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MUSIC CONFERENCE

Contents.

ERRATA.

Page 6, left column *delete* the word 'not' in *line 26* from the bottom.

Page 6, right column *delete* the sentence 'All.....parts' in *lines 10* and *9* from the bottom.

Page 7, right column *for* 'different' *read* 'difference' in *line 19* from the bottom.

Page 55, left column *insert* 'and' *between* 'Nagoji Rao' *and* 'the Private Secretary' *in line 20* from the bottom.

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CORRECT STANDARDS OF TASTE.

WITH sincerest good wishes we present the first two numbers of the third volume of the Journal to our readers. Two years have passed and we feel more than ever convinced that we have a definite function, among others, to discharge. The great need of the hour is the maintenance of a high standard of taste and appreciation. The excessive craze for mechanization has invaded the realm of music where it is playing great havoc. If vulgarization of the art is to be prevented, an effective organ which will serve as a corrective is indispensable.

We have always endeavoured to stress the aesthetic and the cultural aspects of music even more than the sensuous side of it. Unfortunately the aim, at any rate, of one class of singers is nothing more than to tickle the ear of the multitude and induce repeated cries of encore. The purity of the *ragas* is no concern of theirs. If they are allowed to have all their own way, certain debasement of the art will be the result. The pride of our system of music is the exquisite shape and individual identity of the *ragas*. To preserve them from distortion and attenuation should be our immediate objective. To this end, God willing, we will strive. Need we say that in this endeavour nothing will serve to help us better than the support of our wise and discriminating readers ?

UNLOCALISED RAGAS.

By

Mr. Sripada Ramamurty.

Reporter, Legislative Council, Madras.

Just as spoken language undergoes various changes with the lapse of time by what is called the law of gradation and mutation, so also, as time goes on, music assumes different forms and unfolds new varieties. This seems to be due more to the law of nature than to any conscious effort on the part of the people. So long as these changes are the result of healthy growth and new forms are brought to light, without doing violence to the existing ways or methods of musical expression, we will be enriching the treasures of our musical lore and gradually adding to the stature of our artistic culture. Of course, in this article only the conventional aspect of music will be referred to but not the transcendental one as expressed by the term *Nadopasana*. These changes and growth are constant and perpetual and stand quite apart from the clear-marked periods of musical *renaissance*, when an entirely new orientation is given to music by master- minds and the country is stirred by the original productions of these dynamic personalities. The entrancing melodies of *Kshetragna*, the immortal *kritis* of **Sri Tyagaraja**, the learned *keertanas* of **Dikshitar** and the rhythmic graces of **Syama Sastri** are instances in point. Music is also enriched by contact with other cultures; for instance, we owe the present system of *Harikatha kalakshepams* to the impact with the musical genius of *Maharashtra*. All these aspects represent the healthy growth or natural development of the musical art. But time also brings in its train certain other changes in musical expression which represent an unhealthy growth producing many weeds and excrescences, and indicate retrogression or confusion mostly due to the mishandling of melodies by successive generations of musicians. It is a well known fact that the rendering of some *ragas* particularly of the *apurva* or rarer types, is done in a way that gives no indication of their individuality or characteristic virtues and in most cases, so as also to encroach on the special domains of other widely known *ragas*. In this way many *ragas* have gradually drifted away far from their original moorings, and some new combinations, not necessarily melodic, have cropped up which do not come under the definition of any known *raga*. We also see in one or two cases a peculiar kind of what may be described as cross-bred *ragas*, resembling in particular aspects two or perhaps even more primary *ragas*. This is the reason why there is so much divergence, in some cases, between the practice and the theory as expounded in the text-books; and the *tonal* values or *svara* allocations given in these texts are so different from the quality of the notes found in these *ragas* at present, that it is almost impossible now to fix their original real places on the scale, and any attempt at doing so can at best be an intelligent guess. These changed and changing *ragas* in regard to which, the theory cannot be reconciled with practice, have been called, as the heading shows. '*Unlocalised Ragas*' for want of a better expression. It is proposed in the following paragraphs, to make an attempt to stimulate thought about the musical properties of a few of these *ragas* as they are at present rendered by musicians, both professional and amateur. No doubt this matter is receiving expert attention in our music conferences.

and was also discussed sometime ago in the columns of this Journal by Vidwan Tiger Varadachariar with special reference to *Hindola*. But it is submitted that the vital importance of the subject and the vast number of these drifting *ragas* amply warrant frequent reference and discussion from many points of view, so as to enable all experts and music lovers to form reliable and satisfactory conclusions.

Microtones.

Although the frets of the Veena and the keys of the Harmonium may be said to represent or mark the twelve broad divisions of the musical scale, it is generally admitted that, to bring out the minor shades of Carnatic music as expounded by noted composers, these twelve notes are not only insufficient but would result in confusion or overlapping. It would be easily seen that most of these twelve divisions, especially in stringed instruments, are wide enough (from the musical point of view) to admit of two or three distinct minor tones or microtones within the broad limits of each. As regards the distinct musical properties of notes produced within the same broad division or *svara-sthana*, all experts know and any keen observer can find out, for instance, that the *Gandhara svaras* met with in *Kharaharapriya*, *Todi* and *Punnagavarali* are quite different from one another, although, as a matter of fact, all of them are classed under a single term *Sadharana* or '*Komala*' *Gandhara* and are actually called by that name. From this it would be easy to imagine how, with the progress of time and the growing tendency to attempt to learn music from text-books and instruments, it is possible that these finer shades of notes or microtones may lose their identity by finding their way to one or the other broad *svara-sthana* (one of the twelve divisions of the scale) nearest to them. Coming to our perpetually changing nomenclatures of the scale of Carnatic music, the last authoritative codification of which was *Chaturdandiprakasika*, we see that the current (theoretically at least) scheme of 72 *Melakarta ragas* or primary *ragas* takes sixteen tones or notes, though they have been stated to have been derived from only twelve major divisions of the scale. We also find in the present-day text books in the vernaculars, that the sound of, for instance, *Suddha Gandhara* and *Chatussruti Rishabha* is the same. It is indeed difficult to convince even an outside observer that two sounds whose names indicate two different notes can be identical at all. Again, the very nomenclature *Chatussruti* and *Shatsruti Rishabha* or *Dhaivata* presupposes the existence of *Ekasruti*, *Dvisruti*, *Trisruti* and *Panchasruti Rishabha or Dhaivata* respectively. The only solution for this apparent confusion of names and sounds would appear to be that some of them gradually disappear and others become merged with some other notes in actual practice with the lapse of time. The various attempts at codification during the previous centuries lend support to this view. Now let us try to find out the reasons for these changes. The main reason for the disappearance or mutilation of these microtones in practical music seems to be the difficulty of correctly locating them or sounding them in relation to other notes, without doing violence to their individuality and the melody resulting therefrom; this is due to the fact that these microtones are so fine and their differences so slight, that they cannot be sensed by the ordinary ear especially at the present day when the ubiquitous harmonium (whose praises, by the way, were openly sung in a conference by a high placed official in another province), persists in staying with us and refuses to depart. Added to the difficulty of locating these finer varieties of microtones, is

the fact that it requires the highest scientific knowledge and the nicest artistic sense to negotiate these elusive entities in such a way as to bring out their individual melodious properties and attract the hearers, and please them. In addition to this the general insistence nowadays on the principle of 12 divisions for a scale, as sufficient to satisfy all the requirements of Carnatic music, might have also tended to create the impression in the public mind that one particular note may do service to two or three finer microtones which fall within its ambit. To realise the absurdity of this position, it is enough to call to our mind the structure of the Tamil alphabet in which one written character is expected to do service for two or even four (including the aspirated ones) consonants. The practical difficulty in attempting to sound different microtones contained in the same *svarasthana* or division of the scale can be generally compared to the difficulty experienced by the reader when he tries to make out or expound a Telugu or Sanskrit *kriti* from its Tamil transliteration as we find in our published books. The existence of various texts on the principles of music, proves that at least at some stages, there was clear and perceptible divergence between existing musical practice and the theories as expounded in the texts current at or immediately prior to that particular period. In fact many textbooks, at least of the *post-Ratnakara* period, would seem to be attempts made by music pandits at different times to reconcile the existing practice with the theory, or to bring it into line with such theory, and also probably to legalise or regularise that practice by laying down certain rules suited to it, and explain the previous theories with reference thereto. The downward progress from the superfine distinctions in the tonal values of various microtones in terms of the 22 *srutis* which existed in the old days, through the sixteen note basis of Venkatamakhi, to the present twelve-note period is another aspect of the history of Karnatic music which seems to indicate not only a falling off in musical ideals on the part of singers and pandits but also a gradual blunting of the musical ear on the part of the public. It will also be observed that all differences of opinion and keen controversies among musical experts mostly centre round the tonal values or the melodic characteristics of the *Gandhara* and *Dhaivata svaras* (E and A according to English scale, I think) in various *ragas*, due probably to the fact that they stand comparatively farther from the fixed *svaras* of nature. No doubt, experts also differ in their opinions regarding the characteristics of *Rishabhas* and *Nishadas* (D and B of the English scale), but they are comparatively smaller. Keeping all these facts in view, let us now try to understand the character of the component *svaras* in a few of these drifting ragas.

Saramati.

This *raga* is known by most people only with reference to the well-known Tyagaraja *kriti* '*Mokshamugalada*'. Not only is there no known composition by any other musical author, but strangely enough we find no mention even of the name of this *raga* in the *Sangeeta Sampradaya Pradarsani*, the authority mostly followed by the Dikshitar school of musicians. In many modern publications we find it stated to be the derivative of *Natabhairavi*, the 20th Mela. As regards the primary raga *Natabhairavi*, although according to some authorities it carries *Suddha Dhaivata*, it is significant that it is the identity of this particular *svara* that is in dispute not only with reference to *Bhairavi* but also in connection with a number of its alleged derivative *ragas*, e.g., *Hindola Vasanta*, etc., some contending that it is *Suddha*

and others that it is *Chatussruti*. But, as in most matters in dispute, truth seems to lie between the two. It is quite possible that it may be midway between the extreme *Chatusruti Dhaivata* on the one side and the pure *suddha Dhaivata* at the other end, a note which was conveniently called at the Experts' Conference as *Trisruti Dhaivata*. Now, *Saramati* as embodied in the song '*Mokshamugalada*' is generally sung with an unmistakeable *Suddha Dhaivata* and at the place where this *svara* occurs it smacks too much of *Todi*. On the other hand, we are seriously told by some connoisseurs of the old school that the correct *svara* is only *Chatussruti* and that the modern practice is an unauthorised deviation from strict orthodoxy; but if this is to be accepted as a fact, there seems no reason why the well-known *Chatussruti Dhaivata* should be changed into *Suddha* variety when as a matter of fact even the *tyro* in music would make no mistake with regard to this note. The same argument applies with equal force to the protagonists of *Suddha Dhaivata* in *Saramati* because if it was a fact, there is no excuse for some musicians to forsake the well known regions of *Suddha Dhaivata* for the other extreme note. As for the melodic property of either note in this *raga*, individual impression or liking is no reliable guide for arriving at the truth about its correctness, because in music first impression influences our taste, and we always see that any other variety jars on our ear; so one who first heard this *kriti* sung with *suddha dhaivata* cannot appreciate the use of *Chatusruti Dhaivata* at all and the converse is equally true. Therefore, taking all these circumstances into consideration, the reasonable solution seems to be that this note was originally neither the one nor the other but midway between the two, and musicians found it a difficult feat to negotiate it in actual singing and drifted into the regions of the nearest note either this side or that. For in practical music, what may be called the rule of proximity plays a very important part in this change of the character of notes with the lapse of time. For instance, in some *ragas* we see that *Dhaivata* used in *Pa Dha Pa* is flatter than the one used in *Pa Dha Ni Sa*. This case is not on all fours with the case of *Saramati*, but is merely given as an illustration. This *raga*, or the *kriti* in it, has been played by one or two violinists with the middle *Dhaivata* and seems to bring out the *raga* at least in a way not to clash with any other raga at any place. There is no dispute as to the *arohana* and *avarohana* for this *raga* which are recognised to be *Sa Ri Ga Ma Pa Dha Ni Sa* and *Sa Ni Dha Ma Ga Sa*. Of course, we heard for the first time at the last Music Conference that the orthodox *avarohana* was *Sa Ni Dha Ma Ri Ga Sa*, but in actual practice as it exists at present with regard to this *raga*, there is absolutely no trace of *Ma ri ga sa*. Probably we have fallen off from our orthodoxy so low as not recognise our old place in regard to this matter even when it is pointed out.

Hindolavasanta

This is a *raga* about which no two authorities seem to agree; for we have innumerable varieties of ascent and descent given by different pandits for it.

One is *Sa Ga Ga Ma Pa Dha Sa Sa—Sa Ni Dha Pa Dha Ni Dha Ma Ga Sa*. Another is *Sa Ga Ma Pa Dha Ni Dha Sa—Sa Ni Dha Pa Ma Dha Ma Ga Sa*: A third is *Sa Ga Ma Pa Dha Ni Dha Sa—Sa Ni Dha Pa Dha Ni Dha Ma Ga Ri Ga Sa*.

Yet another runs: *Sa Ga Ma Pa Dha Sa—Sa Ni Dha Ma Ga Ri Ga Sa*. Still a fifth is *Sa Ga Ma Pa Dha Sa—Sa Ni Dha Ma Ga Sa*.

The first of this list is from *Sangita Sampradaya Pradarsini* which also says that in the *geetams* given as *lakshana* (principle or example of theory) there is no *Rishabha* but that there are some *geetams* and *tanams* containing *Rishbha Sanchara* (usage or melodic sweep) in the old books. The *Pradarsini* also adds a remark that there is a special or rare usage of the grouping *Ni Dha Ni Sa*. The author of this book claims the authority of Venkatamakhi that there is a slight or shadowy use of *Rishabha*, but it is strange that in the *lakshana-geetam* which is first quoted in the book and whose author is stated to be Venkatamakhi we see no *Rishabha* at all, clear or shadowy, on the other hand, we find a *keertana* of Muthuswami Dikhitar containing the *Rishabha svara*, but unfortunately this piece is very rarely sung so as not to enable us to practically hear the usage of this *svara* and its effect. The only composition we hear nowadays in this *raga* is Sri Tyagaraja's '*Rara Sita*' in which there does not seem to be much evidence of *Rishabha*; but different versions seem to prevail as regards *Rishabha* as also the character of the *Dhaivata*. Although the version generally current seems to be the one with the medium *Dhaivata* or (in some cases) *Chatussruti Dhaivata*, the writer once or twice heard the unmistakeable usage of *Suddha Dhaivata* in a public performance; and not only this, the rendering of the piece suggested a clear Sa *Ga Ma Dha Ni Sa* (note the rare usage of *Ni Dha Ni Sa* for which there seems to be some authority) in ascent and Sa *Ni Dha Ma Pa Ma Ga Sa* in the descent. It will be observed that this *sanchara*, when *Suddha Dhaivata* is used, will convert the *raga* into *Jayanta Sri* remembered by the well-known song '*Marugelara*'. In the rendering of the *kriti* '*Rara Sita*' as is commonly done, there is no *Suddha Dhaivata*, no regular use of *Dha Ni Sa*, but only the rare *sanchara* which looks like *Pa Dha Ni* but which, on closer examination will be found to be *Pa Dha Ni Dha Sa*: the *dhaivata* in this case does not seem to be *Chatussruti* but *Trisruti* or medium variety. No attempt is made, in this article to suggest what exactly is the correcf note in the *raga* or the correct rendering to the *kriti*, but only to give the impressions of the writer as regards the way in which these are presented by musicians at the present day.

Hindola.

Almost all the observations on the previous *raga* apply equally to this *raga* also, but the use of *Suddha Dhaivata* is much more common among musicians; this usage, though it may probably be much more pleasant to the layman's ear, seems open to the objection noted above. Moreover, it seems to have a distinct Hindustani tinge about it, suggestive of a *raga* in that system called *Malkos* which has *Suldha Dhaivata*. Another argument against this usuage is that in the song of Tyagaraja beginning with '*Manasuloni*' composed in this *raga*, any attempt to use *Suddha Dhaivata* would not only appear out of place but would also seem to be detrimental to the smooth running of the song; this piece is generally sung with *Chatussruti* or *Trissruti Dhaivata* and no other rendering is current at least in these parts. We heard a gentleman remarking at the recent conference that his ear was always familiar with the use of *Suddha Dhaivata kriti* also. All rendering is current at least in these parts. All things considered, the probabilities point more towards *Trisruti Dhaivata* than *Suddha*. This inference runs counter to the opinion held by some *vidwans* to the contrary, but the correctness of the former seems to be more likely. There seems to be a slight difference of opinion regarding the *arohana* for this *raga*, the *Pradarsini* holding that it is

Sa Ga Ga Ma Ni Dha Ni Sa, and some other authorities that it is *Sa Ma Ga Ma Dha Ni Sa*. As both kinds of usages appear in the *kritis* and as there is no dispute regarding the order of ascent but rather the method of *sanchara*, this need not be taken so much notice of. There is no doubt a *kirtana* by Dikshitar in this *raga* beginning with '*Nirajakshi Kamakshi*', and it would be of considerable help to us in solving the question of the character of the *Dhaivata* in this *raga* if we can hear a rendering of this song from a larger number of people; but on the very few occasious on which I heard it, only *Suddha Daivata* was used. This does not, of course, conclusively prove that the *Suddha Daivata* is the correct *svara* for *Hindola*, for it may as well be that the medium *Dhaivata* (*Trisruti dhaivata*) which appears to have been the correct note has, in this case drifted in a direction opposite to that it took in the case of '*Samajavaragaman*' and '*Manasuloni*' and has *become Suddha Dnaivata*. That some people sing Tyagaraja's *Hindola kritis* with *Suddha Dhaivata* does not by itself disprove this theory regarding the medium *Dhivata*. Another argument which seems to be more ingenious than convincing is said to have been adavnced by some that there is no positive and direct evidence to prove that Tyagaraja composed these *kritis* in *Hindola*, that he might have possibly sung them in some other *raga* which takes *Chatussruti Dhaivata* and that his dull-witted (musically) followers owing to their ignorance classed them under *Hindola*. But these people have not categorically mentioned the name of this *raga* which takes *Chatussruti Dhaivata*, in spite of the existence of so many text books on which they seem to rely so much. It is really deplorable that the advocates of this view do not credit Tyagaraja's followers with even the *Sthula svaragnana* or at least auditory discernment, sufficient to appreciate the different between *Suddha* and *Chatussruti Dhaivatas*. Of course there are two distinct schools of thought on this matter each maintaining its contention with equal stubbornness; and we must try to arrive at a reasonable conclusion on the existing facts as I have attempted to explain.

These three *ragas*, i.e., *Saramati*, *Hindola Vasanta* and *Hindola* are a few of the many, wherein the tonal value of the *Dhaivata* seems to have changed in course of time. On a future occasion I shall try to deal with a few other *ragas* wherein the *Gandhara svara* is the centre of dispute. Musical experts and researchers will be doing valuable service if they will bring to light and discuss in these columns the component notes of other or similar drifting *ragas* about which there is any difference of opinion.

MELAKARTA RAGAS IN PRACTICE.*

BY

MR. N. S. RAMACHANDRAN, B.A., (*Hons.*)

The scheme of the *Melakarta Ragas* is of paramount importance in the Carnatic system of music. Carnatic music possesses what individuality it has, chiefly because of the stabilising influence of the *Karta Ragas*. In the Carnatic system there exists a more or less definite method of classifying *ragas* according to the *Karta Ragas* from which they derive their origin. Such classification has in a large measure helped to give permanence to the *ragas* and has helped them to preserve their identity with much success despite lapse of time, the advent of new influences, and usage by different schools of artists. For instance, some *ragas* like *Asaveri, Kambhoji, Saveri,* and *Todi* have a hoary history and are centuries old. If some exotic embellishments were added in the case of some *ragas,* they only adroned the *ragas* and enhanced their beauty. And notwithstanding this acquired alieness of form, the *ragas* retained their *Janaka* or parental *ragas.* If an artist with genius gave shape to a new *raga,* it was linked up with its *Karta raga* and its parentage was fixed on an enduring basis. These facts set the Carnatic system in sharp contrast with other systems of music even in our own country. For example, in the Hindustani system there is much confusion regarding the classification of *ragas* owing to the lack of a standard of distinction like the scheme of *Melakarta Ragas,* and this is bound to react on the permanence of their form.

The merits noted above give the *Karta Ragas* unique value, but it must be understood that these are not their only merits. The importance of the *Ragas* must be derived from their own worth, they must be valued for their own sake. It is a regrettable fact that their aesthetic value has not been sufficiently appreciated in the past, nor is it duly understood at present. The musician has hitherto fought shy of the *Ragas* with the the exception of those amongst them that are in use, and often his reasons have been that the standards of his audience were not refined enough to understand the spirit of the *Ragas* or that their taste could not tolerate the unfamiliarity of the airs. The result is that the *Ragas* remain as mysteries to the layman, who is told by the artist that they are helpful in the codification of tunes and, who is amused by the ingenious naming and arrangement of the *Ragas.* Much of the monotony of musical concerts at present can be traced to the concentration by the musicians on a stock of familiar *Ragas,* worn out by repetition, and their neglect of the wider scope afforded by a larger and free employment of unused *Janaka Ragas* and their derivitives. The layman's ignorance as to how much in the realm of music is hidden from his vision is pathetic. And the proposal of some reformers to eliminate from the list of *Melakarta Ragas* a number of *Ragas,* which according their fancy, are not likely to please the layman, only shows how seriously misguided reforming zeal can injure the cause of the Art.

No more authoritative testimony can be borne to the musical worth and the possibilities of the *Janaka Ragas* than the works of two of the greatest composers of the past, namely Sri Tyagaraja and Sri Muthuswamy Dikshitar. The latter has composed *keer-*

* A paper read at the Music Conference, 1931.

tanas in all the *Karta Ragas*. There are a few *Kritis* by Tyagaraja in some of the unfamiliar *Karta Ragas*, and there is ground for the belief that the master's genius must have tackled all the *Kartas* and left some memorable creations which, unfortunately, have been lost to us together with many more of his songs. But what remains of Tyagaraja's work in this direction, throws enough light on the difficult problem of handling the *Karta Ragas*. And a comparison of the styles of the two great composers and of their manner of treating these *ragas* is of great value in understanding the true significance of the *Ragas* and their practical importance.

A fundamental factor affecting the nature of a number of the *Karta Ragas* and placing them apart in a separate group is the so-called defect of the *Vivadi Svaras* or *Vivadi Dosha*. This defect arises from the use of *Vivadi Svaras* in consecutive order, in the *arohana* and *avarohana* of a *Karta Raga*. *Suddha Rishabha* and *Suddha Gandhara*, *Suddha Dhaivata* and *Suddha Nishada*, *Shatsruti Rishabha* and *Antara Gandhara*, *Shatsruti Dhaivata* and *Kakali Nishada*, when used contiguously, are less appealing and less beautiful as musical phrases, than combinations, in which, either *Svara* in any of these pairs goes together with any another *Svara* not belonging to that pair. In forty of the 72 *Karta Ragas* this consecutive usage of the *Vivadi Svaras* occurs. This accounts for their lack of popularity. But life can be infused into these *ragas* and the unpleasantness of the *Vivadi* defect can be mitigated, if not totally got rid of, by using appropriate *gamakas*. Artists belonging to the Dikshitar school observe some definite rules in order to counteract the *Vivadi Dosha*. When *Suddha Rishabha* and *Suddha Gandhara* occur in the same *raga* (e. g. the *ragas* of the first and the seventh *Chakras* in the *Mela Karta* scheme) the latter is omitted in the *arohana* and in the *avarohana* is used by linking the *madhyama* with it by means of the *gamaka* known as the *Zaru*. When *Suddha Dhaivata* and *Suddha Nishada* come together as for example in *Raga* No. 1, and *Raga* No. 37, in the *Karta* scheme, the *Nishada* is omitted in the *arohana* and used in the *avarohana* in its place by making use of the *Zaru gamaka*. When the *Shatsruti Rishabha* preceded the *Antara Gandhara* and the *Shatsruti Dhaivata* preceded the *Kakali Nishada*, the *Shatsruti Rishabha* and the *Shatsruti Dhaivata* are used in the *arohana* in their places by being stressed with considerable force, and in the *avarohana*, either by being omitted or by being used in *vakra prayogas* e. g. *s n d n p*. These rules are laid down by Venkatamakhi in his *Chaturdandi Prakasika*, and adhered to by Muthuswami Dikshitar in his compositions.

It may be urged that the omission of some notes in the *arohana* or the *avarohana* of a *Sampurna Raga* or a *vakra prayoga* therein is a technical fault. Sri Tyagaraja takes the *ragas* affected by the *vivadi dosha* as they are, and makes use of them without altering their nature as *sampurna ragas*. The reason for this is found in a positive and indubitable musical fact viz., that the *vivadi dosha* is not really a defect and this can be proved by a proper use of *gamakas*. *Suddha Gandhara* used as a *gamaka*, taking its rise from *Suddha Rishabha*, and *Suddha Nishada* used similarly in connection with *Suddha Dhaivata*, are neither disagreeable to the ear nor unmusical. *Shatsruti Rishabha* and *Shatsruti Dhaivata* can be used in their places by means of *Zaru gamaka*. These phrases have their own individuality and power of expression. These facts can be demonstrated on the *Veena* and are imbedded in the works of Sri Tyagaraja. It must be noted that these truths are not in their essence opposed to the principles adopted by the *Dikshitar* school. For instance, if in

accordance with the latter a *vivadi* note is omitted in the *arohana* of a *raga*, it is only veiled by the *gamaka* connecting the two notes preceding and succeeding it, but it is not ignored.

In this connection a critical examination of the *Keertanas* of the composers is valuable. Tyagaraja in his song in *Manavati* (No. 5) "*Evarito*", uses *s r g m* together in their consecutive order. The same *prayoga* occurs in his song, "*Parihasakama*", in *Vanaspati* (No. 4). Dikshitar in his song "*Brihadamba*". in *raga* No. 4, omits *g* in the *arohana*, but its presence hidden in the *Zaru*, can be brought out. Maha Vaidyanatha Iyer in his *Raga-Malika* uses the *prayoga s r g m p* in the *chittasvara* for the *sahityam* in *raga* No. 4.

The *Shatsruti Dhaivata* and *Kakali Nishada* of *Rupavati* (No. 12), are used together in "*Nemora*" by Tyagaraja. The *prayoga M p n p m* in Dikshitar's "*Sri Krishnam*" in the same *raga*, shows how deftly the *Dhaivata* must be handled. In the same *Kirtana* the phrase *s n d n p* also is used.

As regards *Suddha Nishada* and *Suddha Dhaivata*, Tyagaraja in his song in *Jhankara dhvani* (No. 19), uses them effectively in their places. In his *Keertana* in *Chittaranjani* (a derivative of No. 19), he uses the phrase *S r g M P D N*. Dikshitar has in his song, *prayogas* like *P d p n d d p*, *s n d d S*, *P d n d d P*, and *P d m p d S*. But it is not difficult to recognise the omitted *vivadi* in its submerged condition in the various uses.

Shatsruti Rishabha and *Antara Gandhara* are used by Tyagaraja in succession as in his song, "*Paramatmudu*," in *Vagadheesvari* (No 34), where *prayogas* like *s r G m P*, *g R S*, *S r G m g R s S* occur. Dikshitar's *prayogas* seem to omit the *vivadi* e. g. *S G*, *m R s* in his song "*Bhogachchaya*," but the note is latent.

In the *prati madhyama mela karta ragas* also these principles underlie the compositions of the masters. And the same peculiarities of style are manifest in them. But if they are investigated with sympathy and discernment, a synthesis of seemingly contradictory canons of art can be effected. It is by achieving such a synthesis that the true manner of handling this difficult category among the *Karta ragas* can be understood and the value of the *ragas* appraised.

The group of *ragas*, which are free from the defect of the *vivadi svaras*, besides including standard scales like *Todi*, *Sankarabharana*, *Kalyani*, *Bhairavi*, *Mayamalavagaula*, *Harikambhoji* and *Kharaharapriya*, consists of *ragas* which, for charm and richness of melody, stand comparison with any other *raga*. *Dhenuka*, *Vakulabharanam*, *Gowri Manohari*, *Charukesi*, *Shanmukhapriya*, and *Ramapriya* can be mentioned as examples, and the *keertanas of* Tyagaraja in these *ragas* testify to their beauty. Dikshitar has composed songs in all the *ragas* of this group. The works of these masters reveal the importance and the aesthetic value of every *raga* in the *Melakarta* scheme, and it must be our endeavour to restore the *Karta Ragas* to the place to which they are entitled in the system of Carnatic music.

SOME NAMES IN EARLY SANGITA LITERATURE.*

BY

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The proper scope of this paper of mine is early Sangíta literature. It does not propose to go into the Vedic period and the *Sāmaprātisākhyas* nor to treat of the later literature i.e. roughly after the time of Sārngadeva, the author of the *Sangita Ratnākara* viz., the beginning of the 13th century. There is a rationale in this classification of mine of the periods of Sangita literature. The early literature is Sangita literature dealing with dance besides music, vocal and instrumental.

गीतं वाद्यं च नृत्तं च त्रयं संगीतमुच्यते ।

So the works of the earlier period treat of dance and drama also. Some are predominantly *Natya* works, by the way, treating of Sangita at length. For instance, the Bharata Sāstra on *Natya*, a work on drama and dance devotes 6 of its 36 chapters to music. Narada's *Sangita Makaranda*, the *Sangita Ratnakara* etc. are works primarily on Sangita and they contain chapters on *Natya* also. As a contrast to this early period, the later is only Gita literature. This classification proceeds on the general rule, taking full cognisance of the presence of exceptions. For instance the *Tala dipika* quoted by Abhinavagupta is a work of the early period but restricts itself to a branch of music. In the later period, when the field was filled with digests or treatises on particular branches of music, we have such *Natya* works as the *Vasanta Rajiya Natya Sastra* of King Kumaragiri, which lost work must have dealt with music also. Jagaddhara's *Sangita Sarvasva* quoted by him in his commentary on King Bhoja's *Sarasvati Kanthabharana*, p. 467, is a work of the later period but deals with *Natya* besides music, as the quotation given there shows. The *Sangita Ratnakara* of Sārngadeva is the boundary line roughly, since it is the last comprehensive work, comprising within its scope all branches of music and in addition, *Natya* also.

A history of the Sanskrit music literature is not in the field. A history of early Sangíta literature is attempted here with the evidences supplied mainly by the great commentary of Acarya Abhinavaguptapāda on the *Natya Sastra*, Sāradātanaya's *Bhavaprakasa* etc. Even this does not propose to be a history but only a notice of some names in early Sangíta literature. Some such thing is being attempted and published serially in the Journal of the Music Academy. A general survey, with dogmatic assertions and mystifying identifications has already been made by Mr. Rāmakrishna Kavi. This paper does not restate what is contained in Mr. R. Kavi's published paper. It proposes to be more definite and critical and attempts, with citation of authorities, as far as available, to ascertain the definite nature and date of many works and authors. Especially as regards the authors and works known from Abhinavagupta's *Abhinava Bharati*, this paper has much that is not contained in Mr. R. Kavi's paper. The scope of this paper is more restricted and the treatment is more intense on many points.

BHARATA'S NATYA SASTRA.

The only early work which is completely available to us is the *Bharata Natya Sastra*. Its upper limit is fixed at the 2nd century B.C.

*A paper read before the Madras Music Conference, December 1931.

It treats of music in chapters 28-33. Scholars are exercising all their industry and ingenuity with regard to the real historical fact about a sage Bharata. Mr. Manamohan Ghose, the latest writer on the subject, suggests in the *Indian Historical Quarterly*, that Bharata was a common name meaning 'actor' at first, that we had *Nata Sutras* and *Bharata Sutras* and that latterly, a mythology of a sage Bharata and origin of *Natya* were created out of the common name Bharata. The present text of Bharata Sastra contains *Anushtubhs*, *Aryas* and long prose paragraphs and occasionally here and there Sutra-like prose bits. Some of the *Aryas* and *Anushtubhs*, in chapters 6 and 7 on *Rasa*, are introduced as those existing before, with the words **अत्रानुवंश्यौ श्लोकौ भवतः । अत्रानुवंश्ये आर्ये भवतः । तत्र श्लोकाः ।** One of the *Anushtubhs* herein quoted is attributed to Vāsuki in the Bhāvaprakāsa by Sāradātanaya (pp. 36 and 37). In the **गेयाधिकार**, chapters 28-33, it is only in the 32nd and 33rd, that we find additional prose and verses introduced thus—**'भवन्त्यत्र.'** The last chapter on **नाट्यावतार** says that the rest will be dealt with by Kohala. The last portion is called *Nandi Bharata* in the Kāvya Mālā edition. Besides, from Rāghava Bhatta's commentary on the Sākuntala, we know of an Adi Bharata* and a Bharata, verses attributed to these two, some of them being found, some found only as parallels and some not found at all in the *Nātya Sāstra*. We hear of a Bharata Vrddha from Sāradātanaya, who attributes to him a prose passage on *Rasa*, which is found in the present *Bharata Sāstra* only in its parallel. Further the *Nātya Sastra* seems to have been called **सूत्र** and **षट्साहस्री** and there is a tradition recorded in *Bhavaprakasa* and other works that the *Bharata Natya Sastra* is an epitome perhaps of the **द्वादशसाहस्री**. Abhinava himself speaks of 3 Sāstras, of Sadāsiva, Brahman and Bharata, the Nātya trinity found in the story of the origin of *Nātya*. Mr. Kavi informs us that there is also a *Nātya Veda* of 36,000 slokas and that portions of the Sadāsiva, and Brahma Bharatas are available now. There is no denying the fact of big works on *Nātya* and *Sangita* existing as works of Sadāsiva and Brahman. The Dasarupa contains verses of Sadāsiva, while the Bhāvaprakāsa quotes opinions of both Sadāsiva and Brahman. It is likely that the extant *Nāṭya Sāstra* of Bharata is one that has incorporated into itself many portions of earlier Bharata Sastras.

Similarly it has also incorporated into itself portions of later works. The present text is later than Kohala and even Dattila. These two writers are included in the list of the 100 sons of Bharata whom he taught. The inclusion of Tandu here does not help us much. Kohala is referred to twice in the last chapter. In the second reference he is made to come along with **धूर्त्तिल (दत्तिल?)** and some other sages to earth, to live as mortals for sometime for the sake of King Nahusha to write and popularise the Drama on earth. After King Nahusha brought *Nātya* from heaven to earth, Brahman says that the **उत्तरतन्त्र** will be written by Kohala. This makes the *Bhāratiya Nātya Sāstra* the **पूर्वतन्त्र**. There is no evidence to prove that Kohala's work is called **उत्तरतन्त्र**. His work must have been bigger than Bharata's and as we know from references, he elaborated many a topic, as for instance, the many *Uparupakas*. That part of Kohala's work,—stray bits here and there—got into the text of Bharata

* In the annals of the Bhandarkar Oriental Institute, Dec. '32, there is a note on Adi Bharata with reference to the article of Mr. M. Ghose in the *Historical Quarterly*. The manuscript called Adi Bharata existing in the Mysore Library, believed by many to be the Adi Bharata quoted by Raghava Bhatta has been examined in that article and found to be only a copy of the available *Bharatiya Natya Sastra*.

cannot be disputed. For, in commenting upon the tenth verse in chap. 6—giving the summary of the topics in the *Nātyasāstra* as eleven—*Udbhata* is referred to by Abhinavagupta as saying that this verse is from Kohala and is not part of Bharata's text, for Bharata recognises only 5 *Angas* or topics in the *Nātyā Sāstra*. Again in the Dasarupa chapter we find more treatment than is promised, the *Nātikā* being described after Nātaka and Prakarana, though it is not one of the Dasarupakas. Kohala is very well known as the first to have introduced, with definitions, *Uparupakas* and the *Nātikā* here, is perhaps from Kohala, though there is no conclusive evidence to take it so.

The **पञ्चभरत** story is very late. We find Mr. R. Kavi speaking much of it. There is nothing to support it in the *Nātya Sāstra*, which gives a list of 100 Bharatas, sons of sage Bharata. Of these 100 sons, we are familiar with Kohala, Dattila and Tandu. The list is a hopeless one, containing such names as Sandals and Shoes, **पादुकोपानहौ**. The origin of the **पञ्चभरत** theory is not traced. Sāradātanaya, in chap. 3, first considers the name 'Bharata' only as actor. The **गुरुपरंपरा** here given is *Siva-Nandin-Brahman* and the *Bharatas*, actors and not Bharata, a sage. But at the end Sāradātanaya contradicts himself by saying that Nārada taught Bharata and Bharata wrote the **रसोत्पत्ति** as he heard it from Nārada. But this kind of **रसोत्पत्ति** is not recorded in the extant *Nātya Sāstra*. Sāradātanaya gives this same *paramparā* in chap. 10, changing the 'Bharatas', actors, into one sage with 5 pupils.

