, tempo and rhythm by preference, and dwelling upon rhythmic patterns. The डानुर बानी with its आलापचारां clearly indicates very strikingly its similarity to the tonal with its peculiar sensitiveness to pitch; while the गोब्रहारी seems to imply the ability to include all these three together with its

peculiarity of execution of the long, intricate and finally developed musical design the exposition of which naturally required sustained breath viz. बड़ी सांस. This Bani therefore seems to correspond in some measure to the qualitative branch of Seashore.

It would of course be absurd to try to establish strict parallelisms between the styles observed by Seashore and intended for the classification of Western music based mainly on instruments with all the dominance of harmony and orchestration, and Indian music of olden days with its entirely different genius.

Perhaps it is inevitable that whatever be the kind of music, Eastern or Western, melodic or harmonic, instrumental or vocal, whenever it becomes highly developed and popularised, singers or musicians come to unconsciously lay varying degrees of emphasis upon one or the other of the fundamental and intrinsic factors of music. And thus the psychological preferences with varying degrees of sensitiveness, of various singers become the dominant aspect of a certain style as is to be seen in these branches of Seashore as well as in the Banis of the old Dhruwad singing.

It is not only the Banis of old that show this type of resemblance with the four styles of musical performance as classified by Seashore but the distinctive characteristics of these styles, some how seem to be well-discernible in our present day Gharanas or Schools of Hindustani Music also. It would therefore be of great interest to see how far these characteristics show themselves in

the present-day Gharanas as such, and what type of metamorphosis they undergo in their emergence in our peculiar kind of music. However, in this respect we must not lose sight of the fact of the fundamental and practical difference between Western music which is predominantly instrumental today and Indian music, which is almost completely vocal even though sometimes it may come to be played upon an instrument. We must therefore be prepared to find that these characteristics of styles do not manifest themselves in a cut and dry fashion or watertight compartments, but they might appear in a state not only of physical mixtures but often as it were in the form of chemical compounds. This study therefore might be of interest not only on account of the resemblances found out but also on account of the colourings imparted to these characteristics on account of nature of the medium in which they emerge.

The main concern of this article therefore is to form some idea about the probable distinctive characteristics of the now extinct Banis of the old Dhrupadiyas and see if they bear some genealogical resemblance with the one or more of the present Gharanas, especially as it does appear that they both show some sort of resemblance to Seashore's idea of the four branches. It is not intended to call this attempt a "thesis" at this stage with respect to the Banis, because it is not supported by any reliable evidence, apart from the meagre couplet I have quoted earlier, the interpretation of which, for all I know, may be a highly debatable proposition. . With respect to the Gharanas, I am only trying to

see if, and how far, Seashore's formula applies to them.

To take the first large trunk viz. the Tonal, which he defines as "peculiarly sensitive to pitch and timbre and dwells upon music in *all* its tonal forms-melody, harmony and all forms of pitch variants and compounds". Harmony as the Western music understands it, is absent in our classical music and as such we may leave it here out of consideration altogether. But does not the rest of this description appear clearly to indicate the characteristics of the Kirana style of today, of which Khansaheb Abdulkarim Khan who died about twenty-five years ago, was the pioneer? The particular speciality of the Kirana house as accepted on all hands is that it excels in the purity and accuracy of the tone, and it is this factor which very strongly dominates their style of singing. The specialised effort this Gharana puts in their particular way of voice-training is not only enormous but it has also become its hall-mark. The delicate tissue-like golden threads giving a sharp pin-point to their voices, the shine with which they do their polishing, the abundance of subtle and tiny-little nuances of grace notes or 'kans' and all its innumerable variants they indulge in, has become their article of faith. With their over-enthusiasm to cover all possible tonal variants, nuances and compounds, they are very often almost indifferent to the only other important factor in the constitution of music viz. the "Time". It must be borne in mind here that it is the "Time" factor which gives the music its form, shape and design and constitutes its subs-

tance. Further, by refusing to eliminate the trivial or less high-lighted variants, unconditioned by Laya, the "Time" factor becomes very much subordinate and hence the effect is lulling, softening and soothing, perhaps static and monotonous. They are not unmindful of the dynamic aspect, viz. the second of Seashore's trunks and this is noticeable in their Gamak Tanas which are always unduly loud and appear louder still, especially in the context of their otherwise soft and croony voices. This would mean that they cultivate two voices, which is indeed so. But the grievance here is that crooniness and loudness are not happily blended or interspersed, or balanced; and that both remain unconnected, isolated parts.

It is therefore this "form in music" that ultimately suffers, becomes onesided and does not happily conform to the definition of music viz. "Music is architecture in tone and time". "Alapchari" which is therefore the only venue for them to express their talent, thus becomes their main forte. And the phenomenon is that although they have deliberately sacrificed the ingredients of form, shape and substance of their musical creation, it is only on account of their "Alapchari" that they have not only established, but have also prospered and endeared themselves to the music loving public as a "School". It may therefore be justifiably said that the Kirana House has taken its strong-hold on the one extreme end of the musical spectrum.

It therefore seems justifiable to assume that the Kirana House is probably the direct present-day counterpart of the Dagur Bani of olden days and the tonal trunk of

Seashore. My stress here is on the half-line आलापचारी है डागुर की coming at the end of the couplet I have quoted in the beginning.

Let us now turn to Seashore's next large trunk namely the "Dynamic" which he defines as having "acuity of hearing and sense of loudness and dwells by preference upon stress or the dynamic aspect of music". It would be easy in this context to recall the names of Late Faiyaz Khan and Late Ramkrishnabuwa Vaze and his Guru Late Nisar Husein Khan who can be considered as the typical exponents of this particular trait. It is true that the first of these Stalwarts namely Faiyaz Khan was the Doyen of the Agra House and the latter two of the Gwalior House. It is also true that the composition of Gharanas at the present provides no special room or grouping for loudness, or volume or "Gaaz" in our parlance. It would therefore be necessary to regroup these Stalwarts of two different houses of doubtful similarity under one head. The main characteristic of this group as now formulated, is the breadth and volume of tone or "Gaaz" and the stresses and nuances of loudness and stresses. All these would depend, as they did with respect to the Stalwarts here mentioned, on the unusually loud voices inherent to and specially cultivated by them. The resonant big voice as of Faiyaz Khan or the loud metallic voice of Vazebuwa are specially gifted for this purpose.

Seashore's explanation of this faculty is that it dwells by preference on the stress or the dynamic aspect of music which may also mean that the 'stress' and

the "dynamic aspect" is the same. One must admit the difficulty of understanding a treatise in a foreign language written with reference to a different kind of music altogether and using its own foreign terminology. However some broad correspondences would be unmistakably apparent. Looked at this way it would seem that Seashore has equated 'loudness' with 'stress' or the 'dynamic' aspect. But perhaps from the point of view of Indian musical practice it would be better to separate stress from the dynamic aspect and to assume these to be two distinct qualities. The reason for so doing is obvious. If by the "Dynamic aspect" we understand "Agressiveness" or "Intensity of effect" the same is the particular speciality of the Agra School which can be ascribed to their Layakari carried to extreme. But the Layakari or the temporal faculty is Seashore's third large trunk and has been dealt with by me later separately with reference to the Agra School and the Nowhar Bani. If loudness however means breadth or volume of tone, it is necessary to pick up late Khansaheb Nisar Husain Khan and Vazebuwa and Vazebuwa's disciples from the Gwalior School as also Faiyaz Khan and his individual disciples and followers from the Agra School. If जोर जोर से खंडार गावे refers to the loudness as meaning breadth and volume of tone, it would be only reasonable to assume that although no school as such exists in the Khyaliyas of today it did nevertheless exist and prosper in the Dhrupadiyas of the yore.

If this analysis is correct, is it not reasonable to ask whether the Khandari Bani,

which is epitomised by जोर जोर से खंडार गावे, is not the counterpart of this group now formulated for the present purpose as drawn partly from the Gwalior School and partly from the Agra School? The approximate place of this Gayaki would then be somewhere in the middle region of the musical spectrum and naturally so because they neither lean too much on the tonal extreme nor on the "Time" or Rhythmic extreme.

The third of Seashore's large trunks is the "Temporal" which he defines "as peculiarly sensitive to time, tempo or rhythm and by preference dwells upon the rhythmic patterns and other media for the temporal aspect of music". In this context it would be easy to recall the present day Agra House now headed by Khansaheb Vilayat Husein Khan, the doyen of that School, after the late Khansaheb Faiyaz Khan. Whoever has heard the distinguished Vilayat Husein Khan or any from his large following will have no difficulty in finding the main forte of this house to be the rhythmic patterns or the Layakari carried to extreme more or less to the noticeable neglect of the purity, shine or correctness of intonation. They excel in the correct exposition of the Raag, as also in the Layakari or the cross-rhythm, its variants, and compounds and their art consequently impresses you with the aggressiveness, and intensity of effect. But the apparent weakness in the accuracy of intonation and dearth of melodic nuances, and subtle graces within the periphery of a single note, which have high lighted the Kirana House, place this house on the other

extreme of the musical spectrum. In other words whereas the Kirana House stands on the extreme "tonal end" or the "tonal out-post" of the musical line, the Agra House stands on the "rhythmic extreme end" or "rhythmic out-post" of that line.

It is true that I have classified some of the stalwarts of this House in the "loudness group"; but they also fall under the present temporal group as well. This would mean that the present Agra School covers two of Seashore's four trunks viz. the dynamic and the temporal, although the temporal out of the two, is more prominent. Now again, if this analysis is correct, does it not stand to reason that The Nowhar Bani should be considered as the counterpart of the present Agra School now headed by Khansaheb Vilayat Husein Khan? I am deliberately omitting reference here to the Khansaheb Faiyaz Khan for the simple reason that although he belonged to the Agra School alright, he was not at all unmindful of the fidelity to the correctness of intonation. We also know that Faiyaz Khan from his mother's side belonged to the Rangile Gharana and one cannot be too sure that his virtue in this respect was not due to the Rangile Blood in his veins. In other words Faiyaz Khan can't be placed on the rhythmic out-post as Vilayat Khan, although both became outstanding by their aggressiveness of style. However that may be, main stress here lies on the second half of the first line of the couplet already quoted viz. मधुर बोल से नौहार लेवे. In comparing the present Agra School with the Nowhar Bani, I interpret this as indicating Layakari or preferable बोलतान which

is the outstanding characteristic of the Agra School. The reference to मधुर बोल can reasonably be understood, in the musical parlance, not only as the correct musical pronunciation of the words of the song but also the बोलतान patterns in which this house excels in its variety and abundance.

And now the last of Seashore's large trunks namely the "qualitative" which he defines as being "peculiarly sensitive to timbre and capable of its control, dwelling preferentially upon the harmonic constitution of the tone". In this context the House of late Khansaheb Alladiya Khan or the Jaipur House easily comes to one's mind. Sensitiveness to timbre in the Western musical terminology would mean the tone-colour of the different instruments used in their orchestration, a necessary and inevitable concomitant of their harmonic music. But as harmony is absent in our Indian music, this factor has to be left out of consideration in so far as we are concerned. But if the timbre, having regard to the melodic pattern of our music, can be interpreted as meaning full exploitation of each one's voice with all its potentialities, the Alladiya or the Jaipur School answers that description in the sense that they cultivate their voices so as not to make them too harsh as the Agra School does, or too soft, croony, pin-pointed and falsetto as the Kirana style does. In other words they bring out the true and full colour of their voices by avoiding both the extremes by following the golden mean which connotes the easy, natural and unartificial way of voice-production. Then Sea-

shore's second condition is that it dwells preferentially upon the "harmonic" constitution of the tone. Here, as I said earlier, due to the total absence of harmony in Indian music, that feature has to be left out of consideration altogether. But the word "qualitative" used by Seashore in the introductory part of the passage I have quoted is more comprehensive and would suggest the total "form" as fully integrated as explained by himself in the very next paragraph I am going to quote later. This would therefore easily give exact coverage to the Gayaki of the late Alladiya Khan. This house attempts to incorporate within itself the main virtues of all the three large trunks and thus becomes "qualitative". It avoids the extreme tonal and unconditioned by "Laya" in the sense that it not only does not insist on covering all the melodic variants and compounds but goes a step further and ruthlessly cuts out all the unrhythmic ones. It also avoids the other extreme end occupied by the Agra House of today by laying too much emphasis on the rhythmic patterns wherein the time and rhythm are much too obvious and therefore less artistic. The Jaipur House again follows here the golden mean of combining these virtues without going to the extreme in either case.

Besides, their cultivated full throated voices also give them the easy facility of incorporating the "Stress" and its varieties and compounds; and these would cover the essential ground of 'loudness' or 'dynamics' mentioned by Seashore. Whoever has heard anybody from this house, could not have failed to notice the variety of "accents"

which characterises their musical creation. And accent here is only another name for stress, loudness or dynamics. But the important thing to bear in mind here is that they do not allow this faculty to monopolize their entire musical creation.

The word "qualitative" would further suggest the construction, design and build up, step by step, or note by note, of a total form integrated in all respects. The emphasis of this house is on the structure and design, with the happy introduction, in between, of rests and pauses on any musical note, to heighten the contrast of a subtle flowery design to follow. Their main characteristic lies in placing one musical phrase after another in such a way as to high-light the effect of each new variety to follow, by putting it either in shade or in light. The constitution or construction of their design, even of any single time-cycle or Tal-awartan, is thus an integrated piece by itself, incorporating the main virtues of all the Seashore trunks; and then again they also take care to see that they place these artistically completed cycles one after the other so as to heighten and intensify the effect of each new time-cycle to follow, thus leading to a gradual climax at the end. It is only thus that this Gharana presents a complete and integrated picture of a fully exploited Khyal. The word "qualitative" employed by Seashore here would mean that it ought to embrace and exploit all the virtues of tone, volume, time and the qualities of each blended in an exquisitely balanced proportion, without going to the extreme end of any of these faculties. In other words, this house would

take its position in the centre, or the middle region of the musical spectrum, of which the one end is the tonal and the other is temporal.

The reader may think that I have highlighted only the Alladiyakhana house out of all proportion. That may be a debatable issue. But, that there is in this house, a distinct ideology of combining in one harmonious whole the main characteristics of all the different trunks, to the highest extent possible, cannot be denied. I therefore believe that the Jaipur House of today answers Seashore's "qualitative" description comfortably.

Seashore's quotation given in the beginning, opens with the sentence :—

"There seem to be four large trunks"
 "in the family tree of musicality, each"
 "of which may develop and ramify to a"
 "large extent, independantly of, or out"
 "of proportion to, the others".

This is exactly what has happened to the present Kirana, Agra and other Gharanas, except probably to the Gwalior House as it existed half a century ago. Each one of them has developed, more or less one distinctive trunk only or at times two, out of all proportion to the others. But Seashore has a very positive statement to make in the very next paragraph, immediately following the quotation I have given, which runs as under :—

"Of course, a great musician, or a"
 "balanced musician of any degree of"
 "greatness tends to have these four trunks"
 "of capacity branching out in balanced"
 "and symmetrical from, but such cases are"

"comparatively rare. Many distinguished"
 "musicians are dominantly of one of these"
 "types ; their performance and appreciation"
 "and their musical creations all give"
 "evidence favouring dominance of one of"
 "the trunk lines, although within these"
 "trunk lines large and distinctive"
 "sub-branchings may be recognized."
 "Further-more, great capacity in"
 "each of these types is not essential"
 "to marked distinction in musical"
 "achievement ; very extreme sensitivity"
 "in one or more of them may even be a"
 "drawback to balanced musical development".

Khansaheb Abdul Karim, Khansaheb Vilayat Husein Khan, Vazebuwa, all were distinguished musicians but dominated only by one or more of these capacities but did not embrace *all* the trunks in a balanced proportion. Faiyaz Khan came nearest the balancing. But there was one thoroughly balanced musician Maharashtra had produced. That was late Bhaskarbuwa Bakhle ; and the other was the late Alladiya Khan who founded the Jaipur school and his achievement in balancing all of Seashore's trunks was indeed remarkable, yet known to the musical history, at least in the living memory.

I therefore think that this particular Gayaki corresponds with Gowbarhari Bani on the basis of the first half viz. *संस वड़ी गोवरहार की* appearing in the second line of the couplet. The reader may ask me as to why I do so only on the one quality of a long breath or *वड़ी संस*. Long breath would naturally require breath-control which would be essential for covering the nuances and variants, not

only of loudness, but also for the first of Seashore's capacities viz. the tonal quality, which I have equated with "Alapchari". But the main thing for which a specially long breath is required, is for the linear design of music. In all the Gharanas, it will be observed, that wherever attention is paid to the structural aspect of music viz. the form, shape and design, long breath is essential for making the said design last for a sufficiently long duration so as to cover one or, even two or more, of the time Cycles or ताल आवर्तन and that too in a slow tempo. And it is here that the "Time" or the Temporal aspect accounts for the exquisiteness of the design. The faculty of a long breath can therefore be reasonably inferred to mean as embracing all the three of Seashore's Main Trunks and it is this all embracing feature of a Gayaki which makes it "qualitative" in Seashore's terminology.

The difficulty arises here about the name of the Bani. The couplet I have quoted refers to the "Gobarhari" Bani. Nowhere in the couplet the name of Goudari Bani, headed by the famous Tansen appears. I do not know whether Tansen's Goudari Bani is the same as Gobarhari referred to in the couplet and I leave the question to the Scholars in this field to investigate. But in this context it would be worthwhile quoting the description of Goudari Bani given by Prof. Goswami on page 124 of his "story of Indian music" which is as under : "Generally speaking the Goudi (or" "Goudari) style of singing Dhrupad is slow" "and heavy in its movement and requires" "a great control of breath. In its"

"execution it is rigid and disciplined. It" "is marked by correct intonation, purity" "(exquisiteness ?) of design, simplicity" "of execution and massiveness of structure".

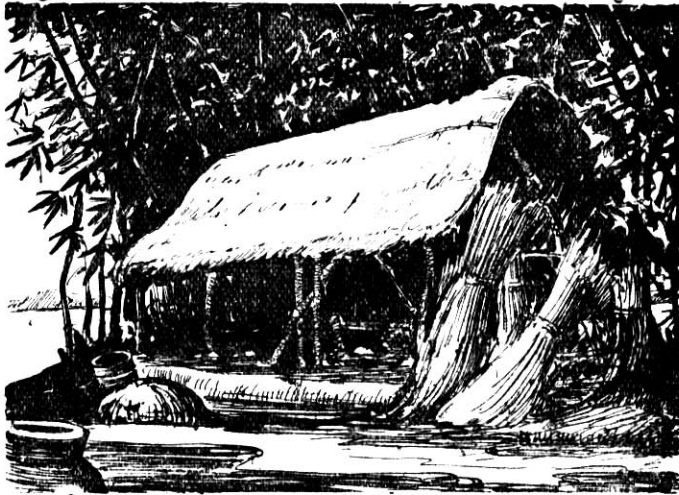
It is obvious that this description of Tansen's Goudari Bani answers more or less the full balancing of all the four of Seashore's large Trunks and can be reasonably taken to correspond to the Gobarhari Bani on the basis of बड़ी सांस as their main characteristic mentioned in the couplet.

I have in this paper referred only to the Gwalior, Agra, Kirana and Jaipur Schools and have not at all touched upon the remaining important houses of musicians viz. the Patiala style of Khansaheb of Bade Gulam Ali or the Bhendi Bazar Gharana of Khansaheb Amir Khan. My reason for this omission is that they are both only variants within the tonal group of the Kirana House with some consciousness of the "time" factor. Between the three, however, Patiala House of Khansaheb Bade Gulam Ali is more alive to the Laya or temporal aspect of music.

I might as well close this paper with a personal observation. It is this, that Music, wherever it exists, whether Eastern, Western or any other, ought to flow through some fairly definable channels. Seashore has defined these with reference to the Western Music, and if this article has any merit it should lead the reader to think similarly with respect to the Banis and Gharanas in the Hindusthani music also. With respect to the Karnatic music, it is better that I leave the job for someone else to do.

There is, however, one reservation I would like to make before I conclude this article. As I said in the beginning, I was only speculating about the application of Seashore's formula to our Banis and Gharanas. But as a result of some further reflection I think that, taking into consideration the peculiar features of our music, loudness or dynamic quality cannot have much bearing on our music. The reader must have observed that it was already some strain to regroup

musicians of different Gharanas under this head, although Khandari Bani did answer that description with reference to the Dhrupad. The explanation probably is that Khyaliyas thought it less artistic for the human voice to attempt. Besides, it may be, that loudness or dynamic aspect probably has some very special reference to the Western Harmonic Music which manifests itself mainly through instrumentation and orchestration.



'HUT'

By—KALYAN RAMAN



REVIVAL OF SHRUTI.

SRI L. R. PATWARDHAN, B.E. (MECH.)

Sri L. R. Patwardhan, B.E. (Mech). of Nasik, now nearing 63 years and retired from the Indian Hume Pipe Co. Ltd., started his initiation in Music in his teenage, playing on Flute, Harmonium, Sitar and later on Dilruba, also having a little practice of Vocal Music and Tabla, all self-taught from books. In his spare time, while in the college and on service, he was an earnest student of the theory of Music, when he read late Pt. Bhatkhande's Volumes "Hindustani Sangitachi Paddhati" etc. He studied most of the books on the subject of "Shruti-Grama-Murchana", e.g. by Bharat and Sharngdeve, Matunga Ahobala, Vyankatmakhi etc. (Sanskrit), also Fox-strangeways, Dements, Blesserna, Helmholtz etc. and was deeply interested in the marvellous subject of "Shruti" discussed in Magazines, e.g. by Sri Deval, Telang, Achrekar, Mule, etc. He started writing on Music, in 'Bharatiya-Sangit', a bye-monthly of Poona (1933), and contributed to 'Sangit-Kala-Vihar' of Bombay from October 1949 (first) a series of 22 articles "Dhwani-Shastracha Swara-Shastrashi Sambandha. Another series (second) "Swara Vihar and Shruti Rahasya" (by 'Laxma-Vardhan') followed and is still continued, in the Same magazine. He is yet a student and impartial, quiet, sociable, Musicologist and has taken part in discussions and lectures on "Shruti" in some Musical conferences in Madhya Pradesh (& Berar). He opines, the controversy on the subject of "Shruti" is only superficial, and is no more a "Mystery", as is commonly supposed, if an approach is made in the right direction. His fresh article "REVIVAL OF SHRUTI", which appears in this special number of the Journal NADA-RUPA, (1962), embodies, briefly, the essence of his long, and persevering research, in the field of "Shruti"—the heart and soul of the noble science and beautiful Art of Bharatiya Sangeet. —'EDITOR'

In Music, there are seven notes (Svarās), namely, Shadja (Sa), Rishabha (Re), Gandhar (Ga), Madhyama (Ma), Panchama (Pa), Dhaivata (Dha), Nishad (Ni), successively increasing in pitch. The set of the seven notes is called a Saptak (Octave). There are, generally, three saptakās, lower (Mandra), middle (Madhya) and higher (Tāra), each having seven notes of the same names, but differing in pitch. The notes of the Tāra Saptak are double in pitch of the notes of the same name in the middle Saptak, while those in the Mandra Saptak are half in pitch. Here in starts the 'Mathematics' in Music. Thus the various

notes in Music are distinguished from one another, due to their differences in pitch. The mutual relation between any two notes is denoted by a ratio, and called an 'Interval'. Some relations produce very agreeable and pleasing sensations, while others are harsh, jarring or strained, a few of them used as contrast. Notes of double (or half) pitch, when sounded one after another or simultaneously, such as Sa-Sā, mingle together absolutely, and the effect is calmness, attracting the disturbed mind. Very nearly the same case is with Sa-Pa (and its converse Sa-Ma), and they are said to be 'perfectly consonant', mutually. The ratios of their pitches are 2 : 3, and 3 : 4, respectively. It is but natural, the ear expects repetition of the sweet sensation and the mind craves for it, in other notes. Thus successive 'Fifths' or 'Fourths', the perfect consonances, formed the basis of other notes in Ancient Greek Music. Keeping Sa, Ma, Pa, (Sā), and starting from Ma, we get seven notes—

(1) Ma-Sa-Pa-Re-Dha-Ga-Ni, (+ indicates, Tivra-Tara). Again by taking successive Fourths from Ma, we get—

(2) Ma-Ni^w-Ga^w-Dha^w-Re^w. (^w indicates, Ati-komal). Arranging the seven notes in the order of pitch in the middle octave, we get the Ancient Greek-Major scale, mostly corresponding to Hindustani 'Bilāwal' Thāta.

	Sa,	Re,+	Ga,+	Ma,	Pa,	Dha,+	Ni,+ (sā).
Relative	$\frac{1}{1}$	$\frac{9}{8}$	$\frac{81}{64}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{27}{16}$	$\frac{243}{128}$
Pitch.	1'	8'	64'	3'	2'	16'	128'

Taking each note of the scale as a fresh 'fundamental' the Greeks derived six scales, called 'Modes'. Roughly, we can name them by Hindustani-Thātas, thus—(1) Sa=Sa, Bilāwal, (2) Re=Sa, Kāphi, (3) Ga=Sa, Bhairavi, (4) Ma=Sa, Yaman, (5) Pa=Sa, Khamāj, (6) Dha=Sa, Āsāvāri. The scale of Bhairavi, includes all notes derived by successive Fourths. Ni=Sa, the seventh, which involves P^w is dropped as Sa and Pa are Achal (fixed). The five notes have two positions to be taken either of them, and thus, there become 12 positions of notes in an octave, taken together. The relative pitches of the alternative five notes are, Re^w- $\frac{256}{243}$, Ga^w- $\frac{32}{27}$, Dha^w- $\frac{128}{81}$, Ni^w- $\frac{16}{9}$, and Ma^w+ $\frac{729}{512}$. (The discarded note, Pa^w- is $\frac{1024}{729}$).

On a stringed instrument, like Sitār or Dilruba which have frets for positions of notes, the second wire is tuned in Mandra Sa, the first speaking wire is tuned in Mandra Ma, and a third wire, in Mandra Pa. Thus we get easily the 'Fourths' and 'Fifths' on Ma and Pa wires, of whatever notes are placed on frets below Sa—wire.

The six Greek modes, contain only two kinds of steps—'Whole Tone', and 'Lima'—the half step. Whole tone is the interval between Ma and Pa, and appears at five places

in the Octave, Lima, the half-step appears twice. Sa—Ma, and Pa—Sa, the two parts of the octave, each contains two tones and a Lima, and hence the scales are called 'Diatonic'. The position of Lima determines the nature of the mode. It is just after Sa or Pa, or just before Ma, Pa, Sa, or in the middle (Re—Ga, and Dha—Ni).

Ancient Greek Music, which was essentially 'Melody'—meaning thereby, notes taken in succession, (as in Solo), like Bharatiya music, was in vogue for centuries together, till the dawn of 'Harmony'. In Harmonic music, two or more notes are sounded simultaneously, so related, that they should produce a 'Harmoneous' effect. The Greek notes Ga,⁺Dha,⁺Ni⁺ and Ma,⁺ as well as Re,^w Ga,^w Dha,^w Ni^w, have a very strained effect, their ratios being very complicated. They clashed with the chief notes, Sa, Ma and Pa. So, smoother notes were introduced instead—Ga $\frac{5}{4}$, Dha $\frac{5}{3}$, Ni $\frac{15}{8}$ and Ga $\frac{6}{5}$, Dha $\frac{8}{5}$, Ni $\frac{9}{5}$, having simpler ratios. These new notes, are related to the 5th harmonic, and thus the 'Consonances of Thirds', the Major Third 4:5, and the Minor Third 5:6, gained prominence in Modern Harmonic music. Two scales were formed, comprising the consonance of Third to Sa, Ma, Pa, Thus—

(1) Major Scale :	Sa,	Re ⁺ ,	Ga,	Ma,	Pa,	Dha,	Ni,	(Sā).
Relative Pitch—	$\frac{1}{1}$,	$\frac{9}{8}$,	$\frac{5}{4}$,	$\frac{4}{3}$,	$\frac{3}{2}$,	$\frac{5}{3}$,	$\frac{15}{8}$,	$\frac{2}{1}$
(2) Minor Scale :	Sa,	Re, ⁺	Ga, ^v	Ma,	Pa,	Dha, ^v	Ni, ^v	(Sā).
(one form)								
Relative Pitch—	$\frac{1}{1}$,	$\frac{9}{8}$,	$\frac{6}{5}$,	$\frac{4}{3}$,	$\frac{3}{2}$,	$\frac{8}{5}$,	$\frac{9}{5}$,	$\frac{2}{1}$
(Flat Re or sharp Ma were omitted)	(V indicates Komal).							

Late Pt. Bhatkhande, was not in favour of Dha $\frac{5}{3}$, (400 vibrations). He preferred Dha⁺ $\frac{27}{16}$ (405 vib.). However, he did not like other Greek notes, Tivra-Tara or Atikomāl. He accepted the 'harmonic' notes instead, with the addition of Re^v $\frac{16}{15}$ —(Komal), and Ma[^] $\frac{64}{45}$ (Tivra.) He was satisfied with 12 positions of notes to an octave (Some take Ma[^] $\frac{45}{32}$ as alternative Tivra.). Now, what are 'Harmonics' and their mutual relations? And how they are utilised with an advantage?

A freely vibrating wire produces a loud tone, called the 'Fundamental' note, to which all other notes are to be related. Simultaneously, some other fainter notes are heard, the combination of which, produces a pleasant sensation. These are the notes, called 'Harmonics (upper Partial)', which are produced from the segments of the vibrating wires, and they are found to have the ratios—1:2:3:4:5:6:7 etc. The relations are, 1:2 Octave, 2:3 Fifth, 3:4 Fourth, 4:5 Major Third, 5:6 Minor Third. Seventh Harmonic is excluded

in Harmonic music. The Greek notes treated even the 5th Harmonic as discordant and only succession of Fifths (or Fourths) were maintained, (the 'Fifth' happens to be the third harmonic). Let us call, the notes based only on Fifths (or Fourths) as class I, and those based on Harmonic notes, as class II.

Some scholars as well as musicians advocate the use of both the types of notes, class I & II in Bharatiya music, to have correct expression of the moods. Keeping Sa and Pa Achal, they think four shades of the remaining five notes are required to be used to maintain the right spirit of the Rāgās. They consider the finer distinctions to correspond to the ancient 22 Shrutis, and some have proposed the notation of Ra, Ri, (Ru), Re, Ro etc. or some modifications :—[Atikomāl, Komāl, (Madhay-Tivra)-Tivra, and Tivratarā].

