

FUNDAMENTALS OF ANCIENT INDIAN MUSIC AND DANCE

L. D. SERIES 57

GENERAL EDITORS

**DALSUKH MALVANIA
NAGIN J. SHAH**

BY

SURES CHANDRA BANERJI

EX-SECRETARY

**VAṄĠĠYA SANSKRIT SIKSA PARISAT
CALCUTTA.**



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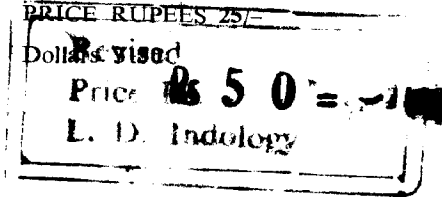
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FOREWORD

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 Appendix E contains the Sanskrit text of *Pañcama-sāra-saṃhitā* of Nārada, hitherto unpublished.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, Vaṇigīya 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

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PREFACE

The evolution of *Samgita* 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, *saṃgita* 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 Ravīndranātha described as *mahāmānavar Sāgar* 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 Rāgiṇīs*, 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 Śārṅgadeva's *Samgita-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.

Calcutta,
New Year's Day, 1973.

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. *Udātta*, *Anudātta* 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 *Sāmaveda*. In the *Gūā* (X.22), the Lord says—*vedānāṃ sāmavedo'smi* (of the Vedas, I am the *Sāmaveda*). 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.

In many temples of India, we find *Devadāsīs* 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 *Gītagovinda* (the work in which Govinda is prayed to 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 *Kīrtana* songs; but the Vaiṣṇava devotees used to believe that *Kīrtana* was a means of pleasing God. The saints of *Daśanāmī* 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' (*nīthura daradī*) 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 envelops 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

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 *saṃ*. *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 *Nṛtta* (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 *saṃgītaka* 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*, *Karatāla* and the dancing figures of men and women. The earliest form of Indian songs is contained in the *Sāmaveda*. The *pragātha* portion of the *R̥gveda*, full of songs, has been referred to earlier. The date of origin of the Vedic *Samhitā* 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 *Samhitās* 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 *R̥gveda*, 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 *R̥gveda* there is mention of *tānas* and of the musical instruments called *Nāḍi*, *Gargara*, *Vāṇa*, *Viṇā*, etc. Some songs of the *Sāmaveda* are called *araṇyageya*, while others are styled *grāmageya*. The latter was, perhaps, the harbinger of the Indian songs of later ages. In the *Brāhmaṇas*, *Āraṇyakas*, *Upaniṣads* and in some *Vedāṅgas*, there are evidences of close familiarity of the Aryans with *saṃgita*. In the *Nāradya Śikṣā*, 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 *Yāñavalkya-Śikṣā*, *Pāṇiniya Śikṣā* and *Māṇḍūkī Śikṣā*. *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 *Kuśilavas*. The legendary Lava and

Kuśa are said to have pleased Rāma with *mārga-saṃgīta*. 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*, *mūrchanā*, *tāna*, *laya* etc. Besides, it mentions also the instruments called *Veṇu*, *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 *mūrchanā*, the significance of the names of *mūrchanās* etc. Besides these, it reveals its familiarity with *gītālaṃkāra*, *varṇa*, *sthāna*, *tāla*, etc. Certain *rāgas* are mentioned in the *Kālikāpurāṇa*. Information about dance and song is present in the third section of the *Viṣṇudharmottara*.

In some Tantras, certain facts about *saṃgīta* are found. Of such works, the most noteworthy is the *Viṇātāntara* 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 *saṃgīta* and, in many cases, various instruments and the contents of songs have been referred to. For example, we may mention the *Svapnavāsavadatta* ascribed to Bhāsa. The *rāga-parivāhiṇī gītī* (song with melody overflowing) of Hamsapadikā in the *Śakuntalā* 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*, *saṃgīta* 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 *Mṛcchakaṭīka* 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*, *Bherivādaka-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*, *gāna*, *nṛtya* and the instruments *Bheri*, *Mṛdaṅga*, *Viṇā*, *Veṇu*, *Vallakī* 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*, *Sumaṅgalavilāsinī*, 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

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, Puṇḍarīka 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, Svātītīruneḷ.

In the 19th century, particularly after the advent of Muḥammad Reja of Patna and Mahārājā Pratāp Singh of Jaipura, North Indian music assumed a new garb. Their works are entitled respectively *Nagmat-e-Asafī* and *Rādhā-govinda-saṃgītasāra*. During the reign of Akbar and Jahangir, music of this type spread far and wide. Besides Āmir Khasru and Tānsen, Gopāl Nāyek, Baiju Bāora, King Mana of Gwalior and Haridās Goswāmi 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-saṃgīta*. In greater Bengal, too, the cultivation of this music was wide and deep. In this province, *saṃgīta* reached a high degree of development due to the rise of scholar-musicians and musician-saints. The role of *saṃgīta* 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 *Kṛṣṇakīrtana* ascribed to Caṇḍīdāsa. Jayadeva, the glory of Bengal, the *padmāvatī-caraṇa-cāraṇa-cakravartī*, composed his immortal *Gīta-govinda* with a mind saturated with the Vaiṣṇava devotional sentiment. The very names of the *rāga* 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 Śabarās, Pulindas, Kambojas, Vāṅgas, Kirātas and Drāviḍas etc. infiltrated into the musical lore of the Aryans. The music of these tribes and races has been included under *Deśī* (local or regional) which is used in contradistinction to *Mārga*. But, curiously enough, the *rāgas* Pulindikā, Śabarī etc. have found a place in the exalted *mārga saṃgītā*. 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 (*Svaragatādhyāya*, verses 15-21, of *Samgita-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. *Nāṭya-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, *Adhinavabhārati* 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*, *Vikṛta*) are 18. In this work, *tāla* has also been discussed.

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

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

5. *Samgīta-ratnākara*—of Śārṅgadeva. Date 13th century A.D. The author appears to have been the Chief Accountant of king Siṅghana of Deccan.

Barring the *Nāṭya-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, Siṅghabhūpāla, Keśava, Haṃsabhūpāla and Kumbhakarna. The commentary of Mallinātha is the most popular.

6. *Samgīta-samayasāra*—of Pārśvadeva. Date probably 13th century A.D.

7. *Samgīta-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. *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. *Samgīta-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.

11. *Rāgatarāṅgiṇī*—of Locana Paṇḍita of the 17th century.

12. *Samgītasudhā*—of Govinda Dīkṣita of the 17th century.

13. *Hṛdayakautuka* and *Hṛdayaprakāśa*—of Hṛdayanārāyaṇadeva of the 17th century.

14. *Samgītapārijāta*—of Ahobala of the 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. *Rāganirūpaṇa*—or *Catvāriṃśacchatarāga-nirūpaṇa*—ascribed to Nārada. It is a compilation which appears to have been made by a comparatively late and unknown author.

16. *Samgītasārasaṃgraha*—of the Bengali Ghanaśyāmadāsa or Narahari Cakravartī. 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 *Abhilaṣitārtha-cintāmaṇi* or *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.

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 themselves¹ 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 Persia¹. 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 *Śaka*, *Turuṣka-gauḍa* and *Turuṣka-toḍi*: these are mentioned in the mediæval 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 instrumenal music, the Occident is indebted to the Indian *viṇā*, at least for the Violin and the Flute; this is admitted by an occidental scholar² himself.

1 For example, G. T. Garratt, *The Legacy of India*, p. 325.

2 Ibid, p. 326.

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 *Samgīta* 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 *Samgīta* 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

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 *saṃgīta* that it was condemned as a vice in such scriptures as the *Manu-saṃhitā*; the sacredness of *saṃgīta* 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 *sādhana* (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 *saṃgīta* 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 *Dīpaka 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 *sāadhanā* (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 *Samhitās* 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 *Samgita*, song has been accorded the highest place. *Sārṅgadeva* says (I. i. 24) dance follows instrumental music which, in its turn, follows songs :

Gīta—its definition, characteristics and types

A group of *Svaras*¹ (notes), which caused delight to the mind, is called *gita*. 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*, *aṁśa*, *mūrchanā*, etc. and is conducive to welfare. That which is composed by a *vāggeya-kāra*³, possessed of various characteristics and is described in connection with *deśi rāga* etc., is *gāna*, delightful to people.

Songs are twofold from another point of view, viz. *mārga*⁴ and *deśi*. 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 *deśi* 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—*Udgrāha*, *melāpaka*, *dhruva* 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*. *Dhruva* is so called as it is constant in all *prabandhas*. Between *dhruva* 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 (Kallinātha.).

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).

Merits and defects of *gīta*.

The merits of *gīta* are tenfold, viz.,

- (i) *Vyakta*—clearly pronounced.
- (ii) *Pārṇa*—possessed of full *gamaka*.¹
- (iii) *Prasanna*—clearly and easily intelligible.
- (iv) *Sukumāra*—possessed of *svaras* arising from the throat.
- (v) *Alaṃkṛta*—embellished in the three places *mandra*,
madhya and *tāra*.²
- (vi) *Sama*—of even *varṇa* (letter), *laya* and *sthāna*.³
- (vii) *Surakta*—having harmony of the sounds produced by
the flute and throat.
- (viii) *Ślakṣṇa*—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) *Lokaduṣṭa*—condemned by people.
- (ii) *Śāstraduṣṭa*—blamed in *Śāstras* or treatises on music.
- (iii) *Śrutivirodhi*—opposed to *Śruti*.
- (iv) *Kālavirodhi*—sung at the improper time.
- (v) *Punarukta*—repeated.
- (vi) *Kalābāhya*—inartistic.
- (vii) *Gatakrama*—devoid of order.
- (viii) *Apārthaka*—devoid of sense.
- (ix) *Grāmya*—vulgar.
- (x) *Sandigdha*—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 *brahmagranthi*,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. *mandra* (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 upward artery. These are said to be in a curved manner. As the wind strikes them, twenty-two *śrutis* are produced; these have a gradually higher pitch.

To clarify the conception of *śruti* Śārṅgadeva 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, *ṣaḍja*, consisting of four *śrutis*, is to be placed on the fourth string. Then, on the third string from the fifth one, *ṛṣabha*, having three *śrutis*, should be placed. On the second string from the eighth will be placed *gāndhāra* having two *śrutis*. Next, *madhyama*, with four *śrutis*, is to be placed on the fourth string from the tenth. Then, *pañcama*, having four *śrutis*, will be placed on the fourth from the fourteenth. After that, *dhaivata* of three *śrutis* should be on the third from the

1 Name of a joint in the body.

eighteenth. Lastly, *niṣāda* of two *śrutis* should be placed on the second from the twenty-first.

In the *calaviṇā*, the seven notes are to be brought to three strings which, in the *dhruvaviṇā*, are situated immediately before their own places. Then, in comparison with the *dhruvaviṇā*, the *svaras* in the *calaviṇā* will be one *śruti* lower. By a combination of two *śrutis*, *GA* and *NI* of *calaviṇā* enters *RI* and *DHA* respectively in *dhruvaviṇā*. *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 *śrutis* of the *calaviṇā* are combined with those of the *dhruvaviṇā*; their number can be clearly ascertained. There should not be further lowering of the *śrutis* as that would detract from their charm. We have noticed above that the *svaras* have been lowered. This lowering (or, rending higher) of *svara* is technically called *sāraṇā*¹. It is noteworthy that, in the above cases, four *sāraṇās* only have been recommended; this is because the constituent *śrutis* of a *svara* has the maximum number of four. It may be noted that the *Śrutis* 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 *Śrutis* give rise to the seven *svaras* called *Ṣaḍja*, *Rṣabha*, *Gāndhāra*, *Madhyama*, *Pañcama*, *Dhaivata* and *Niṣāda* represented respectively by *SA*, *RI*, *GA*, *MA*, *PA*, *DHA* and *NI*. The seven *svaras* in order have been taken respectively from the peacock, *Cātaka* bird, goat, *Krauñca* bird, cuckoo, frog and elephant.

