"I dwell not in Vaikuntha, nor in the hearts of Yogins, nor in the sun; (but), where my Bhaktas sing, there be I, Narada!"

EDITED BY
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AND
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The Visvabharati, Santiniketan, says:

The Music Academy of Madras deserves the best congratulations of all lovers of music in this country for furnishing a fairly detailed study of Tyagaraja and his contribution to the music world.

The life-story of a Veggeyakara is in a way the personified history of the music of his days. The present special number of the Madras Music Academy not only supplies us with the dates and facts of the great life of a saint and an epoch-making musician but also presents to a serious student of music, a model plan for taking up the study of musical compositions and their authors.

Let all lovers and students of music, both in North and South India, derive inspiration from a critical study of this commemoration volume.
THE XXVI MADRAS MUSIC CONFERENCE
AND
SILVER JUBILEE CELEBRATIONS
1952
OFFICIAL REPORT

THE OPENING DAY
19th December, 1952

The Twentysixth Session of the Annual Music Conference of the Madras Music Academy was celebrated as the Silver Jubilee Conference. Special arrangements were made to give the Conference and the concerts additional significance, interest and attraction. Maha Vidvan Brahmasri Karaikudi Sambasiva Iyer, the doyen of the Vainikas of Carnatic music, fittingly presided over the momentous session which the Head of State, Governor, Sri Sri Prakasa inaugurated. Invitations had been issued to several scholars and musicians in other parts of India and among those who attended from outside were Mr. Alain Danielou, Banaras, who attended as a delegate of Banaras Hindu University, Sri Rabindralal Roy, Head of Music Department, Patna University, and his daughter Srimati Malavika Roy, Pandit Ravi Shankar, New Delhi, Prof. Kapilesvari, Bombay, Mrs. Sumati Mutatkar, Nagpur, and Mr. and Master Panigrahi, Cuttack. In the Sessions of the Experts' Committee which were attended by the musicians and public with more than the usual enthusiasm, arrangements were made for special lectures and demonstrations designed to emphasise specific aspects and landmarks of the history and development of Indian music in general and Carnatic music in particular. In the concert series which included as many as fiftyone performances efforts were taken to give as complete a satisfaction as possible from the point of view of the different departments of music, classes of musicians and the regions comprising the Carnatic area. The Conference Souvenir was brought out in an enlarged manner containing, besides articles and concert programmes of special value, a resume of the history and activities of the Academy for the twentyfive years past and a special pictorial supplement of
Carnatic musicians, past and present, collected with great trouble, and of all the Office-bearers of the Academy since its inception. The Conference and the free Junior concerts were held in the P. S. High School Hall, Mylapore, from 8 a. m. to 3-45 p. m. The main concert series from 4-15 p. m. to 11-30 p. m. in the night were held in the Sri Sundareswarar Hall, Mylapore. The Union Government authorities had given half fare concessions to all musicians and Experts, and both the concerts and the Conference were very largely attended. Representatives of the Academy's Council of Affiliated Institutions were also present.

Among distinguished personalities who paid a visit to the Academy during the Conference and concert series were the Hon’ble Dr. Sri C. Rajagopalachari, Chief Minister of Madras, Dr. S. Radhakrishnan, Vice-President of the Indian Union, Hon’ble Mr. M. Patanjali Sastri, Chief Justice of India, the Hon’ble T. T. Krishnamachari, Minister for Commerce and Industries, Government of India, Dr. C. P. Ramaswami Iyer, Sri Devadas Gandhi, Editor, Hindusthan Times, New Delhi, Mr. Braistead of the American Council of Religion in Education, U. S. A., Dr. R. K. Shunmukham Chetti, Sri K. Srinivasan, Hon’ble Mr. P. V. Rajamannar, Chief Justice of Madras, Srimati Rukmini Devi, President, Kalakshetra, etc.

The opening function was held in the Sri Sundareswarar Hall, Mylapore, on the 19th December, 1952, when the Governor of Madras, Sri Sri Prakasa, inaugurated the Conference and concerts. There was a large and distinguished gathering of musicians and lovers of music.

His Excellency was received on arrival by Sri K. V. Krishnaswami Iyer, President of the Music Academy, the Secretaries and other members of the Executive Committee.

Sri K. V. Krishnaswami Iyer introduced to His Excellency Vina Vidvan Brahamasri Karaikudi Sambasiva Iyer, President of the Conference and the Sangita Kalanidhis of the Academy who were present.

The function commenced with the prayer song ‘Nadatanum anisam’ of Sri Tyagaraja, sung by Srimati Rukmini Rajagopalan.

MESSAGES

Dr. V. Raghavan read messages received on the occasion:

His Holiness Sri Sankaracharya of Kamakoti Peetha blessed the Conference and said that through Nadabrahman, anatmic spirits could be driven out, karmic diseases were cured, melancholy was eradicated and devotees and realised souls experienced bliss. He
prayed that all musicians assembled there might combine devotion with music.

Sri Rajaji wrote: "On the occasion of the 25th Anniversary celebrations, let me express my appreciation. The Music Academy under the able administrative guidance of Sri K. V. Krishnaswami Iyer has done enormous work to keep music at a high quality in Madras and save it from the inattention which pure culture is threatened with in modern times and conditions."

Dr. Radhakrishnan, Vice-President of the Indian Union, wrote wishing the Conference success.

His Highness the Raja Pramukh of Travancore-Cochin sent his best wishes for the success of the celebrations.

His Highness the Maharajah of Mysore wrote: "I am happy to learn that the Madras Music Academy is celebrating its Silver Jubilee this year. This is an event of real gratification to all lovers of Carnatic music which the Academy has served so well and in so many varied ways for a quarter of a century.

"The founders and organisers of the Music Academy have good cause to feel proud of its present pre-eminent position in the world of music. The Conference and discussions by experts which take place under its auspices have elucidated many aspects of musical technique. To the connoisseur, the Academy provides a feast of music every year which for its variety and magnitude can hardly be equalled by any other institution of the kind. And, apart from these seasonal activities, the Academy renders invaluable service through its Teachers' College of Music, publications and research throughout the year, for the preservation, study, development and propagation of Carnatic music. The country owes a debt of gratitude to the Academy and its sponsors for the great work they have undertaken in the cause of Carnatic music, which is one of our most valuable cultural heritages.

"May those who are guiding the work of the Academy be inspired to yet higher endeavours in the great cause to which they have so nobly dedicated themselves. I wish the Academy every success."

The Governors of Bihar, Orissa, Bombay and Madhya Pradesh sent their messages. Rajyapal Divakar said: "It is a good augury that Carnatic music is getting better recognition than in the past, not only in the south but also in the north of India."

Rajyapal Dr. Pattabhi Sitaramayya pleaded in his message for a synthesis of the music of India.
The following Union and State Ministers sent messages: Sri Jain Narain Vyas, Chief Minister, Rajasthan; he said he longed to be in our midst to enjoy this dainty fare of music; Sheik Abdullah, Kashmir; Sri Jagmohan Singh Negi, Uttar Pradesh; Sri Mishrilal Gangwal, Chief Minister, Madhya Bharat; and Sri K. Venkataswami Naidu.

Sri O. V. Alagesan wrote: "It is common knowledge that the Academy has been doing research work in the Carnatic system of music and also regaling year after year increasing audiences with music performances."

Dr. B. V. Keskar, Union Minister for Information and Broadcasting, wrote: "The Music Academy has been doing yoeman's service to the cause of music and I hope its work will grow and serve as a model to other bodies which are trying to serve the cause of music."

The following musicians and music scholars sent their greetings: Pt. Ratanjankar, Principal, Marris College of Music, Lucknow; Sangita Kalanidhi Semmangudi Srinivasa Iyer, Principal, Sri Svti Tirunal Academy of Music, Trivandrum, Prof. Mahesvar Neog, Gauhati University, Sri Veeriah Chowdhry, Guntur, and Marungapuri Gopalakrishna Iyer. Prof. G. H. Ranade, Poona wrote: "The Madras Music Academy has been doing all that for which the National Academy of Drama, Dance and Music is being founded by Government."

Sangita Kalanidhi Sri Vasudevachar, Mysore, the oldest of our Carnatic Vidvans, sent us his greetings on this happy occasion. He said:

"Having rendered the world of Carnatic music meritorious service all these years, the Madras Academy has crossed the Silver Gate and is on the way to the Golden. This is one of the happiest events in the annals of our music and on this glorious occasion I join my colleagues all over the country and pray in chorus for the unimpeded success of this grand Institution.

"During these twentyfive years, the Academy has achieved many a praiseworthy aim. It has gone a long way in enlightening the students of music on the Theory and Practice of Music. It has brought musicians under one fold and has paved the path for a closer understanding and co-operation among them. It has left no stone unturned in preserving the rich traditions of our music."
Srimati Rukmini Devi, President, Kalakshetra wrote: “I am indeed glad to give my good wishes to the Music Academy on the occasion of its Silver Jubilee. I know many of those who have worked for the Academy and the cause of music. My gratitude goes to them for their devotion to pure music. This devotion alone has brought strength and prestige to the Music Academy. As another devotee of pure music, I wish the Academy another twenty-five years of even greater work till we carry on to the Golden Jubilee. We are all servants of our Motherland, the land of greatness. May we by our efforts fill this land with the beauty and grace of the Devas so that the Golden Age is once more within our sight. I wish you all a splendid Conference.”

Mr. Fablon Bowers, American writer on the dance and drama of the East wrote:

“On the twenty-fifth anniversary of the distinguished and important Music Academy of Madras, we want to add our gratitude and express our admiration for the magnificent services to world culture which the organization has performed.

“The value of Carnatic music and its related dance forms is already too well known, but the importance of those and their society who make possible the continued hearing and seeing of such performances is apt to be under-estimated. Without the Music Academy of Madras and its magnificent outlet for the finest performers, the fate of these arts might easily be different. The whole world can only feel grateful and secure that as long as the Music Academy continues to have anniversaries, the standard and perfection of Carnatic music and arts cannot flag.”

Justice N. Chandrasekhara Iyer, Judge, Supreme Court, and Sri G. T. Sastri, Station Director, A.I.R., Calcutta, wished the Conference success.

Dr. Narayana Menon, Director, A.I.R., Delhi, wrote: “I can think of no Institution in India which has helped to restore order and dignity both to our music and our musicians than the Madras Music Academy.”

Dr. R. K. Shanmukham Chetti wrote: “On the occasion of the Silver Jubilee of the Music Academy, I send you and the members my cordial greetings and good wishes. The Academy has played a notable part in the cultural life of the Madras city during the last twenty-five years. The work of the Academy has not only created popular interest in music but also succeeded in
maintaining a high standard in music. Sri K. V. K. Iyer and all those associated with the work of the Academy deserve congratulations. I pray that in the years to come the Academy will grow from strength to strength and continue to play an active part in the cultural life of Madras."

The Raja Saheb of Pithapuram wrote: The Music Academy has been doing, for a long time, very praiseworthy work. It wisely rises above linguistic differences."

The following Music Institutions sent their greetings and good wishes:

Narada Gana Sabha, Karur, referred to the pioneering work of the Academy and the guidance it has provided to lovers of music.

The Parthasarathiswami Sabha, one of the city’s oldest sabhas, paid a detailed tribute to the varied work of the Academy.

The Mylapore Fine Arts Club and the Rasika Ranjani Sabha gave their best wishes.

The Bhatkhande Music University and Marris College, Lucknow, sent its congratulations and appealed for joint effort to synthesise the two systems of music, enlist state patronage and elevate the science and art of Indian music to its highest pedestal and pristine glory.

WELCOME ADDRESS

Sangita Kalanidhi T. V. Subba Rao read an address of welcome to Sri Sri Prakasa. In the course of the address, he said:

"Sir,

We have great pleasure in welcoming you to inaugurate this year's Conference and concerts in celebration of the Silver Jubilee forming a memorable landmark in the history and progress of our Institution.

The Music Academy, Madras, owes its origin to the music subcommittee of the Congress which held its session in Madras in 1927. As the child of the greatest national organisation which won Independence to our country, it has reached the prime of manhood with a record of work worthy of its glorious parentage. Its achievements are matter of common knowledge. Our pioneering activities have served to inspire the formation of numerous institutions with like purposes. The proposed National Academy of Dance, Drama and Music of the Union Government is perhaps the most practical appreciation of our contribution to the preservation and development of the finest elements of the culture of our ancient land."
"It is indeed a piece of good fortune that has made it possible for us to secure your kindly interest in the working of our Institution. Your high traditions and rich experience in the spheres of Education, Journalism, Politics, Administration, the Legislature and Congress organisations are valuable assets in the promotion of Art no less than in the Government of State.

"Looking forward to your valuable guidance and co-operation in the realisation of our noble aims and purposes we request you to declare open this momentous Conference with its series of concerts."

Sri K. V. Krishnaswami Aiyar, President of the Academy, presented the address mounted in a beautiful frame to the Governor.

SRI SRI PRAKASA'S ADDRESS

Sri Sri Prakasa then inaugurated the Silver Jubilee of the Academy and the twentysixth annual Conference and concerts connected with it. The Governor said that evidently there were no "baby institutions" in Madras, because, it seemed to him that all institutions here were celebrating either their silver or golden jubilees if not centenaries. He did not know why they called these celebrations after such metals as gold and silver. Looking around, particularly the section reserved for ladies, there appeared to be no need for either gold or silver. He was, however, thankful for the honour done him by asking him to inaugurate the function.

Sri Sri Prakasa said he had been going through the speeches of those who had opened the Conferences in previous years. Every one of them, all eminent men, had expressed great embarrassment at having been called upon to inaugurate the function and had expressed unworthiness to perform the risk. "If persons like Sir G. V. Raman, Rajaji and Dr. Radhakrishnan felt like that, you can understand my own discomfiture at the moment, particularly when I am a very unmusical person as my voice should have already proved."

In his younger days, the Governor said, the condition of music in the North was desperate and all music had disappeared and become the monopoly of a few persons whom "society regarded as unfortunate." As a result "respectable persons" took very great care that their sons and daughters should have nothing to do with music. "The result was there is no music to me and I very often feel embarrassed when I am expected to appreciate what I do not understand."

He was glad, Sri Sri Prakasa continued, that among his qualifications enumerated in the address, music was not one and so
the address itself had made his task easy. In his address inaugurating a former year's Conference, Sir C. V. Raman had tried very hard to reconcile science with music. Whether he succeeded or not, he could not say. Then he found that Dr. Radhakrishnan had tried to reconcile music with philosophy and in 1937, Rajaji, the then Prime Minister of the State, "was trying to co-ordinate music with brick-laying." All these years, the Academy had achieved a very great purpose. Speaking of its parentage, they had stated that it was born out of the Indian National Congress of 1927. "In other words", the Governor said amidst cheers, "you have done what no one in the world had ever attempted to do, namely, to reconcile music with politics." There were many among them who remembered that Conference. There was Sri S. Srinivasa Iyengar who was not satisfied with the state of things, and there was Dr. Ansari, who was the President. He also remembered how the present Prime Minister arrived at the Congress and how President Rajendra Prasad had been trying to hold the balance in the name of Mahatma Gandhi. "The result of that clash of personalities and ideology of the times is the Music Academy. Is it not wonderful? We have heard that Eastern music stands for melody and Western music for harmony. What the child of the tremendous non-harmonious music of the Congress has to show to the world either in harmony or melody, I cannot say. I am happy, however, you have survived so many vicissitudes. In India, unfortunately, though a large number of institutions come to birth, they also find a very early grave. It is a matter of gratification and pride that in Madras when an institution starts, it also determines to stay. That your Academy has survived twenty five years and that conferences are conducted year after year under its auspices, is a great tribute to your fortitude as well as your capacity and I must congratulate you on your success."

Proceeding the Governor said that the Academy had very noble objectives. With his old-fangled ideas, he could not help recalling the pageantry and the passion plays of the open air of the old days. He hoped the Academy "will not forget the necessity and duty of helping the old systems to survive." The open air pageantry was fast disappearing and they had now only closed-door musical entertainments. The old system was good in the sense that it was open to all and could also be enjoyed by all. The Ram Leela and such passion plays of the North had their own music, dances and songs. So, while taking on to close-door music, they should not forget that in their own way, the passion plays and out-door music were also good.
"What troubled Sir C. V. Raman is also troubling me, namely, the mysterious influence of music on men and beasts alike. How the sweetness of sounds influences the life of sentient creation is certainly mysterious. Those scientists, who have been trying very hard to find out the cause of this influence and to unravel this mystery, have not succeeded. The fact is that the concord of sweet sounds affects us all. Those of us, who are not able to understand music, cannot help being influenced by it. In this world so many clashes and conflicts, the great thing is that music stands essentially and fundamentally for unity. Whatever differences there may be between man and man, between nation and nation, they seem all to disappear before music. Music of one land is intelligible to persons of other lands and in music we find the fundamental unity of man. Therefore all those who are engaged in the great task of encouraging and promoting music are true servants of humanity. I do hope the great purpose for which music has come into the world and the great objects it has tried to fulfill for ages, will be amplified, encouraged and fulfilled even in a greater measure by this Academy and this Conference."

Sri Sri Prakasa then declared the Conference open and expressed the hope that the Academy would achieve what it aimed at and be successful in its endeavour.

Vote of Thanks

Sri K. Balasubrahmanya Aiyar proposed a vote of thanks to the Governor.

ELECTION OF PRESIDENT

Vidvan Karaikudi Sambasiva Aiyar was then proposed to the Presidentship of the year by Sangita Kalanidhi T. V. Subba Rao. Sangita Kalanidhi Mudikondan Venkatarama Aiyar seconded and Vidvan Budalur Krishnamurti Sastrigal supported.

Vidvan Sambasiva Aiyar received an ovation when he rose to address the gathering. He thanked them for the honour done to him and sought their indulgence for his address being read by a friend.

ADDRESS

Vidvan Sambasiva Aiyar in the course of his Presidential Address, paid a tribute to the services rendered by the Academy to the cause of Carnatic music and thanked the organisation for electing him as President of the Silver Jubilee Session.

He referred to the musical heritage of India and added that the art of music was a path to mukti, and a yoga leading to Bliss.
Pointing out the greatness of the Musical Trinity, he said that their compositions were replete with *bhakti*.

Declaring that *sahitya* without *bhakti* and *lakshana* was like a flower without smell and *sangita* without *bhava* was mere empty sound, Sri Sambasiva Aiyar advised Vidvans and Students to understand the correct import of the songs before rendering them.

Stressing *gurukulavasa* as best suited for learning the art, the Vidvan said that the knowledge, training and discipline acquired from a great teacher would be an inestimable asset to the student in his career. He added that art learnt without the guidance of a *guru* would be worthless.

Belonging to a family of vainikas for seven generations, Vidvan Sambasiva Aiyar said, he considered that the honour conferred on him was due to God’s grace and to his ancestors’ blessings. Referring to his aloofness from music sabhas and institutions in recent years, he said that his musical career had been entirely shaped and guided from its inception by his elder brother. Having played Veena duet with him for several years, he thought that after his brother’s passing away, it was his duty to preserve the standards they had both set up by keeping away from the public, even to the extent of refusing to fulfil their wishes.

The Veena was a divine instrument, he said and added that he preferred to remain a *nadopasaka* and could not claim to speak about or elaborate on *nada*. He could not possibly say anything new about the art for the Presidents of the earlier years had dealt with it in detail. The Academy had developed into a vital organisation in the last twenty-five years and had been rendering useful service to Carnatic music in various ways. There were very few such organisations in this country. He would only make a few remarks on certain general aspects of our music.

Stating that *sangita* was a *nadavidya* and had to be pursued only with devotion, the Vidvan expressed the view that it was not a matter for speech, writing or discussion. Comparing the present day music with that obtaining nearly thirty years ago, he noticed it had spread to a larger extent, but deplored it had not developed along correct or desirable lines. He attributed this fall in the standard to the greater importance now being given to *lakshya* than *lakshana* which was really the foundation of our music. Our ancestors learnt *sangita* knowing the correct *lakshana* and developed it through the guidance of a *guru* with constant devotion and practice embodying the *lakshana* in *sahityas* or *lakshya* of the correct type.
Vidvan Sambasiva Aiyar said *sangita* was based on *nadopasana* and it was also a yogic practice. The art was a divine one and provided a rare, pleasant path of devotion leading to *moksha*. It was not intended to be utilised for securing name, fame or wealth. But, music learnt through a Guru in the correct traditional way was bound to bestow all the *purusharthas* on the *upasaka*. The fact that music had been considered as a profession in recent years had reduced its sacredness and limited its appeal to the ear, and thus made it mere entertainment. *Sangita* was a boundless ocean and anyone could draw from it as much as he liked. The extent of benefit derived depended on the devotion, earnestness, determination and practice that one put into it.

**Study of Music**

Proceeding, Vidvan Sambasiva Aiyar said that lack of attention to *lakahana* had led to the creation of new types of *sahityas*. The traditional rendering of pieces had gradually disappeared and artistes had come to sing various types of *sahityas* without any discrimination of time or place. *Lakahana* was an essential trait of any art. Earnestness, industry, patience and perseverance were necessary for learning an art in its correct form. And for *sangita* in particular, God's grace and Guru's blessings were essential. Ever since music became a profession in recent years, one noticed the lack of attention to these details, necessary for learning the art. And the growing craze to learn music in the quickest possible time was also responsible for the gradual deterioration in standards.

**The Trinity**

Vidvan Sambasiva Aiyar said that the art of music not only provided a path to salvation but also gave them sustained joy of a high order had been amply borne out by the Musical Trinity—Tyagaraja, Dikshitar and Syama Sastri. We could also reach their level, provided our music was surcharged with *bhakti*. Music without *bhakti* could not be divine in its appeal. The Trinity were “Gana Yogis”, he added. Saint Tyagaraja in several kritis had proclaimed that music was the easiest path to Godhead. Music which was originally based on *gnana, bhakti* and *vairagya* had unfortunately been reduced to a mere medium for securing name, fame and livelihood. Tyagaraja spurned the riches offered by royalty. Under similar circumstances, we would now not only sell our music, but make the supreme sacrifice just to acquire wealth. *Sahitya* without *bhakti* or *lakahana*, was like a horse without reins or a flower without smell. One might say that
the fall in standards was due to the absence of the above-mentioned traits in present-day music.

The vidvan, proceeding said that music was capable of giving to the listener the same joy that the singer himself experienced. Sangita which would not move the singer could not touch the heart of the listener. Since bhava was an essential element of our music, young Vidvans and students should try to understand the import of the sahityas without which they could not bring out the bhava in them. Ignorance of the meaning might result in the rendering of a composition in a wrong place, which would be considered profane.

Alluding to the word pani now in vogue, the vidvan said that it meant style or method. Students of music in order to embellish their art cultivated a style of their own according to their creative ability. The building up of a style was no doubt essential. But young vidvans should not merely attempt to ape another's style. They must try and utilise their natural talents, creative skill and potential voice capacity to the best advantage. Imitating a senior Vidvan alone could not go far.

If Carnatic music was to develop young vidvans and students should practise the art with a knowledge of laShana which alone would enable them to bring forth their full aptitude and creative ability. Referring to various styles of music prevailing in India like the Hindusthani, Maharashtrian and the Carnatic, Vidvan Sambasiva Aiyar said that it was not desirable to introduce one type where another was current. For, it would not only gradually change the individuality of the local school, but may ultimately kill it. Each type had its own merits and there was no need to mix them up. If music was to maintain its pristine purity and individuality, there should be no mixing of different types.

Unless one learnt music on traditional lines, the Vidvan said, and cultivated a style suited to one's voice, aptitude and skill, one could not carve out a name for oneself. Tyagaraja had described in the charana of his Todi kriti "Kadama Variki" how one should learn music. He had stressed the need for earnestness, purity of mind and paddhati.

Value of Gurukulavasa

Vidvan Sambasiva Aiyar then referred to the ancient institution of gurukulavasa and deplored that it was gradually disappearing. Vedas, Sastras and Puranas had mentioned the greatness of a guru, who was respected as God Himself. The term "guru" meant one removed agnana (ignorance). There was no doubt that learning
under a *guru* of the right type would help a student to material prosperity and spiritual advancement. Only the Veda and Devara *patasalas* reminded them of *gurukulavasa* nowadays. Certain traits of it were seen in the asrams of Tiruvannamalai and Pondicherry. Some young Vidvans were ashamed to own their *gurus*, while others falsely claimed to have learnt under a teacher. Still others took pride in proclaiming that they had no *guru* at all. No art learnt without the guidance of a *guru* could shine, he added.

**Tribute to Academy**

Concluding, Vidvan Sambasiva Aiyar paid a tribute to the services rendered by the Academy to the cause of Carnatic music and said that at a time when there was a deterioration in standards, the work done by the Academy was very valuable and necessary. Everyone was familiar with the discussions held by the Academy in respect of *raga lakshanas* and other subjects connected with music. Vidvans should deem it their duty to see that these decisions were implemented in practice. He invoked the blessings of the Almighty for the success of the deliberations of the Conference.
26-ஆம் விளக்கம் ஏழாம் வருடம்

என்று தெரியும் என்ன? நான் செய்து கொள்ள வேண்டும்.

பதில் கிளர்வின் பாலம் கூறியுள்ளார் என்று நம்பலாம்.

பதில் கிளர்வின் பாலம் கூறியுள்ளார் என்று நம்பலாம்.
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மாணவரை வாணிக்கும். அவர் அரிசிக்கரவும், வரவேறு ஆட்டம்பிரிக்க செய்யக்கூடியவையால், நம்பியா முறு குறிப்பிட்டிருக்கும் எனக் கண்ட கூறிலறிந்திருக்கிறேன். அவர் வாக்கின் பின்புறவில் அவரது கூறிலக்கண்ட வரவேறு போக்களாகவும் குறிப்பிட்டு கூறிலறிந்திருக்கிறேன். இதன் போக்கள் போக்குவிட்டு தெரியும் கூறிலனும் தொடரும் ஓர் வரவேறေ் போக்கு என்பதாக விளக்கிருக்கிறது. நிச்சயம் நெய் அலர்ந்து. கண்ணக்கூற்றும் பல காலங்களில் புதிய பார்வை, வைத்தியம், வாழ்க்கை குறிப்பிட்டுக் கூறிலை விளக்கிறேன்.

என்னவென்று செய்ய வரவேறு விளக்கங்கள் என்று எழுதிய பிள்ளையாரும் விளக்கும் வாக்கில் நீளமான குறிப்பிட்டுக் கூறிலை விளக்கிறேன். செய்யப்பட்ட சொல்லில்தான் வாக்கிலத்தை சுருக்கியதோ என்பதாயிற்று. வரவேறு விளக்கத்தின் பெருமை குறிப்பிட்டுக் கூறிலை விளக்கிறேன். செய்யப்பட்ட சொல்லில்தான் வாக்கிலத்தை சுருக்கியதோ என்பதாயிற்று. வரவேறு விளக்கத்தின் பெருமை குறிப்பிட்டுக் கூறிலை விளக்கிறேன். நேர்மாற்றமான வரவேறு, காப்பாலம் செய்ய வல்லியரை விளக்கிறேன் ஒரு வேறு வரவேறு விளக்கத்தின் பெருமை குறிப்பிட்டுக் கூறிலை விளக்கிறேன். காப்பாலம் செய்ய வல்லியரை விளக்கிறேன் ஒரு வேறு வரவேறு விளக்கத்தின் பெருமை குறிப்பிட்டுக் கூறிலை விளக்கிறேன். காப்பாலம் செய்ய வல்லியரை விளக்கிறேன் ஒரு வேறு வரவேறு விளக்கத்தின் பெருமை குறிப்பிட்டுக் கூறிலை விளக்கிறேன்.
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பிறிக்கிறவுண்டு. அதிகம் புரிமன் கிளைப்பொழுது குறைவுகள் காணப்படுகின்றன, நூறு மாலை பூச்சிகள் அழகானவை என்பினும். ஆனால் தனிலா சான்றின் சாத்தர்கள் தான் நிலவும் தமது சிற்றெழுத்துகளைக் குறிப்பிட்டு. யார் கைத்திருப்பதாலும் பாலியல் மாணவர்கள் குற்றினருக்கு முன் கைத்திருப்பதாலும். தலைவர் பிறித்து குற்றியார்கள் கற்பித்து, அவர்கள் பிறித்து குற்றியார்கள் கற்பித்து முனப்பவர்கள் குற்றியார்கள் ஆகியோரில் தற்கொலையாளரை செய்யினர்.

அதிகால் கற்றுநிறுத்து தேவாரபுவர் கூறினார்கள் "தமது வேல்லசமுறையே, எனக் கொள்ளுவதற்கு ஒருத்துக்கு
குறைவு காணக்கூடமலோ நேரக்குறை
யார் கைத்திருப்பதாலும் பாலியல் மாணவர்கள் குற்றினருக்கு
முன் கைத்திருப்பதாலும். தலைவர் பிறித்து
குற்றியார்கள் கற்பித்து முனப்பவர்கள்
குற்றியார்கள் ஆகியோரில்
தற்கொலையாளரை செய்யினர்.

பொருளை எடுத்துக்கொள்வதற்கு ஒருநோய்களை என்று கூறினார்கள். எனக் கொள்ளுவதற்கு ஒருத்து
குறைவு காணக்கூடமலோ நேரக்குறை
யார் கைத்திருப்பதாலும் பாலியல்
மாணவர்கள் குற்றினருக்கு
முன் கைத்திருப்பதாலும். தலைவர்
பிறித்து குற்றியார்கள்
கற்பித்து முனப்பவர்கள்
குற்றியார்கள் 
ஆகியோரில்
தற்கொலையாளரை 
செய்யினர். 

உங்கள் ஆண்டுதல்கள்
இல்லாது பெருமம் குறைவு
காணக்கூடே. எனக் கொள்ளுவதற்கு
செலுத்தும் ஒருநோய்களை 
தலைவர் பிறித்து 
குற்றியார்கள்
கற்பித்து 
முனப்பவர்கள்
குற்றியார்கள் 
ஆகியோரில்
தற்கொலையாளரை 
செய்யினர்.
வாதிகான் வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. கலா குற்றத்தில் வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறையில் ஒரு குற்றத்தில் கலப்பு. வாக்கு வாக்கு இந்தியச் சொல்லுறை�
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இரு கூடும் நாள்களையில் அருவு பைட்டுக்கினின் அடி குழையினை எச்சிக்கொள்ள முலைவாயல் பார்ப்பதற்காக இரகசை. புது நாள் நாள் நிறையான வெளியிலிருந்து இருந்த சோருக்கான முன்னணி. இறைவன் பலர்களுக்கு மேலோட்டுவது மூன்று நடனோடுகளின் இலக்கணம் மற்றும் சோருக்கான வேலையை அளிப்பது கூடியதாக இறைவன் பலர்கள் பாடல் பெற்றனர். பலர்கள் பாட்டாக விளக்கத்திற்கு நேரமைத்து பெருமிசூர்யச் சோரை காண வேண்டியது. இடைவாசியான பெருமிசூர்யச் சோரை காண்டுபடுத்தவும் வேண்டாம். என்றும் இருந்தே உள்ளது. காவல்களும் பலர்கள் வாழ்க்கையான நூற்றாண்டுகளாக விளக்காமை வெளிப்படுத்த வேண்டாம். என்றும் இருந்தே உள்ளது. காவல்களும் பலர்கள் வாழ்க்கையான நூற்றாண்டுகளாக விளக்காமை வெளிப்படுத்த வேண்டாம்.

இதை முனிவர் இருக்கப்பட்டிருக்கிறார் பதிவேற்றில் இருந்து வந்து இருக்கும் பொழுதுகையில் முனிவர் வந்துள்ளார். முனிவர் தமிழ்நாட்டில் பெரும் விளக்காமை வெளிப்படுத்தும் பொழுது வந்து இருக்கும் பொழுது வெளிப்படுத்தும் பொழுது வந்து இருக்கும். முனிவர் வந்துள்ளார் பதிவேற்றில் இருந்து வந்துள்ளார் பதிவேற்றில் இருந்து வந்துள்ளார். காவல்களும் பலர்கள் வாழ்க்கையான நூற்றாண்டுகளாக விளக்காமை வெளிப்படுத்த வேண்டாம். என்றும் இருந்தே உள்ளது.
“இதையும் ஒவ்வொருவரும் வாழ்வில் வாழ்வோம்” என்று கடுமையாக அவர்கள் மாடியகம் பொருந்திகொள்ளவுள்ளனர்.


கணிப்பரிமான 1 கைகளை வழியே இரு பச்சையான சமநான் உள்ளது கூறிவைத் தெரிவிக்கதேந்தது. முத்துவரியான இருந்து கந்தையானையை புரோத்தி என்னையும் ஒழுங்கிப் பார்க்கவுள்ளோம். முத்து பச்சையான சமநான் உள்ளது கூறிவைத் தெரிவிக்கவுள்ளோம். முத்துவரியான இருந்து கந்தையானையை புரோத்தி என்னையும் ஒழுங்கிப் பார்க்கவுள்ளோம்.
The inaugural session of the Conference concluded with the President of the year himself performing on the Vina, accompanied by Srimati Ranganayaki Rajagopalan on the Vina and Vidvan Karaikudi Muthu Aiyar on the Mridangam.

Jubilee Souvenir

The Silver Jubilee Souvenir of the Academy priced at Rs. 2 (Re. 1 for members, musicians and music students) carried the following articles: "Merattur Venkatarama Sastrigal" and "Sringaram in Padas" by Dr. V. Raghavan, "The Glory of Music" by Sangita Kalanidhi T. V. Subba Rao, "Art, its Dawn, Perfection and Future Role" by Vidvan G. N. Balasubrahmanyan, M.A., "The Folk-Music of Kerala" by Sri R. Vasudeva Poduval, B.A., "Junior Vidvans" by Sangita Kalanidhi Mudikondan Venkatarama Iyer, and "Vainika Maha Vidvan Brahmasri Karaikudi Sambasiva Iyer Avergal" by Sri S. Sethuraman.

It gave a summary of the history and activities of the Academy from its inception and included lists of the Office-bearers of the Academy, and members of the Executive Committee and Experts' Committee from the beginning, photos of all the Office-bearers, past and present. It contained in its pictorial supplement coloured portraits of Sri Purandaradas, Sri Tyagarajaswami, Sri Syama Sastri, Sri Muthuswami Dikshitar and Maharajah Sri Svati Tirunal and photos of note-worthy musicians of the past and the present.

The usual annotated programmes of the concerts were also given.

THE SECOND DAY

20th December 1952

The meetings of the Experts' Committee began only on the third day.
THE THIRD DAY
21st December 1952

The Experts’ Committee meeting of the Music Academy, Madras, convened in connection with the Silver Jubilee Conference, began this morning in the P. S. High School Hall, Mylapore, under the presidency of Vidvan Karaikudi Sambasiva Aiyar.

Sama Gana

The President inaugurated the proceedings with a recital and rendering of Sama Gana on the veena. After singing Raga and Tana in Nata, he rendered the Saman as he had learnt it. According to him the rendering came under the 22nd mela.

In accordance with the special programme drawn up for the Silver Jubilee Sessions of the Conference and the arrangements made for the demonstration of some of the landmarks in the history of Indian Music, the opening with Sama Gana by the President himself was very appropriate.

Tiruppavai-Tiruvaimozhi

From the point of view of the special programme chalked out for the Jubilee Session, as well as that of the Margasirsha month, the recital of pieces from Tiruppavai-Tiruvaimozhi which followed was greatly appreciated. Vidvan B. Rajam Aiyar rendered them according to the tunes set by his guru, Sangita Kalanidhi Ariyakudi Ramanuja Iyengar. He rendered songs in Nata, Gaula, Arabhi, Varali, Sri, Saveri, Hamir Kalyani and Surati and a Ragamanjari. The President complimented Vidvan Rajam Aiyar on his rendering.

Research in Music

Mr. Alain Danielou (Siva Saran) then spoke on “Research in Indian Music”. Dr. V. Raghavan introduced Mr. Danielou as one of the leading musicologists now working on Indian music and author of “Introduction to Musical Scales”, two volumes on Hindusthani music, a work of Yoga as a method of re-integration, and a catalogue of Indian recorded music for the UNESCO. Dr. Raghavan referred in particular to Mr. Danielou’s work at present as Special Research Professor in the Music Department of the Benares University and his collection of music manuscripts and preparation of detailed indices of musical terms and texts.

Mr. Danielou, who attended the Academy’s Conference as a delegate of the Benares University, paid a tribute to the sustained
work of the Music Academy and referred to the support which fervent amateurs had lent it these twenty-five years. He said that the Academy was conducting the most catholic music conferences year after year and publishing an excellent Journal, "the only high standard Journal on music in India and probably the whole East."

**Indian and Western Systems**

Mr. Danielou said that research on Indian subjects always touched problems of philosophy and religion because few subjects had been cultivated except as primarily an intellectual advancement. Indian music accordingly touched the most difficult problems of psychology, religion, symbolism, mathematics, and acoustics. Contrasting Indian music with that of the West, the lecturer said that in India we had a system which acted as a form of magic to shape our emotions; the *ragas* seemed to penetrate deeper and deeper into our whole being. Such an effect was possible only in a modal system and it was precisely because of this did *raga* become a *Sadhana*. In this connection he referred to the intimate relation which musical ratios had with emotions and the full meaning the *Sruti-jatis*, set forth in Sanskrit texts, had for one who understood them. The information found in Sanskrit texts, the lecturer emphasised, was based on scientific knowledge and could not be discounted as fanciful. He said, "Music students of to-day who pretend to deny these facts have usually no idea whatever of what the basic numbers of ratios are."