" स्मृतमात्रे मुनिः कश्चित् शिष्यैः पञ्चभि-
रन्वितः ।
तानब्रवीत् नाट्यवेदं ' भरत ' इति पितामहः ॥
तुष्टस्तेभ्यो वरं प्रादात् अभीष्टं पद्मविष्टरः ॥
नाट्यवेदमिदं यस्मात् ' भरत ' इति मयेरितं ।
तस्माद् भरतनामानः भविष्यथ जगत्त्रये ।
नाट्यवेदोऽपि भवतां नाम्ना ख्यातिं गमिष्यति ॥

Bhā. Pra. X.

This passage refers to one sage with 5 pupils, who were the first recipients of the *Nātya Veda* and whom Brahman called Bharatas. This same verse is quoted by Mr. R. Kavi to prove the Panca Bharatas. As a matter of fact the first verse above given proves not 5 Bharatas, but 1+5 *i.e.* 6 Bharatas. Again, all these were called Bharatas because, according to the ingenious derivation Sāradātanaya gives here, viz, **भरत**, ' you bear or hold or preserve the *Nātya Veda* ', (imperative of **भृ, भर्** to bear) Bharatas were so addressed by Brahman. (*Vide* verses quoted above.) This also proves the theory that the name Bharata as a sage is a later myth and that Bharatas at first meant only actors. But it is rather strange how actors could have been known as Bharatas. Sāradātanaya's explanation is far-fetched. The still later and most popular derivation, explaining Bharata as an epitome of the first letters of **भाव, राग** and **ताल** is equally far-fetched.

Mr. Ramakrishna Kavi adduces further evidence from *Tamil* literature, from Adiyārkku Nallār's commentary on the *Silappadikaram*. This also is wrong evidence. Adiyārkku Nallār does mention the name 'Panca Bhāratiyam,' but mentions it not as a collection of five works on *Nātya* by five different writers, but as one single work by one author, the author of it being Deva Rishi Nārada. When thus the evidences adduced mean something else and the theory of five Bharatas in early *Nātya* literature falls to the ground, it is futile to imaginatively suppose and suggest that Kohala is the second Bharata, another, the third and so on, as Mr. R. Kavi does. The exact import of the word ' Panca Bhāratiyam ' in Adiyār-

kkunallār means something else. It refers to a custom of dividing the subject of *Nātya* into five heads or sections. Another *Tamil* Nātya work, *Panca Marabu*, referred to by the same Adiyārkunallār, is also one such which treats of *Nātya* in five sections. The five sections may be the five *Angas* of *Nātya* referred to by Abhinava as Bharata's view,—the five *Angas* being the three Abhinayas and the two kinds of music, vocal and instrumental, pp. 265. Chap. VI, Gaek. Ed.

Another point to be investigated in the history of early *Nātya* literature is the part played by king Nahusha in it. The last chapter of the available *Nātya Sāstra* gives king Nahusha the credit of bringing from heaven to earth, the beautiful lore of *Nātya*. In *Sāradātanayā's Bhāvaprakāsa*, in the tenth chapter, Manu takes the place of king Nahusha. Manu, as king, feels tired in his duty and Surya his father, asks him to go to Brahman who has got the Nātya Veda from Siva. Brahman sent six Bharatas along with Manu to Ayodhyā to relieve him now and then with the entertainment of Drama, Dance and Music. The Bharatas then multiplied on earth; they wrote treatises, one in 12,000 slokas, and another, an epitome of the former, in 6,000 slokas. After the names of those who possess and exhibit it, the Sāstra itself is called Bharata Sāstra.

Coming to the many names in Sangita literature, mythical and semi-mythical, the likelihood is that, as in the case of Sadāsiva and Brahman, the names were only of eponymous authors; but there were definitely works on Nātya and music current as theirs. This we shall see, as we take up such names, one by one.

KASYAPA.

This sage is referred to by Sārngadeva as one of the authorities on music. He is mentioned in Nārada's Sangita Makaranda (p. 13). Matanga's Brhaddesi refers to him seven times. The Abhinava Bhārati of Abhinava Gupta contains two references to this sage, in Vol. IV of the Madras ms. The first reference is a quotation from the Tikā-Kāra on the Nātya Sāstra who quotes in his Tikā, one and a half *Anushtubhs* of Kasyapa, dealing about the **रसप्रयोग** of **राग**s. (i.e.) the particular tunes appropriate to each *Rasa*.

"संभोगे चैव शृङ्गारे प्रोलिक्कांम — — । (?)
.....स्तेषुसर्वेषु कुर्यान्मातु(ल) वकैशिक (कं) ॥
भिन्नषड्जोपमामेदैः श्लेकान्ताजीवितस्य वा ।"

Vol. IV. Mad. ms. p. 5.

The second reference to Kasyapa given by Abhinava Gupta is on the same page, on the same topic.

"तत्र लक्ष्यप्रबन्धगाने प्रायोगिककश्चपादुद्दिष्टं (कश्यपाद्युद्दिष्टं) विनियोगजातं कथ्यते ।"

And Abhinava gives eight pages of *Anushtubhs* on the particular tunes to be used according to the various *Rasas* and *Bhāvas*. This is either a quotation or a compilation made by Abhinava himself from Kasyapa and other writers, for he says at the end—

इत्येष कश्यपाद्युक्तः विनियोगो निरूपितः ।

An earlier reference is available in chapter five.

एतदुपजीवनेनोक्तं कश्यपाचार्येण—"पूर्वरङ्गे तु षाडवः" इति ॥

Kasyapa or Kāsyapa dealt with Drama and *Alankāra* also elaborately since he is so referred to by Hrdayangama, a commentary on the Kavyādarsa of Dandin.

BRHAT KASYAPA.

Besides Kasyapa, there is yet another called Brhat Kasyapa, an early writer on music. There are two references to him in the work of King Nānyadeva, pp. 111-b and 114-a; Manuscript of the Bhandarkar Oriental Institut Thus there are two works on music by

sage Kasyapa, one being *Laghu Kasyapa* and another *Brhat Kasyapa*, the latter being similar to *Brhat Desi*.

NANDIKESVARA or *NANDIN*.

The place of Nandin in the mythological origin of the Nātya Sāstra is by the side of Siva himself. The latter portion of the *Bharata Nātya Sāstra* in the Kāvya Mālā edition is called *Nandi Bharata*. Works attributed to him are many. There is a music work called *Nandi Bharata*, noticed by Rice in Mysore and Coorg Catalogue. The Madras Catalogue has a **नन्दिभरतोक्त संकरहस्ताध्यायः** and another work called **भरतार्थचन्द्रिका** with a *Telugu* Tikā, described as a dialogue between Nandikesvara and Pārvati.

" इति नन्दिकेश्वरविरचित पार्वतीप्रयुक्त भरत चन्द्रिका नानार्थप्रकरणं समाप्तमासीत् । "

From the manuscript of the Bharatārnava in the Tanjore library we see that this is the 10th chapter in Nandikesvara's Bharatārnava.

The Tanjore library has a work called **ताललक्षणं** attributed to Nandikesvara. Most of the works attributed to him treat more of Nātya than Sangita. In Rājasekhara's Kāvya Mimāmsā, in his account of the origin of the Sāhitya Sāstra, Nandikesvara is mentioned as the first writer on Rasa. So it is likely that the name Nandikesvara is not important in music as much as in Dance, Drama and Rasa.

One of his major works was not available to Abhinavagupta. Abhinava, while quoting him, says that he is reproducing Nandikesvara's views, exactly as quoted by Kirtidharācārya, only on the authority of Kirtidhara and that he himself never saw the work of Nandikesvara.

" यत्तत् कीर्तिधरेण नन्दिकेश्वरतन्मात्रगामित्वेन (?) दर्शितं तदन्याभिः (तदस्माभिः) न दृष्टं, तत्प्रत्ययात्तु लिख्यते ।"

Vol. IV, p. 50.

Then Abhinava gives, as given by Kirtidhara, large prose extracts from Nandikesvara on pp. 51—54, on the **प्रयोग** of **मार्गासारित**, dances in the **पूर्वरङ्ग**. Though one such work of Nandikesvara which was available to Kirtidhara was not available to Abhinava, another work called **नन्दिमत** was available to Abhinava and he quotes it.

" तथा च नन्दिमते उक्तं—

' रेचिताख्योऽङ्गहारो यो द्विधा तेन ह्यशेषतः ।
तुष्यन्ति देवतास्तेन ताण्डवे तं नियोजयेत् ' ॥ "

P. 171, Gaek Ed.

The assumption of the identity of Nandikesvara with Tandu made by Mr. R. Kavi is quite wrong. As above proved, the legend of Panca Bharata has no evidence. There is no meaning in idle guesses or assumptions that Nandin or Tandu or Kohala or Kasyapa is one of the five Bharatas. Incidentally we will deal with the name Tandu also. Tandu is mentioned in the Nātya Sāstra as one of the 100 sons of Bharata, to whom Bharata taught his Nātya. But latterly he is made to belong to the camp of Siva, and through Tandu, who was a witness of Siva's evening dances, Siva passes the Tāndava dances to Sage Bharata. Abhinava quotes Kohala (p. 182. Gaek Ed.) who says that when Siva was dancing, Nārada propitiated him by singing the **त्रिपुरोन्माथ**; Siva danced according to Nārada's song; this Tāndava, as part of Nātya, Siva gave to Tandu who passed it to others. In connection with Tāndava there is also mention of one Tāndya. Thus it is very difficult to hazard any such thing as Mr. R. Kavi has done, as regards the name Tandu. Whether Tandu

first existed is a question. It is most likely that Tāndava first existed and to create a beautiful story for its origin, grammar was resorted to and Tandu was, latterly, grammatically extracted out of the word Tāndava, which word itself was long a रूढि among the Natas, even as जर्जर and other संज्ञाs. Kohala's *Sangita Meru* as quoted extensively by Kallinātha, in the नर्तनाध्याय, refers to one Bhatta Tandu five times. The affix 'Bhatta' to the name Tandu makes him less mythological and more historical. Whether another historical writer with the name Bhatta Tandu existed is not yet known.

Nandikesvara's very popular work is the *Abhinaya Darpana*. It is available in print, being printed in *Telugu* characters by Nidamangalam Tiruvenkatacari and subsequently translated into *English* by A. K. Coomaraswamy and Duggarilal. The compiler of the *Bharata Rasa Prakarana* printed along with it was Sabhapati Ayyar, a Brahmin Bharatācarya of the Tanjore Court, a Bhāgavatar who finally settled at Mannargudi and taught his art to some. This *Abhinaya Darpana* is fitted into the style of a dialogue between Indra and Nandin. Nandin says that there is a big work called भरतार्णव 'ocean of the Bharata art', in 4,000 slokas and that the *Abhinaya Darpana* itself is its summary. We often hear of the early Nātya works of 12,000 and 6,000 verses. But this work of 4,000 verses is new. There is a work called भरतार्णव available in the Madras and Tanjore Manuscript libraries. Three copies of this भरतार्णव with *Telugu* Tika are available in the Madras Mss. Library. Cat. Vol. XXII. nos. 13006-8. These mss. have in their colophons an epithet 'सुमतिबोध' to the name भरतार्णव. The significance of this epithet is known only from the Tanjore Library Mss. of the *Bharatārnava*. It is called there as गुह्येशभरत which is a mistake for गुह्यकेशभरत. Sumati is the king of the semi-divine beings called गुह्यकs and the work *Bharatārnava* is in the style of Nandin, teaching the Nātya lore to this Guhyakesa called Sumati. From the colophon to chap. 10 of this work in the Tanjore library, we come to know of another work called भरतचन्द्रिका, the Hastābhinaya section of which is utilised by Nandikesvara. From chapter 13, we also see that there is a work on Nātya in the name of sage *Yājnavalkya*.

"सुमते श्रूयतां सम्यक् याज्ञवल्क्यो महामुनिः ।
ताण्डवानां गतीनां च भरतार्णवलक्षणे ॥
नाट्यशब्दक्रमं सम्यक् उक्तवान् क्रमपूर्वकं ।"

Chapter 13, deals with the seven kinds of Lāsya, which perhaps were dealt with elaborately in a work attributed to sage Yājnavalkya.

NARADA.

Abhinava refers to Nārada in Vol. II. p. 100 with regard to the etymology and meaning of the word गान्धर्व.

"प्रीतिवर्धनमिति नारदीयनिर्वचनमपि सूचितं ।"

Dattila earlier than Matanga, who quotes him, quotes Nārada. Matanga also quotes Narada. We have at least two Nāradas one, the author of the *Siksha* and the other, the author of the *Sangita Makaranda* published in the *Gaekwad* series. Scholars opine that the Nārada referred to as holding the गान्धारग्राम, is the author of the *Sangita Makaranda* which has that ग्राम. This is to show the genuineness of the *Sangita Makaranda* as a work of Narada. The *Sangita Makaranda*, on p. 13, gives the names of a number of writers. The reference to Mātrgupta here definitely puts the date of the *Sangita Makaranda* after the 7th century. Vikrama is another noteworthy, but unidentifiable name quoted here. Two names whom we

miss in this list are Kohala and Dattila. The Tanjore Library has a work attributed to Nārada, called चत्वारिंशच्छतरागनिरूपणं ।

KOHALA.

It is from Kallinātha that we have the greatest glimpse into Kohala. In the नर्तनाध्याय of the *Sangita Ratnakara*, in his commentary, Kallinātha gives the additional करवर्तनाs from कोहल. From here we learn these facts about Kohala's work—i. Kohala's work is called *Sangita Meru*. ii. It is in dialogue style, like the Bharata Sāstra, a dialogue between Sage Sārdula and Kohala, the latter replying to the former's queries. iii. It is in Anushtubh verses. iv. Its first part treated of Nātya and the latter part only of Sangita. The work was thus in the style of the ancient works, in dialogue style and divided into Ahnikas. The extracts from Kohala given by Kallinātha quote these names:

भट्टतण्डु, कीर्तिधर, नारद (author of the Sikshā), शंभु (God Siva), मतङ्ग, सुमन्तु, क्षेमराज, and लोहितभट्टक.

These references are absolutely confusing. The names भट्टतण्डु, सुमन्तु, क्षेमराज and लोहितभट्टक look quite historical. Kirtidhara is later than Nandikesvara's work. But the reference to Matanga is hopeless for Matanga himself quotes Kohala. Matanga's Brhaddesi further quotes Dattila, who himself quotes Kohala. The only possible conclusion is: We know Kohala to be a very early writer whose name is by the side of Bharata. The last chapter of *Bharata Nātya Sāstra* contains a promise that the rest will be done by Kohala. Though there is yet little authority to make out Kohala as one of the 5 Bharatas whom Brahman instructed (as Mr. R. Kavi has made out), there is no denying that Kohala was a very early writer. A music work called 'तालेलक्षण' is attributed to him in Aufrecht's catalogue. The Madras Catalogue contains a *Kohaliya Abhinaya Sāstra* with a Telugu commentary. A Dattila-Kohaliya noticed by Dr. Burnell, was once available in the Tanjore Library. Rājasekhara's Drama Bāla Rāmāyana lifts his name out of the historical sphere. These show—i. Kohala was an old and convenient name to which later writers could ascribe their own works. ii. There was a very early work of Kohala. iii. The *Sangita Meru* itself may not be actually this first work of Kohala but may be an elaborated one of some later time foisted on the name of Kohala. But the *Sangita Meru* may be that well known work of Kohala which Abhinava quotes often.

Abhinavagupta refers to Kohala very often both in the नाट्याधिकार and in the गेयाधिकार. The name Kohala is as great in the history of Drama and Dramaturgy as it is in that of Music. The *Sangita Meru* must be a very voluminous and valuable work. In Dramaturgy and Rhetoric, Kohala is always quoted even by later writers as the writer who first introduced the *Upa rupakas*, minor types of Dramas, *Totaka*, *Sattaka* etc. In the Madras Mss. Library there are some fragments described as extracts from Kohala's works. Thus we have कोहलीयं अभिनयशास्त्रं and तालेलक्षणं, Nos. 12989 and 12992. Cat. Vol. XXII. There is also a work called कोहलरहस्यं, available in this library—Triennial 1910-11 to 1912-13. Only the 13th chapter is available. It is set in dialogue style, Kohala replying to Matanga.

DATTILA.

Dattila is often Dantila also. He is often coupled with Kohala and the reason is not known. Dattila is a very early writer whom, especially in the गेयाधिकार, Abhinava quotes very frequently, more often than even Kohala. He is referred to as दत्तिलाचार्य and from the references we may infer that Dattila's work was in Anushtubhs like Kohala's and Bharata's.

'Dattilam' published now in the Trivandrum series is only a very late fragmentary selection or condensation of the early original and big work of Dattila, which is not yet available. Dattila's work must have, like other early works, dealt with Dance and Dramaturgy. It must have been big. The Trivandrum text of Dattilam is very poorly small even as regards Music. It has no section on Drama and Dance. There is no denying the fact that Dattila's work treated of **नाट्य** also.

The Trivandrum Ed. of *Dattilam* quotes Narada, Kohala and Visākhila. Even as regards the original Dattila, it may be only later to Kohala.

There are two copies of a work called **रागसागरं** in the Madras Mss. Library (Cat. Vol. XXII Nos. 13014 and 13015) in 3 Tarangas, **रागविमर्श, श्रुतिस्वररागविमर्श** and **रागध्यानविधानं**. The last Taranga gives the Rshi Chandas and Dhyāna of each Rāga. The colophon of this work describes it as a dialogue between Nārada and *Dattila*.

"इति श्रीरागसागरे नारददत्तिलसंवादे रागविमर्शको नाम प्रथमस्तरङ्गः।"

ANJANEYA.

If we can expect a **शार्दूल** and an **अश्वतर** as Sangita Acāryas, why not Añjaneya? As a matter of fact, evidences of Añjaneya having had some work on *Nātya* and Music to his credit, are more than those available for many others of his class. Sārngadeva and Nārada enumerate him in their lists. On p. 251. Gaek. ed., defining and describing the Rupaka called **उत्सृष्टिकांक**, Sāradātanaya quotes in his Bhāvaprakāsa, Añjaneya along with **व्यास**.

अस्यांकमेकं भरतः द्वावंकाविति कोहलः।
व्यासाञ्जनेयगुरवः प्राहुरंकत्रयं यदा॥

Chap. VIII.

Again as *Māruti*, he is quoted by Sāradātanaya on p. 114, l. 19 in Chap V. From the first given reference we can make out that Añjaneya's work dealt with Dramaturgy at length. From the other reference in the Bhāvaprakāsa we see that this **नित्यब्रह्मचारिन्**'s work dealt elaborately with **वैशिक** also, even as Bharata's. As regards the signs by which another man's wife shows her love to her secret lover, Sāradātanaya quotes **मारुति**, who says that such signs or indicatory Bhāvas are common to all women.

ये भावा रागचिह्नानि स्त्रीणामुक्ताः पृथक् पृथक्।
साधारणास्ते सर्वासां स्त्रीणामित्याह मारुतिः॥

That Añjaneya's work dealt with music also is plain. Kallinātha quotes him on p. 218, Chap. 2 on Desi Rāgas:—

"तथा चाह आञ्जनेयः—

येषां श्रुतिस्वरग्रामजात्यादिनियमो न हि।
नानादेशगतिच्छायाः देशीरागास्तु ते स्मृताः॥"

Sangíta Darpana of Dāmodara, a later work which quotes Sārngadeva and Kallinātha, quotes Añjaneya twice. The first reference is a general praise on Nāda.

"अत्र आञ्जनेयः—

नादाब्धेस्तु परं पारं न जानाति सरस्वती।
अद्यापि मज्जनभयात् तुंबुं वहति वक्षसि॥"

Again in the enumeration of Rāgas and their consorts—Rāginis—he is quoted as Hanumān. This reference makes Hanumān's work as expounding the northern system which alone has the scheme of *Rāga-Rāginis*. We also hear of a work on *Nātya* called **हनुमद्भरत**. Ahobala, in his *Sangita Pārijata* refers to and bases his definitions often on Hanumān.

SARDULA.

Sārngadeva's and Nārada's lists contain the name of Sārdula. In the latter's list there is also another name **व्याल** which is only

a synonym of शार्दूल. Similarly there are 2 references under two different synonyms to Vishnu and Indra, in the Sāngita Makaranda. Sārngadeva couples शार्दूल with कोहल. Neither Abhinavagupta nor Sārngadeva nor Kallinātha refers to any opinion of Sārdula. It is thus very likely that Sārdula finds a place among Sangita Acāryas because he is the questioner to whom Kohala's Sangita Meru is addressed as reply. The Brhaddesi however has two references to Sārdula independently.

DURGASAKTI.

Durgāsakti is referred to as दुर्गशक्ति by Matanga. It is likely he is a historical personage. Besides mentioning him in his list of authorities at the beginning, Sārngadeva refers to him along with Kasyapa on p. 182 S.R.

YASHTIKA.

Sārngadeva mentions Yāshtika as an authority on music in his list. Matanga quotes him seven times. Nānyadeva quotes him once. From the latter fact we can take that there was some definite work on music current as Yāshtika's. The fact gains additional support from a reference to him given by Kāllinatha on p. 228 in Chapter 2.

KAMBALA and *ASVATARA.*

These two are always associates and are two figures in the mythological pantheon of Sangita Acāryas. Sārngadeva mentions these two as authorities on music and again quotes them in Chapter I, p. 78 as holding some definite opinion, different from that of Bharata. This reference proves that some music work was extant as theirs, but need not prove that that work was available to Sārngadeva, who might have referred to their view from references in the works of earlier writers. We do not hear of these two any where else in the works of the early period but have some information about them in Dāmodara's Sangita Darpana. These two are not "Wool" and "Ass" but "Snakes". They propitiated Sarasvati, got the नादविद्या and became the ear-ornaments, कुण्डलs of God Siva, a post from which they could be pouring their music into the ears of God.

"नादविद्यां परां लब्ध्वा सरस्वत्याः प्रसादतः।
कंबलाश्वतरौ नागौ शंभोः कुण्डलतां गतौ॥"

Kambala and Asvatara are mentioned as two Nāgas, serpents, in the list of Nāgas in Chapter 35, Adiparva, M. Bha. 'कंबलाश्वतरौ चापि नागः कालीयकस्तथा।' Sl. 10. The Mārkandeya Purāna gives their story in Chapter 21.

MATANGA.

Abhinava quotes sage Matanga only twice—pp. 59 and 67 Vol. IV, Mad Ms. Since quotations from his work given by other writers are found here, we may take the Trivandrum Ed. of Matanga's Brhaddesi as genuine though it is incomplete. Matanga quotes:

Kasyapa, Kohala, Dattila, Durgasakti, Nandikesvara, Nārada, Brahman, Bharata, Mahesvara, Yāshtika, Vallabha, Visvāvasu and Sārdula.

Of these names *Vallabha* must be noted. We do not hear of this Sangitācārya, Vallabha elsewhere.

From a reference in Kallinātha, on p. 82, we see that Matanga quotes Rudrata, who flourished in the first quarter of the 9th century. Hence the Brhaddesi is later than the 9th century.

Dāmodaragupta, in his Kuttanimata makes Matanga a specialist in Flute.

"सुषिरस्वरप्रयोगे प्रतिपादनपण्डितो मतङ्गमुनिः।
Sl. 854.

The Brhaddesi must have been famous for the excellence of its सुषिराध्याय and this has resulted in a story of Sangita, that Matanga propitiated Siva by singing on the

Flute. Abhinava mentions this story in the सुषिराध्याय Vol. IV, p. 58.

" पूर्वं भगवन्महेश्वराराधनं मतङ्गमुनिप्रभृतिभिः
वेणुमितं (?) ततो वंश इति प्रसिद्धः । "

The Vādyādhyāya of Brhaddesi itself seems to have been held in high esteem. Jāyasimha, (C. 1253 A. D.) in his work on *Nātya* called Nrtta Ratnāvali (Tanjore Library) mentions the वाद्याध्याय of Matanga's Brhaddesi.

VISAKHILA.

Abhinavagupta quotes Visakhilācārya six times in his commentary on the Geyādhikāra. His work was earlier to that of Dattila who quotes him.

VAYU.

Vāyu is given in the lists of Sarngadeva and Nārada. We have no other information about him in any other authoritative work. His must certainly be a prominent niche in the temple of the Sangitācāryas for, as wind that sings through the atmosphere and the trees, as the carrier of music, as the प्राणवायु which creates नाद and as air playing in the holes of the Flute, certainly Vāyu's part is very great in any myth of the origin of Sangita Sâstra. It is also likely that the name Vāyu refers to the Vāyupurāna which says something of music.

VISVAVASU.

Visvāvasu is merely enumerated by Sārngadeva. Matanga attributes to him some opinion in his Brh. Desi, on pp. 4. Singa Bhupāla, in his commentary on the Svarādhyāya of the Sangita Ratnākara quotes a passage from Visvavasu. It may be that there is a work in his name. Visvāvasu is the name of one of the Gandharvas who are, as a class, musicians and as a Gandharva at least, he enters the list. The name of *Tumburu* is similar. He is not only a Gandharva but is often associated with Nārada also and hence has a double title to enter the list.

RAMBHA and *ARJUNA.*

Rambhā is a mere name now, no work in her name being available. As an Apsaras and exponent of Nātya in heaven, she has a sure place in the list. *Arjuna's* name is also found in the lists. His meeting with Rambhā in heaven and his sojourn at Virātas's court as Brhannala, a tutor of dance, have sufficient cause for the possibility of some later writer ascribing a work of his to the name of Arjuna. There is a work called *Arjuna Bharata* available in the Tanjore Sarasvati Mahal Library.

RAVANA.

Rāvana's name is associated with Sāma gāna and with a particular kind of Veenā. Rājasekhāra's drama, Bāla Rāmāyana makes Kohala praise Rāvana as having had the fortune of enjoying God Siva himself perform *Nātya.* So far, we have not landed on any evidence of quotation to show that, in fact, there is a work in the name of Rāvana even as the many Stotras current in his name.

Guna is another name in Nārada's list, which is a mere name, no further light upon him being available. So are also these following names found in Nārada's list :—

Two *Haris, Visvakarman, Hariscandra, Kamalāsyaka* (may be Brahman) *Candi* (probably only Devi) *Angada* (who must naturally go with Anjaneya) *Shanmukha* and *Brngi* (these 2 because of their being the audience at Siva's dance) *Kubera* (as he is a friend of Siva according to Purānas), sage *Kusika, Samudra, Sarasvati* (because she is the Goddess of all विद्याs), *Bali, Yaksha,* and *Kinnaresa* (because Kinnaras are described in the Kāvyas and Purānas as singing with instruments).

But two names in Nārada's list must be noted, besides that of **मातृगुप्त**, viz., **समुद्र** and **विक्रम**. This Vikrama is not quoted elsewhere and it is difficult to fix the Sangitācārya Vikrama among the many Vikramas in Indian History. The other, Samudra is certainly not the ocean, but, as regards him, no other evidence is available.

SVATI.

Of Svāti mentioned in Sārngadeva's list, some light is available. It is not likely he has any work to his credit but still belongs to the pantheon of Sangitācāryas. Bharata says in Chapter 1, that on the occasion of the first drama in Indra's flag festival, he took Svāti and Nārada with him—Svāti, for **भाण्डवाद्य** (drum) and Narada, for music.

स्वातिर्भाण्डनियुक्तस्तु सह शिष्यैस्स्वयंभुवा ।
नारदाद्याश्च गन्धर्वाः गानयोगे नियोजिताः ॥
स्वातिनारदसंयुक्तो वेदवेदांगकारणम् ।
उपस्थितोऽहं लोकेशं प्रयोगार्थं कृताञ्जलिः ॥

Abhinavagupta here says in his commentary that Svāti was responsible for the invention of the drum called **पुष्कर**. Svāti is a constellation associated with rain and is also a Rshi. Abhinava exercises his imagination with the aid of the descriptions in Kāvyas and connects the deep rumblings of the clouds with the sounds produced on the Pushkara and thus makes Svāti, to whose charge Bharata gave the drum, **भाण्डवाद्य**, as the founder of the **पुष्कर**.

" स्वातिः ऋषिविशेषः येन जलधरसमयनिपतत्सलिलधारावैचित्र्याभिहन्यमानपुष्करदलविलसितरचितविचित्रवर्णानुहरणयोजनया यथास्वं वृत्तिनियमेन पुष्करवाद्यनिर्माणं कृतमित्यर्थः । "
Abhi. Bhārati. p, 23, Gaek. ed.

The story of this invention of **पुष्कर** and also the other **अवनद्ध**s by Rshi Svāti on a rainy day is told by Bharata himself in the **पुष्कराध्याय**, Chapter 33, Kasi ed. Sls. 5-12. Abhinava only summarsies in prose the verses there.

KAMADEVA.

Though the name of Cupid is not found in the lists of the various *Nātya* and Sangitācāryas, we have evidence to show that some work on Nātya Sāstra was current in his name. There is a work called **तालललक्षणं** in the Madras Mss. Library (Cat. Vol. XXII No. 12993), which quotes Kāmadeva.

" चरणनृत्यलक्षणं तु कामदेवेन—
उद्धता वाद्यवक्त्रेषु ... ... ।"

This Tāla-lakshana is a late work and it quotes Sāradātanaya's Bhāvaprakāsa.

DHENUKA.

Dāmodargupta says in his Kuttanimata :

कीदृक्षो नयमार्गे धेनुकरचिते च तालके कीदृक् ।
प्रेङ्खणकादावेवं पृच्छति नृत्योपदेशकं यत्नात् ॥
Sl. 82.

From this verse we come to know that there is one Dhenuka who has specially written on Tāla. Who this Dhenuka is and what his work is, are not known. Nor is he mentioned elsewhere.

DAKSHA PRAJAPATI.

Simha Bhupāla, in his commentary on the *Svarādhyāya* of the *Sangita Ratnakara* quotes *Daksha Prajāpati*, who is no mere name, but in whose name must have been current an important work.

" स्वेच्छया षड्जावस्थापनमङ्गीकृत्यैव दन्तिलदक्षप्रजापत्यादयः अवधानं गान्धर्वांगत्वेन अङ्गीचक्रुः ।

दक्षप्रजापतिरपि—

' अवधानानि गान्धर्वे पश्चात्स्वरपदादयः ।
अवधानातिरेकेण त्रिविधं नोपपद्यते ॥ '
इत्याह । "

UTPALA DEVA.

We now come to writers and works regarding whose verity there is little doubt. From Abhinavagupta's *Abhinava Bhārati*, we learn that Abhinava's own Paramaguru i.e. preceptor's preceptor, in Saivism, *Srimad Utpaladeva* wrote also on Sangita. Otherwise there is no indication of his having written on music. But we can surely rely on the **प्रशिष्य**'s evidence and take *Utpaladeva* as an early writer on *Sangita*. Abhinava quotes him four times in his *Abhinava Bhārati*. The first quotation is in the **जात्यध्याय**, Chap 29.

"अन्ये त्वाहुः स्वरा इत्यलंकारैकदेशाः प्रयोज्यायां तु (?) ज्ञाताः । श्रीमदुत्पलदेवपादास्तथा मन्यन्ते ।"

Vol. IV. p. 21. Mad.Ms. of Abhinava Bhārati.

The second reference is in the same chapter on the next page of this Vol—

"परमगुरुश्रीमदुत्पलदेवपादानां मते वर्णानां पदनिबन्धत्वे तदाश्रितालंकारगीतविप्रयोगयोः ॥"

The third reference is in Chap. 31, page 84 of Vol. IV. Here also Abhinava differs from his grand-teacher.

The fourth reference to *Utpaladeva* is on p. 188, Vol. IV.

"यथोक्तं श्रीमदुत्पलदेवपादैः—
स्थितस्थायित्वसंपन्नात् प्रस्तुतस्थमयोजनं ।
ध्रुवासु यद्यदन्येभ्यः तद्वत्प्रज्ञोपकल्पयेत् ॥ (?)"

From this last quotation we may infer that Utpala's music work was written in *Anustubhs*. Utpaladeva's date is easily fixed. His **प्रशिष्य, आचार्य अभिनवगुप्तपाद** flourished at the end of the 10th and the beginning of the 11th centuries.

ACARYA ABHINAVA GUPTA.

We must separately deal with the commentators on the *Nātya Sāstra*. The only commentator whose work has been recovered is Abhinavagupta. Even his *Abhinava Bhārati* is available in the Madras Ms. only up to a part of the **तालाध्याय** and there is some lacuna in the seventh chapter. The 8th is also missing. The Abhinava Bhārati, now being slowly and very badly edited by Mr. R. Kavi, in the Gaekwad series, is a store house of information, giving us material to construct a history of early Sangita literature. Abhinava's life was a full and very rich one. His place in the history of Kasmir Saivism is as great as that of Sri Sankara in Advaita literature. His importance in Alankāra, *i.e.*, poetics, is also as great. He studied the Nātya Sāstra under 'the good brahmin' Tota, Bhatta Tota or Touta, the author of Kāvya Kautuka, an Alankāra work upon which also Abhinavagupta has commented. Tota was scholar in Nātya and Music and Abhinava often refers to his interpretations of the text of the Nātya Sāstra, in the **गेयाधिकार** also as Upādhyāya's *mata*. Besides Touta, one Nrsimhagupta *alias* Mukhala (Cukhala) was the preceptor in music to Abhinavagupta. He mentions this music teacher in two verses at the end of chapters 20 and 27.

नृसिंहगुप्तायतिनेत्थमत्र वृत्तिस्वरूपं प्रकटं व्यधायि ।
यत् तत् त्रिनेत्रेण हृदन्तरात्मस्वरूपमेव प्रकटं व्यधायि ॥
नृसिंहगुप्तापरनामधेयः विद्यावदातो मुखलाभिधानः ।
यं गेह (य) विद्याभिरयूयुजत्सः प्रयोगसिद्धिं कृतवान्महार्थाम् ॥

Since Abhinava refers to Bhatta Touta in his Abhinava Bhārati invariably as *Upādhyāya* only, one or two references to one *Ācārya* available in the **गेयाधिकार** may be taken to represent reference to the interpretations of this music teacher *Nrsimhagupta*. Who is this *Nrsimhagupta*? He is Abhinava's own

father. This we know from an anonymous commentary on Abhinava's Saiva work called **ईश्वरप्रत्यभिज्ञाविमर्शिनी** (R. No. 4353 p. 6399 Mad. Cat. Triennial, 1922-23 to 1924-25).-Vide my article in the Journal of Oriental Research, Madras, Vol. VI, part 2, on the writers quoted in the *Abhinava Bhārati.*

KIRTIDHARA.

The other commentators on the *Nātya Sāstra* as given by *Sārngadeva* are *Lollata, Udbhata, Sankuka* and *Kirtidhara.* Though mentioned last in Sārngadeva's list, if it is a fact that his work was a regular commentary on the *Bharata Nātya Sāstra, Kirtidhara* was the first known commentator. Abhinava quotes him four times. The first reference is in Chap. 4, in the discussion on the difference between **नृत्त** and **नाट्य**, p. 208 Gaek. ed. The other 3 references to *Kirtidharācārya* are in the **गेयाधिकार**, the music section of the *Nātya Sāstra.* The first of these occurs in the **जात्यध्याय** Vol. IV, p. 42. The next is found on p. 50, in the same Vol. The last reference to him is on the group-dances to be performed in the *Purva Ranga.* Abhinava says here that he is going to give additional information from *Nandikesvara*, on the authority of *Kirtidhara*, who quotes *Nandikesvara.*

"यत् यत् कीर्तिधरेण नन्दिकेश्वरतन्मात्रगामित्वेन (?) दर्शितं तदन्या (स्मा) भिः न दृष्टं, तत्प्रत्ययात्तु लिख्यते।"

Then Abhinava gives on pp. 51-54 large prose extracts from *Nandikesvara* as given by *Kirtidhara.*

The *Sangita Meru of Kohala*, in the extracts given by *Kallinatha* therefrom, quotes *Kirtidhara* p. 677. So *Kirtidhara* is earlier than the *Sangita Meru.*

UDBHATA, LOLLATA and *SANKUKA.*

It is now accepted by all scholars that the great *Alankārika*, Udbhata wrote a regular commentary on the *Nātya Sāstra.* Abhinava refers to his interpretations and views four times at distant intervals in his *Abhinava Bhārati.* Firstly he refers to the followers of Udbhata in Chap. 6, on the *Nātya Angas* (p. 265 Gaek. Ed.). Then in Chap. 9, Vol. II, p. 307 Mad. Ms, Abhinava quotes Bhatta Udbhata on **पताक**. The third reference is on p. 472. Vol. II. The fourth reference to Udbhata is on p. 479 Vol. II, in the Chapter on **दशरूप**. This reference shows that Udbhata recognised only 3 Vrttis, and even those 3, of a different nature from *Kaisiki* etc. There is another reference which does not mention him but presupposes him and his view of the Vrttis Vol. III, p. 4.

Here in the first reference, as well as in the fourth, Abhinava first gives Udbhata's opinion and then Lollata's refutation of Udbhata's view. One of the two references to Udbhata in *Rajasekhara's Kāvyamimāmsā* also is of the same nature. Thus Udbhata was the earlier commentator and Lollata and Sankuka came afterwards. Udbhata was the Court poet of King Jayapida of Kasmir, 778-813 A.D.

