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The Music Academy
Madras

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THE JOURNAL
OF
THE MUSIC ACADEMY
MADRAS

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

Vol. XXV

1954

Parts I-IV

नहिं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्वक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

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

EDITED BY

T. V. SUBBA RAO, B.A., B.L.,

AND

V. RAGHAVAN, M.A., PH.D.

PUBLISHED BY

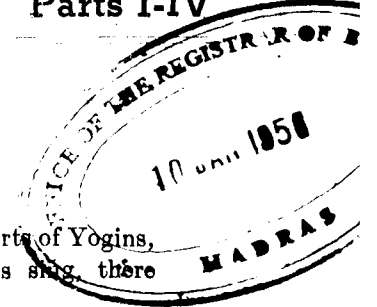
THE MUSIC ACADEMY, MADRAS

115-E, MOWBRAYS ROAD,

MADRAS-14

1955

Annual Subscription :—Inland Rs. 4 ; Foreign 8 shs. Post paid.



THE JOURNAL OF THE MUSIC ACADEMY, MADRAS

OPINIONS

The Oriental Literary Digest, Poona, writes :

"A journal of all-India character, solely devoted to music has been a serious and long-standing desideratum. Though the *Sangita*, a quarterly published from the Marris College, Lucknow, and the Journal of the Music Academy, Madras, (JMAM) were started in 1930, both had, unfortunately, to be suspended after issuing a few excellent numbers. The reappearance of the JMAM will therefore be welcomed by all thoughtful lovers of Indian Music and culture with no small amount of gratification. The volume under review, though dated 1934, was published only a few months ago, and the promise of soon bringing out the volumes due for each of the years 1934 to 1938 resumes the thread of its publication from where it was broken.

"Though naturally it is devoted chiefly to South Indian Music, there are features which make it indispensable for serious students and lovers of music throughout the length and breadth of India. Publication of original articles on music by experts, and of classical works on Indian music are instances in point. Authoritative reports of the annual conferences of the Music Academy, Madras, are to be found only in the pages of this journal, and embodying as they do the discussions on important topics by experts and acknowledged authorities, they cannot be overlooked by serious students of Indian music.

"This alone should suffice to draw the attention of all scholars, societies and institutions concerned with Indology to this important journal.

"We wish the journal a long and brilliant career of service to the cause of Indian music. Let all lovers of Indian music make common cause with those in charge of the journal to see its growing prosperity."

The Indian Express : "The resumption of the Journal is an event of the first magnitude in the musical world."

The Hindu : "The revival of this valuable Journal devoted to the study and promotion of Indian Music will be welcomed by all lovers and exponents of the art."

The Madras Mail : We are glad to note the revival of the Journal of the Madras Music Academy (a quarterly devoted to the advancement of the science and art of music).....Fulfilling as it does a real need of music lovers, we are sure all lovers of art and culture will support it."

H. H. The Maharajah of Dharampur : "...His Highness is also delighted to read the articles in your magazine which are undoubtedly very interesting and instructive. He is also pleased to read the proceedings of the Academy's Music Conference..."

The Adyar Library Bulletin : "The resumption of the publication of this journal devoted to the promotion of research in the field of music must be welcomed by all lovers of Indian culture. The Journal fulfils a real need as it is the only Journal of its kind in India."

S. N. Ballacharya, Benaras Hindu University : "A glance at the Index for the last ten years' articles in your magazine reveals to me the keen interest in music taken by the South Indians. There is no such Journal in the North."

The Visva Bharati Quarterly, Santiniketan : "The present issue of this Journal, like its predecessors, maintains a uniformly high level of musical research. The contributions exhibit variety and present music as a rich cultural pattern characteristic of the genius of our country. Those who care to study Indian music seriously, especially its Southern School, would be happy to discover that each article in this Journal embodies some aspect of faithful research in the domain of music..... This Journal should inspire the lovers and patrons of Hindustani music to start a similar magazine from the North."

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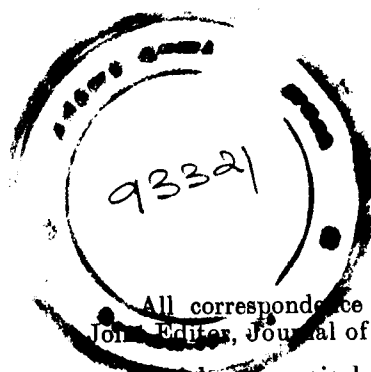
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NOTICE

All correspondence should be addressed to Dr. V. Raghavan, Joint Editor, Journal of the Music Academy.

Articles on musical subjects are accepted for publication on the understanding that they are contributed solely to the Journal of the Music Academy.

All manuscripts should be legibly written or preferably type-written (double spaced—on one side of the paper only) and should be signed by the writer (giving his address in full).

All articles and communications intended for publication should reach the office at least one month before the date of publication (ordinarily the 15th of the 1st month in each quarter).

The Editor of the Journal is not responsible for the views expressed by individual contributors.

All advertisements intended for publication should reach the office not later than the 1st of the first month of each quarter.

All books, moneys and cheques due to and intended for the Journal should be sent to Dr. V. Raghavan, Joint Editor.

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**THE JOURNAL
OF
THE MUSIC ACADEMY, MADRAS**

Vol. XVIII

**THE SRI TYAGARAJA CENTENARY
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(ILLUSTRATED)

Rs. FOUR ONLY

The Visvabharati, Santiniketan, says :

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

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

"Let all lovers and students of music, both in North and South India, derive inspiration from a critical study of this commemoration volume."

**THE XXVII MADRAS MUSIC CONFERENCE
1953**

OFFICIAL REPORT

35

THE OPENING DAY

21st December 1953

The Twenty-seventh session of the Annual Music Conference of the Madras Music Academy was held at the Sri Sundareswarar Hall, Mylapore, Madras and the P. S. High School Hall, Mylapore, Madras, from 21st December 1953 to 1st January 1954.

Dr. B. V. Keskar, Union Minister for Information and Broadcasting, inaugurated the Conference. Sangita Vidvan Sri Tiruppamburam N. Swaminatha Pillai presided over the deliberations of the Experts' Committee.

The opening function was held in the Sri Sundareswarar Hall. There was a distinguished gathering of musicians and music lovers.

Representatives of Hindusthani Music from the North took part both in the concerts and discussions.

Dr. B. V. Keskar was received on arrival by Sri K. V. Krishnaswami Aiyar, President of the Academy, the Secretary and other members of the Executive Committee.

The function commenced with prayer by the students of the Teachers' College of Music conducted by the Academy.

Sri C. K. Venkatanarasimhan, Secretary, read the messages received from several distinguished persons.

The following distinguished persons had sent messages wishing the Conference success :

Sri Sri Prakasa, Governor of Madras, Sri Chandulal Trivedi, Governor of Andhra, who said "the Music Academy has had very valuable work to its credit during the last 27 years of its existence", Sri Girija Shankar Bajpai, Governor of Bombay, the Governor of West Bengal, Sri K. M. Munshi, Governor of Uttar Pradesh, Dr. Pattabhi Sitaramiah, Governor of Madhya Pradesh who said

"you are fortunate in getting the Hon'ble Dr. B. V. Keskar to inaugurate the Conference. He takes great interest in the cultural progress of the country and institutions like yours are the media through which he can work to the lasting glory of the country's art and learning," Sri R. R. Diwakar, Governor of Bihar, who wrote: "It is a very happy augury that Dr. Keskar is opening the Conference. He happens to be himself a great connoisseur of Classical Music and its interests are always safe with him. I have always been of opinion that all Sangeet in India is basically one. Though it has two main styles Karnatak and Hindusthani, Bharateeya Sangeet is a common designation for both," the Governor of Orissa, and His Highness the Rajapramukh of Travancore-Cochin.

Sri T. T. Krishnamachari, Union Minister for Industry and Commerce, said in his message "I have no doubt that this year's Session would mark a further step forward in the development of Karnatic Music."

Sri N. Chandrasekhara Iyer wrote: "The work that the Music Academy has been doing for the promotion of music under the able guidance of its President is well-known and is beyond all praise. In fact, it has become the premier institution in India for the spread of knowledge in one field of the fine arts. First-rate musicians and scholars in the science of music consider it a privilege to enjoy the patronage of the Academy. It is a matter for congratulation that our friend Dr. B. V. Keskar, Minister for Information and Broadcasting, is opening the Conference. He is deeply interested in music and in his capacity as Minister has rendered yeoman's service for the spread of music and the increase of musical knowledge. Amidst difficulties and what I consider unnecessary misunderstandings on the part of some artistes here and there, he has carried on his work resolutely and with single-minded devotion to the cause. All lovers of music owe a deep debt of gratitude to him."

Sri C. Rajagopalachariar, Chief Minister of Madras, wrote "My best wishes on the occasion of the 27th Conference. May the Academy continue to help maintain the high level of Classical Indian Music." Sri G. B. Pant, Chief Minister, Uttar Pradesh wrote: "Our country has its tradition of art and culture which we have now to preserve and propagate. Music always occupied a unique place in our country and I have every hope that it shall continue to enrich our culture."

Messages had also been received from Sri Morarji Desai, Chief Minister of Bombay, the Chief Minister of Orissa, and Sri K. Venkataswami Naidu, Minister of Madras.

The Narada Gana Sabha, Karur sent its best wishes.

One of the Academy's Secretaries, Dr. V. Raghavan, then on study-tour in the United Kingdom and Europe in a message from Stuttgart congratulated the Academy on the selection of Dr. Keskar for opening the Conference, and sent his best wishes and greetings to the musicians taking part in the Conference.

WELCOME ADDRESS TO DR. KESKAR

A welcome address was presented to Dr. B.V. Keskar on behalf of the Music Academy. It was read by Sangita Kalanidhi T. V. Subba Rao.

The address said: "We have great pleasure in welcoming you into our midst to inaugurate our Conference this year. As an ardent and distinguished Congressman you will be interested to know that our institution was the offspring of the Indian National Congress, during the session at Madras in December 1927. To our country which has always valued the treasures of mind and spirit more than material riches, the attainment of Independence was necessary no less for cultural advance and self-expression than for economic well being. True to national ideals, the Academy has been striving its best to preserve and develop Sangita in all aspects, as the finest element of Indian culture.

"We are proud we have been able to enlist your sympathies, and interest you in our work. Your vast experience in different spheres, your high cultural attainments and knowledge of music, in particular, will, we hope, make your kind co-operation a source of deep inspiration for us. The wise, firm and courageous step you have taken in constituting the Audition Committee for accepting and grading the artists of the All India Radio has evoked our admiration. We have no doubt that the future of classical Indian Music is safe in your hands.

"In the full hope that your kind association with us this evening will blossom into abiding interest in the welfare of our Institution, we request you to inaugurate this year's Conference and series of concerts."

The address which was presented by Sri K. V. Krishnaswami Iyer was mounted on a beautiful silver frame on which were engraved the pictures of the Trinity of Carnatic Music and Sri Purandara-das and other great masters of Carnatic music.

DR. KESKAR'S OPENING ADDRESS

Inaugurating the Twenty-seventh Annual Conference of the Music Academy, Madras Dr. Kesar said :

" FRIENDS,

I am grateful to you for this kind invitation. I consider it a great honour to be associated with this great work for the progress of music that you are valiantly carrying on. I am not a musician, neither do I consider myself an expert in that great art. Nevertheless as one who knows some rudiments of it and who has affection for this greatest of arts, I deem it my duty to help its cause in whatever way that is possible.

The Music Academy of Madras has been doing a notable service to the cause of musical culture in the South since 1927. Its role in canalising developments in the musical world in the right direction and in providing a platform for exchange of thought on matters musical cannot be underestimated. The Academy and its conferences have set a tone and a standard which has contributed greatly to the spread and progress of musical culture. How I wish that something similar had existed in the North for the re-organisation of Hindusthani music.

The origin of Indian music and its inspiration is the same whether in the North or in the South. We have the same 'svaras', the same 'srutis' and the same 'ragas', though they might go under different names in the North and South. No doubt, the evolution of music has taken place in different ways in both parts of our country. History has played no inconsiderable part in shaping the music of the South and the North. The continuous wars and invasions that took place in our country during the middle ages affected the North to a much greater extent than the South. More especially the foreign invasions from the North and the West, which swept the whole of North India, profoundly affected the course of music by upsetting the continuity of its tradition for long periods. Unstable conditions prevailed all over that region and this influenced adversely the musical world.

Fortunately for the South such upheavals did not take place here and whatever political changes came about they did not break the continuity of the musical traditions of this region. This unbroken tradition is an invaluable asset of which you can well be proud. This has greatly facilitated the renaissance of musical culture and the South has stolen a march over the rest of the country in this regard.

In ancient times music occupied a definite place in family and in society. We have so many examples in ancient literature which go to show that every family consider the culture of music as an indispensable part of family life. Later the position changed and music became mainly concentrated in the circles of the aristocracy and the Princes.

Like all other means of human expression—and music is probably one of the most potent—music is of different sorts. There is folk music and there is classical one also. It has become a habit now with some people to try to decry classical music and plead for music which can be understood by the masses. Such well-meaning persons are labouring under a misapprehension and probably do not understand either the role or the nature of music. There is no contradiction between classical music and popular and folk music; in fact, they are complementary. An ordinary story-book or simple tales or mythological stories are written for the mass or large numbers of people. But this does not mean that higher type of scientific and philosophical literature is excluded. In fact it is indispensable because the more abstract and subtle forms of human thought cannot be expressed in mass literature. They will always have to be written in the higher type of literature. Exactly in the same way, folk music is also meant for the vast mass of the people. But music which expresses deeper emotions cannot be expressed by popular tunes. A more complicated language of sound has to be evolved for it, and, in my opinion, it is a natural apotheosis of the musical talent of a whole people. Even in countries like Russia, which claim to cater for the masses, every effort is made to cultivate the higher forms of music and they are proud of their magnificent classical music tradition. We should, therefore, consider classical music as an indispensable crown of the musical tradition of our country which must be encouraged and expanded.

I would like to say here a word regarding the spiritual affinity of music. As I said, classical music expresses the deeper and more serious emotions of human mind, and in their expression it is not

possible to keep away from spiritual moorings. In fact, from ancient times classical music in our country has mainly been an 'aradhana' or a 'sadhana' of the Supreme Being through the majesty of sound. The 'kriti's of Tyagaraja and other great composers of the South are all offerings to the Lord. The same can be said of many great composers of the North. Probably one reason for the break up of the musical tradition of the North has been the coming of Muslim rule which created Muslim musicians, who could not keep up spiritual affinities as music is tabooed in Islamic religion for devotional purposes. I feel that the spiritual affinities of music have to be strengthened. That should not be done in a sectarian way but we should do it in a broad, spiritual way. This will facilitate the penetration of music into every family, which should be our goal.

This brings me to the question of the spread of music. It is gratifying to note that during the last 20 years or so music has spread considerably, more especially in the South. This expansion of music must continue so that within a measurable period of time every family with some education will consider music to be an indispensable part of family culture like literacy. It is then that music will regain its real place in the country's culture.

During the last few centuries, music has survived by princely and aristocratic patronage. This has kept up tradition unbroken and has, therefore, rendered invaluable help in the preservation of culture. But times are changed. We live in an age of democracy and public approval. In such an age it is natural that princely or aristocratic patronage should disappear or diminish. Zamindaris are going and the princes are taking more to horse-racing than to music. In this age of democracy, it is the duty of the State, which replaces the princes and the aristocrats, to patronise music and encourage it in every possible way.

The Radio is also an important instrument in the propagation of music and it is gratifying to note that it has played no inconsiderable part in making the people familiar with the higher aspects of music. This cultural role of the Radio is not sufficiently realised by many. I desire that this contribution of the Radio to the progress of music should not only continue but should grow and expand. As far as it lies in my power, I will make every effort to see that music gets its due place there. In fact the Radio has already replaced, to a great extent the Rajas and the princes as the main

patron of music and musicians. This is as it should be, because we must remember that in the democratic age music—and by that I mean classical music—must not remain the monopoly or the pleasure of a few, but should be the vehicle of consolation and enjoyment to all cultured persons in society."

He then declared open the Conference and the series of concerts.

Vote of Thanks

Sangita Kalanidhi T. L. Venkatarama Aiyar, Judge-designate of the Supreme Court, observed that as one who had several opportunities of moving closely with Dr. Keskar he knew how deeply the Minister was devoted to classical music and how anxious he was to improve it. The institution of a National Programme and the audition of artistes by a panel in the A. I. R. were, he said, innovations introduced by him for the betterment of music. "I believe you are something more than a *rasika*" he said, addressing the Minister and observed that he appreciated the emphasis which Dr. Keskar had laid on the improvement of classical music. "The aim of the Music Academy is to preserve and improve Carnatic music and maintain its high standards," he said. "An institution of this kind is unique not only in this part of the country but in the whole of India. It is therefore in the fitness of things that Dr. Keskar should open this 'conference.'" On behalf of the Academy, he conveyed his thanks to the Minister.