Śrutis are said to be of five classes (*jāti*), viz. *Dīptā* (brilliant), *Āyatā* (wide), *Karuṇā* (pathetic), *Mṛdu* (soft) and *madhyā* (medium). These exist in *svaras* in the following manner. *Ṣaḍja* contains all the above classes excepting *Karuṇā*. *Rṣabha* has three excluding *dīptā* and *āyatā*. *Gāndhāra* contains

¹ Another meaning of *Sāraṇā* has been laid down in connection with instrumental music

dīptā and *āyatā*. *Madhyama* has *mṛdu* and *madhyā*. *Pañcama* has all but *dīptā*. *Karuṇā*, *āyatā*, and *madhyā* are contained in *Dhaivata*. *Niṣāda* has only *dīptā* and *madhyā*. Each of the *Śruti-jātis* has sub-divisions.

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

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

From the standpoint of pitch, *Svaras* are divided into three kinds, viz. *mandra* (low), *madhya* (medium) and *tāra* (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 *ālāpa*. Generally, *aṃśa* becomes *graha*. Sometimes, *śaḍja* too, becomes *graha*.

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, *aṁśa svara* or its *saṁvādi svara* becomes *nyāsa*.

Varṇa, Alamkāra

The action of singing is called *varṇa*. It is fourfold—*sthāyī* (constant), *ārohi* (ascending), *avarohi* (descending) and *saṁcārī* (promiscuous). The intermittent singing of the same *svara* is *sthāyī*; e.g. SA SA SA. *Ārohi* takes place when the *svaras* are in an ascending order; e.g. SA RA GA. The reverse is *Avarohi* or descending; e.g. GA RA SA. In *saṁcārī*, 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 *prasannamadhya*; all of these belong to *sthāyī varṇa*. *Prasanna* is the name of *mandra* which has already been explained. Examples,

Prasannādi :

SA SA SA¹

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

Prasannānta :

¹SA SA SA

The first one is *tāra* followed by two *mandras*.

Prasannādyanta :

SA SA¹ SA

The first and the last are *mandra* and the middle one *tāra*.

Prasannamadhya :

¹SA SA ¹SA

Here the first and the last are *tāra* and the one intervening between them is *mandra*.

Sthāya

A part of a *rāga* is called *sthāya*. According to Śārṅga-deva, 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. Śārṅgadeva 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 Siṃhabhūpāla 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*, *alaṃkāra*¹ etc., is called *grāma*.

Grāmas are three, viz. *ṣaḍja*, *Gāndhāra* and *Madhyama*. Of these, *Gāndhāra* is said to be current in heaven only. *Ṣaḍja 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 it spreads out a *rāga*. *Tānas* are twofold, *śuddha* and *kūṭa*; 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 *alaṃkāra* etc. Maṭaṅga, in his *Bṛhaddeśi*, clearly defines *jāti*. Acc. to him, *jāti* is the name of the *svaras* which are manifested with *śruti*, *graha*, *svara* (*alaṃkāra*, *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 *Deśi rāgas*.

Jātis are divided into *śuddha* (pure) and *vikṛta* (modified). Under the former are included the seven named after the *svaras*, e.g. *Ṣāḍjī*, *Ārsabhi*, etc. Those are known as *śuddha* which have their title *svara* as *nyāsa*, *apanyāsa*¹, *aṃśa*, *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.

1 It is the name of that *svara* in which a *vidarī* is completed. *Vidari* 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 Śikṣā* (circa 1st century A.D.) mentions *rāga* in connexion with *grāmarāga*, but does not explain the term. In his *Nāṭyaśāstra*, 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 *śvaras* and *varṇas*, as causes delight to the mind of people.

Rāgas appear to be broadly divided into two classes, viz. *grāma-rāga* and *deśī 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* are² :

- (1) *Śuddhā*—constituted by simple and charming *śvaras*.
- (2) *Bhinnā*—consisting of uneven and swiftly uttered *śvaras*.

It has sweet *gamakas*.

- (3) *Gauḍī*—compact, having *gamakas* in the three places of *mandra*, *madhya*, *tāra* and possessed of sweet *śvaras* of *ohāṭi*.³
- (4) *Vesara*—it is *vegavarā*, i.e., it consists of swift *śvaras*, and is very charming in all the *varṇas* named *sthāyī* etc.

- (5) *Sādhārāṇī*—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*.

1 A *grāma-rāga* is so called as it arises from *grāma* which has been defined as a group of *śvaras* which are the resort of *murchanā* etc.

2 The names are feminine as they qualify *gītī* 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 *śvaras* and the sounds *HA* and *AU*. When qualifying *rāga*, these will be called *śuddha*, *bhinna*, etc.

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

Śrīrāga, Natta, Vaṅgāla (2). Bhāsa, Madhyama-ṣāḍava, Raktahamṣa, Kolhahāsa, Prasava, Bhairava, Dhvani, Megharāga, Somarāga, Kāmoda (2), Āmrapañcama, Kandarpa, Deśa, Kaiśīkakakubha. Nattanārāyaṇa.

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

Śakatilaka, Takkasaindhava, Kokilāpañcama, Revagupta, Pañcamaṣāḍava, Bhāvanāpañcama, Nāgagāndhāra and Nāgapañcama.

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

Some of the well-known *deśī rāgas* are *Mālavakaiśīka*, *Toḍī*, *ṣāḍava*, *Hindola* etc.

Of minor *rāgas*, (*rāgāṅga*) there are eight according to ancient writers mentioned by Śārṅgadeva. There are thirteen *rāgāṅgas* stated to be current in his time. Other types of ancillary *rāgas*, called *Upāṅga*, *Kriyāṅga*, *Bhāsāṅga*, have also been mentioned. Śārṅgadeva 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 *sampūrṇa* having all the seven *svaras*, *ṣāḍava* containing six *svaras* only, *audava* or *auduva*² consisting of only five *svaras*; the first or *ṣaḍja* is, however, constantly present in it.

1 The prefix 'upa' means 'near'.

2 Derived from *uḍu* 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 *Chāyālagā* or *Sālagā* (mixed); the latter being so called owing to its having the shadow or likeness of another *rāga*.

Bhāṣā, Vibhāṣā, Antarabhāṣā

These terms were probably too well-known at the time of Śārṅgadeva 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. *Antarabhāṣā* may be that which exists between two *bhāṣās*. For example, *Kakubha rāga* has six *bhāṣās* called *bhinnaṣaṁcamī*, *kāmbhojī*, *madhyama-grāmā*, *ragantī*, *madhurī* and *śakamiśrā*, three *vibhāṣās* called *bhoga-vardhamī*, *ābhīrikā* and *madhukarī* and one *antara-bhāṣā* called *Śālavāhanikā*.

According to Śārṅgadeva, there are 90 *bhāṣās*, 20 *vibhāṣās* and 4 *antarabhāṣās*.

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

Rāgas and *rāgiṇīs* 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

aṣṭādaśābdaḥ smaracāramūrtiḥ,
dhiro lasat-pallava-karṇapūraḥ ।
śadjādi-sevyo'ruṇa-vastradhārī
śrīrāga eṣa kṣitipālamūrtiḥ ॥

[This *Śrīrāga*, aged eighteen years, is handsome like Cupid, steady, shining with ear-ornaments of leaves; he is served by *śadja* etc., wears a scarlet cloth and looks like a king.]

Vasantī

(Rāgiṇī of Śrīrāga)

śikhaṇḍivarhoccaya-baddha-cūḍā
 karṇāvataṃsa-kṛtaśobhnāmṛā ।
 indīvaraśyāmatanuḥ sucitrā
 vasantikā syādali-mañjulaśrīḥ ॥

[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.]

Karṇāta-rāga

kṛpāṇapāṇis-turagādhirūdho
 mayūrakāṇṭhāti-sukaṇṭha-kāntiḥ ।
 sphurat-snigdha-rasaḥ-praśāntaḥ
 karṇāṭa-rāgo haritālavarṇaḥ ॥

[Karṇāta-rāga, 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-rāga)

saṃketa-dīkṣāṃ dayite ca datvā
 vitanvatī bhūṣaṇamaṇi akeṣu ।
 muhuḥ smaranti smaram iṣṭadevaṃ
 velāvali nīla-saroja-kāntiḥ ॥

[Velāvalī, 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

gaṅgādharāḥ śaśikalā-tilakas-trinetraḥ
 sarpaibhūṣita-tanur-gaja-kṛttivāsāḥ ।
 bhāsvat-triśūla-kara eṣa nṛmuṇḍadhārī
 śubhrāmbaro jayati bhairava ādirāgaḥ ॥

[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.]

Bhairavī

(*Rāgiṇī* of Bhairava)

sphaṭika-racita-piṭhe ramya-kailāsa-śṛṅge
vikaca-kamala-patrair-arcayanti maheśam ॥
karadhṛta-ghana-vādyā pūtavarnāyatākṣī
sukavibhir-iyamuktā bhairavī bhairavastrī ॥

[This wife of Bhairava, large-eyed, yellow-complexioned, holding a *ghana*¹ instrument in hand, worshipping with petals of lotuses in bloom, Mahādeva, seated on a crystal-pedestal on the charming Kailāsa peak, is called Bhairavī by good poets.]

Śabda, Śārīra

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

- (i) *Khāhula*—arising from phlegm. If it pervades the *sthānas* called *mandra* and *madhya*, it is called *āḍilla*.
- (2) *Nārāṭa*—arising from bile. It is compact, deep and inaudible in the three places *mandra* *madhya* and *tāra* respectively.
- (3) *Bombaka*—arising from wind. Having no substance within like the trunk of the *Eraṇḍa* tree. It is harsh, loud like the ass's bray and heavy.
- (4) *Miśraka*—arising from the admixture of the above three. It has four varieties, viz. combination of (a) *Nārāṭa-khāhula* (b) *Nārāṭa-bombaka* (c) *Bombaka-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) *Cehāla*—charming, devoid of the extremes of too heavy
and too light, tender and devoid of essence-
lessness.
- (iv) *Tristhāna*—unchanged in the three *sthānas*, *mandra* etc.
- (v) *Sukhāvaha*—delightful to mind.
- (vi) *Pracura*—ample.
- (vii) *Komala*—Soft.
- (viii) *Gāḍha*—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) *Ślakṣṇa*—uninterrupted like the flow of oil.
- (xiv) *Raktimān*—attractive.
- (xv) *Chavimān*—bright according to experts.

The defects of *śabda* are as follows :

- (i) *Rūkṣa*—devoid of tenderness.
- (ii) *Sphuṭita*—seeming to be broken.
- (iii) *Niḥṣāra*—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) *Kṛśa*—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 *Śārira*. It is so called as it is born with the *śārira (body)*; in other words, it is congenital

and not acquired. The qualities of *śārīra* are pervasion, resonance, sweetness, pleasantness, gravity, softness, possession of substance within, mildness, brightness.

