

The Journal of The Music Academy Madras.

A QUARTERLY

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

Vol. II]

THE 1ST QUARTER, 1931.

[No. I

नाहं वसामि वैकुण्ठे न योगि हृदये रवौ ।
मन्त्रका यत्र गायन्ति तत्र तिष्ठामि नारद ॥

"I dwell not in Vaikunta, nor in the hearts of Yogis, nor in the Sun ;
(But) where my Bhaktas sing, there be I, Narada."



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THE 1ST QUARTER, 1931.

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THE MADRAS MUSIC CONFERENCE, 1930.



(Opened by) HER HIGHNESS THE JUNIOR MAHARAJEE OF TRAVANCORE.

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A QUARTERLY
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VOL. II.]

THE FIRST QUARTER 1931.

[NO. 1.

Editorial

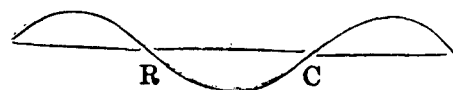
IN entering upon the second year of our career we offer our hearty good wishes to all our readers. We cannot help saying on this occasion, that the support which has so far been accorded to us, is anything but encouraging. Though we are proud to note that there are a few distinguished persons and institutions on the list of our subscribers, the total number of subscribers is far short of our expectations. No venture can be carried on for any considerable length of time, if there is no prospect of its becoming self supporting. This aspect looks a little tragic particularly when most of the work except printing is all done for love. The Academy in the years to come, with its programme of extended activities may not find it easy to render financial aid to the Journal. In the absence of adequate public support, the task therefore of continuing the Journal, keeping up at the same time the level of its tone as heretofore, will become increasingly difficult.

Regarding the nature of the subjects dealt with in the Journal, our endeavour will always be, as it has always been, not only to concentrate upon topics which are eminently practical, but also to bring to light the treasures of the classic literature of the past, in the full belief that a study thereof, will purify and enrich the living music of the present. It is, indeed, not for us to speak of our achievements. There is at any rate, no other periodical with the same scope and aims. If our readers, then, are convinced that we have a purpose to serve and a mission to fulfill, it is up to them to co-operate with us in obtaining a larger support.

Our sincere thanks are due to the Vidwans who were good enough to contribute articles to the Journal. To single out names were invidious. We trust that others who have till now stood aloof, will join hands with us for the betterment of an art which has done not a little to sooth and elevate mankind.

consecutive compressions or rarefactions are called wave-lengths(λ). The number of compressions that pass any fixed point in the medium is also the number of pulses that pass the point per second, and this is called the (vibration) frequency (n) of the sounding body; $v = n\lambda$ gives the relation between the three quantities.

Different points in the medium have different degrees of compression and rarefaction. The condition of the points is sometimes better understood by noting their displacement, due to compression and rarefaction, from their position of rest. The graphical representation of the displacements of the different points takes the familiar form of a simple progressive wave.



Displacements to the right are represented by lengths below the horizontal and those to the left by lengths above the horizontal. Hence a point of maximum compression corresponds to the point C, on the left of which, particles are displaced to the right and on the right of which, particles are displaced to the left. A similar consideration holds for a point of rarefaction R. Places of no displacement are called *nodes* and the points midway between consecutive *nodes* are points of maximum displacement and are called *antinodes*.

A wave is progressive and unlimited in an endless medium. In a limited medium like a column of air closed at one end and open at the other, the wave is limited by this length, being reflected successively at the two ends. Two wave trains move in opposite directions and a steady state of vibration is set up. The open end is an *antinode* and the closed end is a *node*. If a tube is open at both ends, each end is an *antinode*. The point of maximum ampli-

tude does not coincide with the open end but is slightly above it. The excess of length is 0.6 times the radius of the bore of a cylindrical tube. The note given by a tube open at one end only, differs from the note given by a tube open at both ends. What this difference is due to will be considered in some detail. A column of air, in a cylindrical tube open at one end only, can vibrate as a whole and the sound given out has the lowest possible frequency. It is possible for the column of air to vibrate in 3, 5, 7 etc., equal parts and the corresponding sounds have frequencies 3, 5, 7 etc. times that of the fundamental i.e., the lowest frequency possible. If n is the frequency of the fundamental, $3n, 5n, 7n$, etc., are the frequencies of the other notes and they are called the higher harmonics. One point must be made clear. When such a column of air is vibrating fundamentally i.e., the whole length as one, it is found to vibrate simultaneously also in the other possible forms i.e., it is found also to vibrate in 3, 5, 7 etc., equal parts. So it is clear that along the fundamental note, the higher harmonics are also present and the sensation produced is not due to the simple vibration, the fundamental alone. Anyhow the loudness of the various harmonics decreases rapidly with their number, i.e. the note $3n$ is less loud than the note n , $5n$ is less loud than $3n$ and so on. So the predominant note is the fundamental. But the simultaneous presence of the higher partials gives a different quality to the note. This quality of a note given by any sounding body is thus determined by the particular harmonic that are attending on the fundamental. It is this quality of a note that gives it a character of its own. It is on account of these different qualities of notes, that we are able to distinguish the notes given out by different musical instruments, even when

THE FLUTE AND ITS THEORY

the fundamental note is the same. The quality of various human voices is different and that is why we are able to distinguish one voice from the other.

In the case of a column of air open at both ends, along with the fundamental n all the harmonics $2n, 3n, 4n, 5n$, etc., are present, their loudness decreasing quickly in the order. Thus it is clear that the accompanying harmonics are more numerous in this case than in the case of a tube open at one end only. Hence the sound given out by a column of air open at both ends is richer in harmonics and hence is said to be richer in quality.

Various apparatuses were devised to study the musical quality of sounds given out by different musical instruments. It is not possible to mention all the results of such a study. It may be stated that the notes of a plucked string are very rich in quality, whereas the notes of a bowed string are not so rich. Those of a flute when gently blown are the simplest in quality, with almost no trace of an accompanying harmonic. Even, otherwise, the second harmonic ($2n$) alone, is just prominent and on the whole the flute note is very simple in quality when compared to those given by other musical instruments. It is on account of this peculiar quality of the flute note, that sweet, tender and sad music can be rendered so well by the flute.

In the case of a flute, we have a tube open at both ends, which is the same as saying, we have an air column open or free at both ends. The mouth hole is the open end on one side. Starting somewhere near the middle of the tube we have generally eight finger holes, more or less equally spaced and almost of the same diameter. Everyone is familiar with what is called fingering. When all the eight fingerholes are closed the flute gives the lowest note when gently blown,

because the vibrating air column, from the centre of the mouth hole to the end of the tube, is the longest. If the hole next to the open end is not closed, the vibrating length of the air column decreases and the note given rises in frequency. Thus by opening the finger holes in order, the notes given out rise in frequency.

What is it that is really happening when a note is produced on a flute? The answer to this simple question is, however, not a simple one. To understand therefore the production of the different notes by the flute, it is convenient to discuss the matter in two stages viz (i) the origin of the sound and (ii) its maintainance.

(i) Edgetones.

By blowing a steady jet of air through a slit formed by the two lips, against the top edge of the mouthhole of the flute, sound is produced more or less in the way in which sound is produced by blowing into a key-hole. This sound is called an edge-tone. The frequency of the note depends on the velocity of the jet of air and increases with it. As the velocity is slowly increased the frequency of the edge-tone is also slowly increased. The frequency of the edge-tone is also controlled by the distance between the lips and the top edge of the mouth hole. This is why we often find a flute-player adjusting that distance, in producing small changes in frequency or of pitch. From this it would appear as if the frequency of the edge-note and therefore of the flute note, also increases as the velocity of the jet of air is increased. This, as every one knows is not the case. Though the velocity of blowing is gradually increased, the frequency of the flute note remains steady and when the velocity reaches a particular value, the frequency of the flute-note

the thought and emotions. This was greatly aided by the fact that music plays a great role in the celebration of proletarian holidays and became a component part of every demonstration, meeting and congress. It has been energetically cultivated in workers' clubs and by the end of 1928 there were over 10,000 musical circles and about 30,000 such circles in the villages.

There is a general tendency noted to collect, register and immediately turn over to the masses, the musical wealth stored up for centuries, to reflect the joy of freedom and deliverance in new songs and also the new construction of life, and to compose new symphonic, chamber, opera and ballet music on the basis of the old musical culture.

Museum collections, song albums and stylish reworking for the "few," are no longer observed anywhere. The song has again become the "truth" of life, as it was picturesquely defined by an old peasant woman of the Novgorod district.

An examination of several points on the colorful ethnographic map of the Ussr gives an interesting picture.

The White Russian people who distinctly lost the characteristics of their "sound picture" in the cities, have nevertheless commenced partially to restore their rich musical wealth which remained with the peasantry. The exchange of song materials between city and village is very typical in the RSFSR today. Such composers as the well known symphonist Andrei Pashenko, Leningrad, Lobachev, Buglai, Davidenko, Koval and many others in Moscow, gladly make use of White Russian song material and form, for their mass revolutionary songs and instrumental compositions. The workers of the cities have become very fond of peasant

choruses with soloists, the orchestras of national instruments, the balalaika and harmonium. The former melancholy melodious village-song has given way to the popular "tshactushka," a rapidly sung couplet very often composed from city waltz motives, polkas or pure peasant songs. The text is of four line rhymes, composed as they go along, with absorbing, merry tunes. The propaganda of this form of vocal composition is successfully carried on by the able Leningrad chorus under the direction of Klimov.

The process of collection, propaganda and reworking of the musical wealth is most intensively found in the Ukraine. There is the splendid chorus the "Dumka", well known in Western Europe and in Kiev is found an ensemble of singers, restored from the 17th century, who play the many stringed "kobze."

A large group of youthful composers in Harkov and Kiev are continuously furnishing from the material of folk songs, operas, ballets" chamber compositions, and symphonies. The symphony of Leo Revutzky is especially noteworthy. A similar process, slightly less forceful is found in White Russia, in the capital Minsk. There too state choruses with cymbal accompaniment have been organised.

Of unquestionable novelty in the world of musical culture, is the rebirth of the national music of the Soviet East, especially of nationalities which prior to our era had a finely developed, melody culture—the Arabs and Persians. The English Musical Expert, Henry George Farmer (see "The Journal of the Royal Asiatic Society of Great Britain and Ireland, 1925 No. I.), points out the great influence of Arabian music, both in theory and practice, on European music between the VIIIth and XIIth centuries. The

monumental work of the Soviet learned musicians Uspensky and Belaev confirms this ("Turkmen Music—Research and Registration of 115 Songs"). The Arabian and Persian colorful music has been preserved in even greater purity of complex melodies and rhythms by the Azerbaijan Turks. The latter have now organised their own Opera at Baku, have conservatories, but have not departed from the original of their musical art—folk song.

The great work of Zataevich, who collected 1000 songs of Kirghiz (Kazaks) is of inestimable value. He is shortly to issue 700 additional registrations and has prepared about 70 poetic forte piano reworkings of Kirgiz melodies. A study of the one-voice melodies of the Kirgiz, Turkmen and Azerbaijan Turks, clearly speaks of the fact that this is not a primitive but highly developed melody art, an art which was lost to the European composers at the beginning of our century. These Eastern national composers not only teach a technique of virtuosity and melody composition but also how to entrench music in the very depths of life and how new musical methods can express human experiences. The Kirgiz, for example, sing at the most serious business meetings, they establish a betrayer by a special song; their funeral songs are a clear major, and separations are portrayed in dance rhythms. The Turkmen—Uspensky relates—listened to their singers, in a small crowded hut, standing from six in the evening until two at night. Their attitude to music is reflected in their saying: "Singers hasten on galloping horses to a happy people; to an unhappy people the Tsar comes with soldiers." One Turkman singer refused his honorarium for singing with the words, "I Sing—This is my gift to the people."

The musical culture of Georgia (capital-Tiflis) and Armenia (capital-Erivan) grow on a large European scale but with unchanged ties with folk song. In Tiflis, the Georgian Opera has developed splendidly (well-known works of Arakishviki, Paliashvili), the conservatories are graduating well trained young musicians, the Tiflis Radio Station is propagating music by broadcasting and there are several village choruses in Tiflis which collect and re-work songs. The well known blind Armenian composer Nicolai Tirgranov is still at work and the gifted composer Stsendarov, pupil of Rimsky Korshkov, recently died leaving his opera, "Almast" and an orchestral reworking of Armenian folk music. Gifted Armenian youths have already come to take the place of the old workers. Recently the Armenian State Musical Publishing House issued a number of vocal and instrumental numbers of the Romances of Melikian, Tergevondian, Zakarian (songs of labor), and Stetsanian, Chachanurina, Barchudarian. All these are genuine Armenian musicians with European technique and great natural gifts.

The national minorities do not lag behind in the tempo of musical development. The Chuvash, Tatars, Lower Volga and Crimean peoples, the Bahkirs already sing their own songs, have music notes, musical schools and choruses. The Tatars in Kazan have formed an opera theatre. The songs of Dagestan have also been collected (a musical school was recently opened here) as have the songs of the Chechensti, Cherkessi Abchasi (Caucasus); the Abchassongs with their peculiar three voices as the Georgian songs, have been reworked for the orchestra by a young musician Kovachem. Many of the songs of the Yakuts and Buriat Mongolians (Siberia) have been registered by the

enthusiastic cultural workers Salmont and Subbotini.

It is impossible to mention in so short an article all the accomplishments in the field discussed.

In conclusion it is necessary to point out the development of musical culture of separate nationalities is not an isolated phenomenon. We observe a continuous exchange by means of visits of national choruses, instrument players, opera troupes, exchange of music notes. Radio, and there are radio stations in all the Republics of the Union, carries the songs of the nationalities over the entire Union.

The time is not far distant when there will be sound music, sound photography of the peoples of the Ussr on gramophone records (many are already so registered) and with the development of the tone film, there will be sound pictures. It will then be possible to listen to the songs and instruments of the different nationalities and witness the dances and games of the peoples of the USSR. This will furnish material not only interesting for cinema pictures but valuable scientific material for the ethnographer, linguist, musician and social worker. It will replace the costly expedition and will be a speech-book of live national creativeness.

SRUTIS IN CARNATIC MUSIC AND THE TECHNIQUE OF VIOLIN PLAY.

BY

MR. C. SUBRAHMANYA AYYAR.

Govt. Examiner of Railway Accounts, M. S. M. Ry.

In my lecture before the Madras Music Academy on 22nd December 1928, summarising the views expressed by me in a series of five weekly articles in the Literary Supplement to the "Hindu," dated the 31st October, 7th, 14th, 21st and 28th November 1928 (published later in 1929 as a booklet), I laid stress on the important variation of a comma (frequency ratio of 81/80) in the harmonic notes existing in our Carnatic Music, pointed out that this variation led to the twenty two *srutis* as classically understood on the *Sa Pa* and *Sa Ma* basis, and emphasised then the necessity for correlation (by our musicians and artists) of these *srutis* with definite *ragas*. I then mentioned the characteristic *srutis* which to my mind created the *Bhar* of the following *ragas* viz. *Sankarabharana*, *Kambhoji*, *Bhairavi*, *Todi*, *Kalyani*, *Kharaharapriya* and *Mayamalava Goula*.

The recent Musical Conference held in the Xmas week of 1930, confirmed the proceedings of the Expert Committee, which met in the Easter of the same year and has fairly corroborated the views then propounded by me. It has been held by the Conference that for our music, 22 *srutis* are sufficient for all practical purposes and their frequencies are 1, (256/243, 16/15), (10/9, 9/8), (32/27, 6/5), (5/4, 81/64), (4/3, 27/20), (45/32, 64/45), 3/2 (128/81, 8/5), (5/3, 27/16), (16/9, 9/5), (15/8, 243/128). The distinguishing letters of these *srutis* given in the Conference are *S*, *R*₁ *R*₂ *R*₃ *R*₄, *G*₁ *G*₂ *G*₃ *G*₄, *M*₁ *M*₂ *M*₃ *M*₄, *P*, *D*₁ *D*₂ *D*₃ *D*₄, *N*₁ *N*₂ *N*₃ *N*₄. It will be noticed that the relation in relative frequencies, between the *srutis* within brackets, is a comma (81/80). The President of the *Sruti* section of the Conference of Easter 1929, however, mentioned, that not only notes 25/24, 25/16 and 48/25 (as I observed previ-

THE VIOLIN COMPETITION.

(1st Nov. 1930.)



Miss. V. N. TULASI BAI.
(Winner of the First Prize.)

ously), but also other notes of this series $36/25$, $25/18$ and $32/25$ enter into our musical compositions.

For the benefit of the lay reader, the notes termed harmonic may thus be specified:—

- (a) The harmonic notes obtained on a *Sa* string have the relative frequencies (being the inverse of the vibrating portion of the string, open string being 1) of $25/24$, $16/15$, $10/9$, $9/8$, $6/5$, $5/4$, $4/3$, $3/2$, $5/3$ and 2 obtained by damping $1/45$, $1/16$, $1/10$, $1/9$, $1/6$, $1/5$, $1/4$, $1/3$, $2/5$ and $1/2$ of the string respectively. (See numerator of frequency ratio except for $5/3$).
- (b) Similarly, the harmonic notes obtained on a *Pa* string by damping the same aliquot parts are $25/16$, $8/5$, $5/3$, $27/16$, $9/5$, $15/8$ (2, $9/4$, $5/2$, 3). The notes in brackets are only one octave higher than certain notes already obtained on *Sa* string.
- (c) Similarly, the harmonic notes obtained by a *Ma* $4/3$ string, if we have it on our Veena or Violin, would be $25/18$, $64/45$, $40/27$, $3/2$, $8/5$, $5/3$, $16/9$, (2, $20/9$, $8/3$).

Note. The fraction $2/5$ is just one "node" or point of division higher than $1/5$, which gives *Ga* $5/4$ on the *Sa* string, and hence the note $5/3$ will be in concord with *Sa*. The actual harmonic notes, which we use, will be mentioned later.

My idea in this article is to illustrate how these *srutis* of our music are produced in actual Violin play. As far as its technique has been understood by me, I may state that the real test for harmonic notes, as evinced in good classical compositions, is that they (the harmonic notes) are elongated when necessary, for a decent interval, say 6 *matras* of time or more, clean,

by the drawing of the bow on the string, with the left finger pressing the string on the finger board, at the proper place, without any *Gamaka*.

The only notes I have so far heard in *Suddhamadhyama ragas* elongated without *Gamaka*, and from which *Raga Vistara* or expansion is done, have the frequencies 1 , $9/8$, $6/5$, $5/4$, $4/3$, $3/2$, $5/3$, $16/9$, $15/8$ i.e. *S*, *R*₄, *G*₂, *G*₃, *M*₁, *P*, *D*₃, *N*₁, *N*₃. The two harmonic notes $16/15$ and $8/5$ (*R*₂ and *D*₂) should be capable of elongation, but I have not observed them elongated to even 6 *matras* of time. The other *srutis* are all in *Gamaka* to my knowledge, and the following illustrations are given to show how they are actually produced in playing music.

Anybody playing Carnatic Music on the Violin will be aware that the tuning of the four strings is done *Sa Pa*, *Sa Pa* i.e. first and fifth, first and fifth respectively in English terminology, the English *G* string being used for the *Adhara Sruti*, or fundamental note *Sa*, the two strings to the right being one octave higher than the two corresponding strings on the left. The fingering is done with the fingers of the left hand, of course, by right-handed persons.

When the left hand does not move up, the index finger produces generally, on the open *Sa* string *Ri*, the middle finger *Ga*, the ring finger *Ma*, and the little finger *Pa*. I play the violin generally, as above, *Ri* representing *R*₁, *R*₂, *R*₃, *R*₄, and *Ga* representing *G*₁, *G*₂, *G*₃, *G*₄, and *Ma* representing *M*₁, *M*₂, *M*₃, *M*₄. Occasionally the middle finger steps to *Pa* ($3/2$) on the *Sa* string, and then the index finger plays *M*₁ and the ring finger *Dha*.

Similarly, on the open *Pa* string, the index finger plays *Dha*, the middle finger *Ni*, and the ring finger *Si*, and little finger *Ri*. As on the *Si* string, when occasionally

going up to a higher octave on the *Pa* string, the index finger gets up to *Sa*, the middle finger is used for *Ri*, the ring finger for *Ga*, and the little finger for *Ma*.

With this preamble, I turn now to the ragas. I do not propose to deal at first with *Mayamalava Gowla Raga*, though it is taught first, but prefer to leave it to the last for a discussion of its technique.

Note. In what follows, if a comma (,) is given after a note placed within [], it denotes an elongation of the said note by one *matra* of time, and a dash over the notes denotes half time for each note.

- i. Take *Sankarabharana* (Mela 29); the *Bhava* of this *raga* is correctly produced when *Ga* is 5.4 and *Ni* is 15.8; these two *srutis* are elongated without *Gamaka* and are indeed graceful notes being harmonic notes, whereas the *Ri* is played as *Ga Ri* and *Dha* is played as *Ni Dha*, that is to say, *Ga* and *Ni* are touched by the middle finger before the index finger steps to *Ri* (9.8) and *Dha* (27.16) respectively. It is thus that the correct *Bhava* of these notes in the *raga* is produced. For instance, when we play [*Sa Dha, Pa*] the index finger produces *Dha*, but the *Dha* does not reach below up to 5.3 but stops a little higher at 27.16; and as a matter of fact, the higher *Sa* is again produced after *Dha* i.e. the ring finger touches the *Pa* string, before the note *Pa* is played on the open string i.e. there is a *Gamaka*, when the *sruti* 27.16 is desired to be produced. Again, when we play [*Pa Dha, Pa*] the *Dha* is 27.16 produced by a *Gamaka*, or a small movement from 5.3 upwards, and then the music drops to the subsequent *Pa*.

- ii. In *Kambhoji*, a *janya raga* in Mela 28 (*Sa Ri Ga Ma Pa Dha Sa* | *Sa Ni Dha Pa Ma Ga Ri Sa*), the characteristic notes are *Ga* 5.4 and *Dha* 5.3. These two are elongated without *Gamaka* to a considerable extent in *raga* expansion. Again *Ri* is [*Ga Ri*] in this *raga* also, as in *Sankarabharana*. In musical pieces *Dha* is also elongated without *Gamaka*, vide "Bhakta Para" in the *Charanam* of "Evarimata" composed by Tyagaiyar. [*Ri, Ma Ga Sa*] is a characteristic ending where [*Ri*] is in *Gamaka*, probably *R₃*.
- iii. In "Ritigowla," a *janya raga* in *Kharaharapriya* (Mela 22), the characteristic *Ga* and *Ni* are 6.5 and 16.9 respectively. They are elongated without *Gamaka* and give sweetness and the correct *Bhava*. This can be seen in the *Ata Tala Varna* composed in this *raga*.
- iv. In *Kharaharapriya raga* (Mela 22), *Ri* is *R₁* (9.8). This can be elongated without *Gamaka* and is played in consonance with the open *Pa* string on the left.
- v. In *Surati*, a *janya raga* in *Harikambhoji* (Mela 28), the characteristic *Ni* is 16.9, and is elongated without *Gamaka*.
- vi. In *Hanumatodi* (Mela 8), the *Ga* and *Ni* are *Sadharana Gandhara* and *Kaisiki Nishada* respectively. But they are really [*Ma Ga*] and [*Sa Ni*] since the ring finger touches *Ma* and *Sa* respectively before the middle finger touches *Ga* and *Ni*, that is, these notes when elongated are in *Gamaka* in this *raga* generally. *Ri Ga Ma* are 16.15, 6.5, 4.3 and *Dha Ni Sa* are 8.5, 9.5 and 2 on

ascent. This is how *Svaravali* and *Alankara* are taught in this *raga*. But the *srutis* 16/9 and 32/27 are also largely used, the drop of a comma even in 16/15 and 8/5 are noticeable, and the South Indian ear seems to take more delight in *R₁ G₁* and *D₁ N₁* in this *raga*.

- vii. In *Saveri*, a *janya raga* of *Mayamalava Gowla* (Mela 15), the characteristic *Dha* is 128/81, *D₁* (a comma flatter than 8/5). This note (128/81) is reached by a small upward movement from 25/16 on the *Pa* string and not from *Pa* as may be considered by some. So also *Ri*, when in *Gamaka*, is 256/243 *R₁* and is produced by an upward movement from the note 25/24.
- viii. Similarly in *Gowla*, the characteristic *Ri* is 256/243 or *R₁*. This is also produced by a small movement upwards from the note 25/24.
- ix. In *Kalyani*, the characteristic *Ga* and *Ni* are a comma sharper than 5/4, and 15/8 respectively, and are really 81/64 and 243/128. Only then is the correct *Bhava* of the *raga* indicated. These notes are produced in the following manner: *Ga* is produced by a light upward movement from 5/4 (*G₃*) position whereas *Ni* is dropped from *Sa*. This movement regarding *Ga* can be noticed when playing even the earliest taught *Gitam* in the *raga* e.g. [*Dha Dha Dha Ga Ga Ga*], the first *Dha* and *Ga* are 5/6 and 5/4 respectively and the upward *Gamaka* is noticeable to obtain the other two notes raising the notes to the pitch 27/32 and 81/64 respectively. When *Ni* is elongated, it is heard as

[*Sa Ni Sa Ni*] but the middle finger on the *Pa* string, which produces *Ni*, does not drop down to 15/8 position.

- x. In *Atana*, though stated as a *janya raga* of *Sankarabharana*, the *Ga* is not 5/4, and has long ago been dropped out. The *Ga* is always in *Gamaka* nowadays, even in many of the songs of Tyagaiyar dropping to 6/5 or below. All the four *Nis*, *N₁ N₂ N₃ N₄* are in use. *N₄* is in *Gamaka* when in descent for e.g. the 1st *Ni* in *Sa Ni Dha, Ni, Sa*. In [*Sa Ni Pa*] the *Ni* is 9/5, but in [*Dha, Ni Sa*] *Dha* is 27/16 and *Ni* is 15/8. In [*Dha Ni Ni Sa Sa Ri*] *Ni* is 16/9 and *Dha* is 5/3. The *Ga* is played in the higher octave as [*Ri Ma Ri Ma*]. In [*Dha, Pa*] the *Dha* is even 16/9 in some cases.
- xi. In *Begada*, when the special *Ma* (27/20) i.e. a comma sharper than 4/3, elongated as it is in descent, is used, it is reached from *Pa*. The middle finger steps to *Pa* (3/2) and the said finger plays [*Pa Ma Pa Ma*] in half time in the slide i.e. in *Gamaka*. Of course, the finger does not drop below, to the position 4/3.
- xii. In *Bhairavi* (Mela 20), the characteristic *Ga* is 32/27 but if it is elongated, it is reached either from *R₁* (9/8) or from *M* 4/3 downwards, and in the latter case it is produced as *Ri, Ma Ga*. No doubt the middle finger drops to a position below 6/5. The characteristic *Ni* is 16/19 (vide *Ma Ni Dha Pa*); and the *Dha* is also generally 128/81, which is not elongated except in *Gamaka*.
- xiii. In *Arabhi*, a *janya raga* of *Sankarabharana*, while playing the *Ma*

Ga Ri and *Sa Ni Dha* in descent, one feels that *Ga* and *Ni* are close to *Ma* and *Sa* respectively, the middle finger being very close to the ring-finger in both cases. They are not elongated at all (lest the *Raga Bhava* should deteriorate), nor are *Ma Ga* [*Ga Ri* and *Sa Ni Ni Dha* played.

xiv. In *Kedara Gowla* (a *janya raga* in *Harikambhoji*, *Mela* 28) when we play [*Pa Ni, Sa*] the elongated *Ni* is played as [*Sa Ni Sa Ni*] and the *Ni* reaches up to 9/5 only and not below up to 16/9, though when we play *Sa Ni Dha Pa*, the *Ni* reaches 16/9. Similarly, in *Dhanyasi* (*janya* in *Mela* 8), in [*Pa Ni, Sa*] *Ni* is played with *Gamaka* up to 9/5 only, but in [*Pa Ni Ni Sa*] 9/5 is played clean, but it is just a double touch at the correct point. Similarly also, the same *Gamaka* is noticeable in *Madhyamavati*, (*Sa Ri Ma Pa Ni Sa Sa Ni Pa Ma Ri Sa*) where [*Pa Ni, Sa*] combination occurs.

xv. In *Sudha Saveri*, a *janya raga* in *Mela* 28 or 29, (*Sa Ri Ma Pa Dha Sa Sa Dha Pa Ma Ri Sa*) as also in *Malhyamavati*, a *janya* in *Khara-harapriya* (*Sa Ri Ma Pa Ni Sa Sa Ni Pa Ma Ri Sa*), the *Ri* in descent is R_3 and it is clearly seen to be in *Gamaka* from $Ma \frac{4}{3}$ or there is *Gamaka* from R_3 to R_4 when the music drops to *Sa*.

xvi. *Mayamalava Gowla* (*Mela* 15). In this *raga*, *Ri* is 16/15 and *Ga* is really *Ma Ga*; similarly *Dha* is 8/5 and *Ni* is really *Sa Ni*. This *Gamaka* from *Sa* and *Ma* leads one to doubt if *Ga* and *Ni* are 5/4 and 15/8. They seem really sharper than 5/4 and 15/8 respectively. In

descent, *Ma Ga Ri Sa* and *Sa Ni Dha Pa* the *Ri* and *Dha* are 25/24 25/16 respectively.

xvii. In *Nata* (*Mela* 36), I feel that the position of *Ga* is higher than that of *Kalyani Ga* and so also *Ni* than that of *Kalyani Ni*. They seem to be 32/25 and 48/25 respectively. The *Ri* in this *raga* is dropped from *Ma* and is 32/27, and as the *raga* is now sung, the descent *Ma Ri* is very common. If the notes *Ga* and *Ni* were properly understood, the confusion or mixing up of the *Bhava* of this *raga* in "*Sringaralahari*", (a musical composition in *Raga Nilambari*) as now sung, would not have arisen.

xviii. In *Begula*, the *Ni* has become flat in elongation when we play [*Ni, Dha Pa Dha Ma, Pa*]; the [*Ni, Dha*] descends as [*Sa Ni Sa Ni Sa Ni*] up to 9/5 only, but *Sa* has to be touched last, before *Dha* is played. Otherwise the *Kambhoji Bhava* will creep in. In *Kambhoji*, *Ni* is 16/9 generally but occasionally the *svaras* [*Dha Ni, Dha*] are played so as to produce the effect [*Dha Sa Ni Sa Dha*].

xix. Regarding M_3 and M_4 :—The *Pratimadhyamas* to my ear seem to be in *Gamaka* when in elongation, and I do not propose to discuss the other important *Pratimadhyama ragas* in this article but reserve them for another.

xx. To summarise, the harmonic notes that are played in elongation without *Gamaka*, in the *Suddhamadhyama ragas* are 1, 9/8, 6/5, 5/4, 4/3, 3/2, 5/3, 16/9, 15/8 derived from *Shadja* and *Suddha Malhyama*, *Sa, Ma* ($\frac{4}{3}$) only, except for 9/8 and 15/8

derived from *Pa*. The eleven other discussed *srutis* 256/243, 10/9, 32/27, 81/64, 27/20, 45/32, 64/45, 128/81, 27/16, 9/5 and 243/128 are all in *Gamaka*, associated in actual play with some harmonic note referred to above (including 25/24 and 25/16).

I made bold to write this article regarding the technique of violin play, because in a private performance of mine, before certain talented and skilled musicians, I was assured that the little that I played in each *raga* was true in pitch and correct in *Raga Bhava*. I am confident therefore, that this article would certainly bring some light to amateurs groping in the dark (like myself), and help them in the production of *Raga Bhava* on instruments. It therefore

behoves every learned musician and skilled player, in order to prevent admixture of foreign music (Hindustani or English) into our music, to publish a detailed information as to which *Svaras* are elongated clean without *Gamaka*, and which with *Gamaka*, in the various *ragas* and musical compositions, as such information would, in my opinion, lead to a correct expression of the *Raga Bhava*. Lastly, I would add that my article should not be misunderstood as stating that I propose to disclaim all the 22 and more *srutis*, and that I adhere to the 12 *Svarasihan*as. Nay, the extra *srutis* are in actual practice, and the efforts made to reach them so that they may appear graceful and musical, have been indicated in this article.

THE SOUL OF SOUTH INDIAN MUSIC—RAGA BHAVA.

BY

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It is a truism to say that Music has become one of the common-places of modern life even as the air we breathe. With the advent of the broadcasting service, music has come to be mechanised and several varieties of it, good, indifferent and bad, are catered to the public.

Good music is the expression of the lofty soul, the trained intellect and disciplined emotions. One, who listens to it is carried out of oneself into a region of beauty and sublimity, wherein one finds both its in-

tellectual and emotional effects happily blended. If a piece of music is not elevating or inspiring, it should at least be soothing. But, if when a song is being rendered, one is taken to a region of chaos and mystification, in which technique is abused, the sooner one flees away from it, the better. Music being one of the few unalloyed joys of life and a great humanizer, we should always aim at a high ideal.

