FUNDAMENTALS OF
ANCIENT INDIAN MUSIC
AND DANCE

L. D. SERIES 57
GENERAL EDITORS
DALSUKH MALVANIA
NAGIN J. SHAH

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EX-SECRETARY
VÂNGIYA ŚANSKRIT SIksam PARIṣAT
CALCUTTA.

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FOREWORD

It gives me great pleasure, indeed, in publishing Dr. S. C. Banerji’s monograph entitled “Fundamentals of Ancient Indian Music and Dance”. This is really a good introduction to the subject. It explains lucidly the essentials of ancient Indian music and dance. The introduction traces the origin and development of Indian music, and points out its salient features. Chapter I is devoted to vocal music, Chapter II to instrumental music, Chapter III to tāla and Chapter IV to dance. The work is embellished with five interesting appendices. Appendix E contains the Sanskrit text of Pañcama-sūra-samhitā of Nārada, hitherto unpublished. Glossary and Bibliography given at the end enhance the value of the work.

I am most thankful to Dr. S. C. Banerji, ex-secretary, Vaṅgiya Sanskrit Śikṣā Pariṣad, Calcutta, for agreeing to the publication of this work in the L. D. Series. I have no doubt that the students, teachers and others interested in this subject will find this book interesting and of genuine help in understanding Indian music and dance.

L. D. Institute of Indology,
Ahmedabad-380009.
15th December, 1976.

Nagin J. Shah
Director
CONTENTS

Preface vii–viii
Introduction 1–16

[General Remarks—, Meaning of Samgita—, Origin and Development of Indian music—, Works and Authors—, Characteristics of Indian Music—]

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Subject</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Vocal Music</td>
<td>17</td>
</tr>
<tr>
<td>II</td>
<td>Instrumental Music</td>
<td>37</td>
</tr>
<tr>
<td>III</td>
<td>Tāla</td>
<td>49</td>
</tr>
<tr>
<td>IV</td>
<td>Dance</td>
<td>52</td>
</tr>
</tbody>
</table>


II [General remarks—, Merits and defects of vādyā—, Merits and defects of instrumentalists—, Dhātu—, Kinds of instrumental music—, Structure and material of musical instruments—, Tāla—, Suṣṭra—, Ānaddha—, Ghana—, Characteristics of a mardala player—, Pāṭa, Paṇcasaṅca, Vādyaprabandha—]

III Tāla 49

IV Dance 52

APPENDICES

A — Indian and Western Music 71
B — Influence of Indian music abroad 73
C — Influence of Tantra on music 76
D — Non-Aryan elements in Indian music 79
E — (i) Text of the Pañcama-samhitā belonging
      to Vaṅgiya Sāhitya Pariṣat, Calcutta. 81
      (ii) Text of the third chapter of the Pañcama-
           Samhitā belonging to Asiatic Society, Calcutta. 100

Glossary of technical terms 107

Bibliography 117
PREFACE

The evolution of Saṅgīta in India is like the course of the mighty Ganges. The Ganges flowed from the stately Himālaya, ran through hundreds of miles gathering the soil of the various regions. In its course, it has branched off into tributaries, and has been fed by smaller rivers. Ultimately it has merged with the ocean. Likewise, saṅgīta originated in hoary antiquity, evolved through Vedic, Epic, Purāṇic and Classical ages. Since the time of its genesis, it was enriched by new ideas from age to age till at last it merged into what Ravindranātha described as mahāmāna vier Sūgar or the ocean of vast humanity. India has been the cradle of diverse cultures spread over the length and breadth of the huge sub-continent. The result is that what is called Indian music to-day is a composite art. It is difficult to distinguish between what is indigenous in Indian music and how much has been borrowed or is exotic.

It is intended, in the following pages, to present, in a succinct form, the salient features of ancient Indian music and dance. Such books as Prajñānānanda’s Historical Development of Indian Music, Sambamoorthy’s History of Indian Music, Ganguli’s Rāgas and Rāginīs, M. Bose’s Classical Indian Dancing, admirable though they are for the specialists and scholars, are too profound and detailed for the general reader. Such books as Danielou’s Northern Indian Music are of regional interest, and do not deal with ancient Indian music alone. Books like N. C. Ghosh’s Fundamentals of Rāga and Tāla with a new system of Notation, Peterson’s On the Grāmas or Musical Scales of the Hindus deal only with particular aspects of Indian music.

There are many Sanskrit treatises on music and dance. Of these a large number of texts still lie buried in manuscripts beyond the reach of readers. The published texts are not accessible to many, because these are written in Sanskrit.
We have made an attempt to present to the general reader a brief account of the highlights of ancient Indian music and dance as laid down in the Sanskrit treatises, particularly in Śāṅgadeva's *Saṃgīta-ratnākara*.

The selection of topics for this little book posed a problem. We have, however, included in it all the important topics from which the reader can form a coherent idea of the vocal and instrumental music and dance. In the beginning of this work, a rapid survey of the Sanskrit musical literature of India starting with the Vedic literature has been given.

Several interesting topics, related to Indian music, have been appended to the work. One appendix deals with the interesting points which mark the distinction of the Indian and Western systems. In another we have tried to trace the influence of our musical system abroad. In one appendix we have briefly shown how Tantra, which permeated the cultural soil of India, influenced musical speculations too. One appendix reveals how non-Aryan elements were absorbed into the Aryan culture in the domain of music.

At the end, there is a glossary of the important technical terms, followed by an up-to-date bibliography.

I shall consider my labours rewarded if this monograph whets the intellectual appetite of the readers in respect of Indian music as described in the Sanskrit treatises.


S. C. Banerji
INTRODUCTION

General remarks

The utility of music and dance in human life is universally admitted. These arts, when cultivated, help the development of personality to the fullest extent. Music and dance evoke the finer feelings in us. They afford unspeakable joy to not only the performers but also to the listeners. The influence of music even on lower animals is marked. We see how even the fickle fawn is enraptured by songs, and falls an easy prey to the hunter. It is a common experience that the most venomous and menacing serpent is charmed by playing on flutes. Of human beings, not only the grown-ups but also children can be pacified by songs and lulled into sleep.

The usefulness of songs for the fulfilment of spiritual aspirations was recognised in hoary antiquity. The Rgveda, the earliest literary work of not only the Indians but also of Indo-Europeans inhabiting a vast area of the globe, is full of invocations and prayers to gods. These prayers have to be uttered with three accents, viz. Udāta, Anudāta and Svarita; all these accents are musical. The eighth book (maṇḍala) of this ancient work is called pragātha (full of songs). The sacrificial rites, closely associated with the life of the Vedic Indians, were accompanied by songs without which these were believed to be incomplete. These songs constitute the Śāma-Veda. In the Gūḍa (X.22), the Lord says—vedāṇāṁ śāmavedo’śmi (of the Vedas, I am the Śāmaveda). According to the ancient Greeks, as a result of the movement of the heavenly bodies, there arises the Music of the Spheres; by realising this one's mind is attracted to the Divine Being. It seems as if the entire universe is praying to Almighty with charming notes.

F-1
Introduction

In many temples of India, we find Devadāstis or girls dedicated to the worship of deities by dance and music. Even to-day countless devotees try to please God by Sanskrit hymns set to tunes. Jayadeva, the great Vaiṣṇava devotee, has named his book Gitagovinda (the work in which Govinda is prayed through songs). The Tāntric Sahajiyā cult has found passionate and profound expression in the songs of the Bengal Bāuls. Caitanya not only unleashed a flood of emotion among the masses by means of Kirtana songs; but the Vaiṣṇava devotees used to believe that Kirtana was a means of pleasing God. The saints of Daśanāmi sect, too, used to practice devotional songs. Rāmaprasāda, the noted devotee of Goddess Kālī, is known to have reached his spiritual goal through songs. In fact, the uncommon characteristics of his songs and their melody cause ecstatic delight to those who have even a grain of devotional fervour. Vivekānanda's spiritual songs charmed even his master, Rāmakṛṣṇa. A large number of spiritual songs of Tagore testifies to the spiritual aspect of his multi-faceted personality. The 'cruel compassionate one' (niṭhura daradi) of Atulaprasāda, the immortal lawyer-singer of Bengal, seems to be felt by us in the ups and downs of our lives. It is interesting to note that, according to the Yājñavalkya-smṛti (Prāyaścitta—115), the knowledge of lute-playing, Śruti, Jāti and Tāla is easily conducive to salvation.

Love is one of the primal instincts of human beings. In many cases, music has not only engendered love, but also fostered it. Instances are not rare of uncouth girls having earned the love of young men simply by means of the gift of a pleasant voice. The full-throated song of the loving wife has, in many cases, enthralled her unruly husband addicted to alcoholic drink and even to other women.

Like Sanskrit Kāvya, music has also superhuman rasa. We are naturally averse to such things as cause pain to our hearts. But, we love such literary compositions as depict a tragic picture; the tragic elements in literature, instead of rousing repugnance, add to its relish. Similarly, as the poet says, our
sweetest songs are those that tell of saddest thoughts. In fact, pain is an essential element of life. The Sāṃkhya philosophy starts with the avowed object of rooting out the threefold pain—that caused by divine forces, that produced by worldly beings and that generated within ourselves—to which human beings are subjected as soon as they are born. Of the Four Noble Truths, declared by the Buddha, the first is Duḥkha (pain). The wise penetrate the veil of pleasure that envelopes the worldly objects; while the naive human beings are duped by the momentary pleasures of life. Those, who know the truth, aim at permanent bliss after overcoming the causes of pain. One of the strings of our psyche-lute is set to the tune of sorrow. That is why, after hearing a melancholy song or a pensive tune played on an instrument, we feel joy as it seems to be permeated with our most familiar sentiment. According to Bhavabhūti, a great Sanskrit dramatist, the one basic sentiment in us is the pathetic; it manifests itself as diverse sentiments evoked by special circumstances.

The question may arise—what is the use of knowing the musical lore of the past in this age when current musical modes have developed to a great extent and are still developing? Our answer is this. The knowledge of an individual cannot be complete without a knowledge of his pedigree and antecedents. Similarly, the true nature of current Indian music, of which there are two broad divisions as Northern and Southern, cannot be realised without a knowledge of its precursors. It is necessary to examine how far the present musical systems have borrowed from the Śāstra and to what extent these have assimilated later elements. Apart from the usefulness of Saṃgīta-śāstra from the historical point of view, it has other uses too. If we delve deep into the Śāstra, we shall be in a position to know how much of Indian music is indigenous and how much has been borrowed from non-Aryans and foreigners. Again, researches into the ancient lore will enable us to see if it is possible to improve the current music. Moreover, the knowledge of the Śāstra will enlighten us about
Introduction

our rich heritage in the domain of fine arts. A comparative study of the Śāstra and the history of music abroad will reveal to what extent India has influenced other countries, particularly her eastern and Far Eastern neighbours.

‘Mārga’ is a term used now-a-days to denote classical music. For those who want to have a sound knowledge of ‘mārga-saṃgīta’, a knowledge of the Saṃgīta-Śāstra is indispensable.

Indian dance has of late been very popular abroad. It is serving as a cultural link between India and foreign countries. The Sanskrit works on dance will acquaint those, who are interested in it, with the rich storehouse of knowledge enshrined in them.

Those who are interested in instrumental music will profit by a study of the Śāstra. It will teach them not only the art of playing the instruments but also the scientific ways of making various instruments. They will also learn how many types of a single instrument can be made with precision.

Meaning of Saṃgīta

The word has been derived from the root gai preceded by sam. Gai means ‘to sing’. So, the derivative meaning of saṃgīta is song. But, it is generally used to indicate the three fine arts called Gīta (song), Vādya (instrumental music) and Nrīṭa (dance). From the linguistic point of view, there has been an expansion of meaning of the word saṃgīta. But, at present there has been a contraction of meaning. Now-a-days, saṃgīta is commonly used to denote vocal music only. When compounded with the word yantra, as the second member of the compound it means instrumental music.

In the Saṃgīta-dāmodara, gīta denotes vocal and instrumental music. In this work, the term saṃgitaka stands for song accompanied by tāla and vādya.

Origin and Development of Indian Music

The origin of saṃgīta is shrouded in a veil of obscurity. Among the ruins of Indus Valley Civilization (c. 3000–2500 B.C.)
there are the flute with seven holes, *mṛdaṅga*, *Viṇā*, *Karaiṭūla* and the dancing figures of men and women. The earliest form of Indian songs is contained in the *SāmaVEDA*. The *pragātha* portion of the Ṛgveda, full of songs, has been referred to earlier. The date of origin of the Vedic *Saṁhitā* is unknown. According to the orthodox Sanskrit scholars, the Veda was revealed by the Divine Being. They think that the Vedic seer saw the Vedic *mantras*, but did not compose them. Among the modern scholars, the dates of the Vedic *Saṁhitās* are like nine pins set up to be bowled down again. Of them, some push the date as far back as six thousand B.C., while according to others the Veda originated in the period between 2000 and 15000 B.C. Whatever the exact time of their composition, the fact remains that the Veda is the earliest literary work of the Indo-Europeans. In the Ṛgveda, there are accents called *Udātta*, *Anudātta* and *Svarita*. These are pitch accents. There is also a *kampasvara* arising out of the friction of two accents. The heptatonic system originated in the remote Vedic age. In the Ṛgveda there is mention of *tānas* and of the musical instruments called *Nādi*, *Gargara*, *Vāṇa*, *Viṇā*, etc. Some songs of the SāmaVEDa are called *aranyageya*, while others are styled *grāmageya*. The latter was, perhaps, the harbinger of the Indian songs of later ages. In the Brāhmaṇas, Āraṇyakas, Upaṇiṣads and in some Vedāṅgas, there are evidences of close familiarity of the Aryans with *saṁgīta*. In the *Nārādīya Śiksā*, which probably dates back to pre-Buddhistic times, there is mention of the seven *svaras*, three *grāmas*, twenty-one *mūrchanās* and forty-nine *tānas*. Elements of music are present in the *Yājñavalkya-śiksā*, *Pāṇiniya Śiksā* and *Māṇḍūki Śiksā*. *Svaras* etc. are also mentioned in the *Puṣpasūtra*. There are countless references to vocal and instrumental music as well as dance in the *Rāmāyaṇa* (present form c. 2nd–3rd century A.D.), the *Mahābhārata* (present form c. 4th century A.D.) as well as the Purāṇas. According to modern scholars, the original epic sources were the songs sung at various places by the travelling singers called *Kuśīlavas*. The legendary Lava and
Kuśa are said to have pleased Rāma with mārga-saṅgīta. Of the Purāṇas, the Mārkaṇḍeya and the Vāyu, which were probably composed or compiled in the period between the 3rd and 5th century A.D., contain information on music to a greater extent than the others. In the former, we find mention of seven svaras, grāma, rāga, mūrchaṭhū, tāna, laya etc. Besides, it mentions also the instruments called Veṣu, Viṇā, Paṇava, Mṛdaṅga, Paṭaha, Dundubhi, Śaṅkha, etc. It testifies to the vogue of dance too. Chapter twenty three of this Purāṇa contains these matters, but not the essential principles behind them. The Vāyu (Chapters 86-87) refers to seven svaras, three grāmas (twenty-one mūrchanās and forty-nine tānas). In it, there is discussion also on the mutual relations of grāma and mūrchanū, the significance of the names of mūrchanās etc. Besides these, it reveals its familiarity with guḍālmakūra, varṇa, sthāna, tāla, etc. Certain rāgas are mentioned in the Kūlikāpurāṇa. Information about dance and song is present in the third section of the Visṇudharmottara.

In some Tantras, certain facts about saṅgīta are found. Of such works, the most noteworthy is the Viṇūtantra included in the Yāmalatantra.

Dance and music are among the sixty-four kalās dealt with in the Kāmsūtra of Vātsyāyana (not earlier than the 4th century B.C. and later than 5th century A.D.).

In ancient Indian literature, prose, poetical and dramatic, there are numerous references to saṅgīta and, in many cases, various instruments and the contents of songs have been referred to. For example, we may mention the Svapnadvāsavadatta ascribed to Bhāsa. The rāga-parivāhiṇī gui (song with melody overflowing) of Hamsapadikā in the Śakunatalā is well-known. In the prologue to this play, the spectators are said to have been so much enraptured by the sweet melody of the song that they were sitting like so many motionless pictures. The Stage-Manager is said to have been carried away by the melody. In the Meghadūta, saṅgīta and the instruments Muraja, Viṇā etc. have been mentioned. In one verse of this kāvya,
the close relation between dance and instrumental music has been expressed in a very charming manner. The prose romance of Bāṇabhaṭṭa, the drama Mṛcchakaṭṭha of Śūdraka, the fable Pañcatantra etc. bear eloquent testimony to the wide prevalence of music in the then society of India.

In many Buddhist works, too, various information about dance and music, both vocal and instrumental, is found. The very names of certain Jātakas point to their authors’ familiarity with music and dance; e.g. Nṛtya-jātaka, Bherīvādaka-jātaka, Viṇāsthuna-jātaka. The information in the Matsya-jātaka and Guptila-jātaka is clearer and comparatively more elaborate. The Jātaka stories probably originated in the 3rd or 2nd century after birth of Christ; it is difficult to ascertain precisely when they assumed the forms of books. In the Lalitavistara, which perhaps dates back to the second century A.D., we find the words gāthā, gāṇa, nṛtya and the instruments Bherti, Mṛdaṅga, Viṇā, Veṅu, Vallaki etc. In the Laṅkāvatāra-sūtra (c. 1st century A.D.), there is mention of Viṇā, the playing of lute with the bow (koṇa), the seven notes, grāma, mūrchanā etc. Various kinds of information are available in the works Milindapañha, Sumañgalavilāsini, etc.; there is evidence of the use of saṃgīta in the Buddhist festivals. In a piece of Gāndhāra art, dating back to the second century A.D., and a cave painting of Ajantā of 6th century bear out that Gautama used to practise music regularly. We are told that, at a certain ancient educational centre; at least 500 śramaṇas and other students used to learn music. In the three universities of Nālandā, Vikramaśīla and Odantapurī, there were separate departments for teaching the Gāndharvavidyā or saṃgīta.

Although saṃgīta had been undoubtedly in vogue in India from very remote ages, this discipline appears to have been systematised, for the first time, in the monumental Nāṭya-śāstra ascribed to Bharata.

Purandara Dāsa of the 15th century was a resident in the land between the North and the South India. Having
Introduction

acquired profound knowledge of the music of both these regions, he attempted a synthesis of the two regional systems. But, in course of time, the points of difference between the two became marked. In the 17th century, one Veṅkaṭamukhi revolutionised South Indian music by introducing seventy-two scales. Though, in the matter of Śuddha-mela Veṅkaṭa’s views widely differ from those of Somanātha, Puṇḍarika and Rāmāmātya, yet Veṅkaṭa became very popular in South India. Considerable changes were introduced into South Indian music through the compelling songs of Tyāgaraja, Shyāma Śāstrī, Svatīturunel.

In the 19th century, particularly after the advent of Muhammad Reja of Patna and Mahārājā Pratāp Singh of Jaipura, North Indian music assumed a new garb. Their works are entitled respectively Naγmat-e-Asafī and Rādhibhagovinda-saṁgitasāra. During the reign of Akbar and Jahangir, music of this type spread far and wide. Besides Āmir Khāsru and Tānsen, Gopāl Nāyek, Baiju Bāora, King Mana of Gwalior and Haridās Gosvāmi were massive pillars to the mighty edifice of this kind of music.

In Northern India, besides Delhi, Gwalior, Bundi, Jaunpur, Āgra, Mathurā and Vrindāvan were noteworthy centres for the cultivation of Mārga-saṁgita. In greater Bengal, too, the cultivation of this music was wide and deep. In this province, saṁgita reached a high degree of development due to the rise of scholar-musicians and musician-saints. The role of saṁgita in the literature and culture of this province deserves special mention. The Caryāpadas, which probably originated round about 1000 A.D. bear eloquent testimony to the fondness of music on the part of the Bengalis as well as to their spiritual aspiration through music. Another such work is the Kṛṣṇakrītaniśa ascribed to Cāndīdāsa. Jayadeva, the glory of Bengal, the padmāvati-caraṇa-caraṇa-cakravarti, composed his immortal Gita-govinda with a mind saturated with the Vaiṣṇava devotional sentiment. The very names of the rūga Gauḍa and Vaṅgāla bear witness to the considerable development of
music in this region and also the genius of Bengal in the realm of music. Elements of the music of this province reached the far-off places in Central Asia called Kashgar, Kuchi, Khotan etc. through travellers, Buddhist priests and merchants. The music of such non-Aryan races as Sabaras, Pulindas, Kambojas, Vañgas, Kirātas and Drāviḍas etc. infiltrated into the musical lore of the Aryans. The music of these tribes and races has been included under Desī (local or regional) which is used in contradistinction to Mārga. But, curiously enough, the rāgas Pulindikā, Šabarī etc. have found a place in the exalted mārga saṅgūṭa. From this, it is evident that the contribution of non-Aryans to the evolution of Indian music is by no means negligible. Like the vocabulary of India the musical literature of this country was also developed by borrowings from the non-Aryans.

Works and authors:

That a large number of works on music and dance were composed in India is attested by the mention of earlier writers on these subjects found in the extant works. Sārṅgadeva alone has mentioned (Svaranatādhyāya, verses 15–21, of Saṅgītā-ratnākara) more than 20 predecessors. The number of extant works also is not negligible. Of these, comparatively a small number of works has been published. Of the published works, the following are noteworthy:

1. Nātya-śāstra—ascribed to sage Bharata. According to some, chapters 28–33 of this work, dealing with music, were composed by Kohala.

The date of its composition is highly controversial. It has been variously assigned by different scholars to different periods from the 2nd century B.C. to the 2nd century A.D. Among its commentaries, Adhinaḥavabhārati is the most well-known and very widely read.

2. Dattilam—ascribed to Dattilācārya.

It has generally followed Bharata. The seven svaras have been mentioned by him no doubt; but, in his opinion,
grāmas are two—śadja and madhyama. He has recognised 84 tānas. Jātirāgas (Śuddha, Vikrita) are 18. In this work, tāla has also been discussed.

3. Bṛhaddeśī—of Matarīga, composed sometime between 5th and the 7th century A.D. According to some, it arose sometime after the 9th century. It generally follows the Nātya-śāstra. The extant work seems to be incomplete, because, in spite of the promise of a section on vādya in the concluding verse, there is no such section in it. Though admitting 22 śrutiś, Matarīga says that, as a matter of fact, the basic śruti is only one and the others are only its pratibhāsa or manifestation.

4. Saṃgīta-makaranda—ascribed to Nārada who is supposed to have flourished in the 11th century. Many scholars think that this Nārada is different from the author of the Nāradya Śikṣā.

5. Saṃgīta-ratnākara—of Śārīrādeva. Date 13th century A.D. The author appears to have been the Chief Accountant of king Śiṅghana of Deccan.

Barring the Nātya-śāstra, this is the only work in which dance, vocal and instrumental music have been dealt with in considerable detail. It is regarded as a very authoritative work.

It has been commented upon by Mallinātha, Śimghabhūpāla, Keśava, Haṃsabhūpāla and Kumbhakarṇa. The commentary of Mallinātha is the most popular.

6. Saṃgīta-samayasāra—of Pārvśadeva. Date probably 13th century A.D.

7. Saṃgīta-dāmodara—of Śubhaṅkara. Supposed, not on conclusive evidence, to have been a Bengali author of the 15th century A.D. It contains discussions on vocal and instrumental music, dance and drama.

8. Svaramela-kalānidhi—of Rāmāmātya who was a minister of king Rāma of Vijaynagar and descendant of Kallinātha referred to above. Date 16th century A.D.
9. \textit{Rāgavibodha}—of Somanātha of the 17th century A.D. The author was probably a native of Andhra. The author seems to have been actuated to compose this work by a desire to bring about the harmony of the science of music with its practice.

10. \textit{Saṅgīta-darpaṇa}—of Dāmodara also called Catura Dāmodara. The author was the son of Lakṣmīdhara and a musician in the court of Jahangir (or Shahjehan, according to some). Date 17th century.