The defects of *śārīra* 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. *Pāñcālī*, knowledge of a variety of languages, mastery in arts, skill in vocal and instrumental music as well as dance, charming *śārīra*¹, knowledge of *laya* and *tāla*, capacity for discriminating among various modes of intonation, genius, ability to sing pleasantly, experience in *deśī 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, *śārira* of good qualities, experienced in the start and finish of songs, versed in *rāga*, *rāgāṅga*, *bhāṣāṅga*, *kriyāṅga* and *upāṅga*, 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 *śrutis*, tirelessness even after many *prabandha* songs, experienced in *śuddha* and *chāyāлага* *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. *śikṣā-kāra* (learner), *anukāra* (imitator), *rasika* (appreciator), *rañjaka* (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) *Samdaṣṭa*—one who sings with clenched teeth.
- (ii) *Udghuṣṭa*—One who sings too loudly.

- (iii) *Sūtkārī*—one singing with repeated hissing sounds.
- (iv) *Bhūta*—terrified.
- (v) *Śaṅkita*—apprehensive.
- (vi) *Kampita*—one who sings habitually shaking the body and trembling the voice.
- (vii) *Karālī*—one who distorts the face alarmingly while singing.
- (viii) *Vikala*—one who sings *svaras* with more or less than the usual number of *śrutis*.
- (ix) *Kāki*—one whose voice is raucous like that of a crow.
- (x) *Vitāla*—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) *Prasāri*—one who sings after stretching the body.
- (xvii) *Nimlaka*—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) *Avyavasthita*—Singing with unregulated *sthānas*.
- (xxiii) *Miśraka*—one who sings after mixing up *śuddha* and *chāyā* *rāgas*.
- (xxiv) *Anavadhānaka*—inattentive to *sthāya* etc. According to *Siṃhabhūpāla*, one who reverses the *sthānas*.
- (xxv) *Sāmunāsika*—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 (*kaniṣṭha*). 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 *kaniṣṭha*, 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 *kaniṣṭha*, 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 dissimilarity in chorus songs, conformity with *tāla* and *laya*, 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 *Vṛṇā*, *Ghoṣavati*, *Citrā*, *vipaṇci*, *parivādinī*, *vallakī*, *kṇbjikā*, *jyeṣṭhā*, *nakuloṣṭhī*, *kinnarī*, *jayā*, *kūrmī*, *pīṇākī*, *hastikā*, *śatatantrikā*, *audumbarī*, *saṭkarṇa*, *pauṇa*, *rāvaṇa*, *hastaka*, *sāraṅgī*, *ālapaṇī* 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*, *ḍakkā*, *maṇḍiḍakkā*, *ḍakkulī*, *paṭaha*, *karakā*, *ḍhakkā*, *ḍhavaṣa*, *ghaḍasa*, *huḍukkā*, *damaru*, *ruñjā*, *kuḍukkā*, *kuḍavā*, *niḥsāṇa*, *īrivalī*, *bherī*, *tumbakī*, *bombāḍī*, *paṭṭavādya*, *paṭa*, *kamrā*, *jhallarī*, *bhāṇa*, *selluka*, *jaya-ghaṇṭā*, *kāmsyatālā*, *ghaṇṭā*, *kirikiṭṭaka*.²

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

1 For the terms, see chapter on Instrumental music.

2 Ibid.

3 For *Sthāna*, *Maṇḍala*, see chapter on Dance.

II

INSTRUMENTAL MUSIC

General remarks

Instruments have been divided into four classes, viz. *Tata*, *Suṣira*, *Avanaddha* and *Ghana*. The first two are said to produce songs through *śrutis*, the third to impart pleasantness and the fourth is said to make songs worth while. *Tata* instruments are made of strings and *suṣira* 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 *viṇā*. It is twofold according as it is *śrutiviṇā* and *svaraviṇā*. Of these two, the former has been described under vocal music in connexion with *Sāraṇā*.

In connexion with *svaraviṇā*, Śārṅgadeva says that, in it too, the experts can produce *śrutis*. The types of this *viṇā* are *ekatantri*, *nakula*, *tritantrikā*, *citraviṇā*, *vipaṇci*, *mattakokilā*, *ālāpiṇi*, *kinnari*, *pinākī* and *ṇiḥśaṅkaviṇā*. These should be so constructed that the *svaras* are clearly heard and ample charm is produced in the minds of listeners.

Under *suṣira* are included *vaṃśa*, *pāva*, *pāvikā*, *murali*, *madhukari*, *kāhalā*, *tuṇḍukinī*, *cukkā*, *śṛṅga*, *śaṅkha* etc.

Paṭaha, *mardala*, *huḍukkā*, *karaṭā*, *ghaṭa*, *ghaḍasa*, *dhavasa*, *dhakkā*, *kuḍukkā*, *kuḍuvā*, *ruñjā*, *ḍamaruka*, *ḍakkā*, *maṇḍiḍakkā*, *ḍakkuli*, *sellukā*, *jhallari*, *bhāṇa*, *trivali*, *dundubhi*, *bheri*, *niḥsāṇa*, *tumbakī*—these are included under *avanaddha*.

Ghanavādyas are *tāla*, *kāmsya-tāla*, *ghaṇṭā*, *kṣudraghaṇṭikā*, *jayaghaṇṭā*, *kamrā*, *śuktipaṭṭa* etc.

Vādyas are again divided into four classes, viz. *śuṣka*, *gītānuga*, *nṛtānuga* *nṛtagītānuga*. That is *śuṣka* which does not accompany song and dance. It is also called *goṣṭhi*. *Gītānuga*, *nṛtānuga* and *gītānṛtānuga* 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 *sāraṇā*¹ which is fourfold, viz. *utkṣiptā*, *sanniviṣṭā*, *ubhayī* 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 *ubhayī sāraṇā*. *Kampitā* arises due to the trembling of the *kamrikā* in the place of *svara*.

Merits and defects of *Vādya*

The merits are as follows :

- (i) *Rakta*—pleasant, (ii) *Virakta-vibhinna* (distinct ?),
- (iii) *Madhura*—sweet, (iv) *Sama*—even or uniform ? (v) *Śuddha*—not mixed, (vi) *Kala*—delicate, (vii) *Ghṛa*—possessed of substance, (viii) *Sphuṭaprahāra*—with manifest sound, (ix) *Subhara*—possessed of beautiful *rāga*, (x) *vighuṣṭa*—deep.

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*, *laya*, *pāṭa*, *pañcasañca*², 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 *udghaṭṭana*, 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*,¹ following the *huḍukkā* 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 *mukhari* or the principal player.

The following are the merits of a player of the *viṇā* :

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 *rāgas* 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 *deśī 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*.

Kṛśa—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.

Sandaṣṭa—insufficient, scanty.²

avyavastihita—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 *alaṃkāra*.

(ii) *Valitā*—it arises due to the movement of fingers; it is necessary to produce *saṃcārī varṇa*.

1 *Gamaka* or *alāpa* 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) *Nipīḍitā*—when all the holes are fully covered by fingers, and the flute is filled with wind.

Śārṅgadeva 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. *visṭāra*, *karaṇa*, *āviddha* and *vyāñjana*. Of these, *visṭāra* 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. *śuṣka*, *gītānuga*, *nṛttānuga* and *gītanṛttānuga*. *Vādya* without *gīta* and *nṛtta* is called *śuṣka*; it is called *goṣṭhi*. 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 pre-dominant or subservient factor, is called *vṛtti*. It is threefold :

- (i) *Citrā*—instrumental music primary and vocal music secondary.
- (ii) *Vṛtti*—vocal music and instrumental music are of an equal position.
- (iii) *Dakṣiṇā*—vocal music prominent and instrumental music secondary.

Gītānuga vādyā is threefold :

- (i) *Tattva*—that kind of instrumental music which manifests *laya, tāla, yati, akṣara, grāma, aṃśa* 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 *vilambita 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 instruments¹

Tata

The *ālāpini viṇā* is as follows :

The *daṇḍa* (rod) will be eight *muṣṭis*² long, made of bamboo, hollow, circumference two *aṅgulas*, free from joints etc., smooth, uniform all through, circular, fitted with a *kakubha* (a crooked piece of wood at the end) two *aṅgulas* long and half an *aṅgula* wide, half as much in thickness, facing upwards, devoid of a *patrikā*, having one rod fitted with a *śaṅku* (pin or peg) the space below which will be four *aṅgulas* long and high at the outer side and in the middle. The *tumba* (i.e. the round thing at the lower end) is twelve *aṅgulas* in length, four *aṅgulas* at the mouth and an ivory *nābhi*³ 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.

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. Śārṅgadeva states that, in some cases, the length of the rod exceeds ten *muṣṭis*.

Kinnarī vīṇās are of two kinds—*laghvi* and *bṛhatī*. The *laghvi* is as follows : *Daṇḍa*, which is round, is three *vitastis*¹ five *aṅgulas* long, five *aṅgulas* wide, having many holes; the *kakubha*,² 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 of 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 *Niṣāda*. 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-

1 One *vitasti* = 12 *aṅgulas*.

2 See under *ālāpini vīṇā*.

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 *Bṛhaṭ kinnarī* will be one *vitastī* more in length and one *aṅgula* more in breadth than the *laghvī*; it will have three *tumbas* and the strings made of nerves. The third *tumba* is to be placed as in the *ālāpinī*. The other characteristics of the *laghvī* will be present in the *bṛhaṭ* too.

Suṣira

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 *Śrutānidhī*.

Ānaddha

Paṭaḥa 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

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 *aṅgulas* 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 *deśī 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 *uddali* (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 *muraḥa*, 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 potsherd 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-mūtrikā*¹, the pieces of leather covering the faces will be firmly tied, of the two rings at the two ends, a *kacchā*² 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 sandal tree. Śāṅgadeva says that trees belong to three species—*pittalā*, *vātalā* and *śteṣmalā*. 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 *guñjā*, 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*, *mukharī*, *pratimukharī* and *gītānuga*.

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 *mukharī* 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, *surekha*¹, concentration, indispensable to the female dancer presence on the stage. The *pratimukharī* lacks a few of the qualities of the *mukharī*. He is called *gītānuga* 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, Pañcasañca, Vādyaprabandha

It is the name given to *Vādyākṣara*, 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-eight *hastapāṭas* have been stated by Śārṅgadeva. *DHA RA KA ṬA DHA RA KA ṬA*—it is an example of *hastapāṭa*. Different kinds of *pāṭa*, being applied to the instruments like *Paṭaha*,

1 Of a pleasing physical posture.

produce instrumental music of various sorts. The total number of the kinds of *vādyā*, produced by *pāṭa*, is 500.

The shaking of the neck, elbow, thumb, wrist and the left foot is called *sañca*. Due to the *sañca* of the thumb and the wrist, the player of *paṭaha* becomes best. By shaking the shoulders and the elbow one becomes inferior. The *huḍukkā* 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 *gīta-prabandhas*, so we have *vādyā-prabandhas* too composed of *udgrāha* etc. According to Śārṅgadeva, there are 43 *vādyā-prabandhas*. An example of *vādyā-prabandha* : *gaḍ da ga thoṃ gakkathomṭem* etc.

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III

TĀLA

The term 'tāla' is derived from the root 'tal' which conveys the sense of *pratiṣṭhā* (foundation, basis). Śārngadeva 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 *pluta*¹. 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 *deśī* (regional). The action in the former is of two kinds, viz. soundless (*niḥśabda*) and sounded (*saśabda*). The former, called *Kalā*, is fourfold : *āvāpa*, *niṣkrāma*, *vikṣepa* and *praveśaka*. The latter (i.e. sounded), also called *Pāta* or *Kalā*, is fourfold, viz. *dhruva*, *śamyā*, *tāla* and *sannipāta*.