The soul of South Indian music is its wonderful *Raga Bhava*, melody-sweep or

*From a Lecture delivered under the auspices of the Academy.

fecundity. The quality of a song or any piece of music is judged only by this standard. A student of music should note the two factors of melody viz., time (rhythm) and pitch. Rhythm is form in music which gives it life. The student should see the rhythmic design as clearly as the design in pitch. Every *svara* should be in its place, in rhythm, as well as, in pitch. A piece of good music can be compared to a fine work of tapestry, the beauty of which, depends not so much upon the quantity of thread or the brightness of colours, as upon every thread being in its right place.

The *Raga Bhava* of a song rendered by an artist depends much upon his ideals and equipment. An ideal artist considers his art more as a devotion than as a financial makeshift. He realises the truth of "Art for life's sake and life for art's sake". He knows that a real talent rather than a mere inclination is necessary for the making of the musician. He gets himself trained by a master-artist, who recognises the individuality of his disciple, his natural gifts and limitations. The master impresses on his disciple the importance of quality, in preference to quantity in music, as well as the importance of the great classics that live on for ever in preference to the ephemeral light-music, which lives the life of a butterfly. A vocalist is taught to realise that relaxation with a controlled breath, is the basis of all good tone production. An instrumentalist learns that the closer the acquaintance he has with his instrument, the better justice he is able to do to *Raga Bhava* in the rendering of a song. Above all, the missionary of beauty should always keep his body healthy and his soul pure. The materials on which the master draws for the development of his pupil's musical talents, are the compositions of master-minds like Tyagaraja, Dikshitar, Syama

Sastry and Kshetriyar, which are full of *Raga Bhava*. But for their monumental compositions, we could not find, as we do to-day a large variety of melody-types.

But the average musician of the present day, falls short of our ideals as regards *Raga Bhava*, as he belongs rather to the type of prodigies, than to that of finished products. Music is in great request everywhere now. The broadcasting service is very active and large demands are made for the musical talents of the public. So it is no wonder a musically inclined young man learns a few songs in a Summer School of Music and rushes to the Radio, receives his pittance of five rupees, and inflicts his music on the beach audience, vitiating the public taste, as much as he can. I yield to none in my appreciation of the attempts made by the Corporation authorities to spread the knowledge of music among the people in all possible ways. I would only remind them of the importance of quality in fine arts, in preference to quantity.

I shall now point out the ways in which *Raga Bhava* is marred by our present day musicians resorting to some undesirable practices. In the first place when a *Raga* is improvised or elaborated they deviate from the time honoured classical style and spoil the purity of the *Raga*. They aspire after some kind of novelty and they introduce accidentals. They ignore the importance of Murchanas and Jeeva Svaras of Ragas. The ideal artist who lives only for art's sake, devotes all his time to it and elaborates a *Raga* like *Kharaharapriya* or *Poorna Chandrika* in an inimitably masterly manner, strictly following the old Carnatic style and considerably improving upon the past. He never destroys the old foundations but builds a new and finer edifice upon them. He does not blend the Carnatic

and Hindustani types of Music to play to the gallery.

But the average present day artist, who has not got a fine imagination to draw upon, resorts to the *Sruti Bheda* process, which goes more to mystify an audience than to please them. Very many of his listeners go away with the impression that it is a novelty worth acquiring. They cannot realise that the soul of the *Raga* is dead.

In the second place, in rendering a song an artist's individuality is seen. If two musicians render the same song a marked difference is noticed from the way justice is accorded to *Raga Bhava*. One does the fullest justice to it, while the other repeats it in a mere mechanical parrot-like fashion. The form is there, the melody is there; how much of his own personality is impressed upon it, is seen from his introduction of many beautiful musical phrases, variety in unity and intricacies in rhythm, with life.

Thirdly, a few musicians set much store by the great speed or quick pace at which they render a song. It may indicate some skill in the manipulation of the voice, or the mastery over an instrument, but this it does only at the expense of *Raga Bhava*. A golden mean in which perfect justice can be rendered to all the *Jeeva Svaras* of a *Raga*, should be the standard pace. The pace is settled by the *Bhava* which the song expresses. So unless one knows clearly the meaning of the song sung or played one is sure to spoil it.

Fourthly, in singing *Pallavies* and *Svarams*, musicians of the last generation always had the *Raga Bhava* in their minds.

But now with solitary exceptions, the present day musician is very eager to resort to gymnastics in *Svaras*, devoid of *Raga Bhava*, which work up the minds of the audience to an emotional climax in rhythm without soothing or elevating them. This kind of *Tala Vinyasa* is nothing but mutilation of music. No doubt ignorance of technique is a great handicap to an artist, but to develop it as an end in itself, is a monstrosity. Technique, like money should be judiciously used. It must always be kept in the back-ground. Its effect must be seen from the way in which a part of a song is elaborated with an enhancement of the *Raga Bhava*.

Thus we see that multifarious are the factors that go to make or mar the *Bhava* of a *Raga*. Above all, an artist should never forget the importance of proper articulation and phrasing of words and *Svaras*. For, we often see many ludicrous mannerisms in the pronunciation of musical sounds, which greatly detract from the grace and *Bhava* of a *Raga*.

In conclusion, I thank the authorities of the Music Academy, Madras, for having given me this opportunity of speaking on the subject of "*Raga Bhava*". I congratulate them on the success that has attended their efforts to improve the condition of South Indian Music and make a request, that they will be pleased to take records of Kshetriyar's *Padams* which are so replete with *Raga Bhava*, and of the very exquisite and taking improvisations that master artists render unto Ragas like *Poornachandrika*.

THE ART OF SRI TYAGARAJA SWAMI.

BY

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One of the important characteristics of Indian Music is its antiquity. The germs of our music are to be found in the *Sama Veda*; and through a continuous process of evolution which subsisted for centuries these have developed into the various musical systems of our country, extant at present. The growth of Aryan culture was responsible for the expansion of this elementary form of our music as found in the *Vedas*, and throughout the different periods of Indian History, the genius of the people found expression in newer and newer forms, varying with time and environment. This explains the peculiar development of Indian Music and the birth of different styles.

A time-honoured classification makes a distinction between the *Margi*, the indigenous or traditional style of music, and the *Desi* or the exotic style, which originated from the infusion of foreign culture into the life of the nation. Carnatic Music, is prominent among the various schools of Indian Music and represents the true *Margi* style. It has maintained its innate purity for quite a long period, in spite of tendencies towards *Desiya* admixture, and it possesses a definite individuality developed and preserved by the genius of great masters. As a complicated and highly developed system, which can be ranked as a science, handed down from master to disciple, it has lived on to the present day.

This scientific perfection gives it a unique character and holds forth

a promise for its future. It presents vast possibilities for creative genius. The seventy-two *Melakarta Ragas*, have exhausted all the possible 'Sampoorna' combinations of the five varying or *Vikriti* notes and the two constant or *Prakriti* notes of an octave. The work to be done in the future is to find out new derivative *ragas* and add to the existing number. Heard melodies are sweet and we have to give shape to those unheard. The creative genius of the future will have to explore a whole world of unseen beauty and reveal its charms to our eyes. Besides this, Carnatic Music affords a large scope for further elaboration of technique in the field of rhythm also. Time-measure being essential to music, by introducing new and suitable variations in it, the effect of music can be heightened to a considerable degree.

The work that has been done in the past is great. To mention only a few great names, masters like Kshetragnya, Syama Sastri, Subbaroya Sastri, Dikshitar and the great genius Sri Tyagaraja Swamikal, have made unique contributions to Carnatic Music. The works of each of these several composers bear a distinctive stamp of genius and individuality all their own. The *Padams* of Kshetragnya, for instance, are in a style different from the *Kirtanas* of Syama Sastri, and the vigour and depth of Syama Sastri's *Kirtanas* contrast sharply with the stately though ponderous movement of Dikshitar's compositions. The styles differ according to the originality of

the composer and are of varying merit. And a calm, unbiassed judgment of them will give the foremost place to Sri Tyagaraja for the delicacy, the richness and the variety of his style. There is a beautiful blend of music and emotion in his song, a refinement and magical touch which only a true master is capable of. His *Kirtana* is a perfect embodiment of melody, imbued with the mighty spirit of his genius.

The key to the understanding and the correct interpretation of Sri Tyagaraja's art lies in the unravelling of the spirit and motive-power behind his compositions. How did he view his art, and what was the inspiration that gave expression to his genius? What did his soul yearn for, when he felt the uttermost depths of his heart stir within him and when only an effusion of music could depict his feelings too deep for utterance? What was the source of the power of his music which completed the significance of his words and conveyed more than mere words could? The answer is, "Love! A Divine and undying Love for Sri Ramachandra!". The divine ecstasy of this sublime devotion was the motive power that stimulated Sri Tyagaraja. He valued his art because that alone could articulate all that he felt and longed to convey to the world. Music, in his eyes, had a sacred significance; it was a mysterious power uniting God and Man with a bond of invisible beauty; it gave him the peace that he could not find in the world around him, and it helped him to be in tune with the Infinite.

He considered God to be the embodiment of Sound and this he expresses in the song "*Nada Tanum*." Music being divine, the devotee has a very effective means of achieving his aim. In the *Kirtana* "*Sangita Sastragnanam*," he says that the knowledge of music when utilised in singing

the glories of Sri Rama wins beatific bliss. Music has this lofty aim and can fulfil the realisation of the yearnings of the saint; it does not merely delight the ears. As a corollary, he says, that music must not be misused, which is possible when the divine element in it is discarded. The knowledge of music devoid of *Bhakti* or devotion, is the reverse of what is right.—"*Sangeeta Gnanamu Bhakti Vina Sanmargamugala*"—in his own words. It is in this spirit that he composed his *Kirtanas*. Every word that he uttered, and every line of music that he created, came out of the genuine feeling of his own heart; the genius that pervaded his art had its birth in the immensity of his love.

His great message of love or *Bhakti* is revealed throughout his works; it is impossible to be unaware of this undercurrent of devotion flowing deep in all his songs. Music, the medium of his expression, only makes the message that he delivered, charming as well as impressive. The gospel that he preached is free from sectarian prejudices and independent of philosophical systems; it had its origin in emotion, not reason; all its sublimity is only the depth of Love. It finds its way to the heart of every one and its effect is made sure by the irresistible appeal of his art.

A study of the life of Sri Tyagaraja is of considerable value in the understanding and appreciation of the evolution of his art. For an account of his life we have to depend chiefly upon tradition, and trace the development of his art, stage by stage, according to the tenor of his various *Kirtanas*.

The date of Sri Tyagaraja's birth is somewhere about 1758 A. D. He came of a family, humble but reputed for piety and character. His father, Rama Brahman

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was a saintly person. The religious atmosphere of his home was responsible for the making of young Tyagaraja's character. He must have had an excellent tuition in his own vernacular and Sanskrit at this period, as is evidenced by the style, characterised by a delicate blend of Sanskrit and Telugu, that he displayed later in his compositions. The early period of his youth was spent in the study of music under Sri Sonti Venkataramana Das, a famous musician. He obtained proficiency in the art with remarkable quickness, and his originality began to assert itself quite early.

Tradition differs with regard to the first *Kirtana* that he composed. At this period, he is said to have composed what are called 'The Pancharatna Kirtanas' besides many other songs. According to tradition, Narada the divine musician appeared to him in the guise of a *Sanyasin* and left him in possession of a work on music called differently as '*Svararnavam*' and '*Naradiyam*' about which little is known to us. Tyagaraja sang a number of *Kirtanas* in honour of the saint, chief among them being '*Narada Guru Swami*', '*Varu Narada*' and '*Sri Narada*'. The compositions of this period are tinged with a melancholy, which arose out of domestic troubles. His elder brother had no sympathy for him and the relations between them became very strained. Tyagaraja, being subjected to great sufferings, could only appeal to the Lord. He complained bitterly of his fate in '*Epapamu Jesitira*', '*Toli janma muna*' and a number of other *Kirtanas*. But the worst befell him, when through the contrivances of his brother the images that he worshipped were thrown into the Cauvery. It fell as a blow on the heart of Tyagaraja, and some of the saddest songs that he ever composed, he poured out of his heart

at this time. '*Endu Dagi Nado*' ('where has he hidden himself?'), '*Vinava namanavi*' ('will you not hear my plaint?') and '*Brochevarevare*' ('who will protect me?') are only a few of them.

The next period of his creative activity is characterised by a very intense phase of his *Bhakti*, mingled with humble diffidence in the genuineness of his devotion. He subjected himself to rigorous self-examination and helped the progress of his spiritual uplift by moralising on the world's experience. His mature art brought out the various moods of his mind, in rich and mellow music. Songs like '*Mari Mari Ninne*', '*Vuddanevaru*', '*Chakkani Raja*', '*Enduku Peddala*', '*Nayeda Vanchanu*', '*Kaligi Yunte Kada*' and '*Ni Chittamu*' are some of the conspicuous examples. It was during this time that the ruler of Tanjore, His Highness Sarabhoji Maharaja, expressed his desire to make Sri Tyagaraja the chief musician of his Court, but the latter rejected the offer, and the song '*Nidhi Chala Sukhama*' ('what gives happiness, wealth or devotion?') was composed on this occasion.

The fullness of joy that pervades another type of his compositions, indicates the final development of his inner self. He had found peace and his heart overflowed with a new happiness. According to tradition, Sri Ramachandra appeared to him in a vision and a glowing description of this is given in '*Dorukuna Ituvanti Seva*'. He sings of the glorious beauty of the Lord in '*Lavanya Rama*', '*Syama Sundaranga*' and many other equally charming songs. Subsequently he went on a pilgrimage to various temples throughout Southern India, and a good number of *Kirtanas* was composed at that time. And the year 1847 A.D., saw the close of his career.

The works of Sri Tyagaraja are remarkably copious as they stand, and constitute a very great contribution to our music. His compositions are alive with his genius and their peerless beauty has won for them a place among the noblest of the imperishable, cultural achievements of our nation. The essence of his music is melodic perfection and exquisite expression of emotions. He had a keen perception of the richness of colour and the delicate shades of every *Raga* and his deep insight into the varying beauties of different combinations of notes gave him the power to add newer touches to the same melody. His *Kirtanas* in *Todi Raga* alone bear sufficient evidence to this fact and it is marvellous how he handled the smaller ragas called '*Shadava*' and '*Oudava*' as well as '*Vakra*' and other kinds of ragas and how he infused life and spirit into them. Only a connoisseur can recognise their soft brilliance and subtle grace. For instance, the songs '*Paluku Kanda Cha*,' and '*Ninnu Vina*' in *Navarasa Kannada* possess a glamour all their own. '*Emandune*' has emerged out of so unpromising a raga as *Srimani* which lacks *Madhyama* and has *Suddha Gandhara*.

Sri Tyagaraja was a past master in that highest branch of art, the depiction of human emotions. The pathos of '*Adaya Sri Raghuvara*', '*Elani Daya Radu*' and '*Mari Mari Ninne*', the deep note of joy underlying '*Nannu Palimpa*,' '*Rara Seeta Ramani*' and '*Nu Jivadhara*' and the melting appeal of '*Maravakaranava*' and '*Mariyada Gadaiya*' are only typical examples and point to the greatness of the work done by the master; and this aspect must be studied in detail for proper appreciation.

The underlying spirit of his art has to be understood for its faithful and correct exposition. Many of the *Kirtanas* of Sri

Tyagaraja, as they are sung at present, have undergone considerable modification at the hands of unsympathetic musicians. Many of them are merely lifeless reproductions of their original forms. And what is worse, the words of the songs have been mutilated in many cases and changed beyond recognition. Even within the lapse of a century since the life-time of the master, his *Keertanas* began to undergo changes and we had not been able to preserve their form in tact. The way out of this state of affairs would seem to lie in the revival of the faithful, correct and traditional versions of the *Kirtanas*, and the diffusion of the knowledge of Telugu among the musicians. In this connection, the songsters of the past teach a valuable lesson. They cared more for their music and the purity of the *Kirtanas* that they sang, than for the acrobatic feats which the modern musicians delight to perform in *Svara Prastara* or singing of *Svarams*. But to say this does not by any means belittle the importance of *Svara Prastara*. Even in this direction, the old school possesses its own merits, for music was held to be the soul of *Svara Prastara*. Tyagaraja himself has given sufficient attention to this part of our music, and every musician must study his style of *Svarams* in the *Pancharatna Kirtanas*.

The creative genius of the future will find inspiration and stimulus in the works of Sri Tyagaraja. His work has been immense; the remarkable variety and richness of his compositions, his towering genius, and his lofty spiritualism will serve as a guide to the composers of the future and light the way for them to new triumphs and achievements in music. As Sri Valmiki was the first of poets and has his works served as the source from which the poetry of later times flowed in this land, so also Sri Tyagaraja, believed by his disciples to be

an incarnation of Sri Valmiki himself, stands as a perennial spring, feeding the streams of future creative activity in the realm of music.

The art of music as developed and perfected by Sri Tyagaraja has contributed a great deal to our cultural and spiritual advance. His genius gave such a powerful expression to his message so as to make him a unique figure in the history of our

country. He harmonised art with religion and he infused a spiritual vitality into music. He realised the significance and power of this fine art; he knew how it could bring peace and joy to the human heart. His work was a labour of love, inspired by divine enthusiasm and deep concern for the destiny of man. He was a great musician and a great saint. We owe him our homage and gratitude.

VENKATAMAKHIN AND HIS TWELVE NOTES.

BY

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Venkatamakhin, the great *Mimamsaka* and exponent of the theories of South Indian Music, was the son of the famous Govinda Dikshita, who was the minister at the court of Prince Raghunatha Naik of Tanjore and the real author of '*Sangita-Sudha*', a treatise on Indian Music ascribed by him to his royal patron. This fact is borne out by the following extract from the *Vinaprakarana*, the first part of *Chaturdandiprakasika* written by Venkatamakhin, which Subbarama Dikshita gives in his introduction to *Sangitasampradaya-pradarsini*:-

‘तल्लक्षणं तु सङ्गीतसुधानिधि (?) प्रदृश्यते ।

चेन्वयाच्युतभूपाल रघुनाथनृपाङ्गिते ।

अस्मत्तातकृते ग्रन्थे प्राक्ताऽल्लोकांलिखामि तान्॥’

Even though Govinda Dikshita's work is given the name of *Sangitasudhanidhi* in this extract, one may fairly conclude that it is no other than the *Sangita Sudha*, the latter name being after all an abridged form of the former, even as *Bhimasena*

is very often curtly referred to as *Bhima*. Nilakanta Dikshita, the author of *Nilakantavijayachampu*, written in the *Kali* era 4738 (1638 A.D.) and a disciple of Venkatamakhin, makes a reference to his *Guru* in the following passage of his *Gangavata-nakavya*:-

‘वार्तिकाभरणग्रन्थनिर्माणव्यक्तनैपुणः ।

श्रीवेङ्कटेश्वरमखी शिष्ये मय्यनुकम्पते ॥’

Venkatamakhin acquired proficiency in Music by sitting at the feet of Tanappa-charya, his preceptor, and was almost the first to expound the ways of modern Indian Music through his *Chaturdandiprakasika* and another work dealing with the 72 *Melas* and their derivatives, based on his investigations. The *Vinaprakarana*, the first and the most important part of the *Chaturdandi-prakasika*, has so far evaded the attempts of lovers of Indian Music to be unearthed, although the second, third, fourth and fifth *Prakaranas*, dealing with *Brutis*, *Svaras*,

Melas and *Ragas*, have been published and made available for private circulation by the indefatigable efforts of Pandit D. K. Joshi of Poona. The sixth, seventh and eighth *Prakaranas* dealing with *Alapa*, *Thaya* and *Gita*, with a list appended thereto, of 72 *Melas* and the *Ragas* derived therefrom, have been copied by me from a manuscript made available to me by the kind courtesy of Mr. P. G. Sundaresa Sastri, B.A., of Trichinopoly. It is not known if the work contained any more *Prakaranas* and with what they deal.

Various views seem to prevail among our modern students of music regarding the 12 notes of Venkatamakhin. But to get at the correct view it will be absolutely necessary for one to become conversant with the contents of the *Vinaprakarana*. In the course of my research into this aspect, I was fortunate enough to get from a different source a portion of the *Vinaprakarana*, dealing with *Suddhamelavina* and *Mudhyamelavina*. In a certain work *Sangitasaramrita*, ascribed to Tulajaji, the Mahratta prince of Tanjore, under *Vadya-prakarana*, 135 stanzas have been quoted from the *Chaturdandiprakasika* as an authority for the views propounded therein. This extract throws a flood of light not merely upon the two *Vinas* mentioned above, but also criticises the views of Ramamatya, the author of *Svaramelakalanidhi* and finally deals with the manner in which the seventeen *Svaras* of *Chaturdandi* could be played on the *Vina* as well as sung vocally. As the extract in question has not so far been published and made available for lovers of Music, to arrive at the correct view of Venkatamakhin, regarding the 12 notes, I have ventured to get them published in the pages of the Journal of

the Music Academy. The following statement will show at a glance the calculations and results arrived at by the application of Venkatamakhin's method, expressed in the nomenclature adopted by the Academy.

No.	Progressive ratios.	Venkatamakhin's nomenclature.	Nomenclature of the Academy.
1.	1	मध्यषड्जः	मध्यषड्जः
2.	256/243	शुद्धक्रषमः	एकश्रुतिक्रषमः
3.	9/8	शुद्धगान्धारः	चतुःश्रुतिक्रषमः
4.	32/27	पञ्चश्रुतिक्रषमः	
		साधारणगान्धारः	शुद्धगान्धारः
5.	81/64	षट्श्रुतिक्रषमः	
		अन्तरगान्धारः	च्युतमध्यम-गान्धारः
6.	4/3	शुद्धमध्यमः	शुद्धमध्यमः
7.	1024/729	वरालीमध्यमः	प्रतिमध्यमः
	(or 45/32)		
8.	3/2	पञ्चमः	पञ्चमः
9.	128/81	शुद्धधैवतः	एकश्रुतिधैवतः
10.	27/16	शुद्धनिषादः	चतुःश्रुतिधैवतः
		पञ्चश्रुतिधैवतः	
11.	16/9	कैशिकनिषादः	शुद्धनिषादः
		षट्श्रुतिधैवतः	
12.	243/128	काकलिनिषादः	च्युतषड्ज-निषादः
13.	2	तारषड्जः	तारषड्जः

After closely scrutinising the above, one may fairly conclude that there will be no more room for any difference of opinion regarding Venkatamakhin's view and that the methods adopted by modern musicians are identically the same as his.

वीणालक्षणं चतुर्दण्डप्रकाशिकायाम्—

“लक्ष्येन प्रवीणेन निर्मितायां तु शिल्पिना । वरालीमध्यममेति जायन्ते क्रमशः स्वराः ।
 वीणायामुपरिस्थाने चतुस्तन्त्रीं प्रसारयेत् ॥ १ ॥ मध्यममध्यादिन्या तन्त्र्या चाथ तुरीयया ॥ १५ ॥
 पित्तलारचिते चाद्यद्वितीयेऽन्ये (?) तु लोहजे । षट्सु पर्वसु चैतेषु स्वराण्समभिदध्यते ।
 पाश्चात्परिस्थितन्त्रीणां वामे चतसृणामपि ॥ २ ॥ वरालीमध्यमः पूर्वः पञ्चमः शुद्धधैवतः ॥ १६ ॥
 आद्यायां मन्द्रषड्जाख्यं स्वरं तन्त्र्यां नियोजयेत् । ततः शुद्धनिषादश्च कैशिक्याख्यनिषादकः ।
 ततः पञ्चमनामानं द्वितीयायां निवेशयेत् ॥ ३ ॥ काकल्याख्यनिषादधेत्येते स्युः क्रमशः स्वराः ॥
 तृतीयायां तन्त्रिकायां मध्यषड्जं निवेशयेत् । अस्यां तुरीयतन्त्र्यां यः काकली षष्ठपर्वजः ।
 मध्यममध्यामानं तुरीयायां निवेशयेत् ॥ ४ ॥ तदग्रे सप्त पर्वणि यथायोगं निवेशयेत् ॥ १८ ॥
 तिसृणां पार्श्वतन्त्रीणां स्वरयोजनमुच्यते । तेषां प्रवाले दीर्घाणि त्रीणि पर्वणि विन्यसेत् ।
 आद्या टीप्यभिधा तारषड्जतुल्यध्वनिर्भवेत् ॥ ५ ॥ सरिगाख्याख्यस्तत्र प्रजायन्ते स्वराः क्रमात् ॥
 द्वितीया तन्त्रिका ज्ञेया मध्यपञ्चमसंमिता । पीठे ह्रस्वानि पर्वणि चत्वारि विनिवेशयेत् ।
 तृतीया मध्यषड्जेन संमिता जल्लिकाभिधा ॥ ६ ॥ एतेषु मपधन्याख्याश्चत्वारः स्युः स्वराः क्रमात् ॥
 तिसृणामपि चैतासां श्रुतिसंज्ञा प्रकीर्तिता । शुद्धमध्यमदं ह्रस्वं पर्व पीठे यथा भवेत् ।
 पर्वणां संनिवेशोऽथ वक्ष्यते लक्ष्यसंमतः ॥ ७ ॥ तथा प्रवाले पीठे च वैणिकैर्विनिवेश्यताम् ॥ २१ ॥
 मेरोः पुरस्तात्पर्वणि षट्क्रमेण निवेशयेत् । एकं सर्वोत्तरं ह्रस्वं पर्व पीठे निवेशयेत् ।
 षट्सु तेष्वपि तन्त्र्या मन्द्रषड्जाभिधानया ॥ तत्वातितारषड्जाख्यां द्वाविंशोऽपि स्वरो भवेत् ॥
 क्रमेण शुद्धऋषभः शुद्धगांधारकस्तथा । लक्ष्यैर्गृह्यते सोऽयं रक्तिलामैकलोमतः ।
 साधारणाख्यगांधारो गांधारोऽन्तरसंज्ञकः ॥ ९ ॥ शुद्धमेलाल्पवीणायामेतत्पर्वण्ये पुनः ॥ २३ ॥
 शुद्धमध्यमनामा च वरालीमध्यमस्तथा । द्वौ षड्जौ पञ्चममेति ध्रुवं पर्वण्यं सदा ।
 इति स्वराः प्रजायन्ते तन्त्र्या चाथ द्वितीयया ॥ अन्यानि पञ्च पर्वणि तत्तद्गागानुसारतः ॥ २४ ॥
 मन्द्रपञ्चमनादिन्या षट्सु तेष्वेव पर्वसु । क्रमाद्विगमधन्याख्यस्वरान्पादनसिद्धये ।
 शुद्धश्च धैवतः शुद्धो निषादश्च ततः परम् ॥ ११ ॥ उत्पाद्योत्पाद्य वेद्यानि यथायोगं विचक्षणैः ॥ २५ ॥
 कैशिक्याख्यनिषादश्च काकल्याख्यनिषादकः । सर्वाण्याहृत्य दीर्घाणि दश ह्रस्वानि पञ्च च ।
 षड्जर्षभौ च जायन्ते व्यक्तमेते स्वराः क्रमात् ॥ एवैकरागमेलाल्पवीणैवं सति जायते ॥ २६ ॥
 मध्यषड्जनिनादिन्या तन्त्र्या चाथ तृतीयया । अस्यां तुरीयतन्त्र्यां यः काकली षष्ठपर्वजः ।
 सर्वास्वेतासु ये जातास्तान्स्वरान्कथयाम्यहम् ॥ तदग्रे शुद्धविकृतस्वराणां द्वादशात्मनाम् ॥ २७ ॥
 शुद्धावृषभगांधारौ तथा साधारणाभिधः । सिद्धये द्वादश पर्वणि विनिवेश्यानि वैणिकैः ।
 गांधारोऽन्तर संज्ञश्च शुद्धमध्यम एव च ॥ १४ ॥ अतिताराख्यषड्जार्थं ह्रस्वं चान्यत्रयोदशम् ॥ २८ ॥

तेषु प्रवाले दीर्घाणि पञ्च पर्वणि विन्यसेत् । स्थानप्रसङ्गे बेकाररामो बभ्राम तद्यथा ।
 अष्ट पर्वणि पीठे तु ह्रस्वानि विनिवेशयेत् ॥ २९ ॥ उपरिस्थचतुस्तन्त्रीधाद्यायां विनिवेशिते ॥ ४४ ॥
 अस्यां दीर्घाणि पर्वणि मिलित्वैकादशमभवत् । अनुमन्द्राख्यषड्जेऽस्मिन्स्वराः सरिगमाभिधाः ।
 अष्टौ ह्रस्वानि पर्वणि समजायन्त तत्र तु ॥ ३० ॥ चत्वारः समुपादेयास्त्वनुमन्द्राख्यपञ्चमः ॥ ४५ ॥
 तत्सर्वरागमेलाल्पवीणैवं सति जायते । द्वितीयायां निवेश्योऽत्र पधनीति त्रयः स्वराः ।
 लक्षितैवं शुद्धमेलवीणा भेदद्वयान्विता ॥ ३१ ॥ ग्राह्यास्ततोऽनुमन्द्राख्यस्थानगाः सप्त दर्शिताः ॥
 एतस्यामेव वीणायां स्वराणामेकविंशतेः । स्वरस्तन्त्र्यां तृतीयायां मन्द्रषड्जो निवेश्यते ।
 निरूपयामः स्थानानि स्वरांस्त्रेधा विभज्य च ॥ तस्यां सरिगनामानः संगृह्यन्ते त्रयः स्वराः ॥
 तत्रोपरि स्थितानां तु वामे चतसृणामपि । तुरीयायां तन्त्रिकायां निवेश्यो मन्द्रमध्यमः ।
 आद्याया मन्द्रषड्जाख्यतन्त्र्या तावच्चतुःस्वराः ॥ तस्यां तु मपधन्याख्याः संगृह्यन्ते चतुःस्वराः ॥
 संग्राह्याः षड्जरिषभौ तथा गान्धारमध्यमौ । मन्द्रस्थानस्वराः सप्त तदेवं दर्शिता इति ।
 पञ्चमाद्या न गृह्यन्ते तस्यां जाता अपि स्वराः ॥ नैतत्संगच्छते मन्द्रमध्यताराभिधानि हि ॥ ४९ ॥
 मन्द्रपञ्चमनामा यो द्वितीयायां निवेशितः । त्रिस्थानानीति सकलसाङ्गीतिकमतस्थितिः ।
 तस्यां त्रयः स्वरा ग्राह्याः पञ्चमो धैवतश्च निः ॥ आद्यद्वितीययोस्तन्त्र्योः स्वराः सप्त त्वयोदिताः ॥
 षड्जादयो न गृह्यन्ते जाता अपि ततः परम् । अनुमन्द्राभिधे स्थाने तृतीयकतुरीययोः ।
 तदेवं मन्द्रके स्थाने स्वराः सप्त प्रदर्शिताः ॥ ३६ ॥ मन्द्रस्थानगताः सप्त स्वराश्च परिकल्पिताः ॥
 अथ मध्यस्थानके तु तृतीयायां त्रयः स्वराः । तत्पुरोवर्तिनः सप्त स्वरास्तावदमी पुनः ।
 तुरीयायां तु चत्वारः सत्येवं स्थानगाः स्वराः ॥ मध्यस्थानगताः किं वा तारस्थानगता उत ॥
 तत्र स्युर्मध्यषड्जायां मध्यषड्जादयस्त्रयः । न तावदाद्यस्ताराख्यस्थानभङ्गप्रसङ्गतः ।
 जाता अपि न गृह्यन्ते तदुर्ध्वं स्थानसिद्धये ॥ ३८ ॥ न द्वितीयोऽपि मध्याख्यस्थानाभावे कथं पुनः ॥
 मध्यममध्यादिन्यां तुरीयायामपि स्वराः । तारस्थानं प्रजायेतानुपनीतविवाहवत् ।
 चत्वार एव गृह्यन्ते मपधन्यभिधाः स्वराः ॥ ३९ ॥ तस्मादस्माभिरुक्तैव रीतिः स्थानविभाजने ॥ ५४ ॥
 मध्यस्थानगता एवं स्वराः सप्त प्रदर्शिताः । मन्द्रादिष्वनुमन्द्रादि व्यवहारस्तु लौकिकः ।
 तस्यामेव तुरीयायां मध्यस्थाननिषादतः ॥ ४० ॥ गतानुगतिकन्यायाद्वातिमात्रविजृम्भितः ॥ ५५ ॥
 अग्रे षड्जादयः सप्त तारस्थानगताः स्वराः । लक्षितेयं शुद्धमेलवीणा लक्ष्यानुसारतः ।
 संग्राह्या इति सप्तोक्तास्तारस्थानगताः स्वराः ॥ अथोच्यते मध्यमेलवीणाया लक्षणं मया ॥ ५६ ॥
 तन्मन्द्रमध्यताराख्यस्थानानां त्रितये स्वराः । तन्त्र्याद्या चानुमन्द्राख्यपञ्चमेन युता यदि ।
 प्रतिस्थानं सप्त सप्तैकैकविंशतिरीरिताः ॥ ४२ ॥ द्वितीया मन्द्रषड्जेन तन्त्रिका चेत्समन्विता ॥
 द्वाविंशमतिताराख्यं चतुर्थमपि षड्जकम् । मन्द्रपञ्चमसंयुक्ता तृतीया यदि तन्त्रिका ।
 लक्ष्यज्ञाः परिगृह्णन्ति रक्तिलामैकलोमतः ॥ ४३ ॥ तुरीया मध्यषड्जेन तन्त्रिका चेत्समन्विता ॥