It was translated into Persian in the 18th century. Among the published works, it has the closest relation with the current Indian music.

15. \textit{Rāganirūpaṇa}—or \textit{Catvārimśacchatarāga-nirūpaṇa}—ascribed to Nārada. It is a compilation which appears to have been made by a comparatively late and unknown author.

16. \textit{Saṅgītasārasaṁgraha}—of the Bengali Ghanasyāmadāsa or Narahari Cakravarti. Date Śaka 1725 (=1803 A.D.) which is written at the end; it may be the date either of the original work or of the copy.

The \textit{Abhilāsītārtha-cintāmaṇi} or \textit{Mānasollāsa}—ascribed to the Cālukya king Someśvara, and composed in Śaka era 1051 (1129 A.D.); it contains a large number of verses on vocal music and instruments.

\textbf{Characteristics of Indian Music:}

There is a tendency among certain scholars to point out Western influence on whatever is ancient and great in India. Some of them hold that Indian drama is, to a great extent, influenced by the Greeks. Attempts have been made to trace Western influence on Indian Astronomy. But, some Western
scholars themselves have asserted that the great art of Indian music is absolutely free from Western inspiration.

We have shown, in an appendix, the basic differences between Indian and Western music. Some scholars are inclined to think that Indian music has some similarity with the music of Arabia and Persia. There are, no doubt, some parallelisms between Indian music and that of the above two countries. But, no definite case of borrowing can be established.

Muslim influence on North Indian music is but natural. Attracted by the natural resources and the fabulous treasure of India, the Muslims carried on their predatory activities in this part of India in different periods starting from the 8th century A.D. At last, in the 12th and 13th centuries, they appeared as regional rulers in various parts of India. In course of time, they attempted to extend their imperial sway throughout this vast country. Amir Khasru, Court poet of Sultan Alauddin, has stated, in his Persian work, that Indian music is superior to that of all other countries; by it not only human beings, but also beasts are charmed. Through the intervention of the Sultan, Khasru effected notable changes by an admixture of the elements of Persian music.

The connoisseur-kings of the Khilji dynasty introduced certain new rāgas of which the most noteworthy are Šaka, Turuška-gauda and Turuška-todi: these are mentioned in the medieval works on music. Besides Amir Khasru, Tānsen and Vilāskhān deserve honourable mention among those who acquired a high degree of proficiency in music, and made significant contribution to the evolution of Indian music under the patronage of the Muslim rulers.

In the domain of instrumental music, the Occident is indebted to the Indian vīṅgā, at least for the Violin and the Flute; this is admitted by an occidental scholar himself.

1 For example, G. T. Garratt, The Legacy of India, p. 325.
2 Ibid, p. 326.
Introduction

From the foregoing account of Indian music it is clear that the stream of music has been flowing over the soil of India from time immemorial. In Sanskrit literature, the succulent current of music has been flowing ever since the remote Vedic Age. As a river with a strong current floods the lands through which it flows and fertilises them with alluvial soil, so the mighty current of Indian music has been rushing forth with irresistible force. In its course, it has been flowing through the Vedic, Epic and Classical ages, being enriched by the influence of the religious life of the Aryan seers, the joyous atmosphere of the courts of Hindu rulers and the pomp and splendour of the courts of Muslim Badshahs. Ultimately it merged into the sea of vast humanity.

It is our bounden duty to preserve the true character of Indian music. Human beings sometime lose their own individual characteristics in the vortex and welter of life, and move about in the society as non-descript being far away from the upper strata of the society. We should take all possible care to see that Indian music, carrying a vast and valuable heritage, is not reduced to such a condition.

In order to preserve the true nature of Indian music, we should first of all know what its distinguishing feature is. Its chief distinctive quality is its spiritualism. Our country is a land of spiritual values, a seat of meditation for the attainment of the goal which is far beyond gross materialism. It was through Saṃgīta that the Vedic seer, awe-struck at the unspeakable beauty and vastness of nature, expressed his feelings towards gods and goddesses. The wide use of dance, vocal and instrumental music in connection with the worship of divine beings is attested by the epics and Purāṇas. The flute of Kṛṣṇa, the Viṇā of Sarasvatī etc. symbolise the fact that Saṃgīta is the best means of pleasing gods. In such statements as gānāt parataram nahi we find hints at the soul-stirring power of songs as well as their utility in making men move along the spiritual path. The time has come when we should see that Indian music, which was born in the
Introduction

Sublime and religious environment, nursed in the holy shrines and also in the respectable royal courts, does not lose its own excellence under the impact of foreign music and in the association of vile claptrap and light music which sometimes attract people. It was due to the abuse of samgita that it was condemned as a vice in such scriptures as the Manu-saṃhitā; the sacredness of samgita has nowhere been denounced. The cultivation of music, in any of its aspects, did not originate as a means of diversion of a few rich people with a hedonistic outlook on life. We must bear in mind that real knowledge of music is to be acquired through śādhanā (devotion); it is a science to be mastered in a disciplined manner.

Another marked characteristic of Indian music is its close relation with universal nature. As stated above, the Vedic songs spontaneously emanated from the hearts of Vedic seers, charmed with the form and mighty magnitude of Nature. So samgita was born in the cradle of nature. The heptatonic system, on which songs are based, is also derived from the creatures of nature. We find, in the musical lore, special melodies suitable to particular periods of time like morning and evening and particular seasons like Summer, Spring etc. The people, who took music as a way of reaching the spiritual goal, used to believe that Megharāga and Dipaka rāga could cause rainfall and conflagration respectively. It seems as though the music, that is constantly floating in the air on all sides of us, entered through the ears of the musician-devotees and touched their inner soul.

Thanks to scientific development, the countries of the globe have come nearer to one another. One of the evil effects of this phenomenon is that, due to the impart of the culture and civilization of different lands, our minds are being distracted from our own heritage and we are fast allowing our long cherished values to sink into the morass of oblivion. The glitter and glamour of the foreign elements are apt to dazzle the eyes of young uncritical people. Most of us are unaware of the precious gems that lie hidden in the mine of Sanskrit
literature. The old order of kings and emperors, who used to extend their fostering patronage to Indian music and musicians through centuries, is defunct. These rich people are themselves faced with the struggle for existence; they have no longer the capacity for cultivating or patronising music even though they have a strong desire to do so. I do not mean that we shall be complacent like the proverbial frog in the well by shutting the door to the wind of diverse cultures blowing from different directions; obscurantism is not our philosophy. What I mean to say is that we shall allow the wind of foreign cultures to blow into our houses; but we shall not allow ourselves to be swept off our feet.

In modern times Pandit Bhatkhande and Ustad Muhammad Nawab Ali Khan occupy an exalted position among those who have tried to analyse the characteristics of Indian music. It will not do if we take to music merely as a profession or a means of livelihood. It is necessary to delve deep into its philosophy. For this are necessary regular practice and dedication. A tendency among some modern students of music is rather disappointing. Some of them, even without the necessary training, desire to be experts within a very short time and aspire to be regarded as artists. This approach and this attitude have caused a deterioration of standards. One should remember that no siddhi (success) is possible without sādhanā (devoted practice). Different, however, is the case with those whose sole aim is cheap popularity or acquisition of money.

Countless treatises on Indian music still lie buried in manuscripts, and face extinction; many have already fallen victims to the ravages of time. We can place our cultural characteristics in this realm on the deserving pedestal if we can rescue these treasures from oblivion and put them into the light of day.

So far we have written about Indian music and not Hindu music. In fact, Hindu music is a misnomer. The music that
was evolved in India through vicissitudes of centuries cannot be designated as Hindu in the true sense of the term. As Muslim influence is natural in the music of Northern India, so also the influence of Drāviḍa music is probable on that of South India. The music of India is Indian music; it cannot be designated as Hindu, Muslim or Drāviḍa. As a matter of fact, this music is composite. In this connection, it is also to be remembered that, as pointed out above, the influence of non-Aryans on Indian music is also not negligible.
VOCAL MUSIC

General remarks

In the Sanskrit works on music, song has been highly extolled. It may be noted that, in the Vedic times, song constituted an essential element of the sacrificial rites used to be performed for propitiating gods. Indeed, the Sāmaveda, one of the four Vedic Saṃhitās including the Atharvaveda, is a collection of songs. Of the gods, Śiva is particularly stated to be delighted with songs. Brahmā has been described as engaged in singing songs. Songs enrapture the soul, and enthrals the beings. Even a little child, utterly inexperienced in the pleasures of the senses, while weeping, is appeased with songs, the music of the lullaby lulls even a very restive child to sleep. What to speak of human beings? Even lower animals are enchanted by songs. For example, the restless deer, attracted by the charming melody of songs, becomes motionless and falls a victim to the hunter.

Of song, instrumental music and dance, the three constituents of Saṃgīta, song has been accorded the highest place. Sāṅgadeva says (I. i. 24) dance follows instrumental music which, in its turn, follows songs:

Gītā—its definition, characteristics and types

A group of Svaras (notes), which caused delight to the mind, is called gītā. It is twofold according as it is gāndharva and gāna. Gāndharva is that whose tradition has

1 To be defined below.
been eternal,¹ which is employed by Gandharvas,² is regulated by the rules relating to graha, aṃśa, mūrchanā, etc. and is conducive to welfare. That which is composed by a vāggeya-kāra³, possessed of various characteristics and is described in connection with deśī rāga etc., is gāna, delightful to people.

Songs are twofold from another point of view, viz. mārga⁴ and deśī. The former is that which was sought by gods like Brahmā, and was used by Bharata and the like before Śiva and is always conducive to welfare. That is deśī which caters to the taste of the people of particular regions.

Songs are again of two kinds according as these are, or are not, set in words. Those, which consist of dhātu and other accessories, are called nibaddha (set). Those which are not so are anibaddha (unset). Nibaddha song has three designations viz. prabandha, vastu are rūpaka. A part of prabandha is called dhātu. It is fourfold—Uḍgrāha, melāpaka, dhrūva and ābhoga; these are the four constituents of the nibaddha song in order. Of these, melāpaka and ābhoga do not exist in certain cases. Wind, bile and phlegm, supporting our body, are called dhātu. Similarly, udgrāha etc. support the body of the prabandha, and, as such, are called dhātu. Dhrūva is so called as it is constant in all prabandhas. Between dhrūva and ābhoga occurs another dhātu which is called antara or antarā.

Prabandhas are threefold—two-dhātu (i.e. devoid of melāpaka and ābhoga), three-dhātu (devoid of melāpaka) and four-dhātu (i.e. having all parts).

Again, prabandhas are either aniryukta or niryukta; the former is devoid of the restrictions relating to chandas (rhythm) and tāla. The latter is regulated by such restrictions.

The number of different kinds of prabandha is quite considerable.

¹ That is, revealed, not composed by human beings (Kallñātha.).
² A class of demi-gods regarded as the the singers or musicians of gods and said to give good and agreeable voice to girls.
³ One who composes poems and songs.
⁴ Derived from the root mṛg (to seek).
Vocal Music

Merits and defects of gīta.

The merits of gīta are tenfold, viz.,

(i)  Vyakta—clearly pronounced.
(ii) Pūrṇa—possessed of full gamaka.¹
(iii) Prasanna—clearly and easily intelligible.
(iv) Sukunīra—possessed of svaras arising from the throat.
(v) Alāmkṛta—embellished in the three places mandra, madhya and tāra.²
(vi) Sama—of even vāṇa (letter), laya and sthāna.³
(vii) Surakta—having harmony of the sounds produced by the flute and throat.
(viii) Ślaksṇa—of equal smoothness in high and low pitches, in swift and middling layas.
(ix) Vikṛṣṭa—having loud pronunciation.
(x) Madhura—possessed of very graceful and charming sound.

The blemishes of gīta are also ten, viz.,

(i) Lokadūṣṭa—condemned by people.
(ii) Śāstradūṣṭa—blamed in Śāstras or treatises on music.
(iii) Śrutivrddih—opposed to Śruti.
(iv) Kālavrodhi—sung at the improper time.
(v) Punarukta—repeated.
(vi) Kālābāhya—inartistic.
(vii) Gatakrama—devoid of order.
(viii) Apārthaka—devoid of sense.
(ix) Grāmya—vulgar.
(x) Sandigdhā—doubtful.

Nāda, Śruti, Svara, Sāraṇa

The term ‘nāda’ consists of the two consonants, na and da, with the intervening vowel ā; ‘na’ stands for prāṇa (vital breath) and ‘da’ for anala (fire). So, nāda, denoting sound produced within the human body, is generated by the combination of the vital breath and fire. The process of its

¹ To be defined later on.
² The terms to be defined afterwards.
³ Do
genesis is as follows. The soul, desiring to utter speech, activates the mind. The mind strikes the fire within the body. That fire sets the wind in motion. Then, the wind, resting in the brahmgranthi,\(^1\) gradually moves upward generating sound in the navel, heart, throat, head, and it emanates through the mouth. In songs, nāda is three-fold, viz. manda (low) in the heart, madhya (medium) in the throat and tāra (loud) in the head; each successive sound is double of the preceding one. This nāda is supposed to be heard (śruta) in twenty-two forms in the above three places; from śruta it is called śruti. In the heart, twenty-two arteries are supposed to be joined with the upwared artery. These are said to be in a curved manner. As the wind strikes them, twenty-two śrutiś are produced; these have a gradually higher pitch.

To clarify the conception of śruti Śāṅgadeva mentions (Svaragatādhyāya–11–22.) two vinās (lutes); one of them is dhruvā (fixed) and the other calā (adjustable). In the latter, the strings will have to be shifted. Both of them should be exactly similar so that the nāda, arising from them, becomes uniform. Each of them will have twenty-two strings. Of these strings, the first one will be set in the lowest key, and the second in a slightly higher key. The two sounds, produced in them, having no other sound in between, will be continuous or uninterrupted. Thus, the sound in each of the succeeding string will be higher than that in the preceding one. The sounds, produced in these strings, are called śruti. In the two lutes, the notes (svara) will have to be placed. Of these, śaḍja, consisting of four śrutiś, is to be placed on the fourth string. Then, on the third string from the fifth one, rśabha, having three śrutiś, should be placed. On the second string from the eighth will be placed gāndhāra having two śrutiś. Next, madhyama, with four śrutiś, is to be placed on the fourth string from the tenth. Then, pāncama, having four śrutiś, will be placed on the fourth from the fourteenth. After that, dhaivata of three śrutiś should be on the third from the

\(^1\) Name of a joint in the body.
eighteenth. Lastly, niśāda of two śrutiś should be placed on the second from the twenty-first.

In the calavīṇā, the seven notes are to be brought to three strings which, in the dhruvavīṇā, are situated immediately before their own places. Then, in comparison with the dhruvavīṇā, the svaras in the calavīṇā will be one śruti lower. By a combination of two śrutiś, GA and NI of calavīṇā enters RI and DHA respectively in dhruvavīṇā. RI and DHA of the former enter into SA and PA of the latter. SA, MA, PA of the former enter into NI, GA, MA respectively of the latter. When the śrutiś of the calavīṇā are combined with those of the dhruvavīṇā; their number can be clearly ascertained. There should not be further lowering of the śrutiś as that would detract from their charm. We have noticed above that the svaras have been lowered. This lowering (or, rendering higher) of svara is technically called sāraṇā. It is noteworthy that, in the above cases, four sāraṇās only have been recommended; this is because the constituent śrutiś of a svara has the maximum number of four. It may be noted that the śrutiś are equal to one another.

That which arises immediately after śruti, is charming, has resonance, and itself causes delight to the mind of the listener is called svara. The śrutiś give rise to the seven svaras called Ṣadja Ṛṣabha, Gāndhāra, Madhyama, Pañcama, Dhāvata and Niśāda represented respectively by SA, RI, GA, MA, PA, DHA and NI. The seven svaras in order have been taken respectively from the peacock, Ṛṣṭaka bird, goat, Krauṅca bird, cuckoo, frog and elephant.

Śrutiś are said to be of five classes (jāti), viz. Diptā (brilliant), Āyatā (wide), Karuṇā (pathetic), Mrdu (soft) and madhyā (medium). These exist in svaras in the following manner. Ṣadja contains all the above classes excepting Karuṇā. Ṛṣabha has three excluding diptā and āyatā. Gāndhāra contains

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1 Another meaning of Sāraṇā has been laid down in connection with instrumental music.
dīpiṇā and āyatā. Madhyama has mṛdu and madhyā. Pañcama has all but dīpiṇā. Karuṇā, āyatā, and madhyā are contained in Dhaivata. Niṣāda has only dīpiṇā and madhyā. Each of the Śruti-jātis has sub-divisions.

Svaras are two-fold—śuddha (pure) and viṅgarta (modified). The seven, starting with saṣṭa, are śuddha. When a svara leaves its own place or the śruti specified for it, and assumes another place or contains other śruti, it becomes viṅgarta. For example, when Rṣabha assumes the four śruti of saṣṭa, it is regarded as viṅgarta. The total number of viṅgarta svaras is twelve.

From the point of view of their position in a song, svaras are divided into four kinds, viz. vāḍī, saṃvāḍī, vivāḍī and anuvāḍī. That is called vāḍī which is largely pronounced in the application of jātirāgas etc. Two svaras, with eight or twelve śruti, intervening between them, are said to be saṃvāḍī of one another. NI and Ga are vivāḍī (discordant) to other svaras. The svara which follows vāḍī svara is called anuvāḍī. The svaras, excepting saṃvāḍī and vivāḍī, are designated as anuvāḍī. Vāḍī, saṃvāḍī, vivāḍī and anuvāḍī are characterised respectively as king, minister, enemy and servant.

From the standpoint of pitch, Svaras are divided into three kinds, viz. manda (low), madhya (medium) and tūra (loud).

Aṃśa, Graha, Nyāsa

Svaras are divided also as Aṃśa, Graha and Nyāsa. That svara which manifests the charm of a song, which, being used as Graha, Nyāsa etc. is found in a large measure in a song, is called aṃśa. Its chief characteristics are largeness of measure in use, coupled with pervasion in a rāga.

The svara, which is at the beginning of a song, is called graha. In other words, the svara, with which a song commences, is known as graha. Graha may begin a raga or its alāpa. Generally, aṃśa becomes graha. Sometimes, saṣṭa too, becomes graha.
Vocal Music

Nyāsa is the designation of the svara in which a Rāga culminates. In other words, it is the svara in which a rāga, being completed, rests or stops. In most cases, amśa svara or its saṃvādi svara becomes nyāsa.

Varna, Alamkāra

The action of singing is called varṇa. It is fourfold—sthāyi (constant), ārohī (ascending), avarōhī (descending) and saṃcāri (promiscuous). The intermittent singing of the same svara is sthāyi; e.g. SA SA SA. Ārohī takes place when the svaras are in an ascending order; e.g. SA RA GA. The reverse is Avarōhi or descending; e.g. GA RA SA. In saṃcāri, there is promiscuity among the svaras whose regular order or its exact reverse is violated, e.g. SA GA RA.

A particular combination or mode of arrangement of varṇas is called alamkāra. The purpose of alamkāras, which have a very large variety, is to convey knowledge about the precise nature and charm of svaras as well as to diversify the varṇa-combinations. Some of these alamkāras are prasannādi, prasannānta, prasannādyanta, and prasannamadhyā; all of these belong to sthāyi varṇa. Prasanna is the name of manda which has already been explained. Examples,

Prasannādi:

\[
\text{SA SA SÅ}
\]

Here the first two are manda and the last one tāra indicated by the stroke above it.

Prasannānta:

\[
\text{SA SA SA}
\]

The first one is tāra followed by two mandras.

Prasannādyanta:

\[
\text{SA SÅ SA}
\]

The first and the last are manda and the middle one tāra.

Prasannamadhyā:

\[
\text{SA SA SÅ}
\]

Here the first and the last are tāra and the one intervening between them is manda.
Sthāya

A part of a rāga is called sthāya. According to Śāṅgadeva, the total number of sthāyas is 96. Of these, 10 relate to voice, instrumental sound etc; these are clearly distinguished, and are not mixed. In accordance with qualities, sthāyas are of 33 kinds. There are 20 sthāyas, having separate individual characteristics. There are 33 mixed sthāyas possessed of different qualities; these are relatively little known. \((10 + 33 + 20 + 33 = 96)\). In fact, mixed sthāyas are endless.

Gamaka, Vāga

The trembling of a svara is called gamaka; it is said to be pleasing to the mind of the listener. Śāṅgadeva mentions (Prakīrṇa 87–97) fifteen varieties of gamaka in accordance with the extent and speed of tremor. Gamaka is also called vāga which, according to the commentator, belongs to the local dialect.

Ālapti or Ālāpa

Ālapti or Ālāpa denotes the action by which a rāga becomes manifest. The commentator Śimhabhūpāla explains that ālāpa denotes that group of svaras which clearly manifests a rāga; this manifestation means the spreading out of a rāga. This is rāgālapti, and is used in anibaddha songs.

Another kind of ālāpa is rūpakālapti. In it, the rāga of a nibaddha song is manifested. Rūpaka is a variety of Nibaddhagāna, as stated earlier.

Grāma, Mūrchanā

A group of letters, which is the resort of mūrchanā, krama, tāna, varṇa, alamkāra\(^1\) etc., is called grāma.

Grāmas are three, viz. Ṣadja, Gāndhāra and Madhyama. Of these, Gāndhāra is said to be current in heaven only. Ṣadja grāma arises when pañcama resides in its own fourth śruti. If it resides immediately before its own final śruti, we have madhyama grāma.

\(^1\) Of these, the last two have been explained earlier. The other two will be defined below.
The ascent and descent of the seven svaras in order are called mūrchanā. The number of mūrchanās in each of the two terrestrial grāmas, mentioned above, is seven.

Each mūrchanā is of seven kinds due to its commencing from the svaras beginning with the first etc. In them, after singing the final svaras, the earlier svaras are to be sung in order (krama). These mūrchanās are called krama. Their total number is 392.

Tāna:

Tāna, derived from root tan—to spread out, is so called as is spreads out a rāga. Tānas are twofold, śuddha and kūta; the former arises when the svaras are uttered in the regular order. When uttered by violating the order, they give rise to the latter kind of tāna.

Jāti:

Jāti is the designation of songs with varṇa and alaṁkāra etc. Matāṅga, in his Brhaddeśī, clearly defines jāti. Acc. to him, jāti is the name of the svaras which are manifested with śruti, graha, svara (alaṁkāra, varṇa) etc. From these svaras the relish of the charm of each of the svaras or rāgas is possible. Jātis are the sources of Gāndharva and Deśī rāgas.

Jātis are divided into śuddha (pure) and vikṛta (modified). Under the former are included the seven named after the svaras, e.g. Śādji, Ārsabhī, etc. Those are known as śuddha which have their title svara as nyāsa, apanyūsa1, amśa, graha, which are devoid of tāra nyāsa and which are complete. When these characteristics, excluding nyāsa, are lacking, we have vikṛta jāti. The number of vikṛta jātis is about 139. The relation between jāti and rāga is one that subsists between the generator (janaka) and the generated (janya). Before the names of rāgas came into vogue, jātis were prevalent.

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1 It is the name of that svara in which a vidāri is completed. Vidāri means part of a nibaddha song.
Rāga:

It is not known precisely when the word ‘rāga’ came to be used for the first time to denote a musical mode. The Nāradya Śīkaśa (circa 1st century A.D.) mentions rāga in connexion with grāmarāga, but does not explain the term. In his Nātvasāstra, Bharata (circa 2nd. cent. A.D.) mentions rāga, jātirāga and grāmarāga, but does not define rāga.

Rāga denotes such a dhvani (sound), possessed of particular svaras and varṇas, as causes delight to the mind of people.

Rāgas appear to be broadly divided into two classes, viz. grāma-rāga and desī rāga which may be rendered as classical and regional respectively.

Grāma rāgas\(^1\) are fivefold according as they are the resorts of five kinds of songs. The five classes of grāma-rāgas are\(^3\) :

1. Śuddhā—constituted by simple and charming svaras.
2. Bhinnā—consisting of uneven and swiftly uttered svaras. It has sweet gamakas.
3. Gaudī—compact, having gamakas in the three places of mandra, madhya, tāra and possessed of sweet svaras of ohātt.\(^3\)
4. Vesara—it is vegasvarā, i.e., it consists of swift svaras, and is very charming in all the varṇas named sthāyi etc.
5. Sādhāraṇī—possessed of the characteristics of the above four kinds of songs.