Pointing out the significance of Indian music to the world, particularly at the present juncture, when cultural values are facing a crisis, Mr. Danielou said, "The world is now preparing itself to receive once more the message of Indian music. Most of the music of the West and the Far East to-day is either mainly mental or sensual. It does not change the heart, it does not uplift the soul. This is just what Indian music can do, and whenever musicians in far away parts of the world have had an opportunity of hearing some of the best music of India, of learning something of its theory, it had opened for them new horizons, new fields, which they are eager to explore. India must not fail to deliver her message. Musicians of India must be prepared again for this sacerdote. It is a difficult and immense task, but it has to be done because, it is through teaching, that art comes to life. In recent years we have seen some of the greater forms of music gradually shrinking, dying, disappearing. The number of truly great musicians has become dangerously small. But we may hope that a new missionary spirit may give an impulse to preserve and strengthen this unrivalled achievement of the Indian genius, a music
that can carry the human mind far from this age of conflicts into a divine world of perfection and love into the spheres of eternal delight."

**Practical Steps Suggested**

The first suggestion that he would make was with reference to remedying the decadence that had set in with regard to some branches of Indian music consequent on the increasing divergence between theory and practice. "The classical art of the past", he said, was "probably the greatest music on earth", whereas "modern attempts at a new music of the film and the stage" was "the most degraded in the world." What was necessary was to rebuild the ancient art with the help of the still surviving inheritors, descended from the great performers, and what remains of the large literature on ancient Indian music.

With regard to saving whatever survived of our practical traditions, the lecturer said, all that had to be immediately recorded with the help of the latest devices. A co-ordination of textual, archaeological and ethnological data was necessary. He pointed out, for instance, that unless one knew that music with a descending scale was still surviving among a tribe in the Himalayas driven there in the distant past by the invaders, one could hardly understand the significance of the ancient texts describing the Saman chant as a descending mode, and such cumulative evidences from the monumental, literary and pictorial spheres could not be had in such richness in other countries. Expounding in particular on the problems facing research on Sanskrit Sangita literature, the lecturer endorsed the appeal Dr. Raghavan made elsewhere for the collection, preservation and regular cataloguing of the manuscripts lying in public as well as private libraries all over the country.

**Subjects For Research**

Adverting to work at student level, the lecturer said that postgraduate theses in music now coming out were not quite up to the mark and work of more substantial value could be achieved if the subjects chosen were specific and also addressed themselves to certain well understood questions, like, for instance certain old drums and their current representatives and evolution of musical notation.

Referring once again to the message that Indian music had to the world, Mr. Danielou observed that the crisis in music in Europe, America, Russia, the Far East and the Middle East had so far affected India only in a superficial and limited manner. "Only the most
vulnerable parts of the country, the radio, the films, the recordings, etc., are seriously ill. The great mass of the Indian people still expect that music as well as dancing and all the other arts should speak to the soul," he added.

"There is here a great work of collaboration ahead between the musician and the scholar, between the artist and the philosopher, between the technician and the thinker, between the man of wealth and the man of learning, between the man of power and the man of wisdom. I know the idea of bringing together musician and scholar had been the very basis of the work of this Academy and we must all pray that it may develop rapidly and be able to fulfil its great mission under wise guidance. Praying, however, is not enough. We must also see to it that it received the help and support it needs for its purpose, which is the common purpose of all of us."

The full text of Mr. Danielou's speech is reproduced elsewhere in this volume.

Thanking Mr. Danielou for his address, Sangita Kalanidhi T. V. Subba Rao said that in the lecturer they had one who understood the spiritual basis of our music, which revealed its secrets only to a mystic. He also thanked the President for inaugurating the session with his Sama Gana and Vidvan Rajam Aiyar for his Tiruppavai recital.

THE FOURTH DAY

22nd December, 1952

COMPOSITIONS OF TALLAPPAKAM ANNAMACHARYA

When the Experts' Committee of the Music Academy met this morning at the P. S. High School Hall, Mylapore, Sri R. Anantasarma of the Sri Venkatesvara Oriental Institute, Tirupati, gave a talk and demonstration on the compositions of Tallappakam Annamacharya. Vidvan Karaikudi Sambasiva Aiyar presided.

Introducing the lecturer, Sangita Kalanidhi T. V. Subba Rao referred to his varied accomplishments in literature as well as in music and the useful work he was now doing at the Tirupati Institute.

The Tallappakam family of poets attached to the Tirupati Venkatesvara shrine had composed a very large number of compositions of which Annamacharya alone is said to have contributed no less than 32,000 Sankirtanas on Lord Venkatesvara, all of which have
been preserved on copper plates. Some of these had been displayed by the Music Academy in the music exhibition held during one of its previous Conferences. The Tirupati Devasthanam authorities are bringing out an edition of these compositions and recently Sri Anantakrishna Sarma had been setting the tunes to some of them.

**Use of Rare Ragas**

Sri Anantakrishna Sarma said that in the history of Carnatic music, the compositions of the Tallappakam poets occupied an important place. There was no division into Pallavi and Anupallavi and, so far as the ragas were concerned, only 89 were found employed and, among these, it was very interesting to note that while such names as Mohana, Pantuvarali and Kalyani were absent, the following rare names occurred: Konda Malahari, Mukhari Pantu, Bhallati, Surasindhu, Bauliramakriya, etc. The curious name “Telugu Kambojji” appeared in some pieces and the lecturer suggested that there was probably some connection between this and Tilak Kamod of Hindusthani music. Similarly, while Todi was not found, the name ‘Tondi’ was seen. Among other ragas the use of ragas like Mangala Kaisika, Desakhi and Kannadagaula showed what kind of ragas had greater vogue in those days.

Sri Anantakrishna Sarma said that Annamacharya’s life was contained in a short Dwipada Kavya written by his grandson, Chinnayya. The composer passed away in 1503 and he was devoted to the three shrines at Tirupati, Ahobilam and Vijayanagar. The compositions fell under two sub-divisions, Adhyatma and Sringara, though in the latter too, it was devotion to God. His compositions bore similarity to those of Sripadaraya, the Madhva saint, and those of the Veera Saiva saint of the same period, Nijamuna Siva Yogin of Chitakavadi. Annamacharya had also composed one Suladi, which has so far been discovered, in which Ragamalika and Talamalika were both employed. Referring to the ragas employed here, Malavagaula, Ramakriya, Varali, Bauli, Padi, Nata and Sri, the lecturer said, the limited conception of the term “ghana” raga, now prevalent, did not seem to have any great historical authority. “Ghana” seems to have referred to the style of rendering and any raga could be taken for such exposition. Just as the Sringara Padas of Annamacharya were valuable for the history of that kind of composition in the pre-Kshetragrana age, the Suladi of Annamacharya was important as representing that category of compositions in the pre-Purandaras age.
**Literary Value**

Apart from their music, these songs were distinguished by their high literary value and poetic diction. At Tirupati or elsewhere in the Andhra country, there was no tradition of any of these songs being sung. It was only in the Tamil country that the Bhajana paddhadi had preserved a few Todaya-mangala pieces of this composer. The lecturer said that he had attempted to provide a notation for these songs and rendered “Alarulu” in Sankarabharana and “Athadepo cheliya” in Mukhari from a volume of these songs in notation which has just been published by the Tirupati Institute. Incidentally while speaking of the three Suladis, published by Subbarama Dikshitar in his Sampadaya Pradarsini, Sri Anantakrishna Sarma suggested that if the Music Academy undertook to publish a revised edition of this monumental work of Subbarama Dikshitar, they would have rendered a great service to the cause of music.

**Vocal Recital by Sri Papanasam Sivan**

Vidvan Papanasam Sivan, one of the nominees for special honour in the Jubilee session, then gave a vocal concert accompanied by Kumbhakonam Srinivasan (Violin) and Ramnad Raghavan (Mridangam). He rendered, besides two Tyagaraja kritis, “Koluva-margata” in Todi and “Ela ni dayaratu” in Athana, his own compositions, a Tamil varnam in Dhanyasi, “Ranganai” in Chakravakam, “Mara janaka” in a Ragamalika, “Pizhai poruttu” in Useni, “Kannanai pani” in Shanmukhapriya, and “Unnai dinam” in Saveri.

**THE FIFTH DAY**

*23rd December, 1952*

**PADAS OF PURANDARADASA**

At to-day’s Experts’ Committee meeting of the Silver Jubilee Conference of the Music Academy, Madras, held at the P. S. High School Hall, Mylapore, under the presidency of Vidvan Karaikudi Sambasiva Aiyar, there was a recital of the padas of Purandaradasa as also of Kanakadas, Gopaladas and Sankaradas by Srimati Lalitabai Shamanna and her son, Dr. S. Ramaswami, Assistant Professor of Anatomy, Stanley Medical College, accompanied by her another son, S. Ravindran, on the mridangam and Vidvan Kovai Dakshinamurti on the violin.
The following pieces were rendered by them: "Nambadiru" in Begada, "Karuniso Ranga" in Dhanyasi, "Eware Hiriwayaru" in Mohanam, "Hari Narayana" in Bhag, "Kula Kula" in Madhyamavati, "Narayana Krishna" in Bilahari, "Venkatadri Nilaya" in Pantuvarali, "Pogadiralo Ranga" in Sankarabharanam, "Kaliyugadalli" in Chenchurutti and a Mangalam in a Ragamalika.

Sri T. V. Subba Rao thanked Srimati Lalithabai Shamanna and her family for their devotion to the art and observed that the Kirtana of Purandaradasa occupied an important stage in the history of Carnatic music and they provided a lasting inspiration for later generations of composers.

He introduced also Veena Vidvan Sri T. N. C. Venkatanarayananacharyulu of Guntur who had produced more than one volume of new Sahityas.

Svarakshara Sahityas

Vidvan Venkatanarayanacharyulu, speaking in Tamil, gave an account of his new compositions, the Jatibheda-saptatala-satagaratnamalika, Sa-ri-ga-ma-pa-da-sa-ni pancharatna and songs on Alamemugam. Taking in particular the second of the above in which the Vidvan had used the seven svara syllables alone for the vocabulary of the Sahityas, the Vidvan gave samples of his efforts in this direction and explained the meaning of the expressions.

The Vidvan then explained the Mattakokila Veena devised by him and played the Tyagaraja kriti, Sudhamadhurya, in Sindhuramakriya.

THE SIXTH DAY

24th December, 1952

RARE KRITIS OF DIKSHITAR

At to-day’s meeting of the Experts’ Committee of the Music Academy, Madras, held in the P. S. High School Hall, Mylapore, Vidvan Kariokudi Sambasiva Aiyar presiding, Sangita Kalanidhi Sri Justice T. L. Venkatarama Aiyar rendered select and rare kritis of Dikshitar. There was a large and distinguished audience.

Sri Venkatarama Aiyar, assisted by Sri S. Srinivasa Rao of A.I.R. Vijayawada, and Vidvan B. Rajam Aiyar, rendered Karikala-bha in Saveri, Sri Guruna in Padi, Hatakesvara in Bilahari, Mangala-
devata in Dhanyasi, Sri Sundaravaram in Ramakriya, Mamava Bahu-vira in Mahuri, Jambupate in Yamunakalyani, Somasundareswaram in Siddha Vasanta, Sri Kamalambikam in Sahana, Tyagarajam bha-jare in Yadukulakambhoji, Rangapuravihara in Brindavanasaranga and Dharmasamvardhini in Madhyamavati. He elucidated the special Raga features in the respective compositions and rendered illustrative snatches from other compositions like Avyajakarunakatakshi in Salanganata and Hiranmayim Lakshmim in Lalita.

THE SEVENTH DAY

25th December, 1952

ASHTAPADIS OF JAYADEVA

A recital of the Ashtapadis of Jayadeva by Sri Raghunath Panigrahi, a young man from Puri, opened the proceedings of to-day's Experts' Committee meeting of the Silver Jubilee Conference of the Music Academy, Madras, at the P. S. High School Hall, Mylapore. Vidvan Karaikudi Sambasiva Aiyar presided.

Dr. V. Raghavan introduced Sri Raghunath Panigrahi and his father, Sri Nilamani Panigrahi, who hailed from the Koraput Agency of Gunupur in Orissa. Jayadeva, as he has himself said in his Gitagovinda, hailed from Kindubilva of Kenduli, a sea-side village of Orissa but neither in Orissa nor elsewhere are preserved unbroken traditions of the original ragas or renderings of the Ashtapadis. Sri Raghunath Panigrahi, assisted by his father, has been endeavouring to popularise Jayadeva's songs by giving recitals over the Cuttack radio and elsewhere.

Sri Nilamani Panigrahi first spoke a few words about Jayadeva and Gitagovinda and the tradition of rendering the Ashtapadis, having been changed by the Kirtan style introduced later by the advent of Chaitanya and his followers. He referred to the story of how King Purushottama Deva composed a duplicate Gitagovinda which, however, failed to evoke the acceptance of Lord Jagannatha. Illustrating the vogue of the songs of Jayadeva among the masses, Sri Nilamani Panigrahi narrated the uplifting anecdote of the cobbler who was polishing the leather with a salagrama stone singing the refrain of the divine song and the Lord in the salagrama preferring that to the due rituals of worship at a Brahmin's house. Sri Nilamani Panigrahi mentioned also the Orissan street-plays of Gitagovinda and the custom of the singing of Jayadeva's songs in the
temple of Jagannath by devadasis and Brahmins, especially at the time of the chandanakkappu (application of sandal paste on the idol).

Sri Nilamani Panigrahi referred also to the tradition that spoke of Padmavati, wife of Jayadeva, who contributed much to the Gita-govinda, as belonging to the South.

The recital by Sri Raghunath Panigrahi that followed included Harir abhisarati in Durga, Lalitalavanga in Vasanta, Paavyati disi disi in Desh, Kathithasadanye in Malavagaula, Yahi Madhava in Bhairavi and Pralayapayodhijale in Ragamalika.

Simhanandana Pallavi

Another feature of the day's meeting was a special programme which the Academy had arranged for the demonstration of the highly difficult pallavi in the Simhanandana tala composed by Maha Vidyanatha Aiyar. Sangita Kalandh Mudikondan Venkatarama Aiyar did this, accompanied by Vidvan Palani Subrahmanya Pillai on the mridangam and Vidvan Lalgudi Jayaraman on the violin.

The programme which had taken a lot of effort to be got up, evoked great enthusiasm and the choked hall was filled with musicians and lovers of music, who listened with rapt attention to the demonstration which took nearly an hour and a half for its full exposition.

Vidvan Mudikondan Venkatarama Aiyar, explaining his theme, said that it was Thiruvizhandur Kannusami Pillai who had accompanied on the tavil Nagasvara Vidvan Tirumarugal Natesan, who taught him this tala with the Sol. Later he learnt the pallavi itself along with other compositions from Sri Umayalpuram Swaminatha Aiyar. The Vidvan then elucidated, with necessary quotations from the text, the angas of tala. Of the six main angas, five were contained in this pallavi. Vidvan Venkatarama Aiyar emphasised that the ideal rendering of a pallavi would include a proper incorporation of bhava, manodharma and kalpana, all of which were evident in his own rendering. The pallavi looked indeed very elaborate and intricate involving many concentrations but the way in which Vidvan Venkatarama Aiyar handled it both in neraval and swara, showed he was negotiating only one of the simple talas like the Adi.

The pallavi was in 32 matras and 128 aksharas, rendered in 'Four-kalai-choukm.' It was set in Kambhoji raga opening with the words "Sri Rajarajesvari."
In the first round maintaining the same tempo of the tala, the Vidvan rendered the sahitya in trikala, the third being in tisra gati and the fourth in chaturasa gati. Having finished anulomam thus, the Vidvan went over to pratilomam and, maintaining the same vilamba kala of the sahitya, varied the tala in trikala. Next, he maintained vilamba tala on the left hand and on the right, resorted to the madhyama kala of both the tala and the sahitya; continuing the avadhana, the Vidvan adopted on the right hand, druta kala for both tala and sahitya. Then the pallavi was rendered in Madhyama kala, ‘Two-kalai-choukam.’

The President, Vidvan Karaikudi Sambasiva Aiyar, congratulated Vidvan Venkatarama Aiyar on the performance of this pallavi and many expressed their felicitations to Vidvan Venkatarama Aiyar.

THE EIGHTH DAY
26th December, 1952
TIRUPATI NARAYANASWAMI NAIDU’S KRITIS

When the Experts’ Committee of the Music Academy reassembled today at 8 A.M. at the P. S. High School Hall, Mylapore, Vidvan Karaikudi Sambasiva Aiyar presiding, there was a recital of the compositions of Tirupati Narayanawami Naidu by his nephew Vidyala Narasimhulu Naidu, and this was followed by a talk and demonstration on Raga Alap in Hindusthani Music by Mrs. Sumati Mutatkar of Nagpur.

Dr. V. Raghavan introduced both Mr. Narasimhulu Naidu and Mrs. Mutatkar.

Vidvan Narasimhulu Naidu, in his introductory remarks on his late uncle and his work, said that three at least of about 50 of his compositions, namely, the Behag Javali Vagaladi, and the pieces Ikanaina in Pushpalatika and Parakda in Natakuranji, were very well known. The composer was proficient in Vina, Violin, and Harikatha.

Accompanied by Vidvan Tiruvellore Subrahmanyam on the violin and Vidvan Kunjumani on the Mrdangam, Vidvan Narasimhulu Naidu next rendered the following compositions: Endupothura Rama in Saveri, Nirgunudo Gunudo in Malayamaratham Needasuda in Begada, Maruvakave in Gaulipantu, Nimuswana I gati in Sakuntala, Ika evartho in Balahamsa and a long Ragamalika.
featuring Raga-mudras of Darbar, Saveri, Malayamarutham, Chandrakala, Athana, Surati, Sarasangi, Boopalam and Varali. The cittasvaras in some of the sahityas were indeed very artistic and for the rare ragas, Sakuntala and Chandrakala, the Vidvan also gave the Arohana and Avarohana both of the Harikambhoji mela, the former taking Sa ri ga ma dha ni sa and Sa ni dha pa ma ga sa and the latter taking Sa ri ga ma pa ma dha ni sa and Sa dha pa ma ga sa.

Hindusthani Music

Mrs. Sumati Mutatkar, who had been a student of Pandit Ratanjankar and is a graduate of the Marris College and also a close student of the proceedings of the Conferences of the Academy and its journals and publications, next read a paper on “Alap in Hindusthani Music”, with illustrations. She referred to the Alap as the highest form of musical expression and said Ustad Bahram Khan was the pioneer of the present style of Hindusthani alap. In Dhrupad or Hori Dhamar especially, there was an elaborate alap-prelude which surcharged the whole atmosphere with the melody of the compositions, supplying the proper background for the dignified movement of the compositions following. With the rise of Khyal into greater vogue, the Alap did not fall into disuse, for musicians like Ustad Faiyaz Hussain Khan of Agra Gharana secured the place of the Alap in Khyal singing also.

Mrs. Mutatkar then demonstrated how the Alap was handled and how the grace notes were used and the Vadi, Nyasa, Sthayi and Antana were treated to create the full picture of the Raga, to illustrate which she took Raga Vasantamukhari coming under Vakulabharana mela. She illustrated also the phase when the tempo quickened and various yatis like Sama, Srutovaha, Gopucchha etc. figured. Taking up the type of song called Tappa, associated with the Punjab and the camel-riders, she showed with demonstration how the raga was introduced into its set zig-zag pattern through imaginative improvisations. She suggested that the zig-zag and fast tana of the tappa could be equated with the vesara or vega-veara gati of the old text. She sang a Tappa in Sindhura Kafi.

The last item taken up by Mrs. Mutatkar was Jayadeva’s Gitagovinda as she had learnt it from Pandit Rajabhaiya Poonchwale who came in the line of the musicians of the Gwalior Gharana. The rendering of Gitagovinda in this style was determined in the latter part of the last century by Raghunath Rao Talegonkar. She sang two Ashtapadis, Sakhiya ramita in Khamaj and Vadavi yadi in Bahar.
THE NINTH DAY
27th December 1952

DEVARAM

When the Experts' Committee of the Music Academy met this morning at the P. S. High School Hall, Mylapore, Vidvan Karai-kudi Sambasiva Aiyar presiding, Sri G. Sarangapani Chettiar of Kancheepuram, pupil of Sri Sundaramurti Oduvar of Tirunelveli, gave a recital of Devaram and Tiruppugazh, accompanied by Trivandrum Hariharan on the violin and Madura Ramaswami on the mridangam. The recital included Sambandar's Todudaiya in Nata, Kadalahi in Kausika, and Matlitta in Nadanamakriya; a Tiruviruttam, Kuruntobai and Tiruttandakam from Appar. Idarinux of Sambandhar in Gandhara Panchamam and Ammaiye Appan from Manikkavachakar. Niramaya and Kurvel, two Tiruppugazhas, were also sung.

Dwaram Venkataswami Naidu's Concert

Prof. Dwaram Venkataswami Naidu then gave a violin recital assisted by Sri Marla Kesava Rao and accompanied by Vidvan Karaikudi Muthu Aiyar on the mridangam. He rendered Chalamela in Durbar, Ramabhakli in Suddhabangala, Manasu vishaya in Natakuranji, Durmargachara in Ranjani and Intha Saukhyamani in Kapi. Prof. Naidu then played Ragam, Tanam in Bilahari followed by a Ragamalika of Nata, Gaula, Arabhi, Varali and Sri and a Pallavi in Bilahari. He concluded his recital with Tillanas in Kanada and Behag and a lali in Naoroz.

THE TENTH DAY
28th December 1952

DVI-TALA-AVADHANA

At to-day's meeting of the Experts' Committee of the Music Academy, Madras, held at the P. S. High School Hall, Mylapore, with Vidvan Karaikudi Sambasiva Aiyar in the chair, Vidvan Tinnaiyam Venkatarama Aiyar gave a demonstration of "Dvi-tala Avadhana."

Vidvan Venkatarama Aiyar said that he had learnt the Avadhana from the illustrious Veena vidvans, the Karaikudi Brothers and also from Tiruvayyar Subrahmanya Aiyar. According to the Dvi-tala Avadhana, two different talas are used when a piece is
rendered, the right hand being used for one tala and the left for the other.

Accompanied by Trivandrum Hariharan on the violin, and Tiruchi Raghavan on the mridangam, Vidvan Tinnaiyam Venkatarama Aiyar illustrated his Avadhana by rendering the varnam *Viriboni* in Bhairavi for which he used Khanda jati Ata tala (chatusrasra nadai) on one hand and Chaturasra jati Triputa tala (misra nadai) on the other. He next sang *Biranavaralichi* in Kalyani with Adi tala and Tisra chapu. *Dasukovalane* in Todi was the next piece sung by him maintaining Misra jati Jampa tala and Chaturasra jati Triputa tala. Vidvan Tinnaiyam Venkatarama Aiyar then rendered a Bhairavi Pallavi *Neerajakshi Kamakshi* using Khanda jati Ata tala (chatusrasra nadai) with the right hand and Tisra jati Triputa tala (chatusrasra nadai) with the left hand in the three kalas and also a short pallavi *Velavane Ninathu* in Todi, for which he used Khanda jati Madhya tala and Chaturasra jati Triputa tala.

The president complimented the Vidvan for expounding the Avadhana clearly.

**Hindusthani Music**

Professor Balakrishna Bua Kapileswari, Principal, Sarasvati Vidyalaya, Bombay, next gave a Hindusthani recital (vocal), accompanied by Desa Singh on tabla and Srimati Abhiramasundari on the violin.

Sri T. V. Subba Rao introduced Prof. Kapileswari as a disciple of the famous Abdul Karim Khan and as one engaged in running the institution founded by his master in Bombay. On behalf of Prof. Kapileswari, Mr. C. T. Srinivasan explained in Tamil the theme of his exposition and the purport of songs sung by him. It was pointed out that there were four main styles of recitals in Hindusthani music, the Gauhar, the Tagar, the Kandari and the Nauhari and that each style had its own distinctive Rasa.

Prof. Kapileswari rendered pieces in Natabyag, Jenjhoti, Madhyamavatisarang, Hori-Kafi and Sarpartha.

### THE ELEVENTH DAY

**29th December 1952**

**VEENA RECITAL BY KUMARI RAJESWARI**

The President of the Music Academy Conference, Vidvan Karaikudi Sambasiva Aiyar, presented at to-day’s meeting of the
Experts' Committee at the P. S. High School Hall, Mylapore, held a veena recital by his brother's grand-daughter, Kumari Rajeswari. She was accompanied on the mridangam by Master Krishnamurti, grandson of Vidvan Sambasiva Aiyar's brother.

On behalf of the President, explaining the purpose of the recital, Mr. S. Sethuraman said that it afforded an opportunity to musicians, music-lovers, and students to understand the method of the training imparted by Vidvan Sambasiva Aiyar according to sampradaya. The recital opened with svaraśāli, janta varisā and gitas in Suddha Saveri and Nāta, the gitā in the latter being a very old composition handed down in the family. A varna in Sankarabharana was then rendered and this was followed by Tyagaraja's kriti Mundu venuka, in Durbar, an old Tamil kirtana in Dvijavanti on Ambal at Tirugokarnam (Manal-thuyarai) and two pieces of Dikshitar in Begada and Vachaspati. The recital concluded with Tiruppugazh.

Sri T. V. Subba Rao thanked Vidvan Sambasiva Aiyar for giving an opportunity to the public to know what the traditional methodology of learning music was and congratulated the girl on her faultless recital and appealed to young men and women to practise on the sacred instrument praised by sage Yajnavalkya himself. The President said that musicians should observe the way the young girl was playing on the veena and how the ephuritas and pratihasas were evident at every step.

Recital of Compositions of Venkatagiriappa

In the afternoon, Veena Vidvan Mysore Duraiswami Iyengar gave a recital of select compositions of his guru, the late Vainika Pravina Venkatagiriappa of Mysore. He was accompanied by Master Syamasunder on the mridangam. After referring to the works of Venkatagiriappa, Vidvan Duraiswami Iyengar recalled his efforts to build up the Carnatic orchestra of the Mysore Palace, a demonstration of which he conducted at the Academy's Conference in 1938. Vidvan Duraiswami Iyengar rendered a few compositions suited particularly to the veena—a varna in Hindola, a kriti in Kapi, another in the new Raga Prabhupriya, of the Natabhairavi mela taking Sa ga ma pa dha sa and sa dha pa ma ga sa as Arohana and Avarohana, tillanas in Behag and Kamas, and two pieces in Bhuvanagandhari and Hamsadhvani.

Melakartas: Rabindralal Roy's Talk and Demonstration

Sri Rabindralal Roy next gave a lecture with illustration. Dr. V. Raghavan introduced him, stating that he was the Head of
the Department of Music of the Patna University and was a student of Pandit Bhatkande. Sri Roy who had once started his own college and music journal called ‘Uttara manda’ is also a member of the Central Programmes Advisory Board for Music of A.I.R. and is a staunch classicist.

Sri Roy, who spoke on “Transformation of athaya by alteration of sruti and consequent importance on 32 melakartas as specially suited for musical compositions”, discussed the transformation of a single athaya or musical phrase of a raga into possible variations, and compared the two methods of composing ragas: composition of raga from the Janaka melas and the other was the alteration of a node in a athaya or musical phrase to give a new musical idea associated with the basic idea. A athaya of Desh raga had 32 possible transformations, generally speaking, coming under the Gouris of North Indian music. These various transformations, which were linked up, were then explained by Sri Roy. He stated that 24 melakartas were particularly suitable for the transformation of a given musical phrase. Eight more were suitable under certain conditions.

Sri T. V. Subba Rao thanked the speaker for his learned lecture but pointed out that the 72 melakarta system was the bedrock of the Carnatic system to-day and gifted composers had made compositions by dexterous handling of even the vivadi melas.

Hindusthani Vocal Recital: Malavika Roy

Sri Roy’s lecture was followed by a vocal recital by his daughter, Srimati Malavika Roy, accompanied by Sri Desh Singh of Kashmir on the tabla. Srimati Roy sang alap and khayal in Imani-bilaval, Gouri and Suha Kanada.

THE TWELFTH DAY
30th December 1952
VIDVAN SRIRANGAM IYENGAR’S RECITAL

When the Experts’ Committee of the Music Academy met this morning at the P. S. High School Hall, Mylapore, under the presidency of Vidvan Karaikudi Sambasiva Aiyar, Vidvan Madurai Srirangam Iyengar gave a vocal recital accompanied by Vidvan Kovai Dakshinamurti on the violin and Vidvan Madurai Krishna Iyengar on the mridangam.

Vidvan Srirangam Iyengar commenced with a Begada varna and then took up Ragam and Tanam in Nayaki and sang a pallavi
“Srirangapate pahi mam” in Chaturasra jati Maihya tala (tisra nadai) which his Guru, Namakkal Narasimha Iyengar used to sing. His recital concluded with the Tyagaraja kriti, Bajanaseyu in Narayani and a piece in Surati, Sarasadalananayana.

Bharata Natya

Vidvan Nallur Narayanaswami Aiyar then gave a talk and demonstration on Bharata Sastra. He first explained *Laya* and the variations, *jatis* and *advavus*. Dealing next with *Abhinaya*, he referred to the dance-dramas of Merattur Venkatarama Sastri and demonstrated the dance pertaining to the *patra pravesa* of Lilavati in Prahlada. He rendered the abhinaya of a padya from *Usha* also. He emphasised the dance traditions of the Bhagavata sampradaya and said that dance and abhinaya always went together. He recalled the excellence of the rendering given by old Bhagavatars like Uttukadu Swami Bhagavatar and pointed out that dedication to God formed the basis of the Bhagavata tradition. He then took up a Kshetragna pada “Kopamu saya” and expounding its theme and abhinaya, pointed out that it was in songs which had for their theme the emotion of love that great scope for abhinaya always existed. He appealed for the maintenance of the purity of the art of dancing.

THE THIRTEENTH DAY

31st December 1952

The 11-day session of the Experts’ Committee convened in connection with the Silver Jubilee Conference of the Music Academy, came to a close to-day with a recital of Padas by Srimatis Jayammal, Balasarasvati and Savojini Kumarswami accompanied by Sri Viswanathan on flute and Sri Ranganathan on mridangam. Vidvan Karaikudi Sambasiva Aiyar presided.

The recital comprised Suntasepu in Sankarabharanam, Pusadaram in Todi, Iddharilo in Kambhoji, Neyyamuna in Ghanta, Meradopu in Sahana, Kuvalayakshiro in Gaulipantu and Payyada in Nandanamakriya.

**Concluding Function.**

Bringing the proceedings to a close, the President of the Conference, Vidvan Karaikudi Sambasiva Aiyar, gave a resume of the features, papers, demonstrations and special recitals, which were held during the eleven days of the Conference. He thanked all the Vidvans and scholars, particularly those from the North, and emphasised the
usefulness of such expositions. He expressed the hope that the Music Academy and the Conferences would grow in strength and contribute to the growth of the art and maintenance of tradition.

On behalf of the Vidvans and scholars assembled, Vidvan Chembai Vaidyanatha Bhagavatar and Vidvan T. N. Swaminatha Pillai expressed their gratification that a Vainika and Vidvan of the experience and eminence of Vidvan Sambasiva Aiyar had agreed to preside over the Conference. Vidvan Swaminatha Pillai mentioned how Vidvan Sambasiva Aiyar had encouraged and brought into prominence younger musicians like himself.

"A National Institution"

Reviewing the Conference and expressing his appreciation, Mr. Alain Danielou of Banaras referred to the Music Academy as a truly national institution where pure music and traditional musicians are brought together, encouraged and honoured. The choice of the President itself this year, he said, would bear this out. He congratulated the organisers of the Conference on the way the concerts were conducted, which he said was unique in the whole of India. There could be no other national institution which served the cause of musical culture in this country better than the Music Academy, he added.

Importance of Discussions

Sri Rabindra Lal Roy of Patna University, who spoke next, said that Conferences in the North had no such academic side as the Music Academy's Conference had. He deprecated the tendency on the part of some to undervalue the usefulness of academical and theoretical discussions. He said he would utilise his experiences here for making their Conferences in the North, more useful and more academic.

On behalf of the Executive, and its President Sri K. V. Krishnaswami Aiyar, Sri T. V. Subba Rao expressed thanks to all those who had contributed to the success of the Silver Jubilee Conference and the concerts; Vidvan Sambasiva Aiyar for accepting the presidency and conducting the proceedings; to the Vidvans for their free co-operation in the concerts and competitions; to scholars and veterans who took part in the Experts' Committee meetings and their demonstrations and special recitals, and particularly to Mr. Alain Danielou of Banaras, Sri R. L. Roy and Srimati Malavika Roy of Patna, Mrs. Sumati Mutatkar of Nagpur, Prof. Kapileswari of Bombay, Mr. and Master Panigrahi of Orissa and Pandit Ravi
Shankar of New Delhi; to donors of medals for competitions, to the Treasurer Sri K. R. Sundaram Aiyar; to the Secretaries Dr. V. Raghavan, Sri K. Soundararajan and Sri C. K. Venkatanarasimham; to Messrs. T. V. Rajagopalan, R. Easwaran, T. S. Rangarajan, M. D. Krishnamurti, N. Natesan, S. Satyamurti, V. P. Raman, and S. Sethuraman; to the Press and particularly to THE HINDU and Sri K. Srinivasan, the Kalki, the Ananda Vikatan and the Swadesamitran; to the Central Government for affording railway concessions to all the artistes and experts; to the authorities of the Local Government, the Police and the Corporation; to the All India Radio, to the authorities of the R. R. Sabha and the P. S. High School and to the Dhanwantari and Subrahmanya Groups of Scouts.

On behalf of the Executive, Dr. V. Raghavan requested the President of the Conference to present a silver plate to Sri K. Subrahmanyam who was in charge of the advertisements to the Silver Jubilee Souvenir. The President next presented him the plate.

A group photo of the members of the Experts’ Committee and Executive Committee of the Academy, and the musicians and scholars who took part in the concerts and other proceedings, was taken.

THE MEMBERS’ DAY

1st January, 1953

The Members’ Day of the Music Academy was observed at the R. R. Sabha Hall, Mylapore, to-day when a reception was accorded to Vidvan Karaikudi Sambasiva Aiyar, President of the Conference and Sri Kasturi Srinivasan, President of the Sadas.

After light refreshments, there was a programme of music by the children of the members including the five-year-old Vegavahini, daughter of Srimati Brinda. There was also a magic performance by Scouts.

K. V. KRISHNASWAMI AIYAR

UNVEILING OF PORTRAIT AND TRIBUTE TO HIS SERVICES TO THE MUSIC ACADEMY

Dr. C. P. Ramaswami Aiyar unveiled in the afternoon a large-size portrait in oil of Sri K. V. Krishnaswami Aiyar at Sri Sundareswarar Hall, Mylapore.

The function was attended by a large gathering of musicians and music lovers. Mr. Justice M. Patanjali Sastri, Chief Justice of India, and Sri C. Rajagopalachari, Chief Minister, were also present.
Members of the Experts' Committee and other workers who took part in the Silver Jubilee Conference of the Music Academy, 1952
The portrait was presented to the Academy by Sangita Vidvans in appreciation of the services rendered by Sri Krishnaswami Aiyar as President of the Academy. It was painted by Sri S. N. Chamkur.

Sangita Kalanidhi Semmangudi Srinivasa Aiyar expressed his pleasure at the appropriate manner in which the Silver Jubilee of the Music Academy was celebrated, and said that the Academy was a great institution which had first undertaken the difficult task of bringing all Vidvans together for holding discussions. They would all be pleased to hear that a representative from France who had attended the Conference this year had said that the discussions on the theory of music organised by the Academy were unique in the world. The Academy, Sri Srinivasa Aiyar said, had done much to raise the status of Sangita Vidvans. Sri K. V. Krishnaswami Aiyar had borne the onerous task of assembling musicians on one platform, every year, under the auspices of the Academy. The Vidvans thought that the best way of showing their gratitude to him was to present a portrait of his to the Academy.

Dr. C. P. Ramaswami Aiyar said that the honour conferred upon Sri Krishnaswami Aiyar by the assembled musicians by presenting a very faithful portrait, was a signal one and he considered it a special privilege to associate himself with the function. Sri Semmangudi Srinivasa Aiyar had referred in his speech to the difficulties of assembling vidvans and pandits for enabling them to co-ordinate their efforts in anything. Indeed it might be said of authors, artistes, writers and musicians that they were difficult people to please. They had been so not during recent times or in any particular country. This characteristic of theirs was derived from their artistic sensibility and critical judgment of their own performances and that of others. This faculty had been age-long. He was reminded of the description of them by a Latin poet as an irritable group. And the poet made it clear that the irritation sprang from an adherence to great ideals and impatience with those who dragged down those ideals.

