The Journal
of
The Music Academy Madras.

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

VOL. I.] OCTOBER 1930. [NO. 4

A NOTE ON 'HINDOLA' AND ALLIED RAGAS.

BY

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It is a matter of common knowledge that modern musical practice is drifting away from theory at an alarming pace and that the situation is getting further complicated by the existence of a duality of schools—to put it at the least—and a multiplicity of doctrinaires. One of the immediate achievements of the marvellous musical awakening of the past decade, has been the focussing of all attention on the need for the reconciliation of theory and art on the one hand, and the various schools clubbed together under the name "South Indian Music" on the other, and the energetic endeavours of the several conferences held in recent years have been solely directed towards such an end. My object in the present paper is to refer to a few *ragas* that have been so transformed (I had almost said vulgarised) by modern practice that they offend alike against the theoretic *Mummools* as well as the *Geetas and Varnas etc.* It was therefore time some one drew attention to the divergence with a view to its early rectification. It will not be within my scope to discuss divergences such as are due to actual differences of musical texts nor need I enter into the polemics of the *Srutis*; for the present, I shall consider the *ragas* in terms of the twelve *svaras* only about which there is an overwhelming agreement of opinion.

Messrs. Subbarama Dikshitar and Singaracharlu treat Raga 'Hindola' as derived from *Mela 'Nata Bhairavi'* and both classify it as *Oudava*. Mr. Dikshitar gives out the *Arohana* as *Sa, ga, ga, ma, dha, ni, sa*, which Mr. Singaracharlu makes more explicit as *Sa, ma, ga, ma, dha, ni, sa*. A discriminating scholar and a fine aesthete that Mr. Dikshitar was, I have not the slightest doubt that he meant *sa, ma, ga, ma*,—the '*ga*' in fact being a *gamakik* '*ga*', and having the force of *ma*.

Inasmuch as the present day student is likely to miss the point and seriously misunderstand Mr. Dikshitar, I suggest that we can perferably adopt the unambiguous *sa, ma, ga, ma* of Mr. Singaracharlu. A noteworthy feature of this *raga* is that *ma* is a pivotal *svara* and the very life of the *Raga* depends upon it as it were. A glance at

the *Hindustani Raga* '*Malkaus*' to which this *Raga* is generally equated—and I think correctly—would bear out the significance of the central *svara*; and any combination that tends to diminish the importance of *ma* or conceal it should be discouraged. It is worth remembering that neither Dikshitar nor Singarachar nor ancient tradition, has assigned to this *raga* any *Dha* other than *Suddha*, as by its very nature it could not have as a *Janya* of *Nata Bhairavi* and the present day tendency to sing *Chatusruti Dha* finds no warrant either in theory or practice and tends to extinguish the melodic identity of the *Raga*.

Equally unwarranted is the employment of *Chatusruti Dha* in *Ragas* '*Marga Hindola*,' '*Hindola Vasanta*,' '*Suddha Desi*,' and '*Saramathy*,' in place of *Suddha*, which alone has the support of time honoured practice as well as of the text books on the subject. We don't know who was primarily responsible for this lapse, but whoever he was, the fashion has reacted disastrously on the individuality of the *Ragas* and defeated the very purpose for which the *Ragas* were named and classified, not to speak of the confusion it has introduced into a subject already overburdened with confusion.

I would advert to just one more point before I finish. In his description of 'Hindola Vasanta,' Mr. Subbarama Dikshitar relying on a dictum from Mr. Venkatamakhi and the evidence furnished by *Chaturdandi Varna Gitas* and *Keertanas* of a bygone age, assigns an occasional *Rishabha*, and occasional *Ni*, *dha*, *ni*, *sa*, for rare employment, but is unable to give illustrations for the latter in practice. I am afraid this is one of those instances where Mr. Dikshitar had let the doctrinaire get the better of the artist, with all due respect to him. I venture to submit that the omission of *Ri* and the latter *Ni* in the above *prayoga*, would not alter the physiognomy of 'Hindola Vasanta,' or diminish its charm, while the consensus of opinion would be in favour of such omission. These and similar problems await enquiry and discussion and I would appeal to scholars, artists and lovers of the art, to tackle them dispassionately at the ensuing conference in the true spirit of scientific research.

MUSIC

I pant for the music which is divine,
My heart in its thirst is a dying flower,
Pour forth the sound like enchanted wine,
Loosen the notes in a silver shower;
Like a herbless plain, for the gentle rain,
I gasp, I faint, till they wake again.

Let me drink of the spirit of that sweet sound,
More, O more,—I am thirsting yet;
It loosens the serpent which care has bound
Upon my heart, to stifle it;
The dissolving strain, through every vein
Passes into my heart and brain.

SHELLEY.

SRUTIS AND SUDDHA SVARA MELA.*

BY

MR. HULGUR KRISHNACHARYA OF HUBLI.

It was decided by the All India Music Conference of 1927 that only the system of 22 *Srutis* is practical and consistent with the 12 *svarasthanas* of our Vina. Since then many suggestions have been made to alter their number which have all been proved to be impracticable and unnecessary during the last year's conference, as they go against the spirit of our current practice of music as well as its theory. We find even in ancient literature a lengthy discussion about the number of *srutis* admissible in the musical scale. Different authors, all admitting the system of 22 *srutis*, differ themselves in enumerating them as essential *svarasthanas* and they are misled into putting down the number of *srutis* variously as 12, 14, 17, 19, 24, 29. If we admit that all these are reasonable, why should we not accept a greater number to which the Western Sound Theory of infinite harmonics is applicable and leave our *Ragas* to be sung by means of *Srutis* of one's own individual choice? There are people who are for the enrichment of our music and who say we should never reduce the number of *Srutis* but increase their number ad infinitum. This would mean the total destruction of melodies which survive in current practice; thanks to the painstaking study scientifically conducted by the ancients.

The following facts should be carefully borne in mind while talking of increasing the number of *Srutis*:—

(1) They must not be complicated; i.e. they must be easy to sing and play correctly without the assistance of any instrument specially designed for laboratory purposes.

(2) They must not be such as only could be obtained by measurement and calculation; even the most illiterate adults and children must be able to illustrate them in practice.

(3) They must be suitable for fretted instruments like our Veena, and should be easy to manipulate correctly even in the fullest speed of *Alapa*.

(4) Whenever any scale or *Mela* is repeated so as to obtain all its modulations or *murchanas*, all the seven *svaras* of the seven *murchanas*, must fall within the values of the original system of *Srutis*.

(5) When *svarasthanas* are to produce more than one *sruti* how are the other *srutis* to be reproduced?

(6) We know our music will be insipid if it is devoid of *Gamaka*, which is defined as स्वरस्य कंपो गमकः श्रोत्र(त्र?)चित्तसुखावहः ॥ तस्यभेदामताः पञ्चदशेति परिकीर्तिताः ॥ सं. र. ३-८५ & ८६. What is the exact limit of the slight (quarter-tone) raising or lowering of the note to obtain the two points between which the गमक or oscillation takes place and what are the values of the highest and lowest points thus touched?

(7) When the *srutis* are prolonged to any length of time they must create a harmonious effect on the ear.

(8) The system of *srutis* must contain above and below each *sruti*, three notes at the intervals of 8:9, 3:4 and 2:3.

* A paper read at the Experts' Conference in the Easter week of April 1930.

I now proceed to place before the public a few observations regarding the *melas* of our system. The confusion as to the number of *srutis* will not end until we know the secret of the ancient arrangement of *Gramas* and *Murchanas*. So I suggest to this conference not to decide the *melas* and their component *srutis* hurriedly, until a sound theory of their (the *Gramas* and *Murchanas*) explanation is worked out. Meanwhile I propose to discuss in this conference the important problem of the natural or *Suddha* scale of our system.

I have tried to show in a paper I read in the last year's conference, that the *Sriraga mela* of the ancients or the modern *Harapriya mela* is the scale of the *Sámagáths* as well as of *Bharata*, *Sarngadeva*, *Ahobala*, *Srinivasa*, *Hridaya* and *Lochana*. This being so, an error was first committed by Ramamatya in taking *Mukhari* (the present *Kanakangi*) to be equivalent to the *Suddha Svara Saptaka of Bharata* and *Sarangadeva*. This error was repeated in succession by Somanatha, Pundarika, Tulajendra and Venkatamakhi, none of whom, with the exception of Somanatha, seems to have understood the *Natya Sastra* and *Ratnakara* correctly, but simply to have heard the theory through oral tradition. The following few quotations from the works of the above mentioned authors will support this statement. Somanatha had studied the *Ratnakara* thoroughly but failed to interpret it correctly in his own words, in many places being misguided by the *Svarameła Kalánidhi* of Ramamatya. But the special merit of that genius is undoubtedly shown in his treatment of many important problems, the author himself having written a commentary on his original and built a beautiful theory of *Mela Prastara*, which no other Sanskrit author in my opinion, has been able to do up to this time. The following quotations reveal the minds of the authors on the question of *Suddha Méla*:—

अस्मिन्मेले मुखारीच ग्रामरागाश्च केचन ।
मतः शुद्धस्त्वेष शार्ङ्गदेव विपश्चितः ॥ Ramamatya in his स्व. मे. क.

The words केचन (certain *grama ragas*) show that Ramamatya had some doubt in taking *Mukhari* for the *Suddha* scale of Sarngadeva. In the list of 264 *Ragas* mentioned in the *Ratnakara* we do not find the name (मुखारि) nor in any other place in the work. This error has been repeated by all authors. Ramamatya, Somanatha, Pundarika, Venkatamakhi and Tulajendra.

I now point out some quotations from Chaturdandi Prakasa, the esteemed authoritative work of Venkatamakhi to show that he had not actually seen *Natya Sastra*.

आदिमः सर्वमेलानां मुखारी मेल उच्यते ॥ ४-९५
शुद्धसप्तस्वरैर्युक्ती मुखारी मेल उच्यते ॥ ४-१०५
चतुश्चतुश्चतुश्चैव etc.
इत्यस्यश्रुतयः पूर्वैर्द्वाविंशतिरुदाहृताः ॥ ४-१०६
पूर्वोक्तमेलप्रस्तार भेदोयं प्रथमो मतः ॥ ४-१०८
रागास्तावद्दशविधा भरताद्यैरुदीरिताः ॥ ५-१८

In the last passage he refers to Bharata as having mentioned 10 sorts of *Ragas*—which is simply a fancy of his. There is no mention of the word *Raga* and its sorts in *Natya Sastra*. Venkatamakhi however mentions Bharata without the least hesitation—which shows he had not seen the *Natya Sastra*.

In the same way Tulajendra, the last authoritative author of सं. सारामृतोद्धार (probably of the 2nd half of the 18th century) has misinterpreted मुखारी राग to be the *Suddha* scale of Sarngadeva. His scale also is the one mentioned in the verse चतुश्चतुश्चतुश्चैव just like that of his preceding authors mentioned above. But he dare not say the same without a pause; his description of *Sri Raga* is of much importance and is found in verses 1—84 to 88. There *Sri Raga* is mentioned as a *Grama Raga*, as *Ragaraja* and in 'एतैः सप्तस्वरैर्युक्तो योमेलस्तत्रचादिमः' as the first *Raga*. Again in describing मुखारी-राग, he says सर्वेषु रागमेलेषु मुखारी मेल आदिमः । रागाव्याख्या. This fact shows that he must have noticed *Sri Raga* to be the first and natural scale of some people at least and it must have appealed to his mind as being reasonable. But being unable to condemn his predecessors he has become neutral and has only indirectly given expression to his views avoiding criticism on the previous authors. During the century between 1750 and 1850 *Mukhari Raga* came under the *Mela* of *Harapriya* or *Sri Raga* of all the above mentioned authors. It is a mystery how this change of *Mukhari* coming under *Harapriya* or *Bhairavi*, has come about during half a century, having stood as *Kanakangi* for more than two centuries i.e. 1550 to 1800.

If we ask a modern student what will be the *Mela* of *Mukhari* he will say on an analysis of its component notes that it must necessarily be put either in *Harapriya* or *Bhairavi*. In the same way *Sri Raga* was considered a *Sampûrna Raga* and also a *Janaka mela* for more than 2 centuries though at present it be regarded as a *janya raga* with स रि म प नि etc., as its *Arôhâvaróha*.

In the light of some of the reasons pointed out in the above essay a careful correction of the existing nomenclature is very necessary in order that musical reform may proceed on right lines, just as we are all anxious that it should go on at a swift pace.

MY MUSICAL REMINISCENCES.*

BY

MR. T. LAKSHMANA PILLAI, B.A.

(*Continued from page 187.*)

In a few days the promised *Katha* performance by the famous Sarabha Sastri came off in the house of Mr. Seshagiri Sastri; and Mr. Vydianatha Sastri and myself were among the invitees. There was a pretty large gathering of friends and other listeners; and we had to await the arrival of the performer for some time. As we were waiting, a grown-up man brought a blind boy on his shoulders and deposited him in our midst. At first I did not take much notice of this. After a few minutes, I enquired of Seshagiri how long it would take for Sarabha Sastri to come. He told me pointing to the blind boy, "This is Sarabha Sastri." Being astonished, I cried out, "Indeed!". I could not believe that Sarabha Sastri could be so young, for the boy did not look above 17 years of age. And then it was the first time I learnt that he was blind, and blind from very early youth. But for his blindness, he would have been a fair and handsome youth, and might have successfully personated Sri Krishna himself, playing on the flute. The performance soon began, and Sarabha Sastri recited the story of "Seetha Kalyanam" in his own inimitable manner in Tamil. He had a look of simple innocence which added

a charm and grace to his speech. The recital was interspersed with pretty songs, mostly from Tyagayya, well sung. Sanskrit slokas were also recited and explained in familiar Tamil. When he came to the description of Sri Rama, he resorted to the usual, but well-worn device of comparing Sri Rama's eyes to the beautiful lotus, and then he gave a realistic description of the lotus flower itself. On hearing this, I was unconsciously moved to tears when I thought that Sarabha Sastri was not blessed with eyesight to view the very flower which he so graphically described. "Alas! What an irony of fate!" thought I. What *karma* could such a meek soul have committed in its previous birth? For it was clear that he could not have committed anything in this life to deserve such a fate. As surely it seemed, that he must get a fair better start in his next life for the *punyam* he is gathering by the sweet happiness he spreads among his innumerable hearers by his inimitable (so I was told) flute performance. It's all a big mystery." And so I stopped my train of reflections, being enraptured by his music. The performance was a success, especially when we consider that he was a youth who had not passed his teens! The title of Sastri he wore, seemed not inappropriate for the Sanskrit knowledge he brought to bear on his recitations and the feeling of *Bhakti* which he succeeded in infusing into his audience, for after all, this is the final test by which we should judge of all such performances. At the close, I was kindly introduced to him by Seshagiri and he welcomed my acquaintance with a smile.

Another evening, it was Sarabha Sastri's turn to play on the flute and this was in a big upstair building. Large crowds eagerly rushed to listen to the master flutist's performance. There was no doubt that on the flute he was a prodigy. The performance was a splendid flow of melody, *Ragas*, *Kri* and *Svaras* coming in sweet and uninterrupted succession and inundating the soul of the listeners. It was without the slightest appearance of effort and without a single harsh or dissonant sound. God, who took away his eyes, compensated him with the eye of the mind viz, imagination, which he possessed in an abundant measure which he liberally used in his performance for the benefit of the world. I have heard several flute performers since, but I believe none would come up to his level in sweetness and melodic flow.

Before dismissing the charming personality of this great musician from our mind, I would refer to one more incident which took place when all three of us, Mr. Vydinatha Sastri, Mr. Sarabha Sastri and myself happened to go in one jutka. Mr. Sarabha Sastri had been standing in the corner of a road waiting for a jut, when Mr. Vydianatha Sastri and myself were passing by in one, my friend called out to Mr. Sarabha Sastri to come and join us which he gladly did. Mr. Vydianatha Sastri whispered privately to me, "Mr. Pillai would you like to test the wonderful power of memory which God has vouchsafed to this young musician?," "Certainly" I said. Mr. Vydianatha Sastri then recited a certain rather big Sanskrit sloka from a book which Mr. Sarabha Sastri confessed he had never read. The latter was then asked all of a sudden to repeat the sloka. Mr. Sarabha Sastri, who never suspected that he would be asked to repeat it, then said "would you please recite it for me once more?" And when he did so, out came the full sloka from Mr. Sarabha Sastri's lips exactly as it was recited without a single flaw. This feat produced a thrill of admiration in me.

One more experience will close my old reminiscences of noteworthy music in

Madras. It was my listening to the *Nagasvaram* performance of the famous Sivakkozhundu of Kumbakonam at the Parthasarathy Temple, Triplicane, during the annual festival there. Sivakkozhundu was, I was afterwards given to understand greatly admired by Sarabha Sastri himself. One evening, a number of clerks in the Accountant General's Office, after office-work were preparing to go to the Parthasarathy Temple to hear the great piper, and one Mr. Tirumalayya Naidu, (the same, I think, who afterwards became a distinguished musical critic), who was much attached to me in connection with music, came running to me and asked me whether I liked to hear the great Sivakkozhundu's music. It was then I heard of that great musician's name, and, being afraid of losing a splendid opportunity, I at once agreed to accompany him. Off we went with the buoyant eagerness of boyhood, and when we came to the temple, we found it most difficult to get an ingress, so thick was the crowd. We pressed forward and passed through a sea of heads, and, though we were literally jammed in on every side, we made our way slowly but steadily to where the musicians were seated. It was in a pandal enclosed with a strong fence against which the crowd was flocking and pressing forward with tremendous force. What was the magic about Sivakkozhundu's music that there should be such a rush to hear him? Truly, here was proof positive of the Divine power of Music! I was excited to the point of frenzy by the very enthusiasm shown by the people. Tirumalayya, my good friend, was so eager to make me hear the music well that he was not satisfied till he set me in a prominent place on the granite staircase below which was the pandal where the great musician, with his group of assistants, sat. Here I stood and listened as Sivakkozhundu elaborated the *Raga Bhairavi*. It is difficult to describe my state of feeling then. Each '*briga*' that he played sent a thrill of enthnsiasm into my frame, as if an electric current passed through me. The graces (*gamakas*) which he produced may be likened to the billows in the sea which raised and rocked my mind to and fro. And his magnificent combinations were simply panoramic in their sweep and variety. His playing, whether it was in the *Mandra Sthayi* or *Tara Sthayi*, whether he played trills or crescendoes or decrescendoes, whether his pace was *Chowkkam* or *Duritam*, was refreshingly clear and elegant, without blur or blemish. And it appeared to me that it was extremely difficult, if not impossible, to reproduce many of the combinations with the ordinary powers of the human voice. His *raga* elaboration lasted for nearly an hour, *Pallavi* half an hour and *Kritis* half an hour and the whole perfomance passed away too soon like a joyous dream which it is impossible to depict or analyse. Sivakkozhundu was tall, well-built and richly dressed and had more the appearance of a zamindar than a *nagasvaram* player. He had a gentle and courteous manner, not easily reconcileable with his august and imposing personality. He made a great fortune, but not having been blessed with a son, he dedicated most of his wealth to temples.