The above types have respectively seven, five, three, eight and seven sub-divisions thus making a total of thirty grāma-rāgas.

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1. A grāma-rāga is so called as it arises from grāma which has been defined as a group of svaras which are the resort of mūrchana etc.
2. The names are feminine as they qualify giti which is feminine.
3. A kind of song in singing which the chin is placed on the heart, which has kampita gamaka, is possessed of very swift svaras and the sounds HA and AU. When qualifying rāga, these will be called suddha, bhinna, etc.
Vocal Music

Śāṅgadeva mentions (Rāgaviveka—16–18) twenty rāgas which are as follows:

Śrīrāga, Naṭṭa, Vāṅgāla (2), Bhāsa, Madhyama–sāḍāva, Raktahamsa, Kolhahāsa, Prasava, Bhairava, Dvani, Megharāga, Somarāga, Kāmoda (2), Āmrapaṅcama, Kandarpa, Deśa, Kaiśikakakubha Nāṭtanārāyaṇa.

He also mentions the following eight Uparāgas\(^1\) which have been explained as generated from near grāma-rāgas.

Śakatilaka, Takkasaindhava, Kokilapaṅcama, Revagupta, Paṅcamāsaḍāva, Bhāvanāpaṅcama, Nāgagāṇdhāra and Nāgapapaṅcama.

Śāṅgadeva says (Rāgaviveka—67) that now he is stating Desi rāgas. From this it appears that, according to him rāgas are divided into three classes, viz. grāma-rāgas, rāgas and desi-rāgas. In Rāga-vivekādhyāya (ii. 3), he says that some of the noted grāma–rāgas are also called desi.

Some of the well-known desi rāgas are Mūlavakaiśika, Toḍi, sāḍava, Hindola etc.

Of minor rāgas, (rāgānga) there are eight according to ancient writers mentioned by Śāṅgadeva. There are thirteen rāgānga stated to be current in his time. Other types of ancillary rāgas, called Upānga, Kriyānga, Bhāṣāṅga, have also been mentioned. Śāṅgadeva says (Rāgaviveka—ii. 19) that the total number of rāgas is 264.

Rāgas are divided into three classes in accordance with the number of svaras in them. These are sampaṭīrṇa having all the seven svaras, sāḍava containing six svaras only, audāva or auduva\(^2\) consisting of only five svaras; the first or śadja is, however, constantly present in it.

\(^1\) The prefix 'upa' means 'near'.

\(^2\) Derived from udū denoting stars. Stars reside in the sky which is the fifth of the five elements (pañcabhūta). From this number audava is so called.
Again, rāgas may be śuddha (pure or unmixed) and Chāyālaga or Sālaga (mixed): the latter being so called owing to its having the shadow or likeness of another rāga.

Bhāṣā, Vibhāṣā, Antarabhaṣā

These terms were probably too well-known at the time of Śāṅgadeva to be defined by him. These appear to denote minor rāgas, all fancied as females, which have no independent existence are produced by main rāgas. While bhāṣās are said to be born of certain rāgas, vibhāṣās appear to be their minor varieties. Antarabhaṣā may be that which exists between two bhāṣās. For example, Kakubha rāga has six bhāṣās called bhinnapañcamī, kāmbhojī, madhyama-grāmā, ragaṇī, madhurt and śakamīśrā, three vibhāṣās called bhoga-vardhamā, ābhīrikā and madhukārti and one antara-bhāṣā called Śālavāhanikā.

According to Śāṅgadeva, there are 90 bhāṣās, 20 vibhāṣās and 4 antarabhaṣās.

It is interesting to note that, at least down to the time of Śāṅgadeva, the term rāginī did not come into vogue. The idea of six rāgas, with 36 rāginīs as their consorts, was a later development.

Rāgas and rāginī have been fancied as having forms with anthropomorphic features and traits of character. It should be noted that such Dhyānas (figures to be meditated upon) occur only in later treatises. Some of these are quoted below and translated into English. These will at once reveal the poetic fancy behind the forms conceived and the spiritual outlook of the writers on the Śāstra.

Śrīrāga

\begin{align*}
\text{asūḍāśābdāḥ} & \text{ smaracāramūrtih,} \\
\text{dhīro} & \text{ lasat-pallava-karṇapūrah} \\
\text{ṣadja-di-sevyo'ruṇa-vastradhāri} & \\
\text{śrīrāga} & \text{ esa kṣītipālamūrtih} \\
\end{align*}

[This Śrīrāga, aged eighteen years, is handsome like Cupid, steady, shining with ear-ornaments of leaves; he is served by ṣadja etc, wears a scarlet cloth and looks like a king.]
Vasanti
(Rāgiṇī of Śrīrāga)
śīkhāṇḍīvarhocay-a-baddha-cūḍā
karnāvatamsa-kṛtaśobhānarā
indīvaraśyāmatanuḥ sucitṛā
vasantikā syādali-mañjulaśrīh

[Vasantikā, adorned by bees, exquisitely beautiful, having her body blue like the lotus, is wearing a crown of peacock’s plumes and decked with ear-ornaments of mango-blossoms.]

Karnātā-ṛaga
krpāṇapūnis-turagaḥdirūḍho
mayūrakāṇṭhāti-sukanṭha-kāntiḥ
sphurat-snigdha-rasah-prasāntaḥ
karnātā-ṛago haritaḷavarṇaḥ

[Karnātā-ṛaga, sword in hand, with a complexion more radiant than the peacock’s throat, is riding a horse; he is very quiet, scintillating, lovely and has the tinge of haritāla (yellow orpiment).]

Velāvali
(Rāgiṇī of Hindola-ṛaga)
saṅketa-dikṣāṁ dayite ca datvā
vitanvat bhūsaṇamaṇi akeṣu
muḥuḥ smaranti smaram īṣṭadevaṁ
velāvali nīlā-saroja-kāntiḥ

[Velāvali, possessed of a complexion like the blue lotus, having instructed the husband about assignation, while adorning her slim limbs with ornaments, is repeatedly remembering her desired deity, Cupid.]

Bhairava
gāṅgūḍharaḥ śaśikalā-tilakas-trinetraḥ
sarpairbhūṣita-tanur-gaja-kṛtīvāsāḥ
bhāsvat-trīśūla-kara esa nṛmuṇḍadhāri
śubhrāmbaro jayati bhairava ādīrāgaḥ
Fundamentals of Ancient Indian Music and Dance

[Victorious is this three-eyed First Rāga, Bhairava, with the Ganges on his head, a lunar digit as the mark on his forehead, possessed of body adorned with a serpent, wearing elephant-skin, holding a trident in hand and carrying a human skull.]

Bhairavi

( Rāgini of Bhairava )

\[ \text{sphaṭika-racū-pīthe ramya-kailāsa-śṛṅge} \]
\[ \text{vikaca-kamala-patrār-arcayantī maheśam} \]
\[ \text{karadhṛta-ghanā-vādyā pūrvarṇāvalikṣṭ} \]
\[ \text{sukavibhir-iyamuktā bhairavi bhairavastri} \]

[This wife of Bhairava, large-eyed, yellow-complexioned, holding a ghanā¹ instrument in hand, worshipping with petals of lotuses in bloom, Mahādeva, seated on a crystal-pedestal on the charming Kailāsa peak, is called Bhairavi by good poets.]

Śabda, Śārīra

Śabda or voice is the basis of songs. Śabda has been divided by Śāṅgadeva (Prakīrṇaka—39–67) into four principal kinds, viz.

(1) 

\[ \text{Khāhula}—\text{arising from phlegm. If it pervades the sthānas} \]
\[ \text{called manda and madhya, it is called  \text{āṭilla}.} \]

(2) 

\[ \text{Nārāṣa}—\text{arising from bile. It is compact, deep and inaudible in the three places manda madhya and tāra respectively.} \]

(3) 

\[ \text{Bomakā}—\text{arising from wind. Having no substance within like the trunk of the Eranṭa tree. It is harsh, loud like the ass’s bray and heavy.} \]

(4) 

\[ \text{Miśraka}—\text{arising from the admixture of the above three. It has four varieties, viz. combination of (a) Nārāṣa-khāhula} \]
\[ \text{(b) Nārāṣa-bomakā} \]
\[ \text{(c) Bomakā-khāhula and (d) mixture of these three. Each of these has sub-varieties.} \]

¹ A class of musical instruments made of metal, e.g. cymbal.
In accordance with qualities, Śabda has been divided into fifteen kinds, viz.

(i) Mṛṣṭa—pleasing to ears.
(ii) Madhura—indestructible and unchanged in its three places mandra, madhya, tāra.
(iii) Celiāla—charming, devoid of the extremes of too heavy and too light, tender and devoid of essencelessness.
(iv) Tristhāna—unchanged in the three sthānas, mandra etc.
(v) Sukhāvaha—delightful to mind.
(vi) Pracura—ample.
(vii) Komala—Soft.
(viii) Gādha—heard after spreading due to strength.
(ix) Śrāvaka—capable of being heard from afar.
(x) Karuṇa—evoking pity in the mind of the listener.
(xi) Ghana—having substance within and audible from a distance.
(xii) Snigdha—audible from a distance and devoid of roughness.
(xiii) Ślaksṇa—uninterrupted like the flow of oil.
(xiv) Raktimān—attractive.
(xv) Chavimān—bright according to experts.

The defects of śabda are as follows:

(i) Rāksa—devoid of tenderness.
(ii) Sphujita—seeming to be broken.
(iii) Nihśāra—devoid of substance within.
(iv) Kākoli—raucous like the cawing of crows.
(v) Keṭi—pervading three sthānas, but devoid of the qualities of sweetness etc.
(vi) Keṇi—pervading the sthānas tāra and mandra with difficulty.
(vii) Kṛṣa—thin or light.
(viii) Bhagna—insipid like the cry of the ass and the camel.

Śabda may be produced by a person spontaneously or after practice. The capacity of sound or voice for manifesting rāgas, without practice, is called Śārīra. It is so called as it is born with the śarīra (body); in other words, it is congenital.
and not acquired. The qualities of śārira are pervasion, resonance, sweetness, pleasantness, gravity, softness, possession of substance within, mildness, brightness.

The defects of śārira are: lack of resonance, pleasantness, substance and the presence of roughness, improper voice, crow-like raucousness, lightness, harshness as well as removal from the proper sthāna

**Characteristics of Vāggeyakāra**

Vāk means Kāvya; geya means a composition which can be sung. These are called mātu and dhātu respectively. One who makes these two kinds of composition is called vāggeyakāra. Such a person may be uttama (best), madhyama (medium) and adhama (inferior). The first of them is endowed with the following qualities: proficiency in grammar, lexicons, metrics, alaṃkāras, rasa, bhāva, skill in regional modes of composition, e.g. Pāñcāli, knowledge of a variety of languages, mastery in arts, skill in vocal and instrumental music as well as dance, charming śārira¹, knowledge of laya and tāla, capacity for discriminating among various modes of intonation, genius, ability to sing pleasantly, experience in deśi rāgas, skill in speech before an assembly, giving up anger and spite, appreciative mind, sense of propriety, capacity for composition independently of others, insight into others’ minds, knowledge of characteristics, capacity for swift composition of songs, composition of songs containing the shadow of various songs, excellence in gamakas in the three shānas, skill in various kinds of ālāpa, concentration.

The vāggeyakāra of mediocre merit can compose dhātu well, but is unsatisfactory in the composition of mātu. Also of mediocre merit is one who knows both dhātu and mātu, but lacks efficiency in prabandhas elā etc

He is inferior who can compose mātu well, but is bad at dhātu.

¹ Explained earlier.
Gāndharva, Svarādi

One, who is conversant with mārga and deśī, is called gāndharva. One, who knows only mārga, is known as Svarādi.

Characteristics of Singers

Singers may be best, medium and inferior. The best singer has the following qualifications: good voice, śārtra of good qualities, experienced in the start and finish of songs, versed in rāga, rāgānga, bhūṣānga, kriyānga and upānga, skilled in prabandha songs, conversant with the principles of various kinds of ālāpa, effortless use of gamakas in all sthānas, controlled voice, versed in tālas and śruti, tirelessness even after many prabandha songs, experienced in sūdhā and chāyālaga rāgas as well as in the peculiarities of all kinds of intonation and in sthāyas, absence of all defects, practice in singing, pleasantness according to the tradition of vocalists, capacity for bringing about clear svaras and tālas etc., possession of deep or compact voice, unhampered speed, capacity for attracting people's minds with songs sung at a lonely place (or, capacity for speedy singing), clearly manifested rāga, possession of traditional knowledge.

The singer of the medium quality lacks some of the above merits, but is free from defects.

A singer, having defects, is said to be inferior.

Performers of vocal music are of five kinds viz. śiksā-kūra (learner), anukūra (imitator), rasika (appreciator), raṅjaka (delighter) and bhāvaka i.e. one who can turn an insipid song into one of relish, render a song devoid of emotion into one of emotion, and can sing after realising the intention of listeners.

Defects of Singers

Singers of the following kinds are condemned:

(i) Śamdāśa—One who sings with clenched teeth.
(ii) Udghuṣa—One who sings too loudly.

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(iii) Sūkāṛi—one singing with repeated hissing sounds.
(iv) Bhūa—terrified.
(v) Śaṅkita—apprehensive.
(vi) Kampita—one who sings habitually shaking the body and trembling the voice.
(vii) Karāli—one who distorts the face alarmingly while singing.
(viii) Vikala—one who sings svaras with more or less than the usual number of śrūtis.
(ix) Kāki—one whose voice is raucous like that of a crow.
(x) Vīṭāla—one departing from the proper tāla.
(xi) Karabha—one singing with the shoulders raised.
(xii) Udbhaṭa—singing like a goat. An inferior singer.
(xiii) Jhombaka—one whose forehead, face and neck become sinewy while singing.
(xiv) Tumbakī—one whose throat swells like a pumpkin gourd while singing.
(xv) Vakrī—one who sings with the curved throat.
(xvi) Prasārī—one who sings after stretching the body.
(xvii) Nimilaka—one who sings with closed eyes.
(xviii) Virasa—one whose song is insipid.
(xix) Apasvara—singing with prohibited svaras.
(xx) Avyakta—one who sings with stuttering voice and indistinct letters.

(xxi) Sthānabhraṣṭa—one who is unable to reach the three sthānas called mandra, madhya and tāra.
(xxii) Aavyavasthita—Singing with unregulated sthānas.
(xxiii) Miśraka—one who sings after mixing up śuddha and chāyālaga rāgas.
(xxiv) Anavadhānaka—inattentive to sthāya etc. According to Simhabhūpāla, one who reverses the sthānas.

(xxv) Sānumāsika—one who sings with a nasal voice.
Vṛnda, Kutapa

A group of singers and instrumentalists is called vṛnda (orchestra). It is of three kinds, viz. best (uttama), medium (madhyama) and inferior (kanistha). That, in which there are four principal singers, eight chorus singers, twelve female singers, four flutists and four players on mṛdaṅga, is uttama. In the madhyama, the number of male and female singers is half of that in the uttama. In the kanistha, there are one principal singer, three chorus singers, four female singers, two flutists and two players of mardala.

The group of female singers, too, is threefold. In the uttama, there are two female singers, ten chorus singers, two flutists and two players of mardala. In the madhyama, there are one principal singer, four chorus singers and one (or, according to others, four) flutists. In the kanistha, the number of female singers and instrumentalists is less than that in the madhyama or their number is arbitrary.

A vṛnda, constituted by singers and instrumentalists whose number is larger than in the uttama, is called Kolāhala (confused noise).

Following the principal singer, absence of dissimilarly in chorus songs, conformity with tūla and lōya, mutual rectification of defects, if any, in one part, capacity for pervasion in the three sthānas beginning with mandra, similarity of voice—these are the merits of a vṛnda.

A particular kind of vṛnda is called kutapa. Kutapa-vṛnda is threefold according as it relates to tata instruments, avanaddha instruments and drama.1

The first variety of kutapa is constituted by players of Viṇū, Ghosavati, Cūrā, viṇāci, parivādimi, vallakī, kūbjikā, jyesṭhā, nakulosthi, kinnari, jayā, kūrmī, pūtickī, hastikā, satatantrikā, audumbarī, saṭkarma, paunā, rāvasa, hastaka, sāraṅgi, ālapam etc. Besides, in it there will also be flutists,

1 For tata and avanaddha, see chapter on instrumental music.
pāvika, pāvakāhala, conch-blower, player of such instruments as muhari, śṛṅga etc.¹

The second type of kutapa will be constituted as follows: the principal player of mṛdaṅga, players of the following instruments—paṇava, dardura, ḍakkū, maṇḍiḍakkū, ḍakkulī, paṭaha, karakā, ḍhakkā, ḍhavasa, ghaḍasa, huḍukū, ḍamaru, ruṅjā, kuḍukū, kuḍavā, niḥsūṇa, irvai, bherī, tumbakī, bom-badī, paṭṭavādyā, paṭa, kamarā, jhallari, bhāṇa, selluka, jaya-ghanṭā, kāmsyatālā, ghanṭā, kirikītāka.²

The third kind of kutapa will be constituted as follows: People experienced in various kinds of abhinaya (acting) prevailing in regions Varāṭa, Lāṭa, Karpāṭa, Gauḍa, Gurlara, Koṅkaṇa, Mahārāṣṭra, Andhra, Hammīra, Cola, Malaya, Mālava, Aṅga, Vaṅga, Kaliṅga etc., those expert in lāsya and tāṇḍava dances, those versed in wonderful Stīhānas like Aṭīṭha, those vell versed in matters relating to Maṇḍala and the like.³

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¹ For the terms, see chapter on Instrumentatal music.
² Ibid.
³ For Stīhāna, Maṇḍala, see chapter on Dance.
INSTRUMENTAL MUSIC

General remarks

Instruments have been divided into four classes, viz. Tata, Suśira, Avanaddha and Ghana. The first two are said to produce songs through śrutiś, the third to impart pleasantness and the fourth is said to make songs worth while. Tata instruments are made of strings and suśira has holes in it. Those which are covered with leather is called avanaddha. That which is played by striking is called ghana.

The lute is called vinā. It is twofold according as it is śrutivaṇṇa and svaraviṇṇa. Of these two, the former has been described under vocal music in connexion with Saranā.

In connexion with svaraviṇṇa, Śāṅgadeva says that, in it too, the experts can produce śrutiś. The types of this vinā are ekatantri, nakula, trikantrikā, citrāvīṇṇa, vipānci, māttakokilā, ālāpiṇi, kinnari, pinākī and niḥśaṅkaviṇṇnā. These should be so constructed that the svaras are clearly heard and ample charm is produced in the minds of listeners.

Under suśira are included vaṃśa, pāva, pāvikā, murali, madhukari, kāhalā, tūṇḍukini, cūkka, śṛṅga, śaṅkha etc.

Paṭaha, mardala, ṇukukkā, karāṇa, ghaṭa, ghaḍasa, ṇhavasa, ṇhakkā, kuṭukkā, kuḍuvā, ruṇjā, dāmaruka. ṇakkā, maṇḍiḍakkā ṇakkuli, sellukā, jhallari, bhāṇa, trivali, dundubhi, bheri, niḥsūṇa, tumbaki—these are included under avanaddha.

Ghanavādyas are tāla, kāṃsya-tāla, ghaṇṭā, kṣudraghaṇṭikā jayaghaṇṭā, kamrā, śuktipaṭṭa etc.
Fundamentals of Ancient Indian Music and Dance

Vādyas are again divided into four classes, viz. śuṣka, gītānuga, nṛtānuga, nṛttagītānuga. That is śuṣka which does not accompany song and dance. It is also called goshti. Gītānuga, nṛtānuga and gītanṛtānuga are those which accompany respectively song, dance and both of these two.

Kamrikā or kamrā is the name of a bamboo stick for playing the lute. It is the modern bow. The action of the kamrikā is called sāraṇā¹ which is fourfold, viz. utkṣiptā, sanniviṣṭā, ubhayā and kampitā. That is utkṣiptā in which the kamrā, coming in contact with the string, moves upward and repeatedly falls down. If the sāraṇā takes place immediately after touching the string, it is sanniviṣṭā. If these two kinds of sāraṇā are successively repeated, there is ubhayā sāraṇā. Kampita arises due to the trembling of the kamrikā in the place of svara.

Merits and defects of Vādyā

The merits are as follows:

(i) Rakta—pleasant, (ii) Virakta—vibhīnna (distinct ?),
(iii) Madhura—sweet, (iv) Sama—even or uniform ?

Merits and Defects of Instrumentalists

Versed in the mode of striking with the hand and the bow of the lute, expert in vocal and instrumental music, experienced in yati, tāla, luya, pāṇa, pāṅcasañca², endowed with ten qualities of the hand, playing the instrument intended by the person concerned, versed in the principles of the sound of musical instruments, possessed of the knowledge of grahas sama etc., skilled in hiding the defects of songs, instrumental music and dance, director of graha, mokṣa, versed in the measure of songs and dance, possessing the knowledge of all

¹ Another meaning of sāraṇā has been set forth in connection with vocal music.
² The five are song, instrumental music, dance, graha, mokṣa and randhra (defect ?).
the differences in instrumental music, possessed of rūparekhā (?), skilled in udghattana, possessed of the knowledge of the difference of all vādyas (instruments ?), versed in the increase, decline and attainment of nāda—such an instrumentalist is the best. The worst is one devoid of some or all of these merits.

The merits of blowing are as follows: charm, compactness, pleasantness, clarity, amplitude of sound, gracefulness, tenderness, resonance of nāda, pervasion of three sthānas. capacity for pleasing the listener, sweetness and attention on the part of the flutist; the last quality implies that the blowing will not be more nor less than what it should usually be.

The merits of a player of mardala are as follows: clear varṇas, keeping the limbs as usual or capacity for pleasing others, experience in following the likeness of the song, expert knowledge of sweet and violent instrumental music, skill in the movement of the hands concentration, tirelessness, skill in mukhavādyā, following the huṇḍukā player, amplitude, knowledge of yati, tāla and laya, following the song.

The defects are the reverse of the above merits.

Two, three or four mardala-players constitute a group. They will follow the mukhart or the principal player.

The following are the merits of a player of the viṇṇā:

Expert knowledge of the principles of nāda, śruti, svara, grāma, jāti, rāga etc., graceful body, steady in seat, tireless pair of hands, fearlessness, self-restraint, presence of mind, tenderness of limbs, learning in the arts of vocal and instrumental music, concentration of mind.

The merits of a flutist are as follows:

Practice in the movement of fingers, reaching the proper place, possession of good sense of rāgas, capacity for producing sweetness in the manifestation of grāgas in an

1 The meaning is not clear.
agreeable manner, speedy ascent and descent, skill in singing and playing instruments, revealing the proper sthāna (or, acc. to some, tāna) to singers, hiding their defects, skilfulness in respect of mārga and desī rāgas, capacity for producing rāgas in the improper sthāna as in the proper one. An expert flutist can produce various svaras in a single hole due to the intensity or otherwise of the wind, its fast and slow speed, filling or not filling, increase or decrease.

The following are the defects of a flutist:

Excess of wrong application,¹ the reverse of the merits stated above, not reaching the intended sthāna, shaking of the head.

The faults of blowing a flute are as follows:

Yamala—completing one blowing by another.
Stoka—though heavy, yet unable to reach the proper sthānas.
Krśa—able to reach the proper sthāna but too light.
Skhalita—stopping at intervals.

According to others, the following are the defects of blowing:
Kampita—that which emanates, with distorted svara, from the mouth having cough.
Tumbakī—sound resembling that of the tumba (a kind of gourd).
Kāki—sound, devoid of tārasthāna, resembling the cawing of crows.
Sandāṣṭa—insufficient, scanty.²
avvavastihta—sometimes less, sometime more than usual, harsh.