तदा भवेन्मध्यमेलवीणा पार्श्वे त्रितन्त्रिका ।
 तिसृणां पार्श्वतन्त्रीणां वक्ष्येऽथ स्वरयोजनम् ॥
 आद्या टीप्यमिधा तारषड्जतुल्यध्वनिर्भवेत् ।
 द्वितीया तन्त्रिका द्वेया मध्यपञ्चमसंमिता ॥ ६० ॥
 तृतीया मध्यषड्जेन संमिता जल्लिकामिधा ।
 इत्येवं मध्यमेलालयवादित्रस्वरयोजनम् ॥ ६१ ॥
 अथास्याः पर्वसंदेशं वक्ष्ये लक्ष्यैकसंमतम् ।
 मेरोः पुरस्तात्पर्वणि षट् क्रमेण निवेशयेत् ॥
 तन्त्रीचतुष्टये चैवं प्रत्येकं षट्सु पर्वसु ।
 ये स्वराः संप्रसूयन्ते क्रमशस्तान्प्रचक्ष्महे ॥ ६३ ॥
 आद्यतन्त्र्यानुमन्त्राख्यपञ्चमाश्रितया क्रमात् ।
 शुद्धश्च धैवतः शुद्धो निषादश्च ततः परम् ॥ ६४ ॥
 कैशिक्याख्यनिषादश्च काकल्याख्यनिषादकः ।
 षड्जर्षभौ च जायन्ते षट्सु पर्वसु षट् क्रमात् ॥
 तन्त्र्या द्वितीयया मन्त्रषड्जगर्जितया पुनः ।
 शुद्धश्च रिषभः शुद्धगांधाराख्यः स्वरस्ततः ॥
 साधारणाख्यगांधारो गांधारोऽन्तरसंज्ञकः ।
 शुद्धमध्यमनामा च बरालीमध्यमस्ततः ॥ ६७ ॥
 क्रमादमी षट् स्वराः स्युः षट्सु तेष्वेव पर्वसु ।
 मन्त्रपञ्चमशोमिन्या तन्त्र्या चाथ तृतीयया ॥
 शुद्धश्च धैवतः शुद्धनिषादश्च ततः परम् ।
 कैशिक्याख्यनिषादश्च काकल्याख्यनिषादकः ॥
 षड्जः शुद्धर्षभश्चेति स्वराः षट्सु च पर्वसु ।
 तन्त्र्या तुरीयया मध्यषड्जगर्जितया पुनः ॥ ७० ॥
 शुद्धश्च रिषभः शुद्धगांधाराख्यः स्वरस्ततः ।
 साधारणाख्यगांधारो गांधारोऽन्तरसंज्ञकः ॥ ७१ ॥
 शुद्धमध्यमनामा च बरालीमध्यमस्ततः ।
 एते स्वराः प्रजायन्ते षट्सु तेष्वेव पर्वसु ॥ ७२ ॥
 बरालीमध्यमस्याग्रे वीणापर्वणि विन्यसेत् ।
 पर्वसु त्रिषु चैतेषु तन्त्र्या तावत्तुरीयया ॥ ७३ ॥

क्रमेण संप्रसूयन्ते पञ्चमीति त्रयः स्वराः ।
 तदूर्ध्वं सप्त पर्वणि विनिवेश्यानि तेष्वथ ॥ ७४ ॥
 आद्यं तु दीर्घपर्वं स्यात्प्रवाले तारषड्जकम् ।
 रिगादिषट्स्वरोत्पत्तौ ह्रस्वपर्वणि षट् पुनः ॥ ७५ ॥
 पीठे संवेशनीयानि तदग्रे पर्वं सप्तमम् ।
 अतिताराख्यषड्जस्य स्थितये विनिवेशयेत् ॥
 शुद्धर्षभकरं ह्रस्वं पर्वं पीठे यथा भवेत् ।
 तथा प्रवाले पीठं च वैणिकैर्विनिवेश्यताम् ॥ ७७ ॥
 मेरोः परस्ताद्यत्पर्वं सप्तमं पञ्चमामिधम् ।
 अनेन सह जातानि पर्वण्येकादश क्रमात् ॥ ७८ ॥
 एतेषु तारषड्जातितारषड्जाख्यपर्वणी ।
 द्वे पर्वणी पञ्चमयोश्चत्वारि स्युर्भुजाणि हि ॥ ७९ ॥
 अन्यानि सप्त पर्वणि तत्तद्वागानुसारतः ।
 उत्पाद्योत्पाद्य वेद्यानि सकलस्वरसिद्धये ॥ ८० ॥
 अस्या दीर्घाणि पर्वणि दश ह्रस्वानि सप्त च ।
 एवैकरागमेलालयवीणैवं सति जायते ॥ ८१ ॥
 प्रवाले दीर्घपर्वणि वेद्यानि द्वादश क्रमात् ।
 एकादश ह्रस्वपर्वण्यथ पीठे निवेशयेत् ॥ ८२ ॥
 सर्वस्थानेषु सकलस्वराणां सिद्धये यदि ।
 तत्सर्वरागमेलालयवीणैवं सति जायते ॥ ८३ ॥
 न कैशिकी निषादोऽस्यामस्ति पीठस्थपर्वसु ।
 वादयन्ति हि तत्स्थाने काकल्यामेव वैणिकाः ॥
 पीठेऽपि केचित्कैशिक्याः पर्वं ह्रस्वं प्रकुर्वते ।
 पीठे द्वादश पर्वणि तेन जातानि तन्मते ॥ ८५ ॥
 लक्षितैवं मध्यमेलवीणा भेदद्वयान्विता ।
 एतस्यामपि वीणायां स्वराणामेकविंशतेः ॥ ८६ ॥
 शुद्धायामिव मन्त्रादिस्थाननीतिविनिश्चयः ।
 प्रथमादिषु तन्त्रीषु तद्वदित्येव निश्चयः ॥ ८७ ॥
 आद्यतन्त्र्यानुमन्त्राख्यपञ्चमेन समन्विता ।
 मध्यमेलालयवीणायां तिस्रः स्थानविभाजने ॥

वरास्तद्रक्तिलाभाय तां निबध्नन्ति वैणिकाः ।
 मन्त्रषड्जादिकास्वेव तन्त्रिकासु तिसृष्वतः ॥
 स्वरान्स्थानविभागेन दर्शयाम्येकविंशतिम् ।
 तत्र तन्त्र्यां द्वितीयायां मन्त्रषड्जो निवेश्यते ॥
 तस्यां ग्राह्याः सरिगमाश्चत्वारो न पद्यादयः ।
 मन्त्रपञ्चमनामा यस्तृतीयायां निवेशितः ॥ ९१ ॥
 तस्यां पञ्चनिनामानो ग्राह्या न सरिगादयः ।
 मन्त्रस्थानस्वराः सप्त तदेवं संप्रदर्शिताः ॥ ९२ ॥
 मध्यषड्जसमेतायां तुर्यतन्त्र्यामथ स्वराः ।
 सप्त ग्राह्याः सरिगमपञ्चमीति क्रमादमी ॥ ९३ ॥
 मध्यस्थानगता एते सप्त संदर्शिताः स्वराः ।
 प्रवालस्थान्तिमस्थूलपर्वप्रभृतिषु स्वराः ॥
 ग्राह्याः षड्जादयः सप्त पीठस्थह्रस्वपर्वसु ।
 तारस्थानगता एवं स्वराः सप्त निर्दर्शिताः ॥ ९५ ॥
 एकविंशतिरित्युक्ताः स्वराः स्थानत्रये स्फुटम् ।
 एतेषु मन्त्रषड्जस्य ये स्वराः स्युरधस्तनाः ॥
 तेऽनुमन्त्राभिधस्थानस्वरा इति हि निर्णयः ।
 ये ते तारस्थषड्जस्य स्वरस्याग्रे व्यवस्थिताः ॥
 तेऽतितारस्वरा द्वेया इति सर्वसमञ्जसम् ।
 अत्रापि स्थानगणने केचिद्भ्रान्तिमुपागताः ॥
 आद्यतन्त्र्यानुमन्त्राख्यपञ्चमेन युता यदि ।
 द्वितीया मन्त्रषड्जेन तन्त्रिका संयुता यदि ॥ ९९ ॥
 मन्त्रपञ्चमसंयुक्ता तृतीया तन्त्रिका यदि ।
 तुरीया मन्त्रषड्जेन तन्त्रिका चेत्समन्विता ॥
 तदा भवेन्मध्यमेलवीणेत्येतदसंगतम् ।
 द्वितीयस्यां तन्त्रिकायां मन्त्रषड्जो निवेशितः ॥
 पुनः कथं तुरीयायां मन्त्रषड्जो निवेश्यते ।
 उच्चोच्चतरनादिन्यश्चतस्रः खलु तन्त्रिकाः ॥ १०२ ॥
 द्वितीयतुर्ययोस्तासु द्वयोस्तन्त्रिकयोरपि ।
 मन्त्रषड्जाभिधस्यैकस्वरस्य विनिवेशनम् ॥

अयुक्तमिति नैतत्किं पशुपालोऽपि बुध्यते ।
 तस्मादस्माभिरुक्तेन वर्त्मनैव विचक्षणैः ॥ १०४ ॥
 ज्ञातव्यं मध्यमेलालयां तन्त्रीषु स्वरयोजनम् ।
 स्थानत्रयस्वराश्चोक्तवर्त्मना त्वेकविंशतिः ॥
 एकविंशतिसंख्याकस्वरेष्वेतेषु वादकैः ।
 गायकैश्च चतुर्दण्ड्यां ग्राह्याः सप्तदशैव तु ॥
 तथा हि वादकाः सप्त मध्यस्थानगतान्स्वरान् ।
 तारस्थानगतान्सप्त षड्जमध्यतितारगम् ॥
 धनी च मन्त्रस्थानस्थावेवं सप्तदश स्वरान् ।
 समादाय चतुर्दण्डीवादनं कुर्वतेऽखिलाः ॥ १०८ ॥
 अयं च सारणीमार्गो वैणिकैः परिकल्पितः ।
 मध्यस्थानस्थयोर्धन्योर्मध्ये त्वन्यतरः स्वरः ॥
 गृह्यते सारणीमार्गे चतुर्दण्डीप्रसिद्धये ।
 प्रायशस्तेन संजाताः षोडशैव स्वराः खलु ॥
 तथापि मन्त्रस्थानस्थधन्याख्यस्वरयोर्द्वयोः ।
 कचित्कचिदुपादानात्स्वराः सप्तदशेरिताः ॥ १११ ॥
 गायकास्तु स्वरान्सप्त मन्त्रस्थानसमुद्भवान् ।
 मध्यस्थानस्वरान्सप्त तारषड्जं तथा परम् ॥
 धनी चैवानुमन्त्रस्थावेवं सप्तदश स्वरान् ।
 समादाय चतुर्दण्डीगानं सर्वेऽपि कुर्वते ॥ ११३ ॥
 सारणीमार्गसंबन्धी स्वरोऽन्यतर ईरितः ।
 काचित्कतामभिप्रेत्य स्वराः सप्तदशेरिताः ॥
 एतेषामग्रतो ये स्युः स्वरा ये चाप्यधस्तनाः ।
 कचिद्वीतप्रबन्धादौ दृश्यन्ते ते स्वराः खलु ॥
 तत्पुनः संप्रदायैरभिप्रेत्यैरनादृतम् ।
 यद्येवं मध्यताराख्यस्थानगैरेव तु स्वरैः ॥ ११६ ॥
 निर्वाहः स्याच्चतुर्दण्ड्यां मन्त्रस्थानं वृथा भवेत् ।
 इत्याशङ्क्यैव मन्त्राख्यस्थानसाफल्यसिद्धये ॥
 पञ्चसारणिमार्गोऽयं वैणिकैः परिगृह्यते ।
 पञ्चसारणिमार्गस्तु लक्ष्यतामिति तच्छृणु ॥ ११८ ॥

शुद्धमेलाख्यवीणायां पञ्चसारणिवर्त्मनि । मन्द्रमध्यस्थानयोश्च तावत्स्यान्मध्यषड्जकः ।
 ये गृह्यन्ते विकल्पेन तान्स्वरानभिदध्महे ॥ ११९ ॥ इत्येवं शुद्धमेलायां पञ्चसारणिवाद्ने ॥ १२७ ॥
 मन्द्रस्थानजुषां सप्तस्वराणां गणनाविधौ । ये गृह्यन्ते विकल्पेन स्वरास्ते संप्रदर्शिताः ।
 ग्राह्याः पञ्चनिनामानः स्वरा न सरिगादयः । अथातो मध्यमेलाख्यवीणायामभिदध्महे ॥ १२८ ॥
 पञ्चसारणिमार्गे तु तथा तन्त्र्या द्वितीयया । वाद्ने पञ्चसारण्या ये स्वरास्तान्विकल्पितान् ।
 उपादेया विकल्पेन मध्यस्थानसमुद्भवाः ॥ १२९ ॥ मन्द्रस्थानजुषां सप्तस्वराणां गणनाविधौ ॥ १२९ ॥
 षड्जः शुद्धर्षभश्चैव शुद्धगान्धार इत्यपि । आद्यतन्त्रिकया ग्राह्याः स्वराः सरिगमाभिधाः ।
 तन्त्र्या तृतीयया चाथ मध्यषड्जेन युक्तया ॥ चत्वार एव न पुनः पञ्चमाद्यास्तदुद्भवाः ॥ १३० ॥
 मध्यस्थानस्वराणां तु गणने सरिगाभिधाः । पञ्चसारणिमार्गे तु ते गृह्यन्ते विकल्पिताः ।
 तत एव स्वरा ग्राह्या न पुनर्मध्यमादयः ॥ १२३ ॥ ततश्च मध्यमेलायां पञ्चसारणिवर्त्मनि ॥ १३१ ॥
 पञ्चसारणिमार्गे तु तथा तन्त्र्या तृतीयया । ग्राह्या मन्द्रस्वराः सप्त सप्त मध्यस्वरास्तथा ।
 शुद्धमध्यमसंज्ञश्च वरालीमध्यमस्तथा ॥ १२४ ॥ ताराषड्जोऽनुमन्द्रस्थौ धनी सप्तदश स्वराः ॥
 पञ्चमश्चेति संप्राह्या विकल्पेन त्रयः स्वराः । गृह्यन्ते पञ्चसारण्यां गाने दण्ड्यामिव स्फुटम् ।
 मध्यस्थानसमुद्भूता इत्यस्माभिर्विनिश्चितम् ॥ कर्णाटान्धतुरुष्कादिपदगानेषु संप्रहम् ॥ १३३ ॥
 शुद्धमेलाख्यवीणायां पञ्चसारणिवर्त्मनि । तारस्थानरिगादीनां कुर्वन्ते खलु गायकाः ।
 निर्वाहकाश्चतुर्दण्ड्याः स्वराः पञ्चदशैव तु ॥ गाने च वाद्ने चैव स्वराणामेकविंशतेः ॥ १३४ ॥

विनियोगप्रकारस्तु विविच्य परिदर्शितः ।

लक्षितव्या मध्यमेलवीणा लक्ष्मानुसारतः ॥ १३५ ॥

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Miss. BHAVANI SWAMINATHAN, M.A., L.T.
(Winner of the First Prize.)

SVARAMELAKALANIDHI

SVARAMELAKALANIDHI.

(स्वरेलकलानिधिः)

INTRODUCTION

BY

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

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(Concluded from the last issue).

Let us now tabulate the *Mēla* and *Rāga* systems of *Rāmāmātya* and make a closer study of his work.

Rāmāmātya's Genus-Species System.

No.	Mēlas.	Janya-Ragas.
1	Mukhāri	Mukhari
2	Mālavagowla	(1) Mālavagowla (6) Mēchabowli (11) Kuranji (2) Lalita (7) Palamanjari (12) Kannadabangala (3) Bahuli (8) Gundakriya (13) Mangalakowsika (4) Sourashtra (9) Sindhurama- (14) Malahari kriya (5) Gurjari (10) Châyâgowla
3	Sri Rāga	(1) Sri Rāga (5) Suddhabhairavi (9) Andhali (2) Bhairavi (6) Vêlâvali (10) Devagandhari (3) Gowli (7) Malavasri (11) Madhyamadi (4) Dbanyâsi (8) Sankarabha- rana
4	Sârangânâta	(1) Sârangânâta (4) Natanarayani (7) Kuntalavarali (2) Sâvêri (5) Suddhavasanta (8) Bhinnashadja (3) Salagabhairavi (6) Purvagowda (9) Narayani
5	Hindôl	(1) Hindôl (2) Marga Hindôl (3) Bhupala
6	Suddharâmakriya	(1) Suddharâmakriya (2) Padi (3) Ardradêsi (4) Dipaka
7	Dêsakshi	Dêsakshi
8	Kannadagowla	(1) Kannadagowla (4) Chayanata (7) Dêvakriya (2) Ghantârava (5) Turushka- Tôdi (3) Suddhabangâla (6) Nagadhvani
9	Suddhanâta	Suddhanâta
10	Ahiri	Ahiri
11	Nâdarâmakriya	Nâdarâmakriya
12	Suddhavarâli	Suddhavarâli
13	Ritigowla	Ritigowla
14	Vasantabhairavi	(1) Vasantabhairavi (2) Sôma
15	Kêdaragowla	(1) Kêdaragowla (2) Narayana- gowla
16	Hējujji	Hējujji
17	Sāmavarâli	Sāmavarâli
18	Rêvagupti	Rêvagupti
19	Sāmanta	Sāmanta
20	Kāmbhōji	Kāmbhōji

Number.	Melas.	Grama.	Amsa.	Nyasa.	Time of Singing.	Svaras												Remarks if any.									
						Sa			Ri			Ga			Ma				Pa			Dha			Ni		
						Suddha	Pancha- Srut	Shat- Srut	Suddha	Pancha- Srut	Shat- Srut	Suddha	Pancha- Srut	Shat- Srut	Suddha	Pancha- Srut	Shat- Srut		Suddha	Pancha- Srut	Shat- Srut	Suddha	Pancha- Srut	Shat- Srut	Suddha	Pancha- Srut	Shat- Srut
1	Mukhari	Sa	Ri																						Ni	Ri and Pa at times omitted.	
2	Malavagowla	Sa	Ri																							Ni	Ga and Dha at times omitted.
3	Sri Raga	Sa																								Ni	Ri and Dha at times omitted.
4	Saranganata	Sa																								Ni	
5	Hindol	Sa																								Ni	
6	Suddharama-kriya	Sa																								Ni	
7	Désakshi	Sa																								Ni	Ma & Ni omitted (ascent).
8	Kannadagowla	Dha	Ni																							Ni	Ma omitted (ascent); liked in Orissa.
9	Suddhanata	Sa																								Ni	
0	Ahiri	Sa																								Ni	
1	Nadarama-kriya	Sa																								Ni	
2	Suddhavarali	Sa																								Ni	
3	Ritigowla	Ni																								Ni	Allied with Mukhari.
4	Vasanta-Bhairavi	Sa																								Ni	Pa at times omitted.
Kedaragowla		Ni																								Ni	
Héruji		Ma																								Ni	
Samavarali		Sa																								Ni	Originated with Sama-veda.
Révagupti		Ri																								Ni	Ma & Ni omitted.
Samanta		Sa																								Ni	Ma & Pa omitted in certain places.
Kambhoji		Sa																								Ni	

(Fig. 9.)

SVARAMELAKALANIDHI

3.

The characteristics of a few derivative ragas, Ramamatya gives as follows :—

No.	Ragas.	Melas.	Graha	Amsa	Nyasa	Time of Singing.	Remarks, if any
1	Lalita	Malavagowla	Sa		Sa	First Watch	Pa omitted.
2	Bahuli	Do	Ma	Ma	Ma	Do	Pa omitted.
3	Gurjari	Do	Ri	Ri	Ri	First Watch of the day	Pa retained in descent
4	Gundakriya	Do	Sa	Sa	Sa	First Watch	Dha retained at times
5	Kannada-bangala	Do	Ga	Ga	Ga	Morning	Ri omitted.
6	Malahari (Mallivi)	Do	Dha	Dha	Dha	Day-break	Ga Ni omitted.
7	Bhairavi	Sri Raga	Sa	Sa	Sa	Last Watch	
8	Dhanyasi	Do	Sa	Sa	Sa	Morning	
9	Velavali	Do	Dha	Sa	Dha	Day-break	
10	Sankarabarana	Do	Sa	Sa	Sa		Resembles Samanta.
11	Andholi	Do	Pa	Pa	Pa	Always	Ga Ni omitted.
12	Madhyamadi	Do	Ma	Ma	Ma	Last Watch of the day	Ri & Dha omitted
13	Saveri	Saranganata	Dha	Dha	Dha	Day-break	Ga & Ni omitted
14	Suddhavasanta	Do	Sa		Sa	Always	
15	Bhinnashadja	Do	Sa		Sa	Always	Ma omitted.
16	Narayani	Do	Ga	Ga	Ga	Morning	Ri omitted.
17	Bhupal	Hindol	Sa	Sa	Sa	Morning	(descent) Ma & Ni omitted.
18	Ghantarava	Kannadagowla	Dha	Dha	Dha	Always	Ga omitted.
19	Nagadhvani	Do	Sa	Sa	Sa	Always	
20	Soma	Vasanta-Bharivi	Sa	Sa	Sa	Always	Sounds nicely with Ma in Mandara.
21	Padi	Suddharama-kriya	Sa	Sa	Sa	Fourth Watch	Ni omitted.

(Fig. 10.)

It now remains for us to estimate the nature of the services rendered by Rāmāmātya to the music world.

Rāmāmātya, Sōmanātha, and Venkata-makhi, the respective authors of *Svaramēla-kalanidhi*, *Rāgavibōdha*, and *Chaturdandi-prakāsika*, were all South Indian musicians and wrote for South India. They might therefore be grouped together and called by a generic name—the *Carnatic Trio*. All these three authors were alike shrewd enough to realise the futility of writing a

v-o-l-u-m-i-n-o-u-s treatise, as Shārngadēva had done, on the ever-progressive and therefore ever-changing art of music; and they prudently chose to be agreeably brief in their works, by confining their attention to the most fundamental portion of the Carnatic Music, viz., the *Rāga-system*. Hence the “*Rāgaprakarana*” of each of their works formed, as it were, a pivot round which all other *prakaranas* or chapters revolved. Rāmāmātya, no doubt, led the way, by comprising his book into five short

chapters dealing with (1) Preface (2) Svara (3) Vina (4) Mēla and (5) Rāga by not allowing the number of his verses to rise even up to 300, and by making each successive chapter lead ultimately to the last. Sōmanatha went one step further and made the very name of his book indicate the object of his writing.*

Again, Rāmāmātya was the first to break loose from Shārṅgadeva's theory of twelve *Vikṛita-svaras* and reduce those twelve into seven, which Sōmanātha chose to retain, but which, in the hands of Venkatamakhi, came further down to (the modern) five. In so breaking loose, he justified his position by invoking the help of a principle, learnt from Shārṅgadeva himself, viz., the principle of *Lakshya*.

Further, he rightly discarded the antic and antiquated method of deriving Rāgas from the complicated system of *Grāma Moorchana-Jāti*, as well as the later puerile method of bringing them under the fanciful system of *Rāga-Rāgini-Putra*. On the other hand, he had the genius to discover unity in variety, that is, a unifying principle in the variety of Rāgas that came under his notice; and he therefore felt that the old *cataloguing* method of enumerating the Rāgas must give way to the new *classifying* method of reducing them into what might be called the *Genus-Species* system. Indeed he was the first to open, in his book, a separate chapter on *Mēla*, called 'Mēlaprakarana.' Sōmanatha and Venkatamakhi but followed him in this respect, though the latter formulated the Mēlas into, and thereby raised them to the dignity of, a regular Code.

Commit mistakes Rāmāmātya did. His slipping, for instance, into the out-of-the way *Mukhuri*, as his *Suddha* scale, is said to have created a lot of confusion and involved Pundarika Vittala, Sōmanatha, and even Venkatamakhi into the same mistake. Ahōbala alone escaping. Again, in a vain attempt to follow Shārṅgadeva, he labelled the two-srutied *Suddha Ri*—"Trisruti *Ri*" and was therefore forced to call *Suddha Ga*—"Panchasruti *Ri*"—instead of *Chatusruti Ri* and thereby mislead Govinda Dikshitar and his son Venkatamakhi into the same pitfall.

Further, of the eighteen *svaras* which appear in the seventh column of Fig. 9, it will be seen that *Panchasruti Ri* and *Suddha Ga* overlap each other; and so do *Shatsruti Ri* and *Sādhārana Ga*, *Panchasruti Dha* and *Suddha Ni*, and *Shatsruti Dha* and *Kaisiki Ni*.† Eliminating then, the four over-lapping *svaras*, we have only fourteen *svaras* left. If again, as per Rāmāmātya's suggestion, the last five of his twenty mēlas are omitted, even *Antara Ga* and *Kākali Ni* may have to be eliminated. In that case, the fourteen *svaras* will have to be further reduced into twelve. Hence, there seems to be a grain of truth in Mr. D. K. Joshi's remarks that almost all ancient authors invariably used only twelve *svaras* in their *Rāgaprakarana*, irrespective of the number of *svaras* described by them in their *Svaraprakarana*.

Furthermore, Mr. V. N. Bhatkhande complained, in his *Lakshyasangita* §, "The forms of Rāgas are described in various works; but their *svaras* and other characteristics pertaining thereto are not found in

†For overlapping, see Fig. 4.

§ रागादीनामुदीर्यन्ते नानाग्रन्थेषु मूर्तयः ।

नन तेषां च रागाणां नस्वराद्युपलभ्यते ॥

—*Lakshyasangita*.

*Cf. ननुरागविबोधायारब्धे ग्रन्थे भवतु नामैव वस्तुसंग्रहः।—*Rāgavibōdha*.

those works." Of the truth of this complaint the reader will be convinced, if he but looks at Fig. 10, wherein no *svaras* were mentioned. The division of Rāgas into superior, middling, and inferior, or the mention of *Graha*, *Amsa*, and *Nyasa* will alone not enable an inquirer to understand the correct ascent and descent of those Rāgas, as well as their other characteristics.

Be the demerits of Rāmāmātya what they may—as compared with the good he had done, such as for instance, (1) the holding up, for future guidance, of the *Principle of Lakshya* (2) the displacing of the old *cataloguing* method of merely enumerating the Rāgas, by his own novel *classifying* method of reducing the same into a 'Genus-Species

System' which, as said above, developed in the hands of Venkatamakhi, into the modern 'Mēlakarta Scheme' (3) the opening of a special chapter on Mēlas, called *Mēlaprakarana*, even in respect of which Sōmanatha and Venkatamakhi followed suit and (4) the final heightening of the importance of *Rāgaprakarana* as the quintessence of Carnatic Music—all his demerits pale into insignificance and are, in the language of Kalidas—

एको हि दोषो गुणसन्निपाते ।

निमज्जतीदोः किरणेष्विवाङ्कः ॥

"drowned in the ocean of good qualities, even as the spot of the moon is lost in the midst of its splendrous light."



The prosody of the stars can be explained in the classroom by
diagrams, but the poetry of the stars is in the silent meeting
of soul with soul, at the confluence of the light and
the dark, where the infinite prints its kiss on
the fore-head of the finite, where we can hear
the music of the great 'I am' pealing from
the grand organ of creation through
its countless reeds in endless
harmony.

RABINDRANATH TAGORE.

॥ रघुनाथभूपविरचिता ॥

॥ सङ्गीतसुधा ॥

(Continued from page 282).