I now change my scene to Trivandrum and shall try to describe the famous musical combat between the two celebrated vocalists Raghavaier and Maha Vaithi Iyer before His Highness Rama Varma, Ayillium Tirunal, Maharajah of Travancore. But before I do so, I shall give a brief sketch of the life of Raghavaier, as his life-incidents are not generally known to the public. Ravhavaier was born in Vadasseri, near Nager Coil, South Travancore, about the

year 1002 m. g. (1826 A. D.). His father was a Nattuvanga Brahmin, that is, one who trains dancing girls for nautch parties. He used to go round the village on Unchavritti, sometimes taking with him his gifted little son who was afterwards to shine as one of the greatest vocalists of Travancore. The father later on placed his son under the tuition of the celebrated Parameswara Bhaghavatar of Trivandrum. The boy soon mastered all that the Guru had to teach him and yearned to know further. He showed such great precocity in singing as compelled the admiration of his own Guru. He then married at Haripad, a small town in middle Travancore. While he was at the latter place, he used to visit Mr. Cherunni Koil Tampuran, a great music lover and the elder brother of the late great Kerala Varma, (C. S. I; F. M. U.) Valia Koil Tampuran. At Haripad he also got acquainted with one Chinnambi Bhaghavatar, a much inferior singer. Both of them once sang at the Kandujur temple, and each got 10 fms. (Re. 1-as 7) as remuneration. Raghavaier got disgusted not so much with the paltriness of the reward as with the equal treatment meted out to him and the other Bhaghavatar. He then conceived the idea of quitting the place and going to Coimbatore. By taking such a step, he thought he could not only advance his knowledge and practice of music and meet with better patronage, but also get over the necessity of returning to Vadasseri with the danger of reducing himself to (so it was then thought) a disreputable Nattuvanga Brahmin. Being extremely poor himself, he applied to Cherunni Koil Tampuran to help him to realise his cherished object of going to Coimbatore. The Koil Tampuran approved of the idea and gave him some cloths and a sum of Rs. 10 for his travelling expenses. With this humble equipment Raghavaier wended his way to Coimbatore, there he became attached to a Gounder who was a great patron of musicians. At Coimbatore he developed his practice in music immediately under the splendid training he received from the reputed Chidambara Nattuvan, grandson of the great Vadivelu Nattuvan, of Trivandram. This Chidambara Nattuvan was the Guru of the celebrated Sabhapathi Nattuvan, Veerasvami Nattuvan and several others. For nautch parties, Raghavaier used to sing as assistant to Chidambara Nattuvan. By his long stay at Coimbatore (about 5 years), he earned the name of Coimbatore Raghavaier.

I shall narrate here just one episode which occured during his stay at Coimbatore. Parameswara Bhaghavatar of Trivandrum, a native of Palghat near Coimbatore, and the old Guru of Raghavaier once went to Coimbatore obviously to hear and sing before the Gounder there. It is then he was challenged to sing a *pallavi* by one Subba Rao of Bhikshandar Koil (near Trichinopoly), a musician of repute who happened to come under the patronage of the same Gounder. A day was fixed for the duel. When Raghavaier came to know of the proposed duel, he was anxious to prevent any possible disaster that might in that connection, befall his Guru, who was advanced in age. So he sent word to Subba Rao, that since the disciple of Parameswara Bhaghavtar, that is, himself, was in the place and was ready to take up the gauntlet against him, Subba Rao's first duty was to fight the disciple and win a victory over him, before he thought of fighting the Guru. This challenge being accepted, Raghavaier, on the appointed day, entered the lists like some young lusty gladiator of ancient Rome, prepared to fight Subba Rao to the finish. After the latter finished singing, Raghavaier elaborated some

and sang the *pallavi* proposed by his combatant, and in both respects he outshone him in the splendour of his imagination and rhythmic variety and accuracy. When Raghavaier, in his turn, proposed his *pallavi* and Subba Rao, failed to sing it, Raghavaier asked him promptly, "Are you the man who challenged my Guru to sing? Fie upon you!." At this Subba Rao is said to have quietly got out and soon made his exit from the town, never to return to it as long as Raghavaier was there. This feat won immediate fame for Raghavaier who was duly honored by the Gounder. Old Parameswara Bhaghavatar was not a little pleased with his faithful disciple whom he blessed for having saved him from an awkward and critical predicament, which, but for the disciple's timely and courageous action, might have well nigh wrecked his own reputation.

Raghavaier was thence invited by another Gounder at Madras who was a relation of his Coimbatore patron, to go and sing at the Parthasarathi Temple, Triplicane. His professional friend there was his old combatant, Bhikshandar Koil Subba Rao with whom he was now reconciled. Subsequently, His Highness Rama Varma, Ayillium Tirunal, Maharajah of Travancore, happened to visit Madras and in his company was Kunjari Raja of Mavelikaray, the gifted player of Travancore on the Svarabat. On the introduction of Kunjari Raja, Raghavaier sang before His Highness. The Maharaja being a great connoisseur and singer himself, was much impressed with Raghavaier's singing, readily appreciated his genius and invited him to Trivandrum, where he was soon appointed as Mullamood Bhaghavatar (court musician).

His Highness became passionately fond of Raghavaier's music, and felt proud that he was a Travancorean. His Highness used to visit the Trivandrum beach often and, in the beautiful moonlit nights, make Raghavaier sing there. On one such night, His Highness sat on the white sand close to the sea-shore and asked Raghavaier to elaborate the *Raga Sankarabharanam* in which he excelled. He did so. Close to His Highness sat the celebrated court-poet Ramaswamy Sastri of Elathoor. His Highness was so much taken up by the singing that he often ejaculated, "Bhalay Raghava! Bhalay Raghava!". Inspired by the scene and fired with uncontrollable admiration, the poet improvised a Sanskrit sloka on the spot, with which His Highness was much delighted. The meaning of the sloka would run thus:—

"O Proud Sea! Art thou not ashamed of being so vainly vociferous, when thou hast listened to the magnificent singing of this surging sea of music, this Raghavaier? Fie! Hold your peace!."

Some of the other court musicians naturally grew jealous of the exceptional favours shown by His Highness to this master-singer and lost no opportunity to carry tales, to blacken him and lower him in His Highness' estimation. Once when a sly and clever court musician went and reported to His Highness that Raghavaier used to sing at Merusvami's house, and in such and such other places, and the singing in several cases was superior to his singing at the palace, His Highness's jealousy was roused and he issued a general command that palace musicians should not sing abroad without His Highness' permission. But Raghavaier's personal liberty could not thus be controlled. He sang anywhere provided there was the incentive and relied on His Highness' regard for him to condone such infringements of the rule. Once when Raghavaier sang at a private

house, the matter was forthwith reported to His Highness by the same sly Bhaghavatar, and His Highness commanded Raghavaier to go out of Trivandrum for open violation of the rule and his allowances were stopped. Thus Raghavaier lived in exile at Haripad till sheer necessity induced His Highness to recall him to Trivandrum. What that necessity was will appear later on.

SOUTH INDIAN MUSIC PAST AND PRESENT.

BY

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I propose herein to take a bird's eye-view of the progress of South Indian Music from the earliest period down to the modern age, to take stock of the very many improvements in the development of the art, which we owe to the marvellous contribution made by the immortal saint musician Tyagaraja, and finally to expose the excrescences in the music of the present day and to suggest remedial measures for their removal.

A close student of South Indian Music can easily discern three distinct stages in its progress. The *Gandharva Veda* had its birth in the *Vedic* age in its Sama chants. As time advanced, *Sama* chanting took a definite shape and the lay people who listened to the chants at the time of the religious sacrifices of our ancient sages began to cultivate the art, separating themselves from the religious band. The accompaniment of the time honoured *Veena* seems to have increased the number of the musical notes from five to seven. Thus the famous *Sapta Svaras* referred to in our earliest Sanskrit works came into existence. But the art was in a very crude and mechanical form. The next important landmark in the history of our music is the composition in the sixth century, of *Natya Sastra* by Bharata, who has given in this work a detailed exposition of *svaras, gramas murchanas* and *jatis*. After the time of Bharata Indian music seems to have entered on a new phase of its existence.

In the two centuries that followed, the progress of music was closely bound up with that of Sanskrit, which then flourished in the Royal Courts. Musicians, who were patronised by kings, began to compose Sanskrit verses on various subjects and set them to music. Every succeeding century saw the springing up of musical literature which was an improvement on that of the preceding one. There were many attempts made at classifying the *ragas* and placing them on a scientific basis. An attempt of this kind begun by Sarangadeva by the publication of *Sangitaratnakara* in the thirteenth century, was continued by the composition of *Ragatarangini* by Lochanakavi in the fourteenth century, and completed by Pandit Venkatamakhi by the publication of his monumental work *Chaturdandi Prakasika* in the seventeenth century. The modern age of Indian Music may be said to begin here.

Before I proceed to give an account of the progress of music in the modern age, I should like to say a word about the progress of the art in the second stage of its progress. No doubt the art could not keep pace with the science of music. Nevertheless the art began to find a free use in dramas and in poetry. The most striking work of this kind is the composition of a series of devotional songs, named *Gitagovinda* by Jayadeva at the close of the twelfth century. The number of *ragas* used is very limited. Though attempts were made to popularise music and increase its literature in this age, in which ample mention is made of the graces of music in the form of *gamakas* yet there were no good compositions illustrating the same. Another characteristic of this second stage should not be lost sight of. *Ragas* were credited with supernatural powers and were classified as morning *ragas* midday *ragas*, evening *ragas*, male *ragas*, and female *ragas*. There are very many legends and stories connected with *ragas*, of the kind of the rain-producing *Megharanjini*, the fire-producing *Deepak*, and the rock-melting *Gundakriya*, which are too well-known to need repetition here. As for the improvement of the artistic side of our music, it was left to the musicians of the modern age.

The development of the art in its third stage revealed itself in the composition of *Gitams, Alankarams, Prabandhams* by Purandara Das, who was also the author of many devotional songs in Kanarese. So he laid the foundation for a regular and systematic teaching of music. To add to this, a number of *Lakshana Gitams* were composed by one Govinda Dikshit which were regarded as an authority by Tyagaraja. Besides, one Kshetriyulu composed a large number of love songs dedicated to Muvvagopala that are sung and appreciated now for their wonderful melody and *raga-bhava*. Lastly, the *Ramayana padams* by Arunachala Kavi were very attractive and popular. Thus we see how, when the great saint musician Tyagaraja, who was destined to become the brightest luminary in the firmament of music, entered the field in the middle of the 18th century, the ground had been cleared and much spade work done by Venkatamakhi, by his publication of the great work *Chaturdandi-prakasika*, in which the progress of the science of music reached its zenith. The seventy two *Melakartas* came into existence, as well as a large number of derivative or *janya rajas*. So a large scope was created for Tyagaraja for the exercise of his genius.

Tyagaraja, as soon as his discipleship under Sonti Venkatramaniah (who, discerning germs of the future greatness in the young pupil, gave a proper shape to his musical talent) was over, cut out a new line for himself. At the beginning of his career, however, he followed in the footsteps of his predecessors and composed a series of devotional songs called *Divyanamavali, Bhakta Vijayam*, and *Nowka Charitra* belong to this period. Soon he realised that a *Kirtanam*, unless it were freed from the encumbrance of verbiage, could never be made artistically beautiful. So he set himself to compose *Kirtanams* of quite a novel type, drawing on his fertile imagination and introducing exquisite variations of musical phrases called *Sangaties*. Thus South Indian Music owes to him (as has been rightly observed by Mr. M. S. Ramaswami Aiyar in his 'Tyagaraja') its elevation from a recitative to a lyrical stage.

The yeoman service he has rendered in giving a new and marvellous turn to the development of the art cannot be overestimated. Some say that Tyagaraja composed two thousand *Kirtanams*. Very many seem to have been lost. Narasimha Bhagavatar's edition contains about five-hundred of his *Kirtanams*. An examination of these, shows that he has made use of forty-seven out of the seventy-two *melakartas* of Venkatamakhi. Besides, a number of *Apurva janya ragas* have been used by him in his compos-

tions. The number of *ragas* used by his predecessors in their songs was very limited. *Raga-Alapana, Pallavi* and *Svaram*-singing, which play a prominent part in the music of the present day, we owe to Tyagaraja and his marvellous compositions. It is said that the great musician taught his disciples only his *Kritis* and with a jealous care prevented them from attaining *Svaragnanam*, lest his *Kirtanams* should be mutilated by them. If this is true it may be justified in a way when we see how some of his songs have been hopelessly spoiled by some of the present day musicians. This is by the way. It may not be out of place here to enquire how Tyagaraja was able to achieve this unique success in the cultivation of the art. Unlike the present day musicians he cultivated the sacred art not as a means to an end but for its own sake. Besides, the saintly life he led and his intense *Vishnu Bhakti* made him seek his self-realisation, in spontaneous outbursts of the intense spiritual longings of his heart, in the shape of *Kirtanams* of quite a new kind, which have become a treasure to us, both on account of the great *Upanishadic truths* that they contain and on account of the wonderful variety of highly artistic melody-types that they exhibit. So it is no wonder that he is considered by many to be an *Avatar* and deified year after year in the annual celebrations that are held in his honour.

He had a number of contemporaries, who adorned the courts of Tanjore and Travancore. The most prominent of those that graced the Court of Travancore were Govinda Marar, known as Shatkala Govindan, whose well-known encounter with Tyagaraja gave rise to one of his *Pancharatnas* and Paramesvara Bhagavatar, who was a good songster, a successful player on the *Violin*, *Veena* and other instruments, and a composer of many *Varnams*. I should not fail to mention here the names of Ponnayya, Chinnayya and Vadivelu, who left the Court of Tanjore for that of Travancore, where they composed a number of *Svara jatis*, *Tillanas*, *Varnams* and *Ragamalikas*. Vadivelu was a good *Vocalist* but was more popular as a *Violinist*. The credit of the introduction of the *Violin* into South India is given to him.

The most important of the musicians that flourished then in the court of Tanjore were Ramaswami Dikshitar, Muthuswami Dikshitar, Syama Sastri, besides Tyagaraja, Sitaramier of Todi-mortgage fame, Arunachala Kavi, whose *Ramayana padams* are well appreciated to-day. The two Dikshitars, who seem to have been players on the *Veena*, composed a large number of *Kritis* in Sanskrit, besides *Varnams* and *Ragamalikas* which seem to partake more of a recitative kind than a lyrical one. Syama Sastri composed his songs and *Varnams* in Telugu. They seem to have attached very great importance to *Tanams* and *Tala Vinyasa* in the composition of songs. Their *kirtanams* are not so popular as those of Tyagaraja. A writer of Tyagaraja's life says, "The high order of his inspiration was the envy of his contemporaries, whose poor productions resembled the elephantine gambols, heavy, awkward and artificial in the extreme." For my part, I cannot subscribe to this wholesale condemnation of their compositions. I should think that the cause of this want of popularity of their *Kirtanams*, is that men are carried away by first impressions, which in the case of such compositions, are rarely in their favour.

The learners of the art that succeeded Tyagaraja and his contemporaries, had excellent material to feed upon. Tyagaraja taught his *Kirtanams* to a host of pupils, by whom the torch of musical learning was

carried, to the several parts of South India. The most important of them were Manambuchavadi Venkatasubbier, who, besides being a good *Violinist* and a good teacher of music, composed many *Kirtanams* in honour of Sri Venkatesa, and Nangavaram Nilakanta Aiyar, who was a very capable teacher of music and produced two gems of musicians. One of them was Bhikshandar Kovil Subbarayar, who, possessing a singularly wonderful and melodious voice, bewitched his audience with his exquisite music, 'their only fear being, that he should make an end.' The other was Anthanellur Subbier, who was equally popular as a vocalist, being an expert in *Tanam*, and *Tala Vinyasa* in *Pallavi*. There was also one Coimbatore Raghavayya, a disciple of Paramesvara Bhagavatar, who with a good and well trained voice was holding his own in the field of music.

In the next generation, flourished the famous Maha Vaidyanatha Iyer and Patnam Subramania Iyer. Maha Vaidyanatha Aiyar possessed an inimitably melodious voice with a good knowledge of the science of music. So it was no wonder that he was a very successful and popular musician. Besides, he had the unique credit of composing a *Raga-malika*, a monumental work containing all the seventy-two *melakartas*. Over and above all these, he, as an ardent worshipper of *Siva*, led a very pious and austere life, which secured him the respect of all with whom he came in contact.

Patnam Subramania Iyer, his successful rival, was a marvellously good hand at singing *Tanams* and *Pallavi*. His music was full of *Gamakas* of various kinds. He would sing the *Kirtanams* of Tyagaraja and others without changing their form. He also composed a large number of *Kirtanams*, *Javalis*, *Varnams* and *Tillanas*, which have become popular. As a contemporary of these, there flourished Krishna Iyer of Thirukkodikkaval, who has immortalised himself as a marvellously exquisite player on the *Violin*. His high attainments both in the art and in the science of music, enabled him to keep up the traditional purity of the classical style of Karnatic Music. His music was adorned with all the graces of an ideal kind, melodious *Gamakas*, *Ragabhava* and *Tala Vinyasa*. As already mentioned, though it was Vadivelu who introduced the *Violin* into South India, the potentialities of the instrument were destined to be brought out only by this master artist. So it is no wonder that the *Violin* has since become very popular.

I should not fail to make mention here of Sarabha Sastriar of Kumbakonam, the famous flutist who was a pupil of Manambuchavadi Venkatasubbier. His play on the flute was as exquisite as that of Krishna Iyer on the Violin. Though the flute was one of the time-honoured musical instruments of South India, it had not gained much popularity before his time. It was given only to him to popularise it by playing on it in a marvellous manner. Though he was short-lived, the signal service rendered by him to the musical world has made him immortal.

Though I have till now dwelt on the progress of music with reference to musicians alone, yet I feel strongly inclined to make a special mention of Krishna Bhagavatar of Tanjore, whose music was of a high order of excellence, and who systematised and popularised *Harikatha Kalakshepams* considerably. Further, the art of music during the last century, which shows a marvellous expansion in all its branches by producing a master artist in each, reached its climax when it gave birth to Tirumaruhal Natesan, whose play on his *Nagasvaram* was as ravishing as that of Orpheus of old on his lyre.

Of the artists that entered the field in the beginning of this century, there were a few who preserved with jealous care the purity of the classical school, the most prominent of them being Ramnad Srinivasa Iyengar, a disciple of Patnam Subramania Iyer. He possessed a fine voice and had a sound knowledge of the science of music; so, besides his being a successful *Vocalist*, he was a composer *Kirtanams*, *Varnams* and *Tillanas*. There were others who, though not well versed in the science of music, were good popular songsters.