In this connexion, it may be added that the blowing of a flute may be fivefold:
(i) Kampitā—the shaking of the flute attached to lips; it is necessary for accomplishing varṇa and alamkāra.
(ii) Valitā—it arises due to the movement of fingers; it is necessary to produce sancāri varṇa.

¹ Gamaka or alapa in the improper place.
² Can it mean blowing with clenched teeth?
(iii) Muktā— it arises when the holes are free from all fingers; it produces a free sound.
(iv) Ardhamuktā—when the holes are half-free; it produces halting sounds.
(v) Niptāitā—when all the holes are fully covered by fingers, and the flute is filled with wind.

Śāṅgadeva says (Vādyādhyāya 662) that the merits and defects, stated in connexion with voice under vocal music, are to understood mutatis mutandis in this case also.

A band of flutists is generally said to be constituted as follows: one principal flutist and his four followers.

Dhātu

The notes, produced by particular kinds of strokes, are called dhātu. The dhātus develop the music of viṇā, cause unparalleled delight and give rise to faultless sounds. Dhātus are fourfold, viz. visītāra, karaṇa, āviddha and vyāñjana. Of these, visītāra has four varieties, karaṇa five, āviddha five and vyāñjana ten. The total number of dhātus, along with their divisions and subdivisions, is 34.

Kinds of Instrumental music

It is of four kinds, viz. śuska, gṛtānuga, nṛttānuga and gṛtānṛttānuga. Vādyā without gūta and nṛtta is called śuska; it is called gosīṭhi. The other terms are self-explanatory. Āśrāvaṇā is the name of the playing of the lute without song; there are nine other kinds of lute-playing also without song.

The use of song and instrumental music, as the predominant or subservient factor, is called vṛtti. It is threefold:
(i) Cītrā—instrumental music primary and vocal music secondary.
(ii) Vṛtti—vocal music and instrumental music are of an equal position.
(iii) Dakṣinā—vocal music prominent and instrumental music secondary.
Fundamentals of Ancient Indian Music and Dance

Gvānuga vādyā is threefold:

(i) Tattva—that kind of instrumental music which manifests laya, tāla, yati, akṣara, grāma, anśa etc. pertaining to song.

(ii) Anugata—it partly manifests song. As in song, so in it also there are pause and staying at a different sthāna. But, if there in vilamba laya in song, the instrument is skilfully played in druta laya.

(iii) Ogha—in it, at the end, the instrumentalist, imitating the song, shows the imitation of the parts of the song by skilful and continuous strokes of the hand.

Structure and material of musical instruments

Tata

The ālāpini viṇā is as follows:

The ṅaṇḍa (rod) will be eight muṣṭis long, made of bamboo, hollow, circumference two āṅgulas, free from joints etc., smooth, uniform all through, circular, fitted with a kakubha (a crooked piece of wood at the end) two āṅgulas long and half an āṅgula wide, half as much in thickness, facing upwards, devoid of a patrikā, having one rod fitted with a saṅku (pin or peg) the space below which will be four āṅgulas long and high at the outer side and in the middle. The tumba (i.e. the round thing at the lower end) is twelve āṅgulas in length. Four āṅgulas at the mouth and an ivory nābhi is fixed at a distance of a quarter less than two muṣṭis below the top. The strings, made of the entrails of sheep, will be fine, smooth, even and firm. Coconut shells (karpara), tying ropes (doraka) and bridges (sārikā) are used in its construction. According to others, the rod will be made of Khadira wood and the strings of linen or silk or Kārpāsa cotton.

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1 Only the principal types under each class will be described.
2 Muṣṭi means the length of the clenched palm.
3 Navel—like cavity or piece.
Still others provide that the rod, in all cases, should be made of red sandal-wood. Sāṅgadeva states that, in some cases, the length of the rod exceeds ten muṣṭis.

*Kinnari viṇās* are of two kinds—*laghvī* and *bhāti*. The *laghvī* is as follows: *Daṇḍa*, which is round, is three *vitasti* five *aṅgulas* long, five *aṅgulas* wide, having many holes; the *kakubha*, made of *śāka* wood, will be two and a half *aṅgulas* wide and five *aṅgulas* long, in its middle there will be a tortoise-shaped iron piece, half an *aṅgula* less in length and breadth; the *sārikā*, made of a perforated piece of bone or the chest of a vulture and measuring the little finger of the hand or it may be made of iron or bell-metal. On the back of the *daṇḍa*, fourteen *sārikās* will be fixed with wax, mixed with the ashes of a burnt piece of cloth, on the fourteen places of *svaras*. Below the second heptad, the first *sārikā*, a little longer than one finger, will be fixed at the place of *Niśāda*. At intervals will be fixed *sārikās* of which each succeeding one will be a little bigger than the preceding one. The eighth one will be fixed three *aṅgulas* apart from the preceding one. The other six *sārikās* will be fixed at gradually increasing intervals not exceeding four *aṅgulas*. At the lower joint of the *kakubha* on the *daṇḍa*, will be fixed the first *tumba*. The second *tumba*, a little wider than the first, will be fixed between the third and the fourth *sārikās*, in the lower part. Into a hole, two *aṅgulas* below the tip of the *daṇḍa*, a moving pin is to be placed: it will have a hole in its neck. One *aṅgula* below it, a two-horned pin, resembling the feathered part of an arrow, one *aṅgula* high, is to be made. In front of it, a little distance away, a fixed pin is to be placed. Then firmly fixing on the *kakubha* an iron string, smooth, round, even, strong and resembling elephant’s hair, it will be drawn to the above two-horned pin, with its second end the moving pin will be surrounded. This pin will be twisted so long as the string does not become firm. By twist-

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1 One *vitasti* = 12 *aṅgulas*.
2 See under *alāpini viṇā*. 
ing it on the opposite side the string becomes loose. If the string is long, then, for the sake of firmness, an iron peg, put into the hole of the neck of the moving pin, will be fitted in the fixed pin.

The Brhatt kinnart will be one vitasti more in length and one aṅgula more in breadth than the laghvi; it will have three tumbas and the strings made of nerves. The third tumba is to be placed as in the ālāpini. The other characteristics of the laghvi will be present in the brhatt too.

Suśira

A flute is to be made of bamboo, Khadira wood, ivory, white or red sandalwood, iron, bell-metal, silver or gold. It will be round in shape, straight, smooth and devoid of joint-knots and scars. Inside it there will be hollow as long as the flute; the hollow, equal to the little finger in width, will be uniform. From the tip of the flute a space of two, three or four aṅgulas is to be left out. Then a hole, of the dimension of one aṅgula, should be made fit for being blown. From the main hole another hole, called tāra, will be one aṅgula apart. Other seven holes will be made at intervals of half aṅgula. The last eight holes are stated to be like bones of jujube fruits. Below the holes there will be a holeless space of two aṅgulas. Of the above holes, the seven, producing sound, are considered to be meant for the division of svaras. The eighth one is intended to be an outlet for the wind. The wind, produced by blowing, is filled by the main hole.

The length of a flute varies from two aṅgulas to twenty-two; the last one being called Śrutanidhi.

Ānaddha

Paṭaha is twofold, viz. mārga and deśī. The former is two and a half cubits long, six aṅgulas in circumference, big in the middle; its right face is eleven aṅgulas and a half, the left one ten aṅgulas and a half. There will be an iron ring
Instrumental Music

over the right one and, on the left, an earthen ring. The ring on the left side should be covered with a pārikā taken from a six-month-old dead calf. Then, both the rings will have seven apertures each. After this, kalaśas, made of gold etc., seven in number and four aṅgalas long, are to be tied with strings placed in the apertures on each side. Leaving a space of four aṅgulas from the left face, a patrikā, made of iron and having a width of three aṅgulas is to be firmly placed round the paṭaha. The two covered faces are to be tied with the thick skin, called kavala, of the outer part of the body of a calf or goat. The kavala of the right side should be perforated all around. With the strings, placed on the right face, the kalaśas are to be firmly drawn and the strings tied well in the ring. With the strings placed in the seven holes in the kavala, the kalaśas are to be encircled and fixing them in the iron ring the kalaśas are to be kept in a compact form. Outside the kalaśas, at the fringe of the left ring, there will be a kacchā (waist-band) for being put around the waist (of the player).

The deśṭa paṭaha is like the above with the difference that it is a cubit and a half long and its right and left faces are seven aṅgulas and six and a half aṅgulas respectively, its left face is tied with uddalī (i.e. the skin of the animal’s groin).

Both the above kinds of paṭaha are made of Khadira wood. Each of them is divided into three classes—uttama, madhyama and adhama. Those described above are uttama. The madhyama and the adhama are respectively one-twelfth and one-sixth less.

Mardala, also called mṛdaṅga or muraja, is made in the following manner: made of the faultless (i.e. devoid of scars and cracks etc.) wood of the citron tree, one-half aṅgula thick, 21 aṅgulas long, left face 14 aṅgulas, right face 13 aṅgulas, middle part thin, one aṅgula thick at the faces, thick and round skin at both ends, in each of the two pieces of skin 40 holes one aṅgula apart from one another; in the
holes will be placed straps which will be sewn, embedded in the straps there will be pieces of potsherds touching the middle part of the instrument both over it and below, the potsherd being tied with three straps the middle part will be encircled firmly, at that place there will be a knot of two straps resembling go-mūtrakā, the pieces of leather covering the faces will be firmly tied, of the two rings at the two ends, a kacchā placed in the left one should be fixed in the right and tightly drawn and made twofold, a waist-band made of cloth should be placed in the waist.

As regards the wood to be selected for the construction of the wooden instruments, the general instruction is that, when the kind of wood is not specified, it should be gathered from khadira or red sandai tree. Sāṅgadeva says that trees belong to three species—piṭṭalā, vātalā and śīśmalā. The first kind grows on dry land, the second on land having a little moisture and the third on a fully moist land near tanks. For the purpose of instruments, the first is the best and the second inferior, but the third is to be avoided. The pieces of wood, with the following defects, should be rejected: softness, scar, hole, joints of branches, knot and breach.

For tying the faces of percussion instruments the hide of a six-month (according to some, two-year) old calf is suitable. The straps are made of old bulls. The cow’s leather to be struck should be bright like Kunda flowers, moon and snow or slightly coppery like a (new) mango-leaf and free from sinew and flesh. Before use it should be soaked in cold water for one night. The hide, with the following defects, is not fit for use: having fat, with the cover of the uterus stuck to it, klinna (moist ?), pecked with the beaks of the crow, spoilt by fire and smoke, worn out.

**Ghana**

For the instruments made of bell-metal, the metal should

1 The criss-cross manner.
2 Described above.
be well refined in fire. The tāla (popularly called karatāla) will be circular in shape. Its face will be two aṅgulas and a quarter, the inner portion one aṅgula wide and low, the hole in the middle will be a quarter less than a guṇjā, the thickness one yava, height one aṅgula and a half. Its form will be even, smooth and beautiful so that it produces sound pleasant to the ear. Strings of borders of cloth are to be passed through the holes and tied with knots at the ends.

Characteristics of a mardala player

Mardala players are of four kinds—vādaka, mukharti, pratimukharti and guānuga.

Vādaka is derived from vāda which means a mode of disputation. In a vāda, a person takes up his own side and refutes the view of the other side. Similarly, the vādaka takes up the playing. The mukharti is so called because other instrumentalists look up to his face for playing their instruments. He will have the following qualities: capacity for composing vādyā-prabandhas, training in dance, skilled in vocal and instrumental music, surekha¹, concentration, indispensable to the female dancer presence on the stage. The pratimukharti lacks a few of the qualities of the mukharti. He is called guānuga who, having set the harsh and soft letters, through nāda, mandra, madhya, tāra, follows the song in order to help the madhura through playing the instrument: this is done in both śuddha and sālaga songs.

Pāṭa, Paṃcasaṅca, Vādyaprabandha

It is the name given to Vādyāksara, i.e. the letter-like sounds produced in an instrument. The pāṭas, which arise from the different positions of the hand, rather the palm, and the strokes made by it, are called hastapāṭa. Eighty-eigui hastapāṭas have been stated by Śāṅgadeva. DHA RA KA ṬA DHA RA KA ṬA—it is an example of hastapāṭa. Different kinds of pāṭa, being applied to the instruments like Pāṭaha,

¹ Of a pleasing physical posture.
produce instrumental music of various sorts. The total number of the kinds of vādyā, produced by pūṭa, is 500.

The shaking of the neck, elbow, thumb, wrist and the left foot is called saṅca. Due to the saṅca of the thumb and the wrist, the player of paṭaha becomes best. By shaking the shoulders and the elbow one becomes inferior. The hudukkā player, due to the shaking of the thumb, elbow and the neck, becomes best. One becomes madhyama by shaking the wrist and the elbow. One, who is worst, plays with the shaking of the left foot.

As there are gīṭa-prabandhas, so we have vādyā-prabandhas too composed of udgrāha etc. According to Śāṅkara-deva, there are 43 vādyā-prabandhas. An example of vādyā-prabandha: gāḍ da ga thōm gakkathomṭem etc.

*
TĀLA

The term ‘tāla’ is derived from the root ‘tal’ which conveys the sense of pratisṭhā (foundation, basis). Śāṅgadeva tells us that it is so called because music, both vocal and instrumental, and dance are based on it. It has been defined as the time measured with the help of the measures called laghu (short), guru (long) and pluta¹. A short vowel is laghu, a long one guru and a prolated vowel is called pluta. For example, a, ā are laghu and guru respectively. Pluta is generally used in the following circumstances: calling from afar, singing, weeping. For instance, in u umeśa (O, Umeśa) the u is pluta. In the case of tāla, the time required in spelling out laghu, guru and pluta letters is meant. In this connexion, we should mention also mātrā. One mātrā is determined by the time required in pronouncing five short letters, e.g., KA, CA, TA, TA, PA. In tāla, laghu, guru etc. are ascertained by mātrās. Tāla is said to determine the measure of song, instrumental music and dance.

Tāla is broadly twofold—mārga (classical) and deś (regional). The action in the former is of two kinds, viz. soundless (nīḥśabda) and sounded (saśabda). The former, called Kalā, is fourfold: āvāpa, nīśkrāma, vikṣepa and pra-veśaka. The latter (i.e. sounded), also called Pāta or Kalā, is fourfold, viz. dhruva, śamyā, tāla and sannipāta.

¹ According to Pāṇini, ākālo’c hrasva-dirgha-plutaḥ (1. 2.27)—vowels requiring as much time as is required in pronouncing short u, long ū and prolated ū are respectively called hrasva, dirgha, pluta. Hrasva and dirgha are the designations of laghu and guru respectively.
The bending of the fingers, with the palm upturned, is called āvāpa. Niśkrāma is the name of the stretching of the fingers with the palm turned downwards. The casting of the hand, with the fingers outstretched and the palm upturned on the right side, is called vikṣepa. The contraction of the fingers of the hand, remaining on the right side with the palm turned downwards, is called praveśa. The placing of the hand below, with the snapping of the thumb and the forefinger together, is called dhruva. The production of the clapping sound with the right hand is called śamyā. Such a sound, produced by the left hand, is known as tāla. The production of such a sound with both the hands together is called sannipāta.

Mārga, mentioned above, is fourfold, viz. dhruva, citra, vārtika and dakṣiṇa.

As regards deśī tāla, its difference from the mārga tāla appears to rest chiefly on the fact that while the former appeals to the common folk, the latter is appreciated by the experts or connoisseurs. According to the Saṅgūtaraṁākara (Tālādhyāya—237), such a tāla, when accompanied by cymbals etc., becomes attractive. The author further states that such a tāla should be yathāśobha, i.e. it should not violate Śobhā. Kallinātha explains śobhā as attractiveness caused to the appreciating mind by the similarity of time in the repetition of tālas in the part of songs. 1 Another characteristic of deśī tāla has been stated as the determination by the measures called laghu etc. without violating śobhā. In deśī tāla, druta and pluta have half a mātrā and three mātrās respectively.

Of deśī tāla, one hundred and twenty varieties have been distinguished. Šāṅgadeva says (Tālādhyāya—312) that there are little known tālas too. He lays down nineteen ways of ascertaining the mutual difference among the well known and little known tālas.

1 Śohāśādāshāna gitāyayaveṣu talavṛttinām kalasamyanibandhanā sahṛdayahrdayamgamata.
Tālas are again twofold—caturaśra and tryaśra, known respectively as caccatputa and cācápura. Śaṭpitāputraka is a variety of tryaśra which has another one called Udghaṭṭa. Śaṭpitāputraka is also designated as Uttara and Pañcapāṇi.

Laya, Yati

The pause, intervening between tālas or strokes which determine the time of mātrās, is called laya. Kallinātha makes the concept of laya clear. He says that if one action follows another without cessation, there is no rest or pause; so, there is no laya in such a case. For example, there is no separate laya between laghu mātrās which exist as parts of two guru mātrās. Again, there is no separate laya between laghu mātrās which form parts of puta mātrā.

Laya is threefold—druta (swift), madhya (medium) and vilambita (delayed).

The mode of application of laya is called yati. Yati is of three kinds—samā, srotogāta and gopucchā. Samā takes place when there is uniformity of laya in the beginning, middle and end. Srotogāta arises when vilambita, madhya and druta layas are used respectively in the beginning, middle and end. That is gopucchā which resorts to druta, madhya and vilambita layas.¹

¹ There are also other varieties of each of the three kinds of yati.
IV

DANCE

General remarks

At the outset, it should be stated that originally dance was conceived in connexion with drama. Śāṅgadeva says (Nartanādhyāya—3) that Nartana is threefold, viz. Nātya, Nrtya and Nṛtta. Further on he says that Nṛtta is a kind of abhinaya (acting, mimetic art). Nṛtta, as a kind of abhinaya, is performed by means of Karana and aṅgabhaṅgi (gestures and postures). The aṅgas are six—head, hands, chest, sides, hip, feet. Some include shoulder also. The pratyaṅgas are neck, arms, back, belly, thighs, shanks. According to some, the wrist, knees and ornamants, worn on the limbs, are also included in pratyaṅgas. There are twelve upāṅgās in the head, viz. eyes, brows, eyelids, eye-balls, throat, nose, breath, lips, teeth, tongue, chin and face.

The other Upāṅgas are heels, ankles, fingers, toes, soles of feet.

Nṛtta (dance) should be distinguished from Nṛtya (gesticulation, tableau), Śāṅgadeva defines Nṛtya as that which manifests emotions or feelings by means of gestures (aṅgikā-bhinaya). According to him, it is known as mārga. He characterises Nṛtta as movements of limbs devoid of any imitation of any condition. Dhanaṅjaya, in his Daśurūpaka, brings out the distinction between the two in the following words—anyad bhāvaśrayam nṛtyam nṛttam tālalayāśrayam. It means that, while nṛtya is based on bhāva (emotion, feeling), nṛtta is related to tāla and laya.¹

¹ See below.

² The terms have been explained in the foregoing chapter on Tāla and Vocal music respectively.
Nṛtta is broadly divided into two classes—Tāṇḍava and Lāṣya. Violent dance, taught by Taṇḍu, the foremost among the mythical attendants of Śiva, is called Tāṇḍava. Lāṣya is the name of the tender graceful dance said to be taught by Pārvatt; it is to be performed with delicate movements of limbs, and is conducive to love.

Nṛtta again is threefold—viṣama, vikāṭa and laghu. The dance, in which one walks over ropes etc., is called viṣama. Vikāṭa is the name of dance performed with grotesque look, dress and movements of limbs. Laghu nṛtta is that which is performed with Aṅcita¹ and such other minor Karaṇas.²

Nṛttakarana

A graceful action of hand, foot, etc. together, which is in consonance with the Rasa concerned, is called karaṇa or Nṛttakarana. Usually, in the begining of dance, the feet are in the natural position, the hands have the Latākara pose and the body is in the Caturaśra pose. The left hand is generally kept on the chest and the right one makes such movements as are suited to each Karaṇa. There are other features peculiar to each of the Karaṇas.

Karaṇas may be innumerable. Śāṅgadeva mentions one hundred and eight as the most common and important ones.

Of the Karaṇas, some are standard prevailing everywhere, while others are deśī in vogue in particular regions. The latter includes the various Utpultikaraṇas or Karaṇas with jumps. We state below only a few varieties under each class as illustrations:

Samanakha—the body is in the natural position, the feet touch each other with the toes placed on the same level on the ground. The hands are in the Latā⁵ pose.

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1 That kind of dance in which the arm goes out from the region of the chest and returns to the chest. There are other light dance called by this name.
2 Defined below.
3 Infra.
Fundamentals of Ancient Indian Music and Dance

\(\text{Dolāpāda—after } \text{Urdhvajānu Čāri, the } \text{Dolāpāda Čāri is performed and the arms are kept in the } \text{Dola pose}.\)

**Janita** —It takes place when, after \(\text{Janitā Čāri, one hand in the form of } \text{Mushti}\) is placed on the chest and the other is in the \(\text{Latā pose}.\)

\(\text{Śakaṭāsyā—After } \text{Śakaṭāsyā Čāri, one hand and one foot are stretched out; the other hand in the } \text{Khaṭakāmukha form is kept on the chest}.\)

\(\text{Bhramara—The foot remains as in } \text{Ākṣipta Čāri. At the same time the } \text{Udveṣṭita movement is made with the hand. The lower part of the spine is curved around, and the feet form } \text{svastika}. \text{The same is repeated on the other side. Simultaneously the } \text{Ulbaṇa gesture is made with hands}.\)

\(\text{Sūct} \quad \text{—One foot is thrown up, bent and brought down without touching the ground. The hand on the same side is kept, in the } \text{khaṭakāmukha pose, at the chest. The other hand, in the Alapadma pose, is near the head. The same is repeated on the other side}.\)

**Apakrānta**

After \(\text{Baddhā and Apakrāntā Čāris, the two hands move in an appropriate manner}.\)

\(\text{Pārśvakrānta}—\text{It takes place when } \text{Pārśvakrānta Čāri is performed and the hands follow the feet}.\)

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1 *Infra.*

2 In it, the tips of fingers rest in a compact manner in the middle of the palm not covered by the fingers, and the thumb remains pressed against the middle finger.

3 *Infra.*

4 The straightening of the bent fingers, beginning with the forefinger, in their respective order, along with the movement of the hand away from the chest to the side.

5 In it, the two \(\text{Alapadma hands, with quivering fingers, face the shoulder and are stretched over the shoulders}.\)
Utpluti-karaṇas

Ajñecita—Standing up in the natural position of the feet and jumping straight upwards.

Lohadī—Standing with the feet in the natural position and twisting around the loins one jumps up and falls obliquely.

Cārī

Derived from the root car (to move) with the addition of the suffix in, followed by the feminine affix in, it denotes the aggregate of various graceful movements of the feet, shanks, thighs and hips performed simultaneously. Cārī, also called Vyāyāmu, has the following varieties: Cārī, Karana, Khanḍa and Maṇḍala. The Cārī, which can be performed by any one foot, is called Cārī. That, in which both the feet are required, is called Karana which is to be distinguished from Nrīttakarana. Three Karana make a Khanḍa. Three or four Khanḍas make a Maṇḍala.

Cārī, performed by one foot, is of two kinds; viz. Bhauṃt (terrestrial, i.e. performed on the ground) and Akāśikī (aerial, i.e. performed in the air above the ground). Each of the Bhauṃt and Akāśikī Cāris has sixteen varieties.

While the above are classical or standard Cāris, called Mārga, there are also regional Cāris with local characteristics, called Deśi Cāris. The latter again are divided into two classes, Bhauṃt and Akāśikī; the number of the former is 35, while that of the latter is 19.

We shall mention below only a few typical Cāris under each class by way of illustrations.

Mārga Cārī

Bhaumī

Samapādā—standing with the two feet close together, the
toe-nails on a level, and in the *Samapāda* posture.

*Vicyavā*—from the *Samapāda* position the feet are lifted up and fore-parts are brought down on the ground.

*Janitā*—in it one foot is in *Agratalasamcara*, one hand is kept at the chest in the *Musī* pose and the other hand moves in a beautiful manner.

*Sakatāsya*—in it the upper part of the body is held with effort, one foot in the *Agratula Samcara* form is stretched forward, and the chest is kept in the *Udvāhita* form.