"The Music Academy, a Touchstone of Taste"

So far as musicians were concerned, Dr. C. P. Ramaswami Aiyar said, it was no small thing that they made up their mind to honour Sri Krishnaswami Aiyar. The Music Academy was a great institution in South India. It served the purposes of being the touchstone
K. V. Krishnaswami Aiyar
President of the Academy from 1935
of taste and the true exemplar of an intrinsic and glorifying art and at the same time guiding popular taste. Without such expert guidance, art would degenerate into the common, the vulgar, and even the improper. The Academy stood for high standards and maintained such high standards. Music, it had been said, was the ultimate form of art. It was one of the glories of our country, especially in this part of India. Their music, as a universal language, had taught them to be above divisions. “Let us remember that the glories of our Carnatic music are expressed and translated in the Andhra language; and music is a universalising and harmonising factor in life.” The Academy had served the purpose of keeping up the highest tradition of music and gathering musicians together. It had made both the practice and theory of music more comprehensive and far-ranging in scope.

**Concentration of Effort**

Speaking about Sri Krishnaswami Aiyar, Dr. C. P. Ramaswami Aiyar said that he was a man who was difficult to please. He was the harshest critic of himself and put upon himself a task and made up his mind to fulfil it efficiently, thoroughly and in a businesslike manner. In the performance of that task, there was no harsher critic, no more meticulous judge of himself. The concentration of effort of Sri Krishnaswami Aiyar was supreme. He made up his mind over and above the exacting demands of his own profession, to do something very well. Dr. C. P. Ramaswami Aiyar referred to Sri Krishnaswami Aiyar’s services to the University of Madras and the P.S. High School. Again, only on account of his continuous and strenuous efforts, the Library movement was what it was to-day. Transcending all these activities were his services to the Music Academy. He raised it to a great institution with greater potentialities in future. “The combination of businesslike faculties with a great and regulated taste is the glory of Sri Krishnaswami Aiyar,” and it was to this man they were doing honour, Dr. C. P. Ramaswami Aiyar concluded.

Sangitha Kalanidhi T. V. Subba Rao, Vice-President of the Academy, accepting the portrait on behalf of the Academy, said: “Friends,

I esteem it a privilege to accept the portrait on behalf of the Academy. It will not only serve to decorate the walls of our institution but will constantly exhort us all to a high sense of devoted and disinterested service. Sri Krishnaswami Aiyar never sets his hand to
any business without maintaining discipline and promoting progress. We in the Academy are proud of his leadership.

"I interpret the presentation of the portrait by the musicians as unmistakable proof of confidence in the ability and character of Sri Krishnaswami Aiyar to preside over the institution as well as of appreciation of the work it has been doing. Time was when professional musicians looked upon the Academy with fear and distrust. The progress of years, however, has dispelled anxiety; and today they regard it as the chief instrument of their good. It has now come to be realised more than ever that we are but the trustees and musicians and music lovers are the real beneficiaries. I accept this portrait not only as a personal tribute to the President but also as appreciation of the work of the Academy during quarter of a century. Should the musicians and the public co-operate with us in the same generous measure as they have during the Silver Jubilee Celebrations, I have no doubt that the Academy is bound to have an even more glorious future.

"In conclusion let me add that the artist, Mr. Chumkur, who painted the portrait deserves our warm congratulations for the sincerity and love with which he has done the work."

Sangita-Kalanidhi-Kumbaktinam-Rajamanickam Pillai proposed a vote of thanks to Dr. C. P. Ramaswami Iyer for unveiling the portrait. He thanked also all the musicians who had contributed to the portrait-fund, and Messrs. R. Javaran, T. V. Rajagopalan and Dr. V. Raghavan for the help rendered by them to the musicians.

The Academy's Sadas

Later in the evening, the Academy's Sadas was held in the Sri Sundaresvarar Hall, Mylapore, when the bhridu of Sangita Kalanidhi was conferred on the President of the Conference. Vidvan KaraKudi Sambasiva Iyer and honour was shown to four other Experts. Sri Kasturi Srinivasan presided.

The large and distinguished gathering included Sri M. Patanjali Sastr, Chief Justice of India, Sri C. Rajagopalachari, Chief Minister and Dr. C. P. Ramaswami Aiyar. The proceedings commenced in a true academic atmosphere with an invocation to the Goddess of Learning by Srimati D. K. Pattamal, singing Sri Muthuswami Dikshitar's "Sri Sarasvati Namo'stu te" in Arabhi.

Sri K. Soundararajan, Secretary of the Academy, read out the prescribed formula convoking the Sadas.
Sangita Kalanidhi T.V. Subba Rao, Vice-President of the Academy, welcoming the gathering said:

"I have great pleasure in extending a cordial welcome to Sri K. Brinivasan and the ladies and gentlemen assembled in Sadas this evening.

"Ever since the Academy resolved upon conferring the title of Sangita Kalanidhi upon the President of the Conference for the year, we have been holding the Sadas which is acknowledged on all hands as an impressive and characteristic feature of the activities of the Academy. At least one reason for this is we have been fortunate in securing persons of eminence and culture to preside over the function. This year we are particularly happy we have been able to get Sri Brinivasan to confer the title, awards and certificates. Though he is one of us, yet by his distinguished services to our country through one of the greatest newspapers of the world he is well fitted to adorn the chair he occupies. He is moreover a musician of high taste and critical judgement, well steeped in the classic traditions of the early years of this century. He is a supporter of good causes and his services in the promotion of classic Carnatic music and to the Academy in particular are unforgettable. I once more offer him a hearty welcome."

Mr. Justice T. L. Venkatarama Aiyar then presented Veena Vidvan Brahmasri Karaikudi Sambasiva Aiyar, reading out the citation.

"Born in 1886 at Tiruvelukkam, Pudukottai, as second son of Veena Vidvan Subbiah Aiyar, honoured by Raja Ramachandra
Tondaman; younger brother of Veena Subbarama Aiyar, both of whom, carrying on the high unbroken Veena tradition of the family for the eighth generation, and playing together as ‘Karaikudi Brothers’, enjoyed a long celebrated career in the field from almost their debut in their teens up to 1938; engrossed in daily acts of devotion and incessant Sadhakam, has been a model of the true Nodopasaka; recipient with his brother of many honours from States; the first Carnatic Instrumental Vidvan to receive recently the National Award from the President of India.”

**Title conferred on Vidvan Sambasiva Aiyar**

The President garlanded Vidvan Sambasiva Aiyar, conferred on him the title of Sangita Kalanidhi and presented him with the birudu and insignia of that title. Dr. Raghavan put on him a Banares silk Uttariya on the borders of which were printed verses from Mooka Panchasati, which he had specially got from the holy city.

Dr. V. Raghavan then presented in order Tandava Pandita Bharatam Narayanaswami Aiyar, Vidvan Jalatarangam Ramaniah Chetti, Vidvan Sri Papanasam Sivan and Vidushi Srimati Jayammal and read citations pertaining to each of them.

“Born in 1872 in Andarnallur in Tanjore District, of Subrahmanyia Iyer, a direct disciple in Natya of the famous Melattur Venkatarama Sastri himself; learnt music under Umayalpuram Krishna Bhagavatar, the direct disciple of Saint Tyagaraja; has taken leading part in the dance-dramas of the Bhagavata mela sampradaya; has taught Bharata Natya to many; equipped with knowledge of Telugu and Sanskrit, has specialised in Tala and Natya Lakshana and is a store of rare Kshetraga paddas and other Natyalakshya; has been honoured by His Holiness Sankaracharya of Kamakoti with the title ‘Tandavapandita’; is the sole-seniormost surviving member of the Tanjore Bhagavata Natya tradition in its authentic form.
"70-year old, Vidvan Ramanayya Chettiar was born of Sri Suri Chettiar and Kanakavalli Tayammal, both devoted to devotional Bhajana music; learnt under several gurus, vocal music, veena, flute, violin and kanjeera; learnt Jalatarangam in which he became specialist under Alvartirunagari Appadurai Ayyangar and Jalatarangam Subbier; has had a music career extending to forty years; has taken part in many Conferences and music festivals and taught rare masterpieces to many noted musicians."

"Born in 1890 at Polaham in Tanjore district; came early in touch with the devotee-musician Karamanai Nilakanthadasar at
Trivandrum where he qualified in Sanskrit in the Maharajah's Sanskrit College; continuing the great tradition of consecrating music as divine Bhajana, went about many of the famous South Indian temples, his Bhajan at the annual festivals becoming a well-known feature holding in devout attention huge congregations; as a musician, followed the style of Konerirajapuram Vaidyanatha Iyer and is noted for his *manodharma*; has made varied literary contributions in Tamil and striven to popularise compositions of Nilakanthadasar; has brought out volumes of his own compositions and has been the recipient of public honour on the occasion of his Shashtyabdapurti; a pioneer contemporary Tamil composer his kirtanas in classic moulds, have gained a deserved place in the repertoire of contemporary musicians."

"62-year old Srimati Jayammal is one of the daughters of Veena Dhanammal of fragrant memory, and mother of the outstanding Bharata Natya artiste, Srimati Balasarasvati; imbibed the extraordinarily rich classical heritage from her own mother; her extensive repertoire includes besides rare masterpieces of the Trinity, numerous Padas of Kshetrajna and Javalis; bearer of the Dhanam style and heritage, her music, particularly in the vilambakala renderings of the Padas, is noted for its unique *bhava*."

They were garlanded and presented with a silver plate each by the Sadas President.

Felicitating the recipients of the awards, Sangita Kalanidhi Semmangudi Srinivasa Aiyar said that Vidvan Sambasiva Aiyar was
a devotee of the Devi and a fit person to be the guru for all of them. By honouring him, all of them and the Academy had been blessed. Sri Narayanaswami Aiyar was the oldest living Bharatacharya, who had rendered meritorious service to the art of dancing. Several rare compositions of Sri Tyagaraja saw the light of the day through the efforts of Sri Ramaniah Chetti. Sri Papanasam Sivan’s music touched the heart, and he was one of those who did not sing with an eye on the applause from the gallery. Srimati Jayammal was a repository of rare masterpieces and tradition.

Srimati Rukmini Devi, who spoke next, observed that it would be a good thing if the Academy also awarded a prize to the best aahridaya of the year, for, not only the Vidvans but also a good receptive audience contributed to the development of the art. The persons who had been honoured that evening were great inherently and practised the art in the true spirit, namely, as an offering to the Almighty. That was the reason why music, dance, and other fine arts had their growth in temples in this land. She hoped that these great exponents of the Fine Arts would live long enough to see the necessary change coming over in the outlook of the ordinary men and women in regard to these divine arts.

Sangita Kalanidhi Vidvan Rajamanikam Pillai observed that every musician had benefited from the Veena of Vidvan Sambasiva Aiyar.

Sri K. Chandrasekharan said that they had honoured to-day, the queen of instruments, the Veena.

Mr. Alain Danielou said: “The idea of giving a honorary title to a great musician at the end of a glorious career may seem to a stranger a little surprising. To my knowledge in other countries musical titles are given only to gifted young artists as an encouragement to help them start with confidence a life dedicated to music.

“The fact that the need should be felt of giving this kind of honour to musicians of great renown is symptomatic of the particular problems which face Indian classical music to-day and this is the key to their great importance.

“There are people who believe that India can produce mediocre goods and inferior forms of music and be a great country. I fear they are mistaken. Who will in the world respect a country who does not know to honour and cherish and encourage its own great men? India is great because it has produced great men in every field of human knowledge. It is great because of its artists, of its saints, not because of exalted officials or businessmen. The distin
guished gathering assembled today here is of great promise for the future.

"The Music Academy has been doing an immense national service by bringing into the limelight and honouring year after year the greatest living musicians of South India. I am afraid it is the only institution to have done so. It has taken upon its shoulders a charge which should be that of the Government, of the country as a whole. With great labour and wisdom the Academy has accomplished a task for which the province and the country and the world owes them an immense debt of gratitude.

"The great artist who presided over the Silver Jubilee Celebrations and who is receiving the title of Sangita Kalanidhi this year, Vidvan Brahmasri Karaikudi Sambasiva Aiyar, is one of the great lights of the music of India and was already presented with the National Award from the President of the Republic. The token of love and admiration which he now receives was long overdue and I am happy to be present on this great occasion.

"The names of Tandava Pandita Bharata Nallur Narayanaswami Aiyar, of Vidvan Ramaniah Chettiar and of Vidvan Brahmasri Papasam Sivan are known all over the country and are naturally revered by all of you. I can only say how once more the choice made by the Music Academy shows the true understanding of its guides for the real values of music and dancing.

"It is very specially pleasing to my heart to be present when Srimati Jayammal is being honoured. To me the name of Veena Dhanammal is an ever living inspiration; to all lovers of dancing Balasaraswati is still as she was without a rival for the purity and the dignity of her art. Srimati Jayammal has inherited the greatest art tradition and has transmitted it. She is the very symbol of the unrivalled greatness of traditional art. The greatness of a musician depends on his teachers, his own achievements and his pupils. In these three spheres Srimati Jayammal has truly a unique place.

"Our gratitude goes to those who direct the destinies of the Music Academy, to its President, its Office-bearers, Staff and Secretaries who are doing a unique work for the cause of music and most particularly to Dr. Raghavan who though he has already to carry the burden of being a Sanskrit scholar with a unique international reputation, still finds the time and the energy to work with such wonderful capacity and generosity for the sacred cause of the great art of music.
"As a stranger to this city I wish also to express my admiration for the public of Madras. After all no art can live, no institution can progress unless it has public support. The large attendance during this long week of concerts, the intelligent and cultured response to the higher forms of music, has filled me with great admiration and hopes for the future of music in this great city."

Sangita Kalanidhi Karaikudi Sambasiva Aiyar responded suitably to the references made about him, and expressed the hope that the Academy would succeed in its efforts to reestablish sampradaya music in South India.

Bharatam Sri Narayanaswami Aiyar reiterated his appeal that the Academy and those connected with it would strive for establishing correct standards in the art of dancing.

Vidwan Ramaniah Chetti and Srimati Jayammal also replied suitably.

**Award of Prizes**

The President of the Sadas next distributed medals and prizes to winners in the various competitions held during the Conference, who were presented by Sri T. V. Rajagopalan. The following is the full list of the awards with the names of the institutions and gentlemen who contributed kindly the prizes:

*Two of the Second Awards given by the Academy are endowed by Sangita Kalanidhi Semmangudi R. Srinivasa Aiyar in memory of Vidwan Semmangudi Narayanaswami Aiyar and by Vidwan G. N. Balasubramanyam in memory of Sri G. V. Narayanaswami Aiyar.*
## Competitions

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<td>I &quot; &quot; V. A. Mangalam</td>
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| **Modern Compositions** | L. Muthiah Bhagavat Memorial Medal—donated by Sangita Kalanidhi Hon’ble Mr. Justice T. L. Venkatarama Aiyar | I " " M. Jayalakshmi  
                          | Donated by the Music Academy                         | II " " \{ R. Rajalakshmi  
<pre><code>                      |                                                      | \{ R. Sakuntala                                      |
</code></pre>
<p>| <strong>Tamil Songs</strong>       | The Gramophone Company Medal—donated by the Gramophone Co.  | I &quot; &quot; Sri S. Govindarajan                    |
|                       | Donated by the Music Academy                          | II &quot; &quot; Srimati Padma Narasimhan              |
| <strong>Svati Tirunal</strong>     | Maharani Sethu Parvati Bai Medal—donated by Mrs. Alamelu Jayarama Iyer | I &quot; &quot; Sri D. Pasupati                      |
| <strong>Compositions</strong>      | Donated by the Music Academy                          | II &quot; &quot; Srimati V. Dharmambal                 |
|                       | Donated by the Music Academy                          | III &quot; &quot; K. Radhamani                        |</p>
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<td>Donated by Sri V. S. S. K. Brahmananda, Tobacconist, Jaffna. Donated by the Music Academy</td>
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Sangita Kalanidhi T. V. Subba Rao then introduced the successful students of the Teachers' College of Music and the President distributed certificates to them.

ADDRESS BY SADAS PRESIDENT
SRI K. SRINIVASAN

The President of the Sadas, Sri Kasturi Srinivasan who then addressed the gathering said:

"I consider it a high privilege to be associated with this year's presentation ceremony when persons of such eminence in the musical world happen to be the recipients of the highest honour that it is in the power of the Music Academy to bestow.

"First and foremost, I offer my felicitations to VIDVAN SAMBASIVA AIYAR. I feel no happier choice could have been made to preside over the deliberations this year; and no one possesses in a greater measure all the attributes that go with the description "Sangita Kalanidhi". His devotion to Carnatic music is only matched by his austere habits and it was with great difficulty we persuaded him to accept our invitation and be an honoured recipient of our humble token in appreciation of his services in the cause of Music.

"I am one of those who have had good fortune to hear and enjoy the celestial music which flowed from the late Vidvan Subbarama Aiyar's Veena. It was a delight to watch young Sambasiva Aiyar play on the Veena with equal facility and sweetness, to win the approbation of his talented brother.

"I cannot claim to have had personal knowledge of the attainments of SRI BHARATAM NARAYANASWAMI AIYAR. He was introduced to me only some years back and I have witnessed a few demonstrations of his art. We may correctly describe him as representing the relic of an art of which we gloried in years past. He possesses a mastery of Laya and an intellect sharp and incisive to the point of being aggressive. He is an unspARING critic of present-day methods in music.

"The Academy, in choosing to honour SRI RAMANIAH CHETTI, has shown its readiness to recognise that, for music to thrive and flourish in its best form, helpful and constructive criticism is essential. Sri Chetti, who was until some years ago, a professional musician, has come to be looked up to as an authority to be referred to on the subject of tradition and sampradaya.
"VIDVAN BRAHMASRI PAPANASAM SIVAN is a well-known figure in the music world of South India. He is a prolific composer of songs in Tamil, which have won for him well-merited popularity among all classes of the public.

"In speaking about SRIMATI JAYAMMAL, it is difficult to find words to fully express our feelings of gratitude to the members of the family of Veena Dhanammal of immortal memory. Srimati Jayammal has successfully upheld the traditions in Carnatic music. She has preserved the valuable heritage of her mother and continues to delight us with her exquisite songs and padama. In honouring her for her proficiency in Carnatic Music we are also paying homage to the memory of her mother. A worthy representative of the classical style of Carnatic music, Srimati Jayammal is pre-eminently worthy of the recognition the Academy is according her.

"Let us wish long life and happiness to these distinguished recipients of the honours conferred by the Academy this year.

"Lastly, it remains for me to offer my congratulations to the winners in the various music competitions that were held during the past few days. I have no doubt that we may look to them to uphold and preserve our musical traditions.

"It is but proper on this occasion that I should refer to the work of the Academy during the last twenty-five years of its life. As you all know, the Academy came into being in 1928 after two or three abortive attempts at starting an Association made earlier. After its inauguration, a public appeal for support was made over the signatures of prominent men of the time—one of them Dr. C. P. Ramaswami Aiyar is happily with us to-day—pointing out the need for the formation of such a body whose avowed object would be to promote higher learning and practice in the Science and Art of Music. Among the objects the founders had before them were:

1. To bring together scholars and musicians in frequent meetings and annual conferences;
2. To arrange for expositions of the Art by competent artists and to encourage deserving talents;
3. To collect and preserve compositions in Music;
4. To form and maintain a Music Library and Museum; and
5. To construct a Music Hall.

"In short, this institution was expected to endeavour to give to Music its proper place in the scheme of life and education and to supplement the work of the existing Sabhas in encouraging the Art.
"The promoters went on to say: "it is a matter of common knowledge that the present condition of Music in this part of the country is not what it ought to be and it is high time that an earnest attempt is made to improve the conditions around the national heritage of music. The Academy has been formed to set the ball rolling for the said purpose.

"While the Academy has met with a fair amount of success in regard to some of the objects the founders had in view, thanks to the untiring efforts of our enthusiastic young men under the able leadership of Sri K. V. Krishnaswami Aiyar, President of the Academy, there are other phases of our task which remain to be fulfilled.

"The latter half of the 19th century and the first twenty years of the 20th, were the periods during which Carnatic music attained a very high degree of perfection. Later, deterioration in standards set in and it was to stop this tendency and revive the enthusiasm of the discerning public that the Music Academy was brought into existence.

"The Academy has not, if I may say so, judging by results, succeeded in substantial measure in persuading the artistes to pay attention to sampradaya in their music performances.

"I am aware that the organisers of the annual performances under the auspices of the Academy do send out circulars to the artistes engaged for musical performances drawing attention to what is expected of them.

"But how many do respond to the requirements?

"And how many of the present-day professionals can claim to possess the necessary training and equipment to give a music performance in accordance with the traditional practice?

"I shall leave these questions to be answered by yourselves.

"While the members of the Academy have done their part, the support of the public for attempts to restore standards has been lukewarm, probably because there are not very many at the present day who can claim first-hand knowledge of the art of the eminent Vidvans of the early years of this century.

"It is our duty to devise means by which it may yet be possible to adopt the methods of teaching Carnatic music as enjoined by tradition and followed by the great masters of the past.

"If we are to judge from the speeches delivered at the various music Conferences in recent times, there is undoubtedly a realisation on the part of rasikas that standards in Carnatic music are going
down. Our Vidvans, with eminent exceptions, are, I hope I am not ungenerous in saying, in a large measure responsible for this sad state of affairs.

"A properly trained human voice, I have heard it from no less an authority than the late Tirukkodikaval Krishna Aiyar, is the best medium for music. He used to say that instrumental music can only take a secondary place in a musical performance.

"Great as he was with the violin, his greater ambition in his career as a violinist was to produce music approximating to vocal music.

"I have referred to this only to emphasis that all who are anxious to restore Carnatic music to its former eminence and glory must impress upon our Vidvans the importance of voice-culture.

"It is equally important that the voice is trained to sing in three Srhayees.

"It is perhaps necessary here to refer to the low Adhara Sruti which our professional musicians have adopted in recent times.

"I am unable to say from when this pernicious habit came into vogue.

"The low Sruti has had a blighting effect on accompanying instrumentalists and I am amazed that music lovers have remained complaisant about it. It does not augur well for the future of music that even young aspirants and students of music colleges neglect this aspect of the art.

"I do hope that a persistent effort will be made by organisations like the Academy to bring home to professional and amateur musicians the importance of singing to a sruti which will enable them to reach all the three Srhayees.

"It will also rescue the accompanists from the intolerable predicament in which they find themselves.

"I have also some observations to make on the tendency on the part of musicians to ignore the traditional Kachery Paddhati. It has become a regular feature nowadays to convert a music concert into, if I may say so, a tala vadya Katcheri. I do not think there is any need for me to elaborate this point.

"The musician's profession is a noble one and I would plead with him to help organisations like the Academy to devise measures to maintain standards and to prevent our ancient heritage slipping
Perhaps a Code of Conduct for the observance of professional musicians may be drawn up, and strict adherence enjoined on them.

"For its part, the Academy should have only merit as its criterion in selecting artistes for model performances. Only then will its awards attain the status of prizes to be coveted by Vidvans.

"The Academy has attained a unique place in South India and, if its deliberations and decisions are to be implemented, sanctions that may be necessary for the purpose have to be devised with the active co-operation of similar organisations in the country."

Sri K. Balasubrahmanya Aiyar proposed a vote of thanks and Sadas terminated.
RESEARCH ON INDIAN MUSIC*

BY

ALAIN DANIELOU

Research Professor, College of Music and Fine Arts,
Banaras Hindu University

For many years I had wanted to attend the annual conferences of the Music Academy. I am most happy to have been able to be here this year and most grateful to the organisers who so kindly invited me.

The Music Academy

It is a privilege to be in this city which has long been a centre of learning, and where an enlightened people have their eyes opened both on the great achievements of the past and the accomplishments of the present. No country can live if it does not keep up with the important developments of the age, yet a country is great only by the preservation of its past. In both these aspects of culture Madras holds a prominent place and the institution of which we are celebrating the Silver Jubilee has gained a great renown in this city of learning. I am told the Music Academy had to face many difficulties in these twentyfive years and could grow only through the support of fervent amateurs of music. It has now achieved a unique position in the country and abroad. It publishes an excellent Journal, the only high-standard journal on music in India and probably in the whole East. It holds the most catholic music conferences and has been serving the cause of music more than any other institution. The Music Academy has no doubt been fortunate in having for many years as Secretary such a fervent of music and scholar as Dr. Raghavan for whom every scholar in the world has the highest regards.

Indian Sciences

It is not easy to do research on any subject in this country because the achievements of the mind have often reached such heights that merely to approach them requires a vast knowledge. Everyone of the Indian sciences has connections with a number of technical fields as well as with philosophy and religion because science was never conceived in India as a mere means of producing gadgets, or wealth, or weapons, or comfort, but primarily as an instrument of spiritual and intellectual advancement.

Even in the case of an art like music the Indian thinkers have evolved a theory that touches the most difficult problems of psychology, of symbolism, of religion, of mathematics, of acoustics.

The true student of Indian music has to be conversant with all these sciences. One can easily understand why so few have had the daring to start work on such an inspiring but arduous path.

**Greek View**

More than twenty centuries ago Aristotle wrote in his "Politics" (4, 5, 8) that music was an important element in the formation of the mind. He said, "some modes incline people towards melancholy, towards concentrated feelings, other modes inspire carelessness and laziness, another mode brings to the soul calm and peace, while the Phrygian mode (which you call I believe Kharaharaprīya) stimulates enthusiasm." As for the Dorian mode (which you call Hanumatodi) all are unanimous in recognising its character of gravity and firmness. These and similar modes are adequate for the education of the young, because they are an object of study and, at the same time, they have a psychological action.

Plato considered that musical modes had a considerable social importance and he said that "one cannot alter the musical system of a country without disrupting the order of the State."

The modern West, which follows a system of music entirely different from that of Greece, can little understand what the Greek Philosophers meant by such fantastic statements; for Western Music is an architecture of sounds, a display of complex relations which can charm the mind and please the heart but can have none of the profound and lasting effects attributed by the Greeks to music.

**Indian Theory**

The meaning of the ancient philosophers is however easy to grasp when we realise that the music of Greece was but a branch of the age-old Indian music and was not very different from the music of India to-day. Here too we have a system of music which acts as a form of magic to shape our emotions. We may take a technical interest in the words of a song, in the niceties of vocalisation or the technique of players, yet we know that these things are secondary. The essential of the music is the raga, the basic mode, of which the repeated notes gradually bring all the listeners in one mood, unite them in one overwhelming emotion.
The System

One may ask why should Indian music act more deeply on our mind or on our nervous system than other forms of music. There is for this a very simple reason. Though it must be known to most of you, I should like to state it again in a few words. In modal or raga forms of music the tonic is fixed. This means that during a performance the expressive intervals will always correspond to the same pitch of sound, the same frequency. This happens only in this system. As the raga develops the sounds strike our auditive nerves always at the same place conveying always the same idea. After a while we become so sensitive to this ever repeated sounds that the raga seems to penetrate deeper and deeper into our whole being; it acts upon us even if we do not listen attentively. It acts on animals, on inanimate things even. And, if the musician is expert we shall, after the music has ended, remain for a long time under the spell having become ourselves attuned to the mood of the raga, having identified ourselves with the music. This immediately explains why pure Raga music is a sadhana, a means of spiritual development. It is the most accessible and yet most active method of Yoga taking us away from the futile agitations of our mind to let our whole being dissolve into a pure and abstract image of Divine harmony.

Number and Interval

This leads us to a very important aspect of the musical science which is the correspondence of numerical ratios with certain types of emotions. Though the Sanskrit treatises at present available with a minor exception do not give these equivalences directly, there is little doubt that all the classifications of intervals used in Indian music were originally based on such a knowledge and the indications given already by Bharata for the tuning of instruments implies that these classifications were known. In fact the sruti-jatis strictly correspond to the unity of expression observed in all intervals corresponding to the same type of ratio.

A careful measuring of the intervals used by the great Indian performers and their comparison with the meaning attributed to the srutis and the symbolism of the notes leads us to the most astonishing theory of the arithmetic nature of our emotions creating a perfect and coherent link between the world of forms, the world of sounds, the world of ideas and sensations, in fact the key to the unity of Mantra, Yantra and the principles, laws or deities which rule the different aspects of the Universe. The fact that certain numbers are
seen to correspond with certain forms of life, certain passions, certain ideas wonderfully illustrates the reason why they are said to be connected with certain principles, why the cosmic world is ruled by the number three, the world of life by the number five, the celestial and demon worlds ruled by the number seven; why the numbers twelve, fifty-two, one hundred and eight are by their nature the means of establishing certain contacts.

The lists of correspondences given in the ancient Sanskrit books on music should not be taken lightly as fanciful imaginations. As soon as we begin to know more about the theories on which they can be based we discover that the ancient theorists of music had an amazing knowledge about very intricate questions of which modern musicologists know very little. The fact that in the available books the intervals are defined by their expression and not by their ratios is purely a matter of convention and due to the fact that these books were meant for practical musicians who, then as now, were shy of mathematics. Both definitions are strictly equivalent. To speak of the major third which indicates activity or that which expresses peace is exactly the same as to speak of the pythagorean major third and the ratio 81/80 or the harmonic major third or the ratio 5/4. Unless I am given concrete proof of it I am not ready to believe that the theorists who classified so precisely the shruti-jatis according to their root numbers did no know of these numbers. All the more since the music students of to-day who pretend to deny these facts have usually no idea whatever of what are the basic numbers of ratios nor have they ever taken the trouble to measure the intervals singers and instrumentalists actually use during a good performance.

Here the sound-measuring instruments of the physicist give reason entirely to the ancient theorist and not to their modern detractors who too often believe one can claim to live in a scientific age without using the methods of science.

**Precision**

The fact that small differences in intervals may correspond to important differences of expression explains why in music precision is so important. We perceive it more easily in rhythm but in pitch it is no less important.

For the magic of music to be really effective one thing is essential, that is accuracy. This is the case in any applied science. If there is even a slight variation in the pitch or inaccuracy in the interval the
expressive effect of the sound is very much diminished. This is why the musician has to be “in mood” to reach that super-human precision which we call expression and which carries himself and his audience across the blind mists, which shroud the true nature of things, into a world of truth and light. It is this precision alone which is the secret of the effect of music, and the musician, to avoid any vagueness which might blunt the sharpness of his arrows of sound, must be careful of the ornaments, mannerisms, vibrato that he may use, and which alter the expression of the pure sounds. There are many performers who by their technique appear to be great musicians and yet fail to capture our hearts, while a simple song can sometimes move us deeply. The reason is easily given by the instruments that measure intervals. Even in performance by the best musicians the difference in accuracy is often considerable between the beginning when the intervals are always rather approximate and the moment when the motion becomes manifest and the precision of the interval becomes prodigious, where a hundredth part of a comma appears as a vast difference to our magnified perception.

The ancient books give all the correspondences of the musical intervals with all the aspects of the natural world, with all the forms of emotion, all the rasas. The knowledge of these subtle connections explains the importance of the Indian musical theory and the reason why it means so much to the world, for it is the key to all music, to all the forms of the magic of sound. There is no other musical theory, no other existing musical practice which has entered so deeply into the mysterious relations which unite interval and emotion. It is true that we have to accept that almost all the books which referred to this science as such are now lost. But from the texts referring to the application of the theory and of which many still exist we can without too great difficulty reconstruct the system. We have all the charts of correspondences of the intervals of sounds with emotions, with colours, with deities, with the articulate sounds, etc. The application of these equivalences is evident only in the raga system and this is found today mainly in India. The remaining branches of the family are but minor forms of the same system. Indian music itself has become more limited than it used to be in ancient times. It has lost most of its orchestral forms, many of its instruments. Yet it is still for the musician and the student of musical theory a unique source of inspiration. It has maintained the essential features of its greatness, and it will require only little effort to bring back its creativeness wherever it has lost some of its impetus.
The Message of Indian Music

This is the effort that the world expects from you. For the world is now preparing itself to receive once more the message of Indian music. Most of the music of the West and the Far East today is either mainly mental or sensual. It does not change the heart, it does not uplift the soul. This is just what Indian music can do and whenever musicians in far away parts of the world have had an opportunity of hearing some of the best music of India, of learning something of its theory, it has opened for them new horizons, new fields, which they are eager to explore. India must not fail to deliver her message. The musicians of India must be prepared again for this sacerdos. It is a difficult, immense task, but it has to be done because it is through teaching that art comes to life. In recent years we have seen some of the greater forms of music gradually shrinking, drying, disappearing. The number of truly great musicians has become dangerously small. But we may hope that a new missionary spirit may give an impulse to preserve and strengthen this unrivalled achievement of the Indian genius, a music that can carry the human mind far from this age of conflicts into a divine world of perfection and love, into the spheres of eternal delight.

The Literature on Music

The Development of Indian Music has not been the work merely of inspired artistes. It was born from the profound wisdom of ancient seers; and, from what remains of ancient writings on musical theory, we can see that it was a most elaborate science.

To-day if the music of India is to be saved, we have to reconstruct the bridge between theory and practice. The decadence of some branches of Indian music came from the fact that the practice became separated from the science. The mechanic can believe that he knows all about machinery; but he forgets that all his tools have been designed by the engineer. Practical musicians can carry the tradition of music for a certain time but they are unable to adopt it to new conditions. This is what happens now in India where there is no common measure between the classical art of the past, probably the greatest music on earth, and the modern attempts at a new music for the film and stage which is the most degraded in the world. There still remain many great performers who are the direct disciples of the musicians of the past and there remains also a large literature which can allow us to rebuild the basic theory of Indian music. The problem to-day is to bring back the complete unity of the two.
Three Fields of Research

This unity however cannot be re-created through a mere scholarly approach of the ancient books. It requires a true understanding of the principles underlying the whole system of music. And this understanding can only be the fruit of a very profound study. This study, if it is to produce quick results, will have to be carried into three main branches of research which must be co-ordinated and which we might call scriptural, archaeological and ethnological. They will refer to manuscripts and books, then to monuments, paintings and other remnants of the ancient ages and finally to the popular tradition of the various peoples, castes and tribes all over India. It is generally very difficult to arrive at a proper interpretation of available texts without the other sources of information being explored. For example we have representations of musical instruments in the sculpture of temples, we have their description in ancient books, and often find that they have survived almost unaltered in some tribe of the Nilgiris or in some people of the Himalayas; and it is only when we can co-ordinate these three images—the description, the picture and the actual use—that we can come to a proper interpretation of the texts. Similarly the notations of ancient ragas and talas can only be understood by reference to still existing forms found somewhere in the country. Until these are properly studied, the interpretation of ancient notations will remain uncertain.

The ancient books tell us for example that the oldest music had a descending and not an ascending scale. This for us has little practical meaning and we cannot study its implication until we discover that some of the ancient population of Northern India pushed far into the Himalayas by northern invaders have kept to this day this ancient conception of the scale which we can study now, and we immediately find that this implies profound differences in the whole pattern of musical structure and expression.

An efficient work of Research should therefore mean the study and photography of monuments and ancient paintings, the collecting and editing of the main treatises on music, the recording of popular traditional music and study of popular instruments and musical technique. There is no other country in the world where these three elements are found together with such abundant richness. There is therefore no country in the world more important than India for the study of the history and development of music. Indian music is the key to all the existing systems of music. India is the treasure-house of music. Let not this treasure be buried under the fearful weight
of modern ignorance but on the contrary let us try to have it listed and brought to light for the enrichment of ages to come.

If research on all the aspects of ancient and traditional music is undertaken on a sufficient scale it will be possible and even easy to bring back to light some of the most brilliant treasures of Indian musical theory and this will be the only sound means of preserving the music itself.

In the field of practical research however there are a certain number of immediate problems which have to be faced first and should draw the attention of the educational departments of the different Governments in India as well as that of all those interested in Indian music. The first one refers to the problem of preservation and accessibility of manuscripts.

Sanskrit literature is by far the largest of the ancient literatures. For nearly fifty centuries it has produced works of importance in almost every field of human knowledge and artistic creation, works which were generally far in advance of those produced in other countries at the time. The libraries of India were at one time the largest in existence and a cause of wonder to foreign visitors. But, following the invasions from Central Asia, the Middle East and Europe, an enormous amount of the ancient books has been wantonly destroyed, and much of what was left was allowed gradually to disappear through neglect and decay. The neglect of ancient literature and ancient monuments continues to our day and constitutes a serious challenge to the culture of an age which claims to be one of progress and efficiency. Priceless documents for the history of civilization are allowed to disappear without being even listed.

There remains all over India a vast number of manuscripts belonging to all branches of Sanskrit learning as well as similar works in the other ancient Indian languages. These are dispersed in public and private libraries, many of which have no catalogue, some of the larger ones not even a classified list of their possessions. Most have a catalogue covering only part of their collection, the rest being unclassified and never spoken of. Private collections and States' libraries are often entirely cut off from reach. In many of these as well as in some public libraries the manuscripts are not adequately protected and are allowed to be eaten by insects and spoiled by moisture. Madras State is the only one where libraries are well kept and the manuscripts easily accessible. But as soon as you go out of this most favoured and enlightened province manuscripts are difficult to reach and conditions often appalling.
We often hear people in India complain that a great number of books have been taken away and are in foreign libraries from where they should be brought back. This is altogether a misconception. The foreign collections of Sanskrit manuscripts are relatively small, even the German ones, much too small indeed when compared to some of the huge Indian ones. The manuscripts in foreign countries are usually well preserved and comparatively safe and it is extremely easy to have them microfilmed or photographed. Because of the Indian climate and the great antiquity of most of the important works, hardly any Sanskrit manuscript has a historical value in itself. Available manuscripts are almost invariably copies of which only the contents are important. We must consider that, from the point of view of Indian research and learning, the manuscripts in foreign libraries have been so far much more at hand than those for example in Bikaner or Darbhanga or Banaras or even Trivandrum. I speak here from personal experience.