— उल्लासितः —

द्विरादिमो यत्र सकृत् तृतीयादिमौ तृतीयश्च कलादिमा सा ।
द्विः स्याद्वितीयोऽथ सकृत्तुरीय द्वितीयतुर्या यदि सा द्वितीया ॥५०९॥
स्याच्चेतृतीयोऽप्यथ पञ्चमश्च तृतीयका पञ्चमकः सकृत्ते ।
तथा तृतीयोऽथ तुरीयको द्वितीयः सकृत्पष्ठतुरीय षष्ठाः ॥५१०॥
तुर्याकला द्विर्यदि पञ्चमः स्यात्सप्तमः पञ्चम सप्तमौ च ।
सकृद्यदा पञ्चमिका कलेय मुल्लासिताभ्यः कथिताभिरामिः ॥५११॥

यथा, ससगसग, रिरिमरिम, गगपगप

ममधमध, पपनिपनि ।

त्रिषष्टि सकृत्स्याः कथिताः किलालङ्कारा मता याष्टिककोहलाद्यैः ।
अन्येऽप्यनन्ताः पुनरेवमूह्या नांकाभ्या विस्तरभीरुणा ते ॥५१२॥
ज्ञानं स्वराणामथ रागलाभः स्थाय्यादि वर्णाङ्गविचित्रता च ।
प्रयोजनान्येषमुदीरितानि पूर्वैरलङ्कारनिरूपणस्य ॥५१३॥

— जाति निरूपणम् —

कृतेऽप्यलङ्कारनिरूपणेऽथालङ्कार्यजातीश्च निरूपयामः ।
यस्मादमूह्यः प्रभवन्ति रागास्तस्मादिमा जातय इत्युपात्ताः ॥५१४॥
शुद्धास्तु षड्जी पुनरार्षमी च गान्धारिका माध्यमिका ततश्च ।
स्यात्पञ्चमी धैवतिका ततस्तु नैषादिका सप्त च जातयः स्युः ॥५१५॥
साधारणं लक्षणमत्र शुद्धजातिप्रपञ्चस्य निरूपयामः ।
यस्यास्तु जाते व्रजति ग्रहोऽंशो न्यासोऽप्युपन्यास इति प्रमेयम् ॥
नाम स्वरः सा किल शुद्धजातिर्वक्ष्यामहे वैकृतजातिलक्षम् ।
न्यासे स्थिते तत्परलक्ष्महीना प्रकीर्तिता सा विकृता तु जातिः ॥५१७॥

संपूर्णता संमिलितग्रहांशापन्यासकेष्वेकविजनेन ।

ता जातयः स्युर्विकृताश्चतस्र स्यागे द्वयोः षड्जभिदानिरुक्ताः ॥५१८॥

स्यागे त्रयाणामिह ताश्चतस्र स्यागे चतुर्णां पुनरेकिकैव ।

भेदा इमे पञ्चदशैष षड्ज्या जातेर्महद्भिः प्रतिपादिताः स्युः ॥५१९॥

तत्राष्टपूर्णत्वगुणेन हीनाः सप्तापरे तत्परिवर्जिताः स्युः ।

पूर्णत्वहीनाः पुनरष्ट ते च द्विधा भवन्त्यौडव षड्वाभ्याम् ॥५२०॥

आहत्य पूर्णत्वविवर्जितास्ते षड्चतस्रः स्युर्दशतेति सप्त ।

अन्येन हीना इति विंशतिस्तु त्रयाधिकास्त्वार्षमि जातिभेदाः ॥५२१॥

आरभ्य जातिं पुनरार्षमीं तु नैषादिकान्ताः कथिताः क्रमेण ।

षट् च त्रयोविंशतिधा मिलित्वा गत्वोत्तर त्रिंशद्विं शतं ताः ॥५२२॥

षड्ज्याः पुनः पञ्चदशोक्त भेदाः शतं त्रिपञ्चाशद्विं मिलित्वा ।

— विकृत जातयः —

संसर्गतो वैकृतजातिकानां जाता इहैकादश जातयः स्युः ।

स्यात्षड्जकैशिक्यमिधादिमात्र षड्जादिमोदीच्यवती द्वितीया ॥

भवेच्च षड्जादिम मध्यमान्या गान्धारकोदीच्यवती चतुर्थी ।

स्यात्षड्जगान्धार्यपराऽथ कैशिक्युदीच्यवा मध्यमपूर्विकान्या ॥५२४॥

कर्मारवी त्वष्टमिकोपदिष्टा गान्धारपञ्चम्यपरा प्रतीता ।

आन्ध्री दशम्यत्र च नन्दयन्ती चैकादशी तज्जनिकं वदामः ॥५२५॥

— द्विजातिजाः —

षड्ज्या च गान्धारिकया च जाता स्यात्षड्जकैशिक्यमिधा तु जातिः ।

षड्ज्या तथा मध्यमया च जाता षड्जादिमा मध्यमिकाऽत्र जातिः ॥

गान्धारिकापञ्चमिकोपजाता गान्धारपञ्चम्यमिधा च जातिः ।

गान्धारिकार्षभ्युदिता तथाऽऽन्ध्री वक्ष्यामि जातित्रयसंभवांश्च ॥५२७॥

— त्रिजातिजाः —

षड्जी च गान्धार्यथ धैवती च षड्जादिमोदीच्यवती विदध्युः ।

नैषादिका पञ्चमिकार्पणी च कर्मारणी मञ्जयन्ति जातिम् ।
गान्धारिका पञ्चमिकार्पणी च तां नन्दयन्तीं जनयन्ति जातिम् ॥५२८॥

— चतुर्जातिजाः —

जातिं ब्रूवे जातिचतुष्टयी च गान्धारिका धैवतिका च षड्जी ।
सा मध्यमा चापि च जातिरेता गान्धारिकोदीच्यवतीं विदध्युः ॥५२९॥
गान्धारिका धैवतिकाभिधाना सा पञ्चमी मध्यमिका च जातिः ।
एताः पुनः सम्मिलिताश्चतस्रस्ता मध्यमोदीच्यवतीं विदध्युः ॥५३०॥
गान्धारिका पञ्चमिकाभिधाना नैषादिका मध्यमिका च जातिः ।
ता रक्तगान्धार्यमिधां विदध्युस्तां पञ्चजातिप्रभवां वदामः ॥५३१॥

— पञ्चजातिजः —

षड्जी च गान्धार्यथ मध्यमा च नैषादिका पञ्चमिका च जातिम् ।
तां कैशिकीं कुर्युरिमा मिलित्वा वक्ष्याम्यथ ग्रामविभागमात्माम् ॥

— ग्रामविभागः —

सप्तैव तासु प्रभवन्ति षड्ज ग्रामासु नामानि वदामि तासाम् ।
षड्जादिमोदीच्यवती च षड्जी सा षड्जकैशिक्यपि षड्जमध्या ॥
नैषादिका धैवतिकार्पणी च ता मध्यमग्रामभवास्तु शिष्टाः ।
संपूर्णता मौडवषाडवत्वे विभज्य तासां प्रतिपादयामः ॥५३४॥
गान्धारपञ्चम्यथ षड्जकैशिक्याख्याश्च कर्मारविकाइयश्च ।
स्यान्मध्यमोदीच्यवतीति चैताः सन्निर्मियुक्ताः किल नित्यपूर्णम् ॥
षड्जी तथान्ध्री किल नन्दयन्ती गान्धारिकोदीच्यवती तथैव ।
संपूर्णतां षाडवतां च यान्तीत्येताश्चतस्रो मुनिनोपदिष्टाः ॥५३६॥
दशावशिष्टास्तु भजन्ति सर्वाः संपूर्णतां षाडव ? षाडवत्वे ।
स्यात्पञ्चमी मध्यमिकास्यषड्जमध्यासु साधारणता स्वराणाम् ॥
षड्जो यदांशो भवतीह षड्जसाधारणं नाम तदावगम्यम् ।
अंशौ वदा मध्यमपञ्चमौ स्तः साधारणं मध्यमपूर्वकं स्यात् ॥५३८॥

साधारणं जातिषु चैतदस्यनिषादगान्धारवतीषु बोध्यम् ।
न केवलं जातिषु किंत्वदोऽस्यनिषादगान्धारयुतेऽपि रागे ॥५३९॥
भवेन्नषड्जादिममध्यमायां साधारणं चापि निगास्पतायाम् ।
तत्रापि जातिर्विकृता स्वराणां साधारणस्याभ्युतां प्रयसति ॥५४०॥

— अंशस्वराः —

अंशस्वराणां कथयामि सङ्ख्यामतः परं जातिविशेषमाजाम् ।
गान्धारपञ्चम्यथ नन्दयन्ती सा मध्यमोदीच्यवतीति तिस्रः ॥५४१॥
एकांशभाजस्त्वथ धैवती च गान्धारकोदीच्यवती च जातिः ।
सा पञ्चमी अंशयुतास्तु तिस्रः षड्जादिकैशिक्यपि चार्पणी सा ॥५४२॥
नैषादिका अंशयुतास्तु तिस्रः षड्जादिकोदीच्यवती तथान्ध्री ।
कर्मारणीऽमाश्चतुरंशिकाः स्युर्गान्धारिका मध्यमिका च षड्जी ॥
सारक्तगान्धार्यथ ताश्चतस्रः पञ्चांशयुक्तास्त्वथ कैशिकी तु ।
षड्शयुक्ताः पुनरेकैकैव सप्तांशिकैका किल षड्जमध्या ॥५४४॥
त्रिषष्टिरष्टादश जातिषु स्युरंशास्तु संख्यावशतोऽवगम्याः ।
त्रिषष्टिरंशाः परिपूर्णतायां द्वेविंशती सप्त च षाडवत्वे ॥५४५॥
त्रिंशत्किलांशाः पुनरोडवत्वे व्यवस्थिताश्चेत्यभिहावधार्याः ।

— रागाणां त्रयोदश लक्षणम् —

पूर्वोक्तजातिष्वपि तत्रैवेषु रागेष्वनुस्यूततया स्थितं तत् ॥५४६॥
त्रयोदशात्रापि भवन्ति भेदा वक्ष्यामहे लक्षणमत्र सम्यक् ।
त्रयोदशानामपि लक्षणानां उद्देशमादावुपदर्शयामः ॥५४७॥
ग्रहामिधानः प्रथमः परोऽशस्तारस्तृतीयोऽथ परस्तु मन्द्रः ।
स्यात्पञ्चमो न्यास इति प्रतीतोऽपन्याससंज्ञां लभते च षष्ठः ॥५४८॥
सम्यासकः सप्तम एष वेद्यो विन्यासनामा पुनरष्टमः स्यात् ।
बहुत्वमन्यत्पुनरन्यतान्या त्वेकादशोऽप्यन्तरमार्गनामा ॥५४९॥
स्यात् द्वादशः षाडवनामधेय त्रयोदशः स्यात्पुनरोडवाख्यः ।

— ग्रहः —

गीतस्य जातिप्रमुखस्य यः स्यादाद्यस्वरोऽसौ ग्रहनामधेयः ॥ ५५० ॥
यो व्यञ्जको रक्तिगणस्य गेये यस्यापि संवाद्यनुवादिनौ च ।
बहुर्विदायाङ्ग्यगीतखण्डे व्यवस्थितौ येन च तारमन्द्रौ ॥ ५५१ ॥
वादी च संवाद्यपि यः स्वयं स्याद्यस्यानुवादी पर एव यश्च ।
सम्वासविन्यासविधाश्च जाताऽपन्यासतान्यासविधा ग्रहत्वम् ॥

— अंशः —

यश्चप्रयोगे बहुलश्च वादी तमंशनामानमुदीरयन्ति ।
आवर्त्यमानत्वमनेकधास्या व्रीतादिषु स्याद्विदुः मुख्यलक्षम् ॥ ५५३ ॥
ग्रहत्वमस्य प्रतिपादितं प्राक् ग्रहांशयो स्तर्हि कृतोविभेदः ।
अत्रोच्यते यत्परमेव वादी वादी च संवाद्यपि स ग्रहस्यात् ॥ ५५४ ॥

— तारः —

तारव्यवस्थां तदनुब्रवीमि योमध्यमस्थाय गतौऽशकोऽस्मात् ।
तारस्थितांस्तान्परतः स्वरान्द्रागारुह्य गायेच्चतुरो न चान्यान् ॥ ५५५ ॥
चतुर्षु युक्तोऽपि च गण्यतेऽत्र तस्यापवादः परिकीर्त्यतेऽत्र ।
आतारषड्जं किल नन्दयन्त्या मारोहणस्याश्च ततः परस्तात् ॥ ५५६ ॥
अंशो यदा मध्यमगस्तु षड्जं स्तारस्थितात्पञ्चमतः प्रगायेत् ।
स्वरान्ययेह न ततः परस्ता दन्येषु वांशेषु भवेद्विगेषा ॥ ५५७ ॥

— मन्द्रः —

मन्द्रव्यवस्था मधुना ब्रवीमि यो मध्यमस्थाय गतौऽशकोऽस्मात् ।
मन्द्रस्थितादेव ततोऽधरोहेत् पक्षान्तरं तत्र निरूप्यतेऽथ ॥ ५५८ ॥
व्यत्यासतो ग्रामयुगे निरुक्तौ न्यासादिमौ निरुक्तौ ।
मन्द्राभिषादान्मृदुगासु षड्जग्रामेऽथवा पूर्वग धैवतोऽस्यः ॥ ५५९ ॥
न्यस्यान्मृदोर्गादपि मध्यमास्यग्रामे तु पूर्वस्त्वृषमस्तथान्यः ।

— न्यासः —

यंन्यस्यते त्यज्यत एव गीतिरस्मिन्निति न्यास इति प्रतीतः ॥ ५६० ॥
गीते समाप्तिं विदधाति योऽसौ न्यासः सचैकाधिकविंशतिः स्यात् ।

— न्यासस्वराः —

षड्ज्यादिमानामिह जातिकानां नामस्वरन्यासतयोपदिष्टाः ॥ ५६१ ॥
न्यासे तु षड्जादिममध्यमायां नामस्वरौ षड्जकमध्यमौ द्वौ ।
उदीच्यवानां त्रितयेऽपि तासां न्यासं पुनर्मध्यममामनन्ति ॥ ५६२ ॥
न्यासस्तु कैशिक्यभिधानजातौ निषादगान्धारक पञ्चमास्ते ।
सा षड्ज कैशिक्यपि तत्र रक्तगान्धारिकास्थानवती तथान्ध्री ॥ ५६३ ॥
गान्धारपञ्चम्यथ नन्दयन्ती गान्धारकन्यासतयात्र वेद्याः ।
कर्मारवी सा खलु पञ्चमान्ता न्यासास्त एकाधिक विंशतिः स्युः ॥

— अपन्यासः —

भवेदपन्यासतया प्रतीतो यो गीतखण्डस्य समापकः स्यात् ।
कर्मारवी मध्यमिका तथान्ध्री नैषादिका चार्धमिका च जातिः ॥ ५६५ ॥
अंशस्वरान्पञ्चसु तासु सन्तो वदन्त्यपन्यासतया प्रतीतान् ।
उदीच्यवानां त्रितयेऽपि षड्जोऽपन्यासमासां त्विति धैवतञ्च ॥ ५६६ ॥
या रक्तगान्धार्यपि मध्यमः स्यात्तस्यामपन्यासतया प्रतीतः ।
गान्धारिकायामपि तत्र जातौ सपावपन्यासतया प्रतीतौ ॥ ५६७ ॥
या षड्जकैशिक्यपि तत्र जातौ षड्जो निषादोऽपि च पञ्चमश्च ।
या पञ्चमी जातिरभूदिहापि न्यासा निषादर्वमपञ्चमाः स्युः ॥ ५६८ ॥
गान्धारपञ्चम्यभिधानजातौ रिषावपन्यासतया प्रतीतौ ।
षाड्ज्या मपन्यासतया गणौ स्तौ या धैवती स्याद्रिमधाश्च तस्याम् ॥
या नन्दयन्ती खलु जातिरस्यां मपावपन्यासतया प्रतीतौ ।
या षड्ज कैशिक्यपि तत्र जातौ मतास्त्वपन्यासतया रिषर्जाः ॥ ५७० ॥
स्वरानपन्यासतया वदन्ति सप्तपि तस्यामृषमेष युक्ताः ।
नैषादिका चार्धमिका च जाती तयोरिहांशत्रितयं पृथक्स्यात् ॥ ५७१ ॥

कर्माखी जातिरिहान्धिका च प्रकीर्तिते ते चतुरंशयुक्ते ।
 अंशास्तथा पञ्चममध्यमाया मेकोनिका विंशतिरासु चांशः ॥ ५७२ ॥
 एतासु पञ्चस्वपि चांशकास्तेऽपन्यासतां यान्ति तथैव नान्यः ।
 पञ्चापि जातीरपि वर्जयित्वा त्रयोदशस्वप्यथ जातिषुकाः ॥ ५७३ ॥
 अनंशभूता हि भवन्ति सप्तस्वंशास्त्वपन्यासतया स्वरास्ते ।
 पञ्चाशदाहत्य षड्स्वरास्तेऽपन्यासभावं दधते स्वरास्तु ॥ ५७४ ॥
 स्वरास्तु सप्तापि च तत्र षड्जैः कैशिक्यभिष्यावति जातिभेदे ।
 भवन्त्यपन्यासकसप्तपक्षे पञ्चाशदेते किल सप्तयुक्ताः ॥ ५७५ ॥

— सन्यासविन्यासौ —

यौशाविवाद्यादिमगीतखण्डसमाप्तिकारी कथितः स गीते ।
 सन्यासनामाथ भवेत्स्वरो यस्त्वंशा विवाधेव विदारिकायाः ॥ ५७६ ॥
 प्राप्तः पदप्रान्तमिह स्वरोऽसौ विन्यासनामा कथितां मुनीन्द्रैः ।

— बहुत्वम् —

आवृत्तितो लङ्घनतो बहुत्वं द्वेधा तयोर्वादिगतं किलाद्यम् ॥ ५७७ ॥
 संवादिनिष्ठं भवति द्वितीयमलङ्घनाख्यं तदवर्जनेन ।

— अल्पत्वम् ॥

द्वेधाप्यनभ्यासविलङ्घनाभ्या मल्पत्वमेतद्व्ययमप्यनंशे ॥ ५७८ ॥
 वर्ज्येप्यधो लङ्घनमत्र चेत् पदस्वरा यदा केचिदुदीरयन्ति ।
 पक्षे तु तस्मिन्किल लङ्घनं तं न्यासादिकेष्वेव वदन्ति केचित् ॥ ५७९ ॥

— अन्तरमार्गः —

न्यासादिमस्सनमपास्य मध्ये मध्येऽल्पमात्रं भजतां स्वराणाम् ।
 विचित्ररूपांशक सङ्गतिर्वा समीरितः सोऽन्तरमार्ग एषः ॥ ५८० ॥
 जातिष्वसौ स्याद्विकृतासु भूयस्तथैव रागेषु समुद्भवेषु ।

— षड्वः —

स्वराः प्रयोगे षड्वन्ति ये तु त एव पूर्वैः षड्वा निरुक्ताः ॥ ५८१ ॥
 जातं किलैतेष्विति षड्वाख्यामाप्नोति गीतं खलु षट्स्वरं तत् ।

— औडवः —

उड्गुनि वान्तीत्युड्वाभिधानं व्योमेरितं तत्खलु पञ्चमं स्यात् ॥ ५८२ ॥
 भूतेषु तस्मादिह पञ्चसंख्या जातौ च संख्या पुनरस्ति येषाम् ।
 अमी स्वरास्ते स्वरनामधेया जाताश्च ते यत्र तदेव गीतम् ॥ ५८३ ॥
 मुनीश्वरैरौड्विताभिधानं निरूपितं याष्टिककोहलाद्यैः ।

— विशेषः —

यल्लोपतः षड्वता स्वरस्य तस्याल्पतायामिह पूर्णतायाम् ॥ ५८४ ॥
 लोपेन यस्यौडवतां तु गीते संपूर्णभावेऽल्पतरत्वमस्य ।
 तस्याल्पतानस्य लुपा न कार्या स्याल्लङ्घनं नाल्पतरत्वमस्य ॥ ५८५ ॥
 पूर्वोदिताल्पाल्पतरप्रयुक्ते बाधो भवेत्पञ्चमिकाख्यजातौ ।
 गान्धारकः षड्वकृष्णिषादो व्यापादयेदौडवमत्र जातौ ॥ ५८६ ॥
 तयोरिहाल्पाल्पतरप्रयोगः प्रसज्यते तत्तु निषिध्यतेऽत्र ।
 ततो निषादो बहुलस्ततोऽस्यां गान्धारकोऽप्यल्पतरो न हि स्यात् ॥
 विधिः किलाल्पत्व बहुत्वयोः स्यादत्यन्तमप्राप्ततया त्वपूर्वा ।
 स्यात्पञ्चमीनामनि तत्र जातौ समाल्पभावस्य विधिस्त्वपूर्वः ॥ ५८८ ॥
 तत्रापि चान्यत्र किल प्रसक्तौ काचिद्विधिः स्यात्परिसंख्यैव ।
 अस्यां निषादस्य तयाल्पभावव्यावर्तितं स्याद्बहुलत्वमेव ॥ ५८९ ॥
 सामान्यतो लक्षणमेवमुक्तं षड्जादिकानामपि जातिकानाम् ।
 विशेषतो लक्ष्म वदामि तासां ग्रहांशमुख्यैः सहितं समस्तैः ॥ ५९० ॥

— षड्जी जातिः —

पञ्च स्वरास्तत्र भवन्ति षड्ज्यामंशो निषादर्वभवर्जनेन ।
 निषादलोपादिह षड्वत्वं गान्धारकांशेन निषादलोपः ॥ ५९१ ॥

संवादिनौ तौ हि निगौ प्रदिष्टौ विवादिसंवादिगतोऽस्ति लोपः ।
 गान्धारकोऽशे सति पूर्णता स्या त्वचिन्निषादस्य च काकलीत्वम् ॥
 षड्ज्यां भवेत्सङ्गतिरत्र षड्जगान्धारयोर्धैवतषड्जयोश्च ।
 स्यात्सङ्गती रागविविक्तिहेतुः सङ्गः कृतः स्यात्सगयोर्विरोधात् ॥ ५९३ ॥
 अत्रान्तरत्वांशतया तयोस्तु समप्रधानत्ववशेन सङ्गः ।
 षड्ज्यां भवेन्मूर्छनिकात्र षड्जग्रामोत्तराद्यायतिकैव मेलः ॥ ५९४ ॥
 स्यात्षट्पितापुत्रक एव तालखेधा किलैकत्रिचतुष्कलात्मा ।
 यदा भवेदेककलः स चित्रमार्गस्तथा मागधिका च गीतिः ॥ ५९५ ॥
 भवेद्यदायं द्विकलस्तु गीतिः संभाविता वार्त्तिक एव मार्गः ।
 चतुष्कलश्चेत्स तु दक्षिणः स्यान्मार्गस्तदानीं पृथुला च गीतिः ॥ ५९६ ॥
 नैष्कामिकाया भवति ध्रुवाया गाने पुनर्नाटकपूर्वकाङ्के ।
 जातेरमुष्या विधियोगयुक्ताः कला भवन्त्यष्ट गुरुस्वरूपाः ॥ ५९७ ॥
 जाताविह द्वादश संभवन्ति रागो वराटी परिदृश्यतेऽस्याः ।
 न्यासस्तु षड्जो भवतीह जातौ गपावपन्यासतया प्रतीतौ ॥ ५९८ ॥

— प्रस्तारः —

सा सा सा सा पा नि ध पा ध नि
 तं भ व ल ला ट
 रि ग म गा गा सा रि ग ध स धा
 न य ना म्बु जा धि
 रि ग सा री गा सा सा सा सा
 कं
 धा धा नि ध नि स नि ध पा सा सा
 न ग सू नु प्र ण य
 नि ध पा ध नि रि गा सा गा
 के लि स मु ऋ
 सा धा धा नी सा सा सा सा
 वं

सा सा गा सा मा मा मा मा
 स र स कृ त ति ल क
 सा प स मा ध नि नि ध पा गा रि ग
 पं का नु ले प
 गा गा गा गा सा सा सा सा
 नं
 धा सा री ग रि सा मा मा मा
 प्र ण मा मि का म
 धा नी पा ध नि री गा री सा
 दे ह्ये ध ना न
 रि ग सा री गा सा सा सा सा
 लं

— गीतम् —

तं भवललाटनयनाम्बुजाधिकं नगसूनुप्रणयकेलिसमुद्भवम् ।
 सरसकृततिलकपङ्कानुलेपनं प्रणमामि कामदेहेन्धनानलम् ॥

— आर्षभी जातिः —

अथार्षभीलक्ष्म वदामि तस्यामंशा निषादर्षभधैवतास्ते ।
 निषादगान्धारकयोश्च योगः स्वरैः परैः पञ्चमलङ्घनं च ॥ ६०० ॥
 षड्जस्य लोपेन हि षाडवत्वमिहौडवत्वं सपयोर्विलोपात् ।
 स्यान्मूर्छना तत्र विशुद्धषड्जा चञ्चत्पुटः स्याद्विकलोऽत्र तालः ॥
 अष्टौ कलाः पूर्ववदेव चास्या ध्रुवादिके यो विनियोग उक्तः ।
 न्यासः पुनः स्यादपभस्ततोऽस्यामंशोऽप्यपन्यासतया प्रतीतः ॥
 निषादगान्धारकयोर्बहुत्वमल्पत्वमस्यामितरस्वराणाम् ।
 रागौ तु देशीमधुर्यभिख्यावस्यास्तु गाने स्फुटतां भजेताम् ॥ ६०३ ॥
 तयोर्द्वयोः स्यादपभं यतोऽश स्ततस्तृतीयस्वरतोचितैव ।

— प्रस्तारः —

री गा सा रि गा मा रि म गा रि रि
 गु ण लो च ना धि
 रि रि नि ध नि ध गा रि म मा प नी
 क म नं त म म र
 मा धा नी धा पा पा सा गा
 म ज र म क्ष य
 नि ध नि रि ग रि स ध ग रि रि री
 म जे यं
 रि म ग रि स ध स स रि स रि ग मा मा
 प्र ण मा मि दि व्य
 नि ध पा रि रि रि प ग रि स ध सा
 म णि द र्प णा म
 रि स रि स रि ग रि ग मा मा मा ग रि
 ल नि के तं
 पा नि नि म ग रि स ध ग रि ग रि
 भ व म मे यं

— गीतम् —

गुणलोचनाधिकमनन्तममरमजरमक्षयमजेयम् ।
 प्रणमामि दिव्यमणिदर्पणामलनिकेतं भवममेयम्

॥ ६०४ ॥

ஸ்ரீ புரந்தரதாஸரவர்களது கீர்த்தநா ஸாராம்சம்.

பிரும்மஸ்ரீ பாகவதர் ஸௌந்தரராஜ அய்யங்கார்.

தொடர்ச்சி :—274-பக்கம்.

இவ்வாறு குருபதேசம் பெற்று க்ருதார்த்த ராய் சேஷத்ர யாத்ரைக்காகப் புறப்பட்டு அனேக புண்ய தீர்த்தங்களில் நீராடி ஆங்காங்கு திருக்கோயில் கொண்டெழுந்தருளியிருக்கும் ஸ்ரீ பகவன் ஞமர்த்திகளை நரிசித்து, முடிவாக ஸ்ரீ பண்டரீ சேஷத்ரம் வந்து சந்தர்பாகா நதி யில் ஸ்நானம் செய்து ரகுமாயீ ஸடேதராய் ‘प्रमाणं भवाञ्छेरिद् मामकानां’ (ப்ரமாணம் பவாப்தேரிதம் பாமகாநாம்) என்று ‘என்னை யடைந்தவர்களுக்கு நிறவிக் கடல் இடுப்பளவு ஆழமே!’ என்று அறிவிப்பவராய் கடிதடத் தில் இரண்டு கைகளையும் வைத்துக்கொண்டு விளங்கும் ஸ்ரீ பண்டரீநாதனை ஸேவித்து அவ் விடத்திலேயே சில காலம் வலிக்கக்கருதி ஓர் மடத்தில் தங்கினர். இவருடைய சாரீர மாதர் யத்தையும் முத்தும் பவமுழும் கோர்த்தது போன்ற ஸாஹித்யங்களின் பெருமையையும் அறிந்து அனேகர் இவரிடம் சீடராய்ச் சேர்ந்தனர். இவரும் அன்னோரிடம் இரங்கி பலவித கீர்த்தனங்களைப்பாடி அவைகளை அவர் களுக்குக் கற்பித்து நிரந்தர பகவத்குணர் வர்ணனத்தினாலேயே தனது ஜீவித காலத்தைக் கழித்து வரலாயினர். இவர் பாடிய கீர்த்தனங்க ளும்

शिष्योचितानि सरळानि मनोहराणि ।
 तापत्रयोपशमनानि भवापहानि ॥
 धीमत्युरन्दर कवीन्द्र विनिर्मितानि ।
 गीतानि बोधसहितानि हितानि तानि ॥

(சிஷ்யோசிதானி ஸரளானி மனோஹரானி ।
 தாபத்ரயோபசமநானி பவாபஹானி, ஸ்ரீரத்
 புரந்தர கவீந்த்ரவிநிமித்தானி, கீதானி, போத
 ஸஹிதானி, விநிதானி, தானி)

எனக் கொண்டாடப்படுகின்றன.

இவ்வாறு ஸந்தத அனந்த கல்யாணகுணம் புதிமகனராய் வர்த்திக்குமிவரிடத்தில் முன் கோபம்மாத்திரம் கொஞ்சமிருந்து கொண்டிருந் ததை ஸ்வக்ஞராகிய ஸ்ரீ பண்டரீபுராதிராதன் அறிந்து இவரிடத்துள்ள அக்கல்மஷத்தையும் நீக்கக்கருதி கீழ்க்கண்டவாறுகிய ஓர் லீலையைச் செய்தருளினர். தனது பக்தர்களைத் தடுத்தாட் கொள்வதென்பது லோகநாதனாகிய பகவா னுக்கு ஸொந்த க்ருத்யமன்றோ?

ஒருநாள் இம்மஹானுபாவராகிய புரந் தரதாஸர் அதிகாலையில் எழுந்து மடத்தில் படுத் துறங்கும் ஒரு சிஷ்யனை எழுப்பி ஜலம்கொண்டு வரும்படி கூறிவிட்டுத் தனது அந்தர் பாதையை நீக்கிக்கொள்ளக் கொல்லப்பறம் சென்றுவிட்டு புழக்கடை வாயிலில்வந்து நின்றுகொண்டு சிஷ்ய னைக் கூவி அழைத்தார். அவன் அயர்ந்த நித்தி ரையில் இருந்தமையால் எழுந்து வராமையைக் கண்டு இவருக்கு வரவரக் கோபம் அதிகமாகத் தொடங்கியது. ஸ்ரீ பண்டரீகார்த்தன் இதை உணர்ந்து தானே அந்த சிஷ்ய னுருவம் கொண்டு ஓர் சிறிய பாத்திரத்தில் தண்ணீரை எடுத்து வந்து இவரிடம் கொடுக்க அளவுகடந்த கோபத் தினால் ஆக்ரமிக்கப்பட்ட ஸ்ரீ புரந்தரதாஸர் சிஷ்யனாகிவந்த ஸ்ரீதரனை நோக்கி, “அடா! சோம் பேறீ! உனக்கித்தனை கர்வமா! மடத்திலுள்ள சோற்றை மானவைத்துக்கொண்டு குட்பகர்ணன் போல் குறட்டை வாங்குகிறாயே!” என்று கூறித் தனது கையை முஷ்டியாக்கி மாணவனாகிவந்த வாமன ப்ரபுவினுடைய தலையில் ஓங்கியோர் குட் டுக்குட்டினார். ஸர்வாத்மாவாகிய தாமோதரனது உத்தமங்கத்தின்பீது விழுந்த குட்டு உலகத்தா ரனைவருடைய தலையிலும் விழுந்தது. புரந்தரதா ஸரும் தன் தலையைத் துடைத்துக் கொண்டார். புண்டரீகவரதனும் குட்டுதலைப் பெற்றுக்

கொண்டு, “நேரங் கழித்தாகிலும் தண்ணீர் கொண்டுவந்து கொடுத்தானே என்று ஸந்தோஷமடையாமல், குட்டினுனல்லவா ; இந்த கைய கோபமுள்ள இவனுடைய செய்கைக்கு நாம் பதில் செய்யாமல் விடுவதில்லை,” என்று ஸங்கல்பித்துக் கொண்டு உடனே மறைந்தார். புரந்தரகவீர்த்ரரும் சுத்தராகி உள்ளேவந்து சிஷ்யன் குறட்டை விட்டுறங்குவதைக் கண்டும் தானிதைப்பற்றி யோசிக்காமலும் அவனைக் கோளமலும் தனது காரியத்திலேயே கருந்தாக இருந்து விட்டார்.

இப்படியாகப் பல நாட்கள் கழிந்தபிறகு ஓர் நாளிரவு கோவில் காரியங்களெல்லாம் பூர்த்தி யாகி திருக்காப்பிட்டுக்கொண்டு அர்ச்சகர் முதலிய அனைவரும் தத்தமிருப்பிடம் சேர்ந்தவுடன் ஸ்ரீ பண்டாராதன் அபரராத்ரி வேளையில் கோயிலைவிட்டு வெளிப்பட்டு புரந்தரதாஸர் போலவே வேட்பூண்டு அவ்வூரில் வலிப்பவனும் மிகுந்த வனப்பு வாய்ந்தவளுமாகிய ருக்மிணி என்கிற ஓர் தாலியின் வீடு சேர்ந்து, தாழ்ப்பாளிட்டிருக்கும் வாயிற் கதவைத் தட்டவே, கதவு தட்டப்படும் சப்தத்தைக் கேட்ட தாலியாகிய ருக்மிணி தீபத்தோடு வந்து கதவைத் திறந்துபார்க்க, புரந்தரதாஸராகிய புண்டரீகாசுரன் நிற்கக்கண்டு, அவரை மரியாதையோடு வரவேற்று, உள்ளே அழைத்துச் சென்று, பாதப்ரசுடானம் செய்வித்து, அப்புனிதமாகிய கீரைத் தான் தலைபில் தெளித்துக்கொண்டு தக்க ஆஸனமளித்து அதிலவரைவீற்றிருக்கச்செய்து அவரைப் பார்த்துக் கூறலாபினன்.

ருக்மிணி :—“ஸ்வாமி ! இன்றுதான் அடியாளுடைய பிறவியும் மனையும் பாவனமாயிற்று.”

यन्मनीषिपदांभोज रजः कणपवित्रितम् ।

तदेव भवनं नो चेत् भकारस्तत्र लुप्यते ॥

(பன்மநீஷிபதாம்போஜ ரஜ : கண பவித்ரிதம், ததேவபவனம் நோசேத் பகாஸ்தத்ர லுப்யதே.)

“தேவரீர் போன்ற பெரியோர்களது ஸ்ரீபாத தூளி படியாத வீடு காடாகு மல்லவா! ஸ்வாமி ! இந்த அபர ராத்ரி வேளையில் தேவரீர் அடியாள் பேரில் கருணை கூர்ந்து எழுந்தருளிய விசேஷ மென்ன ? கட்டளைபிட வேண்டும்.”

ஸ்வாமி :—“ஹே! ஸுந்தரீபணி! யான் நான் தோறும் உஞ்சலி நுத்திக்கு வரும்போதெல்லாம் உன்னைக் கண்டிருக்கிறேன். உன்னைக் கண்ட நான்முதல் உன் மீதெனக் குண்டாகிய காதல் கடலினும் பெரிதாகையால் இன்றைக் காகிலும் உன்னை அடைந்து கலிக்கலாமென்று உன்னை நாடி வரலானேன். என் வரவை நீ ஸபலமாகச் செய்தல் வேண்டும்.”

ருக்மிணி (இதைக் கேட்டு திடுக்கிட்டு):—“பரந்தாம பக்த ஏந்தன்யநே! இதென்ன விந்தை! உலக ஸுந்தத்தைத் தரும் பெண பாவித்து ஸ்ரீ பரந்தாமனடியில் பக்தி செய்யும் தேவரீருக்கும் இந்த எண்ணம் உண்டாகலாமா? இதை ஊரார் அறிந்தால் தங்கள் பேரில் ஜனங்களுக்குப் மதிப்புக்குறை வேற்படும். அடியாளுக்கும் நிந்தை வந்துநேரிடும். ஆகையால் தேவரீர் இந்த எண்ணத்தை மாற்றிக்கொள்வது நலமாகும்.”

ஸ்வாமி:—“காந்தாமணி! நீ சொல்வதெல்லாம் உண்மையே.

वेधा द्वेधा भ्रमं चक्रे कान्तासु कनकेषु च ।

तासु तेष्वप्यनासक्तः साक्षात् भर्गो नराकृतिः ॥

(வேதா த்வேதா ப்ரமம் சக்ரே காந்தாஸு கனகேஷுச. தாஸு தேஷ்வப்யநாஸக்த ஸஸாக்ஷாத் பர்கோ நராக்ருதி:)

உலகில் ப்ரமதேவன் பனிதனுக்குப் பெண்ணென்றும் பொண்ணென்றும் இருவித மயக்கத்தை ஏற்படுத்தி இருக்கிறார். அவ்விரண்டிலும் ஈடு படாத ஒருவன் இருப்பானாகில் அவனை ப்ரும்ஹ ஸ்ருஷ்டிக்கு போற்பட்ட பரமேசுவரனாக வல்லவோ கூற வேண்டும்! அதிசயமாக உரைத்துப்பயனில்லை. இந்த சிமிஷத்தில் நீ எனக்குக் கருணை செய்யா விட்டால் என்பிரா

ணண் நில்லாது. இந்தா இதைப் பெற்றுக் கொண்டு என்னை ஆளக்கடவாய்.” (என்று தன்கையிலுள்ள நவரத்ன கசிதமாகிய ரவிகோடி ப்ரகாச முள்ள காப்பொன்றைக் காட்ட)

ருக்மிணி (அதைக் கையில் வாங்கி):—“ஸ்வாமி! இந்த ரத்ன கங்கணமேது. தங்க ளிடம் எப்படி வந்தது?”