*Aksipītā*—in it, one foot in *Kuñcita* form is thrown up to the height of three spans, brought to the other side and then, crossing the shanks in *Svastika*, it is caused to fall on the ground on its heel.

**Ākāśiki**

*Alātā*—one foot is stretched backwards with its sole facing the other thigh. Then its heel is brought down to the ground on its side.

*Vidyudbhrānta*—One foot touches the head which is turned back, is turned round in all directions and stretched.

*Ūrdhvajānu*—in it one foot in the *Kuñcita* form is thrown up and its knee is kept on a level with the breast. The other foot is kept steady and motionless.

*Pārśvakrāntā*—in it, one *Kuñcita* foot is raised and brought down on the the ground by its heel.

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1 Where *Sauṣṭhava* of the limbs is important, and the two feet are kept in the natural position at a distance of one span from each other.

2 *Infra*.

3 In it, the chest is lightly raised without shaking.
DEŚI CĀRĪ

Bhaumi

Parāvṛttatalā — the sole of the foot faces up at the back and is stretched outwards.

Ardhamanḍaltkā — the two feet move outward rubbing the ground and return with a circular movement to the original position slowly one after the other.

Ākāśikī

Vidyudhṛāntā — throwing up the foot in front and moving it around above the forehead quickly, and placing it on the ground.

Harināpluṭā — jumping up with foot bent and letting it fall repeatedly.

STHĀNA

It means a static posture as distinguished from cārt which denotes a particular movement. There is one sthāna before the commencement of a cārt and one after it. One starts a cārt from one posture, one stops at another.

A particular position of the motionless body is called sthāna. There are six sthānas for men, seven for women. These are standard sthānas. Besides there are 23 deśī (regional or local) sthānas. Again, there are nine sitting postures (upavistasthānakas) and six reclining ones (suptasthānakas). All together number 51 according to Śāṅgadeva.

We give below a few typical examples under each class.

Postures for men

Vaiśākha — the two thighs are kept in the air above the ground at a distance of three and a half spans from each other and the feet are kept on the ground pointing obliquely outwards, also at the same distance from each other.
Ālīḍha — the left thigh is motionless in the air and slightly bent. The right foot is stretched forward to a distance of five spans. Both feet are oblique.

Postures for women

Gatāgata — the female dancer, about to move forward, hesitates with one foot raised.

Valīta — the body is slightly twisted around, the foot, in the direction in which the body is twisted, touches the ground with the little toe. The other foot touches the ground with the big toe.

Deśī Sthānās

Vardhamāna — the two feet are oblique with the heels touching each other.

Nandyāvarta — in Vardhamāna above, the distance between the feet is six āṅgulas or one vitasti (= 12 āṅgulas).

Upaviṣṭa-sthānās

Madālasa — one foot is stretched out a little, the other is placed on the seat, and the head is bent on one side.

Utkāta — the heels and the hips are on the same level and the feet are on the ground in the natural position.

Suptasthāna

Sama — lying down with the face turned upwards and the hands loose and free.

Nata — lying down with the shanks slightly separated and the two hands resting loosely.

Āṅgaḥāra

This term is constituted by two components, viz. āṅgu and hāra. It is explained as the movement (hāra) of āṅgas (limbs). Some explain it as a movement pertaining to Hara (i.e. Śiva), and demonstrated by limbs (āṅga).

According to Śaṅgadeva, the graceful movement of the limbs to the proper places, composed of groups of Mūtṛkās (i.e. combination of two karaṇas) is called Āṅgaḥāra.
The number of Aṅgahāras is infinite. Śārṅgadeva mentions thirty-two as important among them.  

**RECAKA**

Particular movements of the feet, hands, waist and neck are called recaka.

The continuous movement of the foot in between the heel and the tip of the toe and then outwards, involving bending and stretching, is the recaka of the foot.

A swift circular movement of the hands inward and outward alternately is the recaka of the hands.

Turning round the waist in all directions along with the vertical rotation of the toe slightly spread out, is the recaka of the waist.

Shaking and moving the neck around is recaka of the neck.

The necessary recakas are added to aṅgahāras.

**VARTANA, CĀLAKA**

Vartanā denotes a particular movement of the arms. By resorting to various movements of arms, separately and collectively, and adopting the tempos *druta* etc., innumerable vartanās can be produced. Śārṅgadeva does not enumerate the vartanās of which twenty-four varieties are described by Kallinātha following Kohala.

When employed with recakas, without the loss of grace, these movements of arms, full of skilful modes, are called Cālakas. Kallinātha, following Kohala, describes 50 Cālakas.

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1. For fear of prolixity, we do not name them here. As these are connected with *karanas*, their definitions require the explanation of the *karanas* concerned. For considerations of space, we do not define them here.
NYĀYA

The movement of the body in dance for simulated protection against weapons and for the simulated discharge of weapons is called nyāya. Corresponding to the four styles (vṛtti) called Bhārata, Sāttvata, Ārabhaṭī and Kāśikī, nyāyas are fourfold, viz. Bhārata, Sāttvata, Vārṣaṅgaṇya and Kāśikā. Pravicāras are those excellent (prakṛṣṭa) and varied (vīcītra) movements and gaits meant for discharging weapons. The nyāyas are to be employed with cāris in discharging the weapons.

MANḌALAS

Maṇḍala is the name given to a particular combination of Cāris. Maṇḍalas are divided into two kinds, bhauma (terrestrial) and ākāśika (aerial). There are ten maṇḍalas under each class. Maṇḍalas are employed in discharging weapons. In depicting fight, aerial maṇḍalas are important. It may be noted that as several cāris constitute a maṇḍala, the omission or addition of some cāris does not mar it.

Earthly Maṇḍalas

A few instances are given below;

Bhramara

The right foot and the left foot are Janita and Spandita respectively. Then these two are respectively śakaṭāsya and Cāṣagati. Again, the right and left feet are Bhramara and spandita respectively.

Cāṣagata

In it, there will be cāṣagati feet all through, and turning round in a circle at the end.

Aerial Maṇḍala

Krānta

In it, the right and the left feet are respectively Śūci and Apakrānta respectively. Then both the feet are Pārvakrānta,
the left one moving round in all directions. Then the left and right feet are respectively Sāci and Apakrānta.

Sūcīviddha

The right foot is successively Sāci and Bharamara. Then the left one is Pārśvakrānta and Apakrānta, and the right foot Sāci. Then the left foot is Apakrānta and the right Pārśvakrānta.

REKHĀ

It is the name of a particular position of the body, attractive to the mind and the eyes. In it, there is a harmonious combination of the various poses of the major limbs, e.g. head, eyes, hands.

Qualification of a dancer

Generally women are fit for various movements in dancing. They are of three types, i.e. Mugdha (shy), Madhyā (normal) and Pragalbhā (bold, confident). The types correspond to three stages of youthfulness. The first is the stage of adolescence in which there is eagerness for the kind of amorous pleasure in which the lips, full-grown breasts, cheeks, hips and thighs are concealed due to shyness. The second is the life of love in which the woman has heavy thighs and hips, large, hard, heaving and firm breasts. The third is the stage in which there is a maddening charm, the woman is clever in perfect amorous sports and has spontaneous amorous feelings.

Merits and defects of a dancer

The following are the merits of a dancer: beauty of limbs, perfection of form, charming full face, large eyes, red lips, beautiful teeth, conch-like neck, arms like moving creepers, slender waist, not-too-heavy hips, thighs like elephant-trunks, not too tall, crippled or fat, not having prominent veins, conspicuous charm, sweetness, courage, generosity, fair or dark complexion. The best dancer, by delicate movements,
beautiful rhythm and correct timing, seems to manifest the sound of songs and instruments, and fully evokes the Rasa.

Decoration of a dancer

Waving loose, black, glossy and abundant hair with flower-strings on it or, straight long braid of hair decorated with a string of pearls, forehead having curly locks, a beauty-spot on the forehead with musk, sandal-paste etc., eyes with collyrium; ears with cylindrical ornaments, radiant teeth, cheeks with streaks of musk; pearl-necklace round the neck; large pearl-strings decorating the breasts; gem-studded golden bangles on the fore-arm, on fingers rings set with rubics, sapphires, diamonds etc.; body smeared with sandal-paste or saffron; garments of white silk etc.; a fine jacket or short petticoat with a tight bodice.

The teacher of dance

He should have the following qualifications:

Personality, sound knowledge of dancing, knowledge of the beginning and concluding songs and instrumental music, Graha¹, instrumental music, tradition, beauty of sounds, sthāyas²; cleverness in the tempos Druta etc. and in tālas; capacity for composing Vādyaprābhandhas, originating new styles in Samgīta; skill in the art of teaching, capacity for attracting people, knowledge of the merits and defects of dancing performances.

Dance-troupe (Sampradāya)

Troupes are of three kinds, viz. Kuṭila (best) Madhyama (medium) and Kaniṣṭha (smallest). The Kuṭila sampradāya is constituted as follows:

1. Mukharin (leader).
2. Pratimukharin (chief assistant).

¹. Explained under Vocal music.
². Ibid.
2 players of the percussion instrument called Āvaja.
2 players of the percussion instrument called Adāvaja.
2 players of the percussion instrument called Karatā.
32 players of the drum called Mardala.
2 cymbal players.
8 playing bell-metal cymbals.
2 playing the wind instrument called Kāhala.
2 flutists.
2 main singers.
8 other singers.
2 main female singers, one of whom is a dancer.
8 other female singers.

74

The troupe, having half the above strength, is madhyama; less than the latter is called Kanisṭha.

Closely following the Mukharin, his tempo (laya) making up the deficiencies, observing the timing (tāla)—these are the merits of a troupe, the lack of any of these merits constitutes a defect.

GAUNDALI

Gaunḍali is the designation of a kind of female dancer. Hence the dance, performed by her, is also called Gaunḍali. This mode of dance is called Gaunḍali-paddhati as distinguished from Śuddhā-paddhati. Gaunḍali is devoid of vigorous instrumental compositions and songs like Elā, accompanied by vocal Sālagasūḍā compositions like Dhruva. The dancer dances with gentler movements of the limbs, using the Lāsyāṅgas. She herself sings, and plays on the Trivalī instrument. Some reject this instrument as the wearing of the Trivalī on the shoulder is not decent for a girl. If this dancer does not sing, she is called Mūkagaunḍali.

Her dress is to be that of the region called Karnāṭaka. This mode of dance is called deśtpaddhati,
PERANIN

A kind of dancer is called Peranin. He will be as follows:

Body smeared with white powder such as ash, shaved head with a tuft of hair, wearing a number of shining anklet bells tied to the shankus, good voice, expert in the arts of timing and tempo, attracting the mind of the audience.

The dance of a Peranin has five elements, viz.

(i) Gharghara — special training in the sounding of anklet bells.

(ii) Visama — it denotes Utplutikaraṇas (Karaṇas with jumps).

(iii) Bhāvāśraya — imitation of ludicrous things for comic effect.

(iv) Kavīcāra — description of the hero of high character.

(v) Gīta — Sālagas songs prescribed for the Gauṇḍālaḥ.

ĀCĀRYA

The Ācārya will be as follows:

Versed in the theory and practice of dance, vocal and instrumental music, eloquent in speech, handsome in appearance and dress, expert in eulogy in a pleasing manner, humorous in assemblies, expert in playing musical instruments.

AUDIENCE

The people, gathering in the hall of dance, should be as follows:

Possessed of moderate views, attention, eloquence, skill in Nyāya, discrimination between right and wrong types of dance, modesty; versed in Rasas and Bhāvas, three kinds of Samgīta, critical of those who talk incorrectly, clever, free from jealousy, possessed of hearts overflowing with Rasa.
Dance

SABHĀPATI

The President of the assembly should be as follows:

Of an amorous disposition, generous, honourable, discriminating between dancers, rich, appreciative of even slight merit, interested in entertainments, eloquent, free from jealousy, clever in jokes, intelligent, dignified, skilled in arts, well-versed in Śāstras, desirous of fame, pleasant-tongued, capable of understanding others' minds, judicious, possessed of good memory, versed in the three branches of Sāṁgīta, charitably disposed, possessed of all instruments, the knowledge of the distinction between Mārga and Deśi, capable of distinguishing deficiencies and excesses, learned, bold, impartial, having command over attendants, capable of aesthetic appreciation, full of Rasa, truthful, highborn, having a gracious face, steady in affection, grateful, kind, virtuous, afraid of sins, friendly to scholars.

SEATING ARRANGEMENTS IN ASSEMBLY

The President should occupy the lion-seat. To his left will be members of the harem and to his right the chieftains. Behind the chieftains should be the treasurer. Near them will sit scholars versed in worldly and Vedic lore, with them should be poets of aesthetic taste, clever in various styles. In the centre of scholars will remain honoured physicians and astrologers. On the right is the Council of Ministers along with Chiefs of the army. Men and women of aesthetic taste should sit around the members of the harem and in front of the king. Behind the king will stand beautiful young girls carrying chowries and making a jingling sound of the bangles. On the left of the king, in front, will sit composers of songs, story-tellers, bards, scholars and flatterers. Around them will be the attendants of the king. There should be some clever men holding canes. The bodyguards of the king should stand on all sides with weapons in hands.

M–9
Fundamentals of Ancient Indian Music and Dance

**Poses of hands**

Various poses of different limbs (*aṅga*) and sub-limbs (*pratyāṅga*) have been prescribed. Some of these are applicable in dance, while others are used in acting (*abhinaya*). It is not possible, within the limited space of this little book, to describe all of them. We, therefore, confine ourselves to a description of the hand-poses alone. Among these again, we shall describe only a few prominent ones.

Some of the poses are prescribed for the single hand, while others are to be made with both the hands together.

**Poses of the single hand**

**Paśāka**

In it, the thumb is bent, touches the root of the forefinger; the palm and fingers are outstretched and the fingers are pressed against one another.

**Arāla**

In it, each finger, beginning with the forefinger, is separated from the next with increasing intervals, and is higher and higher and slightly bent, while the forefinger is curved like bow and the thumb bent.

**Pādmakośa**

In it, the thumb and the other fingers are bent like a bow, separated from each other with tips not attached to one another.

**Muṣṭi**

In it, the tips of fingers remain compact in the middle of the palm, not covered (by the fingers), and the thumb is pressed against the middle finger.

**Śikhara**

It takes place when the thumb of the Muṣṭi pose is turned upwards.

**Kapittha**

In it, the tip of the forefinger of Śikhara touches the tip of the thumb.
Hamsapaksā

In it, the three fingers, beginning with the forefinger of patāka, are slightly bent at the roots.

Khāṭakāṃukha

In it, the ring finger and the little finger of the kapittha pose are thrown upwards, separated and bent.

Poses of the Samyukta (combined) hands

Kapota

In it, the two hands are joined at their bases, tips and sides.

Svastika

In it, the two hands, with one wrist placed over the other, face upwards at the left side of the body.

Dola

In it, the two hands in the Patāka, pose hang down with relaxed shoulders and loose fingers.

Makara

In it, the hands, in the form of Patāka, face downwards and are placed one upon another, with the thumbs stretched upwards.

The above poses of the hand are to be used in Abhinaya.

The following are some of the poses employed in Nrīṭta (dance).

Caturaśra

In it, two Khāṭakāṃukha hands, in the same level with elbows and shoulders, face forward in front of the chest at a distance of eight inches from it.

Svastika

It takes place when there is Svastika with two Hamsapaksā hands not touching each other.
Arālakahāṭakāmukha

In it, two hands in Patāka are crossed in Svastika and then swung inwards and outwards. Then forming the Padmakośa pose, facing upwards, they are again caused to swing inward and outward alternately. Then the left hand assumes the Arāla pose facing upward and the right the Khaṭakāmukha facing downward forming Caturāśra.

Recita

It is the name of the two hands stretched out with palms upward.

Latākara

It takes place when the two Patāka hands, stretched crosswise, are caused to swing.

Varadābhaya

In it, the right and left hands in the Arāla pose assume the Varada (giving boon) and Abhaya (granting protection against fear) poses next to the corresponding hip.

Alapadma

In it, two Alapallava hands, near the chest, are made to approach the shoulders with the Udveṣṭita movement and then stretched out.
APPENDICES
APPENDIX 'A'

INDIAN AND WESTERN MUSIC

Now-a-days there is a tendency to westernise Indian music at least to some extent. Before introducing western methods and spirit, we must understand the basic difference between the two systems.

The fundamental difference between the two systems is that, while Indian music rests on melody, Western music is founded on harmony. In an Indian song, the successive concordant notes produce a definite rāga. The harmony of the west is dependent upon the concord of different notes related to one another. The melody in India has a uniform unchanged mood; time and tune make a homogeneous unit. In Indian music, the balance is effected by time-variations and grace. 'In western music mood is used to articulate the balance of the whole piece'. In India, the prominent notes and the mutual relation of the individual notes are fixed by long tradition. In the west, the principal notes are made by the transient impulse of the harmony; in it what matters is a group of notes and not the individual ones. In India, melody depends upon the relation of fixed notes which vary in accordance with the rāga; it has no concern with development through notes suggesting harmony. In the west, melodies centre around notes harmonically connected with the tonic. Consequently, imitation at different stages, though common in western music, is very rare in the Indian system. In India gamakas (tremor of the notes) are deliberate as these are considered to add to the grace of songs. In the west, these are accidental embellishments. The use of microtones distinguishes Indian music from the western. In Indian songs, conformity with the
classical standards is all-important; in it accuracy and skill are treated as more important than the quality of the tone. The tune, melody and rhythm are all with which it is concerned. In western music, the quality of the voice and the charm are important factors.

Another feature which distinguishes Indian music from the western is that while the former develops a single emotion, the latter frequently changes the moods. There is a fundamental difference between the systems of rhythm in the music of India and Europe. "The highly developed tāla or rhythmic system, with its avoidance of strict metre and its development by the use of an accumulating combination of beat subdivisions, has no parallel in western music. On the other hand, the Indian system has no exact counterpart to the tone of the tempered system, except for the keynote, of western music."

There cannot be a more fitting finale to this topic than the following quotation from Rabindranath Tagore who, in his inimitable language, brings out the distinction between the aims underlying the two systems of music:

"Our music draws the listener away beyond the limits of everyday human joys and sorrows, and takes us to that lonely region of renunciation which lies at the root of the universe, while European music leads us to a variegated dance through the endless rise and fall of human grief and joy."

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APPENDIX 'B'

INFLUENCE OF INDIAN MUSIC ABROAD

That there was brisk contact of India not only with her Asian neighbours, but also with such far-off regions as Egypt, Greece etc. is borne out by historical evidence. This contact was established through maritime trade, religious activities, especially the propagation of Buddhism, political domination and military invasions.

In the domain of music, there are some points of similarity between the Indian system and that in vogue in certain other countries. While, in some cases, this might be accidental coincidence or parallel development, in others the influence of India is a historical fact.

The accounts of India, left by the Chinese travellers, Fa-hien, Hiuen Tsang and I-tsing, bear eloquent testimony to cultural intercourse between our country and China. It was probably in the Gupta age (320 A.D. to the first half of the seventh century) that there was a diffusion of Indian culture in the countries of the middle and east Asia, particularly in China. Kuchi in Central Asia was then a centre of the cultivation of Indian music. There is evidence of the prevalence of our music in Kashgarh and Khotan too. It is probable that the Indian artists of Kuchi carried this art to China. It found an honoured place even in the royal courts of China. In 581 A.D., at the invitation of the then Chinese Emperor, many Indian musicians went to that country. An Indian artist, named Sujiva, adorned the royal court of China in the period between 560 and 578 A.D. An expert Viṇā-player, he used M-10
to train the music-lovers of China in the modes of Indian \( r\tilde{a}ga s \). It appears that the Chinese used to cultivate Indian music down to the 9th–10th centuries. Ancient Chinese manuscripts testify to their familiarity with the seven \( s\var{a}ras, \ gr\til{a}mas, \ m\breve{u}r\til{c}han\breve{a}s \) etc. of the Indian system of music. According to some, the musical notes of China have been modelled on those of India. It is significant that at least three Chinese notes correspond to the three \( s\var{a}ras \) called \( \tilde{s}adja, \ R\tilde{s}abha \) and \( Pa\breve{n}cama \). In the sixth century, Korea was also a seat of Indian music. From China and Korea it travelled to Japan. Indian colonies in Champa or Kambuja may have played a part in the transmission of Indian music to Japan. According to an ancient Japanese tradition, two chief types of music, called \( Bodhisattva \) and \( Bairo \), were imported from China to Japan by an Indian Brahmin named Bodhi. \( Bodhisattva \) is evidently an Indian appellation. \( Bairo \) seems to have been derived from the Indian \( r\tilde{a}ga \ Bhairava \) which is still called \( Bhairo \) in Hindu.

Of the Far Eastern countries—Java, Bali, Sumatra and Cambodia looked upon our music with respect, and actively cultivated it.

Some songs of Tibet, particularly those of the devotional character, appear to have elements in imitation of the S\=
\=aman songs.

According to some scholars, the musical instruments like the harp, which resemble the Indian \( v\breve{n}\til{\eta}a \), were borrowed from India by such ancient lands as Greece, Egypt, Alexandria etc.

There are certain striking parallelisms between the Indian and Greek systems of music. For example, the two earliest scales of Greece, called Mixolydic and D\breve{o}ric, have resemblance with early Indian scales. Pythagoras' scheme of cycle of the fifth and cycle of the fourth in musical system correspond to the \( \tilde{s}adja-pa\breve{n}cuma \) and \( \tilde{s}adja-madhyuma bhavas \) of the \( N\breve{a}tya\breve{s}\til{\breve{a}}stra \). Though mere likeness of the two systems is no evidence of one borrowing from the other, yet the probability of
Influence of Indian music abroad

Indian influence on Greece cannot be ruled out. It should be borne in mind that Indian music, dating back to the Rgvedic period, is definitely older than the Greek. In this connexion, it deserves notice that some ancient Greek writers claim that the greater part of their music was borrowed from Asia. Strabo, among others, shares their view. Alexander’s biographer, Arrian, knew of the Indians’ love of music since early times. Aristotle’s description of a lyre reminds one of the Indian ekatantri vina. Curt Sachs thinks that the South Indian drum tambattam was known in Babylonia by the name of timbutu. According to him, the South Indian Kinnari was King David’s Kinnor.

The Arab writer, Jahiz, informs us that Indian music was popular in the Abbasid court. He records an Indian musical instrument, called kankalah, containing a string stretched on a pumpkin. It appears to be the kingar made with two gourds. Another source records a book on Indian tunes and melodies. Some technical terms of Arabian music appear to have been borrowed from Persia and India. The Arabic maqam iqa appears to be Persian rendering of Indian melodic rhythmic system. Yehudi Menuhin is certain that some element of Indian music became the mainstay of Arabic music.

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APPENDIX ‘C’

INFLUENCE OF TANTRA ON MUSIC

In certain works on music, we find mention of nāḍás (artery, vein), cakras (circles) etc. within the body in connexion with the genesis of nāda, śruti, svara etc. We briefly state below what Śāṅgadeva says about these things. It may be added that the human body, regarded as a microcosm, has been the subject of vigorous discussion in the Tantra. In fact, an important way of Tāntric meditation is to look inward and to awaken the kulakundalini, the vital life-force fancied as a serpent coiling at the bottom of the upper part of the body.

CAKRA

The following cakras are supposed to be within the human body:

Ādhāra— in between the anus and the penis. Supposed to have four petals.
Svādhiṣṭhāna— in the region of the navel. 10 petals.
Anāhata— in the heart. 12 petals.
Viśuddhi— in the throat. 16 petals.
Lalanā— in the forehead. 12 petals.
Ājñā— in between the brows. 3 petals.
Manas— above the ājnā-cakra. 6 petals.
Soma— above the manas. 16 petals.
Sudhādhara— in the Brahmarandhra, an aperture in the crown of the head through which the soul is said to escape at the time of death. 1000 petals.