Mr. Venkatarama Aiyar also expressed the thanks of the Academy to Messrs. Surajmals for the very splendid work of art which they had displayed in framing the address.

ELECTION OF PRESIDENT

Sangita Kalanidhi Palladam Sanjiva Rao proposed Vidvan Tiruppamburam Swaminatha Pillai to preside over the Conference. In doing so, he paid a tribute to the talents of Vidvan Swaminatha Pillai, the high standards he had established, his deep and abiding interest in the art and the great *parampara* from which he hailed.

Sangita Kalanidhi Mudikondan Venkatarama Aiyar seconded the proposition and this was supported by Sangita Kalanidhi Semmangudi Srinivasa Aiyar who said that besides *vidvat* Mr. Pillai had an abundance of teaching talent, a rare combination.

Vidvan Swaminatha Pillai was then installed in the Presidential chair and garlanded.

PRESIDENTIAL SPEECH

Vidvan Swaminatha Pillai in the course of his presidential address thanked the Academy for the honour done to him and expressed the hope that he would fulfil their high expectations with the co-operation of Vidvans and others.

Paying a tribute to the services rendered by the Academy to the cause of music, Sri Swaminatha Pillai said that there was no other organisation of this kind in the whole country and they were really proud of its achievements during the past 26 years. Its record of progress had been an uninterrupted one. By holding annual conference, discussions on *raga lakshanas* and discourses on musical topics, by encouraging new talent, publishing ancient texts on music and the journal, acquiring rare manuscripts and by running a musical training College, the Academy had done valuable work and the musical world was greatly indebted to the Academy for this service. He hoped that the Academy would soon have its own permanent premises and appealed to philanthropists and Vidvans to co-operate in this endeavour.

Proceeding, Mr. Swaminatha Pillai referred to the antiquity of our civilisation and pointed out how world-wide was the culture of the Tamils in ancient days. Strabo had told them about the musical links which existed between South India and Greece, in the first century. They also found that their music had much affinity to Egyptian music. In the excavations carried out at Thebes they came across, a fine civilisation enjoyed by the people, nearly 3,000 years ago, in which they found sculptures depicting men and women playing on musical instruments, resembling the yazh, flute cymbals and others. One could conclude that the musical system of the South had spread far and wide in ages gone by. The various aspects of our priceless culture—Sangita, Natya and Sculpture—even to-day shone in their pristine glory in the South.

The art of music, the Vidvan said, flourished in South India thousands of years ago. Later, it received a great impetus at the hands of Tyagaraja, Dikshitar and Syama Sastri. Their countless compositions in different melodies were the outpourings of *bhakti* in musical garb. These masters completely revolutionised Carnatic music by their *sahityas* which had become perfect models for generations to come. Our forefathers had given us treatises on the Sangita Sastra and on the codification and systematic development of Carnatic music. It should be our duty to collect these treasures and profit by them.

ஸங்கீதத்தை ஆத்மார்த்தமாக, மெய்மறந்து ஈசுவரனுக்கு அர்ப்பணம் செய்வதென்பது பேச்சளவில் இருக்கிறதேயொழிய பொருளே பிரதானமாக உள்ள இந்தக் காலத்தில், பிறரை ரஸிக்கச் செய்து வருவாயை எதிர்பார்ப்பது ஒன்றேதான் முக்கியமாக நாம் கண்டுவருகிறோம். அதற்குத் தகுதியாகப் பல மாறுதல்களும், கர்நாடக ஸங்கீதத்திற்கு குந்தகம் ஏற்படாமலும், பாணி முதலியவைகளை வடநாட்டைத் தழுவி கர்நாடகத்தில் கலக்காமலும், நமது ராகம், ஸாஹித்யங்களை பரிசுத்தமாக வைத்துக் காப்பாற்றுவதில் ஒவ்வொரு ஸங்கீத வித்வானும் கண்ணும் கருத்துமாக இருக்கவேண்டுமென்பது எனது விருப்பம், ஸாஹித்யங்களிலும், ராகம் பாடும்போதும் வடநாட்டுப் பாணியை அனுசரித்துப் பாடினால் ஜனங்கள் திருப்தி அடைவார்கள் என்பதை மனதில் வைத்துக்கொண்டு, பெரியோர்கள் செய்த ஸாஹித்யங்களைக்கூட அவற்றின் உரிய அமைப்பை மாற்றுவது முறையல்ல. தவிர, பெரியோர் செய்த ஸாஹித்யங்களில் சில ஸாஹித்யங்களைச் சேர்த்துக் கூட்டிக் குறைத்து மாறுதல்கள் எதுவும் செய்யாமலிருக்க பெரிதும் வேண்டிக்கொள்கிறேன்.

எல்லோருக்கும் புரியும்படியான முறையில் ஸாஹித்யங்கள், ராகங்கள் பாடப்பட வேண்டுமென்பது சிலருடைய அபிப்பிராயம். அனைவருக்கும் தெரியும்படியான முறையில் ஸங்கீதம் அமையவேண்டியது அவசியம்தான். ஆராய்ந்தறியக்கூடிய, கலைஞர்கள் அனுபவித்து ரஸிக்கும்படியான, பலவிதமான தரத்திலுள்ள கலையையும் காப்பாற்றி வரவேண்டியது அவரவர்கள் இன்றியமையாத கடமையல்லவா? நாம் பேசும் தமிழ்மொழி எல்லோரும் ரஸிக்கக்கூடியதே. “உலக முவப்பவலனேர்பு திரிதரு பலர்புகழ் ஞாயிறு சுடர்க் கண்டா அங்கு” இதுவும் தமிழ்தான். ஆனால், நாம் பேசுகிற தமிழை அனுபவிப்பவர் சிலர். மேலே கண்ட பாட்டின் சுவையை அனுபவிப்பவர்களும் (நமது நாட்டில் இருக்கிறார்களென்பதை நாம் மறந்துவிடக்கூடாது. இரண்டும் வளர்ந்து வரத்தான் வேண்டும். அதே போல் நமது நாட்டிலுள்ள பல பெரிய வித்வான்கள் ஒவ்வொருவரும் தமக்குத் தமக்கென ஒவ்வொரு பாணியை அமைத்

துக்கொண்டு பாடிவருவது, வாசித்துவருவது குறிப்பிடத் தக்கது. அவரவர்கள் சாரீரத்திற்கும், ஞானத்திற்கும், அவரவர்கள் பாடாந்திரம், பரம்பரை, அனுபவம், சாதகம் முதலியவற்றால் அது வேறு பாழடைந்து பிரகாசித்து வருகிறது. அதைப் பார்த்து இளைஞர்கள் எல்லாவற்றையும் கேட்டுப் பழகித் தம் சாரீரத்திற்கும், ஞானத்திற்கும் தக்கபடி அமைத்துக்கொண்டு பாடுபட்டு முன்னேறவேண்டுமென்று விரும்புகிறேன்.

ஸங்கீதக் கலைக்கு வீணையும், புல்லாங்குழலும் மிக முக்கியமான உயர்தரமான இசைக் கருவிகள் என்பதை எவரும் மறுக்கமாட்டார்கள். சிலர், புல்லாங்குழல் வாசித்தால் சரீரத்திற்கு ரொம்பவும் கெடுதி, ஆயுள் குறையும், மயக்கம், தலைவலி வரும் என்று புல்லாங்குழலைக் கற்றுக்கொள்ளாமல் இருக்கப் பலவாறாகப் பிரசாரத்தைக் கிளப்பிவிட்டு வருகிறார்கள். ஆனால், காலஞ் சென்ற ஸ்ரீ நாகராஜராவ், நாடியம் ஸ்ரீ ராமு ஐயர் இவர்களெல்லாம் முதிர்ந்த வயது வரையில், திடகாத்திரத்துடன் புல்லாங்குழல் வாசித்து புகழ் பெற்று கச்சேரிகள் செய்துவரவில்லையா? இப்போதும் ஸங்கீத கலாநிதி பல்லடம் ஸ்ரீ ஸஞ்சீவி ராவ் அவர்கள், ஸ்ரீ டி. ஆர். மஹாலிங்க ஐயர் அவர்கள், ஸ்ரீ ராதகிருஷ்ண ஐயர் அவர்கள் ஆகியோரும் அடியேனும் திடகாத்திரத்துடன் இருந்து வரவில்லையா? இன்னும் பல பெண்மணிகளும் புல்லாங்குழலை அப்யஸித்து கச்சேரி செய்துவருவதை நாம் காணவில்லையா? புல்லாங்குழல் வாசிப்பதால் யாருக்குமே உடல்நிலை கெட்டுப்போவதாகச் சொல்வதற்கில்லையே; தவிர, கச்சேரி செய்வதற்கோ, கேட்பதற்கோ அவ்வளவு போதுமானதாக மற்ற கருவிகளைவிட புல்லாங்குழல் குறைந்ததாகக் காணப்படுகிறதா? புல்லாங்குழல்தானே ஸங்கீத தோற்றத்திற்கு ஆதி கருவி. அதனை மறக்கலாமா? எனவே, புல்லாங்குழலுக்கும் இப்போது நடக்கும் ஸங்கீதப் பள்ளிக் கூடங்களில் ஒரு வகுப்பு ஏற்படுத்தி, ஒவ்வொரு ஆசிரியரையும் நியமித்துப் போதித்து விருத்திக்குக் கொண்டுவர வேண்டுமென்பது எனது தாழ்மையான வேண்டுகோள்.

1. ரேடியோ அல்லது தனிப்பட்ட கச்சேரிகளில் ராகம், தானம், பல்லவி பாடுவதற்குப் பொருத்தமான

ராகங்களையும், தாளங்களையும் பொறுக்கி எடுத்தல்.

2. கீர்த்தனைகளுக்கு முன்னால் ராகம் பாடவேண்டியதற்கு கீர்த்தனைகள் உள்ள ராகங்களாகத் தேர்ந்தெடுத்தல்.

3. சுலோகங்களையும், விருத்தங்களையும் எடுத்துக் கொண்டு ராகமாலிகையாகப் பாடுவதற்குத் தகுதியான ராகங்கள் எவை எவை என்று குறிப்பிடுதல்.

ஆகிய விஷயங்கள் பற்றியும் வித்வத் பெருமக்கள் தங்கள் கருத்தை செலுத்த வேண்டுமென்று கேட்டுக்கொள்கிறேன்.

ஸங்கீத வித்வத் ஸபை ஒவ்வொரு ஆண்டும், பெரிய வித்வான்கள், இளம் வித்வான்கள் ஆகியோரைக் கொண்டு முப்பது, நாற்பது கச்சேரிகள் நடத்தி, புதியவர்களையும் முன்னணிக்கு வரும்படி செய்வது போற்றத்தக்க செயலாகும். அரசாங்கத்தார் ரேடியோ நிலைய மூலமாக பல வித்வான்களைப் பாடச்செய்து பிரபலப்படுத்தி வருவதும் பாராட்டக் கூடியதே. இதேபோல் மற்றுமுள்ள ஸங்கீத மஹாநாடுகள், ஸபாக்கள் ஆகியவைகளும் எல்லோருக்கும் ஸந்தர்ப்பமளிக்க வேண்டும் என்பது எனது விண்ணப்பம்.

தமிழ் நாட்டில் ஸங்கீத வித்வான்களை இரண்டு வகையாகப் பிரிக்கலாம். ஒரு வகையாளர் நல்ல அனுபவமும், புகழும் பெற்று அதன் பலனை வருவாய் மூலமாக அடைந்து அனுபவித்து வருபவர்கள். மற்றொரு பிரிவினர் அதற்கு உரியவராக இருந்தபோதிலும் புகழையோ, பொருளையோ அடையப் பெறாதவர்களாய் வெறுப்பு மனத்தோடு “ஏன் இந்தத் துறையில் இறங்கினோம்” என்று ஏங்கித் தவித்து வருகின்றவர்கள். புகழையும், பொருளையும் பெற்று உச்ச நிலையிலுள்ள வித்வான்கள், அவைகளை அடையாத, ஆனால், தகுதியுடைய வித்வான்களுக்கு ஸந்தர்ப்பம் கிடைக்கும் படிச் செய்வது இன்றியமையாத கடமை என்பதைத் தாழ்மையாகத் தெரிவித்துக்கொள்கிறேன்.

சென்ற முப்பது ஆண்டுகளுக்கு முன் நான் கச்சேரி செய்ய ஆரம்பித்த அந்தக் காலத்தில், என்னையும் என்னைப் போன்ற இன்னும் பலரையும் அப்போது பிரபல வித்வான்களாக இருந்த கோனேரி ராஜபுரம் ஸ்ரீ வைத்தியநாத ஐயர்

அவர்கள், காரைக்குடி ஸ்ரீ வீணை ஐயர் அவர்கள், ஸ்ரீ முத்தையா பாகவதர் அவர்கள், ஸ்ரீ பஞ்சாபகேச சாஸ்திரிகள் அவர்கள், ஸ்ரீ வீணை தனம்மாள் அவர்கள், ஸ்ரீ நாயனா பிள்ளை அவர்கள் ஆகியோர் ஆங்காங்கு நடக்கும் கல்யாணம், உற்சவம் முதலிய விசேஷங்களில் அழைத்து தாங்களும் கூட இருந்து கச்சேரிகளை ரஸிக்கும்படியாகச் செய்து புகழையும், பொருளையும், யானும், என்னைப் போன்றவர்களும் அடையுமாறு செய்தது இன்றும் மறைக்க முடியாத, மறக்க முடியாத உண்மையாகும். உதாரணமாக இரண்டொரு விஷயங்களை மட்டும் இங்கே நான் எடுத்துக் கூறப்போவதைத் தற்புகழ்ச்சி என்று நினைக்காமல், உண்மையைத் தெரிவித்துக் கொள்ள குறிப்பிடுகிறேன் என்பதை உணர வேண்டுகிறேன். அதாவது முப்பது வருஷங்களுக்கு முன், அப்போதிருந்த பல பெரிய வித்வான்களுக்கு மத்தியில் காரைக்குடி ஸ்ரீ ஜகன்னாத ஐயங்கார் அவர்கள் என்ற ஒரு ரஸிகர் இல்லத்தில் நடந்த உபநயன முகூர்த்தத்தில் நான் கச்சேரி செய்துகொண்டிருந்தபோது, பல ஸங்கீத வித்வான்களுக்கு முன்னிலையில் காரைக்குடி ஸ்ரீ வீணை ஸுப்பராம ஐயர் அவர்கள் தமக்குச் திருச்செந்தூர் ஸ்ரீ ஷண்முகநாதன் சந்நிதியில் அளித்திருந்த வேல் பதித்த ஒரு தங்கப் பதக்கத்தையும், ஒரு தங்கச் சங்கிலியையும் எனக்குப் பரிசளித்து என்னுடைய கலையைப்பற்றி ரொம்பவும் புகழ்ந்து பேசினார்கள். அவையாவும் நான் முன்னுக்கு வரவேண்டியதை முன்னிட்டே செய்தார்கள் என்றுதான் சொல்லவேண்டும் தவிர, என்னுடைய கலையை அனுபவித்து அல்ல என்பதைத் தெரிவித்துக் கொள்கிறேன்.

அதன் பின், சில மாதங்களுக்கு அப்பால், வீரவ நல்லூரில் ஹரிகேச நல்லூர் ஸ்ரீ முத்தையா பாகவதர் அவர்கள் புத்திரியின் திருமணத்திற்கு என்னை வரும்படி எழுதி இருந்தார்கள். நானும் சென்று முதல்நாள் கச்சேரி செய்தேன். இரண்டு நாட்களுக்குப் பின், ஆண்டிப்பட்டி ஜமீன்தார் ஸ்ரீ பெத்தாச்சி செட்டியார் அவர்கள் அங்கு வரும்வரையில் என்னை தங்கச்செய்து, மறுபடியும் என்னை ஒரு கச்சேரி வாசிக்கச் செய்து, தகுந்த ஸம்மானமும் செய்து பாராட்டி அனுப்பினார்கள்.