As regards *Bhatta, Lollata* and *Sankuka*, there is no doubt of the fact of their having written commentaries on the *Nātya Sāstra* for, references to their interpretations of particular texts in Bharata are profuse all over the *Abhinava Bhārati. Lollata* flourished about 825 A.D. and Sankuka a little later, about 850 A.D.

SRI HARSHA'S VARTTIKA.

Besides these direct commentaries, the *Nātya Sāstra* had two other commentaries, one *Vārttika* and one *Tikā.* Abhinavagupta quotes often *Sri Harsha* and his *Vārttika* in the first 6 chapters. Altogether there are 8 quotations from Sri Harsha's *Vārttika.* The quotations are mostly in *Aryā* verses and occasionally in prose also. Thus the *Vārttika*

was mainly in *Āryās* and occasionally in prose. *Sāradātanaya* in his *Bhāvaprakāsa* also refers to *Harsha* and his definition of the *Upa Rupaka* called Totaka (p. 238-l. 5.). This *Sri Harsha* is not the Royal dramatist and patron of poet Bāna, since in a reference in the **गेयाधिकार** to the music verse of King *Sri Harsha*, found in two of his dramas, Abhinava does not refer to him as the *Vārttikakara*. It is strange how Abhinava who quotes *Harsha* so often in the first 6 chapters never quotes him in the later chapters on Dance and Drama proper and Music. Perhaps *Sri Harsha's Varttika* was available even to Abhinavagupta only in a fragment at the beginning.

THE *TIKAKARA*.

The name of the author of the *Tika* on the *Nātya Sāstra* is not available. Beginning in the 22nd chapter, the references to him in the *Abhinava Bhārati* (mostly in the **गेयाधिकार**) number 17. Earlier also there are two references to him in Chap. VI. Abhinavagupta quotes him only to refute him. It appears that the *Tikā kāra* on the *Nātya Sāstra* blundered hopelessly in the **गेयाधिकार**. All the 17 references to him are cases, in which Abhinava completely ridicules him. From one of the references we see that the *Tikā-Kāra* quotes *Kasyapa* Vol. IV, p. 2. The *Tikā Karā* finds some discrepancy between *Bharata* and *Kasyapa* which Abhinava removes. In one reference to the *Tikā Kāra*, we find him quoting Sadāsiva and there is mention of one **श्रीपाद** as the Guru of the *Tikā Kāra*. p. 25, Vol IV.

Besides these commentators on Bharata's work which dealt with Dance and Music, there are some more names also whom we may take as writers on Nātya and Music from Abhinavagupta's references.

BHATTA SUMANAS.

This writer is quoted in the 32nd Chapter, in the **तालाध्याय**, Vol. IV. p. 32. Since the reference occurs in the **गेयाधिकार**, Bhatta Sumanas must be the author of some music work. The reference given by Abhinavagupta is to his interpretation of a verse in Bharata. Perhaps he commented on Bharata, or only on the **गेयाधिकार** in Bharata or had occasion to quote and interpret a verse from Bharata in an independent work of his.

BHATTA VRDDHI.

This author also wrote some work on music. He is referred to in the **तालाध्याय**, p. 203, Vol. IV.

Besides, one *Bhatta* is quoted along with the above, dealt with Utpaladeva in the **तालाध्याय** Vol. IV, p. 188. Another writer on music, one *Datta* is also quoted in the same Chapter on p. 203 along with *Bhatta Vrddhi.*

GHANTAKA.

Poet *Ghantaka* is quoted by Abhinavagupta, but only on a topic in Dramaturgy. If however poet *Ghantaka* also was a commentator on Bharata, it follows that he was a writer on Music also.

SAKALI GARBHA.

From Abhinava Bhārati Vol. II, p. 480, we come to know of a new writer on *Nātya* named Sakaligarbha. He has a curious view of 5 Vrttis in dramas. His work on *Nātya* might have dealt with music also—undoubtedly so, if he is a commentator on Bharata.

RAHULA.

Rāhula is an early writer on Music. Sārngadeva mentions him among his authorities, as Rāhala.

स्वातिर्गुणो बिन्दुराजः क्षेत्रराजश्च राहलः ।

Abhinava quotes him thrice, first on the difference between *Nātya* and *Nrtta* in Chap. 4,

p. 172 Gaek. ed., then on p. 197 of the same edition and then in the 23rd Chap. on **वैशिक**, p. 38, Vol. III, Mad. Ms. The third reference is reproduced in Abhinava's faithful follower *Hemacandra's Alankāra* work, *Kāvyānusāsana*.

" शाक्याचार्यराहुलादयस्तु—मौग्ध्यमदभाविकत्वपरितपनादीनप्यलंकारानाचक्षते । तेऽस्माभिर्भरतमतानुसारिभिः उपेक्षिताः ।"
Hemacandra K. A. N. S. ed. p. 316.

"तेन मौग्ध्यमदभाविकत्वपरितपनादीनामपि गत्याचार्यराहुलादिभिरभिधानं विरुद्धमित्यलं बहुना ।" Abhi. Bhā.

The context is **सामान्याभिनय** and the Alankāras of women **भाव, हाव** etc. Abhinava criticises Rāhula for holding **मौग्ध्य मद** etc., also to be Alankāras. In the reference given above, Abhinava, in the text in Madras Ms., refers to Rāhula as **गत्याचार्य**. It is likely that it is a scribal error for **शाक्याचार्य**, since we find it so in *Hemacandra*, who is always very useful in deciding the text of Abhinava's works. It is also likely that Rāhula was specially very proficient in **गति** in *Nātya* and thus might have acquired the name **गत्याचार्य**. He was a Buddhist. We had among Buddhists many such writers on such secular subjects. One *Padma Sri* is known to us as a Buddhist monk who has written the pornography work, called *Nāgara Sarvasva*, from which we learn, in addition to what we know from the second reference to *Rāhula*, that the Buddhistic *Sampradāya* on topics of *Alankāra* etc., had their own deviations and peculiarities. Thus *Rāhula* either commented on the *Nātya Sāstra* or wrote a big treatise itself like the *Nātya Sāstra* on Dance, Drama and Music.

4

BHATTA YANTRA.

There is only one reference to Bhatta Yantra in the Abhinava Bhārati and that too only on Dance. It is in chapter 4, p. 208, Gaek. Ed, on the difference between *Nātya* and *Nrtta*. If he is a commentator on Bharata, to decide which sufficient evidence is not available, we have in him a writer on music also.

RUDRATA.

Sārngadeva mentions Rudrata as a *Sangita Acārya*.

रुद्रटो नान्यभूपालो भोजभूवल्लभस्तथा ।

Confirmation of his having written a work on music comes from a reference to him by Abhinavagupta. Abhinava criticises Rudrata as having written without understanding Bharata.

" रुद्रका(टा)दिभिस्तु एतमर्थं बु (अबु) ध्यमानैः उक्तानां श्लोकपाठविप्रलब्धैः सर्वत्रैव अष्टकलस्य उक्तः ।" p. 160, Vol. IV.

This Rudrata is the great *Alankārika*, author of the *Kāvyālankāra* whom some scholars identify with Rudra or Rudra Bhatta, author of another Alankara work called *Srngāratilaka*. Rudrata is placed between the first half of the 9th century and its end. He is thus a contemporary of king Avanti Varman of Kasmir and the great *Alankārika Anandavardhana*. Rudrata is quoted by *Kallinatha*, once independently and again, as being quoted by *Matanga*.

" यथा यावत् षड्जमेव तारगतिः मध्यमस्यापि तत्र संवादित्वात् अनाश्रित्वात् तारगती रुद्रटेन कृता मध्यमस्येति मतंगोक्तम् ।"
S. R. p. 82.

Mr. R. Kavi, as usual, without evidence or authority postulates the identity of this Rudrata with *Medhavi Rudra*, another writer

on *Alankāra*, which is wrong, and again both of them with Rudrācarya, protigee of King Mahendra Vikramapallava and author connected with the *Kudumiyamalai* music inscription. This triple equation is absolutely baseless.

BHATTA GOPALA.

Abhinava refers to this writer on music twice. He first quotes him and his **तालदीपिका** in Chap. 12 on p. 332. Vol. II, along with Bhatta Lollata. He promises here to come to the topic of **ध्रुवाताल** in the **तालाध्याय** and accordingly, in the **तालाध्याय**, he again quotes Bhatta Gopala, who he says, has refuted at length in his *Tāla Dipika* the **ध्रुवातालविधि** of his predecessors.

" अत एवैतदनुसारेण भट्टलोल्लटगोपालादि भङ्ग सर्वभङ्ग स चे (?) तालदीपिकादौ चिरन्तनसंमतो ध्रुवातालानां विनियोगः प्रयञ्चतो दूषितः । तत्तु ध्रुवाध्याये विचारयिष्यामः इत्यास्ताम् "।

Vol. II. p. 382.

" यथाहि भट्टगोपालः स्वाभिप्रायेण ध्रुवकेविधिरिति । "

Vol. II. p. 181.

MATRGUPTA.

Matrgupta is referred to by many writers and his *Anustubh* verses on subjects of *Nātya* are found quoted in *Ranganātha Diksita's* commentary on the *Vikramorvasiya*, and *Raghava Bhatta's* commentary on the *Sākuntala* etc. His work should have been in Anustubhs, modelled after the *Bharata Nātya Sastra* treating of music also. For the reference in Abhinava Bhârati to Bhatta Mátrgupta is in the **तताध्याय**, P. 32. Vol. IV.

तथोक्तं भट्टमातृगुप्तेन—

" पुष्पं च जनयत्येको भूयोऽनुस्पर्शनान्वितः । "

Sarngadeva mentions him as a *Sangitācarya*.

आञ्जनेयो मातृगुप्तो रावणो नन्दिकेश्वरः ।

The reference in *Narada's Sangita Makaranda* p. 13, to one Matragupta is evidently only to Matrgupta.

Matrgupta lived in King Sri Harsa's time, 607—647 A.D. He was a great poet and was latterly made King of Kasmir.

PRIYATITHI.

This is a very new name in *Nātya* literature, which we are given by the *Abhinava Bharati*. It quotes this writer on *Nātya* on the subject of 'Saindhava', one of the ten *Lasyāangas*.

" प्रियातिथिप्रभृतिः (तिभिः) मुनिमतोपेक्षयैव लक्षण (णं) उदाहरणं च कृतं न चोक्तं युक्त्या तेन किंचित्, इत्यसदेव । "

P. 537. Vol. II.

Priyatithi wrote against Bharata's view and Abhinava criticises him for this.

SURYA.

On p. 95. Vol. III, we find in the Abhinava Bharati—

"चातुर्विध्यं सूर्योक्तमेव स्मारयति, 'तद (तं) तन्त्रीगतं' (Bharata 28. 2) इत्यादि । "

There is no improbability of Surya being one in the pantheon of *Sāngitācaryas*. The subject of the above refernce is the fourfold instrumental music.

ASTA AGAMAS.

(Eight basic texts.)

The story of 'Five Bharatas' has been proved to have no evidence for it. But in the history of early Natya literature, there seems to have been a collection of eight Natya works, basic and authoritative, going by the name **अष्ट आगमाः**. Abhinava refers to these **अष्टागम**s on p. 227. Vol. IV.

" अन्ये तु श्रियमपरत्वं (?) व्याचक्षते । तच्च अष्टागमपक्षविरुद्धमित्युपेक्ष्यमेव । "

What separate works constituted this 'Authoritative Eight' is not known.

KING BHOJA.

About the time of Abhinavagupta ruled at Dhara, the Paramara King, patron and prolific writer, Bhoja A.D. 1010—1055. Bhoja's literary period was a little later than that of Abhinava. Sarngadeva enumerates Bhoja in his list and Saradatanaya quotes him often in music also along with Somesvara. We can believe that King Bhoja, master of all arts and sciences wrote on *Sangita* also but we cannot believe Mr. R. Kavi's calm news that Bhoja's Sangita work was called **सङ्गीत-प्रकाश,** which name is only a fancy, built on the analogy of the name of Bhoja's great *Alankara* work called Sringara Prakasa. Parsvadeva says that Bhoja gave the technical terms of music in the Bhandika vernacular in his work on music S. S. S. II. 1.

SOMESVARA.

परमर्दी च सोमेशः जगदेकमहीपतिः ।

This reference in *Sarngadeva* gives Somesa, Paramardi and lord of all worlds as a Sangitācarya. Saradatanaya in his *Bhavaprakasa* refers to Somesvara along with Bhoja two times. Saradatanaya says that he is not elaborating music since it has been already dealt with by Somesvara and others. The *Sangita Samaya Sara* of Parsvadeva, quotes him with Dattila, as having dealt with *Tala* and with Bhoja, as having given the technical terms of music in the *Bhandika Bhasa*. This *Bhandika Bhasa* is vernacular and very highly musical and a grammar of it is available in the Tanjore Sarasvati Mahal Library. In that grammar, a beautiful story of the origin of that vernacular is given. It is said that when Krishna danced the *Rasa*, along with the Gopis, from all parts of India, and when each sang in her own tongue, there arose, in that beautiful medley of tongues, the very musical language of the Bhandika.

Who is this Somesvara who is cited as an authority on music? The Editor of the *Bhavaprakasa* in the Gækwad series, Mr. K. S. Ramaswamy Sastrigal discusses this question. In Sangita we know of two Somesvaras. One is the Calukya King Somesvara III, who composed an encyclopædic work called *Manasollasa* or the *Abhilasitartha Cintamani*, in the year 1131 A.D. This big work, part of which has been published from Mysore and Baroda, is said to contain a very big section on Music. This portion, when published, will light up our field very much. It is very likely that it is this Somesvara whom Sarngadeva and others mention.

Another Somesvara is known as the author of a music work called *Sangita Ratnavali*. Some identify Sarngadeva's Somesvara with this Somesvara.

BHATTA SOMA CARANA.

But all are agreed that Somesvara is a King and Ksatriya. If so, we had another writer on Music called Soma or Bhatta Soma Carana, a Brahmin. The learned Ranganatha Diksita, in his commentary on the *Vikramorvasiya*, Act IV., quotes him after quoting Matanga, on the **जम्भक** or the **जम्भलिका गीति**, P. 89. Nirnaya Sagar Edition.

KING PARAMARDI.

This word is taken by some as an attribute of the above-dealt with King Somesvara, **परमर्दी च सोमेशो जगदेकमहीपतिः**। Mr. K. S. Ramaswamy Sastri takes Paramardi as a separate name, as a different writer on Music, identifiable with a King of that name of the Candel Dynasty, a scholar and patron, who reigned between 1165—1203 A.D. This view of K. S. R. Sastry is justifiable. Parsvadeva in his Sangita Samaya Sara (on p. 24, Tri.

Edn.) quotes one King Paramardi, in the **प्रबन्धाध्याय** *ie.* Chapter 4.

"स्वयं यत्र प्रबन्धे स्यात् अनेनैव प्रपूरणं ।
आभोगः कथितस्तेन परमर्दिमहीभुजा ॥" Sl. 6.

Nothing more is known of King Paramardi or his work on Music.

NANYA BHUPALA.

Through the kindness of my professor, I got the manuscript of the work of Nanyadeva from the Bhandarkar Oriental Institute, Poona. The work is incomplete and is generally called in the colophons as *Bharata Bhasya.* But two of the colophons style it as *Bharata Varttika.* The work quotes Narada's Siksa and the author of the **विवरणटीका** on the **नारदीय-शिक्षा,** Siksas of Panini and Apisali, Bharata, Matanga and his Brhaddesi, Tumburu, Kasyapa and Brhat Kasyapa, Visakhila, Yastika, Dattila and Abhinavagupta. Two names among the writers quoted must be noted. They are *Sages* **आस्तीक** and **छत्रक,** of whom we do not hear elsewhere. References to these two are on p. 64a. The *Kalika Purana* is referred to by Nanyadeva on page 132a, as containing the treatment of the *gita* called **गोविन्दकं.**

The Colophon has sometimes this suggestive word--'**वाचिकांशे**'. From this we come to know that Nanyadeva's work is very big and divided into four sections according to the four Abhinayas—**वाचिक, आंगिक, सात्विक** and **आहार्य.** The first section—Ansa, called **वाचिक,** deals with *Sangita.* The portion dealing with Music alone, is available in the manuscript above referred to and even this runs to 221 sheets.

Nanyadeva, as one mentioned by Sarngadeva is earlier to Sarngadeva. Nanyadeva was king of Mithila. He calls himself by the name **मिथिलेश्वर** and **महासामन्ताधिपति.** He has another name also--Rajanarayana.

"एवं द्वाविंशति (मि) ताः श्रुतयः परिकीर्तिताः ।
राजनारायणेनेह श्रीमन्नान्यनभूभुजा ॥" P. 12a.

His work called *Bharata Bhasya* and *Bharata Varttika* has another name—*Sarasvati Hrdaya Bhusana* or *Sarasvati Hrdayalānkara* or *S. H. Alankara Hara,* as described in the different colophons.

Of *Bindu Raja* and *Ksetra Raja,* two authorities enumerated by Sarngadeva we have no further knowledge. Both look like historical personages. Kohala, as quoted by Kallinatha, quotes one **क्षेमराज** on the **करवर्तन** called **स्वस्तिकत्रिकोण** on p. 688. If Ksetra Raja is the same as this Ksemaraja we may take him as a writer earlier to the *Sangita Meru.*

Lohita Bhattaka and *Sumantu* are two more writers quoted by the *Sangita Meru.* They are certainly historical from what we see by their names, but further light on these two are not yet available. We know of Sumantu who was a sage, who is given by the Maha Bharata and Asvalayana as one of the 5 **भारताचार्य**s, not **भरताचार्य**s. He was one of those who edited the Maha Bharata after Vyasa. He is mentioned thus—

सुमन्तुं जैमिनिं पैलं शुकं चैव स्वमात्मजं ।
वेदानध्यापयामास महाभारतपञ्चमान् ॥
संहितास्तैः पृथक्त्वेव भारतस्य प्रकीर्तिताः ।

SARADATANAYA.

Now let us come to the 3rd source of information, the *Bhavaprakasa* of Saradatanaya, a work on Dramaturgy, ascribed to the period 1175--1250 A.D.

Saradatanaya, if the above given date is correct, was living in Sarngadeva's time. Saradatanaya was, as his name shobornws, of the grace of Sarasvati. In the 7th chap.

of his *Bhavaprakasa* he takes up Sangita and after elaborately telling us of the physiological process of **नादोत्पत्ति**, just touches Music and leaves it saying that he need not deal with it further, since Bhoja, Somesvara and others have treated of it. From this same reference in Chap. 7, we learn that Saradatanaya produced a companion work, certainly earlier, on Music called *Saradiya*.

"मयापि शारदीयाख्ये प्रबन्धे सुष्ठु दर्शितं ।"
P. 194.

Further, Saradatanaya refers to many other works and authors on Natya and Music. The following are noteworthy since they are not referred to elsewhere : **द्रौहिणिः, गान्धर्वनिर्णयः** and **वासुकि**.

GANDHARVA NIRNAYA.

The **गान्धर्वनिर्णय** is a work on music, treating of Natya also by the way. Saradatanaya refers to it on p. 266 in chapter 9, in the description of the minor Rupaka variety known as **उल्लोप्यक**, which is a **गीतप्रबन्ध**, an operatic composition.

'यस्मिन्नुल्लोप्यकं नाम त्र्यंगं गीतं प्रवर्तते ।
तल्लक्षणं च गान्धर्वनिर्णये स्पष्टमीरितं ॥'

The author of the *Gandharva Nirnaya* is not known.

DRAUHINI.

The quotation in the *Bhavaprakasa* in the name of Drauhini, on page 239, l. 1, is on *Vrittis* and *Nataka*.

'सात्वतीवृत्तिरत्र स्यात् इति द्रौहिणिरब्रवीत् ।'

From this reference we can take him to be an author on Drama only. But Rajasekhara in his *Kavyamimamsa* quotes him twice and from the first quotation there, we can surely make out Drauhini as an author on some music work. This reference makes Drauhini praise Music as the 5th Veda.

"वेदोपवेदात्मा सार्ववर्णिकः पञ्चमो गेयवेदः इति द्रौहिणिः ।" K. M. P. 2 Gaek. Ed.

Thus Drauhini's work, like works of the early period, comprehensively dealt with Sangita proper, with its 3 departments. It is also likely that Drauhini is only Druhina's son, i.e. Narada.

VASUKI.

Vasuki is a mythological name. Vasuki is quoted twice by Saradatanaya. He is earlier to the Bharata Natya Sastra, if we rely upon a verse attributed to him by Saradatanaya, which is found quoted by Bharata. Vasuki is not enumerated by Sarngadeva or Narada nor is he quoted elsewhere. Narada's list however contains a name **व्याल**, which, if it is taken in the meaning 'snake', may refer to Vasuki, but this is quite far-fetched.

KALPAVALLI and *YOGAMALA.*

The *Kalpavalli* or *Kalpalata* and the *Yoga Mala Samhita* quoted by Sarngadeva are definitely works on Natya but probably these two devoted some of their chapters to the *Samana tantra* (allied science) music also. The *Yogamala Samhita* seems to be a conversation in which Siva teaches *Nātya* etc., to Vivasvan *i.e.* Surya. Surya seems to have some part in the history of *Nātya* and *Sāngita*. In the first chapter in the **गेयाधिकार** *i.e.* the 28th, on p. 95 of Vol. III Mad. Ms. the Abhinava Bharati of Abhinavagupta refers to Surya in connection with the four kinds of **आतोद्य**, instruments.

"चातुर्विध्यं सूर्योक्तमेव स्मारयति, 'तद (तं) तन्त्रीगतम्' इत्यादि ।"

VYASA and *AGASTYA.*

Saradatanaya mentions at the beginning of his work that he studied and learnt the

schools of the following writers on Natya—Sadasiva, Siva, Parvati, Gouri, Vasuki, Sarasvati, Narada, Kumbhodbhava *i.e.* Agastya, Vyasa, Bharats'a pupils and Anjaneya. Of these we have already dealt with Narada, Vasuki and Anjaneya. How Sadasiva and Siva and Parvati and Gouri are separate and different we are not able to understand. *Vyāsa* is quoted now and then by Saradatanaya. There are two possibilities. Some of the *Purānas* of which *Vyāsa* is the general author contain chapters on music. Opinions quoted as Vyāsa's may refer to opinions contained there. But such references are not traceable to the *Sangita* texts in the *puranas*. The story of the origin of *Nātya* which Saradatanaya attributes to Vyasa, the exact number of acts in **उत्सृष्टिकांक**, according to Vyasa referred to by Saradatanaya, are not traceable to the known *puranas* which deal with drama and music. The other possibility is that there was some work on *Nātya* current as Vyasa's. Anyway Vyasa is not a mere name, since Saradatanaya attributes to him two definite opinions on pp. 55 and 251. The name of *Agastya* does not seem to appear anywhere else. As a matter of fact, in literature, Agastya is a rare name in *Sanskrit*. It is only in *Tamil* that he is the eponymous father of all literature. Sāradātanaya, as the editor of his work suggests, was thus likely a South Indian. But in the body of the *Bhava Prakasa* itself, no quotation from Agastya is found.

PARSVADEVA.

The *Sangita Samaya Sara* of Parsvadeva published in the Trivandrum Skr. series is a work of the early period. Mainly a work on music, it treats of dance in chapter six. Parsvadeva, as his name indicates, was a Jain. He and his father were great scholars of the *Nātya Sastra*. The upper limit of his date is easily fixed. He quotes these authors—

1. King Bhoja. 2. King Somesvara. 3. King Paramardi. 4. King Pratapa. 5. Digambara. 6. Matanga. 7. Sage Bharata and 8. Dattila.

Of these, the references to Kings Bhoja, Somesvara and Paramardi are valuable and they fix the upper limit to Parsvadeva's time. King Bhoja ruled between 1010 and 1055 A.D. Paramardi flourished about 1165 A.D. and Somesvara about 1131 A.D. Parsvadeva is thus later than the 12th century. Sarngadeva does not refer to Pārsvadeva. Singa Bhupāla (about 1330 A.D.) quotes him often in his commentary on the *Sangita Ratnākara*. Thus his date falls between 1165 and 1330 A.D.

The manuscript of the *Sangita Samaya Sara* in the Madras Mss. library (No. 13028) gives much information about the author Pârsvadeva. Pārsvadeva was the son of Gouri and Adideva and disciple of one **महादेवार्य**, who was himself the pupil of **उभयचन्द्र**. The *paramaguru* was thus a Jain and born of Brahmin parents, Pārsvadeva was a convert to Jainism. Pārsvadeva mentions in the beginning that he consulted the following authorities: **सोमेश्वर, तुंबुरु, भोज, मतङ्ग, काश्यप, दत्तिल, कोहल** and **हनूमान्**. Pārsvadeva gives the name of his family as **श्रीकण्ठान्वय**. The colophons mention the names of his *guru* and *paramaguru* and the titles of Pārsvadeva.

In the first verse in chapter 1, Pārsvadeva says that he is going to follow Bhoja and Somesvara in giving the technical names of music in the *Bhandika Bhasa*.

भाण्डीकभाषयोद्दिष्टाः भोजसोमेश्वरादिभिः ।
गेयलक्षणतः केचित् वक्ष्यन्ते लक्ष्यसंभवाः ॥

S. S. S. II. 1.

We know of certain new writers for the first time from Pārsvadeva.

KING PRATAPA.

King Pratapa is quoted on p. 29.

पञ्चतालेश्वरो यद्वा हृद्यं गद्यमथापि वा ।
आलिक्रमोऽयमेवोक्तः प्रतापपृथिवीभुजा ॥

Though Pratapa and Vikrama are synonymous, it is vain to identify this Pratapa with the Vikrama quoted in the *Sangita Makaranda.*

DIGAMBARA.

Parsvadeva refers to Digambara or Digambara Suri thrice in the chapter on dance. The third reference is reverentially in plural. Evidently Digambara Suri is a Jain and most probably a teacher of Pārsvadeva. The three references are these—

1. On the 3 kinds of **सन्दंश**, a **नृत्तहस्त**—

सन्दंशः त्रिप्रकारः स्यात् पार्श्वजो मुखजोऽग्रजः ।
इत्यनेकप्रयोगेषु दिगम्बरमतोदितः ॥ P. 60.

2. केशवबन्धकरौ प्रौक्तौ तौ दिगम्बरसूरिणा ।
उत्तानावञ्चितौ किंचित् पार्श्वगौ त्रिपताकरौ॥
P. 63. Sl. 89.

3. हंसपक्षकरौ दण्डपक्षावुक्तौ दिगम्बरैः ।
P. 63. Sl. 93.

Thus not only in Philosophy and Poetics, but in such subjects as Drama, Dance, Music and Pornography, the Buddhists' and Jains' contributions to *Sanskrit* literature are immense.

SANKARA.

Pārsvadeva quotes Sankara in the **वाद्याध्याय** *i.e.* the fifth, p. 42.

सकलं निष्कलं चेति वाद्यमेतत् द्विधा भवेत् ।
कथितं शंकरेणेदं एकतन्त्रीसमाश्रयम् ॥

It may be that this Sankara is a historical writer on music, or only God Siva.

The *PURANAS* and *MUSIC.*

As remarked above, references to Vyasa may refer to chapters on music in some of the Puranas. The Puranas that contain chapters on music are—the *Visnudharmottaram*, the *Vayu* and the *Markandeya.*

Of these the *Markandeya* does not regularly treat of music. In chapter 21, it gives the story of Asvatara the King of the serpents. He did penance and requested Sarasvati to give him his brother Kambala and to impart to him and his brother the music lore. Sarasvati did so. Asvatara and Kambala propitiated Siva with this music. Here incidentally, in mentioning Sarasvati's boon, the topics in music learnt by the two Naga brothers are summarily given.

सप्तस्वराः ग्रामरागाः सप्त पन्नगसप्तम ।
गीतकानि च सप्तैव तावत्यश्चापि मूर्छनाः ॥
तानाश्चैकोनपञ्चाशत् तथा ग्रामत्रयं च यत् ।
एतत्सर्वं भवान् वेत्ता कम्बलश्चैव तेऽनघ ॥

* * *

चतुर्विधं परं तालं त्रिप्रकारं लयत्रयं ।
गीतत्रयं तथा कालं मया दत्तं चतुर्विधं ॥

* * * *

अस्यान्तर्गतमायत्तं स्वरव्यञ्जनयोश्च यत् ।
तदशेषं मया दत्तं भवतः कम्बलस्य च ॥
Sls. 52-56.

The *VAYUPURANA.*

In the second Khanda of the *Vayupurana*, chapt. 24, latter half and chapter 25 deal with music. The former speaks of seven *Svaras*, 3 *Gramas* and the *Rāgas* belonging to each *Grama*—20 in **मध्यमग्राम**, 14 in **षड्जग्राम**, and 15 in **गान्धारग्राम**, the etymology, devatā and description of each *Rāga*, and **मूर्छना**. The 25th chapter is devoted to 30 *gita Alankāras.*

The *VISNUDHARMOTTARAM.*

The 3rd Khanda of the *Visnudharmottaram* contains a big art supplement treating of Grammar, Lexicography, Prosody, Poetics, Dramaturgy, Dance, Sangita and Painting. Chapters 18 and 19 here deal with music. In the beginning the matter corresponds to that in the *Vayupurana*, though in the *Visnudharmottaram* it is all in *Sutra*-like prose. The following are dealt with—

Svaras, *Gramas* and the *Rāgas* of each of the 3 *Gramas*, 3 *Vrttis*, **वादि, संवादि** and **अनुवादि**, 9 *Rasas* and the *Svaras* for each *Rasa*, the 3 *Layas* and the *Laya* for each *Rasa*, 10 *Jatis*, 4 *Alankaras*, **प्रसन्नादि, प्रसन्नान्त, प्रसन्नाद्यन्त**, and **प्रसन्नमध्य**, and the several kinds of songs viz, **अपरान्तक, उल्लोप्य, मन्द्रक, मकरी, उवेणक, सरोविन्दु, ऋग्गाथा, पाणिका, दक्षविहता** and **ब्रह्मगीतिका.**

Here this chapter called **गीतलक्षण** ends. The next chapter dealing with music is devoted to **आतोद्य**, instruments.

CARE OF VIOLIN AND BOW DURING THE SUMMER.*

BY

EDITH L. WINN.

Pupils of school age often let their violins go without special care in summer. A violin when not in use should be encased in an oiled silk bag or a silk scarf. The strings should always be wiped off after playing, and before playing, talcum powder should be used, if the hands perspire.

The A string is most likely to break in summer. The strings should be tuned gently, and should sometimes be eased by being lowered before they are tuned up. This also loosens the pegs if they fit too tightly in their holes. Once loosened, the pegs may be turned up until the strings are at the desired pitch and then pushed firmly in their holes. If it sticks a tight peg may be tapped with a small hammer, on its protruding end.

Watch the bridge constantly in summer. If it leans forward, gently press the top back with the thumb and fingers. Do not move the bridge from its base.

The bow must always be slackened after playing. Use good resin. If the hair grows slippery the bow should be rehaired. Do not tighten the bow too much. A bent stick makes trouble.

On damp days the violin should be shut tightly in the case. When the sun shines the case may remain open. The average instrument needs to be played on often to be kept in good condition.—**From "The Etude."**

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* *Extracted from* "The Musical Standard."

॥ रघुनाथभूपविरचिता ॥

॥ सङ्गीतसुधा ॥

(*Continued from page 206*).

गेयस्त्वसौ कञ्चुकिनः प्रवेशे स्याद्विप्रलम्भाख्यरसे च हास्ये ।
तुर्येऽह्नि यामेऽपि च केतुहृद्यो निरूपितो मालवपञ्चमोऽयम् ॥ ८८ ॥

— टक्कैशिकः ॥ २२ ॥ —

लक्ष्माद्य टक्कादिमकैशिकस्य द्वाविंशकस्य प्रतिपादयामः ।
स धैवतीमध्यमिकाख्यजातिद्वयेन जातोऽस्य तु धैवतोंऽशः ॥ ८९ ॥
न्यासो ग्रहश्चान्तरकाकलीभ्यां युक्तः प्रसन्नादिविभूषितश्च ।
आरोहिवर्णेन समन्वितश्चोत्तरायतामूर्छनिकासमेतः ॥ ९० ॥
तथोद्भटेऽसौ नटने प्रयोज्यो रागस्त्वयं कञ्चुकिनः प्रवेशे ।
यामेऽह्नि तुर्येऽथ भयानकाख्ये वीभत्सके मन्मथमन्मथेष्टः ॥ ९१ ॥

— हिन्दोलः ॥ २३ ॥ —

हिन्दोलरागस्य च लक्ष्म वक्ष्ये षाड्ज्या च गान्धारिकया च जात्या ।
स्यान्मध्यमापञ्चमिकाद्वयेन जात्या च नैषादिकया च जातः ॥ ९२ ॥
षड्जग्रहोंऽशो न्यसनं च तस्य हीनस्तथैवर्षभपञ्चमाभ्याम् ।
असौ प्रसन्नादिविभूषितः स्यादारोहिवर्णः सहकाकलीकः ॥ ९३ ॥
स्याच्छुद्धमध्या किल मूर्छनास्य वीरे च रौद्रे च रसेऽद्भुते च ।
संभोगशृङ्गाररसे वसन्ते यामे चतुर्थे दिवसस्य गेयः ॥ ९४ ॥
प्रद्युम्नसंतोषविधानदक्षो वसन्तरागस्य च हेतुभूतः ।

— सप्त साधारणाः ॥ रूपसाधारितः ॥ २४ ॥ —

निरूप्य चाष्टावपि वेसराख्यान्साधारणान्सप्त निरूपयामः ॥ ९५ ॥

तं रूपसाधारितनामधेयं रागं पुरस्तादिह लक्षयामः ।
नैषादिकाषड्जकमध्यमाभ्यां जातोऽस्य षड्जोंऽश इह ग्रहश्च ॥ ९६ ॥
स्यान्मध्यमान्तः सहकाकलीकस्तथायमल्पर्षभधैवतश्च ।
वर्णेन युक्तस्त्ववरोहिणासौ प्रसन्नमध्येन विभूषितश्च ॥ ९७ ॥
षड्जादिका ह्युत्तरमन्द्रिकात्र स्यान्मूर्छना भास्करदैवतोऽयम् ।
वीरे च रौद्रे करुणेऽद्भुते च प्रयोजनीयः सकलस्वरोऽयम् ॥ ९८ ॥

— ॥ शकः ॥ २५ ॥ —

वक्ष्याम्यहं संप्रति पञ्चविंशं शकाख्यरागं सह लक्षणेन ।
षाड्ज्या तथा धैवतिकाख्ययां च जातः स षड्जोंऽश इह ग्रहश्च ॥
न्यासः स एवान्तरकाकलीभ्यां युक्तः स षड्जादिममूर्छनायुक् ।
प्रसन्नमध्येन विभूषितोऽसावारोहिवर्णेन युतश्च पूर्णः ॥ १०० ॥
वीरे च हास्येऽपि नियोजनीयो रुद्रप्रियो निर्वहणाख्यसन्धौ ।

— ॥ भम्माणपञ्चमः ॥ २६ ॥ —

रागं च भम्माणकपञ्चमाख्यं षड्विंशमेतं प्रतिपादयामः ॥ १०१ ॥
स्याच्छुद्धया मध्यमया तु षड्जन्यासग्रहांशो जनितः स रागः ।
न्यासोऽथ वा मध्यम एव तस्य स्यादल्पगान्धारयुतश्च पूर्णः ॥ १०२ ॥
षड्जाद्यया मूर्छनया समेतः प्रसन्नमध्येन विभूषितश्च ।
आरोहिवर्णः सहकाकलीकः स्याद्वीररौद्राद्भुतयोग्य एषः ॥ १०३ ॥
स्वार्थात्परिभ्रंशिककाननान्तभ्रान्ते नियोज्यः शिवतोषहेतुः ।

— ॥ नर्तः ॥ २७ ॥ —

नर्ताभिधं रागमथोऽभिधास्ये स मध्यमापञ्चमिकाप्रसूतः ॥ १०४ ॥
दुर्गामते धैवतिकापि हेतुरंशग्रहौ पञ्चम एव तस्य ।
न्यासस्तथा मध्यम एव तस्य सञ्चारिवर्णः सहकाकलीकः ॥ १०५ ॥
प्रसन्नमध्येन विराजमानः स्यात्पञ्चमादिः खलु मूर्छनास्य ।
तथाल्पगान्धारयुतश्च सोऽयं हास्ये च शृङ्गाररसे नियोज्यः ॥ १०६ ॥

स्यान्मण्डलं ह्युद्भटचारिकाढ्यं यत्राहवे तत्र नियोज्य एषः ।

— ॥ गान्धारपञ्चमः ॥ २८ ॥ —

वक्ष्यामि गान्धारकपञ्चमाख्यं रागं च सम्यक्सह लक्षणेन ॥ १०७ ॥

गान्धारिकाजातिसमेतरक्तगान्धारिकाजातिसमुद्भवोऽयम् ।
गांधारकांशन्यसनग्रहश्च स हारिणाश्वाह्वयमूर्छनाढ्यः ॥ १०८ ॥

प्रसन्नमध्येन विभूषितश्च सञ्चारिवर्णः सहकाकलीकः ।
राहुप्रियोऽसौ करुणेऽद्भुते च हास्ये रसे स्याद्विनियोजनीयः ॥ १०९ ॥