Ancient authors, Bharat (in his Bharata-Nātya-Shāstra) or Shārngadeo (in his Sangit-Ratnakar) mention of Grāmās, Shrutis, Svarās, and Murchhanās etc. The Grāma was a set of seven notes of definite absolute pitches. The notes had 4, 3, or 2 Shrutis to themselves, totalling to 22 to an Octave. The last Shruti produced the note. Shadja Grāma started from Shadja and the Madhyama-Grāma from Madhyama. (Gāndhār Grāma was long ago obsolete). The two Grāmās, differed only in the Panchama, having 4 Shrutis in the former and 3 Shrutis in the latter.

Thus—

- | | |
|---------------------|--|
| (1) Shadja-Grāma— | 4 Sa, 3 Re, 2 Ga, 4 Ma, 4 Pa, 3 Dha, 2 Ni, |
| (2) Madhyama-Grāma— | 4 Ma, 3 Pa, 4 Dha, 2 Ni, 4 Sā, 3 Rē, 2 Gā. |

The notes were related to each other by consonance of Fifth or Fourth, the notes differing by 9 or 13 Shrutis. Consonant pairs in Shadja-Grāma-Sa-Ma, Sa-Pa, Re-Dha and Ga-Ni. In Madhyama-Grāma, instead of Sa-Pa, Re-Pa, should be taken. Obviously, Shrutis treated as intervals, can never be equal ratios, (1/22 part of the Octave), to produce consonant notes. All the 22 Shrutis were not meant to be used in Music, as many as 8 remaining always silent, as any two notes on adjacent Shrutis- having a difference of one Shruti-were the most discordant and so never allowed in Music. The problem of Shruti, its value as an interval position as a note or correspondence to modern notes, is baffling and has puzzled everyone.

Assuming consonances of Fifths (or Fourths) to be universal, some scholars found a clue in the whole tone as an interval of 4 Shrutis (13-9). In diatonic Scales, (9-8), the Lima, becomes a Shruti (class I). Others indentified, Harmonic intervals, Major Tone, Minor tone, and Semi-Tone, with 4 Shrutic, 3 Shrutic, and 2 Shrutic intervals, and the problem appeared to approach a solution.

Here, let us compare the various intervals, with the help of 'cents'. In equally Tempered scale of 12 notes, the Octave is divided into 12 equal parts, each called the mean-Semi-Tone. A cent is a hundredth part of the mean-semi-Tone. (An Octave contains 1200 cents).

The intervals, with their values in cents and Shrutis are shown below :—

Interval—	Class I & II					Class II only				
		$\frac{2}{1}$	$\frac{3}{2}$	$\frac{4}{3}$	$\frac{9}{8}$	$\frac{256}{243}$	$\frac{10}{9}$	$\frac{16}{15}$	$\frac{25}{24}$	$\frac{81}{80}$	$\frac{2048}{2025}$
Cents—	1200,	702,	498,	204,	90	182,	112,	70,	22,	20
Shrutis—	22,	13,	9,	4,	1,	3,	2,	1,	1,	0

Modern scholars (class II), were mostly satisfied with these Shruti values, and considered the chapter of Shruti-Mystery-as (solved)-finally closed.

But there remain some knotty points, e.g. 'Bhairava' 'Todi' etc., and some inconsistencies.

If we deeply consider the question, further light will be thrown on the subject.

Writing the 12 notes, of class I (Greek), in one octave-with Shruti values, and cents—we get,

	Sa,	Re, ^w	Re,+	Ga ^w ,	Ga,+	Ma,	Ma,+	Pa,	Dha, ^w	Dha,+	Ni, ^w	Ni,+	Sā
Shrutis—	0,	1,	4,	5,	8,	9,	12,	13,	14,	17,	18,	21,	22,
Cents—	0,	90,	204,	294,	408,	498,	612,	702,	792,	906,	996,	1110,	1200
Interval	1	3	1	3	1	3	1	1	3	1	3	1	
Shrutis—													

Most of these Shruti values, are agreed upon by class II, except, Re,^w Ni,+ and Ma,+
1 21 12

(the first two, not appearing in Murchhana). Here Lima (90 cents), the big-Shruti has appeared at 7 places and Tone minus Lima (4-1=3), the Apotome (204-90=114 cents) -3-Shruti has appeared in 5 places. The 2 Shruti, (90+90),-double of big-Shruti, at two places—⁺Ma—^wPa—⁺Dha and ⁺Ni—^wSa—⁺Re— Thus, the big Shruti, Lima, is consistent throughout.

Class II, reduced the 4-Shruti Re+, Dha+ of the Greek-Kaphi, to 3-Shruti Re, Dha, (Minor Tone), and their Shadja-Grāma became 'Bageshri'-

Class II Shadja-Grāma-(Bageshri)—

Sa ³	Re ²	Ga ^{w4}	Ma ⁴	Pa ³	Dha ²	Ni ^{w4}	Sa
1	10	32	4	3	5	16	2
1	9	27	3	2	3	9	1

[Here, Dha (400 vib.) is revived and its 'Fourth' is Re—both are called Madhya-Tivra].

In class I reducing Re,+ Dha+ by Lima—the big Shruti-become Re,^v Dha^v-Komal,-3-Shruti, (as in carnatic Music)-But it is no longer any Kaphi-but Bhairavi. In fact, the seven scales are cyclic ; which one is the first-is a matter of opinion.

Class I. Shadja-Grāma-(Bhairavi)—

	Sa 3	Re 1	+ 1	Ga 4	Ma 4	Pa 3	Dha 1	+ 1	Ni 4	Sa
Cents—	0	114,		294,	498,	702,	816,		996,	1200

(Intervals become too complicated to be followed).

Class I—gives Bhairava easily, which is hard to get in class II.

Class I—Bhairava (A sort of Gāndhār Grāma).

	Sa,	3 Re,	1+1+1	Ġā,	3 Ma,	4 Pa,	3 Dha,	1+1+1	Ñi,	3 Sa
Shrutis	0	3,		6,	9,	13,	16,		19,	22.
Cents	0	114,		384,	498,	702,	816,		1086,	1200.

Class I, Ni^w=Sa, gives the medieval Kaphi, and modern Bhairavi is obtained as Shadja-Grāma with Antar Kakali and so on. (Even Ahir-Bhaira, Mukhari, Nāt are obtainable).

If we extend the Series of Fifths and Fourths, beyond Ma+ and Pa^w, we get all the 22 Shrutis of class I.—

	Sa—Pa—	Re ⁺	Dha ⁺	Ga ⁺	Ni ⁺	Ma ⁺	Re ^v	Dha ^v	Ga ^v	Ni ^v	Ma ^x	(Most discordant)
Shrutis	0	13	4	17	8	21	12	3	16	7	20	11
	Sa—Ma—	Ni ^w	Ga ^w	Dha ^w	Re ^w	Pa ^w	Ni—	Ġā—	Dhā,	Re	11 Pa ^x	(„ „)
	0	9	18	5	14	1	10	19	6	15	2	

(Some of them differ from class II by ±2 cents only)

Class I derives all Shrutis by maintaining, consistency of One-Shruti Value, (Lima—90 cents), throughout and purely Sa—Pa, Sa—Ma relations ; Harmonic notes are only ±2 cents (class II). Even septenal notes are obtained within ±1 cents, and ±3 cents.

Once the principal above discussed is appreciated, it is an easy matter to revive the classification of Rāgās under Grāma-Murchhana system. Ancient Rāgās will be revealed in the true form, by this 'Revival of Shruti'.



THE EVOLUTION OF SCALE

SRI G. N. GOSWAMI, M.Sc., B.Mus.

[LIFE SKETCH OF THE AUTHOR]

Birth : Varanasi, 6th January, 1911.

Educational qualifications : M.Sc. (Maths.), B.T., (B.H.U. throughout) B.Mus.

Family history : Originally from Rajshahi (now, East Bengal). Migrated to U.P. in the early 19th century. Dhrupad & Kirtan being inherent as in other Vaishnava sects. Father—Sri K. N. Goswami was a scholar of Vedanta.

Musical schooling : Starts with Ustad Ashiq Ali Khan of Varanasi who was the disciple of Ustad Barkat Ali Khan, Sitaria. Much later, came in contact with Ustad Mustaq Husain Khan of Rampore and learnt the principles of Gayaki, predominantly the varieties of Taans prevalent in Sahswan school.

Later on, he learnt Sarode for two years. Thus the synthesis between Tantrakari and Gayaki styles in violin was achieved.

Study : He is interested in musical literature covering the present day problems, history, and psychology also acoustics. His articles appear in English, Hindi and Bengali languages.

—EDITOR

Starting with the fundamentals of human knowledge, be it in the sphere of Art, Music or perchance Biochemistry, one must admit that the knowledge of the phenomenal world is attained through perception, inference and testimony. Not going very deep into the abysmal depth of absolute reality, we can work out our data with material instrumentality of knowledge, in other words, the senses. Whether we can arrive at the truth

only by non-sensuous intuition is a matter of subtle metaphysical analysis far off from the scope of the present subject.

Cognition is a midhouse between perception and knowledge. So when our remote ancestors of the interglacial periods listened to a single droning note of a "Bow string" (which continued till the advent of the Neolithic age), they were inspired. We must bear in mind that this was not the pure note

of the "primitive flute", but a rich tone replete with emotional effects. This was due to a superimposition of mingled pulsations which, in an indefinite way worked in the crude brain of the primitive man. An exact analogy in the domain of optics in the Visualization of Sun's rays can be drawn.

Whereas the analysis of the seven principle notes of the scale or the seven component colours of white rays was to have taken place many a millenium later, the composite effects remain as landmarks in the path of aesthetics wherein the self glorifies in itself. This is the stage where the analysis of human experience starts.

So did in a mysterious way (though perhaps not so for psychologists) the single note multiply into :

- (i) Two notes of the Gathic age.
- (ii) Three notes of the Samic age.
- (iii) Four notes of the Swarantara stage.
- (iv) Seven notes of post-Vedic India.
- (v) Twenty two Shrutis of Bharat.
- (vi) Twenty-four Hangam of Arabia and
- (vii) Sixty-six Shrutis of Mantanga's time.

It is evident that even at the time of Panini (Who existed "Seven centuries before Christ"—Bhandarkar) seven notes of the scale were already popular. Musicologists are of the opinion that the transition of three notes to seven happened even during the Vedic period. In ancient Greece too, Pythagoras, to whom the ultimate reality was mathematical in expression, had established eight notes in '8 Ve. So this formulation happened in Greece not earlier than the 5th.

century before Christ. Pythagoras went so far as to apply the principle of notes to heavenly bodies in which he imagined a 'celestial harmony'. It is held that Pythagoras travelled extensively (Central Asia and perhaps India); the fact is proved by inference from his introduction of seven different notes in the scale.

However prosaic it may appear if one comments that the musical notes of all lands have their origin in a certain process of aural perception and necessary cognition that has its basis in certain rules of Physics, human ear naturally recognizes notes placed at certain simple intervals, such as: $1/1$, $2/1$, $3/2$ etc. Expressed in our Indian notation these correspond to our Fundamental—SA, Tonic 've—SA', Dominant—PA.

The ratio $3 : 2$ corresponds to our 'Shadaj-Pancham' relation, and so it determined the position of the Sub-Dominant, Madhyam, as well. Since, inversely Madhyam stands in the same relation with upper Shadaj as does Shadaj to Pancham. Mathematically speaking the subdominant, Madhyam is equivalent to the fraction $4/3$.

In all countries, scale has developed through the common but unconscious determination of the relation existing between SA, the tonic; PA, the dominant and MA, the sub-dominant. Other notes were developed on different lines pari-passu with the general stream of culture. Leaving these three as basic notes, others were considered as 'grace notes' developing around these. The edifice of the principal musical scales of the world was built on four different principles. Viz,

- (i) The *Cyclic scale* of China
- (ii) The *Harmonic scale* of Europe
- (iii) The *Tempered scale* of Europe
- (iv) The *Divisive scale* of India.

(1) *China*

China, in 581 A.D. invited a group of Indian musicians to their country. This group visited Korea and Japan as well. They carried all sorts of stringed and percussion instruments with them. Though China carried on its cultural liaison with India for many centuries onwards, there developed a keen appreciation for percussion instruments like gongs, such as PIEN CHUNG, chimes like CHUNG and CHING of stone, and blowing instruments like HAO TUNG, LA'PA, HSIAO, YU and SHENG.

Sujib, an Indian instrumentalist of Chinese court was a past-master of all these instruments perhaps this comparative apathy for stringed instruments in general led to the invention of LU. China developed a scale of the LU. In all, notes were developed in a Geometric Progression of common ratio $3/2$. Enigmatically, this was the primitive tempered scale. But for all practices, all notes beyond the fourth, would sound more mathematical than musical. For example starting from the Fundamental, SA, the fifth was the Dominant, PA. The next fifth was RE, the super-tonic. Beyond this the successive fifths would evolve to subsequent notes which would seem to be considerably distorted from those of the diatonic scale, the most easily acceptable scale to human ear.

(2) *Europe* (Harmonic scale)

European scale developed on more natural lines. Firstly, the differential ratio between the fourth and the fifth was standardized. This was the major tone, the ratio being $9/8$ and the cent value was 204. The ratio was imposed experimentally on the fundamental, SA and the super-tonic, RE was derived. Pythagoras (580 B.C.) applied the same ratio on the supertonic, the dominant and the submediant i.e. respectively RE, PA and DA as well. Thus his major third, GA and the leading note, NI were higher than the corresponding notes of the diatonic scale.

An average European ear can easily distinguish the overtones of the tonic from each other. To them concord is the main criterion of musicality. Helmholtz even went so far as to draw a curve for dissonance (p. 691, Text book of Physics, Duncan and Starling) showing that points of concord occur even at fractions of a whole tone. So for them it was easy to find out the impossible position of the two said notes of Pythagoras since each was far from the nearest overtone of the fundamental. Thus the Pythagorean GA, major third was a comma of Didymus ($81/80$) higher than the Diatonic major third, GA; the difference in cents amounts to 22. The same was true for the Diatonic seventh. So on the principles of concord, the minor tone, $10/9$, was discovered, since it was exactly the relation between the 5th, and the 9th. partials, (cents-182).

The subdominant, MA, though not an overtone of the fundamental is a prominent note, since, its third overtone is the tonic '8ve., SA'. Subsequently, its relation with

the third gave birth to the semi-tone, 16/15 (112 cents).

Conjoint tetrachord was very much known in Europe, even in the early christian era. So, the Sub-mediante, DA was precisely placed as the third from the subdominant, MA. Hence in the diatonic scale, it bears a ratio 5/3 and not 27/16 as it is in India now, or, as it was with Pythagoras, in ancient Greece. This once again proves the impact of Indian culture on ancient Greece.

(3) *Europe* (Tempered Scale)

The problem of selecting triads of chords in the scale gave birth to a more mechanical division of scale, as it happened in 17th. century Europe. In the tempered scale any two consecutive notes are placed at an interval of 100 cents, corresponding to the twelfth root of two. Though the natural aptitude of ear is distorted in this system, but for making chords available at all stages no other scale is better suited even to some degree of accuracy avoiding unpleasant beats. "It is equally good, or bad, for all keys".

Strangely enough, the utility of diatonic scale did not end with the invention of the scale of equal temperament. Au contraire, researches in the field of timbre (German-KLANG) was on till Helmholtz (1821-94) drew important conclusions.

(4) *India*

In India, stringed instruments were invented much earlier than history can claim. This is why Bharat tried to give a comprehensive idea of Shruti when others were groping in the dark. He always referred

to VINA (Chala and Achala) for all such computations. This is why contrary to the findings of the noted scholar, Curt Sachs, one is convinced that notes in India were determined naturally on divisive principles.

Our ancient musicologists were alive to the partials of fundamentals, as otherwise, the concept of a complicated progression of Shrutis would not have taken place at all. Yet, harmony could not have determined the Indian notes, as often European scholars erroneously hold. It is interesting to note that in ancient Babylonia the scale was derived from the Lute by divisive means. It is well known as Sir Aurel Stein holds that ancient India was closely connected with Sumeria and Babylonia by land routes.

We had the Madhyam sub-dominant the land mark of the scale. The major interval (9/8), between the fourth and the fifth could have been the standard interval of our system also. Yet, we preferred the minor interval, 10/9 to determine RE, the super-tonic. Thus was DA, the sub-mediante determined at 10/9 from PA, the dominant. Ancient GA and NI were the same as our Sadharan GA and Kaishik NI of the present day. As it has been held by all ancient scholars that the interval between these two and the successive higher notes is the same as exists between MA and PA. Hence the vibration ratio of these as compared to the next higher notes must be 9/8, or the major interval of the diatonic scale. The interval between RE to DA, or GA to NI is a semitone i.e. 16/15. This is more easily determined by the divisive method, since the

fraction $\frac{1}{2}$ and its subsequent higher powers can easily be applied to strings. Hence the compound ratio for RE reduces to: $4/3 \times 8/9 \times 15/16$ i.e. 10/9.

That we struck to divisive principles religiously is apparent from the "Swaras-thana" for the notes ascribed by Srinivasa (18th. century). During the long gap of milleniums, it seems that only the positions of RE and DA had undergone some change. Later, they have been placed at major intervals from the preceding notes. Here is an example where music made itself even partially free from the rigour of the temple.

In all lands, as in India, religious music has avoided angularity of notes to ensure pure devotion. Even in the 4th. century Europe, the Ionian scale (C mode—our Vilawal) was kept aloof from religious service as being profane for its direct appeal to senses, rather than the intellect. In India too, Abhogi, using the swaras of our modern Kafi (Kharaharpriya with lower RI) was a prescribed Raga for SAMA chants.

This explains why angular and pointed notes, such as the modern RE of Kharaharpriya was scrupulously avoided in ancient time.

So,

Re was anchored to SA by a minor interval (10/9).

Though the harmonic overtones of the fundamental had a part in the determination of the Shrutis, yet, in placing principal swaras they were of little importance as compared to the elements derived from the

divisive method. Had this not been so, the fifth partial, or GA would have revolutionized the whole course of music and would have paved a sure way to harmony, and subsequent scale of equal temperament, just as it happend in Europe.

The relation of the Fifth gave birth to Indian Ragas, that with the Fourth brought forth Greek Melody and the relation of the Third (major or minor) put European Music on the brass-track of Harmony.

Hormony, truly speaking is a matter of ear training, since in the 17th. century, nobody in Europe could consider the possibility of a minor or diminished triad. But, by the 18th century, the concept of concord became extensive. In India, on the other hand, our ancestors trained their ears to overlook deliberately the prominent Fifth partial of the fundamental of the Tanpura.

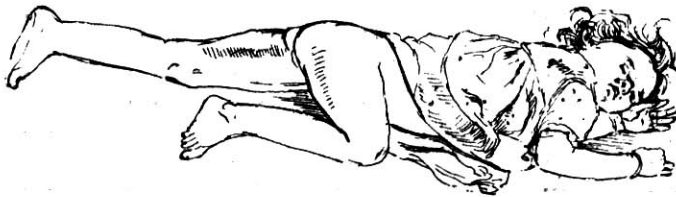
The impact with popular music was noticeable even at time of Ahobal (17th. Century) as it happend at the time of remote Matang. Ahobal and Srinivas (18th. century) both placed RE and DA at a major interval from SA and PA respectively. This is where political conditions of a country influence the minor details of human life. The raising of RE and DA by one Shruti each was a contribution of Islamic culture. So the advent of Europeans in India, our Antar GA and Kakala NI had left their original places, to merge into the Diatonic GA and NI, specially so for North India. As in South, the flatter RE and DA are still more popular, congruous with our ancient culture.

The present age finds our pure scale as very near the Diatonic, excepting a slightly higher DA. This is a scale that naturally serves as the basis of our present day Raga music. In addition to these notes, there are five Vikrit (sharp or flat notes) ones. Our Ragas even admit of micro-tones (Greek Chroai-colour), Shrutis as we name them. Even in the present day, in practical music, classical or light, the presence of Shrutis is a tangible reality and not a mere "shade of imagination" comparable to visual arts.

Viewing even with a detached attitude

of mind, we can not fail to appreciate our ancestors who achieved a remarkable synthesis of head and heart in all their activities of life. So while on the one hand, we find creations like Naty-Shastra, we are on the other placed vis-a-vis with Nyaya which places exclusive confidence in the rationalization of entire human experience.

The same is apparent in the field of music. While our musicians were keenly alive to the harmonic series, yet, they formulated their perceptions on the division of sounding strings of Vinas.



'SLEEP'

—M.V. KRISHNAN

	PYTHAGORAS	JAVA (& KUMOI OF JAPAN)	CATCHPOOL & SATTERLY	ALAIN DANIELOU	MANJARIKAR	SRINIVASA	EUROPEAN TEMPERED	EUROPEAN DIATONIC	(i) FoxStrangways (ii) C. S. Ayyar (iii) P. Sambhoorthy	Authority
SA**	0000	0000	0000	0000	0000	0000	0000	0000	0000	**SA
*	.....	.....	.....	0022	.....	.....	.....	.....	.....	*
*	.....	.....	0070	0070	.....	.....	.....	.....	.....	*
*	.....	0096	0092	0090	0099	.....	.....	.....	0090	*
*	.....	.....	.....	0112	.....	.....	0100	0112	0112	*
*	.....	.....	.....	0134	.....	0134	.....	.....	.....	*
*	.....	0182	0182	.....	.....	.....	.....	.....	0182	*
RE**	0204	.....	0204	0204	0204	0204	0200	0204	0204	**RE
*	.....	.....	.....	0224	.....	.....	.....	.....	.....	*
*	.....	.....	0274	0274	.....	.....	.....	.....	.....	*
*	.....	.....	.....	0294	.....	.....	.....	.....	0294	*
*	.....	.....	0315	0315	0315	0315	0300	0315	0315	*
GA**	.....	.....	0386	0386	0392	0392	0400	0386	0386	**GA
*	0408	.....	0408	0408	.....	.....	.....	.....	.....	*
*	.....	.....	.....	0427	.....	.....	.....	.....	.....	*
*	.....	.....	.....	0476	.....	.....	.....	.....	.....	*
MA**	0498	0498	0498	0498	0498	0498	0500	0498	0498	**MA
*	.....	.....	.....	0520	.....	.....	.....	.....	.....	*
*	.....	.....	0560	0568	.....	.....	.....	.....	.....	*
*	.....	.....	0598	0590	0596	.....	0600	0590	0598	*
*	.....	0608	.....	0610	.....	0622	.....	.....	.....	*
PA**	0702	.....	0702	0702	0702	0702	0700	0702	0702	**PA
*	.....	.....	.....	0724	.....	.....	.....	.....	.....	*
*	.....	.....	0772	0772	.....	.....	.....	.....	.....	*
*	.....	0802	.....	0792	0800	.....	0800	.....	0792	*
*	.....	.....	.....	0814	.....	.....	.....	0814	0814	*
*	.....	.....	.....	0862	.....	0845	.....	.....	.....	*
*	.....	.....	0884	0884	.....	.....	.....	0884	0884	*
DA**	0904	.....	0904	0904	0904	0904	0900	.....	0904	**DA
*	.....	.....	.....	0925	.....	.....	.....	.....	.....	*
*	.....	.....	.....	0976	.....	.....	.....	.....	.....	*
*	.....	.....	0996	0996	.....	.....	1000	.....	0996	*
*	.....	.....	1019	1019	1019	1019	.....	1019	1019	*
*	.....	.....	.....	1041	.....	.....	.....	.....	.....	*
*	.....	.....	.....	1066	.....	.....	.....	.....	.....	*
NI**	.....	.....	1088	1088	.....	.....	.....	1088	1088	**NI
*	1108	.....	1110	1110	1100	1100	1100	.....	1110	*
*	.....	.....	.....	1123	.....	.....	.....	.....	.....	*
*	.....	.....	.....	1176	.....	.....	.....	.....	.....	*
SA**	1200	1200	1200	1200	1200	1200	1200	1200	1200	**SA
Total No.	7	5	19	39	12	12	12	12	12	19

Tones and micro tones in the octave. (All values in cents)

Compiled by : G. N. Goswami, 111/3 Nazarbagh, Lucknow.

POST-BHATKHANDE RESEARCH IN MUSIC

SRI K. VASUDEVA SHASTRI, B.A.

[BIOGRAPHICAL NOTE]

Born in 1894 at Kilvelur, Tanjore Dt, Madras state. Graduated 1915, Teacher for 2 years : Lawyer for 20 years. Engaged from 1918 in research among Sanskrit and Tamil texts on Technical subjects : Music, Dance, Medicine, Architecture and Sculpture : also in Vedanta, Yoga and Vedic chant. Incharge of research and publication in Saraswati Mahal Library, Tanjore 1945-1960. Brought out 100 publications in Sanskrit, Tamil, Telugu and Marathi and edited about 15 works with introduction and translation in most cases himself, namely :

- Music :*
- (1) *Sangita Darpanam.*
 - (2) *Raga Alapana.*
 - (3) *Tala Samudram (Tamil).*
 - (4) *Tala Dasaprana Pradipika (Telugu).*
 - (5) *Dance pieces in Marathi.*
 - (6) *Gita Govindam with notes on Abhinaya.*
 - (7) *Natya Sastra Sangraha (2 parts).*
 - (8) *Bharatarnavam (sponsored by Sangeet Natak Akademi)*

Also 5 works (Recipe books) in Medicine, one on Architecture, one on Sculpture etc.

Author of (1) Sastriya Sangeetam in Tamil.

(2) Science of Music in English.

(3) Sangita Shastra in Hindi (published by the U.P. Government, Lucknow).

Wrote several Articles in Music, Dance, in Journals and Souvenirs presided over the Indian Fine Arts Society Conference in 1949-50. Took part in Seminar in Music & Dance in Bombay (Hindustani Music Conference 1937-38), Sursingar Sansad 1957, 58, 59, Delhi (Sangeet Natak Akademi Conference on dance 1957, A. I. R. Sangeet Sammelan, 1957, 58, 60), Delivered the Annual course of lectures on Dance in Baroda 1958. Awarded titles of Sangeeta Kala Shikhamani and Sangeet Sastra Ratnakar by Indian Fine Arts Society 1950 and 1960. Now retired from Saraswati Mahal, still engaged in editing Sanskrit Manuscripts

—EDITOR

The late Mr. Bhatkhande has done a yeoman's service to music by collecting the prevalent theory and practice of Hindustani Music and systematising them. His original contribution to the subject is the rationale he has suggested for the classification of

Ragas, according to the time of the day to which they pertain. He has also collected the latter-day texts on music from the 14th century onwards both in North and South India. But his attempt at reconciling the seemingly conflicting texts on Ragas having

the same name, having proved fruitless, he has simply stated the texts on each Raga without any further discussion or attempt at tracing the chronological or provincial development in a logical manner. He was quite aware of the ancient texts on music to be found in the Natya Sastra, Brihaddesi and Dattilam and in the most comprehensive compilation of texts, namely, Sangita Ratnakara. But as he has stated in one of his letters he could not deal with them for want of time as his appointed task of systematising the existing theory and practice had taken up all his time till he attained the advanced age of about 72. He has in fact left a number of questions for posterity to solve and has stated them in his publications.

It therefore behoves us, the later generation of musicians, scholars and musicologists to take up the work of research in music at the point where he has left them, We may broadly divide the field of further research into two branches; one is the study of the ancient texts on music, the second is an arrangement of the latter day texts taking into account the time and place of each text and tracing the chronological and provincial development of the Ragas.

Before we take up the ancient texts we must remember that in the literature of our country especially in Sanskrit there are two sets of texts, one left by seers and semi-divine authors and the other left by ordinary men who generally base their writings on the authority of the former. The former set of texts are the results of direct perception of objects beyond our senses by the process called Dharana and are authoritative

by themselves. They form what we call the Shabda-pramana in our system of Logic. To this category belong in the realm of music, the last 8 chapters of Natya Sastra, Matanga's Brihaddesi and Dattilam which are available intact and Kohaliyam, Nandikeswara Samhita Kasyapas texts and Yashtikas texts, extracts of which are available in later compilations and in their commentaries. The original authority in music is Narada who is referred to as such by Bharata in his Natya Shastra ch. 32, v. 484. But the published work ascribed to Narada, namely Sangita Makaranda appears to contain very little, if at all of the original work.

A study of these works and compilations based on them presents to us the following concepts as forming the basis of Raga formation which is the essential feature of our music :—

Sruti, Swara, Grama, Moorchhana, Krama, Jati, Raga, Varna and Alankara. It is found that almost every one of these concepts has lost its original moorings and its original significance which has to be patiently gathered from the texts. In fact the process amounts to a re-discovery of the concepts.

It is said that Swaras are formed from Srutis. Gramas from Swaras, Moorchhanas from Gramas, Kramas from Moorchhanas, Jatis from Moorchhanas and Ragas from Jatis. It is also said that each Raga has a particular Varna and a particular Sthayi Swara Alankara as its Lakshana.

We shall now try to understand these concepts. A Sruti is said to be a sound of short duration which can be recognised as such at

the first instant of hearing of a sound and it is also said to be a part of a Swara.

प्रथमः श्रवणाच्छब्दः श्रूयते ह्रस्वमात्रकाः ।

साश्रुतिः संपरिज्ञेयास्वरावयवलक्षणा ॥

We may take it that a Sruti is a sound of short duration which can be treated as of uniform pitch. Srutis in music correspond to points in space in Geometry. A Sruti can thus be equated to a particular pitch. So far, there is no difficulty. It arises at the very next step. For it is stated that there are only 22 Srutis in a Sthayi or octave. When it is possible to produce hundreds of different pitches in an octave what is meant by saying that there are only 22 Srutis. Fortunately there is a clue to the solution of this problem in the description of Sruti Veena in Sangita Ratnakara. Sruti Veena is constructed in this manner. Take a Veena with 22 strings. Tune the first string to a conveniently low pitch. Tune the next string to the 'next' higher pitch. The word 'next' means that between it and the preceding pitch it must not be possible to hear an intermediate pitch.

'ध्वन्यन्तराश्रुतेः'

is the phrase used—"A sound of intermediate pitch being incapable of being heard". We can hear any number of sounds of different pitches if each is produced separately, allowing time for the previous sound to die out. But when two sounds very near to each other in pitch are sounded one after the other, there is the phenomenon of the two sounds coalescing and forming what are called 'Beats', so that neither sound can be heard separately. This phenomenon commonly occurs when the strings of a Tanpura are tuned. Unless

this phenomenon is pressed into service, the phrase can have no meaning. Beats are produced only if the interval between the two sounds is less than a particular extent. Beyond this the beats are not produced.