As regards the quality of the music that we hear now, those that have had the pleasure of enjoying the music of Maha Vaidayanatha Aiyar and Patnam Subramania Iyer, say that there is a great deterioration. The old classical style is not so strictly kept up as it was done by the musicians of the last generation. Besides, the introduction of accidentals in the elaboration of a *raga* and in the doing of a song is a target for criticism. If this is true, a thorough examination of the circumstances that brought about the present condition of the art is necessary.

During the last three decades conditions have undergone a thorough change. One who has closely studied the progress of music during the last thirty years, can not but appreciate the rapid diffusion of musical knowledge among the people. Time was when a kind of odium was attached to music and the musical profession. Now music has come to be recognised as an accomplishment that every one should feel proud to possess. In olden times the Goddess of Music seems to have taken a fancy only to the palaces of Kings and the mansions of the nobles who were patrons of the art. People in those days had very few opportunities to listen to good music.

Now, on the other hand, many mus[ic] *Sabhas* and music halls have come int[o] existence, which have brought music with[in] in easy reach of all. As a result of th[is] many take interest in the art and are eag[er] to cultivate it as a hobby. The so-calle[d] amateurs in the art show sometimes a fin[er] taste than the professionals. Their love [for] the art is so great that they make it the[ir] life-study and come to possess a soun[d] knowledge of the art and science [of] music. What is the result? Intelligen[t] criticism springs up, which will surely ha[ve] its own influence over the professionals.

I know that there is a loud complaint [in] some quarters that the sacredness of the A[rt] is gone as music has been made very chea[p] by the starting of music *Sabhas*. Re[al] lovers of the art should, on other hand, b[e] keenly interested in spreading the know[-] ledge of this divine art, so that all can pa[r]take of its enjoyment. They may be justi[-] fied in saying so, for some of the presen[t] day *Sabhas* are not managed properly bu[t] being run on commercial lines, they pla[y] to the gallery and put up all kinds o[f] commodities for sale.

Again, the musicians of to-day with a fe[w] honourable exceptions have not been train[ed] under the old *Gurukula* system. The prese[nt] state of civilization seems to require th[e] use of short cuts, and made-easy series, an[d] ready-made things in everything. Music [is] no exception. A person with a liking fo[r] music seeks a short cut to qualify himself [as] for the musical profession. He learns a fe[w] *Kirtanams* and *Varnams* from one who ha[s] a smattering of music, and sometimes fro[m] books which, more often than not, give mu[-] tilated versions of the *Kirtanams* of Tyag[a]raja and others. In the absence of authen[-] ticated records of *Kritis* such a thing will necessarily happen. I remember an instance of a performance held under the auspices o[f] a *Sabha* in which a musician began the song of '*Sanatana Parama Pavana*', but for *anupallavi* used that of '*Chinnanadana*', which did not attract the notice of the *Sabha* authorities. I could quote a number of such instances, but there is no need. This goes to prove the necessity of having a few experts in music on the directorates of music *Sabhas*. Otherwise musicians will find it very easy to sell their dirty wares and pass for men of real merit and learning.

I shall now proceed to draw your attention to some of the excrescences now discernible in the music of South India. In the first place, the harmonium is displacing the time-honoured *Tambura* for the drone. I need not detail the disastrous effects of this on our music. The voice of the musician is drowned in the noise of the harmonium, and the musician, who cannot be credited with much *Sruti-gnanam* now-a-days, goes on recklessly crying himself hoarse with the result that his so-called music becomes a mockery. So the use of the harmonium should be put an end to.

In the second place, some monstrosities, are committed by some musicians in the name of *Tala-Vinyasa*, which is entirely different from that of the popular school of Anthanellur Subbier and Patnam Subramania Iyer. *Vinyasam* in *Talam* at the sacrifice of *Raga-bhava*, is nothing but a mutilation of music. To prepare a labyrinthine series of all kinds of unnatural *jatis* divorced from *raga-bhava*, and to vomit them on the platform, require no real knowledge of music. Probably this course is resorted to only by people whose knowledge of *Ragas* is extremely poor and who are put to the necessity of mystifying their audience with their feats of *Svara* gymnastics. As ill-luck would have it, a few organisers of rare concerts, whose motive is only to make money, encourage this kind of monstrosity by arranging music parties which may well be styled as '*Saptha Rishis*'. It is indeed a pitiable sight to witness this murder of music committed by a *flutist* or *vocalist* at the centre, accompanied by six others arranged in the form of a semi-circle around him, players on the *pot*, *kanjeera*, *dolak*, *moorsingh* and what not. A large number of people gathering to witness and enjoy this murder, reminds one of the gladiatorial fights of ancient Rome enjoyed by the Romans of that time. I take objection not so much to the use of percussion instruments other than the time-honoured *Mridanga*, as to the ludicrous combination of a number of them in a musical performance. In the middle of a *Kirtanam* or *Pallavi*, when the musician gives a turn for his accompaniments, the time consumed for one round is so long, that it often happens that the musician forgets the piece of music he began, and one has to remind him of it.

Thirdly, in singing or playing *Kirtanams*, in the elaboration of a *raga*, and in *pallavi*, accidentals are introduced, and the purity of the Karnatic style is hopelessly violated by ignoring the *Jeeva-Svaras* and *Murchanas* of *Ragas* and mixing up variations of Hindustani melody-types. There should not be a mixing up of the Karnatic and Hindustani methods. If a musician learns a few Hindustani songs he should not spoil a *Kirtanam* of Tyagaraja or Syama Sastri, by thrusting in a few variations of Hindustani *Gamakams*. The purity of each should be strictly maintained. Freedom within limits is wholesome, but an absolutely limitless one is nothing but anarchy.

Again, a few of the present day musicians want to show off their skill by performing intellectual feats in *raga-alapana*, resorting to what is called '*SRUTI-BHEDA*', which mar the *raga-bhava* greatly. This kind of *Dvayavadha[nam]* can be easily

practised and great skill can be attained in it. If an expert in music indulges for a few minutes in this kind of jugglery for the sake of introducing a novelty, it will take root in the minds of hearers, who will mistake the husk for the grain. The public taste will be spoiled. I here make a request to the musicians who resort to this, not to waste their intellect, in sowing nettles in the field but to use it more profitably in exploring the many untravelled regions in the wide world of South Indian Music.

There are a number of problems awaiting solution at our hands e.g. the much-vexed *sruti* problem and the much-longed-for notation, besides a host of others. These can be successfully tackled only by those who are well-versed both in the art and in the science of music. They must be brought together by holding annual conferences in which the several problems should be discussed, with practical demonstration. I am however glad here to note that, so far at least as South India is concerned, the Madras Music Academy has solved the *Sruti* problem.

Academies of South Indian Music on sound lines should be established all over the land in greater numbers and the patronage of Rajahs and Zamindars secured to ensure their permanance. Specialists in the several departments of music should be employed as professors to train gifted youths for the musical profession. Their services should be availed of to give free lectures on music, with demonstration to educate the public taste. Experts in the profession should be enrolled as members of the Managing Committee. This scheme can be carried out only with the munificent help of royal patrons of the art. In this connection, I hail with grateful delight the establishment of a College of South Indian Music at Chidambaram by the munificent Sir Raja Annamalai. The Raja has pla[ced] us all under the deepest debt of gratitu[de] and I wish the institution all success [and] prosperity.

I acclaim with equal joy, the in[tro]duction of music into the curriculam [as a] subject for the University course. We m[ust] strengthen our agitation in this matter, bring the full weight of public opinion bear upon the University authorities [for] expanding the scope of this art to its full degree. Should God be pleased to bles[s us] with a speedy realisation of our aspiratio[ns], a healthy co-operation of the Academ[y] in the land with the University will be very fruitful source for the diffusion [of] music among the people.

There is one more point to which I sh[ould] like to draw your attention viz. the pau[city] of musical literature. We have no authe[n]ticated records in the art as well as in science of music, except a few treatises Sanskrit, which are a sealed book to ma[ny]. So it is high time for us to take steps to i[m]prove the state of our musical literatu[re]. We should try to bridge the gulf that exists between the music that we hear the one we read of in the few boo[ks] available on the science of music. [No] doubt the notation problem should solved first as it stands much in our Instead of breaking our heads over th[is] knottty problem we shall do well to the staff notation which has the un[i]qualification for becoming a universal no[ta]tion applicable to all systems of music.

I shall close with a few gene[ral] observations for the improvement of art. We can make our *vocal* music, wh[ich] appeals most to us, more attracti[ve] by giving a good training to the voi[ce]. Our friends of the Hindustani scho[ol] pay much attention to voice-trainin[g] which we shall do well to adopt. Ag[ain] they use only the *Tabala* in a musical performance and do not go in for a number of percussion instruments in arranging for a party. We can learn a lesson from this and if at all a number of musical instruments should be played together, an attempt at an organisation of orchestral music may be made. The emotion of the sublime in Indian Music is aroused only by the words of a song. To produce the same effect by sounds alone we should have recourse to orchestral music. Besides, singing in chorus has not received its encouragement in our system. It has its own importance and steps should be taken to develop this branch of the art.

Ancient India has been the mother of numerous arts and sciences and has rightly elicited the admiration of the other nations of the world for its advanced state of civilisation even in prehistoric times. It is indeed deplorable that the art of music alone has not kept pace with her sister arts and sciences. We have no history of our music and our musicians. Unless earnest attempts are made to raise the status of our music by effecting improvements on the lines suggested above, I can say without hesitation that we are living only on our past reputation and shall not be contributing anything to deserve the high praise that is lavished on the glory of our civilisation.

SVARAMELAKALANIDHI.

(स्वरमेलकलानिधिः)

INTRODUCTION

BY

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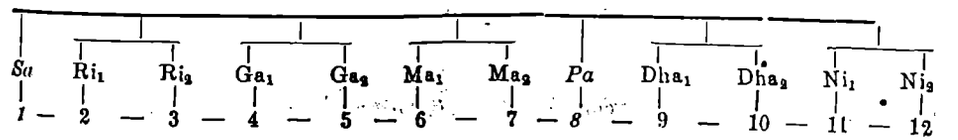
(Continued from Page 181.)

The old seven *Suddha-Svaras* and the *Suddha*-scale formed thereby have, doubtless, become obsolete. Yet, we have now *Sa* and *Pa* as *Suddha* (or better, *Prakrita*) *Svaras*, inasmuch as they are fixed and admit of no varieties at all; while *Ri, Ga, Ma, Dha, Ni*, are *Vikrita Svaras*, inasmuch as each of them admits of two[1] clear varieties, *viz.*, *Kômal* and *Tivra*, that is, flat and sharp. These modern *Suddha-Vikrita Svaras*, twelve[2] in number, may be tabulated thus:—



(Fig. 5.)

1. A third variety is added by Venkatamakhi. 2. Cf. आहत्य शुद्धविकृताः स्वरा द्वादश कीर्तिताः। *Chaturdandi Prakasika.*

And, again these modern *Suddha-Vikrita Svaras* enable us to formulate, according to the principle of *Lakshya*, the following working scheme which may be styled *Laghu Mêlakartâ*, (लघुमेलकर्ता) as distinguished from the *Brihanmêlakartâ* (बृहन्मेलकर्ता) of Venkatamakhi;—

Number in Venkatamakhi's scheme.	Serial Number.	Poorva Mêlas.	Svaras.	Uttara Mêlas.	Serial Number.	Number in Venkatama.
8	1	Tôdi	S R_1 G_1 M P D_1 N_1	Bhavapriya	17	41
9	2	Dhênuka	S R_1 G_1 M P D_1 N_2	Subhapantuvarâli	18	45
10	3	Nâtakapriya	S R_1 G_1 M P D_2 N_1	Shadvidhamârgini	19	46
11	4	Kôkilapriya	S R_1 G_1 M P D_2 N_2	Svarnângi	20	47
14	5	Vakulâbharanam	S R_1 G_2 M P D_1 N_1	Nâmanârayani	21	50
15	6	Mâyâmâlavagowla	S R_1 G_2 M P D_1 N_2	Kâmavardhani	22	51
16	7	Charkravâka	S R_1 G_2 M P D_2 N_1	Râmapriya	23	52
17	8	Suryakânta	S R_1 G_2 M P D_2 N_2	Gamanapriya	24	53
20	9	Natabhairavi	S R_2 G_1 M P D_1 N_1	Shanmukhapriya	25	56
21	10	Kirvani	S R_2 G_1 M P D_1 N_2	Sihmêndramadhya	26	57
22	11	Kharaharapriya	S R_2 G_1 M P D_2 N_1	Hêmavati	27	58
23	12	Gowrimanôhari	S R_2 G_1 M P D_2 N_2	Dharmavati	28	59
26	13	Chârukesi	S R_2 G_2 M P D_1 N_1	Rishabhapriya	29	62
27	14	Sarasangi	S R_2 G_2 M P D_1 N_2	Latângi	30	63
28	15	Harikambhoji	S R_2 G_2 M P D_2 N_1	Vâchaspati	31	64
29	16	Sankarâbharanam	S R_2 G_2 M P D_2 N_2	Mechakalyani	32	65

(Fig. 6.)

In order to be able to compare the *Mêlas* of Fig. 6. with those of Râmâmâtya, it is desirable that we should, first, know how Fig. 6. was worked up and, secondly, learn how the *Mêlas* of *Svaramêlakalânidhi* were formulated.

Now, *Ri* and *Ga* may be combined in four different ways, *viz.* (1) Ri_1 & Ga_1 (2) Ri_1 and Ga_2 (3) Ri_2 and Ga_1 (4) Ri_2 and Ga_2. Similarly, *Dha* and *Ni* may be combined in four different ways. By tacking the four varieties of *Dha* and *Ni* to each of the four varieties of *Ri* and *Ga*, we have sixteen varieties of *Ri*, *Ga*, *Dha*, and *Ni*. These sixteen varieties, when further manipulated with the two varieties of *Ma*, yield thirty-two working *Mêlas* for which see Fig. 6. where, it will be seen that *Mêlas* 1 to 16 are *Suddha-Madhyama* or *Poorva Mêlas*, while *Mêlas* 17 to 32 are *Proti-Madhyama* or *Uttara Mêlas*[1].

Râmâmâtya, on the other hand, merely specified the names of his *Twenty Mêlas* and stopped with explaining their charactristics. Here is what he wrote:—

लक्षणं लक्ष्यते पश्चादुद्देशः क्रियतेऽधुना ।
सर्वेषु रागमेलेषु मुखारिर्मेल आदिमः ॥
ततो मालवगौलस्य मेलः श्रीरागमेलकः ।
सारंगनाटमेलश्च मेलो हिंदोलकस्य ॥
शुद्धरामक्रियाऽमेलो देशाक्षीमेलकोपरः ।
मेलःकेशडगौलस्य शुद्धनाट्याश्च मेलकः ॥
आहरीमेलकश्चैव नादरा(ना)मक्रियापरः ।
मेलःशुद्धवराट्याश्च रीतिगौलस्य मेलकः ॥
वसंतभैरवीसंज्ञो मेलकस्तु प्रकीर्तितः ।
केदारगौलमेलश्च हेजुजी मेलकस्ततः ॥
मेलः सामवराट्याश्च रेवगुप्तेश्च मेलकः ।
सामंत नाम मेलश्च कांभोजी मेलकस्ततः ॥
मेलाविंशतिरेवैते ॥

"I shall now (first) specify the names (of the *Mêlas*) and then (secondly) explain their characteristics. Of all the *Mêlas*, *Mukhâri* is the first. Other *Mêlas* are as follows:—*Mâlavagowla*, *Srîrâga*, *Sâranganâta*, *Hindôla*, *Suddharâmakriya*, *Dêsâkshi*, *Kannadagowla*, *Suddhanâti*, *Ahari*, *Nâdarâmakriya*, *Suddhavarâli*, *Ritigowla*, *Vasantabhairavi*, *Kêdâragowla*, *Hêjujji*, *Sâmavarâli*, *Rêvagupti*, *Sâmanta*, and *Kâmbhôji*. Thus there are twenty *Mêlas*."

And continued Râmâmâtya:—

तेषां लक्षणमुच्यते ।
शुद्धसप्तस्वरैर्युक्ता मुखारीमेलको भवेत् ॥

"And their characteristics are explained thus: the *Mêla* of *Mukhâri*, for instance, consists of seven *Suddha-svaras*."

In this way Râmâmâtya went on. Evidently he did not care to deduce his twenty *mêlas* from any kind of *principles* but perhaps recorded such of the *mêlas* as were in vogue during his time. Even in so doing

1. In this arrangement, Venkatamakhi's *Poorva Mêlas* 1 to 7, 12-13, 18-19, 24-25, 30 to 36 along with their corresponding *Uttara Mêlas* 37 to 43, 48-49, 54-55, 60-61, 66 to 72—have all disappeared. Let me not be misunderstood that I recommend the total disappearance or even destruction of the non-selected forty *Mêlas*. By all means, retain them; but reserve them, for the time being, to the specialists; and do not consign them to the care of careless persons. Singing the non-selected (or reserved) *Mêlas* is like cycling on a wire, which none but the specialists can do. I try to bring into prominence the *Laghumêlakartâ* of 32 *Mêlas*, as distinguished from Venkatamakhi's *Brihanmêlakartâ* of 72 *Mêlas*, only in accordance with the principle of *Lakshya*, which Râmâmâtya took pains to elaborate. An analysis of 505 songs of Tyagaraja, published by Narasimha Bhâgavatar, shows that so many as 485 were placed in *Laghumêlakarta*, while only 20 were relegated to *Brihanmêlakartâ*. Even in singing the latter twenty, there is a marked tendency for ordinary persons to bring them under *Laghumêlakartâ*, as for instance, [illegible]'s *Sooliâdi* song is now sung in *Sankarâbharanam*.

he happened to slip into a palpable mistake of giving the same identical characteristics to two of his twenty *Mêlas, viz. Sâranganâta* and *Kêdâragowla* thus :—

Sârangnâta	Kedaragowla
पञ्चश्रुत्यृषभः शुद्धषड्जमध्यमपञ्चमाः ।	शुद्धाश्च समपाः पञ्चश्रुती चर्षभधैवतौ ।
पञ्चश्रुतिधैवतश्च च्युतषड्जनिषादकः ॥	च्युतमध्यमगांधारश्च्युतषड्जनिषादकः ॥
च्युतमध्यमगांधार एतैः सप्तस्वरैर्युतः ।	केदारगौलमेलः स्यात्स्वरैरेभिः समन्वितः ॥
सारंगनाटमेलोऽयं रामामात्येन लक्षितः ॥	
"Râmâmâtya characterises the *Mêla* of Sâranganâta as consisting of these seven *svaras*, viz., *Suddha Sa, Panchasruti Ri, Chyuta Madhyama Ga, Suddha Ma, Suddha Pa, Panchasruti Dha*, and *Chyuta Shadja Ni.*"	"The *Mêla* of Kêdâragowla consists of these *Svaras, viz., Suddha Sa, Panchasruti Ri, Chyuta Madhyama Ga, Suddha Ma, Suddha Pa, Panchasruti Dha* and *Chyuta Shadja Ni.*"

(Fig. 7.)