— ॥ षड्जकैशिकः ॥ २९ ॥ —

वक्ष्यामि षड्जादिमकैशिकाख्यं स्यात्कैशिकीजातिसमुद्भवोऽयम् ।
षड्जांशकोसावृषभग्रहश्चास्याल्पर्षभो न्यासतया निषादः ॥ ११० ॥

गान्धारको वा गदितोऽथ षड्जगान्धारकौ मन्द्रगतावुताहो ।
वर्णेन युक्तस्त्ववरोहिणासौ तथा प्रसन्नादिविभूषितश्च ॥ १११ ॥

षड्जाद्यया मूर्छनया समेतो वीरेऽद्भुते रौद्ररसे च गेयः ।
प्रालेयशैलेन्द्रसुतासखस्य बालेन्दुमौलेरभिनन्दकोऽसौ ॥ ११२ ॥

— ॥ ककुभः ॥ ३० ॥ —

त्रिंशत्तमं तं ककुभं प्रवक्ष्ये स्यात्पञ्चमीधैवतिकाख्यजात्योः ।
स मध्यमायाश्च निजं प्रजातस्तस्य ग्रहोंऽशोऽपि च धैवतः स्यात् ॥
न्यासं पुनः पञ्चममाहुरस्य स्याद्धैवताद्या किल मूर्छनास्य ।
प्रसन्नमध्येन विभूषितः स्यादारोहिवर्णेन समन्वितोऽयम् ॥ ११४ ॥

शरद्यसौ स्यात्करुणे च गेयो देवं ब्रुवन्त्यस्य च धर्मराजम् ।
भाषात्मिकायाश्च रगन्तिकाया निदानमेनं निगदन्ति सन्तः ॥ ११५ ॥

त्रिंशच्च शुद्धादिमगीतियुक्तास्ते ग्रामरागाः सकला निरुक्ताः ।

॥ इति त्रिंशत् ग्रामरागाः ॥

— अथ अष्टावुपरागाः ॥ शकतिलकः ॥ १ ॥ —

अष्टोपरागानधुनानुपूर्व्यादथाभिधास्ये सह लक्षणेन ॥ ११६ ॥
वक्ष्ये शकादिं तिलकं पुरस्तात्स षाड्जिकाधैवतिकाप्रसूतः ।
न्यासो ग्रहोंऽशोऽस्य तु षड्ज एव स्वल्पो भवेत्पञ्चम एष तस्मिन् ॥

— ॥ टक्कसैन्धवः ॥ २ ॥ —

टक्कादिमं सैन्धवमामनामः षाड्ज्या च कैशिक्यभिधानवत्या ।
जात्या स जातः पुनरस्य षड्जो न्यासो ग्रहोंऽशश्च स पञ्चमोऽल्पः ॥

— ॥ कोकिलापञ्चमः ॥ ३ ॥ —

स्यात्कोकिलापञ्चममीरयामः स पञ्चमीमध्यमिकाप्रसूतः ।
स्यात्पञ्चमांशग्रह एष पूर्णो न्यासं तथा मध्यममाहुरस्य ॥ ११९ ॥

— रेवगुप्तः ॥ ४ ॥ —

षड्जाह्वयग्रामगमध्यमार्षभिकासमुत्थः किल रेवगुप्तः ।
स मध्यमान्तो ऋषभग्रहांशः प्रसन्नकाद्यन्तविभूषितश्च ॥ १२० ॥
मनीषिभिश्चोद्भटरूपचारीकमण्डलादौ विनियुज्यतेऽसौ ।
रसेषु वीराद्भुतरौद्रकेषु गेयस्तथोमापतिवल्लभश्च ॥ १२१ ॥

— ॥ पञ्चमषाडवः ॥ ५ ॥ —

अथोच्यते पञ्चमषाडवाख्यः स मध्यमग्रामसमुद्भवश्च ।
स्यादार्षभीधैवतिकाप्रसूतो न्यासो ग्रहोंऽशश्च तथर्षभः स्यात् ॥ १२२ ॥
स्यान्मध्यमन्यासयुतः कलोपनतान्वितः काकलिकासमेतः ।
आरोहिवर्णः सहितः प्रसन्नाद्यन्तेन शम्भोरपि मोदहेतुः ॥ १२३ ॥
वीरे च रौद्रे च रसेऽद्भुते च नार्यश्च हास्ये विनियोजनीयः ।

— ॥ भावनापञ्चमः ॥ ६ ॥ —

तं भावनापञ्चममीरयामो गान्धारपञ्चम्युदितो भवेद्यः ॥ १२४ ॥
स पञ्चमोंऽशो भवति ग्रहस्तु गान्धारकश्चात्र समस्वराः स्युः ।

— ॥ नागगान्धारः ॥ ७ ॥ —

तं नागगान्धारकनामधेयं रागं प्रवक्ष्ये रसिकानुभूत्यै ॥ १२५ ॥
गान्धारिकाजातिसमेतरक्तगान्धारिकाजातिसमुद्भवो यः ।
गान्धारको न्यास इह ग्रहोंऽशस्तथा युतश्चान्तरकाकलीभ्याम् ॥१२६॥

— ॥ नागपञ्चमः ॥ ८ ॥ —

नागादिमं पञ्चममीरयामः स चार्षभीधैवतिकाप्रसूतः ।
अंशो ग्रहः स्याद्दृषभोऽस्य वर्ज्यो गान्धारकः किं च स धैवतान्त्यः ॥
अष्टोपरागाः कथिताः क्रमेण सलक्षणं गायकबोधहेतोः ।
॥ इत्यष्टावुपरागाः ॥

— ॥ अथ शुद्धरागाः ॥ श्रीरागः ॥ १ ॥ —

शुद्धानथो विंशतिमामनामो रागानिदानीं भरतादिमोक्तान् ॥ १२८ ॥
श्रीरागमादौ कथयामि षड्जग्रामे तु षाड्ज्याह्वयजातिजन्यम् ।
न्यासो ग्रहोंऽशोऽस्य च षड्ज एव स्वल्पस्तथा पञ्चमकः स पूर्णः ॥
स्यान्मध्यमस्तार इहाथ मन्द्रो गान्धारकोऽन्ये तु समस्वराः स्युः ।
वीरे रसेऽसौ विनियोजनीयो लक्ष्मीप्रदः सर्वजनप्रसिद्धः ॥ १३० ॥

— ॥ नट्टः ॥ २ ॥ —

अथोच्यते नट्टसमाख्यरागः स मध्यमोदीच्यवतीप्रसूतः ।
न्यासो ग्रहोंऽशोऽपि च मध्यमोऽस्य संपूर्ण एवैष समस्वरश्च ॥ १३१ ॥

— ॥ बङ्गालः (१) ॥ ३ ॥ —

बङ्गालरागं कथयामि षड्जग्रामे तु षड्जादिममध्यमाजम् ।
न्यासो ग्रहोंऽशोऽस्य स षड्ज एव शुद्धस्वराः स्युः स च मन्द्रहीनः ॥

— ॥ बङ्गालः (२) ॥ ४ ॥ —

द्वितीयबङ्गालमथ प्रवक्ष्ये समध्यमग्रामगकैशिकीजः ।
न्यासो ग्रहोंऽशोऽस्य च षड्ज एव स तारमध्यस्थितपञ्चमाढ्यः॥ १३३
अन्ये भवन्त्यत्र समाः स्वरास्ते स एष संपूर्णतया प्रतीतः ।

— ॥ भासः ॥ ५ ॥ —

संलक्ष्यते संप्रति भासरागो रागेषु शुद्धेषु च पञ्चमो यः ॥ १३४ ॥
आन्ध्रीसमुद्भूततया प्रतीतो न्यासो ग्रहोंऽशोऽपि च धैवतोऽस्य ।

— ॥ मध्यमषाडवः ॥ ६ ॥ —

संलक्ष्यते मध्यमषाडवाख्यस्तस्यर्षभोंऽशः किल पञ्चमोऽल्पः ॥ १३५ ॥
सधैवतोऽपन्यसनस्तथाल्पः स्यात्पञ्चमो वीररसादियोग्यः ।

— ॥ रक्तहंसः ॥ ७ ॥ —

संलक्ष्यते संप्रति रक्तहंसः स रक्तगान्धारिकया प्रसूतः ॥ १३६ ॥
न्यासो ग्रहोंऽशोऽपि च धैवतोऽस्य स तारगान्धारयुतो रिवर्ज्यः ।

— ॥ कोलहासः ॥ ८ ॥ —

वक्ष्यामहे संप्रति कोलहासं षाड्ज्या च गान्धारिकया च जात्या ॥
नैषादिकामध्यमिकाख्यजातिद्वयीयुजा मध्यमया च जातः ।
न्यासो ग्रहोंऽशोऽस्य तु षड्ज एव भवेत्तथाल्पर्षभधैवतोऽसौ ॥ १३८ ॥

— ॥ प्रसवः ॥ ९ ॥ —

निरूपयामः प्रसवाख्यरागं स नन्दयन्तीजनितो ग्रहोंऽशः ।
स्यान्मध्यमो न्यासतया प्रतीतः षड्जो निषादेन च धैवतेन ॥ १३९ ॥
स्यान्मध्यमेनाप्यधिकः स पूर्णो वीरे रसेऽसौ विनियुज्यते च ।

— ॥ भैरवः ॥ १० ॥ —

वक्ष्यामहे भैरवनामरागं न्यासो ग्रहोंऽशोऽपि च धैवतोऽस्य ॥ १४० ॥
आषड्जगान्धारमसौ तु मन्द्रतारो भवेत्किं च समस्वरश्च ।

— ॥ ध्वनिः ॥ ११ ॥ —

निरूप्यतेऽसौ ध्वनिनामधेयो गान्धारपञ्चम्युदितः स पूर्णः ॥ १४१ ॥
न्यासो ग्रहोंऽशोऽपि च पञ्चमोऽस्य तथाधिकौ पञ्चमधैवतौ द्वौ ।
अल्पौ तु गान्धारनिषादकौ द्वौ तथा भवेन्मन्द्रगमध्यमश्च ॥ १४२ ॥

— ॥ मेघः ॥ १२ ॥ —

मेघाभिधं रागमथाभिधास्ये षड्जे त्वसौ धैवतिकाप्रसूतिः ।
न्यासो ग्रहोंऽशोऽपि च धैवतोऽस्य समस्वरस्तारगषड्जकोऽसौ ॥
मन्द्रेण हीनः कथितो मुनीन्द्रैः स्याद्द्वादशोऽयं किल मेघरागः ।

— ॥ सोमः ॥ १३ ॥ —

सोमाभिधं रागमथाभिधास्ये षड्जे हि षाड्ज्या जनितः स जात्याः ॥
न्यासो ग्रहोंऽशोऽपि च षड्ज एव वह्नं तु गान्धारनिषादकौ द्वौ ।
स्यात्तारमध्यस्थितमध्यमोऽयं वीरे रसेऽसौ विनियोजनीयः ॥ १४५ ॥

— ॥ कामोदः (१) ॥ १४ ॥

कामोदलक्ष्म प्रतिपादयामः षड्जे तु षड्जादिममध्यमोत्थम् ।
न्यासो ग्रहः षड्ज इह प्रतीतः स्याद्धैवतोंऽशश्च समस्वरोऽयम् ॥ १४६
गान्धारकस्तस्य तु तारमन्द्रश्चतुर्दशोऽयं कथितो मुनीन्द्रैः ।

— ॥ कामोदः (२) ॥ १५ ॥ —

द्वितीयकामोदमथाभिधास्ये षड्जे तु षाड्ज्या जनितः स जात्याः ॥
षड्जग्रहांशन्यसनश्च मन्द्रगान्धारकाढ्यश्च समस्वरश्च ।

— ॥ आम्रपञ्चमः ॥ १६ ॥

वक्ष्ये तमाम्रादिमपञ्चमाख्यं स्यान्मन्द्रमध्यस्वरसंभवोऽयम् ॥ १४८ ॥
गान्धारको न्यास इह ग्रहोंऽशस्तारस्थगान्धारनिषादयुक्तः ।
गान्धारको मध्यगतोऽथ वा स्याद्धवेन्निषादस्त्विह मन्द्रहीनः॥ १४९ ॥

— ॥ कन्दर्पः ॥ १७ ॥ —

कन्दर्पनामानमथोऽभिधास्ये रागं स षड्जादिमकैशिकीजः ।
न्यासो ग्रहोंऽशोऽपि च षड्ज एव स्यान्मन्द्रषड्जोऽपि च पञ्चमोनः ॥

— ॥ देशः ॥ १८ ॥ —

देशाख्यरागं कथयामि सम्यक्स धैवतीमध्यमयोः प्रसूतः ।
न्यासो ग्रहोंऽशोऽपि च धैवतोऽस्य गान्धारकः स्वल्प इह प्रतीतः ॥
स एव मन्द्रस्थितमध्यमश्च स्यात्पञ्चमेनापि विहीन एषः ।

— ॥ कैशिककुभः ॥ १९ ॥ —

तं कैशिकादिं ककुभं प्रवक्ष्ये स मध्यमापञ्चमिकाप्रसूतः ॥ १५२ ॥
दुर्गामते धैवतिकापि हेतुर्न्यासो ग्रहोंऽशोऽपि च धैवतोऽस्य ।
तारस्थगान्धारयुतश्च मन्द्रस्थानस्थितः पञ्चमकस्तथा स्यात् ॥ १५३ ॥

— ॥ नट्टनारायणः ॥ २० ॥ —

नट्टादिनारायणलक्ष्म वक्ष्ये स मध्यमापञ्चमिकाप्रसूतः ।
न्यासो ग्रहोंऽशोऽस्य च षड्ज एव पूर्णो युतश्चान्तरकाकलीभ्याम् ॥
तारस्थगान्धारयुतः स कालप्रियः स गेयः करुणे रसे च ।
स्याद्गानकालः शरदस्य सम्यगितीरिता विंशतिरत्र रागाः ॥ १५५ ॥

॥ इति विंशतिः शुद्धरागाः ॥

மிருதங்கம் வாசிக்கவேண்டிய முறை.*

ம-ா-ா-ஸ்ரீ மிருதங்கம் ஸ்வாமி அய்யர் அவர்கள்.
(மைலாட்டுர்)

மிருதங்கம் என்பது தேவவாத்தியங்களுள் ஒன்று. வாத்தியங்கள் பிரதான வாத்தியங்கள் என்றும் உபவாத்தியங்கள் என்றும் இரு வகைப்படும். அவற்றுள் மிருதங்கமென்பது உபவாத்தியம் ஆகும். உபவாத்தியத்தையே பக்கவாத்தியம் என்றும் சொல்லுவார்கள்.

மிருதங்கமென்பது மரத்தினால் செய்யப் பட்டும் தோலால் மூடப்பட்டு முள்ளது. இந்த மிருதங்கம் பலவகை மரங்களிலும் கடையப்படுவதுண்டு; அதாவது பலா, செம் மரம், பூவரசு, காட்டுமரம், பனை, தென்னை முதலான மரங்களினால் செய்யப்படுவதுண்டு. ஆனால் விசேஷமாய் பலாமரத்தினாலேயே செய்யப்படுகிறது. நடுவில் பருத்தும், இரு பக்கங்களிலும் கரைவுபெற்றும், வட்டமும் மெலிதுமாயிருக்கும்படி கடைவார்கள். இதனை ஆட்டுத்தோல், மாட்டுத்தோல், எரு மைத்தோல் முதலியவற்றால் இருபக்கங்களி லும் கட்டி, வலதுபக்கத்தில் சோறு போட்டு நாதமுண்டாக்கவேண்டும். இதன்கண் 'மீட்டு' என்றும் 'சாப்பு' என்றும் இரண்டு அம்சங் கள் உண்டு. இந்தச் சோறு என்பது கிட் டான்கல்லைக் கொண்டுவந்து நன்றாய் இடித்து இரும்புத்துக்கள்களை நீக்கி கல்லின் பொடியை மாவுபோல இடித்து வஸ்திரகாயம் செய்து கொண்டு வடித்த சூடான சோற்றை அள வுப்படி போட்டு நன்றாய்ப் பிசைந்து ஓர் அம் மானைப் பிரமாணம் வைத்துக்கொண்டு ஒவ் வொரு குன்றுமணி அளவாக எடுத்துப் போடப்படவேண்டும். போட்ட சோற்றைக் கைவிரலினால் நன்றாய்த் தேய்த்துப் பிறகு வழவழப்பான கல்லால் தேய்க்கவேண்டும். இன்னும் ஒரு குன்றுமணிப் பிரமாணம் எடுத்து முன்போல் போட்டு கைவிரலாலும் கல்லாலும் தேய்க்கவேண்டும். இப்படியே அவஸரப்படாமல் கொஞ்சங் கொஞ்சமாக எடுத்து நிரவலாகவும் உறுதியாகவும் தேய்த் துத் தேய்த்து அவ்வளவு சோற்றையும் ஏற்றவேண்டும். சோறு ஏற ஏற, நாதம் தோன்றிக்கொண்டே வரும். இவற்றுள் ஒவ்வொரு உருண்டையையும் நிரவும்போது சுருதி குறைந்துகொண்டே வரும். அது கலைந்திருந்தால் உடனுக்குடனே சேர்த்துக் கொண்டுதான் மேல் உருண்டையை நிரவ வேண்டும். சோறு போட்டுக்கொண்டு வரும் போதே, வெகுவாய் மீட்டு ஏறிக்கொண்டும் சாப்பு இரங்கிக்கொண்டும் வரும். கடைசி யில் அவ்விரண்டும் சேருமிடம் கிடைக்கும். அதனை நுட்பமாய்க் கவனித்து நிறுத்திவிட வேண்டும். தோல் வித்தியாஸத்தினால் சில ஸமயங்களில் மீட்டு குறைந்தும் சாப்பு ஏறி க்கொண்டுமே வருவது முண்டு. அப்படி ஏற்படும் ஸமயங்களில் மிகுந்த கவனத்து டன் சோற்றை நிரவுதல் வேண்டும். கடை சியாக மீட்டும் சாப்பும் சேரும் ஸமயத்தில் நிறுத்திவிடவேண்டும். இந்த சோற்றினால் நாதம் கிடைப்பதினாலேயே, இதற்கு மிருதங் கம் [மிருத்தை (மண்ணை) அங்கமாக உடை யது] என்றும் பெயர் உண்டாயிற்று.

சோறுபோடும் வேலைக்காரனுக்கு சுருதிக் ஞானம் இருக்கும்பக்ஷத்தில் வேலை எளிதாக முடியும். இல்லாவிட்டால் வாசிப்பவர் கூடவே இருந்துகொண்டு அடிக்கடி தட்டிச் சேர்க்கச்சொல்லி வேலை வாங்க வேண்டும்.

*1931-ம் வருஷத்திய மைஸூர் மஹாராட்டில் உபன்யஸிக்கப்பட்டது.

அப்படிச் செய்யாவிடில் மீட்டும் சாப்பும் சுத்தமாய்ச் சேராது. அவை சுத்தமாய்ச் சேர்ந்தால் தான் வாத்தியம் இடைஞ்சல் செய்யாமல் வாசிப்பவர்களுக்கு நிம்மதியாக இருக்கும். இல்லாவிடில் வாத்தியம் இடைஞ்சல் செய்யுமாதலின் வாசிப்பவர்களுக்கு உத்ஸாஹக் குறைவும் பாடகர்களுக்கு ஸங்கடமும் உண்டாகும்; கேட்பவர்களுக்கும் ரஸிக்காது. ஆகையால் ஆரம்பந்தொட்டு முடிவுவரை, அதாவது, பொய்வார் பிடிப்பதுமுதல் கடைசியாய் வார்பிடிக்கும் வரையில் கண்ணுங் கருத்துமாயிருந்து வேலை வாங்கவேண்டும்.

இதுவன்றி வெயிற் காலங்களிலும் மழை காலங்களிலும இந்த மிருதங்கவாத்தியத்திற்கு ஏற்படும் உபத்திரவம் சொல்லவியலாது. வெயிற்காலத்தில் கட்டையும் தோலும் சுருங்குவதால் வாத்தியம் அடிக்கடி இறங்கித் தொந்திரவு செய்யும். இக்காரணம் பற்றியே வைரம்பாய்ந்து முற்றிய மரக்கட்டையைத் தேர்ந்தெடுத்து மிருதங்கம் கடையவேண்டும். மழைகாலத்தில் கட்டை உப்பு வதனால் வாத்தியம் அடிக்கடி ஏறித் தொந்திரவு செய்யும். இந்த இரண்டு காலங்களிலும் தொப்பிப்புறத்திற்கு நேரிடும் இடைஞ்சல் சொல்லிமுடியாது. கிரமமாய்த் தொப்பிப் பக்கத்திற்கு ஓர் கழற்சிக்காயளவுள்ள மாவு தான் தடவவேண்டும். மழை நாளிலோ சுமார் ஏலுமிச்சங்காயளவு வைத்தாலும் சுருதியில் சேராமல் இடைஞ்சல் செய்வதுண்டு. ஆகையால் இந்த மழைகாலமும் வெயிற்காலமும் ஆரம்பிக்கும்போதே முன் ஜாக்கிரதையாய் வாத்தியத்தைக் கவனித்துவைக்க வேண்டும்.

தொப்பிப்புறத்தில் வைக்கும் மாவு அவ்வப்போது பிசையப்படுகிறது. முற்காலத்தில் சாம்பலையும் சோற்றையும் சேர்த்துப் பிசைந்து தொப்பிப்புறத்தில் தடவிவந்தார்கள். இக்காலத்திலோ ரவாவை ஜலம் விட்டு நன்றாய்ப் பிசைந்து தடவுகிறார்கள். மாவைப் பிசைந்து தடவும்போது சுருதிக்கு மந்தரஸ்தாயி ஷட்ஜம் பேசும்படி அளவாகத் தடவவேண்டும். இவ்விதமாகவே வலந்தரை இடந்தரை நாதம் பொருந்தியிருக்கவேண்டும். மிருதங்கவாத்தியத்தில் இன்னும் பல நுட்பமான இடைஞ்சல்களும் ஏற்படக் கூடுமாகையால் எல்லா அம்சங்களும் திருப்திகரமாய் அமைவது மிகவும் சிரமமாகும். ஆனாலும் வாசிப்பவருக்கு குருகிருபை ஈச்வர கிருபை ஞானபலம் அநுபவபலம் இவை இருக்குமானால் சிரமப்பட்டாவது நல்ல பெயர் வாங்கிவிடலாம்.

இனி வாசிப்பவர்களின் அம்சங்களைக் கவனிப்போம். ஒவ்வொரு ஜீவனிடத்தும் பகவான் விளங்குகிறரென்றாலும் அந்த ஜீவனது பரிபாகத்திற்குத் தகுந்தபடி அவரது ஸான்னித்தியம் ஏற்படுகிறது. பலவகைப் பட்ட வித்தைகளில் பலர் உழைத்துக் கியாதி அடைந்திருப்பது ஈச்வரனுடைய ஸான்னித்தியம் அவரவர்களிடம் விளங்கும் தன்மையைச் சார்ந்திருப்பதால், மிருதங்கம் வாசிப்பவர்களிடம் அவ்வாத்தியத்திலே நைபுண்யமடைந்த மஹாவிஷ்ணு, நந்திகேச்வரர் என்ற தேவர்களது அம்சம் கிஞ்சித்தேனும் இருந்தாலன்றி அவர்களால் பெயரும் புகழும் பெற முடியாதென்பது யாவரும் அறிந்த விஷயமே. ஆகையால் இப்படிப்பட்ட அம்சம் விருத்தியாகவேண்டுமானால் குருபக்தியும், ஈச்வரபக்தியும், ஸாதகபலமும் அவர்களுக்கு முக்கியமாயிருக்கவேண்டும். இது பொதுவான அம்சமாம். இனி அவர்களுக்கு இருக்கவேண்டிய இதர அம்சங்களைப்பற்றி விசாரிப்போம்.

மிருதங்கம் வாசிப்பதற்கு முதலில் நல்ல தேஹபலம் அவசியமாகையால் அதை வாசிப்பவர்கள் அரோக திருடகாத்திரர்களாகவும், தேஹ பலத்தைக் காப்பாற்றிக்கொள்ளத்

கூடிய மனோபலம் அல்லது பிரஹ்மசரியம் உள்ளவர்களாகவும் இருத்தல் வேண்டும். பொதுவாய் வாத்தியங்களெல்லாம் ஸாதகபலத்தைச் சார்ந்திருப்பதாலும், அவற்றுள்ளும் இம்மிருதங்கவாத்தியம் எல்லா வாத்தியங்களையும்விட விசேஷ சரீரபரிசிரமம்கொடுக்கக் கூடியதாகையாலும், மிருதங்கம் வாசிப்பவர்கள் மேற்கூறியபடி தேஹசக்தியும் மனோபலமும் வாய்ந்தவர்களாயிருப்பது மிகவும் அவசியமாம்.

இன்னும் மிருதங்கம் வாசிப்பவர்களுக்கு முதலாவது லயக்ஞானம், அதாவது தாளக்ஞானம், மிகவும் அவசியம்; பிறகு சுருதிக்ஞானம், காலப் பிரமாணக்ஞானம் என்னுமிவைகள் அவசியம். கையில் நல்ல உதவுபடியும் விவரமான பேச்சும் வேண்டும். பாட்டை அநுஸரித்து வாசிக்கும் ஞானமும் வல்லின மெல்லின க்ஞானமும் வேண்டும். நல்லமனோதர்மமும் வின்யாஸக்ஞானமும் அவசியம்வேண்டும்.

விவரமாய்க் கூறுமிடத்து :

முதலில் தாளக்ஞானத்தை எடுத்துக்கொள்வோம். தாளத்தை முக்கியமாக கொண்டதும் நாதத்தோடுகூடியதுமாகிய மிருதங்கத்தை வாசிப்பவர்களுக்குத் தாளக்ஞானம் இல்லாதவரையில் அவர்கள் வாசிக்க லாயக்கில்லாதவர்கள் என்பது நாம் சொல்லாமலே விளங்கும்.

பிறகு சுருதிக்ஞானம் கவனிக்கத்தக்கது. எவ்வளவுதான் ஓர் மிருதங்கக்காரருக்குத் தாளக்ஞானமும் காலப்பிரமாணக்ஞானமும் கையுதவுபடியும் இருந்தபோதிலும், அவருக்கு சுருதிக்ஞானம் இல்லாதவரையில் முதலில் குறிப்பிட்ட சுருதிக்கு மிருதங்கத்தைச் சேர்க்கவே சிறமப்படும். அடிக்கடி ஸங்தேஹம் வரும். மிருதங்கம் சுருதிக்குக் குறைவாயிருக்கும்போது இன்னும் இறங்கியும், கூடயிருக்கும்போது இன்னும் ஏறியும், தத்தளிக்கநேரும். தவிரவும் நுட்பமான சுருதிக்ஞானம் இல்லாதவரை முன்னே கூறியபடி மீட்டும் சாப்பும் சுத்தமாய்ச் சேரும்படி மிருதங்கத்தைத் தயாரிக்கவே சிரமப்படும். இப்படி ஏற்படும் சிரமங்கள் ஸங்கீத வித்வான்களையும் ஸபையோரையும் பாதிக்கின்றமையால் மிருதங்கம் வாசிப்பவர்களுக்கு சுருதிக்ஞானம் மிக்க அவசியமாம்.

இனி காலப்பிரமாணக்ஞானத்தைப் பற்றி கூறுவோம். அதாவது, எடுத்த காலத்தை விட்டு ஓடாமலும் இழுக்காமலும் நாணயமாய் எடுத்த காலத்தை ஒப்புவித்தல்; இது மிருதங்கக்காரர்களுக்கு மிகவும் அவசியம். பாடகர்களோடும் வாத்தியங்களோடும் வாசிக்கையில் சிலர் எடுத்தகாலத்தை விட்டு ஓடிபோ இழுத்தோ இடைஞ்சலுண்டாக்குவதை யாவரும் கவனித்திருக்கலாம். இன்னும் சிலர் வேண்டுமென்றே தாங்கள் கைக்கு உதவுபடியான காலம் வருங்காறும் ஓடவோ இழுக்கவோ செய்வதுமுண்டு. இது மிகவும் ரஸக்கேடாகும். ஆகையால் எடுத்தகாலத்தை நாணயமாய் நிறைவேற்றி ஒப்புவிக்கும் காலப்பிரமாணக்ஞானம் அவசியமேயாம்.

பிறகு கையில் நல்ல உதவுபடியும் விவரமான பேச்சுக்களும் அவசியம் வேண்டும் என்பது : அஃதில்லாதவரையில் எந்தக் காலத்தையும் வாசித்து நிர்வஹிப்பதற்கேற்ற சக்தி ஏற்படாது. அதனால் முன் சொல்லியபடி ஓடவோ இழுக்கவோ நேரிடும். ஆகையால் ஸாதகபலம் இதற்கு மிகவும் அவசியம். ஸாதகம் செய்யும்போது சௌக காலங்கள், மத்திமகாலச்சொற்கள், த்ருதகாலப் பேச்சுகள் என்றும் இவற்றையெல்லாம் நாதத்துடன் விவரமாய் வாசித்தும் பழகவேண்டும். ஸாதாரணமாகவே சௌக காலத்திலும் மத்திமகாலத்திலும் நாதம் அமைவது ஸஹஜம். த்ருதகாலம் வாசிக்கும்போது நாதம் குறைபடாமையால் அப்படிக் குறைப

விடாமல் அதனையும் இயன்றவரையில் நாதத் தோடு வாசிப்பதே சிலாக்கியமாகும். ஏனெனில் மிருதங்கம் நாதத்தைப் பிரதான மாகக்கொண்ட தாள வாத்தியமாதலாலும், தேவவாத்தியமாதலாலும், ஆதித்தியாயதிரவ கிரஹங்களுள் சூரியன் பிரகாசமாய் விளங் குவதுபோல் பக்கவாத்தியங்களுள் முக்கிய மாய் நாதத்தோடு விளங்கும் வாத்தியமாத லாலுமென்க.

பிறகு பாட்டை அநுஸரித்து வாசிக்கும் ஞானத்தை விவரிப்போம். இதுதான், தற் காலத்தில் மிகவும் குறைவாகக் காணப்படு கிறது. ஏனென்றால், அது விஷயத்தில் அவ் வளவு சிரமம் இருக்கிறது. பலர் பாடகர் எந்தத் தாளத்தில் பாட்டை ஆரம்பிக்கிறா ரென்பதைத் தெரிந்துகொண்டவுடன், வேறு ஒன்றையும் கவனிக்காமல் மேற்படி தாளத் தில் ஏற்கனவே தாங்கள் ஸாதகம் செய்து வைத்திருக்கும் சிட்டாக்கள் வாசித்துக் கொண்டே வருவார்கள். இது கொஞ்சமே னும் ரஸிக்காது. தவிரவும் பக்கவாத்தியம் என்பதன் பொருள் பாடகர் எந்தவிதமாய்ப் வின்யாஸம் செய்கிறாரோ அந்தவிதமே தானும் கூட அநுஸரித்து வாசித்து மெய்ப் பித்தலன்றி கேவலம் பாடகர் பக்கத்தில் உட்கார்ந்திருப்பதால் மாத்திரம் லித்திக்க மாட்டாது. அன்றியும் இவர்கள் பாட்டை அநுஸரித்து வாசிக்கவேண்டுமேயன்றி பாட கர் பக்கத்தில் உட்கார்ந்து தங்களுக்குத் தோன்றியவற்றை வாசித்தல் கூடாது. பாட கர் எந்த வழி சென்றாலும் அதற்கு ஏற்றபடி வாசிப்பதுதான் முறை. அதாவது பாடகர் கம்பீரமாகவும், உத்ஸாஹத்துடனும், அநேக ப்ரத்யாவர்த்த ஸ்வரங்கள் பாடிக் கொண்டு வரும்போது மிருதங்கம் வாசிப்பவர் பாடகர் போகும்வழியை ஒட்டியே வாசித்து அவர் கள்கூடவே திரும்பவும் வந்து பல்லவியை ஏடுத்து மெறுபித்துக் காட்டவேண்டுமே யன்றி, இருவரும் சில ஆவர்த்தங்கள்வரை யில் சேர்ந்துவந்து பிறகு திடீரென்று மிருதங் கம் வாசிப்பவர் பாடகரது வழியைவிட்டு ஐந்து ஜாதிகளுள் ஏதேனுமொன்றைப் பிடித் துக்கொண்டு தன்னிஷ்டப்படி வாசித்துப் பல்லவியை எடுக்கக்கூடாது. ஏனெனில், இத னால் பாடகருக்கும் இவருக்கும் அதிக வித்யா ஸத்தினால் ரஸபங்கம் உண்டாகும். ஆனாலும் சில பாடகர்கள் மிருதங்கம் வாசிப்பவர் மேலே கூறியபடி குறுக்கே பிரிந்து சென்றா லும் அவரையும் தாம் அநுஸரித்துக் கொண்டு, இருவரும் சேர்ந்து முடித்தும் பல்லவியை எடுத்துவிடுவார்கள். இதனாலோ, அவ்வாறு ரஸபங்கம் உண்டாகாது. அப் படிக்கின்றி சில பாடகர்கள் மேற்கூறியபடி மிருதங்கக்காரர் பிரிந்தவுடன் நாம் ஏன் அவரோடு செல்லவேண்டுமென்றோ, அல்லது திடீரென்று ஏற்பட்ட பிரிவினால் அலம லந்தோ, இவ்விரைப் பின் தொடராமல் தாங் கள் ஏற்கனவே உத்தேசித்திருந்தபடியே முடித்துவிடுவார்கள். இதனால் கேட்பவர் களுக்கு ரஸப்படாது. ஆகவே பாடகர்கள் போகும் வழியை அநுஸரிப்பதே மிருதங்கம் வாசிப்பவர்களின் முறையாகும்.

இனி வல்லின மெல்லின க்ஞானத்தை விள க்குவோம். பாடகர் அல்லது வேணுகானம் செய்பவர், கம்பீரமாகப் பாடியும் வாசித்தும் வருமிடங்களில் கம்பீரமாகவும், ஸன்னமாகப் பாடி வாசிக்குமிடங்களில் ஸன்னமாகவும் வாசிக்கவேண்டும். இதற்கு மாறுதலாயிருந் தால் ரஸப்படாது. தவிரவும் ஒரே கச்சேரி யில் பாடகர்களோடோ அல்லது புல்லாங் குழல் வாசிப்பவர்களோடோ சேர்ந்து வாசிக் கும் தினுஸு வேறு; பிடில்காரரோடு சேர்ந்து வாசிக்கும் தினுஸு வேறு; தனித் தந்தி வாத்தியக் கச்சேரிகளுக்கு வாசிக்கும் தினுஸு வேறு; இரண்டு அல்லது மூன்று பேர்கள் ஏக காலத்தில் பாடும் கதை

களில் வாசிக்கும் தினுஸு வேறு. இவை எல்லாவற்றிலும் ஒருவர் நல்ல பெயர் வாங்கவேண்டுமானால் மேற் கூறிய வல்லின மெல்லின க்ஞானம் அவசியம். இது இல்லாதவரை சோபிக்காது. ஏனெனில், ஸன்னமாக வாசிக்கப்படும் வீணை, கோட்வாத்தியம், பிடில், இவைகளோடு மிருதங்கம் வாசிக்கும்போது மிகவும் அடக்கி ஸன்னமாகவும் தந்தியில் புகுந்து கொடுத்தும், அதோடு விவரமாகப் பொடிச் சொற்கள் கொடுத்தும் வாசிக்க வேண்டும். அதுபோலவே, பாடகர்கள் ராக பாவத்தோடு அனுபவித்து ஸன்னமாகவும் கம்பீரமாகவும்பாடுகையில், அவற்றை அநுஸரித்து சின்னதும் பெரிதுமான நாதங்களைக் கொடுத்து வாசிக்கவேண்டும். இல்லாவிடில் கச்சேரியே கெட்டுவிடும். அம்மாதிரியே கதைகளில் இரண்டு அல்லது மூன்றுபேர் சேர்ந்து பாடும்போதும் நன்றாய்ப்போஷித்து, பருத்த நாதங்கொடுத்து வாசிக்க வேண்டுமேயன்றி, அங்கு ஸன்னமாக வாசித்தால் பராய்க்காமற் போய்விடும். ஆகையால் இந்த வல்லின மெல்லின க்ஞானம் மிகவும் அவசியமாகின்றது.

இவற்றையன்றி நல்ல மனோதர்மமும் லின்யாஸக்ஞானமும் இன்றியமையாதன. இவை இல்லாதவர்களது வாசிப்பு என்றும் ஒரே மாதிரியாய்த்தானிருக்குமாதலின் ஸர்வஜனங்களுக்கும் திருப்தி ஏற்படாது. ஒரு தடவை கேட்டதோடு போதுமென்றாய் விடும். அப்படிப்பட்டவர்கள் கச்சேரியில் தனியே வாசித்து பேரெடுக்க முடியாது. தனி வாசிக்கையில் இவ்விரண்டும் இருந்தால்தான் அடுக்கடுக்கான கற்பனைகள் கொடுக்கவும், தினுஸு தினுஸான மோராக்களையும் சொற்கட்டுக்களையும் புரட்டல்களையும் கொடுத்து ஸபையை ரஞ்சிப்பிக்க முடியும். இல்லாவிடில் வாசிப்பு மந்தமாகவேயிருக்கும்.