Now the interval between two Srutis is just this maximum interval where the beats cease. If pitches are produced with this interval between them, we can have only 22 pitches in an octave. This is the only possible interpretation of the phrase used in Sangita Ratnakara. It must be observed in passing that the word 'Sruti' means a pitch as well as the interval between two successive Srutis out of the 22 Srutis in an octave.

The next concept presents an equally difficult problem. Now a Swara is equated in English to the word 'note'. It is tacitly assumed that a Swara or a note represents a particular pitch. But the definition of a Swara in our texts says that a Swara is produced by a series of continuous succession of Srutis, that it is reverberatory in nature and that it is sweet to hear, independently, standing by itself.

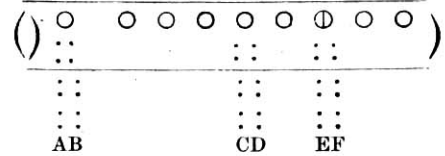
श्रुत्यनन्तर भावीयः शब्दोऽनुरणनात्मकः ।

स्वतो रंजयेते श्रोतुश्चित्तं स स्वर ईर्यते ॥

Three properties are enumerated in this definition. One is that a Swara is a composite entity and is composed of a continuous succession of srutis. The second is that it is reverberatory in character. In other words, when a string is plucked we hear a long reverberatory sound following the initial sharp sound. It is this sort of sound that is called a Swara. It will be noticed that there is a series of ebbs and flows in the reverberatory sound as the amplitude of

the vibration gradually diminishes to zero. It is also to be noticed that the length of the vibrating string due to the elongation by plucking and hence the pitch also slightly varies from a maximum to a minimum in this phenomenon. The third property is that each Swara is by itself sweet to hear. The first property itself presents problem to us. It is right to equate a Swara to a Sruti or a pitch as is generally done or is the Swara composite being made up two, three or four Srutis in continuation? We have the following help in the texts for deciding this question. In the first place it is stated that Sa, Ma and Pa are each of four Srutis, Ri and Dha of three Srutis and Ga and Ni of two Srutis each. This statement does not obviously mean that there are four Shadjas three Rishabas, two Gandharas, four Madhyamas, four Panchamas, three Dhaivatas and two Nishadas. The only other alternative is to take each note as being composed of two, three or four Srutis as the case may be. This interpretation is not stated in so many works in any text. On the other hand there is a statement in the compilation, Sangita Ratnakara, that when it is stated that Sa has four Srutis it means that Sa is heard in the fourth Sruti and the three preceding Srutis are mentioned only to indicate that Sa is produced in the fourth Sruti. This explanation is on the face of it lame and the statement has therefore to be taken as an interpolation, especially when we have strong evidence in Natya Sastra in the chapter on flute, (ch. 30) for the other interpretation; for in this chapter the mode of fingering for Swaras of four Srutis, three Srutis, and two

Srutis is mentioned. It is said that if we leave open the entire orifice pertaining to the note, we get a Swara of four Srutis. If the finger opens and closes the orifice in quick succession we get a Swara of three Srutis and if we close half the orifice we get a Swara of two Srutis. The scientific explanation of this is that when we leave the entire orifice open the wave-length of the vibrations varies from the distance between the right edge of the mouth—piece to the left edge of the orifice of the Swara to the distance between the left edge of the mouth piece hole and the right edge of the Swara orifice.



In this figure, A & B are the edges of the mouth piece

C & D are the edges of a hole which is fully left open

E & F are the edges of a hole which is half closed

When the hole is fully open, the maximum wave-length of the sound is AD

the minimum wave-length of the sound is BC

and a no. of sounds of intermediate wave-lengths are also produced.

When the hole is half closed, the maximum wave-length of the sound is AF and the minimum wave-length of the sound is BE and a no. of sounds of intermediate wave-lengths are also produced.

It is obvious that there are more intermediate pitches in the 1st case than in the 2nd, because the difference between the maximum and minimum wave-lengths is greater in the first case than in the 2nd. It therefore stands to reason that a Swara of 4 Srutis is produced when the hole is fully open and a Swara of 2 Srutis is produced when the hole is half-open.

Thus we get sounds of varying pitches in this effort that produce the composite entity of the Swara. The number of varying pitches is, as stated already, smaller if half the hole is closed than when the entire hole is open. It is therefore clear that a Swara is a composite entity. But then we have to explain an objection. For we are able to identify each Swara with a particular pitch. How is it? The explanation must be that when we begin the successive series of pitches from a particular pitch, go through the complete pitches and come back to the starting pitch, the pitch that lingers longest is the one from which we start and come back to. This is generally called the Swarasthana which is different from a Swara.

The next concepts of Grama and Moorchhana have suffered most in the hands of our musicologists. Grama is an organic group of notes in the same way as a village (Grama) is an organised group of people. There are three Gramas called after the Swaras which lead them, namely, Shadja Grama, Madhyama Grama and Gandhara Grama. The Swaras of Shadja Grama are led by Shadja, those of Madhyama Grama by Madhyama and those of Gandhara Grama by Gandhara. To under-

stand how the Swaras of each Grama are derived from the leader, it is necessary to keep in mind the fact that music is a subjective phenomenon and has most to do with mind, heart and soul though the medium is through the ear. The first mental act in music which mostly takes place in an unconscious manner is to rivet our minds to the basic note or Adhara Swara (which is now a days the Shadja) from which the other notes take their form. This process is technically called in our texts as Avadhana or attention. Though at present the Avadhana or the basic note recognised in theory is only Shadja, musicians of our country were practising two Avadhanas one in Shadja and the other in Madhyama till some 800 years ago. Even now there are musical pieces which are more enjoyable with Madhyama as Adhara Swara or drone than with Shadja as such. This is due to the fact that in those pieces Madhyama Grama Swaras are being used. Our texts divide Ragas into Shadja Grama Ragas, Madhyama Grama Ragas and Ragas formed of both Shadja and Madhyama grama Swaras. The constitution of the Swaras in the two Gramas differ in the case of Pancham and Dhaivata. In the Shadja Grama Sa is formed of first four Srutis. Ri of the 5th, 6th, 7th Ga of the 8th and 9th. Ma of the 10th, 11th, 12th and 13th. Pa of the 14th, 15th, 16th and 17th. Dha of the 18th, 19th and 20th. Ni of the 21st and 22nd. In the Madhyama Grama Pa is formed of three Srutis instead of 4 Srutis that is by the 14th, 15th and 16th. The fourth Sruti namely the 17th is added on to Dha which thus gets 4 Srutis instead of 3. That is 17th,

18th, 19th and 20th. The Gandhara Grama, that is the formation of the seven notes with Grandhara as the basic, is said to be possible only for Semi-celestial beings, the Gandharvas, though the constitution of the Swaras of this Grama is also given in the texts.

Moorchhana is the most important concept of music and has suffered most in interpretation. This concept appears to have been in use in all ancient systems of music like Tamil music and Greek music. It is called Palai in Tamil music and mode in Greek music. It is infact the basis of Raga Chhaya and is the bedrock of Raga-formation. It consists of an ascent through seven Swaras starting from any Swara and descent back to the starting Swara. It is infact a closed curve and has a particular emotional content due to the starting Swara. As we have seven Swaras, we can have seven Moorchhanas, each starting with one of the Swaras. The emotional content or Rasa of each Moorchhana is the same as that of the starting Swara. Thus Moorchhanas starting from Sa and Ri pertain to Vira, Raudra and Adbhuta, the Rasas of Shadja and Rishaba. The Moorchhanas starting from Ga and Ni pertain to Karuna the Rasa of Ga and Ni. The Moorchhanas starting from Ma and Pa pertain to Sṛngara Rasa, the Rasa of Ma and Pa. The Moorchhana beginning with Dha pertain to Bibhatsa and Bhayanaka Rasas, the Rasas of Dha. The principle involved in colouring the Moorchhanas starting from them is that "*in any musical phrase the initial note colours the entire phrase with its Rasa and Bhava.*" There is a proviso to this general rule which

governs all melodies; and that is, that any phrase to be capable of being coloured with the Rasa of the initial note must have within it the Samvadi or consonant of the initial note. The term Samvadi may be defined as a note which completes the Bhava started by the note to which it is Samvadi. Notes whose interval is the same as Sa to Ma and Sa to Pa are Samvadis as is wellknown to all musicians of Northern India.

As there are two sets of 7 Swaras, namely Shadja Grama Swaras and Madhyama Grama Swaras, our texts postulate 14 Moorchhanas, 7 each for each of the two Gramas, and they are given distinct names. Now all the Sancharas within the closed curve of a Moorchhana are coloured by the Rasa Bhava of the Moorchhana which is the same as saying, the Rasa Bhava of the Starting Swara of the Moorchhana. This is the genesis of the concept of Raga and the mother Raga called Jati. All the possible Sancharas within the closed cycle of a Moorchhana constitute a mother Raga or Jati. And particular Sancharas starting in particular points within the Moorchhana cycle give rise to Ragas born out of the Jati constituted by the Moorchhana. Particular Sancharas giving rise to Ragas are called Kramas. The following diagrams will illustrate the concepts of Moorchhana and Kramas.

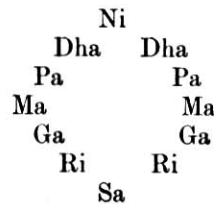


Fig. 1

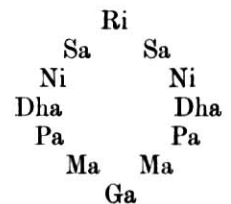


Fig. 2

The first cycle represents the Moorchhana starting from Sa. The second the Moorchhana starting from Ga. All the Sancharas in the first are coloured by the Rasa of the Moorchhana, that is of Sa, namely Vira, Raudra and Adbhuta. All the Sancharas in the second are coloured by the Rasa of the second Moorchhana that is of Ga namely Karuna.

Now taking the Sancharas of the first Moorchhana we can start a Sanchara from any one of the twelve points in the cycle and come back to the starting Swara. Each such full Sanchara is called a Krama. Each Krama has not only the Rasa of the Moorchhana but also the Rasa of the starting Swara of the Sanchara. Thus each Krama has two Rasas namely the Moorchhana and also of the Krama itself.

The Moorchhana and the Krama are the bases of Jati and Raga. Jati is the name given to the mother—Raga. All possible Sancharas in the various Kramas constitute the Jati. The Sancharas within a single Krama constitutes a Raga.

We have two important Swaras in each Raga. One is called the Nyasa Swara and the other is called the Amsa Swara. The Nyasa is determined by the Moorchhana and Amsa is determined by the Krama. As stated already a Krama and hence a Raga born out of it has two Rasas, one that of the starting Swara of the Moorchhana and the other that of the starting Swara of the Krama. These two Rasas have their use in every situation in a story or drama. For every incident in a story has a particular emotional

appeal. But the general situation of the story has its own emotional appeal also. For instance in Sakuntalam the general situation of the story has Sringara as its Rasa. But the scene when Sakuntala is stricken with sorrow at the repudiation by Dushyanta, the Rasa of the incident is Karuna. A musical piece intended for the particular scene must therefore indicate the Karuna Rasa in the incident as well as the Sringara of the general situation. So we must choose a Raga in the Moorchhana beginning with Ma or Pa and in that Moorchhana the Krama beginning with Ga must be employed. Thus every Raga is born in a particular Moorchhana and in a particular Krama in the Moorchhana.

All the possible Sancharas in a Raga have thus two boundaries; one due to the closed cycle of the Moorchhana and the other of the Krama. The highest and the lowest Swaras in the Sancharas indicate the ends of the Moorchhana. The intermediate Swara in which you have to stop before proceeding further determines the Krama. The starting Swara of the Moorchhana determines the Mukhya Rasa of the Raga or the Rasa of the general situation for which it is fit. The starting Swara of the Krama determines the Upa Rasa or the Rasa of the incident for which it is fit. The Nyasa is determined by Moorchhana and Amsa by the Krama.

It will be seen that the concepts of Moorchhana and Krama give us the scientific analysis of the Raga with reference to its principal features namely melody and emotional appeal. Unfortunately, the important concept of Moorchhana has been hopelessly

mutilated by a mis-interpretation in which the starting Swara is equated to the Base Sa and the other Swaras are named according to their interval from the starting Swara. It is said that new scales are thus formed and that the Moorhkhana is the basis of the melas or Thats. Unless the starting Swara retains its name and form its Rasa disappears and the entire purpose of the Moorhkhana ensuring the Rasa of the Raga becomes unrecognisable. The credit for this mutilation of our Shastraic concept of Moorhkhana belongs to the late Sri Sourindra Mohan Tagore and unfortunately the later generation of musicologists have blindly followed him.

Two more concepts remain namely Varna and Alankara. It will be news to most musicians and musicologists today that Varna and Alankara are the names of the next important Lakshanas of Ragas in which the life of the Raga rests. These two Lakshanas are given for the important Ragas in Sangita Ratnakara, but have been omitted in later treatises. 'Varna' means 'a musical effort'.

गानक्रिया वर्णः (Sang. Ratnakara)

It is of four kinds: (1) an ascent (2) a descent (3) a combination of ascent and descent (4) staying at a Swara. Their names in Sanskrit namely Arohi, Avarohi, Sanchari and Sthayi, are given in every primer, but their application as a Ragalakshana does not find a place in them. A Raga has generally its manifestation only in Arohi, Avarohi or Sanchari but not in other Varnas. The reason for this is easily found. In every Moorhkhana there is an ascent and also a

descent. The Rasa of the ascending part is determined by its starting Swara and that of the descent by the starting Swara of the descent. Taking for instance a Moorhkhana starting from Sa the ascent is up to its seventh Swara Ni. So the ascending part has the Rasa of Sa (i.e. Vira, Raudra and Adbhuta.) and the descending part has the Rasa of Ni, its starting Swara, namely Karuna. So it stands to reason that a Raga having a single emotional appeal should be manifested only in Arohi or Avarohi except in complex situations where ascent and descent are mixed and the manifestation is in Sanchari Varna.

The next concept of Alankara is equally unfamiliar today. The different forms of each Varna constitute the Alankaras. You can ascend or descend in a variety of ways by varying the number of notes of ascent at a time by two, three etc. The Alankaras of the three Varnas Arohi, Avarohi and Sanchari are not specially mentioned as Raga Lakshanas but the Alankaras of Sthayi Varna or the different ways of staying in a Swara form the life of Ragas. The very idea of varying the mode of staying in a particular Swara has presented an insoluble puzzle to all text-writers for the last Seven hundred years. Seven ways of staying in a Swara are mentioned. But their description in Sangita Ratnakara has made the concept ununderstandable. Their description in Natya Sastra is simple enough. When the pronunciation of a Swara starts with feeble energy and gradually increases in volume then it is called Prasannadi. If the pronunciation starts with vigour and gradually subsides it is called

Prasnnanta. If the pronunciation starting feebly gradually increases in volume and then subsides, it is, Prasannadyanta. If the pronunciation starts and ends with enery with a subsidance in the middle, it is Prasan-namadhya. If the effort consists of a number of jerks it is called Krama Recita. If it simply expands it is Prastara. If it converges it is Prasada. If every one of the Ragas of the North and of the South are examined it will be found that a particular variety of Sthayiswara Alankara is characteristic of each Raga. In many cases it is only this difference that constitutes the difference in Chhayas of Ragas. As this feature of pronunciation forms the very

life of a Raga, indifference to this feature results in the musician's performance becoming devoid of life. Formerly this feature though not studied as part of the theory, was well preserved by the Gurukula System. Now-a days this aspect is not properly attended to and that accounts for the classical music gradually losing its life.

So far I have dealt with the examination of the original texts of music that has remained to be done since Mr. Bhatkhande's days.

The next thing to do is the systematic arrangement of the texts of the latter-day authors so that the provincial and chronological development of Ragas may be studied. This will be done on a future occasion.



MUSIC-MATERIALS IN THE PUṢPASŪTRA

SWĀMI PRAJÑĀNĀNANDA

[A LIFE-SKETCH]

SWĀMI PRAJÑĀNĀNANDA: *Born in 1907 in the Hooghly district, West Bengal—Joined the Rāmākṛishna Vedānta Math in 1927—Disciple of Swāmi Abhedānanda, the direct disciple of Rāmākṛishna Paramahansa—Studied Sanskrit and Eastern and Western philosophies under eminent scholars—Learnt Classical music (dhrupada, kheyāl, etc.) under late Nikunjabehari Dutt, the disciple of late Aghorenāth Chakravurty, Sangita-Nāyaka Shri Gopeswara Banerjee of Vishnupur, and Sangitāchārya Harinārāyana Mukhopadhyaya of Varanasi. Awarded the “Sisir Memorial Prize” in 1959 for the book: Sangita-O-Samakriti, vols. I & II—Awarded the “Rabindra Memorial Prize” by the State Government in 1960, for the book: Historical Development of Indian Music—A research scholar in the history of Indian music—Composed and compiled many books on Music and Philosophy, such as (1) A History of Indian Music, (2) A Historical study in Indian Music, (3) A Historical Development of Indian Music, (4) Dhrupadamālā with notations, (5) Sangitasāra-saṅgraha by Ghanashyāma Naraharidāsa (edited), (6) Rāga O Rūpa, vols. I & II, (7) Gītachandrodaya (Sanskrit, edited), (8) philosophy of Progress & Perfection, (9) Philosophy of the world and the Absolute, (10) Sri Durgā (a historical & archaeological study), (11) Tirtharenu, (12) Mana O Mānusa, (13) Abhedānandarshana (a comparative study in philosophy), etc.—At present the Secretary of the Ramakrishna Vedānta Math, Calcutta—A member of the Central Board for Music, All India Radio, New Delhi—A member of the Programme Advisory Committee, A.I.R. Calcutta—A member of the Education Council, University of Visva-Bhārati—An Examiner in music in the Calcutta University, and attached to different cultural institutions.*

—‘EDITOR’

It may be of interest to note that materials for music are available in different Vedic grammar, known as ‘prātiśākhya’. The Sāmaveda is known as the ‘Book of Songs’, because the stanzas or *ṛcs* of the Ṛgveda have been set to tunes in the Sāmaveda. The grammar

as intended for the Sāmaveda, is known as the *Puṣpasūtra* or *Sāmaprātiśākhya*. It was written by Puṣparṣi, and so the aphorisms (*sūtras*) were named after him (‘*Puṣpasūtra*’). Some scholars are of opinion that the *Sāma-prātiśākhya* was written by Audav-

raji, who composed also the *R̥ktantra*. But Dr. Sūryakānta Śāstrī and some other savants are of opinion that as the term 'puṣpa' suggests Puṣpayasas: "*Puṣpayasas Audavrajī*" and as the suggestion is strengthened by the colophone of a manuscript that reads: "*Audavrajī-kṛtaṃ puṣpasūtraṃ*", so it can be taken that Puṣparṣi and Audavrajī were one and the same person. Further it is known that Audavrajī was the author of both of the Vedic grammars, *Sāmatantra* and *R̥ktantra*.

In the introduction to the *Pañcaviṃśa-brāhmaṇa*,¹ Dr. Caland has stated that the grammar, *Puṣpasūtra* is a collection of the *sāmans*, which are older than those contained in the *rahasya-gānas* like *ūha* and *ūhya*. He says that it is highly probable that amongst the Sāmavedic *Brāhmaṇas* of early times, certain rules were formulated and handed down to posterity by oral tradition for adaption (*ūha*) of the *sāmans* in the *grāmegeya* and *araṇyegeya gānas*, then fixed and systematically arranged in a special book, called the *Puṣpasūtra*. Two more books were then written to make the *sāmans* ready for use more quickly according to the instruction contained in the *Puṣpasūtra*, and they were known as the *ūhagāna* and the *ūhya-rahasyagāna*. Dr. Caland has included the *ūhagāna* in the fold of the *grāmegeyagāna*, meant for sacrifices, and the *ūhya-rahasyagāna*, meant for the sacrificial hymns, and in his opinion, the Sāmavedic texts are the oldest from the historical perspective.

The *Puṣpasūtra* was commendably annotated by Ajātaśatru in later ages and his annotations commence from the fifth chapter (*prapāṭhaka*) beginning with "śrī sāmavedāya nāmah". The *Puṣpasūtra* contains only ten chapters (*prapāṭhakas*), of which the ninth one deals specially with *sāmagānas*. Though many of the Western scholars, headed by Dr. Caland, uphold the doctrine that the *ūhagāne* is a much later creation or composition than the *Puṣpasūtra*, yet the latter contains ample instances and descriptions of the *ūha* and *ūhyarahasyagānas*. In the fifth section (*kaṇḍikā*) of the eighth chapter (*prapāṭhaka*) of the *Puṣpasūtra*, it is written: "*ūhagāne yonivat-svarāḥ*", i.e. 'the (Vedic) tones are used in the *ūhagāna* as well as in the *yonigānas*. In annotating this portion, Ajātaśatru has said: "*ūhagāne yonivat-svarā bhavanti iti praktyāpadena Kṛtamūhagītāu yonivat-svarāḥ kruṣṭādyaḥ*", i.e. the term 'ādi' of '*kruṣṭādya*' refers to the tones like *prathama*, *dviṭīya*, etc. Besides, scholars like Dr. Burnell and Simon are of opinion that the third verse of the second section of the ninth chapter should be taken as a mere description of the *ūhagāna* in the *Puṣpasūtra*, as is found in the lines:

"Sandhivat padavad gānamatvāmār-
bhāvameva ca/
Praśeṣāścātha viśeṣā ūhe tvevaṃ
nivodhata//

That is why Dr. Sūryakānta Śāstrī has stated: "We know that the *prātiśākhya* which teach how to turn the *padas* (feet) into *samhitā*, are centuries later than the

¹ Vide *Introduction*, chpt. II, p. XIII.

samhitās, and the same may be said with regard to the *Puṣpasūtra*. In reality, this treatise belongs to the third strata of the Sāmavedic literature, i.e. the analytic literature, which consisted of Ṛktantra, Sāmantantra, Akṣaratantra and numerous other works".¹

Both Puṣparṣi and Ajātaśatru have mentioned about the use of different tones at the time of *svādhyāya* or study of different Vedas or *ūhaḡāna*, as prescribed in the recensions like *Rānāyanīya*, *Śūthyāyana*, *Tāndyabrāhmaṇa*, etc. The chorus singing was also prevalent during the time of the *Puṣpasūtra*: "*anyatra gana-gītibhyah*". The *stobha* was common in both the *gānas*, *grāmegeya* and *aranyegeya*, and the *stobhas* were used along with vowels and consonants so as to stretch or embroaden the utterances or intonations of the words of the songs. Directions for manner, in which *stobhas* were to be used, is also found in the *prātiśākyas*. As for example, while annotating on "*atha vikalpā*" ('as for the alternative') of the first section of the ninth chapter, Ajātaśatru has said ;"*

**idānīm, vikalpā ucyante bhāvaśeṣam ca, ekasmin pade dvidhā gītirdṛṣyate, tatra kimubhaya-prakārasyāpi gānasya yugapat-prayogo bhavati*", etc.

The second section of the ninth chapter of the *Puṣpasūtra* is most important for materials of music it contains. Specially the contributions of the eighth and ninth *ślokas*

in this respect cannot be measured. As Puṣparṣi has said,

Etairbhāvastu gāyanti sarvāḥ sakhāḥ
prthak prthak/
Pañcasveva tu gāyanti bhuyiṣṭhāni
svareṣu tu//
Sāmāni ṣaṭsu cānyāni saptasu dve tu
kauthumāḥ/
Ūnānāmanyathāgītiḥ pādānāmadhi-
kaśca ye//

Ajātaśatru has not entered into much discussion regarding these two *ślokas*, as their meaning is very clear. All the four Vedas had different recensions (*sākhās*). Varieties and diversities in the recensions show that individual development of the human mind had never been at the same level at any time. Various tastes and temperaments of the Vedic society also helped a good deal to the creation of different methods or manners in the singing or improvization of the *sāmans*. As the social customs and usages varied amongst the different clans, castes and families, so also the manners and objects of the religious performances. It was, therefore natural to evolve different branches or recensions of the Vedas. Besides, there were various rules, regarding the use of the Vedic verses at the time of sacrifices and rites, which resulted in variations in pronunciation or intonation and practice as well as in the mode of singing the *sāmans* amongst different Vedic sects, who followed different recensions of the Vedas. There were variations too in the application of the hymns (*mantras*) in the ways of offerings in the

¹ Cf. *Ṛktantram* (Lahore, 1933), Introduction, p. 30.

sacrifices, and also in the use of different numbers of tones in the *sāmagānas*. Puṣparṣi has mentioned the names of the *Kauthumī*, *Rāṇāyana*, *Jaiminīya* and other recensions under “*sarvāḥ sākhetī*”. Besides these, we get the names of *Vājasaneyā*, *Saunakeya*, *Gautamiya* and other recensions. In the *Nāradaśikṣā* (1.9-11), Nārada has spoken of certain variations in the application of the tones, according to differences in some recensions :

Kaṭṭhakālava-pravṛtṭeṣu taittiriyā-
hvārakeṣu ca/

Ṛgvede sāmavede ca vyaktavyaḥ
prathamaḥ svarahaḥ//

Ṛgvedastu dvitīyena tṛtīyena ca
vartate/

Ucca-madhyama-san-dhāta-svaro
bhavati pārthivaḥ//

Tṛtīya-prathama-krustān kurvantiyā-
hvarakāḥ svarān/

Dvitīyādyāmstu mandrām taṃ stait-
tirīyaścaturahaḥ svarān//

Paṇḍit Bhattaśobhākara has written in his commentary, regarding these lines : “kaṭṭhādi śākhāsu ṛgvede sāmavede ca ṛgyajuṣām sāmika-svaraḥ pravartate, svarite prathama-svarānusāreṇa pāṭho ‘vadhāryate prathama-svara-dvitīyasvaro-ṛgvedenukṛyamānavadhāryate krusta-prathamasvara-samudāyā-nukāraśca laukike vyavahāre pravartaya ityāha/9/ krustāḥ uccaḥ madhyamaḥ prathamaḥ svarahaḥ /10/ tṛtīyādiṣu svarā-nusāreṇāhvarakānām vā pāṭhaḥ dvitīyā-dynukāreṇa taittirīyānām sāmni tu sapta svarā bhavantiyāhaḥ”. Further the text runs thus,

Prathamaśca dvitīyaśca tṛtīyo’tha
caturthakaḥ/

Mandraḥ kruṣṭo hyātisvāra etān
kurvanti sāmagaḥ//

Dvitīya-prathamāvetau tāṇḍibhāl-
vinām svarau/

Tathā śatapathāvetau svarau vāja-
saneyinām//

Ete -viśeṣataḥ proktāḥ svarā vai
sārvavaidikāḥ/

Ityetaccaritaṃ sarvaṃ svarānām
sārva-vaidikamiti/ 12-14.

COMMENTARY

“Chandogānām vājasaneyinām, ca brāhmaṇau gāthāsvarau prathama-dvitīyau bhavata ityāha /12/ tāṇḍya-pañcavimśadikam brāhmanām kauthumādayo’dhīyanta iti tāṇḍinaḥ bhāllavinaḥ chadogā eva vājasaneyinām /13/ sarva-vedeṣu bhavaṃ caritaṃ svaritaṃ/14”.

In short, what Nārada is disposed to say is that though the Vedic tones, beginning with *prathama*, are seven in number, yet all of them were not used by all the followers of different recensions. The followers of the *Kaṭṭha*, *Ṛgveda*, *Sāmaveda*, *Taittiriya* and *Āhvāraka* used only the tone, *prathama* (=equal to *laukika* tone, *madhyama*) in their *sāmagānas*. The followers of the *Sāmaveda* used the *sāmika* i.e. three tones, when singing the verses from the *Kaṭṭha* etc. recensions and from *Ṛgveda*, *Sāmaveda* and *Yajurveda*. They specified the readings from the Vedas, according to the *prathama* tone. Again they used the tones, *prathama*, and *kruṣṭa* in their songs, in accordance with the tone, *prathama* of the *Ṛgveda*. The followers of the *Ṛgveda*

used the tones, *dviṭīya* and *trīṭīya*, and also used to sing with the tones, *kruṣṭa* and *prathama*. The Ahvārakas used the tones, *trīṭīya*, *prathama* and *kruṣṭa*, while singers of the Sāmaveda and Taittirīya used four tones in their songs. The Chāndagas or the singers of the *chanda* (?) and the Vājasaneyis used first two tones, and the Tāṇḍibhāllas, Śāta-pathas and Vājasaneyis used the tones, *prathama* and *dviṭīya* only.

In short, all the seven tones were used in the *sāmagāna*, during the days of the *Sāma-prātiśākhya*. Though there is no direct reference regarding any musical instrument or dance in the *Prātiśākhya*s, yet it may easily be surmised that various stringed instruments and different kinds of lutes or *veenās* were in vogue in the Vedic society. We also get ample evidences in the *Brāhmaṇa* literature that the *sāmans* were sung to the accompaniment of musical instruments, while the ladies danced around the sacrificial altars, clapping their hands to keep time. Prof. S. Levi has mentioned in this connection: “ * * the art of music had been fully developed by the Vedic age’. Moreover the Ṛgveda (I.92.4) already knows maidens who decked in splendid raiment, dance and attract lovers, and the Atharvaveda (XII. 1.41) tells how men dance and sing to music”.¹ In a hymn of the Ṛgveda (I.92.4), it has been mentioned: “*adhi peśamsi vapate nṛturivā*” i.e. the Dawn or Ūṣā manifested herself as a dancing girl. Dr. Keith has mentioned that the maidens used to dance round the

fire of the altar as a spell to bring down rain for the crops and secure the prosperity of the herds at the time of the *Mahāvratā* rite. In the *Śankhyāyana-grhyasūtra* (I.11.5), it has been described that before the marriage ceremony is completed, dances of matrons, whose husbands were still alive, were used to be performed, and the dancers were present who danced to the sound of the lute and flute, and dance and song used to fill the whole day of moving”.² Similar descriptions are found in the *Pañcaviṃsabrāhmaṇa*. Dr. Caland has said in this connection: “Behind the Choristers * * the wives of the Yajamānas take their seat; each of them has two instruments, a *kāṇḍaveeṇā* and a *picchorā* (or *piccholā*); on these they play all together alternately, first on the *kāṇḍaveeṇā*, then on the *picchorā*. The *kāṇḍaveeṇā* is a flute of bamboo, the *picchorā*, a guitar, which is beaten by means of plectrum (*Latyāyana*, IV.2.5-7, *Drāhyāyana*, XI.2.6-8. The *Jaiminīya-brāhmaṇa* (cf. *Das Jaiminīya-brāhmaṇa in Auswahl*, No. 165) enumerates the following instruments, *karkari*, *ālābu*, *vakra*, *kapiśirṣṇī*, *aiśikī*, *apahātalikā* (cp. Ap., below), *veenā*, *kāśyapī* (cp. Ath.S., IV.37.4: ‘*āghātaḥ karkaryāḥ*’—cymbals and lutes,—Whiteny. Ap. XXI. 17.6, 19 names three instruments, *Apaghātalikā*, *tambalaveeṇā* and *piccholā*; the second, is, according to R. Garbe (see his Introduction to Ap. vol. III, p. VIII), a tamil guitar. Baudh., XVI.20.266.19-10; 267.9-10 names also three instruments: *āghāti*, *piccholā* and *karkarikā*, on which cp.