1 According to Pāṇini, *ākalo'c hrasva-dīrgha-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*, *dīrgha*, *pluta*. *Hrasva* and *dīrgha* are the designations of *laghu* and *guru* respectively.

The bending of the fingers, with the palm upturned, is called *āvāpa*. *Niṣkrāma* 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 *Samgitaratnākara* (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. Śārṅgadeva 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 *Śobhaśabdena gītavayaveṣu tālavṛttinām kalasāmyanibandhanā sahṛdaya-hṛdayaṃgamatā.*

Tālas are again twofold—*caturaśra* and *tryaśra*, known respectively as *caccatpuṭa* and *cācapuṭa*. *Ṣaṭpitāputraka* is a variety of *tryaśra* which has another one called *Udghaṭṭa*. *Ṣaṭpitāputraka* 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 *pluta 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*, *srotogatā* and *gopucchā*. *Samā* takes place when there is uniformity of *laya* in the beginning, middle and end. *Srotogatā* 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. Śārngadeva says (Nartanādhyāya—3) that *Nartana* is threefold, viz. *Nāṭya*, *Nṛtya* 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 *Karaṇa*¹ and *aṅgabhaṅgi* (gestures and postures). The *aṅgas* are six—head, hands, chest, sides, hip, feet. Some include shoulder also. The *pratyāṅgas* are neck, arms, back, belly, thighs, shanks. According to some, the wrist, knees and ornaments, worn on the limbs, are also included in *pratyāṅgas*. 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), Śārngadeva defines *Nṛtya* as that which manifests emotions or feelings by means of gestures (*āṅgikābhinaya*). According to him, it is known as *mārga*. He characterises *Nṛtta* as movements of limbs devoid of any imitation of any condition. Dhanañjaya, in his *Daśarūpaka*, brings out the distinction between the two in the following words—*anyad bhāvāśrayaṃ nṛtyaṃ nṛttaṃ tālalayāśrayam*. It means that, while *nṛtya* is based on *bhāva* (emotion, feeling), *nṛtta* is related to *tāla* and *laya*.²

1 See below.

2 The terms have been explained in the foregoing chapter on *Tala* 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 *Pārvati*; it is to be performed with delicate movements of limbs, and is conducive to love.

Nṛtta again is threefold—*viṣama*, *vikaṭa* and *laghu*. The dance, in which one walks over ropes etc., is called *viṣama*. *Vikaṭa* is the name of dance performed with grotesque look, dress and movements of limbs. *Laghu nṛtta* is that which is performed with *Añcita*¹ and such other minor *Karaṇas*.²

Nṛttakaraṇa

A graceful action of hand, foot, etc. together, which is in consonance with the *Rasa* concerned, is called *karaṇa* or *Nṛttakaraṇa*. Usually, in the beginning 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. Śārṅgadeva 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 *Utphutikaraṇas* 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 *Latā*³ pose.

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 dances called by this name.

2 Defined below.

3 *Infra*.

Dolāpāda—after *Ūrdhvajānu Cārī*, the *Dolāpādā Cārī* is performed and the arms are kept in the *Dola* pose.¹

Janitā —It takes place when, after *Janitā Cārī*, one hand in the form of *Muṣṭi*² is placed on the chest and the other is in the *Latā* pose.

Śakaṭāśya—After *Śakaṭāśyā Cārī*, one hand and one foot are stretched out; the other hand in the *Khaṭakāmukha*³ form is kept on the chest.

Bhramara—The foot remains as in *Ākṣiptā Cārī*. At the same time the *Udveṣṭita*⁴ movement is made with the hand. The lower part of the spine is curved around, and the feet form *svastika*. The same is repeated on the other side. Simultaneously the *Ulbaṇa*⁵ gesture is made with hands.

Sūci —One foot is thrown up, bent and brought down without touching the ground. The hand on the same side is kept, in the *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 *Baddhā* and *Apakrāntā Cārīs*, the two hands move in an appropriate manner.

Pārśvakraṇta—It takes place when *Pārśvakraṇtā Cārī* is performed and the hands follow the feet.

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 *Alapadma* hands, with quivering fingers, face the shoulder and are stretched over the shoulders.

Utpluti-karaṇas

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

Lohaḍi—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 *nis*, it denotes the aggregate of various graceful movements of the feet, shanks, thighs and hips performed simultaneously. *Cārī*, also called *Vyāyāma*, has the following varieties : *Cārī*, *Karaṇa*, *Khaṇḍa* 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 *Karaṇa* which is to be distinguished from *Nṛttakaraṇa*. Three *Karaṇas* make a *Khaṇḍa*. Three or four *Khaṇḍas* make a *Maṇḍala*.

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

While the above are classical or standard *Cārīs*, called *Mārga*, there are also regional *Cārīs* with local characteristics, called *Deśī Cārīs*. The latter again are divided into two classes, *Bhaumī* and *Ākāśikī*; the number of the former is 35, while that of the latter is 19.

We shall mention below only a few typical *Cārīs* 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*¹ 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 *Agratalasaṃcara*, one hand is kept at the chest in the *Muṣṭi*² pose and the other hand moves in a beautiful manner.

Śakaṭāsya—in it the upper part of the body is held with effort, one foot in the *Agratala Saṃcara* form is stretched forward, and the chest is kept in the *Udvāhita*³ form.

Ākṣiptā —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.

Ākāśikī

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.

Vidyudbhrāntā—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.

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.

DEŚĪ CĀRI

Bhaumī

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

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

Ākāśikī

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

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

STHĀNA

It means a static posture as distinguished from *cāri* which denotes a particular movement. There is one *sthāna* before the commencement of a *cāri* and one after it. One starts a *cāri* 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 (*upaviśāsthānakas*) and six reclining ones (*suptasthānakas*). All together number 51 according to Śārṅgadeva.

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.

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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.

Valita —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 Sthānas

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

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

Upaviṣṭa-sthānas

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

Utkāṣa —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.

ĀṄGAHĀRA

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

According to Śārṅgadeva, the graceful movement of the limbs to the proper places, composed of groups of *Māṭṛkās* (i.e. combination of two *karaṇas*) is called *Āṅgahāra*.

The number of *Āṅgahāras* is infinite. Śārṅgadeva mentions thirty-two as important among them.¹

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 *āṅgahāras*.

VARTANĀ, 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 *karaṇas*, their definitions require the explanation of the *karaṇas* 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 *Bhārati*, *Sāttvati*, *Ārabhaṭi* and *Kaiśiki*, *nyāyas* are fourfold, viz. *Bhārata*, *Sāttvata*, *Vārṣagaṇya* and *Kaiśika*. *Pravicāras* are those excellent (*prakṛṣṭa*) and varied (*vicitra*) movements and gaits meant for discharging weapons. The *nyāyas* are to be employed with *cāris* in discharging the weapons.

MANDALAS

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 *śakaṭāśya* 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 *Sūci* and *Apakrānta* respectively. Then both the feet are *Pārśvakrānta*,

the left one moving round in all directions. Then the left and right feet are respectively *Sūci* and *Apakrānta*.

Sūcividdha

The right foot is successively *Sūci* and *Bhramara*. Then the left one is *Pārśvakrānta* and *Apakrānta*, and the right foot *Sūci*. 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. *Mugdhā* (shy), *Madhyā* (normal) and *Pragalbā* (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 rubies, 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, *Graha*¹, instrumental music, tradition, beauty of sounds, *sthāyas*²; cleverness in the tempos *Druta* etc. and in *tālas*; capacity for composing *Vādyaprabandhas*, originating new styles in *Samgita*; 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).
- 1 *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 *Addāvaja*.
- 2 players of the percussion instrument called *Karaṭā*.
- 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.

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

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.

GAUNḌALĪ

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

Her dress is to be that of the region called *Karṇāṭaka*.

This mode of dance is called *deśīpaddhati*,

PERANIN

A kind of dancer is called *Peraṇin*. 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 shanks, good voice, expert in the arts of timing and tempo, attracting the mind of the audience.

The dance of a *Peraṇin* has five elements, viz.

- (i) *Gharghara* —special training in the sounding of anklet bells.
- (ii) *Viṣama* —it denotes *Utplutikaraṇas* (*Karaṇas* with jumps).
- (iii) *Bhāvāśraya*—imitation of ludicrous things for comic effect.
- (iv) *Kavicāra* —description of the hero of high character.
- (v) *Gīta* —*Sālaga* songs prescribed for the *Gauṇḍalī*.

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 *Rasaṣ* and *Bhāvas*, three kinds of *Samgīta*, critical of those who talk incorrectly, clever, free from jealousy, possessed of hearts overflowing with *Rasa*.

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 *Samgīta*, 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.

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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

Patāka

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.

Padmakōśa

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.

Hamsapakṣa

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

Khaṭakāmukha

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.

Śvastika

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 *Nṛtta* (dance).

Caturaśra

In it, two *Khaṭakāmukha* 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 *Hamsapakṣa* hands not touching each other.

Arālakhaṭakāmukha

In it, two hands in *Patāka* are crossed in *Svastika* and then swung inwards and outwards. Then forming the *Padmakōśa* 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 *Caturaśra*.

Recita

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

Latākara

It takes place when the two *Patāka* hands, stretched cross-wise, 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.

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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 sub-divisions, 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."¹

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."

1. See D. P. Singhal : *India and World Civilisation*, I, p. 222.

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 Sujīva, adorned the royal court of China in the period between 560 and 578 A.D. An expert *Vinā*-player, he used

to train the music-lovers of China in the modes of Indian *rāgas*. 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 *svaras*, *grāmas*, *mūrchanās* 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 *svaras* called *Ṣadja*, *Rṣabha* and *Pañcama*. 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 *rāga Bhairava* which is still called *Bhairo* in Hindī.

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 *Sāman* songs.

According to some scholars, the musical instruments like the harp, which resemble the Indian *viṇā*, 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 Doric, have resemblance with early Indian scales. Pythagoras' scheme of cycle of the fifth and cycle of the fourth in musical system correspond to the *ṣadja-pañcama* and *ṣadja-madhyama bhavas* of the *Nāṭyaśāstra*. Though mere likeness of the two systems is no evidence of one borrowing from the other, yet the probability of

Indian influence on Greece cannot be ruled out. It should be borne in mind that Indian music, dating back to the R̥gvedic 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 viṇā*. 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 *nāḍis* (artery, vein), *cakras* (circles) etc. within the body in connexion with the genesis of *nāda*, *śruti*, *svara* etc. We briefly state below what Śārṅgadeva 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 *kulakuṇḍalinī*, 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 *ājñā-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. Śārṅgadeva holds that the soul, residing in the eighth and some other petals, desires success in music. By the

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 *Lalanā* 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.

Śārngadeva says that two *aṅgulas* above *Ādhāra-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, piṅgalā, kuhū, sarasvatī, gāndhārī, hastijihvā, vāruṇī, yaśasvinī, viśvodarā, śaṁkhinī, 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 Śārngadeva, 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 *saṃgīta*, 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 *Sāmans*. 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 *Rāgiṇis*, 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.

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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 *Rāgiṇīs* 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*, *Mālavakaśika*

etc.), *Āndhrī* and *Gurjarī* probably owe their origin to the tribes known as Mālavas, Andhras and Gurjaras. The name *Velāvalī* is probably derived from *vela-ūllī*, a Dravidian word. *Toḍī*, derived from *Tuḍḍī*, *Āśāvārī* and *Dhannāsikā* have no meaning in Sanskrit; these appear to have originated from foreign sources. The names *Chevāṇī*, *Kaccolī* and *Geranjī* are clearly non-Aryan. *Kāmbojī*, *Khāmbāja* or *Khāmācī* 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. Mātāṅga, in his *Bṛhaddeśī*, thinks *Kāmbojī* to be non-Aryan; opinions, however, differ on this point. The names *Turuṣka-toḍī*, *Turuṣka-gauḍa* indicate a mixture of Turkish elements with the Indian. The name *Boṭṭa* is taken by some to have been derived from *Bhoṭṭa* or *Bhoṭa* which refers to Tibet. *Bhammāṇa*, according to some, hints at its Armenian origin; of commercial contacts of the Armenians with India there is ample evidence. *Ṭakka-rāga* is considered by some to be a contribution of the non-Aryan *Ṭakka* race.

