The Journal
of
The Music Academy Madras.

A QUARTERLY
DEVOTED TO THE ADVANCEMENT OF THE SCIENCE AND ART OF MUSIC.

VOL. I.] APRIL 1930. [NO. 2.

THE PLACE OF MUSIC IN EDUCATION.*

BY —

MR. M. S. RAMASWAMI AIYAR, B.A., B.L., L.T., MADURA.

A discussion about the place of music in e scheme of education involves two ints:—(1) why has music been found to incompatible with the present system of ucation?

(2) How can the present system of ducation be so modified as to make music n integral part thereof?

Just as Sir John Simon and his colleagues iumphantly marched throughout the ngth and breadth of our land, though we ied from house-tops and condemned the tatutuory Commission from the very time its inception, so too, our present system education triumphantly flourishes all und our country, though we have been ying from house-tops and condemning it om the very time of its formation.

A distinguished friend of mine once made what seemed to be an astounding remark that all the graduates the Senate House manufactures, year after year, are so many Rávanas incarnating time after time. When called upon to explain his metaphor, he came forth with a thundering reply: "Mind you that Rávana was a person of very mighty intellect. Just as a steam-engine is called 100 horse power and just as a Washington Light is called 100 candle power, so too, Rávana was, and may even now be, called 10-Head Power. Not that he had literally ten different heads over his shoulders but that he had, in his one head, the brains of ten highly intecltetual persons all rolled into one. Unfortunately, his *head* alone was developed, and not his *heart*. So, if any aggrieved person cried before him

* A Lecture delivered before the royal presence of H.H. the Maharaja of Mysore, in *Summer Palace* of Mysore, on the night of November 1, 1928; at the end of which His Highness was pleased to compliment the lecturer.

and shed tears; he would forthwith collect all those tears in a bottle and run to the nearest laboratory for chemical examination. He hardly knew that those tears were the outpourings of an injured heart."

When, therefore, my friend characterised the graduates in terms of the mighty, but heartless, Rávana; he but emphasised the *injustice* of the *one-sided* education that obtains now, as well as the fact that the exclusive development of the head, at the expense of the heart and even of the hand, threatens to make a permanent home in our schools and colleges, with the result that, in the words of Rousseau, "our young boys and girls have been taught, not what they should practise when they come to be men and women, but what they ought to forget."

May I attempt to give you a reason for the prevalence of this "injustice," hoping thereby that I shall be able to find out the needed remedy?

Schools and colleges form but a part of whole machinery of the human society and, as such, cannot, ordinarily, but reflect the mentality of that big soceity. What is the mentality of the big human society but that which continues, even in this twentieth century, to prefer ornament to utility, decoration to dress, appearance to function, and display to use?

Ask, for instance, a tatooed barbarian as to why he took extraordinary pains to procure pigment; and he will answer; "To make myself admired." Ask a savage chief as to why he paints himself so formidably; and he will reply; "To strike awe into my inferiors." Ask a fashionable belle as to why she labours to plaster her hair with pomatum and resorts to all kinds of ruffling, pinking, and patching; and she will hasten to tell you; "To [illegible] conquests." Ask, again, an Indian l[illegible] to why she wears so many diamon[illegible] over her body; and forthwith com[illegible] defence; "My neighbouring lady [illegible] more". Ask also a student as to w[illegible] strains himself to remember a string [illegible] many useless pieces of knowldge; a[illegible] will exclaim: "To pass the exami[illegible] and secure a position of influence." [illegible] a prince, as Ruskin observes in his [illegible] *and Lilies*, "desires to sit on the thro[illegible] because he believes none else ca[illegible] because he wishes to be addressed [illegible] *Majesty* by as many lips as may be b[illegible] to such utterance." In the same [illegible] Herbert Spencer remarks, in his *E[illegible] Education*, "To get above some [illegible] reverenced by them and to propitiat[illegible] who are above us—is the universal [illegible] in which the chief energies o[illegible] are expended. By the accumulati[illegible] wealth, by style of living, by bea[illegible] dress, by display of knowledge, [illegible] tries to subjugate others. We ar[illegible] of us content with quietly unfoldin[illegible] own individualities, to the full; [illegible] directions, but have a restless crav[illegible] impress our individualities upon other[illegible] in some way, subordinate them."

"And thus it is which determines [illegible] character of our education. As, throug[illegible] life, not what we are but what we sha[illegible] thought of is the question; so, in educ[illegible] the question is not the intrinsic val[illegible] knowledge so much as the extrinsic [illegible] on others."

The *head*—education, so to speak [illegible] alone is given in our schools and col[illegible] enables the students to make a full di[illegible] of their intellect, in which act they na[illegible] ly take delight; while, the *heart*—educ[illegible] will compell them to exercise self-co[illegible] which act is generally unpalatable to them. [illegible]ince thus the trend of humanity's mind [illegible]as been more for display than use; it is [illegible]o wonder that the trend of our school-[illegible]nd-college education has been, all along, [illegible]unning in the same direction and largely [illegible]ccounts for the preference of intellectual [illegible]udies to those that are calculated to [illegible]velop the feelings. Since music comes [illegible]nder the latter category, it goes without [illegible]ying that it has been found incompatible [illegible]ith the present system of education.

Dr. Rabindranath Tagore only backs me [illegible]p when, in his *centre of Indian Culture*, he ob-[illegible]rves; "Like the moon, we present, to the [illegible]n of world-culture, only one side of our [illegible]e, which is intellectual side. We do not yet [illegible]lly realize that our other sides also [illegible]quire the same light for their illumination. [illegible]rom the educational point of view, we [illegible]now Europe where it is scientific or, at [illegible]st, literary. So, our notion of the modern [illegible]lture is limited within the boundary [illegible]nes of grammar and laboratory. [illegible]e almost completely ignore the æsthetic [illegible]e of man, leaving it uncultivated, allow-[illegible]g weeds to grow there. Therefore, [illegible]gain, I have to give utterance to a truism [illegible]nd say with profound seriousness that [illegible]usic and the fine arts are among the [illegible]ighest means of national self-expression, [illegible]ithout which the people remain inarticu-[illegible]ate. Our conscious mind occupies only a [illegible]perficial layer of life; the sub-conscious [illegible]ind is almost fathomless in its depth, [illegible]here the wisdom of countless ages grows [illegible]p from its base, like the great continents [illegible]eyond our ken. Our conscious mind finds [illegible]s expression in numerous deliberate acti-[illegible]ties which pass and repass before our [illegible]ew. Our sub-conscious mind, where [illegible]wells our soul, must also have its adequate [illegible]edia of expression. These media are [illegible]oetry, music, and the arts, wherein the

complete personality of the man finds its utterance. The timber merchant may think that the flowers and foliage are mere frivolous decorations of a tree; but he will know, to his cost, that, if these are suppressed, the timber also follows them.

"During the Moghul Period, music and art in India found a great impetus from the rulers, because their whole life was in this land, not merely their official life; and it is from the wholeness of a man that art originates. Our English teachers are birds of passage; they cackle to us, but do not sing—their true heart is not in this land of their exile. The natural place of their art and music is in Europe, where they are so deep in the soil that they cannot be transferred to a distant land, unless the soil itself is removed. We see the European, where he is learned, where he is masterful, where he is busily constructive in his trade and politics, but not where he is artistically creative. That is the reason why modern Europe has not been revealed to us in her complete personality but only in her intellectual power and utilitarian activities and therefore she has only touched our intellect and evoked our utilitarian ambitions."

Due to this narrowness of culture, that now obtains in our country, I again repeat that music has been found incompatible with the present ill-conceived system of education.

It now remains for me to consider the other question as to how the present system of education can be so modified as to include music as an integral part thereof.

It is said that the three essential parts of a human body, each of which requires development in its own way, are the stomach, the head, and the heart. Correspondingly, all the arts, which man is

required to learn on the face of the earth fall exactly into three divisions, namely, the mechanical arts, the liberal arts, and the fine arts. The mechanical arts, I need hardly tell you, enable man to develop his stomach; the liberal arts, his head; and the fine arts, his heart. Since the stomach, the head, and the heart are each of them important for man; all the three divisions of the arts assume therefore equal importance. Any system of education that does not concern itself with all the three divisions of the arts cannot, in the nature of things, be deemed to be perfect. Education in the strictest sense of the term, is a matter of trilateral development. Whoever learns to think for himself, feel for others, and act for the good of the world, all the while, earning his own honest and independent livelihood—is the most finished product of education that ever walks upon the earth.

On ultimate analysis, the mechanical arts point to this world, and the fine arts point to the other; while the liberal arts stand midway between the two and merely cultivate the head-power of man, even to a stiffening degree. On account of the middling, *thrisanku*—like position which the liberal arts occupy, having nothing directly to do with this or the other world; the modern students of the liberal arts are said to be undergoing useless, and godless education—*useless*, because the problem of unemployment stares them in the face, here below; and *godless*, because the problem of irreligion stares them in the face, there above.

In his *Discourse on Arts* and *Sciences*, Jean Jacques Rousseau made a tirade against the liberal arts and, in the fervour of his enthusiasm, went even to the extent of declaiming in a little exaggerated form; "Astronomy is born of superstition; elo-

quence, of ambition; geometry, of av
physics, of an idle curiosity; and
philosophy, of human pride. Thus
(liberal) arts and sciences owe their
to our very vices. Their evil orig
indeed but too plainly reproduced in
objects."

Apart from this exaggeration, one
is certain that, wherever the liberal
went singly and unaccompanied b
other two, the temples of virtue
invariably converted into so many th
of vice.

So long as a country did not
a fetish of learning but, like S
had an eye on the development of vir
that country flourished. But the mo
when the learned men, pure and si
appeared, honest men were eclipsed.
much of philosophy ruined Greece
much of eloquence ruined Rome: too
of commerce ruined Europe; and too
of communalism now ruins India.

The exclusive teaching of the libera
must, therefore, go; and they mus
supplemented by the other two
mechanical and fine, without which
liberal arts will unnecessarily heighten
importance of scholarship, wit, and i
nuity over and above common
honesty and magnanimity and will
mischievously make learning more im
tant to the learned than goodness to
good.

What better proof is required to subs
tiate the futility of the liberal arts, una
by the other two than the shrewdness
which the Goths, when they rav
Greece, left only the libraries unhurt
the flames, so that the enemies migh
left with a possesion calculated to d
their attention from all useful purposes
keep them engaged in indolent and se

occupations? And what better work
ur School-and-College libraries do even
y?

ence, I contend that the one-sided
cation, now in vogue, must be made
e-sided. How?

beautiful simile, employed by Herbert
ncer in his *Education*, furnishes us with
tting answer. A florist cultivates a
t for the sake of its flower and regards
oots and leaves as of value chiefly
use they are instrumental in producing
flower. While, as an ultimate product
flower is the thing to which every thing
is subordinate; the florist knows that
roots and leaves are intrinsically of
ter importance, because on them the
lution of the flower depends. He fur-
knows that it would be a great folly
his part, if, in his anxiety to obtain the
er, he were to neglect the plant. He,
refore, bestows every care in rearing a
lthy plant, though the ultimate object is
flower. If on the other hand, he allows
roots of the plant to rot and its leaves
fade and if he, nevertheless, takes elabo-
e pains to beautifully paint such rotting
ts and fading leaves and thus makes it
solutely impossible for the plant to blos-
n, what would you think of such a flo-
t?

Now, if education is regarded as a plant
ich each of us is required to cultivate,
e mechanical arts will form its roots; the
eral arts, its leaves; and the fine arts, its
wers. Indeed, the fine arts have been
led "the efflorescence of civilised life."
st as a plant is the product of the roots
d leaves which, when carefully cultivated,
ld the desired flower; so too, what is
led the civilised life is the product of the
chanical and liberal arts which, when
efully cultivated, yield the desired efflo-

rescence of the fine arts. It is thus clear that though a study, not unaccompanied by practice, of the mechanical and liberal arts is of greater importance than and must therefore precede, that of the fine arts; yet, in rearing the roots of the mechanical arts and the leaves of the liberal arts, one must ever bear in mind that the ultimate object is the efflorescence of the fine arts.

I shall pursue the same point in another way. The leading kinds of human activity fall, according to Herbert Spencer, into five divisions, viz.,

(1) those that directly minister to self-preservation.

(2) those that indirectly minister to self-preservation.

(3) those that pertain to the rearing of children.

(4) those that pertain to social and political relations.

and

(5) those that fill up the leisure parts of life.

On close scrutiny, the first four kinds point to this world; while the last alone points to the other. I yield to none in maintaining that the first four kinds of human activity are very important; yet, I maintain that the last one is equally very important.

In fact, it has been said that the *summum bonum* of well-conducted life is well-earned leisure; that the chief object of education is to enable that life to fully enjoy that leisure; and that the only means whereby such enjoyment can be most satisfactorily produced is the most serious cultivation of the fine arts from infancy onward.

A word about 'Leisure' will not be here out of place and will indeed elucidate the

point raised. It should have occurred to you, in your everyday's observation, that men are truly what they are only in their leisure hours and that the turn their character takes largely depends upon how they employ those leisure hours. In business hours, they are slaves—though willing, yet slaves after all. In the field or the office, in the street or the school, and in the mill or the shop, each assumes his place among the ranks of those that toil and moil. There he has to show the straw in the direction in which his employer blows. He is not free. But when the duty of the day is over, when the day deepens into the night, and when all the hours of the night are at his own disposal; does he return straight up to his house to be welcomed there with the beaming face of his wife and her sweet voice? Or does he wend his way right up to an arrack-shop to be welcomed there with the nauseating froth of the toddy and its effervescing noise? The original statement is only too true that a person's real character is evidenced by the employment of his leisure as well as by the enjoyment of his pleasure. Hence, to the observation made by Sir Joshua Reynolds that the real character of a man is found out by his amusements, Dr. Johnson added "No man can be a hypocrite in his own pleasures". Again, Bacon and Bhartrhari rightly observed, as though by mutual agreement; the latter in his *Vairagya Satakam*, "a secluded place (for enjoing leisure) leads to salvation, only in the case of self-restraining persons; but in the case of love-sick persons, it is a further incentive to that low passion"*; the former, in his essay on *Friendship* "whoever is delighted in s… (for enjoying leisure) is either a wild… or a God".

स्थानं विविक्तं यमिनां विमुक्तये
कामातुराणामतिकामकारणम्—
Bhartrhari.

Any scheme of education, wor… name, must enable the students, tha… themselves of it, *first* to satisfactori… form their DUTIES of securing an… and independent means of liveli… discharging their parental functions… regulating their social and politic… duct; and *secondly* to wisely enj… PLEASURES of life which their… hours, deservedly earned, are cal… to furnish, namely, the fine arts. … wise, the education is defective; … life, devoted thereto, is not full.

Having realised the necessity of … the *fine arts* an integral part of edu… and having also suggested a prope… for them in a good scheme of edu… the next question is:—"What is the … whish *music* occupies in the galaxy … fine arts?"

Now, the fine arts cover a wide re… subjects. But the classical division … is only fivefold, *viz*, Architecture, Scu… Painting, Poetry, and Music. Whic… these five fine arts commands the firs… foremost place?

This, indeed, is a a controversial ques… whereupon no definite conclusion, or … sensus of opinion, has been arrived at. … at the same time, we cannot shut our … to the fact that the greatest artists te… more and more speak of all other fine ar… terms of music. Architecture, for insta… is called Frozen Music; Sculpture, S… Music; Painting, Color-Music; and Po… Word-Music. A great American archi… Bragdon, showed why certain pillars … beautiful and why certain proportion… light and shade gave a sense of harm… rhythm, and finally concluded that all … them expressed but the message of music. … Walter Pater, in his *Renaissance*, described … music as the typical, or ideally consum… … art towards the condition of which … other arts constantly aspire. That … philosopher, Plato, and his successor, … Aristotle, spoke mainly of music as the first … foremost study in their academies. … Confucius, the Chinese Plato, but … echoed the sentiments of his Greek proto… That keen thinker, Hegel, gave the … place to music; and that keener … thinker, Schopenhaur, thought it right to … classify the fine arts as to give the first … to music and the last rank to architec… and to place the other three between … two. Even the modern thinker, Her… Spencer chose to label music as "the … of the fine arts." Finally, our own … ancients described Saraswathi, the Goddess … of Learning, not as rearing architecture, … as carving a stone, not as painting a … landscape, not even as composing poetry, … but as producing sweet music from her … divine Vina.

Indeed, all the fine arts may be so arrang… … in a series as to correspond to a series of … development in the human mind itself. At … stage when man thought of everything … but himself and was attracted more … external nature than by his internal … self, the only art that could possibly deve… itself was Architecture. When man … came to think of himself, the human form … attracted his notice; and slowly, the … humanistic spirit exhibited itself in the fine … art of Sculpture, which recorded the first … perplexed recognition of man by himself. … Then, later on, humanity was conceived in … a new and striking way and when a happy … ideal world was conceived in the place … of this dry-as-dust world; Sculpture gave way to Painting and Poetry. When, above all these worlds practical and ideal, the soul began to soar and yearn to speak; music was born.

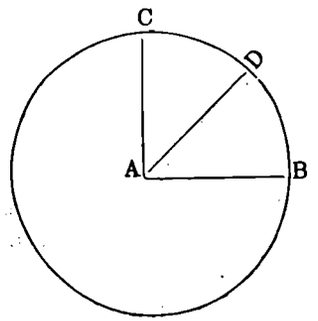
It is not impossible for us to distinguish, in the first four fine arts, the matter from the form, or the means from the end. But, in the fifth fine art, the distinction between matter and form, or between the means and the end, will be seen to have been quite obliterated. That is why we find it written that a beautiful structure, statue, picture, or poem is anchored to the ground by the necessary asssociations of its subject-matter while, music has no such anchor; and it is therefore free to soar. Indeed, soar it does, bearing with it the listening soul into regions that have no relations with the things of every day life. That is, again, why Mr. Schwab wrote: "There is a reach to music that the other arts have not; it seems to get to you in an exhausted mood and quiets and refreshes where a book or a picture is not so sure".*

Hence, music is the pinnacle of humanity's achievement leading us to the very last boundaries of our world of thought and feeling and enabling us to gaze into the wonder of another world. Hence, also, Carlyle very truly said: "Music takes man to the very edge of the indefinite and then lets him gaze, as over a wall, into its wonder."

A certain geometrician came to the same conclusion in his own geometrical way. Take a point A; and draw a straight line A B. Draw another straight line A C. perpendicular to A B. From the centre A at the distance A B, draw a circle. We have thus the

* cf Chaless M. Schwab's *Where Business Men are Wrong.*

quadrant C A B. Bisect the angle C A B with another straight line A D; and let A D meet the circumference at D.



Now, let A B indicate the *nerve—power*; and let A C indicate the *will power*. Then, the line A D stands midway between the will-power and the nerve-power and represents a well-balanced mind. It is what Carlyle calls the "Wall," over which man is let to gaze into the wonder of the indefinite. It is what I would call the *Cultural Line*. The capacity to appreciate music depends upon the position one occupies in the quadrant. The more a person moves from A D and marches towards A C, the stronger his will-power develops; and his nerve-power, if any, weakens correspondingly. Softer feelings disappear; and music does not move him. But if he moves from A D to A B, his will-power decreases and nerve-power increases. He then yields to emotion and is, in fact, carried away by music. Shylock for instance, stood exactly on A C; while, Remeo and Juliet stood exactly on [illegible] All the three—Shylock, Romeo, and J[illegible] lived therefore a care-worn life and di[illegible] a sad death. Again, Kaikeyi stood on [illegible] while Dasaratha stood on A B. He[illegible] Kaikeyi easily out-beat Dasaratha.

Both the extremes A B and A C are [illegible] and must therefore be avoided. Those [illegible] are on A C, the line of will-power, will [illegible] the slogan—"I have no taste for music" [illegible] will, like Shylock, mercilessly insist [illegible] their pound of flesh; or, again, like a m[illegible] count and recount their hoards only to [illegible] that the hoards are wanting still. On [illegible] other hand, those that are on A B, the [illegible] of nerve-power, will go to the other [illegible] treme; become helpless slaves to music; [illegible] even part with their property for a [illegible]

Hence it was that I said that both [illegible] extremes, A C and A B, are bad and m[illegible] be avoided. General education takes [illegible] from A B to A D; while, musical educat[illegible] enables him to move from A C to A [illegible] Thus the general *and* musical teachi[illegible] are both absolutely necessary for a m[illegible] *cultural life.*

To sum up: Man, it is said, i[illegible] animal, a human being and an angel[illegible] rolled into one. The mechanical arts [illegible] him only as an animal; the liberal [illegible] humanise him; but it is the fine arts th[illegible] tend to angelise him. Even as an angel [illegible] has to pass through different grades of [illegible] dition; and the highest of those grade[illegible] reached only under the influence of [illegible] finest of the fine arts—Music.

PLEA FOR AN ALL-INDIA SYSTEM OF NOTATION AND CLASSIFICATION FOR INDIAN MUSIC

BY

REV. H. A. POPLEY

India suffers from exaggerated communalism in political life, from excessive variation in language and culture, and from [illegible]oary localism in many forms. Music unfortunately has not been able to escape this [illegible]calising and dividing influence, and the [illegible]esult is that there is no one standard or [illegible]ystem for Indian music in different parts [illegible]f India. Just as beneath all India's communalism and her religious and racial [illegible]ariations there is an underlying unity, so [illegible]lso in Indian music beneath all its variations is there a fundamental unity. Otherwise the task that I have set before myself [illegible]n this paper would be a hopeless one. [illegible]ven now I am afraid that it will have [illegible]hort shrift from those advocates of sectional diversity who prefer the varieties of local [illegible]nd territorrial expression to the idea of [illegible]ified system.

Perhaps I may be permitted to give some [illegible]llustrations of the difficulties which arise [illegible]rom these variations of nomenclature and [illegible]tyle in music. To begin with we may take [illegible]he very great differences in nomenclature [illegible]etween the north and the south. The [illegible]ames of the seven svaras are the same for [illegible]ll India. That is something to be thankful [illegible]or and is evidence of the fundamental [illegible]nity in Indian music. But their vikrits or [illegible]ariations are named quite differently in [illegible]he north and the south. The south re[illegible]ains the old Sanskrit names, referring to [illegible]acts which have no significance for mod[illegible]rn music. The terms shatsruti, chaturs[illegible]uti, antara, kaisiki and kakali have lost [illegible]or us moderns any meaning that they once [illegible]ust have had. Or perhaps we may say that the meaning has gone to Indraloka with Gandhara Grama. At any rate they do not indicate anything to us today. In the north for these same vikrits the term komal and tivra are used, which are equivalent to 'flat' 'sharp'. Then take the term 'suddha'. In the south this is applied to the flat of every svara, that is to the lowest vikrit, probably because at some time Kanakangi was the primary scale in use. However that may be, Kanakangi is not now in common use and it is hardly likely that it will come into favour with either the musicians or the populace as the fundamental scale. In the north the term suddha is applied to the middle variety of the svara, that is the one that occurs in Alaiya or Sankarabharana. So it means natural as in western music. The use of the term in two absolutely different senses at once causes confusion.

To take the names of the ragas. In the south Bhairavi is quite different from the Bhairavi of the north. Or again, the Bihag of the north is different from the Bihag of the south. The former uses tivra ma, whereas the latter never does so. So also the Todi of the north is different from the Todi of the south. In many cases distinct names are used for the same ragas. Thus Mohana in the south is Bhupali of the north and Mayamalavagaula of the south is Bhairava or Bhairav of the north. This leads to much difficulty in one part of India understanding the other's music.

Again in the north itself there is great variety. The 'Megh' of Bengal is very different from the Megh of Lucknow; so

also with Bibhas, Malkos, Hindol and many other ragas. Bombay also seems to have its own differences from both these places.

Take again the raga classification. In the south we have a carefully worked out system which is accepted all through the country. I am not here attempting to hold it up as a model. I simply state the fact. It certainly helps the progress and orderly development of music in South India to have this one system, which has come down from Venkatamakhi, who may be called the father of the present Carnatic system. In the north however there are almost as many systems as schools. The rag-ragni-putra system, if it can be so called, holds the field. Each school has a different series of six rags, which are supposed to form the fundamental ragas. I have not been able to find any intelligible reasons for joining the various ragnis to the rags, but that may be due to my ignorance. At any rate even pandits have not been able to give them to me. And now we have Pandit N. V. Bhatkhande with a new classification. Then in Bombay Pandit Vishnu Digambar also has his own system of classification.

We have the same great difference between the north and the south in the Tala system. The nomenclature is quite different. Many of the northern talas are not used in the south at all. Still those that are used have different names. The Rupaka of the north is quite unlike the Rupaka of of the south. It is really the Triputa of the south. The Chachar of the north is similar to the Misra Chapu of the south. So the two systems are quite unintelligible to one another students.

When we come to notation we find one underlying uniting fact. The names of the svaras and therefore the solfa syllables are the same for the whole of India. *This is a most important fact.* The same symbo[ls] used throughout India for the seven [notes] of the scale. Each vernacular of [India] uses its own letters but apart from th[is] sounds are the same, except for minor variations. But methods of no[tation] differ widely. The vikrits are [shown] in different ways, the gamakas [have] different signs, and the time is [indi]cated in ways that differ from [each] other very widely even in the same [school]. In the south there are great diffe[rences] between different musicians in the [matter] of time-indications and the varieties [in] north are many. This makes it [almost] impossible for a student of music [in one] place to read properly the music of an[other]. An all-India system of notation is [also] one of the greatest needs of India to-day. [The] music of one language area is a sealed [book] to the music of another. Even in the [same] there are many who cannot read the [notes] of the Telugu or the Kanarese or [the] Malayalam country because different le[tters] are used. All this greatly hampers [the] progress of music and the interchan[ge of] ideas and compositions.