¹ Cf. *The Sanskrit Drama* (Oxford, 1924), pp. 15-16.

² Cf. Dr. Keith: *The Sanskrit Drama* (1924), p. 26 and Macdonell: *Sanskrit Literature*, p. 27.

Karmantasūtra (Baudh. XXVI.17. s.f.); Sankh. XVII.3.12 has: 'ghātakarkarir avaghātārikāḥ kāṇḍaveeṇāḥ picchorā iti,' read perhaps āghātārikir avaghātata, etc.; but the following passage (sūtra 15.17) is rather uncertain'. Apart from this there is a mention of a *śatatantrī-veeṇā* or a hundred stringed lute in the *Brāhmaṇa*. In later ages, *śatatantrī-veeṇā* got the name of *kātyāyanī-veeṇā*. Dr. Caland says: "It is provided with a hundred strings, man, forsooth, has a life of hundred years, has a hundred powers" (verse 6.12). So there were lutes with various number of strings in the days of the *Brāhmaṇa*. According to Dr. Caland 'hundred powers' mean 'female slaves, at least five, at the highest fifty or twenty-five', and these slaves were supposed to play the lute. He has further stated about lute or veena, in the *Pañcaviṃśa-brāhmaṇa*, edited by him (cp. Jaim.-br., II. 45, 418; Kath., XXXIV. 5.39.10; T.S. VII. 5.9.2): "The *veeṇā* is an instrument of wood, according to *Śāṅkh* consisting of a kind of crate and handle (cross-bar ?); it is covered with the skin of a red ox, hairs on the outside, it has ten holes at its back side, over each of which ten strings are fastened; these strings are manufactured of *munjā* or *durbā* grass. The strings are touched by the Udgātrī by means of a reed of a piece of bamboo (with its leaves), that is bent of itself (not by the hand of man): *indrenatayā* (var *indrena*) *isikayā*', *Jaim-br.* and from this text the word is taken over by *Lāty.* and *Drāhy.* * * Udgātrī does not properly play on this instrument, having touched

the strings * * with the plectrum he orders a Brāhmiṇ to play on it; *Drāhy.*, XI.1. 1-16; cp. Ap., XXI. 18.9; *Śāṅkh.*, XVII. 3.1-11".¹

Some are of opinion that dance and musical instruments are not mentioned to accompany the *sāman* songs in the Vedic literature and so the *sāmans* are not fit to be called '*saṅgīta*' in the proper sense of the term. But this view is not correct, because the term *saṅgīta* conveys the idea of combination of song, musical instrument and dancing, and the Vedic music, *sāmagāna* was practised with the accompaniment of various musical instruments like *veeṇā*, *beṇu*, drum like *duṇḍubhi*, etc. and sometimes dance too. In this connection, we would like to draw the attention of the readers to the *Puruṣamedhayaḥjña*, as described in the *Vājasaneyasaṁhitā*. There it has been mentioned that 184 human beings, belonging to different classes, were killed and were given as offering to the presiding deities of the sacrifice: a singer was offered to sound, a bird to dance, an actor to song, a lute player to joy of festival, and a flute player to cry, and so on. No less than one hundred and eighty four persons were to be slaughtered at the *Puruṣamedha* sacrifice. Dr. Winternitz has also mentioned about this sacrifice and the human beings to be slaughtered.² Sometimes the description of the human sacrifice may appear as figurative, but actually the *Brāhmaṇas* have described it as genuine. Prof. Hillebrand has also called this sacrifice as a symbolical

¹ Cf. Dr. Caland: *Pañcaviṃśa-brāhmaṇa* (Calcutta, 1931), p. 86.

² Cf. *A History of Indian Literature* (1927), vol. I, p. 174.

or allegorical one. Prof. Oldenberg is of the same opinion and he has interpreted it in a different way. He has said: "There can be no doubt that the ritual is a mere priestly invention to fill up the apparent gap in the sacrificial system which provided no place for man".¹

Regarding the creation of the term 'hīṅ', it has been said in the *Chāndogya Upaniṣad* (1.12.4): "yathavedaṃ vahiṣpavamāneṇa stoṣyamānāḥ samrāvḍhāḥ sarpanṭi", i.e. 'just as the men who are going the vahiṣpavamāṇa hymn move round linked to each others', so we know that the Udgātās used to dance in a circle at the time of sacrifices, and it reminds us about the scenes of the Bāuls of Bengal and the Muslim Sufis of Arabia and Persia, who dance in circle during singing the songs, in ecstatic vision. In the Vedic literature, there are ample evidences that the sāman songs were sung in the Vedic sacrifices, accompanied by different musical instruments. Speaking of dance and music, the late MM. Rāmākṛṣṇa Kavi has written: "* * a careful examination of the Vedic rites and śikṣās thereupon drives one to the irresistible conclusion that the origin of Indian music

lay in certain rites where the priest and the performer chant some gāthās alternately, while the wife (Yajamāni) plays on veenā and the closing of the sacrifice was enjoyed with the conduct of a peculiar dance. The kind of veenā, mentioned for the above purpose, is called piccholā, and in another place it is called audumvarī, that is made of udumvara wood".²

Apart from the *Brāhmaṇa*, *Samhitā*, *Kalpa* and *Srauta sūtras*, we come across mention of songs, dances and musical instruments even in the Ṛgveda, the most ancient literature of the Hindus. In the Ṛgveda (I. 10.1), it is mentioned:

Gayanati tvā gāyatriṇo'rcantyarka-
markiṇaḥ/

Brahmānastvā śatakṛata ud vaṁśa-
miva yemire//³

'Oh Śatakṛatu, the singers sing to thee, the arcakas or worshippers worship Indra, worthy of worship, just as the dancers lift up the piece of bamboo, so do the singers in thy praise elevate thee'. While annotating on this hymn, Sāyaṇa states: "vaṁśamiva yathā-vaṁśāgre-nṛtyantaḥ śilpinaḥ prauḍhaṃ vaṁśam unnataṃ kurvanti. Yathā vā sanmārgavartinaḥ svakīyaṃ kulam unnataṃ

¹ Ibid., p. 175.

² (a) Cf. *The Quarterly Journal of the Andhra Historical Research Society*, vol. III, July, 1928, pt. I, p. 20.

(b) It is interesting to note that though there is mention of the veenās, piccholā, udumvara, etc. in the Vedic literature, yet Nārada has mentioned about only the veenās, dāraṇī and gātra in the *Nāradiśikṣā*, and Bharata mainly about the veenās, cītrā and vipaṇci, in the *Nāṭyaśāstra*. It might be that the veenās like piccholā, kṣauṇṇī, audumvarī, vāṇa, etc. were used in the Vedic music, sāmagāna, and Nārada and Bharata, being the expounders of the gāndharva music, were silent about them.

³ Cf. *Ṛk-samhitā* (edited by Śrīpada Śarmā, 1940), p. 5.

kurvanti tadvat etāmṛcaṃ yāska evaṃ vyācaṣṭe—gāyantītvā-gāyatrīnaḥ prārcanti te' karmarkīṇo-brāhmaṇāstvāśatakrata udyemire vaṃśamiva-vaṃśovanaśayo bhavati vananā-cchrayata iti veti".¹ From this we find that both the Ṛtvikas and Sāmagas used to sing the *sāmans*, sitting round the sacrificial altars, and they used to worship, while the dancers danced. It was customary at that time to lift up pieces of bamboo at the time of the performance of dances. Haridās Pālit has stated, in connection with the Gambhirā ceremony that even today people dance with canes in their hands before Śiva in the parlour of the Gambhira (*Gambhirā-maṇḍapa*). In the function of Gambhirā, some sing songs, some chant hymns and prayers, while making the image of Śiva, and some dance with canes in their hands. In his opinion, the Vedic customs have been adopted by the Gambhirā worshippers in the present day, and it is probable that the Vedic customs are prevailing even to this day, in some form or other, in many of the religious rites and performances.²

There is mention of musical instruments in the *Ṛk-saṃhitā* (II. 29. 13) : "*te kṣoṇibhiraruṇebhirnanjībī-rudrā ṛtasya sadanesu vāvrdhuḥ*", i.e. 'the Marutas, the sons of Rudra became nourished in the clouds, the reservoir of water, taking the musical instrument, *kṣaunī*, and being adorned with ornaments of gold'. Sāyaṇa has said in this connection : "*rudrā-rudraputrāste-marutaḥ kṣoṇibhiḥ śabdakārīr-veṇā-viśeṣaiḥ*", etc. The *kṣaunī* or *kṣoṇī*, a type of lute or *veṇā*

was used as an accompaniment to the hymns of the Ṛgveda. But Sāyaṇa has not said anything as to what kind of lute it was or how many strings it contained. Again there is mention of the musical instrument, *karkarī*. It has been said in the *Ṛk-saṃhitā* (II. 43. 3) :

Yadyutpatan vadasi karkariryathā

vṛhad vadema vidathe suvirāḥ.

'Oh vulture, make thou the sound like that of the *karkarī*, while in your flight. May we also sing along with our sons and grandsons after ample prayer in this sacrifice'. Similarly Sāyaṇa has stated : "*karkariryathā karkarīrvadati karkarīrvādya-veśeṣaḥ anyadvyā-khyātacaram*". Some of the commentators have admitted *karkarī* as a musical instrument, in the Vedic time, but none has given any detailed account of it. While describing about music, musical instrument and dance of the Vedic society, Prof. Apte has said : "Music, both vocal and instrumental, and dancing continued to be among the amusements of this (Vedic) age.** Several professional musicians are known, and the variety of instrumental music in vogue can be referred from the types of musicians enumerated, such as lute-players, flute-players, conch-players, drummers, etc. Among the musical instruments known are the *āghāti* (cymbal) to accompany dancing (RV and AV), drums, flutes, and lutes of various types, and the harp or lyre with a hundred strings (*vāṇa-veṇā*). Many other instruments, of which we cannot form an exact idea, are also named. The *śailuṣa*, included in the list of victims

¹ Ibid., (Bombay, 1810), p. 110.

² *Ādyaer Gambhīā* (1319 B.S.), p. 175.

at the Puruṣamedha in the *Vājasaneyasaṁhitā*, probably means an 'actor' or 'dancer'.¹

Besides this, the bride had to sing at the time of the *simantonmayana* ceremony, and the bridegroom sang lays (*gāthā*) at the marriage ceremony. The *vāmadevyagāna* of the *Gobhīla-gr̥hyasūtra* stands out as an example that lays and songs were also sung in the time of the Sāmaveda. Prof. Apte also says in this connection: "In the *simatonmayana* ceremony * * the wife is asked to sing a song merrily and in the marriage ceremony the bridegroom sings a *gāthā* after the treading on the stone by the bride. The vogue of the musical recitations of the Sāmaveda is responsible for the rule in the *Gobhīla-gr̥hyasūtra* that the *vāmadevyagāna* may be sung by way of a general expiation, at the end of every ceremony. The lute-players are asked to play the lute in the ceremony of 'parting the hair', and four or eight women (not widows) perform a dance in the marriage ceremony. The restrictive rule that a *snātaka* is not to practise or enjoy a programme of instrumental or vocal music or dance, shows their popularity".² In the *Kauṣītaki-brāhmaṇa* (29.4.5), music, dance and musical instruments have been known as '*śilpatrayam*', i.e. three kinds of *śilpa* or

art.³ Max Müller has called the *śilpatrayam* as '*devayāna-vidyā*' i.e. the arts of the Devas of the heaven.⁴ From this it is evident that the arts of music, in the Ṛgveda, the seven tones are called as seven '*vāṇī*'s or *chandas*. The author of the *Ṛk-prātiśākhya* has designated them as *yamas*, the controllers of the songs. Really the tones (*svaras*) are the matrix of music, and so they make music significant and sweet. In the *Śatapatha-brāhmaṇa* (13.1.5.1), tones played an important role in flute (*veṇu*), lute (*veṇā*) and orchestra (*vināganagīna*). The clappings (*karatālī*) were used to keep the rhythm and tempo. In most of the *Brāhmaṇas*, we find here and there the reference of '*avabhṛta-snāna*' i.e. bathing in connection with the sacred ceremony of *avabhṛta*. This sacred function was also practised in the post-Vedic period. In the ceremony of *avabhṛta-snāna*, both men and women used to sing and dance, and took bath along with the king and the queen. During the bath, they used scented oil, turmeric, butter-milk, saffron ('*taila-gorasa-gandhoda-haridrā-sāndra-kumkumaiḥ*') for applying to their bodies and used to go to any river, accompanied by songs and dances. Similar ceremony or festival is still prevalent in some parts of India even to this day.

¹ Cf. *The History of the Indian People: the Vedic Age* (1951), vol. I, p. 456.

² Ibid., pp. 518-19.

³ Vide *Indian Culture through Ages* (1928), p. 58.

⁴ Cf. *Sacred Books of the East*, vol. I, pp. 109-10.

TRANSITIVE ELEMENTS IN MUSIC

DR. B. CHAITANYA DEVA



[A LIFE-SKETCH]

Dr. B. Chaitanya Deva, 39 years old, was born in Bangalore. He had his school education in the National Theosophical High School, Adyar, Madras and the School, Rishi Valley, Andhra. His higher education has been in Madras, Banaras and Poona Universities. He holds a Ph.D. degree of the Poona University.

He is on the staff of Sir Cusrow Wadia Institute of Technology, Poona.

*He has been carrying on research in the psychoacoustics of music and speech for more than a decade. The Ph.D., degree of the Poona University was awarded for his work on psychoacoustics of speech-melody. He was awarded the Sangit Acharya (Ph.D. Mus.) of the Akhil Bharatiya Gandharva Maha Vidyalaya Mandal, Bombay for his studies in the tonal structure of the Tambura. He has more than 20 research papers to his credit which have been published both in our country and in international journals like *Acustica*, *Zeitschrift fur Phonetik* and *Nachrichtentechnische Fachberichte*. He has lectured on his subject in various Indian Universities.*

He has had training in Hindustani vocal music, having studied in Santiniketan and under musicians like Pt. Vinayakrao Patwardhan, Ustad Amanalli Khan and Pt. Keshavnna Ingale. He has also the Sangit Alankar (M.Mus.) Degree of the Gandharva Maha Vidyalaya Mandal.

—'EDITOR'

In acoustics, as in other sciences, it is becoming more and more evident that the merely 'physical' definition (is this possible at all?) of a phenomenon is unquestionably

insufficient. As GARDNER says, "One of the most significant yields of the recent developments in physics has been the renewed awareness of the role of the observer"¹.

¹. Cf. "The observer is tightly coupled with the observed phenomenon". E. Colin CHERRY, Roman Jakobson's 'Distinctive features' as the normal coordinates of a language, *For Roman Jakobson*, p. 61 (The Hague, Mouton, 1956). "In any event, a study of musical acoustics without a study of man himself, can lead to nothing but failure. We must never forget that note without a hearer has neither

This 'renewed awareness' has become so acute that we now have even a large and fast developing branch of psychoacoustics. However, most of the work in psychoacoustics has so far concerned itself, as is natural at this stage, with the conscious elements. Not much has been investigated in the vast vistas of the non-conscious elements in sound.

William JAMES pointed out that our perceptive elements do not consist solely of what we are consciously able to cognate. Every organism receives external and internal stimuli, infinite in number. Not all of these are 'consciously' defined and acted upon. Like a sharply focussed photograph there is a region of 'focus of attention' and all the rest is vague and 'out of focus', lending a halo, a necessary quality to the centrally perceived constancy. JAMES called the centrally focussed element of perception as the *substantive* and the halo, peripheral element as *transitive*².

In music, the substantive elements have been named as 'notes', 'scales', 'chords' and etc., as if these were 'real' and 'constant'³. In the extraordinary fluidity of music, there are only 'landing places' and foci of attention. But every note or tone has its 'halo' which lend it a beauty and flesh.

pitch, loudness nor tone colour." W. H. GEORGE, Science and Music, *Science Progress*, p. 426, Vol. 39, 1961.

"The term 'physical event' should in the final analysis be the relation of the observer to the observed and *at the moment* of relation, there is no distinction between the observer and the observed". B. Chaitanya Deva, Action as a Measure of Accent, *Bull. Decc. College*, Poona, Vol. 18, 1957, p. 285 and ft. nt. 18.

GAMAKA

The transitive and peripheral elements of a tone give the necessary richness. In Indian music we have called these transitive elements as *gamaka* (grace).⁴ "When, in music, a tone moves from its own pitch towards another, so that the second sound *passes like a shadow* over it, this is called *gamaka*"⁵. Note that the sound *passes like a shadow* (italics mine). It is not in light. In short, a *gamaka* is out of conscious focus, it is on the periphery of consciousness and is transitive.

It is true that *gamakas* (graces) have been defined and classified, as if they were acoustic 'constants' and realities. But any musician who tries to produce them too consciously or any listener who tries to search for them too consciously is naive and loses the charm of music. (In any case, beyond even the defined *gamakas*, there are the microvariations in the musical material which escape conscious attention and never attain the status of even the *gamaka*. All these are transitive in nature). But the essence of *Gamaka* is in its fleetingness, in its being in the shadow.

It was Carl SEASHORE who insistently directed our attention to the case of the *vibrato*⁶. Vibrato is a fairly regular and periodic change in the acoustic charac-

teristics of musical sound. Curiously enough, this pulsation was never perceived cons-

ciously, though deemed very necessary for artistic excellence. (Fig.1).

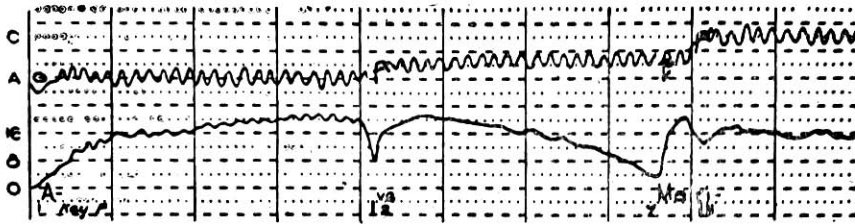


Fig. 1. The Bach-Gounod "Ave Maria" as sung by H. STARK (first few bars). "Frequency (pitch) is represented by a graph for each note on semitone staff; intensity, by the lower parallel graph in decibel scale; and duration by dots in tenths of second. Measures are numbered at the bottom of the staff for ready reference". (From H. G. SEASORE, An objective analysis of artistic singing. State University of Iowa Studies in the Psychology of Music, vol. 4, 1936. Reproduced with kind permission of the author and the State University of Iowa). The pulsations, called the vibrato, are evident in pitch as well as intensity.

A very notable class of *gamakas* are essentially 'noises'. This is discussed below.

NOISE

In classical acoustics it is usual to define, two classes of sounds—musical sound and noise. This implied that noises were not musical—they are unpleasant. The most important assumption was that 'musical sounds' were capable of a certain continuity, thus forming a *substantive* base for 'notes', 'scales', 'chords', etc. Noises, on the other hand, did not have the necessary duration, even to become 'notes' and 'musical sounds'. All in all, it was the usual concept that noises had no musical value. Just the contrary—they were 'noisy'.

A general explanation is given thus: "Musical sounds are those which are smooth, regular, pleasant and of definite pitch. Unmusical sounds are rough, irregular, unpleasant and of no definite pitch. The classification is only approximate at the best. Many sounds which pass as noises have associated musical notes, and almost all musical notes have associated noises which we deliberately ignore in order that we may concentrate our attention on the note. In spite of this, however, the classification remains a useful one, and it is to the musical sounds in this sense that we shall confine ourselves in this book"⁷. Noise, then, has an indeterminate quality and *transitive* composition, though it does have a psycho-

⁷. The work-a-day classification of 'musical' and 'unmusical' sounds is in exact identity with the classification of 'vowels' and 'consonants' in human speech. Penetrating to a deeper level, where such a classification utterly breaks down, C. R. SANKARAN has formulated his alpha-phoneme and alpha-phonoid theories. It is worth while to remember that his theories emphasise the basic identity

logical constancy. However, it is generally believed that such noises are not used in music with musical purposes.

(Noises are often used with musical purposes. In programme music with effects of thunder and lightning or symbolizing machines in action, noises play a prominent part.)

It is also common and more psychologically reasonable to define noise as *any undesirable sound*. In such a case, even the best music can be a noise, as when you want to read a book without distraction).

We are not concerned here with such uses and definitions, as with the usual idea of noise as a short, undefined sound, not suitable for musical purposes—'a noisy sound.')

We may imagine a gradation from a pure tone, to complex 'steady tones' and then to noises. (Fig. 2). A pure tone has too few variations in characteristics (of course, an ideally pure tone has none at all) and hence is musically uninteresting. A complex 'steady' tone is musically attractive, not only because of its complexity, but also due to its fine microvariations—what SEASHORE called as *sonance*⁸. It is amenable to simple mathematical definition.

Most important, such a tone is musically considered fundamental, because it has a *definite pitch*, and lends itself to *melodic construction*.

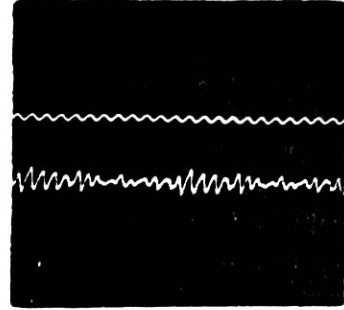


Fig. 2. The first wave is that of a pure tone of 1000 cps, the second a steady complex tone of the *tambura* and the third the 'pluck' on the *vina*. The last is obviously a noise.

Noise, on the other hand, has ill defined physical structure. It is not amenable to simple mathematical treatment. Most important, it has no *definite pitch*, and *does not lend itself to melodic construction*. For these reasons, it has been called 'unmusical' and 'noisy'. Also, it is not auditorily easily analysed (as is the case with steady tones).

of music and speech, envisaging an opening in the direction of *mantra-yoga*, vide, C. R. SANKARAN, The Alpha-Phonoid Theory and Speech-Structure, *Zeit. f. Phonet*, 13. 1960, p. 1-4; A Note on the Bio-linguistic Approach to Measuring the Alpha-phonoid from the point of view of Speech-production, *op. cit.* 13. 1960. p. 5-7. C. R. SANKARAN and B. C. DEVA, Studies in Indian Musical Scales-I, *Bull. Decc. Coll.* 18. 1957. p. 192. B. C. Deva, The Nature of Symbolism and the Development of Speech Patterns, *op. cit.* 19. 1958. p. 151.

⁸ Cf. P. C. GANESHUNDARAM, *ibid.* 206

In other words, it is made mostly of transitive elements, though any noise as a whole may have a substantive character, for it may be re-cognized.

This accepted differentiation of musical sounds and noises needs a re-examination. Specially when we consider the nature of *gamaka* and *rhythm*, this distinction breaks down. Not only so, noise is seen to be essential in music.

(1) *Gamaka or grace*. In the earlier section, it was suggested the essence of *gamaka* is in its transitive character. It does not

interfere with the 'melody', the 'scale' or the 'note', but lends a necessary beauty to these.

Now in a certain class of *gamaka* of South Indian music, noise qualities are introduced. They are started with a glottal catch and a sudden vocal release. (Fig. 3). There is a sudden silence or a drop in pitch. Transients are prominent. (These remind us of the physical structure of consonants in speech). All these constitute a 'noisy' element. But without such *gamaka* music has no attraction; particularly South Indian music loses much of its flavour.

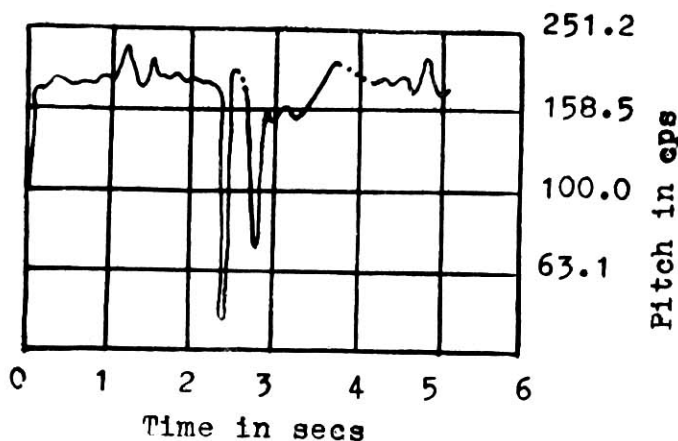


Fig. 3. A melody plot (fr quency or pitch against time) of a few phrases of *Raga Sankarabharana* as sung by Sri Kalyanakrishna Bhagavatar. Note the sudden drop in pitch after the second and the indefinite pitches (due to glottal catches-noise) as shown by dotted lines.

Such 'noisy' *gamaka* is therefore an important adjunct to musical beauty.

(2) *Rhythm*. First, rhythm implies a change from one sensation to another. Without such a change, no rhythm is possible.

The more 'regular' such a change, the more 'rhythmic' it is.

Secondly, the change point is the nucleus of attention. Thus, we may say, rhythm is created by the *quantization of temporal*

flow by attention. If such interrupted attention were not there, no rhythm or periodicity is created. Perhaps, even a metrized time is impossible. ^{8a}

Now, the sharper the change point, the more definite is the rhythm. A change that itself has a long duration does not concentrate the attention and becomes an unchanging continuous phenomenon by its own right. To make the change point in the temporal flow definite and 'instantaneous', we need an acoustic adjunct that is short in duration. Such an acoustic phenomenon is *noise*. It is short in duration, lacking a pitch, (so that it is not melodically constructive) and immediately focusing the attention, but made of transitive elements which normally defy conscious analysis.

If we examine the musical devices by which rhythm is kept or varied, we immediately see the truth of this.

(a) All instruments of rhythm are, without exception, percussion instruments. The strokes are *short in duration, and indefinite in tonal structure*. In short, they more or less partake of the nature of *noise*. Kettle drums and the Indian loaded membranes (*tabla*, etc.) do have tonal structures more definable than noise. But they are in no way comparable to the regularity of the tonal structures of other melodic instruments.

(b) In other instruments used for the creation of melody (what we may call the

melodic instruments) rhythmic effects are obtained by producing *noise*. For these syncopations, (लयकारी) they employ special techniques like plucking, change of bowing, playing staccatto, using consonants, etc. These are all noisy in character. The difference in playing notes in a single bow (slur) and with a change of bow is very evident. *The moment of change introduces transients and noise*. Similarly the *pluck is always a noise*. (Fig. 2). Consonants in a song are noises. It is the common experience of singers that rhythmic patterns in singing are best generated by the placing of the consonants of the song. To produce such syncopation with only vowels is difficult and unpleasant. These various techniques of noise production break the stream of melody, introducing nuclei of attention and the consequent rhythmic effects.

Thus it is seen that *noise is an important and, as far as rhythm is concerned, an essential acoustic material in music*. It is, therefore, invidious to make a distinction between musical sounds and noises. Parallel to this is the spurious distinction of vowels and consonants in speech⁹.

SUMMARY

In psychoacoustics, acoustic experiences are defined as notes, scales, etc. These are only consciously defined acoustic constants. But in the totality of acoustic experience these notes, scales and etc., are only landing places or substantive nuclei of attention.

^{8a} Cf. C. R. SANKARAN and P. C. GANESHUNDARAM, Time and Speech Structure, *Bull. Decc. Coll.* 12. 1952. pp. 394 ff; P. C. GANESHUNDARAM, The Process-Existence concept and the structure in speech, *Bull. Decc. Coll.* 18. 1957. p. 207.

Round these, there are the transitive elements which are out of focus, but lend the flesh to the tone.

In music the most important transitive elements are (1) *Gamaka* or graces which are

artistically out of conscious focus and (2) Noises. These enter in *gamaka* as well as the essential nuclei of rhythm. It would be, therefore, logical to consider noise as an essential part of music.

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4. B. C. DEVA, The Vibrato in Indian Music, *Acustica*, IX (1959), 175 ff.
5. स्वश्रुतिस्थानसंभूतयां छयां श्रुत्यतराश्रयम् ।
स्वरो यद् गमयेद् गीते गमकौजसौ निरूपितः ॥
(संगीत समयसार १. ४७).
6. CARL E. SEASHORE, *Psychology of Music* (Mc Graw-Hill, 1938).
7. A. WOOD, *Physics of Music*, p. 1. (Methuen, 1947).
8. C. E. SEASHORE, op. cit.
9. C. R. SANKARAN and B. C. DEVA, op. cit.



THE ROCK-CUT TEMPLE AT CHITARAL A JAIN VESTIGE OF THE NINETH CENTURY

SRI K. P. PADMANABHAN TAMPY

Sri K. P. Padmanabhan Tampy. Born 1912 A.D. Scion of a reputed and old family of poets, painters and scholars. Educated at the S. M. V. High School and H. H. The Maharaja's College of Arts, Trivandrum. A favourite pupil of Principal K. V. Rangaswami Iyengar who wrote a brilliant introduction to his first book on Raja Ravi Varma. Even while a student began writing to the Press and speaking on art and literature. Has contributed to the leading periodicals all over the world and won reputation as a known writer, both in English and Malayalam. A disciple of Kulpathi J. H. Cousins and Gurudev Nicholas Roerich. Has organised several art exhibitions and spoken at various art conferences. Has given a series of lectures on art at various educational institutions and societies. Author of Ravi Varma, Nicholas Roerich (three volumes), Sri Chitralayam, Beauty Spots of Kerala, Kathakali and other Dance Forms of Kerala, Upton Sinclair, Chitrakaladarsanam, etc. First elected President and later General Editor of the Kerala Chitrakala Parishad. Executive Committee Member of All India Folk Arts Committee, Forum of Free Thinkers, Kerala, etc. One of the internationally reputed art critics. An intimate friend of several well known Indian and foreign writers and artists. Associate Editor of RHYTHM, art magazine, Regional Editor of FOLKLORE and other periodicals of note. In May 1961 was specially invited by the Assam State Lalit Kala Akademi to inaugurate the Tagore Centenary Celebration Art Exhibition at Gauhati, and by the Bangiya Sahitya Parishad, Shillong, to deliver lectures on art. Has a rare and representative collection of about 400 original paintings etc. by famous artists all over the world. Was Assistant Information Officer, Government of Travancore-Cochin, and sometime in-charge of the Department of Information, Personal Assistant to the Director of Public Relations. Now a member of the staff of the Sri Chitralayam, State Art Gallery, Trivandrum.