Some of the authors of Sanskrit works on music were aware of the foreign elements of the *rāgas*. For instance, in his *Bṛhaddeśī*, Mātāṅga says ‘*saṃkīrṇā ca matā nityaṃ jñeyā vaideśasambhavā*’—it is mixed and originated in a foreign land.

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APPENDIX 'E'

(I)

Pañcamasāra-saṃhitā Ascribed to Nārada

To Nārada the following works on music are ascribed :

- (i) *Nārdiyā Śikṣā*¹,
- (ii) *Samgīta-makaranda*²,
- (iii) *Catvāriṃśacchata-rāga-nirūpaṇa* or *Rāganirūpaṇa*³,
- (iv) *Pañcama-sāra-saṃhitā* or *Pañcama-saṃhitā*.

The last one has not yet been printed. Svāmī Prajñānānanda, in his Bengali work *Samgīta O Saṃskṛti*, mentions a manuscript of this work (No. 5040) belonging to Asiatic society, Calcutta. Since then another MS. has been found in Baṅgīya Sāhitya Pariṣat, Calcutta (No. 716) The Asiatic Society MS., entitled *Pañcamasaṃhitā*, 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 Baṅgīya Sāhitya Pariṣat. 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 Bhaṭṭaśobhākara)
(ii) Calcutta ed., 1890.
- 2 Ed. GOS, No. XVI, Baroda, 1920.
- 3 Ed. Āryabhūṣaṇa Press, 1836.

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 re'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 *Samguasamhitā*. The origin of dance in heaven is mentioned. Bharata is also said to have made a *Samhitā* which gained currency on earth. Bharata and others are said to have created a Nāṭa (dancer) named Bhadra who entertained all in heaven, on earth as well as in the nether world. He was followed by Subhadra, Atibhadra and Vīrabhadra. His immediate successor cannot be ascertained from the corrupt text. He is said to have excelled even his father in merits. The son of Vīrabhadra is said to have put all musicians to shame. Vīrabhadra's son acquired fame which spread far and wide. His sons and grandsons also became extremely famous as *Nāṭas*. 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 Kāvyaś. The *Nāṭas*, 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 *gīta*, *laya* follows *vādyā*. All this accords with the desire of the *Nāyaka*.

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 *Brahmarandhra*.¹ 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), *vādya* (instrumental music) and *nṛtya* (dance). The dance of males is called *Tāṇḍava*, while that of females is designated as *lāsya*. Instruments are fourfold—(i) *Tata*—e.g. *viṇā* etc.

(ii) *Suśira*—e.g. *vaṃśī* etc.

(iii) *Ānaddha*—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, *murāja* (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 *rāgiṇis* are thirty-six. The six *rāgas* are—*Mālava*, *Mallāra*, *Śrī*, *Vasanta*, *Hindola* and *Karṇāṭa*. As a general rule, it is provided that these *rāgas* should be sung after ten *daṇḍas* at night. *Meghamallāra* can be sung at any time. The proper time for *Vasanta* is from *Śrīpañcamī*¹ 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 *rāgiṇis*, called *Vibhāṣā*, *Lalitā*, *Kāmodā*, *Paṭhamañjarī*, *Rāmakelī*, *Rāmakīrī*, *Veloyārī*, *Gurjarī*, *Deśakārī*, *Subhagā*, *Pañcamī*, *Gatā* (?), *Tuḍī*, *Bhairavī*, *Kaumārī*, are to be sung in the morning. *Varāḍī*, *Māyūrī*, *Koḍā*, *Vairāgī*, *Dhānuṣī*, *Velāvalī*, *Mārāṭhī*—these 7 should be sung at noon. *Gāndhārī*, *Dīpikā*, *Kalyāṇī*, *Pūravī*, *Aśvavārī*, *Kānaḍā*, *Gaurī*, *Kedārā*, *Pāhidā*, *Mādhavī*, *Mālasī*, *Lāṭī*, *Bhūpālī*, *Sinduḍā*—these fourteen are to be sung in the evening.

The *rāgiṇis*, belonging to the respective *rāgas*, are stated below :

Mālava—*Dhānuṣī*, *Mālasī*, *Rāmakīrī*, *Sinduḍā*,
Aśvavārī, *Bhairavī*.

Mallāra—*Velāvalī*, *Pūravī*, *Kānaḍā*, *Mādhavī*,
Koḍā, *Kedārikā*.

Śrī—*Gāndhārī*, *Subhagā*, *Gaurī*, *Kaumārikā*,
Veloyārī, *Vairāgī*.

Vasanta—*Tuḍī*, *Pañcamī*, *Lalitā*, *Paṭhamañjarī*,
Gurjarī, *Vibhāṣā*.

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

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

Karṇāta—Nāṭikā Bhūpālī, Rāmakelī, Kāmodī, Kalyāṇī,
Gatā (?).

Next follow the *dhyānas* (figures to be meditated upon) of the different *rāgas* and *rāgiṇīs*. 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 Baṅgīya 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 *rāgiṇīs*. The other noteworthy divergences between the two manuscripts are set forth below.

For *Sinduḍā* of the Pariṣat MS., the Society MS. reads *Sindhujā*, *Aśvarī* of the former is *Āśoārī* of the latter. *Kaumārikā* of the former corresponds to *Kumārikā* of the latter.

Among the *rāgiṇīs*, to be sung in the morning, the first is *Vibhāṣā* in the Pariṣat MS., while it is *Āhirī* 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 Mādhavī in the Society MS. *Rāgiṇī* Dhānuṣī 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 *daṇḍas*, the Society MS. ordains two periods, viz. within ten *daṇḍas* of *pradoṣa* (nightfall). In connexion with the *rāga* Meghamallāra, the Pariṣat MS. reads *sarvāsu sarvadā*; the Society MS. reads, evidently with more aptness, *varṣāsu* for *sarvāsu*. As regards the period suitable for *Vasanta rāga*, the Pariṣat MS. ordains the time from Śrīpañcamī up to the *śayana* of Hari. The Society MS. extends the limit up to the time of Durgāpūjā.

The *dhyānas* of the *rāgas* and *rāgiṇīs*, 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 *rāgiṇī* 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 *Samgīta-ratnākara* of Śārṅgadeva (13th. cent. A.D.) divides *rāgas* into three classes, viz. *Bhāṣā*, *Vibhāṣā* and *Antarabhāṣā*; this work does not mention the term 'rāgiṇī'. The *Samgīta-makaranda* (c. 11th cent. A.D.); ascribed to Nārada, is, perhaps, the earliest work to classify *rāgas* as male, female and neuter; even this work does not use the word *rāgiṇī*.

The number of *rāgiṇīs* 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 Rāḍhā 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*). Rāḍha or Rāḍhā 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 Rāḍhā, 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 Srīpañcamī 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 Rāḍhā. The mention of the *tāla Daśakuśī*, which is definitely known to have originated in Bengal, seems to point to Bengal the origin of the work.

The divergences between the *Pañcamasaṃhitā* on the one hand and the *Nāradyā Śikṣā* and the *Samgītamakaranda* 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.

संगीतम्

ततः सङ्गीतकं कृत्वा ग्रन्थं सर्वे पृथक् पृथक् ।
 आनन्दयन् देवराजं शिष्यास्ते भरतादयः ॥
 रम्भया रचिता ततः स्वर्गे सङ्गीतसंहिता ।
 प्रचकार तया..... नाटयानुष्ठान.....॥
 प्रचकार च पाताले हुहुस्ता... संहिताम् ।
 देवर्षेर्भरतस्यापि संहिता भूतले स्थिता ॥

संहितानां प्रचाराय... ..भरतादयः ।
 भद्रं नाम नटं चक्रुस्ततो ध्यान(?)प्रभावतः ॥
 अव्याहतगतिः स्वर्गे पाताले च तथा भुवि ।
 अनुष्ठानेन गीतानां ततः सर्वानतोषयत् ॥
 सुभद्रश्चातिभद्रश्च वीरभद्रस्ततः परं ।
 भद्र...विश्वभद्रो भद्र...॥
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 येनेयं पृथिवी सर्वा धन्येति मन्यते जगत् ॥
 अतिभद्रस्ततो जज्ञे सर्वभद्रतरो गुणैः ।
 सर्वशास्त्रानुसारेण सर्वतो...रञ्जनम् ॥
 पुत्रोऽतिभद्रस्य च वीरभद्रो ।
 बभूव यस्तुम्बुरुतुल्यगीतिः ॥
 दिव्येन गानेन महेशतोषं ।
 विधाय सोऽवाप गणाधिपत्यम् ॥
 वीरभद्रतनयो भद्रपाणिर्विश्वविश्रुतकीर्तिः ।
 भूतं भव्यं भवेत्सर्वं हस्तेन कुरुते समक्षम् ॥
 सुखरभुजगानां मोहनं यस्य गीतम् ।
 मुनिगण....लज्जितं विश्वमासोत् ॥
 जलनिधिहृदमध्यादुत्थितः पद्मराजां ।
 जगति विदितकीर्तिः..... ॥
 आसीत् तनयो भद्रकर्मा शास्त्रविचक्षणः ।
 इतिहासप्रबन्धेन मुनीनामपि सस्ततः ॥
 तस्य पुत्राश्च पौत्राश्च बभूवुः चरमोज्ज्वलाः ।
 वसुश्च नटवंशोऽयमेवं.....तथा ॥
 द्वारकामाश्रिताः केचि...पुरेस्थिताः ।
 केचित्प्राच्यामुदीच्यां च दक्षिणस्यां तथावरे ॥
 जितेन्द्रियाः सदाचाचारास्ते नटाः पुनरुत्तमाः ।
 प्राच्यां प्रायेण गुणिनो नानाशास्त्रविचक्षण ॥
 राढायां(?) संस्थिता ये च ते नटाः पुनरुत्तमाः ।
 ये गायन्ति सुगीतानि नृत्यन्ति च विचक्षणाः ॥
 नानाशास्त्रं च काव्यं च वर्ण्यन्ते कथयन्ति च ।
 रञ्जयन्ति समाः सर्वास्ते नटाः पुनरुत्तमाः ॥
 पारंपार्येण विदितो नटवंशो महागुणः ।
 स्वर्गे मर्त्ये च पाताले सङ्गीत...॥
 ये नटाः पुण्यकर्माणः स्ववृत्तिस्था जितेन्द्रियाः ।
 गुप्तास्ते श्रोत्रियैः सर्वैर्विप्रैर्जनसमुच्चयैः ॥
 इति श्रीनारदकृतपञ्चमसारसंहितायां प्रथमोऽध्यायः ।