எனக்குக் கொஞ்சம் வியாபகமும் ஏற்பட்டு, கச்சேரிகளும் நடந்து கொண்டிருக்கும்போது, சில பெரிய பக்கவாத்தியக்காரர்கள் எனக்கு வாசிக்க மறுத்துவிட்டார்கள். அதிலும், ஒன்றிரண்டைச் சொல்லவேண்டியவனாக இருக்கிறேன். செட்டியார் கொத்தமங்கலம் ஸ்ரீ நீலாவதி ராம சுப்பிரமணியம் செட்டியார் அவர்கள் கிரகத்தில் நடந்த ஒரு கல்யாணத்தில் காரைக்குடி ஸ்ரீ வீணை ஐயர் அவர்கள் மூலமாக, முதல்நாள் கோனேரி ராஜபுரம் ஸ்ரீ வைத்திநாத ஐயர் அவர்கள் கச்சேரியையும், மறுநாள் என் கச்சேரியையும் ஏற்பாடு செய்து, இரண்டு கச்சேரிகளுக்கும் பிடில் ஸ்ரீ கோவிந்தசாமி பிள்ளை அவர்களையும், மிருதங்கம் ஸ்ரீ அழகநம்பி பிள்ளை அவர்களையும், கஞ்சிரா ஸ்ரீ தக்ஷிணமூர்த்தி பிள்ளை அவர்களையும் ஏற்பாடு செய்திருந்தார்கள். ஆனால் ஸ்ரீ தக்ஷிணமூர்த்தி பிள்ளை அவர்கள் மட்டும் மறுநாள் இருந்து எனக்கு வாசிப்பதாகச் சந்தோஷமாய் ஒப்புக் கொண்டார்கள். ஸ்ரீ கோவிந்தசாமி பிள்ளை அவர்களும், ஸ்ரீ அழகநம்பி பிள்ளை அவர்களும் என் கச்சேரிக்கு வாசிக்க மறுத்துவிட்டார்கள். கல்யாணக்காரர்களும், நானும், எனது தகப்பனார் அவர்களும் எவ்வளவோ கெஞ்சிக் கேட்டும், கொஞ்சம்கூட அவர்கள் மனம் இளகவில்லை. பிறகு, கோனேரி ராஜபுரம் ஸ்ரீ வைத்தியநாத ஐயர் அவர்கள் காதில் இந்த விஷயம் விழவே, அவர்கள் அவ்விருவரையும் அழைத்துக் 'கட்டாயம் வாசிக்கத்தான்வேண்டும். நீங்கள் இருவரும் வாசித்து அவனை முன்னுக்குக் கொண்டுவர வேண்டியது உங்கள் கடமை என்பதை நான் சொல்லிவிட்டேன். இனி உங்கள் இஷ்டம்', என்று கோபமாகச் சொன்னதைக் கேட்டவுடன், அவர்கள் வாசிப்பதாக ஒப்புக்கொண்டு அந்தக் கச்சேரியும் நடந்தது. அதுமுதல் எனக்கு மேலும் அதிக கௌரவமும், மிகுந்த வருவாயும் பெருகி வந்தது என்பதை யாவரும் அறிவார்கள். அதேபோல் இப்பொழுதும் முன்னுக்கு வரவேண்டிய இளம் வித்வான்களைக் கைத்தூக்கி விடவேண்டியது புகழ் பெற்ற பெரிய வித்வான்களுடைய கடமை என்பதைத் தாழ்மையோடு அறிவித்துக்கொள்கிறேன்.

முன்னுக்கு வரவேண்டிய சில வித்வான்களுக்கு சில

பஞ்சிகள் தெரியாமல் இருக்கலாம். அவைகளைப் பரீரங்க மாகச் சொல்லி, அவர்களை அவமானப்படுத்தி, கலங்கச் செய்து, அவர்களது முன்னேற்றத்தைத் தடை செய்வதை விட, தனிப்பட்ட முறையில், இன்னென்ன குறைகள் இருக்கின்றனவென்பதை எடுத்துக்காட்டி அவைகளைத் திருத்தி, அவற்றைப் பூர்த்தி செய்வது மிகவும் பொருத்தமான காரியம் என்று எண்ணுகிறேன்.

தூற்றுக் கணக்கான அன்பர்கள் ஸங்கீதத்தைக் கொண்டு தாம் ஜீவிக்கலாம், தங்களுடைய வாழ்க்கையை நடத்தலாம் என்று நம்பி, பல காலம் பாடுபட்டு, அதன் பயனை அனுபவிக்காமல் மனம் வாடி இருப்பவர்களின் கதியை இங்கு ஒன்றும் விவரிக்க முடியாதவனாக இருக்கிறேன். ஸங்கீத வித்வான்களும் முயற்சி எடுத்துக் கொள்ளாமலும், ரஸிகர்களும் எந்த விதமான வழியையும் காட்டாமலும், நாளுக்குநாள் ஸங்கீத வித்வான்கள் விருத்தியாகிக்கொண்டே இருப்பது, அவர்களில் அனேகர் வாழ்வகையின்றி வாடுவது இங்கு எடுத்துக் காட்டக்கூடிய முக்கிய விஷயமாக இருக்கிறது. இந்தப் பிரச்சனைக்கும் வித்வத் ஸபை போன்ற ஸ்தாபனங்கள் வழி காணவேண்டும்.

அடுத்த ஆண்டு முதல் எல்லா பாடசாலைகளிலும், கல்லூரிகளிலும் ஸங்கீதத்தையும் ஒரு பகுதியாக ஏற்படுத்தப் போவதாகவும், அதில் ஸங்கீத வித்வான், ஸங்கீத பூஷணம், ஸங்கீத சிரோமணி முதலிய பட்டம் பெற்றவர்களை ஆசிரியர்களாக அமைக்கப் போவதாகவும் தெரிகிறது. அதில், ஆங்கிலப் பட்டம் பெற்றவர்களுக்கு அதிக சலுகையும், பெருதவர்களுக்கு சலுகைக் குறைவும் இருக்குமென்று சொல்லப்படுகிறது. ஸங்கீதத்தில் நல்ல தகுதிவாய்ந்தவர்களாக இருப்பார்களேயானால், ஆங்கிலப் படிப்புக்காக சலுகையில் வித்தியாசம் காட்டாமல் உத்தியோகம் வழங்கும் படி பார்த்துக்கொள்ள வேண்டியது பெரியோர்களின் பொறுப்பாகும் என்பதைத் தெரிவித்துக் கொள்கிறேன். ஸங்கீதத்திற்காக அவர்கள் ஆசிரியர்களாக நியமிக்கப்படுகிறார்களேயன்றி, ஆங்கிலப் போதனைக்காக அல்ல. எனவே, ஸங்கீதத்திலுள்ள ஆற்றலையே முக்கியமாகக் கருதவேண்டும் என்பதை ஸங்கீத வித்வத் ஸபை வற்புறுத்தவேண்டும்.

சொல்ல வேண்டுமென்று என் உள்ளத்தில் உதித்த சில கருத்துக்களை உங்கள் முன் பிரஸ்தாபித்தேன். அவற்றில் தகுதியானவை என்று நீங்கள் எண்ணுகிறவற்றை ஏற்றுக் கொண்டு, பிறவற்றைத் தள்ளிவிடக் கோருகின்றேன்.

இந்த ஒப்பற்ற தலைமைப் பதவியில் என்னை அமைத் தமைக்கு மீண்டும் எனது நன்றி வணக்கம்.

வாழ்க இசைக் கலை. வளர்க ஸங்கீத வித்வத் ஸபை.

President's Concert

Vidvan Swaminatha Pillai then gave a performance on flute, accompanied by Sri Tirupparkadal Veeraraghavan on violin and Madras Kannan on mridangam.

Conference Souvenir

The Music Academy had issued a Souvenir to mark the 27th Conference. This publication contained useful information about the Academy and its activities. Articles on various aspects of music, pictures of musical composers, of eminent vidvans and patrons and the detailed programme for the season were given. Dr. V. Raghavan's address to the Third Plenary Session of the International Conference on Music Education held in Brussels in July 1953 on the present state of Music Education in the Asiatic Continent (India) was also included in the Souvenir.

THE SECOND DAY

22nd December, 1953

The Experts' Committee Meeting of the Madras Music Academy, convened in connection with the Twentyseventh Annual conference, began this morning at the P. S. High School Hall, Mylapore. Vidvan Tiruppamburam S. Swaminatha Pillai, President of the Conference, was in the chair.

COMPOSITIONS OF TYAGARAJA

Sangitha Kalanidhi T. V. Subba Rao gave a discourse on 'Tyagaraja Kritis.' Later, six rare kritis of Tyagaraja were rendered by Vidvan Maruthuvakkudi Rajagopala Aiyar.

To-day's meeting was attended by Dr. B. V. Keskar, Union Minister for Information and Broadcasting, and Mr. P. V. Rajamanar, Chief Justice of Madras. A large number of musicians were present.

Mr. Subba Rao, welcoming the Union Minister, explained the activities of the Experts' Committee of the Academy and its discussions to resolve some of the knotty problems. The meeting of the Committee was an unique feature and Vidvans expressed their opinion and exchanged ideas, he said.

Mr. Subba Rao took up the two compositions "Vachamagochara" and "Banturiti" as the subject matter for his lecture. He said that the Kritis of Tyagaraja were an integration of many things, of beauty in poetry, painting, life, religion and philosophy, with music of unspeakable charm. After pointing out the purport of the song 'Vachamagochara', he said that there was high poetic excellence in the piece. The compositions of Tyagaraja were a mine of suggestive thoughts of poetic beauty and moral grandeur. Even words and expressions of address which appeared detached had, in reality, a purposive correlation with the tenor of the song. 'Ganalola', used as an address to Rama in the song, would imply that a sangita rasika such as He was, would as in the view of Shakespeare, be too full of the milk of human kindness to be cruel to the deer. The song presented the quintessence of the Ramayana and other sacred works of our religion. The second song, 'Banturiti' was a brilliant example of sustained metaphor abounding in lyrical beauty. This piece equally revealed Tyagaraja as a poet of high imagination and as a prophet of practical philosophy.

The speaker said that the raga of the first song 'Vachamagochara', was commonly stated as 'Kaikavasi'. There were two versions of this raga, one which made *dhaivata* completely *varja*, and another which made use of *shatsruti dhaivata* only in the arohana. In the former version, whether considered as *janya* of 'Simhendramadhyama' or 'Nitimati', the raga of the piece presented no difficulty. But it was in the version which included *shatsruti dhaivata* that complications arose. In the latter case, the raga had to be treated as being derived from 'Nitimati' with arohana as *sampurna* and avarohana as *Shadava* with *dhaivata* as *varja*. The awkwardness of rendering *shatsruti dhaivata* with succeeding *kakali nishada* had led to its omission with the result that the raga had come to be regarded as *shadava-shadava*. The total omission of the *dhaivata* for the simple reason of supposed vivadi dosha could not be justified. Should this reason hold good, even ragas like 'Nata' would disappear or change form and identity. Out of the 72 melas which formed the foundation of modern carnatic music, 40 melas would have to be condemned if objection on the ground of supposed vivadi dosha should be deemed valid. For negotiating the alleged vivadi notes, there were rules which all the master composers had respected and if their example was followed, there would be no disagreeableness. The notes by themselves had no discordant effect. Their consecutive use followed by the succeeding note under certain circumstances might not be pleasing.

Vivadi Svaras

Mr. Subba Rao proceeding said that, of the vivadi svaras, the lower notes were the *suddha rishabha* and *suddha gandhara* in the lower tetrachord and *suddha dhaivata* and *suddha nishada* in the upper tetrachord. The higher notes were *shatsruti rishabha* and *antara gandhara* in the lower tetrachord and *shatsruti dhaivata* and *kakali nishada* in the upper tetrachord. Subbarama Dikshitar sounded a caution that the vivadi notes should be used most cunningly. The rules as gathered by analysis of compositions of renowned vaggeyakaras appeared to be that the higher vivadi notes might be used in the ascent regularly with the following *madhyama* or *tara shadja* as the case might be and that the lower notes in the descent followed by *panchama* or *shadja* as the case might be. The use of the vivadi notes in the said manner, however, should not be frequent. The higher notes in the ascent if used at all should be by a stress and the lower notes in the descent by the grace of glide. The device of *langhana* characteristic of the *lakshana* of *alpatya* should be

freely employed, so that only one of the two appending notes might ordinarily be used. A study of the famous pancharatna kirtana 'Jagadanandakaraka' in 'Nata' would explain the subtlety. The rules and prayogas enumerated in the vivadi melas were based on sound acoustic reasons which no composer or singer could afford to ignore.

Mr. Subba Rao said that some modern composers had produced songs in the vivadi scales on the assumption that a raga based on the full scale should take all the notes in full and regular succession. This was a total misconception. If ragas should have high emotional content, they should, even when they were sampurna, incorporate extensively vakra and varja sancharas. If this was the condition even in the case of non-vivadi melas, the justification for the cunning use of vivadi svaras in the vivadi melas became stronger. The amazing skill of Tyagaraja in imparting high aesthetic charm to his songs in 'Karaharapriya' and 'Harikambhoji' was an exception which only proved the rule.

The speaker said that in the light of the observations stated above, it would not be difficult to understand the correct use of the *shatsruti dhaivata* in the song 'Vachamagochara.' The use of *shatsruti dhaivata*, though occasional, was necessary to support the bhava of the song. In these circumstances the correct name to be given to the raga of the song would be 'Nitimati' a melody based on the 60th mela. Confusion regarding the proper scope of the use of the *shatsruti dhaivata* had resulted in the dropping of it altogether. Perhaps, it was this result that had changed the name of the melody to 'Kaikavasi'. The traditional usage that took in *shatsruti dhaivata*, however slight, established beyond doubt that the name of the mould was 'Nitimati'.

The same principles applied to the melody of 'Banturiti' said Mr. Subba Rao. There was no dispute about the name of the raga, 'Hamsanadam.' In conclusion, he said that the above discussion could be summed up as follows: "In the vivadi melas avoid *suddha gandhara* and *suddha rishabha* in the regular ascent and *shatsruti dhaivata* and *antara gandhara* in the regular descent. The usage of *sa ri ma pa dha sa* in the first mela and *sa ni pa ma ri sa* in the 36th mela from the Pole star to help the musicians to steer clear of the rocks and shoals of discord in their voyage on the seas of melody and harmony." The full text of Mr. Subba Rao's speech is reproduced elsewhere in this volume.

Srimati Vasanta Raghavendar, Mr. Subba Rao's granddaughter, next rendered the two pieces, 'Vachamagochara' and 'Banturiti' according to the above version. She was accompanied by Mr. G. Srinivasan on the violin and Mr. Madura Srinivasan on the mridangam.

Mr. T. L. Venkatarama Aiyar, thanking Mr. Subba Rao on behalf of the Academy for his discourse, said that he concurred with him wholly in what he had said about the vivadi melas. According to the school of Venkatamakhin Vivadis should not be sung in Arohana-Avarohana sampurna. Authentic kritis of Tyagaraja and Dikshitar were based on this rule. He also congratulated Srimati Vasanta Raghavendar on her recital.

Demonstration of Rare Tyagaraja Kritis

A demonstration of rare kritis of Tyagaraja was given by Vidvan Maruthuvakkudi Rajagopala Aiyar who rendered six pieces, two of them in apoorva ragas—'Poorna-Lalita' and 'Dundubhi.' He was accompanied by Mr. G. Srinivasan on the violin and Mr. Vellore Ramabhadran on the mridangam. Mr. Rajagopala Aiyar sang 'Ramam Bhajeham' in Saveri, 'Galuguna Pada Neeraja Seva' in Poorna-Lalita, 'Sri Tulasamma' in Devagandhari, 'Dehi Tavapada' in Sahana, 'Leela Gana Joochu' in Dundubhi and 'Muchhata Brahmadulaku' in Madhyamavati.

The President of the Conference, Vidvan Swaminatha Pillai, thanking the artiste, pointed out that more such special and rare kritis should be brought to light.

THE THIRD DAY

23rd December, 1953

POST-TYAGARAJA PERIOD: PALLAVI SESHAYYAR

The Experts' Committee of the Madras Music Academy met this morning in the P. S. High School Hall, Mylapore, Vidvan T. N. Swaminatha Pillai, President, presiding, Prof. P. Sambamurti, Head of the Department of Indian Music, University of Madras, gave a lecture on 'Pallavi Seshayyar.'

Prof. Sambamurti said that Pallavi Seshayyar (1846-1908) occupied a prominent place among the composers who had enriched the music of the post-Tyagaraja period. He belonged to Tyagaraja's *sisya parampara*, his father Neykarapatti Subbayyar being

a direct disciple of Tyagaraja. He belonged to the Muriginadu sect and Seshayyar was a lakshana-lakshya vidvan and a versatile composer. All his compositions were in Telugu. He was able to handle even intricate pallavis with perfect ease and used to sing minor ragas for hours together. He had also the capacity to sing kalpana jatis. After singing Kalpana svaras to the chosen theme, he used to delight his audiences by singing jatis extempore.