The students of Art and history all over the world have begun to realise that India has played a considerable part in the progress of civilisation at all periods, that almost every important development in the history of mankind had its origin in this country. Every concept of Chinese philosophy and every technical term of the Far Eastern musical art can be traced to one of the Indian systems. And it is only recently that it has been put forward that all the principles of the great Gothic architecture of mediaeval Europe were the direct outcome of the Hindu Mediaeval temple architecture. So that people may more fully realise the extraordinary influence of Indian thought and learning on almost every period of human civilisation, a considerable effort will have to be made to recover and publish the main treasures of Sanskrit technical literature, as has been done for Greek and Latin works, since the 16th century. Literature here does not mean merely poetry, philosophy and religion, but all the technical treatises, all the works concerning the Arts and Sciences in which India was always proficient. At present, even in those sciences still generally studied, such as Astrology and Medicine, the books in common use are mainly school books, and are late compilations. The original ancient works, when they still exist, lie abandoned and unpublished in some dusty corner of a library.

In the case of music alone the number of works about which we have references or of which we have fragments must be nearly one thousand. Of these about two hundred would be accessible. But if public and private collections were really explored a larger number
of books would probably come to light, and, in any case, numerous additional manuscripts would be obtained which would make critical editing possible. In other subjects the number of works is naturally immensely larger.

The problem now is to find a method by which, in the context of present day possibilities, one could proceed to recover the more important works of the Sanskrit literature, particularly those on music. After a number of years of work in this field I came to form some ideas which I should like to place before the musicologists and musicians in this city:

(1) Since private individuals cannot interfere with the organisation of public libraries one should see that the Central and Provincial Governments take positive action so that all libraries be properly catalogued without unnecessary delays, and former State-libraries made rapidly accessible. This is not a costly undertaking and should have been done long ago as a matter of routine. It certainly must form part of the plans of the present Government and the only thing to be gained is its quick implementation. Every scholar will endorse the suggestions which Dr. Raghavan made in this connection in his Presidential Address to the Classical Sanskrit Section of the 15th All-India Oriental Conference, Bombay.

In almost everyone of the former States the manuscripts have been considered as the private property of the former ruler. It should not be forgotten however that the property of national treasures can never be more than a trust. Education Ministries must now bring pressure on the princes so that they be ready to make arrangements and provide copies and facilities to scholars. The present attitude of the custodians of many of the State or semi-private libraries is quite irresponsible and detrimental to scholarship.

(2) Private information should be co-ordinated. It should be possible to a great extent to pool together the information which the different scholars and amateurs doing research in the same field may have accumulated. This would obviously be in everyone's interest. There should also be a conference to decide upon and standardise methods of work so that information may easily be made available in the most convenient form.

(3) A machinery should be developed for having all important manuscripts copied or microfilmed and making them available to scholars and libraries. This would require a small capital to start with but would be an almost self-sufficient enterprise since a great number of Foreign libraries would be likely to want copies.
Knowledge is not found in books alone. The same problems that face the preservation and edition of books apply to the more fundamental form of cultural inheritance that is oral tradition. Our age has given us a new kind of writing, the missing link between oral and scriptural tradition, that is recording. We must without wasting time start collecting and preserving some of the ancient techniques of music now often reduced to a mere folk art, yet of tremendous importance for the study of the original schools of ancient music. This is a most fascinating and fruitful task and it is essential that necessary facilities be given to this Academy and that together with the written books, the message of oral tradition be also preserved.

None of these things requires much money but a certain amount of genuine interest, organisation and co-operation. Much can be done for the recovery of Sanskrit literature through genuine collaboration between scholars, amateurs and professional musicians. The task to be performed is so vast that no amount of isolated work can achieve even the most elementary survey of the available material. And without such a survey being completed, no really serious work can be started. At present many individuals are busy doing at great pains parallel work without sufficiently knowing of one another's efforts. Much more ground would be covered if the work was divided.

**Topics for Research**

It would be also very important to direct students, who wish to make a thesis, towards a narrow field of study. I have become rather allergic to a kind of books, articles and theses sometimes sent to me, which almost invariably cover the whole field of musical history since its creation by Brahma, explaining, without any sort of technical evidence, the meaning of some technical terms, giving as an established fact a series of ratios for srutis invented by some music amateurs not quite conversant with the theory of intervals nor the laws of physics, the whole thing being linked together by poetic comments on the progress of mankind! I feel universities and schools of music should make it a rule that any thesis or article should be limited to the study of a particular technical problem. Good subjects would be, for example, "The difference of Kaku and Amsa in Mediaeval music", "The names of certain types of drums in ancient works and in modern Indian languages", "The evolution of the significance of the terms Vadi, Samvadi, etc.", "The evolution of musical notation in India" etc. These are already broad subjects and if we are to make some progress they could be even made narrower.
Institutions and Government

It is a great and magnificent work to recover a country's past. In this undertaking one should not wait for the Government to do everything. In most countries institutions of national interest are started by private agencies and the Government comes in to help only later. The Government fails in its duty only if it does not support institutions which have proved their worth for the country. It is very important that the available means be concentrated on the people and institutions who already possess experience and can do actual work.

In spite of the difficulties which may face pure scholarship in a country having so many immediate needs and urgent problems one cannot deny that there has been during the past five years an improvement in outlook. Time seems to have come now for practical steps. These however should be taken without too much delay, for every year lost may mean, especially in Northern India, the disappearance of a number of irreplaceable works.

Message of Indian Music

There is to-day in the whole world a musical crisis. Most systems of music have gradually gone further astray from the natural laws of sound and the purpose of musical creation.

We should not be misled by the force of expansion of certain forms of Western music. This tendency to expand is the very sign of weakness. It is when we lack confidence in ourselves that we most try to impose our creeds and our ways upon others.

The musical crisis born from a misconception of the purpose of art is not limited to Europe and America, it extends under different circumstances to the Russian world and the Far-East, and has almost destroyed the music of the more vulnerable Middle East countries. Though India is suffering from a similar disease which, however, has remained so far superficial and limited only the most vulnerable parts of the country, the radio, the films, the recordings etc. are seriously ill. The great mass of the Indian people still expect from music as well as dancing and all the other arts that they should speak to the soul, to the intellect; still be in the words of Bharata a fifth Veda meant for the uplift of all.
This art of Natya will be the fifth method of sacred knowledge. There will be found together the lessons of morality, of pleasure, of prosperity, the explanation of all sciences, the inspiration of all the arts and the lessons of history. This is the message that all nations again expect from Indian music, from Indian dancing. There is no country to-day which is not anxious to know more about India’s great musical art. It would be a tragedy, if India, for the first time since the creation of man, should fail to deliver her message. In the words of the Law-giver, “It is from the wisdom of this land that the world should learn age after age.”

But to be really efficient this message cannot be merely a practical one. It is not only the art of music but the science of Indian music which the world needs. There is here a great work of collaboration ahead between the musician and the scholar, between the technician and the thinker, between the man of wealth and the man of learning, between the man of power and the man of wisdom.

I know the idea of bringing together musician and scholar has been the very basis of the work of this Academy, and we must all pray that it may develop rapidly and be able to fulfil its great mission under a wise guidance. Praying however is not enough. We must also see to it that it may receive the help and support it needs for its purpose which is the common purpose of all of us.
When we study the old methods of classifying Ragas we find two parallel methods of classification which indicate not only the methods of understanding Ragas but also methods of thinking that guide musical composition. The first is the method of classifying Ragas according to Melas or Thatas or Scales indicating Aroha-Avaroha or Ascent and Descent, rules creating the Jati of the Raga out of a parent scale. The second is the Sthaya-classification which is quite old and exists under such categories as Gauda-Bhedas, Barati-Bhedas, Todi-Bhedas, Nata-Bhedas, Karnata-Bhedas, etc. Even at present trends in composition of new Ragas take these two lines: some musicians are introducing new scales or melas not frequently used formerly; others, and among them experienced musicians, are introducing new varieties or Bhedas such as a new Gauri, a new Mallar, a Kanada or a Todi or a Kalyan, in already familiar scales.

It may be observed that these two trends are complementary to each other: the first gets Sthayas or musical phrases out of the rule of Aroha-Avaroha from any given parent scale or Mela, while the second and more important, converts phrases or Sthayas into different forms transforming the same phrases getting different Scales out of them. The question posed here is to what extent a Sthaya can be altered retaining its link with its previous form. To explain this question in some detail I may refer to one of the varieties mentioned, say, in Parijata. Take for instance the varieties of Gaudas or the Natas. The general form of Gauda and Gouri is indicated by the omission of either Ga or Dha or both in Aroha, the avaroha being generally Sampurna. This gives us such Sthayas or phrases as Sa Re Ma Ga Re, Pa Ma Ga Re Ma Pa, Ma Pa Ni Dha Pa, and so forth. But Sruti values of the svaras used are different for different Gaudas and hence they belonged to different Melas. Kedara Gauda was in our present Khamaj or Hari-kambhoji Mela while Malava Gauda was in original Gouri corresponding to our Bhairava or Mayamalavagaula mela. In both Ragas the Sanchara in the lower part of the scale has Sa Re Ma Pa Ma Ga Re and obviously similar Sthayas like Re Ma Ga Re, Pa Ma Ga Re Re Ma Ga Re Ga Sa. But the

*Paper read with demonstration at the Conference, 1952.
difference in the respective Sthayas in the Sruti of Re which is high in case of Kedar Gauda, lower in case of Malava Gaula. This procedure is most usually the musician's method of creating a new Raga out of a familiar Sthaya by changing the Srutis of one of the notes. The great value of this procedure is to take advantage of an established musical idea and to use it in an a slightly different form to create new association of ideas. It is obvious that the introduction of a new musical scale can have no such advantage. We may thus say that a musical phrase or Sthaya retains its emotional effect to a great extent when one of the notes is slightly altered, the elapse of alteration being relative to the srutis used at the original Sthaya.

When we analyse the various forms of Gauri in present North Indian music we find that the same phrases are repeated in the elaboration of the Ragas with widely different Srutis. (Demonstration Desh and Shree,). For instance our Shree classified by some authors as one of the Gauris called Shree Gouri uses the same phrases as Raga Desh with Srutis that bring it to the Purvi or Kamavardhani Mela. And Desh which according to its important Sthayas such as Re Ma Pa Ma Ga Re Ga Sa is a Gauda differing from Kedar Gauda only in using the higher Ni in ascent. This higher Ni again can be regarded as a variation in the Sthaya Me Pa Ni  sa re Ni Dha Pa of Kedar Gauda which might have been the original Deshbal Gauda mentioned in Ratnakara. (Demonstration). Be that as it may, the use of both Nishadas is thus justified in Raga on this principle of phrase transformation.

Now let me take a central phrase of Desh and change the notes one at a time to show that such change retains its link with its previous form and gives a new form associated with the previous. All such variations thus should be classed under Gauda and Gauri varieties. This would again show that fresh and good varieties of Gauris are possible which have not yet been used. I shall select the comprehensive though somewhat incomplete Sthaya or Phrase Ma Pa _Ni Dha Pa Ma Ga Re Ma Pa in the Khamaj or Harikambhoji Mela. (Demonstration of further developments including Tilak Kamode—two Ragas with same Aroha-Avarohana.) For the sake of convenience in writing I shall place the first transformation first in Bilawal or Dheera-Sankarabharana thus :

1. Re Ga Dha Ni—Ma Pa Ni Dha Pa Ma Ga Re Ma Pa— Dheera-Sankarabharana. Not yet used as a Sthaya.

2. Re Ga Dha _Ni—Ma Pa _Ni Dha Pa Ma Ga Re Ma Pa Hari-kambhoji, common sthaya of Desh Jaiwanti—first Gandharas. (Demonstration).
3. Re Ga Dha Ni—Ma Pa Ni Dha Pa Ma Ga Re Ma Pa—

Sarasangi. Not yet used.

4. Re Ga Dha Ni—Ma Pa Ni Dha Pa Ma Ga Re Ma Pa—

Charukeshi.

5. Re Ga Dha Ni—Ma Pa Ni Dha Pa Ma Ga Re Ma Pa—

Gauri-Manohari.

6. Re Ga Dha Ni—Ma Pa Ni Dha Pa Ma Ga Re Ma Pa—

Karaharapriya. Used in Kafi, Barwa. Also Pilu—(Demonstration)

7. Re Ga Dha Ni—Ma Pa Ni Dha Pa Ga Re Ma Pa—Keeravani. Not used.

8. Re Ga Dha Ni—Ma Pa Ni Dha Pa Ma Ga Re Ma Pa—


9. Re Ga Dha Ni—Ma Pa Ni Dha Pa Ma Ga Re Ma Pa—

Suryakantam.

10. Re Ga Dha Ni—Ma Pa Ni Dha Pa Ma Ga Re Ma Pa—

Chakravaka.

11. Re Ga Dha Ni—Ma Pa Ni Dha Pa Ma Ga Re Ma Pa—

Mayamalavgaula in Gouri—Bhairew—Mela.

12. Re Ga Dha Ni—Ma Pa Ni Dha Pa Ga Re Ma Pa—

Bakulabharanam. Not used except rarely in Vasant Mukhari.

13. Re Ga Dha Ni—Ma Pa Ni Dha Pa Ma Ga Re Ma Pa—

Kokilapriya.

14. Re Ga Dha Ni—Ma Pa Ni Dha Pa Ma Ga Re Ma Pa—

Natakari.

15. Re Ga Dha Ni—Ma Pa Ni Dha Pa Ma Ga Re Ma Pa—

Dhenuka.

16. Re Ga Dha Ni—Ma Pa Ni Dha Pa Ma Ga Re Ma Pa—

Hanumatodi.

Thus it is obvious that we get sixteen varieties of Gauri including the same Gaudas with Suddha Madhyam by transforming the same phrase by raising or lowering a note taking care that the changes do not overlap. It is obvious that the change of Suddha Ma into Teevra Ma would give us another sixteen giving in all thirty-two varieties of Gauri using the same musical phrase or Sthaya.

I hope we can agree that so far the gradual transformation of the same Sthaya retained the link between one variety and another and even the same phrase in widely different Melas like Karaharapriya and Kamavardhani retain their link. These are Ragas Desh and
Shree of the North as indicated in the beginning. And both are very well established and powerful Ragas, and others are Deshi, Jeunpuri, Gauri of our Bhairava Mela, which in the lower half of the scale retain the Gauri feature.

Now the question arises how far could we change the Srutis without disturbing the musical aesthetic effect of the Sthaya or phrase in question. Could we for instance raise the Rishabha further to the place occupied by Komal Ge and thus transfer the phrase to Suddha Nata of Parijata or perhaps the Chalanatta parent scale of the South. In North Indian notation this would be sung as Sa Ge Ma Pa Ni Ni Pa, Ma Pa Ga Ge Sa. I hope it is obvious that the effect is far removed from the original phrase we considered and matters could scarcely be improved by calling Komal-Gandhar, Shatsruti-Rishabh. (Demonstration Dhani Tilang Bihay Jog sruti created by Sthaya Bhimpalasi.) But this is u'In Jog which may be regarded as one of the variation of Bihay, or 'lang.

If we put the question here why the effect is so different we may arrive at two explanations. First this phrase Sa Ge Ma Pa MaGa Ge Ma Pa is already associated with Ragas like our Bhimpalasi Pilu etc. created by an independent process. To change a Gauri so far is to encroach into other established ideas. The second is the influence and absence of Langhana, that is the technique or jumping over a note or two or more either in the Anuloma or Viloma, that is Aroha or Avaroha. The above transformation of moving the Ri to the so-called Shatsruti-rishabha displacing the Anuloma Langhana to Sa which was prominent from Re Ma Pa omitting Ga and introduces a Viloma Langhana in Ge Sa which in effect jumps over a large number of Srutis. The phrase thus becomes mutilated and loses its link with the original Gauri phrase. Similarly, again if we lower the Ga to the position of Chatusruti Ri we lose the length of the significant Viloma Langhana Re Ga Sa which now becomes Re Re sa. Thus the scales or Melas arrived at by the overlapping of Shatsruti Ri and Komal or Sadharana Ga or of Suddha Ga and Chatusruti Ri hamper a most important technique of transforming Sthayas by alteration of Srutis within aesthetic limits, which has been responsible for creation of a system of Ragas belonging to different scales but retaining mutual association through a common Sthaya.

The question may be asked here whether this technique is really of very great importance. To me it seems to be the most important both in history and in contemporary practice continued by eminent musicians, as a long standing instinctive habit in the North Indian
system. Thus, thoseMelas of Venakatamakhin that use consecutive semitones cannot be used for this kind of transformation of a Sthaya, particularly where subtle change of phrases by means of srutis occur. While this technique of developing new musical ideas is instinctive to the musician, our grammarians have taken little or no notice of it though they have mentioned the varieties or bhedah prevalent in their own age.

Though such names as Saveri and Suddha - Saveri - are suggestive I cannot convincingly prove the predominance of this kind of thought among Southern or Karnatik musicians. However, this technique is inherently present in the very nomenclature of the notes. Why should, for instance, twelve notes on even the twenty-two srutis have seven names with a range of movement allowed for each note. In the practical field of musical execution it appears that the same phrase is transformed into different shapes and different scales arise in consequence. Past Bhupali was based on Sa Ri Ga Pa Dha sa with komala Ri, Ga and Dha; today it is sung with the same Sa Ri Ga Pa Dha sa in notational nomenclature but with our present Suddha R, Ga and Dha. Or take the relation between old Meghamallar and Mallari in Parijata the first had Suddha, the second komal Ri—Dha, both having Sa Re Ma Pa Dha sa in Aroha obviously giving similar Sthayas or Phrases. Similar instances should occur in present practical rendering of Ragas also in the South.

Excessive emphasis on Aroha and Avaroha as a rule by itself has done some harm to the creation of good musical sthayas or phrases because generally Aroha-Avaroha gives us indifferent and sometimes bad phrases. For instance, a mere succession of closely packed notes in one direction only are evidently bad sthayas such as Sa Re Ga Re Ga Ma or Pa Dha Ni. As musical ideas they are evidently incomplete. This probably is a psychological fact because an expression without its reaction or contrast in an opposite direction combined in it is incomplete. In the language of Bhavas Anuloma harmonised with Viloma Bhavas tend to be more complete expressions. Hence Sa Re Ga Ma Ga, or Sa Re Ga Ma Re, or Ga Ma Pa Ma Ga are decidedly better than one-directional phrases cited above.

But the best of phrases have both the Anuloma and Viloma movements and Langhanas in addition. Thus Re Ga Ma Pa Ma Ga Ga Pa Re or Re Ga Ma Pa Ma Ga Re Pa Ga where we have jumps like Pa Ga, Pa Re Re Pa. And Langhna tends even to beautify one-directional movement such as Re Ga Ma Pa sa or sa Ni Dha Pa Re. We can even say that a musical phrase has two units: a melodic unit
moving over closely situated notes and a harmonic unit occurring in Langhana. Langhana is a harmonic unit because it establishes direct relation between notes situated far apart and thus tends to find notes in harmonic relation of different grades: sa Dha sa - Pa, Ni - Pa, Ni - Ma, Dha Ga, Pa - Re Sa - Ma, Re - Pa, Ma - Ni etc. are powerful Langhans without which most of our powerful phrases would become lame and groping.

From this point of view eight of the thirty-two scales enumerated above which have Komal Nishada but no Suddha Ma become unbalanced. The Komal Nishada has no harmonic relation with Sa, Ma is missing and it has only a weak relation to Pa and naturally these scales are not to be preferred by musicians.

Thus whenever we find such scales in use we invariably need both Madhyama as in our varieties of original Natas now known as Chayanata, Kedar, Kamode, Hammeeer, whose common feature was and still largely is sa Dha Ni Pa Ga Ma Re Sa. (Demonstration). Where Komal Ni does not occur Suddha Ma is not absolutely necessary as in Kalyan Nata. The Langhana from Ni to Ma is often avoided in order not to encroach into Mallars where Dha Ni Ma Pa is a significant phrase or sthaya.

The establishment of the Amsa svara or Vadi again largely depends on Langhana, a point which would be somewhat irrelevant here to discuss in detail. We may say in brief that Langhana gives Alpatva to the notes neglected and thus automatically establishes the importance of the notes used. Sa Ma in Kedar establishes the importance of Ma without any so-called Bahula prayoga, similarly sa Ma or Pa sa establish the limiting notes as powerful. In Chayanata Re Ga Ma Pa Re establishes in the Langhana Pa-Re both Pa and Re as powerful notes which can be regarded as Vadi and Samvadi. It is possible to demonstrate significant sthayas of all highly established Ragas justifying their Vadi and Samvadi in this manner. In Bilawals for instance the phrase Dha Ga Pa Ni Dha Ni sa justifies Dha and Ga as Vadi-Samvadi in the biggest Langhana in the sthaya.

Summing up, I may say that from the point of view of musical composition and creation of associated phrases or musical ideas known as Sthayas, the elaboration of the Raga by the use and creation of fresh sthayas, and the importance of Langhana, twenty-four parent scales are most suitable, namely the sixteen already shown with suddha Ma and eight with Pratimaḍhyama: Mechakalyani,
Latangi, Dharmavati, Simhendramadhyama, Gamanasrama, Kamavardhani, Suvarnagi and Subhapantuvarali.

From the above considerations it would appear that it is not by mere accident that certain scales become more used than others. Also we cannot just establish a new scale in use by forcibly introducing it. Hence through Venkatamakhin worked out 72 scales the established popular ones are scarcely more than fifteen or sixteen. I understand that in order of the number of Ragas included by them they are very much the same as present in the North, Mayamalavagula (our Bhairava), Harikamohoji (our Khamaj), Natabhairavi (our Asavari or Jaunpuri), Dheerasankarabharanam (our Bilawal) Karaharapriya (Kafi), Hanumatodi (Bhairavi), Mekhakalyani(kalyan), Kamavardhani (Purvi), Gamanasrama (our Marva), and Subhapantuvarali (our Todi). These are the Ten Melas accepted by Bhatkhande and placed as the base of the Northern scale system. But we need more than ten Thatas or Melakartas because as we have seen there are twenty-four possible good transformations of a Sthaya and hence ten are too few while seventy-two are too many to indicate the Melas that musicians may artistically use in composing Ragas. In addition to the above general ten we have used in the North Suryakanta (for our Bhatihar), Chakravak (for Aheer Bhairava), Bakulabharanam (for our Vasant-mukhari) Keeravani (for our Pilu), Charukesi (for Zeelaph), thus fifteen in all. The other nine which I further suggest as likely be artistically employed are: Sarasangi (Bilawal-Bhairavi), Gauri-Manohari (Kafi-Bilawal), Kokilapriya (Bhairav-Khamaj), Dhenuka (Bhairavi-Bhairava), Latangi (Kalyan-Purvi), Suvarnangi (Todi-Marva), Nataka-priya (Bhairavi-Khamaj), and the remaining two Dharmavai and Simhendramadhyama which are not expressible by combinations. Some of the eight rejected may however be used by addition of Suddha Ma.

Thus it is not difficult to see that any Sthaya could be transferred from one scale to another and from any scale to any other retaining the association of ideas between them. Thus the above Gauri phrase in Harikambhoji Mela can be transferred to Subhapantubarali mela in spite of the fact that the two melas have different Ri, Ga, Ma, Dha, Ni, thus having the maximum amount of sruti difference between all the notes except Pa. I will try to demonstrate the forms side by side to show that a new Gauri in the Todi-Thata is not bad to hear and has its association with other Gauris like Shree which is in Purvi or Kamavardhani Mela. (Demonstration)
ALAP IN HINDUSTHANI MUSIC*

BY

MRS. SUMATI MUTATKAR, NAGPUR

Ever since the incorporation and development of the Raga concept in Indian music, Alap has been revered as the highest and the purest form of musical expression; no linguistic barrier obstructs its appreciation and it alone offers maximum scope for the creative genius of the artist.

In the Sangita Ratnakara and other Sanskrit works not only do we find references like Raga-alapa, Rupaka-alapa, Alapti, but also an elaborate description of these processes in some of them. Since then musical expression in the North underwent considerable changes on account of its constant impact with the Muslims, especially because they were the rulers for a few centuries and as the lovers and royal patrons of music, their tastes and ideas did affect the musical trends. But in spite of all this, we do find glimpses of the rules and processes laid down in the Sanskrit works, in the present day alap development of Hindusthani music i.e. the music of the North.

It was Ustad Bahram Khan who was the first pioneer of present Hindusthani Alap style. It is said that in addition to being a profound practical musician he had a fair mastery over Sanskrit, had studied musical treatises along with the complete expansion of the permutations and combinations of notes in the Khandā-meru; and on the Khandā-meru basis he systematized Ragavistara. Those were days of Dhrupad singing and in the actual demonstration of Dhrupad there is not much scope for creative individual expression. Bahram Khan’s Alap style was therefore welcomed, applauded and assimilated in musicians’ circles. It came to stay.

A demonstration of Dhrupad or Hori Dhamar in any raga is preceded by elaborate Alapa of the Raga. The whole atmosphere gets surcharged with the spirit and melody of the Raga and against this background Dhrupad is started to the graceful dignified, gambhira, accompaniment of the Mridanga or Pakhawaj as we call it in the North. The joy is really akin to Brahmananda.

With the onward march of Khyal, Dhrupad began to be relegated into the background and Alapana connected mainly with Dhrupad singing nearly faced the danger of extinction. But the late

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*Paper with demonstration presented at the Conference.
Ustad Faiyaz Hussain Khan, a genius and supreme artist of Agra Gharana, saved alap by starting a tradition of singing Nom-Tom Alapa prior also to the demonstration of a Khyal.

After this small introduction, I should like to explain and demonstrate how we actually handle our Alap, use the grace notes and Alankaras, treat the Vadi and Nyasa Svaras, the Sthayi and Antara in the creation of a beautiful sound image of a Raga.

The basic structure of Nom, Tom and Alapa to an extent resembles the Alapa played on plucked string instruments or Prahara vadyas like Sitar, Vina or Sarod. For this purpose specific Aksharas like Ri, Ra, Na, Nom, Ne, Te, Na, Ta, Ri, Ta, Ra, Na, Tom have been selected. It is claimed that originally alaps were made on the divine Sutra, Ananta Hari om Narayana but Apabhramsa came later on and meaningless letters like Ri, Ra came into the vogue.

Alap usually starts with a sustained Nyasa on the Vadi Svara. Samvadi is the next choice if Vadi is inconvenient at the outset.

Now I shall take Raga Vasanta Mukhari and develop it step by step in our Alap style. Vasanta Mukhari as you know is derived from the Mela Vakulabharana. Its Aroha and Avaroha are Sa Re Ga Ma Pa Dha Ni Sa, Sa Ni Dha Pa Ma Ga Ma Re Sa. Vadi is Panchama, Samvadi is Shadja: Ma, Dha and Ri are other nyasa Svaras.

Alap — Ri Sa Ga Ma Pa — Ga Re Re Ga
   Ri Ra Na Na Nom— Ma Ga Ma Pa
   Ra Na S Nom — Na Ra Na Nom

The last portion is called the Sama of the Alap and easy alap is to be concluded with this Sama.

We take certain significant combinations of the Raga and lay a stress on them by repeating them in the course of an alap. Take for instance Ga ma Re Sa, Ga Ma Re Sa, Re Ga Ma Ga Ma Re Sa, Re Ga Ma Pa Ma Ga Ma, Sa Re Ga s Ma, Ni Sa Ga Ma Dha s s Pa, Ga Ma Re Ga Ma Pa Ga Ma Dha s s.

Meend —.—. Re Ga Ma Pa Re, Ga Ma Pa Re etc.
We move from one svara to another in a curve like this. Certain ragas are full of Meend while others do not require so much of it. In some cases abundance or absence of Meend determines the raga svarupa; for instance both Puriya and Marava are both Panchamavajrjita ragas of the gamanasrama mela. Puriya is full of
meend and Marava is almost devoid of it. And this is one of the important features which distinguish the one from the other.

Kana-svaras or grace notes are used in different ways. One is Purva lagna Kana; i.e., the kana is pronounced before starting the actual note and it seems adjacent to the previous note

\[
\text{Sa} \quad \text{Ga} \quad \text{Ma} \quad \text{Pa} \quad \text{Ma} \quad \text{Dh} \quad \text{Pa} \quad \text{Ni} \quad \text{Dha} \quad \text{Na} \quad \text{Ni} \quad \text{Sa}
\]

The same Aroha can be sung in another way retaining the Kana-svaras but pronouncing them in a different way. This is called Anulagna-kana; here we strike the note first with the kana-svara and the kana-svara is joined to the note itself. For instance in Bibhasu—

\[
\text{Sa} \quad \text{Pa} \quad \text{Dha} \quad \text{Pa} \quad \text{Dha} \quad \text{Dha} \quad \text{Ni} \quad \text{Dha} \quad \text{Ni} \quad \text{Na} \quad \text{Pa}
\]

The first three or four Dhaivatas have a Purvalagna-kana; while the next Dhaivatas have Anulagna-kana. The same Vasantamukhari aroha-avoroha can be sung in three ways without kana, purvalagna-kana and anulagna kana. When Antara is entered, a long sustained pause on the shadja is necessary—

\[
\text{Pa} \quad \text{Pa} \quad \text{Dha} \quad \text{S} \quad \text{Ni} \quad \text{Sa}
\]

Gandhara is to be developed.

Gradually the tempo is quickened, various picturesque forms of rhythm spring up and one moves towards the climax. Rhythmic forms often show up the Yatis i.e. Sama, Srotovaha, Gopuccha, Damaruyati, Mridangayati etc. i.e., yatis resembling the shape of the above objects.

(Demonstration)

Now I shall take up a peculiar type of song called Tappa. Tappa literally means a step or a stoppage. Tappa has a composed texts which moves in a specific zigzag way, there are only certain stoppage where one can stop and have a breath. Its development also consists of fast zigzag tans, consistent with the text. It corresponds to the Vegasvara or Vesara giti of Sangita Ratnakara. Vegasvara proceeds with Vakra-lalita-svaras. It is said Tappa was evolved out of the folksongs sung by camel drivers in the Punjab, by Gulam Nabi alias Shouri Miyan. Usually it contains Punjabi words and is sung to the accompaniment of Punjabi Tal.

Here is a Tappa in Sindhura Kaphi, Ho parida.
Kavi Jayadeva’s Gitagovinda is very popular in the South, in Orissa, Bengal, and also in Bihar as a kavya to be sung and to be danced to. Musicians in the South are well conversant with it. In the North it is different. It is mostly students, scholars and lovers of Sanskrit literature who read and enjoy it as a Lalita-madhura rasapurna kavya. Musicians are often blissfully ignorant of its existence.

It was a profound musician and Pandit of the well-known Gwalior Gharana in the last century, Ragunath Rao Talegonkar of the latter part the last century, who set to music Jayadeva’s ashtapadis and taught them to a couple of pupils of his. From master to pupil they descended down and were received by Pandit Rajabaiyya Poonchwale. I have had the privilege of learning some of them from Pandit Rajabhaiyyaji. The rendering is in typical Gwalior style. (The lecturer then sang two Ashtapadis in Ragas Khamaj and Bahar, Sakhi ya ramita (16th) and Vadasi yadi.)
The term 'ragamalia,' which literally means a string of melodies, is applied to such musical compositions as have different ragas for their different parts. In a broad sense the term can be used to denote any such composition irrespective of the song type to which it belongs. But in a restricted sense it is applied to the song-type which is divided into a certain number of similar sections each having a separate raga and chittasvara, the last portion of which is in the raga of the first section which can therefore be conveniently used as a pallavi for the composition, and the last section usually having chittasvara for all the ragas in the song in their reverse order thus ending in the raga with which the piece commences. Many of our famous composers like Muthuswami Diksitar, Syama Sastri and Patnam Subrahmanya Iyer have produced ragamalikas. Svati Tirunal Maharaja also is the author of several popular ragamalikas which include Svarajati, Varna, Kirtana, Pada and Sloka.

Pancharagasvarajati

The Svarajati beginning with 'Sa, Ni Sa Ri Sa' in Kalyani and well-known as the Pancharagasvarajati as it has five ragas—Kalyani, Begada, Athana, Surati and Todi—is a production of Sri Svati Tirunal. This is composed in Tisra Triputa tala and the first section has twelve avartas of which the first four contain the 'pallavi' and the rest have eight each.

No Sahitya for this Svarajati was known, but a few years ago I chanced to hear it sung with a sahitya which I am giving below:

\begin{verbatim}
1. कल्याणीरागः

सां, | | | वि सं \| रि� सां | नि न | प घ ||
सा . . | रस | म | व | ट | प | द
नी , | | | घ | प | || म | ग | ग | म | प | ध | ल || सां
मे . . . कु ह | स | द | ग | द | म | धि | ख
\end{verbatim}
रंग || निरंग || निघ || मध मन || घन ||
महित गिरा। निम्भ मलिल म म || मम
म घ म || म म || रिग || म प || घन ||
श मह मप नय रा महि घव
संरिन || घा || निघ || मग || घ म || गरि
गृह हु ता विघ ना य क सर
संरिन || घा || निम्भ || रिग || म प || घन ||
सां
सिजना मा श्रित जना वन पर सा।

२. बंकटराग:

गा प || मग || रिग || मा घ || मग || रिस ||
ता प मय मह मानु घच रित
सा निन || घु प || रिस || ग्रु रित || गम || प घ ||
मा घित कदे वित भेव मधि तव
पध प || सं न || रिसं || मं गं रित || सं प || घ प ||
पदक मह वस मपरिमित सुख रिश्रां || निघ || प घ || ना ग || म प || घ रिं || सां
पदा यक मित ले कढ़िधित तु न सा

३. अढाणरागः

सं रिसं || निसं || घा || निसनि || घा || प म ||
सं निर || निघ || भा मविबु घा घिप
पम मरिस || निस || री म || पनि || सं नि ||
निमगम विलभित रीण मद दुत
संरिं मं || रिंसं || निर || संघ || निसं || निर ||
एकध र स मनी || निनि || निरिक खल
सां || घा || प म || मरिस ||, गं || रिन || सां
शा स मा मए || नुभदा || लि कदे सा
I got this version with the sahitya from the late Sri R. Vaidyanatha Iyer of Krishnancoil in South Travancore who had learnt it from one Mahadeva Bhagavatar, who, in his turn, is reported to have learnt it from the famous musician Coimbatore Raghava Iyer. This Raghava Iyer really belonged to Munchirai in South Travancore and was the disciple of Parameswara Bhagavatar who adorned Svati Tirunal’s court.

This Sahitya is in Sanskrit and it is in praise of Lord Sri Padmanabha. It fits in with the dhatu beautifully well and bristles with Svarakshara embellishment. Its ideas and style very much resemble Svati Tirunal’s own, and but for the express statement of the author at the close of the text that with his head bent down in reverence he is giving a Sahitya to the dhatu conceived by Svati Tirunal Maha-

PARTS I-IV]  THE RAGAMALIKAS OF SVATI TIRUNAL  83
raja, one would easily mistake it to be His Highness’ itself. The author prefers to remain unknown. Could he be Raghava Iyer himself or his guru Parameswara Bhagavatar who is the author of some musical compositions in Sanskrit?

Two slightly variant versions of this Svarajati are seen, one given by S. Ranganatha Iyer in his Sangitavidyarangam and the other given by Dr. Muthayya Bhagavatar in his Sangitakalpadrumam, Part I. The version given above differs from both these to some extent, but it has closer agreement with the first. This Svarajati has a graceful flow and some of the noteworthy features in it are the entire absence of Panchama in Todi and Gandhara in Surati, and of characteristic prayogas containing anyasvaras like ‘Pa Dha Ni, Dha Pa’ in Begada and ‘Dha Ni Pa’ in Athana, and the presence of viseesha prayogas like ‘Sa Ni Sa Dha, Ni Sa’ in Athana, ‘Ma, Dha Ma Ga Ri Sa’ in Begada and ‘Ni Dha Ni Sa’ in Surati.¹

The Varna ‘Sumasayaka’

Among the ragamalika varnas, the best known is Patnam Subrahmanya Iyer’s Navaragamalika varna ‘Valachi’. This has separate ragas for Pallavi, Anupallavi, Chittasvara, Charana and each of the ettukada svaras. No varna of such a sort has been composed by Svati Tirunal, but it is noteworthy that his beautiful varna ‘Sumasayaka’ in Kapi raga Rupaka tala¹ has in its last ettukada svara a ragamalika with two avartas each in Kalyani, Kamas, Vasanta and Mohanam, the latter part of the last avarta being in Kapi. This varna is one of the most beautiful of his compositions.