I. COMMON NOMENCLATURE FOR NOTES.

The first thing necessary is to [have] common names for the vikrits of the s[cale] throughout India. In this matter it [is], think, advisable to follow the nor[thern] system. The facts behind the pr[esent] names in the Carnatic system have [been] lost in the past and we are never like[ly] recover them. Even if we could they w[ould] not be of very great value to modern m[usic]. I suggest therefore that we should [call] the notes of the SANKARABHARA[NA] scale as the suddha notes and make [the] others komal or tivra of these, as is done [in] the northern system. This is perfec[tly] simple and intelligible to all, both in the west and the east. The scale of twelve notes to the octave will then run as follows:

Shadja, Komal ri, Suddha ri.
Komal ga, Suddha ga,
Suddha ma, Tivra ma,
Panchama,
Komal dha, Suddha dha,
Komal ni, Suddha ni

I have only provided for twelve vikrits because these are the once ordinarily used. If however anyone wants to add to these it is quite possible to do so on the same model. TIVRA RI. TIVRA GA, TIVRA DHA, TIVRA NI can be added as demi-semitones or whatever they may be called. Or if we want a lower GA and NI we can call them ATIKOMAL GA and ATI-KOMAL NI. This is quite logical and simple and can be understood by all.

Let us not fear that by doing this we are throwing away our precious heritage. Our heritage is in our South Indian music and not in the names and the music will still be ours and also that of the north as well.

II COMMON CLASSIFICATION FOR RAGA AND TALA

I have already shown the difficulties of the present systems found in different parts of India. In the north there is hopeless confusion in raga nomenclature. How are we to proceed to find the best classification, for ragas?

It seems to me that the south has a logical and a simple principle of classification, based on Venkatamakhi's which should be adopted in some modified form for the whole of India. Pandit V. N. Bhatkhande has already suggested a somewhat different arrangement. His classifica-

modified form for northern music based on the southern system and this is being followed in all the schools that he has founded in various places in North India. Previously some northern scholars had made some approximation to the southern system in their classification of the ragas. Among these may be named Pundarika Vitthala, Ahobala Pandit, and Bhavabhatta; so Pandit Bhatkhande was therefore only following good precedents in adopting this course.

Venkatamakhi recognised 16 vikrits in the scale and worked out his ragas on this basis. That gives 72 janaka or primary ragas. If however we reduce these 16 vikrits to 12 we need only 32 janaka ragas. I would suggest that we should adopt these as the 32 fundamental modes, keeping the others, if we wish to do so, as special variations. It does not mean that we throw away the others, but we refuse to overload our science with material that has largely become obsolete. These 32 Janaka ragas or Melakartas will be classified into four groups: namely the Todi group using the Todi vikrits in the first tetrachord; the Mayamalavagaula group using the vikrits of that raga; the Kharaharapria group: and the Sankarabharana group. I have here adopted the southern names without in any way prejudicing the question as to whether we should do that or take the northern names. Then these 32 ragas will also be in two corresponding series of 16 each according to whether they use Suddha Ma or Tivra Ma. This is simple and logical. All of these primary ragas use all the seven svaras in regular order in both ascent and descent and therefore correspond roughly to the scales of western music.

Pandit Bhatkhande has adopted a some-

the ragas under twelve fundamental thats. These are as follows :

Bilaval group having the first tetrachord of Sankarabharana, i, e. the western major scale. The second half may have one or other of the Nishadas.

The Yaman or Kalyani group having the same notes as the Bilaval group with the exception of Ma, which is Tivra. N. B. Unfortunately in Bengal Bilaval is always surg with Tivra Ma; Alaiya is the variety which uses Suddha Ma.

3. The Khamaj group similar to southern Harikambuoji having komal Ni always. Some of the ragas use both varieties of Ni.

4. The Bhairava group (i.e. Mayamalavagaula) having the first half similar to Mayamalavagaula and using in the second half either variety of Dha and Ni

5. The Purvi group (i. e. Kamavardhani) similar to no. 4 except that Tivra Ma is used, and Komal Dha.

6. The Marva group (i. e. Gamanasrama) similar to no. 5 except that suddha dha is used always or Tivra Dha.

7. The Kaphi group (i.e. Kharaharapriya) similar to southern Kharaharapriya.

8. The Asavthri group (i. e. Nateabhairavi) similar to no. 7 except that Komal Dha is always used.

9. Bhairavi group (i.e. Hanumatodi) using both Komal Ri and Komal Dha.

10. The Todi group using various vikrits somewhat similar to No. 9 but with Tivra Ma and other microtonal vikrits.

Pandit Bhatkhande himself admits that he has worked these out somewhat along the line of the southern classification is certainly the best system now in y in the north, and is immensely superi the rag-ragni-putra system. Howev seems to me, if I may say so wit presumption, that it still leads to confusion for two reasons. First, all ragas are not necessarily sampurna surely it is better that the primary should be sampurna. And secondly, are variations in the different groups w do not always come under a general For instance Bihag under the Bilaval g often uses Tivra Ma and a number of others makes use of different vikrits those in the fundamental That.

I cannot help feeling that the north be wise if it adopts the southern syste ragas, modified as I have suggested perhaps in some other way so as to ma simpler. This would not be a great va tion from the system adopted by Pa Bhatkhande and would make for un The north cannot expect the south in matter to adopt its methods, as that w entirely confuse all our southern music would be quite impossible. It is not how impossible for the north to adopt a sim form of the southern system as Pa Bhatkhande has already shown.

As regards the names of the prim ragas, I feel that I cannot make any defi suggestions. The southern namos are de ed from Sanskrit, while the north names are from various sources. I th that there should be give and take. might well adopt the more euphoni Bhairava for the long and cumb Mayamalavagaula. So with Purvi, Ma and perhaps Kaphi. Bhairavi is a difficult as the name denotes two different raga

Only a conference of pandits and musicians drawn from both areas can work this out.

With regard to the Janya or derivative ragas, it is not such an easy matter. Where, as in a number of cases, the two ragas are exactly the same as Mohana and Bhupali, one of the names may be adopted. In many cases however there are slight variations which will probably mean that both names and both varieties will have to stay. They may however all be grouped under their respective Janaka Ragas and this will make it comparatively easy for anyone in the north or in the south to have access to the music of the other section Gradually as a result each half will be enriched in its musical material. This intermixture is already taking place on a fairly wide scale, ragas from the north coming into the south with their northern names and vice versa.

As regards the Tala system it is not so easy to suggest the means of bringing together the northern and southern musical ideas. The beat and the Khali are very important for the northern system, while in in the south they do not play that part. It should not however be impossible for a group of scholars who represent all the various systems to work out something which, while allowing for the varieties that are peculiar to both north and south, will yet arrive at some harmonious arrangement under which the regular Talas of each system may be classified. Here again the south has a logical arrangement which may be adapted so as to include the northern talas. The number of Matras in a time-measure will have to be the deciding factor together with the way that they are divided. Thus Rupaka of the north has 7 matras like Triputa of the south. Jhabtala of the north has 10 matras, separated into 2, 3, 2, 3, as two bars of tisra rupaka of the south. The Dadra of the north has 6 matras, divided into two bars of 3, thus being equal to two bars of tisra eka tala. Thus we may work out a classification of talas based on the number of matras beginning with 3 up to 16, which will give us all the talas in common use in both north and south. Here again there will have to be give and take on both sides. Conservative musicians will of course object to any change whatever, but change is of the very essence of life and it is high time that music and especially tala in India was unified. Nomenclature here will also be a difficulty, but with a little adjustment some agreement may be arrived at.

III. A Common Notation

Perhaps a common notation is one of the greatest needs of Indian music today. Without such a notation it is hardly possible for music in India to devolop into full and rich maturity. We are hampered more by the lack of an all-India system of notation than by any thing else. This system will have to comprise both note and tala signs, and also signs for the regular gamakas, as far as they need signs.

Mr. Chinnaswamy Mudaliar of Madras advocated the staff notation system of western music, which is a universal system with many advantages. To my mind there is no inherent reason why the staff notation should not be used for Indian music. It can be adapted to that purpose and it can express all the shades of melody and variation that Indian music delights in. There are however some obvious disadvantages in the system, from the point of exact pitch, whereas Indian music is not at all worried about exact pitch. The key-note or tonic of the Indian scale is not fixed, but may vary with the singer and the

instrument. The staff notation registers a note of a certain pitch and if Indian music adopts it, it will have to be understood that it does not necessarily fix the pitch of notes. Then again, the staff notation rests upon certain scales, which will not always fit into Indian music. Considerable violence will have to be done to western ideas if the staff is adopted for Indian music. For instance if we make D the key-note and use no sharps and flats we get the scale of Kaphi or Kharaharapriya, with its two flats. The westerner however seeing a staff without sharps or flats would nrturally think of the scale of C and would be left wondering where he was at the use of a familiar instrument for unfamiliar purposes. For this reason it is sometimes exteremely difficult for one who knows both Indian and western music to be clear as to the scales used by Chinnaswamy Mudaliar because there is no indication of key-note. If the staff is used it is absolutely essential to indicate the key-note and not only the sharps and flats.

Mr. M. S. Ramaswamy Aiyer in an article in the Hindu has given a number of other weighty reasons against the use of the staff notation for Indian Music. A part from the scientific reasons the strongest reason to me against its use is that it would shut out the majority of the Indian people from developing a musical culture. It is not a notation that is natural either to Indian music or to the Indian people and for that reason I should be against its general adoption at the present stage.

Various other notations have been suggested. In my book 'The Music of India' I have suggested an English notation based on the initial letters of the Indian notes and using capital and ordinary letters to indicate sharps and flats. That was written some years ago and I do not think that I would be prepared to advocate that system to-day. One ingenious writer has suggested a combination of the staff notation and the Indian solfa, using the initial letters of the svara names instead of the black and white note symbols of the staff. This however still has against it most of the reasons which have been brought forward against the staff notation and it would not be of any use for the west, which would not understand the new symbols. So from the universal point of view there is nothing in its favour.

The first All India Music Conference which met at Baroda in the year 1916 appointed a committee to devise an all-India system of notation, but I have never seen its report to this day. I therefore appeal to the Music Academy, Madras to appoint a committee and to instruct it to get to work and evolve in consultation with musical experts from different parts of the country a system of all-India notation. This is long overdue and indeed is very necessary at the present stage if Indian music is to develop. We cannot afford to wait any longer. I should like here, if I may do so without being accused of rashness and presumptuousness, to suggest some of the lines along which such an all-India notation may be worked out.

1. It should be a solfa notation, making use of the initial syllables or letters of the svara names common to all India. It seems to me that nothing else is possible at the present time and for a long time to come.

2. Sankarabharana should be adopted as the suddha scale, the notes of this scale being shown as without sharps or flats, i.e. natural notes.

3. Any variations from these notes may be shown by lines either above or below the notes; the lines below showing the komal notes and the lines above, the tivra notes.

4. The Tara Sthayi may be shown by a dot above the note and the Mandra Sthayi by a dot below the note.

5. The Nagari script should be used. Hindi is now coming to be known all over India as a result of Mahatmaji's Hindi Prachar movement and so there is an increasing number of people who are learning this script. Further these letters are very clear and distinctive in print and very easy to read.

The question arises here as to whether we should use the initial letter or the initial syllable of the svara name. For instance should we use N or NI? From the point of view of ease of printing I should prefer the letter only. Everyone will at once understand the syllable in his own mind and the inclusion of vowel only adds to the space occupied. It must however be admitted that the practice at present is to use the whole syllable. This is the case in all vernaculars.

6. It does not seem to me to be necessary to use the komal and tivra marks throughout the piece. They may be placed on the top of each piece and then it will be understood that they apply to all the notes of the piece unless otherwise shown. Not only so, but the name of the raga itself will in most cases tell the performer what vikrits are to be used. If the note used deviates from the key-signature, as for example in the case of the use of Komal Ni in southern Bihag on some occasions, then this should be specially indicated.

7. With regard to Tala symbols the bar stroke has come into fairly general use throughout India and may be adopted. The angas of the bar may be shown by shorter strokes as in the western tonic solfa. The question of how to indicate the exact lengths of lengthened notes and rests needs to be worked out by a committee. Pandit Vishnu Digambar uses one method and Pandit N. V. Bhatkhande another. The southern musicians, such as Pandit K. V. Srinivasa Iyengar, use a combination of commas, colons, semi-colons, etc. It should not however be difficult for a group of men drawn from the north and south to come to some agreement on this point, especially as no traditional principles are at stake. One thing however is certain: we shall have to discontinue the use of the long vowel for long notes as is now done in Tamil and Telugu.

8. As regards the various gamakas we may as far as possible adopt the western signs for these. Where these are not adequate we may either invent our own or else put in the notes in small print as is now generally done. There should be no difficulty in this.

One word of caution must be mentioned here. It is not claimed that any notation can adequately represent all the curves and graces given to the notes and the melody by Indian musicians and singers. The notation will still represent what may be called the bones of the melody. The singer will have to clothe it in suitable flesh. One of the distinctions that has been made between Indian and western music is that the former is curved while the latter is linear, meaning that the former delights in all kinds of slurs and ornaments while the latter emphasises more especially the exactness of the pitch. This is not of course to be taken strictly for even in western music a great many graces are used and modern singing

makes a great deal of the tremolo, but in Indian music the curvature is very much more marked and one rarely uses a clear sharp note. This is due partly to the absence of harmony and to the necessity for avoiding monotony in this way as well as to the Indian love for ornament.

In presenting these suggestions I have to confess that I do not claim any right either of knowledge or of experience. It is only as a humble learner and one whose knowledge is all too inadequate for the task that I express my views. The only right I have is that of a lover of Indian music a as one who has tried by constant applic tion to understand it and to help it forwa However long I may be in India I c never be more than a learner and an competent learner at that, as I have not h the advantage of so many of her sons in t study and practice of this art from childhood upwards at the feet of her gr musicians. In offering my suggestions would lay at the feet of India my pra and gratitude for all the joy and conso tion that the music of India has given my soul.

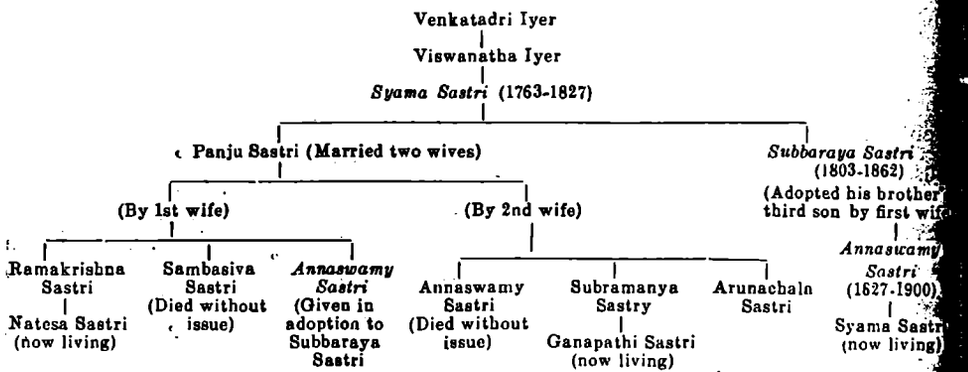
SYAMA SASTRI—A SHORT SKETCH (1763—1827)

BY

MR. P. SAMBAMOORTHY B.A., B.L.

Lecturer in Indian Music, Queen Mary's College, Madras.

GENEOLOGICAL TABLE.



Syama Sastri, one of the *Musical Trinity* of Southern India was born at Tiruvarur[1] (called also as Srinagar) in Tanjore District in the year 1763 corresponding to the Tamil year *Chitrabhanu*, in the Mesha ravi, Krithika Nakshatra. His ancestors orig nally lived only in Conjeevaram, but afte the fall of the mighty Vijianagar Empir troublous times arose, and they migrate towards the South. They were not templ

[1] It will be of interest to note that his two illustrious contemporaries, Tyagaraja and Muthuswamy Dikshitar were also born in the same place.

archakas by profession, for they belonged to the sect of Tamil speaking Brahmins of Southern India known as Vada desathu Vadamal (வடதேசத்து வடமர்). When Sri Sankaracharya came to Kanchi, he renovated the temple of Sri Bangaru Kamakshi and commanded that thenceforward there should be Smartha Vaideeka Puja to the Deity. The ancestors of Syama Sastri were chosen for this purpose. Since that time, the right of Puja, which carried with it certain valuable privileges passed on to their descendants according to the laws of primogeniture.

From the time of our hero's birth, his parents knew that he was destined to become *great*, but they rarely guessed that music was the field in which he was to make his name. When he came of age he was given a sound education in Sanskrit and Telugu. He learnt the rudiments of music from his maternal uncle who was by the way, not a great musician. In the year 1781. Syama's father came over to Tanjore, along with his son to take charge of his duties in the newly built Sri Kamakshi Amman Temple.

Even as the Divine Minstrel Narada came in the guise of a Sanyasin to initiate Tyagaraja into the mysteries of Apurva ragas by presenting him with the work *Swararnava*, even as a sage in the person of Chidambaranath yogi came to Muthuswamy Dikshitar to initiate him to the secrets of Nija Sangita (True Music), so also a Sanyasin, *Sangita Swami* by name came to our hero to initiate him into the unknown regions of raga and tala prastara. Sangita Swami left Benares on a pilgrimage to the South, and when he came to Tanjore he had to halt there as it was the Chatur Masya period. There he came across his chosen disciple and after the period of tutelage blessed him and went away.

From that time onwards, Syama Sastri began to compose kritis and swarajatis. His composition soon attracted the attention of all his contemporaries. Tyagaraja greatly admired the beauty of Sastri's composition. The wonderful skill with which he manipulated even the most intricate time—measures and the freedom he exhibited in handling many apurva ragas brought on him the encomiums of his many uncompromising contemporaries. He took a special delight in composing kritis in the chapu tala. The kritis "Brovavamma Tamasamele" in Manji raga and "Devibrova samayamide" in Chintamani raga stand as monumental proofs of his great genius and rare originality. Being less laborious than those of Dikshitar, his compositions have all the superb excellence and charm of Tyagaraja. Many of them were composed in his inspired moments and as such abound in pathos and feeling and have a powerful appeal. He has in all composed 300 pieces; but of these, only about 30 are well known. He has composed both in Sanskrit and Telugu.

Being very well placed in life from the beginning Syama Sastri devoted his whole time to composing new pieces and recording many of the principles of tala prastara in writing. Mr. Natesa Sastri his great grandson now living in Tanjore was kind enough to lend me one of those Auto-M S S on Tala Prastara in December 1927, which I exhibited at the Music Exhibition held in connection with the All India Music conference held at that time. Syama Sastri was an intensely pious man and a Maha Purusha in every sense of the term. He had a beautiful complexion, majestic appearance

and a commanding personality. The clean white slightly lace bordered cloth and the bright colored shawl that he always wore, the saffron-mark on his forehead, the Rudraksha-mala mounted in gold round his neck and the diamond ear-rings, all contributed to his impressive personality. As he passed along the streets with a walking stick in his hand the people seated on the pials of the houses on both the sides used to get up in reverence. The people going in front made way for him to pass through. "Truly he is the king of musicians" every one exclaimed. Like Tyagaraja and Muthuswamy Dikshitar he was also an adept in Mantra Sastra, Yantra Sastra and Jyotisha.

While on a holiday visit to Pudukota, a certain unknown person came to him and requested him to go to Madura and sing a few kritis in praise of Sri Meenakshi Amman. He thought that it was a command from above and composed nine kritis on the way and called them *"Navaratna malika"* (garland of 9 Gems). When he sang these 9 pieces in the Madura Temple, he was honoured with many Temple Honours. The famous song "Saroja dala netri" in Sankarabharana raga is one of these nine songs.

There are many interesting anec... related about Syama Sastri. Of thes... historic contest between him and Bo... Kesavayya, who arrogated to himsel... title of *Bhooloka chapra chutti* is ... known.

Syama Sastri had two sons:— P... Sastri and Subbaraya Sastri. Of ... only the latter attained great profic... in music and has composed severa... kritis, which abound in technical be... Perambur Krishnayya and Alasur K... ayya were two of the prominent disci... our hero, besides his own son. Subb... Sastri was a pious person and a worth... of a worthy father. He did much to ... larise his father's musical composition... Syama Sastri had only cared to tea... compositions to many more disciples ... as his two illustrious contemporaries ... should at the present day have be... possession of many more of his com... tions.

Like his two contemporaries Syama ... also predicted the time of his death. O... Sukla Dasami Day of the Makara ma... the Vijaya Samvatsara (in the year ... the immortal composer of Tanjore sho... his mortal coil in his 64th year.

SOME ANOMALIES OF SOUTH INDIAN MUSIC.

BY

PANDIT S. SUBRAMANYA SASTRI, TANJORE.

The impression seems to have gained ground among several South Indian musicians of the present day that the 12 Svaras of equal intervals in an octave of the Vina have been designed on the same principles as in the harmonium. It is only superficial observers that think so. Nowadays there are very few people who have the ear for finding out if the Shadja and Panchama are quite concordant and to adjust the sr... a Tambura accordingly. I believe ... want of capacity in this direction is m... due to their having got accustomed ... habit of singing to the accompanime... the harmonium. This capacity had be... extraordinarily developed by the ... Sriman Narayanaswami Appa of ... dangam fame as to baffle even the ...

Sriman Krishna Bhagavatar of Tanjore, a contemporary of his, during Harikatha performances. To this day some makers of musical instruments in Tanjore make use of this capacity in fixing the frets of the Vina. This will convince any one that it is wrong to conclude that the 12 Svarasthanas of the Vina have any bearing on or are similar to those of the harmonium.

In this connection the observations of Revd. Jhon Curwen in page 52 of the "Popular Educator", wherein he discusses the relationship between the notes of the Major Scale of European Music and their corresponding intervals are noteworthy:—

"It is better to regard the scale as composed of 474 degrees, containing three "great tones" of 80 degrees, two "small tones" of 72 degrees, and two "tonules" of 45 degrees" and this is the smallest perfect measurement of the scale in plain figures. But if the pupil will go one step further, and divide each of these intervals by nine, he will see how we obtain the *proximate* scale of fifty-three degrees. The tonule will be exactly 5 degrees, the small tone exactly 8 degrees, and the great tone only one-ninth of a degree less than 9 degrees. Adding these together, as before, you will have the "Index-Scale," as Colonel Thompson calls it, "of fifty-three," and you will see that it is three-ninths or one third of a degree too large. We strongly advise the pupil to construct a "monochord," and try for himself whether this is not in truth an accurate description of that scale of related notes which God has made most suitable to human ears and souls. All the books of science are agreed that it is; and experience bears the same testimony. It is the more important that you should understand these points, because the true scale is dreadfully abused by the common Keyed-instruments. Many of these are tuned by what is called "equal temperament;" that is, the scale is, divided into twelve equal semitones, and it follows that that the tones are all 79 degrees of the perfect scale of 474, while they *ought* to be sometimes 80 and sometimes 72 degrees! and the tonules (semitones) are both 39½ instead of 45!! They might as well cut down the fingers of a statue to "equal temperament!" Human ingenuity will surely deliver us soon from this monstrous distortion. You will understand now, why it is so often pleasanter to sing without the piano."

While this is the considered opinion of recognised exponents of western musical theories, we shall be merely making ourselves the laughing stock of the world, if we should still persist in our ignorance. The right course to be adopted regarding 12 Svarasthanas of the Indian Vina is that they should be fixed according to the Shadja-panchama method, determined by the requisite ear-capacity and by no means confounded with their counterparts of the harmonium.

It will be evident even to superficial observes that while Shadja and Panchama are constant, the other five intermediate Svaras have two variants each. While this is so, more advanced people who have developed their musical faculty will be able to make out two more variants of each of those svaras which are closely akin to them, and which may be described as their twins. It is on these ten pairs of twins and the two constants that the time-hallowed theory of twenty-two Srutis is based. I do not propose to dilate on this aspect, as I have dwelt on it at length in a previous article.

The view that the twelve superficial Svaras with their sixteen names form the basis of the now extant Ragas is quite a modern one and cannot hold water on closer scrutiny. As music is a fine art, it is but fair that every votary of it should be allowed full freedom of its expression and expansion in various directions, and should not be

handicapped by any hide-bound doctrines. As every lover of Music has to take into account every concordant note which is sweet to the ear, even though it would infringe the canons of Music, he should be given the fullest liberty to develop on his own line. For instance any one listening to professors of Hindustani Music singing south Indian tunes will surely note some musical effects produced which strike an original path not recognised by Karnatic musicians. It would be unwise to discard these features and lovers of Indian Music would be well advised in according their recognition to them in the interest of the advancement of Indian Music. I have heard from some of the disciples of the great Tyagarajayya that he used to listen to the songs sung by wandering minstrels with avidity and make use of their noteworthy features in his compositions. Hence I venture to suggest that adaptations of this kind, from whichever source they may be, would go to enrich Indian Music, even though they may militate against the orthodox views. One has to deplore the state to which our Music has drifted, when one sees how it is made to be subserviant to Mridangam, Ganjira, Ghata, Konakkol, etc. which are after all but accessaries. It is a case of the tail wagging the dog. Further it would be a mistake to seek to differentiate between male and female, Brahmin and Non-Brahmin, etc., or to brand musicians with inferiority merely because they take part in operas, dances or Orchestra. One should rather think that in the republic of Music, there should be complete equality, liberty and fraternity and this alone would conduce to the broadening of one's vision and the attainment of eternal Bliss.

The following table contains the Svaras (based on so many Srutis) with their significant names which, I believe faithfully represent the traditional view. The symbols noted against each refer to the middle octave, and by placing a dot either above or below the symbol, they may be made to signify the higher or the lower octave respectively. They are designed chiefly with a view to help students of Music in writing out songs in musical notation.

TABLE SHOWING SYMBOLS AND SAMVADA OF SVARAS.

4. Shdja	*S.*	13. Suddha Madhyama	*m.*	17. Panchama	
5. Ekasruti Rishabha	*r.*	14. Tivra Madhyama	*m.*	18. Ekasruti Dhivata	
6. Dvisruti Rishabha	*r.*	15. Tivratara Madhyama	*M.*	19. Dvisruti Dhaivata	
7. Suddha Richabha	*R.*	16. Tivratama Madhyama	*M.*	20. Suddha Dhaivata	
8. Chatussruti Rishabha	*R.*			21. Chatussruti Dhaivata	
9. Suddha Gandhara	*g.*			22. Suddha Nishada	
10. Sadharana Gandhara	*g.*			1. Kaisika Nishada	
11. Antara Gandhara	*G.*			2. Kakali Nishada	
12. Chyutamadhyama Gandhara	*G.*			3. Chyutashadja Nishada	
13. Suddha Madhyama	*m.*			4. Tara Shadja	

A NOTE ON NADA, SRUTI, AND SVARA.