The veriest tyro will not fail to note the identical sameness in the characteristics of both the *mêlas*. Inasmuch therefore as Sârânganata and Kêdâragowla merged, in point of their characteristics, into one, how could Râmâmâtya count twenty different *mêlas*? Quickly therefore did Venkatamakhi hasten to lash him on this vulnerable point and wrote: "According to yourself (addressing Râmâmâtya) Sâranganata and Kêdâragowla merged into one *Mêla*. How then could there be *twenty mêlas*?[1]"

Nor did Venkatamakhi stop here; but he proceeded to attack Râmâmâtya, using even rough language, on nine more points. We shall deal with them, one by one, and place the views, thereon, of both Râmâmâtya and Venkatamakhi in juxtaposition :—

(1) As regards some derivatives of "*SRIRAGA MELA.*"

Ramamatya:—The *Mêla of Srirâga* consists of these seven *Svaras, viz., Suddha Sa, Panchasruti Ri, Sâdhârana Ga, Suddha Ma, Suddha Pa, Panchasruti Dha*, and *Kaisiki Ni*. Then do I enumerate some of the *Râgas* derived from this *Mêla*, and they are:—*Sriraga, Bhairavi, Gowli, Dhanyâsi, Suddhabhairavi, Vêlâvali, Mâlavasri, Sankarâbharanam, Andôli. Dêvagandhâri*, and *Madhyamâdi.*"[2]

Venkatamakhi:—"You said that *Bhairavi, Sankarâbharanam* and *Gowli* were derived from *Srirâga Mêla*. Inasmuchas *Bhairavi* has *Suddha Dha, Sankarâbharnam* has *Antara Ga*, and *Gowli* has *Kâkali Ni*, and inasmuchas (the last mentioned) *Gowli* may (rightly) be derived from *Mâlavagowla*, how can you (dare to) say that these *Râgas* were derived from the *Mêla* of *Sriraga*? O! Râma! Râma! Râma! How confused (is your head) !!![1]."

(2) As regards some derivates of "*SUDDHARAMAKRIYA MELA.*"

Ramamatya:—"Some of the *Râgas* derived from the *Mêla* of *Suddharâmakriya* are:—*Suddharâmakriya, Pâdi, Ardradêsi*, and *Dipaka*[2]."

Venkatamakhi:—"Inasmuchas you (wrongly) said that *Pâdi* and *Ardradêsi* were derived from *Suddharâmakriya*, and inasmuch as the truth is that they were derived from the *Mêla* of *Gowla*, O! Râma, you have committed a great sin, to remove which, you should contemplate the name of (that great) Râma[3]."

(3) As regards the Mela of "*KANNADAGOWLA.*"

Ramamatya:—"As between the characteristics of *Dêsâkshi* and *Kannadagowla*, there is one point of difference *viz.*, the latter (*Kannadagowla*) has *Kaisiki Ni*, as practised by the experts (instead of *Chyuta Shadja Ni* of *Dêsâkshi*)[1]."

Venkatamakhi—"The statement that *Dêsâkshi*, when it attains *Kaisiki Ni*, becomes *Kannadagowla* leads to an absurdity. The fact is that *Kannadagowla* belongs to the *Mêla* of *Sriraga*[2]."

(4) As regards "*GHANTARAVA RAGA.*"

Ramamatya:—"Some of the *Râgas* derived from this *Mêla* (of *Kannadagowla*) are *Kannadagowla, Ghantârava, Suddhabangâla, Chhâyânâta, Turushka Tôdi, Nagadhvani*, and *Dêvakriya*[3]."

Venkatamakhi:—"The statement that *Ghantârava* was derived from *Kannadagowla* has involved you in a heinous sin, from which, O! Rama, you cannot escape even though you go (on a pilgrimage) to

1. Cf. त्वदुक्तरीत्या सारंगनाटकेदारगौलयोः ।
संप्राप्तमेकमेलत्वं मेलाः स्युर्विंशतिः कथम् ॥
Chaturdandiprakâsika.

2. Cf. शुद्धषड्जः पञ्चश्रुतीकश्चान्य तथापरः ।
स्यात्साधारणगांधारः शुद्धौ पञ्चममध्यमौ ॥
पञ्चश्रुतिधैवतश्च कैशिकाख्य निषादकः ।
एतैः सप्तस्वरैर्युक्तः श्रीरागस्य च मेलकः ॥
श्रीरागो भैरवी गौली धन्यासी शुद्धभैरवी ।
वेलावली मालवश्रीः शङ्कराभरणोऽपि च ॥
आंदोली देवगांधारी मध्यमादिस्तथा परा ।
एवमाद्याश्च कतिचिद्रागमेलोद्भवास्ततः ॥
Svaramêlakalânidhi.

1. Cf. तथा हि भैरवीरागः शंकराभरणस्तथा ।
गौलिरागश्च कथितास्त्वया श्रीरागमेलजाः ॥
तत्कथं भैरवी शुद्धधैवतेनान्विताखलु ।
शंकराभरणोरागोऽन्तरगांधारवांस्तथा ॥
सकाकलीनिषादश्च गौलीरागस्त्वयं पुनः ।
जातो मालवगौलाख्य रागमेलादिसंस्थितः ॥
रागाणां पुनरेतषां जन्मश्रीरागमेलकः ।
कथं विकत्थसे राम रामराम तव भ्रमः ॥
Chaturdandiprakâsika.

2. Cf. शुद्धरामक्रिया पाडीह्यार्द्रदेशी च दीपकः ।
इत्याद्याः संभवंत्यत्र मेले रागाश्च केचन ॥
Svaramêlakalânidhi.

3. Cf. यश्चोक्तं भवता शुद्धरामक्री रागमेलकः ।
पाडी रागार्द्रदेशाख्य रागजन्म भवेदिति ॥
तदौपजात्ये रामरामस्मरणमातनु ।
पाड्यार्द्रदेशिरागौच प्रसिद्धौगौलमेलजौ ॥
Chaturdandiprakâsika.

1. Cf. देशाक्षीरागमेलस्य लक्षणं यदुदाहृतम् ।
मेलेकन्नडगौलस्य तस्माद्भेदोऽस्ति कश्चन ॥
कैशिक्याख्यनिषादोऽत्र प्रयोज्यो लक्ष्यवेदिभिः ॥
Svaramêlakalânidhi.

2. Cf. देशाक्षीमेल एवैष कैशिक्याख्यनिषादकम् ।
प्राप्यकन्नडगौलः स्याद्गौलस्यातिमृषावहा ॥
कन्नडगौलः श्रीरागमेलनतो मतो न किम् ॥
Chaturdandiprakâsika.

3. Cf. अस्मिंस्तुमेले संजातान्रागान्लक्षणतो ब्रुवे ।
एकः कन्नडगौलाख्यस्तथाघण्टारवोऽपि च ॥
शुद्धबंगालनामा च छायानाटस्ततः परः ।
तथा तुरुष्कतोडी च नागध्वनिरतः परम् ॥
देवक्रियाश्चेवमाद्या रागाः केचिदुदीरिताः ॥
Svaramêlakalânidhi.

Râmasêtu (Rameswaram). The fact is that *Ghantârava* is derived from *Bhairavi*[4]."

(5) As regards
"*NADARAMAKRIYA RAGA.*"

Ramamatya:—The *Mêla* of *Nâdarâmakriya* consists of these *Svaras, viz., Suddha Sa, Suddha Ri, Sâdhârana Ga, Suddha Ma, Suddha Pa, Suddha Dha* and *Chyuta Shadja Ni*[1]."

Venkatamakhi:—"The statement that *Nâdarâmakriya* has *Sâdhârana Ga* discloses O! Rama, your senility. The truth is that *Nâdarâmakriya* has *Antara Ga*[2]."

(6) As regards
"*RITIGOWLA.*"

Ramamatya:—"The *Mêla* of *Ritigowla* consists of these seven *svaras, viz., Suddha Sa, Suddha Ri, Suddha Ga, Suddha Ma, Suddha Pa, Panchasruti Dha*, and *Kaisiki Ni*[3]."

Venkatamakhi:—"While Râmâmâtya has spoken of *Ritigowla* as a *Mêla* with *Suddha Sa, Ri, Ga, Ma, Panchasruti Dha*, and *Kaisiki Ni*, the truth is that *Ritigowla* is (*not a Mêla*) but a *Râga* derived from the *Mêla of Bhairavi*[4]."

(7) As regards
"*KEDARAGOWLA.*"

Ramamatya,—"The *Mêla of Kedâragowla* consists of these *svaras, viz., Suddha Sa, Panchasruti Ri, Chyuta Madhyama Ga, Suddha Ma, Suddha Pa, Panchasruti Dha* and *Chyuta Shadja Ni*[1]."

Venkatamakhi:—"I feel sorry for your name (of Râma); for, you mistakenly placed *Chyuta Shadja Ni* in the *Mêla* of *Kêdâragowla*. The right *svara* of the *Mêla* is *Kaisiki Ni*[2]."

(8) As regards
"*HEJUJJI.*"

Ramamatya:—"The *Mela of Hejujji* consists of these *svaras, viz., Suddha Sa, Suddha Ri, Antara Ga, Suddha Ma, Suddha Pa, Suddha Dha*, and *Kâkali Ni*[3]."

4. Cf. यच्चकन्नडगौल्यिस्य मेले समुपजायते ।
घण्टारव इति प्रोक्तं पातकेनामुनापुनः ॥
सत्यं विमोक्ष्यसे राम रामसेतुं गतोऽपि न ।
भैरवीमेलसंभूतो रागो घंटारवः खलु ॥
Chaturdandiprakâsika.

1. Cf. शुद्धाः समपधारिश्च च्युतषड्ज निषादकः ।
साधारणोऽपिगांधारः स्वरैरेभिः समन्वितः॥
नादरामक्रियामेलः ॥
Svaramêlakalânidhi.

2. Cf. यद्यप्युक्तं त्वया नादरामक्रीरागमेलके ।
साधारणाख्य गांधारः संग्राह्य इति तत्वतः॥
अपूर्वचयस्कारत्वमावेदयति राम ते ।
नादरामक्रियामेल गांधारोऽप्यन्तराभिधः ॥
Chaturdandiprakâsika.

3. Cf. शुद्धा सरिगमाः पञ्च पंचश्रुतिकधैवतः ।
कैशिक्याख्यनिषादश्चेत्येतैर्युक्तः स्वरैस्तु यः॥
सरीतिगौलमेलःस्यात् ॥
Svaramêlakalânidhi.

4. Cf. यच्चोक्तं रीतिगौलाख्य रागमेलस्य लक्षणम् ।
शुद्धाः सरिगमाः पञ्च पंचश्रुतिकधैवतः ॥
कैशिक्याख्यनिषादश्चेत्यत्ररागक्रियस्तथा ।
भैरवीरागमेलोत्थो रीतिगौलः प्रकीर्त्यते ॥
Chaturdandiprakâsika.

1. Cf. शुद्धाश्च समपाः पंचश्रुती चर्षभधैवतौ ।
च्युतमध्यम गांधारश्च्युतषड्ज निषादकः ॥
केदारगौलमेलः स्यात्स्वरैरेभिः समन्वितः ॥
Svaramêlakalânidhi.

3. Cf. यच्च केदारगौलाख्य रागमेलस्य लक्षणे ।
संग्राह्य श्च्युतषड्जनिषाद इति कल्पितम् ॥
तत्रस्थानैव शोचामि तव रामाभिधां पुनः ।
कैशिक्याख्यनिषादो हि मेले केदारगौलके ॥
Chaturdandiprakâsika.

3. Cf. शुद्धौच षड्जऋषभौ शुद्धाश्च समपास्तथा ।
गांधारोऽन्तरसंज्ञश्च काकल्याख्य निषादकः।
एतावत्स्वरसंयुक्तो हेजुज्जी मेलकोभवेत् ॥
Svaramêlakalânidhi.

Venkatamakhi:—"It is stupid to place *Kâkali Ni* in the *Mêla of Hejujji*; for the right *svara* of the *Mêla* is *Suddha Ni*."[4]

(9) As regards
"*KAMBHOJI.*"

Ramamatya:—"The *Mêla* of *Kâmbhôji* consists of these *Svaras, viz., Suddha Sa, Panchasruti Ri, Antara Ga, Suddha Ma, Suddha Pa, Panchasruti Dha*, and *Kâkali Ni.*"[1]

Venkatamakhi:—"Does not even the maid-servant of a Vainika know that *Kambhoji has Kaisiki* (and not *Kâkali*) *Ni*?."[2]

The reader will, at this stage, do well to guard himself against entertaining any mistaken notion that Râmamâtya was all wrong or that Venkatamakhi was all right. He will further do well to remember that, between *Svaramêlakalânidhi* and *Chaturdandiprakâsika*, there elapsed a *full* century and a little more, that the musical systems, worked out in both the books, must—on account of the *progressive* nature of the art—be necessarily different from each other, and that some of the views of both the authors might, therefore, be right and wrong—*right* in their own times, and *wrong* in other times.

Living, as I do, three centuries after Venkatamakhi who insisted on having only *Kaisiki Ni* for *Kâmbhôji*, I may repay the author of *Chaturdandiprakâsika* in his own coin and retort: "Does not even the cook of a Vainika know that the *Kâmbhôji* of the present day has not only *Kaisiki Ni* but also *Kâkali Ni* as in the case of the phrase **सनिपाधासा**(Sa—Ni—Pâ—Dhâ—Sâ)?. Again, in your chapter on *Râgas*, you dared to write—

कांभोजीरागः संपूर्णोऽप्यारोहे म नि वर्जितः।

(*Kâmbhôji Râga*, though *Sampurna*, leaves out in the ascent *Ma* and *Ni*.")

From this heinous sin, O! Venkata, you cannot escape even though you go on a pilgrimage to Tirupati, the abode of Lord Venkateswara. For, whether your *Kâmbhôji* corresponds to our *Kâmbhôji* or *Harikâmbhôji, Ma* is never left out, though *Kâmbhôji* leaves out *Ni* in the ascent."

Surely, then, Venkatamakhi threw stones at Râmâmâtya, while himself was living in a glass house; and his strictures on *Svaramêlakalânidhi* are unjust, uncalled for, and even offensive to a degree.

Still, a Venkata may persist in reminding us as to why Râmâmâtya, having merged into one, *Sâranganâta* and *Kêdâragowla*, ventured to count twenty *Mêlas*? This, as I said, is no doubt a vulnerable point. But be it at the same time noted, that during the long period of a full century, after which Venkatamakhi criticised it, Heaven alone knows what changes or modifications the manuscripts of *Svaramêlakalânidhi* underwent in the hands of different indifferent copyists and what sort of a copy finally fell into our critic's hands. Even assuming that Râmâmâtya committed the blunder attributed to him, I am disposed to think

4. Cf. यदप्युक्तं त्वयाराम हेजुजीरागमेलके ।
काकल्याख्यनिषादस्तु संग्राह्य इति तत्पुनः ॥
अतितुच्छं यतस्तस्मिन्मेले शुद्धनिषादकः ॥
Chaturdandiprakâsika.

1. Cf. ग नी चांतरकाकल्यौ रिधौ पंचश्रुती तथा ।
शुद्धास्तु समपाश्चैव ह्येतैः कांभोजी मेलकः॥
Svaramêlakalânidhi.

2. Cf. कांभोजीरागमेलस्य कैशिक्याख्य निषादकः।
इति नोवेत्ति किं वैणाविकादिनां गृहदास्यपि॥
Chaturdandiprakâsika.

quoted at least a few instances from him in support of their theories. We are thus made to believe that out of the five Bharatas, Nandi and Bharata were powerful and had their influence among the latter classical authors on music. According to king Raghunatha of Tanjore, Umapati a later author on music, followed the school of Nandi. He says:

उमापते राघुनिकस्य तन्त्रम् विलोक्य नन्दीश-मतानुसारी।

Umapati's work was also considered as an epitome of the original work of Nandi. It appears Raghunatha borrowed some ideas from Nandi's treatise which might have been in existence in his time i.e. till 1620 A.D. from which, we could not trace its existence till now. Some have ascribed another book "*Nandi Bharatam*" to Nandi and it is to be ascertained whether the latter is the self-same author of '*Nandeeswara Samhita*'. It is also held that one '*Bharatarnava*' of unknown authorship is a concise form of that of Nandi.

Matanga.

The last of the Bharatas Matanga, wrote the important work called "*Brihaddesi*," which is printed at Trivandrum. Some hold that Matanga is older than *Silppadhikaram* in Tamil, which dates to 200 B. C. It mentioned Matanga and his theory. But historians hold that he was a contemporary of Mahendra Vikrama. He was patronised by this Pallava King whom the historians assigned to 300 A.D. It is too difficult to to find reconciliation between the two kinds of historians viz. those of *Silppadhikaram* and of the King Mahendra Vikrama. We can therefore hold that the five Bharatas lived in the time extending from the 3rd century B.C. up to the 2nd century A.D. and Matanga the last of them lived in the 3rd century A.D. The fact that Matanga quoted instances from Kohala, Dattila, Bharata and Nandi, leads us to believe that he belonged to the latter date of the four above mentioned Bharatacharyas. It is not correct to hold, as a later author Kumbhakarna did that Kohala and Nandi followed Matanga's school. Matanga along with the above four authors had mentioned another by name.Chetura whose identity is yet to be investigated. His work '*Brihaddesi*' is a monumental one and deals with the subject in a *Sastraic* manner with *Purvapaksha* and *Siddhantam*. He discusses any subject to the last and finally establishes his own opinions and theories on sound basis. For instance he discusses the origin of *Sruti* from the standpoint of *Sankhya Vada, Parinama Vada, Vivarta Vada* and lastly of *Utpatti Vada.*

इदानीं श्रुतीनां तादात्म्यादि विकल्पः कथ्यते-
तादात्म्यं च विवर्ते च कार्यत्वं परिणामिता।
अभिव्यंजकता चापि श्रुतीनां परिकथ्यते॥

Matanga had originated what is called *Dvadasa Svara Murchanas* which came into disuse soon after him. A later author Kumbhakarna of the 15th century says:—

अत्र या मूर्छनाः प्राह द्वादश स्वरसंभवाः।
मतङ्गस्य मतं नैवं सुंदरं प्रतिभाति मे॥
अत्रैव कोहलाचार्यो नन्दिकेश्वर एव च।
मतङ्ग मुनि श्रुत्यै वोचतुस्तदिह वर्य ते॥

But Matanga holds his theory as correct and quotes from Nandi in his support thus:

नन्दिकेश्वरवरणाप्युक्तं—द्वादशस्वर संपन्ना ग्रा
तव्यमूर्च्छना बुधैः। ज्ञातिभाषादि सिध्यर्थं ता
मन्द्रादि सिद्धये॥

He had dealt profusely about *Desi Ragas* in his work and his chapter on *Natya* is not available now. Kumbhakarna notices thus:

सन्ति ते हस्तकास्सन्ति बृहद्देशीविदां मते।

Kasyapa and Visakhila.