The lecturer pointed out that easy diction and sweet sounding words were the features of his sahityas. He was the first to compose a kriti in 'Mallikavasanta' raga. He was a *svanama mudrakara* and was honoured in the Mysore samasthanam. Prof. Sambamurti explained the circumstances which led to the composition of his tillana in 'Dhanyasi' raga. The 'Kapi' raga that Pallavi Seshayyar had pictured in his tillana was the upanga type taking the arohana and avarohana as sa ri ma pa ni sa and sa ni dha ni pa ma ga ri sa. It did not take the foreign notes, *antara gandhara*, *suddha dhaivata* and *kakali nishada*. Thus in the lakshya of Karnatic music, they had three varieties of "Kapi," the pure Karnataka "Kapi" immortalised by Kshetrajna in his padas and by Tyagaraja in Chutamu rare, and other songs. The second was the upanga type which they found in Pallavi Seshayyar's tillana and third the bhashanga type, familiarly known in javalis like Vaddani Ne.

Prof. Sambamurti also exhibited a manuscript (*katakam*) containing the arohana and avarohana of more than a thousand ragas, with brief notes on some of the ragas, written by Pallavi Seshayyar himself. He also showed some of the manuscripts with notations of songs, written by the composer.

Srimatis Chellam, Mayuram and Rajam then rendered five select kritis of Pallavi Seshayyar. Prof. Sambamurti played on the violin. The kritis were Ika nannu in "Bhairavi," Neetho cheppaga in "Garudadhvani," Ne thalalenura in "Huseni" and two tillanas in "Kapi" and "Vasanta". Mr. S. R. Janakiraman sang two more kritis Na Punyamettitho in "Subha-Pantuvarali" and Neeva Naajeeva in "Kedaram."

Vidvan T. N. Swaminatha Pillai thanked Prof. Sambamurti for his lecture and complimented the artistes for their recital. He appealed to senior vidvans to popularise such kritis so that they could be handed over to posterity.

Gitagovinda Recital

Sri A. Balasubrahmanya Bhagavatar of Kallidaikurichi next gave a recital of Ashtapadi, according to the South Indian tradition. Mr. T. V. Rajagopalan introduced the Bhagavatar and said that he belonged to the *sishya parampara* of Sivaganga Ramadas Swami. Accompanied by Sri Hariharan on the violin and Sri Devarajan on the mridangam, Sri Balasubrahmanya Bhagavatar sang Pralaya Payodhijale in "Saurashtra," Lalita Lavanga in "Vasanta," Chandana Charchita in "Pantuvarali," Nibhruta Nikunja in "Kambhoji," Rati Sukha Sare in "Kedara-gaula," Pasyati in "Sankarabharana," Kathitha Samayepi in "Ahiri," Yahi Madhava in "Arabhi," Vadasi yadi in "Mukhari," Mugdhemadumahanam in "Kalyani," Pravichthrade in "Ghanta" and Harimekarasam in "Madhyamavati."

Mr. T. V. Subba Rao thanked Sri Balasubrahmanya Bhagavatar for his recital and pointed out that Ashtapadis served as a common bond between the North and South Indian systems of music.

THE FOURTH DAY

24th December, 1953

When the Experts' Committee of the Music Academy met this morning at the P. S. High School Hall, Mylapore, Sangita Kalanidhi Palladam Sanjeeva Rao gave a demonstration on flute. Vidvan T. N. Swaminatha Pillai presided.

Late Bharatam Nallur Narayanaswami Iyer

The gathering, at the outset, observed a minute's silence to mourn the death of Bharatam Nallur Narayanaswami Aiyar, a member of the Experts' Committee, who passed away at Nallur on December 21. Prof. P. Sambamurti referred to the talents of Mr. Narayanaswami Aiyar and gave a brief sketch of his life. His rich knowledge in music and Bharatam had been very helpful to the Experts' Committee during its discussions.

Flute Recital

Sangita Kalanidhi Palladam Sanjeeva Rao, accompanied by Vidvan Tiruvalangadu Sundaresa Aiyar on the violin and Sri Guruvayoor Dorai on the mridangam, gave a flute performance for about an hour. Vidvan Sanjeeva Rao, who is 72, kept the audience enthralled with his music throughout. He commenced

his recital with *Rama neepai* in Kedaram and then played the raga Kiravani and rendered *Kaligiyyundegada*. He took up Todi in detail and his alapana in *mandra sthayi* in the three *kalas* showed the musical genius in him and the purity of the raga, which he had been maintaining through 50 years of experience as a flutist. He rendered *Emi jesite* in the same raga and gave the *neraval* at *Kamamohadasulai*, the *anupallavi* and later played the *kalpana svaras*. Vidvan Palladam Sanjeeva Rao next rendered a ragamalika in which were included Bilahari, Dhanyasi, Devagandhari, Anandabhairavi, Chenchurutti and Kapi. His recital concluded with an English note.

Vidvan Swaminatha Pillai thanked Sangita Kalanidhi, Palladam Sanjeeva Rao for the brilliant exposition and said that his *guru*, Sri Sarabha Sastrigal, a great savant, was the first to show, that through this instrument (flute) they could make an independent music career. Vidvan Swaminatha Pillai pointed out that he followed in the footsteps of Vidvan Palladam Sanjeeva Rao and entered the field. He reiterated that through great vidvans, they should try to dig out the hidden compositions.

Sri Svati Tirunal's Navaratri Kritis

Vidvan M. A. Kalyanakrishna Bhagavatar next rendered two of the Navaratri kritis of Svati Tirunal. He sang *Devi Jagajjanani* in Sankarabharana and *Janani Pahi sada* in Suddha Saveri. He was accompanied by Vidvan Tiruvalangadu Sundaresa Aiyar on the violin and Sri Krishnamani on the mridangam.

The President, Vidvan Swaminatha Pillai, complimented the Bhagavatar on his attainments.

THE FIFTH DAY

25th December, 1953

ART OF DANCING

"Proprieties in Dance Culture and Patronage" was the subject of a talk given by Mr. E. Krishna Aiyar this morning, when the Experts' Committee of the Music Academy met at the P. S. High School Hall, Mylapore, Vidvan T. N. Swaminatha Pillai, presiding. Later, Vidvans Balu Bhagavatar and P. K. Subbier of Melattur gave recitals of Bhagavata Mela Natya-Nataka songs.

Mr. Krishna Aiyar said that so long as their music and dance were patronised by the royal courts and nobles advised by experts,

it was discerningly distributed so as to keep up, encourage and develop high and true classical art. Of late, there had been confusion in ideas, tastes and standards in arts. The fault lay more in some of the artistes, the institutions and individuals than in the art-loving masses. Responsible artistes and patrons should give a correct lead to the people and improve their tastes and ideas.

The position regarding music did not seem to have suffered so much as that of dance, said Mr. Krishna Aiyar. Conventions did not seem to be established in the field of dance. Some of the sabhas, while encouraging classical music and dance, were to be found also to put up on the same platform, shows of spurious and low standard dances. "Thereby they and some of the top-ranking artistes unwittingly equate high and low art without feeling the need to distinguish between the two."

The speaker said that India had inherited a rich variety of classical dances and an equally bounteous wealth of folk dances, all reflecting the true and high spiritual ideals and traditions of the nation and the noble aspirations of the people. These classical dances, especially Bharata Natya, were gaining popularity in foreign countries also. It was wrong to think that Bharata Natya was practised only by South Indians or that it was popular only in the South. Nowadays, as many people in North India took to Bharata Natya, as in the South. It was popular in Ceylon. In Europe and America it was esteemed as the most important dance system of India. Connoisseurs in those countries were demanding genuine Indian classical dances. But, it was rather strange, that some of our own artistes and art-lovers in this country should be blind to the signs of the times and still went in for cheap art like the so-called "Oriental dances." When closely scrutinised, most of these dances—barring a few honourable exceptions here and there—were neither oriental nor occidental; but only exotic. At best, they were either parodies of some of our classical and folk dances or an incongruous mixture of superficial features of many dance styles, including Western ones. They were neither drama nor dance proper, but merely bits of dumb movements with gestures and expressions of drab day-to-day life. They were nothing more than shaking the body and limbs in glamorous and everchanging costumes with a lot of sex appeal.

Mr. Krishna Aiyar pointed out that the usual excuse for some of the artistes and sabhas for indulging in these dances was that the

public demanded them and people loved both classical and oriental dances as their two eyes. The mass mind was mostly what it was shaped by those who were in the limelight. It could be moulded to any shape for high or low purposes. It was the artiste who had the responsibility of keeping up high and true standards and shaping and elevating the tastes of the masses, instead of himself first lowering them down and pandering to the vitiated tastes in a vicious circle. Any true artiste might expound the available classical dance styles of India as they were, or create new forms of art based on the best features of traditional technique and reflecting the national genius.

The lecturer explained that with all their apparently rigid rules and conventions, our classical dance systems had never in fact remained stagnant or stereo-typed but had been growing arts, taking in absolutely necessary changes and refinements through the centuries. Their forms and modes of presentation had been changing from time to time but their basic principles and technique had remained constant and stood the test of time. Hence any really creative art by way of change was welcome. But no new creation could completely ignore the basic principles and essential features of the traditional art of its technique. In fact, the existing types of traditional dances like the three species of Bharata Natya, namely, the lyrical solo *Sadir*-nautch, the Bhagavata Mela Dance-Drama and the Kuravanji on the one hand, and Kathakali, Kathak and Manipuri on the other were so numerous and varied and so rich in the technique of rhythm and expression in varying degrees as to provide ample material for any really creative genius to pick and choose from and utilise for any new creations in dance forms to suit modern tastes.

Mr. Krishna Aiyar said it was unfortunate that some artistes had begun to condemn the much-admired and highly suggestive *mudras* of Bharata Natya as un-understandable to the masses and wanted to expound them with other ordinary gestures. In the former days, Bharata Natya alone formed an important part of such celebrations as Gandharvapriti. Hence, the so-called oriental dances were nondescript and could not stand the test of true aesthetics in the art of dancing. Even to-day it was only such of those few artistes still sticking to classical art that commanded respect, though they were not found frequently on the stage. Mr. Krishna Aiyar appealed to all top-rank artistes and the patronising public institution to encourage only genuine art and eschew all spurious arts on their

concert platforms. He pleaded that Bharata Natya, being national in character, should be given representation on the All India Academy of Dance, Drama and Music.

Sri Swaminatha Pillai thanked Mr. Krishna Aiyar for his exposition.

Recital of Bhagavata Mela Songs

Vidvans Balu Bhagavatar and P. K. Subbier of Melattur then gave a recital of Bhagavata Mela Natya-Nataka Songs (Compositions of Melattur Venkatarama Sastriar) with suitable demonstrations.

Mr. Krishna Aiyar, introducing the Vidvans, said that Sri Balu Bhagavatar was the disciple of the famous Sundara Bhagavatar and Krishna Bhagavatar, while Sri Subbier was the disciple of Vidvan Ariyakudi Ramanuja Iyengar.

Vidvans Balu Bhagavatar and Subbier then rendered *Prahladudu* in Bhairavi and then a padam in Ananda Bhairavi, Elaku from the Dance-drama, Usha. Vidvan Balu Bhagavatar and Sri Nagarajan, a Melattur actor, gave demonstration of abhinaya. They next sang a padya followed by a Daru in Ghanta, and songs in Devagandhari, Ahiri and Ritigaula. In a Kanada padya, from the story of Harischandra, Sri Balu Bhagavatar demonstrated the dance and the poses. He later expounded the Pancha Banams.

The President, Sri Swaminatha Pillai, congratulated the Bhagavatars and added that he had heard *Sollukattus* without music also.

THE SIXTH DAY

26th December, 1953

RARE COMPOSITIONS OF DIKSHITAR

DEMONSTRATION BY

T. L. VENKATARAMA AIYAR

Mr. T. L. Venkatarama Aiyar gave a demonstration of the rare compositions of Sri Muthuswami Dikshitar this morning before the Experts' Committee of the Music Academy at the P. S. High School Hall, Mylapore. A distinguished gathering, including the Chief Justice Mr. P. V. Rajamannar, was present on the occasion. Vidvan T. N. Swaminatha Pillai, President of the Conference, was in the chair.

Mr. Venkatarama Aiyar, who was assisted by Sri Sandhyavan-danam Srinivasa Rao and Sri B. Rajam Aiyar in the recital of these compositions, commenced with *Panchamatanga* in Malahari and then rendered the Dhyana Kriti of Navavarana in Todi. He next sang *Krishnananda* in Gaulipantu and clarified the *alpa* gandhara prayoga in the raga.

Mr. Venkatarama Aiyar explained the use of vivadi melas and said that he agreed with Sangita Kalanidhi T. V. Subba Rao who had expressed his view earlier and emphasised that ragas having vivadi svaras had to be rendered in vakra sampurna to minimise the vivadi dosha and to give more melody. He took up the song *Kanakambari* in Kanakambari (1st Mela) having Suddha gandhara and Suddha nishada. Mr. Venkatarama Aiyar mentioned that it should be rendered as sa ri ma pa dha sa and sa ni dha pa ma ga ri sa in arohana and avarohana respectively. To illustrate the use of shatsruti dhaivata, he sang *Bhaktavatsalam* in Vamsavati (54th mela, and pointed out the parallels in Tyagaraja's kritis *Vachamagochara* and *Banturiti*.

The speaker then rendered a Navavaranam in Ghanta and *Chetasri* in Dvijavanti, both of which were characteristically *chaya* misrita ragas. A rare kriti, *Balambikaya* in Natakuranji, was sung by him besides *Soundararajam* in Brindavana Saranga. Mr. Venkatarama Aiyar concluded his demonstration with the mangala kirtana *Sri Kamalambike* in Sri Raga.

Vidvan Swaminatha Pillai said that Mr. Venkatarama Aiyar had shown them by his demonstration the exceptional grandeur of the compositions of Dikshitar. There had been several attempts by many vidvans to bring these kritis into vogue but Mr. Venkatarama Aiyar was specially fitted for popularising among the musicians the masterpieces of the great vaggeyakara. He expressed the hope that even though he might be away in Delhi shortly as a Judge of the Supreme Court, he would continue to give them the lead in this respect. He wished him all success.

Hindusthani Demonstration

Later Mr. D. T. Joshi of All India Radio, Delhi, gave a demonstration of the raga Hindusthani Sindhubhairavi on the Sitar accompanied by Md. Ismail Khan on the tabla, for about an hour.

The President, Sri Swaminatha Pillai, thanked Mr. Joshi for his demonstration.

THE SEVENTH DAY

27th December, 1953

Sangita Kalanidhi Sri Mudikondan Venkatarama Aiyar gave a demonstration of singing *pallavi* in the traditional style, before the Experts' Committee of the Music Academy this morning at the P. S. High School Hall, Mylapore. Vidvan T. N. Swaminatha Pillai, President of the Conference, was in the chair.

Tiruppavai Recital

At the outset, Mr. B. Rajam Aiyar, a disciple of Sri Ariyakudi Ramanuja Aiyangar, rendered some select pieces from Tiruppavai in several ragas, of which special mention might be made of his rendering of *Useni*, *Anandabhairavi*, *Amirkalyani* and *Surati*. Complimenting the artiste on his performance, Sri Swaminatha Pillai said that every one should learn and sing Tiruppavai.

Pallavi Demonstration

Sri Mudikondan Venkatarama Aiyar, in his introductory remarks, said that the practice of singing *pallavi* was not of recent origin, but had been in vogue for centuries past. Mention of this had been made in the Sangita Ratnakara as *rupaka alapti*. In those days, musicians and *nagasvara* vidvans used to render extensive alapana of the raga and pallavi first and then only sing other kritis and compositions. But for nearly a century now, it had become the practice to sing kritis first and then render raga and pallavi.

Sri Venkatarama Aiyar, accompanied by Sri T. N. Sundaresa Aiyar on the violin and Sri Palani Subrahmanya Pillai on the mridangam, then rendered a popular pallavi *Ganalola karunalavala*, in Todi raga and adi tala. He sang it in eight kalais (aksharakalams) with niraval and svaram. He rendered the *anuloma* and *pratiloma* in the four kalams and also rendered the *anuloma* in tisra gati in three kalams. He also sang the *pallavi* in four kalais, two kalais and one kalai.

Sri Venkatarama Aiyar next rendered a tillana, *Saravana sambhava*, in Mohana raga, which is a very rare composition of Sri Maha Vaidhyanatha Aiyar, in one of the *desiya talas*, viz., *Hanumat-kumbha tala* in 80 aksharas.