BY

MAHOPADHYAYA PANDIT V. VENKATRAMA SARMAN VIDYABHUSANA,
ORIENTAL RESEARCH INSTITUTE, UNIVERSITY OF MADRAS.

There is no information traceable anywhere to enable us to say when Sangita was first practised in Bharatavarsha or when its abstract treatment was first begun. Among the ancient writers on Music in India are Matanga, Kasyapa, Tumburu, Añjaneya, Dattila, and Kohala. As we know from their works, it may be inferred that Music was practised in India from the dawn of History. Among the various Departments of Sanskrit literature, Music belongs to Kalavidya. The fact that Sangita did not become as popular as other branches of learning namely, Veda, Purana, the systems of philosophy, ganita, mantra, tantra, and ayurveda, was due to two main causes. One was the lack of interest in musical literature on the part of the people and the other was the arid and mystifying manner in which it was treated by early writers. Almost every portion of the subject was divided and sub-divided and the characteristics of each division or sub-division were given; but it was difficut to distinguish them by these characteristics, owing to defective definition or excessive sub-division. The technical words and phrases used in these discussions have lost in these times the exact significance that belonged to them. It is perhaps due to this that modern music has wandered a great deal from that discussed in these Lakshanagranthas.

There is nothing to show that in the Middle Ages scientific treatises were written. After the very early works on the subject, written by the Risis, other works on music which are known to exist, are comparatively modern ; and no works have been obtained which belong to the long interval between very ancient and recent times.

Among these later works nearly all belong to South India. Of these Sangitaratnâkara * of Sârañgadeva by reasons of its popularity and merit is easily the first. An indication of its importance will be found in the fact that most of the later authors like Chaturadâmôdara the author of Sangitadarpana make reference to him as an authority on the subject and no less than seven different commentaries of his work by eminent scholars have up till now been discovered.

There is, as might well be expected, considerable disparity between the ideas regarding sound as contained in these works and as developed by modern physics. On the other hand, the authors of Prâtisâkhya whose works have been of great assistance in building up the Science of Phonetics had a more accurate conception regarding the origin of Sabda and Varna.

The treatment of the subject of Sangita in Sanskrit Literature may be divided into chapters as follows:—(1) Svaradhaya; (2) Ragavivekadhyaya; (3) Táládhyâya (4) Prabhandhâyáya; (5) Prakírnakádhyáya; (6) Vádyádhyáya and (7) Narttanádhyáya. I have given as an appendix to this paper the full contents of each chapter dealt with.

[Abbreviations:—S R = Sangitaratnakara, Adh = Adhyaya, Pr = Prakarana, Com = Commentary S D = Sangitadarpana, M B = Matanga's Brhaddesi, S R L = Sangitaratnavali.]

*Anandasrama Sanskrit series No. 35.

I condense below what the Ancients say regarding the relation between náda, Sruti and Svara.

In the literature of music in Sanskrit the word sangíta connoted not merely gíta or song, but nrtta, gíta and vádya. ‖ Of these three, gíta was considered the important factor and the other two its auxiliaries, as shown by the proposition 'sam' of the word sangíta. This was emphasised by describing nrtta and vádya as the limbs and gíta as the head of the body music. Sangíta was thus a figure of speech for the combination of the above three elements, nrtta, gíta and vadya. The combination of these three was also known as 'Tauryatrika.'

Sangita was recognised to be of two kinds márgi* and desi. Of these márgi was the music scientifically evolved by the labour of Virincin and popularised by Nandikesvara, Bharata, Anjaneya, Matanga Yastika, Sárdula, Kohala and Kasyapa; while desi was evolved among different communities in accordance with their preferences.

Vádya keeps time with gíta and the postures of nrtta are governed by the rythm of both, a fact which justified the assignment of the premier place to gita in the art of sangíta. There is a legend about Brahma creating sangita out of Sámaveda,†

‖ गीतं वाद्यं तथा नृत्तं त्रयं संगीतमुच्यते ।
Sr. Adh : I. Pr. I. verse, 21.

*The word 'Margi' is derived from the root मार्ग अन्वेषणे indicating that it was formed by Brahma and other teachers by assembling materials from the four vedas.

†It is said in reciting samaveda, seven svaras were used, namely:—Utkrsta, Prathama, Dvitiya, Trtiya, Caturtha, Mandadi, and svartha Bramha adopted these seven svaras in sangita-sastra changing their names into sadja etc.

but it is here unnecessary to dilate upo to any extent.

" अज्ञातविषयास्वादो बालः पर्यङ्किकागतः ।
रुदन् गीतामृतं पीत्वा हर्षोत्कर्षं प्रपद्यते ॥
वनेचरास्तृणाहाराश्चित्रं मृगशिशुः पशुः ।
लुब्धो लुब्धकसंगीते गीते त्यजतिजीवितम्
" पशुर्वेत्ति शिशुर्वेत्ति वेत्ति गानरसं फणिः ॥

We have either heard of or have not the facts mentioned in the above verse

In keeping with the tendency to exag ration on the part of some ancient wri is the claim put forward in some wo that sangíta could confer on its vota the four fulfilments (the caturvidha-pu sártha) of human existence. From line 'bráhmanau vinágáyinau gáya in Asvamedhaprakarana of the veda it deduced that gíta could form a par dharma. Music has always been a pay profession, and from the sástra 'gayan striyah kámayante' it was argued tha was possible to attain káma also throu music.

The verse

" वीणावादन तत्त्वज्ञः
श्रुतिजातिविशारदः ।
ताळज्ञश्चाप्रयासेन
मोक्षमार्गं च गच्छति ॥ "

in yájnavalkyasmrti showed that mok was within the reach of devotee of mus We should now interpret the above clai to music as merely an emphatic form saying that music was worth the pursuit the learned.

Gíta is the expression of art in sou (náda), vádya is the rythmic combinatio of sounds; and Nritta obeys the movemen of both. It is probably from an appreciati of the importance of sound in their art tha

writers on music have created the conception of nádabrama.

Náda is of two kinds, Ahata and Anáhata and is impossible of production except by a living being. Of these Ahata creates music through Srutis. We will here briefly state the views of these writers about the origin of náda and its connection with srutis and svaras.

It is said in ancient works on sangíta, that Brahma, Vishnu, and Mahesvara by long devotion to náda were transformed into nádasvarùpa, and continue even now to exist in that form. ‖

In the production of sound the jiva prompts the mind (manah), the mind fans the sarirágni which sends forth máruta, whose seat is in the Bramhagrandhi.* Máruta rises and touches five points in its course rushing past the nábhi, the hrdaya and the kantha touching the múrdhá and then passing out through the ásya.† With reference to this theory an analysis of the word náda has been made in Mantrasástra; 'na' is explained as meaning agni and 'da' as meaning prána, so that náda indicates the combination of agni and prana.

‖ नादोपासनया देवाः ब्रह्मविष्णुमहेश्वराः ।
भवन्त्युपासिता नूनं यस्मादेते तदात्मकाः ॥
S. R. Adh: I. Pr. III. Verse. 2

*Bramhagrandhi is a region four angula square round the nabhi.

देहस्य कन्दोत्युत्सेधायामाभ्यां चतुरंगुलः ।
ब्रह्मग्रन्थिरिति प्रोक्तं तस्यनाम पुरातनैः ॥
तन्मध्ये नाभिचक्रं तु द्वादशारमवस्थितम् ।
S R. Adh: I. Pr: II. Verse 146 –47.

† आत्मा विवक्षमाणोयं मनः प्रेरयते मुहुः ।
देहस्थं वन्हिमाहन्ति स प्रेरयति मारुतम् ॥
ब्रह्मग्रन्थिस्थितः सोथ क्रमादूर्ध्वपथे चरन् ।
न्याभिहृत्कण्ठमूर्धास्येष्वाविर्भावयति ध्वनिम् ॥
S R. Adh: I Pr : III. verse. 3—4.

Nada has been classified into five kinds with reference to the region of its origin which was believed to be one or the other of the points mentioned above.

The náda originating from the nábhi is called atisúksma, that from the hrdaya súksma, from kantha, pusta, and from múrdhá, apusta and that from ásya, krtrima. It is of course difficult to realize the exact significance of these five classes of náda in actual practice.

Therefore náda is generally classified into three well-known divisions mandra, madhya and tára.* Of these mandra is said to have originated from the hrdaya, madhya from the kantha and tára from the múrdhá. The pitches progress geometrically, the factors being two. It will be seen that the náda from Asya and from the region of nabhi have not been included here, otherwise the number of nadas would be five instead of three as here. The omission is due to the fact that in nabhi and asya there are no nadis capable of producing different srutis and consequently the nada produced in these regions are wanting in sruti.

Sruti comes from nada and the reason for different srutis being formed is, that there are many nadis in the places where the nada is generated. Sarangadeva says that when the air strikes against different nadis different srutis are produced. There are no nadis in the mouth or in the umbilical region so that this theory cannot be accepted with regard to nada produced in these places. Therefore, these two origins have been eliminated, and it has been accepted that for all the various srutis the bases are the

*The apparent differences of sound or nada are only assigned not essential, and are due to the difference of their origin.
Com: on S D. Part I. Page. 26.

three nadas which are determined by their place of origin. There are said to be twenty-two nadis in each of the three places of origin above mentioned, so that each nada can produce twenty-two sruties. The nada arising from hrdaya was called suksma, that from the kantha ucca, and that from the murdha uccatara. Each of of these has 22 variations. The terminology of classification here given was often used in practice whereas the previous classification was used only in the discussion of theory. Sruti is the common name for all these variations.

Sruti was by one school regarded as altogether different from náda and by another as merely a modification of sound.

The authors of works like Sangita-ratnákara and Sangitasamayasára ‖ illustrated the identity of various srutis in the following manner. The corresponding strings of two vinas (one called Dhruvavíná and the other Calavíná,) identical in every respect each with 22 strings, so graded that no intermediate sruti is possible emit the identical sounds.

It has been seen how each náda has 22 srutis. These srutis have been assigned names as follows:—

1. Tívrá; 2, Kumudvatí; 3, Mandá; 4, Chandóvatí: 5, Dayávatí: 6, Ranjaní; 7, Ratiká; 8. Raudrí; 9, Kródhá; 10. Vajrika; 11. Prasariní; 12, Prítih: 13. Marjjaní; 14, Ksitih; 15, Rakta; 16. Sandípani; 17, Alapiní; 18. Madantí: 19, Róhini; 20, Ramya; 21, Ugra; 22, Ksóbhini,

Srutis can be of five varieties; viz., 1. Dípta; 2. Ayata; 3. Karuna; 4. Mrduh; and 5. Madhya.

The 22 srutis have been arranged into seven groups of 4, 3, 2, 4, 4, 3, 2. and each of them belong in order to seven svara Sadja, Rsabha, Gandhara, Madnya Pancama, Dhaivata, Nisada, which from the srutis. Each Svara rests in last struti. ‖

For clearness tables showing the in relations among svaras, srutis and sruti are give in Appendix.

There is no general agreement am the writers regarding the connection ween sruti and nada. There are in the five views on the point :—

(1) Visvavasu says that as sruti dhvani are both audible they may be sidered identical, and that they may sub-divided into classes *

(2) Some others hold the view, there are only two kinds of srutis which determined by the place of origin.

(3) Still some others say, that srutis three on account of the imperfection in Indriyas. They are, sahaja, doshaja, abhighataja. Owing to imperfection of mind caused by satva, rajas, tamas, amladirasa the resulting sounds are sah doshaja and abhighataja respectively.

(4) Tumburu and some others hold t srutis are four due to the influence of vata, pitta, kapha and sannipata†

‖ आदिश्रुतौ चतुर्थ्यां तु स्वरः षड्जोधितिष्ठति
सप्तम्यामृषभस्तद्वत् गान्धारो नवमीस्थितः
इत्यादि
S. R. L. Srutiprakaran

* श्रवणेन्द्रियग्राह्यत्वान् ध्वनिरेव श्रुतिर्भवेत् ।
सा चैका द्विविधा ज्ञेया स्वरान्तरविभागतः ।

† उच्चैस्तरो ध्वनीरूक्षो विज्ञेयो वातजो बुधैः ।
गम्भीरो घननीलस्तु ज्ञेयोसौ पित्तजो बुधैः ॥
स्निग्धश्च सुकुमारश्च मधुरः कफजो ध्वनिः ।

† Trivendram Sanskrit series.

(5) Venavadi‡ and others say that srutis are of nine kinds with which view Bharata ‖ agrees.

All the above five views are based on the theory that nada and sruti are not different. As nada is audible and distinguishable to us from sruti, Catura-Kallinatha says that it is not correct to say that there is no difference between nada and sruti. There are two views, that srutis are 66 (3 x 22), and another that srutis are infinite. In the following verse Kóhala condenses all these views:—

"द्वाविंशतिं केचिदुदाहरन्ति श्रुतिं श्रुतिज्ञान
विचारदक्षाः ।
षट्षष्टिभिन्नाः खलु केचिदासामानन्त्यमेव
प्रतिपादयन्ति ॥
आनन्त्यं हि श्रुतीनां च सूचयन्ति विपश्चितः ।
यथा ध्वनिविशेषाणाममानं गगनोदरे ॥
उत्तालपवनोद्भूतजलराशिसमुद्भवाः ।
इयत्यः प्रतिपद्यन्ते न तरङ्गपरम्पराः ॥

Of these two the contention that srutis are infinite in number is the most accepted as in the last two verses quoted above, which say that they are as numerous as the waves of the ocean or the manifold echoes of the air. Anyhow as 22 srutis can be distinguished, we may accept this number for scientific purposes.

As we have seen, the svaras arising from the srutis have been called the shadja and other six names. There are five different views expressed on this point :—

(1) Sruti and svara whose relations are those of *species and individuals* are both audible, and therefore they cannot be but identical.

(2) A svara may manifest itself in the *shape* of different srutis just as, it is said, the same face may be reflected in different mirrors.

(3) Sruti is *kárana* and svara is *kárya* just as the clay and the potters-wheel are the karana of pot.

(4) Sruti is *transformed* into svara as milk is into curds.

(5) Svaras enable us to *distinguish* srutis as light does the objects placed in darkness.

The shadja series of names have been considered by Matanga and others as descriptive *. As in singing it would be difficult to mention the full names of the svaras they have been replaced by the initial letters of the words sa, ri, ga, ma, pa, dha, and ni. When sruti is consequent, smooth, pliant and pleasing to the ear, it is called svara. The seven svaras have been compared respectively to the voices of the pea-cock, the cataka (name of a bird which is supposed to live only on raindrops), the goat, the curlew, the Indian cuckoo, the frog, and the elephant.

‖ द्विश्रुतिस्त्रिश्रुतिश्चैव चतुःश्रुतिक एव च ।
स्वरप्रयोगः कर्तव्यः वंशच्छिद्रगतो बुधैः ॥
‖‖ द्विकस्त्रिकश्चतुष्कस्तु ज्ञेया वंशगता स्वराः ।
कम्पमानार्धमुक्ताश्च व्यक्तमुक्तांगुलिस्वराः ॥
इति यावन्मया प्रोक्ताः समीक्ष्य श्रुतयो नव ।
Com : on S.R. by Kallinatha, Srutiprakarana.

* षण्णां स्वराणां जनकः षड्भिर्वा जन्यते स्वरः ।
षड्भ्यो वा जायतेंगेभ्यः षड्ज इत्यभिधीयते ॥
प्राप्नोति हृदयं शीघ्रमन्यस्मादृषभः स्मृतः ।
स्त्रीगवीषु यथा तिष्ठन् विभाति ऋषभो महान् ॥
स्वरग्रामे समुत्पन्नः स्वरोयमृषभस्तथा ।
वाचं गानात्मिकां धत्ते इति गान्धारसंज्ञकः ॥
स्वराणां मध्यमत्वाच्च मध्यमः स्वर उच्यते ।
स्वरान्तराणां विस्तारं यो मिमीते स पञ्चमः ॥
पाठक्रमेण गणने संख्यया पञ्चमेऽथवा ॥
धीर्यस्यास्ति स धीवांस्तत्सम्बन्धी धैवतः
स्मृतः ।
निषीदन्ति स्वराः सर्वे निषादस्तेन कथ्यते ॥

APPENDIX I.

Table showing the relation between nada, sruti and svara.

SANGITA

- Márgi
  - Nrtta
  - Gíta ie Náda
    - Ahata
      - Hrdaya (Mandranádasthána)
        1. ...Tívrá.
        2. ...Kumudvatí.
        3. ....Mandá.
        4. .....Chandóvatí.

        1. .....Dayávatí.
        2. .....Rañjaní.
        3. .....Ratiká.

        1. .....Raudrí.
        2. .....Kródhá.

        1. .....Vajriká.
        2. .....Prasáriní.
        3. .....Prítih.
        4. .....Márjjaní.

        1. .....Kshitih.
        2. .....Raktá.
        3. .....Sandípaní.
        4. .....Alápiní.

        1. .....Madantí.
        2. .....Róhiní.
        3. .....Ramyá.

        1. .....Ugrá.
        2. .....Kshóbhiní.

      - Kantha (Madhyanádasthána)
        1. 2. 3. 4. — 1. Shadja.
        5. 6. 7. — 2. Rishabha. Do.
        8. 9. — 3. Gándhára.
        10. 11. 12. 13. — 4. Madhyama. Do.
        14. 15. 16. 17. — 5. Pañchama.
        18. 19. 20. — 6. Dhaivata.
        21. 22. — 7. Nishàda. Do.
    - Anábata
      - Múrdhá (Táranádasthána)
- Desí

APPENDIX II.

The srutijátis and srutis belonging to the different svaras.

Svaras.		Srutijatis.		Srutis.
I.	Shadja	First—Dipta	1.	Tivra
	,,	Second—Ayata	2.	Kumudvatí
	,,	Third—Mrduh	3.	Manda
	,,	Fourth—Madhya	4.	*Chandóvati*
II.	Rishabha	First—Karuna	5.	Dayavatí
	,,	Second—Madhya	6.	Rañjaní
	,,	Third—Mrudh	7.	*Ratika*
III.	Gándhâra	First—Dipta	8.	Raudrí
	,,	Second—Ayata	9.	*Kròdha*
IV.	Madhyama	First—Dipta	10.	Vajrika
	,,	Second—Ayata	11.	Prasariní
	,,	Third—Mrduh	12.	Prítih
	,,	Fourth—Madhya	13.	*Marjjani*
V.	Pañchama	First—Mrduh	14.	Ksitih
	,,	Second—Madhya	15.	Rakta
	,,	Third—Ayata	16.	Sandípani
	,,	Fourth—Karuna	17.	*Alapini*
VI.	Dhaivata	First—Karuna	18.	Madanti
	,,	Second—Ayata	19.	Róhini
	,,	Third—Madhya	20.	*Ramya*
VII.	Nishâda	First—Dipta	21.	Ugra
	,,	Second—Madhya.	22.	*Kshòbhini*
Svaras: 7		Srutijatis: 5		Srutis: 22.

APPENDIX III.

The Srutis and Svaras Corresponding to the different Srutijatis.

Srutijatis	Srutis.	Svaras
Dipta	Tivra	In Shadja
,,	Raudri	,, Gandhara
,,	Vajrika	,, Madhyama
,,	Ugra	,, Nisbada
Ayata	Kumudvati	,, Shadja
,,	Krodha	,, Gandhara
,,	Prasarini	,, Madhyama
,,	Sandipani	,, Panchama
,,	Rohini	,, Dhaivata
Karuna	Dayavati	,, Rishabha
,,	Alapini	,, Panchama
,,	Madanti	,, Dhaivata
Mṛduh	Manda	,, Shadja
,,	Ratika	,, Rishabha
,,	Pritih	,, Madhyama
,,	Kshitih	,, Panchama
Madhya	Chandovati	,, Shadja
,,	Ranjani	,, Rishabha
,,	Marjjani	,, Madhyama
,,	Rakta	,, Panchama
,,	Ramya	,, Dhaivata
,,	Kshobhini	,, Nishada
Srutijâtis 5	Srutis: 22	Svaras. 7

APPENDIX IV

TOPICS TREATED IN WORKS ON SANGITA IN SAMSKRIT.

I. *Svaràdhyáya* :—

1. Anatomy, 2. Origin of Náda, 3. Characteristics and varieties of Svara, sruti, grama, mûrcchanâ, kuatana, alankara jâti and gita, 4. Description of Suddhasvara and vikṛtasvara.

II. *Rágâdhyâya* :—

1. Characteristics of Râgás, 2. Ráganga, Bhasânga, 4. Kriyânga, 5. Upânga. Kandarana, 7. Râgas-classified into three according to Matanga. 8. Names of Ragas 9. Their origin. 10. The time of the day specified to several Râgâs. 11. Determination of seasons for Râgâs. 12. Classification of Melakartr. 13. Janya Râgâs allied to Melakartr. 14. Methods of àròhana and avaròhana of each râga. 15. Originalrâgâs are 20 according to the views of some others.

III. *Tâlâdhyáya* : —

1. Characteristics of Tâla and Laya, 2. Divisions of Márgatâla and Desitâla, 3. Drutameru, Laghumeru etc.

IV. *Prabhandhadhyaya* :—

1. Characteristics of Prabhandha, Gana, Talaniyama and Gadyaprabhandha. 2. Divisions of Prabhanda and Gana. 3. Defects and qualities of Gita.

V. *Prakirnakádhyáya* :—

1. Characteristics of Vâggeyakâra, Sabdabheda, Sarira, Gamka, and Sthâyâ, 2. Defects of Gâyana and Sabda, 3. Qualities of Sabda etc.

VI. *Vádyádhyáya* :—

1. Vadya covers the defects in gita and nrtta. 2. Vadya is classified as four: Tata, Susira, Avanaddha and Ghana. 3. All the stringed instruments are called Tatavadya. 4. Their divisions:—Ekatantri, Nakula, Tritantrika, Citra, Vina, Vipanchi Mattakòkila, Alapini, Kinnari, Pinaki etc., 5. Instruments having holes are called Susiravadya. 6. Their divisions:—Vamsa, Pava, Pavika, Murali, Madhukari, Kahala, Tundukini, Cukka, Srnga. Samkha etc., 7. Leather-faced Instruments are called Avanaddhavadya. 8. Their divisions:—Pataha, Mardala, Hudukka, Karata, Ghata, Ghadasa, Dhavasa, Dhakka, Selluka, Ghallari, Bhana, Trivali, Dhundubhi, Bheri, Nissana, Tumbaki etc. 9. The instruments which produce clinking sound are called Ghanavadya. 10. Their divisions:—Tala, Kamsyatala, Ghanta, Kshudraghantika, Jayaghanta, Kamra etc. 11. Measurements for the construction of instruments. 12. Selection of timber for Tata instruments and their construction. 13. How to construct Kurmapratha in Vina. 14. Characteristics of Suska, Gitanuga, and Nrttanuga instruments. 15. Special Vinas for some particular ragas, 16. Selection of bamboo, khadira, ivory, sandal-wood, iron, white copper, and silver for susiravadya. 17. Measurements. 18. Differences in sounds according to measurements. 19. Classification of susiravadyas according to the difference in measurement between Mukharandhra and Tararandhra. 20. Construction of seven holes which represent saptasvara 21. Directions for the use of different susiravadyas. 22. Characteristics of Avanaddha instruments and their construction 23. Qualities of Kashtha and Charman, 24. How to purify the metals for Ghanavadya 25. Their qualities.

VII. *Narttanàdhyáya* :—

1. Three divisions of Narttana i. e. Natya, Nrtya and Nrtta. 2. Their characteristics. 3. The origin of Natyaveda. 4. How these three cause the manifestation of Rasa. 5. Differences of gesticulation. 6. Limbs useful in narttana. 7. Nineteen postures of the head. 8. Different views of actions by hand :—64, 66, & 70. 9. Their characteristics. 10. Actions hand are the principal parts in abhin 11. Varieties of abhinaya by each li 12. Rasadrshti 13. Bhavadrshti 14. Sth bheda 15. Characteristics, qualities faults of an actor. 16. Karanabh 17. Formation and arrangement of S for dance 18. Characteristics and cla cations of Rasa, sthayibhava, and sat bhava.

APPENDIX V.*

BIBLIOGRAPHY.

Author.	*Work.*
Anantanarayana.	Gitalankara.
"	Gitasankara (B).
Applacharya.	Sangitasangrahachintamani (E)
Arjuna.	Arjunabharata.
Asokamalla.	Nrttyadhyaya.
Ahobala.	Sangitaparijata *.
Kamdalochana.	Sangitachintamani.
"	Sangitamrta.
Kallinatha.	Sangitaratnakarakalanidhi.
Kumbhakarna.	Sangitaraja.
Kumbhakarnanarendra.	Sangitaratnakaratika.
Kubhakarnamahimahendra	Sangitamimamsa.
Kshemakarana.	Ragamala or Ratnamala.
Gangarame.	Sangitaratnaaratika.
"	Sangitasetu.
Ganapatidevasena.	Nrtyaranavali.
Ganesadeva.	Kalpataru.
Gandharvaraja.	Ragaratnakara (B).
"	Sangitasastrasamkshepa (E).
Chandrasekhara.	Taladasapranadipika(B).
Chinnabomniabhupala.	Bharatasarasangraha.
Tippabhupali.	Sangitaraghava (B).
Tulaji Raja of Tanjore.	Taladipika (B).
Dattilakohala.	Sangitasaramrta (B).
Damodara.	Dattilakohaliya (B).
Damodara.	Sangitadarpana.

* This Bibliography, which includes most of the printed books and manuscripts on sangit in Samskrit literature hitherto known, is intended only for general information.