As has already been said that though the works of Kasyapa and Visakhila are not available till now, yet the two names are found in many of the classic works of the later writers on music. Kasyapa was stated in one as the greatest authority on *Ragas* and their usage (*Viniyoga*), whereas Visakhila was considered an authority on *Svaras, Veena, Vamsa* (flute) and the like. Abhinava the commentator thinks that these were prior to Bharata, which fact is incorrect as has been explained now.

"गदतोमे" इत्यनादरे षष्ठी। तेन मद्वचनमेवात्र न केवलं प्रमाणं यावत्कश्यपमुनिप्रभृतिभिरपि यन्निरूपितं तदपीति शिवम्।—(*Abhinavagupta*).

It is to be believed that they lived just after the time of Matanga who, while mentioning all his previous authors, did not state about these writers on music. It is to be seen in this connection that the great Kodimiyāmalai inscription is based on the theory of Kasyapa. Abhinava and Nanyadeva each quoted, it is said, about two hundred verses from Kasyapa's work, the disappearance of which, is really deplorable. Some held Vrddhakasyapa and Kasyapa were not different. Visakhila's work also is not forthcoming and therefore further knowledge about him is not to be had.

Brahma.

Narada, the author of '*Sangeeta Makaranda*,' who lived in the time prior to Sarangadeva, of the early part of the 13th century, mentions Brahma as an author on music. It is not known who this Brahma was. In some classical works we come across, with the name of '*Gandharva Veda-Saram*', which treats of *Sangeeta, Nrtta* and *Natya*. This has been considered as one of the *Upa Vedas*. This also has been ascribed to Brahma, who might have been mentioned by Narada, the author of *Makaranda* as is stated now. The extent and contents of the '*Gandharva Veda Sara*" are available, says Mr. Ramakrishna Kavi Garu, M.A., at the University Library of the Punjab.

Vyala.

It is stated that a summary of the four *Vedas* (by one tenth of the original) was produced by Vyala whose date is not certain. Narada of '*Sangeeta Makaranda*' had mentioned him as a writer on music and so he might have lived prior to even Sankuka and Keertidhara, whom some have assigned to the 8th century A. D. As it is held that Narada lived between 550 and 1030 A. D. we can as well assign Vyala to the fourth or fifth century A. D.

Sadasiva or Rudra.

In many treatises of the classical authors on music do we find the name of *Rudra* or *Siva* as a writer on music. It seems he, in combination with *Gowri*, wrote on *Gandharva Veda*, which purports to deal with celestial music. A portion of "*Gandharva Veda*" is to be seen in the Mysore library.

Tumburu.

It is mentioned that *Tumburu* in association with Narada produced a work on *Gandharvam* dealing with various topics relating to music.

Anjaneya or Hanuman.

King Raghunatha of Tanjore gives some details about Anjaneya. Even Abhinava had mentioned his name. Anjaneya's work is not traced. In treatises on *TalaLakshanam* the school of Anjaneya is often followed. It is held that the present day music is based on two schools viz., (1) The *Narada Matam* and (2) the *Anjaneya or Hanuman Matam*. The *Narada Matam* is prevalent (it is said) in the south, while the *Hanuman Matam* is extant in the north. Damodara a later writer on music followed *Hanuman Matam* and brought forth the *Raga Ragini*-

classification of the *Ragas* according to his *Matam*. It is not easy to trace the time and history of Hanuman, whose work is in oblivion. Whether he is a writer who existed in some bygone times or is only a mythical personage connected with the epic *Ramayana* is not known.

Daksha Prajapati.

Abhinava, the commentator had mentioned one Daksha-Prajapati as an author on music. Even Simha Bhupala the great commentator on *Sangeeta Ratnakara* of Sarangadeva, had mentioned the above author and it is yet to be ascertained what his work was. It stated that he is the author of *Brahma Geetas* (*Vedic* music). He might have belonged to the 8th or 9th century A. D., as Abhinava lived in the 10th century A. D.

Satatapa.

Though Sâtatapâ was mentioned by some of the old writers on music yet it is doubtful whether he wrote any work on music. Let research scholars on the subject investigate and make a report of his writings to the Academy.

Umapati.

The work of Umapati has been identified as the *Aumapatyam* itself. It is said that the work is a catalogue of technical terms on music and is based on the theory of Nandikeswara. King Raghunatha says thus: उमापते राघुनिकस्य तन्त्रं विलोक्य नन्दीश्वरं तानुसारी॥

An epitome of the great work *Aumapatyam* is available in forty chapters. He too might have belonged to the 8th or 9th century A.D.

(To be continued.)

THE IMPORTANCE OF MUSIC.*

BY

MR. P. R. NATESA AIYAR B.A., B.L.

Tanjore.

Ladies and Gentlemen,

I must thank the gentlemen of the working Committee of Raja Sir Annamalai Chettiar's College of Music for the privilege they have conferred on me, of delivering an address in connection with the Anniversary of that College. I am sorry that I am unable to fully justify their choice. I am neither a public speaker nor a music expert. Besides, I have passed the age after which according to a Tamil adage, 'a man is in his dotage'. You must take me, therefore "subject to all equities," as a lawyer would say. As we grow old we shed our enthusiasms, but I for one, am unable to part with my love of music, a love which I have, inspite of the somewhat disturbing influence of a professional career. This is my only justification for accepting the invitation.

The college of music, as its full name indicates, is an institution for which we are indebted to the princely benefaction of Raja Sir Annamalai Chettiar. Even among millionaires it is not every one that founds and endows a University and a College like this. I must take this opportunity of expressing the profound gratefulness, of the public in general and of music lovers in particular to Raja Sir Annamalai Chettiar for this magnificient foundation. A college of music was the dream of many of us, lovers of music, and our dream has become an accomplished fact. It must be a matter of gratification to every Indian that the disappearance of much of our ancient learning and culture is being arrested and that steps have been taken to preserve and develop them. The Annamalai University has chairs for Sanskrit and Tamil.

Our Music is a precious inheritance. An institution like this College which has for its objects the developing, preservation and dissomination of our Music, has a high function to discharge.

The college of Music is appropriately situated on a spot, the neighbourhood of which, is rich in *Sangeetaic* associations, if I may say so. नृत्तम् one of the three branches of Music—नृत्त, वाद्य and गीत—is illustrated by the perfect *Divine* dance of the image of the presiding *Deity* of the Temple at Chidambaram. The 108 kinds of dances described by भरत in his नाट्यशास्त्र are depicted in the figures on one of the *Gopuras* of that Temple. The authors of the தேவாரம் derived their inspiration from the God at Chidambaram and sang there some of their finest hymns in praise of that God. Many of the scenes including the concluding one of that immortal musical drama, '*Nandanar Charitram*', have been laid in Chidambaram. Here lived and died Ramalingam Pillai *alias* Ramalingaswamy, whose hymns in praise of the God at Chidambaram sung in appropriate *Ragas*, are exquisite music to the unsophisticated ear. These associations must quicken the musical sense of the teachers and students of this college.

The origins of our music are lost in antiquity. Our textbooks on music tell us that Music or गान्धर्व वेद is an उपवेद and that it is an off-shoot of सामवेद, that five out of the seven *Svaras* of our octave had their origin, each one from one of the five faces of *Parama Siva*, that the remaining two *Svaras* proceeded from *Parvati Devi* and that the six primary *Ragas*, *Sri Raga* and five others, also proceeded from *Parama Siva* and *Parvati Devi*.

The existing सामवेद consists almost entirely of select verses of the ऋग्वेद संहिता set to music. The सामवेद thus presupposes the ऋग्वेद संहिता. Many of the hymns of the ऋग्वेद संहिता refer to a race of ancient sages named अङ्गिरसस् (claimed by many of the ऋषिs of the ऋग्वेद संहिता as their anccestors), to साम hymns sung by them in honour of इन्द्र, बृहस्पति, उषस् and other deities. The अङ्गिरसs must have preceeded those ऋषिs of the ऋक्संहिता by several generations. The antiquity of the age of अङ्गिरसs might also be inferred from the fact that they are referred to in terms of veneration as ancient sages in one of the Parsi Scriptures. (Whether the गान्धर्व वेद originated from the साम वेद as chanted at present or the सामs, as sung by अङ्गिरसस् of still greater antiquity, it is for the scholars to decide.)

The सामवेद is said to have had 1000 शाखाs of which only two now survive. It is probable that each of the 1000 शाखाs had slightly different methods of singing. It is for the experts to trace the evolution of our secular music from the सामवेद.

The गन्धर्वs were the first exponents of our secular music and the अप्सरs of the dance. There is a story in the तैत्तिरीय संहिता—(VIth. काण्ड) to the effect that देवs sang to the गन्धर्वs and, in return for their music, got from the गन्धर्वs the सोम creeper (which, probably, grew on land in their possession and under their control). This is a probable explanation why secular music came to be called गान्धर्व वेद.

* An address delivered on 9-11-30 at the Anniversary of the Music College at Chidambaram.

There are one or two other references in our *Vedas* to secular music. The code of ritual in the तैत्तिरीय ब्राह्मण relating to the अश्वमेध sacrifice prescribed that the यजमान should be daily entertained with vocal music during the one year's period of his preparatory दीक्षा. The other reference that occurs to my mind is the ritual relating to the day of महाव्रतम्, the penultimate day of the year-long sacrifice.

There is a long passage in one of the ब्राह्मणs of the ऋग्वेद comparing the human body to a वीणा.* The *Vina* of that period seems to have been different from that of the present day.

It is in the *Puranas* that we find the first reference to professional musicians. The वायुपुराण relates that on the occasion of the coronation of King पृथु, the ऋषिs who anointed him King, summoned सूत and मागध (probably, proper names of two individuals) and directed them to sing the praises of that king who, rewarded them with slices of territories from out of the country of which he was made king. (Another set of musicians named वन्दिs subsequently came into existence.) The वायुपुराण further states that from the coronation of पृथु, सूत and मागध and their descendants became the State musicians of kings, and that part of their duty was to awaken in the mornings, these kings from their sleep. Instances of this custom are to be found in the *Ramayana* and the *Maha Bharata*. There are strong reasons to believe that the गन्धर्वs and अप्सरसs, at least those of the *Puranic* period, were the natives of the country or the countries on the other side of the Himalayas. *Puranas* record several intercourses between them and those who lived on this side of the Himalayas. Our music must have come to us from these गन्धर्वs and the dance from अप्सरस. अर्जुन who taught music and dance to उत्तरा and the other Royal maidens of the family of King विराट, had learnt them in all probability from चित्रसेन and ऊर्वशी.

One might infer from our कल्पसूत्रs स्मृतिs and गृह्यसूत्रs that the Brahman's daily life entirely consisted in religious observances and that our ancestors had no time for any secular avocations, much less for apparent vanities like music. Such an inference would be a wholly inaccurate one. Our पुराणs काव्यs and नाटकs bear ample testimony to the inclusion of music in the lives of our ancestors. Various ऋषिs and lesser Brahmans found time for investigating into and laying down the principles of the science and art of Music. Witness the long list of authorities, divine and human, on Music in one of the *Kirtanas* (*Vidulaku—Mrokkeda*) of the great composer and singer *Tyagaraja*. Then, as now, there were also devotees of Music, musical enthusiasts who did not miss attendance at musical performances. पतञ्जलि in his महाभाष्यम् refers to such persons as आरभ्भकs. In the *Ramayana* the ऋषिs who heard कुश and लव sing the story of the *Ramayana* were charmed with their music and it is said, that they even gave presents to the singers out of their scanty belongings. In the सुन्दरकाण्ड of the *Ramayana* वाल्मीकि describes हनुमान् as seeing some of the ladies of रावण's harem asleep, with their musical instruments in their arms, after musicial performances were over. Similarly कालिदास refers in the 1st श्लोक of the उत्तरमेघ of मेघसन्देश, to Sangeeta parties in Alakapuri. Both Valmiki and Kalidasa have obviously transferred to Lanka and Alakapuri the habits of the people of the countries in which they themselves lived. The *Vina*, the *Flute*, and the *Mridunga* came to be associated with the divine beings सरस्वती, श्रीकृष्ण and नन्दिन् respectively. याज्ञवल्क्य in the well-known श्लोकs of his स्मृति glorifies our Music and assures क्रममुक्ति to those who have explored the secrets of Music. According to the तैत्तिरीयोपनिषद् the love of Music is 'the last infirmity of the Human Soul,' which even after its liberation and realisation of its identity with the ब्रह्मन् bursts into song. It is unnecessary to multiply evidence for the position that Music was regarded in the life of our ancestors, as a source of the highest and most innocent pleasure and as a means of elevating the mind.

The richness and variety of South Indian Music are wonderful. The number of *Ragas* is practically unlimited. Our text books tell us that it has *Ragas* appropriate for the expression (to use a mixed metaphor) of every shade of the *Nine Rasas*.

For reasons unnecessary to state, such a precious inheritance as our Music is in danger of being lost to us. An institution like this college which brings music to our homes through our younger generation is an institution for which we should be supremely thankful to its founder.

It is a matter for regret that high class artistic music is now some-what at a discount and that the taste of a certain portion of the public is for inferior diluted music. Artistic music must no doubt, be also *caviare* to the multitude; but none the less, it is the duty of our professional musicians to educate the public into acquiring a taste for high class music. The College of Music is a young plant. I have, no doubt, that by God's Grace, with careful nurture, it would grow, develop and prosper like the Sacred Banyan Tree (अक्षयवट) and that under its ample shade, our young men would imbibe good Music from their teachers and go forth proud of their posession. It is appropriate that I should conclude, on an occasion like this, with the words '*Manchi Dinamu Nede*' of the *Padam* of the master musician Kshetrajna in *Raga* '*Ananda Bhairavi*', which, to the ear of a non-expert like myself, is one of the finest *Ragas* of South Indian Music.

शुभमस्तु ।

THE TEACHING OF INDIAN MUSIC IN SCHOOLS.

(Some Problems.)

BY

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Indian Music, has after all found its rightful place in the scheme of studies both at the school and the college. More colleges and schools are likely to start the teaching of the subject in the years to come. I hope the day will not be when music will come to be taught compulsorily in all our boys' and girls' schools, at least up to the third form. After the third form, those students having a special aptitude for the subject might pursue its study further on as a special subject in the higher forms and University course. A compulsory teaching of music in the lower classes is quite essential. The musical illiteracy of our people is somewhat

appalling and this compulsory musical education will go a great way in minimising this evil in the decades to come.

In the West the teaching of music is very well organised and music teachers are given excellent theoretical, and practical training in professional institutions in the methods of imparting instruction in the subject. In India there is not a single Training College to help the music teachers in this direction, so that he or she is often left alone to devise his or her own methods to deal with the several problems relating to the teaching of music according to the peculiar requirements of the different standards. Nor are there facilities for the several music teachers scattered all over the Presidency to meet perodically and dicuss these problems, so that every one might have the benefit of profiting by the experiences of others in the field. During the last fifteen years, several music conferences have been held in South India and not one of them bestowed any thought on the pedagogic aspects of the subject. Hitherto the teaching of music in India has been confined mostly to individuals. The teaching of music to groups of pupils in schools is a thing of recent growth. The great advantage of regularised and well planned-out course in music with graded syllabuses is that the progress of the pupil will not only be easy and natural but it will be accelerated. It is erroneous to think that a good musician is always a good music teacher. The music teacher has to possess certain fundamental qualities of head and heart, a certain amount of psychological training, a sympathetic insight into the mind of the pupil, all these and more, if he or she is to be a success as a music teacher. There are qualities which the average professional musician (whose be-all and end-all in life is to please the audience and get his remuneration) need not be expected to possess.

The more important problems of a music teacher might be summed up as follows:—

(1) How to create an interest in the mind of the pupil for music.

(2) How to get a soft, clear and sweet voice.

(3) How to develop the sense of musical appreciation.

(4) How to cultivate the formation of correct and refined taste in music.

(5) How to pick up the musically gifted pupils of a class from those less gifted.

(6) What instrument or instruments shall be used in class music for the purpose of the drone and for accompanying the music of the students.

(7) The choice of suitable songs for the several classes.

(8) How to build up gradually the faculty of *Svaragnana, Srutignana, Ragagnana and Talagnana.*

Now, let me take these points one by one.

The creation of an interest in the mind of the pupil for music might at first sight seem somewhat queer. People who are musicians and people who are musically gifted are prone to think that all people in this world are genuinely interested in music. If that were so the music-halls at each concert should be overflowing. The total number of members of the Madras Music Academy as well as that of all the Music Sabhas of this *enlightened* city of Madras put together, should form an appreciable percentage compared with the city's population. But facts are otherwise. In the case of the average person interest for music needs to be engendered from early years.

The magnitude of the problem of creating an interest for music in the mind of the pupil can be appreciated only by those who have actually faced a music class. In a class you are face to face with minds of different types. There are some who come running to the music class, minutes before the other pupils and exhibit an irrepressible desire to sing. There are others who sing correctly and well, when called upon to do so. There are others who sing only under compulsion and still others there are who cannot sing at all. It will be a criminal neglect on the part of the teacher, if he or she, does not strive his or her best to earnestly endeavour to bring up these latter dull pupils to the level of the former ones. Practice of *svaragnana* exercises, interesting anecdotes of great composers and stories of the marvellous influence of *ragas* narrated periodically, team-singing and and singing in smaller groups, organisation of the school choir and orchestra, the holding of music competitions, musical evenings, periodical concerts by the students themselves, visiting music classes of other schools, giving frequent opportunities to hear the great musicians perform, these are some of the things, which are bound to be of incalculable value in achieving the ideal in view. I shall discuss the other problems in the next article.

AHOBALA AND HIS TWELVE NOTES.

BY

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Tanjore.

Students of Indian Music know the following oft-quoted couplet which presents in a nutshell the principles underlying the division of the Indian Musical scale into twenty-two *Srutis*:—

'चतुश्चतुश्चतुश्चैव षड्जमध्यम पञ्चमाः ।
द्वे द्वे निषादगांधारौ त्रिस्त्री ऋषभधैवतौ ॥'

From this it will be evident that the three *Svaras, Shadja, Madhyama* and *Panchama*, have each of them four steps or *Srutis*, while the *Svaras, Rishbha* and *Dhaivata*, have three each and *Gandhara* and *Nishada* two each.