ஸ்வாமி:—“அதெல்லாம் உனக் கேள்?” என்ற வுடனே, அவள் மனதை அந்த ரத்ன கங்கணம் வசமாக்கிக் கொண்டமையால் புரந்தர தாஸராகிவந்த புருஷோத்தமனை யழைத்துக் கொண்டு பள்ளியறை சேர்ந்தாள்.

அருண்ட சக்திமானாகிய ஸ்ரீ வைகுண்ட நிகேதனனும் விடியற்காலையில் எழுந்திருந்து ருக்மிணியினிடம் விடை பெற்றுத் தமதாலயம் சேர்ந்தார். விடிவோரையில் செய்யப் படுகிற விசவரூப ஸேவார்த்தமாக அர்ச்சகர்கள் கோயில் திருக்காப்பை நீக்கி ஸ்வாமியின் திருமஞ்சனத் தீர்த்தாக அலங்காரங்களை களைப்போது, ஸ்வாமி திருக்கையிலுள்ள ஒரு ரத்ன கங்கணம் காணப் படாமையால் திடுக்கிட்டு, ஓட்டமாயோடி தர்ம கர்த்தாவிடம் தெரிவிக்க, அத்தர்மகர்த்தா கோவிலுக்கு வந்து கோவில் பரிகரங்களை எளி ஊரெல்லாம் சோதனை போடும்போது, ருக்மிணி வீட்டுப் படுக்கையரைக் கட்டிலில் உள்ள தலையணையின் கீழ் ரத்ன கங்கண மிருக்கக் கண்டு, தடையத்தோடு அவளைக் கைது செய்து, ஆலயத்திற்கு அழைத்து வந்து அவளை விசாரிக்கவே, அவள் “புரந்தரதாஸர் நேற்று இரவு என் வீட்டுக்கு வந்து இதைத் தந்துபோனார். ஸ்வாமிஸொத்தென்று தெரியாதாகையால் நான் வாங்கிவிட்டேன், மன்னிக்க வேண்டும்,” என்று வேண்டிக் கொண்டாள். தர்பகர்த்தா இதை அரசனுக்கறிவிக்க, மன்னவன் ஸேவகர்களை எளி புரந்தரதாஸரைக் கைது செய்து வருப்படி ஆக்ஞாபித்தான். புரந்தர தாஸர் மடத்திற்குவந்து அவர் உஞ்சலிநுத்திக்

குப் போயிருப்பதை அறிந்து, அவரைத் தேடிக் கொண்டு வருகையில் புண்ய புருஷராகிய புரந்தரதாஸர் வீதியின் வழியாய் சிஷ்யவர்க்கங்கள் புடைசூழ புஜத்தில் தாங்கிய திவ்யநாதமுள்ள தம்பூராவோடும், இடது கையில் தரித்த *சிப்ளாக் கட்டையோடும் ம்ருது மதுர சாரீரத்தோடும் அனேகார்த்த புஷ்டியைத்தரும் நவநவீகூதமாகிய கீர்த்தனவர்க்க கானத்தோடும், அவ்வூரிலுள்ள அனைவரையும் பரவசமாக்கிக் கொண்டு வருவதைக்கண்டு ராஜஸேவகர் அவரை அணுகி, மன்னனுத்தரவைக் காட்டி, அவரைக் கைது செய்து, ஆலயத்திற் கழைத்து வந்து, இவரை அரசன் முன்னிலையில் அனேக ஜனங்களின் மத்தியில் நிறுத்தி, “ஸ்வாமிஸொத்தைத்திருடி நீர் தாலிக்குக் கொடுத்ததாக ருஜுவாகி யிருக்

* சிப்ளாக்கட்டை என்பதைப்பற்றி, அப்பளாக்குழ வியை னரிபாதியாகப் பிளந்து, அழகுத்து சிப்ளாக் கட்டையாக வைத்துக்கொண்டிருக்கும் பாகவதர்கள் என்று, இகழ்வாகப் பேசித் தானே ஸந்தோஷிப்பது முறையல்ல, அழகுமல்ல. இந்த வாத்யம் அசாஸ்திரீயமானதுமல்ல. ப்ரும்ஹவைவர்த்த புராணத்தில் கூைத்ரமாஹாத்மய கண்டத்தில் ஸ்ரீ வெங்கடாசல மாஹாத்மியம் கூறு மிடத்து இந்த வாத்யத்தை அநேக பாகவதோத்தமர்கள் கையில் தரித்து திருமலையில் பஜனம் செய்வதாக,

दाहणानिर्मितं वाद्यम् ताळगत्युपकारकम् ।

जिह्वरी नामकं धृत्वा भक्ता गायन्ति केशवम् ॥

(தாருணநீர்மிதம் வாத்யம் தாளகத்யுபகாரகம், ஜிஞ்ஜரீநாமகம் த்ருத்வா பக்தா காயந்தி கேசவம்).

என்ற வாத்யத்தையாவது பார்க்க வேண்டும். கடவாத்யத்திலுள்ள நாதம், கருங்காலீ மரத்தினால் செய்யப்பட்டதும் பலசலங்கைகளாலும் வெண்கல வில்லைகளாலும் அலங்கரிக்கப் பட்டதுமாகிய, இவ்வாத்யத்தில் இல்லாமல் போகுமா? இந்த வாத்யத்திற்கு கீர்வாண பாஷையில் ‘ஜிஞ்ஜரீ’ என்ற பெயர் இருப்பதைக் காணலாம். இதைத் தமது கையில் தரித்து உபயோகிக்காவிட்டால் பாகவதர்களுக் கோர் அங்கவைகல்யமே. விசேஷமாகிய இவ்விஷயத்தை மற்றொரு ஸமயம் விவகரிக்கலாம்.

கிறது. இதற்கு நீர் என்ன சொல்லுகிறீர்? ” என்று கேட்க, இவர் ஒன்றும் அறியாதவராகையால் ப்ரமித்து நிற்கவே, மன்னவன் இவரைக் கோவில் த்வஜஸ்தம்பத்தில் கட்டி சவுக்கினால் அடிக்கும்படி கட்டளையிட, அவ்வாறே அரசனாணையைத் தாங்கிநிற்போர் இவரை த்வஜஸ்தம்பத்தில் பிணித்து சவுக்கினால் ஒங்கி ஓர் அடி கொடுக்கவே, இவர் அந்த அடியைத் தாளமாட்டாது, “ஹே! பண்டரீ நாதா! இது உன் சோதனையா! நிரபராதியாகிய என்னை நிர்பந்தமாக அடிப்பித்தாயே! இது தர்மமா!” என்று கதறி, அவ்விடத்தில் நிற்கும் ஒரு பக்தரீது ஆவேசம்வந்து, “போதும்! இனி இவரை அடிக்கவேண்டாம். என்னை இவர் ஒரு நாள் தலையில் குட்டியபடியால் இவருக்குள்ள முன்கோபத்தை அகற்றுவதற்காக நானே இவர்போல் வேடம்பூண்டு ருக்மிணிக்குப்பொற் காப்பை யளித்தேன்,” என்று கூறி ஆவேசம் தணிய, இதைக்கேட்ட அரசன் முதலியோர் இவரைப் பிணிப்பில் நீன்றும் விடுவித்து, மன்னிக்கும்படி கோரினார்கள். இவரும் நடந்த விஷயத்தை யறிந்து, ஸ்ரீகோபாலனுடைய லீலையை வியந்து, அத்தருணம் முதல் தமது முன்கோபத்தை அடியோடு ஒழிப்பதாகத் தீர்மானித்து, பரம சாந்தமூர்த்தியாகி பண்டரீ நாதனை நோக்கி கீழ்க்கண்ட கீர்த்தனத்தினால் துதிக்க லாயினர்.

ராகம்: காமவர்த்தனி. தாளம்: மிச்சரம்.

பல்லவி.

மொய்யகே மொய்ய தீரிது நன்ன

அனுபல்லவி.

ஜகதய்ய ஸஹய்ய விஜய்ய பண்டிராயா

சுரணங்கள்.

1. ஸண்ணவ னெந்து நாரீருதா ரெந்தரே
பெண்ணெ கன்ன க்ருஷ்ண நீநு மருள மாடி
ஸண்ண பாத்தரதல்லீ நீரு தந்திட்டரே
கண்ணு காணதே டொணதே பண்டிராயா,

2. என்ன ஹேஸருஹேளி ஸுனகே கங்கண
வன்னு நீநு கொட்டி வஞ்சனைய மாடி
என்ன பரரோளகே பண்டன மாடிவரி
மானவ ரொளுமான தெகதே பண்டிராயா.
3. பக்தவத்ஸ நெம்போ பிருது பேகெந்தரே
சக்திய காயோ நீ ஸுலபவதிந்த
யுக்த்யலி நின்றந்த தேவர காணேனே
முத்தித புரத்தரவிட்டல பண்டிராயா.

முன்னெழுதிய சரித்தரம் யாவுட்பேற் கண்ட கீர்த்தனத்தில் ஸ்வாமிகளால் குறிப்பிடப் பட்டிருக்கின்றது. இக்கீர்த்தனத்திற் கேற்பட்ட ராகம் 51-வது கர்த்தாவாகிய காமவர்த்தனியாகும். ஸாமான்ய ஜனங்கள் இந்த ராகத்தை பந்துவராளி என்பார்கள். பந்துவராளி என்பது சுபபந்துவராளி என்கிற 45-வது கர்த்தாராகமாகும். அதற்கு ஸாதாரண கர்த்தா மென்கிற நியதி உண்டு. இந்த காமவர்த்தன ராகத்தில் இது போன்ற த்யரகராஜ ஸ்வாமிகளின் ‘சம்போமஹாதேவ,’ ‘அப்பராம பக்தி,’ ‘சுவ சிவ சிவ யனராதா’ முதலிய கீர்த்தனங்களில் அந்தர கர்த்தா மல்லவோ உபயோகிக்கப் படுகின்றது. ஸாமான்ய ஜனங்கள் வார்த்தை கதானுகதிகமாகும். இதிலுள்ள காமமும் மூன்றாம் நான்குமாய் (ததிமி தகதிமி) என்று கையாளப்படும். மிச்சர ஜாதியின் துரித காலமாகும். இதை ஒருவகையார் ரதிதாள மென்பர். தாஸரவர்கள் கீர்த்தனத்தில் ஆரம்பத்திலேயே நானுன்னைக் குட்டியதற்காக நீ என்னைப் பதிலுக்குக் கசையடி கொடுத்து விட்டாய் என்று அர்த்தமாகும்படி ‘மொய்யகே மொய்ய தீரிது’ என்கிறார்கள். ஒருவர் வீட்டில் நடக்கும் கல்யாண விசேஷ காலத்தில் சுற்றத்தார் ஒருவரால் ஒதியிடப்பட்டு மரியாதைப் பொருளுக்கு ‘மொய்’ என்று பெயர். இவ்வாறு ஒதியிடப் படும் பொருளைப் பெற்றுக் கொண்டவர் கணக்கிலோ ஞாபகத்திலோ வைத்துக் கொண்டிருந்து முன் ஒதியிட்டவர் வீட்டில் நடக்கும் விசேஷ காலத்தில் அதைத் திருப்பி ஒதி இட்டு விடுவார்.

இது உலக வழக்கம். இதே மாதிரியாகவே மேற்கூறிய விஷயம் நடைபெற்றிருப்பதைப் பல்லவி குறிப்பிடுவதால் ஸ்வாமிகளின் ஸாஹித்ய கல்பஞ்சக்தி இத்தன்மையாய் தென்று வெளிப்படும் கீர்த்தனத்திற்குள்ள பற்றப் பொருத்தங்களும் அமைந் திருப்பதும் புலப்படும்.

பொதுவாய்க் கூறு மிடத்து, ஸ்வாமிகள் கீர்த்தன மியற்றினார். கீர்த்தனத்திற்கு நாயகராகிய பகவானும், அதைப் பாடி அனுபவிக்கும் நாமுமே அதன் மாதூயத்தை அறிகின்றோம்.

**கவி: करोति काव्यानि स्वादु जानन्ति वै बुधा: ।
सुन्दर्या एव लावण्यं पतिर्जानाति नो पिता ॥**

(கவி: கரோதி காவ்யானி ஸ்வாதா ஜானந்தி வை புதா: ஸுந்தர்யா ஏவ லாவண்யம் பதிர் ஜாநாதி நோ பிதா).

என்ற முதியோர் மொழி இங்கு குறிப்பிடத் தக்கது. ஆக ஸங்கீத மாதூயமும் ஸாஹித்ய ரஸமும் அமைந்திருந்தால்தான் உலகத்திற்கு ஆதர்ச ப்ராயர்களாகிய பெரியோர்களால்

ஆமோதிக்கப் படும். அதிலும் ஸாஹித்யத்திற்கே ப்ராதான்யம் என்பது நிர்விவாதமாகிய அம்சமாகும்.

अहो गीतस्य माधुर्यं श्लोकानां च विशेषतः ।

(அஹோ கீதஸ்ய மாதூர்யம் ச்லோகாநாம் ச விசேஷத:)

என்பது வால்மீகி ராமாயண ச்லோகம்.

पशुर्वेति शिशुर्वेति वेत्ति गानरसं फणी ।

साहित्यरसमाधुर्यं शंकरो वेत्ति वा न वा ॥

(பசுர்வேத்தி சிசுர்வேத்தி வேத்தி கானரஸம் பணீ, ஸாஹித்ய ரஸமாதூர்யம் சங்கரோ வேத்தி வா ந வா.)

என்று ஸாஹித்ய மாதூர்யத்திற்கே கௌரவ மளித்தனர் பெரியார். இத்தகைய ஸங்கீத ஸாஹித்ய மாதூர்யம் செறிந்த கீர்த்தனங்களின் உருவங்கள் பிரதிமானவருடைய உள்ளத்திலும் ஊன்றி நின்றிலங்கும்படி ஸர்வேசுவரன் அருள் புரிவாராக !

(தொடரும்.)

॥ ॐ ॥

अथ हरिकीर्तन विमर्शः* ।

(गायनपट्ट, कीर्तनपट्ट, श्रीमती सरस्वतीबायी ।)

विम्वधान्तनिवारणैक तरणिर्विघ्नाटवी हव्यवाद्

विम्वव्याळकुलाभिमानगरुडो विम्वभ पञ्चाननः ।

विघ्नोत्तुङ्गगिरिप्रभेदनपवि विघ्नोत्तुङ्ग बाडबो

विघ्नोत्तुङ्ग घनप्रचण्डपवनो विघ्नोत्तुङ्ग पातु नः ॥ १ ॥

करवदरसदृशमखिलं भुवनतलं यत्प्रसादतः कवयः ।

पश्यन्ति सूक्ष्मतय स्या जयति सरस्वती देवी ॥ २ ॥

इयामश्वेतारुणाङ्गा जलधरिणिधरोत्फुल्लपङ्केरुहस्थाः

मोमासावित्र्युपेता रथचरण पिनाकोग्रहुंकारशस्त्राः ।

देवा द्वित्र्यष्टनेत्रा जगद्वनसमुच्छेदनात्पसिद्धाः

प्रीता नः पान्तु निःस्यं हरिहरविधयस्तार्क्ष्यगोहंसपत्राः ॥ ३ ॥

प्रह्लादस्ताळधारी तरलगतितया चोद्धवः कांस्यधारी

वीणाधारी सुरविस्वरकुशलतया रागकर्ताङ्गुनोभूत् ।

इन्द्रोऽवादीन्मृदङ्गं जयजयसुकराः कीर्तने ते कुमाराः

यत्राग्नेभाववक्ता सरसरचनया द्यासपुत्रा बभूव ॥ ४ ॥

ஹரிகீர்த்தன லீமர்சம்.

(காடனபடு, கீர்த்தனபடு ஸ்ரீமதி. லி. ஸர்ஸ்வதியாய்.)

மதராஸ் ஸங்கீத வித்வத் ஸபையின் ஸம்பந்தமான இந்த ஸங்கீத மகா நாட்டின் அக்கிராஸநாதிபதி அவர்களுக்கும், காரியதரிசி அவர்களுக்கும், கனவான்களுக்கும், ஸ்ரீமதிகளுக்கும், ஸங்கீதாதி வித்வத்திரோமணிகளுக்கும் எனது ஸம்பூர்ண மரியாதையுள்ள வந்தனத்தை தெரிவித்துக்கொள்ளுகிறேன். முக்கியமாய் கானக்ஷணங்களை சர்ச்சை செய்யவும், கானத்தின் பூர்வகால தக்கால பவிஷ்யத்தாலங்களின் ரீதியை ஆராய்ச்சி செய்யவும், கான பத்ததியை நிர்ணயிக்கவும் ஆரம்பமாயிருக்கும் இந்த ஸங்கீத

மஹாஸபையில், கானத்திற்கு வெகுதூரத்தில் ஒதுக்கவைக்கப்பட்டிருக்கும் ஹரிகதையின் விமர்சையைப்பற்றி, அதிலும். என்னைப்போலொத்த ஒரு அபலைக்கு அவகாசம் அளித்த விஷயத்தில் அக்கிராஸநாதிபதி அவர்களுக்கும் மற்றுமுள்ள ஸகோதர ஸகோதரிகளுக்கும் மறுபடியும் என்னுடைய விசேஷ மரியாதையை தெரிவித்துக்கொள்ளுகிறேன். இந்த ஸங்கீத மஹாஸபையை திறந்துவைத்தவர் நம் மாசுஷிமைதங்கிய திருவாங்கூர் ஸமஸ்தானம் இளைய மகாராணியார் அவர்கள். சூகையா

லும், இந்த மஹாஸபையில் அக்ரானம் வகிப்பவர் ஒரு பாகவதோத்தமராகையாலும், அவ்விருவர்களின் ஸம்பூர்ண பிரீதிக்கு பாத்திரளாகிய நான் ஸ்திரீயாயிருந்தபோதிலும் கதகளாயிருந்தபோதிலும் இந்த ஸபையின் முன் ஒரு வியாஸம் வாசிக்க வந்தது மிகவும் பொருத்தமானதுதான் என்பதை ஸபையின் முன் வணக்கமாய் தெரிவித்துக்கொள்ளுகிறேன். ஸங்கீத விசாரபரமான இந்த ஸபையில் ஹரிகீர்த்தன விசாரம் செய்ய என்ன பிரஸக்தி இருக்கிறது என்று ஸாமான்யபாய் ஒவ்வொருவருடைய மனதிலும் கேழ்வி உதிக்கலாம். அதின் தத்வத்தை கொஞ்சம் விசாரிப்போம். ஸங்கீதம் என்பது எங்கிருந்து எப்படி ஆரம்பமாயிற்று என்று விசாரிக்கும்பொழுது, “சாமவேதாதித் ரீதி சக்ஷராஹ் பிதாமஹ:” என்று சாரங்கதேவர் தெரிவித்தபடி. பிரஹ்ம தேவனால் ஸாமவேதத்திலிருந்து ஸங்கீதஸ்வரூபம் ஆதியில் வெளியிடப்பட்டிருக்கிறது. அவர்தான் அங்கு வெளியிடக் காரணமென்ன? வேதம் பகவானுடைய ஸ்வரூபத்தையும் குணநாம வைபவங்களையும் வெளியிடக்கூடியது. அந்தவேதத்திற்கு ஏற்பட்டிருக்கும் உதாத்தாதி ஸ்வரங்களுமே அக்ஷராச்சுதி மாத்ராச்சுதி முதலிய தோஷங்களில்லாமல் ஸ்பஷ்டமாய் ஸ்துதித்தால் பகவான் ஸந்துஷ்டராகிரார். அப்படி பிரஹ்மதேவர் பகவான் ஸ்ரீவைகுண்ட நாதனுடைய ஸந்தோஷத்தையும் பிரீதியையும் ஸதா எதிர்பார்ப்பவராதலால் நான்கு முகங்களாலும் அந்த வேதங்களால் ஸதா ஸ்தோத்ரம் செய்துகொண்டேயிருக்கிறார். இப்படி அடிக்கடி உச்சரிக்கும் லாகவத்தால் பகவானுடைய பிரீதியை உத்தேசித்த ஒரு ஸமயம் ருக்வேத யஜுர்வேதங்களுக்குப் பிறகு ஸாமம் கானரூபமாய் கிளம்பிவிட்டது. அதனால்தான் ருக்வேத பாராயணம் யஜுர்வேத பாராயணம் என்பதுபோல் ஸாமத்தை ஸாமகானம் என்கிறார்கள். ஏவம்ச, பக்தியின் மிகுதிதான். இப்படி கானத்தோடு படனம் செய்வதில் பகவானுக்கும் அத்தயந்த ப்ரீதி. இதனால் பிரஹ்மா தான் அநாதியாயும் நாதமயமாயிருந்த பரமாத்ம் ஸ்வரூபமாகிய ஸங்கீதத்தை வெளியிட முதற்காரணம் என்று ஏற்படவில்லையா! மற்றொரு ஸமயம் ராவணன் கைலாஸ பர்வதத்தை தூக்கினதால் ஏற்பட்ட அபசாரத்தையும், தனக்கு அதினால் நேர்ந்த கஷ்டத்தையும் போக்கடித்துக்கொள்ள பகவானை ருக் யஜுர்வேதங்களால் ஸ்துதித்தும் ஏற்படாத அவருடைய கருணையை உத்தமமான ஸாமகானத்தினால் தக்ஷணம் அடைந்தான். ஸங்கீதமூல புருஷர்களில் ராவணனும் இரண்டாவதாக ஏற்பட்டான். ஏவம்ச, பகவான் கானப்ரியர். பகவானே நாரதரைப்பார்த்து தெரிவிக்கிறார். “நாரதா! நான் உன் விஷயத்திற்கு ஏன் இப்படி கட்டுப்பட்டு பிரீதியோடு இருக்கிறேன் தெரியுமா? தனியாய் உன்னிடத்தில் ஒரு விசுவாஸம் காரணமல்ல. அப்படி உன்னிடம் விசுவாஸம் வைப்பதினால் இன்னொருவரிடம் விசுவாஸம் செய்யவேண்டியிருக்கும். ஸோகத்தில் இவன் ஸ்வரீயன் இவன் பரகீயன் என்னும் பேத புத்தியே எனக்குக் கிடையாது. அதன் எவ்வெருவன் பக்தி புரஸ்ஸரமாய்

* A paper read by the author at the Madras Music Conference of 1930.

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எண்ணெக்குறித்து மெய்மறந்து ஸதா கானம் செய்கிறானே அவனிடத்தில் எனக்கு வசிப்பதற்கு தனியான ப்ரீதிதான். வைகுண்டாதி களில் வாஸம்செய்வதைக் காட்டிலும் அவ னிடம் அதிஸந்தஷ்டியோடு இருப்பேன்.” “**नाहं वसामि वैकुण्ठे न योगिहृदये रवौ । मङ्गला यत्र गायन्ति तत्र तिष्ठामि नारद ॥**” இந்த ச்லோகமும் இதன் அர்த்தமும் எல்லா ருக்கும் தெரிந்ததே. இதை விவரிக்கவேண்டி யதே இல்லை. “**ஓ நாரதா! நான் வைகுண்டத் திலாவது யோகிகளுடைய சித்தத்திலாவது ஸூரிய மண்டலத்திலாவது வசிப்பதில்லை. என்னுடைய பக்தர்கள் எங்கு கானம்செய் கிரார்களோ, அங்கு இருப்பேன்.**” இப்படித் தானே அர்த்தம் செய்யவேண்டும். ஆனால் இப்படியே அந்த ச்லோகத்திற்கு அர்த்தம் செய்துவிடக்கூடாது. பக்தி பூர்வமான கானத்தை ஸ்தோத்திரம் செய்வதற்காக பகவான் வைகுண்டத்திலில்லை என்றால் எப்படி பொருத்தமாகும். அவர் வைகுண்டவாஸி யல்லவா! யோகிகளுடைய ஸமிகல்பஸமாதி தஸையில் அவர்களுடைய சித்தத்தில் பகவான் தானே ஆலம்பன ரூபமாயிருக்கவேண்டும். ஸூரிய மண்டலத்தில் ஸதா அந்தரகதனுப் ஸ்ரீமந் நாராயணன் இருந்துதானே தீர்வேண்டும். காயத்ரீஜப த்யான ச்லோகம் எப்படி யிருக்கிறது? “**ध्येयस्सदा सवितृमण्डलमभ्यवर्ती नारायणस्सरसिजासन सन्निविष्टः । केयूरवाग्म-करकुण्डलवान् किरीटी हारी हिरण्यवपु धृतश-ङ्खचक्रः ॥**” இந்த த்யான ச்லோகப்படி ஸூரிய மண்டலத்தில் ஸதா இருந்தாக வேணுமா? ஆகையால், **नाहं वसामि** என்னும் ச்லோகத்திற்கு அப்படி ஸாமான்யமாய் அர்த்தம் சொல்லிவிடாமல் இந்த ஸந்தர்ப்பத் திற்கும் உள்ள ஸ்திதிக்கும் பொருத்தமாய் இருக்கும்படி மற்றொரு ரீதியாய் அர்த்தம் செய்து கொள்ளவேண்டும். “**अहं वैकुण्ठे न वसामीति न (वसाम्येव) । तथा योगिहृदये न**

वसामीति न । रवौ न वसामीति न । तथापि, नारद मङ्गलाः यत्र गायन्ति तत्र (यथा) तिष्ठामि (तथा वैकुण्ठादिषु न वसामि) । நான் வைகுண்டத்தில் வலிப்பதில்லை என்பதில்லை, வலிக்கிறேன்தான். அப்படியே யோகிகளுடைய சித்தத்திலும் வலிக்கிறேன். ஸூரிய மண்டலத்திலும் வலிக்கிறேன். ஆனபோதிலும் என்னுடைய பக்தர்கள் கானம் பண்ணும் ஸ்தலத்தில் வேரு எதையுமே கவனிக்காமல் ஒரு அடிகூட அப்புறம் இப்புறம் எடுத்து வைக்காமல் கானச் சுவணதப்பரணய் எப்படி அங்கேயே இருப்பேனோ அப்படி வைகுண்டாதி களில் வலிக்கமாட்டேன். ஒன்றுமில்லை; வைகுண்டத்தில் வலிக்கும் ஸமயம் யாராவது ஒரு தீனன் கதரினால் அந்தக்ஷணம் சக்ரத் தையும் சார்வக்கதையும் தூக்கிக்கொண்டு வைகுண்டத்தை விட்டு கிளம்பிவிடுவேன். ஒரு யோகி, ஸாலம்பன த்யானத்தில் இருக்கும் போது, ஆஸனத்திற்கோ ப்ராணாயாமத்திற்கோ ப்ரத்யாஹாரத்திற்கோ கொஞ்சம் சலனம் ஏற்பட்டாலும், அந்த ஸமாதியை கலைத்து ஆலம்பன ரூபமாயில்லாமல், அந்த சித்தத்திலிருந்து வெளிக் கிளம்பிவிடுவேன். **मङ्गलाः यत्र गायन्ति तत्र तिष्ठामि ।** அசைபமாட்டேன். **तिष्ठामि** என்றாலே அதுதான் அர்த்தம். **ष्टा-गतिनिवृत्तौ-धातुः ।** ஓரடி அப்புறம் இப்புறம் எடுத்துவைக்காமலிருப்பதே தா த்பரியம். ஏவம்ச, கானம் பகவந் முகோல்லாஸத்திற்கு முக்கிய ஸாதனம் என்றும் ஸாமவேதத்திலிருந்து உத்பன்னமாயிருப்பதினாலேயே கேவலம் க்ராம்யமாய் ஏதோ ஸ்திரீ புருஷர்களைக் குறித்து பாடுவதாயில்லாமல் பகவத்குணங்களை ப்ரகடனப்படுத்துவதாயிருக்க வேணுமென்றும், அதை கானம் செய்கிறவர்களும் அர்த்தாஸுந்தானம் உள்ளவர்களாதவிரவும் பகவானிடத்தில் அந்தரங்க ப்ரமாய் பக்திபுள்ளவர்களாயிருக்க வேணுமென்றும், மேலும் அந்த கானத்தைச் சாவக

செய்ய பந்து ஜனங்கள் சேர்ந்திருந்தால், இந்த காயகர், கேட்கிறவர்கள் கேவலம் கானத்தை மாத்திரம் கேட்டால் போராது என்று நினைத்து, தான் எப்படி அர்த்தத்தை அனுஸந்திப்பதால் மனமுருகிப் பாடுகிறாரோ அப்படியே இவர்களும் அர்த்தாஸுந்தானத் தோடு பக்தி பூர்வகமாய் ச்ரணவம் செய்யட்டும், என்னும் தபையை வலுவித்தவராய் அந்தந்த கீர்த்தனங்களின் அர்த்தத்தை ஸுஸ்பஷ்ட மாய் உபமான உபமேயாதிகாளோடு ப்ரவசனம் செய்வேணும் என்றும் ஏற்படுகிறதல்லவா. அப்படியானால் இப்பேர்ப்பட்ட கானத்திற்கும் ஹரிகீர்த்தனத்திற்கும் விசேஷமான பேதம் கல்பிக்கமுடியுமா? தன்மட்டில் ஏகாந்தமாய் பாடி பாகவதர் மனனம் செய்தால் அது கானமாகலாம். இதரர்களையும் தன்னைப்போலவே பக்தி பரிதர்களாய் செய்ய நினைத்தால் அப்பொழுது அந்த கானமே ஹரிகீர்த்தன ரூபமாய் விடும். ஸத்குரு ஸ்ரீ த்யாகராஜ ஸ்வாமிகளை நாம் என்னமாய் நிர்ணயிக்கலாம். காயகர் என்று, பாகவத ஸம்பிரதாயத்தை ஒட்டி திவ்யியநாமஸங்கீர்த்தனம் செய்கிறவர் என்று, ஹரிகீர்த்தனகாரர் என்று? அவர் காயகர்களுக்கு உடயோகப்படும் கீர்த்தனைகளை செய்திருக்கிறார். பாகவத ஸம்பிரதாயத்திற்கு அனுகூலமாய், எச்சரிக்கை, கௌரிகலியாணம், நலங்கு, சோபனம், ஊஞ்சல் பாட்டு முதலிய உற்சவ ஸம்பிரதாய கீர்த்தனைகளையும் செய்திருக்கிறார். பிரஹ்லாத பக்த விஜயம், கௌகா சரித்திரம் முதலிய, கதகர்களுக்கு உபயுக்தமான நிருபணங்களையும் செய்திருக்கிறார். இவைகள் எல்லாவற்றிற்கும் மூலாதாரமாய் ராமபக்தியோ சொல்லத்தேவ யில்லை. அவருடைய செய்கை அப்படி இருக்க, அவர் பிரதிபிம்பத்தில் எப்படி பிரகாசிக்கிறார். கையில் சிப்ளாவை தரித்திருக்கிறார். இது ஸாமான்யமாய் பாகவதர்களுக்கு அனுகூலமான ஸாதனம். பாகவதர்களை வெகு தூரத்

தில் தள்ளிவைக்க நினைக்கும் காயகர்களுக்கெல்லாம் மூல ஸ்தானமாகிய ஸ்ரீஸத்குரு ஸ்வாமிகள் சிப்ளாவை தரித்து பரம பாகவதோத்தமராய் ப்ரகாசிக்கும்பொழுது, அவருடைய மதத்தையே அவலம்பித்து அந்த ஸம்பிரதாயத்திலேயே இருக்கும் நமக்கெல்லாம் எப்படி குறைவு ஏற்படும். மேலும் ஸ்ரீ ஸ்வாமிகளுடைய ஸாக்ஷாத் சிஷ்யர்களாகிய உமையாள்புரம் கிருஷ்ண பாகவதர், ஸுந்தர பாகவதர் என்னும் இரு ஸகோதரர்கள் கேவலம் பாடுவதையே மாத்திரம் மேற்கொள்ளாமல், அடிக்கடி ஸந்தர்பானுஸாரமாய் பக்தியுடன் பிரவசனமும் செய்துகொண்டிருந்தார்கள், என்று என்னுரு (மத்வ சாஸ்திர ஸம்பந் நரான தி. கிருஷ்ணசார் அவர்கள்) முதமாய் நான் கேழ்விப்பட்டதை இங்கு நேரே பார்த்தவர்கள் அநேகர் இருக்கலாம். அப்படியே கந்தர்வகானம் மஹாவைத்தியநாதய்ய சிவன் அவர்கள் கிருத்தொண்ட நாயனார் முதலிய சில பக்தர்களின் சரித்திரத்தை கிருபித்துக்கொண்டிருந்ததாயும் கேள்வி. இன்னும் காயகர்த்னம் பட்டணம் ஸுப்பிரமணிய அய்யர் அவர்கள் ஏகாதசி முதலிய சில ஸமய விசேஷங்களில் ஆத்மார்த்தமாய் கதை செய்துகொண்டிருந்தாராம். அவரே குசேலோபாக்கியானம், பிரஹ்லாத சரிதம் முதலிய சில நிருபணங்களையும் செய்திருக்கிறார். அவருடைய “**கின்னஜுசிதன் யுடைதி**” என்னும் ஸௌராஷ்ட்ர கீர்த்தனமும், பிரஹ்லாதன், தன் பிதாவை ஸம்ஹரித்த காலத்தில் இருந்த கராள நரலிஹ்மரூபத்தை விட்டு, பிறகு தனக்காகவே சாந்தமூர்த்தியாகி ஸ்ரீ லக்ஷ்மீ நரலிஹ்மரூபம் பிரகாசித்த ஸ்ரீமந்நாராயணனை ஸந்தரிசித்ததும், தன்னை யறியாமல் அபாரமாய் ஸ்தோத்திரம் செய்த இடத்தில் சேர்க்கப்பட்டிருக்கிறதாம். ஏவம்ச, மஹா காயகர்களும், மிகவும் ஆசையாலும் பக்தியாலும் இந்த ஹரிகதா கிருத்தியை ஆசிரித்திருக்கிறார்கள். பாலக்காடு அனந்த

