

MUSIC IN MĀNASŌLLĀSA

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Art historiography is still in its infant stage in our country. Several invaluable works are either lost beyond recovery or, are unutilized for building up an unbroken history and development of Indian music. Chapters on Gīta and Vādyā of Abhilaṣitārthacintāmaṇi (Abh.c.) or Rājamānasōllāsa written by Cālukya Sōmēśvara III (S.) in 12th A.D with its unusually rich information is a great help in this direction.

Sōmēśvara's contribution to Indian music is unique and extra-ordinary. Besides treating music for the first time as totally independent of the scenic art, the 'gītavinōda' and 'vādyavinōda' provide a new insight into the multi-faceted identity of the art. Music according to Sōmēśvara is for both education and entertainment. This is but one example of a number of novel ideas, the work is bristling with.

The portion dealing with music in the work were first published as a part of the third and final volume of the same from Gaekwad Oriental Series, Baroda bearing no. 138. A Kannada translation of the entire work was later published in the year 1998 from the Karnatak University, Dharwad.

The work is in five sections prakaraṇa, each comprising twenty chapters (adhyāya) and hence, rightly named as vimśati. Further sub divisions are made in some chapters according to convenience. A quick glance at the prakaraṇas will provide an estimate of the scope of this voluminous work of about 8000 verses.

- I Rājyapṛāpti-karaṇa-vimśati - in 308 verses alerts the king against the vices to be avoided.
- II Prāptarājya-sthairyī-karaṇa-vimśati has 1300 verses: It deals with the seven constituents of the state.
- III Upabhōga-vimśati - comprising 1820 verses describes in detail a variety of pleasures enjoyed by a luxurious king.

IV Vinōda-vimśati is the largest section with 3219 verses. It deliberates at length on different amusements and pastimes. Gīta, vādyā and nrītya occupy a substantial portion of this section.

V Kṛīḍā-vimśati - consisting of 1375 verses goes on to list out a number of sports in which the king may find relaxation.

Author

Vikramāditya the VI was the most powerful and illustrious among the rulers of the Cālukya dynasty. The 60 years of his rule had realized all round progress and prosperity. His son Sōmēśvara, 1127-1139 A.D., seems to be the last successful ruler of this dynasty. Sōmēśvara was adorned with an adorable title 'Sarvajña' accorded to him in full honor of his learning. An inscription found at Davangagere, Karnakata bears testimony to this. He is also ascribed the authorship of other works - 'Vikramāṅkābhyudayam' and 'Saṅgītaratnāvalī'

Sōmēśvara is so popular a name among not only musicologists but also great composers like Tyāgarāja. In his grand composition 'saṅgīta kōvidulaku mrokkeda' the saint composer remembers Sōmēśvara as varasōmēśvara-śārngadēva-nandī-pramakhulagu among 20 promulgators of music.

Chapters on Music

'Gīta-vinōda' and 'Vādyavinōda', Chapters 16 and 17 together form the largest portion in the Vinōdavinimśati which describes twenty delightful diversions that a king is privileged to enjoy. Verses 1 to 567 are devoted to the exposition of music in general and another 381 verses go to describe the musical instruments.

Sabhāpati

The very opening verse in the section lays down in unambiguous terms, the conditions to be fulfilled by a king to qualify himself to the please of listening to music -

nirujaḥ svasthacittaśca kṛtakāryō mahādhanah |

trpto hr̥ṣṭamanā gītē vinōdam kartumarhati | (4,16, 1cd-2ab)

Physically fit and mentally tranquil, contented and happy, affluent and most importantly, one having discharged his duties alone shall be eligible to appreciate music. While intellectual excellences - besides physical composure such as

knowledge of all lore, absence of bias, oratory, discernment, sensitivity are emphasized in a list of twenty three virtues that are essential for the Sabhāpati, the prime listener, the audience are expected to be no less in qualification.

tūryatritayatattvajñā.....kāvyānāṭakavēdinaḥ | (4,16, 5cd-7cd)

Vāggēyara

Three levels of vāggēyakāras are defined thus,

adhamō mātukāraḥ syānmadhuamō dhātukāraḥ |

dhātumātukrīyāka(ā)rī pravaraḥ parikīrtitaḥ || (4,16,15)

Sōmēśvara defines a vāggēyakāra as one who is not only capable of composing the lyric and melody but also as one who can himself sing and illustrate.