Author.	*Work.*
Devannacharya	Sangitamuktavali (D)
Devendra	Sangitamuktavali (B) and
Dhundivyasa	Shahavitasa (?) (B)
Nandikesvara	Talabhinayalakshana
"	Talalaksana (B)
Narada	Raganirupana
"	Panchamasarasamhita
"	Chatvarimsacchataraganirupana (B)
"	Sarasamhita
"	Naradisiksha
Nimbabhupala	Sangitadipika
Nyayadeva	Bharatabhashya
Parsvadeva	Sangitasamayasara
Pundarikavittahla	Ragamanjari ( )
"	Sadragachandrodaya ( )
"	Narttakanirnaya (W).
"	Ragamala
"	Narttananirnaya
Purushotamamisra	Sangitanarayana
Bhattacharya	Nadadipika
Bharatamuni	Bharatasastrasamgraha (E)
"	Bharatanatyasastra
Bharatacharya	Adibharata
Bhanudatta	Rasatarangini (S)
Bhanudattamisra	Gitagaurisangita (V)
Balaramavarman	Balaramabharata (E)
Bhavabhatta	Dhruvadipika
"	Abhinayasangitavilasa
"	Murliprakasa ( )
Bhimadeva	Srutibhaskara ( )
Mandapala Raja	Anandasanjivana ( )
Mummadichikkabhupala	Abhinavabharatasamgraha
Raghunathadasaprasada	Ragadisvaranirnaya
Raghunatha	Bharatasastra (B)
Raghunathabhupa	Sangitasudha
Ramakrisnabatta	Ragakautuhala ( )
Ramamatya	Svaramelakalanidhi (E)
Lakshmanabhaskara	Matangabharata
Vithala	Sangitavrttaratnakara (B)
Vimala	Ragachandrodaya
Visvanathasimha	Sangitaraghunandana (E)
Vasudeva	Viraparakrama

Author.	*Work.*
Veda	Sangitamakaranda (B)
Vemabhupala	Sangitaraghava
Saradatanaya	Bhavaprakasa (E)
Sarangadeva	Sangitaratnakara
Sukambhara	Sangitadamodara (‡)
Srinivasa	Ragatattvaabodha (†)
Srirama	Ragavichara
Sadasivadikshita	Sangitasundara (B)
Simhabhupala	Sangitasudhakara
"	Sangitaratnakaratika
Sudhakalasa	Sangitopanishatsara (*)
"	Sangitopanishat
Somanatha	Ragavibhodha
Saurendramohana	Sangitasarsangraha (W)
Hamsabhupala	Sangitaratnakaratika
Haripala	Sangitasudhakara
Haribhatta	Sangitadarpana (B)
"	Sangitasaroddhara (‡)
Harivallabha	Sangitadarpana
Hrdayanarayandeva	Hrdayaprakasa (‡)
	Abhinayamukura
	Abhinayadarpana (B)
	Anupasangitavilasa (‡)
	Ashtottararasatatalalakshana (B)
	Kalpatarutika (‡)
	Gayanaratnakara (D)
	Gandharvaveda (D)
	Talaprasthana
	Talaprastara
	Taladilakshana
	Talavidhana
	Panchakalpa (‖)
	Prakrtagana (D)
	Bharatalakshana
	Bharatasastrasangita
	Muktavaliprakasik
	Muraliprakara
	Meladhikaralakshana
	Rasaratnavali (‖)
	Ragadhyanadikathanadhyaya

Work
Ragaprastara (B)
Ragabodhaviveka (E)
Ragaratnakara (D)
Ragalakshana (B)
Ragavibodhaviveka (‖)
Ragaviveka
Raghavaprabhanda (B)
Rudratamarubhavasutravivarana
Laligita (E)
Vadyakhanda (×)
Sankirnaragadhyaya
Sankirnaragalaksana (×)
Sangitasara (‖)
Sangitasara (‖)
Sangitasaravali
Sangitasarvarthasarasasangraḥ
Sangitasiromani (‖)
Sangitavinoda (‖)
Sangitakamada (E)
Sangitanarayana
Sangitapatha
Sangitapushpanjali (‖)
Sangitartnamala
Sangitakalpataru
Sankitamuktavali Sangitasarvasara (D)
Saptasangalakshana
Saragachandrodaya
Svaraprastara
Svaramanjari

(†) = Vide catalogue of Sanskrit Mss. India Office, Part I page 318.
(‡) = Vide catalogue of Sanskrit Mss. in the Library of His Highness the Maharaja of Bikanir 1880 by Rajendralal Mitra pages 509—530.
(×) = Vide Notices of Sanskrit Mss. Vol. XI. Haraprasad Sastri 1895.
(‖) = Vide Notices of Sanskrit Mss. Rajendralal Mitra Vol. 1880.
(D) = Vide Gaekwar's Oriental series No. XVII page 31.
(V) = Vide catalogue of Mss. in the Library of H. H. The Maharaja of Ulwar. Peterson.
(B) = Vide Sanskrit Mss. in the palace at Tanjore. Burnell pages 59—61.
(S) = Nide katalog der sanskrit—Handschriften der Universitats—Biblothek Zer Leepzig von Thesder Aufrecht 1901.
(W) = Vide catalogues of printed books and Mss. in Sanskrit belonging to the Oriental Library of the Asiatic Society of Bengal. Kunjavihari Karyatirtha 1904.
(E) = Vide a catalogue of Sanskrit Mss. in the Adyar Library Part II.

THE IDEAL GAYAKA

BY

MR. A. NARAYANDAS

Principal Maharaja's College of Music Vizianagaram.

Music is the noblest of all arts. A scientist states "music stands in a much closer connection to the pure sensation than any other art". The scriptures ordain "God is embodied music". The epics state "Vocal music is a thing aspired to by men."

A Gayaka should necessarily be well versed in literature and music and a good author of both metrical and lyrical pieces. He is born and not made. Proficiency is developed by instruction and practice. Poetry and love would be pleasing if only when they come freely; but if they are forced the taste would surely be spoiled.

It is said that unless one is endowed with the musical nerve, he can neither sing nor appreciate music. Those who are not blessed with the musical nerve should necessarily be quite defective as the poet says "the man that hath no music in himself; nor is not moved with concord of sweet sounds, is fit for treasons, stratagems and spoils". One who cannot appreciate music and rhetoric is a mere brute without tail and horns.

The sacred scriptures ordain that "therefore a learned Gayaka should sing accompanied by two learned lutists, Vinhikas who sing their own compositions; the Gayaka should keep the master of sacred celebrations awake throughout the night by singing songs of his own composition relating to the deeds of virtuous ancient kings. The master's wives too much assist the Gayaka with their harps".

The pleasure of a Gayaka is a hundredfold more than that of a king. A man should aspire to be a Gayaka. A Gay[aka] that is a learned man, must sing and da[nce] so that the public may supply his wants [and] his person waited on by many disciples. [A] Gayaka should be a poet and an attrac[tive] person. A Gayaka is like a celestial be[ing] amongst men. The two learned Vinhi[kas] who accompany should be well versed [in] both music and rhetoric.

A Gayaka must be a poet and musici[an] and his speech, verses, songs and acti[on] should be original. A born Gayaka will ne[ver] recite any songs or verses composed [by] others except those from the scripture[s] he at all wants to quote authorities for [his] own compositions. A Gayaka should [be a] teacher and teach the theory of both lite[ra]ture and music to his children and disciple[s] and he must necessarily be a classic[al] scholar. False notes bring calamity to [the] hearers. Both the Gayaka and the audien[ce] obtain salvation by systematical vo[cal] music. The expression of a Gayaka [is] itself a true poem.

A Gayaka should wear a special dr[ess] authorised by the consecrated ancient c[us]tom at the time of his performance so th[at] the devotional feelings of the audience m[ay] be encouraged and the audience pleas[ed]. A Gayaka should be of a very good char[ac]ter, self-effacing and sing purely devotion[al] songs only of his own composition. Mu[sic] comprises vocal, instrumental and gestic[u]lar performances and of the three the vo[cal] music is the most important. Vocal music and action are natural and instrumental music is artificial. Vocal music is the or[ig]inal, instrumental music is but a copy. Vocal music is a living thing, instrumental music is but a mere painting. A Gayaka can express various moods of the articulate sounds he produces but a simple player of the artificial instrument such as Veena is quite unable to produce such living sounds. The gestures of the Gayaka appeal to the audience, but the dumb-show of an instrument player is merely a waste of labour. The natural voice is intended for the cultured taste and the sound of a musical instrument and paintings are only for the average class. A Gayaka should be not only a perfect scholar well-versed in literature and music but also be unrivalled, independent and original. Some practice with ordinary intellect can produce a splendid player of mere musical inrtruments. But a Gayaka must show his originality more than a mere player of the artificial instruments. A mere money-gathering singer who seeks the favour of the illiterate rich by false praise does not all deserve the gifts which are to be conferred on learned Gayakas. Those who are ill-bred, singing loose songs and leading unrighteous lives are only rural and secular musicians unworthy of the high honour due to Gayakas.

The chief object of a good Gayaka is to promote unity in human society by developing its sense of concord and harmony and where there is a unity there is also present the salvation which people crave for. Perfect mental peace is attainable through music and righteous conduct. A philosopher says "you will there see a unity which admits of no duality in which the distinction of persons (literaliy we-ism and thou-ism) can have no place. In this world where you exist there is the appearance of duality but in the next world there will be nothing but the unity of God".

As men are not wise naturally it is ordained in the scriptures that they should strive for wisdom. A Gayaka will help people in the attainment of that wisdom and is a wise man for he loves all and is respected by all.

I believe in the scriptures but I am quite unequal to the task of fully realising the spirit of their divine utterance. Of what consequence is a man with his little and imperfect knowledge, and that even acquired with great pains if he uses it as a means of satisfying the evanescent sensual pleasures?

A man who stores food sufficient for a day's consumption and who learns the arts only for the sake of acquiring knowledge and not as a means for securing riches is rightly to be respected. Such musicians of genius adorn only the golden age in large numbers. It is no learning if it is made a means of satisfying one's own pleasures. The human voice corrupted by selfishness is totally unfit to produce the pure divine melody which only can generate perfect mental peace and social harmony. The poet says "in sweet music is such art, killing care and grief of heart. When gripping grief the heart doth wound; and doefull dumps the mind oppress; then music with her silver sound, with speedy help doth lend redress".

All the universe is an embodiment of music. Every man or woman has his or her own vocal grace and as a duty one should adjust one's bodily movements and voice to express best one's thoughts. Men differ not in the nature of their souls but they do differ in their mental and physical characteristics. Soul is the immaterial cause of material substances both perceivable and unperceivable. The relation of soul to matter is similar to that of the sun to other planets and the magnet to the iron.

Soon after the child is born it cries. Infant's cry is the first manifestation of human voice. Vocal sound consists of four stages, namely the atomic stage in the navel cavity called the *Para* which is only to be imagined; the second which is produced in the cavity between the navel and the heart is called *Pasyanti* and is twice the *Para* and it is also to be imagined; the third which arises in the cavity between the breast and larynx is named *Madhyama* and it is audible to oneself if one closes one's ears with one's fingers; and the fourth and the last is the human voice which is produced from the top-most parts of the wind-pipe and is called the *Vaikhari*.

The roots of the vocal chords are in the navel and their top ends are in the throat. Human voice is of twenty two kinds, for the vocal chords are twenty two.

The chief mood of the human voice is mercy and the other eight moods such as humour, gentleness, love, merriment, marvel, wrath, austerity and timidity are only the different aspects of mercy; and therefore the first sounds produced by a new born baby is recognised as a cry. The poet saying that "when we are born we cry that we are come to this great stage of fools" and the bard repeating that 'man is born but to mourn' give the reason why the infant cries soon as it is born. The voice of a healthy child is musical and his gestures are full of native grace. So it is that a healthy child, whom-so-ever it may belong to, invites a kiss from all. As selfishness grows with the advance of age, the physical and mental harmony of a person gradually decrease and finally disappear with him. If a true-hearted person always working for the good of society is endowed with a musical nerve, a graceful voice and an attractive personality he can surely command a cultured audience. A critic of vocal music should himself [illegible] gifted musician and a perfect gentle[illegible] One cannot be a gentleman unless one [illegible] pure, unselfish and contented. The [illegible] says "Contend not sir, we are gentle[illegible] that neither in our hearts nor [illegible] ward eyes, envy the great nor do [illegible] low despise". An able teacher c[illegible] guide a person gifted with a grac[illegible] voice and good intellect and the la[illegible] should develop and bring out the be[illegible] himself. Music is a synonym for gen[illegible] ness. Every nobody sings, plays on in[illegible] ments, and dances for pure pleasure be[illegible] he passes through his teens, and [illegible] selfishness and envy grow and mar [illegible] beauty of harmony. After the age of twe[illegible] a man becomes logical, natural [illegible] begins to wane, and his simple and p[illegible] heart is agitated by family troubles. [illegible] agitated and afflicted mind can never [illegible] for the good of society. The physical [illegible] mental harmony fade away with the [illegible] vance of age. The wise desire solit[illegible] while the foolish crave for society. [illegible] poet says "the fool doth think he is w[illegible] but the wise-man knows himself to b[illegible] fool". It is the infant lying in the lap [illegible] his mother, and the wise that can en[illegible] the best music for they are always al[illegible] and they can recognise and appreciate [illegible] celestial sounds called *Para* and *Pasya*[illegible] They can create perfect bliss all arou[illegible] them.

A gifted Gayaka who is endowed with [illegible] full voice which could have as an acco[illegible] paniment any musical instrument which [illegible] correct in its metronome, whose physic[illegible] features and graceful action attract th[illegible] young and old irrespective of colour a[illegible] creed, who with his intellectual gifts [illegible] master any science, art or literature [illegible] dependently, who has led a long, useful a[illegible] righteous life is in deed a rarity, seen pe[illegible]aps once in cycles of ages. Such a gifted Gayaka is above all criticism.

A house-wife is music embodied whether *young* or old. All men without exception [illegible]ose their merit in the iron age but even in [illegible]hat age some women remain perfectly [illegible]atient, truthful and virtuous. The poet [illegible]ays "It is beauty that doth oft' make [illegible]omen proud; it is virtue that doth make [illegible]hem most admired, it is government that [illegible]akes them seem divine". "Her voice was [illegible]ver soft gentle and low—an excellent [illegible]hing in woman". Boys before they are [illegible]welve and family women before they [illegible]ttain their puberty are naturally musical [illegible]nd all their physical movements are full of [illegible]race and harmony. Everything that pleases [illegible]he mind is itself music whether it be mate[illegible]rial or ideal, and therefore music is defined as [illegible]hat without which (harmony) the world is [illegible]ull and void. The scientist says that the [illegible]reation and the creator are nothing other [illegible]han music. In a particular condition [illegible]very animate or inanimate object is plea[illegible]sing to the observer and that lively state of [illegible]th the observer and the observed is a [illegible]genuine form of music.

The best music is reclusion, for the phi[illegible]losopher says "Every state except reclu[illegible]sion is affrighting". The poet says "It is [illegible]etter to be lowly born and range with [illegible]umble livers in content than to be perked [illegible]p in a glittering grief and wear a golden [illegible]orrow." Thought is common human pro[illegible]perty as the poet observes "there is nothing [illegible]ood or bad but thinking makes it so". Naturally every one thinks in his own way. The poet says "but thoughts the slaves of [illegible]ife, and life time's fool, and time that takes [illegible]urvey of all the world, must have a stop. [illegible]hy, what is pomp, rule, reign but earth [illegible]nd dust? And live we how we can, yet die we must." What is music if it is not but the contented mind and mental peace? The poet says "Comfort is in heaven and we are on the earth, where nothing lives but crosses, care and grief".

The word voice is derived from the Sanskrit root *Vach* to speak. Every man should not be allowed to speak or to sing in public except a person who always works for universal good. Such an unselfish man's career is true music, his speech is the only correct Sanskrit. The poet says "He sits amongst men like a descended god; he was a man take him for all in all: His life was gentle; and the elements so mixed in him that nature might stand up, and say to all the world 'This was a man.' He is a true Gayaka who teaches his disciples how to speak, sing and act to please and instruct his contemporary society. Truly the past is a guide for the present and science leads to good when it is followed correctly. The present and the future differ from the past and therefore it is the duty of a learned Gayaka to please the society by following what is pure and good and train his young disciples so that they realise that all of them work for the promotion of universal good. In a world of differing tastes where "The gentlemen like steadiness of character, the learned men desire right application, ladies wish for sweetness and the multitude wants gratification," he is best qualified to achieve unity.

The ancient Rishis realised not only the high place which music has in well-ordered human life, but also recognised the great work of a true musician in the life of a nation. The musician has a mission in life. He is to discharge a sacred duty. Like the poet he sings because he must.

SANGEETA SUDHA.

[Translation of the music passages only.]

History.

(Sl. 1–14) In the Chola country is the City of Tanjore under the sway of King Raghunatha—the centre of all wealth and prosperity. There were Sanskrit poets equal to Kalidasa, Mayura, Sanmilla and Murari; as also poets in Karnataka, Andhra and Dravida languages.

15. There were many Vaggeyakaras (composer-vocalists), experts in all the musical arts, and players on the Vina and other musical instruments.

(16–26). A set of Vidwans waited, one day, at the door of Ragunatha's Court. They were respectfully received and seated by the King. After the usual inquiry was over they addressed the King:—

(27–34). "Your Grandsire, King Chinna Cheva was the first vassal at Tanjore under Karnataka suzerainty. He built the temple towers in Sonachala (Tiruvanamalai) and also the Ekamranatha temple tower at (Conjeevaram) and did like holy service at Dirgha Saila, Vriddhachalam and Srisailam. He was a promoter of arts and literature.

(35–46). "Of him was born King Achyhta by Murtyamba. He was a devotee of Ranganatha at Srirangam. He built the gold canopy and made the coat of percious stones and the throne of gems for God Ranganatha. He made also several jewels for Lakshmi. The flight of steps at the Kaveri Ghat was decorated by him. The towers in the temples at Mayavaram, Madhyarjuna (Tiruvidaimarudur) and Champakaranya (Mannargudi) were tructed by him.

(47-61). "You are born of Achyuta have been trained in the use of wa in the art of music, poetry and compo in the vernacular languages. You built the temple of Rama at Rames Kumbakonam and Srirangam.

(62–63). "Your poetical works, Pa paharana, Valmiki Charitra, Achyut bhyudaya, Gajendramoksha, Nala Ch Rukmini Krishna Vivaha—Yaksh have already earned you a fame as a

64. "You have sung the new Ra yantasena and others. You have in Ramananda and the other new Talas are teaching music to Vina experts.

65. "You have codified the new M Raghunatha Mela by name. You clearly classified all the Ragas in tha system.

(66-76). "Several Music works hav written from Sadasiva downwards. So them have made the science more telligible in their works. There is seen ance in the practice of Music. The the propounded do not agree with what is in practice. We request you to w music work where in practice and go hand in hand with each other sinc are found to be competent for the your learning and culture and give u Sangita Sudha' (nectar) after churnin the ocean of Music literature."

77. Thereupon, king Raghunatha in re- ly accepted the request with all due respect nd expressep that the wishes of the Vid- ans would be obeyed. And he wrote the angita Sudha for the benefit of the man- ind.

Preface.

1. Salutations to the tutelar deity amachandra, the lover of Sita. Then I roceed to write Sangita-Sudha for my fame nd as part of my permanent Dharma (duty).

(2-4). I should first name of the music authors, to merely pronounce whose names brings honour and fame to one—Sadasiva, Parvati, Brahma, Nandikesvara, Bharata, Durga, Sakti, Sardula, Kohala, Vayu, Kasyapa, Hanumat, Rambha, Arjuna, Narada, Thumburu, Ravana, Visvavasu, Dattila Kambala and Asvatara (the kundalas of Siva), Yastika and Devaraja.

5. I churn the ocean of the music works of the above authors with my intellect to serve as the churning handle and offer you the Sangita Sudha (Nectar).

(6-10). Nritta, Vadya and Gita—all make up music. Then why is Gita alone taken up by you? Sangita is of two types—Marga and Desi. What Brahma and other Gods performed in the presence of Siva was Marga. What is enjoyed by men as music in different countries and with varying tastes is termed Desi. And Nritta, Vadya and Gita are conjointly termed Desi—Dance depends upon Vadya and Vadya depends upon Gita. Gita is therefore the principal thing and it is the subject of treatment.

Brahma extracted Sangita from the Sama Veda and codified the science of Music.

(11-16). Siva who could not be won by Yajna, Dana and Tapas was appeased: and Ravana, with his music, pleased him and got his boons. Vishnu and Brahma were blessed by Siva by singing the Jyeshtha-Saman and the Flute of Krishna charmed even the animals at Brindavan. The Gopas and Gopis were enraptured. Saraswati plays on her Vina for the Gods. Yakshas, Nagas, Kumaras and Gandharvas especially are drowned in music. The child in the cradle stops crying under the influence of music. It is not only men but even animals are pleased to hear music.

17. I therefore treat Gita as my chief subject in the following seven chapters.

Introductory.

1. In the first chapter will be dealt the origin of sounds from the physical body with their differences, and arising therefrom the positions (Sthanas), and then the Srutis and the Seven svaras beginning with Shadja (17).

The twelve different *swaras*, their families and their origin; the varnas, and the source from which they have originated together with their Patron Rishis and Gods (18).

Their metre, their different effects and applications and the Sruti groups of each of the *swaras*; their two gamuts and the three different classes of modulations (Moorchanas, viz *Shuddha, Sasamkhya* and *Kutathana* (19).

The different *Prastaras* and *Kundameri* calculated to enable the restorations of

lakshanas which have been specified but lost; then, the combination of swaras i. e. the combinations common or natural to each swaram (20).

Again the sound use and application of the two *Kakalis*: and the distinguishing features of *varnas*, the 63 different *alankaras* of the *jatis* and the 13 *lakshananas* (21).

Then *kapalas* and *kambelas* and the fourfold classification of songs. Thus the subjects to be dealt with in the chapter on Swara have been briefly indicated. (22)

2. In the second Chapter entitled *Raga viveka* (Study of Ragas) will be mentioned the gamut Ragas, *uparagas Ragas*, *Bhashas* and *Vibhashikas* (23).

Then the *Antharabhashikas* and all the component parts of Ragas, will be mentioned in order. Likewise *Bhashangam*. *Upangakam* and *Kriyangam* will be dealt with: these being the matters germane to the second chapter (24).

3. In the third chapter known as *Prakirnaka* (miscellaneous) vocal music is first dealt with and then the swaras etc—called. *gandharnam* (25).

Then the singer—male and male—their respective merits and drawbacks and the differences between them; the sounds known as *Bahula* and *Jámbala*, their differences and their merits and defects (26).

Then *Sariram*, the good and bad qualities in it and the scintillations of swaras—known as *Gamakam*: then the *Sthayis*, *Lapthi* and *Brindam*—these being the matters to be dealt with in this chapter.

4. The matters to be mentioned in the fourth chapter are fully set out herein, viz, *Udgraha*, *Elapaka*, *Dhruva* and *Bhoga* (28).

The six divisins of *Tapas*, *Swaras*, *Bi[illegible]* *Pada*, *Thenna Pata* and the different v[illegible] ties of *Talaprabandha* (29).

That *prabhandha* is of three kinds. *Shu[illegible]* *Sula* and *Sulaka Sudaga*; the *Aliga*, [illegible] and *Prakairna* songs and their merits [illegible] defects (30).

The exact nature of each of the abov[illegible] their differences—these form the sub[illegible] matter of the fourth.

5. Next we will specify the subjec[illegible] be dealt with in the fifth chapter on *T[illegible]* (measure) (31).

The *margathalas* having variable *pada* the beginning differ from each other. Me[illegible] ring of the time silently, by mere signs, accompanied by beat of hand is known *kale* (32).

When accompanied by hand-beat it *Tala* with sound and is of 4 different kin[illegible] arising from difference in movemen[illegible] They are *Dhruva*, *Chitra*, *Varthika* [illegible] *Sadakshina*. (33)

Its *Marga*, the eight *Kalas*, the differen[illegible] in measure between the *guru* and [illegible] *Laghu*; the *talas* with one, two and fo[illegible] *kalas* and the difference in stroke (of [illegible] beat) in the specified *talas* will be desc[illegible] bed. (34)

Then what is known as *Pathakala* [illegible] *talas* and then the control of the finger in t[illegible] *tala*; then the other differences in "variabl[illegible] *putas*," *Avrithis* and divisions of songs. (3[illegible]

The *layas*, swift, (*Druta*) mean (*Madhy[illegible]* and slow (*Vilambita*) and the determin[illegible] tion of intervals; if there is a regulatio[illegible] of *laya* than the song is one with *Madhya laya*. (36)

Druta, *laghu* and *Laghuplutha* are all the parts of *tala*; *Ullophyaka* and *Madayaga* are the *Deysa thalas*, having their origin in *Gitanga*. (37)

The 120 *talas* beginning with *Adi tala*, with their *Prastharas* (*Guru* and *laghu* words); when the prasthara calculations are given; the *tala* which has been specified but lost might be recovered. (38)

The *Druta*, *Meru* of *laghu* and *Guru* and their prolation *yogameru*; *prastharaka* split-word- beginning and the *Pracha* of the four *merus*. (39)

The mention of what has been lost in the order aforesaid and the 19 tests; these are all things to be mentioned in the fifth and have been specified. (40)

6. In the sixth have to be described the different musical instruments together with their special features.

7. In the seventh has to be specified the different kinds of dances, their *Rasas* and *Bhavas*. (41)

By being born in perspiration (as vermins on the head), by being laid as eggs and by breaking out of the belly. Of these we shall deal with the birth out of the womb, by reason of its relation to sound. (71)

Mortals having formerly attained to the *chandraloka* for the enjoyment of the fruits of all their virtuous acts, fall down again when the enjoyment is exhausted and the bodies given them for such enjoyment fall down. (72)

Then entering the skies and then the region of the air and then in turn the strata of vapours and then the cloud-region and then the rain-bearing clouds, they enter the earth through the rains. (73)

Entering the earth and then the vegetation and the huge forest trees and becoming completely one with them, when the said vegetation etc are mowed, cut, burnt, ground and dried. (74)

The mortal is destroyed, the *Jiva* being lost immediately on coming into contact with the skies; and suited to the fruits of their actions, they acquire a form and enter the womb. (75)

On entering the womb they acquire shape through the semen according to the nature of their actions (good or evil); if good, they enter the womb of worthy people if evil, of vile persons. (76)

The Jiva first remains in a liquid condition; within one night he becomes semi-fluid; at the end of seven nights he attains to a semi-hardened condition; in the course of a fort-night he becomes completely hardened and rolled into a ball. (77)

In the fourth month the Jiva acquires the belly and the waist; in the fifth month the vertebral column and in the sixth the eyes, nose and ears. (78)

In the seventh he is endowed with life, in the eighth month he is fully formed; in the ninth month he attains maturity and perfection in all features. (79)

Beginning from the seventh month he will remember the various acts he had done. Remembering the hundreds of his

births and the varieties of food and bodies he had had; (80)

In the midst of his existence in the womb the *Jiva* with acute consciousness and his body buffeting by effectings is mortified by the bitter and unpalatable food and eatables of his mother. (81)

CHAPTER I.