—EDITOR

Of great antiquity and historical importance is the Chitalar rock-cut Shrine situated five miles to the north of Kuzhithura, a tiny and unpretentious village on the Nagercoil-Trivandrum road in the Cape District of the Madras State. Chitalar was in days of yore

a place of pilgrimage most sacred to the Jains. Jain groups had their habitant in Travancore in early times, but disappeared consequent on certain historical circumstances which had their origin outside the State. Jainism which made its appearance in Malabar during the

days of Asoka has left its stamp on the temple architecture of Kerala. The temple at Chitaral, which was originally a Jain Shrine, was in the year 1250 A.D. converted into a Hindu Temple and an image of Goddess *Sri Bhagavathi* was installed there. Today the Jain tradition associated with Chitaral has been entirely forgotten by the people who regard the Shrine as a genuine Hindu Temple. A number of old epigraphs in the Tinnevely District go to show that Jainism was once prevalent in South Travancore and the adjoining districts and that some of the well-known Jain teachers and devotees hailed from Chitaral, a place which was then famous as 'Thirucharanam' and 'Thiruchanathumalai', and the seat of a thriving Jain Monastery.

The *Sri Bhagavathi* Temple at Chitaral is built at the foot of a huge rock. The natural cave facing the west is formed by a beetling mass of rock leaning on another big rock. The rock itself comprises the rear side of the Shrine the other three sides being enclosed by massive masonry walls. The central Shrine is in the original cave and has three chambers. The cave has been transformed by masonry work into a temple with a *mandapa*, a verandah and a *balipeetha* and kitchen. The imposing ruins of the original Jain temple perched on the summit of the Chitaral rock attract both pilgrims and tourists, and evoke sacred and austere memories. The Jain Shrine at Chitaral which has been ascribed to the early 9th century illustrates that the creative genius of Jains asserted itself in architecture.

EXQUISITE STONE IMAGES.

The Chitaral rock is a sacred relic of the past. On the northern side of this huge overhanging rock have been sculptured many exquisite images which are avowedly Jainistic in origin, demeanour and deportment. The distinguishing features of these lively and expressive granite images are bald heads, clean shaven faces, hanging ear lobes, a tier of three umbrellas over the head, the absence of holy thread and garments *Ushnisa* and *Jwala*, the *Yogic Padmasana* (lotus feet) postures, and the *Simhasana* (lion seat with the figures of fly-whisk wearing *Yakhsas* (semi-deities), *Vidhyadharas* (semi-gods) and *devatas* (deific attendants). These characteristic indications prove that the images are of Jain *Teerthankaras*, or deified heroes. The images are masterpieces of the sculptor's art. In between some of the images are found valuable inscriptions in *Vattezethu*, an old script which was once popular in Kerala. Some of the finest images of Jain Saints are noticed on the upper half of the rock facing the west. E.B. Havell considers that though the Jain sculpture is "very noble as an art", "Jain figure sculpture seems to lack the feeling and imagination of the best Buddhist and Hindu art". This criticism is partly applicable to the heiratic Jain images at Chitaral which though distinguished by a certain formalism and rigidity possess a breadth which relieves tedium.

Only the fixed immutable pose of the ascetic absorbed in contemplation, has been made the subject of sculpture in stone in the Jain Shrine at Chitaral. The figures are

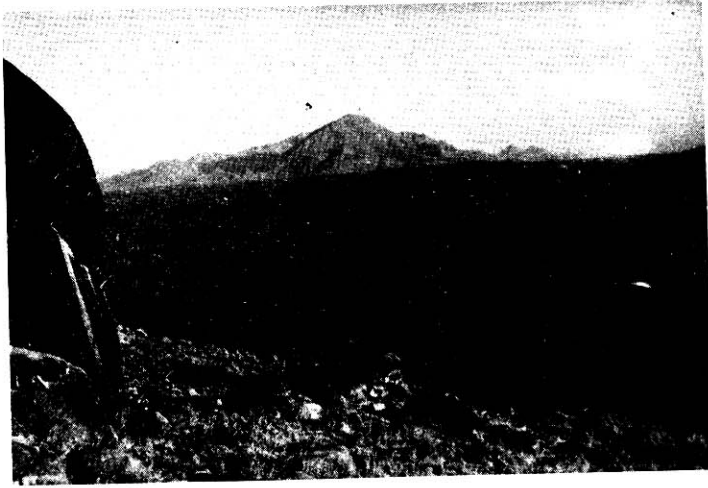
treated conventionally, the shoulders being broad, arms hanging straight down to the lap and the waists slender. The images symbolise the complete spiritual abstractness of *Yatis* absorbed and motionless during penance. The full contemplative expression on the face of the images proclaim the genius of the sculptors. Here and there are seen well executed and lovely images of Goddess *Sri Bhagavathi* and attendants which must have been of a later origin and carved at the time of the construction of the Shrine dedicated to the Goddess. There are over thirty Jain images sculptured on the face of the huge Chitalar rock. All these images which are in a sitting posture with eyes indicating trance appear to be replicas in different sizes of the principal images of Jain *Teerthankaras* inside the central and southern compartments of the rock-cut hall of the Shrine. The two large tall, graceful, stark naked images in the rock-cut hall seated on elevated stone plinths are of the famous Jain *Teerthankaras* *Parasvathā* and *Mahavira*, in *yogic padmasana* posture on *padmasana* seat with triple umbrella over the head. On either side is seen a *Yaksha* or *Vidhyadara* with fly whisks. Over the head of the *yaksha* on the left is a *deva* (celestial being) flying in the air offering worship to the *Teerthankara*. A three-headed cobra spreads its hood over the head of *Parasvathā Teerthankara*. The Hindus, however, regard these images as those of *Maha Vishnu*. To the left of these exquisite images is seen the graceful plaster figure of *Padmavathi Devi* standing on *Padmasana*. She wears a *Mukuta* (head-dress) and two big *kundalas*

(ear-rings). The right hand is raised as if to hold a flower, and the left rests on her hip. From waist down she is clothed. Her conveyance, like that of *Durga*, is a lion. To the left of the *Devi* is a seated figure with a lamp stand on her hand and fly whisks placed above the lamp-stand. These two objects form part of the eight auspicious objects (*Ashtamangalyas*). On the right side of the *Devi* stands a temple attendant with a bowl on her left hand. Two short male attendants in reverential attitude are seen to the left of *Padmavathi Devi*. On her right arm which is bent and raised is a parrot. This outstanding image has all the maturity and excellence of the exquisite images of Goddesses of which there are several examples in South India, indicating the influences of the supreme 'Pallava' school tradition.

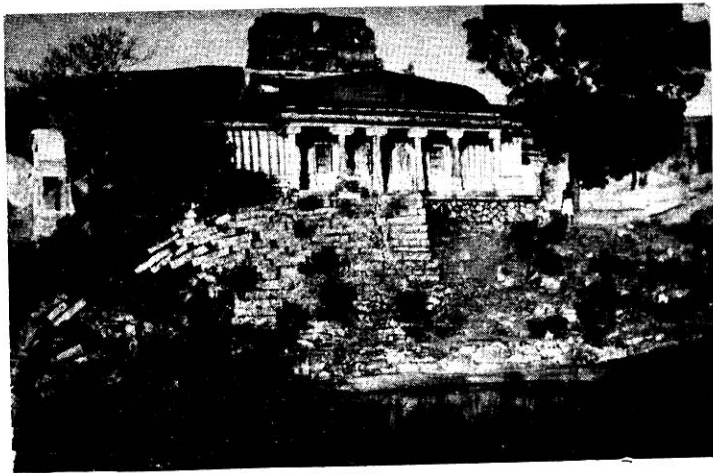
HISTORIC INSCRIPTIONS.

Chitalar is famous for its inscriptions on huge rocks. Some lengthy inscriptions of great historical and cultural importance in the old script *Vattezhethu* are noticed here. They throw much light on the religious and cultural history of the State. Some very faint relics of exquisite mural paintings are also noticed in the Chitalar Shrine which is nearly eleven centuries old. The fragments of murals, which reveal that they were conceived and executed in a highly conventional style are delicate in treatment. Their nobility of expression and perfection of line recall to the mind of the Connoisseur some of the finest frescoes of Ajanta. The posture, costume and physiognomy of the Chitalar Frescoes betray the influence of the Vijaya-

Nālarūpa

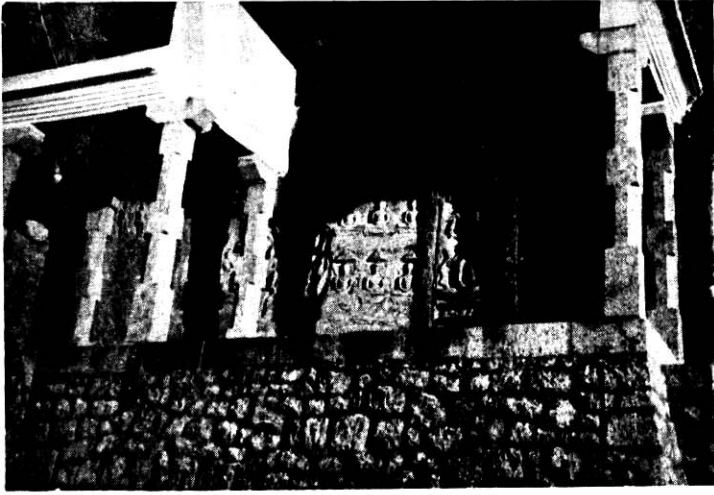


1. A general view of the scenic grandeur at Chitalar.

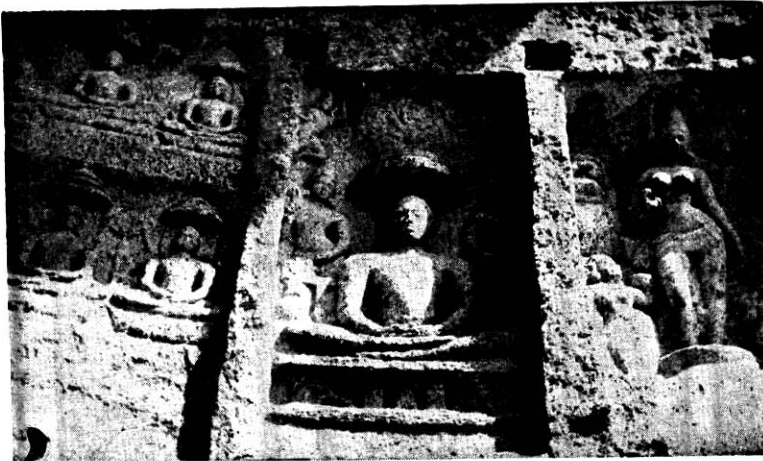


2. A general view of the Rock-Cut Temple at Chitalar.

Nādarūpa



3. Sculptures on the huge rock at Chitalar.



4. Images of the Jain Theerthankaras Parasvanatha and Mahavira and Sri Padmavati Devi at Chitalar.



6. One of the Theerthankaras in deep meditation. Image on the Chitalal rock.



5. A close up of the image Theerthankara Mahavira at Chitalal.

nagar School. The powerful modelling of the figures indicates that the murals were painted by Kerala Artists who gave form to heroic poses and invested them with the ponderosity of the Kerala style, especially in its sumptuous flow of line.

AN IDEAL BEAUTY SPOT.

A beautiful rock spring, the waters of which form a pretty pool, shoots up in front of the *Sri Bhagavathi* Shrine. A magnificent panorama stretches before the sight-seer who ascends the Chitalal rock and surveys the charming landscape around. At a distance, he sees the jagged outline of the mountains

enveloped in mist. Gleaming pale green lakes and fields, winding rivers and irrigation canals, clusters of pretty villages nestling amidst dense cocoanut and palmyrah plantations, and the tall spires of Churches and lofty *Gopurams* of temples rising up here and there amidst a landscape of arcadian jollity and exuberance greet the tourist's vision at this delightful spot. A beauty spot where historic, religious and picturesque elements combine to afford many charms to the pilgrim and the tourist. Chitalal is an ideal place for enjoying a quiet holiday, for the most prized amenity granted exclusively by Nature here is tranquility amidst spiritual elevation.

CENTRES OF VEDIC MUSIC

PROF. R. L. ROY

Prof. R. L. Roy (now Dean of the Faculty of Music and Fine Arts, University of Delhi) was born in 1904 at Bhagalpur (Bihar) in a family of which the late poet and playwright D. L. Roy was a distinguished member. Prof. Roy's taste and talent for Classical Hindustani Music developed under the influence of his maternal uncle late Rai Bahadur Surendranath Majumdar an amateur musician of high reputation. After graduating in Science from St. Xavier's College, Calcutta he studied Musicology under the direct guidance of late Pandit V. N. Bhatkhande at Lucknow and received training in Vocal Music from various important practical exponents of the art. Among his pupils his daughter Mrs. Malabika Kannan is a reputed artist in Kheyal. His main line of study in Musicology is the phraseological and idiomatic relations of Ragas in different scales. Though not usually on the professional platform he occasionally gives public performances as also lectures with demonstrations.

Raga-Nirnaya (Bengali) Prof. Roy's first work in Musicology was published in 1935. A number of papers in English have been published in the Journal of the Madras Music Academy and other important journals.

—EDITOR

It is well known that every Sanskrit book on music claims Sama Veda as the original source of our classical music. But when we try to link up our Ragas with Vedic music the first difficulty appears about the locality where the main centres of Vedic culture flourished.

There is no dearth of material regarding Indian Culture both in history of recent and ancient times as also in our continued ways of life that distinguishes the East from the West. Serious difficulties however, have been created by Western scholars whose monumental collections of data have not been properly scrutinised by themselves with regard to their hasty and immature conclusions. Broadly speaking they have failed to realise the basic differences between the Agrarian

culture of the East and the Industrial culture of the West. The representative types of oriental culture matured in India and China on almost exactly the same lines. The industrial cultures of Assyria, Babylonia, Phoenicia, Greece and Rome had in every detail different characteristics based on a particular system of values. The characteristic differences began with the distribution of population between the Grama and the Aranya in the Vedic culture as clearly distinguishable from the centralised city and the depopulated provinces in the industrial cultures. Thus, for instance, the term folk music has no application to the social orientation in the Vedic age. It could have some application though not very considerable, in the Hellenic age, when the superficial de-

velopment of industrial culture distinguished the centralised city from the surrounding provinces. These two lines of development namely the Agrarian and the industrial have at different times characterised the same nation. In our preliminary analysis of the data collected by western scholars, we shall have to keep in mind the two systems of values that distinguish the Agrarian from the industrial or the oriental from the occidental cultures.

The first set of questions that arises with regard to ancient Indian Music may be outlined as follows:—

- (1) Did the Aryans come from outside?
- (2) Where was the main centre of their cultural activities in India?
- (3) Where and how do the details of that cultural life survive in our life today?

The avowed durability and immortality of the Aryan culture naturally leads us to expect the survival and unbroken continuity of the various aspects of this culture in, not a nomadic, but a well settled life.

To get a summary of the details of such data, I shall use mainly one book of reference for the present namely—"Vedic Index of Names and Subjects" by Macdonell and Keith. We may review the available data under the following heads though we can do no more in an article than give brief suggestions for such a study:—

- (1) Food, Dress, Shelter, amusement and war.
- (2) Arts, Crafts, Political economy and taxation.

- (3) Flora and Fauna.
- (4) Diseases and Treatment.
- (5) Music.

FOOD AND DRESS

I think, it is beyond question that habits of eating are not easily changeable and from the names of articles of food mentioned by mere accident in Vedic literature indicate the emphasis put on this side of material life. In this literature we find five different names of rice: Tandula, Neebara (wild rice), Plasuka (fast growing rice), Brihi (rice) and Sali apart from Dhana translated by the authors as grain which continues even now to mean paddy. It is important to note that fast growing rice which rapidly grows with the level of water is peculiar to Bengal. And such varieties of rice point to Eastern India as the main seat of Vedic life.

The ways of cooking include: Kshiraudana (rice cooked with milk), Parivapa (fried rice), Mudgandana (rice cooked with bens), Mamsaudana (rice cooked with meat). It is interesting to note that the word Godhum (or wheat) is mentioned only once as one of the grains. It is scarcely possible to infer from this that the main centre of Aryan habitation was Western India where wheat and buffalo milk now constitute the daily diet. This stress on rice and cow's milk is further indicated by the names associated with domestic cattle. Thirty-six names for cow cattle are catalogued by the authors which show a prolonged and systematic pursuit of dairy farming with cows only. Buffalo is mentioned as a wild animal. Apart from this the compensation imposed by the king

for the death of a man as punishment for the evildoer is given as between a hundred and a thousand cows. The gift to a guru as indicated in the Brihadaranyaka Upanishad and others often amounted to about 1000 cows with a bull. Among drinks *Panta* is mentioned. It is in current use as water in which rice is left to ferment. This belongs to Bengal. Even before we come to other articles of daily life we can see that the Aryans had their main seat of activity in Eastern India.

Though fish is not mentioned as an article of food six kinds of fishermen are named, *Kaivarta*, *Dhivar* (*dhaivara*), *Panjistha*, *Bainda*, *Margara* and *Mainala*. Thus fish was obviously consumed on a very large scale; nothing else could justify fisherman being classified in six different kinds. *Kaivarta* caste in Bengal a few centuries ago became powerful enough to establish their own independent kingdom. I think even now the *Kaivartas* of Bengal are the richest fishermen in the whole of India.

With regard to dress, we find the use of silk (*tarpya* i.e. silk garment) and embroidered cloth and *Pesas* (embroidered garment). Three names of weavers: *vayitri*, *vaya* and *siri*. Different names for woof, warp and shuttle. A special name is given to the border of the garment 'sie' denotes the 'border of a garment'. The *Rigveda* refers to a son clutching the hem of his father's robe to attract his attention, and to a mother's, covering her son with the edge of her garment. It is again important to observe that this emphasis on the 'border' of cloth (*Dhoti* or

Sari) is peculiar to Bengal extending to adjacent countries and the further South of India beyond Orissa. Embroidery on cloth with cotton, silk, silver and gold threads continued on a very large scale in Bengal, Orissa and has not been known beyond Banaras in the West to any considerable extent. Another significant article of dress included in ornaments is *Sankha*. *Sankha* in the *Atharva Veda* with the epithet *Sana*, denotes a pearl shell used as an amulet. In later literature, it denotes a 'shell' or 'conch' used for blowing as a wind instrument. The custom of blowing the conch and wearing this shell as a bangle is so common that a big caste known as *Sankhari* supplied the demand on a very large scale with their head-quarters in East Bengal (*Dacca*). The name *Mani* (jewel) occurring in the *Rigveda* is explained by the authors as 'either pearl or diamond'. The extensive use of pearls suggest proximity to the sea. The probable source of pearls and diamonds in Bengal may have been Burma and South India.

SHELTER

Percy Brown in his 'Indian Architecture' reconstructs the dwelling houses of the Vedic age from descriptions available in Vedic literature. The most important point to be noted first is that human habitation in ancient times was clearly divided into two parts: *Grama* and *Aranya* and the earliest classification of Music is based on these two types of localities as *Gramageya gana* and *Aranyageya gana*. There could possibly be no classification like folk music and court music or

urban music, church music, temple music or religious music, secular music and so forth. The Grama, again did not mean what we mean by the word 'village' which has to be understood in the context of the city. There was neither village nor city. The word 'Grama' again, is technically associated with as in 'Shadja Grama' Madhyama Grama, Gandhar Grama, Grama Raga etc. Macdonell and Keith did observe that the Grama contained cattle, horses and other domestic animals as well as men, Mahagrama (translated as large villages) were known.

We can easily see that the best dwelling houses in the whole country were in the Grama while the use of the word village in English means the existence of poor dwellings in contrast to towns and cities. The word 'pur' frequently occurs in the Rigveda and later, meaning rampart, fort, stronghold which was in the Grama. The word Griha however, in the singular as well as the plural denoted 'the house of the Vedic Indian'. The detailed description given by the authors (on page 230 Vol. I) clearly indicate that bamboo 'vamsa' was extensively used and the plan of construction was standardized. The roof was formed of ribs of bamboo—the walls were filled up with grass in bundles (palada) and the whole structure was held together with various sorts of ties. The various portions of the dwelling were 'navirdhana, agnishala, patinam sadana and sadas' (sitting room while sadana and sadasya are current words even now in Bengal). The nature of the habitation indicates the nearness of water all round. Stone or brick houses could not possibly be built in a locality created and

devastated by turbulent rivers like the Padma and the Brahmaputra and their tributaries. As is well known even now that such rivers swallow up land in square miles during a single night. If we consider this in the context of the existence of six castes of fishermen, we can easily imagine the kind of locality in which the Vedic Indians lived.

The most significant equipment of the house was the 'sling for hanging vessels' called 'sikya' which is peculiar to Bengal villages even to this day. These rope slings for hanging vessels known as 'sikeh' in Bengali are necessary for protecting preserved food, fresh food, pickles as also milk from wild and domestic animals, the feline species being numerous in these areas. For postponing wasteful quarrels or argument the Bengali idiom is even now in the rural areas 'shikai tolo'. A negative evidence in favour of this locality is the scarcity of Salt (lavana). 'Lavana' as salt, is never mentioned in the Rigveda, only once in Atharvaveda, and not after that until the latest part of the Brahmanas, 'where it is regarded as of extremely high value'. This silence in the early period is somewhat surprising if the regions then occupied by the Indians were the Panjab and the Indus Valley, where salt is plentiful; it would at first sight seem less curious if the home of the early Vedic Indian were taken to be Kurukshetra. It is noteworthy that the salt from North Western India is even now called 'Saindhava lavana' in Bengali and has had a very high price compared to the salt made out of sea water.

Wooden houses which Megasthenes observed round about Patliputra could not have been made in the riverside villages where even now walls are finished up in village dwellings by split bamboo and reeds. Wooden houses, however, exist in the upper hillsides of North-Western Bengal frequently disturbed by earthquakes. It appears again, from the magical practices in Assam where Kamrupa or Kamakhya is the acknowledged headquarters of black magic dating back to Atharvaveda. An important point again is the prevalence of stormy winds indicated by the mention of five kinds of winds in the Rigveda. Vata-pana (wind guard) means some sort of garment as protection against wind which as strong sea breeze, storms, squalls, are notoriously common in the eastern sea coast of India.

Among the occupations metallurgy was the most important and was developed to a high level. Apart from the mention of iron, tin, copper, brass etc. we find two kinds of Barbers, the Vaptr and Napitr of which the former were engaged only in shaving. Iron smelting obviously could only develop where the ores were available and the workmen settled. This again is in Bengal where iron smelting continued till the present century. This occupation could not have flourished in North Western India for obvious reasons. The relative superiority of Eastern India in war established during the Mahabharata period when Jarasandha, King of Magadha could not be faced by Pandawas in a straight fight but had to be killed through intrigue. In the historical period the Nandas and

Mauryas continued to be of superior military strength. Both the making of weapons based on metallurgy and war elephants from Eastern India helped the maintenance of such superiority.

Another important item in the culture was dice-playing which was almost a general game. The game continued in Bengali villages till the present century.

SOCIAL STRUCTURE AND POLITICAL ECONOMY

Regarding social structure very large joint families are indicated by the prevalence of innumerable names of family relationships. The words Gosthi and Gotra seem to have relation to the cow (go). About sixty names for family-relationships occur in Vedic literature about half of which still survive in Bengal.

Among the names of the Ritvija two are very common in Bengal and Madras localities Moitra (Maitrayema) and Subrahmanya.

Arts and crafts were in the houses instead of in the factories and hence became spontaneously hereditary and family centred.

FLORA AND FAUNA

Among the trees the Fig family were the most important. Life Nyagrodha, Udumbara, etc. alongwith Palasa which abound in Bengal and also in the South.

Plants were classified into herbs (oshadhi) and vanaspati (tree) and about a hundred names of trees and plants are mentioned indicating a soil where a very large variety of plants were available. This however could

apply to the whole country. Twenty varieties of grass are mentioned.

Twenty-nine varieties of snakes are mentioned and a number of water animals suggesting again a riverside swampy country of the people to which hills or mountains were near. The ancient snake-festival is continued in Bengal, and perhaps in Orissa and the South.

DISEASES

The diseases such as various kinds of swollen joints, dysentery, cholera etc. point again to damp, marshy places. Treatment of diseases already highly developed in the Atharvaveda also indicates Eastern India as the main centre of activity. It is believed by most Western authors that Atharvaveda was a later addition. On the contrary it obviously was earlier than Rik or Samaveda. This is indicated by the fact that the composition of tunes and words in separate units is not a normal procedure in music. It was based on the theory of the Pancha-prana of which Na (Prana) and Da (Agni, vak, aparice) were to be united. These pranas were discovered necessarily before the composition of Sama and Rik Footnote (for discussion of Pranas see Atharva-vada and Ayurveda by Prof. Dr. V. W. Karambelkar).

I have just given above the data very incompletely to show that (a) Aryan culture was indigenous in every detail (b) it was not a racial or national culture but a sort of world-state culture which assimilated various ethnic groups and tribes (c) the main headquarters were Eastern India extending gradually along the coast line to Malabar and Saurashtra.

In other words the so-called Dravidian culture was an integral part of Aryan Culture. Philologists may find linguistic affinity along this coast line.

TAXATION

The system of taxation was grain-tax or a part of the production as tax. This system of taxation characterised all settled Agrarian cultures of the Orient as clearly distinguished from rent-tax in money as characterised the Industrial cultures of the West.

Irrefutable confirmation now comes from Music. The love and respect for music cannot altogether disappear from the soil in which they originated. The respect, love, devotion and popularity of music are a rarity in North Western India but continues in East, South and South Western coast line of the Peninsula even to this day. The Indus-Valley and near localities could not have the soil or the climate suited to music. And unless the climate was very different the five or six seasons could not be evident in that locality.

Making of musical instruments it may be noted as again most skilfully continued from Dacca in Bengal to Bombay in the West coast. The Kandavina which obviously means the veena hewn out of the trunk (Kanda) of a tree is continued in Tanjore and other localities of the South. Drummers, so important in the Vedic age, are numerous in the East and South of India.

In this context if we note the names of the Ragas we can understand how about 8000 (Simon) tunes composed in the Vedic age now mostly survive in classical music.

The most important families of Ragas Gaud-Gaudi-Gauri (eighteen varieties), Karnat (Kanada eighteen varieties) refer to Bengal and Canada respectively. Vela-Vali (Vela— sea coast; vali— lines) possibly refer to melodies of the sea-coast. In fact the Gauda (Desh type) and Vela-vali almost wholly predominate traditional tunes in Bengal. Only one important name Kausiki possibly refers to Punjab. Other names are also place-names as follows :—

Apart from the important families like Gaudasi, Karnatas, Nata, Velavali, Dhana-shree (also called Dhanyasi and may have had some connection with Dhana or paddy) we have a large list covering the whole of India. O. Goswami in his story of Indian Music gives a comprehensive catalogue many of which give the places related. I do not however agree with all of them nor with his

basic view that these are non-aryan cultural influences on Aryan culture.

Such names as Karnat Gaud, Naga-varati, Maharashtra Gurjari, Dravid-Gaud, Sauviri, Takka, Malavi, and so forth cover the whole of India from extreme South to North. It is important to note however that these names which continue to this day as highly established universally accepted forms like the Gauda (Deshhal Gaud or Des, Karnat-Gaud, Gaud Sarang, Kedar Gaud, Riti Gaud, apart from Gaudi Vani) and Kanada belong the coast lines of India. Todi an established and important town, may have come from Toda's country.

In his presidential address Dr. Mirashi observed that the Harappa culture was at least sometime, contemporaneous with Vedic culture. This could happen because the main seat of Vedic culture was away from the Punjab and Sind.