There is a very similar varna in the same Rupaka tala in Bhairavi raga beginning with ‘Nirajakshuda’¹ in praise of Kulasekhara-bhupala, that is Svati Tirunal, by Vadivel, one of the foremost musicians in His Highness’ court. In its last ettukada svara we find a ragamalika in Kalyani, Kambhoji, Kapi and Mohanam. This varna has Sahitya for the chittasvara but not for the ettukada svaras,

¹. It may be noted, however, that in Ranganatha Iyer’s version ‘Ma, Pa Ma Ga Ri Sa’ is seen instead of ‘Ma, Dha Ma Ga Ri Sa’ in Begada and ‘Pa Ga, Ri Sa’ instead of ‘Pa Ga Ma Ri Sa’ in Athana, and that in Muthayya Bhagavatar’s version Gandhara is quite conspicuous in Surati, since ‘Ma, Ga’ appears in the place of ‘Ma, Pa’ in the fourth avarta, ‘Ri Ma Ga’ instead of ‘Ri Ma Ri’ in the fifth and ‘Ma Ga’ instead of ‘Pa Ma’ in the seventh.

². The varna is given in notation by Dr. L. Muthayya Bhagavatar in his ‘Maharaja Svati Tirunal Kritikal’, Part I.

³. See S. Ranganatha Iyer’s Sangitarajarangam, Part I.
and in the ragamalika, after Mohanam there is part of an avarta in Bhairavi.

**Dasavatara Ragamalika**

In the Ragamalika proper we have the Kirtana 'Kamalajayahrita' and the pada 'Pannagendraayana' by Svati Tirunal. The first is called the *Dasavatara Ragamalika* since it deals with the ten avatars of Vishnu. It has, therefore, ten sections and these are in the ragas Mohanam, Bilahari, Dhanyasi, Saranga, Madhyamavati, Athana, Natakurinji, Darbar, Anandabhairavi and Saurashtram. It is worthy of note that the song begins in Mohanam in keeping with the quiet heroism of the Matsya and ends in Saurashtram, the mangala raga of conclusion. The other ragas are also suitably chosen. The use of Saranga for the terrific Narasimha is following the traditions of Kathakali music in which this raga is used for Vira and Raudra rasas. The tala is Adi* and each section has four avartas, two for sabhitya and two for svara. The second avarta in the svara is in the madhyakala and its latter half is in Mohana and is constant for all the different sections. The last section has four avartas more since it has svara, half-avarta each in the madhyakala, for all other ragas also in the song in the reverse order. Prayogas like 'Sa Ni Sa Dha, Ni Sa' in Athana, 'Ma Pa Dha Ni Pa' in Darbar, 'Sa Ri Sa Pa, Ma' in Saranga and 'Pa Ga, Ri Sa' in Dhanyasi and the absence of Panchama in Natakurinji deserve attention'.

4. Text in notation given by Dr. Muthayya Bhagavatar, op. cit, Part II.

5. This is the tala found in the printed version. But it is reported that the late Vidvan Pazhamaneri Swaminatha Iyer had with him a version of this song in Tisra Tripura. This is the tala found in Chidambara Vadhyar's edition of the sabhitya also, where, however, it is given as Adanta which is not different from Tisrajati tripata. It is difficult to know how the chittasvaras as we have them at present would fit into that tala. Still it is worth examining that version if such a one is really available.

6. This occurs several times in the varna 'Ha hanta vanchitaham.'

7. In his other compositions in this raga, as for instance 'Pahi janani', Panchama is prominent (vide the writer's article 'The Navaratrikirtana of Svati Tirunal' in the Journal of the Madras Music Academy, Vol. XXIII).
Pannagendrasayana

The ragamala ‘Pannagendrasayana’ is even better known than ‘Kamalajasyahríta’. Based on its contents it must be classed as a pada. It is addressed by a Nayika to Lord Padmanabha and represents her diverse feelings during the eight watches of the night in the ragas which are most suitable for the particular time of the night and the particular feeling. Thus, it starts with Sankarabharanam, the raga generally sung at nightfall, and ends with Bhupala, the raga generally sung at daybreak. Between these two we have Kambhoji, Nilambari, Bhairavi, Todi, Surati and Nadanamakriya. It is composed in the Rupaka tala, and each section has sixteen avartas, eight for sahitya and eight for svara of which the last four are in the madhyakala. The last two avartas in every section are in Sankarabharana, the raga of the first division, and their dhatu is the same for all. The last section has twenty-two avartas, the first eight of which are for sahitya as in the other sections; of the rest, four are for svara in Bhupala in the Chowkakala, eight are for all the ragas in the composition in the reverse order, that is from Bhupala to Sankarabharana, at one avarta for each raga and in the madhyakala, and the last two the constant Sankarabharana svara. By the appropriateness of the ragas and the excellence of the bhavas this ragamalika stands out not only as one of the best of Svati Tirunal’s compositions, but as one of the best in Carnatic music itself. The sanchara upto tarasthayi Rishabha in Nadanamakriya and the absence of sancharas containing anyasvara such as ‘Sa, Ni Pa Dha Sa’ in Kambhoji and ‘Pa Ni Dha Ni’ in Nilambari are some of the features worthy of mention in this song.

Unlike many other ragamalikas, those mentioned above do not contain the names of the ragas in the Sahitya. But Prof. P. Sambamoorthy points out a duplicate sahitya for ‘Pannagendrasayana’ in Telugu, presumably anonymous, beginning with ‘Pannagadrisa Sankarabharana’ etc. found in the Telugu work Gayakasiddhanjanam Part II, in which there is sahitya even for the chittasvara portions and the names of the ragas also occur. According to this, the last two sections in the song are in the ragas Ahari and Bibhas respectively instead of Nadanamakriya and Bhupalam. As for Bibhas, as the

8. For text in notation see Sri Svati Tirunal Kriti Malai by Semmangudi Srinivasa Iyer.
10. See his article: ‘The Bibliography of H. H. Svati Tirunal’ in Sri Svati Tirunal Centenary Souvenir.
Professor himself observes, it is only a difference in name, since Bibhas in Hindusthani music is the same as Bhupala in Carnatic music. But as for Ahari he adduces the evidence of a manuscript also in its favour and says that ‘the chittasvara when rendered in Ahari is found to be perfect and correctly delineates the ragabhava’ and that ‘since the tara shadja is touched in the chittasvara part of this section, the raga cannot be Nandanamakriya.’ The chittasvara goes even to tara rishabha but we can find other instances also, though rare, of Nandanamakriya where the sanchara enters into the higher octave. Still it is quite possible that originally the rasa of this section was Ahari. Though this raga is not generally used when the raga is Sringara as in the case of this song, it is justifiable on the ground that Svati Tirunal himself has used it for two of his padas ‘Enanermizhi’ and ‘Manasi dussaham.’ Then why was Ahari replaced by Nandanamakriya? The reason appears to be this: Even now there are many persons in Trivandrum who sing this ragamalika early in the morning along with the kirtanas and slokas they recite in the piety soon after getting up from the bed. The author could not have meant such a religious purpose for it, but somehow or other it acquired a significance of this kind, and, therefore, the necessity of replacing Ahari, the singing of which is prohibited in the morning, must have arisen and the melodious and highly devotional Nandanamakriya came to be conveniently adopted. It appears that there is no objection for singing padas in the morning, since in the Padmanabhaswami temple there is a group of paid musicians for singing the padas in Jayadeva’s Ashtapadi every morning.

**Hindusthani ragamala.**

Among the Hindi compositions of His Highness there is a ragamala Dhrupad in chowtala. The ragas in it are Deep, Bibhas, Mathar, Manirang, Eman, Kanada, Saranga, Gujari, Hindola, Athana and Syam. The names of the ragas occur in the Sahitya itself. The following is the text:

```
रागमाला.
भीताल. 
बुपद.
सोहनी स्तुत्वक्षत्तुपस्तेजितरूप
मन्दचं चावलेहभास श्रीमहाराजनमे
मभिरागणण्फुम्भाण पुमसोसिद्दान्तो
स्तुत्वक्षत्तुपस्तेजितरूप
हुजरी हिङ्गलुहुलमित्यें अज्ञाने
बोजोते रसीलस्त्तपयाम प्राप्तामतनमे
```
Ghanaragakirtanamala

Among the group compositions of Sri Svati Tirunal, the Ghanaragakirtnas form a set of eight songs in the Ghanaragas. The following compositions are included in this:

In Chidambaram Vadhyar's edition of the songs the tala for Kamajanaka in Gaula is given as Jhampa, but it is now rendered only in Aditala.

There are several other kirtanas of Svati Tirunal in these ragas, but they are not included in this group.

<table>
<thead>
<tr>
<th>No.</th>
<th>Beginning</th>
<th>Raga</th>
<th>Tala</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pahi Saure</td>
<td>Nata</td>
<td>Rupaka</td>
</tr>
<tr>
<td>2</td>
<td>Kamajanaka</td>
<td>Gaula</td>
<td>Adi</td>
</tr>
<tr>
<td>3</td>
<td>Mamava Padmanabha</td>
<td>Varali</td>
<td>Chapu</td>
</tr>
<tr>
<td>4</td>
<td>Sriramana Vibho</td>
<td>Arabhi</td>
<td>Adi</td>
</tr>
<tr>
<td>5</td>
<td>Reenmadadrita</td>
<td>Sri</td>
<td>do</td>
</tr>
<tr>
<td>6</td>
<td>Sarasiruhanabha</td>
<td>Kedara</td>
<td>Chapu</td>
</tr>
<tr>
<td>7</td>
<td>Paripalaya mam</td>
<td>Ritigaula</td>
<td>Rupaka</td>
</tr>
<tr>
<td>8</td>
<td>Tapasamana</td>
<td>Saranganata</td>
<td>do</td>
</tr>
</tbody>
</table>

Generally Narayanagaula and Bauli are also taken as Ghanaragas thus making their number ten, but compositions in these two ragas are not found in the above group. All these songs are in praise of Lord Vishnu in his incarnation as Krishna. They are uniformly sparkling in their sahitya and delightful in their music. They have always been popular in Travancore and the kirtanas in Gaula and Ritigaula have gained much popularity outside as well. The song in Sarangananata is one of the rare specimens for that raga.

Slokas

Svati Tirunal is the author of many ragamalika slokas also. They are all in praise of Vishnu and the names of the ragas figure in them. The slokas given below are the best known among them:

क्षणावधायः तुषारणंस्यंतर्प्यन्ति पापोतितिक्षिणिनी
यथावपयम्भेष्यंगणुपकमनीनेतःकामनस्मिष्ठिमु
सारस्रस्वतः नक्रमित्समवार्तियोविश्वधर्मवेतः सरस्र
वाल्लस्य च विश्वासनमनित्तमपायासंस्थ्रश्रवः केशवः ॥

11. The texts of these in notation are available in the following works:—No. 1 in Ranganatha Iyer's Balamritam, Nos. 2 and 7 in Svati Tirunal Kritimalai and the rest in Maharaja Svati Tirunal Kritikal, Part I.
Recently some more slokas of this kind have been brought to light by Pandit V. Venkatarama Sharma,\(^{12}\) and among these occur rare ragas like Dindira, Tarangini, Revagupti, Ghanta and Mangalakausika.

Conclusion

We are, therefore, able to see that as a composer of Ragamalikas, Maharaja Svati Tirunal stands out prominently in the field of Karnatic music. He has applied it to almost all types of our music-forms and with remarkable success. The chittasvaras provide valuable Lakshyas for the ragas, and the harmony with which the chittasvara in each section is led on to svara of the first section and the naturalness with which the svara in the different ragas in the last section are woven into a continuous chain, are admirable. Many of these compositions are bound to be brilliant monuments of the creative genius of this musician-monarch.

\(^{12}\) Vide ‘Sangitakoti’ in \textit{The Svati Tirunal Centenary Souvenir}. 
A STUDY OF SRI TYAGARAJA*

BY

S. PARThASARATHI

I am one of those who believe that music is not a thing the beauties of which can be described in a lecture or an essay. Being an art that can be enjoyed simultaneously by the artiste and the listener, a music recital can perhaps do much more than a hundred addresses. It will therefore be more appropriate if we celebrate the day sacred to Sri Tyagaraja by singing or playing as many compositions of his as possible than by speaking of their beauties. However, I am very grateful to the Rasika Ranjani Sabha for giving me this opportunity to pay my humble homage to the Saint Composer whose compositions have a unique spell and charm.

I must at the outset say that it was the late Dr. T. Srinivasa Raghavan, closely linked to Tyagaraja—a prominent sishya of the saint through his uncle Tillaisthanam Rama Iyenger, who gave me an insight into the wealth of musical art contained in Tyagaraja’s kritis. What little appreciation of Tyagaraja I can lay claim to, I owe to his guidance.

Raga is the essence of our music. It is preserved in the compositions of great composers. It is therefore necessary that we should try and learn these compositions as they were originally conceived so that we may pass on authentic versions of ragas to our next generation. It is wrong in my opinion to compare the works of the Musical Trinity beyond a limit and draw conclusions. They were all individually great, each in his own way. Comparisons cannot take us far.

Tyagaraja holds a unique place in the history of Carnatic Music. If melody is the soul of music, Thyagaraja is the soul of melody; his was a soul that had found itself. In his music not only do we find tradition but invention too. His life and art were so intimately mixed up that they cannot be studied separately. He lived what he preached. For fertility of imagination, variety, richness and grace, and insight into human nature his songs are unsurpassed. His kritis are frequent reminders on the love of God. He appealed to everyone with the zeal of a missionary to have faith in the All-powerful Divinity that shapes our ends. He had noticed even in his day that man was losing faith in God. His words are:

* An address delivered on the occasion of Sri Tyagaraja Day celebrations organised by the Rasika Ranjani Sabha, Mysore on Jan. 5, 1953.
Faith in God cannot better be urged than in his own words:

Describing the Lord in Vaikunta Tyagaraja says that “He grants boons only to those who have faith in Him.” In another place he asks “Can you let down one who has placed such implicit faith in you?” Firm faith in the Supreme Being in times of prosperity and adversity is the hallmark of a true Bhakta. “பாரம்பரியம் சுயமுற்கள் மயங்கும் சியனும்.”

No study of Tyagaraja is so enchanting as his interpretation of Sangita and Nada. Internal evidence would indicate that he was an emissary of God sent to spread the gospel of Nada. He refers to this in his Todi Kriti “Dasarate.” His “Kuntalavarali” kriti “Kalinarulaku” would seem to suggest that it was an uphill task that he undertook. “What use is it to explain your Mahima to men of Kaliyuga?” But the Ganavaridhi kriti “Daya Joochutaku” declares:

“இயநூல் சித்திரமார்க்கு மடை சித்திரமார்க்கு சொல்லும் பரதூறு செய்துது."

“I have performed the task assigned to me wholeheartedly, conscientiously and steadily. Now is the time for you to take me over.”

Here is enough proof of a mission assigned, undertaken and fulfilled too. Is it not our duty then to understand what this musical missionary has told us and follow him to the best of our ability?

The supreme purpose of music is to sing the praise of God. Tyagaraja would not dedicate a song to a man. He says that even the Trinity Brahma, Vishnu and Siva were nadopasakas and is emphatic when he declares that one who cannot float in the ocean of musical bliss is a mere burden on earth.

இரண்டு திரும்பிக்கை தனிப்பாட்டு செய்து வேறுபாடும் வேறுபாடும்.

The Bilahari kriti (Intakannandamemi) says:

“மணியின் சித்திரமார்க்கு கால்சின் வண்ணங்கை மணியின் சித்திரமார்க்கு கால்சின் வண்ணங்கை சொல்லும் பரதூறு செய்துது."

Music has a divine appeal only if it has the background of bhakti.
Thus we see the significance of his Dhanyasi kriti “Sangita Gnanamu”; “without bhakti no music can lead us to the path of liberation.” He therefore asks for “Bhakti Bhiksha” and Sathwika Bhakti too. Bhakti should also be combined with Prema. One more quality that raises bhakti to a higher level is “Nishkamy”. Bhajana-para of this type need have no fear of death, he declares:

He goes further in his Mukhari Kriti “Kshinamai”,

will not free us from rebirth. But bhajana dedicated to God with single minded devotion will take us on the path to realisation.

Nada is the transcendental music (music that cannot be heard) continuously produced in the body by means of the life process. It is the resultant effect of a yagna, so to say, the holy fire (creative element) at the mooladhara (navel region) being kept alive by the sacrificial ghee (life principle) from the head region. This union or samyoga of prana and anala produces pranava nada or AUM from which the seven notes are born. Tyagaraja refers to this in his Saramati kriti “Mokshamugalada.” One who can experience the nada born at Mooladhara realises the Infinite, says Thyagaraja in “Svara raga sudharasa” The hridaya sthana is the meeting place for the two essential elements. The significance of this hridaya sthana will now be clear. Kritis such as “Kshinamai”, “Nama Kusuma”, “Siva Siva Ena Rada” “Bhajana parulaku” and “Marubalka” urge the worship of God residing in the heart. Tyagaraja’s choice of Rama as the Parabrahmam is explained by himself as the combination of the jeeva aksharas of the Siva and Madhava mantras. Perhaps there is a further secret in it. śu is the Sakthi beejam and sv is the the Siva bheejam. Their union produces svu, what Tyagaraja describes as “Atma Rama” in his Kharaharapriya kriti “Nadachi Nadachi Joocheru” wherein he indicates that Srirama resides in the heart (Atma Rama in the company of his consort Seeta, the life giving element).
Tyagaraja naturally laughs at those who cannot experience the pranava nada in themselves but would go about arroganty claiming that they are experts in raga and laya. He refers to this in his Chenchu Kambhoji Kriti.

The seven svaras, Tyagaraja says, have a divine origin. They were born of the five faces of Siva, according to his Chittaranjani kriti “Nadatanum.” Nada from the nabhi produces the swaras as it goes up through the heart, throat, mouth and nose. This is explained in “Sobillu”. Rama is described by Tyagaraja in the Arabhi kriti “Nadasudarasam” as Nada in human form. The Kalyani song “Bhajana Seyave” records in the descending order the various things derived from Nada.

Over the flight of steps (seven svaras) the Paramatma is seated as a beacon light. Srirangam, the temple of seven prakaras around the pranava Vimana represents the sookshmic image of nada, corresponding to the seven notes encircling the hridaya. Describing the Vaikunta in his gadyam Tyagaraja uses the expression “Saumati Sthutham” and Srirangam is “Boologa Vaikunta”

With such a conception of nada Tyagaraja could not be expected to use sangita to sing the praise of a mortal being.

Tyagaraja’s compositions offer a variety of musical fare. It is not correct to say that they are all of the lyrical type. His “Sri
Raghuvara Aprameya” in Kambhoji is a svarajati in form while “Saadinchine” in Arabhi looks like a varnam. His Pancharatnas are epics in the five principal ghana ragas and offer examples of tana singing. Some kritis are padas in pattern and movement. Pieces like “Sa-sa-sa-sa-sa” or “sa-sa-sa-sa-sa” are simple ones which even a child can sing while “Dorakuna”, “Najeevadara”, “O Rangasayee” or “Karuvelpulu” can put the mettle of an experienced singer to the test.

Tyagaraja is known to have used Kharaharapriya and Harikambhoji ragas for the first time, discovering their possibilities and scope. In addition to these, several unfamiliar melas like Vakulabharana, Charukesi, Sarasangi, Denuka, Shadvidamargini, Naganandhini, Gangeyabhushani, Sulini, Vagadiswari etc. have received a lively form in his kritis. One must study them carefully to find out where the individuality of each lies. That Sarasangi for example is not Sankarabharana and Mayamalavagaula merely mixed up will be clear if one studies the kriti “Menu Joochi.” That Vagadeeswari is not just Harikambhoji with the rishabha alone altered to Shadrsulti will be clear from his “Paramatmudu”. The deft handling of the vivadi melas like Kanakangi, Ratnangi, Vanaspati, Manavati etc. will be noticed in this kritis in these ragas. Why rare ragas? The present tendency to mix up sangatis of even Bhairavi and Kharaharapriya or Kalyani and Sankarabharana will be corrected by a study of authentic versions of the classic compositions.

The uniqueness of Tyagaraja’s kritis lies in their bhava without which no music can be said to appeal to one’s heart. To say that a kriti is touching is to appreciate and react to the fine musical portrayal of a mood or situation. Bhava is two fold-sangita and sahitya. Only if one understands the purport of a kriti can he realise the music given to it and interpret it correctly. Tyagaraja’s kritis were spontaneous outpourings of a bhakta yearning to realise God and this spontaneity has invested the kritis with this excellence of bhava. The words and the music came out simultaneously. A working knowledge of Telugu, enough to understand these kritis, is not difficult to secure at all. It is a valuable advantage to get this knowledge.

Speaking of bhava I may mention that this is an essential characteristic of our unrivalled dance technique, Bharata Natya. Tyagaraja’s kritis offer a fertile field for exploitation in Abhinaya provided of course the artiste can reach supreme heights of spiritual conception.

The only and proper way of studying his kritis is to do it against the background of bhakti. Only then can their bhava be realised
and appreciated. The changes in the attitude of a bhakta are all reflected in the kritis and form an interesting study. A devotee is immersed in meditation singing the praise of God. He gets impatient if he is unable to get the vision he is after. He is depressed. He pours forth his sorrow in helplessness and is desperate in his search. He cries, "where shall I find you." He starts thinking of himself and introspects on his imperfections and satisfies himself that he has not qualified himself to reach the goal. Suddenly he gets a ray of hope as it were and sings and dances in joy. The vision disappears. He gets despondent again and wonders whether an imperfect being like himself can be redeemed at all. Soon he consoles himself that God is all merciful and so is bound to guide and take care of him and he goes on with redoubled vigour in his attempt at self realisation. These subtle moods of a bhakta find a true musical setting in Tyagaraja's kritis. Our homage to Tyagaraja will be sincere and true only if we make an honest effort to understand this combination of bhava and interpret it while rendering his kritis.

The words, the raga, the tempo, the tala and the eduppu have all something to do with this bhava. The Malayamarutham kriti, "Manasa Etulorthune", for example, is one of introspection. Addressing the mind not to be led astray by temptations he implores "Can't you listen to me and follow the simple path to liberation." The Mohana kriti "Evarura", I understand, has similarly an eduppu different from the one now in vogue, which is aggressive in spirit and certainly not in tune with what the song is intended to convey viz. "Who is there but you Rama to protect me?" The Vakulabharana kriti "Eramuni Nammithino" truly portrays despair and self-introspection. "Have I not been praying to that great Sri Rama whose exploits fill up the pages of Ramayana? Or have I not used the proper kind of flowers for my puja? Why have I not got His grace yet?" How well Ahiri has been used by Tyagaraja to depict sorrow and despair can be vividly seen in his "Etula Kapaduthuve" which is a cry from the heart. Chakravaka has been employed for a similar sentiment in the other kriti "Etula Brothovo". An illustration of an appeal to God not to deceive him is found in the Gurjari kriti "Varalanduko". "When you know that I ask only for the gift of bhakti is it fair on your part to say that I can have any boon I like?" "Nayed Vanchena Seyakura" is another kriti with a like sentiment in a different raga "Nabhoman". Nilambari is used by Tyagaraja not only for Lali and pavvalimpu but also to entreat God to talk to him (uIi_sGOWD). The pace, tala and movement of "#Gpawus"
also in Nilambari, are true to the sentiment "O Rama, without your grace will I succeed in doing anything?"

His kritis in Sankarabharana and Todi are so varied in bhava that one is astounded at the manner in which he has employed the same raga for different moods. "Eminaramu" has a slow tempo, beginning at the madhya sthayi shadjama, implores for God's mercy while "Evidamula" is quicker in movement and shows impatience. "Can you not somehow take me over under your protection?" "Ethuta Nilachite" expresses the liberty, which only a bhakta can take of God. He asks "What will you lose if you come and stand before me?" The same Sankarabharana has been used in a lali which so finely represents the swing movement. In Todi, for example, "Varidhi" has an appropriate eduppu in Mandarasthayi. It is a song of entreaty. Prahlada asks of God of the Seas to find some way by which his life can be saved. "Endu Dakinado" expresses Tyagaraja's grief at the loss of his favourite idol. He sings, "Where are you hiding yourself? When will I again see you?" "Kanukontini" is a song of joy. "Rara ma intidaka" welcomes Rama home. Every kriti has thus a bhava to be understood and interpreted.

The balanced distribution of words and the development in sangatis, where necessary, are also factors contributing to the bhava of a piece. The spirit of a kriti can be very easily spoilt by improvising new sangatis or by incorporating the sangatis of one song into another. The tempo of a kriti also reflects the bhava. The Kharaharapriya kriti "Sowmitri Bhagyame Bhagyamu" in praise of Lakshmana serving the Lord as sesha talpa in the role of Adisesha sung in the vilamba kala truly reflects the movement of the swing indicated in the kriti. Fast tempo is bound to mar it. It is a pity that several kritis have got mutilated in raga or tala or both in the course of one century. The brilliant Kalyani kriti "Sundari Nee Divya Roopamuna" has been twisted out of its original shape. Where and why Shadvidamargini kriti "Gnanamosagarada" got changed to Poorvakalyani it is difficult to say. Kritis in Adi tala (tisra nadai) have been changed to rupaka tala. Plain Adi tala kritis are now rendered in tisra nadai thoroughly inappropriate to the bhava of the pieces. That Tyagaraja used the Desadi tala for several kritis does not seem to be known to many for these kritis have all been converted to the plain Adi tala. Not only does the movement of a kriti get altered by this change in tala. What is worse the sahitya gets completed in the middle of the Adi tala and mere akara has to be introduced to fill up the rest of the tala. Pieces in Vivadi
mela ragas have been changed to other ragas which are better known. Naganandini has thus been changed to Harikambhoji by some and to Sankarabharana by others. Jamkharadhwani and along with it Chittaranjani have become Kharaharapriya and its janya.

While this kind of a liberty is being taken with Tyagaraja’s kritis known to us there is on the other side an attempt to reconstruct some of the rare ones by setting them to music. I cannot conceive of a greater disservice to Tyagaraja than to improvise mettu for a newly discovered kriti. I am a conservative in these matters and must emphasise that if we are not fortunate in discovering the authentic music of a kriti we must be content with doing parayana of the words alone.

Tyagaraja says in his kriti “Makelara Vicharamu” that Rama is a Sutradhar ruling men and things with a never failing rhythm.

In “Koluvamaregada” he refers to puja in ghatana and naya ragas (Ghana and Naya are artistic adjuncts to our sangita). In another place he emphasises the need for singing God’s praise in kritis displaying nava rasa. God is described by Tyagaraja in the Arabhi Kirtana “Saadinchene” as a “Sangita Sampradayakudu.” God is also referred to as a “Rasika Siromani” in the Todi kriti “Dasarathe.” He is a “śaṅgita śūrakṣaṇa.”

Apart from the high philosophic thought contained in his compositions, the artistic grouping of words with prasa etc. make an artistic musical offering to God. Tyagaraja will stand out as a permanent reminder on the high purpose of Sangita. To him sangita was a sadhana, a yogic practice. In these days of democratisation of music with the resultant lowering of standards a close study of Tyagaraja and his compositions can never be over-emphasised. His kritis in general and those on Sangita in particular require to be studied with seriousness and reverence, with a disciplined mind and singleminded devotion and faith in God. Let us pray with Tyagaraja for the gift of understanding what real Nada is:

Let us all shower flowers on Sri Rama and sing His praise so that we may all get closer to Him cutting away the bonds of this earth.
GI RIPAI OF TYAGARAJA

BY

T. V. SUBBA RAO

Tyagaraja's career as pathfinder is no less glorious than as composer and musician. He taught mankind not to lose themselves in the wilderness of philosophical disputations but to pursue the gentle path of love and music and so win the grace of God. He not only conveyed the message through his ambrosial songs but lived a life to exemplify his teaching. His profession and practice were in absolute harmony.

The tenth day of the bright half of the month of Pushya early in 1847 marked the culmination of a great and noble endeavour dedicated to the service of God and man. After the daily worship Tyagaraja sat in sad contemplation and in the anguish of his soul sent a silent prayer, Lord, how long? The prayer was answered. Tyagaraja saw. What he saw is revealed in 'Giripai'.

There are few songs in the realm of music that equal Giripai in loftiness of thought, depth of feeling, richness of melody and charm of rhythm. The initial word Giri seems to furnish the clue to the understanding of the mysterious profundity and musical grandeur of a composition which as song and poem is epic in quality. Like the mountain it envisages it stands deep upon the rock foundation of the enduring elements of Carnatic music, nay world music, at its best, and rises through its massive strength to the summit of supreme heights, leading heavenward with the sacred message counselling faith and patience and vouchsafing fulfilment.

It may be useful to translate the song into English for the benefit of those who are unfamiliar with the language of it. The following is a free rendering: I saw with unerring aim Rama well stationed on the hill. His retinue stood with flowery fans outspread, serving and praying. The Lord noticing the thrill of my body, joyous tears in my eyes and the speechless confusion of my state, promised salvation after ten days.

The song is the direct expression of the rarest of experiences, the experience of true God-vision. Lest unbelievers should scoff he is careful enough to use the phrase 'guri tappaka' which ordinarily means, with aim unmissed, in other words, with absolute certainty. He is anxious to make known that what he saw not a day dream but
undoubted reality. He then describes what he saw. The Lord is
established on the hill top. There is little doubt that the hill referred
to is Bhadrachala. The initial stanzas of Prahlada Bhakta Vijaya
make this matter clear. The Lord is surrounded by His followers.
They fan, serve and entreat Him. Tyagaraja’s heart yearns to join
and be one of the followers and so serve him like them. The Lord
sees him in sweet confusion speechless to express his wish; and in His
magnanimity understands him and promises to take him to Himself
in ten days. It is impossible to describe the state of mind of Tyaga-
raja upon assurance thus given. Relief for ever from the unending
cycle of birth and death has been granted. Eternal existence with
the Supreme has been secured. The ultimate aim of life has
been achieved. Tyagaraja easily reached the goal for which Rishis and sages performed penance for countless ages. A
song voiced in the high ecstasy of direct God-vision cannot be
a common piece. It is a composition that knocks out unbelief and
engenders faith in the unbeliever. No other composer of modern times
or any mystic for that matter, has experienced the ananda of Divine
Revelation to translate the feeling in song or speech. It is not un-
common for bhaktas to address their prayers to God in the belief that
their words are heard by Him. In the present instance, the experi-
ence of actual darshan and the words of God dispensing grace are real
facts. The phrase ‘Guri thappaka’ not only confirms the objectiveness
of the phenomenon but is suggestive of many beautiful ideas of
grandeur, solemnity, merit and virtue. The occasion of the song
was the supremest moment in the life of Tyagaraja and the composi-
tion is one thoroughly befitting so rare a context. The song is a wonder
of the expression of the inexpressible by a few simple words. It shows
the power of word painting at its best. The poet composer conjures
up before our mind’s eye an exquisite picture of what to him was the
great reality.

Though Tyagaraja’s faith in the divine grace of liberation after
ten days was unshaken, yet he seemed disturbed by an early prediction
of an eminent astrologer that he had to pass through another
birth. He was at a loss how to reconcile the conflict. In these circumstances he was advised to become a sanyasin, the change of
asrama being considered equal to rebirth. The advice was followed.
His mind became easy. He was full of peace, joy and light. Even
in the days that followed he did not cease composing. To sing the
praise of God was his very life breath. ‘Syamasundaranga’ and
‘Paritapamu’ are among his last known pieces.
The people in Tiruvayyar and all the villages around became aware of the great event that was to happen on the day of pushya bahula panchami in 1847. They gathered in thousands to witness the most memorable occurrence. High on a seat sat Tyagaraja surrounded by his disciples, admirers and devoted followers. Rama nama was on the lips of everybody. The scene was most solemn and awe-inspiring. All eyes were centered on the saint-composer and all ears, filled with the music of the most sacred name, the quintessence of Madhava and Siva mantra. As the crowds were watching in breathless silence, there rose from the head of the immortal singer, a blinding flash of light that ascended heavenward. Eye witnesses of this most moving scene were alive in the early years of this century. The great darsan, the promise and the fulfilment are authentic incidents in the life history of Tyagaraja.

No composition may be esteemed truly meritorious unless the music of it is not only of supreme quality, but is also in perfect consonance with the bhava of the song. The melody even by itself should echo the sentiment of the sahitya. Bhava and Raga should act in mutual harmony to heighten the total effect.

The raga of the song is known as Sahana. The name of the raga pronounced with a palatal sibilant has no meaning. The 'S' should be sounded dentally as 'S' in the word, song. Thus pronounced 'Sahana' means patience, sufferance and endurance. It also means strength, courage, steadfastness and self-possession. How well does the name of the raga bear out the central idea of the song which is no other than the exhortation of the Lord to Tyagaraja to be patient and wait but for ten days for the final beatitude. Tyagaraja in sorrow bewailing separation implores for reunion. Rama says, 'endure for a while and you will come to stay with me for ever.' The object seen by Tyagaraja is the hill with the Deity thereon. There is no grander thing on earth to symbolise with powerful effect the mighty qualities of strength, endurance and faith. The word Sahana signifies nothing but these qualities. The keynote of the bhava is struck by the word 'giri', as the name of the raga expresses the sentiment of the melody and sahitya. How perfect is the consonance!

It is not enough if the name of the raga alone reflects the rasa. The emotional content of the mode should also harmonise with sahitya bhava. It, therefore, behoves us to enquire into the nature of the raga. Sahana is essentially a rakti raga of fine and delicate feeling. If modes are divided into ghana and naya, Sahana would fall into latter category. It cannot be said that the melody as it is
now rendered is of remote antiquity as Sankarabharana and Vasanta are. In this respect it stands in the same class as Saveri. As Saranganata was the progenitor of Saveri, Dvijavanti, as it is called in the South, is the parent of Sahana. The Dvijavanti of the Çaṅñatic music is slightly different from the mode employed by Muthuswami Dikshitar in his inimitable kirtana ‘Chetasri Balakrishnam bhajare.’ The primitive Dvijavanti also used the flat gandhara resembling in this respect the raga of the kirtana of Dikshitar, but in other respects was identical with the modern Sahana. It seems probable that Muthuswami Dikshitar fashioned his song more after the Northern melody commonly known as Jaijaivanti than folk Dvijavanti. Jaijaivanti is a current raga in Hindusthani music and also makes use of flat gandhara occasionally. It is well to note here that there were several melodies which had a folk version as well as a classic version. Saurashtra, Ghanta, Saindhavi, Gopikavasanta, Punnagavarali, Anandabhairavi, Kapi and Jhanjuti, to name but a few, continue to maintain both the versions. Sahana derives its origin from the folk type of Dvijavanti and as it is rendered at present by classic musicians, avoids the flat gandhara and takes only the notes of the 28th scale. It has many vakra sancharas which impart the characteristic colour to it. It is a mode of deep feeling particularly of grief at separation of the beloved as well as hope of reunion. Composers of padams like Kshetrajna and Sarangapani have made extensive use of this raga for expressing Vipralambha sringara rasa. Likewise, Tyagaraja too has used it for similar sentiment as in the simple song, ‘Vandanamu.’ Tyagaraja’s handling of it in ‘Giripai’ is a miracle which no studied effort but only divine inspiration could produce. Delicate feelings of love, pathos, patience and hope are indeed presented by the music of the song. The marvel, however, consists in the fact that the same fine mode is pressed into service for representing a scene of unsurpassed grandeur, deep solemnity and massive faith. The masterly treatment of a naya raga to perform a duty to which the most powerful ghana raga would be unequal will be evident to those who make a careful study of the pallavi. Starting from the mandra nishada the music progresses in slow tempo through remarkable gradations, reaching step by step the tara sthayi madhyama suggesting the precise feeling that one would have of a vision of a great mountain slowly rising from its foundation on solid earth and presenting its crest illuminated with all the glory of the morning sun. Forget the words. Contemplate only the music. Something massive seems to rise with astonishing brilliance. To produce so amazing an effect, the phrases of music well perfected in sequence are made to
start from the bottom and hasten slowly to the heights with the master touch which is beyond analysis. It is just possible that to those who are familiar with lighter phases of the melody such as are found in javalis and padams, the Sahana of ‘Giripai’ should be somewhat mystifying. It must be remembered that Tyagaraja was under a necessity to turn a fine mode into one of tenderness and power. The achievement of the dual purpose by the same melody is an unparalleled accomplishment. In the lower reaches the melody goes down to mandra madhyama and upwards it extends to tara madhyama. This unique range is suggestive of the vast space from the bottom to the summit of the hill. In exception to the common rule, the tara sthayi sancharas are incorporated in the pallavai itself to produce the impression of vastness and magnitude. Ordinarily, only in the anupallavai the tara stayi is reached. The variation in the kirtana is in harmony with the theme of the pallavai. In the concluding part of the pallavai the music corresponding to the word, ‘Kanti,’ meaning I saw and in particular to the syllable ‘ti’ with its vowel extensions, resolves itself into three symmetrical phrases, gmgrgrs, nsndnp, gmgrgrs, of high aesthetic charm adding richness of colour to the raga. More than all they seem to emphasise the experience by reiterating I saw, I saw, I saw. In other words the music of the tripple phrase would imply that what Tyagaraja saw was truth, the whole truth and nothing but the truth. The fusion of raga and bhava herein is of beauty unsurpassed.