देवर्षिक्षितिपालपूर्वरचितानालोक्य धर्मादिना
 तद्वावाश्रितभूमिकाभिनयने स्यादर्थसिद्धिः पुरा ।
 संगीतादृतचित्तवृत्ति.....भवत्यङ्गना
 ...श्रीयुतशंकरेण कथितं नाट्यं चतुर्वर्गदम् ॥
 यो वित्तलोभेन सुखेन वापि
 हठेन वा गायति गीतमात्रम् ।
 स वर्तते वर्षसहस्रमीश-
 पुरोगमः सर्वगणाग्रणीशः ॥
 त्यागी कृती कुलीनः सुश्रीको रूपयौवनोत्साही ।
 ...नुरक्तो लोको भवति विदग्धोऽत्र नायको गुणवान् ॥
 गीतस्यानुगतं वाद्यं वाद्यस्यानुगतो लयः ।
 चित्तवृत्तिर्नायकस्य सर्वमेवानुगच्छति ॥
 धातुमात्रासमायोगो नृत्यमित्यभिधीयते ।
 तत्र नादात्मको धातुर्मात्रा त्वक्षरसंचयः ॥
 ऊर्ध्वगो हृदयस्थानान्मारुतः प्राणसंज्ञकः ।
 ब्रह्मरन्ध्रात्पतन् वक्त्रान्नाद आविर्भवत्यसौ ॥
 व्यक्तं शुद्धं यथाशास्त्रं दोषाष्टकविवर्जितम् ।
 सुकण्ठं ध्वनिना नित्यं यो गायति स गायनः ॥
 तिर्यगुत्फुल्लगता चक्षुराननमीलनम् ।
 ऊर्ध्वाधोदृक्शिरःकम्पः प्रह्वता गानदूषणम् ॥
 अदीर्घ...ङ्गुरि तीक्ष्णबुद्धिः परिस्फुर...पाणिः
 सद्विबुधः श्री वेष्टः सुसद्विद्वान् कथितो मृदङ्गः ।
 ...क्षमावान् शरणी...पटुतरे मञ्जु
 सङ्गीतशास्त्रे कुशलो रसज्ञः पात्रोत्तमोऽयं किल नृत्यशास्त्रे ॥
 कुसुमवसन्तोऽद्य विधुकर्मवपुर्वंशभाषाद्यैः ।
 हास्यकरकलहरुचिर्विदूषकः कथितो जनः ॥
 पत्रावलीचित्रविलासलीला
 विभूषणश्रीमन्मदैकवेशा ।
 लवण्यभाराभिनयप्रवीणा
 सा नायिका संकथिता कवीन्द्रैः ॥

भवेदभिनयोऽवस्थानुकारः स चतुर्विधः ।
 आङ्गिको वाचिकश्चैवमाहार्यः सात्त्विकस्तथा ॥
 स्तम्भः स्वेदोऽथ रोमाञ्चः स्वरभङ्गश्च वेपथुः ।
 वैवर्ण्यमश्रुप्रलयमित्यष्टौ सात्त्विका मताः ॥
 संगीतकेन रम्येण सुखं यस्य न चेतसि ।
 मनुष्यपशुरूक्तोऽयं विषयैरेव वञ्चितः ॥
 गीतं वाद्यं च नृत्यं च त्रिभिः संगीतकं विदुः ।
 पुनृत्यं ताण्डवं प्राहुः स्त्रीनृत्यं लास्यमुच्यते ॥
 ततं सुषिरमानद्धं घनं वाद्यं चतुर्विधम् ।
 ततं वीणादिकं वाद्यं वंश्यादि सुषिरं मतम् ॥
 चर्मावनद्धमानद्धं कांस्यतालादिकं घनम् ।
 ततं वाद्यं तु देवानां गन्धर्वाणां तु सौषिरम् ।
 आनद्धं राक्षसानां तु मानवानां घनं विदुः ॥
 निजावतारो गोविन्दः सर्वमेवातारयत् क्षितौ ।
 चतुर्विधेषु वाद्येषु स्वयं वसति भारती ॥
 एतेषां.....भोक्ता नारायणः स्वयम् ।
 चतुर्विधेषु वाद्येषु प्रधानं मुरजो मतः ।
 यस्य संयोगवाद्यमासाद्य सर्वं वाद्यं सुशोभनम् ॥
 मृदङ्गः पद्मिनीपुत्रो... .. ।
 दावर्णे निवसेन्नित्यं मृडानी सह शंकरः ॥

रचितस्ता

गणेशस्ताक्षरे ब्रह्मा धीवर्णे निवसेत् स्वयम् ।
 ...वर्णे निवसेद्विष्णुर्दाक्षरे रुद्रसंस्थितिः ॥

इति श्रीनारदकृतपञ्चमसारसंहितायां द्वितीयोऽध्यायः ।

श्रीवृन्दावनचन्द्रस्य सङ्गीतकविलासिनः ।
 गोप्यः षोडशसाहस्रसंख्या... ..गताः ॥
 संज्ञोक्तवाद्यं मुरली स्वयं कृष्णो निषेवते ।
 आविर्वभूव गोपीषु सेवेयं हरिलीलया ॥
 गोपीभिर्गातुमारब्धमेकैकं प्रियसन्निधौ ।
 तेन जातानि रागाणां सहस्राणि च षोडश ॥
 मेरोरुत्तरतः पूर्वे पश्चिमे दक्षिणे तथा ।
 समुद्रकच्छे ये देशस्तत्रामीषां प्रचारणा ॥
 भारतो यश्च भूभागः पारम्पर्योपदेशतः ।
 रागाः षडथ रागिण्यः षट्त्रिंशत्ख्यातिमागता ॥
 हारोतेनादिवर्णैस्तु शनैः शनैः ।
 प्रथमे रङ्गलीलायां गीयन्ते गानकोविदैः ॥
 हावर्णे तु गणाध्यक्षो रीवर्णे केशवः स्वयम् ।
 तेवर्णे संस्थितो ब्रह्मा नावर्णे च शिवः स्वयम् ॥
 आदौ मालवरागेन्द्रस्ततो मल्लारसंज्ञकः ।
 श्रीरागस्तस्य पश्चात्तु वसन्तस्तदनन्तरम् ॥
 हिन्दोलश्चाथ कर्णाट एते रागाः प्रकीर्तिताः ।
 पुरुषा वस्त्रभूषाढ्या रागाः षट् मालवाद्यः ॥
 दशदण्डात्परं रात्रौ सर्वेषां गानमीरितम् ।
 मेघमल्लाररागस्य गानं सर्वासु सर्वदा ॥
 श्रीपञ्चमीं समासाद्य यावत्स्यात्शयनं हरेः ।
 तावद्वसन्तरागस्य गानमुक्तं मनीषिभिः ॥
 सर्वेषामिह रागाणां रागिणीनां च सर्वशः ।
 रङ्गभूमौ नृपाज्ञायां कालदोषो न विद्यते ॥
 राग चेदालपेत्पूर्वं तत्पत्नीस्तदनन्तरम् ।
 नान्यपत्नी प्रगातव्या नृपाज्ञायां न दूषणम् ॥

अथ रागिण्यः

विभाषा ललिता चैव कामोदा पठमञ्जरी ।
 रामकेली रामकोरी वेलोयारी च गुर्जरी ॥
 देशकारी च सुभगा पञ्चमी च गता तुडी ।
 भैरवी चापि कौमारी रागिण्यो दश पञ्च च ॥
 एताः पूर्वाह्नकाले तु गीयन्ते रागकोविदैः ।
 वाराडी मायूरी कोडा वैरागी चापि धानुषी ॥

वेलावली माहराटी सप्तैते(ताः) रागयोषितः ।
 गेया मध्याह्नकाले तु यथा भरतभाषितम् ॥
 गान्धारी दीपिका चैव कल्याणी पूरवी तथा ।
 अश्ववारी कानडा च गौरी केदारपाहिडा ॥
 माधवी मालसी लाटी भूपाली सिन्दुडी तथा ।
 सायान्हे रागिणीश्चैतः प्रगायन्ति चतुर्दश ॥

अथ रागस्य रागिण्यः

धानुषी मालसी रामकिरी च सिन्दुडा तथा ।
 अश्ववारी भैरवी च मालवस्य प्रियास्त्विमाः ॥
 वेलावली पूरवी च कानडा माधवी तथा ।
 कोडा केदारिका चैव मल्लारस्य प्रिया इमाः ॥
 गान्धारी चैव सुभगा गौरी कौमारिका तथा ।
 वेलोयारो च वैरागी श्रीरागस्य प्रियास्त्विमाः ॥
 तुडी च पञ्चमी चैव ललिता पठमअरो ।
 गुर्जरी च विभाषा च वसन्तस्य प्रिया इमाः ॥
 मायूरी दीपिका चैव देशकारी च पाहिडा ।
 वाराडी माहराटी च एता हिन्दोलयोषितः ॥
 नाटिका चाथ भूपाली रामकेली गता(?) तथा ।
 कामोदी चापि कल्याणी कर्णाटस्य प्रिया इमाः ॥

अथ रागध्यानम्

नितम्बिनीचुम्बितवक्त्रपद्मः

शुकद्युतिः कुण्डलवानप्रमत्तः ।

सङ्गीतशालां पविशन्प्रदोषे

मालाधरो मालवरागराजः ॥

नीलोत्पलं कर्णयुगे वहन्ती

श्यामा सुकेशी कृशमध्यभागा ।

ईषत्सहासाम्बुजवक्त्ररम्या

सा धानुषी पद्मसुचारुनेत्रा ॥

करे विधूताम्बुजयुग्मरम्या

इतस्तत्तश्चारु बिलोकयन्ती ।

कण्ठे स्फुरन्मौक्तिकरत्नहारा

सा मालसी संकथिता विचित्रा ॥

प्रतप्तचामीकरचारुवर्णा
 कर्णावतंसं कमले वहन्ती ।
 पौष्पं धनुः पुष्पभसनं दधाना
 चन्द्रानना रामकिरी प्रदिष्टा ॥

सदिन्द्रनीलद्युतिरम्बुजाक्षी
 प्रबाह्यन्ती कबिलय(?)यन्त्रम् ।
 विचित्ररत्नाभरणा मुकेशी
 सा सिन्धुडा कान्तसमीपसंस्था ॥

जवाप्रसूनद्युतिरिन्दुवक्त्रा
 शुक्रं च पद्मं च करयोर्दधाना ।
 क्षौमांशुकाच्छादितगात्रयष्टि-
 र्महाविदग्धा कथिताश्ववारो ॥

सरोरुहैः शंकरमर्चयन्ती
 तालप्रयोगप्रतिबन्धगीति
 गौरीतनु भैरविका सतोयम् ॥

विद्वान् सुशीलोऽति...
 ...धार्मिकशीलयुक्तः ।

कामातुरः पिङ्गलनेत्रयुग्मो
 मल्लाररागः कुसुमप्रियश्च ॥

संकेतितोत्फुल्लतानिकुञ्जं
 कृतस्थितिः कान्तसमागमाय ।
 वेलावली चम्पकमाल्यमौलि-
 विचित्रवेशाभरणा निरुक्ता ॥

रहः स्वकान्तक्रियमाणपत्रा-
 वली वहन्ती कुचकुम्भयुगे(रमे) ।
 दूर्वादलश्यामतनुः सकामा
 पुरातनैः सा पूरवी निरुक्ता ॥

अशोकवृक्षस्य तले निषण्णा
 वियोगिनीवाष्पकणाञ्चिताक्षी ।
 निभूर्षणाङ्गी जटिलैकवेणी
 सा कानडा हेमलतेव तम्बो ॥

...गले दधाना
 प्रसूनमालां दयितस्य बाला ।
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तद् यथा—

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..... तालः सर्वमनोहरः ॥

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(II)

पञ्चमसंहितायां रागनिर्णयः

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 आगता ब्रह्मसदसि ब्रह्माणं समुपासते ॥