The soul of music is sound, instruments only time the sound and dance follows both sound and instrument; hence the sound is the source of all the three (vocal music instrument and dance). (42)

It is not merely these three that depend on sound, but the whole world. Syllables are distinct only through sound, words only through syllables and expressions only through words. (43)

All affairs are possible only through expression; hence the entire world is dominated by sound. If there was sound in the beginning, then the origin of music was in it, since even the differentiation into notes (*swaras*) had to be made only from the sound. (14)

That it (music) has its origin in sound is manifest in itself and has also been stated by Matanga to be so. Even the Gods Brahma, Siva and Vishnu are sounds incarnate. (45)

The sound is the supreme force in the whole world and is all comprehensive. There are two kinds of sounds *Ahatha* and *Anahatha* (embodied and disembodied); the *Anahatha* is possible only for those who have realised the self (ten yogis.) (46)

The *Ahatha* subsists in all corporal existence: hence the study commences with the body. Since the emanation of sound is from the body, the conscious self or *Jiva* is attached to the body. (47)

The *Tattwa* or the Truth of existence, the quality of the supreme being, Brahman (or soul) has to be mentioned and when describing the properties of the body, the four elements (earth, water, air and fire) and none else have to be considered. (48)

Some leading *charvakas* claim that the body is itself the soul on the ground that all the experiences are undergone only by the body; while another school of thought maintains on other *apriori* grounds that consciousness alone is transient. (49)

It has been said that the worldly affairs with sons and husbands etc are all ephemeral unbroken by consciousness. In this some people maintain the absence of Truth (Brahman), while others, viz, *Madayam* maintain the existence of everything.

Others still, maintaining the truth of the seven—fold state, say that it might be that exists and does not exist, while there are *Swatha* and *Anthika* and others who are opposed to the doctrines of the *Shastras*.

Let it be that in the conscious state (state of wakefulness) the living being is free-willed; but how can the five Brahmas be realised thus? The fact is that *Kumarila* having vanquished all the Buddhist leaders. (52)

Demonstrated the unquestionability of Vedic gospel and analysed the meaning of the Vedas. The person who defied the Vedas and the one who persisted in perverse reasoning were defeated by *Udayana's* Shastraic pandits. (53)

The existence of God was established also by inferences drawn from *Sudhas* and supported by cogent reasons. Thus even Kanada, Gautama and foremost of Gangeas and others well versed in Sastras. (54)

The perverse-minded have been definitely vanguished; Kumarila's words shall be the tocin of victory, with the conclusive establishment of the Vedic principle the *Jiva* is to be understood as without the other four fold characterstic. (55)

That very *Jiva* is union as *Vtswa* or suol in his conscious or wakeful state in. the dreamy state (56)

In the dreamless state or state of complete oblivion when everything is at rest when *maya* (illusion) and ignorance alone remain the consciousness goes with pleasure and rests finally in god *Siva*. (57)

Just as the paddy if covered with chaft and when the chaft is separated becomes rice likewise the *Jiva* is enveloped in ignorance and all his actions are of like nature but when the same is thoroughly rooted out. (58)

The said Jiva becomes Brahma, knows Brahma, being Brahma attains Brahman according to the text. If the quality or characteristic of Brahman has been realised than the characteristic of everything is determined (59)

Brahma is only a cause of the existence of this illusory universe whose reality is based only on the fact of its existence. By reason of the necessity on the part of the Brahma to take up the task of creation the effect by this universe might even be the cause. (60)

Hence perverseners or heartlessness of of Brahma may not be the ground on which to explain creaton. In order that the Jiva might understand the nature of the soul (or truth) the nature of Brahma will be studied. (61)

The Brahman is comprised fully of *Sat Chit* and *Anandam*, is pure and faultless and by his own conscionsness and power has compassed the creation of worlds. He is capable of access by means of vedic texts and is self luminous being that shines. (62) That which is known as "Brahman" is different from *Jate*, *Jiva*, Brahma and Veda and is free incapable of being described as *Sajeh* or *Vijiti* andi s immense.

It is that "Brahman" that in each individual is know as "Atma" and wishing to know whom the sage Vyasa, the son of Satyavati wrote the *Sutra* "*Atho tho Brahma jignesa.*" (64)

But it is the supreme Lord who is endowed with numerous qualities of culter and enjoyer which could not even be imagined by the mind, as seen in creation and in the withdrawal of all creation into himself and in the uniting of Rig, Sama and the early Vedas, who is endowed with the capacity of being a mere "Aum" (atern), who is arbiter and the Lord and without whom nothing can exist—it is this God that by his power assumes different forms in animate and inanimate objects with different stands and features. (65 & 66)

It is that self same God that is proclaimed by all Vedas with one voice as '*Kshetraajna*' (or soul). But the *jivas* being strikrn with

the *Avidya* (ignorance) of more recent origin and split by several kinds of diseases. (67)

Issue from him (God) with his *Amsa* like sparks from aflame. So *jivas* are not different from the Eternal and have neither birth nor destruction. (68)

Nevertheless, the *jivas* being subjects of suffering become subject to the law of birth and acquire a dual body (one of the spirit and other of the flesh) and realise the fruits of their good or evil actions of their previous births. (69)

Likewise he is subject to happiness misery, and a wonderful variety of castes and births and lives. But throughout, until he attains *Moksham* (salvation) one thing keeps following him, viz, the symbolical body of his, the soul (Sookshma Roopa). (70)

Of beings that are to born there are four ways in which their corporal bodies are brought into existence viz., by womb.

"Formerly I have done many worthy deeds for the sake of my wife and children. All those people enjoyed the fruits of my nation have gone away. I am living now clone in this woumb". (82).

"I have experienced many different hells beginning into *Rowrava* at the instigation of *yama*. But I see now, alas, in this w sufferings crores of timer more great".

"If I should get out of this womb I never again enter a womb. How c now endure the interminable sorrows w like the ocean cannot be cursed." (84)

"When I get out of this womb, here I will adapt the *Varneshrama Dh* discard all vices like hatred etc., will no desire for wife, children and friends

"And by Bhakti and other yogas I try to please Maheswara, the one god worshipped by all." Thus ruminating nally within the womb, when the se month is completed, then. (86)

Pressed by the labour pains (*asi*) becomes inverted (with head downw pressed closely round by the uteris a a sharp-pointed nut crackor. (87)

Ejected therefrom he falls to the gro and then immediataly becomes oblivio Owing to contact with the external mosphere the child knows nothing of things he had done or not done.

The suckling at the breast is the first which comes to him as the consequenc the acts of his prior birth. Then the becomes the Eternal and incidence of bi etc., and disease become part of the body

1930

॥ श्रीगणेशाय नमः ॥

॥ रघुनाथभूपविरचिता ॥

॥ संगीतसुधा ॥

—o—

एवंविधं देहमुपाश्रितास्तु प्रसादलेशात्परमेश्वरस्य ।
यज्ञेन दानेन तपोभिरन्यैर्योगैश्च सर्वेश्वरमर्चयन्ति ॥ ९० ॥

यदा तु गानेन च वीणया च महेश्वरं तोषयितुं प्रवृत्ताः ।
सद्भजनं संसृतिभञ्जनं च नादाख्यवेदित्युदितं मुनीन्द्रैः ॥ ९१ ॥

नादोपयोगेन शरीररूपं शरीरतत्वं च निरूप्य पश्चात् ।
नादस्य तस्य प्रभवं च सम्यक् श्रुत्यादिभेदं च निरूपयामः ॥ ९२ ॥

— ना द : —

अशेषभूतेषु च चित्स्वरूपं विवर्तभावेन जगत्स्वरूपम् ।
सदेव सर्वं प्रतिभाति यत्र ब्रह्मात्मकं तं प्रणमामि नादम् ॥ ९३ ॥

एको हि नादो बहुधाऽत्र भिन्नो दीक्षादिसामान्यविशेषभेदात् ।
षट्षष्टिसंज्ञाः समुपेत्य पश्चात्स्वरादिहेतुः श्रुतितामुपैति ॥ ९४ ॥

एकस्य नादस्य कथं विभेदः प्रतीतितो वा व्यवहारतो वा ।
अत्रोच्यते व्यञ्जनमात्रभेदादनेकधा व्यज्यत एव नादः ॥ ९५ ॥

तरङ्गभेदेन यथा विवस्वानग्नेः सकाशादिव विस्फुलिङ्गाः ।
यथा सुवर्णात्कटकादि भेदास्तथैव नादो बहुधा विभिन्नः ॥ ९६ ॥

नादस्वरूपं प्रवदन्ति केचित्प्राणं नकारं ज्वलनं दकारम् ।
प्राणाग्नियोगादुदितो हि नादः स नादसंज्ञां समुपैति नित्यम् ॥

धातोर्नदेर्धञि नादशब्दो व्युत्पाद्य इत्येव च केचिदाहुः ।
शारीरकस्यास्य यदा विवक्षा तदा मनः प्रेरयते स नित्यः ॥ ९८ ॥

मनोऽपि देहस्थितमग्निमाशु निहन्ति स प्रेरयते समीरम् ।

ग्रन्थौ स्थितो ब्रह्मपदादिसंज्ञे क्रमाच्चरन्नूर्ध्वपथं समीरः ।
स नाभिहृत्कण्ठशिरोमुखे तु क्रमादथाविष्कुरुते स नादम् ॥ ९९ ॥

नादोऽतिसूक्ष्मोऽथ च सूक्ष्मसंज्ञः पुष्टो ह्यपुष्टोऽपि च कृत्रिमश्च ।
एतानि नामानि स एव नादः स्थानेषु पञ्चस्वपि याति भेदान् ॥

आद्यान्तिमस्थानविवर्जनेन स्थानत्रयस्थो व्यवहारयोग्यः ।
मन्द्रो हृदि स्यादथ कण्ठदेशे मध्याह्वयो मूर्धनि तार उक्तः ॥ १०१ ॥

मन्द्रात्तु मध्यो द्विगुण स्ततोऽपि तारो निरुक्तो द्विगुणो मुनीन्द्रैः ।
द्वयोत्तरा विंशतिरत्र मन्द्रे तथैव मध्येऽपि च तारदेशे ॥ १०२ ॥

षट्षष्टिभिन्नाः श्रुतयो भवन्ति ह्यानन्त्यमन्ये प्रतिपादयन्ति ।
हृदि त्विलापिङ्गलयोस्तु मध्ये नाडी सुषुम्ना विततोर्ध्वदेशे ॥ १०३ ॥

तत्रैव तिर्यग्विततास्तु नाड्यः प्रवालवल्ल्याकृतयो विलग्नाः ।
अशेषनाडीषु समीरघातात्षट्षष्टि संख्याः श्रुतयो भवन्ति ॥ १०४ ॥

— श्रुति-निरूपणम् —

शास्त्रैकवेद्यं किल रूपमासां वीणाद्वये ताः प्रकटीकरोमि ।
तन्त्रीसमेतं सुदृढं विधाय वीणाद्वयं स्वादु समाननादम् ॥ १०५ ॥

द्वाविंशतिश्चैव तयोस्तु तन्त्र्यस्ताः स्थापनीयाः पृथगेव सम्यक् ।
तास्वादिमा मन्द्रतमध्वनिः स्यात्ततो द्वितीयोच्चरवा च किञ्चित् ॥

श्रुत्योर्विधेयं च निरन्तरत्वं यथा विजाती यरवौ न मध्ये ।
तन्त्र्यस्त्वथो या निहिताश्च तीव्रास्तज्जन्यनादः श्रुतिरीरितः स्यात् ॥

सप्तस्वरास्तत्र निवेशनीयास्तन्त्रीषु तस्याश्च यथा स्वदेशम् ।
ध्रुवाख्यवीणा पुनरादिमा स्याच्चलाख्यवीणा तु ततो द्वितीया ॥

यस्यां स्वराणामपकर्षणं स्याच्चलाख्यवीणा खलु सा निरुक्ता ।
यत्रापकर्षो न भवेत्स्वराणां ध्रुवाख्यवीणां खलु तां वदन्ति ॥ १०९ ॥

चलाख्यवीणा खलु या द्वितन्त्री तां सारयेत्तस्य विधिं वदामः ।
स्वोपान्त्यतन्त्र्यां विनिवेशनीयाः सप्तस्वरास्तत्र बुधैः क्रमेण ॥ ११० ॥

ध्रुवाख्यवीणा स्वरतश्चलायां सप्तापिचैकश्रुतितोऽपकृष्टाः ।
कार्या द्वितीयाऽपि च सारणायां तस्यां कृतायां स्वरयुग्महान्या ॥

चलास्थगान्धारनिषादकौ तौ लीनौ ध्रुवास्थर्षभधैवतान्तः ।
ततस्तृतीयाऽपि च सारणायां ततश्चलास्थर्षभधैवतौ द्वौ ॥ ११२ ॥

लीनौ तु षड्जे खलु पञ्चमे च ध्रुवाख्यवीणा वसतौ क्रमेण ।
कार्याहि तुर्याऽपि च सारणाऽस्यां षड्जस्ततो मध्यमपञ्चमौ च ॥

लीनाश्चलास्थाः क्रमतो ध्रुवास्थ निषादगान्धारक मध्यमेषु ।
तत्सारणायां च चतुष्टयेन द्वाविंशतौ यच्छ्रुतिषु प्रकाशम् ॥ ११४ ॥

ध्रुवाश्रुतिष्वेव तिरोहितायां ज्ञेयश्रुतीनां विबुधैर्व्यधत्त ।
कृता द्वितीया खलु सारणाया मस्यां चतस्रः श्रुतयः सुलब्धाः ॥ ११५ ॥

अतः परं न ह्यपकर्षणं स्याद्रक्तिप्रहाण्यां स्वरताविघातात् ।
ततोऽन्वयेन व्यतिरेकतश्च संख्या श्रुतीनामिह वेदितव्या ॥११६ ॥

वीणा विधेया व्यहारयोग्या द्वाविंशतिप्रोज्ज्वलपर्वयुक्ता ।
तत्रैव षट्षष्टिविधाः श्रुतीश्च मन्द्रादिभेदानपि कल्पयन्ति ॥ ११७ ॥

चतुष्टयेनापि च सारणायां तद्वायकानां परिभाषया च ।
निश्चित्य सम्यग्गणनां श्रुतीनां तद्वत्स्वरोत्पत्तिविधिं वदामः ॥ ११८ ॥

— स्वरः —

श्रुतेः स्वरस्यापि न भेदलेशं पश्यामि तस्याः कथमस्य जन्म ।
अत्रोच्यतेऽध्यक्षवशेन भेदो दुग्धस्य दध्यादि विकाररीत्या ॥ ११९ ॥

गाढान्धकारापिहितप्रदेशे प्रकाश्यते दीपवशाद्घटादि ।
तथा च पक्षद्वितयाश्रयेण श्रुतेः सकाशात्स्वरसंभवोऽसौ ॥ १२० ॥

अनन्तरं यःश्रुतितः प्रभूतस्वन्त्यश्रुतिस्थोऽप्यनुरागरूपः ।
एवं स्वतो रञ्जकतामवाप्तः स्वराह्वयोऽसौ कथितो मुनीन्द्रैः ॥ १२१ ॥

श्रुतिस्वरूपं रणनात्मकं स्यात्स्वरस्ततस्स्यादनुरागरूपम् ।
ततः श्रुतीनामपि पञ्च जातीर्वक्ष्यामि शार्दूलमतानुसारात् ॥ १२२ ॥

दीप्तायता स्यात्करुणा मृदुश्च मध्येति नामानि च कीर्तितानि ।
जातिस्वरूपे कथिते च पश्चात्प्रत्येकमासां कथयामि भेदान् ॥ १२३ ॥

चतुर्विधाद्या खलु तत्र दीप्ता तीव्रा च रौद्रीति च रञ्जिकोग्रा ।
तत्राऽऽयता पञ्चविधा प्रसिद्धा कुमुद्वती प्राथमिकी द्वितीया ॥ १२४ ॥

130

क्रोधा प्रसारिण्यपरा चतुर्थी सन्दीपिनी स्यादथ रोहिणीति ।
जातिस्तृतीया करुणा त्रिधा स्याद्यावती प्राथमिकी द्वितीया ॥
आलापिनी चैव मदन्तिका च त्रैविध्यमुक्तं किल काश्यपेन ।
मृदुश्चतुर्थी कथिता च मन्दा तत्रादिमा स्याद्रतिका द्वितीया ॥ १२६ ॥
प्रीतिः परा क्षमा कथिता चतुर्थी दुर्गामतज्ञैः कथितं किलैवम् ।
मध्या च षोढा परिकीर्तिताद्या च्छन्दोवती रञ्जनिका द्वितीया ॥
स्यान्मार्जनी तत्र च रक्तिकाऽन्या रम्यापरा क्षोभिणिका तथाऽन्या ।
द्वाविंशतिः काश्यपयाष्टिकाद्यैः श्रुतिप्रभेदाः कथिताः स्युरेवम् ॥

— जा ति ना मा नि —

स्वरस्य संबन्धितया स्थितानां वक्ष्ये श्रुतीनामपि नामभेदान् ।
आद्या श्रुतिस्तत्र च दीप्ततीव्रा कुमुद्वती चायतिका द्वितीया ॥
ततस्तृतीया मृदुमन्दिका च च्छन्दोवती चान्तगता तु मध्या ।
षड्जस्य चैताः श्रुतयः चतस्रस्तत्रान्तिमायां स्वरराड्विभाति ॥
अथर्षभस्थानसमाश्रितानां वक्ष्ये श्रुतीनां तिसृणां च जातिम् ।
आद्योपदिष्टा करुणा दयावत्यथास्यमध्या रजनी द्वितीया ॥ १३९ ॥
ततस्तृतीया मृदुरक्तिका च निवेश्य तस्यामृषभो विभाति ।
श्रुत्योश्च गान्धारजुषोस्तु दीप्ता रौद्री पुरस्तात्कथिता मुनीन्द्रैः ॥ १३२ ॥
क्रोधायता स्यात्तदनु द्वितीया गान्धार एव प्रतिभाति तस्याम् ।
जातिं ततो मध्यमसंश्रयाणां वक्ष्ये श्रुतीनां भरतोपदिष्टाम् ॥ १३३ ॥
आद्या तु दीप्ता खलु वज्रिका स्यात्प्रसारिणी चायतिका द्वितीया ।
प्रीतिर्मदुस्तत्र भवेत्तृतीया मध्ये भवेन्मार्जनिका चतुर्थी ॥ १३४ ॥
अस्यां चतुर्थ्यामुपवेश्य सम्यक्स मध्यमाख्यः स्वर एष भाति ।
जातिं ततः पञ्चमसंश्रयाणां वक्ष्ये श्रुतीनामपि याष्टिकोक्ताम् ॥ १३५ ॥
आद्या मृदुक्ष्मा कथिताऽथ मध्या रक्ता द्वितीयाऽथ भवेत्तृतीया ।
सन्दीपनी चायतिका ततः स्यादालापिनी स्यात्करुणा चतुर्थी ॥ १३६ ॥
तस्यां श्रुतौ सन्ततमन्तिमायां स पंचमाख्यः स्वर एष भाति ।
जातिं ततो धैवतसंश्रयाणां वक्ष्ये श्रुतीनामथ दत्तिलोक्ताम् ॥ १३७ ॥

131

तत्रादिमा स्यात्करुणा मदन्ती स्यादायती रोहिणिका द्वितीया ।
मध्या तु रम्याऽत्र भवेत्तृतीया तस्यां स्थितौ धैवत एष भाति ॥
श्रुत्यो र्निषादाश्रययोस्तु जातीं वक्ष्यामि दुर्गाभिहिते क्रमेण ।
दीप्तोग्रिका स्यात्प्रथमोपदिष्टा मध्या मता क्षोभिणिका द्वितीया ॥
तस्यां निविष्टः स्वर एष नित्यं निषादनामाऽतितरां विभाति ।
एवं स्वराः सप्त तदाश्रयाश्च यथोपदेशं श्रुतयोऽधुनोक्ताः ॥ १४० ॥
शुद्धाः स्वराः षड्जमुखा निरुक्ता मुख्यानि रागैकनिदानभूताः ।

— वि कृ त स्व रा : —

रागान्तरोत्पत्तिनिमित्तभूतान्स्वरान्वदामो विकृतान्क्रमेण ॥ १४१ ॥
आदित्यसंख्या विकृतस्वराश्च तेषां च लक्ष्म प्रतिपादयामः ।
तत्रादिमः स्याच्च्युतषड्जनामा तत्सारणायां विहितक्रमेण ॥ १४२ ॥
मन्द्रो निषादः स्वसमीपवर्ती मध्यस्थषड्जश्रुतिमाश्रयेत ।
त्यक्त्वा निजान्त्यश्रुतिमेष षड्जः स्वोपान्त्यभूतां श्रुतिमाश्रयेत ॥
तदन्तिकस्थो वृषभस्तदानीं गृह्णाति षड्जश्रुतिमन्तिमां चेत् ।
षड्जस्वरो द्विश्रुतितामुपेत्य तदा लभेत च्युतषड्जसंज्ञाम् ॥ १४४ ॥
यदा निषादः श्रयते श्रुती द्वे षड्जोपविष्टां च तदन्तरां च ।
त्यक्त्वा श्रुतीद्विश्रुति तत्र युक्तः षड्जोऽच्युताख्यो गदितो मुनींद्रैः ॥
षड्जेऽच्युते तत्र तदन्यभूतां श्रुतिं श्रयेच्चेद्वृषभस्तदानीम् ।
स्वभावतस्त्रिश्रुतिरेव सोऽयं चतुःश्रुतिः सन्विकृताख्य एकः ॥
गन्धारसंज्ञः स्वसपीमभाजं श्रुतिं प्रयायाच्च्युतमध्यमस्य ।
साधारणाख्यां लभते तदानीं गान्धार एष श्रुतयः श्रुतीनां ॥ १४७ ॥
श्रुतिद्वयं चेदथ मध्यमस्य गन्धारनामा लभते तदानीम् ।
स्यादन्तराख्यः कथितो मुनीन्द्रैस्तन्मध्यमे च च्युतनामभाजि ॥
अन्त्यां श्रुतिं चेच्छ्रयते तदानीं गान्धारसंज्ञश्च्युतमध्यमः स्यात् ।
श्रुतिद्वयं चेदथ मध्यमस्य गान्धारकोऽसौ लभते तदानीम् ।
स्यादच्युतो मध्यम एष नित्यं स्वान्त्यश्रुतेरप्यथ तन्निमित्तात् ॥

श्रुतित्रयेणैव तु मध्यमाख्यग्रामे समेतं खलु पंचमाख्यः ।
तदाच्युताख्यः कथितो मुनीन्द्रैः स्वान्त्यश्रुतेः प्रच्यवनात्स्वरोऽयम् ॥
यदादशायां च्युतमध्यमस्य तदान्तिमां गच्छति पंचमोऽयम् ।
चतुःश्रुतिः सन्विकृताभिधानः स पंचमः स्यात्कथितो मुनीन्द्रैः ॥
स्याद्धैवतस्त्रिश्रुतिको यदा तु तुर्यश्रुतिं गच्छति पंचमस्य ।
चतुःश्रुतिः सन्विकृतो लभेत सधैवतो भेदमथैकमेव ॥ १५२ ॥
आद्यां श्रुतिं षड्जगतां निषादः समाश्रयेच्चेदथ कैशिकी स्यात् ।
षड्जश्रुतिद्वन्द्वमवाप्त एव प्रोक्तो निषादः किल काकलीति ॥ १५३ ॥
एवं स्वरा द्वादश ते निरुक्ताः सदाशिवाद्यै र्विकृताभिधानाः ।
शुद्धाः स्वराः सप्त विनिश्चिताः स्युस्ते द्वादश स्युर्विकृताश्च भेदाः ॥
रक्तास्तु ते विंशतिरेकहीनाः समस्तरागोद्भवहेतुभूताः ।

— स्वरभेदनिर्णयः —

षड्जादिभेदा विधिनाऽथवा किंचार्थवर्णप्रोक्तविधानतो वा ॥ १५५ ॥
गान्धर्वशास्त्रैकविचारणाद्वा युज्येत भेदोऽत्र कथं नु तेषाम् ।
अत्रोच्यते शास्त्रविचक्षणानां प्रत्यक्षगम्यः स च शास्त्रवेद्यः ॥ १५६ ॥
कृष्टादयः सप्त च सामवेदे षड्जादयः सप्त तथाऽत्र शास्त्रे ।
उदात्तनीचप्रचयादिभेदः संगीतशास्त्रेऽप्यनवेक्ष्य एव ॥ १५७ ॥
गान्धर्वशास्त्रे परिनिष्ठिता ये मतङ्गशार्दूलकयाष्टिकाद्याः ।
आदेवतिर्यङ्मनुजप्रमोदहेतु प्रभेदं कथयांबभूवुः ॥ १५८ ॥
तदुक्तमार्गेण विचारणायां नादे तिरश्चां प्रथते स भेदः ।
शिखावलश्चातकमेषकौ च कौञ्चान्यपुष्टाववदर्दुरेभौ ॥ १५९ ॥
सप्ताऽपि षड्जप्रमुखान्वदन्ति स्वरानसंकीर्णतया क्रमेण ।
स्वराश्चतुर्धा खलु वाद्ययं संवादी विवादी च तथाऽनुवादी ॥ १६० ॥
वाद्यादिमानामिह लक्षणानि क्रमाच्चतुर्णां प्रतिपादयामः ।
यस्मिंश्च गीते बहुधा निवृत्तिः स्वरस्य यस्यास्ति स एव वादी ॥
स एव राजा भवति प्रधानं श्रुत्यष्टकेनान्तरितस्त्वमात्यः ।
आदित्यसङ्ख्यैर्व्यवधीयमानः श्रुतिप्रभेदैरथ सोऽप्यमात्यः ॥ १६२ ॥