இன்னும் சிலர் நிர்ணயமான மனோதர்மக்ஞானக் குறைவினாலோ, அல்லது முன்னதாகவே கணக்குப் பண்ணி சிட்டா செய்து வைப்பதற்குரிய யத்னக்குறைவினாலோ, எத்தனை மாத்திரை காலமுள்ள அக்ஷரங் கொண்ட தாளமாயிருந்தாலும் ஸமத்தினின்று ஒரே தினுஸாய் அளந்து சென்றால், அதாவது திரியசிரம், சதுரசிரம், கண்டம், மிசிரம், ஸங்கீர்ணம் என்றுமிவற்றுக்குரிய சொற்களால் நிரப்பிக்கொண்டு போனால் கடைசியில் பல்லவி ஆரம்பித்த இடத்திற்கு வந்து தானே தீரவேண்டுமென்று நிச்சயித்துக் கொண்டு ஆரம்பித்துவிடுவார்கள். சில ஸமயம் சிக்கிரமாய்ப் பல்லவி எடுப்பில் சேர்ந்துவிடும். இதைக் கவனியாமல் வாசித்தால் மறுபடியும் சில ஆவர்த்தங்கள் சுற்ற நேரிடும். சில ஸமயங்களில் எடுத்துக்கொண்ட சொற்கள் பல ஆவர்த்தங்கள் சுற்றிய பிறகுதான் பல்லவியில் வந்துசேரும். இந்த ஸமயங்களில் தாளம் போடுகிறவர்கள் பாடு பரிதாபகரமாகிவிடும். சில ஸமயங்களில் எடுத்த சொற்களால் எத்தனை தடவை சுற்றியபோதிலும் பல்லவியைத் தொடமுடியாமலே போய்விடும். அது எப்படி என்பதைக் காட்ட ஒரு சிறிய உதாரணம் கொடுப்போம். தற்காலம் நடைபெறுகின்ற அக்ஷரத்திற்கு நான்கு மாத்திரை காலங்கொண்ட சதுரசிர ஜாதி திரிபுடை தாளம் என்கிற ஆதிதாளத்தின் த்ருதகாலத்தில் முக்கால் இடத்திலே எடுப்புள்ள ஓர் பல்லவிக்கு (உதாரணமாய் 'கானலோலகருணைலவால' என்ற பல்லவிக்கு) தனியே வாசிக்கும்போது ஸமத்திலிருந்து ஆறுமாத்திரை காலமுள்ள (அதாவது ஒன்றரை அக்ஷரகாலமுள்ள) சொல்லாக நிரவிக் கொண்டே போனால் எவ்வளவு சுற்றினாலும் பல்லவியைத் தொடவே முடியாது; ஆகவே இந்த நிர்ணயக்ஞானம் மிகவும் அவசியமாகும்.

மேற்கூறிய எல்லா அம்சங்களும் ஒருவரிடத்தில் அமைவது மிகவும் துர்லபம். 'ஆயி

னும் தற்காலத்தில் பிரவலித்திபெற்று விளங் குகும் மிருதங்க வித்துவான்களிடம் மே ற் கண்ட அம்சங்களுள் பல அம்சங்கள் விளங் குவதையும் அவற்றுள்ளும் சிற்சில அம்சங் கள் விசேஷமாய் விளங்குவதையும் எல்லோ ரும் அறிந்திருக்கலாம்.

காலஞ்சென்ற மிருதங்கம் நாராயணஸ்வாமி அப்பா அவர்களது காலத்திற்கு முன், மிரு தங்கத்திற்கும் அமைத வாசிப்பவர்களுக்கும் விசேஷ பிராபல்யம் கொடாமல் ஏதோ பக்க வாத்தியம் என்று ஸாதாரணமாகவே எண் ணிவந்தார்களென்றும், அவருடைய காலத் தில் தான், மிருதங்கம் ஓர் தேவவாத்திய மென்றும் அது நாதத்தையும் பிரதானமாய்க் கொண்டதென்றும் கண்டுகொண்டு மிருதங் கங்களுக்கு பாடகர்களோடு ஸம ஸ்தானம் கொடுக்க ஆரம்பித்தார்கள். அதற்கு முன் வரை கச்சேரிகளில் மிருதங்கக்காரர்கள் பாட கர்களுக்குப் பின் புறத்தில் உட்கார்ந்து கொண்டும், கதைகளில் நின்றுகொண்டும் வாசி த்து வந்தார்களென்றும், நாராயணஸ்வாமி அப்பா அவர்கள் காலத்தில்தான் மிருதங்கக் காரர்களுக்குக் கச்சேரியில் ஸம ஸ்தானமும், கதைகளில் பெஞ்சும் கிடைத்தது என்றும் தெரிய வருகிறது. இப்படியெல்லாம் அவர் சீர்திருத்தம் செய்வதற்கு அவரிடத்தில் மிருதங்கம் பற்றிய உண்மையான பூர்ண நாத மும், காலப்பிரமாண க்ஞானமும், சுருதிக்ஞா னமும், கையில் நாதத்தோடுகூடிய நல்ல உதவு படியும், மனோதர்மமும் விளங்கிவந்தன என்ப தை யாரும் ஒப்பக்கூடிய விஷயமாம். இதுவன் றி இன்னும் அவரிடம் உள்ள சில விசேஷ அம் சங்கள் எவையென்றால்: அவர் வாசிக்கும் போது அவரது சரீரம் ஆடவே ஆடாது. முழங்கைக்கு கீழ்ப்பட்ட பாகந்தான் அசை யும். சிறிது தூரத்திலிருந்து பார்ப்பவர்களுக் குயார் மிருதங்கம் வாசிக்கிறார் என்றுகூட கண்டுபிடிக்க முடியாது. கச்சேரி முழுதும் நாதமே சூழ்ந்து நாதபிரஹ்மம் தாண்டவ மாடும். இதனுடன் அவர் பரம பக்தராகை யால் நாம்செய்துவந்த ஸ்திரவார பஜனைக ளில், இரண்டு தம்பூராக்களை சேர்த்து வைத்துக்கொண்டும், சுருதிலீனமாய்ப் பாடிக் கொண்டும் மிருதங்கம் வாசிப்பார். இதனால் மஹா வைத்தியநாதசிவனவர்கள், பட்டணம் சுப்பிரமணிய அய்யரவர்கள், தஞ்சை கிருஷ்ண பாகவதரவர்கள், திருக்கோடிகாவல் கிருஷ்ணய்யரவர்கள், சரபசாஸ்திரிகளவர்கள், வீணை சேஷண்ணா அவர்கள் ஆகிய இவர்க ளின் விசேஷமதிப்பைப்பெற்றிருந்தார். அவர் காலத்தில் அவருடைய அனேக வாசிப்புக்க ளைச் செவியுற்று அவரது வழியையே பின் பற்றி என் சிறிய தகப்பனார் மைலாட்டூர் கிருஷ்ண அய்யர் அவர்கள் வாசித்து வந்த தோடன், அவர்காலத்திலுள்ள காலஞ் சென்ற தஞ்சாவூர் கிருஷ்ணபாகவதரவர்கள், திருக் கோடிகாவல் கிருஷ்ணய்யரவர்கள், சரப சா ஸ்திரிகளவர்கள், தஞ்சாவூர் பஞ்சாபகேசபாகவ தரவர்கள், பழனி கடம் கிருஷ்ணய்யரவர்கள், ராமநாதபுரம் ஸ்ரீநிவாஸ அய்யங்காரவர்கள், பாலக்காடு அநந்தராம பாகவதரவர்கள், கோனேரிராஜபுரம் வைத்தியநாதய்யரவர்கள், பிடில் கோவிந்தஸாமி பிள்ளையவர்கள் இப் பேர்ப்பட்ட வித்துவான்களுடையவும், இப் போதுள்ள பழமார்நேரி ஸ்வாமிநாதய்ய ரவர்கள், ஸுப்பய்யரவர்கள், டைகர் வரதாசா ரியார் அவர்கள், கல்லிடைக்குறிச்சி வேதாந்த பாகவதரவர்கள், வேணுகானம் ஸஞ்ஜீவிராவ் அவர்கள், சூலமங்கலம் வைத்தியனாதபாகவத ரவர்கள், மாங்குடி சிதம்பரபாகவதரவர்கள், ஹரிகேசநல்லூர் முத்தையாபாகவதரவர்கள் முதலான வித்வான்களுடையவும், மதிப்பைப் பெற்றிருந்தாரென்பதும் எல்லோரும் அறிந் தவிஷயமே. இதனுடன் என் சிறிதகப்ப னார் காலத்தில் இன்னமொரு அதியான அம் சம் வேண்டியிருந்தது. அவர் காலத்தில் தான் நவீனமான பல்லவிகள் வியவஹாரங் கள் முதலியவை ஏளம்பிபடியால் அவர்

பழைய காலத்தை ஒட்டி நாராயணஸ்வாமி அப்பாவின் வழியில் வாசிக்கவேண்டிய தடன், இந்த நவீன பல்லவி முதலான வித்வஹாரங்களிலும் ஈடுபட்டு நிர்வஹிக்கவேண்டியவராயிருந்தார் என்பதையும், அதிலும் அவர் பிரக்கியாதி அடைந்தார் என்பதையும் யாரும் அறிவார்கள். அவருக்கும் பிறகு மிருதங்கம் நாதவாத்தியம் என்ற நோதா கொஞ்சம் கொஞ்சமாகக் குறைய ஆரம்பித்திருப்பதோடு, கேவலம் தாளவாத்தியமென்றும், இதற்கு வித்வஹாரக்ஞானமும் ஜாதி வின்யாஸ க்ஞானமுந்தான் பிரதானமென்றும், சிலரால் தவறுக எண்ணப்பட்டிருப்பதால் தான் இந்தவியாஸம் எழுத நேர்ந்தது.

இதில் எழுதியிருக்கும் விஷயங்களெல்லாம் நான் என் சிறியதகப்பனாரிடம் சிஷ்ய முறையில் தெரிந்து கொண்டவைகளாம். நானும் என்னால் கூடியவரையில் எல்லா அம்சங்களையும் பெற இன்னும் முயற்சி செய்து வருகிறேன். அதுபோலவே எல்லோரும் இவ்வழியையே பின்பற்றுவார்களென்று நம்பியே எனக்குத் தெரிந்தவற்றைச் சேர்த்து எழுதலானேன். இதன்கண் உள்ள குணங்களெல்லாம் என் குருவாகிய சிறியதகப்பனாரைச் சேர்ந்தது, குறைகளோ என்னைச்சேர்ந்தனவென்று வற்புறுத்தி இதை முடிவு பெறுத்தலானேன்.

"This world-song is never for a moment separated from its singer. Music and the musician are inseparable." The play of the Universe is centred round God.

The piper pipes in the centre, hidden from sight,
And we become frantic, we dance.

If we separate the two, we break up the real into the two abstracts of the finite and the infinite, which are both unreal and illusory. The mere finite is like "a lamp without its light," "a violin without its music." The mere infinite is "utter emptiness." The two are real in their union. "The infinite and the finite are one, as song and singing are one."

THE MUSIC CONFERENCE, 1931.

(Second Day)

The Conference re-assembled at 12 noon on Saturday the 26th December 1931, in the conference *pandal*, with Gayaka Siromani *Palamarneri* Swaminatha Ayyar in the chair. A large number of experts and amateurs were present, among whom were Messrs. Muthiah Bhagavatar, T. S. Sabhesa Ayyar, Nemam Nataraja Bhagavatar with his son Mr. N. S. Ramachandra Ayyar, *Palladam* Sanjiva Rao, P. G. Sundaresa Sastriar, Pandit S. Subrahmanya Sastriar of Tanjore, *Bharatam* Narayanaswami Ayyar of Kumbakonam, S. Soundararaja Bhagavatar, *Hulugur* Krishnamacharya of *Hubli*, Tiger Varadachariar, T. P. Kalyanarama Sastriar, *Tillasthanam* Rajagopala Ayyangar, P. S. Sundaram Ayyar, M. S. Ramaswami Ayyar, T. L. Venkatarama Ayyar, C. S. Ayyar, G. V. Narayanaswami Ayyar, T. V. Subba Rao, W. Doraiswami Ayyangar, K. Ramachandra Ayyar, Mrs. Jayarama Ayyar and others.

The President. " We will now go to the subjects mentioned in the following agenda."

AGENDA*

I. Lakshya and Lgkshana of the following Ragas :—

1.	Bhupala	14.	Nayaki
2.	Revagupti	15.	Kanada
3.	Bauli	16.	Sahana
4.	Vasanta	17.	Dvijavanti
5.	Lalita	18.	Surati
6.	Hindola	19.	Begada
7.	Hindola Vasanta	20.	Arabhi
8.	Marga Hindola	21.	Devagandhari
9.	Manji	22.	Desya Todi
10.	Ritigaula	23.	Varali
11.	Saramati	24.	Pantuvarali
12.	Abheri	25.	Kamavardhani
13.	Darbar	26.	Saranga

II. Notation.

III. Raga and Rasa.

IV. Reading of papers on matters of special interest and discussion thereon.

"We are met to discuss the *lakshya* and *lakshana* of 26 *ragas*, in the list given above. Now we will try to see what the old practice was and what the existing practice is with reference to *Bhupala* and I am sure, with your co-operation, we can arrive at some satisfactory conclusion."

BHUPALA.

Mr. T. S. Sabhesa Ayyar. " The only question or disputed point in regard to this *raga* is about its *Gandhara*. In actual practice at the present day, we do not find this *Gandhara* at all in what is sung as *Bhupala*. What we now hear under the name of *Bhupala* is in fact *Revagupti*. This is on a par with *Kamavardhani* being sung nowadays under the name of *Pantuvarali*."

The President. "It seems more convenient to come to a conclusion about the way in which *Bhupala* is sung and what *svaras* occur in it, before we consider the question of its *janaka* (parent) *raga*".

Mr. P.S. Sundaram Ayyar. "If the *Gandhara* of *Bhupala* and its characteristic *tonal* value are located and settled, then it means the whole question is solved. So let us tackle that point first".

Mr. T. V. Subba Rao. " We must also decide whether there is a *raga* called *Revagupti*, in existence, in practice."

*The agenda was settled at a meeting of the Expert Committee of the Music Academy held on 11th Nov. '31 when were present Messrs. Tiger Varadachariar, T. V. Subba Row, Soundararaja Bhagavatar, *Musiri* Subramanya Aiyar, Srimati C. Saraswati Bai, C. S. Aiyar, Dr. Sreenivasa Raghavan, M.S. Ramaswamy Aiyar, K. Ramachandran and W. Doraiswamy Aiyangar.

Mr. M. S. Ramaswami Ayyar. "We have it stated in texts and also by old *vidvans* that the *svaras* of *Bhupala* are all flat. We have now to see whether this *raga* with these flat svaras (*Sa-ri-ga-pa-dha-sa*) has gone out of use completely, or in other words, whether it is *Svargamgata.*"

Mr. C. S. Ayyar. "I too want to know whether in actual practice, in the north or elsewhere, this *raga* is sung with *Sadharana Gandhara*, i.e. the flat variety of *Ga.*"

Mr. T. S. Sabhesa Ayyar. "I heard it sung with *Sadharana Gandhara*, and it was very nice to hear."

Mr. Muthiah Bhagavatar. "Many people used to sing this *raga* with *Sadharana Gandhara*, and some even now sing it like that, I think. If required, I shall sing a piece now." (He sang the *Divyanama kirtana* of Sri Tyagaraja Swami in *Bhupala* beginning with the words '*Dinajanavana Raghurama*',* in which *Sadharana Gandhara* was found).

Mr. P. S. Sundaram Ayyar. "We do not know whether this is the *sampradayam* or the authoritative way of singing this piece."

Mr. Muthiah Bhagavatar. "That is my *pattham* (recitative version)."

Mr. T. S. Sabhesa Ayyar. "For my part, I can say that it is not common or general to use *Sadharana Gandhara* in the *raga* sung under the name of *Bhupala* now, though, as I said, I heard the usage of *Sadharana Gandhara* also in a few instances."

Mr. Muthiah Bhagavatar. "There is a song beginning with the words '*Raghavam Karunakaram*' in this *raga*, in which *Sadharana Gandhara* is used. (He sang this piece to prove the occurrence of the flat *Ga* in it). This is also called *Udaya Raga.*"

Mr. T. L. Venkatarama Ayyar. "I find that there are various *kirtanas* in both *Bhupala* and *Revagupti. Sadharana Gandhara* is used in the former and *Antara Gandhara* occurs in the latter. I also heard the pieces with such usages."

Mr. T. V. Subba Rao. "My experience is that in singing *Revagupti*, a *Gandhara* which is flatter or more *komalam* than *Antara Gandhara* is used; it is distinctly one *sruti* less. It appears to me that this drifting of the *svara* is due to the difficulty experienced by the practical musician in negotiating *Sadharana Gandhara* along with *Panchama*; and as a result of this, confusion seems to have set in. As for the term '*Udaya Raga*' all the three *ragas*, *Bhupala*, *Revagupti* and *Bauli* are called *Udaya Ragas*".

Mr. T. L. Venkatarama Ayyar. "It is usual to speak of *Bauli* alone as *Udaya Raga*, but not of other ragas".

Mr. M. S. Ramaswami Ayyar. "There has been this *Bhupala* in existence, with *Sadharana Gandhara*: and if there are not many *keertanas* in it now, they may be composed hereafter."

Mr. *Bharatam* **Narayanaswami Ayyar.** "My opinion is and I speak with knowledge of both the *Abhinaya* and *Sangita Sastras*—that each of the *svaras*, *i.e.*, *Ri Ga Dha* and *Ni* has got three varieties, that *Sadharana Gandhara* was in actual use in *Bhupala* in the old days. Songs might not have been subsequently composed in this *raga* with the flat *Ga* or such songs might have gone out of use. We find in our text books that there are three varieties of *Gandhara*, and the *ragas Bhupala*, *Revagupti* and *Bauli* contain these different *svaras* in their ascending order. I would further impress on the conference the importance of having the opinions of *Vidvans* on these matters and that we should not base our decisions on the songs as rendered by the common lay people".

Mr. Nataraja Bhagavatar. "In *Bhupala* it is the *Sadharana Gandhara* that occurs, but not the sharp one".

*In Adi & Company's Book, the word used is '*Srirama*' but not '*Raghurama*.'

Mr. Sabhesa Ayyar. "I want to know if there is no usage of *Antara Gandhara* at all. It is only *Sadharana Gandhara* that occurs in *Bhupala*".

Mr. Muthiah Bhagavatar. "There is no usuage of *Antara Gandhara.*"

Mr. G. V. Narayanaswami Ayyar. "I agree".

Mr. P. S. Sundaram Ayyar. "I find that in the *raga* that is now sung under the name of *Bhupala*, only *Antara Gandhara* occurs but not the *Sadharana* variety of it. The purpose of this conference, as I see it, is to come to a conclusion about the characteristics or the *tonal* values of the *svaras* occurring in the *Bhupala raga* which is now sung as such, but we should not base our decisions on what is published in books, as different versions. Why should we not be honest at least in this matter and admit that what we now sing as *Bhupala* is in fact *Bauli*"?

Mr. M. S. Ramaswami Ayyar. "All the three *ragas. Bhupala, Revagupti* and *Bauli*, should be sung with the *Gandharas* as laid down in the text books. Attempts should be made to sing them correctly, though it may be difficult."

Mr. T. V. Subba Rao. "If *Bhupala* is to be correctly sung, it should be sung with *Sadharana Gandhara.* So, let us decide that if a *raga* is sung with *Sadharana Gandhara*, it is *Bhupala* and if *Antara Gandhara* is used it is *Revagupti.* The names of the *ragas* need not be changed to reconcile them with the altered practice."

The President. "There is a *kriti* of **Ayyarval** beginning with the words '*Lemmu lemmu*,' and in that I do not see any *Sadharana Gandhara* at all, but only *Antara Gandhara.* It has been stated that *Bhupala* is sung with *Sadharana Gandhara.* But there will be practical difficulty in using *Sadharana Gandhara* along with *Panchama*, as such a combination will be a little affected by *Vivadidosha;* this difficulty can be observed in other *ragas* also. Moreover, this *raga* which is an *Arunodaya raga* should be capable of being sung with facility by all, including females. This is possible with *Antara Gandhara*, as it is at present in vogue throughout the country. It is better to define the *raga* according to the existing practice rather than rely on the authority of text-books with different versions of doubtful practical utility."

The majority of the members of the conference who spoke on the subject ***were inclined to the view*** that a *raga* with the name of *Bhupala* has been in existence, that it is a derivative of the *8th Mela*, with *Sadharana Gandhara*, as laid down in the authoritative text books, and that the *raga* has to be rendered with care in order to bring out its correct *Raga Bhava.*"

REVAGUPTI

Mr. M. S. Ramaswami Ayyar. "This *raga* takes *Antara Gandhara* and comes under the *15th Mela.* In other respects it is like *Bhupala.*" (Mr. Sabhesa Ayyar. "I agree").

Mr. T. V. Subba Rao. "The *Gandhara* occuring in this *raga* is a little lower or more *komala* than *Antara Gandhara* which is fully sharp."

Mr. Sabhesa Ayyar. "When we say that a particular *svara* occurs in a *raga*, we cannot be sure that it sounds the same throughout with mathematical exactitude. There may be very slight or microscopic differences. So for practical purposes we have to admit that it is *Antara Gandhara.*"

Mr. Subrahmanya Sastriar. "Some people seem inclined to think that there is a slight or shadowy use of *Nishada* in the descent. That point may also be decided."

Mr. C. S. Ayyar. "In the *kriti* '*Grahabala*' in this *raga* there is no usage of *Nishada.*" (Mr. M. S. Ramaswami Ayyar. "I agree that there is *Nishada* in *Revagupti.*")

Mr. Sabhesa Ayyar. "If *Nishada* occurs then the *raga* becomes *Bauli*. If there is no *Nishada*, it will be *Revagupti*, other *svaras* remaining the same, of course."

Mr. T. L. Venkatarama Ayyar. "Instead of fixing any definite *raga* for a particular *kriti*, say '*Grahabala*', I would urge that we must decide on the *raga* from the way in which the piece is sung. If *Nishada* is used in this *kriti*, we shall call it *Bauli;* if no *Nishada* occurs in the rendering of the song, we may call it *Revagupti*. The *raga lakshanas* are fixed in the texts, and we have to see under which *raga* each *kriti*, as it is sung practically, comes in."

Mr. Muthiah Bhagavatar. "According to my *patthan*," the '*Grahabala*' song has no *Nishada*. If there is *Nishada* it becomes *Bauli* ; otherwise, it is *Revagupti*." (He sang the above *kriti*, and it was admitted by all that no *Nishada* occured therein.)

The Conference decided that there is no *Nishada* in *Revagupti*, and that this *raga* comes under the *15th Mela*.

BAULI

Mr. Muthiah Bhagavatar sang Sri Tyagaraja's '*Melukovayya*' and Doraiswami Ayyar's '*Arunodayamaye*' and showed that *Nishada* occured in these songs which are composed in *Bauli*, although the usage of it may be said to be *sankalita*.

The Conference decided that *Nishada* occurs in *Bauli* and that it is a derivative of the *15th Mela*.

VASANTA

Mr. Sabhesa Ayyar. "Let us first see whether the *arohana* is *Sa Ga Ma or Sa Ma Ga Ma*."

Mr. G. V. Narayanaswami Ayyar. "The *arohana* is *Sa Ga Ma*, though for the sake of artistic beauty the *sanchara* goes as *Sa Ma Ga Ma*".

Mr. *Bharatam* **Narayanaswami Ayyar.** "I do not think that in the higher octave (*Tara Sthayi*) the usage of *Sa Ma Ga Ma* exists in actual practice. Will anybody throw light on this point?" (There was no response.)

Mr. T. V. Subba Rao. "Dikshitar used only *Sa Ga Ma* but not the *Sa Ma Ga Ma sanchara*."

Mr. *Nemam* **Nataraja Bhagavatar.** "The *arohana* is *Sa Ga Ma*."

Mr. M. S. Ramaswami Ayyar. "When we say that the *arohana* is *Sa Ga Ma*, it does not mean that the usage of *Sa Ma Ga Ma* is tabooed; it is quite permissible, and there is nothing wrong in it. There is no inconsistency".

The Conference agreed that the *arohana* of *Vasanta* is *Sa ga ma dha ni sa* and that the *avarohana* is *Sa ni dha ma ga ri sa*.

Mr. C. S. Ayyar. "The important question is about the *Dhaivata* which occurs in this *raga*, and its *tonal* value."

The President. "In arriving at a decision, I would appeal to the conference to take the current practice as the basis."

Mr. M. S. Ramaswami Ayyar. "My opinion is that this *raga* takes the *Chatusruti Dhaivata* and is a *Janya* of *Suryakantam*, the *17th Mela*".

Mr. Muthiah Bhagavatar. "But my view is that it is *Suddha Dhaivata* that occurs in this *raga*, mostly. Although some times, *Chatusruti Dhaivata* may be used, the *Suddha* variety is more frequently used. According to my *patthan* '*Seetamma Mayamma*', a song of *Tyagaraja*, is in *Vasanta* and the same author's '*Yatta Dorikitivo*' is in *Lalita*". (He sang both the songs in support of his view.)

Mr. Nataraja Bhagavatar sang this '*Yatta Dorikitivo*' with *Suddha Dhaivata*, and said that in *Vasanta Suddha Dhaivata* is found.

Mr. Subrahmanya Sastriar. "In the *lakshana* given by *Dikshitar* in the book (*Sangita Sampradaya Pradarsini*) it is stated that although this *raga* has been grouped under the *15th Mela* with *Suddha Dhaivata*, yet *Chatusruti Dhaivata*, is found in actual usage. It is also mentioned therein that there is a peculiar usage of what is called *Chyuta Panchama.*"

Mr. Sabhesa Ayyar. "It is better to hear the different *patthams* of the songs grouped under *Vasanta* and *Lalita* respectively, before we decide on the question of *Dhaivata.*"

Mr. T. L. Venkatarama Ayyar. "My view—and the general opinion is also to the same effect—is that the usage of *Chatusruti Dhaivata* occurs in *Vasanta* and *Suddha Dhaivata* for *Lalita.*"

Mr. T. V. Subba Rao. "It is difficult from the way in which these songs are sung to decide for a certainty whether the *Dhaivatas* occurring therein are clearly *Chatusruti* or *Suddha.*"

Mr. Tiger Varadachariar. "It is mostly *Chatusruti* so far as I have heard this *raga*, and the songs in it. But *Dhaivata* not being a primary *svara* for this *raga*, both varieties are used. To bring out the *Bhava* of this *raga* the *Dhaivata* used should be more sharp than the *Suddha* variety."

Mr. Muthiah Bhagavatar. "In the *lakshana gitas* we find mention only of *Suddha Dhaivata.* But in the songs in practical usage both the *Dhaivatas* occur as in the case of *Bhairavi.* So, without disturbing the *Melakarta* of the *Janaka* (parent) of this *raga* which is 15, I propose that *Vasanta* may be classed as a *Bhashanga raga.* The *lakshana-gita* supports my contention." (He sang, in support of his view, the *lakshana gita of* **Venkatamakhi** in which the *charana* begins with '*Bhashanga*' and clearly mentions under that group a number of *ragas* including *Vasanta*, as *Janyas* of *Mayamalavagaula.*)

Mr. Subrahmanya Sastriar. "When it is admitted that both *Dhaivatas* are used, we must decide which variety of *Dhaivata* predominates, which variety occurs more frequently."

Mr. T. L. Venkatarama Ayyar. "It is difficult to say definitely that the use of *Chatusruti Dhaivata* occurs in a particular number of cases."

The President. "In this matter we must proceed on existing facts; there is no safer method of arriving at correct conclusions than going according to the songs which have been handed down in the *Parampara* system. Of course some may have their *pattham* with *Suddha Dhaivata*, but so far as my long experience goes, I heard the *Chatusruti Dhaivata* only and that seems to be the experience of most people in the line."

Mr. W. Doraiswami Ayyangar. "I want to know whether we are here to fix or regularise the existing *raga* or try to reform it and correct it if it happens to be out of accord with the authorities ?"

The President. "We are attempting to define and standardise what is at present the current practice."

Mr. W Doraiswami Ayyangar. "Even if it is against the rules ?"

The President. "I do not put it like that. We have to decide it from the way in which our masters sang it in the old days and as it is handed down to us in the real *Parampara system.*"

Mr. Sundaresa Sastriar. "We can reconcile the use of *Chatusruti* as well as *Suddha Dhaivata*, only by classing the *raga* under *Bhashanga* as, by doing so, we will be affording scope or latitude in the use of this *svara*. Otherwise the use of two varieties of *Dhaivata* will be wrong. So let us put it under the *17*th *Mela.*"

Mr. T. L. Venkatarama Ayyar. "We must decide the *Mela* of this *raga*. In the *lak-*

shana gitas it is put under the *15th Mela*. Why we should change it I want to know. Venkatamakhi fixed it three hundred years ago and it has been accepted since."

The President. "Then I take it that many are for putting *Vasanta* in the *15th Mela* with the use of *Chatusruti Dhaivata* as frequent *Bahula prayoga*."

Several members objected stating, that once frequent or *Bahula prayoga* is admitted there is no meaning in classing it under the *15th Mela* which takes *Suddha Dhaivata*, and advocating the *17th Mela, Suryakantam*. The matter was left at that stage."

LALITA.

Mr. N. S. Ramachandra Ayyar. "This *raga* and *Bhoga Vasanta* have been grouped under the *17th Mela* in the book written by **Panju Bhagavatar**. Its *arohana* is *Sa-ri-sa-ma-ga-ma-dha-ni-sa* and the *avarohana* is *Sa-ni-dha-ma-ga-ri-sa*." (He sang and played on the *Veena* Tyagaraja's '*Seetamma Mayamma*' with the above *sanchara*.)

Mr. T. L. Venkatarama Ayyar. "Such *sanchara* is allowable even in the case of *Vasanta* because when the *arohana* is *Sa-ga-ma* and the *avarohana* is *ma-ga-ri-sa*, the *sanchara sa-ri-sa-ma-ga-ma* is quite permissible and regular."

Mr. G. V. Narayanaswami Ayyar. "From the way in which the piece has been now sung, I don't find any difference between this and *Vasanta*."

Mr. *Tillasthanam* **Rajagopala Ayyangar** then sang this song '*Seetamma Mayamma*.'

Mr. T. L. Venkatarama Ayyar. "Even this rendering shows that the *sanchara* is like that of *Vasanta*."

Mr. N. S. Ramachandra Ayyar. "It has been stated that Panju Bhagavatar's version is an authoritative one. My *pattham* is from that book only and I have seen it put under the *17th Mela* therein. There may be another *mata* (school) which may hold another view."

Mr. T. L. Venkatarama Ayyar. "There is no difference of *mata* at all. I say that, in the *lakshana geetas*, this is classed in the *15th Mela* and that the only difference between *Vasanta* and *Lalita* is that in the *arohana* the latter takes *Rishabha*. But the song '*Seetamma*' as has been now sung is only in *Vasanta* raga."

The President. "Simply because *Lalita* is classed in particular books under a particular *mata*, we cannot take it as authority or conclusive evidence. As for *mata*, there are no different *matas*; all of us are guided by one *mata* alone. Moreover, we should not take any rare usages or *apoorva sancharas* as the basis of generalisation. I want opinions on the point whether *sa-ri-sa-ma-ga-ma* is the authorised *sanchara* for *Vasanta*."

Mr. *Bharatam* **Narayanaswami Ayyar.** —"For *Vasanta* this *sanchara* may probably come in the *Tara Sthayi*, but not in the *Madhya Sthayi*."

Mr. N. S. Ramachandra Ayyar. "In regard to these *sancharas* there are two *matas* or schools. There may be some texts for the *Dikshitar* school. But in regard to this *sa-ri-sa-ma-ga-ma sanchara*, it would be far-fetched to say that this is allowable for *Vasanta*, because the grouping will not give the characteristic *Bhava* of this *raga*."

The Conference was inclined to agree that the *arohana* and *avarohana* are *Sa-ri-ga-ma-dha-ni-sa* and *Sa-ni-dha-ma-ga-ri-sa*. But ***there was no agreement*** about the *Dhaivata*.

Mr. Sabhesa Ayyar. "I think *Lalita* comes under the *17th Mela*."

Mr. Subrhmanya Sastriar. "I agree."

Mr. Muthiah Bhagavatar. "*Lalita* is classed in the *lakshana geetas* under *Upanga ragas*, and is put in the *15th Mela* with *sa-ri ga ma dha ni sa* and back. There is also a *kirtana* beginning with '*Nanubrovu lalita*' by **Syama Sastri.** There is another *kirtana*

by **Dikshitar** in this *raga*, and both take *Suddha Dhaivata*. We should not take *Lalita* away from the *15th Mela*, as otherwise, there will be confusion between *Vasanta* and this *raga*. There is a *sloka* beginning with '*Raga Mayamalava gowla*' in which all its *janyas* are mentioned, and in this both *Lalita* and *Vasanta* occur. (He sang this piece). There is, however, another *raga* called *Suddha Lalita* which is a *janya* of the *17th Mela*."

Mr. T. L. Venkatarama Ayyar. "*Venkatamakhi's geeta* in *Lalita* throughout used *Suddha Dhaivata*, as also **Dikshitar's** *kirtana* '*Hiranmayee*'."

The President. "There is strong difference of opinion on this matter and it is not possible to see the general view of the experts; so it seems advisable to let the existing practice go as it is. The musicians are not following one particular line, in these days. In the old days they were singing with greater attention to *Sastras*."

It was suggested by some members that *Lalita* might be classed under the *15th Mela* with *Sa ri ga ma dha ni sa* as the *lakshana*, and the *Suddha Lalita* might be classed under the *17th Mela*. But some others strongly objecting, the **President** adjourned the conference till 11-30 A.M. the next day, so that the discussion on this item might be continued.

THE MUSIC CONFERENCE, 1931.

(Third Day)

The conference re-assembled at 12 noon on Sunday the 27th December, with Gayakasiromani *Palamaneri* Swaminatha Ayyar in the chair. Professor Venkataswami Nayudu of *Vizianagaram* Mr. V. Varahanarasimhacharyulu of *Coconada*, Dr. T. Srinivasaraghavachariar, Mr. V. Rajagopala Ayyar of *Mannargudi* were present in addition to those present on the previous day. A number of ladies including students also attended.

LALITA and *VASANTA*.

The President. "Yesterday we discussed the *lakshanas* of *Bhupala*, *Revagupti* and *Bauli*; we also discussed in part the *svaras* found in *Lalita* and *Vasanta*. I only want to emphasise before we proceed further, that the fundamental point in our music is the actual practice coming down in the *Sishya parampara* line. Text book maxims are more suitable for the library but not for the enjoyment of music in practical life. Our attempt should be to carefully guard the sacred treasure we have got in **Tyagaraja's** *kritis* and permit no mutilation thereof, as any attempt to improvise new forms in those pieces is a crime. It is understandable if people sing them wrongly out of ignorance or inability, but there is no excuse for deliberately changing the modes. With regard to *Vasanta*, we have got in existence several books with different versions as to the *arohana* and *avarohana*. We cannot circumscribe practical music with indefinite bounds; music like language changes with the lapse of time and we cannot go back to the old practice nor can we know clearly what that practice was. As regards our music, it is **Tyagaraja's** compositions that afford bliss in this as well as the other world, and it is those pieces that are mostly in vogue; and it is they that should form the basis for our conclusions as they represent the current practice."

As for the *Raga Lalita*, I must say that it is not so very popular nowadays. There are only four compositions in it and their *sancharas* were discussed in part yesterday. Let us now continue the debate."

Mr. G. V. Narayanaswami Ayyar. "Recently a book has been published in which we find an analysis of all the old works. In this book I have seeen *Lalita* put in the 17th *Mela* with *Chatusruti Dhaivata*".

Mrs. Alamelu Jayarama Ayyar. "In the book written by the late K. V. Srinivasa Ayyangar we find it stated that *Lalita* is a derivative of the *15th Mela*, with *Suddha Dhaivata*".

The President. "Even now some people in the north may be singing it with *Suddha Dhaivata* in practice. For instance, *Desiya Todi* is sung like *Varali* in these parts, but it is sung differently in the north, which may appear to be more correct. All we have to do with regard to these *ragas* is not to change the current practice, but decide on the *sancharas* followed by the majority".