अथ रागध्यानमाह—

नितम्बिनीचुम्बितवक्त्रपद्मः
 शुकद्युतिः सद्गुणवानप्रमत्तः ।
 संगीतशास्त्रानुरतः प्रदोषे
 मालाधरो मालव एष रागः ॥
 नीलोत्पलं कर्णयुगे वहन्तो
 श्यामा सुकेशी कृशमध्यभागा ।
 ईषत्सहासाम्बुजवक्त्ररम्या
 सा धानसी पद्मसुचारुनेत्रा ॥
 करे विधूताम्बुजयुग्मरम्या
 इतस्ततश्चारु विलोकयन्ती ।
 कण्ठे स्फुरन्मौक्तिकरत्नहारा
 सा मालसी संकथिता विचित्रा ॥

प्रतप्तचामीकरचारुवर्णा
 कर्णावतंसं कमलं वहन्ती ।
 पौष्पं धनुः पुष्पवसने दधाना
 चन्द्रानना रामकिरो प्रतिष्ठा ॥

सदिन्द्रनीलद्युतिपङ्कजाक्षी
 प्रवादयन्ती कपिनासयन्त्रम् ।
 विचित्ररत्नाभरणा सुकेशी
 सा सिन्धुजा कान्तसमीपसंस्था ॥

जवाप्रसूनद्युतिवक्त्ररेखा
 सुनीलपद्मं करयोर्दधाना ।
 क्षौमांशुकाच्छादितगात्रयष्टि
 मेहाविदग्धा कथिताशोयारी ॥

चन्द्रप्रभा चारुमृगीव नेत्रा
 विद्याधरी नृत्यकलां वहन्ती ।
 पिकश्चरातीव मनोहरन्ती
 सा भैरवी देवी श्रियं ददातु ॥

विहारशीलोऽपि च नीलदेहो
 गभीरवाक्यः परमो विदग्धः ।
 कामातुरः पिङ्गलनेत्रयुग्मो
 मल्लाररागः कुशलं करोतु ॥

संकेतितस्फूर्तिलतानिकुञ्जे
 कृतस्थितिः कान्तसमागमाय ।
 वेलावली युग्मकमाल्यमौली
 काला विचित्राभरणानुरक्ता ॥

... ..
 ...वहन्ती कुचकुम्भयुग्मे ।
 दूर्वादलश्यामतनुः सकामा
 प्राणाधिका सा पूरवी प्रतिष्ठा ॥

अशोकवृक्षस्य तले निषण्णा
 वियोगिनी वाष्पाकुलाञ्जिताक्षी ।
 विभूषिताङ्गी कलितैकवेशा
 सा कानडा हेमलतातितन्वी ॥

तडित्प्रभालोलविशालनेत्रा
वक्त्रं च नीता प्रमदा स्वकान्तम् ।
चुचुम्बमाना प्रियवादिनी च
मयूरिका माधविका निकुञ्जे ॥

प्रनर्तिता लास्यकलाविलासा-
पवित्रदेहा कुटिलेक्षणा च ।
कान्तस्य वामे वरकामिनी सा
कोडाविहारेऽपि सुतिष्ठतीव ॥

... ..
... ..

स्निग्धा मनोहारी गजेन्द्रगामिनी
केदारिका वृत्तपयोधरश्रीः ॥

लीनो विहारेण वनान्तराले
चिन्वन् प्रसूनानि वधूसहायः ।
विलासवित्तो वृत्तिदिव्यमूर्तिः
श्रीराग एष कथितः पृथिव्याम् ॥

सुगीतनृत्यानुरता दिनान्ते
कान्तस्य स्कन्धे प्रणिधाय पाणिम् ।
वीणां दधाना विचित्रिताङ्गी
गान्धारिका गन्धविनोदिनी च ॥

प्रसन्नवक्त्रा शिवभाविनी सा
प्रगायती वापि पिकप्रभाषा ।
श्यामा रसज्ञा किल देवीरूपा
गौरी गभीरा विधिनोपदिष्टा ॥

नानारसपदार्थानि विचिन्वन्तीह कौतुकम् ।
कविताभावसंभोगा भारती सुभगा मता ॥

मुख्या प्रहृष्टा स्फुटकौमुदीभि-
र्विराजमाना सविलासवेशा ।
कौमारिका कामकलां वहन्ती
गौरी पदाम्भोरुहमर्चयन्ती ॥

वलीधरा कञ्चुलिकां वहन्ती
 लावण्य.... ।
 विनोदिनी रत्नकलापहारा
 वेलोयारी पीतनिचोलधारिणी ॥

मनस्विनी मानवता प्रभाविनी
 निःश्वासयुक्ता स्थिरदृष्टिस्निग्धा ।
 वैरागिणी रागयुता प्रदिष्टा
 विदग्धरूपैः किल देवि रूपैः ॥

चूताङ्कुरेणैव कृतावतंसो
 विघूर्णमानारुणनेत्रपद्मः ।
 पीताम्बरः काञ्चनचारुदेहो
 वसन्तरागो युवतीप्रियश्च ॥

सुनृत्यमानातिसुशीलयुक्ता
 मुक्तालताकम्पितहारयष्टिः ।
 चूताङ्कुरं कर्णयुगे वहन्ती
 गौडी नताङ्गी तुडीरितेयम् ॥

संगीतविद्याविशारदा च
 विहारभावा वरकामिनीयम् ।
 प्रदीप्तभाषा सुरसा सुधाङ्गा
 श्रीपञ्चमी पञ्चमदेवविद्या ॥

तमसि केशव यस्य संचरं
 करोति लीलावतीभावधीरा ।
 चन्द्रानना लोहितनेत्रपद्मा
 संपूजिता चतुर्व...ललितावनश्रीः ॥

शिखाकलपैः परिवेशशीला
 क्वचित् समस्यां परिपूरयन्ती ।
 पत्रं... सत्कमलं वहन्ती
 मञ्जूक्तिशीलापि च मञ्जरीयम् ॥

कर्णोत्पल.....
 सुहृद्प्रती मञ्जूलकूजितानि ।
 कान्तान्तिकं गन्तुमनाः प्रदोषे
 सा गुर्जरी नृत्यकलाञ्चिताङ्गी ॥

अभ्यापयन्ती निजशिष्यवृन्दं
 संगीतशास्त्राणि विवेचनाभिः ।
 मनोहरा हारल्लाभिरामा
 समस्तभासा दशना विभासा ॥
 लीलाविलासेन.. पृथिव्या-
 मुत्थापितस्तत्प्रियकामिनीभिः ।
 उद्धोषयन् गीतरसो विदग्धान्
 हिन्दोलरागः कथितो रसज्ञैः ॥
 मयूरकेकारवलोलकान्ति
 मयूरिका बीक्ष्य मदं वहन्ती ।
 मयूरवृन्दैः समनृत्यमाना
 सा माधवी संकथिता गुणज्ञैः ॥
 प्रदोषकाले गृहदेहलोषु
 प्रदोषहस्तारुणचारुवस्त्रा ।
 सोमन्तिसिन्दूरविराजमाना
 सुरक्तमाल्या किल दीपकेयम् ॥
 सार्धं सखीभिर्निर्जने (विजने) वसन्ती
 विचित्रवक्षोजनखक्षतानि ।
 निरीक्षमाणा मणिदर्पणेषु
 सा देशकारी कथिता मुनिभिः ॥
 भर्तुर्दधाना चरणारविन्दम् ।
 विशेषयन्ती परदेशकालम् ।
 प्रियानुरागाऽतिकातराक्षी
 सा पाहिडा संकथिता कवीन्द्रैः ।
श्रुकुलकुलाक्षी
 मलिनचीना धरणीं लुठन्ती ।
 प्रियानुरागं सततं स्मरन्ती
 कृशाङ्गयष्टिः कथिता वराडो ॥
 उत्पन्नमात्रे प्रथमापराधे
 मानं पुनः कर्तुमना चिरेण ।
वा निभृतं रुदन्ती
॥

कृपाणपाणिस्तुरगाधिरूढो
मयूरकण्ठोपमकण्ठकान्तिः ।

.....
कर्णाटरागो..... ॥

चिरं नटन्ती सुररङ्गमध्ये
विचित्ररङ्गाभरणा सुमध्या ।
उत्त्रासिता.....

भूपालिका सा कथिता कविभिः ॥

श्रीरामनामेति सततं जपन्ती
पूजारता पुष्पचयैः.....।

आनन्दरूपा कलाद्रदेहा

श्रीरामकेलिः कथिता विदग्धैः ॥

विशेषवैदग्ध्यवती समस्तकलाविलासेन विमोहयन्ती ।
बृहद्नितम्बकृशमध्यभागा पीनस्तनी सा कथिता प्रतिष्ठा ॥

प्रियेषु सार्धं सरसि प्रकामं पयोविहारेण सरोरुहाणि ।
विचिन्वती सौरभमोदमाना कामोदरागी कथिता गुणज्ञैः ॥

सा ताण्डवे नृत्यविशेषशीला लवण्यलीला वनितातनुश्रीः ।
नूपुर केयूरकिणकिङ्किनीगण कस्यानुरागी परिवादयन्ती ॥

इति नारदकृतपञ्चमसंहितायां रागनिर्णयो नाम तृतीयोऽध्यायः ।

*

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 *Samgītaśāstra*. 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.

Aṅgahāra : N 790, 797 etc.

58, 59

Graceful posture at appropriate place.

Aṅghritāḍita : N 1007-8

A kind of *Deśi cārī* of the aerial type.

Aṅcita : N 312-4, 340, 594-95, 757

55

- (i) A posture of the hand.
- (ii) A posture of the feet.
- (iii) A kind of *Nṛttakaraṇa*.
- (iv) A kind of *Uṭplutikaraṇa*.

Anibaddha : P 4, 18, 24

A kind of song. In it there is no word. It is called *ālāpa* or *alāpti* (q.v.).

Anubandha : V 127, 148 etc.

A kind of *dhātu* (q.v.).

Anubhāva : 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 *saṃvādi svara* clearer. So called as it follows the *saṃvādi*. In the heptatonic system, the third *svara* from the *vādi* is called *anuvādi*. For example, if *SA* is *vādi* *Ga* becomes *anuvādi*.

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

N—Nartanādhyaṃya

R—Rāgavivekādhyaṃya

T—Tālādhyaṃya

P—Prabandhādhyaṃya

S—Svaragatādhyaṃya

V—Vādyādhyaṃya,

PK—Prakīrṇakādhyaṃya

Apaviddha : N 339, 595-97,

845-47

(i) A kind of *angahara* (q.v.).

(ii) A particular posture of the arms.

(iii) A kind of *nṛttakaraṇa*.

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 *vādyā*.

Ardharecita : N 237, 628-29

(i) A pose of the hand in dance.

(ii) A kind of *Nṛttakaraṇa*.

Alāṭa : N 615-16, 1199-1202

(i) A kind of aerial *maṇḍala* (q.v.).

(ii) A kind of *nṛttakaraṇa* (q.v.).

Alātā : N 950-51, 1009

(i) A kind of aerial *cārī* (q.v.).

(ii) A kind of aerial *cārī* of the *Deśī* class.

Avanaddha : V 4, 6, (Also Ānaddha); 35, 37, 44

A type of musical instruments; these are covered with leather.

Avaroha : V 200, 255 etc. (Also Avarohī); 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) *Sihana* (q.v.) for females.

Amśa : S vii, 34, T 62

According to some, another name of *Vādī svāra*. According to others, the *svāra* in which the full form of a *rāga* is divided.