Sri Swaminatha Pillai, thanking Sri Venkatarama Aiyar for his demonstration said that he had rendered the *pallavi* in such a manner that it could be understood and appreciated by all. Very few musicians, he said, had rendered *pallavi* in eight kalais and, in this connection, he mentioned the name of Konerirajapuram Vaidyanatha Aiyar, who, accompanied by persons like Manpundia Pillai, Palani Muthiah Pillai and Ghatam Krishna Aiyar, would render *pallavi* in such *chowka kalai* in those days, Sri Venkatarama Aiyar had rendered the *pallavi* on the same traditional lines, which was quite appealing to the audience. He also complimented Sri Sundaresa Aiyar and Sri Palani Subrahmanya Pillai for their perfect accompaniment to the musician: Palani Subrahmanya Pillai had indeed kept up his family tradition in playing for *chowka kala pallavis*. In conclusion, Sri Swaminatha Pillai said that it was necessary that every one should learn to render *pallavis* like this.

THE EIGHTH DAY

28th December, 1953

BANDHA SVARAVALI

At the Experts' Committee meeting of the Music Academy held this morning at the P. S. High School Hall, Mylapore, with Vidvan T. N. Swaminatha Pillai in the chair, Vidvan T. N. C. Venkatanarayanacharyulu, a member of the Committee, read a paper on Bandha Svaravali.

The Vidvan referred to the *Bandha Kavitva* of Sanskrit literature to which, he said, Telugu poets had taken a fancy. They had worked at it with zeal and enthusiasm. The speaker said that he had now attempted to introduce new shapes in *svara* singing resembling the Bandha poems. Svaralankaras thus formed, he said, gave them a correct perception of exquisite pictorial illustrations or *svaras* in the shape of *padmas*, *chatras*, *khadgas*, etc. He had taken the *saptasvaras* and had attempted to produce twenty-one such *Bandha svaravalis*. The four *svaras* sa, ri, ga, ma, manipulated as per the principles behind the *padma bandha*, took the shape of a *padma* (lotus) and with the rest of the combinations, ri, ga, ma, pa—ga, ma, pa, dha, etc., they got ten such *bandhas* to make into a colourful bunch. Similarly he had attempted to illustrate an *oudava raga* like Mohana through a *khadga bandha*. He explained the principles with illustrations.

Thanking the Vidvan, Sangita Kalanidhi Sri T. V. Subba Rao said that this was a very difficult branch of learning belonging to *alankara sastra* and had been imported into the musical world to the extent possible. It was a branch worth investigating and he hoped that experts would study it and, if possible, adopt it in musical *svara* rendering.

The Western Opera

Dr. Narayana Menon speaking on Gustav Holst said that he was a Western composer who was attracted by the philosophy and religion of India so much that he undertook the study of Sanskrit to be able to read Kalidasa's works in the original. The result was a number of works based on Indian themes. Of these the "Hymns from the Rig Veda" and "Savitri" were the best known. "Savitri," written in 1908, was unlike any opera as was understood normally in Europe. It was a chamber opera. It was one unified work from the first note to the last, like a symphony, and in this the voices of the individual singers, chorus and the orchestra were used as an integral whole to express musically a dramatic situation. The orchestra for this opera consisted of two-string quartettes, a contrabass, two flutes and an English horn. There were only three characters in the opera, viz., Satyavan, Savitri and Death. A very great deal of singing was unaccompanied. Conductor, chorus and orchestra were to be invisible to the audience. The opera would take only 30 minutes to play.

Sri T. V. Subba Rao thanked Dr. Menon for his interesting lecture and said that he had shown how Westerners were coming to understand us and how western music and thought were influenced by Indian culture.

Kathakali Padas

Sri Palghat Venkatakrishna Bhagavatar next rendered a few *Kathakali padas* in the traditional style and in ragas peculiar to Malayalam like Puraneeru, Ganakurinchi, Dvijavanti, Padi, and Gantaram. He also rendered two padas in Anandabhairavi and Bhupalam.

Introducing the Vidvan, Mr. T. V. Rajagopal said that he was the brother of Vidvan Palghat Rama Bhagavatar and was learned in Kathakali and Carnatic music.

Vidvan T. N. Swaminatha Pillai, thanking the Bhagavatar, said that Kathakali music had unique features, Sri Venkatakrishna.

Bhagavata had rendered it in such a manner that members of the audience were able to understand and appreciate the style of singing of these padas.

THE NINTH DAY

29th December, 1953

ORIENTAL INFLUENCE ON WESTERN MUSIC

MR. JOHN MARR'S SUGGESTIONS

"A study of the classical music of India by western musicians coupled with acquaintance with the best of European music on the part of vidvans here might help to save classical music in India from the increasing stranglehold of film music," observed Mr. John R. Marr, research student from London University, in the course of a talk on "Oriental Influence on Western Music," given before the Experts' Committee of the Music Academy this morning at the P. S. high School, Mylapore, held under the presidency of Vidvan T. N. Swaminatha Pillai.

Mr. John Marr traced the extent to which the music of the Iberian Peninsula and the Balkans had been steeped in oriental musical theory and practice. Speaking about oriental influence on western art music and musical instruments, he said that until the 18th century, Western music was, technically speaking, nearer to that of the East in having a modal basis, which was destroyed by the advent of equal temperament, wherein the pitch of individual notes in the scale was predetermined by mechanical means and the intervals, therefore, were of fixed amount. The appearance of large orchestras separated Western music still further from oriental practice. With the Turkish expansion into the Balkans in the 15th century and after, the liturgical chant of the Orthodox Church came more and more under Near-Eastern Influence. At an earlier period a similar development in religious chanting had taken place in Spain where under the tolerant rule of the Moors, the Mozarabic rite of the Catholic Church was evolved. The distinctive highly ornamented chant had largely disappeared and the rite only survived in Toledo where the music used was of a later date and inferior quality.

After citing some instances of the adaptation of oriental idioms into the Western art music Mr. Marr referred to the whole-tone scale of Debussy, the French composer and said that Debussy was not unaffected by the tonal system of Javanese music in evolving his

whole-tone scale. The principle was the same in either case, the division of the saptaka or octave into a number of equal intervals, 5 in the Javanese system and 6 in Debussy's whole-tone scale. The latter might be compared with the Karnatic 62nd melakarta Rishabhapriya if they omitted the *panchamam*.

The speaker then dealt with the effect the East had had upon the Western musical instruments. Oriental influence was more deep-seated in this case and a large number of medieval instruments of all classes, were of direct Eastern origin being probably introduced by the Moors through Spain. He pointed out that from these were evolved a number of other modern instruments.

Speaking next on the oriental influence on Western folk music, he said, that it was natural that Eastern influence should have been the strongest in countries having direct contact with the orient such as Spain and the Balkans. Gramophone records of folk songs of Greece and Spain were then played to illustrate the close resemblance of them to Carnatic music.

In conclusion, Mr. Marr said that the melodic richness of Spanish and Balkan music was a reflection of the cultures of the Moors and the Turks. Western music had since the middle ages occupied itself more and more with harmonic development rather than growth on the realms of rhythm and melody. It may be that in the increasingly dissonant or vivadi harmonies of ultra modern composers in the West they were acknowledging that harmony in the true sense of the word had been largely worked over. One would wish for a closer study in the West both of oriental music itself and its derived traditions in Europe. A study of the classical music of India by Western musicians coupled with acquaintance with the best of European music on the part of vidvans here might help to save classical music from the increasing stranglehold of film music. The West should share the blame for this in having exported its cheaper kinds of music to the East but in its turn the East must realise film music and western jazz for what they were and in eschewing both bring about a resurrection of its great traditions which, save in one or two corners of Europe, were lost in the flood tide of harmonic development.

Mr. T. V. Subba Rao thanked Mr. Marr for his interesting lecture.

Rendering of Tyagaraja Kritis

Mr. S. Parthasarathi playing on the violin and Mrs. S. Parthasarathi singing and playing on the veena, then rendered kritis of Sri Tyagaraja in the ragas which had been included in the agenda for discussion in this year's conference namely, Kaikavasi, Hamsanadam, Ganavaridhi and Gambhiravani. A kriti in Manavati was also rendered. Mr. Parthasarathi said that there might be difference of opinion regarding the arohana and avarohana of these ragas and added that he and his wife rendered these kritis in the way in which they had learnt from Dr. Srinivasaraghavachari, who belonged to the Tillasthanam sishya parampara. Mr. Parthasarathi remarked that their rendering of Kaikavasi and Hamsanadam took the *shatsruti dhaivata* regularly. Ganavaridhi, according to their tradition, was a janya of Soolini (35th Mela) taking Sa ma ri ga ma pa dha ni sa and sa dha ni pa ma ri sa. Gambhiravani, he added, was a janya of Naganandini (30th Mela) with sa ga pa ma pa dha ni sa and sa dha pa ma ga ri ga ri sa.

Sri Swaminatha Pillai said he had heard from Dr. Srinivasaraghavachari that there were kritis of Tyagaraja in the 40 vivadi svara melas. It was his desire that these should be sung correctly though it was somewhat difficult to render them. He complimented Mr. and Mrs. Parthasarathi on having rendered the kritis in a pleasing manner.

Mr. T. L. Venkatarama Aiyar Felicitated

The Experts' Committee then accorded felicitations to Mr. T. L. Venkatarama Aiyar on his appointment as Judge of the Supreme Court of India. Vidvan T. N. Swaminatha Pillai garlanded Mr. Venkatarama Aiyar and referred to the service rendered by him to the cause of music and more particularly to the Music Academy. He hoped that Mr. Venkatarama Aiyar, though he would be in Delhi, would help them with his advice.

Vidvan Semmangudi Srinivasa Aiyar said that Mr. Venkatarama Aiyar was responsible for popularising the kritis of Sri Muthuswami Dikshitar. Vidvan Kumbakonam Rajamanickam Pillai also spoke.

On behalf of the Teachers' College of Music run by the Academy, and other vidvans Sri Mudikondan Venkatarama Aiyar felicitated Mr. T. L. Venkatarama Aiyar.

Mr. T. V. Subba Rao, on behalf of the Executive of the Academy, said that the respect that the Academy now commanded

was due in a large measure to the contribution made by Mr. Venkatarama Aiyar. He expressed the hope that while in Delhi, Mr. Venkatarama Aiyar would not only popularise Carnatic Music there but also study the North Indian music and thus benefit both the systems.

Replying to the felicitations, Mr. Venkatarama Aiyar said that he considered the honour they had done him as an honour done to *sangita* of which he was an *upasaka*. Striking a personal note he said that he learnt nearly 200 kritis of Tyagarajar from Sri Muthiah Bhagavathar while he was at school and in 1931 he came into contact with Sri Ambi Dikshitar, who belonged to the family of Sri Muthuswami Dikshitar and learnt from him the Dikshitar kritis.

THE TENTH DAY

30th December, 1953

MICROTONAL VARIATIONS

At the meeting of the Experts' Committee of the Music Academy held this morning at the P. S. High School, Mylapore, with Vidvan T. N. Swaminatha Pillai in the chair, Mr. C. S. Aiyar, a member of the Committee, gave a talk on "Microtonal Variations in Carnatic Music" and Sri Mudikondan Swaminatha Aiyar recited a few pieces from the Tevaram.

Mr. C. S. Aiyar explained the sound values of different *vikriti svaras* occurring in different ragas which would bring out the *bhava* of the raga. He explained the variations of Andolika gamakas of ri and dha of Saveri, ri of Madhyamavati, dha of Begada and ga of Todi in their relative frequencies. He referred to the beauty of the fretting of the South Indian Veena in hard wax and said that the relative frequencies $3/5$ dha and $6/5$ ga were obtainable only on the shadja string and panchama string respectively on the veena. He pointed out that there were six intervals of 42 cyclic cents and six intervals of 49 cyclic cents in the octave. These variations gave a better explanation of the so-called srutis of the Carnatic music, being rises or drops in pitch from prolongable svaras, than the relative frequency $81/80$, the comma difference, which was enunciated by Fox Strangways as existing between the just and Pythagorean intonation suggested by him for the 10 srutis being too small to explain our gamakas or consonance with the drone. Besides the rise and drop ('inversion') of relative frequencies $6/5$ and $5/4$

known in European major and minor chords from sa, pa, and ma (suddha madhyama) a similar rise and drop by relative frequency 7/6 in addition could be safely stated to exist from sa, pa and ma in Carnatic music. Similarly, a 42 cyclic cents interval had been proved to exist between certain prolonged notes in four cases. He demonstrated the variations by playing on the violin some of the ragas.

Sri T. N. Swaminatha Pillai thanked Mr. C. S. Aiyar for his lecture.

Tevaram

Sri Mudikondan Tevaram Swaminatha Aiyar, about 80 years of age, then rendered some Tevarappadals explaining the circumstances in which they were originally sung. He rendered *Tiruthandakam*, *Nerisai* and a few *pans*. He pointed out that owing to the beauty of the Tamil *pans*, the Tevaram had been translated into Sanskrit. He also rendered some of these Sanskrit verses.

Vidvan Swaminatha Pillai paying his respects to Sri Swaminatha Aiyar said that despite his old age he was able to sing well in a tenor voice.

Vidvan Mudikondan Venkatarama Aiyar said that Swaminatha Aiyar was a great scholar in Sanskrit.

THE ELEVENTH DAY

31st December, 1953

The ten-day session of the Experts Committee of the 27th conference of the Madras Music Academy concluded to-day at the P. S. High School, Mylapore.

VARADACHARIAR'S COMPOSITIONS

First, Vidvan M. D. Ramanathan who was introduced by Sri T. V. Rajagopalan as a pupil of the late Varadachariar, rendered select compositions of late Sri Tiger Varadachariar. He first sang a *tana varnam*, *Vandanamonarimchadi* in *Vachaspati* in *Ata tala*. He then rendered *Ehi manmathakoti*, a *padatana varnam*, in *Sriranjani raga* and *Adi tala*. This is a *sahitya* of Sri Venkatachala Sastri set to music by Tiger Varadachariar on the occasion of the Vikramaditya Day celebrations. After rendering the *pada varnam* *Elanevanijoli* in *Saveri* and *Adi tala*, he sang *Nede Sudinamu*, in *Durbar (Adi tala)* composed on the occasion of Mr. C. Rajagopalachari's visit to

Kalakshetra when he was the Governor-General. Vidvan Ramanathan was accompanied by Vidvan Kovai P. Ramachandriah on the violin and Sri Vittal Aiyar on the mridangam.

Vidvan Swaminatha Pillai, in thanking Vidvan Ramanathan, paid a tribute to the great abilities of Tiger Varadachariar as a composer and as a teacher of music. It was from him, he said, that he had learnt the art of teaching music when they were both at the Annamalai University. He said that Vidvan Ramanathan had rendered the compositions of Vidvan Tiger Varadachariar in the manner and style of the composer.

CONCLUDING FUNCTION

Vidvan T. N. Swaminatha Pillai, President of the Conference, said that the Conference this year had turned out substantial work and had arranged for several demonstrations, the most important of them being the Bhagavatamela of Melattur, Ashtapad is, Kathakali padams, Tevaram, Thiruppavai, and the singing of Pallavi. There was also the reading of several papers. The holding of competitions, he pointed out, had evoked great interest among the public and the standard exhibited was of a high order.

Vidvan Palladam Sanjiva Rao said that the deliberations of the Experts Committee had been of great benefit to the *vidvans* and the *vidyarthi*s.

Mr. K. V. Krishnaswami Aiyar, President of the Academy, garlanded Vidvan Swaminatha Pillai.

Mr. T. V. Subba Rao, Vice-President, thanked Vidvan Swaminatha Pillai for having ably conducted the proceedings of the Conference. He thanked the several vidvans and scholars who took part in the Experts' Committee meetings by reading papers and giving demonstrations and special recitals, particularly the delegates from outside Madras, Dr. Narayana Menon of New Delhi, Mr. John R. Marr of London, Mr. D. T. Joshi of Lucknow, Vidvan Venkatanarayanachari of Guntur, Vidvan Venkatakrishna Bhagavata of Palghat, Vidvan A. Balasubramania Bhagavata of Kallidaikurichi and Vidvans Balu Bhagavata and Subbier of Melattur. He thanked the scouts of the Dhanvantari and Subramania Groups and the management of the P. S. High School and the Rasika Ranjani Sabha, and the All India Radio for their co-operation. He said that the Academy owed a great deal to the Press.

With the singing of Mangalam by Srimatis Lalita and Vimala, the meeting concluded.

There was a group photo of the Vidvans who took part in the discussions and the concerts and the members of the Executive Committee.

THE MEMBERS' DAY

1st January, 1954

The Members' Day of the Music Academy was observed at the R. R. Sabha Hall, Mylapore, on 1st January '54, when a reception was accorded to Vidvan Tiruppampuram N. Swaminatha Pillai, President of the Conference and Hon'ble Sri C. Subrahmanyam Minister for Education, Government of Madras, President of the Sadas.