The Viśuddhi-cakra is said to be the resort of the svaras sadja etc. Śāṅgadeva holds that the soul, residing in the eighth and some other petals, desires success in music. By the
Influence of Tantra on music

sixth and some other petals of it songs etc. are spoilt. Resort to eight petals, begining with the eighth, causes success in songs etc. Its sixteenth petal is their destroyer. The tenth and and eleventh petals of Lalana give success. The first and some other petals of it are destroyers. The soul in Brahmarandhra seems to be satisfied being drenched in ambrosia, and accomplishes the best kind of songs etc. The soul, in other petals and cakras, never achieves perfect success in songs etc.

Śāṅgadeva says that two aṅgulas above Adhāra-cakra and two aṅgulas below the genital organ there is a cakra called dehamadhya measuring one aṅgula. In it there is a slender flame of fire. At a distance of nine aṅgulas from it there is the body-root four aṅgulas in height and width; it is called Brahmagranthi. In it there is nābhicakra with twelve petals. There the soul travels like a spider in the cobweb.

NĀDIS

Nādis are said to be infinite. Of them, the important are:

Suṣumṇā, idā, pīṅgalā, kuhū, sarasvatī, gāndhāri, hastijihvā, vāruṇī, yaśasvinī, viśvadarā, śaṃkhini, pūṣā, payasvinī.

VĀYU

The following ten kinds of wind are supposed to exist within the body:

Prāṇa, apāna, vyāna, samāna, udāna, nāga, kūrma, kṛkara, devadatta and dhanañjaya.

Of these, the chief is prāṇa. Remaining below the navel it moves about in the mouth, nostrils and heart. It is the source of inhalation, exhalation, cough etc. Apāna is the source of sound; it remains in the anus, penis, hips, thighs and belly.

According to Śāṅgadeva, the soul climbing the prāṇa-vāyu, ascends up to Brahmarandhra through Suṣumṇā and descends.

Nāda is twofold—anāhata (non-struck) and āhata (struck). Anāhata, which is changeless and inaudible, is only a subject of meditation in the way taught by the spiritual guide. It is devoid of delightfulness to people. Āhata, pleasant to people
though śruti etc., is the source of Śruti and the like, and expands songs; it is everchanging.

In the heart, twenty-two nāḍis are supposed to be joined with the upward artery. These exist in an oblique manner. As a result of wind striking against them, twenty-two śrutis come into being; these śrutis are of a gradually higher pitch. Similarly, twenty-two śrutis are admitted in the throat and the head.

The use of mudrās or positions of hands etc. in connexion with śaṅgīta, particularly with dance, seems to testify to Tāntric influence. The idea of mudrās, as symbolising feelings, moods, sentiment etc., probably originated in the Vedic period. In Vedic rituals, various poses of hands were adopted by the singer of Śaṁansen. The mudrās, however, along with mystical diagrams called maṇḍala and yantra, were highly developed in connexion with Tāntric rites. It may be that, with the diffusion of Tāntric rites, the mudrās came to be included in larger number in the works on music.

Śiva and Śakti are the two fundamental principles of the Tāntric philosophy. In the musical lore, too, there is a tradition that Rāgas and Rāginīs, which form the basis of vocal music, emanated respectively from Śiva and Śakti. According to one tradition, one rāga emanated from each mouth of Śiva, and one rāga from the mouth of Pārvatī.
APPENDIX 'D'

NON-ARYAN ELEMENTS IN INDIAN MUSIC

Indian culture is a composite one comprising heterogeneous elements. Through ages it has assimilated many things not only from the various strands of culture spread over the vast sub-continent. The rites and rituals of the Aryans, their Śāstras and arts reveal their indebtedness to non-Aryan tribes. India has been a target of foreign invasions ever since the early times. Hordes of Śakas, Huṇas, Parthians, Muslims etc. and people of various European countries invaded this land and sometimes settled here in large number and became naturalised. After the invasion of Alexandar. (c. 326 B.C.), there was a brisk cultural exchange between Greece and India. Greek principalities were established in parts of this country. Besides invasions for political and military ends, there was intercourse among the Indians and the foreigners, particularly with the peoples of the different countries of Asia. Thus, there was ample scope of fusion of culture, at least in some fields, among the Indians and her neighbours, far and near. The diverse fabrics of different lands and of various races and tribes of India were woven into the complex and colourful texture of this land.

In the realm of music, we find elements derived from non-Aryan sources and foreign lands. We shall briefly deal with these elements. The names of certain Rāgas and Rāginiś clearly indicate their origin among the non-Aryan tribes inhabiting the different regions of India. Śaka, Pulindī, Ābhiri, Śāberikā and Bhairava appear to have been derived respectively from Śakas, Pulindas, Ābhīras, Śabaras and Bhairavas. Mālava (along with its derivatives Mālavaśrī, Mālovakauśika
etc.), Anhrit and Gurjarit probably owe their origin to the tribes known as Mālavas, Andhras and Gurjaras. The name Velāvali is probably derived from vela-ūlī, a Dravidian word. Toqi, derived from Tuqqi, Āśāvari and Dhannūsikā have no meaning in Sanskrit; these appear to have originated from foreign sources. The names Chevāti, Kaccoli and Geranjī are clearly non-Aryan. Kāmboji, Khāmbāja or Khāmīcī was probably imported from Kambuja which may have been the region of this name situated in the north-west of India or it may refer to Cambodia in the Far East. Mataṅga, in his Bhaddeśī, thinks Kāmboji to be non-Aryan; opinions, however, differ on this point. The names Turuška-toqi, Turuška-gauja indicate a mixture of Turkish elements with the Indian. The name Botā is taken by some to have been derived from Bhoṭa or Bhoṭa which refers to Tibet. Bhāmmāṇa, according to some, hints at its Armenian origin; of commercial contacts of the Armenians with India there is ample evidence. Taṅka-rāga is considered by some to be a contribution of the non-Aryan Taṅka race.

Some of the authors of Sanskrit works on music were aware of the foreign elements of the rāgas. For instance, in his Bhaddeśī, Mataṅga says ‘samkīrṇā ca matā nityām jñeyā vaideśasambhavā’—it is mixed and originated in a foreign land.

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APPENDIX 'E'

(1)

Pañcamasāra-saṃhitā Ascribed to Nārada

To Nārada the following works on music are ascribed:

(i) Nārdīyā Śikṣā¹,
(ii) Saṃgūta-makaranda²,
(iii) Cātvārimśacchata-rāga-nirūpaṇa or Rāganirūpaṇa⁵,
(iv) Pañcama-sūra-saṃhitā or Pañcama-saṃhitā.

The last one has not yet been printed. Svāmī Prajñānānanda, in his Bengali work Saṃgūta O Saṃskṛti, mentions a manuscript of this work (No. 5040) belonging to Asiatic society, Calcutta. Since then another MS. has been found in Baṅgiya Sāhitya Parishat, Calcutta (No. 716) The Asiatic Society MS., entitled Pañcamasāṃhitā, contains only the third chapter called Rāganirṇaya. The other one contains four chapters. It is difficult to say whether or not it represents the complete work. At the end, it contains the chapter-colophon only, but does not indicate that the work is concluded. It is dated Śaka 1700 (=1778 AD). The third chapter of this MS. shows considerable divergence from the Asiatic Society MS. The text, presented here, is based on the fuller MS. of the Baṅgiya Sāhitya Parishat. The divergences in the third chapter, contained in the Asiatic Society MS., will be clear on comparison of the two texts; the text of the Society MS. has been transcribed in Appendix E (2). The variants are considerable in number and striking in nature. This leads us to the conclusion that the two MSS. either represent distinct manuscript traditions or there were interpolations in any one of them.

¹ (i) Benares ed., 1893 (with comm. by Bhāṭṭāśobhākara)
(ii) Calcutta ed., 1890.
2 Ed. GOS, No. XVI, Baroda, 1920.
3 Ed. Āryabhūṣāṇa Press, 1836.
M-11
The fuller MS. is full of corrupt readings; portions of it are illegible. Yet, the text is presented here with the idea that the scholars can see what this hitherto unpublished text, associated with the name of Nārada, contains.

A ré'sume' of the contents, based on the imperfect text, is set forth below. The first chapter, incomplete in the beginning, traces the origin of music to Bharata etc. Rambhā is credited with the authorship of the Saḿguśasamhitā. The origin of dance in heaven is mentioned. Bharata is also said to have made a Saḿhiśā which gained currency on earth. Bharata and others are said to have created a Naṭa (dancer) named Bhadra who entertained all in heaven, on earth as well as in the neither world. He was followed by Subhadra, Atibhadra and Virabhadra. His immediate successor cannot be ascertained from the corrupt text. He is said to have excelled even his father in merits. The son of Virabhadra is said to have put all musicians to shame. Virabhadra's son acquired fame which spread far and wide. His sons and grandsons also became extremely famous as Naṭas. Some of them settled in Dvārakā, some in the East while others resorted to the North and the South. Those who settled in the East were mostly proficient in various Śāstras and were the best. They used to sing beautiful songs, dance superbly and described various Śāstras and Kāvyas. The Naṭas, who are self-restrained and faithful to their own profession, are protected by the Brahmins versed in the Vedas as well as by the people in general.

Chapter II opens with an eulogy of Nāṭya (dramatic art); it has been said to be conducive to the four ends of human life. This is followed by praise of songs. One who sings a song, be it out of greed for money, for pleasure or on the spur of the moment, lives in the company of God for thousand years.

A Nāyaka (hero) is high-born, handsome, possessed of the spirit of sacrifice, successful, endowed with good look, merits, youth and enthusiasm and learned. Vādyā follows gūa, laya follows vādyā. All this accords with the desire of the Nāyaka.
Appendix E

Nṛtya is said to be the combination of dhātu and mātrā. Dhātu consists in nāda, which is its essential element. Mātrā consists of a number of letters. The wind, called Prāṇa, goes up to Brahmaraṇḍhra. Then through the mouth it emanates as nāda.

He is a true singer who sings clearly, with purity in accordance with the Śāstra, with a sweet voice and is free from the eight faults. The faults are: curved throat, swollen throat, closing of the eyes, shutting the mouth, eyes turned up, eyes turned downward, shaking of the head and bending of the body.

This is followed by the qualifications of the player of the mṛdaṅga, the dancer, the Vidūṣaka and the Nāyikā (heroine).

Abhinaya (acting) is defined as the imitation of a condition. It is fourfold: āṅgika (done with gestures and postures), vācika (vocal) āhārya (done with costumes) and sāttvika. The last one is eightfold—sweat, horripilation, hoarseness of voice, trembling body, faded complexion, tears, stupefaction or motionlessness, pralaya (fainting, loss of consciousness).

One, who is not pleased with a charming song, is said to be a human beast.

Samgīta consists in gīta (song), vādyā (instrumental music) and nṛtya (dance). The dance of males is called Tāṇḍava, while that of females is designated as lāsya. Instruments are fourfold—(i) Tāta—e.g. viṇā etc.

(ii) Suṣira—e.g. vaṃśi etc.

(iii) Anaddha—covered with leather.

(iv) Ghana—bell, cymbal etc.

These four classes belong respectively to gods, Gandharvas, Rākṣasa and human beings. In all kinds of instruments Goddess Sarasvatī herself lives. Of the four classes, murūja (tabour) is

1 An aperture in the crown of the head through which the soul is supposed to escape on its leaving the body.
the chief; all other instruments become charming in the association of it.

The third chapter, called Rāganirṇaya, holds that rāgas are six while rāginīs are thirty-six. The six rāgas are—Mālava, Mallāra, Śrī, Vasanta, Hindola and Karṇāta. As a general rule, it is provided that these rāgas should be sung after ten danḍas at night. Meghamallāra can be sung at any time. The proper time for Vasanta is from Śrīpancamī¹ up to the time when Hari goes to sleep.² No restriction as to time need be observed on the stage and at the command of the king.

The song of a particular rāga should be followed by that of its wife; but the wife of another must be avoided. In this matter also, there is no harm if the king orders otherwise.

The 15 rāginīs, called Vibhāṣā, Lalitā, Kāmodā, Paṭhamaṇjari, Rāmakelī, Rāmakīrī, Veloyārī, Gurjarī, Desakārī, Subhagā, Paṅcamī, Gatā (?). Tuḍī, Bhairavī, Kaumārī, are to be sung in the morning. Varadī, Māyūrī. Koḍā, Vairāgī, Dhānuṣī, Velāvalī, Mārāthi—these 7 should be sung at noon. Gāndhārī, Dīpikā, Kalyāṇī, Pūravī, Aśvavārī, Kānaḍā, Gaurī, Kedārā, Pāhīdā, Mādhavī, Mālāsi, Lātī, Bhūpāli, Sinduḍā—these fourteen are to be sung in the evening.

The rāginīs, belonging to the respective rāgas, are stated below:

Mālava—Dhānuṣī, Mālāsi, Rāmakīrī, Sinduḍā, Aśvavārī, Bhairavī.
Mallāra—Velāvalī, Pūravī, Kānaḍā, Mādhavī, Koḍā, Kedārikā.
Śrī—Gāndhārī, Subhagā, Gaurī, Kaumārikā, Veloyārī, Vairāgī.
Vasanta—Tuḍī, Paṅcamī, Lalitā, Paṭhamaṇjari, Gurjarī, Vibhāṣā.

¹ The fifth lunar mansion of the bright half in the month of Māgha, also called Vasant-paṅcamī. On this day Goddess Sarasvatī is worshipped.
² The eleventh day of the bright half of the month of Āśādha when Viṣṇu is supposed to lie down to enjoy four months’ repose.
Appendix E

Hindola—Māyūrī, Dīpikā, Deśakārī, Pāhīḍā.
Vārāḍī, Mārāṭhī.

Karṇāta—Nāṭikā Bhūpālī, Rāmakeli, Kāmodī, Kalyāṇī,
Gatā (?)

Next follow the dhyānas (figures to be meditated upon) of the different rāgas and rāginīs. These are in various metres and couched in elegant language which reveal the poetic gifts of the author.

The above account is based on the manuscript belonging to the Baṅgiya Sāhitya Pariṣat. The other manuscript appears to represent a shorter version. It omits many of the preliminary verses. After two introductory verses, both of which are absent in the Sāhitya Pariṣat MS., it sets forth the names of rāgas followed by those of the rāginīs. The other noteworthy divergences between the two manuscripts are set forth below.

For Sindudā of the Pariṣat MS., the Society MS. reads Sindhujā, Āsvart of the former is Āsoārī of the latter. Kaumārikā of the former corresponds to Kumārikā of the latter.

Among the rāginīs, to be sung in the morning, the first is Vibhāṣā in the Pariṣat MS., while it is Āhirt in the other one; the latter name does not occur in the Pariṣat MS. Among the rāgas to be sung at noon, the Māyūrī of the Pariṣat MS. is replaced by Mādhavi in the Society MS. Rāgini Dhānuṣi of the former corresponds to Dhānasī of the latter.

As regards the time appropriate for singing the rāgas, while the Pariṣat MS. provides the night after leaving the first ten dānās, the Society MS. ordains two periods, viz. within ten dānās of pradoṣa (nightfall). In connexion with the rāga Meghamallāra, the Pariṣat MS. reads sarvāsuv sarvadā; the Society MS. reads, evidently with more aptness, varṣāsu for sarvāsuv. As regards the period suitable for Vasanta rāga, the Pariṣat MS. ordains the time from Śrīparaṇcamī up to the śayana of Hari. The Society MS. extends the limit up to the time of Durgāpūjā.
The *dhyānas* of the *rāgas* and *rāginiśīs*, occurring in the two MSS, reveal considerable divergences, not only verbal but also material.

The fourth chapter deals with *Tālas*, and traces their genesis in heaven. One hundred and one *Tālas* are said to have been introduced on the earth. This portion of the MS is extremely corrupt so that it is not possible to make out a coherent account of its contents. It can be gathered that, by means of *laghu, guru, pluta* etc., different *Tālas* have been described. The names of *Tālas*, which can be gathered from this portion, are as follows: *ekatāla, yatitāla, ṣaṭpadī, viṣama-sandhi, rūpaka, aṣṭakatāla, apūrvakalā haragaurī, jhampaka, yamaka, daśakuśī, kundaśekhara, vastūtāla, sarvamanohara*.

The name of Nārada, with which the work is associated, appears to give a stamp of antiquity to it. But, an examination of its contents leads to a contrary conclusion.

The use of the term *rāginiśī* is a pointer to its later origin. This word has not been used in early works on music. Even such a late work as the *Samgutta-rotnākara* of Śaṅgadeva (13th. cent. A.D.) divides *rūgas* into three classes, viz. *Bhāṣā, Vibhāṣā* and *Antarabhāṣā*; this work does not mention the term ‘*rāginiśī*’. The *Samgutta-makaranda* (c. 11th cent. A.D.); ascribed to Nārada, is, perhaps, the earliest work to classify *rūgas* as male, female and neuter; even this work does not use the word *rāginiśī*.

The number of *rāginiśīs* as 36 is another proof against the antiquity of the work.

The above facts, together with the language, style and contents of the work, tend to indicate that it was a popular compendium composed by a late writer who fathered it on Nārada in order to impart a halo of authority and antiquity to it.

It is difficult to determine the provenance of this work. It is, however, significant that, in the first chapter, the artists
of the eastern region \( prācyāḥ \), have been highly praised. Still more significant is what seems to be Rādhā contained in the verse following the one in which the word ‘prācyā’ occurs. The actors of this place have been stated to be the best (uttama). Rādhā or Rādhā was the name of the portion of West Bengal on the western bank of the Bhāgīrathī, and extended in the south up to Dāmodara and, probably to the Rūpanārāyaṇa river. In an ancient work, it comprised also the northern part of the Ganges. The praise of the eastern people, particularly of those inhabiting Rādhā, seems to indicate that the author was a Bengali. The fact that both the manuscripts of the work, discovered hitherto, are in the Bengali script, appears to lend countenance to this assumption. In this connexion, it may be pointed out that, in the Asiatic Society MS., the period appropriate for Vasant-rāga has been stated to extend from Srīpaṇčamī up to the time of Durgā-mahotsava. Durgā-pūjā, in this name, is a great festival in Bengal, Bihar and Assam. This accords well with the praise of the men of the east \( prācyāḥ \), especially of Rādhā. The mention of the tāla Daśakusi, which is definitely known to have originated in Bengal, seems to point to Bengal the origin of the work.

The divergences between the Paṇcamasamhitā on the one hand and the Nāradyā Śikṣā and the Saṃguṭamakaranda on the other are too many to warrant the assumption of the common authorship of these three works. The divergences will be clear even to a superficial reader. So, we do not take up their detailed discussion here.
Fundamentals of Ancient Indian Music and Dance

संहितानां प्रचाराय... ...भरतायः।
भद्ध नाम नर्तं चक्रुस्तातो द्यानां(?)प्रभावतः।
अव्याहतगतिः स्वर्गं पाताले च तथा मुषि।
अनुव्याहतने स्त्रितानां तत् सर्वान्तोपयत्।
सुभ्रव्यस्तिप्रभाव वैरभ्रस्तत् परं।
भद्ध...विधमध्ये भद्ध...।
तयो पुत्रं सुभ्रव्यस्तिप्रभाव वैरभ्रस्ततरो युगीः।
वेषेऽव वृह्वीति सर्वाध्येयो वन्यं जगत्।
अव्याहतगतिः जये सर्वभ्रस्ततरो युगीः।
सर्वरक्तानुसारेण सर्वतो...क्रन्तं।
पुनोस्तिप्रभाव च वैरभ्रस्तो।
विन्येन गाणेन महेशतोष्मं।
वधाय सोडाया गणपिमयाम।
वैरभ्रस्ततनो भद्रपाणिचिरत्वं युगिकरिः।
भूतं भवं भवेस्वरं हस्तेन कृष्णे समक्षम।
सुखरुचुमुखङ्गानं मोहने यथा गीतम।
सुखाणां...तत्त्वं विधमातोष।
ज्ञन्तिष्ठिद्वध्यादाहुतिः पदारजाः।
जगातविविदतकरिः...।
आचीरतु तन्मूलं भद्रकम्ऱ्ऱ शाक्तिविक्षणः।
इतिहासप्रकरणेन मुरुनामिप सस्ततः।
तस्य पुत्राश्र पीत्राश्र मुखुः चरमोववलः।
वसुक्ष्मा नत्रेऽसोऽहेमेवते...रथः।
द्वारकामाितः केचिं...पुरुषाधीनः।
केचिविचारायुद्धः च दक्षिणया पृथ्वीवरे।
जित्वावलः तदाचाचाराते नर्तं पुनर्वतमाः।
प्रच्छ्मण गुरुणायो नानाशाह्वचक्ष्णः।
राधायाम्(?) संस्थिता वे च ते नर्तं पुनर्वतमाः।
ये गावल्लं गुरुनातात नृत्यन्ति च विचक्षणः।
नानाशाह्वचं काल्यं च वर्षयोते कथयान्ति च।
राधायाम्ब समाः समस्ते नर्तं पुनर्वतमाः।
पारंपर्याः विविदो नवंक्रो महानुः।
स्वयं मत्यं च पाताले सशीत...।
ये नर्तं पुष्यकर्मणं स्वयुक्तिस्था जित्वावलः।
सुपालो आत्रिबं सविधुर्विधुर्वेत्स्मुच्चायः।
इति यथार्थद्वृत्तप्रभावसंसारं सहख्यां प्रभावस्याचः।
भारीणिक्षक्षितातीतौपुरंतिधितानाओक्य धनर्दिना
तद्ग्याना किमविश्वकामत्यन न्यायसिद्धिः पुरा ।
संगीताधिक्षितात्तैति……तंत्रितभाषा ।
...श्रीतुल्कांशवेन्द्रण कथिते नाभय चतुर्ग्‌

यो वित्तामेन सुखेन वापि
हठेन वा गायत्रि गीतमात्रम् ।

स वतते वर्षसहस्राशी-पुरोगमः
सार्वागारणीयाः ॥

त्यांतु क्रती कुलेनः सुभीको रूपसौनोपसाही ।
...नुस्को लोकेऽभवति विद्याध्यात्मन नाथको गुणवान्॥

गीतस्तावादूरगतेऽवाहं वायस्यातुगतेऽवयः ।
विशीघ्रततिन्यायक्यो सार्वमेवातुगच्छति ॥

धातुमात्रासमाधोगो नृत्यभित्वमिधितवे ।
त्वत् नाष्टात्को ्धातुमात्रा त्वक्ष्यसंचयः ॥

ऊभिंगो हर्षस्थानन्मारुतः प्राणसंस्हानः ।
वादर्ज्जात्यत्र वस्त्रान्नाद आविहृत्यथासारी ॥

व्यक्तं छुंदं यथालस्त्र चोपास्तकविवर्जितम् ।
सुकृतं व्यवस्थान नित्यं यो गायत्रि स गायनः ॥

निर्यागुरुवालता च चरुकानन्मीहल्लम् ।
ऊभिोपायकुरुबंकःकः प्रहृतता गातृवाल्लम् ॥

अदौचं ...कुपरि तीक्षणुदुरीः परिस्फुर ...पाणि: ।
सहित्वृहः श्री वेष्टः सुसहितान कथितो छुदेखः ।

...श्रमावान शारणि....पत्यरो भक्तुः
सजीतशायरे कुदाले रस्तः पात्रश्लोभंसयं किन नृष्यशाच्छे ॥

कुसुमक्रममेित्रु विपुक्मवन्तुं वांशाभाष्योः ।
हास्यकरकलहसिद्धिपकः कथिते जनः ॥

पत्नावलीचिन्ताविलोला
विभूषणश्रीमन्मचेतेशाः ।

यवण्यभाराविनयवीणा
सा नायिका संकलिता कथीङ्गः ॥
Fundamentals of Ancient Indian Music and Dance

रचितत्ता

गणेशस्तारश्रेर वन्या भीवणे निवसेतु स्वयम
...
...

अर्धशैली

इति भीवार्णकाचारमसास्थिताय द्वितेर्योग्वयमः
श्रेयोष्णाय वन्दनम्

श्रीकृतिकविष्णुसिंहः

गोस्वः पोंडळासाहससमीत्...