Āḍilla : PK 40

A particular kind of voice in a song. *Khahula* (q.v.), extending over the *sthānas mandra*, *Madhya*, is so called.

Āṅgika : N 20

Acting by means of gestures and postures.

Ābhoga : PK 8, 9, T 233; 18

(i) A kind of *dhātu* (q.v.). Foot of a song containing the *bhaṇitā* of that song.

(ii) Name of an accessory of the *Samagāna*.

Ārabhaṭi : N 1112, 1117-18

A kind of dramatic art; a particular mode of dance.

Āroha : V 200, 222, etc. (Also Ārohī); 23

Ascent of *svaras*, e.g. *SA*, *RA*, *GA*, etc.

Ālapti : PK 189; 24, 32, 33, 40 (f.n.),

Also called *ālāpa*. It denotes the process by which the form of a *rāga* is manifested without meaningful word and *tala*.

Ālāpini : V 10

A kind of *svaraviṇā*.

Āvarta : N 673-74, 1154-57

(i) A kind of terrestrial *maṇḍala* (q.v.).

(ii) A type of *Nṛttakaraṇa* (q.v.).

Āśravaṇā : V 179, 186 etc.

Playing of the *vīṇā* without the accompaniment of songs.

Udgrāha : P 7; V 944, 946 etc.

Name of the first *dhātu* as a part of *prabandha*. With it a song is commenced.

Udghaṭṭita : N 331 740

(i) To stand with a particular position of the feet.

(ii) A kind of *Nṛttakaraṇa* (q.v.).

(iii) A kind of *aṅgahara*.

Uparāga : R i. 15.

27

Sub-*rāga*, so-called because it arises from near *grāma-rāga* (q.v.).

Upa-rāgas are eight. *Śakatilaka*, *Takka-saindhava*, *Kokilā*, *pañcama*, *Revagupta*, *Pañcaniṣṭhava*, *Bhāvaṇāpañcama*, *Nagagāndhāra*, *Nagapañcama*.

Ūrdhvajanu : N 627-27, 949-50

(i) A kind of *Nṛttakaraṇa* (q.v.).

(ii) A kind of aerial *cārī* (q.v.).

Ekala : PK 23

Solo singer.

Ohāṇi : 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 *ṣaḍja* is constant. Derived from the word *Uḍu* 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 *Cārī* (q.v.).

Karihasta : N 248-54, 710-11

(i) A kind of the posture of hands in dance.

(ii) A kind of *nṛttakaraṇa* (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 *nṛttakaraṇa* (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, 30

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.

Gauḍi : R 4

A kind of song. It is compact, pervades the three *sthānas* called *mandra*, *madhya* and *tāra*, accompanied by *gamaka* and contains sweet *svaras* as in *Ohāṭi*.

Gauṇḍalī : 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 *amśa* (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, 39

Denotes *svaras* which are the resort of *murchanā*, *krama*, *tāla*, *varṇa*, *alaṅkāra* and *jāti*. According to Śārṅgadeva, it is twofold—*ṣaḍjagrāma* 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 *Perāṇin*.

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.).

Cārī V 897

55

Simultaneous graceful movements of feet, thighs, shanks and waist in dance. It may be aerial, *deśi* aerial, terrestrial and *deśi* terrestrial.

Chāyāḷaga : PK 16, 37, 311 etc.

28, 33, 61 (Sālaga)

A kind of *rāga*, also called *Sālaga*. It is a *rāga* which is mixed with the semblance (*chāyā*—lit. shadow) of another *rāga*.

Jāti : Sv. I, vii. 1 etc.

2, 10, 2, 26, v. 9

Song with *arṇa* and *alamkāra*.

It is twofold, *Śuddha* and *Vikṛta*.

Tata : 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 Murchanā*.

It is twofold—*Śuddhatāna* and *Kūṭatāna*. The number of *tānas*, with *auḍuva* and *śāḍava*, 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.).

Daṇḍapakṣa : N 257–58, 636–37

(i) A pose of hands in dance.

(ii) A kind of *nṛttakaraṇa* (q.v.).

Daṇḍapāda : N 704–5, 1177–80

(i) A kind of aerial *maṇḍala* (q.v.).

(ii) A kind of *nṛttakaraṇa* (q.v.).

Daṇḍapādā : N 956–66, 1006–7

(i) A kind of aerial *cārī* (q.v.).

(ii) A kind of *deśī* aerial *cārī*.

Deśī : S i. 22, 24, etc. T 4.

18, 25, 33, 40, 49, 50, 55, 57, 58, 65

That song, instrumental music or dance which causes delight to the people of different regions in accordance with their taste. A kind of *tāla*.

Deśī rāga : R ii. 2

Name of same *grāma-rāgas* etc.

Dhātu : P 7, 125 etc.

18, 32, 41

An accessory of *prabandha*.

Dhruva : P 7, 317 etc. T 9

18, 49, 50, 65

(i) A kind of *prabandha*.

(ii) A kind of *dhātu* (q.v.).

(iii) A kind of *Kalā* (q.v.).

Nāgabandha ; N 767, 1093

(i) A kind of *utplutikaraṇa* (q.v.).

(ii) A kind of *deśī sthāna* (q.v.).

Nāda : S iii. 1, 2, 2, 6, 11 etc.

PK 130

V 50, 103 etc.

19, 20, 139

Sound manifested by the combination of fire and vital breath (*prāṇa*) within the body.

Nārāṭa : PK 41

30

A Kind of sound arising from bile.

Nikuṭṭakā : N 603-6, 873-75

(i) A kind of *nṛttakarāṇa* (q.v.).

(ii) A kind of *āṅghāra* (q.v.).

Nitamba : N 238-39, 714-15

(i) A pose of hands in dance.

(li) A kind of *nṛttakarāṇa* (q.v.).

Nibaddha : P 4

18, 24

A kind of song. It consists of meaningful words in a composition. *Contra Anibaddha*.

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 abhināya* (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.

Parāvṛtta : N 873-75, 1084

(i) A kind of *āṅghāra* (q.v.).

(ii) A kind of *deśi sthāna* (q.v.).

Pāta : 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 *Kalā*.

Peranī : 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 *nibaddha* song.

It is broadly divided into three kinds—*dyidhātu*, *tridhātu*, and *caturdhātu*. Again, it is divided into two kinds, *niryukta* and *aniryukta*. It is further divided into three kinds—*sūdashtha*, *ālisaṁśraya* and *viprakirṇa*. *Vādyā*, too, has *prabandhas*, eg. *Metāpaka* etc.

Praveśa : T 8

A kind of *Kalā* (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.

Bhāratī 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 *ṇṭṭakaraṇa* (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 *cārī* (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.

Mātu : 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 *saṃgita* which was sought or found by gods Brahmā etc. and applied by sages Bharata etc. before Śiva.

(ii) A kind of *ṭala*.

(iii) A kind *rāga*.

(iv) A kind of dance

M-15

Murchanā : 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.

Rāgālapti : PK 190

Same as Rāgālāpa (q.v.).

Rāgālāpa : R ii. 24.

Manifestation or spreading out of a *rāga*.

Rūpakālapti PK : 197.

18, 24

A kind of *rāgālāpa*.

Laya : T 44

6, 32, 35, 38 39, 51, 52, 63

Pause after an action, Time intervening between two *mātrās*.

Lalita : N 278-81, 634, 1202-5

(i) A kind of *maṇḍala*.

(ii) A particular pose of hands in dance.

(iii) A kind of *ṇṭṭakaraṇa* (q.v.).

Varṇa : 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 *tāla* (q.v.).

Vardhamāna : N 214-15, 1074

(i) A particular pose of joined hands in dance.

(ii) A kind of *deśi sthāna*.

Valita : N 280-82, 635-36,

58 170-71.

(i) A pose of hands in dance.

(ii) A kind of *nṛttakarāṇa* (q.v.).

(iii) A particular *sthāna* for females.

Vāga : PK 97

24

Another name of *gamaka*.

Vāggeyakāraka : PK 2

18, 32

One who composes *Kāvya* and songs.

Vācika : N 20

Acting by means of speech.

Vādī : 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, *Lalitavalāṅgalatā / pariśilana*.

.....*samīre*—here each part is a *gitavidārī*. If a *vidārī* is complete on the *aṁśasvara* of a *rāga* or in its *saṁvādi* or *anuvādi svara* or in *nyāsa svara*, then it is called *pada-vidārī*.

Vidyudbhrānta : N 684, 85,
837-39

(i) A kind of *aṅgahāra* (q.v.).

(ii) A kind of *nṛttakarāṇa* (q.v.).

Vidyudihṛāntā : N 957, 1001-2

(i) kind of aerial *cārī* (q.v.).

(ii) A kind of aerial *cārī* of the *deśi* class.

Vibhāṣā : 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 *nṛttakarāṇa* (q.v.)

Viṣkambha : N 737-39, 847-59

(i) A kind of *nṛttakarāṇa* (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.

Vaiśakharecita : N 657-58, 812-14

57

(i) A kind of *nṛttakarāṇa* (q.v.).

(ii) A kind of *aṅgahāra* (q.v.).

Vaiṣṇava : N 1031-34, 1089

(i) A particular *sthāna* for males.

(ii) A kind of *deśi sthāna*.

Śamyā : T 9.

49, 50

A kind of *Kālā*.

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 *sruti*.

Śāḍava : R 9 etc.

A *rāga* consisting of six *svaras*.

Ṣatpitāputraka : T 26

51

A kind of *tala*.

San̄cārī : S vi. 1

23

A kind of *varṇa*. It arises from the admixture of the *sthāyi*, *ārohi* and *avarohi* *varṇas*.

Samvādī : 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 *Vadi* *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 *cārī* (q.v.).

Sambhrānta : N 736-37, 883-86

(i) A kind of *nṛttakaraṇa* (q.v.).

(ii) A kind of *aṅgahāra* (q.v.).

Sāttvika : N 20

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

Sāraṇā : S iii. 19 ff.

19, 21, 38

Movement. Raising or lowering of a *svara*.

Sālaga : See *Chāyālaga*.

Suśīra : V 4, 5 etc.

37, 44

The class of musical instruments which have holes.

Sūci : N 698-9 (Nṛtta-karaṇa)

N 951-52, 1014

54, 60

(i) A kind of aerial *cārī* (q.v.).

(ii) A kind of *deśi* aerial *cārī*.

Sūcividdha : N 700-701, 808-9,

1186-88

61

(i) A kind of *aṅgahāra* (q.v.).

(ii) A kind of *maṇḍala* (q.v.).

(iii) A kind of *nṛttakaraṇa* (q.v.).

Sūcimukha : N 147-51, 232-35

(i) A pose of the single hand in dance.

(ii) A pose of joined hands in dance.

Stāna : P 15. S iii. 39

6, 32, 33, 35, 36, 39, 40, 57, 58

Place where a *svara* arises. It is threefold, viz. *mandra*, *madhya* and *tāra*.

Sthāya: PK 97.

24, 33

Part of a *rāga*.

Sthayi : S vi. lf.

23

A kind of *varṇa*. The intermittent use of the same *svara* in a song.

Svara : 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 *śruti*, and independently of other causes, itself causes delight to the mind of the listener.

Svaraḍi : PK 13

33

One who is versed in the *mārga* song alone.

Svastika : N 192-94, 592-93, 1073-74.

67

(i) A pose of joined hands in dance.

(ii) A kind of *nṛttakaraṇa* (q.v.).

(iii) A particular *deśi sthāna*.

Svastikarecita : N 600-3, 886-888

(i) A kind of *nṛttakaraṇa* (q.v.).

(ii) A kind of *aṅgahāra* (q.v.).

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