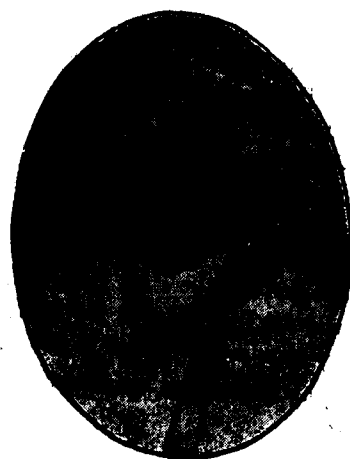
After light refreshments, there was a programme of music by the children of the members of the Academy.

THE SADAS

The title of "Sangita Kalanidhi," was conferred on Sangita Vidvan Tiruppampuram N. Swaminatha Pillai, President of this year's Conference, at a Sadas held on the New Year's day under the auspices of the Academy at the Sri Sundareswarar Hall, Mylapore. Mr. C. Subrahmaniam, Minister for Education, presided.

After invocation, Mr. C. K. Venkatanarasimhan, Secretary, convoked the Sadas and Sangita Kalanidhi T. V. Subba Rao welcomed Mr. Subrahmaniam and the musicians and music lovers who constituted the Sadas.

Sangita Kalanidhi Mudikondan Venkatarama Aiyar presented to the gathering the recipient of the title, Vidvan T. N. Swaminatha Pillai and read the citation.



THE CITATION

Born in 1900 at Tiruppamburam, in the Tanjore District, as eldest son of Nataraja Sundaram Pillai who was a disciple of Sathanur Panchanatha Iyer of the sishya parampara of Muthuswami Dikshitar. From his childhood he was trained by his father and at the early age of 12, began giving recitals in Vocal Music. He also learnt Violin under Palani Ramaswami Iyer. But liking the Flute and finding that it suited him more, he mastered the instrument by ardent practice. He came under the influence of great Vidvans like Konerirajapuram Vaidyanatha Iyer, Ramnad Srinivasa Iyengar and Kanchipuram Nayana Pillai. He has been honoured by the Samsthanams of Mysore, Seithur and Pudukkottah. He was at the Annamalai University College of Music for four years and was its head for 2 years. He has been Professor at the Central College of Karnatic Music, for the past 4 years. With an extensive repertoire he stands in the front rank of distinguished musicians.

The president of the Sadas, Mr. Subrahmaniam, conferred on Sri Swaminatha Pillai the title of "Sangita Kalanidhi" and as a token thereof handed over to him the Birudupatra and Insignia.

Sangita Kalanidhi Karaikudi Sambasiva Aiyar felicitated Sri Swaminatha Pillai and said that he richly deserved the title conferred on him. Mr. K. Chandrasekharan, Vidvan G. N. Balasubrahmaniam and Mr. M. Subbaraya Aiyar also offered their felicitations to Mr. Swaminatha Pillai.

Replying suitably, Sangita Kalanidhi T. N. Swaminatha Pillai said that he would strive his best to deserve the honour conferred upon him and devote his life to the service of the art.

AWARD OF PRIZES TO THE WINNERS IN THE COMPETITIONS

Sri Subrahmaniam then awarded prizes to those who had come out successful in the various competitions held by the Academy during the Conference. The following is the list of the winners and awards.

COMPETITION	DONORS	WINNERS
<i>Modern Compositions</i>	1. The L. Muthiah Bhagavatar Memorial Gold Medal donated by Sangita Kalanidhi Justice T. L. Venkatarama Iyer 2. The Music Academy, Madras	I Award - Srimati R. Sakuntala II Prize - Srimati D. Vimala
<i>Tamil Songs</i>	1. The Gramophone Company Gold Medal donated by the Gramophone Company 2. The Music Academy, Madras 3. The Music Academy, Madras	I Award - Srimati Rajalakshmi Santhanam II Prize - Srimati D. Pattammal II Prize - Sri C. V. Kittappa
<i>Svati Tirunal Compositions</i>	1. R. K. Murthi Memorial Medal donated by R. K. Murthi Memorial Committee 2. The Music Academy, Madras 3. The Music Academy, Madras 4. The Music Academy, Madras	I Award - Srimati Bhavani Ganesan II Prize - " V. Vijayalakshmi III Prize - " Renuka Hariharan III Prize - " R. Sakuntala
<i>Purandaradas Padas</i>	1. Gold Medal endowed by V. S. S. K. Tobacconist, Jaffna (1850-1950) 2. The Music Academy, Madras	I Award - " D. Vimala II Prize - " D. Pattammal
<i>Kestrajna Padas</i>	1. Jeshinglal K. Mehta Memorial Gold Medal donated by Surajmals	I Award - " Janaki Sundararajan
<i>Pallavi Singing</i>	1. The Dr. Sankaranarayana Iyer Memorial Gold Medal donated by Dr. S. S. Krishnan 2. The Music Academy, Madras	I Award - " D. Vimala II Prize - " P. S. Vaidehi

COMPETITION	DONORS	WINNERS
<i>Vocal—Gents</i>	1. P. A. Ramaswami Iyer Memorial Gold Medal donated by Sri P. R. Swami Iyer 2. Endowed by Sri Semmangudi Srinivasa Iyer in memory of Late Vidvan Semmangudi Narayanaswami Iyer	I Award - Sri B. Krishnamurthi II Prize - Sri C. V. Kittappa
<i>Vocal—Ladies</i>	1. Gold Medal donated by Sri M. Sudarsanam Iyengar 2. Endowed by Sri G. N. Balasubrahmanyam in memory of Late Vidvan G. V. Narayanaswami Iyer 3. The Music Academy, Madras 4. The Music Academy, Madras	I Award - Srimati M. Jayalakshmi II Prize - Srimati R. Sakuntala III Prize - Srimati Rajalakshmi Narayanan III Prize - Srimati Janaki Sundararajan
<i>Violin</i>	1. The Kasturi Ranga Iyengar Memorial Gold Medal donated by Sri K. Srinivasan	I Award - Sri Ram Dikshit
<i>Veena</i>	1. The Dhanam Memorial Gold Medal donated by Sri P. R. Swami Iyer 2. The Music Academy, Madras 3. The Music Academy, Madras	I Award - Srimati Kamala Tyagarajan II Prize - Sri V. L. Janakiram III Prize - Srimati K. Kantha

Award of Diplomas to College Students

Mr. T. V. Subba Rao presented the successful students of the Teachers' College of Music conducted by the Academy and Mr. Subrahmanyam awarded to them their certificates.

President's Speech

Mr. Subrahmanyam offered his felicitations to Vidvan Swaminatha Pillai and welcomed him to the ranks of Sangita Kalanidhis.

Having heard about the old masters of the art and having listened to the music of famous Vidvans of the present day, the Minister said, he felt that progress had been made both in the technique and in the rendering of music in South India. Musicians rendered the songs with feeling and devotion and were able to touch the responding cord in the hearts of their listeners. The art of music was no longer the preserve of a select few. It had become the property of the masses. In that process there was a tendency for standards to fall. It was the duty of organisations like the Academy and the Vidvans to keep up the standards and also to enable the masses to enjoy really high-class music. The radio was taking steps to popularise classical music. Films and gramophones could also help in that direction.

Mr. K. Balasubrahmanya Aiyar proposed a vote of thanks.

MICROTONAL VARIATIONS

C. S. AYYAR

Reference was made by C. S. Ayyar to his 2nd scientific paper on the subject of Microtonal Variations in Carnatic Music which appeared in 'Current Science' of February, 1953 by a study of the second set of oscillograph records by a physicist, which confirms the results of 1st paper of August, 1949 (also reprinted in the Music Academy Journal of 1949).

They are that the Andolika gamaka of Saveri ri and da are from R.F. 25/24 to R.F. 16/15, and R.F. 25/16 to R.F. 8/5, respectively. (i.e., between svaras arising at 1/25th & 1/16th aliquot parts of a stretched wire tuned to Sa and Pa respectively.)—the variation being 42 cyclic cents in both cases. Further, the Andolika gamakas of Mahdyamavati Ri and Begada Da are from R.F. 10/9 to R.F. 8/7 and R.F. 5/3 to R.F. 12/7 respectively, (i.e., between svaras arising at 1/10th and 1/8th aliquot parts of a stretched wire tuned to Sa and Pa respectively), the variation being 49 cyclic cents in both cases. Again, the gamaka of Thodi ga is from R.F. 10/9 to R.F. 7/6, the variation here being R.F. 21/20, the septimal semitone (i.e., from the svara arising at the 1/10th to 1/7th of a stretched wire tuned to Sa).

Reference was also made to the beauty of the fretting of the south Indian Veena in hard wax. The 2nd, 3rd, 4th and 5th partials represented by R.Fs. 2, 3/2, 4/3, and 5/4 and 5/3 in the last case respectively in mid-octave (i.e., the octave, the true 5th, the true 4th, the major third and the major sixth, in European nomenclature are obtainable from Sa, Ma and Pa on the veena strings. The 5th partial of Antaragandhara R.F. 5/4 is represented R.F. 25/16 and 25/24 obtainable at 1/25th aliquot part of Pa and Sa respectively. It is from these R.Fs that the gamakas in Saveri da and ri start. R.Fs. 8/5 da and 6/5 ga are obtainable only on the shadja string and panchama string respectively on the Veena.

There are six intervals of 42 cyclic cents and six intervals of 49 cyclic cents in the octave. These variations give a better explanation of the so-called srutis of the carnatic music, being rises or drops in pitch from *prolongable* svaras, than the R.F. 81/80 the comma difference enunciated by Fox Strangways existing between the just

and pythagorean intonation, suggested by him for the 10 arutis, being too small to explain our gamakas, or consonance with the drone.

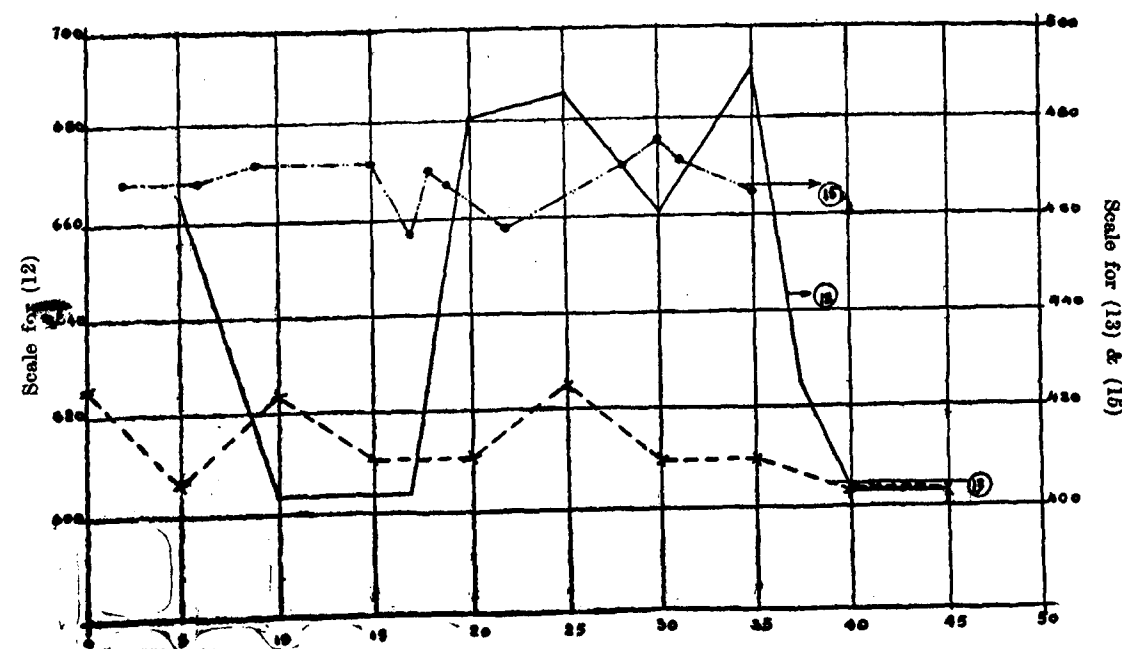
An important theory is developed from the study of the above results. Besides the rise and drop (inversion) of R. Sa, $6/5$ and $5/4$ known in European major and minor chords from Sa, Pa and Ma (suddhamadhyama), a similar rise and drop by R.F. $7/6$ in addition, can safely be stated to exist from Sa, Pa and Ma in Carnatic music; five such instances of the latter have been noticed at the lecture. Similarly a 42 cyclic cents interval has been proved to exist between certain prolongable notes in four cases. The other two are in the pratimadhyama region and require investigation.

MICROTONAL VARIATIONS IN FREQUENCIES IN KARNATIC MUSIC - II

Reprinted from "Curr. Sci." Feb., 1953, 22, 39-40

The present note gives the results of measurements made on the oscillograph records 12, 13 and 15 which confirm, in a general way, my previous observations.¹ The measurements were made with a Hilger travelling microscope reading to one-thousandth of a millimetre. The procedure was to take the scale readings for every five waves, first on the *raga* curve and then on the curve for the time-base-vibrator and compare the frequencies from the values of the wavelength. This ensured elimination of errors due to mechanical defects involved in the process of recording, and also enabled one to know the exact instant when changes in the frequency took place and the duration for which such changes persisted.

The results are shown by the plot of these curves 12, 13 and 15. They are deduced from a second set of records taken after retuning the violin. (To understand the curves, please read from *right to left*).



No. 12, *Begada 'Da'* (Repeat of Record No. 5) was played on the *Pa* string, the frequency of the retuned open string having been found as 604 ± 1.5 . The continuous curve represents the variations in this note, *Da*. It starts with 603 c/s., rises to 691, drops to 661, rises again to 686 and finally drops to 603. At the time of the experiment, it was noted "phrase probably repeated twice." This is clearly confirmed by the second rise from 603 to 664 when the camera was shut off. The variation in *Da* is from R.F. $5/3$ to $12/7$, (689 c/s.), *Pa* being $3/2$, confirming the existence of the quarter-tone $36/35$ in Karnatic Music.

Curve 13 was the play of *Saveri 'ri'*. This was a repeat of Record 7, which was not originally measured owing to some extraneous disturbance which had produced violent distortions as noticed in the Report of the Director, National Physical Laboratory, London. This note was played on the *Sa* string and the curve should be read against the scale 400 to 480. It starts at 403 c/s., rises up to 411, shoots up to 425, drops to 411 and goes up to 426 twice. This fairly confirms the variation (*gamaka*) of *ri*, from R.F. $25/24$ to $16/15$ (430 c/s.), suggested by analogy in reference to the variation in *Saveri 'da'*.¹

Record 15 was the first play of *Thodi 'ga'*, also played on *Sa* string. It is apparent from the plotted curve (15) that the note is in *gamaka*, varying from 457 to 477 c/s., i.e., from a point above R.F. $10/9$ to R.F. $7/6$ (470 c/s.), and a little beyond, *Sa* being 1; the *veena* technique of the note would lead us to postulate it as from R. F. $10/9$ to $7/6$.

The records were analysed for me on the new basis, in the Physics Laboratory of the Mahakoshal Mahavidyalaya, Jabalpur. Mylapore, Madras,
C. S. AYYAR.
January 5, 1953.

1. *Curt. Sci.*, Aug. 1949, 18, No. 8, p. 272, *et seq.*, and "Grammar of South Indian (Karnatic) Music" (Second Edition, 1951), by C. S. Ayyar.

N.B. Capital letters for notes refer to the Diatonic scale, and the small letters, for the other 5 frets or keys in the octave.

Fig. 1. Frequency variation in Karnatic Music, notes:
(12), *Begada Da*; (13), *Saveri ri*; (15), *Thodi ga*.

'VACHAMAGOCHARA' AND 'BANTURITI'

BY

T. V. SUBBA RAO

The Kirtanas of Thyagaraja are a class by themselves. They are an integration of many things of beauty in poetry, painting, life, religion, and philosophy with music of unspeakable charm. They are worth a most careful study from every one of these points of view. The experience gained thereby will enrich our life beyond measure. On this occasion let me choose for study two Kirtanas, 'Vachamagochara' and 'Banturiti,' whose ragas or supposed ragas are set down in the agenda for discussion of lakshanas.

It is necessary to understand the text or the purport of each song before we proceed to appreciate the beauties in them. Taking 'Vachamagochara' at first, the purport may be given as follows: 'Words cannot describe the greatness of Rama. He brought down Maricha and cut off the head of the other. On a later occasion knowing the mind of Sita he sent an arrow to sever the tail of the chamari deer. The bashful and sensitive creature interposed its neck to receive the shot and save its honour. With quick perception, the Protector of the meek and gentle sent a swifter dart to over-take and destroy the earlier one and saved the life of the deer.