The same idea is elaborated by Somanatha in his *Ragavibodha* in the following words:—

'तेषां श्रुतयः क्रमतो वेदा (4) रामा (3) दशौ
(2) नगाम्बराः ।
निगमा (4) दहनाः (3) पक्षा (2) वेवं द्वाविंशतिः
सर्वाः ॥

तुर्यायां सप्तम्यां तासु नवम्यां श्रुतौ त्रयोदश्याम् ।
सप्तदशीविंशीद्वाविंशीषु च ते स्फुटाः क्रमतः ॥'

Sarngadeva in his *Sangitaratnakara* designates these twenty-two steps respectively as shown in the tabular form, below:—

1.	तीव्रा	
2.	कुमुद्वती	
3.	मन्दा	
4.	छन्दोवती	शुद्धषड्जः
5.	दयावती	
6.	रञ्जनी	
7.	रक्तिका	शुद्धऋषभः
8.	रौद्री	
9.	क्रोधा	शुद्धगांधारः
10.	वज्रिका	
11.	प्रसारिणी	
12.	प्रीतिः	
13.	मार्जनी	शुद्धमध्यमः

14. क्षितिः
15. रक्ता
16. संदीपनी
17. आलापिनी .... शुद्धपञ्चमः
18. मदन्ती
19. रोहिणी
20. रम्या शुद्धधैवतः
21. उग्रा
22. क्षोभिणी शुद्धनिषादः

Students of music who are conversant with the European scale of musical notation may note that the notes of the Indian scale having four *Srutis* correspond to the major tone, the notes with three *Srutis* correspond to the minor tone, and those with two *Srutis* correspond to the major semitone of the European scale.

From a close scrutiny of the *Suddha Svaras* as denoted in the above list, it will be seen that they are at variance with what are considered as such, by the modern exponents of music, which would correspond to Nos. 4, 6, 8, 13, 17, 19 and 21.

Ahobala, the author of *Sangita Parijata*, accepts Sarngadeva as his authority on the twenty-two *Srutis* and then proceeds to fix the position of the frets on the *Vina* with reference to twelve notes, presumably because he thought that the other mutations in the scale could be produced by tension. The view that there are only twelve *Srutis* in the octave, as commonly understood, is possibly based upon the fact that there are only twelve *Svarasthanas* fixed on the *Vina*. No one besides Ahobala seems to have recognised that the *Svaras* in the *Vina* have definite length-values and this is mainly responsible for the error committed by some in thinking that the knowledge of the length-values of *Svaras* is a monopoly of Western science, and that the ancient works on Indian Music have not investigated in this direction.

The aim of this note is to place before the lovers of music facts which will go to disprove the above assumption and remove the unmerited reproach implied therein. The words of Ahobala quoted below, when he talks of the *Vina* in his *Sangitaparijata*, will expose the erroneous nature of the above view. For the first time in the history of Indian Music it was left to Ahobala to fix the length-values of the twelve notes.

To understand Ahobala's views aright and follow him in his investigation of the length-values of the notes, let us take a *Vina* with a wire stretched between two bridges 36 inches apart, and start with the note produced on the full wire vibrating as *Madhya Shadja*.

1. ध्वन्यवच्छिन्नवीणायां मध्ये तारकसः स्थितः ।

Fixing the fret right in the middle we arrive at the place for *Tara Shadja* i.e., $36'' \div 2 = 18''$ from the *Meru*, the left bridge.

2. उभयोः षड्जयोर्मध्ये मध्यमं स्वरमाचरेत् ।

Midway between *Madhya Shadja* and *Tara Shadja* lies *Madhyama*. i.e., $18'' \div 2 = 9''$ from the *Meru*.

3. त्रिभागात्मकवीणायां पञ्चमः स्यात्तदग्रिमे ।

Trisecting the whole length, *Panchama* lies at the end of the first part. i.e., $36'' \div 3 = 12''$ from the *Meru*.

4. षड्जपञ्चमयोर्मध्ये गांधारस्य स्थितिर्भवेत् ।

Bisecting the length between *Madhya Shadja* and *Panchama*, the place of *Gandhara* is the mid-point i.e., $12'' \div 2 = 6''$ from the *Meru*.

5. सपयोः पूर्वभागे च स्थापनीयोऽथ रिस्वरः ।

At the end of the first part of the trisected length between *Madhya Shadja* and *Panchama* is fixed the *Rishabha* *i.e.*, $12'' \div 3 = 4''$ from the *Meru*.

6. सपयोर्मध्यदेशे तु धैवतं स्वरमाचरेत् ।

At the middle point between *Tara Shadja* and *Panchama*, is found the *Dhaivata*, *i.e.*, $12'' + (6'' \div 2 =) 3'' = 15''$ from the *Meru*.

7. तत्रांशद्वयसंत्यागान्निषादस्य स्थितिर्भवेत् ।

Nishada is at the end of the second of the trisected length between *Panchama* and *Tara Shadja*, *i.e.*, $12'' + (6'' \times \frac{2}{3} =) 4'' = 16''$ from the *Meru*.

8. भागत्रयान्विते मध्ये मेरो ऋषभसंज्ञितात् ।
भागद्वयोत्तरं मेरोः कुर्यात्कोमलरिस्वरम् ॥

Trisect the length between *Madhya Shadja* and *Rishabha*; at the end of the second part is *Komala Rishabha*, *i.e.*, $4'' \times \frac{2}{3} = 2\frac{2}{3}''$ from the *Meru*.

9. मेरुधैवतयोर्मध्ये तीव्रगांधार माचरेत् ।

Midway between the starting point and *Dhaivata* lies *Tivra Gandhara*, *i.e.*, $15'' \div 2 = 7\frac{1}{2}''$ from the *Meru*.

10. भागत्रयविशिष्टेऽस्मिं स्तीव्रगांधारषड्जयोः ।
पूर्वभागोत्तरं मध्ये मं तीव्रतम माचरेत् ॥

Trisecting the lengths between *Tivra Gandhara* and *Tara Shadja*, at the end of the first, we find *Tivratama-Madhyama*, *i.e.*, $7\frac{1}{2}'' + (10\frac{1}{2}'' \div 3 =) 3\frac{1}{2}'' = 11''$ from the *Meru*.

11. भागत्रयान्विते मध्ये पञ्चमोत्तर षड्जयोः ।
कोमलो धैवतः स्थाप्यः पूर्वभागे मनीषिभिः ॥

At the end of the first third of the distance between *Panchama* and *Tara Shadja* is fixed *Komala Dhaivata*, *i.e.*, $12'' + (6'' \div 3 =) 2'' = 14''$ from the *Meru*.

12. तथैव धसयोर्मध्ये भागत्रयसमन्विते ।
पूर्वभागद्वयादूर्ध्वं निषादं तीव्रमाचरेत् ॥

In the same way at the end of the second third, between *Dhaivata* and *Tara Shadja*, can be found *Tivra Nishada*. *i.e.*, $15'' + (3'' \times \frac{2}{3} =) 2'' = 17''$ from the *Meru*.

The above results may be tabulated thus:

No.	Name.	Distance of fret from Meru.	Length of wire on which produced.	Progressive ratio.
1	मध्यषड्जः	0″	36″	1
2	कोमल ऋषभः	$2\frac{2}{3}$″	$33\frac{1}{3}$″	$\frac{37}{40}$
3	ऋषभः	4″	32″	$\frac{8}{9}$
4	गांधारः	6″	30″	$\frac{5}{6}$
5	तीव्र गांधारः	$7\frac{1}{2}$″	$28\frac{1}{2}$″	$\frac{24}{25}$
6	मध्यमः	9″	27″	$\frac{3}{4}$
7	तीव्रतम मध्यमः	11″	25″	$\frac{22}{25}$
8	पञ्चमः	12″	24″	$\frac{2}{3}$
9	कोमल धैवतः	14″	22″	$\frac{12}{11}$
10	धैवतः	15″	21″	$\frac{10}{7}$
11	निषादः	16″	20″	$\frac{9}{8}$
12	तीव्र निषादः	17″	19″	$\frac{19}{18}$
13	तार षड्जः	18″	18″	2

By adopting the classification based upon the above calculation we find that the intervals in the lower and the upper tetrachords do not correspond with one another in three places. In the lower tetrachord the intervals are $\frac{37}{40}$, $\frac{24}{25}$, $\frac{15}{16}$, $\frac{10}{9}$ and $\frac{9}{8}$; while in the upper tetrachord, the corresponding intervals are found to be $\frac{25}{24}$, $\frac{22}{21}$, $\frac{25}{24}$, $\frac{20}{19}$ and $\frac{19}{18}$. The two notes *Komala-Dhaivata* and *Dhaivata* have to be reformed, if correspondence is to be reached between the two tetrachords to conform to musical tradition. If it is contended that *Komala Rishabha* and *Rishabha* may as well be reformed to achieve this end, it may be pointed out that as the intervals of *Komala-Rishabha* and *Rishabha* have long passed muster and been accepted as good harmonic ones in the scientific world, they therefore stand in no need of such reform. Evidently

there has been a slight error committed by Ahobala in arriving at his calculation regarding *Komala Dhaivata* and *Dhaivata* and the following *slokas* seek to rectify such error by making necessary amendments therein.

In the place of the lines quoted in 7, 6, 10, 9, 11, and 12 above, the following may be substituted :—

7. निषादः पसयोर्मध्ये स्याप्योंऽशद्वयतः परम् ।

Nishada lies at the end of the second third of the distance between *Panchama* and *Tara Shadja i.e.*, $12''+(6''\times\frac{2}{3}=)\ 4''=16''$ from the *Meru*.

6. अंशद्वयात्परं मध्ये निषयोर्धैवतस्थितिः ।

Dhaivata lies at the end of the second third between *Panchama* and *Nishada i.e.*, $12''+(4''\times\frac{2}{3}=)2\frac{2}{3}''=14\frac{2}{3}''$ from the *Meru*.

10. मध्यमः स्यात्तीव्रतमो मध्ये ऋषभषड्जयोः ।

Tivratama Madhyama lies midway between *Rishabha* and *Tivra Shadja i.e.*, $4+(14''\div 2=)\ 7''=11''$ from the *Meru*.

9. तीव्रमर्षभयोर्मध्ये तीव्रगांधार माचरेत् ।

Tivra Gandhara lies midway between *Rishabha* and *Tivratama Madhya i.e.*, $4''+(7''\div 2=)3\frac{1}{2}''=7\frac{1}{2}''$ from the *Meru*.

11. भागत्रयान्विते स्याप्यः कोमलो धैवतः स्वरः ।
भागद्वयात्परं मध्ये पधयोस्तु मनीषिभिः ॥

Komala Dhaivata lies at the end of the second third, between *Panchama* and *Dhaivata i.e.*, $12''+(2\frac{2}{3}''\times\frac{2}{3}=)1\frac{7}{9}''=13\frac{7}{9}''$ from the *Meru*.

12. तथैव निसयोर्मध्ये निषादं तीव्रमाचरेत् ।

Tivra Nishada lies midway between *Nishada* and *Tara Shadja i.e.*, $16''+(2''\times\frac{1}{2}=)\ 1''=17''$ from the *Meru*.

The following table would show the length-values as amended.

No.	Name.	Distance of fret from Meru	Length of wire on which produced.	Progressive ratio
1	मध्यषड्जः	0″	36″	
2	कोमलु ऋषभः	$2\frac{2}{3}''$	$33\frac{1}{3}''$	
3	ऋषभः	4″	32″	
4	गांधारः	6″	30″	
5	तीव्रगांधारः	$7\frac{1}{2}''$	$28\frac{1}{2}''$	
6	मध्यमः	9″	27″	
7	तीव्र मध्यमः	11″	25″	
8	पञ्चमः	12″	24″	
9	कोमल धैवतः	$13\frac{7}{9}''$	$22\frac{2}{9}''$	
10	धैवतः	$14\frac{2}{3}''$	$21\frac{1}{3}''$	
11	निषादः	16″	20″	
12	तीव्र निषादः	17″	19″	
13	तारषड्जः	18″	18″	

Further it may be added that whereas the *Suddhasvaras* arrived at by Ahobala as rectified above are the notes that occur in *Kharaharapriya* and make the nearest approach to the *Suddhasvaras* of *Sangitaratnakara*, the *Suddhasvaras* of *Venkatamakhin* which occur in *Kanakambari*, and those of other musicians of modern times which occur in *Kanakangi*, are far removed from the *Suddhasvaras* of the *Sangitaratnakara* of *Sarngadeva*.

ஸ்ரீ புரந்தரதாஸர் சரித்திரம்.

பிரும்மஸ்ரீ பாகவதர் ஸௌந்தரராஜ அய்யங்கார்.

தொடர்ச்சி :—215 பக்கம்.

இனி அனுபல்லவியினுல் ஹே! மானிடர்களே! நீங்கள் வாயை மூடிக்கொண்டே யிருந்து, வீணில் கெட்டுப்போகாதீர்கள். ஸ்ரீமன் நாராயணனே மனதினுலாவது கீனியுங்கள் என்கிறார். அனுபல்லவியின் முதற் பாகத்தினுல், வாயைப் படைத்ததற்கு பலமாய் பகவன் நாமோச்சாரணம் செய்யவேண்டியது கடமை என்று கூறியதாயிற்று. "மாலே வணங்கி அவன் பெருமை பேசாதார் பேச்செல்லாம் பேச்சல்ல கண்டோமே," என்றரன்றே பெரியோர்களும்.

असत्कीर्तन कान्तार परिवर्तन पांसुलाम् ।
वाचं शौरिकथालाप गङ्गयैव पुनीमहे ॥

"அஸத் கீர்த்தன காந்தார பரிவர்த்தன பாம்ஸுலாம், வாசம் சௌரிகதாலாப கங்கையைவபுனீமஹே," என்பது ஹரி வம்சத்தில் வ்யாஸோக்தி.

सैवेह वाणी जनताघ हारिणी
संसारिणां संसृति सिन्धु तारिणी ।
यानन्तनामावळि चिह्नधारिणी
स्खलत्पदैर्यद्यपि सा विकारिणी ॥

"ஸைவேஹவாணீ, ஜனதாக ஹாரிணீ ஸம்ஸாரிணாம் ஸம்ஸ்ருதி ஸிந்து தாரிணீ, யாநந்த நாமாவளி சின்ஹ தாரிணீ, ஸ்கலத் பதைர்யத்யபி ஸாவிகாரிணீ," என்று நாரதீய புராணம். ஸ்ரீ புண்டரீகாக்ஷனது நாமோச்சாரணமில்லாத காவ்யங்கள், முக்காராக்ஷரி நாடகங்களைப்போல் அஸத்தாகுமாம்! இக்காலத்திலும் இங்கொரு பொழுது செல்வாய் பகலறிதி என்று, முதல்நாள் தோன்றி மற்றைநாள் மறையும் நாவல்களும், இக்கணக்கில் சேர்ந்ததல்லவா?

जिह्वा न वक्ति भगवद्गुण नामधेयम् ।

("ஜிஹ்வா நவக்தி பகவத்குண நாமதேயம்," என்று பகவத் குணங்களையும் பகவத் நிவ்யநாமங்களையும் எவனுடைய நாவானது சொல்லவில்லையோ அத்தகைய பாபியை ஹிம்ஸித்துப் பிடித்து வாருங்கள்," என்றல்லவோ தென்றிசைச் காவலன் தனது படர்களுக்குக் கட்டளையிடுகின்றான்.

कहत कबीरा, जिसमुख राम नहि ।
ओमुख तूल भरी ।

"கஹத கபீரா ஜிஸமுக ராம நஹி ஒமுக தூல பரீ." "எவனுடைய முகத்தில் (நாவில்) ராம நாமோச்சாரணமில்லையோ, அம்முகத்தில் புழுதிமண்ணே வாரி அடி," என்றனேரு ஸ்ரீ கபீர்தாஸ் ஸ்வாமி அருளிச் செய்கிறார் ஆகையால் வாக்குக்கு அலங்காரம் பகவன் நாமோச்சாரணமே. அதை நீங்கள் ஏமாறுமல், செய்யுங்களென்றதாயிற்று. இதைக் கேட்ட சிலர், "ஐயா! எங்களுக்கு எத்தனையோ வேலை, அந்த வேலைத் தொந்தரவில் நாங்கள் எவ்வாறு அதைச் சொல்லிக்கொண்டே யிருக்க முடியும்," என்றார்கள். மற்றும் சிலர், "ஸ்வாமிகளே! அதைச்சொல்ல எங்களுக்குத்வெட்கமாக இருக்கிறதே," என்றார்கள். பின்னும் சிலர், "ஸனக்குக்கூட அதைச் சொல்ல ஆசைதான், என்வாய் அதற்கு இடந்தரவில்லையே," என்றார்கள். வேறு சிலர், "என் வாய் கொஞ்சம் குளறல் ஆயிற்றே, தவறுகச் சொன்னல் தோஷமல்லவோ," என்றார்கள். வேறு சிலர்

"இதைக்காட்டிலும், ஸுலபமாகிய வழி புண்டானால் சொல்லுங்கள்", என்றார்கள். இவ்வாறு பல விதமாகக்கூறியஜனங்களை நோக்கி, "ஹே! ஆஸ்திகர்களே! உங்கள் வாக்கு அதற்கிடங் கொடாவிட்டாலும், நாராயணனே னெனியோ. மனதினாலாவது ஸ்ரீமன் நாராயணனே ஸ்மரியுங்கள்," என்கிறார். வாக்கினால் கூறுவதைக் காட்டிலும் மனதினால் நினைப்பது விரைவாக ஏற்படும். அப்படிஸ்மரிப்பதால் 'நீங்கள் கூறும் ஸந்தேஹங்களுக்கெல்லாம் இடமில்லையல்லவா,' என்றாயிற்று.

यद्धिमनसा ध्यायति तद्वाचा वक्ति तत्कर्मणा करोति ।

"யத்தி மனஸா த்யாயதி தத்வாசா வக்தி தத் கர்மணு கரோதி," என்று வேதம் உத்கோஷிப்பதால் எந்தக் காரியத்தையும் மனதால் நினைத்து வாக்காலுரைத்து, செய்கையால் நடத்தவேண்டி இருப்பதால் 'முதல் முதலில் பகவன் நாமத்தை மனதாரச் சிந்தியுங்கள். பிறகு மற்றவிரண்டும் தைகூடத் தடையில்லை,' என்றதாயிற்று.