Mr. P. S. Sundaram Ayyar. "It has been stated that there are two schools (*matas*), i.e., that of **Venkatamakhi** and **Tyagaraja**, and that there is record for the former system but none for the latter. Here is a book written by the late **Mr. Chinnaswami Mudaliar** (he showed the book), written in 1890. In those days also there was a dispute about the systems of **Venkatamakhi** and **Tyagaraja.** I was also acquainted with the late Mr. **Nagoji Rao**, the Private Secretary of the **Raja of Ettiyapuram**, who got the volumes bearing the name of '*Sangita Sampradaya Pradarsini*' written and which contains the so-called **Venkatamakhi** or the **Dikshitar** school. Even at that time it was acknowledged, as the cutting from the *Hindu* (he read this cutting) showed, that what was in existence, as a matter of fact, throughout the whole country was **Tyagaraja's** school of music. That is the real fact, though here and there some attempts may be made to bring out the contrary view for purposes of mere argument. So, we must, in this conference, work upon the current practice as expounded by recognised *Vidvans* and experts, but not as sung by women or ordinary folk here and there, who may use *Suddha* or *Chatusruti Dhaivata* or anything they like. They talked yesterday about a *raga* called *Suddha Lalita*. I say no *raga* of that name is in existence. I say that both *Vasanta* and *Lalita* should be put in the *17th Mela*."

The President. "Yesterday the songs '*Yattadorikitivo*' and '*Seetamma Mayamma*' were sung in *Vasanta* and *Lalita* respectively. We found only *Sa ga ma dha ni sa* and *Sa ni dha ma ga ri sa* in the former and *Sa ri sa ma ga ma dha ni sa* and *Sa ni dha ma ga ri sa* in the latter. But I may say, that I also heard a piece by **Syama Sastri** in *Lalita* ('*Nanubrovumu Lalita*') in which the *sanchara* is *Sa ri ga ma*."

Mr. V. Rajagopala Ayyar. "I say that *Lalita* should be so sung as not to conflict with *Vasanta*, and without using *Chatusruti Dhaivata*. The only difference is that *Sa ga ma* is used for *Vasanta* and *Sa ri ga ma* for *Lalita*, as found in **Syama Sastri's** song '*Nanubrovumu Lalita*'. For *Vasanta*, in all *sancharas* except *Ma dha ma*, *Chatusruti Dhaivata* is used. We also find it stated by **Dikshitar** that there is a special use of *Chyuta Panchama*."

The President. "While *Vasanta* is being sung even the *Tambur* man will avoid plucking the *Pa* string for fear of sounding a *varja svara* (*panchama*) in the *raga*. That being the case, to say that *Chyuta Panchama* is to be used, would be like adding salt to milk."

Mr. P. S. Sundaram Ayyar. "In regard to this *Chyuta Panchama*, I want to know whether it would not mean that *Prati Madhyama* occurs in this *raga*, if we accept the usage of *Chyuta Panchama*; because *Chyuta Panchama* cannot mean *Panchama* which is a fixed *svara*, but it would mean only *Prati Madhyama* or a variety of it."

The President. "Probably what is meant is *Alpa Panchama* but not *Prati Madhyama*."

Mr. Subramanya Sastriar. "Text books cannot be a reliable guide to us in all matters. For instance, *Sangitasaramrtam* by **Tulaja**

Rama Rao says that there is a peculiar *Gandhara* associated with *Madhyama*; but we do not find this in actual practice? We have not come here to make researches about ancient lore. We must take compositions as sung now by experts as authority and decide the *melakartas* from the way in which these compositions are sung. Otherwise no useful purpose will be served by our discussions in this conference."

Mr. Soundararaja Bhagavatar. "There being different versions about the *Dhaivata*. I would suggest that it be recorded that it is generally *Chatusruti Dhaivata*, but that some people also sing it with *Suddha Dhaivata*."

Mr. T.L. Venkatarama Ayyar. "It would be helpful if anybody can sing any piece in *Suddha Lalita*."

Mr. Muthiah Bhagavatar. "I know a song in that *raga*, but I cannot now sing it as I am not doing well."

Mr. N. S. Ramachandra Ayyar. "I reiterate my view that the *sanchara* for *Lalita* is *Sa ri sa ma ga ma*. This *sanchara* will not come in *Vasanta* because this grouping will give some other *Chaya* than that which is characteristic of *Vasanta*. For instance, we cannot sing *Dhanyasi* with *sa ri sa ma ga ma sanchara*, simply because the *avarohana* is *sampurna*, as the *Raga Bhava* will be spoiled."

The President. "For *Vasanta*, the *sanchara Sa ri sa ma ma* does not come in the *Madhya Sthayi*."

Mr. N.S. Ramachandra Ayyar played on the *Veena* and showed that the *Raga Bhavas* of *Vasanta* and *Lalita* will be expressed by the usage of *Sa ga ma* and *Sa ri sa ma ga ma* respectively.

The President. "From this demonstration on the *Veena* which is a premier instrument, we may decide that these *ragas* are derived from the *17th Mela*."

Mr. M. S. Ramaswami Ayyar. "We must decide the matter by *vote*."

The President. "This is not a municipality or local board for *votes* being taken."

Mr. P. S. Sundaram Ayyar. "I propose that the *votes* of *Vidvans* may be taken separately, as also the *votes* of others. The votes should be taken from these two groups separately."

Mr. T. L. Venkatarama Ayyar. "We may follow the practice adopted by us in the previous conferences."

Mr. Muthiah Bhagavatar. "I may repeat my view stated yesterday that *Vasanta* should be put in the *15th Mela* as a *Bhashanga* with *Chatusruti Dhaivata* as *Bahula prayoga*. *Lalita* belongs to the *15th Mela* alone as there is another *raga* called *Suddha Lalita* coming under the *17th Mela*."

The President. "I heard these compositions many times and my ear is accustomed to only *Chatusruti Dhaivata*."

Mr. Sabhesa Ayyar. "*Bhoga Vasanta* referred to yesterday may be sung with both *Dhaivatas*. I heard people sing like that." (He sang it with the usage of two *Dhaivatas*).

Dr. Srinivasaraghavachariar. "I think that strictly speaking the *Dhaivata* of *Vasanta* comes between *Suddha* and *Chatusruti*. But anyhow, for all practical purposes, for convenience it may be put in the *17th Mela*.

Mr. K. Ramachandran. "I know of a *Varna* in *Lalita* in which *Suddha Dhaivata* does not occur. Though there may be some doubt about *Vasanta*, there is no doubt at all regarding *Lalita*; its *Dhaivata* and *Chatusruti*."

Mr. P. S. Sundaram Ayyar. I propose that it be recorded that according to the Venkatamakhi school, this *raga* comes under the *15th Mela*, but according to the Tyagaraja School it must be put under the *17th Mla*."

Dr. Srinivasaraghavachariar. "I second it."

Mr. T.L. Venkatarama Ayyar. "I strongly object to it. There are no different schools in our music at all. There is only one."

Dr. Srinivasaraghavachariar. "The reason why two schools are mentioned is that the two varieties of *Dhaivata* are sung in the *kritis* of Tyagaraja on the one hand and other authors on the other. The songs in which *Chatusruti Dhaivata* occurs being larger in number, I propose that the *raga* may be classed under the *17th Mela* with occasional usage (in some songs) of *Suddha Dhaivata*."

Mr. T. L. Venkatarama Ayyar. "Here we find two usages, but the dispute is which is the *Bahula prayoga*, whether it is *Suddha* or *Chatusruti Dhaivata*. If it is the former, it should come under the *15th Mela*. Let the majority decide the question. Why should we depart from the *Lakshana geeta* of *Venkatamakhi* which was sung yesterday, according to which it is *Suddha Dhaivata*? These principles were laid down three hundred years ago, and those principles have been followed even by Tyagaraja."

Dr. Srinivasaraghavachariar. "No! No! Tyagaraja has a distinct school of his own, and our current music is his. We are following his school. I shall prove it, if necessary, with reference to his *kritis*."

Mr. M. S. Ramaswami Ayyar. "Tyagaraja did not enunciate any principles of music in the regular text-book fashion. He composed *kritis* and his successors classed them under various *ragas*."

Dr. Srinivasaraghavachariar. "I repeat that it is his music, that it is his *kritis*, that form the basis of current musical practice of experts in the line."

The President. "I would appeal to all not to import heat into the debate, because music is intended for human happiness but not as a subject for quarrels. Dikshitar was a great man; but yet even his *kritis* may be sung wrongly by present-day musicians. So let us decide on the majority view."

The majority were of the view that both *Vasanta* and *Lalita* should be put, for practical purposes, in the *15th Mela* with *Chatusruti Dhaivata* as *Bahula prayoga*; that the *lakshana* for the former, is *Sa ga ma dha ni sa* and *Sa ni dha ma ga ri sa* and for the latter, it is *Sa ri ga ma dha ni sa* and *Sa ni dha ma ga ri sa*.

HINDOLA.

Mr. N. S. Ramachandra Ayyar. "I suggest that this may be put as a *Janya* of *Natabhairavi*. with *Sa ga ma dha ni sa* and *sa ni dha ma ga sa* as the *Sanchara*, the *Dhaivata* being *Suddha*. My *pattham* is like that."

Dr. Srinivasaraghavachariar. "It is *Sa ma ga ma dha ni sa* and *Sa ni dha ma ga sa*, and Tyagaraja's '*Samajavaragamana*' supports my view. (*He sang this piece*). This is *Walajipetah patthantaram* (version) and also *Tillasthanam patthantaram* (version). In this *Suddha Dhaivata* does not occur, but only *Chatusruti* it is clear."

(*Tillasthanam* Rajagopala Ayyangar sang '*Samajavaragamana*' in which *Chatusruti Dhaivata* alone occurred.)

Mr. T. L. Venkatarama Ayyar. "I say it is only *Suddha Dhaivita* for *Hindola*." (He sang Dikshitar's '*Nirajakshi*' in which only *Suddha Dhaivata* occured, but not *Chatusruti*.)

(Dr. Srinivasaraghavachariar then sang another song of Tyagaraja, i.e., '*Manasuloni Marmamulanu*' in which *Chatusruti Dhaivata* alone occurred.)

Mr. T.L Venkatarama Ayyar. "I heard this very *kriti* with the usage of *Suddha Dhaivata*."

Mr. Rajagopala Ayyar. "I too heard it with *Suddha Dhaivata*. It can be sung either way."

Dr. Srinivasaraghavachariar. "That argument cuts both ways."

Mr. T. L. Venkatarama Ayyar. "Venkatamakhi put this under the *Upanga* group of *ragas*, in the *20th Mela*. From this we must conclude that only *Suddha Dhaivata* should be used, and no mixture of any kind is permissible as in the case of *Bhashanga ragas*."

Mr. W. Doraiswami Ayyangar. "I heard the *Walajipetah* version (*pattham*) of these songs and only *Suddha Dhaivata* was used in them."

The President. "It appears to me that it is neither variety, but that it is slightly (about a *sruti*) less than *Chatusruti Dhaivata*. This can be sensed only by a keen and well developed ear. My *pattham* is from *Manambuchavadi* **Subba Ayyar**; **Sarabha Sastri's** *pattham* is also the same, and it is this. (He sang '*Samajavaragamana* 'with the *Dhaivata* mentioned above.) This can, for all practical purposes, be taken as *Chatusruti Dhaivata*. *Manambuchavadi* **Subba Ayyar's** *pattham* must be accepted as the correct one, as he came in the line of Tyagaraja."

Mr. C. S. Ayyar. "Whatever the song may be, we may say that '*Hindola*' is a *raga* which takes *Suddha Dhaivata*. We have no authority to say that this song is composed in this *raga*."

Dr. Srinivasaraghavachariar. "There is a *raga* called *Ramyamukhi* with the *sanchara* of *Sa ga ma dha ni sa* and *Sa ni dha ma ga sa*, in which *Suddha Dhaivata* is used. This is called *Malkos* in *Hindustani*. This is a separate *raga*, and therefore we must conclude that *Hindola* is a raga with *Chatusruti Dhaivata* only."

Mr. T.L. Venkatarama Ayyar. "But we have not heard any composition in the former *raga*. i.e., *Ramyamukhi* or *Malkos*. The *Dhaivata* occurring in *Hindola*, I repeat, is *Suddha*."

Dr. Srinivasaraghavachariar, Messrs. *Tillasthanam* Rajagopala Ayyangar, *Hulugur* Krishnamacharya, V. Varaha Narasimhacharyulu, M. Venkataswami Nayudu, P. S. Sundaram Ayyar, Soundararaja Ayyangar, K.Ramachandra Ayyar, Nataraja Ayyar, Nataraja Bhagavatar, Kalyanarama Sastriar, Subrahmanya Sastriar and Mrs. Jayarama Ayyar,were in favour of *Chatasruti Dhaivata*.

Messrs. Rajagopala Ayyar, V. C. Gopalaratnam, W. Doraiswami Ayyangar, T. L. Venkatarama Ayyar, G. V. Narayanaswami Ayyar, M. S. Ramaswami Ayyar and N. S. Ramachandra Ayyar voted for *Suddha Dhaivata*.

Mr. T. V. Subba Rao. "Both views are maintainable".

The majority** being for Chatusruti Dhaivata **the Conference decided accordingly. There was no dispute regarding the *Arohana* and *Avarohana* of this *raga* which were admittedly *Sa-ga-ma-dha-ni-sa* and *Sa-ni-dha-ma-ga-sa* respectively.

HINDOLA VASANTA.

Mr. N. S. Ramachandra Ayyar. "The *lakshana* of this *raga* is *Sa ga-ma-p i-dha-ni-dha-sa* in the *arohana* and *Sa-ni-dha-ma-ga-ri-ga-sa* in the *avarohana*. There is a *chitta svara* with the usage of *ga-ri-ga-sa*, but I cannot vouch for its authenticity. The *Dhaivata* that occurs in this *raga* is *Suddha*." (He played on the *Veena* with *Suddha Daivata*.)

Mr. *Bharatam* **Narayanaswamy Ayyar.** "This *pattham* seems to be a later one or *Navina*. What I have been accustomed to hear is entirely different from this."

(**Mr.** *Tillasthanam* **Rajagopala Ayyangar** and **Dr. Srinivasaraghavachariar** then sang **Tyagaraja's** *kriti* beginning with the words '*Rara Sita Manohara*' and it was agreed that that version was correct and that the *Dhaivata* occurring therein was *Chatusruti*.)

Mr. Rajagopala Ayyar. "I too heard this *pattham*, i.e., with the *prayoga* of *Chatusruti Dhaivata*."

Mr. G. V. Narayanaswami Ayyar. "I quite agree that this is the correct *pattham*."

The Conference decided that the following is the lakshana of this raga i.e.

Arohana ; *Sa-ga-ma-pa-dha-ni-dha-sa.*

Avarohana : *Sa-ni-dha-ma-ga-ri-ga-sa* (use of *ri* being slight or *alpa*).

and that the *Dhaivata* occurring therein is *Chatusruti*, and that it comes under the *22nd Mela.*

MARGA HINDOLA.

Mr. Venkataswami Nayudu. "From the *prayogas* adopted by me, I am led to think that the *Dhaivata* of this *raga* comes under the *Suddha* variety, that the *arohana* is *Sa-ri-ga-ma-pa-dha-ni-sa* and that the *avarohana* is *Sa-ni-dha-ma-ga-sa.*"

Mr. N. S. Ramachandra Ayyar. "I support this opinion." (He played on the *Veena* with the above *Sanchara.*")

Mr. Rajagopala Ayyar. "I am of opinion that *Chatusruti Dhaivata* comes in the *arohana*, while the *Suddha* variety is used in the *avarohana*."

Mr. Tiger Varadachariar. "I too think that in the *arohana, Chatusruti Dhaivata* occurs, while the *Suddha* variety is used in the descent."

The President. "As the *avarohana* is *panchama varja* (in which the use of *panchama* is tabooed), the *Dhaivata* should be a little sharp, I think."

Mr. G. V. Narayanaswami Ayyar. "The fact that *panchama* is tabooed in the descent does not by itself prove that the *Dhaivata* should be sharp. Take for instance *Todi* ; in this *raga* there are *Dhaivata-varja prayogas* in the descent, and yet only *Suddha Dhaivata* must be used and is used to bring out the *Raga Bhava.*"

Mr. T. L. Venkatarama Ayyar. "I am inclined to think that this *raga* is a derivative of the *20th Mela*, and takes *Suddha Dhaivata.*"

(Mr. *Tillasthanam* Rajagopala Ayyangar sang Tyagaraja's *kriti* '*Chalamelara*' in this *raga*, and it was found that *Chatusruti Dhaivata* occurred both in the *arohana* and in the *avarohana.*)

The majority were of opinion that the *Dhaivata* was *Chatusruti* but as regards *Gandhara*, differences of opinion cropped up.

The President. "From the song now sung, I am led to think that the *Gandhara* is *antara*, and that this *raga* is therefore a derivative of the *28th Mela.*"

Mr. N. S. Ramachandra Ayyar. "It must be a derivative of either the *20th Mela* or the *22nd Mela*, but not of the *28th Mela.*"

Mr. *Bharatam* **Narayanaswami Ayyar.** "We must judge from the recognised versions, as are generally prevalent and are pleasant to hear. From the way in which this song is sung by the Tanjore *Vidvans*, we must conclude that this comes under the *28th Mela.*"

Mr. Tiger Varadachariar. "We should not take facility alone as the criterion for singing these *ragas.* Though it may be a little difficult of manipulation, we must try to follow what we can reasonably accept as the correct method, the established method among the *Vidvans.* I think that in this *raga, Sadharana Gandhara* occurs generally though, at times, it may be used with some sharpness."

(Mr. Varadachariar then sang '*Chalamelara*' to prove his contention.)

Mr. T. L. Venkatarama Ayyar. "I think that it is *Sadharana Gandhara* that is used in this *raga*, and that it is a derivative of the *20th Melakarta.* I heard this *kriti* '*Chalamelara* 'with *Suddha Dhaivata* and *Sadharana Gandhara.*"

The President. "From the way in which this song is generally sung, so far as I have heard, I must say that only *Antara Gandhara* occurs in this *raga*."

Mr. Venkataswami Nayudu. "I am in favour of *Suddha Dhaivata* and *Sadharana Gandhara*."

Messrs G. V. Narayanaswami Ayyar, Tiger Varadachariar, Soundararaja Ayyangar, Rajagopala Ayyar, N. S. Ramachandra Ayyar, M. S. Ramaswami Ayyar, Subrahmanya Sastriar and three others were in favour of classing this *raga* under the *22nd Mela*, whereas three members were in favour of the *28th Mela*, two being of neither view.

The Conference therefore resolved by a majority that *Marga Hindola* is a derivative of the *22nd Mela*, with full compliment of *svaras* in the *Arohana* and *Sa-ni-dha-ma-ga-sa* in the *Avarohana*.

The Conference then adjourned to meet again at noon the next day.

THE MADRAS MUSIC CONFERENCE 1931

(Fourth Day)

Reading of Papers.

The Conference re-assembled at noon on Monday the 28th of December, with Gayaka-siromani *Palamarneri* Swaminatha Ayyar in the chair. Mr. *Karur* Chinnaswami Ayyar was the new member present.

1. HARIKATHA KALAKSHEPA SVARUPA VICHARANA.

Srimati Saraswati Bai, the premier lady Bhagavatar of South India then read a paper on '*Harikatha Kalakshepa Svarupa Vicharana*.'

2. MELAS and *THEIR CONSTITUTION.*

Mr. P.G. Sundaresa Sastriar spoke on the *Melas* of *Carnatic* music, their history, their constituent *svaras* and their character, including old history. He illustrated his discourse by learned and humorous explanations and several drawings.

The Conference then adjourned to meet again at 12 noon the next day.

THE MADRAS MUSIC CONFERENCE 1931

(Fifth Day)

Reading of Papers—(*Contd.*)

The Conference re-assembled on Tuesday the 29th December 1931. Owing to the unavoidable absence of the President, **Mr. P. S. Sundaram Ayyar** of Tanjore took the chair.

3. ANCIENT AUTHORS on *MUSIC.*

Mr. V. Raghavan read a paper on '*Ancient Authors* on *Music*,' or '*Early Writers* on *Music*.'

4. MELAKARTAS.

Mr. N. S. Ramachandra Ayyar read a paper on *Melakartas*.

5. NOMENCLATURE of *MELAKARTAS.*

Mr. *Vinjamuri* Varaha Narasimhacharlu read a paper on the '*Nomenclature* of *Melakartas*.'

A Discourse on the Life of Sri Tyagaraja Swami.

Sriman Muthiah Bhagavatar of *Harikesanallur* gave a discourse on the life of Sri Tyagarajaswami, the musician saint of Southern India, under the auspices of the Madras Music Academy, at 2-P.M., the day being *Bahula Panchami* (the *Tithi* on which the saint attained *Samadhi*). He traced the life of the Swami in all its aspects, interspersed here and there with apt *Kritis* which were composed by him on the particular occasions mentioned. Several incidents showing the spirit of the Swami and his intense *Bhakti* which was the absorbing passion of his life were related with force and feeling.

The Conference then adjourned to meet again at 12 noon the next day.

THE MADRAS MUSIC CONFERENCE 1931

(Sixth Day)

Reading of Papers—(*Contd*)

The conference re-assembled at 12 noon on Wednesday 30th December 1931, with Mr. *Umayalpuram* Swaminatha Ayyar in the Chair. Mr. *Mudikondan* Venkatarama Ayyar was the new member present on this day.

MRIDANGAM.

Mr. Swami Ayyar of *Mylattur* read a paper on *Mridangam.**

MELAKARTAS.

(*A discussion.*)

Mr. *Vinjamuri* Varaha Narasimacharlu's paper on the '*Nomenclature* of *Melakartas*' read on the previous day was interpreted to the conference in *Tamil* by Mr. T.L. Venkatarama Ayyar. A discussion was started on the subject by Mr. Varaha Narasimhacharlu.

Mr. V. Varaha Narasimhacharlu. "My point is that some people have mentioned the *Melakartas* with names beginning with *Kanakangi*, while others state their names as *Kanakambari* etc. I want to know which nomenclature is correct."

Mr. *Hulugur* **Krishnamacharya.** "Neither nomenclature is correct, the correct version is the series beginning with '*Mukhari*'."

Mr. P. G. Sundaresa Sastriar. "The genuine *Melas* current in the time of Venkatamakhi were 19 beginning with *Mukhari*. He created *72 Melakartas* for his successors."

Mr. *Hulugur* **Krishnamacharya.** "Raghunatha Naik simply mentions and describes only the manner of fixing the frets of the *Veena*, that there were three methods of doing it and so on, but not about *Melakartas*."

Mr. V. Varaha Narasimhacharlu. "I say that even previous to Venkatamakhi there were *72 Melas*."

Mr. P. G. Sundaresa Sastriar. "You probably mean that there is a possibility of *72 Melas* existing before that time. But as a matter of fact, there were only *19 Melas* existing at the time of Venkatamakhi, and Ramamatya. There were only 20 according to *Matanga Maharshi*".

Mr. T. V. Subba Rao. "If *Melas* are understood as entities quite distinct from *ragas*, this confusion would be avoided. *Melas* are mere musical scales, whereas *ragas* are melodies. If the connotation of these two terms, *Mela* and *Raga*, is clearly grasped, the whole difficulty will be removed".

Mr. P. V. Sundaresa Sastriar. "Though the scales of both Venkatamakhi and Ramamatya are 19, only 11 are common to both. The other 8 scales in each differ from each other".

Mr. V. Varaha Narasimhacharlu. "My main point is that we have to decide the system followed by Tyagaraja; and that is what we are now adopting or practising".

The Chairman. "The system followed by Tyagaraja was that of *72 Melakartas* beginning with *Kanakangi*, and it is a well established fact that his songs are in that system. I have learnt this fact from the very *Sishyas* of *Tyagaraja*, in the line of *Guru Parampara*".

Mr. *Bharatam* **Narayanaswami Ayyar.** "Before the time of **Maha Vaidyanatha Ayyar**, there were no authoritative text-books in print, Only some records on *palmyra* leaves existed. The elder **Singaracharlu** was the first gentleman to bring out a book in print, and then only people came to know about the *Melakartas* etc. After that, many books have come to be published. Whatever

*Vide pp.41.

it may be, I want to emphasise that the correct *lakshana* can be known best by *Veena* players, but not so well by the vocalists whose *Svaragnanam* is generally defective. **Maha Vaidyanatha Ayyar** and **Patnam Subramanya Ayyar** were the first *Vidvans* to use *svarams*, and give *svara* groupings in the course of singing *kirtanas*. It was only after these people that *svara* singing came into vogue. Even **Peria Vaithi** and **Chinna Vaithi** only sang *ragam* and *tanam* but not *svaram*. On the question as to what system was followed by Tyagaraja, I think only practical experts who can actually sing his *kritis* correctly should decide the matter but not others. For this purpose there should be an inner circle out of the expert committee. I believe there were 72 *Melakartas* forming the basis of our music. There were some *Nagasvaram* experts who claimed that there were only 32, but they are not right ".

Mr. Subrahmanya Sastriar. " Tyagaraja taught his *kritis* to his *Sishyas* according to the capacity of each, and the character of his *Sariram* (voice). Tyagaraja's *kritis* with their *ragas* were written on *palmyra* leaves, and I also remember to have copied from some such. The names of the *ragas* in some cases were given topsyturvy, just to avoid common people knowing them. In the manuscript books, *svaras* with the *raga* names are given. Even now there is one such manuscript in existence in Tanjore. The late Panchapagesa Bhagavatar was having it."

Mr. *Bharatam* **Narayanaswami Ayyar.** " Sometime after Tyagaraja's death a *panchangi* by name **Radha Krishna** got the manuscripts (authorised ones) containing the *kritis* with *svaras* and *ragas* and I also got one book of that kind. It is the same as mentioned by Mr. Subrahmanya Sastriar. There are many such manuscripts in *Tamil*.

Mr. V. Varaha Narasimhacharlu. " When it is admitted that we have got such authentic records, we will have to follow Tyagaraja's system only but not Dikshitar's system."

Mr. Subrahmanya Sastriar. " Venkatamakhi gave the list of *Melakartas* beginning with *Kanakambari*."

Mr. P. G. Sundaresa Sastriar. " We also see that some *slokas* of Venkatamakhi do not fit in with the *ragas* to which they relate."

Mr. Subrahmanya Sastriar. "That may be *Bhatkande's* view. From some *slokas* being wrong we cannot conclude that the nomenclature of the *Melakartas* is not correct. That all *Melakarta ragas* should be *sampurna* is an idea which showed itself only after Venkatamakhi, who did not conceive every *Mela* as *Sampurna*. Who gave the present names to *Melakartas* (*Kanakangi*) etc. it is not known for certain. Some of the recent *Mela ragas* like *Chakravaka* do not come according to the *Katapayadi samkhya* system. But Venkatamakhi's nomenclature satisfies this system. There is no doubt we have two standards for the existing *ragas*. For instance, the *Kriti* '*Ninnujuchi*' which is generally classed under *Sourashtra* is considered by some people to be, strictly speaking *Bhairavam*. There is no use in saying that both are separate; we must know the difference according to *lakshana*. Whatever the names given may be we have to standardise the *ragas* in accordance with the current practice and the *svaras* found in them."

Mr. V. Varaha Narasimhacharlu. " Now it is said by many here that the music we have now in vogue follows Tyagaraja's system and that Dikshitar's system is different. The authoritative text book for the former is Singaracharlu's book and *Sampradaya Pradarsani* for the latter."

Mr. T. V. Subba Rao. " What is after all in a name? Let us follow what is mostly in vogue. "

The matter was talked out, but no decision arrived at.

Resolution *re.* **Music Publications.**

Mr. V. Varaha Narasimhacharlu. "I formally move that 'This Conference recommends that the Music Academy do appoint a standing committee from among the members of the expert committee and others at the discretion of the President of this standing committee, to examine the publications on music that are existing, as well as those that may be written hereafter, and request the Text Book Committee to recognise only such books as have been passed by this standing committee as text books for all public schools, and that the public be advised to adopt only such books."

Mr. P. S. Sundaram Ayyar seconded the resolution, which was unanimously passed.

The Conference then adjourned to meet again at noon the next day.

THE MUSIC CONFERENCE, 1931.

(Seventh Day)

Reading of Papers.

*SUDDHA SVARA SAPTAKA.**

The Conference re-assembled at 12-30 P.M. with **Mr. S. Subrahmanya Sastriar** in the chair. Mr. Muthuswami Dikshitar, grandson of the famous composer, **Dikshitar**, was also present.

Mr. *Hulugur* **Krishnamacharya** read an exhaustive paper on *Suddha Svara Saptaka.*

THE SUDDHA SCALE.

(A discussion.)

Mr. P. S. Sundaram Ayyar, explained in *Tamil* the important points dealt with in the above paper. The most important point discussed in the paper, he stated, was that the *Suddha Svara Saptaka* was recognised in the *Sastras*, that some people asserted that it it is *Kharaharapriya*, some that it is *Sankarabharana*, and yet others that it is *Mayamalavagoula*. That important point, he suggested, might be discussed and decided, if possible.

Mr. M. S. Ramaswami Ayyar. "My name was referred to four or five times in the course of the paper reading, as having held the view that *Mayamalavagoula* is the *Suddha* scale recognised here. When I asked him to quote where I said so, he did not do so but simply replied that he inferred from the tone of the article like that. I deny that I ever accepted or urged that *Mayamalavagoula* was the *Suddha* scale. I shall quote what I wrote on the subject. This is what I said:

†"The trend of the modern view is that while *Bilaval* is the *Suddha* scale of North India, *Mayamalava Goula* is that of South India. But, be it noted, that, as a matter of fact, neither of them is the *Suddha* scale in the sense in which our ancient writers, held, *viz.*, that its seven *Svaras* had their respective *Sruti* numbers 4, 7, 9, 13, 17, 20, 22, but that the elementary songs have been traditionally taught to the children in those *Rigas*. Such traditional teaching began, at first, as a matter of convenience or inclination; but then it took root by force of habit".

This was what I said. At any rate it was not my opinion that *Mayamalavagoula* was the *Suddha* scale adopted by our ancients."

Mr. Sabhesa Ayyar. "If we first decide whether our *svaras* are seven or more, we can go to other subjects. According to nature the number of *svaras* is said to be seven. As regards the scale, some say that *Mayamalavagoula* is the *Prakrti Mela*, and others that it is *Kanakangi*. Recently I have heard that *Sankarabharana* and *Kharaharapriya* have been stated to be the *Suddha scales* of our ancients. We may decide what this conference feels to be correct."

*This will be published separately.

†*Vide* Journal of the Music Academy pp. 181, No. 3 Vol. 1.

Dr. Srinivasaraghavachariar. "In the days of the late Tirumalayya Naidu there was a controversy on this matter, and it was then urged that *Sankarabharana* should be accepted as the *Suddha* scale."

Mr. Sabhesa Ayyar. "Some argue that the *Suddha* scale should be taken to be that which has fixed *svaras*, while others that *Suddha* scale means a scale which contains *svaras* whose name is given as *Suddha i.e., Suddha Rishabha, Suddha Gandhara* etc. So we have to decide, practically, as between *Mayamalavagoula* and *Kanakangi.*"

Mr. T. V. Subba Rao. "First of all, is there any necessity for a *Suddha* scale at all? That is the first point we have to decide. And then, if there is necessity, we shall consider what such *Suddha* scale is, whether it is *Kanakangi, Mayamalavagoula* or *Kharaharapriya*, or *Bhairavi.*"

Dr. Srinivasaraghavachariar. "Or whether it is *Jhankaradhvani*, because in a *kriti* beginning with '*Nadatanumanisam*' in the *Chittaranjani raga* (derivative of *Jhankaradhvani*) **Tyagaraja** mentioned the seven *Svaras* by name as '*Vara Sapta Svara.*' So we must take it that he took the *Suddha* scale to be *Jhankaradhvani*".

Mr. P. G. Sundaresa Sastriar. "There is no word '*Suddha*' used there with reference to the *Sapta Svaras.*"

The Chairman. "It would be helpful if anybody sings that song, as that would throw much light on the point."

Dr. Srinivasaraghavachariar sang the *arohana* and *avarohana* according to the *Chittaranjani raga*, a derivative of *Jhankaradhvani.*

Mr. Rajagopala Ayyar. "From the way in which it is generally sung, it is not possible to conclude whether it is *Kharaharapriya* or *Jhankaradhvani*, I have heard this song in *Kharaharapriya.*"

Mr. T. V. Subba Rao. "It appears to me that originally when the *Suddha svara saptaka* was derived, they first fixed *Sa, Ma*, and *Pa*. And between *Sa* and *Ma* in the upper tetrachord, and between *Pa* and *Sa* in the lower tetrachord what we now know as *Chatusruti Rishabha* and *Sadharana Gandhara* on the one hand and *Chatusruti Dhaivata* and *Kaisiki Nishada* on the other, were reached by means a *Chatusruti* interval. In the course of fixing *Dhaivata* and *Rishaba* naturally *Trisruti* variety would come in, as they were reached by ascent from P & S and a slight fall would naturally result. So, I think the original *Suddha* scale was *Bhairavi* and original *raga Mukhari*, But as a matter of fact for the last 400 or 500 years, we have been using the *Mayamalavagoula* scale. If instead of a *Chatusruti*, *Dvisruti* is used for arriving at a scale it will be found to be *Malavagoula*. So, what I say is that we need not adopt any *Suddha* scale at all now. *Bhairavi* has come to be sung with *Suddha Dhaivata* in the descent, because in the transition period when tetrachords were transposed there was a blending of the *Dhaivatas*. *Tyagaraja* seems to have fixed the *raga* separately called *Kharaharapriya*, and to distinguish it from the original *Bhairavi* he made the derived note, a little sharper. Anyhow, I do not think it is necessary to fix a *Suddha* scale now, when we have 72 *Melakartas.*"

Mr. Muthuswami Dikshitar. "I am for fixing *Mayamalavagoula* as the *Suddha* scale. It is coming down form the time of *Matanga* as the *Suddha* scale, and is easy for beginners to learn because the *svaras* stand at convenient distances from one another."

Mr. Sabhesa Ayyar. "Are we to accept it because it is easy or because it is coming down as such from old days? The first *raga* in the *Melakartas* is according to me to be accepted as the *Suddha* scale, that is, *Kanakangi*".

Mr. T.L. Venkatarama Ayyar. "In practice we have known that from the time of *Purandara Das* at least, the *Sarali varisas* and *Geetas* etc., have been taught to children in *Mayamalavagoula*. The facility which this *raga* gives in learning and singing is peculiar, and we have heard it stated that we have a unique rare treasure in this *raga*. There may be some meaning in putting the *Mela* containing all *Suddha svaras* as the first in the list, but this nomenclature is of recent origin, while *Mayamalavagoula* is in accordance with both *Sastra* and practice. So, that must be accepted as the *Suddha* scale."

Mr. V. Varaha Narasimhacharyulu. "I wrote about the *srutis* in detail in my *Telugu* book. What has been accepted as the *Suddha* scale by our ancients is what we now call *Kharaharapriya* or *Kapi* in *Hindustani*. As for the facility in teaching children, we are teaching this scale only, up to *geetas*, but afterwards we go to other *ragas* like *Sankarabharana*. So *Mayamalavagoula* may be fixed as the scale for teaching children but I urge that *Kharaharapriya* should be accepted as the *Suddha* scale."

Mr. P. S. Sundaram Ayyar. "At the time when there were 264 *ragas*, mention was made of 30 *Grama ragas*. In trying to know the *Suddha* scale existing at that time, we must interpret the *sloka* beginning with the words 'चतुश्चतुश्चतुश्चैव' ('*Chatus-chatus-chatus-chaiva etc*') as stated in the *Ragaviveka Adhyaya* of *Ratnakara*. We must decide what that was at that time, though our practice may be to go by *Mayamalavagoula* as the *Suddha* scale now."

Dr. Srinivasaraghavachariar. "There are two things called *Sukshma Nada* and *Sthula Nada*. For the *Sukshma Nada* line or practice, we may fix *Kharaharapriya* or *Jhankaradhvani* as the *Sudda* scale; and for *Sthula Nada*, the *Suddha* scale may be fixed as *Mayamalavagoula*. If we make *graham* of the *svaras* of *Mayamalavagoula* and *Kamavardhani*, we get all the 72 *Melakartas*, and therefore I suggest that *Mayamalavagoula* may, for all practical purposes, be fixed as the *Sthula Svara Saptakam*, and *Kharaharapriya* or *Jhankaradhvani* or *Bhairavi* may be accepted as the *Sukshma Svara Saptakam*."

The Chairman. "In the matter of the *Suddha* scale, there is difference of opinion between the old authorities and the new texts. On the paper read by Mr. Krishnamacharya we have to see whether such a thing as *Sudda svara saptaka* (*Kharaharapriya*) did exist in the old days. But we cannot decide whether it is right or wrong. If we interpret the *sloka* '*Chatus-chatus-chatus-chaiva* etc.' correctly, we will have to admit that the original *Suddha* scale was only *Bhairavi* according to that of the *Dhaivata*, which will be only *Trisruti* according to that *sloka*. From the time of *Ramamatya*, or the time of *Sangita Sudha* or the time of Venkatamakhi, this nomenclature of *suddha* as prefix, has been coming down to us. When *Mukhari* was said to be the *Suddha* scale, we may say that it follows practically the old *Suddha* scale (*Bhairavi*). But *Kanakangi* is said to be synonymous with *Suddha Mukhari* because it contains all *Suddha svaras*, and it has been urged by some to be the *Suddha* scale on that ground. Now the reason why *Mayamalavagoula* is stated to be the *Suddha* scale is that there is no dispute at all about the character of its *svaras*. So, all things considered, I think it would be safer and reasonable to accept *Mayamalavagoula* as the *Suddha* scale, particularly because instruction is given to beginners in that *Mela-raga*."