संवादिनौ द्वावपि सन्निविष्टौ श्रुत्यष्टकादूर्ध्वमतश्चतुर्थात् ।
निषादगान्धारपदाभिधेयौ पंचस्वरी रक्तिविधातकौ द्वौ ॥ १६३ ॥
अतो विवादीत्यभिधां लभेते स्वरावितीत्युदितौ मुनीन्द्रैः ।
सामान्यतः पंच विवादिनौ तौ परस्परं तौ च रिपौ सपत्नौ ॥ १६४ ॥
इदं च पक्षान्तरमभ्युपेत्य शार्दूलशास्त्रार्थविदो वदन्ति ।
ये वादिसंवादिविवादिभिन्नास्त्वमात्यराजानुगतिं प्रपन्नाः ॥ १६५ ॥
स्वरास्त एते त्वनुवादिनः स्युरिति प्रतीतं किल याष्टिकाद्यैः ।

— स्वरवंशादयः —

षड्जो भवेद्देवकुलप्रसूत स्तथैव गान्धारकमध्यमौ द्वौ ॥ १६६ ॥
सपंचमः स्यात्पितृवंशजातो रिपौ भवेतामृषिवंशजातौ ।
निषाद एकोऽसुरवंशजातस्त्वेवं कुलं सङ्गदितं स्वराणाम् ॥ १६७ ॥
चतुःश्रुति र्ब्राह्मणजातिरेषु स्यात्त्रिश्रुतिः क्षत्रियजातिरुक्तः ।
यो द्विश्रुतिः स्यात्सभवेत्तुवैश्यः शूद्रौ मतौ काकलिकान्तरौ द्वौ ॥
पद्मप्रभः षड्ज इति प्रतीतः स पिञ्जरः स्याद्दृषभस्वरश्च ।
गान्धारनामा च सुवर्णवर्णः स्यान्मध्यमः कुन्दसमानवर्णः ॥ १६९ ॥
हरित्प्रभः स्यादथ पंचमश्च स धैवतो राजति पीतवर्णः ।
भवेन्निषादोऽपि च कर्बुराभ इतीरितो वर्णविभाग एषः ॥ १७० ॥
स्वरास्तु सप्तस्वपि जातवन्तो द्वीपेषु जम्ब्वादिषु षड्जमुख्याः ।
वह्निर्विधाता च निशाकरः च लक्ष्मीपतिश्चाप्यथ नारदश्च ॥ १७१ ॥
सप्त स्वरांस्ते ददृशुर्मुनीन्द्राः स तुम्बुरुर्यक्षपतिः क्रमेण ।
हुताशनः पद्मभवश्च वाणी हरो हरिश्चैव गणेश्वरश्च ॥ १७२ ॥
सहस्रभानुश्च यथाक्रमेण प्रोक्ताः स्वराणामधिदेवताः स्युः ।
अनुष्टुबाद्यस्य तथा परस्य गायत्रिका त्रिष्टुबथापरस्य ।
बृहत्यभिख्या खलु पंक्तिरुष्णिक्छन्दांस्यतोऽन्त्यस्य जगत्यभिख्या ॥
सरौ तु वीराद्भुतरौद्रभाजौ तथैव बीभत्सभयानके धः ।
गनौ तु योज्यौ करुणे रसे स्तस्तौ हास्यशृङ्गारकयोर्मपौ च ॥ १७४ ॥
सप्तस्वराणामिति कीर्तितानि च्छन्दांसि देवा ऋषयो रसाद्याः ।

— ग्रा मा : —

स मूर्छनाद्याश्रयतामुपेतो ग्रामः स्वराणां समुदायरूपः ॥ १७५ ॥
सामन्यलक्ष्मैतदिति ब्रुवन्ति संगीतशास्त्रार्थविदो मुनीन्द्राः ।
ग्रामेषु तेषु त्रिविधेषु षड्जग्रामाभिधानं प्रथमं वदन्ति ॥ १७६ ॥
ततो द्वितीयं खलु मध्यमादिं गान्धारपूर्वं च तृतीयमाहुः ।
गान्धारपूर्वो न महीतलेऽस्ति स गानयोग्यः खलु नारदादेः ॥ १७७ ॥
तुर्यश्रुतौ पंचम एष तिष्ठेत्स्वस्यां यदा तेन समन्वितोऽयम् ।
संघः स्वराणां समुपैति षड्जग्रामाभिधानं मुनिभिः प्रणीतम् ॥ १७८ ॥
स पंचमाख्यस्तु यदा तृतीयश्रुतौ स्वतुर्यश्रुतिमप्यपास्य ।
वर्तेत तत्संमिलितः स्वरौघः स्यान्मध्यमग्राम इति प्रतीतः ॥ १७९ ॥
गान्धारकश्चेद्रिमयोः श्रुती स गृह्णाति गृह्णाति च पञ्चमं धः ।
श्रुतीश्रितश्चेत्सधयोर्निषादो गान्धारकग्राममसुं गृणन्ति ॥ १८० ॥
षड्जो भवेदाद्यतया प्रधानं ग्रामेषु संवादिबहुत्वतश्च ।
अग्रेसरः स्यादथ मध्यमोऽपि लोपाच्छ्रुतेरौडवषाडवेषु ॥ १८१ ॥
तद्धेतुदेवान्वयसंभवत्वाद्गान्धारकाख्योऽपि भवेत्प्रधानम् ।
ग्रामत्रयेऽप्यत्र मतास्तु देवा विरिंचलक्ष्मीशमहेश्वराः स्युः ॥ १८२ ॥
हेमन्तके ग्रीष्मकृतौ च वर्षाकाले क्रमात्ते खलु गानयोग्याः ।
पूर्वाह्णमध्याह्नपराह्णकालेष्वेते शुभाश्चैव भवन्ति योग्याः ॥ १८३ ॥
ग्रामत्रयं तु प्रतिपाद्य सम्यङ्निरूपयामः खलु मूर्छनादीन् ।
सप्तस्वराणां क्रमतोऽधिरोहावरोहणे ते खलु मूर्छना स्यात् ॥ १८३ ॥
ग्रामद्वये ता अपि सप्त सप्त चतुर्दशैता मिलिताः प्रभिन्नाः ।
सा मूर्छनासु प्रथमाथ षड्जग्रामे भवेदुत्तरमन्द्रकाख्या ॥ १८४ ॥
ततो द्वितीया रजनी तृतीयोत्तरायताथो खलु शुद्धषड्जा ।
स्यान्मत्सरीकृत्तत ऊर्ध्वमश्वक्रान्ता ततः स्यादभिरुद्गतान्त्या ॥ १८५ ॥
स्यान्मध्यमग्रामजमूर्छनाद्या सौवीरिका स्यादथ हारिणाश्वा ।
ततस्तृतीया तु भवेत्कलोपनता चतुर्थी त्वथ शुद्धमध्या ॥ १८६ ॥
मार्गी च पौरव्यथ हृष्यकान्त्येत्येवं निरुक्ताः किल याष्टिकाद्यैः ।
मध्यस्थषड्जेन तु मूर्छनाद्या प्रारभ्यते योत्तरमन्द्रिकाख्या ॥ १८७ ॥

आरोहणं स्यादिह चानिषादमाषड्जमस्मादवरोहणं च ।
तत्र द्वितीया रजनी निषादमारभ्य चारोहणमत्रचोक्तम् ॥ १८८ ॥
आधैवतं स्यादवरोहणं तु स्याद्धैवतादत्र किलानिषादम् ।
आरभ्य मन्द्रस्थितधैवतं तूत्तरायतामूर्छनिका तृतीया ॥ १८९ ॥
आपंचमं रोहणमत्र कार्यमाधैवतं स्यादवरोहणं च ।

* * * * *

आरभ्य मन्द्रस्थितमध्यमं चेत्स्यात्पंचमी तत्र च मत्सरीकृत् ॥ १९० ॥
आरोहणं गान्तमिहोपदिष्टमामध्यमं स्यादवरोहणं च ।
आरभ्य मन्द्रस्थितगं किलाश्वक्रान्ता भवेन्मूर्छनिकात्र षष्ठी ॥ १९१ ॥
आरोहणं मध्यगतर्षभान्तं गान्धारयध्मान्तमथावरोहः ।
आरभ्य चेन्मन्द्रगतर्षभान्तं सा मूर्छना स्यादभिरुद्गताख्या ॥ १९२ ॥
आषड्जमारोहणमुत्तमं स्यान्मन्द्रर्षभान्तः कथितोऽवरोहः ।
अथोच्यते लक्षणमत्र सम्यक्तन्मध्यमग्रामगमूर्छनानाम् ॥ १९३ ॥
आरभ्यते मध्यगमध्यमेन सौवीर्यसौ मूर्छनिकादिमा सा ।
आरोहणं तारगगान्तमस्यामामध्यमं स्यादवरोहणं च ॥ १९४ ॥
गान्धारमारभ्य तु मध्यगं चेत्सा हारिणाश्वा कथिता द्वितीया ।
आरोहणं तारगतर्षभान्तमामध्यगान्धार मथावरोहः ॥ १९५ ॥
आरभ्यते मूर्छनिका कलोपनता ततो मन्यगतर्षभेण ।
आरोहमातारगषड्जमाहुर्मध्यर्षभान्तं मुनयोऽवरोहम् ॥ १९६ ॥
मध्यस्थषड्जेन तु शुद्धमध्या प्रारभ्यते मूर्छनिका चतुर्थी ।
आरोहणं प्राहुरिहानिषादमाषड्जमस्मादवरोहणं च ॥ १९७ ॥
आरभ्य मन्द्रस्थनिषादमुक्ता स्यात्पंचमी मूर्छनिकात्र मार्गी ।
आरोहणं मध्यगधैवतान्तं तथा निषादावधिकोऽवरोहः ॥ १९८ ॥
आरभ्यते मन्द्रगधैवतेन पौरव्यसौ मूर्छनिकात्र षष्ठी ।
आरोहणं मध्यगपंचमान्तमत्रावरोहोऽपि च धैवतान्तः ॥ १९९ ॥
स हृष्यका मन्द्रगपंचमाख्यस्वरे समारम्भवती तथाकृत्या ।
आरोहणं मध्यगमध्यमांतं स्यात्पंचमान्तस्तु तथावरोहः ॥ २०० ॥
ग्रामद्वये सम्यगुदीरिताः स्युस्तन्मूर्छनास्तत्र चतुर्दशैव ।
षड्जस्य तु स्थानगते निषादे भवेद्रजन्याह्वयवन्मूर्छना सा ॥ २०१ ॥

स्थाने तु षड्जस्य तु धैवताद्यस्वरेष्ववस्थानमुपागतेषु ।
ता मूर्छनाः स्युः क्रमतस्तथैवोत्तरायताद्याः इह वेदितव्याः ॥ २०२ ॥
स्वरांस्तु षड्जप्रमुखांस्तदूर्ध्वमुत्सारयेत्तत्र तथा क्रमेण ।
गान्धार आसेदुषि मध्यमस्यस्थानं तथा सा खलु हारिणाख्या॥ २०३ ॥
तथर्षभादावपि तान्कलोपनतादिमान्मध्यमदेशभाजि ।
तान्मध्यमादींस्तु पुनस्तदूर्ध्वमुत्सारयेदित्यपि केचिदाहुः ॥ २०४ ॥
प्रत्येकमेताश्च चतुर्विधाः स्युः शुद्धास्तथा काकलिकासमेताः ।
ताः सान्तरास्तद्द्वयसंयुताश्च संभूय पंचाशदिमाश्च षट्च ॥ २०५ ॥
सप्तस्वथैतासु च मूर्छनासु प्राकारभेदाद्गणनां वदामः ।
षड्जाद्यग्रामगमूर्छनासु षड्जो हि यां पूरयतेऽत्र संख्याम् ॥ २०६ ॥
तां मूर्छना पूरयतीहसंख्यां सौवीरिकादिष्विति तन्नयः स्यात् ।
ता मूर्छनाः सप्तविधाः स्वरेष्वाद्येन द्वितीयेन तृतीयकेन ॥ २०७ ॥
तुर्येण वा स्यादथ पंचमेन रम्भाख्य षष्ठेन च सप्तमेन ।
षड्भिः समेता इह मूर्छनायाः पंचाशदेताः खलु सप्तधेति ॥ २०८ ॥
एवं च सर्वास्वपि मूर्छनासु शतत्रयं द्वानवतिश्च संख्या ।

— ता ना : —

यथाक्रमोच्चारणतः स्वराणां त्यक्ते स्वरे सिध्यति शुद्धतानः ॥ २०९ ॥
तं च द्विधा पाडवमौडवं च तानं विदुर्दत्तिलकोहलाद्याः ।
स्वरं विनैकं खलु षाडवः स्याद्द्वाभ्यां विहीनः पुनरौडवः स्यात् ॥
वर्णस्वरानत्र विशिष्य षड्जग्रामे तु सम्यक्प्रतिपादयामः ।
षड्जर्षभौ पंचमसप्तमौ च प्रयोगभेदेन च ते विवर्ज्याः ॥ २१० ॥
तद्वर्जितत्वेन चतुर्विधास्ते सप्तापि चाष्टोत्तरविंशतिः स्यात् ।
एवं च पंचस्वरयुक्तानाः प्रयोगभेदात्पुनरौडवाः स्युः ॥ २११ ॥
सप्तांति ते पंचमषड्जहीनाः सप्तांति गान्धारनिषादवर्ज्याः ।
सप्तोज्झिताश्चर्षभधैवताभ्यामेवं तथैकाधिकविंशतिः स्युः ॥ २१२ ॥
एकोनपंचाशदितीह षड्जग्रामे भवेयुः किल शुद्धतानाः ।
तन्मध्यमग्रामिकशुद्धतानान्विचिन्त्य सर्वान्प्रतिपादयामः ॥ २१३ ॥

षड्जेन हीनः पुनरत्र सप्तगान्धारकेणापि तथर्षभेण ।
एकाधिका विंशतिरत्र सर्वे प्रोक्तास्त्वमी षाडवशुद्धतानाः ॥ २१४ ॥
विना रिधाभ्यामथ सप्त ताना, विना सगाभ्यां खलु सप्त ताना ।
एवं च सर्वैऽपि चतुर्दशैव शुद्धा भवन्त्यौडवरूपतानाः ॥ २१५ ॥
एवं मिलित्वौडवषाडवाभ्यां पंचोत्तरा त्रिंशदमी तु तानाः ।
ग्रामद्वये चौडवषाडवाख्याः संख्या त्वशीतिश्चतुरुत्तरेति ॥ २१६ ॥
सप्तस्वराणामपि चाक्रमेण संपूर्णतद्भिन्नतया प्रयोगे ।
स्युः कूटतानाश्च तदीयसंख्या वक्ष्यामि ता गायकबोधहेतोः ॥ २१७ ॥
पूर्णा सहस्राणि च पंच चत्वारिंशच्च वेद्याः किल कूटतानाः ।
एकस्वरस्यात्र विवर्जनेन तत्कूटतानाः खलु षाडवाः स्युः ॥ २१८ ॥
संख्या तु विंशत्यधिका च सप्तशती भवेदित्युदितं मुनीन्द्रैः ।
स्वरद्वयत्यागवशेन कूटताना भवन्त्यौडवनामधेयाः ॥ २१९ ॥
संख्या च विंशत्यधिकं शतं स्यादितीरितं याष्टिकदत्तिलाद्यैः ।
स्वरत्रयस्यात्र विवर्जनेन चतुःस्वरास्ते खलु कूटतानाः ॥ २२० ॥
संख्या चतुर्विंशतिरत्र तेषामितीरितं तुम्बुरुनारदाद्यैः ।
चतुःस्वरीवर्जनतः प्रयोगे ते त्रिस्वराः स्युः खलु कूटतानाः ॥ २२१ ॥
षट्त्वं च संख्या भवतीह तेषामितीरितं नन्दिहनूमदाद्यैः ।
पंचस्वरीवर्जनतः प्रयोगे स्याद्द्विस्वरस्तत्र हि कूटतानः ॥ २२२ ॥
द्वित्वं च संख्या भवतीह तस्य निर्णीतमेवं किल काश्यपाद्यैः ।
षण्णां स्वराणां परिवर्जने स्याच्छिष्टः स एकस्वर एकसंख्यः ॥ २२३ ॥
एकस्य चारम्भकतानिषेधान्न कूटतानत्वममुष्य युक्तम् ।
सत्यं तथाप्यस्य पदादिनष्टादिष्टोपयोगाद्गणनं च युक्तम् ॥ २२४ ॥
सप्तस्वराणामपि गायने चानुसारतो व्युत्क्रमतः प्रयोगे ।
तत्कूटताना गणितास्तु चत्वारिंशत्परा पंचसहस्रिकेति ॥ २२५ ॥
प्रत्येकमासामपि मूर्छनानां पूर्वोक्तसंख्याः किल कूटतानाः ।
संख्या च लक्षद्वितयी द्व्यशीतिसहस्रिका किं च शतद्वयं च ॥ २२६ ॥
दशापि चत्वारि मता मिथः षट्पञ्चाशतामत्र हि मूर्छनानाम् ।
उक्तप्रकारेण च षाडवानां निषादगान्धारयुतायुतानाम् ॥ २२७ ॥

त्रिंशत्सहस्रं च चतुःसहस्रमुपेयुषी पञ्चशतीं च पश्चात् ।
षष्टिश्च संख्या किल मूर्छनानामितीरिता गायकबोधहेतोः ॥ २२८ ॥

उक्तप्रकारेण तथौडवानां गान्धारके धैवतके च मुख्ये ।
एकस्वरीप्राथमिकक्रमेण चतुःसहस्री च शतानि चाष्टौ ॥ २२९ ॥

चतुःस्वरावृत्तिककूटताने निषादसाहित्यविवर्जनाभ्याम् ।
शतानि सप्ताथ तथाष्टषष्टिः संख्याविशेषः कथितो मुनीन्द्रैः ॥ २३० ॥

उक्तप्रकारेण चतुःस्वराणां त्यागात्तथा त्रिस्वरकूटताने ।
स्यान्मध्यमादित्वविवर्जनाभ्यां स....शतं षट्सहितं च लब्धम् ॥

तथा भवेद्द्विस्वरकूटताने द्वे विंशती स्तश्चतुरुत्तरे च ।
एकस्वरा मूलगताः स्वभेदाश्चतुर्दशैवेति विनिश्चितोऽर्थः ॥ २३२ ॥

यदिच्छया गायकवैणिकानां क्रमेण वाप्युत्क्रमतोऽपि गाने ।
अनेन वेदाः प्रभवन्ति तानां (?) तत्रैव ताने पुनरुक्तिरुक्ता ॥ २३३ ॥

षड्जे भवेदुत्तरमन्द्रिकाद्या षड्जादिका माध्यमिकी चतुर्थी ।
स्याच्छुद्धमध्या च समानभेदस्तत्र.....पञ्चमोऽस्ति ॥ २३४ ॥

चतुःस्वरीत्वं च समक्रमत्वं भवेत्समं पञ्चमवर्जनं च ।
स्युस्त्रिस्वरा द्विस्वरकास्तथैकस्वराश्च तानाः सदृशीकृतास्ते ॥ २३५ ॥

भवेद्द्वितीया रजनी तु षड्जग्रामे मता सा च निषादपूर्वा ।]
स्यात्पञ्चमी माध्यमिकी तु मार्गी पञ्चस्वरास्तत्प्रभवाः समाः स्युः ॥

चतुःस्वरास्त्रिस्वरकास्तथा द्विस्वरास्तथैकस्वरकाश्च तुल्याः ।
षड्जे तृतीया खलु मूर्छना योत्तरायता धैवतपूर्विका सा ॥ २३७ ॥

स्यान्मध्यमग्रामगपौरवी च स्यात्पञ्चमी धैवतपूर्विका च ।
तानास्तु षट्पञ्च चतुस्त्रिका द्विस्वरास्तथैकस्वरका सदृक्षाः ॥ २३८ ॥

तिसृष्वपीमासु च मूर्छनासु कूटाह्वयाः स्युः पुनरुक्ततानाः ।
एकाधिकाशीतियुता निरूनं चतुःसहस्राणि भवन्ति संख्याः ॥ २३९ ॥

तानान्द्विरुक्तानिह वर्जयित्वा पूर्णैरपूर्णैश्च सह क्रमैश्च ।
एषा मता स्यादवशिष्टकूटतानौघसंख्येति मता मुनीनाम् ॥ २४० ॥

लक्षत्रयं सप्तदशोदितानि पुनः सहस्राणि पुनः शतानि ।
न वापि च त्रिंशदुपाश्रितानि तत्रैवमुक्ताः खलु कूटतानाः ॥ २४१ ॥

निश्चित्य संख्यामथ गायकानां तज्ज्ञानहेतुं कथयाम्युपायम् ।

— मेरुप्रकरणम् —

एकं द्वयं च त्रितयं चतुष्कं पञ्चाथ षट्कं च निधाय सप्त ॥ २४२ ॥
द्वितीयमद्येन विवर्धनीयं तृतीयामेतेन विवर्धनेन ।
विवर्धितेनाथ तृतीयकेन तुर्ये तथेत्यादयुदितं क्रमेण ॥ २४३ ॥
पूर्वेण पूर्वेण पुरः पुरोऽङ्को विवर्धनीयः सकलस्तथैव ।
गण्यास्तु सर्वास्वपि मूर्छनासु चैकस्वराद्या इह कूटतानाः ॥ २४४ ॥
मूलक्रमं साधु निवेशयेत्प्राक्सप्तस्वरं वाथ च षट्स्वरं वा ।
पञ्चस्वरं वाथ चतुःस्वरं वा द्राक्त्रिस्वरं द्विस्वरमेव वापि ॥ २४५ ॥
चतुःस्वरं तत्र निवेश्य पूर्वं प्रस्तारभेदं प्रतिपादयामः ।
सरीगमौ च प्रथमं लिखित्वा षड्जादधस्तादृषभौ विलिख्यः ।
षड्जस्त्वधस्तादृपभा द्विलिख्यः शिष्टौ गमौ पूर्ववदेवलेख्यौ ॥ २४६ ॥
मन्द्रस्थषड्जस्य तथाऽदिमत्वात्स्वरान्तरं प्राङ्न विलेखनीयम् ।
पूर्वस्वरो येन परादधस्ताद्विलेखनीयस्तत्र एष तानाः ॥ २४७ ॥
प्रस्तारमार्गेणकृतोऽत्र तानो रिसौ गमौ चेति मतो द्वितीयः ।
तमेव तानप्रकृतिं विधाय तानान्तरः स्यात्तदधो विलिख्यः ॥ २४८ ॥
विसृज्य षड्जमृषभं च पश्चाद्गान्धारतो यस्त्वृषभो विलेख्यः ।
मूलक्रमन्यायवशात्तु पूर्वं विलेखनीयौ च सगौ क्रमेण ॥ २४९ ॥
स्यान्मध्यमस्यापि च मध्यमोऽधो यथोपरिन्यायवशाद्विलेख्यः ।
लेख्यः स्वरो यद्युपरिस्थितःस्यात्तत्पूर्वकस्तत्र विलेखनीयः ॥ २५० ॥
एतावतान्यायवशेन तानाः सर्वेऽपि चान्ते क्रमतो विलेख्याः ।
प्रोक्ताः षडेवं खलु मध्यमान्तास्तथैवगान्ता रिषभान्तिमाश्च ॥ २५१ ॥
ततस्तुसान्ताः च षडेव तेन प्रोक्ताः चतुर्विंशतिरत्रतानाः ।
पञ्चस्वरी प्रस्तरणे भवन्ति पान्ताः चतुर्विंशतिरत्रमान्ताः ॥ २५२ ॥
गान्तर्पभान्ताश्च तथैवसान्ताः संख्याऽत्र विंशत्ययुतं शतं स्यात् ।
ते षट्स्वरी प्रस्तारणेऽत्र ताना धान्ताः च पान्ताः च तथैवमान्ताः ॥
गान्तर्पभान्ताः च ततैव सान्ता एकैकशो विंशतिकं शतं स्युः ।
आहत्य विंशत्यधिका च सप्तशतीऽह संख्या गदिता मुनीन्द्रैः ॥

सप्तस्वरीप्रस्तरणेऽत्र ताना न्यन्ताः च धान्ताः च तथैव पान्ताः ।
मान्ताः च यान्ताः च तथर्यभान्ताः सान्ता च ये तद्गणनां वदामः ॥
एकैकशो विंशतियुक्त सप्तशतिं मिलित्वा तु भवेदमीषाम् ।
संख्या पुनः पञ्चसहस्रिकाऽत्र द्वे विंशती चेत्युदिता मुनीन्द्रैः ॥ २५६ ॥
दिङ्मात्रमेवाऽत्र निरूपितं स्याच्छिष्टाश्च तानाः पुनरेवमूह्याः ।
प्रस्तारलब्धा खिल तानसंख्या बोधायवक्ष्याम्यथ खण्डमेरुम् ॥ २५७ ॥

— ख ण्ड मे रु : —

आद्यातु पंक्तिः किल सप्तकोष्ठा षट्कोष्ठिका चैव ततो द्वितीया ।
स्यात्पञ्चकोष्ठा च ततस्तृतीया तुर्याचतुष्कोष्ठ युताच षेद्या ॥ २५८ ॥
स्यात्पञ्चमी तत्र पुनस्त्रिकोष्ठा षष्ठी च कोष्ठद्वितयेन युक्ता ।
स्यात्सप्तमी पंक्तिरिहैककोष्ठा तासुक्रमादङ्क विलेखनं स्यात् ॥ २५९ ॥
आद्याद्यकोष्ठे विलिखेदिहैकं षट्स्वन्यकोष्ठेषु लिखेत्ततश्च ।
द्वितीयपंक्तेः प्रथमे तु कोष्ठे लिखेदिहैकं द्वितयं द्वितीये ॥ २६० ॥
ततस्तृतीये विलिखे त्पडङ्कतुर्ये चतुर्विंशतिलेखनं स्यात् ।
स्यात्पञ्चमे विंशतियुक्छतं च सविंशतिः सप्तशती च षष्टे ॥ १६१ ॥
तृतीयपंक्तेः प्रथमे तु कोष्ठे चत्वार्यथ द्वादश तु द्वितीये ।
द्वितीयकोष्ठे पुनरष्टयुक्ते द्वेविंशती तत्र विलेखनीये ॥ २६२ ॥
चतुर्थकोष्ठे तु विलेखनीयं शतंद्वयं विंशति युग्मयुक्तम् ।
तदन्तकोष्ठे तु सहस्रमेकं शतानिचत्वारि च विंशती द्वे ॥ २६३ ॥
तुरीयपंक्तौ प्रथमे तु कोष्ठे त्वष्टादशाङ्कः प्रविलेखनीयः ।
द्वासप्ततिस्तत्र भवेद्द्वितीये शतत्रयं षष्टियुतं तृतीये ॥ २३४ ॥
तुर्ये सहस्रद्वितयंशतेन षट्या च युक्तं प्रविलेखनीयम् ।
तत्रादिमे पञ्चमपंक्तिकायां कोष्ठेविलेख्यानवतिश्च षट् च ॥ २६५ ॥
द्वितीय कोष्ठेऽत्र चतुःशतीस्या दशीतियुक्ता प्रविलेखनीया ।
भवेत्सहस्रद्वितयं तथाऽष्टशती तथाऽशीतियुता तृतीये ॥ २६६ ॥
षष्ट्याद्यकोष्ठे खलु षट्शतीस्याद्विलेखनीया च ततो द्वितीये ।
भवेत्सहस्रत्रितयं तथा षट्छती समेतं प्रविलेखनीयम् ॥ २६७ ॥

कोष्ठेलिखेत्सप्तमपंक्तिकायां चतुःसहस्रं त्रिंशति तथैव ।
सविंशकं तत्र पृथद्विवेशः कस्मात्प्रमाणादवगम्यतेऽसौ ॥ २६८ ॥

— त त्त न्या य : —

अत्रोच्यतेन्यायतयैवलब्धस्तन्न्यायमेव प्रतिपादयामः ।
पङ्क्तिद्वयाद्यस्थितमेकमेकं संयोज्यकुर्याद्द्वितय द्वितीये ॥ २६९ ॥
तृतीयपंक्तेतेः पुनराद्य कोष्ठे द्वयं तदेव द्विगुणं निदध्यात् ।
पंक्ति प्रयाद्यङ्क समन्वयात्पद् द्वितीयपंक्तौ विलिखे त्तृतीये ॥ २७० ॥
तृतीयपंक्तौ विलिखेद्द्वितीये षडङ्कमेक द्विगुणं विदध्यात् ।
ततः षडंकं प्रतियोज्य तस्मिन्नष्टादशाद्ये विलिखेच्चतुर्थ्याः ॥ २७१ ॥

— ख ण्ड मे रु : —

1						
	1	2	6	24	120	720
		4	12	48	240	1440
			18	72	360	2160
				96	480	2880
					600	3600
						4320

1930 142

TRANSLATION OF SANGEETA SUDHA.