ராம பாகவதர் அவர்களும் எவ்வளவு காலம் பாடகத்தொழிலை அழகாய் நடத்திக்கொண்டிருந்து, பிறகு கதைக்கு ஆரம்பித்தார் என்று நமக்கெல்லாம் தெரியாதா! பி. ஏ. வரதாசாரியார் அவர்களும் அப்படியேதான் வெகுகாலம் பாடி பிறகு கொஞ்சகாலம் கதை செய்தார். இவ்வளவு தூரம் கிரமம்பட்டு பழைய கதைகளை இழுக்கவேண்டியதேயில்லை. இதோ இந்த ஸைபியின் அக்கிராஸநாதிபதி பிரஹ்மபுரீ முத்தய்யா பாகவதர் அவர்களை எடுத்துக்கொள்வோம். இவர் பால்யம் முதல் ஸங்கீதத்தை ஸம்பிரதாயமாய் பெரியவாஸிடம் அப்பிய வந்தது ஸங்கீத கச்சேரியும் செய்துகொண்டிருந்து, ஸம்பிகாலத்தில் மைசூர் ஸமஸ்தானத்தில் ஸங்கீத வித்வானாய் நியமிக்கப்பட்டு “காயக சிகாமணி” என்னும் பிருதைபுத்ர வலித்து ஸங்கீத வித்வத்கோஷ்டிக் கே தலைவராயிருந்தாலும், நம் எல்லோருக்கும் அவரிடத்தில் மகத்தான கௌரவம் ஏற்பட்டிருப்பது இந்த ஹரிகீர்த்தன விருத்தியினால்லவா! இவருடைய மற்றொரு அருமையான காரியத்தையும் இங்கு பிரஸ்தாபிப்பது மிகவும் அவசியமாயிருக்கிறது. இவர் ராமாயணத்தை அநேகம் கதைகளாக செய்யும்பொழுது, இதர பாகவதர்களைப்போல் இதற்காக தனி நிருபணங்களை ஏற்படுத்திக்கொள்ளாமல், எல்லாம் புரீ தியாகராஜ கீர்த்தனைகளிலிருந்தே வெளியிட்டு அநேகம் தடவை கதை செய்திருப்பதால் ஸத்தரு புரீ தியாகராஜஸ்வாமிகளும் ராமாயணத்தை இவ்வளவு கீர்த்தனங்களால் நிருபணமாகவே செய்திருக்கிறார், என்னும் சுவஸியத்தையும் வெளியிட்டார். ஏவம்ச, ஸங்கீதாபி விருத்தியில் அபிலாஷை கொண்டிருக்கும் இந்த மகாநாட்டின் அக்கிராஸநாதிபதி அவர்களையும், மற்றமுள்ள ஸகோதர ஸகோதிரிகளையும் முக்கியமாக நான் வேண்டிக்கொள்வது இதுதான். ஸங்கீதவிஷய விசாரம் என்பதில் ஹரிகீர்த்தனம் என்பது முற்றிலும் பொருத்த

மில்லாதது என்றோ, நமக்கு அவசியமில்லாதது என்றோ, நம்முடைய உத்தேசத்தை அனுஸரித்ததல்லவென்றோ, உதாஸீனமாயிருந்துவிடாமல், கானக் கிரமத்தை கிரணியிப்பதுபோல் ஹரிகீர்த்தனக் கிரமத்தையும் இந்த ஸைபியில் கிரணியித்து, அந்த விருத்தியும் ஸரியானவழியில் புரோஹிருத்தியடைய, இந்த ஸைபி மார்க்கதர்சியாய் யிருக்கவேணுமாய்க் கேட்டுக் கொள்ளுகிறேன். ஹரிகீர்த்தனம் அல்லது காலக்ஷேபமாவது என்ன, அதனுடைய ஆவசியகதைதான் என்ன? அதை செய்யத் தகுந்த யோக்கியதை உள்ளவர் யார்? அதை கேட்பதால் என்னப் பிரயோஜனம்? இது முதலிய விஷயங்கள்தான் விசாரிக்கத் தக்கவை. இத்தேசத்தில் இதை கதை, காலக்ஷேபம், ஹரிகதை, ஹரிகதா காலக்ஷேபம், கதாபிரஸங்கம், இப்படி எல்லாம் பெயரிட்டிருக்கிறார்கள். பம்பாய், பூனா முதலிய இடங்களில் இதற்கே கீர்த்தனம் என்று சொல்லுகிறார்கள். இதில் கதை, கீர்த்தனம் எல்லாம் ஒரே தாத்தியிய முள்ளது என்பதை இதற்குமுன் அகிலபாரத ஸங்கீதஸைபியில் நான் வாசித்த கீர்த்தனபத்தி அல்லது காலக்ஷேப கிரமம், என்னும் வியாஸத்தில் விவரித்திருக்கிறேன். காலக்ஷேப மாவது காலஹரணம். அதாவது நாம் படுக்கையைவிட்டு எழுந்ததுமுதல் மறுபடியும் படுக்கையில் தூங்கும் வரையிலும் வீணை காரியங்களைச் செய்தே காலத்தை கழித்து விடுகிறோம். எந்த ஸமயத்தில் பகவத் கதையைக்கேட்டு காலத்தை போக்கியிருப்போமோ அதுதான் கணக்கில் சேரக்கூடிய ஸரியான காலக்ஷேபம். மற்றதுகள் வீண்காலக்ஷேபம். இந்த அர்த்தத்தை ஸப்பஷ்டமாய் செரிவிப்பதற்காகவே ஸத்காலக்ஷேபம், என்றும் சொல்லுவதுண்டு. அஃது! இந்த கீர்த்தனம் அல்லது காலக்ஷேபம் எந்த காலத்தில் எதற்காக எப்படி ஏற்பட்டது என்று யோசிப்போம். லோகத்தில் ஒவ்வொரு பிராணியும் தனக்கு ஸுகம்

தான்லெண்டும், தச்சம் ஒருபொழுதும் வேண்டவே வேண்டாம், என்றுமாத்திரம் துக்க நிஷேத பூர்வகமாய் ஸுகத்தை அபேக்ஷிக்கிறார்களேதவிர எந்தகாரியம் செய்வதால் அப்பேர்ப்பட்ட ஸுகம் கிடைக்கும், எது ஸாஸநாதானம். என்பதை மாத்திரம் ஒருவருவது அறிகிறதேயில்லை. கேவலம் நசிக்கக் கூடியதும், அநேகம் துன்பங்களுக்குக் காரணமாயுமுள்ள திரவியம் ஒன்றையே லக்ஷியமாய், அதை ஸம்பாதிக்கும்போது ஏற்படும் சஷ்டங்கிலும், லக்ஷியம் வைக்காமல், ஒடித்திரிந்து, திரவியத்தை ஸம்பாதித்து, பிறகு திரவியம் இல்லாத காலத்தில் ஏற்படாத பஹுவித சஷ்டங்களை அந்த திரவியத்தினாலேயே அடைந்து, இன்னும் கிருஹ, தார, புத்திர, பெளத்திராதிருப பஹுவித ஆசாபாசத்தினால் கட்டப்பட்டும், மற்றும் பஹுவித ஆசைகளை ஸங்கல்பத்தில் வைத்துக்கொண்டிருந்தும், தன்வசமில்லாமலே ஒரு நாள் பரணத்தை அடைந்து விடுகிறான். அது அவ்வளவோடு தொலைபுமா? இல்லை. இவன் செய்த மகத்தான பரபத்தின் பலனாக, எண்பத்திராலுலக்ஷம் யோனிகளில் கிருமி கீடாதி எவ்வளவோ ஜன்மங்களை எடுத்து, ஜனனமரண ரூபமான ஸம்ஸார துக்கத்தை அனுபவித்துக்கொண்டேயிருப்பான். ஏதோ புண்ணியவசத்தால் மறுபடியும் ஒரு நரஜன்மம் எடுத்தாலும், முன்னண்ணிக்கொண்டிருந்த ஸங்கல்பங்களை நிறைவேற்றுவதற்கு யத்தனிப்பானே தவிர, ஸம்ஸார தசையில் ஒருவித ஸுகத்தையும் அடையமாட்டான். இப்படி இருந்தால் உத்தரம் ஏது? இதை ஒவ்வொருவரும் யோசிக்கக் கடமைப்பட்டிருக்கிறார்கள். கிவேகியானவன் முக்கியமாய் செய்யவேண்டிய காரியம், தன்னுடைய பகுத்தறியும்சக்தியால், துக்கலேசஸம்பந்தமேயில்லாத பரமானந்தத்தைக் கொடுக்கக்கூடிய ஸ்வஸ்வரூப பரிஞ்ஞான ரூபமான மோக்ஷம் ஒன்றுதான் நம்மால் ப்ராய்யம். மற்ற

ஸ்வர்காதீஸாங்கங்கள் கூட “ते तं सुखा स्वर्गलोकं विशालं क्षीणे पुण्ये मर्त्यलोकं विशालि” என்னும் கீதாவாக்கியா ஸாஸாரம் ஈச்வரமானது என்று முதலில் கிரணியிக்கவேணும். அந்த கிரணய புத்தியோடே லௌகிக ஸுகத்தில் ஸர்வாத்மனா பரித்யாக புத்தி ஏற்படவேணும். மோக்ஷப்பிராப்திக்குக் காரணமான ஈச்வர பிரஸாதத்தை அடைய உபாயம் தேடவேணும். அப்படி ஈச்வரபிரஸாதம் உண்டாகவேணும் என்றால் பகவானுடைய குண நாம வைபவங்களை யதாவஸ்திதமாய் எடுத்துச் சொல்லும் வேதங்களை கிரவணம் செய்யவேணும். அது தான் அகர்த்ருகமாகவோ ஈச்வரகர்த்ருகமாகவோ யிருப்பதால் நிர்துஷ்டமானது, கிரவணாஹமானது. “श्रोतव्यः श्रुतिवाक्येभ्यो मन्तव्यश्चोपपत्तिभिः।” என்று ச்ருதிகளையோ ச்ருத்யஸாஸாரி ச்ருத்யர்த்த கிரணயக கிரந்தங்களையோ தான் கிரவணம் செய்யவேணும். அப்படி ச்ருதங்களை விஷயங்களை “मन्तव्यश्चोपपत्तिभिः,” நாம் கேட்ட விஷயங்கள் ஸரியானதோ அல்லவோ என்னும் ஸம்சயமே ஏற்படாதவண்ணம் அதை அடிக்கடி சிந்தனத்தால் தகுந்த யுத்தியாதிகளைக் கொண்டு மனதில் ஸ்திரப்படுத்திக்கொள்ளவேணும். இப்படி ச்ருதமாயும் ஸ்திரீச்ருதமாயும் இருக்கிற பகவன் மாகாத்மியத்தை அநுபூதமாய் தாராண சக்தியால் நியதத்யானம் செய்யவேணும். இப்படி ச்ரவண மனன நிதித்ரபாஸனங்களால் ஈச்வராபரோக்ஷக்ஞானம் ஏற்பட்டு அதினுல்தான் பகவத் ப்ரஸாதமுண்டாகவேணும். ஏவம்ச, மோக்ஷத்திற்கு ச்ரவணம் முக்கியமல்லவா? இந்த விதமாய்த்தான் ச்ருதயுகாதிகளில் யோகிகளும், மகர்விகளும் அனேகமாய் லௌகிக ஸம்ஸாரிகளும் கிரவணாதிகளாலேயே மோக்ஷத்தை அடைந்தார்கள். இந்தக் கலியுகம், யுகதர்மத்தால் புத்தி விஷயத்தில் கிரமமாய் க்ஷீணித்தவர்களாயும், மேலும் த்வாபாரத்யத்தில்

கௌதம மஹர்ஷியின் சாபத்தால் கேவலம் அக்ஞான பூயிஷ்டர்களாயும் இருக்கிற ப்ராணிகளுக்கு அகார்ய ஸாதங்களை அனுஷ்டிக்க இடம் தருகிராப்போல் மோக்ஷ ஸாதனமான வேதாதி களை ச்ரவணம் செய்யவாவது, அதைவிட ஸூலபமான புராணாதிகளை ச்ரவணம் செய்ய வாவது, அதைக்காட்டிலும் மிகவும் ஸூலபதரமான ஸத்காவ்யங்களை ச்ரவணம் செய்யவாவது இடம் கொடுக்கமாட்டாது. வாஸ்தவத்தில் வேதம் எப்படி தர்ம ப்ரதிபாதகமோ, கார்யா கார்ய விவேகத்தை உண்பண்ணக்கூடியதோ, அதைப்போலேதான் இதிஹாஸ புராணங் களும் உபப்ரஹ்மண ரூபமானது. “इतिहा-सपुराणाभ्यां वेदं समुपबृंहयेत् ।” அப்படியே ஸத்காவ்யங்களும். “काव्यालापांश्च वर्जयेत् ।” என்று காவ்ய ச்ரவண நிஷேதம் செய்திருப்ப தானது, கேவலம் ஸ்திரீ புருஷர்களைக் குறித்து செய்யப்படும் வேதோக்தமான எந்த தர்மத் திலும் தாத்பரியமில்லாமல் கேவலம் ச்ருங்கா ரத்திலேயே பரிஸாமாப்தமாகும் அஸத்காவ்ய பரம். வாஸ்தவத்தில் காவ்யம், வேதத்தைக் காட்டிலும், இதிஹாஸ புராணங்களைக்காட்டி லும் மஹுஷ்யனை தர்ம கார்யத்தோடு அதி சித்திரத்தில் ஸம்பந்திக்கும். இது விஷயத்தில் வித்தியாநாதர் என்னும் மஹாகவி ப்ரதாப ருத்ரீயத்தில் தெரிவிக்கிறார். “यद्वेदात्प्रभुस-मितादधिगतं शब्दप्रधानाधिर् यथार्थप्रवणात्पु-राण निचयादिष्टं सुहृत्समितात् । कान्ता-समितया यया सरसतामापाय काव्यधिया क-र्तव्ये कुतुकीबुधो विरचितस्तस्यै स्पृहां कुर्महे ॥” வேதமானது “धर्मचर-सत्यवद-नहिंस्या-त्सर्वाभूतानि-स्वाध्यायप्रवचनाभ्यां न प्रमदित-व्यम्” என்று लिङ् लोट् तव्यप्रत्ययங்களி னாலே ஒரு கண்ணம்கூட விடாமல், நதா ஸேவ கனுக்கு கட்டளையிட்டுக்கொண்டிருக்கும் ஸ்வ பாஹமுள்ள ஒரு பிரபுவுக்கு ஸமானமாயிருந்து நியமணம் செய்கிறது. அதினால் வேதத்தை விவேகிகளும் நெருங்கி ஆசிரயிக்கப்படு

வார்களோ என்று நினைத்து அதே வேததர் மத்தை அநேகம் த்ருஷ்டாந்ததார்ஷ்டாந்திகங் களால், ஒருவன் தன் ஸ்நேகிதனுக்கு ஸமயத்தில் தர்மத்தை வெளியிடுவதுபோல் இதிஹாஸ புரா ணங்களால் மஹர்ஷிகளும் வெளியிட்டார்கள். அதே வேததர்மத்தை ஸத்காவ்யமும், பரமசதுரயான ஒரு பத்னி, எவ்வளவு முர்க்க னாயிருந்தபோதிலும் தன் பர்த்தாவை அந்தந்த ஸமயவிசேஷங்களில் ஹிதவசனங்களினால் எப்படி தர்மத்தில் ப்ரவர்த்திக்கும்படி செய் வானோ, அப்படியே அனுஷ்டிக்கச் செய்கிறது. ஆனால் இந்த துஷ்காலமோ புராண காவ்யாதி களை சிரவணம்செய்யவும் இடம் தருகிறதில்லை. இப்படி பிராணிகள் துஷ்கால க்ரஸ்தர்களாய் யாதொரு ஸத்கார்யங்களையும் செய்யாமல் தனக்கு நியாமகராய் பகவான் ஒருவர் இருக்கி றார் என்பதையே மறந்து தன் மனம்போன போக்கெல்லாம் தாராளமாய் போய்க்கொண் டிருக்கும் இக்கலியுகத்தில் ஸநகாதி யோகி களும், நாரதாதி மஹர்ஷிகளும், அந்தப் பிராணிகளிடத்தில் தபையை வைத்தவர் களாய், மேலும் ஈச்வரனால் ப்ரேரிதர் களாய் மஹாபுண்ய பூமியாகிய இப்பரதகண் டத்தில் அநேக பாஷா பின்னங்களா யிருக்கும் அநேக தேசங்களில் அவ்வப்போது ஸ்ரீ துகாராம் ஸ்வாமிகள், ஸமர்த்த ராமதாஸ், கபீர்தாஸ், துளஸீதாஸ், புரந்தரதாஸர், பத்ரா சல ராமதாஸர், ஸத்தகு ஸ்ரீதீயாகராஜ ஸ்வாமி கள் முதலியவர்களாகத்தோன்றி, ஸர்வஜனங்க ளும் ஸூலபமாய் ருசியோடு கேட்கும்படி ச்ருதிலயாதி ஸாமக்ரிகளோடும் ஸூஸ்வரமாய் ப்ரபாடம் உபகாயகர்களோடும் பக்திஸபரிதங்க ளான அனேக பதங்களை பாடி அதின் அர்த்தத்தையும் ப்ரவசனம் செய்து வந்தார் கள். ஜனங்களும் ஏதோதமாஷுக்காக ஸங் கீதத்தில் அபிருசியாலோ மிருதங்காதி வாத்திய ச்ரவணத்தில் இச்சைடாலோ அங்கு ச்ரவணம் செய்யவந்தபோதிலும் பாகவத

ரால் புங்காநுபுங்கமாய் வர்ணிக்கப்படும் பகவானுடைய குணநாமவைபவங்களை அடி க் கடி சிரவணம் செய்து கிரமமாய் இவர் சளும் பக்திபரிதர்சளாகி வந்தார்கள். இதுதான் லோகத்தில் காலகேஷபம் அல்லது ஹரிகீர்த்தனம் தோன்றின க்ரமம். இதுதான் ஹரிகீர்த்தனத்தின் முர்க்ய உத்தேசமும் இந்த மகான்டாஸ்டய சாலத்தீர்துப் பிந்திய வர்சளும் இப்படித்தான் காலகேஷபம் செய்து வந்திருக்கிறார்கள். இத்தமிழ்நாட்டில் இந்த னூறுவருஷத்திற்குள்ளாக தோன்றியவர்களில் வரகூர் கோபால பாகவதர், அண்டமின் சிவ ராம பாகவதர், மணமேல்குடி. வெங்கடாசல பாகவதர் கிம்மேரி வைத்யனாதபாகவதர் முத லியவர்களைச் சொல்லலாம். ஆனால் அவர்களின் கதா பிரஸங்கம் எப்படி இருந்தாலும், எல்லா வகையான ஜனங்களும் அதிக உத்ஸாஹத்தோ டும் அதிதிருப்தியோடும் பிரமத்தோடும் கேட் கும் படியாயிருந்திருக்காது என்று யாத்திரம் நிச்சயமாய் சொல்லலாம். அதினால்தான் அக் காலத்திய ஜனங்கள் பாகவதர்சளை “शास्त्रेषु ही नाः कवयो भवन्ति कवित्वहीनाश्च पुराणभट्टाः । तत्रापिहीनाः कविमाधयन्ते भग्नाःकुर्वन्मगवता-भवन्ति ॥” என்று பண்ணவேலைபார்க்கவும் யோக்கியதை இல்லாதவர்கள் தான் பாகவதர்க ளாக ஆகவேணும் என்று நிர்ணயித்து, கதை யை சிரவணம் செய்வதிலேயே அச்ரத்தையுள் ளவர்களாய் இருந்தார்கள். இதர்க்குக்காரணம் பாகவதர்களின் குறையேதென்ற ச்ரோதாக்க ளின் குறையல்ல. “वक्तुंरेव हि तज्ज्ञातुं श्रोता-यत्र न गणयते ।” ஒருப்ரவசனம் செய்கிறவர் தன் ப்ரவசனத்தின் ஸாமர்த்தியத்தால் ஜனங் கள் ஒருவரோடொருவர் பேசிக்கொள்ளாம

லும், மத்தியில் எழுந்து போகாமலும் எங்கும் கவனிக்காமல் தன்னையேபார்த்துக்கொண்டு ச்ர த்தையாய்க்கேட்கும்படி செய்யவேணுமேதெந் தி, “தயவு செய்து கொஞ்சம் இரையாதேபுங் கள், இன்னும் கொஞ்சநேரம் உட்கார்ந்திருங் கள், இதோ முடித்துவிடுகிறேன்,” என்று கேட் டிக்கொள்ளும்படி ஸதஸ்யர்களை கிட்டிவிட்டால் அது யாருடைய தப்பு. உபந்யாஸகிசாரதர் ஸ்ரீமான் ஸத்யமூர்த்தி அவர்கள் உபந்யாஸம் செய்யும் பொழுது ஒருநாளாவது அப்படிஸதஸ் வில் தெரிவித்துக்கொள்ளும் பிரஸத்தி ஏற்பட் டிருக்கும்மா? எவம்ச, ப்ரகிருதம் பாகவதர்க ளின் குறையே. பாகவதர்களுக்கு எது விஷ யத்தில் குறை என்று நினைத்தாலும், நாம் கீழ் தெரிவித்த பாகவதர்கள் சாஸ்திரங்களை விசேஷ மாய் பரிசீலனம் செய்தவர்கள். காவ்யநாட்கா லங்காராதிகளில் விசேஷமான விபுத்தி உள் ளவர்கள். பாஷாக்குறான முள்ளவர்கள். ஸங் கீதத்தை விசேஷமாய் அப்யவித்து ஸம்பிரதா யமாய் பாடுகிறவர்கள். பக்கஸஹாயங்களும் வேண்டியபடி இருக்கும். மஹாபக்திமான்கள், அந்தஸத்திற்குத்தக்கபடி புங்காநுபுங்கமாய் ப்ரவசனம் செய்யக்கூடியவர்கள். இவ்வளவு இருந்தும் வேறு எது விஷயத்தில் குறைசொல் லுகிறது என்றால், பஞ்சபதி முதல் கதையின் தாத்பர்யார்த்தத்தால் உபஸம்ஹாரம் செய் யும் வரையில் ஜனங்களுக்கு ஓரிடத்திலாவது அதிருப்தியையாவது அஸ்வாரஸ்யத்தையாவது உண்டாக்காமல் கொண்டு போகக்கூடிய கீர்த னபத்தி, அதாவது ஹரிகதாஸம்பிரதாயம் அவர்களிடம் இல்லாதிருந்ததுதான் பெரிய குறை.

(இன்னும் தொடரும்.)

THE LATE GOVINDASWAMY PILLAI OF TRICHY.

A GREAT SOUTH INDIAN VIOLINIST.

Appreciations.

I

*The musical world of South India has sustained a great loss in the premature death of Govindaswamy Pillai of Trichy. He was an artist of superior excellence and his void cannot be easily filled up. He was one of the few survivors of the eminent musicians of the last generation. For some time he was a successful rival of Tirukkodikkaval Krishna Iyer, of undying fame, and after his death he reigned supreme as a violinist. Endowed with a high intuitive artistic sense, he was able to hold big audiences in rapt attention for any length of time. His play on the violin was characterised by a remarkable individuality, in which was found a rare combination of a fertile imagination and exquisite finish. In his profound knowledge of Sruti and Talam, he was in no way inferior to Krishna Iyer. The assiduous care with which he gained a close acquaintance with his instrument got him an enviable mastery over it; and the result was that he bewitched his audience with the exquisitely sweet tones of his violin and a fine display of his rich imagination. He had an innate artistic consciousness, which saved him and his audience from very unmusical gymnastics, that are born of a diseased imagination. Whether he elaborated a *raga* or played *svaras* in the middle of a song, it was a great treat to listen to

him. He looked both to the intellectual and the emotional aspects of music. His Tana-playing was of a novel and charming kind. Besides, this apostle of beauty had none of the mannerisms and contortions which detract much from the merit of a performance. His pose was of an ideal type, with a smile playing about his lips, without showing the least sign of fatigue or labour. If we compare the two past masters of the art, we will find that both were ideal artists of a very high order, each excelling the other. Krishna Iyer was scrupulously careful about the classical purity of his style, while Pillai improved the form considerably, though he would now and then take liberties with the style, and offend the ears of a few good fastidious purists.

The musical sense was so highly developed in him that he was able not only to earn an immortal name as a violinist but also to display his skill in playing on the flute and the drum.

As a man Pillai was a perfect gentleman. His sweet manners, his dignified behaviour and his freedom from gossip or scandal about other musicians, have won for him a great popularity, which coupled with his high artistic talents, have left behind a name which will never perish.

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"RARELY, rarely comest thou, Spirit of Delight!"

—Shelley.



The Late GOVINDASWAMY PILLAI of Trichy.
A Great South Indian Violinist.

II

* The dance masters of South India have been noted for their instinctive sense of rhythm, and their natural aptitude for grace and what can be more aptly called 'Sukha Bhava'. While many great Brahmins have distinguished themselves as both composers and singers, the predominant element in them was mainly conceptual; they built up the science, as it were, and their demonstrations served as permanent examples. The art of graceful demonstration from the artistic point of view, however, was exhibited to the best advantage by the family of dance masters. Of course, there were good composers like Ponniah Pillay; similarly, there have been, in the realm of demonstration, inimitable masters, like Krishna Iyer, amongst the Brahmins. Following, as it were, the great giant players like Kantan, Natesan etc., Govindaswami Pillai seems to be, unfortunately, the last of the great artistic demonstrators.

Certain points need recapitulation before we proceed to estimate the art of the great violinist. The great composers of the past had other qualifications as a sort of necessary prelude to the learning of *Sangeeta Sastra*; they had to learn the *Veda*, with special reference to *Sama Veda*, and generally, a course in grammar with special reference to prosody was also undergone. *Sangeetam* was a *Sastra*, and an annex to the *Veda*—such was the view. Naturally there grew up a reverence towards the science and this reverence worked for good. These preliminaries served a somewhat unconscious purpose. The great composers were poets first, and then musicians. Most of them were Tennysons and Brownings.

Most of the singers and composers were primarily vocalists, and instrumental

music was considered secondary, for very obvious reasons. Instruments yield only *svara rupas*, and a conservative tinge of the extreme type seems to underlie even Tyagayya's notion, when he showed no love for *svara* demonstrations. Hence, only such instrumentalists, as were able to best bring out the approximation to expressiveness, were encouraged. There consequently began a kind of right practice, and an almost ideal course of training was adopted, and out of this old school, as it were, there sprung up such masters like Tirukodikka-
val Krishna Iyer, Subbaiyer, and sometime later, Govindaswami Pillai. The ideal aimed at by the instrumentalists was clear-cut—the approximation to the human voice, and the attainment of perfect artistic grace. It is well to take a proper note of the usual paradox, viz, that the great composers were not all of them expert singers or even players; they gave the concepts, and these grew up into music pieces, and were given artistic life and artistic permanence by the expert instrumentalists. It was not enough merely to be a perfect master of an instrument; the sense of artistic perception was a necessary asset. The luminous circle to which Pillai belonged comprised many potential poets, i.e., they were inborn artists, and their genius lay in demonstration rather than in the composition of *Geetams* etc.

This artistic genius is one which cannot be thrust abextra; it is the result of a complex heredity, playing also a great part, though not necessarily. Unfortunately, as fatality would have it, the artistic demonstrator on the instrument is one whose product dies with him and the gramophone is but an empty consolation. The disc is a mere piece of wax. The memories of men, i.e. of competent men, themselves ardent

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students who have heard their performances, are the only possible sources of evidence for the recording of a comparative estimate, and this is the only kind of monument that can be dedicated.

Even then a description can never pretend to be adequate. But a comparative estimate should be attempted. It may be said pertinently that Iyer represents the masculine type, and Pillai the artistic side of South Indian Music, so far as demonstrative ability goes. We do not of course pay scant respect to other artists who have displayed equal powers. The exquisite touch of Narayanaswami Iyer of Pudukottah still lingers in the gramophone. But his play is not a type. Men of genius alone can produce types. Of course we cannot have any absolute standard of measurement. But a reasoned estimate is possible by persons, who can play on the violin and who know something about the technique of it. The main features in a typical violin demonstration are, the cultivation of the practice so as to approximate to the tone of the human voice and the gradual mastery over the instrument. It must be remembered, however, that all players on the instrument are agreed as to one point, that it is the most elusive of all stringed instruments and Pillai was fully conscious of it. The violin poorly compensates the toils of the practitioner. Krishna Iyer, a greater *master* of the instrument had to acknowledge it in his declining days, and many of the best performances of Pillai showed also a negative aspect that, too much of pains cannot be taken, and that the violin was after all, an inferior one to the Veena, in respect of certain fundamentals. Krishna Iyer was a prodigy; the playing of an Ata Tala Varna on a single string is beyond the powers of an ordinary man.

But such feats bespeak an acrobat. They do not form the main features of an artistic genius. Mechanical mastery is even a defect, and is what mere cramming is to an examination. Even though Pillai confessed that he could never successfully get that 'get up, or finished get up,' he had more genuine feeling. He had the right poetic sense which Iyer had not. Iyer was not a poet; he was too prosaic and practical for it; he was not an artist. But he made up for all shortcomings by his masterly aggressiveness. He had an extraordinary gift of mother wit, that made him the object of universal admiration and reverence. As a man, he commanded the love of none, as a player, few could fail to be impressed with his absolute mastery over the instrument. He could embellish any *Keertanam*, even of the worst type; he was a brilliant manufacturer. Krishna Iyer evoked admiration, but not full satisfaction. Pillai evoked both. He could please anybody. Six hours of solo did not kindle the least discontent. In his best days he drew tears from the audience—a supreme test of artistic genius. The man spoke for himself in the instrument. He loved the beautiful, truth to him was rhythmic beauty, and all his concepts were present in his play. On one occasion he outbeat the Veena itself and the simple secret was his inner feelings found vent through his magic fingers. Mere mechanical dexterity, excessive ornamentation, undesirable mannerisms—all these were conspicuously absent in him. Another most important advantage, which Pillai had over his great predecessor, was his self containedness. While practising in his house the writer heard him play without the slightest fault in the absence of a time keeper. Give him any kind of *Pallavi*, in any *Tala*, and you will have a ready response. His calmness was exemplary, and

his silence majestic. A man of few words his laconic replies were to the point, but full of modesty and wisdom. He had, as people used to say, *talam* in his bow. As many expert violinists have agreed, he practised from the first along ideal lines. His bowing was perfect: it described a perfect straight line, so that not even the slightest jarring or scratching sound could be heard. The fundamental points in his style and art can be briefly stated thus. True to the ideals of the school to which he belonged, he played approximating to the human modulations. This, as such, is vague, but the implication will be clear to any actual player. Technically speaking, we may say, that he chose the *Tanam* style, and in his *raga* development he chose the piper's plan. His best days synchronised with the times of the classic pipers like Natesan; and no wonder, he imbibed many of their touches. His playing of the *Pallavi* was a special feature. No rough land-marks marred his boundaries. The sailing was perfectly smooth, and the rudder quite steady. It was a beautiful landscape that he painted. Krishna Iyer was fond of climbing rugged mountains of majestic height, but mankind wants fertile evergreen valleys, and Pillai created a veritable paradise of lakes and rivulets and green meadows. Such, metaphorically speaking, was the fulfilled aims of the great violinist. The *pallavi* expansion was a grand treat. It was just the opposite of the heavy howling,—for such it seems to be—of modern exponents. The rhythmic resonance, so peculiar to his fingers, coupled with his *tanam* style of playing, lent an inimitable enchantment to his performances. His *pallavis* were extempore *varnams*, i.e. they had all the graces of a finished *varnam*. He was never taken aback in concerts, and could always, as an accompa-

nist, improve the vocalist's attempts. He was one of the very few who mastered the *gamakams* perfectly, and his control of the bow and finger pressure were perfect. Technically speaking, he specialised in the *Tripuccha gamakam*.