Gamaka

As against the definition 'svarasya kampō gamakaḥ śrotṛcitta-sukhāvaḥ' given by Śārngadēva, Sōmēśvara's 'rāgaḥ pravardhatē śrutyā rajyatē mānasam sadā |' (4, 16, 123ab) a rāga develops through śruti and always entertains the mind - makes one think about the deeper implications and application of gamaka in the delineation of a rāga. It is gamaka which 'conducts the rāga', being true to its etymology 'gamayati its gamakaḥ.' It may be noted that notes of the same frequency in two rāga-s are sung differently by a skillful manipulation of the intermediary śruti-s

The seven Gamaka-s described by Sōmēśvara, 1) Pūrīta 2) Kampita 3) Līna 4) Āndōlita 5) Tiripa 6) Āhata and 7) Tribhinna, are common to both voice as well as instruments.

Rāga

Sōmēśvara gives the lakṣaṇa of only such rāga-s which were in vogue during his time.

vinōdē nōpayujyantē tasmāllakṣma na lakṣyatē |

vinōdē yē prayujayantē tēṣāṁ lakṣaṇamucyātē || (4, 16, 132)

Out of 51 rāga-s described about 25 bear the name of regions from which they originated. They are - gauḍa, mālavakauśika, harṣapuri, mallāra, sauṇṛī,

āndhālī, baṅgāla, kaṁṇātabaṅgāla, saurāṣṭrī, kāmbhōji, gurjarī, kaṁṇāṭavarātī, drāviḍavarātī, pāurākhyā, tōḍī, dullītōḍī, kāmōḍa, kāmōḍasimhalī, deśāṅkā, saindhavī, ḍōmbakṛtī, vēlavalī, nāṭī, cuṅghī, khambhāri.

People are with varied taste. Just as Nāṭya is an art form that entertains all classes of people music also does. Sōmēśvara enlists various styles and varieties of gīta-s such as Sama, Vyakta, Madhura, Vikṛṣṭa, Sōtsāha, Karuṇa, Parihāsādhyā, adhyātmasaṅgata, maṅgala, stōtra, viṣamaprāya, and kramasamanvita- that meet individual expectations.

Prabandha

The greatest contribution of Mānasōllāsa is the lakṣaṇa-s and illustrations of prabandha musical compositions. Examples of prosodic metres such as ślōka, rukmavati, mālīnī, vāṇīnī, maṇḍākrāntā etc... gadya, tripadī, catuspaḍī, ṣaṭpaḍī, kanda and such other literary compositions are given along with purely musical compositions Vastu, Vicitra, Caccari, Cakravāla, Paddhaḍī, Tribhaṅgika, Čaturaṅgaka, Mukṭāvalī, Svarārtha and so on. A couple of illustrations may be cited here for better appreciation.

Jayamālikā –

jaya bhuja parighadhṛtagōvardhana-dharādhara

jaya kalpānta kālākēśari karālākāra kālīya pralayakārīn

jayamadhuvadhūvadana vidhantuda

jaya gōpījana-nayana-nīlotpalaśītakiraṇa..... (4, 16, 308-309)

The word 'jaya' is found at the beginning of every pada. It is sung in Jayatāla- described by him as a seven-beat-tāla and rendered in a rāga of one's choice.

Mātrkā

A song with each of the svara - alphabets (vowels) mātrkāṣara at the beginning of the pāḍa is described similarly by Maṅga and Sōmēśvara also. The very interesting illustration in praise of Sōmēśvara himself is as follows -

asau śaraṇyaḥ śaraṇāgatānām |

ākāramāhātmayaparastakāmaḥ ||

iṣṭārthadāyī satatam prajānām |

tīśānakalpah kalikālajētā ||

audāryavān bibhṛapōḍa rāgām |

aṅkē vipaṅcīmiva pakṣmalakṣmīm |

ahkēnacinnūnamasan prthivyām |

kṛtāvatārah kilākaraṇēna ||

sōmēśverakṣmāpatirabhṛagaṅgā- |

taraṅga saṁspardhiya śāścakāsti || (4, 16, 310 - 314)

Vādya

The exhaustive information about the manufacturing of musical instruments tata, suṣira, ghana, and avanaddha which appears for the first time in Abhilaṣitārthacintāmaṇi is of immense use to those in the field for, it is not a mere description of the instrument ready for playing but a meticulous explanation of the different steps involved in the making of one.