संरक्षकनार्य सुरली स्वर्ण श्रुति निषेधते

श्रीदुर्गेश्वर गोपीपुरू सेवेयं हरि हरियः

गोपीविनयायुगमधर्मसैकं प्रवेशनिवृत्तां

तेन जातनि रागाणं सहस्राणि च पोष्डः

मेरोदत्तरंः पूर्वं पद्ममे द्विष्णु तथा

संग्रहगच्छे ये देशाश्रमां प्रचारणाः

भारतो वधुः भूषनः: नारायणः परास्यअऽपेदशः

रागः पद्मां रागिण्यः परदशमत्र्याणां

हारोलोनन्दार्थो श्रीः ... ... श्रीण: श्रीण:।

प्रथमे रक्षणवथयां गोयन्ते गानकोविचः।

हारो तु गणाण्याय: रीवणे श्रीवणे केशवः स्वयम्।

लेवणे संस्थितो श्रीवणा नायणे च श्रीवणे।

आदी मातुरणेन्द्रस्तरः महारस्त्रकः।

श्रीसागरस्त्र पञ्चावरु कसत्त्वरुद्वन्तरू।

हिन्दुवश्वाय कणोट पते गांश: प्रकोरिता।

पुरुषा वश्वमूलापद्या गांश: पद्म मालवाद्यः।

दशदशायकर्णः रात्री सर्वकर्णा गानमारितम्।

मेवधारागामनः गांशं स्वरूपम् सर्वहः।

श्रीपद्वृत्तम् समासाय याकस्यायायं हुः।

तावश्वसन्तरागश्य गानमुक्ते मनोरितः।

सर्वभावाधि गामणां सर्वीत।। गांशीत्

रक्ष्मूमो नुपाणां काल्वऽपो न विद्वते।

राग चेदालपेत्तुशः तपस्सीतद्वन्तरस्त।

नान्यपत्तो नरगतिज्ञा नुपाणाय न दूरप्रणाय।।

अथ रागिण्यः

विभव्य ललितः वैव कामोऽव पदमासोऽवः।

दामकेशी रामदीपी वेलोविरी च गुर्जरी।।

देशकारी च सुभमा पन्चमी च गता तुहै।।

भरसी चापि कौमारी रागिण्यो दुधः पद्मः।।

एता: पुरोहिताः तु गोयन्ते रागाविच्चोऽवः।।

वाराही सामूरी कोंडा वैरागो चापि वाचहृती।।
Fundamentals of Ancient Indian Music and Dance

बेलरकी भारती सजते(ता:) रागावसितः।
शेयर मण्याहसुङ्कते तु यथा भरतभाषितमः॥
गान्यारी दीपिका चैव कल्याणी पूर्वी तथा। अभिरारी कान्दा च गौरी केवलपाहिला॥
माधवी मालवी लाटी भूपालो सिन्दुर्वृत्ती तथा।
साधक्रे रागानाथेश्वर: प्रणायति चलल्दे।॥

अथ रागस्य रागिण्यः
धानुपी मालवी रामकिरी च सिन्दुर्वृत्ती तथा।
अभिरारी तेजसी च मालवस्य प्रियासित्वमः॥
वेलकोटी पूरवी च कान्दा माधवी तथा।
कोऽडा केवलपाहिल साधरस्य प्रियाः।॥
गान्यारी चैव सुभाग गौरी कौमाकरका तथा।
बेलकोटी च बैंगी श्रीगामस्य प्रियसित्वमः॥
तुः च पालसी चैव खिला पतमस्यः॥
गुर्जरी च विभागा च वसन्तस्य प्रिया इस्मः॥
मालवी दीपिका चैव देवकारी च पाहिला।
वांकोटी माधवारी च एता हिन्दुलोकपिशिच।॥
नाटिका चाह भूपालो रामकिरी गता(?) तथा।
कामोजी चापि कल्याणी कर्णास्य प्रिया इस्मः॥

अथ रागाध्यायम्

नितंभिनीचुम्बितवच्चत्रयः।
शृङ्खलेऽति कुण्डल्यानांप्रसतः।।
सहिनवालं पचिन्वन्द्रवर्षे
मालावरो मालबन्तराजः॥
नोलोपलं कर्ण्युनो वहन्ती
इयामा सुकेशी कुलमध्यभाग।॥

ईश्वरासांस्मुद्धयुक्तकर्मः
सा धानुपी पदासुचारुनेव॥
करे विभूतिमुद्युज्युगमम्
इतस्तत्त्वः कीलोकसनस्तो॥
कुण्ठे सुप्रसृतकर्तव्यः
सा मालवी सुकृपिता विचित्र॥

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पौरण्यं हनु: पूण्यभरनः दधाना चन्द्रनाना रामकिशोरी प्रविष्टा।
सदीन्द्रनील्युल्लितंकुजःश्री
प्रवाहयतः कविश्व(?)यन्त्रम्।
विचित्रतलभरणा सुकेश्वरी
सा सिन्धुंका कृतसंमीरपसंख्या।
जयाप्रसूत्युलितंकुजः
शुकं च पशं च कर्तरैथाणा।
श्रीमाण्युक्ताच्छादितग्रन्थितं
महानिद्रा कथिताध्वारी।
सरोरूहः: शंकरमचयती
तान्त्रिकोप्रतिनिधिधारी
गौरीतनु भैरविका स्थलेन।

पिक्षानं सुशीलोकति...
...
...धामधीलिखकतः।
कामातुरं: पिक्ष्यनेत्रयुगमो
महाराजः कसुमार्गियः।

संकेतितोर्कहल्लकानिवृत्तः
कृतस्थितिः कान्तसमाग्रायः।
वेलावली चामकमाल्यमोहि
विचित्र्वेशाभरणा निरुक्तः।

रहः स्वकान्तक्रियमाणपत्रः
तवद्विगृहबुध्यते स वहन्ति कुकुरमयो(रसे)।
दूर्भावबलधायतनु: सबंधमा
पुरात्तेत्ता: सा पूर्वी निरुक्तः।

अशोकद्रश्यमस्ति तलेम निरुषणा
विप्लोविभिस्वार्यकामश्राविधाशी।
निर्मुखणार्गी जटिलकःके
सा कान्दा हेमस्वलेव तथो।
...गले द्राधाना
प्रस्तुमाळां द्रवितस्य बाला।
गौरी स्वकर्मनन्तजुम्बमतार्थि
सा सुन्दरी माधविकानुज़े॥

tsकत्रघ्नं बाद्यत: स्वभूरं
स्तानारं समभ्रस्यते संमुखेन।
सदेव तालापाहिता च बाल्याऽ
कोडा कराल्लनयुगमर्यथा॥

स्तान्या समुच्छीणं वंती सुदेहा
केशायनिश्चलन्तवारिक्विद्।
निद्रपीडयति स्तविताण्यकालं
केदारिका व्यक्त्यपोषोधश्री॥

धीराविहारेण वनान्नरेषु
चिन्वनः प्रस्न्यानवि बधूसहायः।
विलसवेशोदित्वायुज्यामूः
श्रीराम पुष कथितः प्रभिष्याम्॥

सन्ध्या काले वेशमथि प्रणामयोऽ
सङ्कुचे बीणाः बाद्यती द्राधानाम्।

श्रीगणेशो गन्धमल्यानि धने॥

रसपदार्थिकवेचनकौटुकः
विद्वती निजकोविदंसंवति॥
सुकवितामुनिभवनं तत्परा
भगवती सुभणा समुद्रिरिता।

पुष्पोद्याने सार्धमलोकलोपः
क्रीडान्तः कौक्लकाभ्रीमिः॥
वामो श्यामा सदुरुगण्यामसीमा
गौरी गौर... ...॥

अहंकारां स्फूतकौयुद्रीभिः
प्रकाशितायां रज्जनीविहारः॥

शुद्धां कालेन समं वसन्ती
कौमारिका कामकल्यं वहस्तो॥
गौरीपदाभ्योरुस्मचर्चायति।
सा गण्धारश्रीमति रत्नसानोऽ्रुतः।
नानाध्वयोपायनेवमित्वावेँ-वेंद्रयां चक्ष्यते ललितेयम्।
उत्तासयति धम्मिलङ्का...प्राणवन्युनः।
मातृकुमुसमामभवेऽरागी रागिणी स्मृता।

चूताकुरेणिव चउतावसंसोऽ
विश्रुणामानारुणनेत्रवदा।
पीताम्बरः कच्चनचारांहो
वसन्तागो युवतिप्रियतः।

मुन्त्यमानापि मुदीद्वयुक्ता
मुक्तसदाकलिपतहारयणिः।
चूताकुरे पाणियुगे वहन्ती
जयारुणाः कथिता च तृटी।

संगीतगोष्टीपि गारिष्ठागं
समाधिता गायनंसंप्रदायेः।
खंडि कविनन्दुपुरपदयुगमा
सा पनचमी पनचमवेदविधा।

उपसि केशसुसंयममलमतमो
विनवती शयोनिघितवत्यसी।

: : : : : : :

सखीकारये: परिहासलीलया
कविक्षमस्यं परिशुरयति।
प्रत्र मसी सत्क्रमं वहन्ती
मन-श्रृंकुशिला पठमधरीयम्।
कणोवेशलीकर्मशुक्लात्मां
शृणवति मन-जुल्कुशिगणितं।
कांतानितं गत्तुमाना: प्रदोषे
सा गुरुजैवेशकलखितांगि।
अध्यापणाती निजशिष्याच्या संगीताच्या विचेचनाचे मनोहराळ्यात विसृज्या।

ही चित्रकल्ले पत्रम कुंभिन्या-बुधाष्टिपरंतु तुम्हांच्या विद्युती श्रुत्यात गुणाढूत येईलहय रसमें।

.. गीतकसाठी निर्दिशण गीतकसाठी कथितो रसमें।

मम श्रीमती गणपतीशास्त्री मम श्रीमती गणपतीशास्त्री वोक्ष्य सुंदर वहन्ती मम श्रीमती गणपतीशास्त्री दुधानाम मा गणपतीशास्त्री संज्ञानी गुणीलब्धी।

प्रदोषकाले गुहावेहलीपु न्यायपरहतारणणागात्रविषया सीमान्तसिद्धार्थरूप श्रावणमाना

... किल्ले द्रिपीकेशम्।

साहेरे सहीसिरिजने बसन्ती विविधस्वरूपान्तरक्षताविही निरीक्षणाना मणिमंडपेङु खा देशकारी कथिता सुनीलने।

महद्वेदिधानाचरणार्थिनं निर्ध्वभस्न्ती परदेशवानाम्।

प्रकारदानस्यस्थाने मुख्या सा पाहिडा संक्षिप्ताके करीने।

कोणदुधानामपुष्पगुच्छ सुखमाठक्षे जमाघरहस्ती स्मरणमाचरणाविलेनेत्रा गौराक्षीणः कथिता वहाली।

उपमानात्रे प्रतिकारार्थे मने पुनः पुनः

ह्रदयमाफ्या नियत्त हसुंस्ती सा महावर्ती प्रभुक्षेत्रिणा।
Appendix E

कुपाण्यपाणिस्तुरागारापकृषि:  
भयुरुक्तोपममकण्डकान्तिः।
स्नुनित्योनिश्चित्त्वतः प्रवाति
कर्णांतः अविनिम् प्रियस्मृतम्॥

चिरं नित्यं शुभरक्षमः
.......
निनिमित्वं अरामस्मः।
स्नुनित्यां वृक्षामनाः
नादी सुना (शा ?) ती परिधानन्ते॥

स्नायकं शुपलताधिकूर्तं
समुन्द्री सं समुद्रविधमाणा।
प्रसारमाणा। क्षुमानि श्रवहः
भूपालका सा कथिता सुप्रीमः॥

अध्याप्यन्ति शुक्लाश्रवः
श्रीराममेति स्नुवेशलक्ष्मीः।
बामस्तनाधस्वलिताङ्गक्षोः
श्रीरामकिंति कथिता विद्रवः॥

विशेषवैदर्भवती समस्त-
कल्याविक्सेन विमोहणती।
बृहस्पतिन्त्वा फरिपुष्टदेहा
...

अत्र समं पद्म सुन्यभव्यन्ति
प्रयोगिव्हारेन सरोरस्त्राणिः।
बिचिन्तति सौरभमोदमाना
कामोदराग्रिण्युदिता सुनीन्द्रः॥

...
...

कल्याणी कल्य दृष्टेऽधनः
प्रस्थापितकिरिकतापम्॥

इति नारदकृतपचमसारसंहितायां रागानिष्ठयस्वृत्तियोऽध्यायः ॥
अथ तालाध्यायः

तालस्य मांसं निवसेन पाते
तालस्य श्रीमनु गुणप्रचारः ।
भ्रः सुभ्रक्षक तथातिरिक्तो
नितावद्वालन् दिविसः ॥

वीरभद्रो भद्रपाणिभिः । मानिनः ।
एकोनशतालशः पातले स्वापने मुहः ॥
एकाधिकशतालशः विभ्रभद्रो महीततः ।
गुणिनामुष्काय शब्रेथे प्रचारवेनः ॥

पश्चिमे दृश्यो चन्द्र लंकाया सिद्धे तथा
अष्टोत्तरशः स्वेते पश्चिमे पन्चमेः तथा ॥

दृश्यो पन्च लंकाया सप्त सप्तस्तु सिद्धे ।
पूर्वः पन्च समादेयः उचारे पन्चमेः तथा ॥

पूर्वभागो चोतरे च कलमेव सिद्धांगिनः
प्रचारति च ॥

तदू यथा—
एकादशाः ॥

विशम ।

पञ्चपद्यद्विताचाराय
विश्लयां विशमः साख्यपरं क्रेमवधानम् ।
ततो हराघृ च क्रमकम् ॥

यमकं दुष्कुलों चन्द्र कुंद्देशरसेव च ।
...
...
...

एते तालः प्रकीर्तिता ।

वायाधितस्तु । पूर्णके च वायम् ॥

कृत्यद्वियः स्वा च । वृत्तवर्त घय गय गाय ।

त नूर्णें नापि च चातिनीपुरुः ॥

श्रीगुरुः गुरुर्धः हृदन्तः स्वाल्पचुरुक्रामः ।

विशामका हृतसेवेन चातो नियमो निर्गुरुः ॥

त नूर्णें नापि च चातिनीपुरुः ॥

श्रीमुः गुरुर्धः हृदन्तः स्वाल्पचुरुक्रामः ।

विशामका हृतसेवेन चातो नियमो निर्गुरुः ॥

प्रत्युत्तरे च बिशामकेष्वतापाताचिनिषेधः ॥
एकतालः स कथितो दैवे...उदाहरतः।
यतितालो यदा यदा सुखः धृतो गीतो गुणीभरेः।
तथा धरणानामेव प्रशिद्धा गुणसंसारी।
प्रतितिमात्राः दैवतः स्वागते पदे।
आदिमध्यवसाने तु किलासः स उच्चयते।
हुन्द्रायं लघुज्वेकलाने नामित।
चतुर्दसौनि च लघुभेंसौ विषमतालके।
हुन्द्रयं प्रतितिमात्राः पदपरी तथा।
आदेशान्ते लघुरूपं मरुमिधे यथा भवेत्।
तदा विषमसारम् स्वागते भवति सम्मतः।
गुरुः यादादिमध्यते स तालो हसकः स्मृतः।
बदि चाषकङ्खांगेरे परमिधि स्वागते।
पदे पदे तदा तालः स्वाधपरेकर कुमारम्।
हुन्द्रायं लघुसौ कुलरूढ़गुणं तथा।
हसोरीति तालः शादु हिंद्रते प्रतितिमात्राणातः।
गुरुण्डो भवे धर्मा स तालो ज्ञानः स्मृतः।
गुरुरूपं लघुरूपसौ ततः प्रतितिमात्रायें।
चरणेण चरणेण श्रेयं स तालो यथास्मृतः।
हुन्द्रायं लघुरूपं पच्चो लघुरूपः भवेत्।
चरणेण चरणेण श्रेयं स तालो दशकुशी भवेत्।
गुरुरूपं लघुरूपसौ श्रेयं प्रतितिमात्रायें।
चरणेण चरणेण परेण स तालः कुमुदोरः।
आदेश गुरुरूढः परेण चरणेण भवेत्।
यतितालः स कथिनो नृत्यमूर्ती गुणीथयः।
आदेश गुरुरूढः परेण चरणेण भवेत्।
गायृकानां मनोहारी बसुताल्पतः भवेत्।

..............................

..............................

......तालः सर्वप्रलोकः।

इति संगीतानिव्यो जनानिनिष्ठाणां शिवलिकेश भवेत्।
इति श्रीनारदः तपस्वधमसंहितायं चतुर्तिष्ठायः।
(II)

ष्णमसंहितायां रागानिष्णयः

तालबद्धेनोत्रो गौरी नातालबद्धेनोत्रो हरः।
तानेति सांवहुकारान् प्रोपकौर्यन्ये शते। शते॥
तत्त्वकाले सुविज्ञाय दृष्ट्योग्यानं बुधः।
एवतोषीलमात्रेण बैलोकये वशमानयेत् ॥

भवं रागः

मात्रवृचिव मल्लारः श्रीरागश्र वसन्तकः।
हिन्दुख्लाफः कणौट एते रागः पठिरितः ॥

पतेशं स्विनः

धानसी मालसी चैव रामकरी च सिन्हुजा।
आशोधारी बैरवी च मालवस्य प्रिया इमाः।
वेलविकी च पूरवी कानड़ा मायूरी तथा।
कोशा केदारिका चापि मल्लरस्य प्रिया इमाः।
गाण्वारी च तथा गौरी सुभगा च कुमारिका।
वेलोतारी च बैरागी श्रीरागश्र प्रिया इमाः।
तुडी च पन्चमी चैव खलिता फतमजरी।
गुजरी च विभासा च वसन्तस्य प्रिया इमाः।
माधवी देविका चैव देशकारी च पाहिजा।
वल्लो। माराहटी च एता हिंदुख्लाफः।
नाटका चाथ्य सुपारी।...... रामकेश्वर।
कामोदा चाथ कल्यौणी कण्ठदत्ता प्रिया इमाः।

समयानुक्रमेण रोढळ्यम्

आहिरी खलिता चैव कामोदा पटमजरी।
रामकेली मालकिरी वेलोतारी च गुजरी।
देशकारी च सुभगा पन्चमी च गता तुडी।
बैरवी चैव कौमारी रागिण्यो दुश-पन्चम।
पता: पूर्वाकाले तु गौरी सुभगा वल्लो।
वल्लो माधवी... बैरागी चापि धानसी।
वेक्षनाली मारहाटी सपनेता रागवेष्टित:।
गोया मथ्याहुकाले तु यथा भरतभाषितम्।।
गान्यारी दीपिका जैव कल्याणी पूर्वी तथा।
आशीर्यारी कानडा च गौरी केदारपार्विता।।
माधवी मालसी लाडी भूमाली रसिरुज्जा तथा।
साधार्णे रागिणीश्रेष्ठाः प्रगाथनि चतुरंजी।।
पुरुषagyकोभुताया रागः पण्माृताद्यः।
प्रदोपासु दृश्यातंतर्गोया गान्याच्य रीतायः।।
दृथ्यातं प्रेम राजी सविष्टं गान्यातितम्।
मेघमल्लांरागस्य गाने वर्षासु सविष्टः।।
श्रीप्रचमीसमारभय याबू तुगौमोहस्यं।
ताबू बसन्तरागस्य गान्यमुक्तेन मनोरथिम्।।
सविष्टाश्रय रागाणं रागिणीत्रां च संवेषा।
रक्षुमृती नृपाज्ञायां कालदीपो न विद्वाने।।
रागः चेवारपेत पूरबं तत्परी तदन्तरम्स।
नाम्यपत्यः प्रगाथव्य नृपाज्ञायां न दृष्टयुः।।
रागः पदयथ रागिणः पपिन्त्रिवाचारुविमहः।
आगाता व्रजस्वाधिति ब्रजाणं समुपासते।।

अथ गान्यानमाह—

नित्तिन्नीचुमितखण्डपद्रूः।
धूष्टुक्ति सदृश्यान्यान्वितः।।
संगीताभानुरि प्रदोपे।
माळज्ञो माळव एष रागः।।

नीलोतपं कर्णः वहन्तो।
द्यमा सुकेशी कृषिमयभागः।
ईश्वरसहायं शुचिगंच्छरम्यः।
सा धातंसी पदशुचारुनेत्रः।।

करे विभूति गुणमयवस्याः।
इत्यत्वाः विद्वाक्यमणी।।

कण्ठे स्तुत्तिकारवनाहराः।
सा माळसी संकाशिता विचित्रः।।
Fundamentals of Ancient Indian Music and Dance

प्रत्रमचामात्मकचारवर्णोऽ
कार्यावतरं नम स्नेहं वहनति Ā.
पौष्णं ध्रुवं: पुष्पवसं दुधानो
चन्द्रनन्दा रामकिरो प्रतिष्ठा Ā.

सदिश्रीविस्तिरित्युव्वजाकोऽ
प्रवादयति कपिनासयन्त्रम् Ā.
विचित्रतनाभरणा सुक्रशी
सा सिस्मुजा कान्तस्मीपसंस्था Ā.

ज्ञापनानुगुणविवक्रमे
सुमिथि पुरुषे कर्मोपुव्यान 
क्ष्रूपानशुचारमात्रायणसि
मेहाविदेशा कठिनावोययारो Ā.

चन्द्रप्रभा चारसुगीव नेत्रा
बिदाधरी नुस्कलं वहनति Ā.
पिक्षशरीर नमोहरति
सा मैरिये देवी श्रीये दुबात Ā.

विशलाल्लोगिपि च नीलदेहो
गमोर का: पर्यो विद्धव 
भामुहति: पिञ्जलेज्युमो
मल्लराग: कुशलं करोऽ्य Ā.

संकेतितस्मृतिवत्तातत्वंकुःते
कुतस्यस्ति: कान्तसमागमाय Ā.
बेलावलो युमकामल्यमीली
काला विचित्रताभरणानुरक्ता Ā.

... ... ... ... ... 
... वहनती कुचकुम्भयुमे Ā.
दूरीदस्यामतन्तु: सकामा
प्राणाधिका सा पूर्वं प्रतिष्ठा Ā.

अशोकवशस्य तते निषिदण
वियोगिनी वाणपक्षाविकावानी Ā.
विभूपितान्वी कलिताक्षेत 
सा कान्ता हेमलताविन्नी Ā.

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वक्त्रं च नीता प्रमदा स्वकान्तम् ।
चुचुम्बानाः पिययाबिनी च
मयूरिका माधविका निकुञ्जे ॥

प्रनतिता लास्यकलाविख्याता
पवित्रदेहा कुटिलक्षणा ।
कान्तस्य वामे वरकामिनी ना
कोंडाबरहरेरूपं सुक्षिप्तस्तोऽव ॥

...
...
...