In the translation the suggestive beauties of the original are lost. Ideas of high poetic excellence are well implied in the song. The power and mercy of Rama the divine, and Rama the perfect man are described with vigour and charm. The anupallavi contains an instance of ruthless destruction of evil by the youthful prince when he protected the sacrifice of Visvamisra. Marich who had been defiling the Yajna was floored and Subahu, the accomplice was killed.

The charana presents a very charming and picturesque scene which might well excite the envy of master painters. It was a cool evening calm and serene. Rama and Sita were alone enjoying the prospect around. Lakshmana had perhaps gone to fetch fruits and herbs and water from the spring. The divine pair were perhaps happily fancying that an hour of such peace and communion in sylvan surroundings was worth an age of kingly pomp with all its cares and anxieties. It was no banishment they suffered. It was

for them, indeed, a prolonged honeymoon. Rama was no doubt inwardly rejoicing at the resolve of Sita to accompany him to the forest. In sweet musing thus absorbed they saw a fine chamari deer burst into their view. Sita cast a longing look upon its luxuriant tail. Rama understood her mind and to gratify her wish sent an arrow to sever the tail. The poor animal with a piteous look interposed its neck to receive the shot to save its honour at the cost of life. Rama saw its dilemma, sent a swifter arrow to destroy the first and thus saved the life and honour of the bashful creature.

A world of ideas is concealed in the small compass of the charana. Rama the terrible for enemies, was all mercy for the supplicant. He was bhayakrit as well as bhayanasana. It made no difference to Him whether he who surrendered was a powerful foe or an humble deer. Protection and mercy were rendered to all who sought them of Him. Sita who loved to possess the hair of the animal was but displaying the weakness common to her sex, a touch of nature that makes the whole world kin. The deer could be as shy and sensitive of honour as the noblest-born damsel. Did the deer stray from its northern haunts to seek to behold the divine parents? Did it stretch its neck to offer sacrifice to the divine Mother? Or was it only anxious to save its honour? Loss of hair for it was not only the worst disfigurement but indeed an outrage upon its sex even as the slipping of woman's garment. The more the sahitya is canvassed the more ideas will it yield. The songs of Tyagaraja are a mine of suggestive thoughts of high poetic beauty and moral grandeur. Even words and expressions of address which appear detached have in reality a purposive correlation with the tenor of the song. Ganalola used as address to Rama would imply that a sangita rasika such as He was, would, as in the view of Shakespeare be too full of the milk of human kindness to be cruel to the deer. The song presents the quintessence of the Ramayana and other sacred writings of our religion which proclaim that the Lord is terror and death to the wicked and Protector and Saviour of the good and the helpless. Rama is the supreme saranagata rakshaka. The second song, 'Banturiti,' is a brilliant example of sustained metaphor abounding in lyrical feeling. Its purport is as follows: "May you grant that I serve you as your retainer and servant. I shall then be able to overpower the six foes of man, Kama etc. My coat of mail shall be the hair raising thrill of joy. Ramabhakti shall be my seal of office and Ramanama shall be my trusted sword. These shall best become as your devoted aid-de-camp.

The song teaches that the best way to suppress the evils that constantly beset us is through devotion to Rama. Be an avowed servant of His. Wear the insignia of Bhakti. Let his name be your weapon and the happy feeling of love be your armour. You shall conquer your real enemies the arishadvarga and triumph.

This piece equally reveals Tyagaraja as a poet of high imagination and as a prophet of practical philosophy in prescribing Ramanama as the surest remedy for all ills and evils. In this respect he was following Purandaradas who in the song 'Ninyako' proclaimed that neither the Lord nor his image was necessary for us. The power of his name was enough by itself to save us from all sins. By much more than a century he was anticipating Mahatma Gandhi who used the charm of the Great Name with miraculous effect in transforming the pathetic content of India's masses into heroic urge for freedom.

The raga of the first song, 'Vachamagochara,' is commonly stated as Kaikavasi. There two versions of this raga, one which makes dhaivata completely varja and another which uses shatsruti dhaivata only in the aroha. In the former version whether considered as Janya of Simhendramadhyama or Nitimati, the raga of the piece presents no difficulty. The sancharas are all plain sailing. It is in the version that includes shatsruti dhaivata that complications arise. In the latter case the raga has to be treated as being derived from Nitimati with aroha as sampurna and avaroha as shadava with dhaivata as varja. The awkwardness of rendering shatsruti dhaivata with succeeding kakali nishada has led to its omission with the result that the raga has come to be regarded as shadava-shadava. The total omission of the dhaivata for the simple reason of supposed vivadi dosha cannot be justified. Should this reason hold good, even ragas like Nata will disappear or change form and identity. In fact out of the 72 melas which form the foundation of modern Carnatic music, 40 melas will have to be condemned if objection on the ground of supposed vivadi dosha should be deemed valid. No lover of music well initiated into the technique of it will ever agree to their elimination. Moreover the great composers have adopted most of these scales for their compositions and it will be a calamity if they are allowed to go into disuse. For negotiating the alleged vivadi notes there are rules which all the master composers have respected and if their example is followed there will be no disagreeableness. It may be observed here that the notes by themselves have no discordant effect. Their consecutive

use followed by the succeeding note under certain circumstances may not be pleasing.

Of the vivadi svaras the lower notes are the suddha rishabha and suddha gandhara in the lower tetrachord and suddha dhaivata and suddha nishada in the upper tetrachord. The higher notes are shatsruti rishabha and antara gandhara in the lower tetrachord and shatsruti dhaivata and kakali nishada in the upper tetrachord. Subbarama Dikshitar sounds a caution that the vivadi notes should be used most cunningly. The rules as gathered by analysis of compositions of renowned Vaggeyakaras appear to be that the higher vivadi notes may be used in the ascent regularly with the following madhyama or tara shadja as the case may be and that the lower notes in the descent followed by panchama or shadja as the case may be. The use of the vivadi notes in the said manner, however, should not be frequent. The higher notes in the ascent if used at all should be by a stress, and the lower notes in the descent by the grace of glide. The device of langhana characteristic of the lakshana of alpatva should be freely employed, so that only one of the two offending notes may ordinarily be used. The most outstanding of the Vivadi melas is the first ghana raga Nata. A study of it as revealed in the famous pancharatna, 'Jaganandakaraka' is illuminating. It is a sampurna raga at least in the ascent. The prayoga $\underline{d n s}$ is permissible. Tyagaraja in the said pancharatna uses $\underline{d n s}$ at the start and then omits it altogether as if to suggest that the said usage though not improper should be limited in the interests of ranjakatva and that ordinarily the raga should proceed only as $\underline{s g m p n s}$ and $\underline{s n p m r s}$. In sancharas where shatsruti dhaivata occurs, the prayogas should be $\underline{s n d n}$ and never $\underline{s n d p}$. Even in $\underline{s n d n}$ the shatsruti occurs but slightly. Such a phrase not only eliminates the discordant effect but adds a plaintive touch to the melody. When shatsruti rishabha occurs with antara gandhara the usual way of negotiating the notes would seem to be $\underline{s g m r s}$, after the manner of negotiating the two nishadas in the raga Tilang of the Hindusthani system. In the lower notes of each tetrachord the prayogas in ascent would seem to be $\underline{s r m}$ and $\underline{p d s}$. In the descent $\underline{d}$ and $\underline{r}$ come gliding from $\underline{n}$ and $\underline{g}$ respectively. As in the case of higher notes, the lower notes may also be used as $\underline{s r g r}$ and $\underline{p d n d}$. The rules and prayogas enumerated above are based on sound acoustic reasons which no composer or singer can afford to ignore. Unfortunately, however, some modern composers have produced songs in the vivadi scales on the assumption that a

raga based on the full scale should take all the notes in full scale should take all the notes in full and regular succession. This is a total misconception. If ragas should have high emotional content they should even when they are sampurna, incorporate extensively *vakra* and *varja* sancharas. If this is the condition even in the case of non vivadi melas, the justification for the cunning use of vivadi svaras in the vivadi melas becomes stronger. The amazing skill of Tyagaraja in imparting high aesthetic charm to his songs in Kharaharapriya and Harikamboji is an exception which only proves the rule.

In the light of the foregoing observations it may not be difficult to understand the correct use of the shatsruti dhaivata in the song 'Vachamagochara.' The lower tetrachord presents no problem. In the upper tetrachord the shatsruti dhaivata with kakali nishada occurs only in the sanchara $\underline{s n d n p}$. The use of the shatsruti dhaivata is occasional. Ordinarily $\underline{p n s}$ and $\underline{s n}$ occur. The use of the shatsruti though occasional is necessary to support the bhava of the song. Pain of mind and fear of dishonour of the animal are well reflected in the vivadi note which also tends colour to the piteous appeal of the creature. In these circumstances the correct name to give to the raga of the song would be Nitimati, a melody based on the 60th mela. It is confusion regarding the proper scope for the use of the shatsruti dhaivata that has resulted in the dropping of it altogether. Perhaps it is this result that has changed the name of the melody to *kaikavasi*. The traditional usages that take in shatsruti dhaivata, however, slight, establish beyond doubt that the true name of the mould is Nitimati.

The same principles apply to the melody of 'Banturiti.' There is no dispute about the name of the raga. The only question is whether shatsruti dhaivata occurs in it. It is nervousness in the use of that note that chooses to omit it. The proper tradition does admit the shatsruti note but in the same limited and delicate manner as in the song 'Vachamagochara.'

In conclusion the discussion may be summed up into a simple rule of thumb as follows: In the Vivadi melas avoid suddha gandhara and suddha nishada in regular ascent and shatsruti dhaivata and antara gandhara in regular descent. The usage of $\underline{s r m p d s}$ in the first mela and $\underline{s n p m r s}$ in the 36th mela form the pointer to help the musicians to steer clear of the rocks and shoals of discord in their voyage on the seas of melody and harmony.

PALLAVI SESHAYYAR (1846-1908)

PROF. P. SAMBAMURTI

Amongst the composers who have enriched the music of the post-Tyagaraja period, Pallavi Seshayyar occupies a prominent place. He belongs to Tyagaraja's sishya parampara. His father Neykkarappatti Subbayyar was a direct disciple of Tyagaraja. Neykkarapatti is a village in the Salem District. Pallavi Seshayyar was a Telugu Brahman and belonged to the Muriginadu sect. To this sect belongs the great composer Tyagaraja. Pallavi Seshayyar was a lakshana-lakshya vidvan and a versatile composer. He has composed Kritis, pada varnas and tillanas. His Kritis are brimful of raga bhava. His tillanas in Kanada, Kapi, Vasanta and Dhanyasi ragas are splendid compositions. All his compositions are in Telugu.

Pallavi Seshayyar became proficient in music early in his life. He learnt Tyagaraja's compositions from his own father. He specialised in Pallavi singing. He was able to handle even intricate pallavis with perfect ease. He was endowed with an extraordinary creative faculty. He was able to sing even minor ragas for hours together. Once in the music festival conducted by Tiruvottiyur Tyagayyar in Madras, he sang the Dhanyasi raga and Pallavi for 8 hours. On another occasion he sang the Gaulipantu raga for 3 hours. The audience on both these occasions consisted of Sangita Vidvans. These are glorious records and these achievements have passed into musical history. He had also the capacity to sing Kalpana jatis. After singing Kalpana svaras to the chosen theme, he used to delight his audiences by singing jatis extempore.

Pallavi Seshayyar was a devotee of Sri Rama. His compositions breathe the fragrance of bhakti. In his compositions we see a natural flow of music. Easy diction and sweet sounding words are a feature of his sahityas. The sangati in his Kritis succeed one another naturally. He is the first composer to compose a Kriti in Mallikavasanta raga.

sgmpns - sndp m g r s (Janya of Mayamalavagaula). His compositions in Bhairavi, Purna shadjam, Gaurimanohari, Kedaragaula, Sama, Khamas, Kedaram, Garudadhvani, Suddha Saveri, Hindusthan Behag, Subhapantuvarali and Shanmukhapriya are as suggestive as they are interesting.

Pallavi Seshayyar is a Svanama Mudrakara. He was honoured in the Mysore Samasthanam. One of his prominent disciples was

the late Sangita Vidvan Manathattai Duraisami Ayyar. Pallavi Seshayyar has done yeoman service by rendering his compositions in notation. He has also left a Manuscript containing the arohana and avarohana of more than a thousand ragas. This Manuscript also contains brief notes on some of the ragas.

The circumstances attending the composition of his Tillana in Dhanyasi raga are interesting. Once he went to Mysore to sing in the Royal presence. He could not easily get an opportunity to do so. One Friday evening, he went up the Chamundi Hill and stood in front of the big Bull en-route. In those days, there was no Motor Road to go up the Hill and the Maharaja invariably ascended the Hill through the pedestrian route. The Maharajah as usual went he must be either a poet or a sangita vidvan. The Maharajah asked him who he was and what made him come and stand there all alone. Pallavi Seshayyar replied that he was a sangita vidvan and had come all the way to Mysore to sing in the royal presence and that his attempts to gain an opportunity to sing before His Highness were not successful so far. Forthwith the Maharajah invited him to come to the Palace the next day afternoon and issued orders to that effect to the Darbar Bakshi. Pallavi Seshayyar composed that night this Tillana in Dhanyasi raga and the sahitya at the commencement of the Charana "Bhumivelayu Somakulavara ! Syama bhupa Seshuni manavini vini Kamitarthamu losagi kavumika kalyana guna dhira udhara" is self-explanatory. The Maharajah listened to the Dhanyasi tillana brought as a gift to him and appreciated the creative talents of the Vidvan. He heard his concert subsequently and bestowed upon him special honours.

The Kapi raga that Pallavi Seshayyar has pictured to us in his Tillana is the upanga type of Kapi raga taking the arohana and avarohana s r m p n s - s n d n p m g r s.

It does not take the foreign notes, antara gandhara, suddha dhaivata and Kakali nishada. Thus in the lakshya of Karnatic music, we have three varieties of Kapi, firstly the pure Karnataka Kapi immortalised by Kshetrappa in his Padas, by Tyagaraja in *Chutamurare* (Nowka Charitram) and Syama Sastri in *Akhilandesvari* and other songs. Secondly, the upanga type of Kapi seen which we see in Pallavi Seshayyar's tillana and in the Kriti *Mana Mohana syamala Rama*. Thirdly, there is the bhashanga type of Kapi made familiar to us in javalis like *Vaddani ne*. The bhashanga type of Kapi is also known by the names, Hindusthani Kapi, Desya Kapi and Misra Kapi. Tyagaraja did not compose in Hindusthani Kapi but only in Karnataka Kapi.

GUSTAV HOLST'S "SAVITRI"

BY

DR. NARAYANA MENON

In the field of literature and art one often comes across a creative artist whose work bears the stamp of a culture far removed from his own. The fascination for an alien life and thought often comes through romantic misunderstanding if through the more obvious lure of the exotic. Look at Yeats's Indian poems. Look at even Schopenhauer, von Hartmann, Deussen. Or, to go from the sublime to the ridiculous, at least the near ridiculous, take the novels of Pierre Loti. But there have been exceptions when a poet or a musician acquired a deep and real understanding of an alien culture and felt compelled to express it in his own native idiom. Gustav Holst was one such exception. The culture and the philosophy of India have not only played an important part in Holst's life and thought; they have even influenced the musical style of some of his "Indian" works.

Early in life Holst came across the Ramayana and the Mahabharata. The Bhagavat Gita appealed to him in particular; so did the mysticism of the Rig Veda. Soon much of the philosophy of the Gita became a part of himself. Once his interest was roused, translations did not satisfy him and he set about the task of learning Sanskrit in earnest. The result was a number of works based on Indian themes: the opera *Sita*, the symphonic poem *Indra*, the nine solo *Hymns from the Rig Veda*, the Chamber opera *Savitri*, the fourteen choral *Hymns from the Rig Veda*, *The Cloud Messenger* for chorus and orchestra based on Kalidasa's *Meghaduta* and *Two Eastern Pictures* for women's voices and harp—all written between 1899 and 1912. Of these the *Hymns from the Rig Veda* and *Savitri* are the best known and the most successful.

Savitri, written in 1908 is perhaps Holst's first really characteristic work. It is a work which combines great beauty with an impersonal restraint. The words (Holst's own) and the music seem to grow together making each phrase sound inevitable. The opera has only three characters—Savitri, Satyavan and Death. Holst's own directions about the performance of the work describe it very well and are worth quoting. *Savitri*, he says, "is intended for performance in the open air, or else in a small building. When performed out of doors there should be a long avenue or path through a wood

in the centre of the scene. When a curtain is used, it should be raised before the voice of Death is heard. (This is the opening of the opera). No curtain, however, is necessary. The orchestra consists of two string quartets, a contra-bass, two flutes and an English horn. There is also a hidden chorus of female voices. They are to sing throughout to the sound 'u' in 'sun.' Conductor, chorus and orchestra are to be invisible to the audience. If a prelude is required, the composer suggests his 'Hymn of the Travelers' from the Rig Veda for female voices and harp."