वेपन्ते दुरितानि मोहमहिमा संमोहमालंबते ।
साशङ्कं नखरञ्जनं कलयते श्रीचित्रगुप्तः कृती ॥
सानन्दं मधुपर्कं संभ्रमविधौ वेधाः करोत्युद्यमम् ।
स्मर्तुं नाम तवेश्वराभिलषते द्यूमः किमन्यत्परम् ॥

'வேபந்தே துரிதாநி மோஹமஹிமா ஸம் மோஹமாலம்பதே, ஸாசங்கம் நகரஞ்சனம் கலயதே ஸ்ரீ சித்ர குப்த: க்ருதீ, ஸாநந்தம் மதுபர்க்கஸம்ப்ரமவிதௌ வேதா: கரோத்யுத்யமம், ஸ்மர்த்தும் நாம தவேஸ்வராபிலஷதே த்ரும: கிமன்யத்பரம்," என்பது ஒரு பெரியார் வார்த்தை. "இன்று வேலை அதிகமிருக்கிறது. நாளைக் காலையில் எழுந்தவுடன் அதை ஸ்மரித்துவிடுவோம்," என்று எண்ணிய ஒவ்வொருவனுடைய சரித்திரத்திலுள்ள பாபச்சலனெல்லாம் நடுங்கினவாம். அவனுடைய மோஹாந்தகாரத்திற்கே மோகமுண்டாயிற்றும். ஒரு நாளும் ஸத்கார்யம் செய்யாத இவனுடைய கணக்கில் புண்யமென்கிற கலத்தில் பகவந் நாமோச்சாரண புண்யத்தை தாக்கல் செய்து தற்காக புண்யாத்மாவாகிய சித்ரகுப்தன் தயாராகக் காத்திருக்கின்றனும். பகவன் நாமஸ்மரணம் செய்யப் போகிற் இவன் சரீர வியோகானந்தரம் நமதுலகத்தின் மார்க்கமாய் வைகுண்டம் சென்றால் எவ்விதமாகிய உபசாரத்தோடு இவனே வரவேற்பது என்று சதுரானன் ஆலோசித்து அதற்கு வேண்டிய சாமான்களை சேர்க்கப் பெரு முயற்சி எடுத்துக்கொள்கின்றனரும். இப்படியாக "பகவன் நாமாவை காலையினில் நினைத்து விடுவோம்," என்று தீர்மானித்தொருவன் விஷயத்தில் ஏற்பட்டால் அதை அடிக்கடி சொல்லப்பட்டவன் பெருமையை வர்ணிப்பதென்பது அரிதிலும் அரிதல்லவா. விஷய மிவ்வாறிருப்பதால் ஸ்வாந்தர்யாமியும் ஸர்வஜீவ நிகேதனரும் ஆகிய ஸ்ரீமன் நாராயணனே அந்தரங்க சுத்தியோடு நினைப்பதே ஸகலசேதனவர்கத்துக்கும் உய்யும் வழி என்று ப்ரகடனம் செய்தாராயிற்று.

"அவ்வாறுநினைப்பதாலும் பஜிப்பதாலும் லாபம் யாது?" என்று சிலர்கேட்க, சரணத்திலில் அவர்களது ஐயத்தைத் தவிர்க்கிறார். "அப்படி நீங்கள் நினைத்துப்பஜிக்கும் பக்ஷத்தில் ஸ்ரீ ஹரி உங்களுக்கு பக்தியைக் கொடுப்பார். முக்தியைக் (விஷயஸுகத்தில் வைராக்யத்தைக்) கொடுப்பார். கடைசியாக, நித்தியானந்த பதவியாகிய மோக்ஷஸாம்ராஜ்யத்தையும் கொடுப்பார்" என்கிறார். இவ்வளவும் செய்யத்தகுந்த வல்லமையுள்ள 'ஸ்ரீ புரந்தரவிடலனை அதாவது பகவானை ஸ்மரியுங்கள்,' என்றும் ஹிதோபதேசம் செய்கிறார். பக்தியை ஜீவனல்லவோ செய்யவேண்டும். பகவான் பக்தியைக் கொடுப்பதாவது என்றால் இவனால்செய்யப்படும் பக்திக்கு இடையூறு நேராமலும் தைலதாரை போன்ற இடையிறாத ஸ்மிருதிஸந்தானம் கடைபெற்று

செய்வதுமே பகவான் பக்தியைக் கொடுப்பது. இவையே ஸ்ரீ சங்கராசார்யியார் சிவானந்த லஹரியில்,

तव पादांबुज भक्तिमेव देहि ।

"தவபாதாம்புஜ பக்திமேவதேஹி," என்றார். ஸ்ரீத்யாகராஜஸ்வாமிகளும், "பக்திபிக்ஷுமிய்யவே" என்றும்,

'तव पाद भक्ति देहि दीन बन्धो ।'

"தவபாதபக்திம் தேஹி தீனபந்தோ," என்றும் கூறினர்.

यमे वैष वृणुते तेन लभ्यः ।

"யமேவைஷருணுதே தேநலப்ய:," என்றுகூறுகிறது உபநிஷத்பாகமும். ஸாயுஜ்யமென்று வேறுபதமிருப்பதால் முக்தியென்கிறபதத்திற்கு, முக்தி=ப்ராபஞ்சிக விஷயக்களில் நின்றும் விடுதலை, அதாவது வைராக்ய மென்று பொருள் கூறப்பட்டது. ப்ரகரணத்தையனுஸரித்தன்றே பதங்களுக்குப் பொருள் கொள்ள வேண்டும்! ஸாயுஜ்யமென்பது 'ஸாலோக, ஸாமீப, ஸாரூப, ஸாயுஜ்ய', என்ற முக்திபேதங்கள் நான்கனுள் ஒன்று. இந்த ஸாயுஜ்ய பதத்திற்கு ஸ்ரீமன் மத்வமதத்தில் ஸமானமாகிய ஆனந்தானுபவம் என்றே பொருள்கூறப்பட்டது. இதில் யாருக்கும் விவாதமில்லை. முதல்பங்க்தியிலிருந்து புஜித்தாலும் கடைபங்க்தியிலிருந்து புஜித்தாலும், கையில்வைத்து கின்றுகொண்டு புஜித்தாலும், வட்டமேஜையின்பக்கத்திலுள்ள குர்ச்சியில் உட்கார்ந்து, பிளேட்டில் வைத்துக் கொண்டு சிறு கரண்டியாலெடுத்து புஜித்தாலும், லட்டு ஸாப்பிடுவதென்பதே ப்ரதானம். மற்றவை அப்ரதானம். "ஸ்ரீதாஸரவர்கள்ஏதோகண்ணுக்குத் தென்றாத ப்ரபோஜனத்தையல்லவோ கூறிருக்கள். ஐஹிகஸுகத்தை பகவான் கொடுப்பதாகக்கூறவில்லையே," என்றுயாரும் மீலிக்க வேண்டாம். 'அவைகளைபகவான் தருவார்,' என்று கண்டோக் தியாகக்கூறுவிட்டாலும்,

आयुरारोग्यमैश्वर्यं भोगांश्चैवानुपङ्किकान् ।
तथाऽधिध्यायतां पुंसां अपवर्गप्रदो हरिः ॥

" ஆயுராரோக்ய மைசர்வர்யம் போகாம்ச் சைவாநுஷங்கிகான் ததாதித்யாயதாம் பும்ஸாம் அபவர்க்க பரதோஹரி:," என்று ப்ரமாண மாகையால் உபலக்ஷணமாக அவைகளையும் பகவான் அளிப்பானென்றே பொருள்கொள்ள வேண்டும். அல்லது 'அற்பமும் அஸ்திரமும் ஆகியஉலகவிஷயத்தில் உங்களுக்கு ஆசை வேண்டாம்', என்று அவைகளைக்கூறுமல்விட்டதாகவும் கருதலாம். இவைகளளிக்கத்தையும் தரும் வல்லமை அவருக்குண்டோ என்றஸந்தேஹம் எழாவண்ணம், 'சக்திவந்த', என்று கூறுகிறார். "கொள்ளக்குறைவீலன் வேண்டிற்றெல்லாம் தரும் கோதிலன்," என்றல்லவோ பகவானது பெருமை இருப்பது. இங்குள்ள 'புரந்தரவிடல', என்றபதம் முற்கூறியவாறு ஸ்ரீதாஸரவர்களது முத்ரையாகும். 'புரந்தர'என்கிற சப்தம் தேவேந்த்ரவாசகமானாலும்,

सर्वेषां वाक्यानां ब्रह्मण्येव पर्यवसानम् ।

"ஸர்வேஷாம் வாக்யானும் ப்ரம்ஹண்யேவ பர்யவஸாநம்', என்றும்

नतास्म सर्ववचसां प्रतिष्ठा यत्र शाश्वती ।

"நதாஸ்ம ஸர்வவசஸாம் ப்ரதிஷ்டா யத்ர சாச்வதீ', என்று நியதி (नियति) யாகையால், 'புரம்' என்பது சரீரம், 'தாரயதி' (दारयति) என்பது பிளப்பது, அதாவது தன்னை அண்டிநோர்க்கிருக்கும் தேஹதேஹானுபந்தியான அபிமானத்ரயங்களையும்போக்கித்தரவல்லவர், என்று பொருளாகையாலும் அத்தகையவர் 'பகவனொருவனே' என்பது வேதசாஸ்திரபுராணேதிஹாஸங்களின் திரண்ட பொருளாகையாலும்'அவரையே ஸ்மரியுங்கள்',என்றுமுழுமுதற்

1930

யும் கூறுகிறார். இவ்வாறு இரண்டாம் முறையும் கூறுவதினின்றும் நான்சொல்வதுபோல் 'நீங்கள் பகவன்நாமஸங்கீர்த்தன ஸ்மரணாதிகளைச் செய்யாவிட்டால் உங்களுடைய பிறவியே வீணாகும்', என்று 'அகரனே ப்ரத்யவாயம்' (अकरणे प्रत्यवायम्) சொன்னதாக ஏற்படுகின்றது. "கண்ணனின் கண்ணமங்கை நகராளன் கழல்சூடி அவனாள்ள த்தெண்ணுதமானிடத்தை எண்ணுதபோதெல்லாம் இனியவாறே," என்பது பெரியோர்வார்த்தை யன்றே! ஆக இந்த கீர்த்தனத்தினல் ஸ்ரீ புரந்தரதாஸருடைய மேன்மையாகியகுணமும் ஸங்கீத ஸாஹித்யநிபுணத்தையும் நன்கு புலப்படும். இம்மாதிரியாகிய அனேக கீர்த்தனங்கள்இவரால் அருளப்பட்டன. இவையாவும் பகவதானந்தானுபவ ஜனிதமாகைபால் பொருள்கூறப்பட்டவனுடைய புத்திமாந்த்யத்தினல் எழுதுவதில் நின்றும், வ்யாக்யானம்செய்வதில் நின்றும், விராமத்தை அடையக்கூடுமேயல்லாது இவைகளிக்கிவ்வளவுதான் பொருள்என்பதில்லை. நாஸ்திகப் பேய்தலைவிரித்தாடும் இக்காலத்தில் கால க்ஷேபம் செய்யும் பாகவதர்கள் கூட ஹரிகதா காலக்ஷேபத்தில் நாமஸங்கீர்த்தனம செய்வதைவிட்டுவிட்ட இக்காலத்தில், நாடகங்களிள்கூட நாந்தீபடனத்தை (नान्दी पठन) அலெளகிக மென்று கழுவிவிட்ட இக்காலத்தில், நமது கர்னாடகஸங்கீதமே உருமாறும் இக்காலத்தில், இத்தகைய பெரியாரது கீர்த்தனங்களை உலகில்பர்வசெய்வதையன்றி பகவன் முகோல்லாஸகரமாய வேறுகைங்கர்யமுண்டோ!. இவருடையவே ஷத்தைத்தரித்து ஸ்ரீ பண்டரீநாதன் ஒருவிமகளுக்குத்தனது பொற்காப்பை அளித்து இவரைக் குற்றவாளியாக்கி தண்டிக்கசெய்து இவரிடம் குடிகொண்டிருந்த ப்ரக்ருஸ்ம்பந்தமாகிய கோபத்தையகற்றிய சரித்திரமும் ஒன்று. மற்றொருஸஞ்சிகை இடந்தருமாகில், அதன் சுருக்கத்தையும் அதற்காக இவர் அருளிய கீர்த்தனத்தையும் எழுத ஸ்வாதம்மகடமைப்படுவோம், என்று நினைத்து எனதலேகனீ (लेखनी) இக்சமயம் விராமத்தை அடைகிற தென்பது எனது ஸவிவினயமாகிவிக்ஞாபனம்.

॥ रघुनाथभूपविरचिता ॥

॥ संगीतसुधा ॥

(*Continued from page 210*).

आद्यश्चतुर्थस्तु यदाभवेत्त्रिराद्यः सकृत्किञ्च सकृच्चतुर्थः ।
साद्याकलाः स्युस्तदनुद्वितीया त्रिःपञ्चमाः किञ्च सकृद्द्वितीयः॥ ४३३॥

स्यात्पञ्चमश्चापि सकृद्द्वितीया कला तृतीया त्रिरपीह षष्ठः ।
तृतीयषष्ठौ च सकृत्तृतीया कला चतुर्थादपि सप्तमस्त्रिः ॥ ४३४ ॥

सकृन्मतौ तुर्यकसप्तमौ चेदेषा चतुर्थी तु कलोपदिष्टा ।
स्यात्पञ्चमोऽत्र प्रथमस्वरश्चेत्तौ पञ्चमाद्यावथ पञ्चमीयम् ॥ ४३५ ॥

एताः कलाः पञ्चभवन्ति यत्र तमूर्मिनामा तमुदीरयन्ति ।
सममसम । रिपपरिप । गधधगध ।
मनिनिनमनि । पससपस ॥

स्वरेषु सप्तस्वपि चाद्यमादावरभ्य गायेच्चतुरः स्वरांश्चेत् ।
आरोहणेनाप्यवरोहणेन साद्यस्वराः प्राथमिकी कलास्यात् ॥ ४३६ ॥

द्वितीयमारभ्य तथाद्वितीया तृतीयमारभ्य तथा तृतीया ।
चतुर्थमारभ्य तथा चतुर्थी स्यात्पञ्चमाद्यापि च पञ्चमीसा ॥ ४३७ ॥

एताः कलाः पञ्चभवन्ति यत्र त्रयोदशः स्यात्तु समाभिधानः ।
सरिगम मगरिस । रिगमप पमगरि ।
गमपध धपमग । मपधनि निधपम ।
पधनिस सनिधप ।

क्रमेण च व्युत्क्रमतो यदाद्याद्वितीयकौ गायति सा कलाद्या ।
तथा द्वितीयञ्च तृतीयमेवं चतुःस्वरा सा तु कला द्वितीया ॥ ४३८ ॥

तृतीयतुर्यौ यदि चैवमेव चतुःस्वरा सा तु कला तृतीया ।
तृतीयतुर्यौ यदि चैवमेव तदा भवेत् सा तु कला चतुर्थी ॥ ४३९ ॥

तुर्यं तथा पञ्चममेवमेव चतुःस्वरा पञ्चमिकाकलेयम् ।

तं पञ्चमं षष्ठमथैवमेव चतुःस्वरास्तत्र कला हि षष्ठी ।
षष्ठं यदा सप्तममेवमेव चतुःस्वरा सप्तमिका कलेयम् ॥ ४४० ॥

एताः कलाः सप्तभवन्ति यत्र प्रेङ्खाभिधं तं मुनयो वदन्ति ।

सरिरिस, रिगगरि; गममग, मपपम, पधपध, धनिनिस,
निससनि ।

भेदस्तु तारः प्रथमो द्वितीयं पुनश्च मन्द्रः प्रथमस्तृतीयः ।
पुनश्च तारः प्रथमो यदिस्यात् पञ्चस्वरास्याद्यकला प्रतीता ॥ ४४१ ॥

तारो द्वितीयश्च ततस्तृतीयो मन्द्रो द्वितीयश्च ततश्चतुर्थः ।
तारो द्वितीयश्च पुनर्यदिस्यात्पञ्चस्वरा सा तु कला द्वितीया ॥ ४४२ ॥

तारस्तृतीयोऽथ भवेच्चतुर्थो मन्द्रस्तृतीयोऽप्यथ पञ्चमश्च ।
तारस्तृतीयः पुनरेव यत्र पञ्चस्वरा सा तु कला तृतीया ॥ ४४३ ॥

तारश्चतुर्थः किल पञ्चमः स्यान्मन्द्रश्चतुर्थः पुनरेव षष्ठः ।
तारश्चतुर्थस्तु पुनर्भवेच्चेत्पञ्चस्वरा सा तु कला चतुर्थी ।
तारः पुनः पञ्चमकोऽथ षष्ठस्तारः पुनः पञ्चमकस्ततोऽन्त्यः ॥ ४४४ ॥

तारः पुनः पञ्चमको यदिस्यात्पञ्चस्वरा पञ्चमिका कलेयम् ।
तारस्तु षष्ठोऽथ च सप्तमश्च तारस्तु षष्ठः पुनरादिमश्च ॥ ४४५ ॥

तारस्तु षष्ठः पुनरेवचेत्स्यात् पञ्चस्वरा सप्तमिका कलेयम् ।
एताः कलाः सप्तभवन्ति यत्र निष्कूजितं तन्निगदन्ति सन्तः ॥ ४४६ ॥

सरि सगस, रिग रिमरि, गम गपग, मप मधम,
पध पनिप, धनि धसध ।

स्वरांश्च गीत्वा चतुरःक्रमात्तत्संवादिनौ द्वावपि यत्र गायेत् ।
आद्या कलेयं कथिता द्वितीयमारभ्य गायेच्चतुरः स्वरांश्चेत् ।
संवादिनौ द्वावपि सा द्वितीया तृतीयमारभ्य चतुःस्वरीं चेत् ॥ ४४७ ॥
संवादिनौ द्वावपि चेत्तृतीया चतुर्थमारभ्य चतुःस्वरीं च ।
संवादिनौ द्वावपि चेच्चतुर्थी श्येनस्त्विमा यत्र कलाश्चतस्रः ॥ ४४८ ॥

यथा, सरिगम सप, रिगमप रिध, गमपध गनि, मपधनि मस ।

आद्यात्स्वरा द्विस्वरिकादिमात्र स्वरा द्वितीयाथ चतुःस्वरान्या ॥
कालत्रयेणान्तिमका कलान्या तथाद्वितीयाच्च कलात्रयेण ॥ ४४९ ॥

महाकला तत्र भवेद्द्वितीया तृतीयमारभ्य कला त्रयेण ।
महाकला तत्र भवेत्तृतीया चतुर्थमारभ्य कला त्रयेण ॥ ४५० ॥
महाकला तत्र भवेच्चतुर्थी स्यात्पञ्चमात्तत्र कला त्रयेण ।
महाकला पञ्चमिकातु यत्र महाकलाः पञ्चभवेत्क्रमोऽयम् ॥ ४५१ ॥

यथा, सरि सरिग सरिगम । रिग रिगम रिगमप । गम गमप
गमपध । मप मपध मपधनि । पध पधनि पधनिस ।

आद्यात्स्वराद्द्वन्द्वमथ प्रयोगाच्चतुःस्वरीं पञ्चमतोऽवरुह्य ।
गायेद्यदा साद्यकला द्वितीयात्स्वरद्वयं प्राप्य ततस्तु षष्ठात् ॥ ४५२ ॥
यदावरोच्च कलाद्वितीय तृतीयमारभ्य तथा स्वरौ द्वौ ।
गीत्वा यदा सप्तमतोऽवरोहे कला तृतीया कथिता किलैषा ॥ ४५३ ॥
चतुर्थमारभ्य यदास्वरौ द्वौ गीत्वा तथाद्यादवरुह्य गायेत् ।
तुर्या कलेयं कथिता कलाभिरेताभिरुद्घाटितमीरयन्ति ॥ ४५४ ॥