The tala of the song is the perfection of rhythm. Both the syllables of the sahitya and the notes of the music blend most naturally with the time element. The slow tempo with a briskness peculiar to the compositions of Tyagaraja is well calculated to enhance the effects produced by sahitya and raga bhava. A simple chaturasra gati would be the best foil for this rare gem. Like double time in Shakespeare’s plays, the double tempo in the kirtanas of Tyagaraja is a feature that adds liveliness to them. The tala is Vilamba or in dvikala, but the music is in madhyamakala. This is a reason why one never tires of listening to his songs in any number.

I cannot conclude without recalling an incident in connexion with this song an account of which I have received from authentic source. Mahavaidyanatha Iyer was particularly enamoured of this kirtana so much that he never missed an opportunity of rendering it. The power and beauty of his voice imparted high excellence to it. On one occasion he heard the famous musician of Bikshandar Coil sing it. He was enraptured beyond description. He confessed to
himself that he could never do that full justice to the song which the singer of Bikshander had done. He vowed never to sing it any longer. When asked to sing it he would say, it was Bikshandar Coil's property; he had no right to handle it; a noble song so nobly rendered could not be touched by another; to render it with less effect would be sacrilege. Such was Mahavaidyanatha Iyer's conception of the most magnificent kirtana.

In the concerts of the present day 'Giripai' is conspicuous by its absence. The musicians cannot be under a self-imposed obligation not to sing it as Mahavaidyanatha Iyer was. A revival of interest in the great pieces of Tyagaraja is the best guarantee against deterioration of standards of taste in classic music.
The importance of psychological time emphasised by Bergson and of physiological time emphasised by Dr. Alexis Carrel are very fundamental departures of modern scientific thought from its space-bound Euclidean history. In Indian music physiological rhythm is of the utmost importance. The conception of physiological rhythm is however as old as the Upanishads developed later in the Yoga-systems in Pranayama. Musical operations are both physiological and mental operations. The vocal production of the note changes the fundamental rhythm of breath and arrests the movements of thought, hence it is not surprising that we find the ancients giving such a high place to sound and sound-forms in their mental life.

The Prasnopanishat gives us the names of five vital principles: Prāna, Apana, Vyana, Samana and Udana. In musical treatises (Ratnakara for instance) we find the same names repeated. Nada, it says derives from Na meaning Prana and Da meaning Agni, and thus sound is produced by the co-operation of Agni and Prana, the two fundamental principles that cause life. In the Prasnopanishat we find that the three basic vital fires are Prāna, Apana and Vyana of which the Apana is the most fundamental and worshipped as Garhapatya Agni which, in the ritual called Agnihotra, has a special place. This fire does not go out in the body and with it the other two work even when we are asleep. The word Nada thus seems to mean the union of Prana and Apana (the basic fire). Praśna is the Lord of the system while the others are appointed by him.

As Apana is identified as the down-going movement we can locate Apana as the movement of the intestines with which secretion and elimination are associated. The other two vital fires or energies may be identified with respiration (Prana) and pulsation or circulation (Vyana which spreads). We know the rates of respiration which in the adult is about eighteen per minute, and of pulsation which is 72. The rhythmic relation is 1:4. But we do not know the rate at which the intestines (i.e., peristalsis) move.

These five vital energies however are identified as separate beings and this is discussed in detail in the second question of the
Prasnopanishat. We ordinarily feel that these vital energies are just slaves of the senses of action but modern physiology shows that these visceral functions continue independently of the central nervous system. Thus:

The viscera although dependent on the central nervous system are in some measure independent of it. It is possible to remove in a single mass, the lungs, heart, stomach, liver, pancreas, intestines, spleen, kidneys and bladder with their blood vessels and nerves from the body of a cat or a dog without the heart ceasing to beat, or the blood to circulate. If the visceral entity is placed in a warm bath and oxygen supplied to its lungs, life continues. The heart pulsates, the stomach and intestines move and digest their food. The viscera can be effectively isolated from the central nervous system in a simpler way, as Cannon has done, by extirpating the double sympathetic chain from living cats. The animals which have undergone this operation continue to live in good health as long as they live in cage. But they are not capable of a free existence. In the struggle for life they can no longer call their heart, lungs and glands to the help of their muscles, claws and teeth. (Man the Unknown; Carrell).

We can thus only ask our visceral energies to help us in our work and activities and we feel that we are masters so long as there is response to the call for help, and we are surprised when suddenly the help ceases to come and our will fails to operate in action. The Indian philosophers gave primary importance to the vital principles whose wishes have to be understood and fulfilled. These vital principles act and guide our actions without our knowledge, compel us to seek food, sex-satisfaction, a kind of work or art suitable to their norm. The ordinary conscious will is thus little more than a beggar eking out an existence for the life of these different souls living in the body. The problem of the mind is therefore to work in harmony with these different principles with a single purpose and then the ordinary conscious will loses the egoism of being the master of the whole body. The particular line of expression that the visceral consciousness needs is thus the most important in our lives, in choice of work and art. We cannot just do whatever we like with the functions of the body.

Ordinary arts and crafts: the various Karmas try to obey the visceral needs in excretion, secretion (sexual), manufacture (silpa), movement (gati), and speech (Ukti), the five Karmas or duties summarised in the Sankhya formula: 'Visarga-silpa-gatyukt-
Music as an activity, practised by the musician, without external relations, harmonises the five basic sounds of krama. It helps all these outgoing processes of the body, the rhythms of outgoing breath and help, the incoming processes by inhalation. Rhythmic respiration is the most fundamental point in our vocal music, which also in Pranayama always had the most important place. The spontaneous rhythmic breathing given by singing with resulting mental and physiological harmony gave to music the very high position it had as both art and science.

We can see from our philosophical and musical texts in general that no particular importance was attached to the locality of the head in classifying the divine (devatas) or vital processes of the body. By convention, physiologists call the central nervous system primary and the visceral system as secondary which misleads us to think that our individual conscious will from the brain is of primary importance. We have seen above that the visceral is largely independent of the brain in its physiological existence. Now we may quote the same authority as to the entire dependence of the brain on the visceras:

"If we remove a dog's kidney, leave it on the table for an hour and then replant it in the animal, the kidney is not disturbed by the temporary deprivation of blood but resumes its functions and works indefinitely in a normal manner. Neither does the suspension of circulation in a limb for three or four hours have any ill-effects. The brain, however, is much more sensitive to lack of oxygen. When circulation is stopped and anemia complete, in this organ for about twenty minutes, death always takes place. After only ten minutes anemia produces serious and often irreparable disorders. Thus it is impossible to bring back to normal life an individual whose brain has been completely deprived of circulation for a very short time. Lowering of the blood pressure is also dangerous. Brain and other organs demand a certain tension of the blood. Our conduct and the quality of our thoughts depend, in a large measure, on the state of our circulatory apparatus...." (Ibid, p. 86, Pelican).

Now by our tradition we do not attach primary importance to the brain as having any power over the visceral functions beyond disturbing them as the same author also points out in the same work. We are advised by the Upanishads to pay greatest attention to the visceral life, while our Yoga-systems advise not multiplication but suspension of thought. We shall refer to this point in greater detail.
People conversant with yogic miracles may point out that adepts have improved circulation lying within the soil for days and come back to normal life. But the technique has been in taking the subtle energy from kundalini to the brain, a power outside ordinary activities.

Occult anatomy as we find outlined in musical texts, is not the anatomy of space but a wholly temporal anatomy which locates the seats of the mind as the inner organ of consciousness. Such conceptions are based on Tactual and Auditory experiences of our minds and not on visual or spatial arrangements of organs of the body. That the visual schema of our organs is wholly partial and unsatisfactory has been very emphatically pointed out by Dr. Carrel in the work quoted before. The reader is referred to this work as a whole to find out how the foundations of modern anatomical science are in principle misleading and unsound. We may just indicate the trend of this analysis by a short extract before we proceed to outline musical occult anatomy. Thus:

"The inside of our body does not resemble the descriptions of classical anatomy. This science has constructed a schema of the human being that is purely structural and quite unreal. It is not merely by opening a corpse that one may learn how man is constituted......"

"The kidneys appear to the anatomist as two distinct glands. From a physiological point of view, however, they are a single being. If one of them is removed, the size of the other at once increases. An organ is not limited by its surface......"

It is true of course that when people try to operate on other people’s bodies they have to know anatomy, as a surgeon should. But that is a case of emergency which arises out of our own ability to keep the various functions of the body harmonised. The occult descriptions concern how we should try to feel our bodies, with our inner touch sense which, obviously we, cannot see. By the general agreement of experiences for thousands of years, this Tactual schema has come into existence and as we shall see the schema is dynamic and rhythmic for it names the various centres as Chakras (wheels with which movement is inseparably associated). Also it identifies the norm of the energy that moves in the body as kundalini or energy coil. These two basic notions thus refer only to the living dynamism of the body and not to its space form as a corpse.

These chakras, which as such are movements, are located according to works on Hatha-yoga in six localities of the body, the Shat-
chakra as they are called. Our musical texts however, identify a further three, having a total of nine. It is enough perhaps for physical wellbeing to tackle the six chakras but for mental harmony nine have to be tackled, the tenth being the common ultimate goal for both systems, called the Sahasrara. The potential position of the energy coil or Kundalini is located in the space below the spinal column in between the rectum and the sexual organ:

Asti Kundalini bramhasaktiradharapankaje.

Abramharandhramrjutan neeteyamamritapradaha.

This lotus-wheel has four petals of pleasure (Ananda) : Paramananda, Sahajananda, Veerananda and Yogananda. Thus the first awakening of the energy is associated with a four-cycle rhythm as also quadruple tempo.

The next chakra, the Svadhisthan in the lower abdomen, is the seat of sex-energy having six petals and obviously a six-cycle rhythm or a six times tempo always used in music. The mental states associated are Prasraya, Krurata, Murchha, Garvanasa, Avajna, Avisvasa, of which Krurata (crookedness), Avajna (contempt) and Avisvasa (anxiety combined with suspicion) are definite sources of human misery, invariably directing the sex-dominated mind. The rhythm cycle of six matras first locates the mind at this centre and then releases it when the movement of this rhythm ceases to be an obsession. This is the simplest rhythm on our music that first comes naturally to the untrained mind.

The next higher chakra is the Manipura near the navel with ten petals associating Sushupti, Trishna, Irshya, Pisunata, Lajja, Bhaya, Ghrina, Kashaya, Moha, Vishadita, of which Irshya (envy), Pisunata (searching faults without considering virtues in others), Ghrina (hate), Vishadita (worry) are important sources of misery while Lajja (bashfulness), Bhaya (fear), Trishna (thirst) are sources of weakness. The rhythm of ten (Jhampa Tala in the North) has thus a releasing effect on the miseries of this centre. This is one of the four important rhythms in higher music.

The next higher chakra at the chest is Anahata with twelve petals in agreement with another most important musical rhythm (Ektala, Chautala). The associated mental states are daulyapranasa, Prakata-vitarka, Anutapita, Asa, Prakasa, Chinta, Sameeha, Samata, Dambha, Vaikalya, Viveka, Ahankriti. These are associates of ambition and self-assertion and on a happier footing than the last.
The next centres, Vajrasana and Bhujanga, are the next, in the series of centres connected with the nervous system and with psychic and mental processes. This is the most important rhythm-cycle. It is thought that the brain-mind is connected with the six psychic centres through the Vajrasan and Bhujanga, the centres of the mind and the mind-body as a whole. This is the reason why music is associated with thought. The rhythm of the brain-mind is associated with the mind-body as a whole and the mind-body is associated with thought. The rhythm of the brain-mind is associated with the mind-body as a whole and the mind-body is associated with thought.

There are however three more chakras special to music of which the Thathra-chakra is mentioned by Ratnakara which is not found in the treatises on Hatha-yoga. This has twelve petals located in the head at the level of the forehead, associating Mada, Mana, Sneh, Soka, Kheda, Luddhata, A rati, Sambhrama, Urmih, Sraddha, Totha, Upurodhita. This is also a centre of ambition like the Anahata having the same rhythm-cycle. The next Ajna-chakra, one of the six of hatha-yoga, has the three gunas, Satva, Rajas, Tamas.

The next is a six-petalled Manaschakra associating Svasa, Rasa, Ghana, Rupa, Sarpas, Sada, the sensations that are simultaneously associated with sexual craving and satisfaction along with desire. This is in obvious harmony with the lower sexual centre and has the same rhythm.

The next is Somesvara with sixteen petals with the virtuous emotions like Kopa, Bhuma, Arjana, Dhritrya, Varnarya, Dhanu, Sambhrama, Uddf, A dvara, A cchanya, A mlaya, Bhalaya, Bhalaya, Brahmay, Bhramay, Dhyamaya, Manasa, Rati, and Gambhaya. These and the virtuous emotions agree with the Vishuddha in tempo and character. The name of course, is beyond rhythmic but comprehended is sound we could say. It must clear why Vishuddha represents the only organised rhythms in our music. Their origin is both psychological and physiological.
It might be argued whether such a rhythmic schema of the body-mind system is acceptable. From the rhythmic patterns used in our own music and elsewhere we find that the cycles of the Chakras universally agree with the usual rhythms-patterns of music and poetry. The cycles of three, four, six, eight, twelve, sixteen are universally accepted patterns. The cycles of five, seven, ten and fourteen are perhaps peculiar to our own country and that again only in the more complex patterns of classical music and dancing. But when systematically cultivated they have on us as strong a hold as the three and four matra-patterns. Artificial constructions like eleven, thirteen or nineteen matra-cycles never came to be generally used in spite of the fact that the history of our Tala system shows that all possible cycle-patterns, were experimented with giving 108 or more varieties of rhythmic patterns or Talas.

The association of the various psychological states with the various petals of each chakra including instinctive feelings like hunger and thirst again does not seem at all unreasonable. It is possible to locate them both by introspection and observation of behaviour. Erotic songs that are intended to have a direct sex appeal along with verbal refinement are spontaneously composed in the six-cycle rhythm, and even religious songs composed in this rhythmic pattern do not tend to sublimate the lower vitalistic appeal invariably associated with this rhythmic pattern. It would be impossible to point out really good musical compositions in this Tala perhaps in any system of music. Equally erotic songs are however, composed in the seven or fourteen cycle rhythm in large numbers as in the Horis (Dhamar) of the North Indian musical system and the effect at once changes the direct sex appeal which is now sublimated to a higher plane of feeling. From this the great psychological and physiological importance of Chhandas so elaborately developed in our ancient culture would be evident. The same song with the same words adjusted to different rhythms thus have different psychological effects. This technique is practically employed in our musical execution.

The seat of consciousness again changes its location in the plan of the rhythmic scheme. This, even when regarded as theory, is strongly supported by the fact that the same person at different times attaches different values to different emotional experiences. The conscious mind attached to the lower centres called svadhisthan and Manipura feels and acts according to the selfish and circumscribed demand of those regions. Hence the music he likes is that which supports and encourages them. Also those musicians, who are unable to get free of the rhythmic patterns natural to these centres
operate from these centres of consciousness. Those who have a versatile command of the various rhythms change the basic pattern of the vulgar rhythm even when using them. In other words these rhythms are external to the consciousness of the versatile artist: while using them he is not overwhelmed or circumscribed by them.

When we consider the combination of words and rhythm we find similar curious results. Very good poetry with a versatile sublime appeal fails to have any corresponding effect when adjusted to a vulgar rhythm, say the cycle of six. Very cheap poetic expression adjusted to a complex and versatile rhythm, as in the Horis, has an elevating effect in freeing the mind from the sufferings of the lower centres. Voices again have characters and appeals special to the centres from which the ego operates irrespective of the fact whether it is that of a musician or not. A sublime or loving voice even when expressing irritation, anger or spite does not hurt, while a greedy, selfish, jealous temperament becomes hypocritic in expressing the emotions of the higher centres.

The seat of the Jiva or the Individual ego according to our texts is in the Bramhagranthi in a twelve petalled wheel at the navel (Nabhi-chakra) and normally it has in the twelve matra cycle both the four and six matra-rhythms of the first two chakras having suffering and happiness mixed up. The cycle of twelve thus is of great importance in music in giving the ego a robust support in realising its physical norm. This also is the rhythmic pattern of the Chest centre where the mind manifests in ambition and self-assertion in keeping with social values.

From its normal seat in the Nabhi-chakra or navel in the Bramhagranthi Jeeva or Individual ego ascends and descends to and from the Bramharandhra in inhalation and exhalation respectively the two opposite activities of the Prana. Ordinary respiration has no break between inhalation and exhalation. In Pranayama Puraka (Inhalation) is followed by Kumbhaka (holding the breath) and Rechaka (Exhalation). The duration of each process is measured in matras and related in multiples such as 1:4:16, gradually increasing the duration of Kumbhaka. The obvious object is to hold the ego at the higher level after inhaling. In musical utterance the intake of breath is very short in relation to which the holding of breath is very large. Moreover the vibrations due to the musical note cause a minute breaking up of the breath into a rhythm which must obviously replace the irregular rhythms of thought. The total effect thus is to express the Jeeva in musical utterance at the higher centres of consciousness.
...it is possible however to argue that the named lower centres being equally powerful must not have an identical importance place. This proposition of their being called lower is that they are incomplete in themselves and have their complementary relations or multiples in the region of the head. The ten cycles has its multiple in 1000, the six of Sushumna in its complementary higher sexual centre in the Manadu-chakra in the chest. The Anahata has its counterpart in Abhuma while Visuddha is its complementary in the Sushumna-chakra. When the lower part is united in harmony with the higher experience it becomes different and even food and sex are enjoyed from a higher plane.

Comparable to the grosser rhythmic plane of the five Pranis we have the five notes: Sa, Ri, Ga', Ma', Pa, which are also rhythms on a far subtler plane, but not exactly related in the same way as to numbers. Ordinarily we have two standards of personal time namely respiration and pulsation and for every respiration period we have four pulsation periods that is the interval between successive heart beats. Thus we have in the slow tempo one big matra or unit of four small matras in heart beats. Now in actual singing or playing it is common enough to find musicians creating different rhythmic patterns by dividing the big matra in slow tempo into three, four, six, eight, ten, twelve and sixteen parts by as many notes of strokes played in thunt. From the psychic point of view it means that the ego changes its position to the various rhythmic wheels or Chakras according to the number of strokes per matra. For instance when the musician uses a rhythm of twelve his ego operates either from the twelve-spoked Chakra or wheel in the chest or from the forehead (Sahasrara Chakra). When he changes the rhythm to three per matra he operates from between the eyebrows. Thus for any other centre mentioned above.

The psychic process concerned is to measure the emotions associated with the chakras above. For instance a rhythm of twelve notes per matra gives us the various complex emotions of the chest centre (Anahata chakra) and in these we find stability, hope, confidence and opposites like pride, self-assertion, etc. A rhythm of six commonly used as two alternate bars of three matras each again transfers the ego to the Sushumna or sexual centre which has only one good quality, modesty, and others as faithlessness, contempt, self-assertion, etc. That is the reason why musicians are usually and instinctively unwilling to use this rhythm as such (as in Drishti Tala).

1. The relation 4:6:10:12:14 means Sa': Pa': Ga': Ma': Pa'; Sa' covering the range of three or two beats, the accepted musical range in which Sa': Pa': Ga': Ma': Pa'; Sa' are landmarks of importance.
The whole dynamism of physiology is associated with a psychological norm and the two cannot be dissociated from each other.

We have not considered here the very fast thousand-spoke Sahastara. Now a division of a big matra into thousand parts no longer means a rhythm but a sound. For a four-heartbeat unit is roughly four seconds and a rhythm of 1000 per four seconds which can be executed by the jiva or ego is only by sound produced from the voice. This means a note of about 250 vibrations per second. Thus our period of respiration divided by 1000 gives us our personal fundamental and naturally women whose personal time is faster and manifests as pulsation should have a higher fundamental. The normal limit to the voice thus is between slowest respiration period divided by 1000 and quickest pulsation divided by the same number: 4/1000 and 1/1000 second or 250 and 1000 frequencies or roughly two octaves.

In the conception of the chakras we find the organic association of the lotus indicating that the rhythmic wheels are not mechanical wheels but have petals of the flower as their spokes or leaves (patrakas). In fact the petals of the flower have in their configuration the wheel form and the spiral process of blossoming is evident in the uncoiling process of the petals as in an ordinary rose. We know also from the common and sudden experience of vertigo that there is a circling movement in the body as a whole and in parts. In ordinary normal health we are not conscious of these movements because the mind itself is identified with their movements in thought processes. It seems that ordinarily our auditory apparatus is tuned to these movements and hence we retain our physical equilibrium by means of the semi-circular canals of the ear. The organ of hearing is not merely intended for sound but for comprehending silent time as rhythm which extends from comprehension of seconds to reckoning of large intervals of time in days, months and years.

Physicists and even physiologists tend to regard the sense of sight as a more important organ, a belief arising probably out of the mistake that the range of vision is numerically bigger in billions of vibrations whereas it covers less than one octave of sensuous range. But their experimental findings give us the data for concluding that the sense of hearing is directly related to sexual selection which continues the species as source of life and sense of direction that guides movements. The following is instructive:

"Professor Regen of Vienna has specially studied the ears and hearing of the grasshopper Thamnophrion Aplerus. The females are courted in a sort of singing or rather chirping contest: he who chirps..."
best wins the prize. There can be no question that the sex appeal operates through the sense of hearing and not, for instance, through sight or smell, since the female can be excited by telephone, if the male can be induced to chip at any end of a telephone line, a female at the other end will jump into the air and settle down to listen in front of the receiver. The male can also be sent up in a balloon, when the females follow to listen to him. Unless more normal conditions, the female flies directly towards that male which attracts her most. But if the membranes just below her knee-joints are punctured or destroyed she can no longer hear anything and no such flight takes place. If only one of the two membranes is destroyed the female seeks her mate, but her sense of his direction is lost; she flies in a haphazard way and only finds him after a succession of misdirected flights.

Our ancient philosophy of sound already associated sound with desire in human beings in the Sankhya formula: "Dik-kalaau akasa-dibhya." Direction and time-sense come from akasa (and other) akasa being the space-quality of sound (also called vyomy). Even visual space as we see as emptiness is the manifestation of wonable sound below our audible limit as we have indicated before. The association of sound with erotics is evident in the conception of Nada or sound as the Kamakala (erotics) and Kundalini, the energy coil behind the sexual organ, as we have just discussed. It may however be argued that the deaf person has yet a sense of direction. But deafness does not mean a wholesale destruction of the auditory apparatus but only a partial lesion in the ear. As we have already said the sensations overlap and we can hear even through our skin. If we hold a pin in the finger on to a rotating gramophone disc and stop our ears we may hear the music distinctly through the arm.

Thus, our ability to stand on two legs depends on the extended faculty of the auditory apparatus in the attached semi-circular canals and our continuation of species is related with our voices and ears in sex-appeal and union. In fact the seed (Bhrdhi) is conceived as the centre of a sound-form (Nada) in the Nada-Bindli idea of our philosophy.

Time-sense however is not peculiar to our beings as a whole but exists in our very cells. While our own westernised doctors are yet unaware of the importance of time in human physiology beyond counting pulse-rate during fever, modern physiologists are fast discovering the importance of time, and Dr. Alexis Carrell devotes a whole
chapter to show you. Time in his popular work to which we are repeatedly referring here. He observes that every cell organisation, no matter where it occurs, is accompanied by certain definite rhythms.  “Physiological duration owes its existence and its characteristics to a certain type of organisation of animate matter. It appears as soon as a portion of space containing living cells becomes relatively isolated from the cosmic world... A cell colony begins to record time as soon as its waste products are allowed to stagnate and thus to alter its surroundings. When the composition of the medium is maintained constant, the cell colonies remain in the same state of activity. They record time by quantitative and not by qualitative changes. If by an appropriate technique their volume is prevented from increasing, they never grow old. Colonies obtained from a heart fragment removed in January 1912, from a chick embryo, are growing as actively today as twenty-three years ago: In fact they are immortal.”

From our point of view the minute cells peculiar to an organ have in them the configuration and the rhythm of that organ. The rhythm of breathing for instance is due to the rhythm of its specific cells and so each organ has its specific rhythm. This rhythm should be dependent on the rates of cell-multiplications with which elimination of waste-products is inseparably related. Hence, if we could get the rates at which a fragment of human lungs and a human heart from the same body grows by the techniques quoted above the rates should be related as 1:4 which is the relation between respiration and pulsation. This we have seen is the musical technique in rhythmic expression and expression is a mental elimination as also physical.

From the rhythmic descriptions of the chakras outlined above it is probable that there are ten basic rhythms in the body related as $4 : 6 : 10 : 12 : 16 : 12 : 3 : 16 : 6 : 1000$. The last being the rhythm of the Sahasrara is the fastest and should indicate that the brain-cells eliminates waste products as thought, whose emanation we do not see, as a very rapid rate. Hence, it is so quickly dead when blood is withheld from it by arrested circulation. Those who can stand absence of circulation in the brain as in the case of the Yogi in the trance or cataleptic state, lasting sometimes for days without physical pulsation, can possibly do it by freedom from thought. By arresting thought which is the declared object of Yoga, the waste products neither form nor is there this rapid rhythm of elimination and hence it should be possible to return to normal conditions after such a long trance.
This very ability of arresting thought in the brain does not mean that the powers of creative thought should be great in such minds. As we shall see in analysing artistic expression, high thought surges up from the viscera and not from the locality of the head. We believe, through observation and experience, that visceral thought is a kind of reflex thought of a far higher order than conscious, habitual thought, and more exact. It appears clear, thus, that we do not traditionally accept the dualism of mind and body and attribute power of a higher consciousness to our minutest cells and even smaller particles of our being. They are all-conscious and all-knowing and all-powerful and immortal. We bring about senescence and death by creating disharmony between them through our faulty mental training to think in ways that oppose their harmonised workings. This disharmony is created by our non-rhythmical verbal thoughts, by our artificial ambitions that are contradictory to and, out of, tempo with, the visceral thoughts and rhythms. Given the chance they can think for us when we stop the activities of our so-called intellectual minds.

Intelect as we know in the educational and pedagogical world is thus a hindrance to any high thought. This is clearly evident in musical expression. During singing for instance it is usual to leave the composition and rhythmic technique wholly to the reflex action and movements of the voice while the thinking mind can work separately observing the audience or in thinking about matters wholly disconnected with music. This arises not from repetitions of set habits for set habits cannot be repeated by the reflexes which think out always new forms and often erring in such repetitions of set forms.

Such reflex thought is not peculiar to music but exists in every kind of psycho-physical activity. The best tennis players cannot think or decide by conscious thought how to hit the balls. The hand thinks and is directed by the reflexes. No two strokes can be identical in strength and no opponent can be anticipated by any set habit and even the same opponent is always creating a new situation. It is of course true that the game itself is in a sense artificial and has to be consciously learned but excellence is never reached till the reflexes take charge of the thinking operations. Sometimes the reflexes do not accept such pleasures artificially created by the mind and people after trying for sometime give it up as it often happens with non-instinctive musicians also. Or take the wholly intellectual game of chess. By conscious analysis we decide on a move, we almost touch the piece but the hand warns that it is a wrong move, and recoils. This happens so often that 'touch-move' had to be declared as a rule of the game. Even in writing we plan an essay by conscious thought and
yet when we proceed the hand, guided by visceral energy takes us away from the original plan and the product is widely different from what was consciously contemplated. Hence again memorised speech becomes stale and insipid while memorised music completely loses its freshness and is considered unworthy of good musicians.

As a psycho-physiological activity, cultivation of music is not meant to control the voice or emotions according to set formulae of stale thought-forms but to adapt the voice and the mind to the inherent norms of visceral thought or emotional urges. What now comes to be known as the Unconscious (after Freud) has been long established in our traditional thought as located in the visceral centres. Only it is not yet noticed that the vocal organ associated with the Visuddha-chakra is giving the suppressed and repressed sufferings vocal utterance in a harmonious manner. As is common knowledge, every physical pain as well as mental agony has a tonal vocal utterance, and the most real ones have no necessary verbal forms associated with them. It is thus possible to realise the great importance of the five Pranas, or the five fires as energies and the cultivation of musical thought as directed by their expressive urges. According to the seat of action of the basic vital energy (kundalini) the expressive forms are oriented in the different associated rhythms in the grosser and intonal musical configurations in the subtler expressions.
SOME NOTES ON KANDYAN DANCING*

BY

GEORGE KETY

Kandyan Dancing is undoubtedly an extant fragmentary aspect of a much more complete art which has died out in Ceylon. The Kandyan independence which lasted till 1815 and the subsequent period of comparative immunity from European contamination in the culture and social customs of the Kandyan country are alone responsible for the existence of Kandyan Dancing today, precarious as that existence is at present where the preservation of its authenticity is concerned.

Kandyan Dancing is not folk art but a people's art, full-blooded and vigorous, deriving from classical sources. It must be understood, however, that as popular art, it is characteristic of a society which though rural is nevertheless traditionally sophisticated in a sense which is not associated with village life as we have been taught to regard it elsewhere, particularly in Europe. Nor must it be confused with that superficial sophistication in the urban life of Ceylon which is mostly of European derivation, often a mere mimicry, unlinked culturally or otherwise with the true life of the people. If its position is provincial among the highly cultivated classical and creative dances of India, it must nevertheless be a dance of great distinction displaying a grace not easy to emulate. It cannot be put into the category of folk art although the spontaneous beauty of folk art is not absent in it.

What exactly the classical sources are from which Kandyan Dancing derives it is difficult to state. That the sources are Indian is obvious. It is but natural that this should be so. Not only are there many movements and gestures which recall forms of Hindu classical dance, but many Matras in the drum rhythms are identical with those of Bengal, and the chanting and singing of some of the Vannams recall the Kirtanas of Bengal. There are constant references to dance in the old literature of Ceylon, but there is no clear indication as to the nature of the dance, although some poems mention the Lasya dances and what would appear to be ballet. The Chula Vamsa mentions Lilavati, the Queen of Parakrama Bahu of Polonnaruwa, as being an accomplished dancer.

But the eclectic nature of Kandyan Dancing, like the language of Ceylon itself, originating from the Prakrit of Western India and

taking on other Indo-Aryan dialects, from immigrants since the time of Panduvasudeva, and classical Sanskrit in medieval times, makes it difficult of investigation except in the hands of good dance and music research scholars from India. Things are rendered further confusing for the layman by the probable absorption in Kandyan Dancing of aboriginal or pre-Buddhistic ritual dance forms. One may surmise that Kandyan Dancing took on further and special influences from South India during the reigns of Vimala Dharma II and Narendra Sinha, the Kandyan kings with wives from South India, like Raja Sinha II too, particularly during the subsequent dynasty which was purely South Indian, beginning with Sri Vijaya Raja Sinha, the brother-in-law of Narendra Sinha. The Queens came with great retinues which in their turn had large followings, including relatives and servants and skilled artisans and weavers. Undoubtedly many more followed in their wake, apart from the gentry, and the arts and crafts must have profited. The accomplishments such as dance and music could not have been absent. The last dynasty in Kandy undoubtedly revitalized and enriched the mutilated and declining cultural trends by an indirect Hindu influence which was aesthetically and otherwise authentic. Narendra Sinha was a great lover of the dance. He was an aesthete who lived away from distraction in Kundasale. A Vannama in his name is still sung, and he is remembered with great affection by dancers to this day. Dancing girls from South India were an institution which lasted to the time of Sri Vikrama Raja Sinha. The Maduva for them was still in existence when the British came.

Kandyan Dancing as we witness it today is generally confined to a particular community, although the forms of dance, excluding Ves alone, may be, and are in certain ways, indulged in by other communities, and the gentry itself. For instance, the dancing done in Pideniya exorcism ceremonies is led by a necromancer who may be of the Bandara class, but the drumming is not done by one of that class. Until quite recently Kandyan Dancing was mostly a feudal occupation. The dancers and drummers are usually peasants, but their life as artists does not exclude them from the ordinary duties of the peasantry.

The traditional art of Kandyan Dancing is never an occupation apart from life but is mostly in demand in the rituals and social festivals of the life of the village. So it follows that the most important performance of the art, confined to a special community, has

always been a ritualistic dance of great elaboration and ceremonial called Kohomba Kankariya, done by Ves dancers and the best drummers assembled from many villages and areas of the Kandyan country. It is a propitiation of the spirit of the Kohomba or Margosa tree and is supposed to have been first performed in the 5th century B.C. in order to cure King Panduvasudeva from the affliction brought about by the aboriginal princess Kuvanna—reborn as a tigress—who had been wronged by King Vijaya, the uncle of Panduvasudeva. This splendid night-long ritual—usually in payment of a vow by some village notability or middle peasant—is supposed to result in numerous incidental benefits too. With its amazing feats of dance and concerted drumming, where the effects of Vadita Sangita are achieved, this is the most magnificent of all Kandyan Dancing. It is as a rule performed in villages, in structures specially built and decorated and containing the altars and iconography of the Kohomba spirit and his three subordinates. Those among the Ves dancers who are well versed in the ritual, after years of experience, are entitled Yakdessa. The initiation ceremony of the candidate for Ves is most impressive and takes place in a Buddhist temple.

Ves dancers never appeared in public till about twenty-five years ago when Nugavela Disava created the precedent by getting them to perform in the great Maligava section of the Esala Perahera in Kandy. But although Ves dancers nowadays perform any sort of dance, the beautiful Ves costume is still held to be sacred. It consists of the following:—The Head-dress: this is composed of the Sikhabhandane or patterned silver plates which stand out round the forehead; the Todu Patra or mango-shaped silver sheaths covering the ears; the Netti Mala or silver plate over the forehead which holds the Sikhabhandane; the Painpote or silver bands which hold the Sikhabhandane in place by connecting them with the Janava or lacquered wooden bell-shaped crest on the top of the head. The Sikhabhandane is further embellished by little scintillant Bodhi leaves of silver loosely hanging from them. The body ornaments: these consist of the Karanala or throatlet; the Devramala or cobra-shaped sheaths on the arms near the shoulders; the Avulhara or the ornaments on the chest; the Bandi Valalu or bracelets on the arms; the Kayi Metta or little butterfly-shaped ornaments on the wrists; the Hasisi Kada or Bohdi-leaf-shaped ornaments on the back of the hands; the Nubul Patiya or belt on the waist with globular patterns; and the Ina Hada or great ornamented girdle with its tapering pendant. The clothing, which is only from the waist down, is called Hangala, and consists of the Ul Udaya or main white Dhoti cloth; the Pothopathaya or red cloth
round the waist; the Devalla or cloth round it, 'holding it in' place; and the Narupothuval or pleated strips of five cloths, frilled at the top, and hanging down round the waist. On the feet there are the Sifambu or loud anklets of very old pattern. 

Apart from the Ves, the other dance forms are the Udekki, the Panteru, the Nayiyandi, the Raban, the Kadu, the Kala Gedi and the Likeli.

The Udekki is so called because the dancers who perform it accompany themselves on the Udekki or small lacquered hand drum resembling an hour glass. This drum is the Indian Damaru and is one of the symbols of the god Siva. The Saiva Sanyasins however sound it more like a rattle. Later on the Udekki performers were reciters of the Vannams, for the recitation of which this particular drum is very suitable. Eventually they took to dancing too and their art became famous for its grace. Like Raban, Kadu, and Likeli, the Udekki dance had its own rhythms and steps and songs. But this has long ceased to function.

In Nayiyandi, there are two forms of dance, the Tani Kacchi and the ordinary Nayiyandi. The former is, as it were, a dance on the way to being Ves. Except for the head-dress, the costume is similar to that of Ves. The rhythm, steps and songs are identical. The ordinary Nayiyandi was originally a Lasya or female dance and was actually created by a woman. It is now danced by men. But to see it danced by a woman like Ransinha of the Amunugama Nrittya Mandala is an experience never to be forgotten. Although the drum rhythms and steps are its own, they are related to those of the Tani Kacchi form of Nayiyandi.

The Panteru dance is performed with the Panteru, a kind of brass tambourine. The Panteru is caught in one hand while being rhythmically passed on to the other. Originally the Panteru was merely used for beating time. It was then used as an accompaniment for Seth Kavi or verses to the Gods to avert misfortune in puberty ceremonies for girls. It gradually developed into a dance form. It has no special rhythm or steps. The Panteru dance is also performed in the Pideniya ceremony. It has a special beauty all its own. The upward movement of the hands with the Panteru above the head and the face looking up towards it is very impressive, and the song sung at intervals with graceful movements, sounding the beat with the Panteru, is a charming performance.

The Raban dance may be put into the category of Udekki. It is performed with shallow flat drums which are held in the left hand and played upon with the fingers of the right and while
dancing. There are in addition to the ordinary Raban dances the recitative feats of improvised verses known as Viridu Kavi and the acrobatic display of marvellous balancing of the Rabans while they are revolving. Moving songs are sung as an accompaniment. This dance is not usually accompanied by the special drums used for dance. The spectacular side of the acrobatic interludes of this dance, where some of the dancers continue to beat upon their drums and sing while others do the balancing feats, is enhanced by the graceful poise throughout.

The Kadu or sword dance is traditional in a special way, because it was customary for such dancers to accompany armies on the march to battle. The rhythms, steps and costumes—they also have sham swords in their hands—are not related to those in other dances. This is purely descriptive and very limited in its movements, though spirited.