भारतीय संगीत की रूपरेखा

—वैदिक काल से गुप्त काल तक—

डॉ० शरच्चन्द्र श्रीधर परांजपे

—एम० ए० (संस्कृत), (हिन्दी), पी-एच० डी०, एल्एल्० बी०,
'वाद्यविशारद'। अध्यक्ष—संस्कृत विभाग,
ठाकुर रणमत सिंह कॉलेज, रीवा (म० प्र०)



[संक्षिप्त जीवन वृत्त]

आप मूलतः वर्षा (महाराष्ट्र) के निवासी हैं। मराठी के प्रसिद्ध साहित्यकार तथा 'मयूरकाव्य' के मर्मज्ञ आलोचक स्व० प्रो० श्रीधर विष्णु परांजपे जी के आप सत्युत्र हैं।

संस्कृत के अन्तर्गत वेद, व्याकरण तथा साहित्य की शिक्षा आपको पैतृक संस्कार के रूप में प्राप्त हुई। अपने अनुसंधान-कार्य के लिए संस्कृत के साथ पाली, अपभ्रंश, प्राकृत आदि भाषाओं तथा बंगला एवं मराठी साहित्य का अध्ययन आपने किया है। आपके अनुसंधान का विषय 'संगीत' रहा तथा विगत कई वर्षों से इसी साधना के नाते आप से संगीत-संसार सम्यक् परिचित है। 'प्राचीन भारतीय संगीत का इतिहास—वैदिक काल से गुप्तकाल तक'—शीर्षक आपका प्रबन्धग्रन्थ पी-एच० डी० (संस्कृत) के लिए मान्य हो चुका है।

संगीतकला तथा संगीतशास्त्र का अध्ययन आपने अपने विद्वान् पिता के निरीक्षण में आरंभ किया। संगीत के अन्वेषण के लिए संगीतकला का प्रगत अध्ययन आवश्यक मानकर आपने भ्वालियर के राजगायक पं० बालाभाऊ जी उमेड़कर के निरीक्षण में कंठसंगीत का सांगोपांग अध्ययन कुछ वर्ष तक किया। तत्पश्चात् वाद्यसंगीत का स्वतंत्र रूप से अध्ययन कर 'वायलिन' में 'वाद्यविशारद' की उपाधि अर्जित की।

आकाशवाणी, संगीत नाटक अकादमी, संगीत सम्मेलनों तथा प्राच्यविद्यापरिषदों में आपके शोध निबंध मौलिक अनुसंधान-कृति के रूप में स्वीकृत हुए हैं। वर्तमान समय में संगीतविषयक निम्न संस्कृत हस्तलेखों के प्रकाशन में आप प्रयासशील हैं—(१) संगीतसार (२) भरतमतोक्तचतुर्दशविद्यालक्षणम् (३) डमरुवाद्यवर्णविशेष-प्रकरण (४) संगीतप्रभाकर। इसके अतिरिक्त 'प्राचीन भारतीय संगीत' का शब्दकोष तथा जर्मन संगीतज्ञ मक्स वेग्नर के 'Die Musik instrumenta Des Alten Orients' शीर्षक ग्रन्थ का हिन्दी अनुवाद प्रकाशित करने में तत्पर हैं।

इस समय रीवा के ठाकुर रणमतसिंह कॉलेज में संस्कृत विभाग के अध्यक्ष हैं।

—संपादक

भारतीय संगीत की धारा वेदपूर्व काल से लेकर आधुनिक समय तक अक्षुण्णरूप से प्रवाहित रही है। यद्यपि देश तथा काल के अनुरूप संगीत का बाह्य परिवेश परिवर्तित होता रहा, तथापि उसका मौलिक रूप सहस्राब्दियों तक अखंडित परम्परा के रूप में अद्यावधि प्रचलित है। भारत के सांस्कृतिक विकास में उत्तर तथा दक्षिण

दोनों का पर्याप्त योगदान रहा है। इन दोनों संगीत-प्रणालियों के माध्यम से भारतीय संगीत की स्रोतस्विनी विपुल एवं परिपुष्ट होती रही। इन दोनों प्रणालियों का चरम विकास गुप्तकाल तक हो चुका था। यह तथ्य तत्कालीन साहित्य से प्रमाणित है। गुप्तकाल भारतीय इतिहास का स्वर्ण काल है, जिसमें भारतीय

संस्कृति का विराट् विटप अपनी विविध शाखाओं में पल्लवित हो उठा है।

‘संगीत’ एक अन्विति है, जिसमें गीत, वाद्य तथा नृत्य तीनों का समावेश है। ‘संगीत’ में व्यक्तिगत तथा समूहगत दोनों विधियों की अभिव्यंजना स्पष्ट है। इसी कारण व्यक्तिगत गीत, वादन एवं नर्तन के साथ समूहगीत, समूह-वादन तथा समूह-नर्तन का समावेश इसके अन्तर्गत होता है। यद्यपि संगीतकला मुख्यतः प्रयोगात्मक कला है। तथापि उसका विज्ञापन भी उपेक्षणीय नहीं। कला तथा शास्त्र के विरोध की कल्पना कथमपि स्वीकार्य नहीं हो सकती। शास्त्र कला के विपरीत कोई वस्तु नहीं, वरन् कला के तत्त्वों को स्थायित्व एवं प्रतिष्ठा प्रदान करने का साधन है।

भारतीय संगीत की जान्हवी आरंभ से द्विविध धाराओं से प्रवाहित होती रही—एक यह जिसका प्रयोग धार्मिक समारोहों पर केवल जनरंजन की दृष्टि से किया जाता रहा तथा दूसरी वह, जिसका प्रयोग लौकिक समारोहों पर केवल जनरंजन की दृष्टि से किया जाता रहा। वैदिक काल में इन दोनों धाराओं का प्रचलन समानान्तर रूप से उपलब्ध होता है। प्रथम धारा ‘मार्ग’ कहलाती है तथा दूसरी ‘देशी’ के नाम से सम्बोधित है। दोनों प्रकारों का मूल अधिष्ठान जन-संगीत रहा, केवल अन्तर यह कि प्रथम अपनी गम्भीरता एवं संयतता के कारण आभिजात्य वर्ग में प्रतिष्ठित हुआ तथा दूसरा अपनी सहज चंचलता एवं उन्मुक्तता के कारण जनसामान्य में प्रभूत हुआ। प्रथम ने ‘सामगान्’ का स्वरूप धारण कर लिया तथा दूसरा ‘गान्धर्व’ के नाम से प्रथित हुआ। वैदिक युग में गन्धर्वों का स्थान संगीतप्रिय क्षुद्र देवताओं के रूप

में रहा, यह बात मननीय है। इन्हीं से सम्बद्ध होने के कारण संगीत ‘गान्धर्व’ के नाम से प्रथित हुआ^१। समस्त वैदिक साहित्य में गन्धर्वों का संबन्ध साम-परंपरा के साथ कथमपि नहीं पाया जाता, जो गान्धर्व की पृथक परंपरा होने का स्पष्ट प्रमाण है। रामायण तथा महाभारत काल तक इसी गान्धर्व को शिष्टजनसम्मत ‘मार्ग’ का स्वरूप प्राप्त हुआ। इस संबन्ध में मननीय तथ्य यह है कि मार्ग तथा देशी दोनों परस्पर सापेक्ष संज्ञाएं हैं। प्रत्येक कला मूलतः जनजीवन से संबद्ध होने के कारण उसका देशीत्व निर्विवाद है। कालक्रम से जब उसका अपना व्याकरण बन जाता है, वही कला ‘मार्ग’ कहलाती है।

संगीत, चाहे भारतीय हो अथवा पाश्चात्य, आदिम काल से जनजीवन के साथ सम्बद्ध रहा है तथा इसके उपादान सदैव प्रकृति के अनुकरण से जुटाए जाते रहे हैं। संगीत का उद्गम मानवजाति के उद्भव के साथ हुआ है। मानव का जैसे ही नेत्रोन्मीलन हुआ, उसके कण्ठ से ध्वनि निःसृत हुई। कण्ठ मानव की सहज एवं स्वाभाविक विभूति है, जो उसके गीत तथा वाद्य के स्वरक्षेत्र को निर्धारित करती है। आदिम जातियों के संगीत में परिष्कार की अपेक्षाकृत न्यूनता पाई जाती है, जिसका मूल उनकी अविकसित सांस्कृतिक दशा में खोजा जा सकता है। परिष्कृत एवं श्रेणीबद्ध संगीत सदैव प्रौढ़ मस्तिष्क तथा विकसित सभ्यता का सहचर रहा है। प्राचीन भारतीय संगीत का इतिहास पर्याय से भारतीय संस्कृति के क्रमिक विकास की कहानी है। सिन्धु सभ्यता में उपलब्ध कलात्मक आकृतियों से प्रमाणित होता है कि प्रागैतिहासिक काल में संगीत का पर्याप्त प्रचलन था।

ऋग्वेद में ‘साम’ के गायन तथा साम के विशिष्ट गीतों का उल्लेख बाहुल्य से हुआ है, जो इस तथ्य का स्पष्ट प्रमाण है कि प्राचीन आर्यों की ऋग्वेदपूर्व सभ्यता में सामगान का प्रचार था तथा ऋक्संहिता के संकलन-काल तक अनेक साम-वेदों का प्रचलन हुआ था। साम के वाग्गेयकारों के रूप में अगिरस, भरद्वाज तथा वसिष्ठ का महत्त्वपूर्ण स्थान था। इन्हीं सामों की स्वरावलि

१ ‘भरतकालीन गान्धर्वस्वरूप’ के लिए द्रष्टव्य (१) सुरसिगार संसद, बम्बई के १९५८ के अधिवेशन में लेखक द्वारा पठित निबंध तथा (२) भारत इतिहास संशोधन मण्डल, पूना के १९५८ के अधिवेशन में प्रस्तुत लेखक द्वारा पठित निबंध।

को लेकर ऋग्वेद की ऋचाओं का गान किया जाता था। वैदिक तथा लौकिक संगीत के प्रसंग में निम्न वाद्यों का उल्लेख ऋग्वेद में पाया जाता है—दुन्दुभि, वाण, नाडी, वेणु, कर्करि, गर्गर, गोधा, पिङ्ग तथा अघाटि। इन वाद्यों के लिए चर्म तथा तन्त्रियाँ बनाने की कला तत्कालीन आर्यों को ज्ञात थी। गीत तथा वाद्य के अतिरिक्त नृत्य का प्रचलन भी इस काल में था। नर-नारी के संयुक्त तथा सामूहिक नृत्य होते थे। ऋग्वेद के उपःसूक्त से सौष्ठवसंपन्न युवतियों के स्वतन्त्र नृत्य का स्पष्ट आभास मिलता है।

यजुर्वेद काल तक यज्ञों में सामगान को अनिवार्य स्थान प्राप्त हुआ। बिना सामगान के यज्ञों की कल्पना तक न की जा सकती थी। सामगान की अनिवार्यता तथा विस्तार के अनुकूल सामगान के लिए उद्गाता के साथ सहयोगी उपगाताओं की योजना की गई। सोमयागों में ऋक् मन्त्रों की अपेक्षा सामगान का महत्त्वपूर्ण स्थान रहा। कुछ विशिष्ट विधियों पर अध्वर्यु आदि ऋत्विज भी सामगान में भाग लेते थे, जिनमें स्पष्ट प्रमाणित होता है कि सामगान की शिक्षा केवल सामवेदियों तक सीमित न थी, वरन् अन्य वैदिकों को उसकी अल्पाधिक शिक्षा दी जाती थी। साम जैसे वैदिक संगीत के अतिरिक्त गाथा, नाराशंसी आदि लौकिक गीतों का प्रचार तत्कालीन समाज में था। गीत तथा नृत्य के साथ वीणादि वाद्यों का वादन किया जाता था तथा इनके साथ हाथ से मात्रा गिनकर ताल देने वाले व्यक्तियों की योजना होती थी। तत्कालीन महिलाएँ भी संगीत कला में कुशल होती थीं। साम तथा गाथा आदि गीतों की संगति महिलाओं के द्वारा की जाती थी। यज्ञादि अवसरों पर दासी वर्ग की स्त्रियाँ माथे पर कलश लेकर वर्तुलाकार नृत्य करती थीं तथा नृत्य के साथ लोकगीतों का गायन करती थीं। यजुर्वेद तथा तत्सम्बद्ध साहित्य में वीणा के अनेक प्रकारों का उल्लेख पाया जाता है। इस समय तक नट, नर्तक जैसे संगीतव्यवसायी वर्ग का आविर्भाव हो चुका था। इस वर्ग के संबन्ध में हीनता की भावना तत्कालीन समाज में थी।

अथर्ववेद में साम के अतिरिक्त गाथा, नाराशंसी तथा रैभ्य आदि लौकिक गीतों का उल्लेख पाया जाता है। स्त्रियाँ अपना व्यवसाय करते समय ऐसे गीतों को गाया करती थीं। वाद्यों के अन्तर्गत आघाट, कर्करि तथा दुन्दुभि का उल्लेख इस वेद में हुआ है। दुन्दुभि का निर्माण काष्ठ से किया जाता था, उसका मुख परिपक्व चर्म से बनता था तथा इस मुख को चारों ओर से चर्म की वादियों से बद्ध किया जाता था। वादियों को मसृण रखने के लिए तैल का लेपन किया जाता था। क्लीव आदि कुत्सित जनों के नृत्यों को अमंगल माना जाता था।

वेदचतुष्टयी में सामवेद का संगीत की दृष्टि से विशिष्टतम स्थान है। सामवेद के दो रूप हैं—साहित्यमय तथा स्वरमय। प्रथम के लिए 'आर्चिक' अभिधान है द्वितीय के लिए 'गानमहिता' अथवा 'गानग्रन्थ' संज्ञा है। गान की शब्दावलि को कण्ठस्थ करने के लिए उद्गाता को सर्वप्रथम आर्चिक ग्रन्थों का अध्ययन करना पड़ता था, अध्ययन की प्रगत अवस्था में साम की मूलतः स्वरावलि में यथायोग्य परिवर्तन एवं परिवर्धन करने की शिक्षा दी जाती थी। रूपान्तर के साथ गाए जाने वाले इन्हीं गानों के लिए 'ऊह' तथा 'ऊह्य' संज्ञा थी। सामगायन का आरंभ तथा अवसान 'ओम्' के दीर्घ गायन से किया जाता था। सामगान की प्रारंभिक अवस्था में गायन का कार्य उद्गाता नामक एक ही व्यक्ति के द्वारा किया जाता रहा। सामगान की प्रगत अवस्था में साम के विभिन्न खण्डों का गायन एकाधिक सहायक गायकों पर सौंपा गया। प्रमुख उद्गाता स्वर की संगति करने के लिए तीन से लेकर छः तक उपगायकों की नियुक्ति होती थी। इनका कार्य मन्द्र स्थान में मूलभूत स्वर का सन्तत गान करना था। साम के अनेक विकारों में स्तोत्र वर्णों का विशेष स्थान था। आधुनिक संगीत में तनाना, तोम्, नोम् आदि शब्दों का प्रयोग ऐसे ही स्तोत्रालापों का रूपान्तर कहा जा सकता है। सामगान के लिए कम से कम तीन स्वरों की आवश्यकता रही। न्यूनतम तीन स्वरों से लेकर पाँच स्वरों में से होते हुए सप्त स्वरों तक विकास साम-संगीत में होता रहा। साम के सप्त 'यमों'

के नाम निम्नानुसार हैं—कुष्ट, प्रथम, द्वितीय, तृतीय, चतुर्थ, मन्द्र तथा अतिस्वार्य। शिक्षा तथा प्रातिशाख्य काल में इनका सामन्त्रस्य गान्धर्व के षड्जादि स्वरों के साथ किया गया। नारदी शिक्षा तथा आधुनिक सामगान-प्रणालि के आधार पर तत्कालीन स्वरसप्तक आधुनिक 'काफी' अथवा 'खरहरप्रिय' के सदृश होने की मान्यता विद्वानों में प्रचलित है।

उपनिषत् काल तक सामसंगीत अत्यधिक प्रगत हो चुका था। साम के मूलभूत तत्त्व तथा गुणावगुण आदि के संबन्ध में सामग विद्वानों में चिन्तन-चर्चा हुआ करती थी। इस उद्गाता वर्ग में महिलाओं का समावेश होने की कल्पना तत्कालीन जीवन दर्शन से सहज सम्भाव्य है। सामगान का लक्ष्य केवल भौतिक अम्युदय की वृत्ति न होकर परम निःश्रेयस माना जाता था।

शिक्षा तथा प्रातिशाख्य ग्रन्थों से तत्कालीन संगीत-शिक्षाप्रणालि पर प्रकाश पड़ता है। स्वराभ्यास के समय पर विद्यार्थी के कण्ठविज्ञान का ध्यान रखना आवश्यक माना गया है। स्वरतन्तुओं की अमर्याद खींचतान से बालकों के स्वरतन्तु सदा के लिए नष्टभ्रष्ट होने की संभावना रहती है। इसलिए स्वराभ्यास करते समय सर्वप्रथम मन्द्र सप्तक का अभ्यास आवश्यक माना गया है, उसके अनन्तर शनैः शनैः मध्य तथा तार सप्तकों का प्रयोग किया जा सकता है। शिक्षा प्रदान करते समय प्रथम 'विलम्बित' लय का आश्रय किया जाता था, पाठ की पुनरावृत्ति के समय 'द्रुत' तथा प्रत्यक्ष प्रदर्शन के समय 'मध्य' लय का प्रयोग किया जाता था^१।

रामायण तथा महाभारत के कालखण्ड में गान्धर्व के अन्तर्गत मार्ग तथा देशी उभय शैलियों का प्रचलन था। इसके अन्तर्गत श्रुति, स्वर, ग्राम, मूर्च्छना, जाति, स्थान, प्रमाण आदि अंगों का सम्यक् अध्ययन किया जाता

था। भरतप्रणीत १८ जातियों में से केवल ७ शुद्ध जातियों का अस्तित्व इस समय था। रामायण के अन्तःसाक्ष्य से स्पष्ट है कि राग-प्रणालि का आविर्भाव इस समय हो चुका था। षड्ज, मध्यम तथा गान्धार तीनों ग्रामों का प्रचलन इस कालखण्ड में पाया जाता है। इस काल में निम्न वाद्यों का प्रचार रहा है—वीणा, वल्लकी, वेणु, मृदंग, पगव, पटह, मुरज भेरी, पुष्कर, आलिंग्य, ऊर्ध्वक, आडम्बर तथा शंख। वीणा तथा मृदंग का वादन जिस ढण्ड से होता था, उसके लिए 'कोण' संज्ञा थी।

पाणिनि की अष्टाध्यायी से स्पष्ट है कि साम की अनेक शाखाओं का प्रचलन भारत के विभिन्न प्रदेशों में था। कुछ वैदिक चरणों में महिलाओं के लिए सामगान की शिक्षा का प्रबन्ध था। वायवृन्द के लिए 'तूर्य' संज्ञा थी। वीणादि वाद्यों का निर्माण तथा विक्रय कुशल शिल्पियों के द्वारा किया जाता था। नाट्य के अन्तर्गत लक्षण-ग्रन्थों का सृजन आरंभ हो चुका था।

बौद्धकाल में तक्षशिला जैसे विद्यापीठों में संगीत के विशिष्ट अध्ययन का प्रबन्ध था। संगीत का उपयोग पारमार्थिक तथा शृंगारिक उभय कार्यों के लिए किया जाता था। बौद्धों को वही संगीत सम्मत था जो आध्यात्मिक साधना का अविरोधी हो। बौद्ध विहारों में संगीताराधना के लिए देवदासियों की नियुक्ति होती थी तथा उनकी नीतिमत्ता पर पर्याप्त ध्यान दिया जाता था। केवल लौकिक संगीत का व्यवसाय करने वाले नट-नटी आदि कलाकारों को हीन दृष्टि से देखा जाता था। इस काल में सप्ततन्त्री वीणा प्रमुख एवं लोकप्रिय वाद्य था। एक ही तन्त्री पर कर्षण के द्वारा विभिन्न स्वरावलियों के वादन की कला विकसित हो चुकी थी।

जैनियों के सुत्तग्रन्थों में संगीत संबन्धी निम्न सामग्री पाई जाती है। बौद्ध युग की भाँति इस युग में भी संगीतकला को राज्याश्रय प्राप्त था। ललितकलाओं की शिक्षा विशिष्ट कलाचार्यों के द्वारा दी जाती थी। चलित नामक गीतों के माध्यम से जैन आगमों का जन-जन में प्रसार किया जाता था। नाट्य के अन्तर्गत पाठ्य, गान

^१ विशेष विवरण के लिए द्र. 'संगीतकलाविहार' वर्ष ११ अंक २ में प्रकाशित लेखक का 'संगीत शिक्षा की प्राचीन परंपरा तथा उसके मूलभूत सिद्धान्त' शीर्षक लेख।

तथा नृत्याभिनय तीनों का समावेश रहता था। डोम्ब, किणिक आदि निकृष्ट जाति के लोग वाद्यवादन के लिए प्रसिद्ध थे। हाट में निम्न वाद्यों का विक्रय होता था— वीणा, वल्लकी, भामरी, षड्भामरी, कच्चहभी, भम्भा तथा डिन्डिम। नृत्य के अन्तर्गत नानाविध कलात्मक आकृतियों का प्रदर्शन होता था। जैन परंपरा में संगीत के प्राचीन आचार्यों के रूप में भरत तथा विशाखिल का उल्लेख है। ठाणांग मुत्त में स्वरो की उत्पत्ति, ग्राम, मूर्च्छना आदि के संबन्ध में विवरण पाया जाता है, जो कि प्राचीन शिक्षाग्रन्थों से प्रभावित जान पड़ता है।

भारतीय संस्कृति में कला की आदर्शवादिता का ध्यान बराबर रखा गया है। भारतीय परम्परा में कला के उसी रूप को प्रश्रय मिलता रहा, जो मानव के आत्यन्तिक कल्याण के लिए उपकारक हो। इसी पथ से भ्रष्ट होने के कारण संगीत का व्यवसाय करने वाले वर्ग को सूत्र तथा स्मृति ग्रन्थों में कुत्सा की दृष्टि से देखा जाने लगा। अध्यात्मविरोधी प्रवृत्ति के कारण प्रत्यक्ष सामगान को अपावन मानने वाला संप्रदाय भी इस काल में बराबर लक्षित होता है^१।

पुराणों के आधार पर संगीत विषयक निम्न तथ्यों का संकलन सम्भाव्य है—गान्धर्व के अन्तर्गत स्वर, ग्राम, तान, राग, मूर्च्छना, वर्ण, अलंकार, गीत तथा वृत्तियों का प्रचलन इस काल में था। गीतों के अंतर्गत भद्रक आदि प्राचीन सप्त गीतों के साथ छालिक्य नामक गीतों का बहुत प्रचार था। रास, हल्लीसक आदि समूहनृत्यों का प्रचलन था। पुरातन कथाओं के आधार पर नाट्याभिनय हुआ करता था, जिसमें नट तथा नटी के साथ पारिपाश्वक, विदूषक आदि पात्रों की योजना होती थी। स्मृतियों की भाँति इस साहित्य में भी संगीतव्यवसाय के संबन्ध में कुत्सा की भावना परिलक्षित होती है। कुछ तन्त्रात्मक उप-पुराणों में संगीत को आराधना का माध्यम

माना गया है। इन ग्रन्थों के अनुसार साहित्य तथा संगीत का उद्भव आदिदेव महादेव से हुआ है। ताण्डव तथा लास्थ नामक नृत्यप्रकारों का उद्गम उन्हीं का अर्धनारीनटेश्वर रूप है। तान्त्रिक उपासना में उपलब्ध नानाविध हस्तमुद्राओं का नृत्य के करणों से पर्याप्त सादृश्य देखा जाता है।

प्रायः इसी कालखण्ड में भारत के दक्षिण प्रदेश में संगीत-धारा बराबर प्रवर्तमान थी। ई० पू० २ के 'सिलप्पदीकारम्' नामक तामिल नाटक में अगस्त्य, इन्द्रकाकलीय, पंचभारतीय आदि प्राचीन संगीतविषयक कृतियों का उल्लेख है। तामिल ग्रन्थों में संगीत के लिए 'इसइ' संज्ञा है। सूक्ष्मतम ध्वनि के लिए 'अलकू' संज्ञा है। वादी, संवादी, अनुवादी तथा विवादी स्वर के लिए क्रमशः इनइ, किलइ, नटपु तथा पगइ संज्ञाएँ हैं। सप्तक के अन्तर्गत श्रुतिसंख्या के संबन्ध में तामिल ग्रन्थों में तीव्र मतभेद पाया जाता है। तामिल प्रदेश का मूलभूत शुद्ध स्वरमेल 'चेमयलाई' बताया गया है जिसके यथार्थ स्वरूप के संबन्ध में दक्षिणतय विद्वानों में मतभेद है। रागों के लिए 'पन' संज्ञा है तथा सात ग्रामरागों का निर्देश 'पालइ' के नाम से हुआ है। वीणा के लिए 'याज' संज्ञा है तथा इसके अनेक प्रकारों का उल्लेख प्राचीन तामिल साहित्य में हुआ है।

● कौटिल्य, पतंजलि, वात्स्यायन, माश तथा शूद्रक की कृतियों से संगीतसंबन्धी महत्त्वपूर्ण तथ्य उद्घाटित होते हैं। कौटिल्य के अर्थशास्त्र से मौर्यकालीन संगीत का परिचय प्राप्त होता है। संगीतकला का राजनीतिक दृष्टि से उपयोग मौर्यकाल की प्रधान विशेषता मानी जा सकती है। राजनीति संबन्धी गूढ़ रहस्यों को जानने के लिए संगीतज्ञ पुरुष तथा महिलाओं को नियुक्त किया जाता था। समाज-स्वास्थ्य के लिए गणिका-संस्था आवश्यक मानी जाती थी तथा इनकी संगीत शिक्षा का प्रबन्ध शासन की ओर से होता था। यद्यपि नट, गायक आदि वर्गों को परम्परागत व्यवसाय की स्वतंत्रता थी, तथापि सामाजिक स्वास्थ्य तथा सुरक्षा की दृष्टि से इन पर शासन का कठोर नियन्त्रण था।

^१ विशेष विवरण के लिए द्र० 'संगीत' हाथरस, वर्ष २६ अंक १२ तथा वर्ष २७ अंक ९ में प्रकाशित प्रस्तुत लेखक के लेख।

पतञ्जलि का काल वैदिक पुनरुज्जीवन का काल है। इस समय के वैदिक पाठ्यग्रन्थ में साम की विविध शाखाओं तथा शिक्षाओं का अध्ययन अन्तर्भूत था। समाज जैसे लोकोत्सवों पर संगीत तथा नाट्य के सामूहिक प्रयोग किए जाते थे। नाट्य के अन्तर्गत पाठ्य, गीत, अभिनय तथा रस इन चतुर्विध उपादानों की कल्पना इस युग तक अंकुरित हो चुकी थी। अभिनय-शिक्षा का कार्य 'सौभिक' नामक वर्ग के द्वारा किया जाता था। 'ग्रन्थिक' अथवा 'कथक' नामक वर्ग का कार्य पौराणिक आख्यानों को साभिनय प्रस्तुत करना था। समकालीन अजन्ता, सांची तथा मरहट के शिल्पों से तत्कालीन संगीत-साधन का दृश्य चित्र उपलब्ध होता है।

वात्स्यायन का कामसूत्र तत्कालीन नागर जीवन का विवेचन करने वाला ग्रन्थ है। कलामर्मज्ञता तत्कालीन नागरिक का आवश्यक गुण मानी जाती थी। नगर के सांस्कृतिक जीवन में गोष्ठियों तथा समाजों का प्रमुख स्थान था, जिसमें साहित्य तथा संगीत के कार्यक्रमों का आयोजन होता था। समाज में संगीत के प्रति रसिकता विद्यमान थी। श्रीमान् लोगों के घर पर संगीतायोजन हुआ करते थे, जिनमें रसिक नागरिक कला का मार्मिक रसास्वादन करते थे। वीणा उस समय के अभिजात समाज के लिए प्रियतम वाद्य था।

भास तथा शूद्रक की नाट्यकृतियों से स्पष्ट है कि तत्कालीन नाटकों में संगीत का महत्त्वपूर्ण स्थान था। नाटकों का आरम्भ संगीत से हुआ करता था। प्रेक्षकों के प्रसादनार्थ नटी के द्वारा विशिष्ट ऋतु के अनुकूल गीत का गान किया जाता था। संगीत के अन्तर्गत राग-कल्पना स्थिर हो चुकी थी। वीणा के दो प्रकार प्रचलित थे—(१) दण्ड से बजाई जानेवाली सप्ततन्त्री तथा (२) नख से बजाई जानेवाली नवतन्त्री। तन्त्रियों को अभीष्ट स्वर में मिलाने की क्रिया 'सारणा' कहलाती थी। वंशी-वादन में सप्तरन्ध्रा वंशी का प्रचलन था।

भरत का नाट्यशास्त्र संगीतविषयक सामग्री का प्रधान स्रोत है। संगीतकला को शास्त्रीय प्रतिष्ठा देकर

संगीत के इतिहास में नूतन युग प्रवर्तित करने का श्रेय नाट्यशास्त्र को है। नाट्यशास्त्र में नाट्य के साथ ही गान्धर्व का विवेचन हुआ है। भरतकालीन गान्धर्व मुख्यतः गीत और आनुषंगिक रूप से वाद्यवादन की कला है। नृत्यकला गान्धर्व से विभिन्न एवं स्वतन्त्र कला है तथा नाट्य के लिए उपकारक होने के कारण गान्धर्व के सदृश इसका प्रयोग नाट्यांग रूप में विहित है^१।

गान्धर्व के तीन उपादान हैं स्वर, ताल तथा पद। संगीत की नींव सप्त स्वरों पर आधारित है। षड्ज, ऋषभ आदि सात प्रमुख स्वरों के अतिरिक्त निम्न दो स्वरों का विधान नाट्यशास्त्र में है—१. अन्तर गान्धार तथा २. काकलि निषाद। इन दो स्वरों के लिए 'साधारण' संज्ञा है। सप्त स्वरों में बाईस श्रुतियों का विधान है। श्रुतिविषयक पारस्परिक संबन्ध के आधार पर स्वर चतुर्विध बन जाता है—वादी, संवादी, अनुवादी तथा विवादी। ग्राम अर्थात् मूलभूत स्वरावलि द्विविध है—षड्ज ग्राम तथा मध्यम ग्राम। उभय ग्रामों में मूलभूत अन्तर बताने के लिए वीणाद्वय के माध्यम से 'श्रुतिदर्शनविधान' निर्दिष्ट है, जो कि आधुनिक संगीतज्ञों के लिए तीव्र मतभेद का विषय बन गया है। कुछ विचारकों के अभिप्राय से 'प्रमाणश्रुति' से तात्पर्य स्वरगत समस्त श्रुतियों में अवस्थित समान ध्वनि-परिमाण से है तथा अन्य विचारकों के अनुसार इससे तात्पर्य केवल षड्जग्रामीण तथा मध्यमग्रामीण पंचम के श्रुत्यन्तर से है। सप्त स्वरों के क्रमिक संस्थान के लिए 'मूर्च्छना' संज्ञा है, षट्स्वरी अर्थात् षड्ज तथा पंचस्वरी अर्थात् ओडव स्वरावलि के लिए 'मूर्च्छना-तान' संज्ञा है।

नाट्यशास्त्र में जाति तथा राग उभय परम्परा का प्रचलन पाया जाता है। तत्कालीन धुन-प्रकारों का वर्गीकरण १८ जातियों में हुआ है, जिनमें ७ शुद्ध तथा ११ विकृत

^१ भरतकालीन 'नाट्य' की व्याप्ति के लिए द्र० संगीत, हाथरस, वर्ष २६ 'रजत जयन्ती' विशेषांक में प्रकाशित प्रस्तुत लेखक का 'नाट्य' और गान्धर्व' शीर्षक लेख।