दिनग्ना मानोहरी गजेन्द्रगामिनी
केदारका ब्रतापोधरस्तीः ॥

बीनो विहारेण बनान्तरते
चिन्हनु प्रसूतनां वधूसहायः ।
बिलासबिनी नुतिदितिवृत्ति:
श्रीराज एष कचिं प्रतिवधापः ॥

सुगोमत्यान्तरता विनान्ते
कान्तस्य स्रज्ये अवनिषाय पाणिमसूः ।
बीणां द्याना चिन्चित्रकाङ्की
गान्धारिका गन्धिनादिनी च ॥

प्रासम्पवेञ्जा शिवभाविनी सा
प्रगायती वाचि पिक्षिप्रभोः ।
ह्यामा रस्सा क्लिद देवीरूपा
गोरी गन्धीरा विचिन्दोपविष्टा ॥

नानासपदायोगि विचिन्त्यनतोऽह कौंकके ।
कविकाव्यांसभोगा भारती सुभवा मता ॥

सुख्या प्रह्लाडः पुज्योऽक्षुदीद्रि-विषाजमाना
सविमासवेशा ।
कौमारिका कामकायं वहनसी
गौरी पद्मोकाहस्यस्मान्ती ॥
दलितयारा कल्पनाकं वहति
वाचयां 

विनोदिनी रत्नकल्पनाराय
बेलेयारी गीतनिवाहारिणी

मनसिनी मानसवत्र प्रभाविनी
निश्चासुध्रा सिंहरजिल्लिनादाः
बैयुगिणी रागसुयात्र प्रदिष्टा
विदर्भसुपे: किंतु देवि रूपे: 

चूँकाँडलुईष्ठाक्षरे कृतार्थसनी
विष्णु मानसरूपनेत्रपदुमः।
पीताभवः काशन्यच्छवेदेहो
वसन्तारो शुक्तीविश्रव्यः।

सुप्रत्यमानान्तिमृशाल्यरुक्क
मुक्ताल्कनिश्चितार्या
चूँकाँडाभूतं कर्मयुगे वहन्ती
गोविंदो नाताजी तुलरितेयमाः।

संगीतविश्वाविशारदः च
विहारभावः वर्क्षामिनीयमः।
प्रदीपभाषा सुरसा सुभाषः
श्रीपदव्यमी दद्र्वमस्वदविशः।

तमसि केशव यथ संचरं
करोति लोकवतीभावधीरः।
चन्द्रान्न लोहितस्त्रीयमपदुमः
संपूजःतः चतुर्वत्। लद्वितावजनः।।

शिवाकल्पे: पारिवेशाशीला
क्षिपरं समस्यां परिपूर्वकंची।
पत्रं... सन्तकमलं वहन्तो
मोजुक्षीश्चल्पणं च मसीयम्।।

करोत्वतल

gुहादुर्यती नमुज्जुक्ष्रिजितालि।
कानान्ति गन्तुमनः प्रदोषे
सा गुजेली गुलिक्ष्मितालि।।
अभ्यापवन्ती निर्जित्वर्युक्तदैः संगीतछान्त्रणी बिवेचनाभिः ।
मनोहरा हरस्वामिभरमा समस्तमाः दशाना विभासा ॥
लीक्षाबिलसेनः प्रविष्ण्यासुताविमतस्विमासिनीभिः ।
वद्वोधवन्ती गीतवस्ती विवर्धानो हिन्दौवः कथितो रससः ॥
मयूरकेवकरसेहोक्राइति मयूरिका वीण्यं मद्वे बहन्ती ।
मयूरयुक्तेः समस्तध्यामाना सा माधवी संकृतिता गुणाऽः ॥
प्रदेशमाः गुहेवहोपुष्प प्रदेशप्रक्षालाणावनप्रकाशः ।
प्रोक्तसिनिऴिवििवाराजमानी सर्वमाल्या किल दौपकेयां ॥
सार्थं स्वर्णमाणिं विविघ्ने (विंजने) वस्ती विविघ्नक्षोजनवश्वतानि ।
निरीक्षमाणा मणिद्वधेणाय सा देवशारी कथिता मुनिनिमः ॥
भदुब्धाना चरणारविन्दम् ।
विवेशपन्ती परदेशकल्मुः ।
प्रियानुवागातिकातराक्षी सा पाहिडा संकृतिता कथीर्थेः ।
.........शुक्लायुक्तकशी मिलरीचिह्नान्तो लुढण्ती ।
प्रियानुवागसवतसंसत्स सारति क्षाश्वयणिः कथिता वराहो ॥
उत्प्रमाँत्रे प्रथमपरापे माने पुनः कथुमना चिरेण ।
.........वा निभृतव स्वस्ती
........................................ ॥
कुपाणपाणिस्तुरगाधिकर्णो
मयेश्वररूपोपमकण्ठकान्तिः प्रकाश्ये
कर्णाद्वानुविचारणाय सुमध्या
उनुसिता
भूपालिका सा कथिता कविभवः
श्रीरामनामोति सततं जपन्तो
पृजाताः पुष्पबाह्ये
आनन्दशुचा कथा विद्याधे
श्रीरामकेशि: कथिता विद्यधे: प्राप्तम्
विद्वेश्वरस्य भवन्ति समस्तकल्याणसेन विमोहयुन्ते
वृहद्मिन्दारमध्यभागा पीनस्तनी सा कथिताः प्रतिष्ठा
प्रियेयु सार्धे रसस्त प्रकाम पथयविहारेण सरोऽरहणि
विचिन्ती सौरभमोदमाना कामोदर्णी कथिता गुणां
सा ताण्डवे नृत्यविद्वेश्वरस्य हः लययक्ष्मीतः वनितातनुश्रीः
नृपुर केन्द्रकिष्ठिक्षतिनिऊगण कव्यानुगरणी परिवादन्ति
इति नारद्वेश्वरसंहिताय रागरिपन्यो नाम नृत्योऽध्ययः

*
GLOSSARY
(In Devanāgarī alphabetical order)

In this Glossary are included not only the important and technical terms, used in this work, but also such other terms as are necessary even for a cursory study of the Samgitaśāstra. The chapter on dance is elaborate, and contains numerous technical terms. Of these, we have selected here only the broad ones, particularly those which convey more meanings than one in different contexts. The figures in bold types indicate page numbers of this work.

Anghritāda : N 1007-8
A kind of Desī cāri of the aerial type.

Ancita : N 312-4, 340, 594-95, 757
(i) A posture of the hand.
(ii) A posture of the feet.
(iii) A kind of Nṛtakaraṇa.
(iv) A kind of Utpikutkarana.

Anibaddha : P 4, 18, 24
A kind of song. In it there is no word. It is called ālapa or ālapiti (q.v.).

Anubandha : V 127, 148 etc.
A kind of dhatu (q.v.).

Anubhava : N 1390-91.
Particular movements of the eye, eyebrow, facial expression etc. indicating love etc.; it is one of the constituents of Rasa.

Anuvādi : S iii, 48, 59 etc., 22
Name of the svara which makes the samvādi svara clearer. So called as it follows the samvādi. In the heptatonic system, the third svara from the vādi is called anvādi. For example, if SA is vādi Ga becomes anvādi.

The following abbreviations have been used here to indicate the chapters of the Samgita-ratnākara, noted against them.—The figures against these abbreviations refer to the number of verse in the Adyar edition of the Samgitaratnākara:

N—Nartanādhyāya R—Rāgavivekādhyāya T—Tājadhya
P—Prabandhādhyāya S—Svaragatādhyāya V—Vādyadhya
PK—Prakīrtinākādhyāya
Apavidha: N 339, 595-97, 845-47
(i) A kind of angahāra (q.v.).
(ii) A particular posture of the arms.
(iii) A kind of nṛttakarana.
Ardhacandra: N 117-19, V 68, 86
(i) A posture of the single hand in dance.
(ii) Name of a manual action or pose in vadya.
Ardharecita: N 237, 628-29
(i) A pose of the hand in dance.
(ii) A kind of Nṛttakarana.
Alāta: N 615-16, 1199-1202
(i) A kind of aerial mandala (q.v).
(ii) A kind of nṛttakarana (q.v)
Alāta: N 950-51, 1009
(i) A kind of aerial cāri (q.v.)
(ii) A kind of aerial cāri of the Deśī class.
Avanaddha: V 4, 6, (Also Anaddha): 35, 37, 44
A type of musical instruments; these are covered with leather.
Avaroha: V 200, 255 etc. (Also Avarohi): 23
Descent of svaras, e.g. NA DHA, PA etc.
Avahittha: N 208-9, 1963-65,
(i) A posture of the hands joined together.
(ii) Sthāna (q.v.) for females.

Amśa: S vii, 34, T 62
According to some, another name of Vadi svara. According to others, the svara in which the full form of a rāga is divided.
Āḍilla: PK 40
A particular kind of voice in a song. Khāhula (q.v.), extending over the sthānas mandra, Madhya, is so called.
Āgika: N 20
Acting by means of gestures and postures.
Ābhoga: PK 8, 9, T 233; 18
(i) A kind of dhatu (q.v.). Foot of a song containing the bhanita of that song.
(ii) Name of an accessory of the Samāgana.
Ārabha: N 1112, 1117-18
A kind of dramatic art; a particular mode of dance.
Āroha: V 200, 222, etc. (Also Ārohi): 23
Ascent of svaras, e.g. SA, RA, GA, etc.
Ālapati: PK 189; 14, 32, 33, 40 (f.n.),
Also called alāpa. It denotes the process by which the form of a rāga is manifested without meaningful word and tala.
Ālapinī: V 10
A kind of svaraṇa.
Āvarta: N 673-74, 1154-57
(i) A kind of terrestrial mandala (q.v.).
(ii) A type of Nṛttakarana (q.v.).
Glossary

Āṃravaṇā : V 179, 186 etc.
Playing of the vina without the accompaniment of songs.

Udgraha : P 7; V 944, 946 etc.
Name of the first dhatu as a part of prabandha. With it a song is commenced.

Udgātā : N 331 740
(i) To stand with a particular position of the feet.
(ii) A kind of Nṛttakarana (q.v.).
(iii) A kind of anghara.

Upanāga : R i. 15.
27
Sub-rāga, so-called because it arises from near grāmarāga (q.v.).
Upanāgas are eight. Śakatilaka, Takka-saindhava, Kokila, pañcama, Revagupta, Pañcama-nistidava. Bhavanapañcama, Nagagandhara, Nagapancama.

Ūrdhvajānu : N 627–27, 949–50
(i) A kind of Nṛttakarana (q.v.).
(ii) A kind of aerial cāri (q.v.).

Ekala : PK 23
Solo singer.

Ohāti : R 5
A kind of song. When the chin is placed on the heart, it arises with the sounds HA and AU along with mandra and highly druta svaras accompanied by gamaka called Kampita.

Āvāpa : T 7
50
A kind of Kalā (q.v.). In it, the fingers of the upturned palm are contracted.

Āhārya : N 20
Acting by means of costumes.

Auḍuva : R 24, P 362 etc.
27
A rāga consisting of five svaras of which sādja is constant. Derived from the word Udu meaning star. A star is found in the sky which is the fifth of the five elements (bhūta). So, auḍuva indicates the number 5.

Kamrikā : V 62
Bow for playing the lute.

Karaṇa : N 548–49, 899
52, 53, 54, 59 (f.n.)
(i) Simultaneous and graceful action of hands, feet etc. in consonance with the Rasa concerned.
(ii) A kind of Cāri (q.v.).

Karihasta : N 248–54, 710–11
(i) A kind of the posture of hands in dance.
(ii) A kind of nṛttakarana (q.v.).

Kalā : T. 6
6, 49
Action in mārgatāla. It is twofold, silent and sounded; the later is also called pāta.

Kūṭatāna : S IV. 32, 33 etc.
Spreading out of the Svaras contrary to the usual order; e.g. SA, GA, MA, PA etc.

Krānta : N 655–57 1097–98, 1180–82
(i) A kind of nṛttakarana (q.v.),
(ii) A kind of sitting posture
(iii) A type of aerial maṇḍala.
Khāhula : PK 40
30
A kind of voice used in songs. It arises from phlegm, and is tender, sweet and soft.

Gamaka : PK 87, R 144 etc.
24, 26, 32, 38, 49 (f.n.)
Term indicating the trembling of the voice. It is of 15 kinds.

Gāndharva : PK 12
17, 25, 3.
One who is versed in mārga and deśi songs.

Gīta : S i. 21–24, P. 1–4 etc.
17, 19, 64.
Song; it means a group of svaras which delight the heart.

Gauḍī : R 4
A kind of song. It is compact, pervades the three sthānas called mandra, madhya and tāra, accompanied by gamaka and cantains sweet svaras as in Ohāti.

Gauḍālī : N 1273–77
63, 64
Designation of a class of female dancers.

Graha : S vii. 2, 4, 31; R 33, 90 etc.
18, 22, 25, 38, 62
(i) T 50
According to Bharata, another name of amīśa (q.v.).
The svara from which a rāga commences.
(ii) Commencement of a tāla.

Grāma : S iv. 1, 109, 172 etc.
5, 6, 7, 24, 25, 31
Denotes svaras which are the resort of mūrchanā, krama, tāla, varna, alaṅkāra and jati. According to Śāṅgadeva, it is twofold—ṣadja-grāma and Madhyama-grāma.

Grāmarāga : R i. 2, 3, 14 etc.
26, 27
Being the resort of five kinds of songs, grāmarāga is five-fold.

Gharghara : N 1304–6
Sounding of anklets by a class of dancers called Perañīn.

Ghana : V 4; 6 etc.
30, 37, 46
Musical instruments made of metals and sounded by strokes; e.g. bell.

Caturaśra : N 216–17, 1030–40, 1080
(i) A pose of hands in dance.
(ii) A sthāna (q.v.) for males
(iii) A kind of deśi sthāna (q.v.).

Cāri V 897
55
Simultaneous graceful movements of feet, thighs, shanks and waist in dance. It may be aerial, deśi aerial, terrestrial and deśi terrestrial.

Chāyālaga : PK 16, 37, 311 etc.
28, 33, 61 (Śālaga)
A kind of rāga, also called Śālaga. It is a rāga which is mixed with the semblance (chāyā—lit. shadow) of another rāga,
Glossary

Jāti : Sv. i, vii. 1 etc.
7, 10, 26, 9
Song with arṇa and alakāra.
It is twofold, Śuddha and Vikṛta.

Tāta : V 4, 7 etc.
35, 37, 42
The class of musical instruments which are stringed.

Tāna : S 427, 428 etc.
5, 6, 10, 24, 25, 40
Name of Śuddha Mūrchanā.
It is twofold—Śuddhatāna and Kūṭatāna. The number of tānas, with auṇḍava and sūḍava, is 84.

Tāra : S iii. 39
20, 23
Name of a place (sthāna) where sound arises. It is the head.

Tāla : P 13, T 3, 9, N 889 etc.
2, 4, 18, 32, 33, 35, 38, 39, 40, 50, 51, 52, 62, 63
(i) Name of an accessory of Prabandha.
(ii) Time measured with laghu, guru etc.
(iii) A kind of Kalā (q.v.).

Dāṇḍapakṣa : N 257–58, 636–37
(i) A pose of hands in dance.
(ii) A kind of nṛttakaraṇa (q.v.).

Dāṇḍapāda : N 704–5, 1177–80
(i) A kind of aerial mandala (q.v.).
(ii) A kind of nṛttakaraṇa (q.v.).
Nārāya : PK 41
30
A Kind of sound arising from bile.

Nikūṭakā : N 603-6, 873-75
(i) A kind of nṛtakarana (q.v.).
(ii) A kind of āṅgahāra (q.v.).

Nitamba : N 238-39, 714-15
(i) A pose of hands in dance.
(ii) A kind of nṛtakarana (q.v.).

Nibadhda : P 4
18, 24
A kind of song. It consists of meaningful words in a composition. Contra Anibadhda.

Niṣkrāma : T 7
50
A kind of Kalā (q.v.).

Nṛtta : N 3, 4, 14, 28, 35 etc.
4, 52, 53, 67
Movements of the body devoid of acting.

Nṛtya : N 3, 4, 14, 27 etc.
7, 52
That which manifests a feeling or emotion through āṅgika abhinaya (q.v.).

Nyāsa : R 21, 28 etc. T 62, 73 etc.
22, 23, 25
Name of that svara in which a song or rāga ends.

Parārvṛttā : N 873-75, 1084
(i) A kind of angahara (q.v.).
(ii) A kind of deśi sthana (q.v.).

Pāṭa : P 13, 257. V 828 etc.
38, 47, 48
An accessory of prabandha. The sound syllables of Vādyā, e.g. DHI GI DHIG.

Pāta : T 6
See Kāla.

Peraṇi : N 130-3
64
A dancer dressed in a particular manner and possessed of certain qualities.

Prabandha : P 6, 12, 20, 21,
V 952, 1261 etc.
18, 33
A kind of nibadhda song. It is broadly divided into three kinds—dvidhātu, tridhātu, and caturdhātu. Again, it is divided into two kinds, niṛyukta and aniryukta. It is further divided into three kinds—śūdastha, aśisamīraya and viprakīrṇa. Vādyā, too, has prabandhas, e.g. Metapaka etc.

Praveṇa : T 8
A kind of Kāla (q.v.).

Prastāra : T 314, 317 etc.
Spreading out. The method of arranging the seven svaras in a manner other than the natural order. In it the svaras are shown in different Kalās; along with it the syllables of the song are shown. For example, NI NI NI NI SA DHA NI NI TAM SU RA VAM DI TA

Bombaka : PK 41
30
A kind of sound.
Glossary

Bhārata vṛtti : N 1114
A particular mode of speech of actors.

Bhramara : N 167–69, 641–42, 817–18, 1149–51
54, 60, 61
(i) A kind of aṅgahāra (q.v.)
(ii) A kind of maṇḍala (q.v.)
(iii) A kind of nṛttakarāṇa (q.v.)
(iv) A particular pose of the single hand in dance.

Maṇḍala : N 899, 901, 1046–48, 1142–48
36, 55, 60
(i) A kind of cāri (q.v.),
(ii) A particular sthāna for males.

Madhya : S iii 39
20, 35
Name of a place (sthāna) where sound arises. It is the throat.

Mandra : S iii 39
20, 35
Name of a place (sthāna) where sound arises. It is the heart.

Mātā : PK 2
32
Poetical composition.

Mārga : S i. 22. PK 1, 12 24d.
T4, 10 N 27
6, 8, 9, 33, 40, 49, 50, 52, 55, 65
(i) A kind of sāṃgīta which was sought or found by gods Brahmā etc. and applied by sages Bharata etc. before Śiva.
(ii) A kind of tāla.
(iii) A kind rāga.
(iv) A kind of dance

M-15

Mūrchanā : S iv. 1, 9, 12, 13, 18, etc. V 67, 96

5, 6, 7, 18, 24, 25, 26 (f.n.)
(i) The ascent and descent of svaras in due order.
(ii) A particular action of the hand in playing musical instruments.

Yati : T 46
38, 39, 51
Mode of application of laya (q.v.): temporary pauses.

Yamala : PK 23
A duet singer.

Rāga : R 2, 18 etc.
PK 14,
P 362
V 399, 400 etc.
6, 12, 23, 24, 25, 26, 27, 28, 30, 31, 33, 39
A group of svaras, which causes delight to the mind of the people.

Rāgālapati : PK 190
Same as Rāgalāpa (q.v.).

Rāgalāpa : R ii. 24.
Manifestation or spreading out of a rāgā.

Rūpakālapati PK : 197.
18, 24
A kind of rāgalāpa.

Laya : T 44
6, 32, 35, 38 39, 51, 52, 63
Pause after an action. Time intervening between two mātrūs.

Lalita : N 278–8, 634, 1202–5
(i) A kind of maṇḍala.
(ii) A particular pose of hands in dance.
(iii) A kind of nṛttakarāṇa (q.v.).
Vārṇa : S vi. 1. P 24, 181 etc.  
V 172 etc.  
6, 23, 24, 25, 39  
(i) The act of singing.  
(ii) A kind of prabandha (q.v.).  
(iii) A kind of tala (q.v.).  
Vardhamāna : N 214–1f, 1074  
(i) A particular pose of joined hands in dance.  
(ii) A kind of deśī sthāna.  
(i) A pose of hands in dance.  
(ii) A kind of nṛtakaraṇa (q.v.).  
(iii) A particular sthāna for females.  
Vāgā : PK 97 24  
Another name of gamaku.  
Vāggeyakaraka : PK 2 18, 32  
One who composes Kāvya and songs.  
Vacika : N 20  
Acting by means of speech.  
Vāḍī : S iii. 47, 48, 50, V 216 etc.  
22  
That svara which reveals the true from of a rāga.  
Vidārī : V 120. T 75–77.  
That which rends, cuts. It is twofold—gitavidārī and padavidārī. For example, Lalitavāṅgalata / pariśilana.  
.....samire—here each part is a gitavidārī. If a vidārī is complete on the aṁśasvara of a rāga or in its samvādi or anuvādi svara or in nyāsa svara, then it is called padavidārī.  
Vidyudbhṛanta : N 684, 85, 837–39  
(i) A kind of aṅgahāra (q.v.).  
(ii) A kind of nṛtakaraṇa (q.v.).  
Vidyudhirṛanta : N 957, 1001–2  
(i) A kind of aerial cārī (q.v.).  
(ii) A kind of aerial cārī of the deśī class.  
Vibhāga : R i. 23 ff.  
28  
Minor rāga.  
Vivādī : S iii. 47, 51 etc.  
22  
The svara which detracts from the charm of a rāga.  
Vivṛtta : N 677–78  
A kind of nṛtakaraṇa (q.v.).  
Viśambha : N 737–39, 847–59  
(i) A kind of nṛtakaraṇa (q.v.)  
(ii) A kind of aṅgahāra (q.v.).  
Vṛnda : PK 203 35  
A band of vocalists and instrumentalists.  
Vṛndagāyana : PK 23  
A singer in Vṛnda.  
Vesara : R 6  
A kind of song.  
Vaiṣakharecita : N 657–58, 812–14 57  
(i) A kind of nṛtakaraṇa (q.v.).  
(ii) A kind of aṅgahāra (q.v.).  
Vaiṣṇava : N 1031–34, 1089  
(i) A particular sthāna for males.  
(ii) A kind of deśī sthāna.  
Śamyā : T 9.  
49, 50  
A kind of Kalā.
Glossary

Śārīra : PK 82  
30, 31, 32  
The capacity of a singer’s voice for manifesting a rāga without practice.

Śruti : S iii. 8, 9, 10 etc.  
2, 10, 19, 20, 21, 22, 24, 25, 37, 39  
Name of the 22 sounds existing in the heptatonic system.  
All these are Śruti (head); hence these are called śruti.

Śāḍava : R 9 etc.  
A rāga consisting of six svaras.

Śatpitāputraka : T 26  
51  
A kind of tala.

Saṅcāri : S vi. 1  
23  
A kind of varṇa. It arises from the admixture of the sthāyi, arohi and avarohi varṇas.

Samvācī : S iii. 47, 49, 50 etc.  
V 123. T 74.  
22, 23  
The svara which supports a rāga whose form has been manifested by the Vadī svara.

Samapāda : N 1041–43, 1077  
(i) A particular sthāna for males.  
(ii) A kind of deśi sthāna (q.v.).

Samapāda : N 917–18  
55, 56  
A kind of terrestrial cāri (q.v.).

Śambhṛanta : N 736–37, 883–86  
(i) A kind of nṛttakarana (q.v.).  
(ii) A kind of aṅgahāra(q.v.).

Sattvika : N 20  
Acting by means of external manifestations of feelings or emotions, e.g. perspiration, trembling of the body etc.

Sāragā : S iii. 19 ff.  
19, 21, 38  
Movement. Raising or lowering of a svarga.

Sālagā : See Chāyālagā.

Suṣira : V 4, 5 etc.  
37, 44  
The class of musical instruments which have holes.

Sūcī : N 698–9 (Nṛttā–karana)  
N 951–52, 1014  
54, 60  
(i) A kind of aerial cāri (q.v.).  
(ii) A kind of deśi aerial cāri.

Śucyuddha : N 700–701, 808–9, 1186–88  
61  
(i) A kind of aṅgahāra(q.v.).  
(ii) A kind of manḍala (q.v.).  
(iii) A kind of nṛttakarana (q.v.).

Śucimukha : N 147–51, 232–35  
(i) A pose of the single hand in dance.  
(ii) A pose of joined hands in dance.

Śāna : P 15. S iii. 39  
6, 32, 33, 35, 36, 39, 40, 57, 58  
Place where a svarga arises. It is threefold, viz. mantri, madhya and tāra.

Sthāya : PK 97.  
24, 33  
Part of a rāga.
Fundamentals of Ancient Indian Music and Dance

Sthāyī : S vi. If.
23
A kind of varṇa. The intermittent use of the same śvara in a song.

Śvara : T iii. 25, 28 etc.
P 12, 15 etc.
5, 6, 9, 17, 19, 21, 22, 24, 25, 33, 39, 40
A tender sound which is resonant, follows śrutis, and independently of other causes, itself causes delight to the mind of the listener.

Svarādi : PK 13
33
One who is versed in the mārga song alone.

67
(i) A pose of joined hands in dance.
(ii) A kind of nṛttakaraṇa (q.v.).
(iii) A particular deśi sthāna.

Śvastikarecita : N 600–3, 886–888
(i) A kind of nṛttakaraṇa (q.v.).
(ii) A kind of aṅghāra (q.v.).
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