The Kalagedi or the dance with the water-pot was originally done by women dressed in white, but owing to tumultuous times in the Kandyan country women kept away from public performances, and men dressed as women did the dance. Nowadays, however, women have resumed this dance. In olden times this dance was done to the accompaniment of the Pana Drum which was smaller than the usual Geta Bera. It gave out sharp abrupt beats. Kalagedi is now danced to the usual Geta Bera. Little brass pots are held in the hands of the performers, which they play with and throw up in the air while dancing. The steps of this dance are in the style of Nayiyandi, but the rhythms are long drawn, that is to say to twelve Matras. There are charming descriptions of this dance in folk poetry.

The Likeli dance derives from folk dancing and it superficially resembles the Ras of the villages of Northern India. The ancient form of it in Ceylon, which is still danced, is known as Savaran. The Likeli is danced with sticks in the hand, and of the two forms of it in the Kandyan country the Savaran is the more authentic. The dancers here never strike each other's sticks but make as if they are about to do so, striking their own sticks instead to the rhythm of the dance. This dance has its own drum rhythms, varying for each of the two forms of the performance.

As there is now no Vadita Sangita to accompany the dancing, all the musical effects are derived from the Geta Bera (Ghata Bheri) the long drum shaped like a jar, and the Talam Pota or the small brass cymbals known as Kartali in Northern India. The Geta Bera is strapped to the waist of the drummer who is dressed in the tradi-
tional manner with his wide Uramala or turban and long Kundalas or ear-ornaments. He always plays standing. The drumming is done both with Raga and Tala, that is, the drummers who do the music, so to speak, are accompanied by other drummers who provide or emphasize the rhythm. It is astonishing to hear what a wide range there is, and the varying tempo, pitch, staccato and sustained notes, achieving even Sruti or grace notes, show possibilities little imagined. All the rhythms are strictly according to set Matras, and improvisations never break the rule. There are said to be about thirtytwo Matras used altogether for dancing.

The descriptive song for the dance is known as Vannama (Varnana). The set Vannams are eighteen in number, that is, the chief Vannams. They are the Gajaga, the Nayiyandi, the Kirala, the Iradi, the Udara, the Sinhabāja, the Hanuma, the Ganapati, the Sevula, the Gahaka, the Vaidrodi, the Mayura, the Tūranga, the Surapati, the Musaladi, the Ukusa, the Uranga, and the Asadrussa. But there are other Vannams too, in addition to those improvised and in the process of improvisation, such as occupational songs which are pure folk; and dances are also done to snatches of classical and folk poetry. These songs, the above eighteen, are very old and worded in the ancient obsolete prakrit known as Elu which is still used for poetry. The influence is both Buddhist and Hindu. The Ragas are usually Pilu. But the Kirala, the Udara, and the Musaladi are in the Kalingada Raga.

In none of the dances is the cloth worn in the style of the Dhoti except in the Ves and in the Tani Kacchi form of Nayiyandi, and in all of them, except in the Nayiyandi and the Panteru, the body is generally decorated with bead ornaments. In some of the dances, such as Udekkī, the waist is decorated with three frills, bordered with red, and the head-dress in all, except Ves, is the turban. There are steps and movements common to all, and a superficial observer might see little difference between some of the dances which invariably begin with declamation and slow gestures end get worked up to a high tempo with great whirls and leaps. But nowhere are the set movements and the time and the grace ever impaired by the virile force displayed in this truly masculine or Tandava form of dancing. The Mudra appears to be seen at times in the hands, but they actually happen to be abstract movements and are not intended to convey any special description or message. The descriptive movements one sees nowadays, such as mimicry of the rabbit or the monkey, are crude and not authentic, and appear to be modelled on recent improvisations. They greatly detract from the beauty and
dignity of the dance and can be very embarrassing and boring. It is to the credit of the Kandyan Dance that in the absence of the marvellous Mudra language of limbs, eyes and facial expression, such as in the Indian Bharata Natya and Kathakali, there yet should be something so beautiful and convincing in all that is expressed in what is after all a series of mere rhythmic gestures while the Vannama is being declaimed. The Mudras in the Kohomba Kankariya are genuine, but they are not Sanskrit Mudras.

The present position of Kandyan Dancing is chiefly noteworthy for its growing recognition both here in Ceylon and abroad. It was not twenty years ago when this was not the case outside the confines of the Kandyan country, except for a handful of connoisseurs who accepted it. And in recent years Kandyan Dancing has had opportunities of development too, and the status of the dancers has improved with recognition. Side by side with the traditional art there has arisen a creative and interpretative aspect, and however much this latter may show signs of abuse and debasement in certain quarters, responsible Gurus in organisations like the Madhyama Lanka Nritiya Mandala of Amunugama are doing good work in their endeavour to preserve the distinctive character of Kandyan Dancing.
AROHANA AND AVAROHANA KALA SVARAS OF 94 CARNATIC RAGAS TAKEN FROM THE VIZIANAGARAM MUSIC MANUSCRIPTS

BY

Prof. Vissa Appa Rao


I now give below a tabular statement containing the arohana and avarohana svaras for 94 Carnatic ragas along with the arohana and avarohana Kala svaras. (ṇi indicates higher ri and ṛṇi with a stroke at the bottom indicates lower ri. The same method is followed for all the five svaras ri ga ma dha ni).

The Kala Svaras form a unique feature of these manuscripts. The individual characteristic lakshana and sanchara of each raga is indicated by these Kala Svaras. Along with the arohana and avarohana Svaras the Kala Svaras will be very useful in the elucidation of the evolution of raga lakshanas. It is interesting to note that some ragas like Regupti, Samanta, Bhinna Panchamam, Gumma Kambhoji have gone into the background. These Kala Svaras would therefore help us to know what they were like.

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Arohana-Avarohana Kala Svaras

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Saa ni dha ni dhaa pa maa ga rii sa dha saa
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Sa nii dha pa ma ga ri sa nii dha pa ni rii saa
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Sa ni nii saa

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<td>Saa nii dha ni saa rii saa maa ga ma dhaa ni saa rii</td>
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<tr>
<td>52</td>
<td>Nagadhvani</td>
<td>Sa ni dha me pa ma ga ri sa</td>
<td>Saa ni sa maa ga ma paa ni dha ni saa nii dha ni paa dha ma ga ma ri saa nii saa</td>
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<td>53</td>
<td>Riti Gaula</td>
<td>Sa ga ri ga ma ni dha ni</td>
<td>Pa ma ga ri gaa ma l ga ri sa ni pa ni saa ga ri ga ma ni dha ma ga ma pa dha pa ma ga ri saa</td>
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<td>54</td>
<td>Purva Bhairavi</td>
<td>Sa ga me pa ma pa ga ri sa</td>
<td>Sa gaa ma pa ni dha ni saa nii dhaa paa maa pa gaa rii saa</td>
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<td>55</td>
<td>Kannada Gaula</td>
<td>Sa ni dha ma ma pa ma dha</td>
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<td>56</td>
<td>Nata Narayani</td>
<td>Sa ni dha sa ri me pa dha</td>
<td>Sa dha sa ri ma pa dha paa ma ga ga ri sa ri ma ga ri sa ni dha saa</td>
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<td>57</td>
<td>Malava Sri</td>
<td>Sa dha me pa ni dha me ga sa</td>
<td>Sa ga ma pa ni dha ni sa ma ga sa sa ni dha ma ga sa ni dha paa ma paa paa</td>
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<td>58</td>
<td>Vegavahini</td>
<td>Sa ma ga ma ri ga ma pa ni dha ni saa pa dha nii dha pa maa gaa ri sa</td>
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<td>59</td>
<td>Gumbdrakriya</td>
<td>Sa sa pa dha pa dha sa sa ni dha pa ma ga maa ga ri ma ga ri sa</td>
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<td>Jayantisayana</td>
<td>Ri ga ma pa dha ni sa ni pa dha ni pa ma ri ga ma ri sa</td>
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<td>61</td>
<td>Ardradesi</td>
<td>Saa dhaa pa dha saa</td>
<td>sa dha ni sa ri ga maa dhaa pa ma ga ri ma ga ri sa</td>
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<td>62</td>
<td>Saranga Nata I</td>
<td>Sa ri ma pa dha ma ga ri sa</td>
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<td>63</td>
<td>Salaga Nata II</td>
<td>Sa ni sa dha pa ma ga ri sa</td>
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<td>Manirungu</td>
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<td>65</td>
<td>Purthinaga Varali</td>
<td>Ni sa ri ga ma pa dha ma ga re ri sa</td>
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<td>66</td>
<td>Hijijji</td>
<td>Sa ga ni dha pa ma ga re ri sa</td>
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<td>Ghantaravam</td>
<td>Ga ri ga ma pa dha ma ni dha pa ma sa ni dha pa maa gaa ri sa sa dha pa maa gaa ri sa ni sa dha pa ni ri sa</td>
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67 Nilambari
Sa ga ma pa ni sa ni
Pa ni dha ni pa ma ga ri
gi ga sa

68 Dhanyasi
Pa ni sa ma ga sa
Ga sa ni pa ma ga sa

69 Devagandhari
Sa ga ma pa dha pa nii
Sa ni pa dha pa ma ga ri

70 Chaya Gaula
Sa ri ma ga ma pa dha
Sa dha pa ma dha ma ga sa

71 Udayaravi Nata
Pa dha ni sa ni dha pa
Ma ga ri sa pa ma ga sa

72 Velavali
Sa ri ma pa ga ma pa dha
Sa ni dha pa ma ga ri

73 Abhogi
Sa ri ma dha sa
dha ma ga ri sa

74 Chinna Panchamam
Sa ri ga ri ma pa ni (?)
Sa ni dha ma ga ri sa (?)

75 Sriranjani
Sa ri ga ma dha ni (?)
Sa ni dha ma ga ri sa (?)

76 Ghurjari
Sa ri ga pa dha
Sa ni sa dha pa ma ga ri sa

77 Nayaki
Sa ri ga ma pa dha nii
Sa ni dha pa ma ga ri

Sa ga ma pa nii ni saa ni dha ni paa ma ga ga
maa ri ga ma pa ma ri ga ri ma gaa saa

Saa ni sa ma ga sa ni pa ni sa pa ma ga sa sa
sa ni ga ga sa ma ga sa ni pa saa saa

Ga ma pa ni pa ni saa | ga ri saa ni saa ni
dha paa ma gaa ri sa

Sa ri ma ga maa pa dha saa dha pa ma ga saa
dha dha sa sa ri sa saa

Ga ri ri sa ri ga ma pa dha ni sa dha nii saa
ni dha paa maa gaa ri ga ri ri saa

Ma gaa ri sa ma ga ri sa | nii dha pa maa pa ga
g a ma ga ri sa ni dha saa

Sa ri ma ga ri ri ma maa dha dha sa nii dha
maa ga ri ri ga ri ri saa

Sa ri paa maa dha pa sa ni saa ni saa nii dha pa
maa ga ri sa ni pa ni saa

Saa ni ga ma ma dhaa nii saa dhaa ni sa ri

g a ri gaa maa dha ni sa ni saa

Saa dhaa paa dhaa ri sa ni saa ri ga paa ma
ga sa ri ni dhaa pa gaa pa dhaa sa saa

Nii sa rii paa maa pa dha ma pa dha ni rii saa
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<td>78</td>
<td>Balahamsa</td>
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<td>Sa ni dha pa ma ga ri gga ma pa ma ga ri sa</td>
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<td>79</td>
<td>Saindhavi</td>
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<td>Sa ni dha pa dha ma pa gema ma ga ri sa</td>
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<td>80</td>
<td>Nadanamakriya</td>
<td>Sa ri gaa ma pa dha ni</td>
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<td>Sa ni dha pa dha ni dha pa ma ma ga ri sa</td>
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<td>81</td>
<td>Poorna Chandrika</td>
<td>Sa ri ga ma pa dha ni sa</td>
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<td>Ni pa ma ri sa dha ri ri ni sa</td>
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<td>82</td>
<td>Gumma Kambhoji</td>
<td>Sa ri ga pa dha ni dha pa dha sa</td>
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<td>Sa ni dha pa dha ni dha pa ma ga ri sa</td>
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<td>83</td>
<td>Malavi Gaula</td>
<td>Sa ri ga ma pa dha ni</td>
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<td>Sa ni dha pa ma ga ri</td>
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<td>84</td>
<td>Asaveri</td>
<td>Sa ri ga ri ma pa dha</td>
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<td>Sa ni dha pa ma ga ri</td>
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<tr>
<td>85</td>
<td>Surati</td>
<td>Sa ri ma pa ni sa ri</td>
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<td>Sa ni dha pa ma ga ri</td>
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Arohana, Avarohana Kala Svaras

Ri ma rii sa ri sa sa ni saa ni sa ri sa rii ma maa ga ri ma paa nii dha pa ma pa dha ni dha pa ma ga, rii pa ma paa dha ma a ga ri ga ma pa ma ga ri saa

Sa ri ga ma pa dha ni sa dha saa ni dha pa ga ri ga ma ga ri sa

Sa ri gaa ma paa dha pa ma ma ga ri gaa ma pa dha ni saa ni dha paa dha pa ma ma ga ri gaa ma pa ga rii saa

Dha ni sa ri ga ma dhaa pa ma rri ma ri sa ni pa dhaa rri ni rii saa

Sa ri gaa paa dha ni dha paa dhaa | pa dha pa ma ga pa maa ga ri saa

Sa ri ga ma dhaa pa dha ni sa rii sa ni dha pa ma ga ri ga ma ga ri sa

Sa ri ma dhaa pa dha rii saa ni sa dha ni dhaa pa ma ga rii sa

Saa ri pa ma nii dha pa sa nii dha pa ma ga ri sa

Sa ri ga ma pa dha ni dha paa dhaa | pa dha pa ma ga pa maa ga ri saa

Sa ri ga ma dhaa pa dha ni sa rii sa ni dha pa ma ga rii ga ma ga rii sa

Sa ri ma dhaa pa dha rii saa ni sa dha ni dhaa pa ma ga rii sa

Saa ri pa ma nii dha pa sa nii dha pa ma ga rii sa
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<th>No.</th>
<th>Raga</th>
<th>Arohana</th>
<th>Avahana, Avarohana Kala Svaras</th>
</tr>
</thead>
</table>
| 86  | Athana              | Sa ri ma pa dhaa pa ni
                |                 | Ni sa, ri ma pa ma dhaa pa ma pa sa sa rii             |
|     |                     | Sa ri pa dha ma ri ga
                |                 | sa ni sa dhaa pa ma rii sa ni dha saa                   |
| 87  | Begada              | Sa ri ga ma pa ni sa
                |                 | Ni sa gaa ma pa nii sa ni dha pa dha                   |
|     |                     | Ni dha pa ga ri
                |                 | ma ga ri sa                                             |
| 88  | Darabari            | Sa ri gaa ma pa dha ni
                |                 | Sa ri gaa ma pa dha nii sa nii dha pa                   |
|     |                     | Sa ni dha pa ma ga ma
                |                 | ma ga rii sa                                            |
| 89  | Madhumavati         | Sa ri ma pa ni sa
                |                 | Ma pa nii sa ri ma ga rii ma pa dhaa                     |
|     |                     | Ni dha pa ma ge sa
                |                 | pa ma ri sa                                             |
| 90  | Bhupala             | Sa ri ge pa dha
                |                 | Sa ri ga pa dhaa                                         |
|     |                     | Sa dha pa ga ri
                |                 | sa dhaa pa ga rii sa                                    |
| 91  | Pharazu             | Sa ga ma pa dha ni
                |                 | Sa ri ga ma pa dha nii sa nii dha pa dha maa ga ama ga rii saa |
|     |                     | Sa ni dha pa ma dha ma
                |                 | sa ni dha pa maa dha pa dha maa ga ama ga rii saa        |
| 92  | Manji               | Ri ge ma pa dha ni sa
                |                 | Ri ga ma pa nii dha pa ma ga maa                         |
|     |                     | Ni dha pa ma ga ri
                |                 | gaa rii saa                                              |
| 93  | Mangala Kausika     | Sa ga ma dha ni j
                |                 | Sa ni ri sa ma gaa pa ma ga ga ma                         |
|     |                     | Sa ni dha ma ma ga pa
                |                 | dha ni sa nii dhaa maa ga rii sa                          |
| 94  | Saranga             | Sa ri ma pa ni
                |                 | Sa ri ma pa nii sa ni pe ma rii                          |
|     |                     | Sa ni pa ma ri sa
                |                 | pa ma rii sa                                              |
WHY IS THE MRIDANGA SO-CALLED?

BY

Dr. V. RAGHAVAN

The drum-name Mridanga naturally excites one's curiosity and one desires to know its significance and how the percussion instrument, so well-known as the main Tala-accompaniment in our concert, is called "one an important part (anga) of whose make-up is mud (mrid)." The first explanation which jumps to one's mind is that at one time Mridanga was a drum-variety whose body was a mud pot or cylinder which had leather stretched over its face. Indeed, such mud-drums are in vogue among folks in some parts of the country. In fact, as I have shown in my note on "Music in some Jain works" in a previous volume of this Journal (Vol. IX pp. 40-41) Vinayavijaya, a late commentator on the Kalpa Sutra of Bhadrabahu, says that both Panava and Mridanga were mud-made:

But a close investigation of ancient Sanskrit texts would show the real meaning of Mrid-anga, and give us the information what exactly this ingredient "mrid" was and where it was.

The name Mridanga was originally applied by Bharata to the drum called Pushkara. Says Sarngadeva

Sangitaratnakara VI. 1025.

The Pushkara, which was quite in vogue in Kalidasa's time and was not in Sarngadeva's, was more fully called, as found in the above quoted line of Sarngadeva, Pushkara-traya, a three-faced drum. Its three faces, the right side, the left side, and upward one in the middle were tuned to different svaras in the three different 'marjanas', Mayuri, Ardhamayuri and Karmaravi (Natya Sastra, Kavyamala edition, XXXIV. pp. 416, 421). This drum was also called the Bhanda-vadya and a small but very good sculpture of this three-faced vessel-like drum, with two faces on either side and one on top, with the divine player, is found straight in front of the shrine of Nataraja at Chidambaram, at the centre of the series on the high basement of the shrine having the urdhva-tandava figure of Nataraja.
Now what is more relevant to the inquiry on hand is Bharata's description of the make-up of this Tri-pushkara. In Natyasāstra, XXXIV. pp. 114 ff., Bharata goes on to describe the Mrīttika or mud. We are now familiar with the dark material called soru made of powder of kitta-stone and gum of cooked rice applied in a disc-form on the right side of the Mridanga. In Sarasvadeva's time too, some such material was applied (S. R. VI. 1027). But in Bharata's time this was really 'mud', mrītt, the fine bluish mud deposited at the waterbrink of rivers. The Natya Sastra says:

\[
\text{तः कष्ट्यं नृपिकापास्तु गद्दो भै निरोधत्} \\
\text{निनयक्ता निनिशक्ता} \\
\text{* * * *} \\
\text{* * नार्त्का नैक ष प लितका} \\
\text{शूलिकादेहिने शत्ता तया कार्यं तु माजेना} \\
\text{नदीकुलमप्लक्षमा श्यामा या महुरा ख्या या} \\
\text{तीयापपसप्लक्षमा तया कार्यं तु माजेना} \\
\text{* * श्यामा ब्रक्षेत्री मकेत्} \\
\]

It is this mud-application that really gives the sound to the drum-face and hence is the drum called after this essential ingredient mrītt, the MRID-ANGA.*

* See also the Tamil article elsewhere in this issue on Music and Dance in Kalidasa.
Kalidasa Hridayam: Music and Dance

By

Dr. V. Raghavan

Kalidasa's works are replete with musical and dance references, essential for a comprehensive understanding of his literary works. The technique of "Perfection" (Sruti), which is the central theme of this paper, involves the mastery of various aspects of music and dance. 

Technique (Perfection) is a further dimension, enhanced by the perfection of the auditory senses. 


*Part of this paper formed the basis of an AIR Talk by the writer on 24-2-53.*
பொன்மூல்வின் பெரும்பாலும் சுருக்கமானது உண்டு. முதலில் கணவான குறிப்புகள் சுருக்கமானது உண்டு. சிறுவர் மற்றும் வழிநடை வழக்கங்கள் சுருக்கமானது உண்டு. பொன்மூல்வின் சட்டமன்றம் சுருக்கமானது உண்டு. 

அ.ரெள்ளாய்ச்சி மூலிகையின் குறிப்புகள் சுருக்கமானது உண்டு. முதலில் கணவான குறிப்புகள் சுருக்கமானது உண்டு. சிறுவர் மற்றும் வழிநடை வழக்கங்கள் சுருக்கமானது உண்டு.

ஆச்சாரிய விளக்கக் குறிப்புகள்: முதல்வின் சுருக்கமானது உண்டு.

எழுத்தாளர் திருச்சப்பூரை: பெருந்தவம் சுருக்கமானது.

நோக்கு விளக்க, எழுத்தாளர் வாருநாயக்கத்து சுருக்கமானது உண்டு.

சுருக்கங்கள்: வெள்ளை சுருக்கமானது உண்டு. முதலில் கணவான குறிப்புகள் சுருக்கமானது உண்டு. சிறுவர் மற்றும் வழிநடை வழக்கங்கள் சுருக்கமானது உண்டு.

பொன்மூல்வின் பெரும்பாலும் சுருக்கமானது உண்டு. முதலில் கணவான குறிப்புகள் சுருக்கமானது உண்டு. சிறுவர் மற்றும் வழிநடை வழக்கங்கள் சுருக்கமானது உண்டு.
தங்களுடைய கொள்கலனை செய்து வருவதுடையது. வேறு வகையில் அவை செய்ய முடிசெல்வது. கருநாயகல் மூன்று வகையில் அவை செய்யப்பட்டுள்ளன. மேலும் அவை பொருட்களைக் கொள்கலனை செய்துவிட்டது.

மேலும் அவை பொருட்களைக் கொள்கலனை செய்துவிட்டது.

சாத்தியத்தால் உறுதியானது கொள்கலனை செய்து வருவது. வேறு வகையில் அவை செய்ய முடிசெல்வது. இருப்பது வகையில் அவை செய்யப்பட்டுள்ளன. மேலும் அவை பொருட்களைக் கொள்கலனை செய்துவிட்டது.

சாத்தியத்தால் உறுதியானது கொள்கலனை செய்து வருவது. வேறு வகையில் அவை செய்ய முடிசெல்வது. இருப்பது வகையில் அவை செய்யப்பட்டுள்ளன. மேலும் அவை பொருட்களைக் கொள்கலனை செய்துவிட்டது.

சாத்தியத்தால் உறுதியானது கொள்கலனை செய்து வருவது. வேறு வகையில் அவை செய்ய முடிசெல்வது. இருப்பது வகையில் அவை செய்யப்பட்டுள்ளன. மேலும் அவை பொருட்களைக் கொள்கலனை செய்துவிட்டது.
நடையற்றுத் தீவேன் பெருந்தொழிலர் சந்தரியை குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோம்பிருக்கும் குறிப்பிட்டு, வெளியில் மேற்கோ�
144 THE JOURNAL OF THE MADRAS MUSIC ACADEMY [VOL. XXIV
PARTS I-IV] KALIDASA HRIDAYAM:: MUSIC & DANCE:

(音乐批评) 

(音乐批评)
பார்வர் கோவில்கள், வீடுகள், பொஞ்சாடுகள், பண்ணைகள், போன்ற பல விளைவுகளைக் கொண்ட கொலையகங்கள் தேவாரம் உடைய பெருமாள்களை முன்னேற்றுத் தலமாட்டியடைவது மிகவும் நல்லது. தற்காலத்தில் விளங்கும் குகைச் சுற்றுலா பயந்தை மாற்றும் கொலையகங்கள் பல்லாகிய குழுக்களை தலமாட்டியடைவது மிகவும் நல்லது.

தேவாரம் பெருமாளின் கோவில்கள் போன்று பல விளைவுகளைக் கொண்ட கொலையகங்களை விளங்குவது மிகவும் நல்லது. தற்காலத்தில் விளங்கும் குகைச் சுற்றுலா பயந்தை மாற்றும் கொலையகங்கள் பல்லாகிய குழுக்களை தலமாட்டியடைவது மிகவும் நல்லது.
THE JOURNAL OF THE MADRAS MUSIC ACADEMY (Vol. 1909)

[Text in Tamil]

[End of document]
ANOTHER RARE COMPOSITION OF
MERATTUR VEERABHADRAYYA

BY

DR. V. RAGHAVAN

In my article on the Useni Svarajati in this journal, Vol. XVII. pp. 149-156, I touched upon the great musician-composer Veerabhadrayya, the guru of Ramaswami Dikshitar, and gave also the text with score of the original Useni Svarajati composed by that master on the deity Varadaraja at Merattur or Achyutabdi as it was called. I mentioned also that in the same manuscript in the Sarasvati Mahal Library, Tanjore, in which I discovered the Svarajati, I found also another composition of the same composer in Mohana, Adi. I am here giving its text with the score, as found in the Sarasvati Mahal manuscript (No. 10901 in the new Catalogue, leaves 5, 6). The manuscript calls the composition on the margin a Pada, but it appears to be another Svarajati or Varna.* The Telugu Sahitya, which is badly preserved, has been corrected with the help of Telugu scholars.

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* Sri Subbarama Dikshitar has given in the Sampradaya Pradarsini two kritis of this composer: Patita pavana in Bhairavam and Sevimpararamma in Kapi.
THE JOURNAL OF THE MADRAS MUSIC ACADEMY

Vol. XXIV

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MERATTUR VIBHAKSHADRAYYA


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Патучанн щоби | Раддудурне | Рулумак | И Ісламїііз | Зпї відео | Зпї відео | з підпису вони | Талпапозідуні | вислів копії | вислів || 


நான் போற்ற போற்ற நான் போற்ற நான் போற்ற

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SRI MUTHUSWAMI DIKSHITAR'S KRITIS

in Kedaragoula on Abhayambanayaka at Mayavaram and
in Yadukula Kambhoji on Abhayambika at Mayavaram

EDITED BY
Vina Vidvan A. SUNDARAM IYER

"अभयंब्यं नायक"

हरिकेदरमौली राघे आदि ताँजें गीते

प्रवी

अभयंब्यं नायक वरदापट
अत्रस्यस्त्रकाण्यावाद

अतुप्रती
उत्तमस्त्रकाण्यावाद
ओशुआस्त्रकाण्यावाद
शुचरस्त्रकाण्यावाद करणाकर
सुदरकरमतवादकर

चरणम

नीलकण्ठप्रजित निष्पक्ष
नीलकण्ठमवस्त्रस्मूलक
कालकालविम्बिविहलिप्त
राम्बुल्कोटिज्ञातीलम
-पाल्मालेल्बंधण अर्धियान्ध
जालकोल फालोषिण कोके- रा
apālnvarshādē fālōṣhēna kōkē
चेत क्षेत्राल्यात रतिकेल

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"अमयास्मिकाये"

|| यदुकुलकान्नश्रीवराजेश्वरः दुःखताःथे गीतेः ||

|| पहली ||

अमयास्मिकाये अशास्त्राये
अमुककर्मादये नमस्ते नमस्ते || अ ||

|| अनुपंशी ||

सुमायकाराये दुःभिषिनतन्त्रसदाये
श्रीमतरदाये श्रुद्धमानसाये
हिरण्यामणिकुंभकाये हिमाचलसदाये || अ ||

|| वरणम ||

सकलभन्तनतन्त्राये सकलाये
सत्वकृत्तम्रायेयं पथमकाराये
गुड़श्रुण्याये गुरुश्रुण्याये
गावश्रेणक्षणाये गमपदार्थितपदाये
काशेरीतराये कमलेशश्रीविताये || अ ||
28. நிறைவுச்சாலை

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பக்தப் பஞ்சாணி
28. மாட்டுலம்புரணி

பானை

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<th>பாலியல்</th>
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<tr>
<td>பால் பருகி பற்றி கோல காடு செய்ய வரும் பல்வேறு கலைகளும் மைத்து கொண்டு பாலியல்லீடால் பாலியல் பற்றிய பால் பருகி பற்றிய காடு செய்யே கூடாது.</td>
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2. "அம்மம்புரணி" 

பாலியல்புரணி பிரிவை அடுக்காடை
A TAMIL KRITI OF SRI SUBBARAYA SASTRI

BY

T. VISVANATHAN

1. பலர்க்காளை, அலீ பாலூ மேல் அலீ பாலூ மேல் திருச்சிக்கும் | நாய் | மேலிலிருந்து பிற்காலம்

... நாய்... மாளி... அலி... திருச்சிக்கும்

2. வாங்ங்காளை, கேடு மேல் கேடு மேல் இந்தியா | பானூர் | பானூர் பானூர்

... கேடு... மாளி... பானூர்... பானூர்

(குறு)
A TAMIL CRITIQUE ON SUBBARAYA'S STORY

I

(இன்றவும்)

(சாதம்)

(திருத்தல்)

(சாதம்)

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(சாதம்)
THE SO-CALLED SVARĀRNĀVA

BY

DR. V. RAGHAVAN

Musicians and music-lovers are frequently speaking and hearing about a work called Svarārnava, which the immortal Saint-composer, Śrī Tyāgarāja, is said to have studied and used. The text of what forms the basis of this information and what passes for that work is here offered by me in a critical edition, with Notes, with a view to show what it really is. The detailed Introduction to the whole text will discuss the question of this text more fully.
16. चेतता निष्टद्व स्वरुपमध्यिकीयें।
तथ्य द्वारविषार्यमें श्रवणातः¹ श्रुत्यो मन:। II ॥

17. हर्षःचन्द्रांस्मीं(संस्कृत)२ नान्यो द्वारविषार्यमें।
निरस्त्रशस्त्रसू ताबल:³ श्रुत्यो मार्क्ताहा:। IV ॥ b

18. उच्चवत्ततायुक्तः⁵ प्रभवस्थुचरातरस्म।
एवेबः कृष्णे तथा श्रीम शुद्राविषार्यमें। II c

19. चतुःश्चतुमुच्येव ॥ पद्मभ्रमणवमा:।
दे दे निष्टदशान्वितो निरिन्त्री ऋषभेवती। II d

20. व्यत्यथे कुमरे८ सांसं वीणादं न निरशःनम।
दे वीणे सद्यं कायं यदा नादस्यो भवेत। II e

21. तथो९द्वाविषार्यमें:¹⁰ प्रहलं तासू चादिमाँ।
कायी मनःतदमध्यवाना।¹² द्वितीयोः¹³ ध्वनिमनांक।¹⁴ II f

22. ॥ स्यात्सिंहतस्तः श्रुत्यो¹⁶मध्येऽध्वन्तरः श्रुते।
अधिकारितास्तः।¹⁷ तजो नादः।¹⁸ श्रुतिमये।¹⁹ ॥ g

23. वीणादये²⁰ व्यास:²¹ ध्वन्या:²² तथा ॥ पद्मशस्त्रमुः।
²²सन्ध्यास्त्राः तुदीयायाः ऋषभेवशरणातिमें।²⁴ ॥ h

5. का 6. हांद 7. म 8. च्वक एवं बंद 9. स्वो 10. त्रें।
23. ध्वायतमत्री 24. मनः श्रुतिमये।

Notes:  a. ‘Abhidhiyate’ at the end of the first line is from the
dead of Sān. Rat. I. iii. 6; second half is I. iii. 8,
first half.
c. “  I. iii. 10.
d. This is from Bharata.
e. Sān. Rat. I. iii. 11.
24. (पूज्यमीतःतत्त्वीयायां)1 गान्धारी हिंदुर्गी: (ततं):2 भूषणीयोः भविष्यायां (संध्योऽथ चतुःशृणु)3 इ। । 
25. (दस्मीतःतत्त्वुथ्यः स्वात्)4 पूज्यमीतः चतुःशृणु: । चतुःशृणित्यायां चेतवन्ति: शृणुत्वस्ततः: इ। । 
26. अपहद्यात्मभविष्यायां निवादो हिंदुर्गिन्तपतः । एकविन्दित्सितायां (विरैकाः भ्रम भवेत्)5 इ। । 
27. 6 ..................................स्थानानि श्रुत्यस्तथा । 
ततः: शृणुस्तरा: संध्योऽथ द्वादशाय्योभी परै। । 
28. संध्योऽथ ग्रामाः एकविन्दित्मुखना: । ताता एकोंवशांशित्वत: स्वरमण्डलम्:7 इ। । 
29. चतुर्विंशतः: स्वराः बादैं संवादी च विवाधिपि । अनुवादी च तस्मात्: 9 इवते स्वरजाति: । । 
30. बादिनामाः राजा स्वात् (?)9 संवादी च (अपि)भाप्तति: । विवाही विपरीतत्वांवर्त्तिकृण किं रिपुपादः:10 इ। । 
राजस्वाहाः राजार्जादनुवादी च भुवनवत् इ। । 

Ms. Readings: 1. 2. 3. 4. Gaps. The quarters are also in disorder. 
5. 6. Gap; but not indicated; lines are also continuously numbered. The portion in bracket is 
taken up a few verses later; see below, verse 32. 
7. Whole verse very corrupt. 8. तस्मात्: । 
9. नासिनामी वदीयते. 10. निरेपमः। 

b. " " 15-16. 
c. " " 16-17. 
d. " cf. 41 second half. 
e. Found in the Nātyacūḍāmaṇi ms. in the corresponding portion. 
f. Found in the Nātyacūḍāmaṇi in this form. 
g. Sañ. Rat. I. iii. cf. 51-2 for first line; second line is 
52 first line. 
h. Sañ Rat. I. iii. 52 second line.
Ms. Readings: 1. एकैक. 2. The gap here is made up by an afterthought composition of a whole line प्रथमा प्रवीणास्या चतुर् (चतुर्)वीणा हिंदितकम् which would assume no gap in 6 above. The real gap of a quarter in 32 is to be restored from Sañ. Rat. I. iii. 18 as indicated above. 3. दीप्तमन्त्र. 4. हिंदु. 5. दीर्घ. 6. रोदवञ्चनेषुकऽः. 7. लो यदा. 8. यथा. 9. वच. 10. Corrupt; quarter found two lines below. 11. Missing. 12. रतिका.