हैं^१। स्वरसंख्या के अनुसार समस्त जातियों को सम्पूर्ण, पाड़व तथा ओड़व इन तीन वर्गों में विभाजित किया गया है। जाति के दश लक्षणों में से 'अंश स्वर' सर्वाधिक महत्त्वपूर्ण है। भरतकालीन जातियों में एकाधिक अंश स्वरों का विधान लक्षित होता है। शुद्ध जातियों में नामसूचक स्वर ही अंश स्वर रहता है, जो कि जाति के रागत्व तथा तद्गत मूर्च्छना का निर्णायक होता है। नामसूचक स्वरों के अतिरिक्त अन्य स्वरों का अंशत्व विकृत जातियों में सम्भाव्य है। अंश स्वर के परिवर्तन से जाति तथा वाद्य का रस परिवर्तित होने की मान्यता नाट्यशास्त्र में उपलब्ध है^२। जातियों के शोभावर्धन के हेतु विविध वर्ण तथा अलंकारों का प्रयोग किया जाता रहा परंतु आवश्यक यह था कि अलंकारों का प्रयोग संगीत के लिए भारभूत न बन जाय। गायन-वादन की शैलियों के आधार पर निम्न चार गीतियां मानी गई थीं—मागधी, अर्धमागधी, सम्भाविता तथा पृथुला। नाट्य-गीत के अन्तर्गत 'धृवा-गीतों' का प्रमुख स्थान था। यह गीत प्रायः प्राकृत भाषा में रचे जाते थे। इनकी सर्वप्रमुख विशेषता सांकेतिकता में निहित थी। तत्कालीन नाट्य की सीमित परिधि के कारण जिन घटनाओं तथा मनो-भावों का व्यक्तिकरण असंभव था, उन्हीं की अभिव्यंजना सांकेतिक भाषा में की जाती थी। इनके गायन में प्रथम आलाप गान, पश्चात् वाद्यवादन तथा उसके अनन्तर छन्दगान यह क्रम प्रचलित था। शब्द, छन्दग तथा ताल की दृष्टि से यह गीत पूर्णतः निबद्ध हुआ करते थे।

नाट्यानुकूल अर्थाभिव्यक्ति इनका प्रधान उद्देश्य होने के कारण वर्णालंकारों की भरमार इनमें कथमपि सम्मत न थी। अलंकारों का प्रयोग उसी सीमा तक स्वीकार्य था, जो अर्थव्यक्ति में बाधक न हो।

नाट्य तथा संगीत में तत, वितत, घन तथा सुषिर जैसे चतुर्विध वाद्यों का प्रचलन था। 'तत' वाद्यों के अन्तर्गत वीणा, विपंची आदि तन्त्री-वाद्यों का समावेश था, 'वितत' में मृदंग, पुष्कर आदि अवनद्ध वा चर्मावृत वाद्यों का समावेश था, 'घन' में कांस्य, करताल, झांझ, आदि काष्ठ अथवा धातु से निर्मित वाद्यों का अन्तर्भाव था तथा 'सुषिर' में फूत्कार से बजने वाले वंशी जैसे वाद्यों का समावेश था। गायक तथा वाद्यों के समूह के लिए 'कुतप' संज्ञा थी। नाट्य में वाद्यवृन्द का निवेशन रंगभूमि पर नेपथ्य के दो द्वारों के मध्य में किया जाता था। तत्कालीन तत-वाद्यों में वीणा तथा विपंची का प्रमुख स्थान था। वीणा प्रायः 'चित्रा' नामक वीणा की बोधिका थी। इसमें सात तन्त्रियां हुआ करती थीं तथा इनका वादन अंगुलियों से किया जाता था। विपंची में नव तन्त्रियां थीं, जिनका वादन 'कोण' के द्वारा किया जाता था। 'कच्छपी' 'घोषका' आदि तन्त्री-वाद्यों में सात से कम तन्त्रियां रहती थीं। सम्भवतः अपेक्षाकृत प्राथमिक स्वरूप के होने के कारण वाद्य-वृन्द में इनको 'उपांगभूत' माना गया हो, ऐसी कल्पना की जा सकती है। तन्त्रियों को अभीष्ट स्वरों में मिलाने के लिए शिथिल तथा दृढ़ किया जाता था। इन क्रियाओं के लिए क्रमशः 'मार्दव' तथा 'आयतत्व' संज्ञाएं थीं। वीणा की तन्त्री-संख्या परिमित होने के कारण तदतिरिक्त स्वरों एवं स्थानों के वादन के लिए अभीष्ट 'मूर्च्छना' की स्थापना आवश्यक थी। वीणा के वर्णालंकारों के लिए 'धातु' संज्ञा थी। विल-वित, मध्य तथा द्रुत लय के अनुसार वीणावादन क्रमशः त्रिविध होता था, जिसके लिए क्रमशः 'तत्त्व', 'अनुगत' तथा 'ओघ' संज्ञाएं थीं। वीणा के स्वतंत्र वादन के अतिरिक्त वीणा तथा विपंची का युगल-वादन भी होता था। इस युगलबंदी में वजानेवाले 'करणों' अर्थात्

^१ द्र. अखिल भारतीय प्राच्यविद्यापरिषद्, दिल्ली अधिवेशन में पटित लेखक का शोधनिबंध शीर्षक—'Interpretation of भरतस "मुखे तु मध्यम-ग्रामः" and its musical significance.'

^२ 'भरत की रस-कल्पना' के लिए द्र० 'संगीत' की रजत जयंती पर आयोजित परिसंवाद में लेखक का उद्धाटन भाषण (संगीत, हाथरस, वर्ष २६, अंक ४-५)

बोलों के लिए निम्न छः विधियां थीं—रूप, प्रतिकृत, प्रतिभेद, रूपशेष, ओघ तथा प्रतिशुष्क ।

तत्कालीन 'वंशी' वेणु-दण्ड से निर्मित होती थी । पीतल, ताम्र, रजत आदि धातुओं से निर्मित वंशी का वादन-तन्त्र गायन तथा वीणा पर आधारित था और इन्हीं के अनुकूल श्रुतियों, वर्ण एवं अलंकारों का वादन इस पर किया जाता था । वंशी से गायन की संगति की जाती थी । संगति का सिद्धान्त यह था कि वंशीवादक ठीक उसी स्वरावलि का वादन करें, जिसका गायन गायक द्वारा किया जाता हो ।

नाट्यशास्त्र के कालखंड में मृदंगवादन की कला पर्याप्त मात्रा में विकसित हो चुकी थी तथा इसके लक्षण-ग्रन्थों का निर्माण हो चुका था । अवनद्ध वाद्यों के अन्तर्गत 'त्रिपुष्कर' नामक वाद्य प्रौढतम माना जाता था । इसके निम्न तीन अंग थे—वामक, सव्यक, ऊर्ध्वक । मृदंग का आकार त्रिविध हुआ करता था—१—हरीतकी अर्थात् हल्दी के आकार का २—यवाकृति अर्थात् जौ के आकार का तथा ३—गोपुच्छाकृति अर्थात् गोपुच्छ के आकार का । अभीष्ट स्वर के उत्पादनार्थ मृदंग के मुख पर मृत्तिकामिश्रित आटे का चूर्ण लगाया जाता था । मृत्तिका-लेपन के द्वारा 'त्रिपुष्कर' का यथोचित स्वर में मिलाने की प्रणालि 'मार्जना' कहलाती थी । मृदंग-वादन में निम्न विषयों का अन्तर्भाव था—अक्षर, मार्ग, विलेपन, करण, यति, लय, प्रचार, योग, पाणि, प्रहत, प्रहार, मार्जना, अलंकार तथा जाति ।

नाट्यशास्त्रकाल में व्यक्तिगत तथा समूहगत दोनों नृत्यों के अन्तर्गत 'पिण्डीबन्धों' का सविस्तार विवरण नाट्यशास्त्र में उपलब्ध है । नाटक तथा नृत्य दोनों में 'अभिनय' का विशेष महत्त्व रहा है । अभिनय चतुर्विध था—आंगिक, वाचिक, आहार्य तथा सात्विक । प्रत्यक्ष नृत्य के अन्तर्गत निम्न क्रियाओं का संपादन किया जाता था—स्थान, चारी, करण, अंगहार तथा रेचक ।

ईसवी आरंभिक शताब्दियों की संगीतविषयक स्थिति के अध्ययनार्थ कालिदास, अश्वघोष आदि की कृतियों के

अतिरिक्त तत्कालीन शिल्पकृतियों का अपूर्व महत्त्व है । इस युग की गान्धार-मथुरा कला में तथा अजंता, अमरावती, नागार्जुन कुण्ड आदि के भित्तिचित्रों में तत्कालीन वाद्य एवं नृत्य के सजीव चित्र उपस्थित हैं । इस कालखंड के कलात्मक वैभव का जितना स्पष्ट अंकन कालिदास की कृतियों में हुआ है, उतना अन्यत्र नहीं^१ । गुप्तयुग भारतीय इतिहास का स्वर्णयुग है, जिसमें संगीत आदि ललित कलाओं की चतुर्मुखी उन्नति होती रही । नाटक तत्कालीन समाज के समाराधन का माध्यम था । कालिदास का प्रेक्षक वर्ग अभिरूपभूयिष्ठ तो था ही, सामान्य जनता में भी रसिकता एवं मर्मज्ञता विद्यमान थी । संगीत कला को यथेष्ट राजसम्मान प्राप्त था । राजसभा में कुशल संगीतज्ञों की नियुक्ति होती थी । शासकीय तत्वावधान में संगीत-शालाओं का मुचारु संचालन होता था, जिसमें पात्रता के अनुसार विद्यार्थियों को प्रवेश किया जाता था । संगीत शिक्षा आरंभ करने से पूर्व सरस्वती पूजन की प्रथा थी । संगीताध्ययन के अन्तर्गत स्वर, वर्ण, गीति, मूर्च्छना, तान, राग, वस्तु तथा अभिनय की विधिवत् शिक्षा दी जाती थी । प्राचीन वाग्ग्येकारों का कृतियों के आधार पर नृत्यकला की शिक्षा दी जाती थी । संगीत तथा नाट्य जैसी प्रयोगमूलक कलाओं में केवल शास्त्रार्थ पर्याप्त नहीं माना जाता था, वरन् योग्यता निर्णार्थ उसका प्रत्यक्ष प्रयोग अनिवार्य माना जाता था । यह प्रदर्शन मजलिसी अथवा मंच-प्रदर्शन के रूप में संपन्न होता था जिसमें विशेषज्ञ व्यक्तियों के साथ सर्वसामान्य रसिक जनता का निर्णय आवश्यक होता था । नृत्यप्रकारों में शास्त्रीय तथा लौकिक दोनों प्रकार प्रचलित थे । देवालयों में आराधना के अवसर पर नृत्य करने के लिए देवदासियों की नियुक्ति होती थी । तत्कालीन नाटकों का आरम्भ वाद्यवृन्द के

^१ 'कालिदासकालीन नृत्यकला' के लिए डॉ० विक्रम विश्वविद्यालय पत्रिका वर्ष १९५८-५९ के 'कालिदास-विशेषांक' में प्रस्तुत लेखक का शोध-निबन्ध ।

वादन से होता था। नाट्य तथा संगीत के प्रथम सार्व-जनिक प्रयोग के अवसर पर मंगलारम्भ के नाते विद्वान् ब्राह्मणों की पूजा की जाती थी।

उपर्युक्त विवेचन से स्पष्ट होगा कि गान्धर्व की परम्परा प्राग्वैदिक काल से लेकर गुप्त काल तक बराबर अक्षुण्ण रही। परवर्ती काल में यही परम्परा भट यंत्र,

भट्ट सुमनस, श्रीहर्ष, राहुल, कोहल, कश्यप, विशाखिल तथा दत्तिल आदि संगीतज्ञों की टीका-कृतियों के माध्यम से भारतीय इतिहास के मध्यकाल तक बराबर प्राणवती रही। इसी गान्धर्व का प्रचलन देश तथा काल भेद से नूतन तत्त्वों को ग्रहण करता हुआ आज भी भारत की विजयवैजयन्ती को सर्वत्र फहरा रहा है, इसमें क्या सन्देह? इत्थलम्।



Rickshaw Puller

BY D. P. PATNAIK



BREAK UP OF HUMAN VOICE— A NATURAL PROCESS

DR. B. R. DEODHAR

1. *Born in 1902 in Miraj, a small town in Maharashtra State.*
2. *Educated in Miraj and Bombay and graduated from Bombay University with History and Economics.*
3. *Started music lessons (Singing) at Miraj at the age of 9 and later under the well-known exponent late Pandit Vishnu Digamber Paluskar.*
4. *Founded the school of Indian music in 1925 at Bombay which is today the most popular music school of the city, having a regular attendance of 250 students.*
5. *Represented India at the International Music Conference at Florence (Italy) in April 1933. Visited Austria, Czechoslovakia, Hungary, Germany, France, England and also attended the contemporary music conference held at Strassburg (France) in September 1933.*
6. *Composed music for a number of Indian films from 1933 to 1937.*
7. *Was elected Honorary President in 1947 of All India Gandharva Maha Vidyalaya Mandal ; an organization, having over 250 music schools affiliated to it spread all over the country and has been its president ever since.*
8. *Ex-member of the 'Sangeet Natak Akademi'. Its General council and Executive Board.*
9. *Was sent by the Government of India as a musicologist delegate to the South East Asia Music Conference sponsored by UNESCO at Manila (Phillipine Island) in August 1955. Also visited Japan, Hongkong and Bangkok.*
10. *In December 1958 was sent by the Government of India as the only representative of Indian music in a delegation of five people representing different arts to Russia, Poland, Yugoslavia and Czechoslovakia.*
11. *Chief Editor of the music journal "Sangeet Kala Vihar" published in two languages (Hindi and Marathi) for the last fourteen years.*
12. *Has devoted several years to research in the "Science of Voice Culture" particularly following the findings of the late Dr. Douglas Stanley of New York.*
13. *Visited U.S.A. in 1959-60 for training in voice culture under the noted voice-culturist Prof. Silas H. Engum, a pupil of Late Dr. Douglas Stanley of New York.*
14. *Was invited by Banaras Hindu University to take over the Principalship of the College of Music & Fine Arts in early 1961.*

—EDITOR

The tradition in Maharashtra and Gujarat, as during the Elizabethan period in England, was that handsome boys were selected to play the part of female characters in dramas. Boys, before their puberty were especially preferred because their voices sounded like those of women, but as soon as their voice broke up they ceased to play that roll. This point is relevant to the discussion of the voice breaking, why it breaks and how it breaks and what are its repercussions on the career of the musician. The present article is intended to throw some light on this subject.

As a rule the voice of boys and girls of tender age, changes gradually as they grow up. When they approach maturity their voice becomes hoarse. The very sign of hoarseness is an indication that the voice has started breaking. In the career of a musician this is considered a calamity though after a certain period the voice of some at least becomes normal; but many have their voice permanently damaged. Why does this happen? Before answering this question, let us first consider the physiological changes that occur at this time.

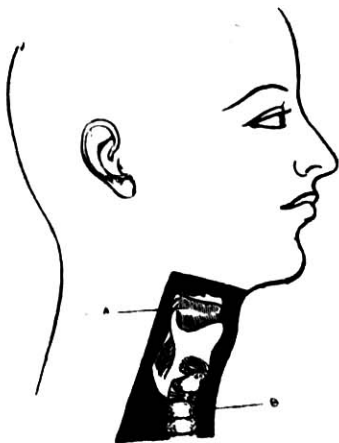


Fig. 1

Lower arrow mark shows the windpipe. Upper arrow mark shows the Larynx.

Just below the chin and projecting on the front side of the neck is an organ called Larynx. This is the place from which voice emerges. In this Larynx there are fibrous muscles and some Cartilages. In this very Larynx the vocal cords are situated and when the air from the lungs passes through them the vocal cords begin to vibrate which produce sound. To give a rough idea of this process let us take the example of the harmonium.

The bellows of the harmonium produces air. This air rises up and passes through a metal reed fixed on a wooden board. This reed or metal frame has a thin little metal piece attached to it, which begins to vibrate when air passes through it. This vibration creates sound. The harmonium reeds are of unequal size. The bigger the reed, the lower the sound and vice-versa. There is a difference between the human vocal cords and an harmonium reed. An harmonium reed is one to one metal frame whereas the human vocal cords are two in number. An Harmonium has a different reed for each note which the human vocal cords can produce all the imaginable notes or sounds. The Larynx is situated at the top of the windpipe or Trachea. When we breath, the vocal cords become separated; allowing the breath to get into the lungs. The same process is repeated while we breath out. When we have to speak or sing or in short have to make any kind of sound, these vocal cords come close to each other or approximate; they close the windpipe and offer resistance to the way

of the air coming out of the lungs. This causes the vocal cords to vibrate which in turn creates sound. The pitch of sound depends on the length of the vocal cords. The vocal cords of men are longer than those of women and therefore their natural pitch is lower than that of women.

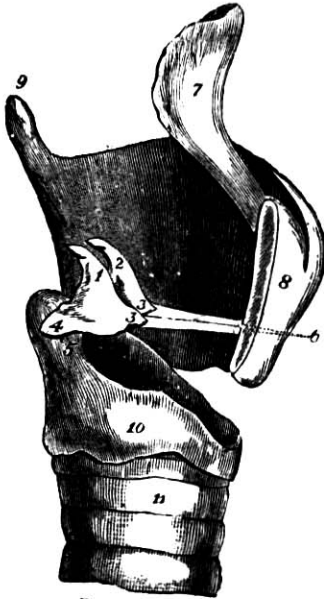


PLATE VII.

Fig. 2

Side view of the Larynx, showing its interior. The right portion of the Thyroid Cartilage has been removed.

- 1,2. Arytenoid Cartilage.
- 3,3. Front Projections of the Arytenoid Cartilage.
- 5. Upper border of the Cricoid Cartilage.
- 6,3,3. Vocal Cords.
- 10. Cricoid Cartilage.
- 11. Windpipe.
- 7. Epiglottis.

The Larynx of a new born infant is about one third the size of that of a grown up woman.

As the Larynx is small, the vocal cords are also proportionately small, and hence the high pitched voice of infants. As the infant grows up, along with other organs the Larynx also grows considerably, but no particular alterations take place from that time to the period of puberty; which generally occurs at the age of 14 or 15; though puberty is earlier in girls than in boys. The period of change lasts for about twelve months, or some times even for two to three years. It is generally observed that development is very rapid of both boys and girls during their puberty-period. They grow in height and also become boney. Along with the growth of other organs the Larynx also grows in size. The vocal cords also become longer and the voice shows signs of hoarseness. This hoarseness is greater in the case of boys than in that of girls. As mentioned before, the pitch is proportionate to the length of vocal cords viz. the longer the vocal cords the lower is the pitch. Compared with men the Larynx of women is smaller, the length of the vocal cords is shorter and hence the pitch higher. In the case of a girl the hoarseness of voice is of a short duration and the change from girlhood to womanhood as regards voice is not much appreciable. But in the case of a boy growing into an adult, the change is very great, and sufficiently marked. His Larynx develops comparatively much more, the vocal cords grow longer than that of a girl growing into a woman, and therefore his pitch falls immensely and voice becomes unmanagable. This stage is what we call the Breaking of Voice. From all this it will be evident that the breaking of one's voice is an

unavoidable natural process, and does not lead to any serious harm.

One is likely to ask, if this is a natural process why some people after this, have their voice permanently damaged or develop some kinds of defects in their voice. The only answer to this is that it is our ignorance in matters of the physiological process of voice. If we only show patience, till the full growth of our body, the voice will settle down on some lower pitch and will become normal. This growth varies from individual to individual from one to three years.

When one's voice breaks, people get upset. This upsetting is because of our faulty music educational system. Our music teachers have no patience. The general tendency of a music teacher is to praise a young boy's voice so long as he has not attained puberty but as he begins to approach that period, he is frightened into the belief that his voice was soon going to break up—which it certainly will—and therefore he is advised to make extra efforts to prevent its breaking; which is absurd. This advice instead of improving matters create a psychological complex.

It is due to the wrong belief prevailing in our country for generations that unless a musician sings in fairly high pitch, he is no musician. In my own childhood, the general belief was that a musician worth the name must sing atleast in as high as the white fourth key of the harmonium—F natural of standard scale. An average boy's voice is as high as the pitch of 6th or 7th key of the harmo-

nium—A or B of standard scale. When the voice breaks, the pitch begins to fall gradually, proportionate to the growing length of the vocal Cords. When the fall of pitch reaches the 4th white of the harmonium, the student is advised not to allow it to fall below this limit. In this condition the teacher insists on the pupil to keep to that minimum point even if his voice gets strained, harsh or positively irritating. Not only this but the teacher insists on the 'Mandra-Sadhana' (मन्द्र साधना) by the pupil for hours together. No doubt scientifically 'Mandra-Sadhana' is very useful, but positively harmful if the boy is made to do it by unnaturally forcing his voice to the lowest pitch. If this 'Mandra-Sadhana' is carried to excess the voice is likely to be damaged permanently.

Churchill.

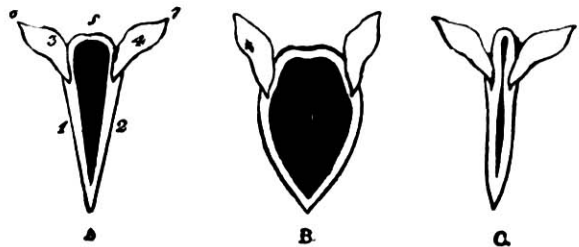


Fig. 3

Vocal Cords in different positions :—

- A. *Vocal Cords at repose.*
- B. *Vocal Cords in deep respiration.*
- C. *Vocal Cords in the act of Phonation (Production of sound).*

As mentioned before the thickness and length of the vocal cords differ with different individuals, and for this reason there is difference in pitch between individuals. In short all cannot sing in the fourth White

key. In our country every Gharana seems to have its own particular tradition as regards pitch. The Followers of the Kirana Gharana usually sing in White Fourth key but the Agra Gharana singers prefer to sing in as low as the White First key. This is a general rule, but there are often exceptions. The same applies to women. Women have not so far established any Gharana of their own in our country, but it is an accepted practice that women have to sing in the Black Fourth key of the harmonium. But Kumari Lata Mangeshkar is an exception to this rule. Her voice is high-pitched and she sings in as high as Black First key of Tar Saptak i.e. nearly four tones higher than an average woman's pitch. Since her film records are universally popular, young girls all over the country try to immitate her, with the result that they get their voice damaged in forcing it to Lata Mangeshkar's pitch. I have observed that usually there is a tendency among musicians to sing in a pitch higher than their natural one, without their realising that some day or other their natural voice must degenerate. The only chance for musicians to maintain their normal voice is to find out their own natural pitch and stick to it. Let us consider a very common instance. Let us take a Tanpura tuned in Black Fourth key (Ladies Tanpura). The middle two strings—Jod strings—that are thin, with a short length and are suitable for this pitch, give a good resonant sound in this pitch. These very strings could easily be adjusted to lower key, such as white Fourth or Third. But it will be absorbed that these

strings will not produce a good resonant ringing sound at this lower pitch because they are too loose. This instance will illustrate that a person with a high pitched voice if made to sing in lower key will encounter similar difficulties.

Let us take a contrary example that of a big Tanpura (Men's Tanpura) tuned in White First key. The length of the sounding board-Dandi-of this kind of Tanpura is longer than that of a women's Tanpura, the strings-Jod—are thicker and longer and therefore most suitable for this key. If these strings are of good steel they could be raised to the pitch of the Fourth or Black Third key by stretching and straining, but they will not sound natural at this high pitch and will give a short-lived Tin-Tin sound. The vibrations of strings will die too quickly and there will be no resonance. Persons with a natural low-pitched voice, forcing their voice into a higher key will be faced with the same difficulty. This is the reason why some musicians have first to waste some time in warming their voice, and further to adopt musical acrobatics of twisting and wriggling and turning their whole bodily frame, during a performance.



Fig. 4

A View of the section of Larynx from above.

3,6,3. *Cricoid Cartilage.*

7. *Arytenoid muscle.*

8,9,10. *Thyroid Cartilage.*

1,2. *The Bands by means of which the Arytenoid Cartilages are attached to Cricoid Cartilage.*

4,5. *Posterior Crico-Arytenoid muscles.*

1,3,2,3. *Lateral Crico-Arytenoid muscles.*

After so much discussion let me revert to the initial topic of breaking of one's voice, and of improving it. At puberty one's organs including the Larynx begin developing and with the growing length of the vocal cords, the pitch begins to fall. This is a natural process and one need not get upset because one's pitch falls. It is inevitable. What is needed is that one should not interfere with nature by arresting the fall of pitch by wrong practice. One should allow one's voice to have its natural course and let it fall to its minimum level. As soon as the growth of Larynx and vocal cords is complete, the fall of pitch will stop, and the voice will settle down to a new normalcy. During this period one should not strain one's voice unduly. 'Mandra-Sadhana' is beneficial within limits. When this normalcy is attained one should find out one's new natural pitch. For this the following easy method should be adopted. One should try one's voice on different keys in order to find out which particular key suites him. The key below which his voice can go at least three to four notes in an easy and natural way, and also if he is able to sing at least four notes above the 'Tar Sa' upto 'Tar Ma' without strain, then that is his natural key or pitch.

There are scientific reasons why people, singing at a very high pitch, get their voice injured or permanently damaged. One can get an idea about the Anatomical formation of human Larynx, and vocal cords situated in it, from the following illustrations :

There are some fibrous muscles inside the Larynx whose function is to open and close and also to stretch and relax the vocal cords. The muscles which stretch the vocal cords towards the front side are called Thyro-Cricoid muscles. Let us call this as Thyroid end. The muscles which bring together or approximate the edges of the vocal cords at the Posterior end, and hold them firmly in that position are called Posterior-Crico-Arytenoid, Lateral Crico-Arytenoid and Arytenoid muscles. These two groups of muscles if properly developed, string the vocal cords for good production of voice. But the regulation of pitch is not their function. In the vocal cords themselves, there are Thyro-Arytenoid muscles, which both stretch and relax the vocal cords at the same time and regulate the pitch. Our 'Mandra-Sadhana' helps in developing all these muscle groups, and that is why it serves a scientific purpose.

When we speak or sing or make any kind of sound the vocal cords have to be brought together or approximated. They close the wind-pipe and offer resistance to the air coming from out of the lungs. When the air forces its way out, it causes vibrations in the vocal cords which produce sound. The Arytenoid end of vocal cords is firmly held by Arytenoid group of muscles. The

Thyroid muscles stretch the Thyroid end of vocal cords to necessary degree and string the vocal cords for sound production. But the Thyro-Arytenoid muscles situated in the vocal cords themselves regulate the high and low pitch. If the Arytenoid muscle group is not properly developed, it will not hold the Arytenoid Cartilages in place and the voice will be unsteady. There ought to be a proper coordination between the muscle groups controlling the vocal cords. A wrong practice over develops one group compared to the other or leaves both groups of stretching muscles undeveloped, leaving the whole burden of stretching, relaxing and regulating the pitch to the Thyro-

Arytenoid muscles situated in the vocal cords. This weakens the voice, makes it thin and restricts the pitch to a few middle notes. It is at this stage that the musician in order to raise his voice has recourse to various antics of the body.

The subject being too technical only an approximately rough idea has been given in the foregoing lines. The main purpose has been to impress on the reader that the breaking of one's voice is not such a great calamity as is commonly believed but only a nature's process, and the only remedy for it is to allow one's voice its natural course, without interfering artificially with it.