Besides giving the guṇa-s and dōṣa-s of singers and vāggēyakāra-s, the work never fails to instruct the instrumentalists – drummers and others – in the techniques of playing, avoiding blemishes. Description of hand postures while producing different sounds on the instrument are vivid and picturesque. The position in which an instrument should be held while playing is also stated. Appropriate occasions when the singing of compositions and the playing of specific instruments became a part of the proceedings, are carefully recorded. Accordingly, 'Tripadī' is sung while pounding rice and also in love in union and separation; 'Ṣaṭpaḍī' while expounding a kathana kāvyā; maṅgala gīta during festivals; 'caryā' is sung by ascetics; while 'ōvi' is sung by women in the country of Maharashtra; 'caccari' is used on the occasion of vernal festival called hōlāka; 'rāhaḍī' and also 'vīraśrī' in praise of heroic exploits and 'danti' by the cowherds in arguments.

Sōmēśvara is regarded with gratitude for providing graphic descriptions and useful illustrations- all his own - for nearly a hundred compositions. He is aware of the inadequacy of mere classicism or grammatical perfection in the absence of aesthetics, when he specifies the best variety of compositions as 'nirantara rasōdāram' and 'nānābhāvasamanvitam' (4, 16, 95ab)

Conclusion

Music in Abhilaṣitārthacintāmaṇi cannot be considered as non-classical or light, exciting and non-elevating. The royal ambience by itself breathes sophistication and refinement in taste. While the volume and treatment have upheld the dignity of the subject, the numerous illustrations, all composed in praise of Lord Viṣṇu have enhanced the nobility of the art Sōmēśvara underscores the elevating factor in music in preference to the exciting in the verse -

nirantararasōdāraṃ nānābhāva vibhavitam [samanvitam] |

śravyaṃ hṛdyamanudvēganuttamaṃ gītamucyate || (4, 16, 95)

As Mataṅga says -

'vibadhānām vinōdāya prababdhāḥ kathitaṃ mayā |' (BrD 6, 491)

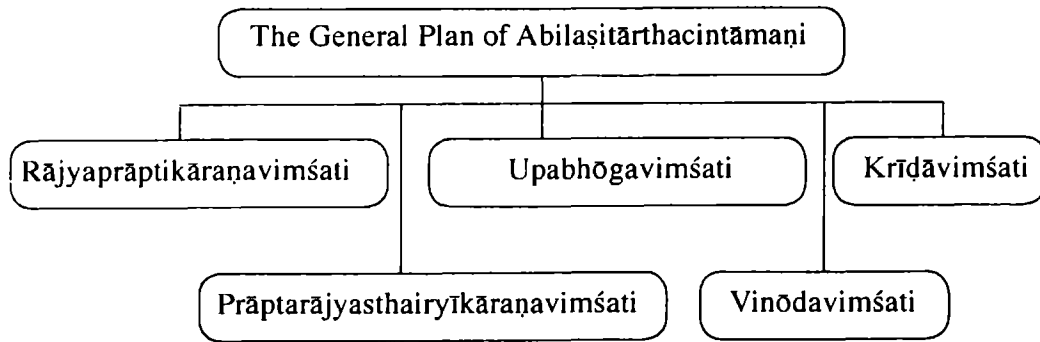
It is 'prauḍha vinōda' and not 'bālavinōda' even here.

Music as visualised in Mānasōllāsa transcends all differences in its form. It is moral, universal, spiritual, independent and creative and the fruit of which, as declared by the author himself is exultation caused by the expansion of consciousness -

gītavādyaravaccētōvikāśo harṣa ucyatē

Equally gratifying is the study of this monumental work.