यथा, सरि पमगरि, रिग धपमग, गम निधपम,
मप सनिधप ।

मन्द्रं यदाद्यञ्च ततस्तृतीयं ततो द्वितीयं द्विरिमांश्चगायेत् ।
आद्यं पुनर्मन्द्रमियं कलाद्या; मन्द्रद्वितीयश्च ततस्तृतीयम् ॥ ४५५ ॥

ततस्तृतीयं द्विरिमांश्च गायेन्मन्द्र द्वितीयं च कला द्वितीया ।
मन्द्रात्तृतीयादथ पञ्चमञ्च पुनस्तुरीयं द्विरिमांश्च गायेत् ॥ ४५६ ॥

मन्द्रतृतीयश्च कला तृतीया तुरीयकं षष्ठकपञ्चमौ च ।
गायेद्द्विरेतानथ मन्द्रतुर्य कला तृतीया कथितेयमार्यैः ।
मन्द्राद्यथा पञ्चममागत्तथान्त्यं षष्ठं द्विरेतान्मृदुपञ्चमञ्च ॥ ४५७ ॥

गायेत्कला सा किल पञ्चमीस्यात्षष्ठं मृदोरादिमसप्तमौ च ।
गायेद्द्विरेतानथ मन्द्रषष्ठं षष्ठीकलारञ्जित एषताभिः ॥ ४५८ ॥

यथा, सगरि सगरिस, रिमग रिमगरि, गपम गपमग,
मधप मधपम, पनिध पनिधप, धसनि धसनिध ।

आद्याद्यदा पञ्चममत्र गायेत्तुर्यात्स्वरात् त्रीन्क्रमतोऽवरोहेत् ।
साद्या कलास्यात्तदनुद्वितीयात् षष्ठं तु गायेदथ पञ्चमात् त्रीन् ॥ ४५९ ॥
यथाऽवरोहे तु कला द्वितीया तृतीयमारभ्य तदा किलान्त्यम् ।
षष्ठाद्यदा त्रीनवरुह्य गायेत्तदा तृतीया तु कलोपदिष्टा ॥ ४६० ॥

तुर्यं किलाद्यं किलसप्तमादीन् स्वरान्यदा त्रीनवरुह्यगायेत् ।
तुर्या कला सा किल सन्निवृत्ता प्रवर्तनामात्र कलाभिराभिः ॥ ४६१ ॥

यथा, सपमगरि, रिधपमग, गनिधपम, मसनिधप ।

गायेद्द्विराद्यं तदनु द्वितीयं तुर्यं तृतीयं च तदा कलाद्या ।
गायेद्द्वितीयं द्विरथो तृतीयं तं पञ्चमं तुर्यमियं द्वितीया ॥ ४६२ ॥

गायेद्द्वितीयं द्विरतः चतुर्थं षष्ठं पुनः पञ्चमकं तृतीया ।
तुर्यं द्विरादावथ पञ्चमान्त्यं षष्ठं च गायेद्यदि सा चतुर्थी ॥ ४६३ ॥

द्विपञ्चमं षष्ठमथादिमान्त्यौ गायेद्यदा पञ्चमिका कलेयम् ।
पञ्चस्वराभिस्तु कलाभिराभिः परिष्कृतो वेणुरिहैकविंशः ॥ ४६४ ॥

यथा, ससरिमग, रिरिगपम, गगमधप, ममपनिध, पपधसनि ॥

गीत्वादिमौ द्वौच ततःचतुर्थं द्वितीययाद्यं च यदाप्रगायेत् ।
आद्या कलेयं तदनुद्वितीय तृतीयकौ पञ्चमकं तृतीयम् ॥ ४६५ ॥

गायेद्द्वितीयं च कला द्वितीया तृतीयतुर्यावथ षष्ठतुर्यौ ।
गायेत्तृतीयं च कला तृतीया तुर्यं तथा पञ्चमसप्तमौ च ॥ ४६६ ॥

तं पञ्चमं तुर्यमपि प्रगायेत्तुर्या कलेयं कथिता मुनीन्द्रैः ।
तं पञ्चमं षष्ठमथादिमं च षष्ठं तथा पञ्चममेव गायेत् ॥ ४६७ ॥

सापञ्चमीस्यात्तु कलाभिराभि द्वाविंशकोऽयं ललितस्वराख्यः ।

यथा, सरिमरिस, रिगपगरि, गमधमग, मपनिपम, पधसधप ॥

आद्यं द्वितीयं च पुनस्तमाद्यं गायेद्यदा सा प्रथमा कलास्यात् ।
गीत्वा स्वरांस्त्रीन् क्रमशो द्वितीयमाद्यं च गायेद्यदि सा द्वितीया ॥४६८॥

गायेद्यदाद्यांश्चतुरस्तृतीयाद्यथावरोहे कथिता तृतीया ।
क्रमात्स्वरान्पञ्च यदावरोहेद्यारभ्य तुर्यादवरोहयेच्च ॥ ४६९ ॥

कलाचतुर्थीयमुदीरिता स्यादाद्याद्यदारोहणमाच षष्ठात् ।
भवेत्तथा पञ्चमतोऽवरोहः सा पञ्चमी सद्भिरुदीरिता स्यात् ॥ ४७० ॥

आद्याद्यदारोहणमान्तिमंस्यात्षष्ठं समारभ्य तथावरोहः ।
षष्ठी कलाद्य पुनरादिमान्तमारोहणं सप्तमतोऽवरोहः ॥ ४७१ ॥

स्यात्सप्तमी ताभिरमु कलाभि र्हुङ्कारनामानमुशन्ति सन्तः ।

यथा, सरिस, सरिगरिस, सरिगमगरिस, सरिगमपमगरिस,

सरिगमपधपमगरिस, सरिगमपधनिधपमगरिस,
सरिगमपधनिसनिधपमगरिस ॥

अत्रादिमं मन्द्रमतस्तृतीयं द्वितीयमाद्यं पुनरेवं मन्द्रम् ।
आद्या कलेयं हि मृदुद्वितीयं तुर्यं तृतीयं च मृदुद्वितीयम् ॥ ४७२ ॥

गायेद्यदा सा हि कला द्वितीया मन्द्रं तृतीयं त्वथ पञ्चमं च ।
तुर्यं तथा मन्द्रतृतीयमन्ते गायेद्यदा सा हि कला तृतीया ॥ ४७३ ॥

मन्द्रं चतुर्थं त्वथ षष्ठकं च तं पञ्चमं मन्द्रतुरीयमन्ते ।
गायेद्यदा सा तु कला चतुर्थी तं पञ्चमं मन्द्रमथान्तिमं च ॥ ४७४ ॥

षष्ठं तथा पञ्चममेव मन्द्रं गायेद्यदा पञ्चमिका कलेयम् ।
मन्द्रं च षष्ठं पुनरादिमान्त्यौ षष्ठं च मन्द्रं पुनरेवगायेत् ॥ ४७५ ॥

षष्ठी कलास्याच्च कलाभिराभिस्तं ह्रादमानं निगदन्ति सन्तः ।

यथा, सगरिस, रिमगरि, गपमग, मधपम, पनिधप, धसनिध ॥

आद्यं तृतीयं च ततस्तुरीयं तुर्यं द्वितीयं पुनरादिमं च ।
गायेद्यदा सैव कलादिमास्याद् द्वितीयतुर्यावथ पञ्चमं च ॥ ४७६ ॥

तं पञ्चमं किञ्च तृतीयमेव गायेद्द्वितीयं च यदि द्वितीया ।
तृतीयमादावथ पञ्चमंच षष्ठं पुनः षष्ठतुरीयकौ च ॥ ४७७ ॥

गायेत्तृतीयं च यदा तृतीया चतुर्थमादावथ षष्ठमन्त्यम् ।
अन्त्यं पुनः पञ्चमतुर्यकौ च गायेद्यदा सा हि कला चतुर्थी ॥ ४७८ ॥

तं पञ्चमं सप्तममाद्यमाद्यं षष्ठं पुनः पञ्चममेव गायेत् ।
सा पञ्चमीस्यादखिलाभिरार्भियुक्तः कलाभिस्त्वयलंकृतिः स्यात् ॥

यथा, सगममरिस, रिमपपगरि, गपधधमग, मधनिनिपम,
पनिससधप ॥

आरोहमार्गेण निरूपितोऽयं सम्पूर्णलङ्कारगणः समस्तम् ।
तथाऽवरोहेण च दर्शनीयः सर्वोऽयं बुद्धिमद्भगणैः ॥ ४८० ॥

— प्रसिद्धालङ्काराः —

सन्तोपि संगीतविदां मतेऽलङ्कारान्प्रसिद्धानितरान्यथामः ।
आद्यो भवेत्तेषु च तारमन्द्रः प्रसक्तत्वाल्लक्षणतः प्रतीतः ॥ ४८१ ॥

विदुर्द्वितीयं किल मन्द्रतारं प्रसन्नमावर्तकमन्यमाहुः ।
तुरीयमाहुः किल संप्रदानः स्यात्पञ्चमोऽयं विधुताभिधानः ॥ ४८२ ॥
षष्ठं च विद्यादुपलोलकाख्यमुल्लासितं सप्तममामनन्ति ।
साधारणं लक्षणमेतदेषां स्वरान्द्वितीय प्रमुखानुपेत्य ॥ ४८३ ॥
प्रवर्तमानासु कलासु तासु नपूर्वपूर्वग्रहणं कदाचित् ।

— तारमन्द्रप्रसन्नः —

तारादथाद्यान्मृदुकाष्टमान्तमारुह्य गायेत्पुनरादिमं चेत् ॥ ४८४ ॥
आद्या कलेयं तदनुद्वितीयं तारं समारभ्य ततोऽष्टमान्तम् ।
आरुह्यगायेत्तदनु द्वितीयं कला द्वितीया कथितेयमार्यैः ॥ ४८५ ॥
तारात्तृतीया मृदुताष्टमान्तमारुह्य गायेतु पुनस्तृतीयम् ।
कला तृतीया किल तारतुर्यादारुह्य सप्तापि यदाष्टमान्तम् ॥ ४८६ ॥
गायेत्तुरीयंच तदा तुरीया तारात्ततः पञ्चमतोऽष्टमान्तम् ।
आरुह्यचेत्पञ्चममेव गायेत्सा पञ्चमीस्यादथ तारषष्ठात् ॥ ४८७ ॥
आरुह्य सप्ता(मि) यदाष्टं गायेच्चषष्ठं यदि सैव षष्ठी ।
आरभ्यचेत्सप्तममष्टमान्तमारुह्य गायेदपि सप्तमं च ॥ ४८८ ॥
सा सप्तमीस्यादिह तारमन्द्र प्रसन्ननामा हि कलाभिराभिः ॥ ४८९ ॥

यथा, सरिगम पधनिसस, रिगमपधनिसरिरि,
गमपधनिसरिगग, मपधनिसरिगमम,
पधनिसरिगमपप, धनिसरिगमपधध,
निसरिगमपधनिनि ॥

— मन्द्रतारप्रसन्नः —

आद्यात्तुमन्द्रात्पुनरष्टमंतु गीत्वावरोहेण पुनश्चगायेत् ।
सैषा द्वितीयाच मृदोस्तृतीयाद्गीत्वाष्टमं सप्तमतोऽवरोहेत् ॥ ४९० ॥
सैषा चतुर्थी तु मृदोश्चतुर्थाद्गीत्वाष्टमं सप्तमतोऽवरोहेत् ।
सा पञ्चमी पञ्चमतस्तु मन्द्राद्गीत्वाष्टमं सप्तमतोऽवरोहेत् ॥ ४९१ ॥
षष्ठी कलास्यादथ मन्द्रषष्ठाद्गीत्वाष्टमं सप्तमतोऽवरोहेत् ।
.... सा सप्तमीति प्रथिता कलेयम्

एवं कलाः सप्तभवन्ति मन्द्रतारप्रसन्नस्तु कलाभिराभिः ॥

यथा, ससंनिधपमगरिस, रिरिंसंनिधपमगरि, गगंरिंसंनिधप-
मग, ममंगंरिंसंनिधपम, पपंमंगंरिंसंनिधप, धधंपंमंगंरि-
संनिध, निनिंधंपंमंगंरिंसंनि ॥

— आवर्तकः —

द्विरादिमं द्विश्च ततो द्वितीयं द्विरादिमं किञ्च सकृद्द्वितीयम् ।
आद्यं सकृद्गायति सा कलाद्या द्विर्द्विर्द्वितीयं च तृतीयकं च ॥ ४९३ ॥
द्विस्तु द्वितीयंच सकृत्तृतीयं द्वितीयकं गायति चेत् द्वितीया ।
तृतीयतुर्यौ च ततस्तृतीयं द्विर्द्विस्सकृत्तुर्यतृतीयकौ च ॥ ४९४ ॥
गायेद्यदा साऽत्र कला तृतीया तुर्यं ततः पञ्चममेव तुर्यम् ।
द्विस्त्रिस्सकृत्पञ्चमतुर्यकौ च गायेद्यदा सा तु कला चतुर्थी ॥ ४९५ ॥
तं पञ्चमं षष्टकपञ्चमौ च द्विस्त्रिः सकृत्षष्टकपञ्चमौच ।
गायेद्यदा पञ्चमिका कलेयं षष्ठं पुनः सप्तमषष्टकौ च ॥ ४९६ ॥
द्विर्द्विः सकृत्सप्तममेव षष्ठं गायेद्यदा सैव कलेह षष्ठी ।
तं सप्तमं चादिम सप्तमौ च द्विस्त्रिस्सकृत्सप्तममादिमं च ॥ ४९७ ॥
सा सप्तमी सप्तकलाभिराभिरावर्तकाख्यो गदितस्तृतीयः ।

यथा, ससरिरिससरिस, रिरिगगरिगरि, गगममगगमग,
ममपपममपम, पपधधपपधप, धधनिनिधधनिध,
निनिससनिनिसनि ॥

— सम्प्रदानः —

आद्यो द्वितीयः पुनरेवचाद्यो द्विर्द्वियदिस्यात्प्रथमा कलेयम् ।
द्विर्द्विर्द्वितीयश्च तृतीयकश्च पुनर्द्वितीयो यदि सा द्वितीया ॥ ४९८ ॥
द्विर्द्विस्तृतीयश्च तुरीयकश्च पुनस्तृतीयो यदि सा तृतीया ।
द्विर्द्विस्तुरीयो यदि पञ्चमश्च पुनस्तुरीयो यदि सा तुरीया ॥ ४९९ ॥

स सप्तमश्चादिम सप्तमौ च द्विर्द्विर्यदा सप्तमिका कलेयम् ।
कलाभिराभिः खलु षट्स्वराभिः समन्वितः सिध्यति सम्प्रदानः ॥

यथा, ससरिरिसस, रिरिगगरिरि, गगममगग, ममपपमम,
पपधधपप, धधनिनिधध, निनिससनिनि ॥

— विधृतः —

गायेदुभावाद्य तृतीयकौ द्विःसंमेलितौ चेत्प्रथमाकलेयम् ।
द्वितीयतुर्यौ मिलितौ यदाद्विर्गायेत्तदा सैव कला द्वितीया ॥ ५०२ ॥
युतं तृतीयं किल पञ्चमं द्विरुभौ यदा गायति सा तृतीया ।
तुरीयषष्ठौ मिलितौ यदाद्विर्गायेत्तदा सैव कला तुरीया ॥ ५०३ ॥
तं पञ्चमं सप्तममप्युभौ द्विर्युतौ यदा गायति पञ्चमीयम् ।
चतुःस्वराभिः कथिताभिराभिः समन्वितः स्याद्विधृताभिधानः ॥ ५०४ ॥

यथा, सग सग, रिम रिम, गप गप, मध मध, पनि पनि ।

— उपलोलकः —

अथ द्वितीयौ मिलितौ तृतीयद्वितीयकौ द्विर्द्वितयं कलाद्या ।
युक्तौ द्वितीयश्च तृतीयकश्च द्विस्संयुतौ तुर्यतृतीयकौ द्विः ॥ ५०५ ॥
यदा द्वितीया तु कला तृतीयतुर्यौ युतौ पञ्चमतुर्यकौ च ।
द्विर्द्विर्यदा सैव कला तृतीया तुर्यौ यदा पञ्चमकौ युतौ द्विः ॥ ५०६ ॥
द्विश्चान्वितौ षष्ठकपञ्चमौ च कलाचतुर्थीयमुदीरितास्यात् ।
यदायुतौ पञ्चमषष्ठकौ द्विस्तथायुतौ सप्तमषष्ठकौ द्विः ॥ ५०७ ॥
सा पञ्चमी सप्तमषष्ठकौ द्विर्द्विश्चान्विता चादिमसप्तमौ चेत् ।
षष्ठीकलेयं कथिताभिराभिस्समन्वितं स्यादुपलोलकाख्यः ॥ ५०८ ॥

यथा, सरिसरिगरिगरि, गमगमपमपम; मपमपधपधप,
पधपधनिधनिध, धनिधनिसनिसनि ।

Notes and Comments.

It is a matter for great satisfaction to learn that the University of Madras has after all decided to start a Diploma course in music. We feel sure that the course will become widely popular. We congratulate the University on its liberal and progressive outlook.

We understand that the syndicate of the Madras University recently removed the disability under which the School Final eligibles (with music as an optional subject) laboured, in the matter of getting admission to the University courses. This is a welcome relief rectifying a sad mistake.

On the 20th. October last the Music Academy celebrated the Dikshitar day. An interesting lecture by Mr. T. L. Venkatarama Iyer was followed by an able exposition of the songs of Muthuswami Dikshitar, by Messrs. Tiger Varadachariar, Sheramadevi Subrahmanya Sastriar, Marur Subrahmanya Iyer and Parur Sundaram Iyer. We trust that the memory of Dikshitar will be celebrated in the years to come, by other institutions following the lead of the Academy. It is a matter for surprise that while the great composer has left us numerous compositions of unsurpassing beauty, those which are actually in vogue should be so [illegible] Celebrations of the nature aforesaid surely help to popularise them.

On the 1st and 2nd of November 1930, the Academy organised two competitions for amateur ladies in Violin and Veena respectively. The entries were satisfactory both in number and quality. Prizes to successful competitors were awarded on the 23rd November, at a function presided over by Mr. Justice Pandalai. Periodic competitions instituted by the Academy have proved very successful in their object. We hope many others will follow the example of Mr. N. V. Raghavan, who very generously offered the value of the prizes in the last competitions.

We welcome Mr. E. Krishna Iyer back into our midst and trust that the benefit of his energetic co-operation will always be available both to the Academy and its Journal.

The great event of the season for musicians and music lovers, is the ensuing conference organised by the Music Academy. The nature of the subjects in the agenda for discussion as well as the series of model performances arranged during the session, should be enough to make the conference interesting. The inauguration of the same by Her Highness the Junior Maharanee of Travancore, belonging as she does to a Royal House that has made a brilliant contribution to art in general and music in particular, augurs well for the success of the session. We hope Her Highness will always continue to take an abiding interest in the Academy and help to promote its