भारतीय संगीत का नया युग

डॉ० लालमणि मिश्र, एम० ए०, साहित्यरत्न,
डॉक्टर ऑफ म्यूजिक, रीडर वाद्य संगीत, कला संगीत
भारती, का० हि० वि० वि० ।



आपका जन्म सन् १९२४ में कानपुर के एक सभ्रांत कान्यकुब्ज ब्राह्मण परिवार में हुआ । आपकी संगीत शिक्षा कलकत्ते में ८ वर्ष की उम्र से ही प्रारम्भ हो गई तथा आजकल आप ध्रुवपद, धमार तथा ख्याल गायकी के साथ-साथ सितार, तबला, जलतरंग, तबला तरंग, शंतूर, सरोद आदि के कुशल वादक हैं । किंतु आपका सर्वाधिक प्रिय वाद्य है विचित्र वीणा, जिसके आप प्रवीण हैं । संगीत-शास्त्र में भी आपकी गहरी पैठ है । फलतः आपने भरत के षडजग्राम तथा सारणा चतुष्टयी आदि को वीणा पर सिद्ध कर लिया है । उदयशंकर के संगीत निर्देशक, अ० भा० गान्धर्व महाविद्यालय के रजिस्ट्रार, गांधी संगीत महाविद्यालय, कानपुर के प्रिंसिपल रहने के बाद आजकल आप काशी विश्वविद्यालय की संगीत कला भारती के रीडर के रूप में वाद्य विभाग के इंचार्ज हैं ।

—संपादक

अंग्रेजी के एक आधुनिक समीक्षक श्री जे० आई० जेम्स का कहना है—'बहुधा लोग यह कहते हैं कि वे यह जानते हैं कि क्या पसंद करते हैं, जब कि वे अधिकांशतः वही पसंद करते हैं जो वे जानते हैं।' यही स्थिति बहुत कुछ समकालीन संगीत की है । श्रोता एवं पुराने संगीत प्रेमी जिन्हें हम सामान्य रूप से समीक्षक भी कह सकते हैं जितना और जैसा अब तक सुनते आये हैं उतना ही और वैसा ही वह पसंद करते हैं । साधारण श्रोता तो क्षम्य हैं क्योंकि संगीत की गहराई का तथा उसकी सूक्ष्मताओं का उन्हें पता नहीं होता । किन्तु जो पुराने संगीत प्रेमी हैं, जिन्होंने संगीत समझा है, उसका रसास्वाद प्राप्त किया है, वह भी संगीत के नव-जागरण से अनभिज्ञ हैं यह आश्चर्य की बात है । इसका मूल कारण यही हो सकता है कि

वह कला की परिवर्तनशील प्रवृत्तियों से परिचित नहीं हैं अथवा उन्हें इतनी सुविधा और समय नहीं है कि वह इन सबको ठीक से समझ सकें एवं तदनुकूल अपनी रुचि जगा सकें । परन्तु कला समीक्षक की जिम्मेदारी दूसरी है । उसके सम्मुख पुराने संगीत की पृष्ठभूमि में नये संगीत की व्याख्या करने से भी अधिक महत्वपूर्ण कार्य नये संगीत का सहानुभूतिमय मार्मिक विश्लेषण एवं उसका समुचित मूल्यांकन और नियमन करना है । पर आज संगीत के अधिकांश समीक्षक भी नये परिवर्तन पर बिना विचार किये उसकी पृष्ठभूमि में स्थित नयी चेतना को बिना समझें, पहिचाने, तथा नयी सामाजिक परिस्थितियों एवं मूल्यों का बिना ज्ञान प्राप्त किये ही अथवा फिर पूर्वाग्रह से मन को रंगकर संगीत के नये प्रयोगों पर प्रहार करने

का उपक्रम बाँधते हैं। यूँ तो समकालीन संगीत में ध्रुवपद, टप्पा, ख्याल, ठुमरी की प्राचीन गायकी से लेकर गायन, वादन तथा नृत्य में आज के नवीन परिवर्तनों तक सभी विषय आते हैं, परन्तु हमारा तात्पर्य शास्त्रीय संगीत एवं सरल संगीत के उन नवीन प्रयोगों तथा परिवर्तनों से है जो सही अर्थों में समकालीन हैं तथा नये युग के प्रतीक हैं, और जिसके कारण संगीत अपने युग का प्रतिनिधित्व करता हुआ पुराने मार्ग चिन्हों से आगे बढ़ा है। फलस्वरूप अब्दुलकरीम खाँ, फैयाज खाँ, रजबअली खाँ आदि गायनाचार्यों से तथा इमदाद खाँ, इनायत खाँ, मजीद खाँ, हाफिज अली खाँ आदि वादनाचार्यों से आज के बड़े गुलाम अली खाँ, कुमार गांधर्व, अमीर खाँ, भीमसेन जोशी, अली अकबर, रविशंकर, बिलायत खाँ आदि में भिन्नता दिखाई पड़ती है। यदि समय की दृष्टि से कहा जाय तो हमारा तात्पर्य पिछले लगभग ३० वर्षों से है। इस काल में ही शास्त्रीय तथा सरल संगीत की प्रत्येक दिशा में भारी परिवर्तन हुए हैं जो आधुनिकता तथा नयेपन के द्योतक हैं और जो सामाजिक नव-चेतना के परिणाम हैं। यद्यपि काल परिवर्तन तथा परिस्थिति के बदलते ही यह आधुनिकता भी पुरानी पड़ जायगी और पुनः नई परिस्थितियाँ अपना प्रभाव डालने लगेंगी, जैसा कि इंग्लैंड के 'मार्डनिस्ट' आन्दोलन के प्रमुख नेता स्टीफेन स्पेण्डर आज स्वयं कहते हैं आधुनिकतावादी आंदोलन मर गया है, फिर भी भारतीय संगीत का यह युग इतिहास में अपना विशिष्ट स्थान रखेगा इसमें कोई सन्देह नहीं।

यहां एक प्रश्न उठ सकता है कि हर युग का संगीत अपने आप में नया होता है फिर इसी समय इस परिवर्तन पर इतना बल क्यों दिया जाय। आपत्ति एक सीमा तक सही है। फिर भी कुछ बातें साफ हैं। हमारा युग वास्तव में पिछले युग से इतना तीव्ररूप से पृथक हुआ है कि इसका नयापन विकसित होता हुआ नहीं अपितु छलांग मारता हुआ आया है और इस कारण यद्यपि परिवर्तन स्पष्ट लक्षित होता है फिर भी इसका विस्तार इतना अधिक तथा जटिल है कि इसकी सभी प्रमुख विशेषताओं की ओर इस छोटे से निबन्ध में इंगित करना कठिन कार्य

है। आज से लगभग ५० वर्ष पूर्व जब स्व० भातखण्डे ने शास्त्र वर्णित राग लक्षणों तथा व्यौहारिक प्रयोगों के बीच विशाल खाई को पाटने का प्रयत्न किया था तथा लक्ष्य संगीत को तत्कालीन लक्षणों से युक्त करके एक स्तुत्य कार्य किया था उस समय यह किसी को कल्पना तक न होगी कि आगे आनेवाले कुछ वर्षों में ही संगीत का क्रिया पक्ष फिर आगे निकल जायगा और यह अपने पूर्व रूप से अधिक विकसित, विस्तृत एवं सारगर्भित होगा।

भारतीय संगीत के इस द्रुत गति से परिवर्तन के मूल में तीन मुख्य कारण परिलक्षित होते हैं। प्रथम है विश्व की नई परिस्थितियों एवं नवीन चेतनाओं से हमारा निकट सम्पर्क तथा दूसरा है हमारे समाज का वातावरण, जिसमें चारों ओर संघर्ष, तनाव, अन्तर्विरोधिनी प्रवृत्तियों, अनिश्चयों, नानाविधि प्रयोगों एवं नये-पुराने के विरोधों के ही दृश्य दिखाई पड़ते हैं और तीसरा है संगीत का जन साधारण से सीधा सम्पर्क, वह सम्पर्क जो प्राचीन काल में मन्दिरों के घेरे में रहने के कारण तथा मध्यकाल में राज दरबारों तथा नवाबों की महफिलों की चारदीवारों में बन्द रहने के कारण इसके पूर्व कभी प्राप्त न हुआ था। राग की परिभाषा बताते हुए संगीत रत्नाकरकार ने लिखा है—

'योग्य ध्वनि विशेषस्तु स्वरवर्ण विभूषिताः ।

रंजको जन चित्तानां स रागः कथ्यते बुधैः ॥

इस परिभाषा की वास्तविक परीक्षा 'रंजको जन चित्तानां' तो आज ही हो रही है। राग के रंजकत्व की वृद्धि तथा समृद्धि के लिये गान शैली में परिवर्तन आवश्यक है क्योंकि आज यदि शास्त्रीय संगीत के प्रति जन साधारण उदासीन दृष्टिगोचर होता है तो उसका कारण राग के रंजकत्व की कमी नहीं है अपितु गानशैली तथा कलाकार के अभ्यास की अपूर्णता है। अतएव उपर्युक्त परिस्थितियों के कारण संगीत की प्राचीन बाटिका में जो नई शाखाएँ फूटी हैं उनमें एक ओर तो सुकोमल लतायें हैं जो अपने हृरित पत्तों पर सुरभित पुष्पगुच्छों से लदी हुई डालियों को शीतल मंद समीर के झकोरे में झुमा झुमाकर जन साधारण का मन मुग्ध कर रही हैं और दूसरी ओर वह वट

वृक्ष है जिसकी नवीन शाखाएँ एक ओर तो धरती के गर्भ में प्रवेश कर प्रौढ़ता तथा विशालता का परिचय दे रही हैं और दूसरी ओर अपनी शीतल छाया से श्रमित-पथिकों का श्रम-परिहार करती हैं। तात्पर्य यह कि संगीत की इस बाटिका में भिन्न-भिन्न प्रकार के पेड़-पौधे हैं, कुछ प्राचीन हैं, कुछ नवीन हैं, सुवासित भी हैं, कुछ केवल सुन्दर हैं, कुछ उपयोगी हैं, सार्थक हैं, कुछ निरर्थक भी हैं। किन्तु सबका अपना अपना व्यक्तित्व है, सबकी अपनी अपनी विशेषता है, हमारी दृष्टि में जो वस्तु निरर्थक है वही किसी दूसरे की दृष्टि में सुन्दर तथा सार्थक भी है। इस बाटिका में प्रवेश करने वाले अपनी रुचि-भिन्नता रखते हैं, रख सकते हैं, किन्तु जो इसके माली हैं, पौधों की सही पहचान तथा उसके विकास के कारण उन्हीं को भलीभाँति मालूम होते हैं। अतएव संगीत-वाटिका की नयी पौध तथा नई शाखाओं की ओर जब हम अपनी दृष्टि डालते हैं तो निम्नलिखित परिणाम दृष्टिगोचर होते हैं।

स्व० भातखण्डे की क्रमिक पुस्तक मालिका में अनेक बड़े ख्याल स्वरांकित हैं, आज जो विद्यार्थी उन्हें उपरोक्त पुस्तकों से पढ़कर याद करना चाहते हैं उन्हें उसमें वह आनन्द प्राप्त नहीं होता जो प्रत्यक्ष गायकों से मौखिकरूप से सीखने से होता है। इसके मुख्य दो कारण हैं, स्वर सम्बन्धी, तथा लय सम्बन्धी, स्वरां का जो अलंकृत रूप गायक के गले से सुनाई पड़ता है वह स्वर लिपि में संभव नहीं है। क्योंकि लय का जो दरजा गायक प्रयोग करता है उसके अनुरूप वह स्वरां के भराव की योजना करता चलता है। इसलिये यह आवश्यक होता है कि स्वरांकन उसी दरजे का हो जिस दरजे में ख्याल गाया गया हो। अतएव यदि स्व० भातखण्डे के बड़े ख्याल आज की विलंबित लय में कोई गाना चाहे तो वह नीरस तथा भद्दे मालूम होंगे। इसका मूल कारण है कि आज से ५० वर्ष पूर्व की विलंबित लय तथा आज की विलंबित लय में भिन्नता आ गई है। आज विलंबित लय की परिभाषा ही बदल गई है। ख्याल गायकों ने प्राचीन अति विलंबित लय को विलंबित का स्वरूप दे दिया है। फलस्वरूप प्राचीन विलंबित लय आज मध्य लय सी प्रतीत होती है।

इसके स्पष्टीकरण के लिये यहाँ कुछ उदाहरण देना आवश्यक है। प्राचीन ध्रुवपद तथा धमार की गायकी विलंबित लय की मानी जाती है। आज यदि आप उक्त गायकी को सुने, संगीत की कक्षाओं में नहीं अपितु उक्त शैली के घरानेदार गायकों से तो आपको पता चलेगा कि उनकी लय ख्याल गायकों के विलंबित एक ताल तथा झुमरा की लय से कितनी उठी हुई है, जिसे अमीर खां, भीमसेन जोशी तथा सलामत अली नज़ाकत अली आदि की लय के मुकाबले मध्यलय ही कहा जायगा। सितार, सरोद आदि में भी आज जो विलंबित गतें बजती हैं वह विलंबित एक ताल की तुलना में पर्याप्त उठी हुई हैं क्योंकि उसमें भी अब तक प्रायः वही छन्द बजाया जाता है जिसका गठन आज से लगभग सवा सौ वर्ष पूर्व हुआ था। यद्यपि आज के कुछ वादक कलाकार उक्त छन्द में कुछ सजावट के स्वरां को डालकर आज की विलंबित लय की ओर अग्रसर हो रहे हैं किन्तु अभी तक वादक, गायकों की विलंबित लय तक नहीं पहुँच पाये हैं। यद्यपि ग्वालियर घराने के प्राचीन गायक आज भी प्राचीन विलंबित लय में ही ख्याल गाते चले जा रहे हैं किन्तु देखा यह जाता है कि उनकी गायकी लोकप्रियता से दूर हटती जा रही है।

संगीत के इस नये युग में तानों की महत्ता भी बहुत बढ़ गई है। नये गायक प्राचीनों की अपेक्षा ताने अधिक तैयार गाते हैं, बड़े गुलाम अली तथा सलामत अली नज़ाकत अली की ताने 'दूत' की सीमा को पार कर गई हैं, इन लोगों ने तानों की तैयारी का विश्व में एक नया रिकार्ड स्थापित कर दिया है। तानों की तैयारी के अतिरिक्त सरगम का तानों के रूप में उच्चारण तथा उसकी तैयारी भी संगीत को नवीन युग की ही देन है। गायकों का ध्यान शुष्कता से सरसता की ओर बढ़ा है, स्वरां में सौंदर्यानुभूति की नई कल्पनाओं ने रागालाप तथा तान आदि की प्रक्रियाओं में भारी परिवर्तन ला दिया है। आफताबे मौसीकी उस्ताद फैयाज खां के निधन को अभी बहुत दिन नहीं हुए किन्तु आज की नई पीढ़ी उन्हें अपने फ़न का माहिर मानते हुए भी उनकी स्वर लहरियों में सौंदर्यानुभूति का वह धरातल नहीं पाती जिससे उसकी

आत्मा में सिहरन उत्पन्न होने लगे, रोमांच हो उठे। इस प्रकार भारतीय कंठ संगीत के क्षेत्र में सभी दिशाओं में पर्याप्त परिवर्तन हुए हैं। इस नवीन युग के परिवर्तनों का प्रभाव वाद्य संगीत तथा नृत्य पर तो बहुत अधिक मात्रा में देखा जा सकता है। सितार, सरोद आदि की वादन शैली तथा वाद्य सामग्री में आमूल परिवर्तन हुए हैं। आज के प्रत्येक वादक मसीतखानी तथा रजाखानी गत उसी ढंग से बजाते हैं जैसे गायक बड़ा ख्याल और छोटा ख्याल गाते हैं। वास्तव में वाद्य संगीत में मसीतखानी तथा रजाखानी दो भिन्न शैलियाँ अथवा दो भिन्न घराने थे, जो स्वयं पूर्ण समझे जाते थे। मसीतखानी के वादक रजाखानी नहीं बजाते थे तथा रजाखानी के वादक मसीतखानी की आवश्यकता ही नहीं समझते थे। किन्तु आज यदि कोई वादक महफिल में केवल मसीतखानी बजाना चाहे तो वह एक अपूर्ण प्रदर्शन ही समझा जायगा। आज मसीतखानी तथा रजाखानी को पश्चिमी तथा पूर्वी वाज कहना केवल शास्त्र की बात रह गई है, प्रयोग में पूरब, पश्चिम, उत्तर, दक्षिण सभी दिशाओं के कलाकार दोनों प्रकार की गतों को बजाकर ही अपने प्रदर्शन को पूर्ण समझते हैं। यह तो हुई वादन सामग्री, अब शैली लीजिये। एक समय था जब यदि कोई व्यक्ति सितार अथवा सरोद में तोड़ा के स्थान पर तान बजा देता था तो उसे अनाड़ी तथा कूड़ समझा जाता था, किन्तु अब इन वाद्यों में तान का ही अधिक प्रयोग होता है तोड़ा तो यदाकदा ही बजाये जाते हैं। आज के भारत विख्यात सितार वादक उस्ताद विलायत खाँ अपनी तानों के लिये ही विशेष मशहूर हैं। उनकी सपाट तानें बेजोड़ हैं, बेमिसाल हैं। यदि आज की वादन शैली पर तुलनात्मक विचार किया जाय तो मालूम होगा कि अधिकांश वादक गायन की ख्याल शैली तथा ठुमरी शैली से प्रभावित हैं और प्रायः वही वादक आज सफलता प्राप्त कर रहे हैं जिन्होंने वादन की अपनी परम्परागत शैली के साथ साथ गायन की उपर्युक्त शैलियों का सम्मिश्रण कर रखा है। इससे यह भी सिद्ध हो जाता है कि जिस प्रकार ध्रुवपद के युग में गायक बीनकार के

आलाप आदि की शैली को आदर्श मानकर उसका अनुकरण करने की चेष्टा करता था उसी प्रकार आज वादक गायन की नवीन शैलियों तथा नवीन प्रयोगों का अनुसरण कर रहा है। यद्यपि यह कहने की आवश्यकता नहीं कि वादक ऐसा करते समय अपना अस्तित्व विनष्ट नहीं करता तथा उसकी निजी विशेषता सदैव ही अक्षुण्ण रहती है। साथ ही यह देखकर प्रसन्नता होती है कि इस प्रकार के नवीन प्रयोगों से वाद्य संगीत का क्षेत्र सँकरी गली से हटकर एक बड़े चौरास्ते पर पहुँच गया है।

गत ३० वर्ष पूर्व हमारे देश में नृत्य की स्थिति अत्यन्त दयनीय थी। चाहे वह कथक हो, मनीपुरी हो, भरत नाट्यम अथवा कथकली हो सभी शैलियाँ अपने सीमित दायरे में समाज के कुछ सीमित व्यक्तियों में जो प्रायः हेय दृष्टि से देखे जाते थे, समझे जाते थे, विद्यमान थीं। नृत्य की इस हीन दशा को विनष्ट कर नृत्य के क्षेत्र में नवीन दृष्टिकोण एवं नवीन मान्यता का सर्वप्रथम कार्य श्री उदयशंकर ने किया। जिन्होंने न केवल भारत में अपितु विश्व के कोने कोने में जाकर भारतीय नृत्यों के प्रति लोगों का ध्यान आकर्षित किया और उसकी प्रतिष्ठा बढ़ाई। इस प्रकार नृत्य में भी इस नये युग के साथ साथ नये प्रयोग प्रारम्भ हुए। श्री उदयशंकर ने देश भर का दौरा किया तथा भारत की चारों परम्परागत नृत्य शैलियों एवं भिन्न भिन्न प्रान्तों के लोक नृत्यों को देखा, अध्ययन किया। मन्दिरों तथा पर्वतों पर खुदी हुई प्रस्तर मूर्तियाँ जो नृत्य मुद्राओं में हैं, देखीं, समझीं, और इन सभी सामग्री के आधार पर अपनी नवीन शैली का निर्माण किया जो विशुद्ध भारतीय होते हुए भी किसी विशेष संकुचित धारा से बँधी न रही। श्री उदय शंकर की सफलता ने नृत्य के क्षेत्र में हलचल मचा दी। सभी परंपरावादी नृत्यकार संकुचित वृत्ति त्याग कर नवीन प्रयोग करने लगे। जिन लोगों ने श्री उदयशंकर के बाद परंपरागत शैलियों में नवीन प्रयोग कर सफलता प्राप्त की उनमें से प्रमुख व्यक्ति हैं कथकली के आचार्य श्री गोपी नाथ, भरत नाट्यम के आचार्य श्री राम गोपाल तथा कथक के आचार्य श्री शुक्रे महाराज। बंगाल में शान्ति

निकेतन की नृत्यशैली ने अपना एक नया अस्तित्व कायम किया। देश भर में आधुनिक नृत्य के नाम से कुछ भले, बुरे किन्तु नवीन प्रयोग प्रारम्भ हुए। इधर जब से भारत स्वतंत्र हो गया है तब से लोक नृत्यों ने भी अंगड़ाई ली है तथा गाँवों से चलकर नगरों में आकर अपने रूप का सजाव-शृंगार करने लगे हैं। इन नवीन प्रयोगों के कारण ही अब भारत में नृत्य-कथा, नृत्य-नाटिकाएँ तथा बैले-नृत्य आदि प्रस्तुत किये जाने लगे हैं।

उपरोक्त शास्त्रीय संगीत के नवीन प्रयोगों के अतिरिक्त इस युग की जो सबसे बड़ी देन है वह है फिल्म संगीत। शास्त्रीय संगीत के हितों में धक्का लगने के कारण अभी तक हमारे देश में फिल्म संगीत को हेय दृष्टि से देखा जा रहा है। यदि कोई व्यक्ति किसी से फिल्म संगीत के अध्ययन अथवा अनुसन्धान की बात कहे तो संभवतया यह कहनेवाला व्यक्ति पागल समझा जायगा किन्तु यह बात असत्य नहीं कि फिल्म संगीत एक गंभीर अध्ययन की वस्तु है। फिल्म संगीत के विकास का भी अपना इतिहास है और अब यदि यह कहा जाय कि उसमें भी अलग-अलग शैलियाँ अपना अस्तित्व कायम करती जा रही हैं तो कोई अत्युक्ति न होगी। फिल्म संगीत के समुचित अध्ययन के लिये यह आवश्यक है कि उसे दो क्षेत्रों में विभक्त किया जाय। प्रथम है उसकी गीत सामग्री का तथा दूसरी है आर्केस्ट्रा की सामग्री। गीत-सामग्री से यहाँ मेरा अभिप्राय गीत की धुन तथा उसके स्रोत अथवा प्रेरणा स्थल से है। संगीत का यह प्राचीन सिद्धान्त कि गीत के शब्दों तथा भावों के अनुरूप ही संगीत के स्वरों की योजना होनी चाहिये, बहुत कुछ फिल्म संगीत में देखा जा सकता है। विषय और दृश्य के अनुरूप गीत की रचना तथा गीत के भावों के अनुरूप संगीत की रचना फिल्म संगीत का मूल सिद्धान्त है। इस प्रकार विषय आदि की दृष्टि से फिल्म संगीत के गीतों की धुनों का स्रोत तीन दिशाओं से आता दिखाई पड़ता है जो निम्न हैं :—

- १—भारतीय शास्त्रीय संगीत
- २—भारतीय लोक संगीत
- ३—विदेशी सरल संगीत

उक्त तीनों स्रोतों के अतिरिक्त एक नवीन प्रयोग भी फिल्मों में हुआ है जिसे आज 'गीत शैली' कहा जाने लगा है। इसी गीत शैली का आधार साहित्यिक गीतों के धुन निर्माण के समय भी लिया जाता है। उपरोक्त तीनों स्रोतों में विदेशी स्रोत को छोड़कर भारतीय शास्त्रीय संगीत तथा लोक संगीत के आधार पर निर्मित धुनों में जो उत्कृष्ट नमूने फिल्म संगीत में देखे जाते हैं वह निश्चय ही प्रशंसनीय हैं, अनुकरणीय हैं। फिल्म-संगीत के निर्देशकों ने भारतीय शास्त्रीय संगीत तथा लोक संगीत की बाटिकाओं से सुन्दर, मनचाहे सुमन चुनकर मुहावने गुलदस्ते तैयार किये हैं जो जन-मन को बलात् अपनी ओर आकर्षित कर लेते हैं। भले ही वह आकर्षण क्षणिक हो किन्तु इनका आकर्षण इतना प्रबल है कि शास्त्रीय संगीत के बड़े बड़े कलाकार भी उसके प्रभाव से अछूते नहीं कहे जा सकते।

फिल्म संगीत का दूसरा क्षेत्र है आर्केस्ट्रा। आर्केस्ट्रा के प्रति भारत पिछली कई सदियों से उदासीन रहा है। पाश्चात्यों के प्रभाव में भारत में पिछले लगभग १०० वर्षों से आर्केस्ट्रा का पुनः प्रचलन हुआ। किन्तु लगभग ३० वर्ष पूर्व तक भारतीय आर्केस्ट्रा बच्चों का एक खिलौना मात्र था। उसकी न कोई स्वतंत्र शैली थी न कोई स्वतंत्र सामग्री। पाँच, दस, बीस बाजे एक साथ मिलकर किसी गाने की धुन बजाने लगे, आलाप करने लगे, ताने लेने लगे बस आर्केस्ट्रा बन गया। आर्केस्ट्रा को इस दुर्दशाग्रस्त स्थिति से उद्धार करने वालों में भी उदय शंकर का नाम प्रमुख है जिनकी प्रेरणा से उस्ताद अलाउद्दीन खाँ, तिमिर बरन, वी० शिराली आदि के साथ इन पंक्तियों के लेखक ने भी नवीन प्रयोगों द्वारा भारतीय आर्केस्ट्रा का रूप स्थिर करने में थोड़ी बहुत सहायता की है। आर्केस्ट्रा के इन प्रयोगों के अलावा फिल्म के क्षेत्र में भी आर्केस्ट्रा पर बड़ा कार्य हुआ है। यद्यपि जैसा ऊपर फिल्मी धुनों के संबंध में कहा जा चुका है फिल्मी आर्केस्ट्रा भी भारतीय तथा विदेशी दो रूपों में प्रयुक्त हुआ है। आर्केस्ट्रा की कोई विशेष भारतीय परम्परा न होने के कारण फिल्मी क्षेत्र में आर्केस्ट्रा का विकास अधिकांश विदेशी सिद्धान्तों

पर ही हुआ है। किन्तु जब कभी फिल्म-आर्केस्ट्रा भारतीय सिद्धान्तों को लेकर चला तथा भारतीय वाद्यों का प्रयोग किया तब उसने सुन्दर कल्पनाओं के साथ उत्कृष्ट नमूने उपस्थित किये हैं।

नाद की तीन विशेषताएं होती हैं, तारता, तीव्रता, तथा नाद की जाति, इन तीनों विशेषताओं का एक साथ प्रयोग केवल फिल्मी आर्केस्ट्रा में ही देखने को मिलता है। तारता तथा तीव्रता के साथ-साथ भारतीय तथा विदेशी वाद्यों की जाति परख कर उनके गुणों का सुन्दर श्रृंगार करना यह फिल्मी आर्केस्ट्रा की अपनी विशेषता है। आर्केस्ट्रा के क्षेत्र में हार्मनी तथा मैलोडी के प्रयोग पर भी तीव्र मतभेद है। भारतीय आर्केस्ट्रा में यदि हार्मनी का प्रयोग किया जाय तो उसे अधिकांश भारतीय कलाकर अथवा समीक्षक विदेशी प्रभाव मान बैठते हैं। किन्तु भारतीय संगीत के सिद्धान्तों की रक्षा के साथ हार्मनी अथवा काउन्टर मैलोडी का प्रयोग किया जा सकता है यह बात भी फिल्म आर्केस्ट्रा के निर्माताओं ने सिद्ध कर दी है। अतएव आर्केस्ट्रा के क्षेत्र में भी भारतीय फिल्म जगत की अपूर्व देन है यह विवाद ग्रस्त नहीं।

उपरोक्त सभी बातों पर दृष्टिपात करने पर पता चलता है कि भारतीय संगीत का यह युग बेजोड़ है। ऐसी मिसाल हमारे संगीत के इतिहास में कभी कहीं नहीं देखी जाती जब कि इतने कम समय में संगीत के क्षेत्र में इतना भारी परिवर्तन हुआ हो जिसका प्रभाव गायन, वादन तथा नृत्य के शास्त्र एवं क्रियापक्ष दोनों पर गहराई

के साथ पड़ा हो। इस युग की चतुर्मुखी प्रगति को समझने के लिये चारों दिशाओं का संक्षेप में उल्लेख इस प्रकार होगा :—

१. प्राचीन शैलियों में मौलिक परिवर्तन, जिसके अंतर्गत लय-मान परिवर्तन गायन तथा वादन शैली के परिवर्तन, परम्परागत नृत्य शैली में परिवर्तन आदि आयेंगे।

२. नवीन शैलियों का प्रादुर्भाव, जिसके अंतर्गत आर्केस्ट्रा, आपेरा, नृत्य-नाटिका बैले तथा फिल्म संगीत आदि आयेंगे।

३. वैज्ञानिक नव-चेतना, जिसके अंतर्गत आज के वह वैज्ञानिक अनुसंधान आयेंगे जो स्वरों का प्रभाव देखने के लिये पेड़-पौधों पर तथा मनुष्य एवं पशुओं के दिल-दिमाग पर किये जा रहे हैं और जिनमें दिन प्रतिदिन वैज्ञानिक सफलता प्राप्त करते जा रहे हैं।

४—प्राचीन सिद्धान्तों की नवीन व्याख्या, जिसके अंतर्गत भरत, मतंग, शारंगदेव आदि के सिद्धान्तों को नये रूप में क्रियात्मक तथा विश्लेषणात्मक ढंग से समझा जा रहा है। जिसके फलस्वरूप मध्यकाल से अब तक की अनेक भ्रमपूर्ण मान्यताओं का सफाया होता जा रहा है।

इस प्रकार संगीत का यह युग अत्यन्त महत्वपूर्ण तथा प्रभावशाली माना जायगा तथा आने वाली पीढ़ियाँ इस युग को 'विकास युग' के नाम से सम्बोधित करेंगी इसमें कोई संदेह नहीं।

THE NEED TO ENCOURAGE THE STUDY OF FINE ARTS TO INCREASE AESTHETIC APPRECIATION AMONG STUDENTS IN THE UNIVERSITY.

SRI M. V. KRISHNAN,

Instructor in Sculpture

In the History of Man's development we find that even when he was a barbarian, he had a creative instinct in him. This we find in the many crude implements he has used, the Carvings on the bones, the clay figurines and cave painting he has done in the caves.

In the majestic monuments of Arts, in Egypt and Mesopotamia, in the Sculpture of the Greek, the Rock Cut temples of India and China, we find the same instinct prevalent. Art being used for the glorification of religion and thereby bringing it nearer to every soul to appreciate it.

In the History of our country we find art has played a vital part in the propagation of religion, and as a means of creative piece of enjoyment in the various toys in folk art, in the different forms of dances etc. Our rulers were great patrons of Arts. Art had been interwoven in the daily needs of life. We find the drawing of rangoli, the temple dance etc. as a part of a daily routine.

The coming of the British brought over the products of Scientific and Industrial advancement in India. As many of our handicrafts and cottage Industries languished. These were part of our artistic heritage.

As the British were mainly concerned with their commerce and trade they were not interested in our native crafts. On the contrary, they in many cases in the beginning, tried to suppress them, and thus many generations of craftsmen became extinct.

It is during recent times due to the Swadeshi movement that there was a revival of what was best in the ancient tradition of Art and culture. Men like Tagore and his talented family contributed not a little towards the revival of what was best in our Artistic heritage. The Theosophical society under Mrs. Besant did, not a little towards resuscitating the spiritual cum artistic life of ancient India, embedded in such artistic activities like as the Kathakali and Bharatanatyam dances. This spiritual revival got a fresh impetus, when politically we became free. As a proof of it we have various Art Societies in different parts of our country, patronised by the state Governments the chief among them being the Lalit Kala Acadami, the Sahitaya and Sangeeta Kala Academies in the Union capital.

But with all these efforts Education in Art and stimulation of aesthetic sense in an average educated man has yet to come. This

could only be done if various Universities particularly the residential ones in our country like the Hindu University, plans a definite programme for Art education along with other items of education. Aesthetic Education has been under taken to a considerable extent by some Universities by in-cooperating in its courses of studies, a compulsory paper on what is called General Education. This comprises along with other subjects a course of study in Fine Arts. But with all due respect to the framers of this course, it must be pointed out that it is very vague. There are no sufficient facilities for the training and appreciation even for a limited period for the students to develop their aesthetic appreciation of Painting and Sculpture and allied Arts. We have neither enough number of paintings and sculptures illustrating the various periods of painting and sculpture and the different stages of its development. Our museum does contain examples of sculpture and painting but they cannot be said to be very representative of

even a few periods. Such being the case, it is essential that if our undergraduates have to get some understanding and the appreciation of painting and sculpture, a compulsory training in these subjects has to be given to them and proper facilities must be available to them; and regular periods in the course of their academic career should be allotted. Then only partly this object of developing the aesthetic sense of the young could be achieved.

In the west particularly in America even in Schools Art Galleries have been provided, representing sufficient periods of development of painting and sculpture and batches of students through out their academic career are trained by their masters in the appreciation of Art. It will take sometime before we catch up with the West in these respects. But unless a systematic and planned attempt is made both in the Schools and Universities, good results cannot be achieved. Hence this plea.



REST.



SHRI J. M. AHIVASI.

Sculptures By M. V. Krishnan



LOVERS



LIFE STUDY.
Sri D. P. Patanik