By the grace of God Parameswara the *Jivas* taking their bodies worship the Lord of the Universe through sacrifices, gifts penances and yoga practices. (90).

If they seek to worship Maheswara with music and vina, the great sages say, that *Nada* in addition to giving pleasure to good men also achieves the dissolution of *Samsara*. Having thus described the nature and the science of the body as being conducive to a knowledge of the *nada* we shall now proceed to describe the origin of *nada* and shall also further on discuss the various srutis. (91) and (92).

Nada (Sound) or (Tone).

I bow reverentially to *Nada*, which, as having the *chit* in all living beings, as manifesting itself by a change as the universe and as being the one thing in which all things existing are reflected, is identical with the Brahman itself. *Nada* is single but it undergoes various classifications as *Dipta* etc, or *Samanya* and *Visesha*. It then assumes 66 forms known as the *srutis* and becomes the basis of the *svaras*. How can a single sound become so diverse? Is it proved by science or supported on common parlance? One answer is that the diversity in the manifestation of the *nada* is due to the *Vyanjanas* (the accidental causes which throw it into a relief). 93, 94 & 95.

The sun assumes a multitude of shapes when reflected upon a number of waves. A volume of sparks darts from a single fire. The same bar of gold is converted into a variety of ornaments. Similarly *nada* comes to have a multiplicity of forms and names.(96). Some explain the word "Nada" as a composite term in which न stands for प्राण (Breath) and द stands for ज्वलन fire (heat).

Nada is called as such as it has its ... in the interaction of *Prana* and *Agni*. Others have said that the word is ... by the root तद् taking घञ्. When a ... feels the impulse for expression the ... put in a stir. The mind strikes again... vital heat in the body which in turn ... an impetus to the breath. The breath ... upward from its place called the Br... pada which resembles a knot, and pro... *nada* at the naval, at the chest, in the ... and in the head in the order of its pro... The same *Nada* acquires five design... अतिसूक्ष्म, सूक्ष्म, पुष्ट, अपुष्ट and कृतिम ... tively, in the five places referred to, th... and the last being ignored, the other... are capable of being demonstrated (ar... for practical purposes). The *mandra* ... at the chest, the *madhya* at the throa... the *Tara* at the head. 98, 99, 100 &...

The *madhya* is twice the capacity o... *mandra* and the *tara* twice that of ... *madyas*. There are 22 *srutis* at each o... *Sthanas* making on the whole 66 s... Letters affirm that *srutis* are innumer... At the chest between the *Ila* and *Pi*... *nadis* there runs the *Sushumna Nadi* w... rises upward. If that place be crossw... number of other *nadis* (forming thus a n... system) resemble the coral reefs in ... आकृति (form) or (texture). The 66 *srutis* ... their origin from the breath coming ... contact will all these *nadis*. 102, 103 &...

Srutis explained.

The nature of these *srutis* should ch... be learnt from the *Sastras*. (But) I s... illustrate them upon a couple of *Vinas*. T... up two strong and well-made *Vinas* ... toned, of similar sound, capacity and furn... ed with wires. 105. Their wires shall ...

two in number. They (wires) should be fitted in properly and separately. The first among them should be constituted in the मन्द्रतम (lowest bass) tone.

The next (wire) shall be of a slightly higher tone. Between two *srutis* there should be no interspace ie., there should be no possibility of a distinct and different tone intervening. The tones emerging from the (तीव्राः) wires thus constituted are called srutis. In those wires the 7 svaras should be located in their proper places. The first shall be called the Dhruva Vina, and the second Chala Vina. That from which the *svaras* are deduced (reduced) (अपकृष्ट) (under—toned) is said to be the Chala Vina. That from which the Svaras are not deduced is said to be the Dhruva Vina. The Chala Vina having three wires should be sounded and we shall describe how the same should be done. Wise men must place the 7 svaras in their order in the last but one wire (counting from the proximity to them). All the seven *svaras* in the Chala Vina are one *sruti* less than those in the Dhruva Vina. The Second wire also being sounded shonld be constituted in a tune which is less by two *svaras*. The Gandhara and Nishada of Chala Vina will merge in the Rishabha and Dhaivata of the Dhruva Vina. And then similarly the third wire also. Then the Rishabha and Dhaivata of Chala Vina will merge in the Shadja and Panchama of the Dhruva Vina. 107 to 112.

Then the fourth सारणा also should be made (similarly), then the *shadja madhyama* and *panchama* of the Chala Vina will respectively merge in the *nishada gandhara* and *madhyama* of the Dhurva Vina. By these few *saranas* (Tunes of the four wires) it will be evident that the *chala srutis* merge in the 22 *srutis* of the Dhruva. 113 to 115.

There shall be no more reductions (अपकर्षण) as the quality of a Svara is marred when sweetness dwindlesaway (as there can be no *svara* when sweetness dwindles away). Thus by अन्वय and व्यातिरेक the सङ्ख्या (the number) of the *srutis* should be learnt for the purposes of (व्यवहार) demonstration or performance. 116.

The *vina* fitted with 22 shining पर्व s should be constituted. In the same *vina* (learned) men constitute the 66 different *srutis* and मन्द्र etc differences. 117

Having thus determined the enuumeration of the *srutis* by means of the *quadriple* wire tuning in accordance with the usage of musicians we now proceed to describe the origin of *Svaras*. 118

Svaras.

I do not see any the slightest difference between the *Sruti* and the *Svara*. How is it that the *Svara* is born of the *sruti*? Our answer is this: the difference arises by virtue of this or that being the dominant factor (अधिक्ष) in the same way as curd etc., are mere transformations of milk. In a place covered with dense darkness things like a pot are illuminated by the lamplight. Similarly by taking two view points we get the *Svaras* from the *srutis*. This the अनुराण (or resonance) which though born of and depending upon the srutis is yet different, is called the *Svara*. The great sages have said that the *Svara* has thus become pleasurable by itself. The *Sruti* scale is for counting (for affording the measure) and the essence of the *svara* consists in the अनुराण. I shall now state the five Jathis of *Srutis* following the method of *Sardula*. They are thus ennmmerated: दीप्ता, आयता, करुणा, मृदुः and मध्या. I shall now describe

the points of distinction among them individually. 119 to 123

दीप्ता is of four kinds namely तीव्रा, रौद्री रञ्जिका, and उग्रा.

आयता is of five kinds namely कुमुद्वती, क्रोधा, प्रसारिणी, सन्दीपिनी, रोहिणी.

The third *Jati* called *Karuna* is of three kinds namely दयावती आलापिनी & मदन्तिका. This three fold division is given by Kasyapa. The fourth called मृदुः is divided into मन्दा, रतिका, प्रीति, and पराक्ष्मा. This is declared by those who have known the School of Durga. The Madhya is of six kinds namely Chandovat, Ranjanika, Marjani, Raktika, Ramya and Kshobhinika. Thus Kasyapa Yashtika and others have described the twenty two *different srutis*. 124 to 128

Names of Jatis.

I shall also recount the names of the *srutis* which stand related to the *svaras*. The first sruti is दीप्ततीव्रा.

The second is आयतका कुमुद्वती.

The third is मृदुमन्दिका.

The last is मध्या छन्दोवती.

These four are the Srutis of the Shadja and in the last of them emerges the king of *svaras*. Now I shall specify the *jati* of the three srutis occupying the place of the Rishabha.

The first is करुणा दयावती.

The second is मध्या रजनी.

and the third is मृदु रक्तिका. 128 to 131

In the last the Rishabha manifests itself by the two *Srutis* which occupy the region of the *Gandhara*. दीप्तारौद्री is the first and आयतक्रोधा is the second and *Gandhara* emerges from the second. Then I come to the *Jathis* of the *Srutis* which as stated by Bharata occupy the region of the *madhyma*.

The first is दीप्ता वह्निका. 132 to 133

The second is आयतिका प्रसारिणी.

The third is मृदुप्रीतिः

and the fourth is मध्या मार्जनिका.

Upon the fourth rests the *madhyama svara*.

Following *Yashtika* I now describe the *jatis* of *srutis* which form the basis of the *Panchama*. 135

The first is मृदुक्ष्मा.

The second is मध्यारक्तता.

The third is आयतिका सन्दीपिनी and

The fourth is करुणा आलापिनी. 136

The *Panchama svara* always shines forth from the last mentioned *sruti*. Following *Dattila*, I now describe the *jatis* of the *srutis* occupying the Dhaivata region. 137

The first is करुणा मदन्ती.

The second is आयता रोहिणिका and

The third is मध्यारम्या.

Upon this last rests the Dhaivata, and therefrom shines forth. I now go to the two *srutis* which form the basis of the *Nishada svara* following the dictum of Durga.

The first is दीप्तोग्रिका. 138 and

and the second is मध्याक्षोभिणिका. 139

and the *Nishada svara* shines with rare excellence upon this last. Thus the 7 *svaras* and the various *srutis* which form the basis of the *svaras* have been dealt with in accordance with the learned tradition. The *shadja* etc *svaras* in their *suddha* character which form the sole basis of Raga formations have thus been described.

Vikritasvaras.

Now we take up the *vikritasvaras* in their order, those which form the basis of other *Ragas*. *Vikrita svaras* are twelve in number and their identity is as follows. The *suddha svaras* have been ascertained and also the twelve *Vikrita svaras*. These

svaras are said to be the basis of the emergence of all the *Ragas*. 141, 154, & 155.

The determination of the Svara distinctions.

These distinctions as *shadja* etc.—Whence have they been derived? From Brahman or from the methods given in the Atharvana Veda or from an examination of the science of music itself? How are the distinctions to be accounted for? One answer is these distinctions are clearly within the direct experience of men versed in verses, in the sciences, and they are well known in the sciences. There are seven *svaras* in the Sama Veda, Krushta etc and there are also seven *svaras* in the *sastras*. Thus the distinctions as उदात्त, नीच, प्रचय, are not in vogue in the science of music. The great servants of music like Mathanga Kardula and Yashtika have given these distinctions of *Svaras* which are for the delight of all beings from the bird to the man and the beast. When we investigate the matter on the lines indicated by them we find these distinctions obtaining even in the sounds of animals and birds. The peacock, the chataka, the bull, the krouncha, the kokil, the frog, and the elephant give expression to the seven *svaras* beginning with Shadja respectively in their voices, distinctly and unmistakably. 155 to 159

The *svaras* again form the divisions named *Vadi*, *Samvadi*, *Vivadi*, and *Anuvadi*. 160 In due order shall we explain the definitions of all the form classes. That *Svara* in music upon which there is frequent emphasis is called the *vadi*. The *vadi* is called the king of *svaras*, and is always prominent. The *svara* which is 8 *Srutis* from that is the minister. And another minister is the *Svara* which is twelve *srutis* removed (from the king of *Svaras*) both are called *Samvadis* being placed after the 8th and then after the fourth *Srutdis*. *Nishada* and *Gandhara* as destroying the harmony of five *svaras* are called *Vivadis*. So the great Sages have said. Ordinarily the two (Ri and Dha) are *Vivadis* with the five and Ri and Dha are (also) mutually *Vivadis*. (enemies). This is the opinion of a different school expressed by those well versed in the scientific works of Sardula. Those that are not *Vadi*, *Samvadi* or *Vivadi* and simply are the followers of the king and the ministers, they are said to be the *Anuvadi svaras* by *Yashtika* and others. 161 to 165

The family etc. of the Svaras.

Shadja was born in the line of the celestials. Similarly also *gandhara* and *madhyama*. The Panchama was born in the line of the Pitris and Ri and Dha in that of the Rishis. *Nishada* was born of the line of *Asuras*. Thus is given the genesis of the *Svaras*. The Chatusruti is of Brahminical origin, Thri Sruti of Kshathriya birth and Dvi Srut of Vysya stock, the *Kakali* and *Kantara*, these two are of Sudra birth.

Shadja is known to be of lotus-like splendour. Rishabha is of reddish hue. *Gandhara* is of golden colour. *Madhyama* shines like the kunda flower (white). *Panchama* is greenish, *Dhaivata* shines in yellow splendour, Nishada is of a mixed hue. These are the colour distinctions of the svaras. All the seven *svaras* beginning with the *shadja*, were born respectively in the Seven Dvipas namely the Jambudvipa etc. 166 to 170

Agni, Brahman, the Moon, Lakshimpathi (Vishnu) Narada Tumburu and Yakshapathi (Kubera) discovered the Seven *Svaras* respectively. Agni, Brahma, Saraswathi, Siva, Vishnu Ganesha and Surya are the presiding deities of the svaras in the given order. 171 to 172

The *Chandas* (or metre of the Svaras) are as follows: *Anushtup* for the first (Sa), *Gayatri* for the next (Ri), *Thrishtup* for the next (Ga), *Brihati* (Ma), *Pankti* (Pa), *Ushnik* (Dha), and *Jagati* for the last (Ni). Sa and Ri denote *Vira. Adbhuta* and *Raudra rasas* (Heroism, wonder and terrible fury). Dha represents the *Bibhatsa* and Bhayanaka rasas (Disgust and fear). Ga and Ni should be associated with the Karuna Rasa (pathos) and Ma and Pa with Hasya and Sringara (mirth and love). 173 to 174

Thus have been described the *Chandas*, the Rishis and the Rasas etc of the seven svaras.

Gramas.

A Grama is a group of *svaras* forming the basis of the *Murchanas*. The great sages who had known the truth of the science of music say that this is the definition in general (of a *grama*). Of the three kinds of *gramas* the Shadja *grama* is said to be the first, secondly the *Madhyama grama* and the third is the *Gandhara grama*. The *Gandhara grama* does not exist in the human world. It is fit to be sung only by Narada and others. 175 to 177

When the Panchama stands upon its own fourth *sruti* the group of *Svaras* containing that (*Panchama*) is given the name of the *Shadja grama* by the Rishis. 178

If that *Panchama* giving up its fourth *sruti* takes it stand upon the third *sruti* the group of *svaras* associated with it is known as the *madhyama grama*. 179

If the *Gandhara* seizes the (two) srutis of Ri and Ma. and Dha seizes the Srutis of Pa and Nishada rests upon the (two) *srutis* of Sa and Dha the *grama* is called *Gandhara grama*. The Shadja grama being the first and also as mainly consisting of *Samvadis*, is considered to he the prominent among the *gramas*.

As the *madhyama grama* involves dropping out of certain *Srutis* it st next in importance (to the *Shadjagrama*) it is prominent in *Oudava* and *Sha Ragas*.

The Gandhara *grama* also is importa being of a divine origin. The *Adhide* of the *gramas* are respectively. *Vi* (Brahman) Lakshmisa. (Vishnu) Mahesvara. They are fit to be sun *Hemanta*, *Grishma* and *Varsha* sea respectively. They are auspicious appropriate for being sung in the foren noon, and afternoon in the day. 182 to

The Murchanas.

Having thus explained etc. three gra we proceed to describe the *murchanas*. The *Arohana* and *Avarohana* in order the *svaras* go to make up the *Murcha* They are seven and seven in the *gramas*. Together they are of 14 kinds of 1st M, in Sh. Gr. is called उत्तरमन्द्र, the 2 रजनी, the 3rd उत्तरायता, 4th शुद्धषड्जा मत्सरीकृत्, 6th अश्वक्रान्ता, 7th अभिरुद्गता The first panchama born of *Madhya grama* is सौवीरिका, 2nd हारिणाश्वा, कलोपनता, 4th शुद्धमध्या, 5th मार्गी, पौरवी and the 7th हृष्यका. *Yashtika* a others have thus been described. 184 to

The first *Murchana* called *Utta Mandrika* commences from the midd Shadja.

The *Arohana* is up to the *Nishada* th Avaroha is down to the *shadja*.

2. Rajani—From *Nishada*, up to *Dha vata* from Dh. down to Ni. 18

3. Uttarayata—मन्द्रधैवत to *Pancham* down to *Dhaivata*. 18

5. मत्सरीकृत्—मन्द्रमध्यम to Ga—down to *madhyama*. 190

6. अश्वक्रान्ता—मन्द्र Ga to मध्य *Rishabha* down to *Gandhara*. 191

7. अभिरुद्गता—मन्द्र *Rishabha* to *Shadja* down to मन्द्रर्षभ. 192

We proceed to describe the nature of he *Murchanas* of the मध्यम *gramas* सौवीरी—मध्यगमध्यम to तारग ga. (ma in the middle octave) to octave ga in the higher *Avarohana* down to *Madhyama* octave,) 193 & 194

2. हारिणाश्वा—ga (mid oct) to Ri (high oc) *avarohana* down to mid oct ga. 195

2. कलोपनता—mid oct Ri to High *Shadja* down to mid oct Ri. 196

4. शुद्धमध्या—mid oct shadja—to *Ni shada* down to *shadja*. 197

5, मार्गी—lower oct; Nishada to mid oct Dhai down to L. O. ni, 198

6. पौरवी—lower oct; Dhai to mid oct. *Panchama* down to *Dhai*. 199

7. हृष्यका—lower oct; *Panchama* to *mid Madhyama* down to *Panchama*. 200

These are the fourteen murchanas of the two *gramas*.

If *Nishada* occupiesthe place of *shadja* hen the *murchana* called *Rajani* results. 201

If the Dha and other *svaras* take the place of Shadja those *murchanas* will result in due order (*i.e*,) the Uttarayata etc. Afterwards eliminate in order the shadja and other *svaras* and when *gandhara* raaches the place of *madhyama* the *Murchana* is called the *Harinasva*. In the same way upon the *Rishabha* and other svaras occupying the मध्यमदेश the *mur chanas* namely *Kalopanata* and others take their stand. Some are of opinion that you hould again eliminate the *Madhyma* etc. *svaras*. 202 to 204.

Each of these *murchanas* are again subdivided into four kinds in accordance as they are शुद्धा: or include the *Kakali*. 205

तास्सान्तरास्तद्वयसंयुताश्च—Thus they are 56 in number. In all these seven *murchanas* I shall recount the method of calculation. Among the *murchanas* contained in the *shadja grama* the numerical designation of a *murchana* is the same as that which the *shadja* possesses in it. This is the rule with regard to the *uttara mandraka* etc. 206

Among the *murchanas* contained in the *Madhyama Gramas* the numerical designation of a *murchana* is identical with that which the *Madhyama* possesses in it. This is the rule with regard Souviraka etc. 207

Such *murchanas* are of seven kinds by virtrue of the 1st, 2nd, 3rd, 4th, 5th the रम्भा 6th and the 7th *svaras*. Thus they are 56 in number and each being of seven kinds the total number is 392. 208

Thanas.

When in the course of uttering the *Svaras* in order, a svara is left out the *Suddha Thana* results. Datha and Kohala have taken the Thana to consist of Shadawa and Oudava—two divisions. When one svara is leftout it is Shadawa when two *swaras* are leftout it is *Oudava*. We shall particularly describe the *varna svaras* in the *Shadja gramas*. Shadja and Rishabha and *Panchama* and the 7th (Nishada) should be ommitted in the several variations. The varieties thus formed will number 28 (4×7). The Thanas having 5 *svaras* only will be Oudavas. 209 to 211.

Panchama and *Shadja* are ommitted in the case of Seven Thanas and Gandhara and Nishada are ommitted in the case of Seven Thanas. Seven others drop

out *Dhaivata* and *Rishabha*. They are thus twenty one in number. Thus the Suddha *Thanas* in *Shadja Gramas* are 49 in number. Now we shall describe the Suddha Thanas of the Madhyana Gramas. 212 to 213

Seven leave out the Shadja.

Seven leave out the Gandhara.

Similarly the Rishabha.

Thus here the Suddha Thanas being *Shadavas* are 21 in number. The Oudava *Thanas* are only fourteen in humber. 214

{ without Ri and Dha / without Sa and Ga. } 215

When totalled the *Oudava* and *Shadava Thanas* are 35 in number. In both the Gramas the Oudavas and Shadawas go to make up the number 84. 216

When the Seven Svaras are uttered irregularly and when the difference arises from the Thanas being full or with ommissions then result the कूटतानs. I shall recount their number for the information of musicians. 217

When one *svara* is ommitted the *Kuta Thanas* are *Shadawas*. Rishis estimate their number as 720. 218

When two *svaras* are ommitted the Thanas become Oudavas.

Yashtika and Datbila and fix their number as 120.

By ommitting 3 svaras Kuta Tha 4 svaras only result.

Tumburu and *Narada* and other they are 24 in number.

When four *svaras* are ommitted the *Thanas* of three *svaras* only are at. *Nandi* and *Hanuman* and other their number as six only. 221

If 5 *svaras* are ommitted the Thanas of two *svaras* only result. Ka and others count theirnumber If six svaras are ommitted one alone remains. It is denied that one by itself can ever begin a Thana ; it do form a *Kuta Thana*. 223

By Virtue of regular and irregular sance of the seven *svaras* the Kuta Th are calculated to be 5040 in number.

The same number of *Kuta Than* available to each one of the *Murchanas* total number is two-lacs eightytwo sand two hundred.

ஸ்ரீ புரந்தரதாஸர் சரித்திரம்.

அவதார காரணம்.

பாகவதர் ஸௌந்தரராஜ அய்யங்கார்.

நிகில தோஷங்களுக்கும் நிலயமாகிய இக்கலி புகத்தில் ஏறக்குறைய ஸுமார் 300 வருடங்களுக்கு முன் இவ்வுலகில் நற்காரியம் எதுவும் கடைபெறுமல் ஜனங்களனைவரும் நரக ஹேதுவாகிய பாபச் செய்ல்களையே கடத்தி பாப மூட்டை கட்டிக்கொள்வதைக் கண்ட விண்ணோர்கள் ஸ்ரீ வைகுண்ட கிகேதனரகிய கமலாகாந்தரிடம் சென்று இதைப்பற்றி முறை டஅப்பெருமான் கட்டளையின் பேரில் உல கத்தை நல்வழியில் கடத்துவிப்பதற்காக வாதனதத்வக்ஞராகிய ஸ்ரீ நாரத மு மஹா ராஷ்ட்ர தேசமாகிய புன்ஹா தைச் சரர்ந்த புரந்தரகடம் என்கிற க்ஷேத்ரத்தில் வசித்துவந்த தொண்ட லர் என்கிற அந்தணருக்கும் அன்னாத கமலாம்பாளுக்கும் குமாரமணியாக அவ தார்.

இளமைப்பருவம்.