Mr. *Hulugur* Krishnamacharya. "If we accept some scale as the *Suddha* scale, we

call all the other *svaras* as *vikriti*. Now according to my contention, *Antara Gandhara* is *vikriti*, and how can we accept it as a *Suddha svara*?"

Mr. T. V. Subba Rao. "It is impossible to apply the same terminology with the same significance to present-day music, which has considerably changed; and if we do so, it would land us in difficulty and confusion. When we have got 72 *Melas*, what necessity is there for any *Suddha* scale at all? Is it necessary for our practical music to fix what is *Suddha* scale now? I do not think."

Mr. *Hulugur* Krishnamacharya. "It is necessary."

There were differences of opinion and it was felt that the matter was not sufficiently discussed.

Mr. V. Varaha Narasimhacharyulu. "I move that this matter be adjourned *sine die* because it requires much time and we have many items on the *agenda* to be gone through."

Mr. T. L. Venkatarama Ayyar. "It is only a matter of academic importance, after all. It is no doubt a matter of historical interest or importance. Our time can be more usefully utilised by discussing *raga lakshanas*. Mr. Krishnamacharya stated much that requires thought, and he also would like to have the matter fully discussed, and so it would be un-reasonable not to give ample time for this, so that all his points may be clearly and fully discussed. I second the adjournment motion for these reasons."

The motion was unanimously carried and the matter was adjourned sine die.

The Conference then adjourned to meet again at 12 noon the next day.

THE MADRAS MUSIC CONFERENCE, 1931.

(Eighth day)

Discourse on **Natya Sastra** and *Discussion* on **Ragas.**

The Conference re-assembled at 12-30 P.M. on Friday the 1st January 1932, with Gayaka Siromani *Palamarneri* Swaminatha Ayyar in the Chair. Dr. Kuppuswami Ayyar of Kumbakonam and Mr Krishnaswami Ayyar, Advocate, Trichinopoly were also present.

8—BHARATA NATYAM or *NATYA SASTRA.*

Mr. *Bharatam* Narayanaswami Ayyar, music instructor, municipal schools, Kumbakonam, then delivered a lecture on *Bharata Natyam* or *Natya Sastra*. He said in the course of his speech that *Bharata Sastra* is composed of three branches, *Bhava*, *Raga* and *Tala*. It is only when all these three items are fully and aptly expressed that *Natya* or dance can be best performed and appreciated. *Bhava* is expressed by various signs and movements of the body and the subject of the *Bhava* is in one or more *rasas* like *Srngara* etc; the effect of the expression of *Bhava* is what may be called *Rasodayam*.

About *Raga*, the second item, there are *srutis* fixed for various *svaras*, and every *raga* consists of particular *svaras*. The *Nata* or *Nati* must be able to make various *Prastaras* in all kinds of *Ragas*, *Melaragas*, *Shadavas* and *Ouduvas*, and *Vakra Ragas*. Such *Prastaras* and *Ragas*, as would be most suitable for the expression of the particular *Bhava* sought to be expressed, must be used, and much discretion is to be exercised in this matter.

About *Tala* the third component part, the most important point to be observed is *Kala pramana*. About the important place of *Tala* in music, such great men as *Tyagaraja* and

Dikshitar, apart from older personalities, have spoken. In fact *Tala* is the setting for the whole *Natya*, and a clear knowledge of this branch is vital for the performer. *Tala* consists of *Sabdakriya* and *Nis-sabdakriya*.

As regards the construction of the *padams* and their character, *Sahitya* is intended for the purpose of *Bhava*, *Svara-varnas* are intended for *Raga*, and *Jatis* for *Tala*. Dance should also be suitably adjusted to the nature of the *Tala*, whether it is *Trisra*, *Chatusra*, *Misra*, or *Khanda* or *Samkirna*. Again for expressing the *Bhava* of the *Sahitya*, *Abhinayam* is resorted to, for *Raga*-singing music is used, while for *tala* or rhythm *Nartana* is performed.

He then described in detail the expression of the *Nayaka-Nayaki Bhavam*, the various kinds of both and so on. He also showed by practical demonstrations how the *Natya* is to be performed and what conditions are to be satisfied by an ideal dancer.

Discussion on **Ragas**.—(*Contd.*)

MANJI.

Mr. Subramania Sastriar. "Before we proceed to consider the *Raga*, '*Manji*,' I want to ask a question. The well-known song beginning with the words '*Ninnujuchi*' composed by **Patnam Subrahmanya Ayyar** is put under the *Sourashtra Raga* in many books. Some people are of opinion that it is not *Sourashtra* but *Bhairavam*. So I think it would be advisable that hereafter when this *Kriti* is mentioned the *Raga* '*Bhairavam*' with an interrogation mark is put in. We must know what is the correct *Raga* for this *Kriti*."

The President. "My recollection is that when this song was newly sung, the second *Avarta* appeared to be smacking of *Bhairavam*. I doubt very much whether an exactly similar song was composed by either **Kshetragna** or **Tyagaraja**."

Mr. Sanjiva Rao. "I did not make *pattham* of this *Kriti*."

Mr. Muthiah Bhagavatar. "In this song we see full *Arohana* and *Avarohana*. In regard to *Bhairavam*, I doubt if *Sampurna sanchara* is permissible. But, as the *Sancharas* as expressed in this song '*Ninnujuchi*' are *Sampurna*, I think the correct *Raga* in which it is to be put is *Sourashtra*."

Mr. *Umayalpuram* **Venkatarama Ayyar** sang this *Kriti* and it was agreed that the *Sancharas* were *Sampurna*.

The majority were of the opinion that the correct Raga for this Kriti is Sourashtra.

Manji raga was then taken up for consideration.

The President. "I want to know if there is any *Kriti* of **Tyagaraja** in this *Raga*. (All members replied in the negative). There is a *Kriti* by **Dikshitar** and another by **Syama Sastri** in this *Raga*. Let us hear these songs and decide on their basis, the *Lakshana* of this *Raga*."

Mr. Anantakrishna Ayyar of Mylapore then sang **Dikshitar's** *Kritis* '*Ramachandrena Samrakshitoham*' and '*Sri Saraswati Hite*' both in *Manji raga*. From this both the *Arohana* and *Avarohana* appeared full, and *Chatusruti Dhaivata* was used throughout.

Mr. T. V. Subba Rao. "We must observe the *Sancharas* from a more minute (*Sukshma*) examination. The *Sthula* or general statement that the *Arohana* and the *Avarohana* are full cannot be a sufficient or effective guide in indicating the correct *Lakshana*."

Mr. *Umayalpuram* **Swaminatha Ayyar.** "The *Avarohana* is *Sa-ni-dha-pa-ma-pa-ga-ri-sa*."

Mr. P. S. Sundaram Ayyar. "We must point out the difference between this *Raga* and *Bhairavi.*"

Mr. Sabhesa Ayyar. "The song '*Brovavamma*' of **Syama Sastri** seems to be a better guide for us. (He sang the piece). It shows that this *Raga* has many characteristics of *Bhairavi*, it is almost *Bhairavi* ".

Mr. Muthiah Bhagavatar. "I think that the *Sanchara, Sa-ni-dha-ni-sa* takes *Chatusruti Dhaivata*, in the *Avarohana, Sa-ni-dha-pa* takes *Suddha Dhaivata.*"

Mr. Sabhesa Ayyar. "We may classify *Manji* and *Bhairavi* as different from each other, owing to slight shades of variations as in the case of *Sriraga* and *Manirangu.* But we must accept the fact that the *Svara Sancharas* for both *Bhairavi* and *Manji* are the same almost."

The President. "The *Arohana* is full, there is no doubt; as regards the *Avarohana*, it appears to me to be *Sa-ni-dha-pa-ma-pa-ga ri-sa* as shown in *Syama Sastri's Kriti*, "*Brovavamma.*" (He sang the *kriti*).

Mr. Anantakrishna Ayyar. "The usage of *Pa-sa-ni-sa* is found more in this *Raga* than in *Bhairavi.* That is what I think."

Mr. T. V. Subba Rao. "It is a characteristic *Sanchara* perhaps, to accommodate which the *Arohana* and *Avarohana* need not be disturbed."

Mr. Sanjiva Rao. "I am for fixing the *Avarohana* as *Sa-ni-dha-pa-ma-pa-ga-ri-sa*, the *Gandhara* being pronounced long."

The Conference resolved that the following are the *Arohana* and *Avarohana* of *Manji.*

Sa-ri-ga-ma-pa-dha-ni-sa and

Sa-ni-dha-pa-ma-pa-ga-ri-sa, the *Gandhara* being long and also that the *Dhaivata prayogas* are similar to those of *Bhairavi.*"

RITIGOULA.

Mr. *Umayalpuram* **Swaminatha Ayyar.** "My view is that the *Arohana* for the *Raga Ritigoula*, is *Sa-ga-ri-ga-ma-ni-dha-ma-ni-sa*, *Nishada* being long, and that the *Avarohana* is *Sa-ni-dha-ma-ga-ri-ga-sa.*"

Mr. Sabhesa Ayyar. "In the *Varna* '*Vanajaksha*' *Panchama* in freely used. Also in the *Sanchara Dha-dha-ma, Suddha Dhaivata* comes in." (He sang the *Varna* to show his point of view.)

The President. "From the rendering of the *Varna*, it would appear that there is a larger usage of *Suddha Dhaivata.*"

Mr. Muthiah Bhagavatar. "Moreover, *Sa-ga-ma* is used but not *Sa-ga-ri-ga-ma.* In the descent, of course, *Ma-ga-ri-ga-sa* usage occurs, but in the *Arohana* there is only *Sa-ga-ma, sanchara.* There is also the usage of *Pa-ni-sa*, but it does not occur in the *Madhya sthayi*, but only in the *Mandra sthayi.* The *Dhaivata* in the *Arohana* is *Chatusruti*, and in the descent it is *Suddha.* There is also a *prayoga* of *Dha-ni-sa* in the lower octave, as seen in the *kriti* '*Janani Ninnuvina*' of **Syama Sastri.**"

Mr. Sabhesa Ayyar. "In the *Kriti* '*Parakela Bala*', we see only *Pa-ni-sa, prayoga* in the lower octave." (He sang this piece.)

The President. "The *Sancharas* which occur in this *Raga* may be fully stated thus. *Sa-ga-ri-ga-ma-ni-dha-ma-ni-dha-ni-sa* (*Arohana*).

Sa-ni-dha-ma-ga-ma-pa-dha-pa-ma-ga-ri-sa ni-pa-ni-sa (*Avarohana*)."

Mr. Sanjiva Rao. "I am for fixing the *Avarohana* as *Sa-ni-dha-ma-ga-ri-sa.*"

The discussion on this *Raga* was not concluded when the Conference rose for the day.

THE MADRAS MUSIC CONFERENCE, 1931.

Discussion *on* Ragas (*Contd*).

RITIGOULA.

The Conference re-assembled at 12 noon on Saturday the 2nd January 1932, with **Gayaka Siromani** *Palamarneri* **Swaminatha Ayyar** in the chair. *Mr. C. Rajagopalachariar* was the new member present. Discussion on the *Lakshana* of *Ritigoula* was continued.

Mr. Muthiah Bhagavatar. "My view is that the *Sanchara, Sa-ga-ri-ga-ma-pa-dha-ni-dha-ma* (*Nishada* being long) is an age-long one and we should not disturb it."

The President. "But the difference between *Ma-ni dha-ni-sa* and what you have stated is too striking."

Mr. *Umayalpuram* **Swaminatha Ayyar.** "In the *Kritis* of **Tyagaraja,** there is no *Pa-dha-ni, sanchara* at all. The *Sanchara Ma-ni-ni-sa* very frequently occurs, and the *Sanchara dha-ni-sa* also comes in now and then."

Mr. Muthiah Bhagavatar. "I am for fixing the descent as *Sa-ni-dha-ma-pa-dha-ma-ga-ri-sa*, and the *Arohana* as *Sa-ga-ri-ga-ma-ni-ni-sa.* Or you may put the descent as *Dha-pa-ma-ga-ri-sa* even."

Mr. G. V. Narayanaswami Ayyar. "In that case, would it not clash with *Ananda-bhairavi*?"

The President. "We must base our decision on the *Kritis* as well as the *Varnas* in current practice. That would be generally acceptable."

Mr. T. V. Subba Rao. "We should indicate the *Arohana* and *Avarohana* only, but not all *Sancharas*, in which case there will be no end."

Mr. Subrahmanya Sastriar. "I want that it should be recorded that in some places a slight or *svalpa prayoga* of *Suddha Dhaivata occurs.*"

The Conference agreed that the *Arohana* of *Ritigoula* is *Sa-ga-ri-ga-ma-ni-dha-ni-sa* (the first *Nishada* is long), that its *Avarohana* is *Sa-ni dha-ma-ga-ma-pa-ma-ga-ri-sa* that the usage of *Ni-pa-ni-sa* is permissible in the lower octave, that paticularly in the *Pa dha-pa-ma, prayoga Suddha Dhaivata* occurs, that generally *Chatusruti Dhaivata* should be used, and that the *Mela* is *22.*"

SARAMATI.

The President. "The old usage shows that the *Arohana* for this *Raga* is *Sampurna*, and that the *Avarohana* is *Sa-ni-dha-ma-ri-ga-sa, Mr. Umayalpuram* Swaminatha Ayyar concurs in this view."

Mr. Subrahmanya Sastriar. "I think its *Avarohana* should be put as *Sa-ni-dha-ma-ga-sa.*"

Mr. C. S. Ayyar. "I am for fixing it as *Sa-ni-dha-ma-ga-ri-ga-sa.*"

Mr. Muthiah Bhagavatar. "The song *'Mokshamugalada'* in this *Raga* is being sung generally with *Suddha Dhaivata*, but not with the *sanchara, Ma-ri-ga-sa* mentioned by the President. I cannot be a party to this being fixed as the correct *Lakshana.*"

Mr. *Umayalpuram* **Swaminatha Ayyar.** "The *Avarohana* is *Sa-ni-dha-ma-ri-ga-sa*, and the *Dhaivata* to be used is *Chatusruti.* That has been the old usage, but the practice has changed of late."

Mr. Muthiah Bhagavatar. "I am using both the *Dhaivatas*, but the *Avarohana* should be put down as *Sa-ni-dha-ma-ga-sa.*"

The President. "*Ma-ga-sa* is the new usage as also *Suddha Dhaivata.* The orthodox style is full *Arohana* and *Sa-ni-dha-ma-ri-ga-sa* is the *Avarohana.* According to the present practice *Ma-ga-sa* is used as also *Suddha Dhaivata.*"

Mr. Muthiah Bhagavatar sang *'Moksha-mugalada'* with *Ma-ga-sa, prayoga* and also *Suddha Dhaivata.* The President sang the same song with *Ma-ri-ga-sa* usage and *Chatusruti Dhaivata*).

Mr. T. V. Subba Rao. "This *Ma-ri-ga-sa Sanchara* seems to occur in *Sriranjani* also. With regard to *Saramati,* the use of *Suddha Dhaivata* appears to be popular, though the old practice may be different."

In the end ***it was decided by a majority*** that the view that *Chatusruti Dhaivata* should be used, that the *Arohana* should be full and the *Avarohana* should be *Sa-ni-dha-ma-ri-ga-sa* represented the old practice; but according to the current practice, which was also generally popular, the *Arohana* is full, *Avarohana* is *Sa-ni-dha-ma-ga-sa,* and *Suddha Dhaivata* is used."

ABHERI.

The President. "It would be desirable that *Vidvans* who can practically sing should be left to decide these matters finally. Other members may express their opinions which will also be given due weight in the decision."

Mr. P. G. Sundaresa Sastriar. "*Abheri* seems to be the correct term; it is the name of a country, I think."

Mr. T. L. Venkatarama Ayyar. "*Abheri* follows the term *Vina bheri* for instance. So *Abheri* is the correct term to use."

The President. "I think that the *Arohana* and *Avarohana* of this *Raga* are as follows:

Sa-ga-ma-pa-ni-sa and *Sa-ni-dha-pa-ma-ga ri-sa* and that there is usage of both *Suddha* and *Chatusruti Dhaivatas.*"

Mr. T.L. Venkatarama Aiyar. "From the very character of the *Arohana,* there is no scope for the use of *Chatusruti Dhaivata* at all. Only *Suddha Dhaivata* must come in."

Mr. *Hulugur* **Krishnamacharya.** "What is the *Mela* for this *Raga*?

The President. "We can put it down as 20, for practical purposes."

Mr. Muthiah Bhagavatar. "In the *Kriti 'Nagumomu,'* practically the *Chatusruti Dhaivata* is used, as also the *Sanchara Sa-ri-ga ma* occasionally. We find the usage of *Suddha Dhaivata* also now and then."

It was decided by a majority that the *Arohana* is *Sa-ga-ma-pa-ni-sa,* that the *Avarohana* is *Sampurna,* that the *Mela* is 20, that *Suddha Dhaivita* is the *Sampradaya prayoga,* and that in practice *Chatusruti Dhaivata* is now used, by some musicians."

DARBAR.

Mr. *Umayalpuram* **Swaminatha Ayyar.** "The *Arohona* is *Sa-ri-ma-pa-dha-ni-sa* and the *Avarohana* is *Sa-ni-dha-pa-ma-ga-ri sa.* There is also the *prayoga, Ri-ga-ma-ri-sa.*" (*'Elateliyalero'* and *'Yochana'*, two *krilis* of **Tyagaraja** were sung by his son to illustrate the above view).

The President. "We must decide on the character of the *Gandhara* that occurs in this *raga.* That is of vital importance."

Mr. T. V. Subba Rao. "In my view, the *Avarohana* is *Sa-ni-dha-pa-ma-ri-ga-ri-sa* (*Gandhara* being long)."

The President. "Though it is stated to be *Ga-ri-sa* this group is really *'Ma-ri-ma-ri-sa.*" (He sang *'Oh! Gajarakshaka* from **Tyagaraja's** *'Munduvenuka'* in this *raga,* to prove his statement).

Mr. Muthiah Bhaghavatar. "*Ri-ga-ma-ri sa-ri* is the *Sanchara* used in this song, and in two places we also find the usage of *Ri-ga-ma.*" (He sang the same *Kriti* to prove his point).

Mr. *Umayalpuram* **Swaminatha Ayyar.** "This *prayoga* is *Ri-ma-ri-ma-pa* but not *Ri-ga-ma-pa.*"

Mr. Muthiah Bhagavatar. "The composer, **Balakrishna Bharati,** used *Ri-ga-ma* throughout, I think. In the *Darbar Varna*, no doubt, there is the *sanchara, Ga-ga-ri-sa-ri.* But this *Gandhara* is not a real one but is only masquerading as such. So, we must admit that *Ri-ga-ma-ri-sa-ri* occurs frequently in this *Raga*, also *Ri-ga-ma.*

Mr. Krishnaswami Ayyar. "If the *Gandhara* in *Ga-ga-ri-sa* is a fiction, how can *Ri-ga ma* come in ?"

Mr. Muthiah Bhagavatar. "In practical singing, the usage *Ri ga ma* occurs."

The President. "It must be admitted that *Gandhara* has no regular shape or fixed location as such. It is really *Ma ri ma ri.* If you use the regular *Sadharana Gandhara* the *Ragabhava* of *Darbar* cannot be expressed at all."

Mr. Anantakrishna Ayyar sang **Dikshi. tar's** *Kriti* in that *Raga* beginning with the words '*Tyagaraja*' to show that there is *Ri ga ma prayoga* and that it is permissible.

Mr. Muthiah Bhaghavatar. "This *Ri-ga-ma-ri-sa-ri, prayoga*, I may point out, occurs in the *kriti* '*Endundi Vedalitivo*' by **Tyagaraja.**"

The President. "It is, I take it, admitted by all that *Gandhara* never occurs in this *Raga* without association with *Madhyama*, and that it is used as a long *Svara*, that this *Gandhara* is really '*Ma-ri-ma*' but it should be called *Gandhara* for practical purposes."

Mr. Anantakrisna Ayyar. "In the *Arohana* I find there is a usage of *Sadharana Gandhara.*"

Mr. C. S. Ayyar. "I also find the usage of *Dha-ni pa* frequently."

Mr. Muthiah Bhagavatar. "It is used for *Ranjana*, or beauty, but it cannot be said to be a characteristic *Sanchara.*"

Mr. T. V. Subba Rao. "We also find wide use of *Ni-sa-dha-pa.*"

The President. "*Sa-ni-sa-dha-pa* comes in, but not *Ni-sa-dha-pa*, I think."

Mr. Muthiah Bhagavatar. "If *Sa-ni-sa* occurs, then *Pa-dha-ni-pa-ma* must also come in." (He pronounced *Nishada* long.)

The President. "If *Nishada* is used long, then the *Raga* may become *Nayaki.*"

The Conference decided that the *Arohana* of *Darbar* is *Sa-ri-ma-pa-dha-ni-sa*, that its *Avarohana* is *Sa-ni-dha pa-ma-ri-ga-ri-sa* (*ga* being long), that the *Mela* is 22, and that the usage of *Sa-ri-ga-ma* is prevalent.

NAYAKI.

The President. "The *Arohana* of *Nayaki* is, in my view, *Sa-ri-ma-pa-dha-ni-dha-pa-sa* (*Nishada* being long), and the *Avarohana* is *Sa-ni-dha-pa-ma-ri-ga-ri-sa* (*Gandhara* being long)."

Mr. *Umayalpuram* **Swaminatha Ayyar.** "The *Avarohana*, it seems to me, is *Sa-ni-sa-dha-pa-ma-ri-ga-ri-sa.*"

Mr. Muthiah Bhagavatar. "That is also my opinion. *Sa-ni-sa-dha-pa-ma-ri-ga-ri-sa* is one *prayoga*, and *Dha-ri-sa-ni-dha-pa* is another. I would urge that *Sa-ni-sa, prayoga* must be put down on record as a special usage, as also *Dha-ri-ni* as otherwise the *Ragabhava* of this *Raga* will not be brought out." (He sang '*Kanugonu Sowkhyamu*' of **Tyagaraja** in support of his point).

Mr. Anantakrishna Ayyar. "In **Dikshitar's** *Kritis*, there are *Ri-ga-ma, prayogas.*"

Mr. *Bharatam* **Narayanaswami Ayyar.** "There is also a special usage of *Ri-pa-ma-ri ga-ri-sa* in the higher octave."

The Conference resolved that the *Arohana* of *Nayaki* is *Sa-ri-ma-pa-dha-ni-dha-pa-sa* (*Nishada* to be long), that the *Avarohana* is

Sa-ni-dha-pa-ma-ri-ga ri-sa (*Nishada* and *Gandhara* to be long), that the *Mela* is 22, that *Sa-ni-sa* and *Dha-ri-ni* as also *Ri-pa ma-ri-ga-ri-sa* (in the higher octave) are special *prayogas.*

KANADA.

The President. "For *Kanada* my view is that the *Arohana* is *Sa-ri-ga-ma-dha-ni-sa* and the *Avarohana* is *Sa-ni-pa-dha-ni-dha-pa-ma-ga-ma-ri-sa.*"

Mr. Muthiah Bhagavatar. "My opinion is that the *Arohana* is *Sa-ri-ga-ma-pa-ma-dha-ni-sa* and the *Avarohana* is *Sa-ni-pa-ma-ga-ma-ri-sa* (*Gandhara* is long). There is also a special *prayoga* of *Pa-dha-ni* (*Nishada* is long)."

Mr. *Bharatam* **Narayanaswami Ayyar.** "I understand there is *Sa-dha-pa, prayoga* also."

Mr. *Umayalpuram* **Venkatarama Ayyar.** "It seems to me that the descent takes *Sa-ni-dha-pa.*"

Mr. C. S. Ayyar. "In the descent *Sa-ni-pa* occurs, but not *Sa-ni-dha-pa.*"

Mr. G. V. Narayanaswami Ayyar. "I too am of the same opinion."

Mr. T. V. Subba Rao. "*Sa-ni-pa-dha-ni-dha-pa-ma-ga-ma-ri-sa* (*Gandhara* being long) seems to me to be the more correct *Avarohana.*"

Mr. Muthiah Bhagavatar. "I too am of the same opinion."

It was decided in the end that the *Arohana* for *Kanada* is *Sa-ri-ga-ma-pa-ma-dha-ni-sa* and the *Avarohana* is *Sa-ni-pa-dha-ni-dha pa-ma-ga-ma-ri-sa* (*Gandhara* is long), that the *Mela* is 22, and that the use of *Suddha Dhaivata* is not permissible."

DVIJAVANTI.

The President "The *Arohana* of *Dvijavanti* seems to me to be *Ri-ga-ma-pa-dha-sa-ni-dha-ni-sa*, and the *Avarohana* to be *Ni-dha-pa-ma-ma-ga-ri-sa-ri-ga-ma-ga-ri-sa.*"

Mr. Muthiah Bhagavatar, "I think the *Arohana* is *Sa-ri-ma-ga-ma-pa-ma-pa-dha-sa* and the *Avarohana* is *Sa-ni-dha-ni-sa-ni-dha-pa-ma-ga-ma-ri-sa ni-dha-ni-sa* (*Madhyama* and *Gandhara* are long). These are the *prayogas* I have heard and I have *patthams* like that. (He sang the *padam* '*Enduku Nammalayinchitivo*', '*Entajeppina Vinavu*, '*O! Cheliya!*' which is said to have been composed by *Kshetragna* in this *Raga.*) *Ma ga-ma-pa-dha-sa* is an important *prayoga. Sadharana Gandhara* is mostly used. This is a *Bhashanga Raga.* I made *patthams* of this piece from **Veena Subbanna.** *Sa-ni-dha-ni-sa* is the primary *prayoga.*"

The Conference decided that the *Arohana* of *Dvijavanti* is *Sa-ri-ma-ga-ma-pa-dha-sa* and the *Avarohana* is *Sa-ni-dha-ni-sa-ni-dha pa-ma-ga-ma-ri-ga-ri-sa-ni-dha-ni-sa,* that the *Mela* is 28, and that in the special *prayga* of *Ri-ma-ga-ri-sa, Sadharana Gandhara* occurs (as in '*Enduku*' above mentioned).

SURATI.

There was no dispute about this *Raga* and it was agreed that the *Arohana* is *Sa-ri-ma-pa-ni-dha-ni-sa* and the *Avarohana* is *Sa-ni-dha-pa-ma-ga-pa-ma-ri-sa* (*Rishabha* is long), that the *Mela* is 28, and that there is an occasional use of *Ma-ga-ri-sa.*

It was pointed out by **Dr. Srinivasaraghavachariar** that there is a slight usage of *Kakali Nishada* sometimes, but that was not accepted by the majority.

This concluded the business of the conference, which adjourned for its formal final meeting to the next day at 2-30 P.M.

THE MUSIC CONFERENCE, 1931.

(Last Day).

Sunday, the 3rd January 1932.

The Conference re-assembled at 2-30 P. M. on Sunday the 3rd January 1932 with the President Mr. *Palamarneri* Swaminatha Ayyar in the chair.

President's concluding Remarks.

The President made the following observations in *Tamil*:

"From the very commencement of this Music Academy, I have been hearing, with great pleasure, that the Music Conferences held year after year, had been conducted with great success; and this year I have had the privilege of observing personally, with immense satisfaction, the success of this Conference. Everybody knows that the Music Academy has always had before it the following objects: the development of the art of music among the people of the country, the way in which *Vidvans* and *Experts* in the line should give their performances, the study of the theory of music, the devising of means for the propagation of the art and for its perpetuation, etc. etc. If only the experts begin to think that this Academy is only a meeting place for them and if every *Vidvan* begins to think that in such conferences like this, there are likely to be more able *Vidvans* than himself, surely there will be a great future for this Academy. Gentlemen, we have seen with our own eyes, all these days, many famous *Vidvans* gathered together day after day, not with a view to hear the music performances alone in the evenings, but with a strong desire to take an active part in the deliberations of the Conference, to get knowledge from and give knowledge to others, and to strive and contribute their own share towards making this Conference the great success that it is. I do not know how the general public can adequately express their appreciation of the strenuous work of this Academy in the various directions that I have indicated.

There is one point that I want to specially emphasise from my place here; and that is, that there has, for some time past, been a general cry that most of the musicians do not correctly understand the meaning of the songs that they sing, and that they do not even attempt to suit the mode of their singing to the actual meaning of the songs. We cannot of course always blame the musicians for that; for, in certain cases the musicians are not very educated people and again, the songs that they sing are not always in their own language. Nowadays, music to be enjoyed, should be very sweet; whether it is *Ghanam* or *Nayam*, it does not matter. And wherever there is music, we believe there is *Mangalam*; that is why we find that in every marriage house, in the midst of so much bustle and confusion, there is always a music performance in the evenings; and undoubtedly music brings additional pleasure to its hearers. I would therefore implore every *Vidvan* to join this Academy and to further the objects it has laid before itself.

As regards the work of the Academy itself, I should say this: the Music Academy should try to standardise the various *ragas*, in consultation with the many experts that gather at its annual conferences, and it should try to make a record of all the good and beautiful songs that are now being sung by many experts, in order to secure them for the benefit of posterity. To enable the making of such a record, as far as possible, every year we should have such free debates on every *Raga*, as we have had this year; I would even go further and suggest that every *Vidvan* who takes part in these debates should offer to give a record on the *grama-*

phone and make his best songs available to future generations.

There is another way in which the Academy can best direct its efforts for the development of the art of music. For instance, recently in all the countries of the world, the art of music has been developed to a great extent—both *vocal* and *instrumental*. If really we want our system also to develop to the same extent, we should not fight shy of importing into our system such changes or improvements as can conveniently be adopted from the systems prevalent in other parts of the world. If this is done, I am quite sure, not only it will increase the happiness of our own people, but it will increase the respect that we command in the eyes of the world, in this respect. In the olden days, i. e., till retently music was not encouraged either by the Government or by the people because of the peculiar education that the people received at the hands of the British Government. Now that we are beginning to advance politically also and are going to have a greater voice in the administration of our country, I hope and trust that this Academy will receive sufficient encouragement in future from our Government.

With these words, gentlemen, let me thank you heartily for the high honour that you have done me in asking me to preside over this Conference this year. I cannot sufficiently express my gratefulness to the many *pandits* and *vidvans* who co-operated with me in conducting the proceedings and in making the Conference a success."

Mr. S. Satyamurty: (in *Tamil*) "Mr. President, Ladies and gentlemen, let me briefly tell you what work this Academy, during its life of nearly five years, has done and what benefits have accrued therefrom.

Since the inauguration of this Academy, we have been setting a high standard with regard to the performances, by requesting *vidvans* to give model ones in the presence of large audiences. We have also set on foot the practice of circulating copies of the programme to the audience beforehand. I take this opportunity of appealing to you all *vidvans*, to help us in this direction. We have also been trying our best to see that the *pakka vadyam*, (accompaniments) do not take a very prominent place even over the vocal or *pradhana* (primary) music of the day. It used to be said that *vidvans* and musicians were two separate sets of people and that we, lay people, could have nothing to do with them. One of the main achievements of this Academy has been to get them all together and make them move freely with us, so that we might be in a position to bring honour both to them and to the country as a whole. I may assure you, gentlemen, that the lay public will always be prepared to appreciate the efforts of the *vidvans* and experts to educate them in the various directions in which they can do so, within their own limited sphere. I would request you all, therefore, to set a certain high standard in the matter of these music performances and to see that whatever you decide in this respect, becomes practically a settled question.

Another point that I would like to emphasise is this: every *vidvan* begins to think that he is the best man in his line. It should not be so. Everybody should think that there may be others equally efficient with, if not better than himself. This Academy is purely intended to bring them all together on a common platform, so that the wider public may be benefited thereby. Sure as anything within a short time from now, there is going to be a great change in the administration of this country: and when it comes, you may take it from me that music will play a great part in the national life of the country. You may perhaps know that recently in the Madras University, we have started a music section. It

is a step in the right direction, and I would request you to bless it.

Another question which can reasonably engage your attention is that of the encouragement of congregational music. One useful method of experts giving the benefit of their knowledge to a large audience is to sing in the *Radio*, set up by the Madras Corporation, which is being listened to by a large number of private owners of radio sets and others. Already one or two experts like Mr. Muthiah Bhagavatar and Mr. *Musiri* Subrahmanya Ayyar have condescended to sing in the Corporation Radio. What all we, lay people, can do for the development of the art is just to find the necessary money or a good building, or things like that; but it is you, *Vidvans*, who must bring honour to the profession and respect for the whole community of musicians, in these and other ways. No country is likely to prosper without music playing an important part in its every day life. I am very glad to see so many musicians in this Conference who have come from great distances, at great personal inconvenience to themselves. At the same time, I must say that it is a great pity that some learned musicians and *Vidvans* who demand and get large amounts of money for their performances do not care to join this Academy. I would request you all to make it a point to see that such *Vidvans* are not encouraged in their present attitude towards this Academy and to show them their proper place. It is an undeniable fact that no man however great, no *Vidvan*, however famous, can be greater than a regular *Vidvat goshti*. It is therefore necessary that you should all exert to make them learn the lesson of their lives; if you do that, I am sure they will come in of their own accord in a short time.

My last word to you to-day, gentlemen, is that within a very few years we are going to enjoy *Swaraj*; and when that *Swaraj* comes, you are all going to occupy a better status than now. In the meantime, I request you all to strive your best to improve the art."

Vote of Thanks.

Dr. U. Rama Rau. "Mr. Chairman, Ladies and Gentlemen, I am really sorry I am not able to address you in *Tamil*.

The Third Conference has come to a close now, and I am extremely glad that you, *Sangeeta Vidvans*, have taken the trouble to go over here from great distances, at great personal inconvenience and sacrifice. You are responsible for the success of this Conference. We have arranged for such conferences as this, not only with a view to hear good performances given by experts, but also with a view to get together the scattered theories of music, to improve them and to put them in proper shape and form. The success of this Conference is of a very high order. For, in the first Conference we saw only a few *Vidvans*; some more *Vidvans* came in for second Conference, and for this third Conference, we find that a large number of experts have come; and on that account alone, if not on any other, the Conference is a great success,

Though I am not a professional man myself, a man able to make out how far there has been improvement in the music world, yet I am able to understand from my friends who are in the know of things, that since the inauguration of this Academy, there has been improvement in many directions. I know that progress cannot naturally be fast, because so many obstacles are in the way. You must all put your heads together and come to some definite conclusions; and whenever there is any mistake, you must be prepared to accept it. One may not of course always agree with the majority view; but all the same, when the majority decides one

thing, one must agree with the decision. Unless this is accepted, I am afraid there is no chance of our going ahead in the task that we have set before ourselves. You all know that in my profession, the medical profession, first comes practice and then only comes theory; theory is based on practice. So also in music, unless you get the co-operation of men who sing well, and then come to some definite conclusion, there can be no finality to anything.

Now, gentlemen, I have the greatest pleasure in thanking our worthy President for the trouble he has taken in coming all the way to Madras to preside over this Conference which has lasted now for *nine* days. Though he is a very able *Vidvan*, he has been hiding himself so far in a bushel, so to say. We did not know it until some friends told us about him. He also gave us a public demonstration some two months ago, I think, and the whole public of Madras enjoyed it much. I must also thank the public of Madras, because, but for them this Conference would not have been a success. Our President has been conducting the business of this Conference very well and we are very thankful to him for the work that he has done.

I must then thank particularly the various *Vidvans* and experts for the trouble they have taken in coming to Madras and making this Conference a success. There are few people like **Mr. T. V. Subba Rao** who know the technique of music. I am the President of this Academy, Gentlemen, not because I know much of music—in fact, I do not know anything about it. I only represent the man in the street. They must be very clever *Vidvans* indeed when they have made a person of my stamp occupy this office, as I know nothing beyond appreciating their music. I am extremely glad that you have all come here and made this Conference a success.

I also thank all the young men ((*volunteers*) headed by my friend Captain Seshagiri and his lieutenant Mr. Kalyanam and others who have done admirably well. But for their co-operation, the success of this Conference cannot be achieved. They used to come here and work day in and day out. I know myself, some *volunteers* kept watch here in the nights. They are all men of position ; they love music, and their co-operation is a great asset to the Academy, in that when we elders depart from this world, they will be in a position in step into our shoes and make these Conferences equally, if not more, successful. At the same time, I cannot forget to mention our lady *volunteers* who are, some of them, students of the Music College.

In this connection, I want to appeal to all the *Vidvans* both here and outside, to help us in getting through the work of this Academy. The Academy has got many irons in the fire. We have started a *Journal*. It is not very encouraging, because some of the *vidvans* have not contributed their share towards it. Some of us do not understand what the theory of music is. I hope the *editor* and the managing committee in charge will make it a little more popular, so that a man like myself might read and understand what is contained in it. Another thing we have ventured to do is to start a Teachers' College of Music. This is absolutely necessary. No doubt it ought to have been started by the State or by big Rajahs or Maharajahs; yet, though in an humble way, we have, at great sacrifice and difficulty, started this College of Music. I myself-though I do not understand much of music—when I go and hear girls singing music as taught in the schools of our Presidency, begin to think that they are killing or murdering music. Therefore, it was but right that our Expert Committee considered that we should have a training school for teachers of music.