Appendix -1



Vinōda Vimśaṭi

- | | |
|------------------|-----------------------|
| 1. Śāstravinōda | 11. Pāravatavinōda |
| 2. Śāstravinōda | 12. Sārameyavinōda |
| 3. Gajavinōda | 13. Śyenavinōda |
| 4. Vājīvinōda | 14. Matsyavinōda |
| 5. Aṅkavinōda | 15. Mṛgayāvinōda |
| 6. Mallavinōda | 16. Gītavinōda |
| 7. Kukkuṭavinōda | 17. Vādyavinōda |
| 8. Lāvakinōda | 18. Nṛtyavinōda |
| 9. Meṣavinōda | 19. Kathāvinōda |
| 10. Mahiṣavinōda | 20. Camatkāraṇavinōda |

Name of Rāga-s

- | | |
|--------------------|---------------------|
| 1. Śrī | 16. Gurjarī |
| 2. Gauḍa | 17. Deśi |
| 3. Sōma | 18. Sourāṣṭrī |
| 4. Mālavakaiśika | 19. Kāmbhōji |
| 5. Harṣapuri | 20. Punnāṭaka |
| 6. Hindōlaka | 21. Nāgadhvani |
| 7. Deśīhindōlaka | 22. Gurjara |
| 8. Mai(Bhai)ravi | 23. Kauśiki |
| 9. Mallāra | 24. Śuddhavarāṭi |
| 10. Mallārī | 25. Karnāṭavarāṭi |
| 11. Sāvērī | 26. Drāviḍavarāṭi |
| 12. Āndhālī | 27. Śuddhanāṭi |
| 13. Baṅgāla | 28. Paurākhyā |
| 14. Devāla | 29. Travaṇi (Mēgha) |
| 15. Karnāṭabaṅgāla | 30. Āhīrī |

- | | |
|-------------------|-------------------|
| 31. Chayānāṭi | 42. Kāmōda |
| 32. Toḍi | 43. Simhalīkāmōda |
| 33. Turuṣkītoḍi | 44. Deśāṅka |
| 34. Dullītoḍi | 45. Nandāsi |
| 35. Vallānā | 46. Lalitā |
| 36. Bahurī | 47. Kolāhala |
| 37. Velāvalī | 48. Saindhavī |
| 38. Chāyāvelāvalī | 49. Ḍombakṛti |
| 39. Cuṅghī | 50. Rāmakṛti |
| 40. Raktahamsa | 51. Tuṇḍakṛti |
| 41. Khambārī | |

Prabandhas - Comparative Chart

	Somēśvara	Mataṅga	Śārṅgadēva
1. Kanda	✓	✓	ali
2. Vṛtta	✓	✓	ali
3. Gadya	✓	✓	ali
4. Daṇḍaka	✓	✓	v
5. Varṇaka	✓	✓	ali
6. Āryā	✓	✓	ali
7. Gāthā	✓	✓	ali
8. Dvipathaka	✓	✓	ali
9. Paddhaḍī	✓	✓	v
10. Aḍillā	✓	✓	—
11. Čatuṣpadī	✓	✓	v
12. Dodhaka	✓	✓	—
13. Toṭaka	✓	✓	ali
14. Vastu	✓	✓	v
15. Krauñcapada	✓	✓	ali
16. Hamsapada	✓	✓	—
17. Śukasārika	✓	✓	—

	Somēśvara	Mataṅga	Śārṅgadēva
18. Aśvalīlā	✓	✓	ali
19. Gajalīlā	✓	✓	ali
20. Śarabhalīlā	✓	✓	—
21. Vicitra	✓	✓	—
22. Tribhaṅgi	✓	✓	v
23. Caturāṅga	✓	✓	—
24. Ankaçārīṇi	✓	✓	ali
25. Simhavikrānta	✓	✓	—
26. Kalahamsa	✓	✓	ali
27. Ghaṭa	✓	✓	ali
28. Cakravāla	✓	✓	ali
29. Tripadi	✓	✓	v
30. Bandhakaraṇa	✓	✓	sūḍa
31. Paṭakarana	✓	✓	sūḍa
32. Kaivāṭa	✓	✓	ali
33. Dvipadī	✓	✓	ali
34. Vartani	✓	✓	sūḍa
35. Ēlā varieties	✓	✓	sūḍa
36. Jhōmbaḍa	✓	✓	sūḍa
37. Dhvanikuṭṭani	✓	✓	ali
38. Ḍhēnki	✓	✓	sūḍa
39. Ēkatālikā	✓	✓	sūḍa
40. Māṭṛka	✓	✓	ali
41. Svarārtha	✓	✓	ali
42. Karaṇa	✓	✓	sūḍa
43. Varṇasvara	✓	✓	ali
44. Mukṭāvali	✓	✓	—
45. Praṭāpavardhana	✓	✓	—
46. Caccari	—	—	v
47. Jayamālikā	—	—	—