Notes: a. Sañ. Rat. I. i. 30 second line.
b. " " I. iii. 18.
c. " " I. iii. 19.
d. " " I. iii. 29 first line.
e. " " I. iii. 33 second line.
f-g. " " I. iii. 34-37.
h. Sañ. Rat. I. iii. 38.
43. "क्षिति रक्षा च संरीपन्यालापिन्यपि पुष्णे।
2. भद्रति रोहिणी सम्बलेत्वा पैकतमशिष्या:॥ a
44. उग्रा च व्याधिगाति देव निषादे वसस: श्रुती॥
ते मन्द-मध्यताराध्या: स्थानेरदात् विषा मुता:॥ b
45. त एत विख्यातस्या द्वारस्य प्रतिवादिता:॥ c
46. श्रुतयो द्वाराश्रेष्ठ च ययोरन्तरणोचरः।
मिथ: संवार्तिनो ते सते वाकी च बहुः: स्मरः॥ d
47. (ननिदेहं एनिमिदि श्रुतुः उष्णगातु, एनिमिदि देख
आयुः गतकः निगा तु महि ऐदु स्वरालकु विवाहुः
अने मात; तकु संतोषधुःक “रिच्येहे सा स्यांता
ते” e अति गा-धै अदुकीतादुलि (!?) वेदः; रि ध-नि
गातेन विद्यायुं (!?) निगा तु वादिकेकृज्यत अतुवादु-
धनिकेः।) f
48. मयूंतक 6 छागकू ववभिकितरदुहुः॥ g
गजः सत 8 वदः जायिन 9 कमाहुदारण्यमी॥ g

Ms. Readings: 1. क्षिति. 2. सन्नारा. 3. नि: 4. तं निपिक्षता भेदा
द्वारस्यानुशासिद्वतः ॥ 5. Missing. 6. Corrupt.
8. Missing. 9. दीनाः च

Notes: a. " I. iii. 39 but last foot there पताहिलसताः पैकते.
b. " I. iii. 40.
c. " I. iii. 41.
d. " I. iii. 50; last foot is from I. i. 49.
e. " I. iii. 51.
f. This Telugu Note which is corrupt in places is based
   on Sañ. Rat I. iii. 51-2 and Kallinātha's words thereon.
g. Sañ. Rat. I. iii. 48.
स्वराण्वः

1. व्रजगांविज्ञामस्ततूनगतिः चिन्ते हृदयाखे सुरोणामुखभः ।
   सुङ्गंगति पति योगे स्वयं राजते ।

2. चैतन्यं सर्वभूतानां विवृतं  जगदानमनाः ।
   नादङ्कं तदानन्दमाधित्यमुपास्यं ॥

3. व्रजगांविस्थितस्थोधं क्रमादृढ़पथे चरनः ।
   नामिहाज्ञमूलमूलं नाविभोग्यति ध्वनिमु ॥

4. नकारं प्राणिलिङ्गं ।
   जातं प्राणिपिण्योगाधातु इव्यावधीयं ॥

5. नादो। तितसुभमं सूक्ष्मवर्णं ।
   कुटुम्बिं इति पशुपिण्यरीति ।

6. आत्माभ्यासंपूर्वं प्राणं श्रवणाध्यात्मकाः ध्वनिः ।
   ध्वनिफलं नादे नादं सदाशिवं ॥

7. वीणावादनस्वरः ।
   तात्त्वज्ञानमेव गण्ठमारं स गण्ठितं ॥

Ms. Readings: 1. वचं । 2. शा । 3. हु । 4. द्र । 5. विशाल । 6. नान्। ।
7. स्वाभं । 8. द्र । 9. श्रां । 10. चं । 11. नि:।
14. सुक्ष्मवस्थमं श्रं । 15. वृंगोस-प्रेषिः। 16. सान्. रत. विषयं - शां च। 17. नं।

Notes: a. This is the opening verse of the Sangita Ratnakara (I. i. 1.).
b. सान्. रत. I. iii. 1.
c. I. iii. 4. This verse will make no sense without S. R. I. iii. 3 which our ms. omits here.
d. सान्. रत. I. iii. 6.
e. I. iii. 5.
f. This is from the Yajñavalkya Smrti and is taken from Kallinatha’s quotation of it in San. Rat.
vyakhyā under I. i. 30.
8. व्यवहारः  त्वसी  त्रेषा  हृदि  मन्द्रार्थविधीयते । कथेः मध्ये २  मृदुः  ततोः ३  हिगुणां ४  सरोतः । a
9. गीते  नादाल्मकः  वाचः  ५  नादव्यक्तः  अर्थसः । तदुद्रवायुतं  नूचः  ६  नादाधीनमत्थः  ॥ b
10. नादेन्य व्यवहरः  ८  वणः  परः  वणः ९  वदाघः । वच्छो  व्यवहारावः  नादाधीनमतो  जगतः । c
11. आहातावनः १०श्रेष्ठति  दिष्टा  नाशोः  निगवते । तत्रानाहतानाः ११  तु  सुन्त्यः  सम्पुस्तः । d
12. शुद्धविद्धमा गणेन  सूक्तिं  न  तु  रहस्यः १२ । स  नादस्थानोः १३  लोके  रक्षोः  भवलकः । e
13. नादोपसनया  देवा  ब्रह्मविद्धमाहोः । भवलकः  सम्पुस्तः  नूं  यथादेवते  तददातः। f
14. आस्मा  विवर्त्तमाणाः  मनः  प्रेषयते  मनः १५ । देहस्यः १६  वहिमाहिनि  स  प्रेषयति  माततः । g
15. तं  नादं  संधा  कृतः  १७  तदरः १८  वहुनादिर्भिः  स्वरे: । h

Ms. Readings: 1. बदरे  2. चे  3. र  4. ब्रे  5. नादाल्मकः  गीताचरः ।
6. निलं  7. न:  8. नादाल्सबiae  9. बदनाः  10. अंभ तनाहतः
11. नापरं  12. राजः  13. स्वाहतः  १४  -स्वानः ।
15. ध्वनिः  16. देहस्तः  १७. सत्तादुवातः  १८. नत्तदः।

b. "I. ii. 1.
c. "I. ii. 2.
d. The first half is from Sañ. Rat. I. ii. 3. and the second half made up from Sañ. Rat. I. ii. 164 fourth foot and 165 second foot.
e. The first quarter is Sañ. Rat. I. ii. 156 first quarter; the second is adapted from the context and I. ii. 165 second half; the third and fourth quarters are adaptations of I. ii. 166 second half and 167 first half.
f. Sañ. Rat. I. iii. 2.
g. "I. iii. 3.
b. This line and the next are found in Somanārya's Nātyacūḍāmanī.
49. ग्रामः स्वरसमः स्वातः मूखःस्वातः समावः।
तौः 3 द्वै धर्मः 4 ततः स्वाहः ग्रामः ब्राह्मः।

50. हितयः मधयग्रामस्थयोरेष्णुयः।

51. कमालस्वरां सत्यांपरश्रे 5 चारोहणः।
मूखःस्वाहः 7 ग्रामः 9 ततः 10 सत्य सत्य 1।

52. पुष्करे तुतमन्द्राय रजनी शक्तिररा।
शुद्धप्रकृत भट्टिकान्तांधिरः 12।

53. स्मोऽपरी हरिणी शुद्धमध्य्र्या परिविः ध्रुध्याके।
कंवलमला मार्गः मध्यग्राममूः।

54. आध्यायनी 15 विबिंशतः 16 चंद्रः 17 हेमा कपिदिनी।
मेत्री चान्द्रसी नन्दा गायचारग्राममूः।

7. द्वैयतः 8. मं 9. दौ 10. सत्य 11. with gap and corrupt,
12. च्यातः 13. ततः 14. मं 15. नं 16. अध्यायचा 17. दः,

b. I. iv. 3.
c. I. iv. 4.
d. Here Sañ. Rat. is not borrowed verbatim; nor is
this way of enumeration found in the Nātya-
cudamani fragments. This is only a recast of Sañ.
Rat. I. iv. 11-12 into a single Anuṣṭubh.
* e. Here is a mix-up of either the scribe or the compiler.
From Apyayani to Cāndramāsi is a unit; beyond
Nandā it is another; in Sañ. Rat. I. iv. 22-24,
Sāṅgadeva gives an alternative set of names for
the 14 mūrcchanaḥ of the Sa and Ma Grāmas,
according to Nārada; and then goes on to enumerate
the 7 mūrcchanaḥ of the Ga Grāma beginning with
Nandā; here in our text, the Ma-Grāma mūrcchana
names of Nārada and the Ga-grāma mūrcchanaḥ
have been put together, omitting Pitya in the
former and every thing else but the first from the
latter.
55. हरिणे¹ बालिका² गाढ़े³ श्रीमवरस्नवसिः⁴ a
56. (इति याथियायाकु)
57. चतुर्धा ता: प्रवक् शुद्धा: कालकिकितास्तथा।
      5ान्तरास्त्रदुःखोपेता: पद्यप्रकाशदीरिता: b
58. पद्यप्रामृतविभागमंडलम्

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Ms. Readings: 1. णि. 2. चिका 3. साध्य 4. ता: 5. सान्त्वता: 6. पद्यप्रामृतविभागमंडल शृंति.

Notes: a. San. Rat. I. iv. 15. This line forms part of a sub-section; what the retention of only one line of it means is not known.
59. इन्दुकु अभिदेवता - यजुर्वेद, राक्षसदु, नारददु, ब्रह्म, देवतअम, तत्त्वी।

60. मध्यमग्राममुद्देशः:

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Notes: a: Devatāśva is a mistake for Aśvins and Taruṇī is a mistake for Varuṇa.
61. हनुम देवता - शिखुष, बायु, गन्धर्व, बस्त्रह, सुयु, हनुम, वायु।

62. गान्धारामसूचना:

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63. हनुम देवता - नारद, गन्धर्व, बस्त्रह, सुयु, हनुम, वायु, एवानि नमः।

Notes:

a. First Brahman omitted.

b. Simha is a mistake for Siddha; see Sañ. Sārāmṛta; in Sañ. Rat. too, Ānandaśrama first edition, p. 50 fn. Simha is wrongly read.

c. Druhiṇa or Brahmā is also omitted and Indra and Vāyu at the end are redundant.
64. तानं पेठ a

स - आधिकम्ब
सरि - गाधिकम्ब
सरिग - सामिकम्ब
सरिगम - स्वरान्तरम्
सरिगमय - ओळवम्
सरिगमयधि - (बाॅवम्)3
सरिगमयधिनि (संपुःम्)4

65. ओळवाणं च तानानं विषयं सहितं शतम् b
66. विस्ता: - षुध्व स्वरा देवे एकमेकं भ्रमिष्यति c
67. अमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्टोऽमिष्ट0
68. (इदृ पद्मचामामन्त्र पालिगु रिकर्ष मवेसिंहदा)
69. अभ्यासकालो रथ्यकालो विद्युकान्तसततः परे: c
सूर्याकालो गजकालो वातिभद्रः नागाक्षकः d


   b. Sañ. Rat. I. iv. 36 second half with some difference; here again only two unconnected lines are taken from out of a whole sub-section.
   e. Sañ. Rat. I. iv. 74-75.
10. (इदि पवर्ज ग्राममन्द्र) a

71. चातुर्योंप्रयोग संस्थाय: श्रृणि उक्तव्यतुर्वर्धः।
   सौंभावणी b तथा सामपत्तुद्रथापितः d

72. (इदि छुङ्गामनिवर्जम्)

73. मध्यम्यामः
   सातिरि अर्थसातिरि सात्तीभद्रः आदिबायनः
   सात्विनः। कौण्डायनः e
   (पवर्जम्)

74. अशिचितू द्वारशाहः उपासु: सोमः अस्प्रतिग्रहः
   बोहः। अस्वादः (इदि रिवर्जम्) d

75. सर्वा०दक्षिणा दीक्षा सोमः। सामितः ० स्वादकारः
   तपूः। गोदहनः e
   (इदि गवर्जम्)

Ms. Readings: 1. Last word missing. 2. पातमासिः 3. Missing.
4. उद्धाः alone present in fourth foot; probably metrical reproduction was not intended; the next enumeration is in prose. 5. सर्वा— 6. कौण्डाया—

Notes: a. The Notes of this kind are in colloquial form.
   b. सान्र. रत्न. I. iv. 76.
   c-e. सान्र. रत्न. I. iv. 77-79.
THE HASTAMUKTAVALI
OF
SUBHANKARA

EDITED BY
SRI MAHESWAR NEOG
Gauhati University, Gauhati

JOURNAL OF THE MUSIC ACADEMY, MADRAS
PREFACE

My anxiety to have the Hastamuktavali of Subhankara in print increased when with the help of Sri K. N. Das of Assam, I went through the work in manuscript during the former’s stay in Madras, when he was writing here the article on Music in Assam for our journal (Journal of the Music Academy Madras, XXI. 1950, pp. 143-180). The Hastamuktavali had to be noticed therein in connection with the Ankia Nata, (p. 160, ibid.). When I examined certain select portions of Subhankara’s work on the hand-poses of dance, I found in it much valuable material and ever since I have been persuading Mr. Das to have the work printed.

I then learnt from my friend Sri Maheswar Neog of the Gauhati University of his own interest in the work and his readiness to offer an editio princeps of the text on the basis of a single manuscript. The manuscript used by him is not free from mistakes and when compared with the available extracts from the two other manuscripts of the work in the Nepal Darbar Library and in private possession in Bihar (see Journal of the Music Academy, XXI. 1950, p. 181), shows variants and the need for a collation and critical edition, which however may be undertaken later.

The words Nrtya and Nrtta are indiscriminately used or copied by writers or scribes, but for the sake of correctness and uniformity with classical basic treatises, I have corrected Nrtya found here into Nrtta wherever the reference was to dance bereft of gesticulation. For the rest I have carried out only the minimum necessary corrections, reserving to a future occasion my critical study of the text.

The thanks of the students of Bharata Natya and its literature and growth in the different localities, and particularly in regions where traditions of dance-drama flourished, is due to Sir M. Neog for offering this edition in the pages of our journal. My thanks are due to Sri K. V. Sarma, my Assistant in the Sanskrit Dept., University of Madras, for help in the connection of proofs.

V. RAGHAVAN
THE HASTAMUKTAVALI

Introduction

In his note on the Sri-hasta-muktavali in the Journal of the Madras Music Academy, Vol. XXI, p. 166, Dr. V. Raghavan expresses the wish that this Nāṭya work be now published. A much reliable Agar wood bark manuscript of the work in old Assamese script was lying in the monastic archive of the Ānunātī-sattra in Majuli, (a small island on the Brahmaputra, hallowed by the existence of numerous Vaisnavite monasteries), in the Sibsagar district. The value of the MS is enhanced by the elegant rendering of the original into Assamese. The name of the copyist is Jagara. The MS contains the words ‘Sucandā Rai Oja’s book (Sucanda Rai Ojor pustak) at the end; and we can very well surmise that Sucanda Oja is responsible for this faithful translation into Assamese. The fine prose of this gloss must not be later than the eighteenth century. Apart from the literal rendering all through, the Assamese writer (the Oja or master-musician) expounds in places the original text, specially in describing different hands to signify different objects. The translation helps us a great deal in fixing the reading of the original text. The Assam Research Society took a loan of the MS for some time from the Ānunātī-sattra and made out a transcript. Professors Srinath Chakravarti and Divakar Goswami (then of the Cotton College, Gauhati) edited 79 initial akas of the work and published them in the Journal of the Society, Vol. VIII, 1941, with parallel English translation. The transcript prepared by the Society is at present found missing. Another copy was however made by Sri Kālirām Medhi, of the Assam Civil Service, (now retired), a scholar of note in old Assamese literature and the able editor of 21 mediaeval Assamese dramas, and was preserved by him for personal use. He has been kind enough to hand over this transcript to me for editing and publication. About half the work with its parallel Assamese was edited and published by me in Assamese script in a local Assamese Journal, the Rāmdhenu, Vols III-IV. I am now much grateful to have the kind hospitality of Dr. Raghavan and the Journal of the Madras Music Academy for serial publication in Devanagari script of this important Nāṭya work.

A second, complete MS of the muktavali in Bengali character is found in the Nepal Durbar Library and has been described by Mahamahopadhyaya Haraprasad Shastri in his Catalogue of Palm-leaf Manuscripts in the Durbar Library of Nepal, 1905, pp. 270 ff.

In the Durbar Library there is a MS copy in Newari script of a commentary on the muktavali written by Ghanasyama in 1675 A.D. at the instance of Ananta, the Nepala King Jagajjyotirmalla's
(1617-33 A.D.) daughter's son. This MS is described by Mm. Shastri in his Catalogue, pp. 272 f.

There is another MS of the original work found in Mithila (Mithila Manuscripts Catalogue, Patna, II, p. 170). Dr. V. Raghavan notices an incomplete MS, extending up to the mrigas'isrsa hand only, in private possession at Darbhanga (Journ. Mus. Ac., XXI, p. 166 n.)

The present text of the °muktavali is being prepared solely from the Auniati-sattra MS.

The identification of S'ubhankara Kavi, the author of the °muktavali, has created a lot of confusion and nothing has so far been fixed with certainty in the matter. The writer himself is supremely silent on this point so important to us. In sloka 912 he appeals to "the great people of Kuśinara, expert in the art of hand-poses "(ye ye hastakaprajñāṁ kuśinara-mahattārāṁ) kindly to treat his work with great pleasure" (te'nugṛhyantu paramam mūḍa mad-bhāratim imām). From this, S'ubhankara would appear to be a man of the north, of a place in or about the ancient Mithila. He also calls himself "a famous musician endowed with the title Kavi-cakravarti", although the words kavi-cakravarti padavi-sangena (v. 201) has been interpreted by the translator as "in the company of Kavi Cakravarti." Ever since the discovery of the Sattra MS, S'ubhan-kara has been claimed as an Assamese poet-dramaturgist (K. L. Barua, Early History of Kamarupa, 1935, p. 326, B. K. Barua, 'A short note on Sri Hastamuktavali', Journ. of As. Res. Soc., VIII, pp. 71 ff.)

In some quarters it is also sought to identify the Nāṭya author with king S'ubhankara Thakura of Mithila (1583-1619 A.D.). He is also taken to be the same S'ubhankara as wrote the Suṅgita-āmodara. Pt. Paramesvara Jha (Mithilatattvavimarsa) points out that this king

1. ये ये हस्तक-प्रज्ञा: कुंविन-शहस्रः ||
हिमालयानु परम दुरा स्न्यातातिविसम ||

In the gloss कुंविन-शहस्र: is rendered as the "great people of the country of Kuśinara (कुंविन देशर सहस्र)." It may be suspected that the proper reading would be एशिन-शहस्रः, the us'inaras being a tribe, of which Suyajña was the overlord (Bhāgavata Purāṇa, VII. 2. 28; X. 82.12). Kuśinara or Kuśinagara is known as the place of the Buddha's passing away; and is generally identified with the present village Kasia, 37 miles to the east of Gorakhpur, to the north-west of Bettiah. This place was anciently called Kuśāvati (कुषावती), being the capital of (south) Kosala (N. L. Dey, The Geographical Dictionary of Ancient and Mediaeval India, Lond., 1927, pp. 111 f.).

Now, *mukṭavali* appears to be an earlier work of the author of the *Sangīta-damodara*, namely, Subhankara.

In the latter work Subhankara mentions that he has written the *mukṭavali* and further gives his family tree right from his great-grandfather up to his four sons, for whom the *damodara* was composed. (Damodara, it may be noted, is the name of Subhankara's youngest son.) The name of Subhankara's father here appears as Sridhara. This definitely proves that the Natya scholar is a different man from the Mithila king whose father's name is given as Gopala or Mahēśa Thākura (?). Mr. Alain Danielou places the date of the *damodara* between the middle of the 13th and the middle of the 17th century (*Journ. Mus. Ac.*, XXII, pp. 179 f). It mentions the *Sangīta-ratnakara* by Śrīnāgara, written between 1210 and 1247 A.D. (Mangesh Ramakrishna Telang, *Sangīta-ratnakara*, Anandaśrama Skt. Series, 1896, intro. pp. ii-iii; *Sangīta-makaranda*, Baroda, 1920; intro. p. iii). The *damodara* became very popular in eastern India soon after its composition. Sukładhvaja alias Cīlā-rayā, brother, commander-in-chief and minister of King Naranārayaṇa of Kīo Behāra (Kamarupa) in his commentary on the *Gitagovinda* quotes rāga rūpas (personified forms of classical tunes) from the *damodara*. Sukładhvaja died in 1571 A.D. Another contemporary of Sukładhvaja, poet Rāma Sarasvatī, also incorporates into his verse rendering of the *Gitagovinda dhyānas* of rāgas after the *damodara*. Our surmise therefore is that Subhankara's music work acquired an established position in eastern India by the middle of the 16th century. The *mukṭavali* must likewise have been a work composed between the middle of the 13th and the middle of the 16th century.

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1. I am grateful to Mr. Alain Danielou for the following quotations from the *Sangīta-damodara* with the mention of the *mukṭavali*. The page references are to Mr. Danielou's copy of the *damodara* prepared from the Paris and London MSS.

   (1) पुनःसमेकलसातितिवर्णानां तज्जने भवेः हस्तमुदातकालिन्यं शालयम् (सत्त्वतपश्चरणे पूज २७०) ।

   (2) मरणहस्तमुदातकालिन्यं च (२७७ पृष्ठ) ।

   (3) तत्रवर्णमेव हस्तमुदातकालिन्यं मुदात्कालिन्यं (स्वयंकरणे ३१९ पृष्ठ) ।

   (4) सत्त्वतपश्चरणे सिन्धुस्य स्वरिकाल्यः ।

   हस्तमुदातकालिन्यं कथस्वस्तिकाल्यः (स्वयंकरणे, स्वरि ६५) ॥

   (5) श्रीमहर्षकं: संगीतालम्रिवनं ।

   संगीतालम्रिवनं हस्तमुदातकालिन्यं कथस्वस्तिकाल्यः (स्वयंकरणे पूज ५७४) ॥
SUBHANKARA’S HASTAMUKTAVALI

The *muktavali is a treatise on hand-poses alone and does not concern itself with movements of legs, waist, neck and eye-brows in dance. The main tenets of the art are based on Bharata (v. 269, 539) and possibly some other authorities on Natya also. The author refers to experts in Natya, of course not by name, and says that he has consulted all Sangita Sastras before writing this work.

But Subhankara has asserted his own views in many places, and has his own interpretation and amplifications to make. Courageously enough, he differs from Bharata, the supreme authority on the subject, and that also often and widely.

There are altogether 916 slokas in the *muktavali according to the MS numbering; there are no strict chapter-divisions. But the subject is dealt with very much systematically. The following is a short analysis of the work:

Verses 1-11: Benediction and indication of the subject-matter and the mode of its treatment.

12-14. Classification of hands into asamyuta (separate), samyuta (joint) and nrtta (pure dance) hastas.


30-63. Give the appearances or characters (lakshana) of each of the 30 asamyuta-hastas.

64-79. Give the appearances or characters of each of the 14 samyuta-hastas.

80-736. Take the asamyuta-hastas one by one and, after first enumerating the objects each variety can represent (visaya), go on to describe the characters or movements of each (visaya-laksana), in order to indicate particular objects.

737-858. Take the samyuta-hastas one by one and, after first enumerating the objects each variety can represent, go on to describe the characters or movements of each in order to indicate particular objects.

859-866. Repeat the names of the nrtta hastas.

867-894. Give the different movements of some of the asamyuta-hastas in order to form the different nrtta-hastas.

895-916. Deal with a few relevant matters in connection with the hands and conclude.

MAHESWAR NEOG.
युमञ्जरविरचिता
हस्तमुक्ताकरी
श्री कृष्णाय नमः
आशीर्वादमुनि वसुनिधिशचकः
गौरि ! लं किमु केशर हस्तककरस्त का रेति नी यथाः
चैदेव मणि तर्न ! क नयम हरि हृदेतुल्यार्री सत्ताः || १ ||
भृदोष्णिः कर्तरीसुपुर्वायस्य फणि स्याधिति
स्मेशस्मुक्ताः हस्त विरेवहस्ता चक्रवर्त युवः पातु वः || २ ||
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1 धाराम्याधिकाय नरः मुहाच: ||
2 हस्तक्षणः ?
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4 मुन्दकः: इति मूलमः।

5 अल्पयागः: इति मूलमः।

6 उच्चानार्थः: इति मूलमः।
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शुभाधेरण कौटः स्तकावेच्छमानकः॥ ७८ ॥

मयाम चर्याप्सातां नामभांवं विकासितम्।
किंतु रूः सिरिभारि तदुद्रेशम स्वासनः॥ ७९ ॥

अर्यायुतानां विषया लक्षणानि च
पताकादिकहस्तानामिदानां यतानं स्वयः।
क्रियासंग्रहोऽस्त्त्वलक्षणालक्षितः॥ ८० ॥

पताकहस्तत्व विषयाः
तेष्य जनति आवायां संस्थायां रूपके किने।
तुपुरे परेयो बीडी माले प्याणे व भूषणे॥ ८२ ॥

वज्रन्यानियोऽदिकावस्थाविशेषते तथा।
क्रियासमायने झाले प्रसादच तथा वैरे॥ ८२ ॥

तन्नेंद्र्ये पताकायामासने कलने० तिने।
निधेने भूणाले व प्रभुसनायामते॥ ८३ ॥
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स्पननाया भरे माने बछार्या राजस्मिने 1 कवयित्री ।
अनन्यन जरे दल्ला गुणघरेश्वर लोहे 2 व ॥ ८४ ॥
समाये भैरौर स्पतृ समायो न निराकृति ।
अबज्जापे मूर्यान ग्रामिते ज्वलने कपि ॥ ८५ ॥
आँके र ग्रहणे ग निरोधे महत्ये ।
उपायरे ते समयो तंदे नये नंतर हुरे ॥ ८६ ॥
आईलाने ते शरणे कुंडले धार्मिक ॥
कालकुपिमारु राम्य रुंडे रागिनीं ॥ ८७ ॥
भासे पशे काले ते पृथि कृष्ण मत्वने ।
आये गृही पुण्यप्रयाणे कुंडे गर्ते व निरोधे ॥ ८८ ॥
शुष्कार्था गोपनाके ते नस्ताक कुटे तथा ।
भारेश्वरागे अल्काया कुटरे 3 सदने पुरे ॥ ८९ ॥
सभीरे चामरे बने सकले छाडने गति ।
शसने पुरुष बैस नोदने हरे एवं च ॥ ९० ॥
आह्लादन घर्मी मृत्यु कुटसनगारो ।
पुण्यपालारे समे तन्मात्मद्वले सरकरे ॥ ९१ ॥
संदर्ते विचारे बाये छल गोपे निरन्तर ।
वेगे भरे बैलाया प्रवाहे हाेम एवं च ॥ ९२ ॥
उताहिने बहुते पीलुङ्गे ते समाजने ।
मदेश4 महते पक्केस्वरूपाय प्रकटित: ॥ ९३ ॥
भासने मदेशे बीते पिने त तक्ष्यासत् ।
तथा शेख (शिव्या) थारेजी तुलकानाथने तथा ॥ ९४ ॥
तथा भासे ग्राह्य शुद्धि योधिकननापि च ।
जीहूँ मन्दले कथे बछते बछते तथा ॥ ९५ ॥

1 (असमीया-भाषाया हिलिताया:) चाहैया अनुमितापि पात ।
कुप्पैति हर्म गृहप्राप: (कुढ़े बैति ॥
2 कावातुमितापि: | राजे हर्म गृहप्राप: |
3 ग्राहा तुमितापि: | कुढ़े हर्म गृहप्राप: |
4 शुद्ध हर्म कावातार्थदेवी पात: | भानें हर्म गृहप्राप: |
हस्ततांकणी

सम्प: सम्पेतरी वापि करोखळांत्र. १८ चैत ।

दिवितियांकणी वापि लाखांमा शङ्खादर कर: || १०८ ||

रष्ट्रपुस्तक पुरो साती दशलक्ष्यता तदोष्टते ।

तयो: पताकेयोरकरमणां समाचारितिभता ||

विवाहरमणातु हिंदेदेव ख्यादय: परे || २०९ ||

उदाहरौ कथितो रुपे पुरे गता पृथ्वातो ।

निल्लौक्रता जपतातत्त्वानी तदा कने || २१० ||

श्रीमु तु तदाकारदर्शनानुपुरे मती ।

tतत्त्वसंग श्रीमो वीणों मीलिन्देद्रत: : || २११ ||

वियेयोऽहलादन्ति पताक: कथितो यदि ।

स्म्य: वा दक्षिणा वापि ढालार कथयेचत: || २१२ ||

रुपरो पार्षदसंतो दिहरुदिनतिनिष्ठा ।

ध्याने यहे च कथितो शामुकरको: मियो || २१३ ||

अधस्तरुपयोगाभाव व्यस्तांऽ यदि हस्तक्री ।

पुरुषापालसंग गतो पताको मूलाणे मती || २१४ ||

कृष्णादासांति पताकेँतु लम्बायतो विकारानांत ।

रजनीभाष्प सामान्यतानतीको कुर्खे शुकादु || २१५ ||

अभस्तुपरि नेपोऽष्टि पताको विकारुखुळि: ।

विदिशं कथाधृत सम्घ् दिशावा कथयेचत: || २१६ ||

पताकेंतु पुरो साती बुधं: सम्बोधने मत: ।

खादयादिकायें: सवा श्वास्त्र नियोजनात || २१७ ||

अश्वस्मेदक्रियास्य तिष्क्षः किष्कितः प्रक्षेपतम् ।

बालको बालकावः पताक: शान्तोऽध । मत: || २१८ ||

पताक: किष्कित्वृद्धस्तनं प्रसाेदानी हस्तानी मत:।

पताक: पुरुतो द्वारः को दाने प्रकृयेतित: || २१९ ||

१ धारो हं स्थित मूल्यांत: ||

२ शान्तो हं स्थित मूल्यांत: || सामान्ये?
शमसुखुथिरितां

पताकोऽर्जनवः स्यात कीपाधार्य निर्यंजात् ।
पताकाया पताकः स्यात्पुरतो शनिंधिताय यदि ॥ १२० ॥

गतो यपुष्युरां पताको तन्मितिः मेवें ।
ईश्वरो हामयितः पवादासने कस्येव मतः ॥ १२१ ॥

पुरतः कोंडङ्गायतः पताकी निकटे मतः ।
वामः पताकी हदये दश्यगः पुरतः स्यातः ॥
नियाय्यात् तत् यथिनिधिः मात्रविद्विगमः ॥ १२२ ॥

सम्प्रताः हुण्डिभक्तः पताकः प्रमुखः ।
पुरावः पुरो यातो मृणाशः सहुद्दीर्तिः ॥ १२३ ॥

पताकी मुखसंलक्षी फलिचारतली यदि ।
हर्तैः पुरतः व्यख्ती यार्दनायाहुद्दीर्तिः ॥ १२४ ॥

अधारः ततो दश्यगः पताकः इत्वाः ॥ स्यातः ।
अधारः विश्वपताकः मण्डलार्चनगम मातः ॥ १२५ ॥

अध्यात्मां हुण्डायमाभी चेतः पताकः कम्पताहः ।
ईश्वरादित्व मेघांति मण्डितः करः ॥ १२६ ॥

साध्यायारथः (?)साध्यायां स्याताख्यार्थः मनाकः ।
पताकी कचापा वेती सम्माने नुस्केविदेः ॥ १२७ ॥

समुदायानं पुरो यातः निरांशेषनान्ति ।
शनेत्यायां यागं दुप्प्रेय धर्मपुष्यन्ति ॥ १२८ ॥

पताकी लघुशास्त्री तु युप्प्रोणातः शनें ।
कपोतुखासाकारी तदा तौ जन्मामनि ॥ १२९ ॥

समुदायानों त्रि पताकी हार्स्यहास्मिनिंविति ।
उद्वेद्याति तेने निम्नो जये ज्याम्बीर्दीति ॥ १२० ॥

¹ प्रमुखः इति मूलपाठः ।
² चायायायाख्यातपाठः । इत्यादिः इति मूलपाठः ।
हस्तमुकाली

रघुविलसो नैक्तवाच्यो गाढ्ययः सिल्सः

सलीलमपताकस्तु द्वाणा सुतों मनीषिभ्यः || १९१ ||

पुरतो दर्शतो हस्तः पताको युमादि स्थुरः

शिल्सा हद्रस्वर्वः पताकः कवितोऽस्मदि || १९२ ||

पताको भास्वकवर्मा०कैःक्षणसा सह ि

उभारो सम्मणिस्थि स्वये नेतारि महति || १९३ ||

पताको कूँडरथो तु समायो मुद्तेक्तयः

पुरस्तद्वृक्षविदायः पताकः स्नाथिराकाशी || १९४ ||

नामिदेखातु कथमान करो यति स्सलिब्रि

पताको नाध्रातो यतुः पतायो वचन्तेपिः च || १९५ ||

कर्मांच्छुकोशःकविको बां वारसमासःकपनु

पताक पृथ आःकारे प्रह्ये च समीरितः || १९६ ||

कर्मप्रसारतावृःण तु पताकी सरलीक्ती

गिरिः१ इति च कवितोः तथ्यक्षस्ममहयपि

उपतांते च संस्कृति संप्राणितकेदुर्गी || १९७ ||

अधःकिलो पताको तु वास्मो कवितान्तोकी

नन्दे निषादिते।वेतो नपाध्य हर्तकोविदे: || १९८ ||

सिसरस्मापमनाभोः देव्ये च कथते

आतिल्लसाराधुः२ पताको परिरमणे || १९९ ||

अधःकिलो वामगानात्तोः कर्त्यो भयः

विशिष्टाद्वो ककः सचचवन्तात्तिता भरजः

कविरमनार्थार्थिः पताकः कुण्डः च मतः || १९० ||

बामः पताकः पुरतो वामसामसेरगतः

दशनाश्तु तस्य अस्मृः केकास्तृतदा कविः || १९१ ||

१ शिरो इति मूल्याठः

२ आतिल्लसाराधुः युक्तो इति मूल्याठः
पताकें न प्रकृति कस्तानी गुरुस्वर: ।
कल्याणपायुरासु वेदािधारिनीक: ॥ १४२ ॥

वर्ती पृष्ठ के चैन हेयपतभविषय: ।
मासि परसे कररे च कहलीम: पुरी गत: ॥ १४३ ॥

कर्मदानादिविषयं तथान्यं पाशकाविषय: ।
स्थानमेवन मतिमात्र देशकार्त प्रदेशित ॥ १४४ ॥

उर्मिलासी बामाने पताको मृदु वाचिनी।
पताक्षु सुधाच: पुरः दक्षिणी मते: ॥ १४५ ॥

वामहस्ततारु मद्दार्क्षण करेत तु ।
आमे च कमले चैव पताकारूण जप्यते।
चिन्तमण्डलक्षण पुक्तिमण्डल करो गत: ॥ १४६ ॥

ही पताको वामपरसैं किम्बिियपयमात: सिली।
सखिमतार्कोश्चेतु कुपे गते च निम्नके ॥ १४७ ॥

वामोकरत: समायाती गुर्गिर्यां वामकुक्ष:।
आदी मःहे छायाकारी ततो गोपजने पुर: ॥ १४८ ॥

* * *

बाम पताकूधुराने निधाय कुचताणानी।
तत्रां स्तन्यादशो याति यथं भो माह जप्यते। ॥ १४९ ॥

बाम: पताको हुदरे वामस्तने च दलिन:।
ङ्गुरांगुर वृहत्याच्छ तलोऽज्जनो करी मत: ॥ १५० ॥

शिलाङ्कयन संपूर्ण पताको ही गृहारकही।
कुटिरे सदने पुयां माणिती नावपुष्पः ॥ १५१ ॥

1 कर्म: हित मूलमां: । पताकेऽयु खः खः स्थलेऽन्यु छन्दोमयो दस्त्यत पुय।

2 पंतिष्कान पतीतेव माति अणागुहीतातिकाब्यलानु। पताक्योऽहस्योऽपि
सागावलस्तिरस्य पुक्तिस्तम्यान्तित दृढः पुराटं किंवित्तूते दृढोऽ मण्ड्यमकार करोति
रेत। पार्सेजन्द्रीविरितिति।
हस्तमुकाली

दक्षिणाक्षी यात्री वर्षी प्रभलाक्षी || १  
अध्भुती पताका तु समीर सदाभास || ५२ ||

विलासुक्रिःवाही यदान्दोऽकरः करः  
पताकी दक्षिणः सोच्यां चामरे परिमाणसः || ५३ ||

वाक्यपताक उचानः प्रयति यदि दक्षिणः  
इति च सकले जैव कर एवं प्रकाशितः || ५४ ||

रक्तश्रृः स्थोलायेः² पताकस्थादने मतः  
आध्यात्मिकः मतो वामे पुरा वा काश्तो मतो || ५५ ||

तिर्यक पताकः पुरतः इतान्त्रिकः शासनः  
स्त्रीपरे सोच्यांशी लम्बो तु सुखेन मतो || ५६ ||

पुरतः ग्रंथार्थीं पताको नौदने मतः  
पुरः पताक उचान कर्षभो हर्षे उपये || ५७ ||

आहमित्येव गावे तु इत्यथत्प्रवताकः  
वर्णतावनीः कर्मात् पताको तु इत्यादने || ५८ ||

उपार्जितादं दक्षी विरली प्रकटाशुलाः  
पताकी की तो तोरि वें श्रंहवर्गविनयाः || ५९ ||

कृपार्जितादां दक्षी पुपवर्णेः  
पताकप्रेक्षानतात् पुपपोहरणपत्रः || ६० ||

भारसच्चिदेशे फंसवतः पताको भूमिक्षतः ³  
उद्द् प्रचारे ती इत्यथा काश्ति तु इत्यादि || ६१ ||

संख्या संस्करणविद्वः तविपर्यायूः  
अनुमाीन जोिवं बाल्याविकृततुष्टयाः² || ६२ ||

² पुपपालकुली इति मूलपाठः  
³ लम्बायी इति मूलपाठः  
⁴ चतुर्दशः = बाल्य - खल - गोप्य - मिर्नतरा इति  


शुभसरिप्रिति

पार्श्वाद् पार्श्ववती लोकानां १ के यशोतिरित् ।
पातालान्यो तर्कातिनयो मतः ॥ १६२ ॥

रूप्यप्रार्थकारानि वेदाय स्वातः २ सद्रविषयः ।
उत्तानी वामभावाय वेदाहू तु पताकः ॥ १६४ ॥

हृदयस्य समीपे तु कर्पयतः स्यों उपयते ।
उत्साहनः ३ छत्री छोटी बहुमाने सिरोगति ॥ १६५ ॥

उत्साहान्यपताकां श्रीलुग्रे सहस्रदितः ।
वामभावायायायाः पताकः स्याभमाने ॥ १६६ ॥

पितमहस्युद्धुनु मष्ठचन्दकरे ।
मदने ४ गतीं स्याभातं सम्मुखसासिरि ॥ १६७ ॥

पार्श्वानार्थानि हस्तं मणिवचन छथकोऽ ।
पकोलेपे पताके तु हुमंकरमोहीरि ॥ १६८ ॥

वामे मण्डकतर्पिविद्विषेषां पर्यायावर्तनामाने ॥ १६९ ॥

मदननं तु संज्ञातु पताको मदने मतः ।
परिच्छदलं हस्तावुद्धावनामुखिकि ।
पुरातं श्रेय्यां भीतो बस्तरदोनानु धान्ये ॥ १७० ॥

अन्योन्यमसंभारणें पशुकी पेषने मति ।
शैलाविधाय भीतावृद्धतानो बोधिस्तो ॥ १७१ ॥

नमनितालमतस्तती हस्ती शैलशुद्ध घरने मति ।
अवधारसातानशग्रं हस्ती द्विबरुपमारकांमति ॥ १७२ ॥

1 -गाठो हरि मूलपादः ।
2 चाँद हरि मूलपादः ।
3 उपाख्यात हरि मूलपादः ।
4 मदन हरि मूलपादः ।