Above all, it should be clearly noted that it was his inner sense of beauty and rhythm that made him a great artist, the like of whom it may not be possible to see for sometime more. Of course, he had not the divine intuition of the great Sarabha Sastrigal. The latter combined in him, as did the ancient Brahmins, a culture of a wide order. Sarabhan was undoubtedly a born prodigy and an incarnation. But Govindaswami took care, in other directions, to deepen his sense of symmetry and other artistic requirements. Perhaps many did not know that he was a good flutist, and perhaps a better drummer.

It is a pity that almost all the violinists of the present day have not been in the least anxious to learn lessons from the late master, and there are scores of reasons for the same. There is no use trying to bemoan it, and in this connection, I would like to recall, a conversation I had had with Pillai in December 1925. I called on him with a friend of mine, to work out a detailed scheme by which a professional college could be started, and licences be given to those who wanted to teach music. Any body after cramming a few *varnas* in an absurd manner could be a "Bhagavata". The number of Grub Street poets and fiddlers are increasing every day, and I wanted some action to be taken. Pillai frankly said:—"I have given so many performances, having in my mind the benefit of the professionals, and my bitter experience is, that, for some reason or other, no one is willing to learn and as for the college

you talk of, it will be a failure". I wish the statement could be falsified. It is our earnest hope that violinists will begin practice in the right way, and make their instruments audible, and really musical, instead of the horrid scratching noises, and the screeching tones due to their inventive genius in putting on seven strings (and what not?).

We do not want to cast aspersions, but we do want professionals to remember the great man who passed away recently, and to do honour to him, not only by subscribing to any monument to his memory, but by imitating his silent humility, and his mode of playing. Such attempts alone, sincerely made, are the best monuments.

காலஞ்சென்ற பிடில் வித்வான் ஸ்ரீமான் கோவந்தவாமி பிள்ளையவர்கள்.
பஞ்சமஸ்ரீ ஸௌந்தரராஜ பாகவதர்.

தோட்டனைத் தூறு மணற்கேணி யாங்கே கற்றனைத் தூறுமுணர்வு.—திருக்குறள். 40. 6.

இப் புண்ணிய புருஷனது அகால மரணமானது ஸங்கீத ரவிகர் ஒவ்வொருவருடைய சித்தவருத்தியையும் பரவசமாக்கிவிட்ட தென்பது சிறையேனும் மிகையாகாது. 'முயற்சி திருவிளையாக்கும்' என்ற மூதுரையை ஸ்ரீமான் பிள்ளையவர்கள் ஒருவரே உலகத்தாருக்கு நிரூபித்துக் காட்டியவராவார். இவர் எடுத்துக் கொண்ட வாத்யமானது (பிடில்) நமது பாரதபூமிக்கு ஆங்கிலேயர் காலம் முதற்கொண்டு தொடர்புற்றது. ஸ்வரஸ்தானக் குறிப் பென்பதே இல்லாததும், ஸாதகம் செய்ய ஆரம்பிக்கையில் தொட்ட இடமெல்லாம் அபஸ்வரமே மூர்த்திகித்திருப்பதுமாகிய இந்த வாத்தியத்தில் தேர்ச்சி பெற்றவர்கள் முதல் முதல் ஸ்ரீதயாகராஜஸ்வாமிகளின் முக்கிய சிஷ்யராகிய திருநெபத்தானம் ஸ்ரீமான் ராம அய்யங்காரவர்கள் தான் என்ற கேள்விபுண்டி. இதுவரை மேற்படியாருக்குப் பிறகு அநேகரிருப்பினும் காலஞ்சென்ற திருக்கோடிகாவல் ஸ்ரீமான் கிருஷ்ண அய்யரவர்களும் நமது பிள்ளையவர்களுமே எண்ணிக்கையில் விரற்கு முன்னிற்பவரானார்கள். ஸ்ரீமான் பிள்ளையவர்கள் எனக்கு அத்பந்தம் வேண்டியவர் ஆகையாலும், எனக்கும் அவருக்கும் வ்யாஸமைத்யைகளுக்கள்ள ஸம்பந்தம் போன்ற ஸம்பந்த முண்டாகையாலும், இவருடைய குணதிசயங்களை நானறிந்த வரை

எழுதத்துணிந்தேன். இவருடைய இசைத்திறமையை அறிந்த வுபயித்தவர்கள் என்னைக் காட்டிலும் அநேக ரவிகர்களிருப்பினும், இதை எழுதிபாகிலும் இவரது பிரிவாற்றாமையை ஒருவாறு தணித்துக் கொள்ளலாமென்று கருதி இதை எழுதியதே தவிர வேறல்ல.

இவர்காபட்டணத்தில் இசை வேளாளர் குலத்தில், கள்ளிவழிற்றில் அகில் பிறக்கு மென்பது போல் உதித்தவர். இவருடைய 12-வது வயதில் இவருக்கு பிடில் வாத்தியத்தைக் கையில் கொடுத்து ஸாதகம் பண்ணி வைத்தவர் நாகபட்டணத்தை அடுத்த வேளூரில் இருந்த சிதம்பரநாதம் பிள்ளை என்பவர் என்று என்னிடம் பிள்ளையவர்களே பல தடவை சொல்லியதுண்டு. ஸ்ரீமான் கிருஷ்ண அய்யரவர்களுடைய வாத்தியத்தைக் கேட்டுக்கேட்டுத்தான் ஸாதகம் செய்ததாகவும் கூறுவதுண்டு. இராப்பகல் ஓயாமல் ஸாதகம் செய்வது வழக்கமாம். நான் தேவகோட்டையில் எனது கீர்வாணபாஷா குருவாகிய பஞ்சமஸ்ரீ மலைக்குடி ஸ்வாமிநாத சாஸ்திரிகளிடம் ஸ்ரீ பாகவதம் பாடம் கேட்டுக் கொண்டிருக்கும் காலத்தில், இவர் எனக்கு நன்கு பரிசயமானார். அதன் விவரம் பின்வருமாறு. இவர்தேவகோட்டையிலுள்ள நாட்டுக் கோட்டை நகரத்தார்களுள் மிகுந்த தனவந்தரும், ரவிகளும், ஸங்கீத ஸாஸ்திரிப்பங்களில் அளவற்ற பேரன்புள்ள

வருமாகிய ஒரு பிரபு வீட்டில் நடந்த கிவாஹு ஸபயத்தில் காலஞ்சென்ற ஸ்ரீமான் கே. வரதாசாரியாரவர்களுடைய கச்சேரிக்குப் பக்க வாத்தியமாக முதல் முதல் தேவகோட்டைக்கு விஜயம் செய்தார். இவர்களுடைய கச்சேரிக்கு முதல் நாள் ராபநாதபுரம் ஸ்ரீமான் ஸ்ரீநிவாஸ அய்யங்காரவர்களும், ஸ்ரீமான் திருகோடிகாவல் கிருஷ்ண அய்யரவர்களும், துகாராம் பாவாஜி அவர்களின் ப்ருதங்கத்தடன் கச்சேரி நடத்தினார்கள். பிள்ளை அவர்களுக்கு அக்காலத்தில் ஸ்ரீமார் வயது 20 இருக்கலாம். ஸ்ரீமான் ஸ்ரீநிவாஸ அய்யங்காரவர்களும், கிருஷ்ண அய்யரவர்களும், ஜெதாங்கம் ஸ்ரீபட்டயரவர்களும், மற்றும் பல ரவிகர்களும், அநேகம் ப்ரபுக்களும், தேவகோட்டை ஜயீந்தரவர்களும் இவரது கச்சேரியில் பிரபுன்னமாக இருந்தார்கள். கிர்த்தனம், ராகம், பல்லவி, சில்லரை உருப்படிகள் இவைகள் ப்ராசீன முறையை அனுஸரித்து முறையே நடந்த பிரகு, ஸ்ரீமான் வரதாசாரியாரவர்கள் தனக்கு அஸாதாரணமாகிய ஹிந்துஸ்தான் ராகங்களில் ஒன்றாகி இலங்கும், 'மாண்டு' என்கிற ராகத்தைப்பாடி, நமது பிள்ளையவர்களையும் வாசிக்கும்படி இடாணித்தார்கள். பிள்ளையவர்களின் வாத்தியத்தின் அருமையை, அவர் வாசிப்பைக் கேட்டு அத்தருணம் வியவாதார் அச்சபையில் லாருமில்லை. "இஃது முதல் கச்சேரியாயிற்றே! எவ்வாறாக முடிபுமோ!" என்ற கவலையோடிருந்த ஸ்ரீமான் செட்டியாரவர்கள் அடைந்த மகிழ்ச்சிக்கு அளவுமில்லை. கச்சேரி நடுவில் கிருஷ்ண அய்யரவர்கள் எழுந்த நமது பிள்ளையவர்களின் கையைப் பிடித்துக் குலுக்கி, "கோவிந்த ஸாமி! நீ திருஷ்டி தோஷம் வராமல் வெகு காலம் கேஷமமாக இருக்க வேண்டுமென்பது என் கோரிக்கை," என்று கூறி ஸம்பூர்ண மனதுடன் ஆசீர்வாதமும் செய்தார்கள். செட்டியாரவர்களுடைய கோரிக்கைக்கேற்ப எனது அந்த ராத்மாவினுடைய ஆனந்தமிகுதியால் ஸ்ரீமான் வரதாசாரியாரவர்களுடைய ஸ்வரூபத்தை அமு

தம் பொழியும் ஓர் மேகமாவும், நமது பிள்ளையவர்களை அம்பேசத்தின் கண் விளங்கும் இத்தர தனுஸாவும், துகாராம் பாவாஜியின் ப்ருதங்கத்தவனியை அம்பேச கர்ஜனையாகவும், கல்பித்துருபகாஷ்வரத்தில் ஒருசீலோகம் எழுதி அதன் சருத்தை எளபயோர் அறிபுப்படி உடன்பயலித்து, ப்ருடிகில் எனது குருவாகிய சாஸ்திரிகளவர்களுடைய நாயதேயத்தைச் சொல்லுமையில் சேட்டுக்கொண்டிருந்த நமது பிள்ளை அவர்கள், கச்சேரி முடிந்ததும் வீட்டிற்குப் போய் உடனே என்னை அழைத்து, "சாஸ்திரிகளவர்கள் என்னை இருக்கிறார்கள்?" என்று கேட்க, நான் 'இவ்வூர்தான் இன்ன இடத்தில் இருக்கிறார்கள்,' என்று சொன்னேன். பிள்ளையவர்கள், "நானேக் காலையில் தாங்கள் தயவுசெய்து வந்து என்னை சாஸ்திரிகளவர்களிடம் அழைத்துப் போகவேண்டும்," என்று கேட்டுக் கொண்டார்கள். நல்லதென்று கூறிவிட்டு எனது வீடு சேர்ந்து சாஸ்திரிகளவர்களிடமும் விஷயத்தைத் தெரிவித்தேன். சாஸ்திரிகளவர்களும், "நல்லது அழைத்துவா, பார்த்து வெகு நாளாயிற்று," என்றார்கள். பிள்ளையவர்கள் தான் இறங்கியிருந்த விடத்தில் அதிகாலையில் நீராடி நான் வருவதற்குள் தேங்காய் பழம் வகையராக்களை வித்தப் படுத்தி வைத்துக் கொண்டு, என் வரவை எதிர் பார்த்திருந்தார்கள். நான் போய் நின்றவுடன் செட்டியாரவர்கள் வீட்டு வண்டியிலேயே ஏறி நாங்களிருவரும் சாஸ்திரிகளவர்கள் வீட்டு வாசலில் வந்திருக்கினோம். அத்தருணம் காலே ஒன்பது மணி இருக்கலாம். சாஸ்திரிகளவர்களும் பூஜையெல்லாம் முடிந்து கல்பூரீராஜனம் செய்யும் தருணமாக இருந்தது. நான் முன்னடிப் போய் பிள்ளையவர்களுடைய வரவைத் தெரிவித்தேன். சாஸ்திரிகளவர்கள் உடனே பிள்ளையவர்களை அழைத்து வரச் செய்து ஸ்ரீவித்யா பீடத்திற்கு நீராஜனம் ஸமர்ப்பித்தார்கள். பிள்ளையவர்களும் ஸ்ரீ சாரதாபீடத்திற்கும் சாஸ்திரிகளவர்களுக்கும் நமஸ்காரம்

புரிந்து, தான் கொண்டுவந்த காணிக்கைகளை ஸ்மர்ப்பித்து நிற்க, சாஸ்திரிகளவர்கள் அவைகளை ஸ்ரீ சாரதா பீடத்திற்கு நவேதனம் செய்து, எனக்கும் பிள்ளை அவர்களுக்கும் குங்குமப் பர ளாதமளித்தார்கள். பிழகு எல்லோரும் உட்கார்ந்ததும் சாஸ்திரிகளவர்கள் பிள்ளையவர்களை குசலப் பரீட்சை செய்து, “வாத்யம் கொண்டு வந்தாயா?” என்று கேட்க, “ஆமாம்,” என்றார்கள். பிள்ளையவர்கள் உடனே வாத்யத்தைக் கொண்டு வரச்செய்து, தம்பூராவை சுருதிசேர்க்கச் செய்து பிடிவையும் சுருதிசேர்த்தானதும், சாஸ்திரிகளவர்கள், “கொஞ்சம் சுத்தஸா வேரி வாசி?” என்றார்கள். பிள்ளையவர்கள் சாஸ்திரிகளவர்கட்கும் ஸ்ரீவித்யா பீடத்திற்கும் வந்ததும் புரிந்து, ஸ்வாமி ஸன்னிதியில் சாஸ்திரிகளவர்களுடைய முன்னிலையில் உட்கார்ந்து சுத்த ஸாவேரி ராகத்தை ஒரு மணிநேரம் வெகு அழகாய் வாசித்தார்கள். ஆஹா! அந்த சுத்த ஸாவேரி ராகத்தின் ரிஷப நைவதஸ்தானங்களில் ஏற்பட்ட ஸங்கீத நாதரஸம் இன்னமும் என் மனதைக் கவர்கின்றது. இதற்குள் மணியும் பதினொன்றாகி விட்டது. சாஸ்திரிகளவர்கள், “ராகம் வாசித்தது போதும் ‘தாரிணி தெலிஸு’ கொண்டி, வாசி?” என்றார்கள். பிள்ளையவர்களும் கிரீத்தனத்தை வெகு அழகாய் வாசித்து ‘ரஜதமணிகணபூஷணி’ என்றவிடத்தை எடுப்பாக வைத்துக்கொண்டு, அரைமணிநேரம் ஸ்வரம் வாசித்தார்கள். சாஸ்திரிகளவர்கள் அபரிமிதமாகிய ஸந்தோஷமடைந்து, மங்களம் வாசித்தான பிறகு, தன் பூஜையிலிருந்த தாயத்தை எடுத்து பிள்ளையவர்களிடம் மந்த்ராக்ஷதையோடு கொடுத்து, “இதனால் நீமிருந்த ச்ரேயஸடைவாய், இவ்வருக்கு மறுபடியும் வந்தால் என்னளும் என்னைப் பாராமல் போக வேண்டாம்,” என்று கூறி ஆசீர்வாதம் செய்தார்கள். பிள்ளையவர்கள் ராக்ஷயைப் பெற்று மறுபடியும் நமஸ்காரம் செய்து விடை பெற்று, வண்டியேறி பகல் ஒரு மணிக்கு ஜாகை போய்ச் சேர்ந்தார்கள். அது

முதல் எத்தனையோ தடவை தேவகோட்டை வரும்போதெல்லாம் சாஸ்திரிகளவர்களைப் பாராமல் போவதேயில்லை. பிள்ளையவர்கள் அத் தாயத்தின் மஹிமையாலேயே தனக்கு இவ்வளவு பேன்மை கிடைத்ததாக அடிக்கடி என்னிடம் சொல்வதுண்டு. நான் சாஸ்திரிகளவர்களிடம் பாகவதம் முழுமையும் கேட்டு, அலங்கார சாஸ்திரமும் வாசித்து, வித்தாந்த கௌமுதியில் ஸுலபந்தம் முழுவதும் ஆனபிறகு, வயிற்றுப் பிழைப்புக்காக சித்தூர் வந்த பிறகு, நான்கு வருஷகாலம் பிள்ளையவர்களைப் பார்க்க இயல வில்லை. ராயவேலூர் கண்டராட்டர் ஸ்ரீமான் கக்ஷ்யணஸாமி முதலியாரவர்கள் மனையில் நடக்கிற கல்யாணத்தில் பிள்ளையவர்கள் கச்சேரிக்கு வருவதாகக் கேட்டு, நான் ராயவேலூர் போன அன்று ராமநாதபுரம் ஸ்ரீமான் ஸ்ரீநிவாஸ அய்யங்காரவர்களுடைய கச்சேரியில் ஸ்ரீமான் மேலாட்டூர் கிருஷ்ண அய்யரவர்களுடைய ம்ருதங்கத்தோடு கச்சேரி நடத்தது. பிள்ளையவர்கள் என்னை கண்டு அளவிலாத ஆனந்தத்தோடு ஜாகைக்கு வரும்படி கட்டாயப்படுத்தி, தான் இரங்கியிருந்த டிடர் சேர்ந்து போஜனம் முடிந்த பிறகு சாஸ்திரிகளவர்கள் பரம் ஹைக்யமாய் விட்டதாயும், நான் போயிருந்து காரியத்தை முடித்து வைத்து வந்ததாகவும், சொல்லி, எல்லையற்றதூக்க மடைந்தார்கள். நான் ஒருவாறு தேற்றி ஸமாதானம் செய்து அவரும் நானும் காட்பாடிவரை வந்து, அவர் மதராஸ் சென்றார், நான் சித்தூர் சென்றேன். பெரியோர்களிடத்துப் பிள்ளையவர்களுக்குள்ள பேரன்பைக் காட்டவே இதை எழுதியது. பிள்ளையவர்கள் என்னைப் பார்க்கும் போதெல்லாம் என்னை சாஸ்திரிகளவர்களாகவே பாரிப்பது வழக்கம். நான் இவ்வூர் வந்த பிறகு, 1929 வருஷத்தில் மைலாப்பூருக்கு பிள்ளையவர்கள் வந்திருந்தார்கள். நானும் கச்சேரிக்குப் போயிருந்தேன். என்னைக் கண்டதும் பிள்ளையவர்கள் பரமானந்த மடைந்து, ‘தான் என் ஓங்கே வந்திருப்பதாகத்

தெரிந்தது, இனிமேல் அடிக்கடி பார்க்கலாம், என்று ஸந்தோஷப்பட்டார்கள். கச்சேரி முடிந்ததும் என்னை ஜாகையில் கொண்டுவந்து விட்டு விட்டு தன்னிருப்பிடம் போய் விட்டார்கள். வண்டியில் வரும்போது தனக்கு வயது 50 ஆய் விட்டதாகவும் கை முன்போல் ஸ்வரஸ்தானத்தில் நிற்கவில்லை என்றும், பார்க்க வாய்ப்பினால் மிகவும் பிடிக்கப் பட்டிருந்ததாகவும், சாஸ்திரிகளவர்களுடைய கடாக்ஷத்தினால் எல்லா நன்மைகளையும் அடைந்து விட்டதாகவும், இனி அவருடைய சரணகாலம் சேர வேண்டியதே என்றும் கூறித் தாயத்தைக் காட்டி சண்ணில் ஜலம் விட்டார்கள். நானும் தேறுதலாகிய சில வார்த்தைகளைச் சொன்னேன். கடைசியாய் ஸ்ரீத்யாக ராஜஸ்வாமிகளின் உத்ஸவத்திற்காக ‘கோகலே’ ஹாலில் அவர் ஸொந்தராய் நடத்திய கச்சேரியன்று காலையில் என்னிடம் வந்து சற்று நேரம் பேசிக் கொண்டிருந்துவிட்டு கச்சேரிக்கு அவசியம் வரச் சொல்லி டிகுட் கொடுத்து விட்டுச் சென்றார்கள். எனக்குருந்த கார்யாந்தரத்தினால் நான் அன்று கச்சேரிக்குப் போக ஸாத்தியில் லாமல் போய்விட்டது. சில நாளைக்கெல்லாம் பிள்ளையவர்கள் காலதாம மடைந்ததை பேபர் மூலம் பார்த்ததும் எனக் கேற்பட்ட விஸைத்திற்கு அளவில்லை. இத்தகைய புனய புருஷன் இந்த ஸீலாவிபூதியில் எத்தனை காலமிருப்பினும் ஸங்கீத உலகத்திற்குப் பேருதவியே யாகும். ஸாத்ய ஸங்கல்பனாகிய ஈசுவரன் இவரைத் தன் நித்ய விபூதியிலுள்ள ஸாமகான லோல்களுக்கும் பங்கபல மாக்கி, இவர் வாத்யத்தைக் கேட்க விரும்பினால், யாவரே அதை மாற்ற வல்லார்! பிள்ளையவர்களுக்கு தீவ்ய சாரீரம்; வெகு அழகாய்ப் பாவோர்கள். ஸ்ரீமான் கோபால கிருஷ்ணபாரதியாரால் இயற்றப்பட்ட நந்தனார் சரிரத்திரத்திலுள்ள ‘சுதம்பரம் போய் நீர் வாருமை யா’ என்ற கிரீத்தனத்தை கேட்போர் மனது கரைபுர்ப்படி பாவோர்கள். அந்த கிரீத்தனத்தை அவர்கள் ஸாம (சாமா) ராகத்தில் பாடுப்போது

பூஸ்வரோத்தமர் நந்தனரைப் பார்த்துக் கெஞ்சி அபசாரக்ஷாபணம் செய்துகொள்வது போலவே அர்த்தபுஷ்டி ததும்பி விளங்கும். புள்ளாங்குமல் வெகு இன்பமாய் வாசிப்பார்கள். வாசிக்கும் போதெல்லாம் நாத ப்ரம்ஹத்தோடு அபரோக்ஷானுபூதியடைந்த ஸ்ரீமான் சரபசாஸ்திரிகளைப் புகழ்ந்து பேசி, “அவரும் இந்த வாத்யத்தை வாசித்து நாமும் வாசிப்பதா!” என்றார்கள். பிள்ளையவர்கள் ம்ருதங்கமும் வெகு கச்சிதமாய் வாசிப்பார்கள். ஸ்ரீமான் வரதா சாரியாரவர்கள் வீட்டில் ஷெயார் பாட, பிள்ளையவர்கள் பாடப்பட்டவர்களுடன் ஒற்றுமையாய் வாசிப்பார்கள். விதவிதமாகிய தீர்மானங்கள் காணப்படும் ம்ருதங்கம், ஜீவவாத்யம் என்பதைச் செவ்வனே நிரூபித்துக் காட்டுவார்கள். உலகில் சிலர் அநேக வாத்யங்கள் வாசிப்பதுண்டுதான். ஆனால் அவர்கள் வாசிக்கும் எந்த வாத்யமும் உருப்படி யாகாது. எல்லாம் ‘கொளகொள’ வென்றே இருக்கும். பிள்ளையவர்களோ மேற் சொன்ன எந்த வாத்யத்திலும் அற்பமேனும் கல்மஷமில்லாமல் ஸாதகம் செய்திருந்தார்கள். பிள்ளையவர்கள் மிருந்த ஸரஸ்வி, கடைசிகாலத்தில் ஸ்ரீத்யாக ராஜ ஸ்வாமிகளிடத்துத் தமக்கேற்பட்ட அன்பு மேலீட்டினால் அநேகம் தாம் கச்சேரிகளில் ஈடுபட்டுக் கைங்கர்யம் செய்து வந்ததோடு, ஸ்வாமிகள் வித்தியடைந்த ஸ்தலமாகிய ஸ்ரீ பஞ்சநத சேஷத்ரத்தில் (திருவையாற்றில்) சுமார் 15 வருஷகாலம் உத்ஸவத்தைத் தானே நிர்வஹித்து நடத்திவந்தார். ப்ரகிருதி ஸம்பந்தமடைந்து தேஹமெடுத்த ஜீவனிடத்தில், சில ஹேயகுணங்கள் இருப்பது வேதாந்த சாஸ்திரப்படி ஸஹஜமே. அப்படிப்பட்ட ஹேயகுணமொன்றும் பிள்ளையவர்களிடத்துக் காண்பதற்கு. ஒரு வேளை இருந்ததாக யாரேனும் பிடிவாதம் செய்வாராயின்,

एकं हि दोषो गुणसन्निपाते ।
निमज्जतीऽदाः किरणिविवाङ्कः ॥

“ஏகோ ஹி தோஷோ குணஸன்னிபாதே, நிமஜ்ஜதிந்தோ: கிரணேஷ்வரிவாங்க:”, என்ற மஹாகவி வாக்கின்படி அதுவும் மற்றுப் பாலதே யாகும். இவருடைய வாத்யத்தைக் கேட்ட ரஸி கர்கள் இவரை எந்நாளும் மறவார்கள். இவரு டைய நித்யானந்த ரூபாகிய ஆத்மா தத்தளித் துக் கொண்டிருந்தாலன்றோ இவரது ஆத்மா சாந்தி அடையுமாறு நாம் கோரவேண்டும். அவ் வாறு வேண்டுவது, அசாஸ்திரியம்; அனுபிதமு மாகும். இவர் தான் கோரியவாறே எனது பரம குருவாகிய சாஸ்திரிகளவர்களுடைய திருவடித் தாமரைகளையே அடைந்து, **अत्र परत्राणि**

(அத்ர பரத்ரசாநி), என்று காலத்தவமுள்ள வும் ப்ரஹ்மானந்தாம்புதி மக்னராவார் என் பதில்; கஞ்சித்தம் ஐயரில்லை. இவரது பிரிவாற் றுமையால் வருந்தும் இவரது குடும்பத்தாருக் கும், உயிர் கண்பர்கட்கும் நமது ஸாநுபுதி யைத் தெரிவிக்கக்கடமைப்பட்டுள்ளனர். இவ ரது முக்ய சிஷ்யராகக் கருதப்படும் ஸ்ரீமான் பாபா, என்கிற வெங்கடராமைப்பரவர்களையா வது பார்த்து நீடுநீராகவும் அவர் வாசிப்பைக் கேட்டு எந்நாளும் நாம் பிள்ளையவர்களைக் கொண்டாடுவோமாக!

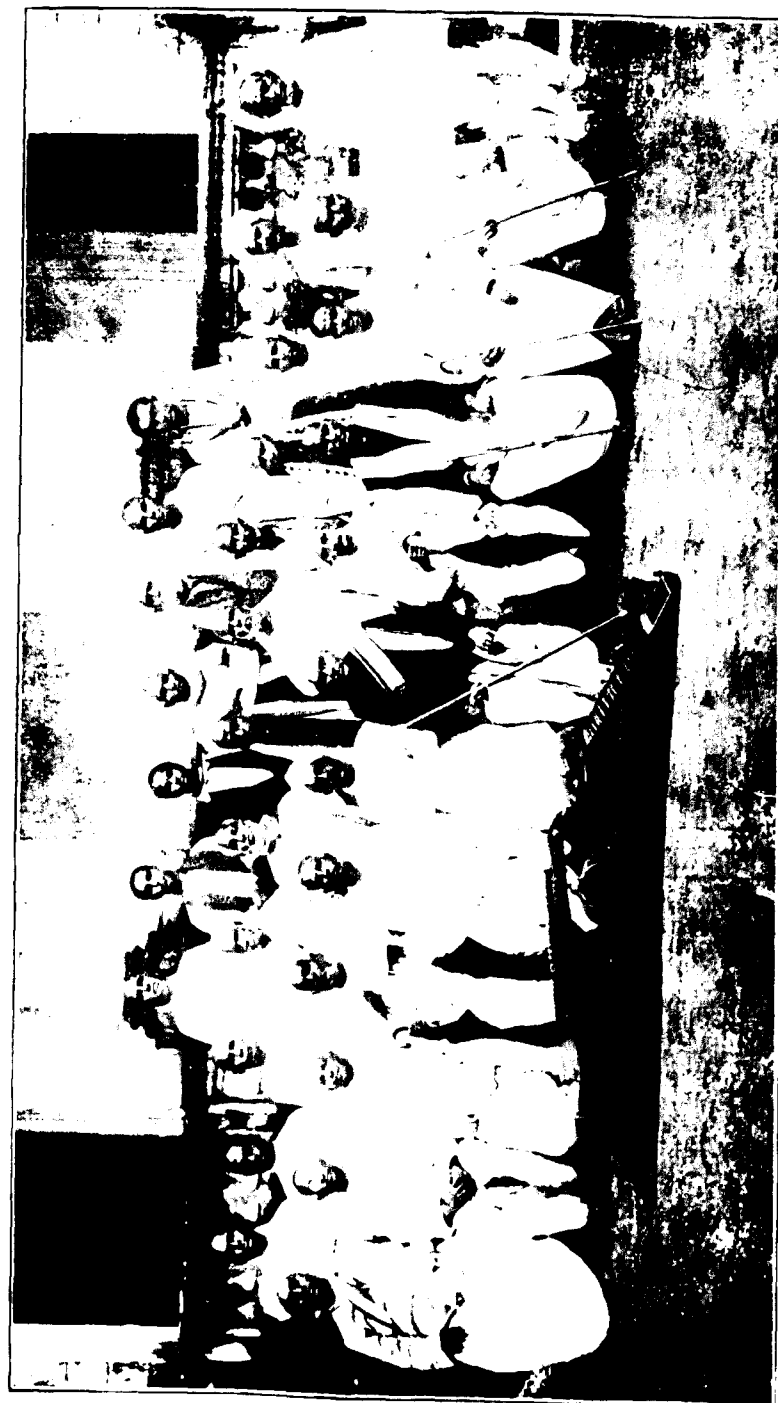
క్రీ శ్రీ షేషులైన సంగీత విద్వాన్ ఫిడేలు గోవిందసామి పిల్లెగారు.

సంగీత విద్వాన్ జలతరంగం, సూ. రమణయ్య శ్రేష్ఠి.

శ్రీ ఫిడేలు గోవిందసామి పిల్లెగారు ఇటీవలనే కాల భక్తులను సంగీతమునకు ఆకర్షిస్తూ వున్నారని శ్రీ శ్యామ్ భర్తమునొందిరి. వీరి ఫిడేలు వాద్యముయొక్క మారుమారు, ప్రహ్వము గానియును వీరికి అఖండమయిన భక్తికలను. పాండిత్యమును, యశస్సును, అఖండములనియును, సాటి అందుకు దృష్టాంతముగా ముమారు 25 సంవత్సరములుగా భక్తి శ్రద్ధలతో తాననుభవించుచు ఉపవాసాది నియమములతో శ్రీ శ్యామ్ ప్రహ్వ సమాధి సమర్పణలను గాన సభా, సమారాధనాది కైంకర్యములను గావించిరి. ఈ మహానుభావుని విశ్వానుభవలన సంగీత ప్రపంచమునకోక గొప్ప పేర్లు కలిగిరి. పరమాస్మదగు వీరి ఆత్మకు కాంతి యొసంగును గాక.

ఉదారులు, ధారలు అనుప్రసిద్ధి గలదు. వీరు భగవత్

THE MADRAS MUSIC CONFERENCE, 1930.
Organised by
THE MUSIC ACADEMY, MADRAS.



Brahmasri Muthiah Bhagavatar (President), and other Vidwans, together with the Office bearers of the Academy.

The Madras Music Conference 1930.

The second Annual Music Conference organised by the Music Academy, Madras, commenced its sittings on the 24th of Dec. 1930, at the special pandal erected behind the Ripon Buildings. The pandal was tastefully decorated and was brilliantly illumined. Her Highness the Junior Maharanee of Travancore, opened the Conference. There was a very large gathering of ladies and gentlemen, and a distinguished assemblage of Sangeeta Vidwans from various parts of the Presidency. The conference was presided over by Gayaka Sikhamany Muthiah Bhagavatar of Harikesanallur. The proceedings began with the singing of devotional songs by the talented young girls, Sow. Rajamony and Sow. Sugandhavalli, daughters of Mr. N. Srinivasacharya, Advocate, Madras.

WELCOME ADDRESS

DR. U. RAMA RAU, THE PRESIDENT OF THE ACADEMY, welcomed Her Highness, the delegates and the visitors and in requesting Her Highness to declare the Conference open, delivered the following address:—

"Your Highness, Sangeeta Vidwans, Ladies and Gentlemen, It is my proud privilege to accord to you, for the second time, a hearty welcome to this Conference. This year's conference is significant in more ways than one. In the first place, the august presence of Her Highness, the Junior Maharanee of Travancore, who has, in the midst of her numerous engagements, readily consented to open this Conference and guide us in our deliberations, is a happy augury for the future of the Madras Music Academy. Her Highness, we all know,

is keenly alive to the present disabilities of her sex in this ancient land and is strenuously engaged in the noble task of uplifting the women of Southern India particularly, and ameliorating their lot, socially and intellectually. She may be regarded as the incarnation of Divine Music in human form and her gracing this occasion with her august presence is a convincing proof, if proof were needed, of her intense love for the art and science of music and her abiding interest in the Music Academy. As in olden days, music has come to be closely associated with Royalty for the first-time at this Conference. May Her Highness live long to give us the benefit of her knowledge and help us materially to place the Music Academy above want!