	Somēśvara	Mataṅga	Śaṛṅgadēva
48.	Dhavalā	—	✓ v
49.	Maṅgalagṭtika	—	✓ v
50.	Ōvi	—	✓ v
51.	Viraśṛī	—	✓ v
52.	Lalita	—	—
53.	Svarāṅka	—	✓ v
54.	Çaturmukha	—	✓ v
55.	Pañcabhaṅgi	—	✓ v
56.	Rasasandōha	—	—
57.	Rāgakadamba	—	✓ ali
58.	Tālārṇava	—	✓ ali
59.	Stavamañjari	—	—
60.	Kanduka	—	✓ v
61.	Çaryā	—	✓ v
62.	Akṣaracyutaka	—	—
63.	Akṣarakṣiptaka	—	—
64.	Rāhaḍī	—	✓ v
65.	Dōhada	—	—
66.	Ḍollari	—	✓ v
67.	Lōlli	—	✓ v
68.	Sarvatōbhadrā	—	—
69.	Caturmukha	—	✓ v
70.	Danti	—	✓ v
—	—	—	—
—	—	Śukacañcu	—
—	—	Jayavardhana	—
—	—	Simhalīlā	✓ v
—	—	—	Hamsalīlā
—	—	—	Kalahamsa-āli
—	—	—	Pañcatāleśvara-āli
—	—	—	Śṛīraṅga-v

Somēśvara	Matāṅga	Śārṅgadēva
—	—	Śrīvilāsa-v
—	—	Pañcānana-v
—	—	Umātilaka-v
—	—	Vijaya-v
—	—	Tripatha-v
—	—	Haravilāsaka-v
—	—	Sudarśana-v
—	—	Śrīvardhana-v
—	—	Harṣavardhana-v
—	—	Vadana-v

sūḍa, āli and viprakirṇa (v) are classifications of prabandha-s according to Śārngadēva.

Deśi Tāla-s

1. Āditāla	17. Ēkatāla
2. Dvītīyaka	18. Ēkatālī
3. Pratitāla	19. Turyatāla
4. Samakāṅkāla	20. Varṇatāla
5. Viṣamakāṅkāla	21. Varṇatāla (variety-2)
6. Khaṇḍakāṅkāla	22. Caccarī
7. Pūrṇakāṅkāla	23. Unmāṭṛka
8. Gārugi	24. Jayatāla
9. Maṇṭha	25. Rājatāla
10. Pāśamandraka	26. Layatāla
11. Yatitāla	27. Pārvatīlōcana
12. Kudraka	28. Gajalīla
13. Trītiyaka	29. Turagalīla
14. Nissāru	30. Kīrtitāla
15. Antarakṛīda	31. Kokilāpriya
16. Samatāla	

Musical Instruments

Tata

Vīṇā(Ekatantrī)

Ālavaṇi

Kinnari (dvitumbika
or laghu)

Kinnari (Tritumbika
or bṛhat,

Vitata

Mṛdaṅga

Huḍukkā

pataha

Ḍhakkā

Maṇḍiḍhakkā

Ruñjā

Sellukā

Ḍamaruka

Karaṭa

Dakkali

Ghaṭa

Ḍamara

Bhēri

Dundubhi

Nissāṇa

Ṭammakī

Ghana

Kāmsyatāla

Jayaghaṇṭa

paṭṭavāḍya

Kaṇḍa

Śukṭivāḍya

Suśira

Vamśa

Muhurikā

pāvī

Murali

Kāhalā

Tittiri

Śṛṅga

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