இவருக்கு தகப்பனார் தமது குலதெய்வமா ய ஸ்ரீ வெங்கடாசலபதியின் திருநாமத்தைச் ட்டி வெகு செல்வமாக திருமலையப்பன் ன்று அழைத்து வந்தார். அப்பெயர் ாளடைவில் திம்மப்பா என்று மருவி வழங் யிற்று. இவருக்கு 8 வயதானதும் ந்தையார் உபநயனம் செய்வித்து கல்வியும் ற்பித்தார். இவரும் அதிசீக்ர காலத்தில் வேத, சாஸ்த்ர, இதிஹாஸ, புராணாதிகளையும் ன்னெண்கலைகளையும் ஐயந்திரிபறக்கற்று ல்லாக்கலைகளிலும் வல்லுவரானர். இவருக்குப் பதினாருவது வயதில் தாய் ந்தையர்களால் உள்ளூரிலேயே ஒரு கன ன் குமாரத்தியாகிய லக்ஷ்மீபாய் என்கிற பெண்மணியை விவாஹம் செய்து வைக்கப்பட் து. தாய்தந்தையர் இவரது 20-வது வயதில் ல்தர்மத்தை படைந்தனர். பிறரு குடும்ப பாரம் இவரையே பற்றி நின்றது.

சர்யை.

இவர் தந்தையாரால் நடத்தப்பட்டு வந்த ாகக்கடை (ஷராப்பு) வியாபாரத்தையே தமக் ம் தொழிலாகக் கொண்டார். இவரது மனை யாகிய லக்ஷ்மீ தேவியும் இல்லற தர்மம் டத்த இணங்கினள். அந்தப் பெண்மணி வருடைய திருமனையில் அடியெடுத்து வத்த முகூர்த்த விசேஷத்தினால் இவருக்கு ாளுக்கு நாள் செல்வம் பெருகி இவர் கோடீசு ர ஆனர். தன்தத்தை மென்மேலும் காணக் ன இவருக்கு உலோபகுணம் மிகுந்து ண்த்தை கெட்டிப்படுத்த ஆரம்பித்தார். ட்டை காடிவரும் பிச்சைக்காரருக்கு ஒரு ம்பிடியேனும் கொடார். ஒன்றும் கொடார். னும் வயிறார உண்ணர். மஹாகருமி என்கிற யரை வெகு சீக்கிரகாலத்தில் ஏற்றுவிட்டார். வரது கார்ப்பண்யத்தைக் கண்ட இவரது தேவியாருக்கு ஏற்பட்ட வருத்தம் இத்தனைய தென்று எழுதி முடியாது. அந்த உத்தமி இவரையறியாமல் ஏதேனும் தானதருமம் செய்து வருவதுமுண்டு.

பெண்ணின் திருமணம்.

இவரது குணத்துக்கு மாறுதலாக இவருக் கொரு பெண்பசள் பிறந்தது. அப்பெண் ணுக்கு ருக்மிணிபாய் என்று பெயர். மகளுக்கு விவாஹோசிதமாகிய வயது வருங்கால் இவரது தேவியார் அதைப்பற்றி இவரிடம் ப்ர ஸ்தாபிக்கவே இவர் "கணக்கிலவாட்டுமே என்று காலம் தள்ளிக்கொண்டே வந்தார். பிறகு அந்தக் கண்யதியின் கிர்ப்பந்தத்தின் பேரில் உள்ளூரிலேயே தன் மைத்துனர் குமா ரனுக்கு குமாரத்தியைக் கொடுத்து அதிசச் சிலவில்லாமல் மணம்புரிவித்தார். கல்யாணம் முடிந்த பிறகு ஒரு விசேஷ காலத்திலாவது, மருமகனை யழைத்து ஒரு வேளை அண்டம் கூடப் போட்டவரேயல்ல. வரவர உலோபித் தனம் மிகுந்து உண்ட வாய்க்கு ஒரு வெற்றிலை கூடப் போட்டுக்கொள்ள ஒவ்வாத மனமுடையவரானர். இவர் போன்றவரைப்பற்றியன்றோ,

लोभी स्वभावयां सङ्गं नकरोति कदाचन ।
अस्यां योजायते पुत्रः समेवित्तं हरिष्यति ॥

"லோபீ ஸ்வபார்யயா ஸங்கம் நகரோதி கதாசன
அஸ்யாம் யோ ஜாயதே புத்ர ஸ்ஸ மே வித்தம் ஹரிஷ்யதி" என்ற முதுமொழி பிறந்தது.

பகவதனுக்ரஹம்.

உலகத்தை சிர்திருத்த வந்த இவர் இவ்வாறு உலகமாயையில் சிக்கி உழல்வதை கண்ட உம் பர் பெருமானகிய எம்பெருமான் இவரைத் தடுத்தாட் கொள்ளத் திருவுள்ளங்கொண்டு, ஓர் முதுமறையோர் வேடம் பூண்டு, உபநயன மாக்காத சிறுவனொருவனுடன்கூட, நமத் திம் மப்பாவின் ஷராப்புக்கடையை அணுகி, அவரை அடைந்து, பலவாறு புகழ்ந்து பேசி, இப்பைய னுக்கு உபநயனம் செய்துவக்கவேண்டும்.

அதனால் தங்களுக்கு அளவிறந்த ஸுக்ருதம் உண்டென்று மன்றுடிக் கேட்டுக் கொண்டார். திம்மப்பா கடுஞ்சொற்களால் ஏசிவந்த அந்தணர் பெருமானே அவமரியாதை செய்ததனுப்பி விடவே கருணைக்கடலாகிய கருட கமனன் இவரது மனை சேர்ந்து ஸ்ரீ மதி லக்ஷ்மீபாயிடம் விஷயத்தைத் தெரிவிக்க, அப்பெண்மணி இவரை உருவெடுத்து வந்த கடவுள், எனவே கருதி, விலைபுயர்ந்த தனது நாஸிகாபரணமாகிய, மூக்குத்தியை அம்மறையவருக்குத் தானமாக அளித்து மனமிக மகிழ்ந்தாள்.

ஞானோதயம்.

தானதர்மம் செய்தால், பிச்சையிட்டால் பிச்சைக்காரர் அதிகமாவார், சோம்பேறியாவார், ஆகையால் பிச்சையிடக் கூடாது, என்பது மேனாட்டாருடையவும் அவரைப் பின்பற்று பவர்களுடையவுமாகிய சிலரது கொள்கை. நமது ஹிந்து தேசத்தார் அக்கொள்கையை ஆதரிக்க மாட்டார். மனித சரீரத்திற்கு களேபரம் என்ற பெயர்வந்து, அதுகளேபரம் என்று மாறி யதை எவரே மறுக்கவல்லார்? இது நிற்க நாஸிகாபரணத்தைப் பெற்ற அந்தணர் அந்நகையை விக்ரயம் செய்யவெண்ணி, நமது திம்மப்பாவின் ஷராப்புக் கடையையே நாடினர். திம்மப்பாவுக்கு அந்நகையைக் காட்டினர். திம்மப்பா நகையைப் பார்த்ததும் வந்தமறை யோன் அதைத் தமது மனையிலிருந்தே ஏமாற்றியோ திருடியோ கொண்டு வந்துவிட்டார் என்று நிர்மானித்து பந்தனத்துக் குட்படாத பகவானே இரண்டு சேவகர்களால் கட்டுப்படுத்தி அவருடன் தம்மனைக் கேகி மூக்குத்தியை கொண்டுவரும்படி மனையை வற்புறுத்தினர். பகவான் கொடுத்த மூக்குத்தியைத் தன் கையிலேயே வைத்துக்கொண்டார். லக்ஷ்மீ பாயும் மிகவும் வருந்தி மனம் வாடி, தன் வீட்டிலுள்ள ஓரறைக்குட் சென்று, தன்மானத்தைக் காப்பாற்ற வேண்டுமென்று, அர்த்தராத்ரி ஸமஸ்காரம் பெற்றார். ருருவாயார் வெளி

ப்ரதானீ நீகேஷிதனுடைய பகவானே மனை பிரார்த்தித்து ஓர் பழயகுடத்தில் கை சனதருளால் அதிலிருந்து தான் மு மறை யோருக்களித்த மூக்குத்தியே மற்றொரு மூக்குத்தி அகப்பட, அதைக் வந்து கணவன் கையில்கொடுத்து, தருவிலியந்தாள். திம்மப்பா இரண்டு காபரணங்களையும் ஒத்திட்டுப்பார்க்க தணன் விக்ரயிப்பதற்காகக் கொடுத்த குத்தி, திடீரென்று மறைந்தது. சேவகர் பிடிக்கப்பட்டிருந்த பூஸுரோத்தி காணப்படவில்லை. நமது திம்மப்பா ஆச்சர்யமடைந்தார். இதுதாமோதரனு திருவிளையாடலே என நிச்சயித்தார். மனிவிக்குள்ள தயாளகுணம் கூட கில்லையே எனவருந்தினர். தன் காலம் வாறு வீணுயினத்தைப்பற்றி வாடி இவருக்கு இத்தருணம் வயது மூப்பு சமயத்தில் இவருக்கு பகவத்குணப்ரவ போன்ற வாக்குண்டாயிற்று. இவர் வித்தையில் மிகுந்த தேர்ச்சியுள்ளவராக தமையால் தனது ஜன்மம் நிஷ்பலமாகி தே என்று நிர்வேதமடைந்து, தனது செ பாஷையாகிய கன்னடத்தில் (போ ஹோதெல்லா) என்கிற கீர்த்தன அடாணு ராகத்தில்பாடி தன் அபிப்ராயத வெளிப்படுத்தி இந்த தனப்பெருக்கினாலென நாம் புருஷார்த்தத்தை நாடாமலிருந்து டோம், என்று கருதி, தமது ஸொ ஸ்ளனேத்தையும் சூரைவிட்டு தான் கட வஸ்த்ரத்தோடு வெளியில் வந்தார். தம்ம வியையும் குமாரத்தியையும் பிறந்த வீட்டி அனுப்பினர். தான் க்ஷேத்ரயாத்திரைக்கு புறப்பட்டார். அக்காலத்தில் ஸ்ரீ வியா ராயஸ்வாமிகள் மடத்திய ஆசார்யபீடத்தை அலங்கரித்திருந்த ஸத்யதர்ம தீர்த்தஸ்வா களை தமக்கு குருவாகவரித்து, அவரிட புரந்தரதாஸ் என்ற தாஸ்யநாமம் சூட்டப் பட்டது.

அது முதல் இப்புலவர் பெருமான், ஒவ்வொரு ஸமயங்களிலும், ஒவ்வொரு கீர்த்தனத்தைப் புதுமதுராகப்பாடி, உலகோரை உய்யும்படி செய்தார். இவருக்காக ஸ்ரீபண்டரீநாதன் செய்தலீலைகள் பலவுண்டு. இவருடைய பெருமையைப்பற்றி நமது ஸ்ரீத்யாகப்ரும்மம் தனதுப்ரஹ்லாத பக்தவிஜயம் என்கிற நூலில், ஒரு கந்தபத்யத்தினால் (துரிதவ்ராத முலெல்லனு | பரிமார்ச்செடி ஹரிகுணமுல பாடெ தனலோன் | பரவசடை வெலயு புரந்தரதாஸுனி மஹிமமுலனு தலதனு மதிலோன்) என்று கொண்டாடியுள்ளார். இவர் பெருமை மனேவாக்குகளுக்கு அகோசரமாகும், இவரையனுஸரித்து சன்னடபாஷையில் கீர்த்தனம் பாடினோர் பலர். அவர்களனேரருக்கும் இவரே வழிகாட்டியவர். அக்காலத்திலும் இக்காலத்திலும் இவரது கீர்த்தனங்களைக் கேட்டு மகிழாதாரில்லை. இவர் இத்தனை கீர்த்தனங்கள் பாடினர் என்று கணக்கிட்டுச் சொல்லவியலாது. சற்காலத்தில் வழக்கத்தில், ஆயிரம் கீர்த்தனங்களுக் கதிகமாகவே காணப்படுகின்றன.

பூர்வபதப்ராப்தி.

இவர் தனது ஜீவிதாந்த காலத்தில் ஸன்யாஸமடைந்து அப்போதும் பகவந்நாம ஸங்கீர்த்தனங்களினுலேயே உலகிலுள்ளோரை வசப்படுத்தி.

"कालेदोषान्वितस्यापि ।
अस्तिह्यको माहान् गुणः ॥
कीर्तनादेव कृष्णस्य ।
[illegible] ॥"

(கலேர் தோஷான் | விதஸ்யாபி அஸ்தி ஹ்யே | கோ மஹான் குண: கீர்த்தனு தேவ க்ருஷ்ணஸ்ய முக்தபந்த: பரம்வ்ரஜேத்) என்கிற ஸ்ரீசுக முனிவருடைய திருவாக்கை உலகோருக்கு நிரூபித்துக்காட்டி தன்னுடைய முன்னிலைமையாகிய நாரதஸ்வரூபம் பெற்று, "ஸ்ரீ பரம் வ்யோமம்" என்கிற. ஸ்ரீவைகுண்டத்தை யடைந்தார். இவரது கீர்த்தனங்கள் எக்காலத்திலும் உருமானுமல் இருக்கத்தக்கன. வாகையால் இவரும் இந்த லீலாவிபூதியில் என்று மிருப்பதாக பாவித்து ஸ்ரீத்யாகராஜஸ்வாமிகள் மேற்கூறிய பத்யத்தில் (வெலயு பிரகாசித்துக் கொண்டிருக்கிற) என்று வர்த்தமான காலபதப்ரயோகம் செய்திருர். இவரது சரித்ரத்தினால் நாம் அறியத்தகுந்த விஷயங்கள் பலவுண்டு. அவைகளில் முக்கியமாய் ஜீவன் நித்யானந்தமாகிய, மோக்ஷமடைய பகவன்நாம ஸங்கீர்த்தனமே. இச்சுலபமான மார்க்கம் ஒன்றேற்படும்.

கீர்த்தனவிசேஷம்.

இவரது கீர்த்தனங்கள்யாவும், அனேகமாய் ஏகாராகங்களில் அதிகமாகவும், கர்நாடராகங்களில் கொஞ்சமாகவும், கானரஸம் செறிந்தவைகளாகவும், எடுத்துப்பெருக்க முள்ளவைகளாகவும், ஞானபக்தி வைராக்கியங்களே தெளிளெனப் போதிப்பவைகளாகவும், பாடுவோர்களையும் கேட்போர்களையும் ஆனந்தாம்புதிமக்னர்களாகச் செய்பவைகளாகவும், காணப்படுகின்றன. அவைகளில் ஒரு கீர்த்தனத்தை மாத்திரம் இங்கு விவரிக்க தற்சமயம் இடமேற்படுகின்றது.

ராகம், ஸாரங்கா, தாளம் ஜம்பை

பல்லவி.

விஷயத விசார பிடு விஹிதகர்மவ மாடு
வைராக்யபாக்ய பேடு.

அநுபல்லவி.

விஷ வெந்து காம க்ரோ தகளெல்ல நீடாடு
மஸண மனவே மாத வன்ன கொண்டாடு

சரணங்கள்.

1 அனுதினவு ஹரிகதெய கேளி ஸந் தோஷபடு
வினய திந்தலிஸஜ்ஜ நரகூடு
மஹ முட்டி துச்சரித மாடுவர நீகாடு.
ஹஸ ஹொன்று பரஹெண்ணு ஹும் பலவிடுஹோடு

2 வேதசாஸ்த்ரார்த்ததத்வ பதவிசாரவ மாடு
மாதவன பக்தி அன வரத பேடு
பாததிந்தலி தீர்த்த யாதெரகள நீமாடு
கேதபடதலெ தினவ களிதுஸங் தோஷபடு

3 கம்ப திரு யீ தேஹ அம்புருள்ளி களந்தே
கம்மி நீ கெடலு பேடா
கொம்புவரு பந்தரே கொடோ ஒந்து காஸன்ன
அம்புஜாக்ஷ புரந்தர விட்டலன நெனி மனவே.

இந்த கீர்த்தனம் ஸாதாரணமாய் நமது நியாகப்ருஹ்மம் தனது அபரோக்ஷானு பூதி யால்பார்த்த "நீவாட கேகான" என்ற கீர்த் தனம் போல் பாடப் படுகின்றது. தாஸரவர் கள் இக்கீர்த்தனத்தால் உலகோருக்குதத்வ போதனம் செய்தால் கேளார்களென்று கருதி தன் மனதுக்கே போதிக்கின்றார். ஆகிலும் ஜனங்களுக்குப் போதிப்ப தென்பதே கருத்து. இக்கீர்த்தனத்தில் அருமையான பதினேழு. உபதேசரத்னங்களைக் கோர்த்திருக்கின்றார் ஒன்வொன்றும் ரத்னம்போல் கருதி மனமாகிய பெட்டியில் வைத்துக் காப்பாற்றத் தருந்தது. வேதசாஸ்திரபுராணேதிஹாஸங்களில் காணப் படும் உபதேச மொழிகளுக்கிணங்க வுள்ளது.

1. பஞ்சேந்த்ரிய விஷயமாகிய புத்தி திருப்பு.
2. சாஸ்த்ர விஹிதமாகிய நித்யகர்மா செய்.
3. உத்தமமாகிய வைராக்கிய மென்ற பாக்கியத்தைக் கோரு.
4. அரிஷட்வர்க்கங்களாகிய, காமக்ரோ களை வென்றுவிடு.
5. ஊழல்மனமே மாதவனை பஜ செய்.
6. நான்தோறும் ஸ்ரீ ஹரியின் கதைை கேள்.
7. அடக்கத்தோடு ஸாது ஸஜ்ஜனர்களோ சேர்.
8. மனம்மாற கெட்ட நடிவடிக்கையுள்ளோ ரைச் சேராதே.
9. பரதன பரதாரங்களை நினைத்து ஆசைப் படாதே.
10. வேதசாஸ்திரங்களை ஒதி அதன் கருத் தறிசாரித்தறி.
11. ரமாகாந்தனிடம் செய்யும் பக்தியே மக்கு தனமென்றெண்ணு.
12. கால்களால் நடந்தே தீர்த்தயாத்ரை செய்.
13. தூக்கப்படாமல் நாளைக்கழித்து ஸந் தோஷமடை.
14. நீர்மேற் குமிழிபோன்ற இச்சரீரத்தை நம்பாதே.
15. அதை நம்பி நீ கெட்டுப்போகாதே.
16. யாசகர் வந்தார் ஒரு காசாகிலும் அவர் குக் கொடு.
17. வேதார்த்தவிழுப் பொருளாகிய புண்ட ரீகாக்ஷனை சப்போதும் தியானித்திரு.

சாஸ்த்ரங்களில் விதி நிஷேதம் என்கிற ரண்டு வகையுண்டு. விதி என்றால் அவசியம் செய்யவேண்டியவை. நிஷேதம் என்றால் எவ் விதத்திலும் செய்யக்கூடாதவை. இந்த கீர்த்த னத்தில் விதிவாக்யம் 13, நிஷேதவாக்யம் 4 காணப்படுகின்றது. கடைசி சரணத்தின் நான் காவது பாதம் இவருடைய முத்ரை புரந்த விடலவென்பது. இது ஸாஹித்ய சோரர்க ளிடமிருந்து கீர்த்தனங்களைக் காப்பாற்ற ஏற் பட்ட ஓர் விஷயம். இவைகளின் பெருமை எழுத எழுத மாளாது. மனுஷ்யகர்ருகமன்றி பகவானுடைய கருணைப்ரவாஹத்தினால் கீர்த்த னம் வெளிப்பட்டதே அதற்கு காரணமாகும்.

இவர் என்ந வருஷத்தில் பிறந்தார், எத்தனை நாள் இவ்வுலகில் விளங்கியிருந்தார், என்கிற விசாரம் அஸாரமாகும். விசாரித்தாலும் ஸர் தேஹநிச்சயமாகிய நிர்மானமாகவே முடியும் 'काकस्य कतिवा दन्ता':—(காகஸ்ய கதி வாதந்தா:) என்பது போலவே பாகும். அவைகளை அழகாய்ப்பாடி அர்த்த விசாரம் செய்து அவ்வாறு நடப்பதே நமது கடமை. ஸ்ரீ த்யாகராஜஸ்வாமிகளின் கீர்த்தனங்களையும் இவரது கீர்த்தனங்களையும் மற்றோர் ஸமயம் ஆராய்வோம்.

Greetings and Messages.

Military Secretary, Government House Madras:—His Excellency desires me to acknowledge your letter of the 5th of February and wishes me to say that he is very much interested in the efforts of the Music Academy, Madras, to advance the science and art of music, especially Indian music. He trusts that those efforts will meet with the success that they deserve, and wishes the journal all prosperity.

Ragini Devi, 269, Sullivan Place, Brooklyn, New York:—Systematic music probably had its birth in Vedic India from whence it spread its influence throughout the ancient world. Since then the music of India has followed a consistent course of development—first, as the descending modes of the Gandharva Grama based upon the descending harmonic series (arithmetical division of the monochord)—and later, as ascending music (Ragas) based upon the harmonic series of overtones. Thus the Aryan system of music has always had a natural scientific foundation: as I endeavor to bring out in my forth-coming book on Hindu Music.

The modern problem is now to realize once more the scientific system of twenty-two srutis. Also the arts of singing, playing, mridanga etc., should be popul...

The amazing development of Hindu... has already been highly appreciated... West by Leopold Stokowski, the... famous musician and symphony cond... who visited India and called Hindu... a divine art.

The writer was recently invited b... to give a program of Hindu songs... his large and discriminating audien... Philadelphia.

The music of India is not only one... highest arts of human expression, b... scientific basis is far in advance... system in the world today. Unfortun... India does not yet realize this fact.

I believe that a Quarterly Journa... Music is an effective medium to unit... music lovers and scholars in all pa... India-and I am sure it will be an impo... factor in the solution of India's mu... problems.

I wish your noble venture all succe... I sincerely hope the public will appre... and support your effort.

Correspondence.

A. Subrahmania Iyer, Military Accounts Department, Bangalore:—I am glad a Music Journal in our parts has become an accomplished fact. There is an opportunity for Music—lovers to meet on a common platform and discuss some of the business problems of the day, such as, the *theory of 22 Sruthis.*

This theory has been an ancient one and as such has been recognised successively by Bharata, Narada, Sharangadev, Vittala, Ahobala, Ramamatya, Somanata, Vankatamakhi and even Adrejarkunallar. The modern musicians fortunately lost its text and have been groping their way from blunder to blunder to find it out.

'Meanwhile a new theory of 24 Sruthis sprang up and during the time of the late Mr. Abraham Pandither, made enough noise. It then appeared to subside. But last July, in Madras it has made a faint echo through a book Styled "Meladhikara Lakshna".

Thanks be to Mr. T. L. Venkatrama Aiyar, B. A. B. L. for the kindness with which he proved to us in a scholarly way, that the above book was after all a "Still—born mass," and thereby avoided the necessity for Mr. P. S. Sundaram Aiyar to further beat it to death.

No name of the author; no date of the book; no lakshana gitas for the melas; a mere congeries of Svaras without principles; a mere catalogue of names without explanation; and a mere heaping of the (4624) Melas without even an attempt to compare and identify them with any of the current Ragas.—With all these glaring defects, to make a statement that this book has "made out a case" for 24 Sruthis, is to my humble thinking as much humorous as the remark of an Irish Judge at the end of a trial, "there stands an honest man who stole 6 pairs of gloves."

Notes and Comments.

The conference of experts organised by the Academy during Easter last was remarkable in more ways than one. It was fairly representative in that scholars and musicians not only from the Tamil Nad but also from other parts of South India including Karnataka, Andhra and Kerala came together for a frank exchange of views. The conference began on Friday the 18th of April 30 and lasted for the three days following. By declaring its firm adherence to 22 srutis no more no less, to the Indian Scale, it laid at rest, we hope for ever, one of the bitterest controversies relating to music. It has given the frequency ratios of those srutis to the fundamental, specified the typical ragas in which they occur, and considered eleven out of the twenty ragas mentioned in the

questionaire. It is no exaggeration to say that this is an achievement and a record from the point of view of quality and quantity. The proceedings were marked throughout by a spirit of good will, reasonableness and tolerance on the one hand and earnest enquiry, searching criticism and candid expression of opinions on the other. One particularly noteworthy feature of the conference was the frequent demonstration instrumental and vocal, to explain and illustrate the view points. A report of the proceedings will appear in our next issue.

The Academy has yet another celebration to its credit. The memory of Syamasastri was revered on the appropriate day, 8th Feb. 1930. An interesting lecture by Mr. P. Sambamurti was followed by an able rendering of the songs of the great singer by Mr. Tiger Varadachariar and others. The rhythmic beauty which is so characterestic of the pieces was well revealed. Here we are tempted to make a brief comparison of the Kritis of the three great masters of South Indian Music. In the songs of Tyagaraja melody predominates, without rhythm suffering in the least. In those of Syamasastri the rhythm prevails melody suffering nothing. In the Kritis of Muthuswamy "Dikshitar melody and rhythm are full and well balanced. We hope that the musicians and music lovers will cultivate a taste for the inimitable songs of Syamasastri undeterred by the preponderance of the rhythmic power in them.

We are glad to note that the Government have taken steps to introduce the subject of music in the B, A. courses of the Queen Mary's College from July next. The chief Minister, the Director of Public Instruction, the Principal of the Queen Mary's College and the Syndicate of the Madras University all deserve our thanks for the paren interest they have taken in this mat The promptitude of the executive of Academy in making the representation the Government and the quick respo from the latter have made two things pl one, that organised representation by a ponsible body can influence the Gov ment; two that in appreciating the diffi ties of the people the heart serves Government better than the head. If Government were always inspired from former source there would be little tro in the land. But alas! Life is no music.

The School Sangita Demonstra Committee arranged for an exhibition mass singing by school girls in the Mus Theatre. It is an interesting experim worth persueing. Group singing, howe is not uncommon in this country. V chants, Bhajana parties and certain so functions when girls sing together familiar instances. But it must be obser that in all these cases the element of mu is not very high. Indian music in its h phase is too individualistic to be compat with mass singing. Still, we welcome demonstration if only for clearing a m conception that Indian music allows room at all for collective singing.

On this occasion a nice speech was d vered by Mrs. Subbaroyan briefly review the progress which the art of music recently made and referring to the servi of certain bodies and persons in this beha We were however, surprised beyond measu to find that no mention was made of th Music Academy Madras, the one institution more than any other which has been ceas lessly working for the advancement Indian music.

(JULY).

Contents.