As I said, in our own humble way, we have started it. In these days when money is not forthcoming in great quantities, it must certainly be a great drain on the resources of the Academy. But, fortunately or unfortunately, I have been able to give a small portion of my building in which to locate this College. I therefore appeal to you all and to the public of the Presidency and of all India to help the Academy both financially and in other ways, for instance, by getting up benefit performances for helping the Academy. Mr. Muthiah Bhagavatar has kindly consented to give two such performances before he leaves Madras. We have already had to reject about twenty applications for admission into the college, because we could not find room for them. If we have more funds at our disposal, certainly we will be in a position to admit more students than at present. The finances of the Academy itself are not very good. Of course I may say that we got up this Conference not with a view to make money. We thought that public demonstration of music would infuse greater enthusiasm in the music-loving people. That is our main object. But if there is any saving, no doubt it will be utilised for our purposes. One thing more I want to say, perhaps it may not be quite palatable. You musicians particularly, must sympathise with us. When we request you to come and give some model performances, you must readily consent. I did not mean. when I say this, that you do not generally come. What I mean is, that sometimes you do not come in time, sometimes we are not able to fix the time when you are prepared to come. In some cases, when we ask for a programme, it takes a long time to get it. All this trouble, the office has been bearing with great patience.

I must not omit to mention now, the very heavy work which the office-bearers have been doing. The two Secretaries and the other office-bearers have been practically working day and night. They have sacrificed much of their other work for the sake of this Academy. Our Treasurer is a great miser (*Laughter*). If the money is not in the Bank, you can see his face somewhat mo-rose, but when money comes and is sent to the Bank, his face will get brightened. He is an ideal treasurer because he holds the reins of the purse very tight. Even if I ask him for a loan of money, he will not give me. He is working very enthusiastically.

Then I propose a vote of thanks to **Mr. Sripada Ramamurti Pantulu** and his assistant **Mr. G. Rangachariar** for having undertaken to report the whole proceedings of this Conference. That is a great thing because ordinary reporters may not be able to take down the technical portion of the proceedings. He knows music; he is a **Ganapriya**. He knows a great deal more than an ordinary reporter and he is also a member of the Academy.

I must also thank the Commissioner of the Corporation for giving this place to the Academy free of rent. For this, we owe much to my friend, the Vice-President of this Academy, Mr. Satyamurti. But for his efforts, we could not have got this place free of rent. The Corporation *radio* also has been co-operating with us in announcing every day our next performances, etc., and we have also been co-operating with them. I appeal to you, *Vidvans*, whenever you come to Madras or pass this side, you must make it a point to give 1½ hours of your time to the Corporation Radio. We, doctors, are always accustomed to do charity. That charity that we do is always returned ten times, sometime later. For instance, a rich man may come to us some day and want something to be done for him, and in return for it, he pays a lot. So also, here, even if you take the question

of money, I assure you it will pay you in course of time. You *Vidvans*, *must* oblige the Radio people and the general public. We all know that the other day, tens of thousands of people were waiting on the *Marina* to hear expert music. That only shows what an amount of enthusiasm can be created by singing in the *radio*.

I do not want to take up any more of your time. Gentlemen, I thank you all once more—I thank the *Vidvans*, the office-bearers, the Madras Corporation and other friends who have helped us."

Mr. E. Krishna Ayyar (Jt. Secretary) spoke *in Tamil* to the following effect:

"Gentlemen, Dr. Rama Rau has done many good things for the Academy, but I shall mention to you only two of the most important of them. In the first place, when the Academy was started, there was no place in which to locate it. We tried our level best to build a hall for the Academy; but financial and other reasons stood in the way. Then we approached him for a portion of his building, the present 'Gana Mandir'. He immediately said 'Yes'. Then again, when the Music College for teachers was started, we found it very difficult to get together, students from different places, and so we wanted to offer some scholarships as an inducement. At that time, one particular munificent gentleman volunteered himself and offered to give four scholarships. I have kept the name of that gentleman secret so far; but now, in fairness to him and to the Academy, which has, been the recipient of so much kindness from him, I must say that it was *he* who offered to give those four scholarships. Perhaps you all know that he is the President of so many *Societies* and *Sabhas* in the city; but I can emphatically say that so far as this Music Academy is concerned, this takes precedence over every other society. I take this opportunity to say, in your presence, amongst so many *Vidvans* assembled here, that we are all indebted to a very great extent to him who has done so much for the Academy." (*Cheers.*)

Mr. P. G. Sundaresa Sastriar next addressed the gathering (*in Tamil.*) He said:

"Many *Vidvans* have attended this conference all these days, and they have all come from the various directions, north, south, west and east. We see here many *Vidvans* from the *Telugu* districts and from the Western districts, and our revered President hails from the southern districts. You may all think that nobody has come from the East, because there is the sea. But even the sea has helped us this way: that it gave fresh air and good breeze to all these *Vidvans* and thereby contributed its quota to the success of this Conference. As already mentioned by Mr. Satyamurti, this Music Academy has done many good things for the benefit of the general public. We all know that *ragam, bhavam, talam* and *rasam* should combine together to make a song very pleasant. We should strive to attain perfection in all these respects. I also entirely agree with Mr. Satyamurti when he said that all the present-day songs should be recorded on the gramophone and be made available to future generations. The Academy is at present running a Journal. It requires encouragement not only in the shape of finance but in many other ways, for instance, in the shape of contribution of articles from *Vidvans* and experts. My own idea is that we should also have a music library for the benefit of such people as take interest in music. Therefore, I appeal to you, to help this Academy in all possible ways. We have got a **Rama** in our midst in Mr. Rama Rau, who is our President; we have a **Swaminatha** in the President of this Conference, we have a **Krishna** and a **Viswanatha** in the persons of our energetic

Secretaries, and we have also got a **Subrahmanya Swami** in the Editor of the Journal Mr. Subba Rao. Let us all pray that by the Grace of God, this Academy should prosper more and more as years go by, and grow like a *Suklapaksha Chandran.*"

He then recited a *Sanskrit sloka* specially composed for the occasion. wishing Godspeed for the Academy.

Mr. Muthiah Bhagavatar then delivered the following speech in *Tamil*:

"*Vidvans*, Ladies and Gentlemen, On behalf of the Music Academy, let me first of all thank all the *Vidvans* who have come here at great inconvenience to themselves from long distances and all those who have given the benefit of their knowledge, in their respective lines, to this Academy and to the public at large. I have been carefully and closely watching the proceedings of the *Expert Committee* of *Vidvans* and the various decisions that they have come to. I am quite optimistic that they are all to the good of the country as a whole. I offer, as I already said, both on my own behalf and on behalf of the Academy our deep and sincere thanks to those *Vidvans*. I think there was some trouble in respect of the receipt of the programmes beforehand. I hope and trust that from next year onwards, all the *Vidvans* will try to give their programmes beforehand, so that the larger public may be benefited thereby.

With regard to the remark of Mr. Satyamurti that some *Vidvans* who demand and take large amounts of money do not join this Academy, I appeal to them earnestly and sincerely to join this Academy and thereby bring honour to themselves and to the profession itself. I shall also write to the press in this regard and try my best in this direction.

We all know that up to the present, there has been no effort so far in this country, either individually or collectively, to bring music to the forefront, spending, if necessary, large sums of money on such effort. We have now got **Dr. Rama Rau** as President of the Academy and not only is he spending much money over it, but he is toiling hard for it. Therefore, to him specially our thanks are due. We hope and pray he will be spared a long life and enjoy greater and greater prosperity to toil more and more for this Academy.

Our hearty thanks are also due to **Vidvan Tiger Varadachariar** who is the Principal of the Music College. It is to be hoped that the students whom he is now training will become in course of time *lions* in the place of the *tiger* that is teaching them now; in other words, let us hope that those students who are now undergoing training in the college will become fit for giving excellent model performances in the future.

In this connection, it will not be out of place for me to appeal to you people, assembled here and those outside, to help us, poor *Vidvans* and amateurs, in your treatment of us and in all other possible ways.

Last but not least, our grateful thanks are due to our revered President, **Mr. Swaminatha Ayyar** who has taken the trouble to preside over this Conference."

In bringing the proceedings to a close, **Mr. Nemam Nataraja Bhagavatar** *(Sangeeta Bhushana)* said (in *Tamil*):

"Up to now, all *vidvans* have been singing, without any difference whatsoever, the songs of *Sri Tyagaraja, Dikshitar* and others with their full meaning. But, as time passed on, even *Sri Tyagaraja's keertanams* have come to be sung in different *svaras* and all kinds

of meanings have been introduced into them. I hope and trust this Academy will make an earnest endeavour to standardise music and to see that no deviation from the usual practice is tolerated."

He then sang a *Mangala sloka*, in *Ragamalika*.

The Conference then dispersed. A group photo* was taken later, of the *vidvans* and office-bearers of the Academy.

Reviews.

Keertana Mala *(Tamil) by* **Mr. Papanasam Sivan**—*Alliance & Co., Mylapore Madras.*

ஸ்ரீமான் பாபநாசம் சிவன் அவர்கள் இயற்றிய கீர்த்தன மாலை—அல்லியன்ஸ், கம்பெனி, மயிலாப்பூர், சென்னை.

சிறந்த ஆறு போட்டோ படங்களுடன் கூடிய கீர்த்தனமாலை என்ற சிறந்த சிறிய புஸ்தகம் ஒன்று எமது பார்வைக்கு வந்தது. இப் புத்தகம் ஸ்ரீமான் பாபநாசம் சிவனவர்களால் இயற்றப்பெற்றது. இதில் காணும் சில கீர்த்தனங்களை மேற்படி சிவனவர்கள் மூலமாகவும் பாடக் கேட்டிருக்கின்றேன். ஸ்ரீமான் அருணாசல கவியவர்கள், வேதநாயகம் பிள்ளையவர்கள், கவி குஞ்சரபாரதி அவர்கள் முதலிய நம் முன்னோர்களின் கீர்த்தனைகள்போலவே மதிப்பிடத் தகுந்தவைகளாக இருக்கின்றன வென்பதில் கிஞ்சித்தும் ஐயமில்லை. ஸங்கீதக் ஞானமும் ஸாஹித்யக்ஞானமும் ஓரிடத்தில் அமைந்து அதுவும் வேறுவிதமாக இல்லாமல் முழுமுதற்கடவுளர் விஷயமாக உபயோகிக்கப் பட்ட விஷயத்தில் யான் மிகுந்த திருப்தியடைகின்றேன். பிரம்மஶ்ரீ சிவனவர்கள் உயர்ந்த இசைப் பயிற்சியுள்ளவர்கள் என்பது உலகமறிந்தவிஷயம். அவர்களுக்குள்ள ஈச்வரபக்தி இத்தகையதென்பது இப்புத்தகத்தால் நன்கு புலப்படுகின்றதென்பது மிகையாகாது. வக்ரஸஞ்சார ராகங்களில் கீர்த்தனம் பாடப்படுவதென்பது எல்லோருக்கும் ஸாத்யமாகாது. இதில் அத்தகைய ராகங்களில் அனேக கீர்த்தனங்கள் காணப்படுகின்றன. அமிழ்தினுமினிய நம்செந்தமிழ் நடையிலும், கீர்வாண பாஷையிலும் கீர்த்தனங்கள் அமைந்து இப்புத்தகமிலங்குவதால் இத்தகைய பேருதவியை ஸங்கீதாபிமானிகளுக்கும் பாஷாபிமானிகளுக்கும் அன்பர்களுக்கும் புரிந்த எனது ஆப்தமித்திரர் பிரம்மஶ்ரீ சிவனவர்களுக்கு நாம் செய்யும் கைம்மாறுவது, இப்புத்தகத்தை ஆஸ்திக சிரோமணிகளாகிய ஸஹோதர ஸஹோதரீ மணிகளனைவரும் வாங்கிப் படித்து இதுபோன்ற ஸங்கீதமும் ஸாஹித்யமும் சொரிந்த அனேக நூல்களை இயற்றி நம்மை களிப்புறச் செய்யவேண்டிய ஊக்கத்தை அவர்களுக்களிப்பதேயாகும்.

ஸுஜனவிதேயன்,
ஸௌந்தரராஜ பாகவதர்.

Sri Tyagaraja Vidwat Samajam, Mylapore—Report 1929-31 :—It is really gratifying to note that the authorities of the above Samajam have done useful work during the years 1929-31. The Samajam is styled after the hallowed name of the Great Saint Bard of South India, and is conspicuous in that it is run by the pick of the Sangita *Vidvans* of the City, with the redoubtable **Tiger Varadachariar** as its President and **Gayaka Sikhamani Muthiah Bhagavatar** and T. L. Venkatarama Iyer as the Vice Presidents and

* *Vide frontispiece.*

Mr. *Parur* Sundaram Iyer, Shermadevi *Veena* Subrahmania Sastry, *Umayalpuram* S. Venkatarama Iyer and Mr. P. Ramachandra Iyer, as Secretaries. The monthly *Bhajana* performances in honour of the great Tyagaraja find a fitting climax in the great anniversary celebrations in December which, we learn, are conducted on a scale probably second only to the kindred celebrations at Tiruvadi. *Vidvans* from several parts of the country assemble in large numbers at the end of every year and the enthusiastic fervour displayed in the musical performances arranged for then is of a kind not easily to be met with elsewhere. We wish the Samajam all success.

The Music Academy, Madras—Annual Report, 1931 :—We congratulate the Executive Committee of the Music Academy, Madras, on the singularly good record of work shown during the year under report. A perusal thereof shows a steady expansion in its activities and we need not pause here to enumerate them in detail, especially as we have already commented on them in these columns. The establishment of the **Teachers' College of Music** in that "**Pleasure-House of Sound**," viz. "**Gana Mandir**" with *Vidvan* **Tiger Varadachariar** as its first Principal—an institution unique of its kind in all India—stands out as a very notable achievement of the year and the grand success of the Annual Music Confrence in December, puts the coping stone as it were, on the year's labours. All honour to the Officers of the Academy. We look forward to further strenuous achievements of the Academy in the years to come.

Notes and Comments.

The Madras Music Conference, 1931:—As good luck will have it, the rapid relaxation in the scowl of the Heavens that had cast a persistent gloom over the city, during the days prior to the opening of the Annual Music Conference and the cheery sunshine that smiled all through the subsequent days of the Session, made it possible for the authorities of the Academy to successfully put through their elaborately planned out schemes to their fullest fruition. The huge circular Pandal, with the melodious daily musical concerts given therein by almost all the stars of the country, turned out to be a veritable **Citadel of Music** and was thronged by thousands and thousands of people and the booking was admirable.

Not only the 'festival' and the 'holiday' aspects of the Conference were well looked after but also the Academic one. The numerous *Vidvans* that attended the Conference made 'a great splash' and though we are not sure, whether we were able to get all the juice possible out of such a ripe congregation, as the one assembled, we did 'strike some sparks' and refreshed mightily. The Academy was particularly fortunate this year in securing the able services of **Mr. Sreepada Ramamurty Pantulu**, Reporter Legislative Council, Government of Madras, and his assistant **Mr. G. Rangachariar**, in preparing a complete report* of the entire proceedings of the Conference including the Scientific section of it, *viz.*, the daily *Vidvat* discussions on *Raga Lakshana* etc. etc. The magnitude of the task will be realised if we bear in mind that these discussions were conducted not in one tongue but in a variety of languages. The help thus rendered to the Academy by this **Gana Priya** and his assistant is invaluable. Mr. Pantulu and his comrade have placed the Academy under

* Vide pp. 48.

the deepest debt of gratitude and we trust that the Academy can always count upon their unstinted help in the coming Conferences year by year.

The Conference of 1931 is memorable for the celebration of the **Day of the Great Tyagaraja** during its festival session. No more excellent setting for this homage to South India's Bard could have been given. The series of Model Music performances and the daily discussions of the *Vidvat Goshti* presented a fitting background to the Anniversary celebrations in honour of the Great Master and we highly commend the Academy's wisdom in this respect. The celebration was sponsored by Gayaka Sikhamani **Muthiah Bhagavatar**, the Palace *Vidvan* of Mysore, whose critical exposition of the life of the Great One illuminated by his resonant rendering of his *Kritis*, greatly widened 'the vista of our knowledge of **Sri Tyagaraja**, who is justly regarded not only as one of the most etherial and delicate of the 'tone poets' but also as a great teacher who conveyed the highest truths of life through the most agreeable medium of his musical compositions, which are far more impressive in character than any that can be interpreted.'

The Conference of 1931 is again memorable for the great lift it has given to the declining art of **Bharata Natyam** by including it, as an important item, in its daily evening concerts. **Abhinayam** is an art 'polished and refined by infinite thought and one that entrances the beholder by the very reticence of its presentation.' The subtleties and intricacies of its rhythmic patterns display a charm all their own. To us Indians **Natyam** is a Divine Art. **Kalidasa** proudly declares that the Gods themselves cherish it as a '**कान्तं कर्तुं चाक्षुषम्**' (a lovely ocular sacrifice). Its present decadence is due to its unjust victimisation by a *pseudo* Puritanic world misled by a false sense of moral values. The Music Academy, Madras, has timely come to its succour and we look forward to the dawn of a new *era* in the field.

We convey our warmest congratulations to the Executive Committee of the Academy on the magnificent success of the Annual Conference: to Dr. U. Rama Rau the nimble-footed and ever agile President, the energetic Secretaries Mr. K. S. Viswanatha Sastry and Mr. E. Krishna Iyer, to the all-wary Treasurer M. T. S. Rajagopala Iyer and to the trustworthy clerk Mr. Parthasarathy. We cannot fittingly conclude our note without paying our tribute to the devoted self-sacrificing young band of volunteers who, under the able leadership of Mr. G. K. Seshagiri, toiled day in and day out and to whose sterling work, the huge success of the show was due. Their marvellous powers of endurance, their ready and unstinted co-operation and their extreme politeness, disclosed in an astonishing manner, the value of the youth of the country, especially to those who fear to trust youth, and proved, beyond all doubt, how "youth made free in the freedom of love and labour shared with their elders, will let loose a fire of regeneration in the world, which will burn away the dross that crabbed agedness often allows to accumalate, in what should be the kingdom of youth."

We heartily extend our tribute to the lady volunteers—all students of the Academy's Teachers' College of Music—who spared no pains in looking to the convenience of the ladies that attended the Conference-performances.

As a mark of high appreciation of their splendid team work, our Treasurer, Mr. T. S. Rajagopala Iyer, was 'at home' to the volunteers on the night of the 23rd Jan. 1932. A short but sweet programme of music was followed by an excellent dinner, served out on the open terrace of his residence, underneath

a moonlit sky. The highly enjoyable function concluded with the thanks-giving speeches of the President of the Academy and the kindly host.

We have yet one more duty to discharge and we do so with great pleasure. We convey our grateful thanks to the authorities of the Corporation of Madras, its President, its Commissioner, its Electrical Engineer etc. etc. and in fact, to all its officials high and low, for the their unstinted help to the Academy in running the Conference. The success that has been attained is, in no small measure due to them, and we once more pay our tribute.

Meeting of the General Body of the Academy: The meeting of the General Body of the Academy was held on the 19th February 1932. The Annual Report and statement of Accounts for 1931, were presented by the Secretaries and adopted by the General Body. Rev. H. A. Popley, congratulated the Office-bearers on their laudable achievements during the year, particularly with regard to the establishment of the **Teachers' College of Music** and moved that the same Secretaries be re-elected for 1932 as well. But Mr. K. S. Viswanatha Sastri and Mr. E. Krishna Iyer desired to be excused on private grounds. The election of Office-bearers and members of the Executive Committee was then proceeded with and the following is the result of the election.

President

Dr. U. Rama Rau.

Vice Presidents

Mrs. M. Venkatasubba Rao, Messrs N. V. Raghavan and S. Satyamurty Iyer.

Trustees

Messrs. P. Rangaswamy Chetty Garu and M. Subbaraya Iyer.

Secretaries

Messrs. T. S. Rajagopala Iyer and T. S. Tiruvenkatachari.

Treasurer

Mr. S. Rajagopalachari.

Other Members of the Executive Committee

Messrs. T. V. Subba Rao, K. S. Viswanatha Sastri, E. Krishna Iyer, W. Doraiswamy Iyengar, T. L. Venkatarama Iyer, P. Sambamurty Iyer, G. K. Seshagiri, Rev. H. A. Popley, Mrs. Alamelu Jayarama Iyer and *Srimati* Bhavani Swaminathan.

The following resolutions were also passed among others :—

1. That Mr. C. Ranganayakulu Chetty Garu be elected as Auditor for 1932.
2. That in rule No. 27 of the Bye-laws, the *words* 'the end of February' be substituted in place of 'the 31st January'.

At a meeting of the new Executive Committee the following gentlemen were elected as members, for the year 1932, of the Expert Advisory Board of the Academy and of the Editorial Committee of the Journal of the Music Academy.

Members of the Advisory Expert Board.

Gayaka Siromani *Palamarneri* Swaminatha Aiyar.
Sangeeta Vidvan Swaminatha Aiyar (*Umayalpuram.*)
Sangeeta Bhushana Nemam Nataraja Bhagavatar.
Sangeeta Vidvan Tiger Varadachariar.
„ T. S. Sabhesa Aiyar.
„ Muthuswami Dikshitar.
„ *Mazavaroyanendal*, Subbarama Bhagavatar.
Gayaka Sikhamani L. Muthiah Bhagavatar.
Mr. T. V. Subba Rao.
Brahmasri Soundara Raja Bhagavatar.
Sangeeta Vidvan Vedanta Bhagavatar.
Hari Naga Bhushanam Pantulu.
Hulugur Krishnachariar (*Hubli*).
Mr. P. G. Sundaresa Sastriar.
Venuganam Sanjeeva Rao (*Palladam*).
Sangeeta Vidvan Ramanuja Aiyangar (*Ariyakudi.*)
Prof. D. Venkataswami Naidu Garu (*Vizianagaram*).
Sangeeta Vidvan Subramanya Aiyar (*Musiri*).
Jalatarangam Ramanayya Chettiar.
Mr. L. Ponnayya Pillai.
Mr. T. Lakshmana Pillai (*Trivandrum.*)
Sangeeta Vidvan Shermadevi Subramanya Sastri (*Veena*)
Pandit S. Subramanya Sastriar.
Mr. P. S. Sundaram Aiyar.
„ T. L. Venkatarama Aiyar.
„ C. S. Aiyar.
„ G. V. Narayanaswami Aiyar.
„ P. Sambamurty Aiyar.
Rev. H. A. Popley.
Mr. *Vinjamuri* Varaha Narasimhacharlu.
Dr. Sreenivasa Raghavachariar.
Mr. C. R. Sreenivasa Aiyangar.
„ M. S. Ramaswamy Aiyar.
Gayana Patu Keertana Patu Srimati C. Sarasvati Bai.

THE JOURNAL COMMITTEE

Editor.

Mr. T. V. Subba Rao, B.A., B.L.

Editorial Committee.

Vidvan Tiger Varadachariar.
Mr. P. G. Sundaresa Sastriar.
„ P. S. Sundaram Aiyar.
Pandit S. Subrahmanya Sastri.
Mr. Sripada Ramamurty Pantulu.
„ T. L. Venkatarama Aiyar, B.A., B.L.

Manager.

Mr. K. S. Viswanatha Sastri, B.A., B.L.

We extend a hearty welcome to the newly elected Office-bearers and Members of the various Committees and wish them every success in their respective activities.

The Purandara Das Day:—This celebration came off on the 2nd March 1932, when *Vidvan* **Krishnachariar** led up with an interesting discourse on the Life of this Great Father of Carnatic Music, elucidating his excellences from a musical point of view. The function concluded with the lovely singing of *Dasar Padams* by the lecturer's talented disciple **Srimati Saraswati Bai.** The refreshing crispness of these *padams* and the live glow that ever plays about them, are well-known. Like jewels they do not tarnish with the passage of time. As gems of melody they are a joy unto singers. The sweet-throated songstress of the night was in excellent form. With a pure and flexible voice she simply let herself go in a delightful swing and the music that she presented that night was of the pleasantest kind. We congratulate the new *Secretaries* on the excellence of the treat arranged for the music-loving-public.

THE TEACHERS' COLLEGE OF MUSIC—LECTURES

We are glad to note the steady work progressing in this newly started institution and the great pains taken by its worthy **Principal, Vidvan Tiger Varadachariar,** The institution has had the honour of being visited by **Gayaka Sikhamani L. Muthiah Bhagavatar** and **Vidvan S. Sabhesa Aiyar, Principal, Annamalai College of Music Chidambaram,** both of whom have recorded their high opinion of the work of the College. The able and well-tried *correspondent* of the College **Mr. S. Rajagopalachariar** arranged, very early in the year, for a lecture on '*Tala*' delivered at "Gana Mandir" on the 12th February 1932, by the Veteran musical-scholar and researcher **M.R.Ry. P. G. Sundaresa Sastriar,** the founder of the National College, Trichinopoly and presided over by the distinguished *Sangeeta Vidvan* **Swaminatha Aiyar** (*Umayalpuram*).

In the latter half of March, four more lectures were arranged for and these were delivered by the celebrated Palace *Vidvan* of Mysore, **Gayaka Sikhamani Muthiah Bhagavatar** of *Harikesanallur* and richly demonstrated. The subject of the lectures was "*Raga Bhava* in the *compositions of Sri Tyagaraja* and *Sri Muthuswamy Dikshitar.*" The lectures drew very large audiences and among those present, were the notable celebrities, **Mr. Muthuswami Dikshitar** and **Sangeeta Vidvan** *Mazhavaroyanendal* **Subbarama Bhagavatar.** At the conclusion of the series of lectures the Principal of the College, *Vidvan* Tiger Varadachariar proposed a hearty vote of thanks and observed that it was rarely that science and practice were both combined in one individual and the lecturer was unique in that respect and was himself a great composer and specially qualified to bring out the beauties of the compositions of both **Tyagaraja** and **Dikshitar.**

We give below a summary of the lecturers:

Raga Bhava in the Compositions of Tyagaraja and Dikshitar.

The learned lecturer said:—

Sri Tyagaraja, Syama Sastrigal and Dikshitar are the three great composers of Carnatic Music. He said he would reserve the consideration of Syama Sastri's *Kritis* for a future occasion. In dealing with Tyagayyar and Dikshitar, it is often said that there is a difference in *Raga lakshanam* and nomenclature of the *ragams* of the two composers. There is no foundation for this. Both of them have identical *Sancharas* and both followed the system of **Venkatamakhi.** In order to comprehend the apparent difference between the two, it is necessary to have an idea of the growth of the Science of Music. From **Sarangadeva** to the present day, there have been changes in the science of music. The system of 72 *Melakartas* was an invention of **Venkatamakhi.** Before that the number of *Melas* was smaller and ranged from 19 to 23. References were made to *Svaramelakalanidhi*

Sangitaparijatam and *Ragavibodham*. Subsequent to Venkatamakhi, **Tulajaji Maharajah** of Tanjore wrote his work called *Sangitasaramrtam* following *Chaturdandiprakasika*, but limiting his *ragas* to the famous ones. Lastly there is the work of **Govindacharya**. He altered the nomenclature of Venkatamakhi and gave new names of his own to the *ragas*. The work of Govindacharya had both defects and merits. His *Lakshana Gitams* are inferio- to those of Venkatamakhi and his nomencalture of the *melas* does not also accord with the *Katapayadi* rule. The only good feature of his system is that he introduced a new conception of the *Melas*: that they should be *Sampoorna* in both the *arohana* and the *avarohana*. For example, *Sri Raga* is said to be a *Mela* by **Ramamatya**, Venkatamakhi and by Tulajaji and its *lakshana* is given as *Sa ri ma pa ni sa. Sa, ni pa dha ni pa ma ri ga ri sa*. But Govindacharya made *Sriragam* a *Janya raga* of the 22nd *Mela* styled *Kharaharapriya*. The lecturer said, that while he was for primarily restoring and maintaining the system of Venkatamakhi, he should not altogether overlook the contributions of Govindacharya. His system has spread and **Tyagayyar** has written fine *Kirtanas* in *Kharaharapriya*. So he suggested that with reference to those *Melas* in which the *arohana* and *avarohana* were not *sampoorna* in Venkatamakhi, as in *Sri Ragam*, we might adopt Govindacharya's system but otherwise follow Venkatamakhi.

Invention of *Ragams*

Another point to be noticed is that several new *ragas* have been invented subsequent to the time of Venkatamakhi. For example, *Hamsadhvani* was an invention of **Ramaswami Dikshitar**. *Malayamarutam* of **Sallagali Krishna Aiyar**. *Chensukambhoji* and *Suposhini* of **Tyagaraja**. *Gagana—Kutuhalam* of *Manambuchavadi* **Venkatasubba Aiyar**, *Kadanakutuhalam* of **Patnam Subramania Aiyar**, *Pasupatipriya* of the lecturer and others. These new inventions lacked the *gamakas* and the *graces* of the older *ragas* and were good enough for harmonium, whereas the old *ragas* could be learnt only by traditional instructions and could not be reproduced merely with reference to *svaras*. These are the more important *ragas* and with reference to them both *Tyagayyar* and *Dikshitar* were at one, in the *Raga lakshanas* and *Sancharis*. The only point of difference is that Tyagaraja has also composed *Kritis* in the *ragas* which were invented later like *Kharaharapriya* and others. Take for instance, the *raga 'Hindolam'*. All the writers from **Ramamatya** onwards have classified it as a *Sudda Dhaivata ragam*. There is a *Kirtana* of Dikshitar also with the same *Dhaivatam*. Tyagayyar's *Kritis* in *Hindolam* are sung by some persons with *Suddha Dhaivatam* and others with *Chatusruti Dhaivatam*. During the last Conference it was sought by some to characterise Dikshitar's *Hindolam* as taking *Suddha Dhaivatam* and Tyagayyar's as taking *Chatusruti Dhaivatam*. There is absolutely no basis for this difference. The *Hindolam* of the *Sastras* takes only *Sudda Dhaivatam*.

Special Features of Some *Ragas*.

The lecturer then took up for consideration several ancient *ragas* handled by both the masters and demonstrated how they followed the same system. The following, among others, may be mentioned:

1. Begada: Though *pa dha pa sa* was the more frequent *prayogam*, *sa ni dha ni sa* and *dha ni* were also to be found in the old *varnams* and *lakshana gitas*. Tyagayyar in his *'Nodopasana'* uses *sa ni dha ni sa* and in *'Sri Matah'* Dikshitar also uses the same *prayogam*.

2. Kambhoji: The *kakali nishada* is used only in the *prayoga sa ni pa dha sa*. This was illustrated by reference to *'Majanaki'* and

'*Sri Subramanyaya Namaste*' and a Kriti of Kulasekhara Perumal, the Maharajah of Travancore.

3. Yamuna Kalyani: This is a Hindustani *raga* known as *Yaman*. It has been long assimilated in the Carnatic system. It takes both the *Madhyamas* and some of its characteristic *Sancharas* are *dha dha sa; dha ni pa; sa ni pa; ga ma ri; pa ri;* and the like. The lecturer brought out the above characteristics by an *alapana* of the *raga* and by singing "*Etavunara*" of Tyagayyar and "*Jambupate*" of Dikshitar. He also sang *Dildar*, a *drupad* to illustrate the points of agreement and difference between *Yaman and Yamuna* Kalyani.

4. Nilambari: This is also a *Bhashanga raga* where both the *Nishadas* occur. The lecturer sang "*Ennaga manasuku*" of Tyagayyar and "*Tyagarajam Bhajeham*" of Dikshitar.

5. Asaveri: This is also a *Bhashanga raga*. The lecturer gave an *alapanam* of the *ragam* so as to bring out the characteristics of the *ragam* and sang "*Lekana Ninnu*" of Tyagaraja and "*Chandram Bhaje*" of Dikshitar in illustration.

6. Isamanohari: This is a *Bhashanga raga* taking *Kakali Nishadam* in the *prayogam sa ni sa*. This was demonstrated by "*Sri Janaki Manohara*" of Tyagaraja and "*Ananta Bala Krishna*" of Dikshitar.

7. Todi: The lecturer sang "*Aragimpave*" of Tyagaraja and "*Mahaganapatim*" of Dikshitar as showing similar *Sancharas*.

STRIKING CHARACTERESTICS of DIKSHITAR and TYAGARAJA.

The lecturer then observed that Dikshitar became early a *Yogi* and did not evince any attachment to things worldly and his *Kirtanas* are in praise of *Deities*. His musical style is grand and sublime, and his *Sancharas* are magnificent, giving large scope for *raga alapanam*. On the other hand, Tyagaraja is a great devotee and in the height of his *Rama Bhakti* he experienced several emotions, pleasure, sorrow and the like, and his *Kirtanas* reflect his varying moods. The lecturer sang "*Nadupai palukera*", "*Sannitodi*" and "*Kshinamaitiruga*."

Elements of Acoustics.

A series of lectures on '*Acoustics*' by Mr. V. Appa Rao, Additional Prof. of Physics Presidency College, Madras, were arranged for at the Physics Lecture Hall of the same College, and the first of such commenced on the 6th March 1932. The Principal and the students of the Teachers' College of Music attended these lectures. The Academy feels highly grateful to Mr. V. Appa Rao for his kindness and to the authorities of the Education Department for according the necessary sanction.

We are extremely sorry to have been deprived of the able guidance of our illustrious Vice-President Mr. S. Satyamurty and of our devoted ex-Jt. Secretary Mr. E. Krishna Aiyar who, at the call of the country, have had to get into the ordeal. We look forward to better times and eagerly await the day of their early return.

The following resolution was passed unanimously by the Madras Music Conference 1931:—

> This Conference views with great alarm, the recommendations of the Retrenchment Committee of the Government of Madras, regarding the abolition of the Sanskrit Honours' Department of the Presidency College, Madras and requests the authorities, in the interests of Oriental Studies and research, not to give effect to the said recommendations.

The Conference Concerts (1931) *cont.*

1—1—1932	**M. R. Ry., Ariyakudi Ramanuja Aiyangar Avl.,**		**Vocal.**
	Rajamanickam Pillai		Violin.
	,,	Dakshinamurty Pillai	Mridangam.
2—1—1932	**M. R. Ry., Tiger Varadachariar Avl.,**		**Vocal.**
	,,	Gopalakrishna Aiyar (*Marungapuri*)	Violin.
	,,	Alaganambi Pillay	Mridangam.
3—1—1932	**Srimati Gowri** (*Mylapore*) ...		**Bharata Natyam.**
	Accompanied by Mr. Balaraman (of Nadamuni Band) on the clarionet etc.		

The Academy's Concerts (1932).

2-3-1932	at	**Srimati C. Sarasvati Bai** (*Padams* of Sri Purandara Das)	**Vocal.**
	'*Gana Mandir*'		
6-3-1932	,,	**M.R.Ry., Swaminatha Pillai Avl.,** (*Tiruvizhamizhalai*)	**Flute.**
	,,	,, Kaliappa Pillai (*Salem*)	Violin.
	,,	,, Ramayya Pillai (*Tiurchendur*)	Mridangam.
8-3-1932	,,	**M.R.Ry., Vainika Sikhamani Venkatagiriappa** (*Mysore Palace Vidvan*)	**Veena.**
	,,	Ramayya Pillai (*Tiruchendur*)	Mridangam.
9-3-1932	,,	**M.R.Ry., *Karaikkudi* Sreenivasa Aiyangar Avl.,**	**Vocal.**
	,,	,, Srinivasa Aiyangar (*Tirupparkadal*)	Violin.
	,,	,, Sankara Menon (*Tiruchur*)	Mridangam.
15-4-1932	,,	**Master Radhakrishnan**	**Flute.**
	,,	,, (son of Mr. T. G. Krishna Aiyar)	
	,,	**Mr.** Krishna Aiyar (*Ernakulam*)	Violin.
	,,	,, Natarajan	Mridangam.
17-4-1932	,,	**M.R.Ry., Sangeeta Vidvan Subbarama Bhagavatar Avl.** (*Mazhavaroyanendal*)	**Vocal.**
	,,	,, Appah Aiyar (*Harikesanallur*)	Violin.
	,,	,, Venu Naicker	Mridangam.

THE TEACHERS' COLLEGE OF MUSIC

organised by

THE MUSIC ACADEMY, MADRAS

at 'Gana Mandir' 10, Thambu Chetty St.. G. T.

PRINCIPAL: VIDVAN TIGER VARADACHARIAR.

In response to numerous requests from the public in general, upon the insistent representations from authorities in charge of the various Educational Insitutions in the country and in realisation of a long cherished ideal, The Music Academy, Madras, opened a Training College of Music for Teachers, on the Vijaya Dasami Day 1931.

The College is called **The Teachers' College of Music,** Madras, and is located at "**Gana Mandir,**" 10, Thambu Chetty Street, G. T. Madras.

Instruction is imparted to pupils not only in the theory and practice of Indian Music, but also in the correct and approved methods of teaching music. The trained pupils will be competent to teach at least the School Final Class. The appointment of **Vidvan Tiger Varadachariar** as **Principal** ensures that the instruction will at once be classic and modern.

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