The Journal of the Music Academy.

The second point of importance is the birth of the Journal of the Music Academy during the year. This, in my opinion, is one of the best methods of propagating and disseminating the knowledge of music to the outside music world and ventilating the various viewpoints of the musicians contributing to this Journal. Journalism is a great force, which propels and sets in motion the machinery of knowledge and I am sure it will not be long before this Journal knocks at the door of every musician and lover of music in India, and brings home to him or her the serious responsibility of reviving this hoary art and placing it once more on the pedestal of its ancient glory. The Journal is at present a quarterly publication and the res-

ponse, I am sorry to remark, is slow and halting. If more subscribers and more contributors are forthcoming, there is no doubt that it can be converted into a monthly one. I therefore appeal to one and all of you present here, to subscribe for and to contribute to the Journal and thus keep the torch of knowledge which it bears aloft, ever alive and burning with glow and splendour. I may add that in the hands of Mr. T. V. Subba Rao, its able Editor, the Journal is sure to be lively and interesting.

Third, in importance, comes the opening of a Music College at Chidambaram. That noble patron of the Music Academy, Raja Sir Annamalai Chettiar, has placed the public of Southern India under a deep debt of gratitude by his munificent act. Scientific teaching of music has thus become possible, but one swallow does not make a summer. More colleges of Music are required and many more philanthropists, to translate our desire into action. I hope the generous example of Raja Sir Annamalai Chettiar will be followed by other wealthy lovers of music and Madras will soon be gifted with a Music College.

Lastly, this music conference is significant for the release of Mr. E. Krishna Aiyar, one of its able and energetic secretaries, from his incarceration for political offence for a period of about six months. I am glad to tell you that he has resumed his duties as secretary. His work during his absence had been cheerfully shouldered by the other secretary, Mr. Rajagopalachariar, whose devotion to duty and willingness to sacrifice in the hour of need, is a matter for appreciation and thankfulness.

Needs of the Academy.

Let me now pass on to the enumeration of some of the needs of the Music Academy. The want of a music-hall and an office for

the Music Academy in Madras is very keenly felt. The activities of the Academy are broadening day by day. Under its auspices are held lectures, music performances, kalakshepams, music competitions and committee-meetings at frequent intervals. There is the publication of the Journal besides. All these require space and to depend upon the sweet will and pleasure of hall-owners in the city, every time we have to conduct our activities, is, apart from the question of expense, a matter of extreme difficulty and anxiety. The programme of the Music Academy is often upset for want of proper accommodation and it behoves, therefore, every well wisher of the Music Academy to donate liberally to a building-fund, which the Academy intends starting and thus help in getting over this great difficulty.

A Music College for Madras.

Another urgent need is the establishment of a College in Madras, as I have already told you, with a training school attached to it. There is a great dearth of trained teachers in Music. The Madras University has included music in the curriculum of studies prescribed for examination, and has since resolved, I understand, to confer a diploma in music too. The Academy heartily welcomes it. The consequential effect of all this is the introduction of music as a subject of study in all women's colleges and girls' schools. Trained teachers, women teachers especially, are necessary, and a training school for women-music-teachers must be established. A college and a training school in music established by the Academy will ensure that scientific control, which is badly needed in music instruction. There are musicians yearning for higher scientific study in music. There are students in Madras, both in schools and colleges, who are anxious to

have a course in music during their off-hours morning and evening. There are amateurs, among both sexes, who wish to improve their knowledge of music scientifically by studying in the music college. The demand for a music college now is so insistent that the Academy has resolved to open a college early next year and not to wait till funds are raised. A building in Thambu Chetti Street, has been secured for the purpose and classes for elementary and advanced courses are in contemplation. A syllabus has been drawn up and everything is ready for the establishment of the music college. I therefore appeal to all charitably-disposed ladies and gentlemen, and every musician and music-lover in the land, to contribute their mite and make the college a success. I hope the Government will come out with a liberal grant for the college.

Music and Health.

Ladies and Gentlemen, before I conclude let me impress on you the importance of music, as an invaluable aid to the health and well-being of the human race. Music is said to have a divine origin because it possesses those divine qualities of healing, soothing and softening the distressed human minds and bodies. Most, if not all of us, experience some sort of mental depression at some time or other of our lives, and it is best to treat that diseased condition with sweet music. For the musician it is a form of breathing or Pranayama exercise, which gives him good health and long life. The divine sage Narada in *Srimad Bhagavatam* says, "The Veena (stringed instrument) in my hand is a celestial one and the tune of the Veena is in symphony with the word

'Om,' emblem of 'Brahman'. That 'Om' is the Pranava Mantram." To a music audience, music is a sense-charmer; it keeps every sense in blessed and perfect harmony. Even snakes and venomous reptiles give up, for the time being, their vicious habits and remain in communion with the tune of music, in other words with 'Om'—with Brahman. Even so, will the human listener be. Music will obliterate his moody mind and infuse cheer and liveliness in him. It is this characteristic of music that has induced western medical men recently to introduce music as a therapeutic agent in jails and mental hospitals, to reclaim criminals and lunatics. One of the many amenities provided by the civic administrations is music, and the Corporation of Madras, has arranged for musical entertainments at important centres of the city, Indian music being given the preference. The Corporation has also installed a Broadcasting Studio, the success of which is due not a little to M.R.Ry. Rao Bahadur C. V. Krishnaswami Chettiar, the able and energetic Electrical Engineer of the Corporation. Recently the Corporation has sanctioned Rs. 2,500 to be paid to professional singers, at Rs. 50 per performance, for service at the Corporation Broadcasting Studio on Sundays and other public holidays. The citizens of Madras and the Music Academy, in particular, owe a deep debt of gratitude to the Corporation, to Mr. E. Conran-Smith the Commissioner, to Mr. J. E. Hensman and to Mr. C. V. K. Chettiar, for the timely help they have rendered in connection with this Conference and for the profound interest they have evinced in the advancement of Indian Music."

HER HIGHNESS, THE JUNIOR MAHARANEE'S ADDRESS.

After the welcome address by Dr. U. Rama Rau, Her Highness the Junior Maharanee of Travancore rose amidst loud cheers and, in declaring the Conference open, addressed as follows:—

"Ladies and Gentlemen,—Allow me to tender my thanks to the President and members of the Music Academy, Madras, for having invited me to open its Second Annual Conference.

As an ardent lover of music and a devoted student of South Indian music in particular, I feel genuinely pleased that I have been given an opportunity to participate in this function.

Proud as I am, of the great and glorious achievements of our country in this branch of art, I am afraid that symptoms of stagnation and perhaps even of decadence have been noticeable for a considerable period. True lovers of Indian music have deplored the condition in which it stands at present and have felt strongly the need for an organised and sustained effort to revitalise it by conserving and developing its beauties and removing its excrescences. No less important and equally urgent is the need for educating and refining the public taste and elevating the public standard of appreciation.

The All-India Music Conference of 1927 realised the importance of such education and it was in pursuance of one of its resolutions that the Music Academy of Madras was founded in 1928. It is not necessary for me to dwell at length on the aims and achievements of this institution. All those who have glanced over its reports and other publications, will feel convinced that though still in its infancy, it has a good record of work to its credit, and it has sought to im-

prove the character of public concerts and emphasise their educative aspect. Competitions have been held, and prizes and medals have been awarded with a view to encourage talent, which may otherwise remain obscure and undeveloped. Through its Journal and by arranging discussion among experts, it endeavors to make scientific study of the theory and practice of South Indian music. In fact, during the short period of three years, the Academy has succeeded, if I may say so without exaggeration, in rousing the interest and awakening the conscience of the intelligentsia, to the need for the reform and the healthy growth of South Indian music.

It is a matter for gratification that one of the results of the awakening has been the introduction of Indian music as a subject of study for the Intermediate Course of the Madras University and the proposed establishment of a Degree course in music. The problem of providing suitable lectures in music for the colleges which may seek affiliation in that subject is not easy to solve, and should be tackled by the Conference and by others interested, without delay.

This Conference and the Music Academy, are grateful to the musicians and experts, who are gathered here to-day to help in the attainment of the high objects which this Academy has set for itself to achieve. I have no doubt that, with their rich experience and knowledge, they will realise, that, not merely by the exhibition of their excellent music and musical knowledge, but also by their devotion to the improvement of the great art to which they have dedicated themselves, will they be discharging the duties they owe to their great Motherland and to the Goddess of

music and find for Indian Music its proper place in the national life of the country."

Mr. Satyamurti's Speech.

Mr. S. Satyamurti, one of the Vice-Presidents of the Academy, proposed a vote of thanks to Her Highness for kindly consenting to open the Conference and said, "One of the aims of the Academy is to rescue South Indian music from the stagnation into which it had fallen at the present day. To day the average musical performance is judged more by the number of musicians on the platform and the number of accompaniments, than by their intrinsic merit. The hall in which the performances are given are ill ventilated and uncomfortable for the audience and it is the aim of the Academy to have in Madras, a suitable music-hall, wherein both the performers and the hearers, could conveniently and comfortably spend some hours of real enjoyment. I also desire the musicians to take their proper place in the national life. The present-day musicians, in my opinion, with a few honourable exceptions, have become mere hirelings of professional Sabhas whose one aim is to make money. The musicians have to pander to the taste of the noisy section of the audience and it is no wonder to me that the standard of South Indian music has rapidly fallen down. I am glad to hear Her Highness's appreciation of the work of the Academy to raise the standard. The Academy insists on having only three hour performances. Another aim of the Academy is to give music its proper place in our homes. I am glad that in Her Highness's State, music still is developed in the homes of the people. But in Tamil Nadu it is not the case and the Academy desires to make music an ordinary feature of every home. The Indians, who are now

fighting for the political freedom of the country should also cultivate this art and make music the vehicle of their spiritual and cultural sentiments. I hope that, with the encouragement given by such personages as Her Highness, we will have a new awakening and that there will come a new school of South Indian Music.

The Madras University, has done what a conservative and slow-moving body can be expected to do in these days and has made music an optional subject for study for the Intermediate course and the subject has already been introduced in the Travancore Maharaja's Girls' College in Trivandrum and the I have no doubt that very soon the Degree course will also be introduced there. The University is again trying to institute a Diploma course in music.

In conclusion, I may say that my one great ambition, even though it may not be an ambition of the Academy, is to see the field of music conquered by women. The domain is theirs by right and I hope that very soon, the women of India, will regard this an honoured and honourable profession. I trust that the Academy will have the courage, when the time will come, to boycott all male singers and insist on performances being given by talented ladies. On behalf of the Academy, I thank Her Highness for her words of encouragement and hope that Her Highness will give her unstinted support to the Academy."

Her Highness then left the Conference.

Mr. T. V. Subba Rao, then proposed Brahmasri Gayaka Sikhamany Harikesanallur Muthiah Bhagavathar to be the President of the Conference, and the proposition was seconded by Mr. K. S. Viswanatha Sastri.

Brahmasri Muthiah Bhagavathar then occupied the chair and delivered his Presidential address in Tamil, an English rendering of which is given below.

**Mr. Muthiah Bhagavata's
Address.**

"Ladies and gentlemen, I am grateful to you, for the honour you have done me, by asking me to preside over these deliberations. In this Academy there are several persons more learned than myself and I can therefore regard this as an honour done, not so much to me personally, as to the musicians as a class.

When the Academy was started, there were those who were under the impression, that having been started by amateurs and lovers of music, it will not sufficiently honour the musicians. But since then, the Academy has been exerting itself for the encouragement of music and musicians wholeheartedly and at the present day, there is not a trace of such an impression left. Myself and all the expert musicians are willing to take our place as limbs of the Academy and to render it all the services which we can for the improvement of music.

Music in India is as old as the Vedas. The great Rishis improved it and classified it into *svaras*, *gramas*, *moorchanas* and so forth. It went on developing. Then came Bharata and later on writers like Sarangadeva and others. Their works will show how far music had advanced in their respective days.

Music is divided into two classes—Margi and Desi. The latter is prevalent in Northern India, while the Carnatic belongs to the former class. The main difference is that in the Desi music greater latitude is given to the admissibility of *svaras*, while in our music, the rules are stricter. Govinda Dikshitar and Venkata Makhi have settled the scientific basis of our system and have elaborately classified the ragas into 72 Melakartas and their *janya* ragas. To-day Carnatic music owes

its present features and complexion to the lead given by these great writers.

Then came the three great composers, Tyagaraja, Muthuswami Dikshitar and Syama Sastri. They followed the system of Govinda Dikshitar and Venkata Makhi and composed Kirtanas in Melakartas and *janya* ragas, in such a way that, by listening to them one can grasp the *Lakshana* of the raga, its *Arohana* and *Avarahana*, *Sancharas* and the like. They have familiarised the lay world with all the intricacies of the science as formulated by Govinda Dikshitar and Venkata Makhi and deserve to be honoured as the three Gods of the Musical Trinity.

Some persons are of the view that the Carnatic music is decadent. I do not agree with this view. Some thirty five years ago musicians of a high order were few in number and they were patronised by a few rich men. Persons who could really follow and appreciate the musicians were few. It is not so in these days. The audience has widened and persons who appreciate music are more numerous and many among them are well-informed and critical. The musicians of the present day, have often to equip themselves with knowledge of *apoorva ragas* and *kirtanas* so as to be able to satisfy a more critical audience.

Our music can be divided into two classes: (1) original, which consists in singing *ragas*, *pallavis*, *svaras* and so forth, and (2) reproductive—which consists in singing *Kirtanas* and *Ragamalikas* and the like. The *Kirtanas* are very important for comprehending the science of music as well. But unfortunately, they are rendered differently by different persons. *Sangatis* have been so altered, that even the *raga* has come to be doubted. The composers of the *Kirtanas* have selected the *ragas* and the *sangatis*, so as to suit the sentiments and would therefore like their own *sangatis* to be reproduced without variation. Therefore we should try to standardise the *Kirtanas*.

One other defect that this variation of *Kirtanas* produces is this. It becomes impossible for several persons to join together in singing the same song. In Western music, the pleasure is very largely due to several persons joining together in singing. It is necessary that in Carnatic music also, we should arrange for numerous persons all singing the same *Kirtana* without variation. The enlightened Maharaja of Mysore, who is far-famed for his knowledge love and patronage of music, and under whom I have the honour to serve, has organised an orchestra of Carnatic music as well. Therein vocal singing as well as music of numerous instruments, all co-operate and produce divine harmony. It is my desire that this example should be widely followed.

It is necessary for this purpose that our Academy and the Madras University should co-operate and publish *Kirtanas* and thus secure uniformity. There is also the fact that the teachers of music differ in their teachings. This can be remedied by our Academy issuing a syllabus for the study of beginners and children: and when the teachers follow one syllabus and teach the *Kirtanas* according to one text-book we can hope to see order and uniformity restored in the rendering of *Kirtanas* in the near future.

In this connection, I must refer to Raja Sir Annamalai Chettiar's Music College at Chidambaram. I had occasion to see the working of the college quite recently and I was considerably impressed by the effect produced by a number of students singing the same song without variation.

The Question of *Srutis*.

On the question of 22 *srutis* in Carnatic music, there may be difference of opinion. The proper method of approach appears to me to find from the *Kirtanas*, how many *srutis* actually occur in them. At the present day, owing to the habit of learning *svaras* through the harmonium, the fine distinction between the various *srutis* occurring in the same *svara-interval* tends to become obliterated. It must not be forgotten that *srutis* are of the very essence of *gamakas*. We must preserve our habit of training the ears and acquiring a knowledge of the various and subtle *srutis* through our ears.

There are several matters in which disputations have been carried on for ages and can be carried on endlessly, without any adequate practical results. We should avoid such topics and save time.

In our discussions the subject of *Talam* has not received adequate consideration so far. It is my desire that we must devote sufficient attention to this as well."

PAPERS READ AT THE MADRAS MUSIC CONFERENCE, 1930.

Among the papers read at the Conference may be mentioned the following:—

1. 'Wind Instruments, with special reference to Nadaswaram.'—by Mr. K. Ramachandran, Research Scholar in Music, The University of Madras.

2. 'Notation for South Indian Music. A scheme for the adoption of the English alphabet for representing the *Sapta Svaras*.'—by Pandit S. Subramania Sastri of Tanjore.

3. 'Harikeertana Vimarsa.'—by Gayana Patu, Keertana Patu Srimati Saraswati Bai.—Vide page 50.

Books Received.

Mention in this list does not mean nor preclude a review in any subsequent issue.

1. THE SRUTI THEORY OF INDIAN MUSIC—(More from the point of view of European Music.)—Edited and published by D. D. Bhate, Wai Dist. Satara.
2. MOON BEAMS—by V. N. Bhushan.—Published by the Youth of Asia Society, Masulipatam.
3. *சுவரப்படித்தப்பட்டு கீர்த்தனைகள்.* (TAMIL SONGS IN MALAYALAM SCRIPT)—by Mr. T. Lakshmana Pillai, Trivandrum.

Price Re. 1.

Foreign Journals.

We thankfully acknowledge receipt of the following:—

1. The Musical Times.
2. The Musical Mirror.
3. The Musical Standard.
4. A Music Journal.
5. Academie Des Beaux-Arts, with catalogue Des Oeuvres De M. Dagnan—Bouvet, (Pintures).

Indian Periodicals.

1. Bharati—Telugu.
2. The Hindu Organ—(Ceylon).

Reviews.

The Annual Report of the Music Academy, Madras, 1930.

The Academy deserves every congratulation on the extremely good work that it was able to turn out during the year under report. Its activities had indeed been quite varied. In addition to the musical entertainments arranged for almost month by month, the Music Academy instituted competitions, one in the Veena, and the other in Violin, celebrated with due éclat the days of the great Saints, Purandara Das, Syama Sastry, and Dikshitar, announced a Kriti Competition, instituting a prize of Rs. 100 for the best Kriti to be composed in each of the five languages, Sanskrit, Tamil, Telugu, Kanarese and Malayalam, effectively essay-

ed—by waiting in deputation before the authorities—to get courses of music instituted in the B.A. Class of the Queen Mary's College, Madras, held the preliminary Easter Conference of the Advisory Expert Committee, and finally wound up its activities for the year by running a grand annual Conference during the Xmas week of 1930, in a magnificent special pandal erected in the beautifully laid out surroundings of the People's Park behind the Ripon Buildings, graciously opened by Her Highness the Junior Maharanee of Travancore and ably presided over by Gayaka Sikhamany Brahmasri L. Muthiah Bhagavathar. The Annual Conference was the crown of the Academy's achievements for the year. It

brought together the leading Vidwans of the country who, during the week that the sessions lasted, carried on discussions on musical topics day by day. This was itself a great advantage. 'Musicians as a class, even yet, are too much inclined to solitariness' and this Conference effected that 'getting together' amidst them whereby they were able to interchange their views and burnish their ideas and refuel the ideals of their great calling. Further, the Conference turned out to be a

veritable Carnival of Music, for, the exquisitely model performances arranged for by the Academy drew hundreds of music-lovers who thronged the pandal every evening, and spent some quiet hours of delightful enjoyment. The record of work is such that any institution can well be proud of and all honour to the authorities of the Academy for their glorious achievement. We trust that, in the years to come, its activities will be more useful and expansive than before.

In Memoriam.

It is indeed a very sad thing that our first public duty is to record the deaths of more than one illustrious member of the Academy's Advisory Board of Experts, viz., of Vidwan Sangamaesvara Sastri, of Govindaswamy Pillai of Trichy and of A. P. Natesa Iyer of Melattur.

merged it into the universally divine.' May his soul rest in peace!

SANGAMAESVARA SASTRI the veteran Vidwan of the Pittapur palace, was one of the premier Vainikas of Andhra Desa. His play on his divine instrument, unique, as it was, for virility and robustness, had the tremendous uplift of Beethoven. He was profound not only in the Carnatic but in the Hindustani style of music. His loss to Andhra Desa is great and to the music world it is irreparable. It is however interesting to learn from one of his biographers, that, like his great compeer of the West who, just before he died, desired to be carried to his pianoforte and played the book of Genesis thereon three times, Sangamaesvara Sastri, at his last moments, called for his favourite Veena and played upon it, till he released 'that which was divine within him and

The passing away of *GOVINDASWAMY PILLAI OF TRICHY drops the curtain, as it were, once for all, over the only shining vestige of the hierarchy of musicians of the Golden Age of South Indian Music. A prince among violinists, probably second only to the redoubtable Tirukkodikaval Krishna Iyer of immortal glory, Govindaswamy Pillai easily dominated the South Indian Musical concert-world of the last two decades. Accompanist as he was, he eclipsed almost every vocalist that sat by him. 'Monarch, he was, of all he surveyed', and his pre-eminence there was none to dispute. Like some 'sea-shouldering whale,' Govindaswamy, careered amongst 'the little dolphins and porpoises that simply floundered uncomfortably in his immense wake.' But his high sense of decorum never led him into these unseemly wrangles for a separate turn (Avritam), that we so often find in many a young rising accompanist of to-day, who has yet to cut his musical teeth. The man of few words that he was,

*See page for his photo kindly supplied by Mr. Jalutaran Ramayya Chettiar.

he would never open his lips, but quietly wait with the majestic serenity of an Achilles. When the turn did come, he would warm himself up in no time and soaring with the radiance of a Shelley, in a magniloquent and festive style, let his music roll along impressively. Nowhere can one meet with that wide sweep, sustained dignity, crystal clarity and a magnificently charming finish. His solo concerts were veritable wonderlands. When his bow touched the strings, the hundreds that congregated there forgot all the trials and turmoils of everyday life and were led into a fairyland of song and happiness. 'That little violin—a mere affair of wood and catgut—was uttering the song of the Heart' and everybody floated into a dreamland of symphonious beauty. Though a master of stupendous technique, and could move with the greatest ease in regions, which most of his rivals dreaded to tread, he placed it all at the service of art and never sacrificed the latter to make a fetish of the former. In the raging clamour of musical jitzus and percussion skirmishes, the calmness of Govindaswamy was supreme. His bow ever remained quiet on the strings and music flowed freely and unrestrainedly. What rhythmic urge and control! What classic dignity! What reverent serenity! What rapturous repose! A tip-top fiddler, and a brilliant executionist, the art of violin play attained a peak of perfection in his hands. His stately personality and his statuesque mien lent great weight to his music and set it to rare advantage. Well

may Kalidasa's acclamation of Malavika's standing posture 'नृत्तादस्याः स्थितमतितरां कान्तमृज्वायतार्धम्' be applied to the grandeur of Govindaswamy's pose! His audience instinctively felt it was in the hands of a great personality and literally hung upon his bow. He was gifted with a voice of rare mellifluity (though of small reach), one of those clear silvery placid voices that flowed without the slightest effort. To listen to Govindaswamy singing to the accompaniment of his instrument is to receive the most soul stirring experience of one's life. The captivatingly beautiful strains of his music, gushing out with all the plenitude of passionate feeling, lifted up the audience to a region of kaleidoscopic symphony of purple and gold. There was in his music a feeling of a tremendous lot behind. He was of that rare type of an artist, who conveyed 'music's intimations of immortality.' But alas! All is now over with him! Music's sheet anchor is gone! Govindaswamy's eyes have been closed! But will his Art be put to rest with him?

We mourn the death of A. P. NATESA AIYAR OF MELATTUR. Possessed of a reputation as a trainer of pupils in the art of Harikatha Kalakshepam, he was better known as Abhinayam Natesa Aiyar. He was one of the few rare exponents of the much derided art of Bharata Natyam. The signs are however changing, and we already see the dawn of a new era, that will soon accord to this art, the status that is justly due unto it.

Notes and Comments.

We extend a hearty welcome to the new *Office bearers of the Academy, elected on the 14th Feb. 31. at the meeting of the General body, held at "Gana Mandir", 10, Thambu Chetty Street, G. T. Madras.

The Academy owes a deep debt of gratitude to its worthy President Dr. U. Rama Rau, for his kindness in placing his newly constructed 'Gana Mandir' at the disposal of the Academy. One cannot speak too highly of the boon he has thereby conferred upon the Academy, which can now, for all intents and purposes, boast of a home almost its own and has no further need to go a hunting for halls to conduct its activities.

We desire to offer a hearty welcome to the newly elected members of the Journal† Committee and the talented Experts‡ of the Advisory Board.

We are extremely happy to have back in our midst our esteemed Vice President, Mr. S. Satyamurti and trust that in the present chastened political atmosphere of the country, he will be spared to give us and the Academy, the benefit of his hearty and energetic co-operation. We take this opportunity of congratulating him on his election as the President of the Faculty of Fine Arts, The University of Madras, and the Chairman of the Board of Studies in Music.

With no small pride and pleasure do we record the award of a Scholarship, by the University of Munich, to Mr. Sambamurty, one of the Academy's active figures. We feel thankful to the authorities of the

Madras University for the substantial help rendered to him to enable him to successfully prosecute his studies in Germany. We are further happy to learn that Mr. Sambamurty has been the recipient of a stipend from the Indian Institute Des Deutsche Academy, Munich. We convey our congratulations to him and heartily join in the wishes of the Academy for his successful career in foreign lands and a joyous and speedy return.

We are glad to announce that a decision has been arrived at with regard to the KRITI COMPETITION announced by the Academy, in 1929. It may be recollected that the Music Academy, Madras, instituted in 1929 a prize of Rs. 100/—for the best Kṛiti Composition in each of the five languages, viz, Sanskrit, Tamil, Telugu, Kanarese and Malayalam and announced a competition therefor. The Kṛiti to be composed was to be a theme in praise of Mother India, personified as a deity, with no reference whatsoever to any matters political or communal. The Academy appointed Messrs. Vidwan Tiger Varadachariar, T. L. Venkatrama Iyer, Advocate, and Vidwan Jalatarangam Ramanayya Chettiar as the Judges. According to the rules framed, the Judges were to make a preliminary selection from the compositions submitted and, before declaring the final award, require the selected candidates to sing the chosen composition before them to the accompaniment of a Tambura. The learned Judges after going through the various compositions in Tamil, Telugu and Sanskrit (no compositions having been received in Kanarese and Malayalam) selected two Sanskrit Kritis as having come

* Vide page 80

†Vide supra.

‡Vide infra 79.

up to the mark. Their final sittings took place at 'Gana Mandir' and the candidate chosen viz, Mr. T. R. VISWANATHA SASTRY OF MAYAVARAM sang before the Judges his and compositions in Sanskrit—one in Todi two the other in Kuntalavarli—to the accompaniment of a Tambura. We reproduce herebelow the decision of the Judges :—

"We have heard Mr. Viswanatha Sastry of Mayavaram sing to the accompaniment of Tambura Sruti. We asked him to sing his two compositions in Sanskrit—one in Todi and the other in Kuntalavarali. We are of opinion, that both of them are of sufficiently high standard; and of the two we would award the Todi Kriti, the prize. We would accordingly recommend that Mr. Viswanatha Sastry be awarded a prize for his Sanskrit Kriti in Todi.

(Sd.) T. L. VENKATARAMA IYER.

(Sd.) K. VARADACHARY.

(Sd.) S. RAMANAYYA CHETTY.

The Academy tenders its grateful thanks to the illustrious judges that helped the Academy in reaching a conclusion in this matter. The prize announced will be awarded to M.R.Ry. T.R. Viswanatha Sastry of Mayavaram, on a day to be notified. We take this opportunity of requesting the public and musical patrons of the country, to come forward and institute similar prizes. The competitions are really great inducements and our experience in the past assures us that the response is bound be great.

The Academy's Concerts.

1. 15th March 1931:—*Bharata Natyam* by Kalyani Daughters.

An entirely new line was struck this year by the Academy commencing its season

with a Bharata Natyam performance by Kalyani Daughters of Tanjore. It has almost become a fashion nowadays to condemn the Indian nautch and look askance at it. In our view this condemnation is least deserved. Such of those as have feasted their eyes on the performance of Krishna Bhagavatar of Tanjore of Harikatha fame, will testify to the grandeur of this art and expose the utter unworthiness of the criticism that is levelled against it. We are glad that the performance served as an eye opener to those that came to witness it. We hope that in the days to come public opinion will veer round and give unto Abhinayam its proper place.

2. 20th March 31:—*Vocal performance* by M.R.Ry. Vedanta Bhagavatar of Kallidai-kurichi accompanied by Messrs. Venkatrama Aiyar (Papa) on Violin and Dakshinamurthy Pillai on Mridangam.

Musical Institutions in the City.

We are glad to see the springing up musical institutions in the city such as 'The Marga Sangeeta Vidyalaya' in Sunkurama Chetty Street G.T., under the Principalship of Mr. Nadamuni, and another under the direction and control of Keertanacharya C. R. Srinivasa Iyengar, Avl. The former institution has instituted 3 courses, Elementary, Intermediate and Advanced and imparts instruction in Vocal music, Flute, Veena, Jalatarangam, Violin, Harmonium, Mridangam, Kanjeera, and coaches up students for the lower and higher grade technical Examinations in music of the Government of Madras. These are happy signs of the times and show which way the wind now blows. We wish the institutions every success.

The Academy's Teachers' College of Music. With great pleasure do we announce the resolution of the Academy to start a Teachers' College of Music under

its auspices. Ever since the introduction of music as part of the curricula of studies for the School Final and Intermediate courses, a demand has been felt for the supply of music teachers really efficient in the modern methods of class teaching. Good musicians may be plenty but good teachers of music are few and it rarely follows that because one is musical one has the capacity to impart the same unto others. In compliance therefore with a widespread demand from the public in general, and upon the insistent representations from authorities in charge of the various institutions of the country and in realisation of one of its long cherished ideals, the Music Academy,

Madras, has decided to open a model Training College of Music for the benefit of those already engaged as music teachers and those who wish to qualify themselves as such. The college itself has been named as the TEACHERS' COLLEGE OF MUSIC. The Academy has been lucky in securing the able services of Vidwan Tiger Varadachariar and his appointment as Principal ensures that instruction will at once be classic and modern. We hope that the public will avail themselves fully of the opportunity offered by this institution and that students will come and join the same in large numbers. May success attend the efforts of the Academy in this direction!

The Music Academy, Madras.

THE ADVISORY EXPERT COMMITTEE, 1931.

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|---|--|
| 1. Gayaka Siromani Swaminatha Iyer (Pazhamaneri). | 17. Vidwan Musiri Subramania Iyer. |
| 2. Vidwan Swaminatha Iyer (Umayalpuram). | 18. Mr. P. S. Sundaram Iyer. |
| 3. " Tiger Varadachariar. | 19. Pandit S. Subramania Sastri. |
| 4. Gana Visarada Bidaram Krishnappa. | 20. Dr. Srinivasaraghavachari. |
| 5. Sangeeta Bhushana Nemam Nataraja Bhagavatar. | 21. Rev. H. A. Popley. |
| 6. Vidwan T. S. Sabhesa Iyer. | 22. Mr. T. Lakshmana Pillai. |
| 7. Gayaka Sikhamani L. Muthiah Bhagavatar. | 23. " Hulugur Krishnachariar. |
| 8. Vidwan Vedanta Bhagavatar. | 24. " T. V. Subba Rao. |
| 9. " Ariyakudi Ramanuja Iyengar. | 25. Mr. M. S. Ramaswamy Iyer. |
| 10. Brahmasri Soundararaja Bhagavatar. | 26. Prof. R. Sreenivasan. |
| 11. Keertanacharya C.R. Srinivasa Iyengar. | 27. Mr. C. Subramania Iyer. |
| 12. Mr. Hari Naga Bhushanam Pantulu. | 28. " T. L. Venkatarama Iyer. |
| 13. Prof. Venkatsamy Naidu. | 29. " G. V. Narayanaswamy Iyer. |
| 14. Mr. Jalatarangam Ramaniah Chettiar. | 30. " P. Sambamoorthy Iyer. |
| 15. Vidwan Ponnayya Pillai. | 31. " Varaha Narasimhachari, |
| 16. Kalahasty Venkataswamy Raju. | 32. " W. Doraiswamy Iyengar. |
| | 33. " K. Ramachandran. |
| | 34. Gayana Patu, Keertana Patu Simati, C. Saraswati Bai. |

The Music Academy, Madras.

(REGISTERED UNDER ACT XXI OF 1860).

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Mr. S. A. A. Annamalai Chettiar.
Mr. M. R. Seturatnam Iyer.
The Zamindar of Seithur.
The Hon'ble Mr. P. T. Rajan.
The Raja of Ramnad.
Dewan Bahadur A. M. M. Murugappa Chettiar.
Mr. M. Ct. M. Chidambaram Chettiar.

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