The story is the well known episode from the Mahabharata. Death, Yama, comes to claim Satyavan. As Satyavan sinks to the ground, Savitri challenges Death, and Death, impressed with her unflinching devotion, grants her any boon she may care to ask. "Very well." "I shall ask for one. I ask for life. Give me life." But Death is puzzled. "Why do you ask for life? You have it now." "Life is a path I would travel wherein flowers could spring up around me," says Savitri. "Life is Communion; each one that liveth, liveth for all. I want life in all its fulness, thine the song, thine the path of flowers." And Savitri replies, "If Satyavan dies my voice is mute, my feet may never travel the path. Then I shall be but a dream, an image floating on the waters of memory. Satyavan only can teach me the song, can open the gate to my path of flowers the path of a woman's life." Death has no reply to this and restores Satyavan to life. Savitri's devotion triumphs.

The action of the opera is limited to the absolute minimum. *Savitri* is a kind of chamber opera and it has all the restraint, almost the severity of the most highly organised and integrated chamber music. There are no concessions to popular taste. In fact Holst flouts every operative convention we know. As Professor Gerald Abraham once said—"Savitri is an opera for spiritual and intellectual aristocrats, for such audiences as those that gathered at the house of Giovanni Bardi, Count of Vernio, at the end of the cinquecento."

" ORIENTAL INFLUENCE ON WESTERN MUSIC "

BY

MR. JOHN MARR,

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In the course of the past few years, we in England have been made increasingly conscious, not only of the wide field of Oriental Music and Art itself, but of the great debt that Western music owes to the East. Several teams of dancers and musicians from Spain, and more recently, one from Yugoslavia, brought home clearly to us the extent to which the music of both the Iberian Peninsula and the Balkans has been steeped in oriental musical theory and practice. In this short paper we hope to trace the extent of this cultural intermingling, confining our illustrations to samples of the folk music of Spain and Greece, but at the same time surveying the subject in general.

As you will all know, Western music falls into the two broad divisions of Art music and Folk music. In the former, we may include both religious and secular music. As one might expect, Art music in the West has, from time to time, concerned itself with largely conscious adaptation of the oriental idiom. In Folk music, however, we see adaptation at what may be termed the unconscious level, in part due to the pattern of historical events—particularly in the Mediterranean area—to which some reference must be made in due course.

First, however, permit us to say a few words about oriental influence upon western Art music and musical instruments.

Though direct contact with the East may, for our purposes, be said to have begun at the time of the Crusades, we do not find that Western music itself was measurably affected by eastern ideas until about the 18th century A. D. Paradoxically enough, until this time Western music was, technically speaking, nearer to that of the East in having a modal basis. This basis was, destroyed by the advent of equal temperament, wherein the pitch of individual notes in the scale is predetermined by mechanical means, and the intervals, therefore, are of fixed amount. Instruments such as the Piano may be cited in this connexion. Microtones or srutis are consequently of importance in acoustics rather than music. Even with the advent of Polyphony in the middle ages, one feels that composers such as

Josquin des Pres and Tallis were still thinking in modal terms. The appearance of large orchestras separated Western music still further from oriental practice, though it is interesting to note that orchestras are mentioned in such early Tamil classics as *Cirupanarrupatai*.

As you will doubtless know, Western music of the period prior to the 17th or 18th centuries was predominantly liturgical, and even such renowned names of the 18th century such as Bach or Handel are very often remembered on account of such works as the "St. Matthew Passion" and the "Messiah." In Art music of this period, then, eastern influence is indiscernable, but there is a notable exception surviving to this day. With the Turkish expansion into the Balkans in the 15th century and after—of which more will be said later—the liturgical chant of the Orthodox Church came more and more under near-eastern influence. The modes of Greek chant are in themselves probably traceable to Jewish originals, adapted in Byzantine times, but the distinctive yodelling voice-technique heard in Greek liturgical chant, such as the Easter "Khristos aneste," owes more than a little to the music of Turkey, where such a style of singing is commonly heard. Furthermore, the modes of Orthodox chant are not confined—as are those of Western plainchant—to cycles of the Diatonic Major scale, that is to say, to *murchanas* of *Sankarabharanam*. Unfortunately, I have been unable to bring for you an example of this fascinating music, but several instances I have heard displayed quite clearly the scale with flat 2nd and 6th, your *Mayamalavagaula*. One particular example I heard might have been written in the Raga *Nadanamakriya*—
s r m g m p d n — n d p m g r s n s r g !

At an earlier period, a similar development in religious chanting had taken place in Spain, where, under the tolerant rule of the Moors, the Mozarabic rite of the Catholic church was evolved. The distinctive, highly ornamented chant has largely disappeared, and the rite only survives in Toledo, where the music used is of a later date and inferior quality.

In this connexion, two other features of Spanish religious music may be of interest in being of undoubtedly eastern origin. In Seville cathedral on great festival days, a group of six or more choirboys execute dances with singing and clapping of castanets, before the High Altar. Whether this custom was adopted from the Moors or is a direct survival of the practice among the Jews and

Phoenicians, (who have also left their mark on Spanish culture), it remains a most interesting example of an oriental religious custom surviving in the West. Another feature is the "Saeta," an impromptu song analogous to your Viruttam sung without accompaniment during religious processions in Seville. Men or girls stop the procession, and, in front of a particular statue, sing the most poignant and elaborate melodies which, once heard, are an unforgettable experience.

As early instances of the conscious adaptation of oriental idioms into Western Art music may be cited the Turkish Rondo of Mozart, and Gluck's Iphigenia in Tauris (1779). Such instances are, perhaps, no truer reflections of the real thing than the Regency fantasies of Brighton Pavilion, but they were a beginning!

With the advent in the 19th century of what we call the Romantic period, music becomes more distinctively national, and the foreign idiom more clearly perceived. It is perhaps the Russian composers who have used the oriental atmosphere most effectively in their music. If for no other reason than that of geographical proximity to the East, both in the Caucasus and in Central Asia, they were in a position to present a fairly faithful suggestion of the East in their music. Interest in things oriental was, no doubt, stimulated by the Turkestan campaigns of General Korolkov in the 1870's and the opening up of Bokhara and Samarkand. In Russian music, Rimsky-Korsakov's "Scheherazade" is a noteworthy example of the portrayal of the East in Western Art-music. Based on the Arabian Nights, the work abounds in exotically-scored passages for violin, woodwind and brass instruments. Supremely oriental in feeling are the passages for woodwind in the second Movement, which opens with a theme approximating to the raga Natabhairavi—the scale with flat 3rd, 6th, and 7th. Modern composers in Russia have continued this trend, the emphasis being more specifically on folk-music. Khachaturian has employed the folk tunes of his native Armenia very effectively.

Before considering something of the manner in which the East has influenced the development of Western musical instruments, mention must be made of the interesting way the French composer Debussy and his followers were affected by the music of the Far East. We find that Debussy profited by an exhibition in Paris of Javanese musicians, and wrote enthusiastically about the rhythmic complexity of their music. It may be also that Debussy was not unaffected by their tonal system in evolving his whole-tone scale

The principle is the same in either case, the division of the *saptaka* or *Octave* into a number of equal intervals, 5 in the Javanese system, 6 in Debussy's whole-tone scale. The latter may be compared with the Karnatic 62nd *melakarta* *Rishabhapriya* if we omit the *pancamam*. We find a succession of 6 whole tones, *sa* to *catussruti* *Ri*, *ri* to *antara* *Ga*, *ga* to *prati* *Ma*, *ma* to *suddha* *Dha*, *dha* to *Kais'ika* *Ni*, *ni* to *sa*. Such a scale may also be evolved a semitone higher in our scale of C, and would then be based on *Natakapriya* omitting *shadjam*. Though capable of much beautiful music, this scale lacks variety, and is considered by some in the West to have been pretty well worked over by its chief exponent.

Let us now say something of the effect the East has had upon Western musical instruments. Oriental influence here is more deep-seated. As a general principle, it may be stated that a large number of medieval instruments of all classes, i.e. percussion, string and wind, were of direct Eastern origin, being probably introduced by the Moors through Spain. From these instruments evolved a number in use at the present time. Space does not permit of a complete consideration of this subject, but a number of instances in each class may be cited.

I. Struck or percussion instruments. The modern brass cymbals, along with number of other instruments used in military bands are of Turkish origin, and it may be convenient to treat of this particular group first. Military bands of the 15th and 16th centuries consisted largely of *kettledrums* and *trumpets*, the former themselves having been introduced into the West at the time of the crusades. In those days, the *kettledrum* was called 'Naker' in English, a corruption of the Arabic word *Naqqarah*. It was not until the 18th century that melody-making instruments were adopted in military bands, and around 1800, the 'Janissary Music' of the Turkish armies became very popular in the West. This led to the adoption of the big drum, triangle and cymbals. Even to-day, the best cymbals still come from Turkey, and for the particular swagger of the Drum Major we are indebted to Janissary practice. Military bands on this Turkish model, with fifes and oboes as melody-instruments were very popular in Austria-Hungary, Prussia, England and France around the end of the 18th century.

Other percussion instruments such as the Spanish wooden clapper known as *Castanets*, and the *Tambourine* were in vogue in the East in Biblical times, and may well have spread westwards from there.

II. String instruments. Let us first consider a few plucked instruments of this important group. One of the most noteworthy of them is the Spanish Guitar, of which you are to hear a few examples shortly. Like the North Indian Sitar and the Arabic Qitara, the word Guitar is traceable to the ancient Greek Kithara. Under the name of Chitarra, the Guitar was used in medieval Spain in two forms, the larger of which had been introduced by the Moors. This they had developed from the oriental Tambour. The smaller chitarra became the modern guitar. It is interesting to note that, in the 17th century, the Spanish guitar had five paired strings, that is, ten in all. This may be compared with the violinist T. Chowdayya's adaptations for his instrument. In modern times the guitar is fitted with six strings. In recent times, the instrument has been greatly popularised in Europe by the virtuoso Andres Segovia, of whose playing I hope to give you an illustration later. The guitar is fretted.

An important group of string instruments in medieval times was that of the Lute. The word itself is derived from the Arabic *Alud*—"the wooden instrument," and the various types were all fretted, and plucked with the fingers instead of with a plectrum. In its typical form with a separate neck and body, the Lute entered Europe during the Moorish ascendancy in Spain and the crusading wars. It had a pearshaped body, no bridge, and six pairs of strings.

Before passing on to bowed string instruments, we should mention the Mandolin, popularly associated with Naples. Akin to the Lute but smaller, the mandolin's very name—and that of its Greek counterpart the *Pandur*, are traceable philologically by an interchange of consonants to the oriental *Tambura*. This name is still used in Bulgaria, and, minus its frets, the instrument has become the principal *Srutivadyam* of Indian music.

Bowed string instruments emerged later in history than those which are plucked. Chinese reference to the introduction of this type of instrument from Tibet in the 7th or 8th century A.D. coupled with the fact of the existence in India to this day of very primitive types of bowed instruments such as the *Ektar*, lead one to suspect that this technique originated in this country. How the bow reached Europe is uncertain, but it may well have been diffused there by the trade route across the Arabian Sea. At a later date the Moors introduced it into Spain. One of the earliest bowed instruments in Europe, and possibly an ancestor of

the violin was the *Rebeck*. This name was derived from the Arabic word *Rebab*, an instrument still used from Morocco to Java. Later developments were the *Vihuela* in Spain and the *Viols* in England, the latter supreme in their class at the time of our First Elizabeth. The violin itself did not appear until around 1600 A.D. and, having no frets, bears a similar relation to the viol as does the *Gotuvadyam* to the *Vina*.

III. Wind Instruments. As you will all know, these are broadly classified as of the plain tube-type and the reed-blown type. In South India, the flute and the *Nagasvaram* are the two prototypes of these. The transverse flute seems to have been of Chinese origin, introduced into India in Buddhist times. Once there, its playing aperture was bored at one end instead of in the middle, and in its typical Indian form the *Murali* returned to China, and spread thence westwards through Turkestan. In the 8th and 9th centuries A.D. the Arabs introduced this instrument into Europe.

The parent of the modern Oboe in the West was the *Shawm*—an instrument of the reed-blown type. Under the name of *Zamr*, a similar instrument was popularized in the Muslim armies and, at the time of the crusades, may have contributed something to the development of such instruments in the West.

It appears probable that the *Bagpipes* were introduced into England from Asia Minor in Roman times, but we can say that they were popularized still further in Spain by the Arabs. The name for this instrument in both Spanish and Polish—*Gaita* and *Gajda*—is traceable to the Arabic *Ghaita*.

From what has been said so far, it will perhaps be evident that, in the matter of Art music and musical instruments alone, the West is greatly indebted to the East. It follows that oriental influence has made itself felt in Western Folk music likewise. It will be noticed that, in speaking of oriental influence in the West, we have not discussed Jewish music. The great traditions of the Jews as to music were carried into Europe at the time of the Dispersal and after, and it is a case of an Eastern people clinging tenaciously to their own music rather than that of influence upon western music at large. The Jewish impress on the West takes one to the beginnings of the Christian church wherein inevitably Jewish chanting traditions were carried into what became Plain-song and Byzantine chant. Jewish composers such as Mendelssohn have contributed much to the corpus of western music, but cast in the typical western idiom.

In speaking of folk music, it is natural that eastern influence should have been strongest in countries having direct contact with orient such as Spain and the Balkans, but it may be noted that the word Morris in the English folk dances of that name is a corruption of the word Moorish.

Let us turn first to the Balkans and hear some folk music from Greece to illustrate the influence the East has had upon that region. You will recall that that area was under the rule of Turkey for some centuries following the fall of Constantinople in A.D. 1453, and that the Greek War of Independence—in which our poet Byron played a part—was little more than century ago. This whole area, then, fell under the near-eastern influence of Turkey, and this is reflected in the folk songs of Greece, Bulgaria and Yugoslavia. Unrelated racially to the Arabs, the Turks imparted a distinctive flavour of their own to the near-eastern musical system they adopted, and once heard, Turkish and Arabic music are easily recognized apart. The former possesses a haunting, lilting quality, and we have already alluded to the yodelling style of singing. During the Turkish occupation of their country, it was the Greek hill-bandits or Klephts who kept the spirit of freedom alive with their elaborately plaintive patriotic songs. Yet, curiously enough, it is precisely these songs that show the greatest traces of Turkish influence. Collections of Greek song have been published from time to time in recent years, but the subject of Greek music in general has received inadequate attention in Europe at large as yet.

The first example of Greek folk song I should like you to hear is accompanied by an instrument analogous to the Shahnai or Mukhavina in possessing a reed. You will notice that the time-pattern of this music consists of seven beats, and is comparable with your Chaputala. Such syncopated time-measures are extremely rare in Western classical music, but even in our own English folk songs we have one in Khandachapu! This is an interesting confirmation from western music of Professor Sambamurti's theory regarding the origin of the chaputalas.

[....."Manousakia" record was played here:]

The following example provides an interesting illustration of the way in which Greek instrumental technique also was influenced by the east. The plucked instrument both in this and the preceding song is the lyre, which goes back, not to oriental, but to ancient Greek music—a subject outside our present scope: Yet, as you will hear this too is played in an eastern manner. The piece

you are about to hear is in a triple time comparable to your Rupakatalam, and the lyre keeps this time by strumming three quick beats and one long one of three counts. I have heard the identical practice in Turkish music itself.

[....."Peribolo" record was played].

You will doubtless have noticed that the voice-technique in both these examples is more akin to eastern rather than western singing.

Let us now listen to an example of what is called in the west the "Gipsy scale"—that having a flat second and sixth, which you know as the raga Mayamalavagula. This scale is found neither in plainsong or in the general run of western music, save as a conscious attempt at the oriental atmosphere such as Saint-Saens "Samson et Dalilah." In the folk music of the Balkans, however, it is of frequent occurrence, and you will hear it on this record. Here, the seventh alternates between a natural and a flat, i.e. the nishada is kakali or kaisika, so both Mayamalavagula and Vakulabharanam occur. The latter is a very common "maqam" melakarta—in Arabian music. Note that the violin plays in a similar manner to that obtaining here, and the notes are "graced" or embellished as you employ gamaka. Such grace-notes were formerly employed in western art-music, but the increasing use of harmony and equal temperament rendered them impracticable:

[....."Barus" record was played].

The last example of Greek folk song I should like you to hear is interesting in having a tonic drone clearly audible at the end of the piece. Again you will notice the embellishments to the simple tune:

[....."Surtos" record was played].

Permit me to illustrate for you some of the folk music of Andalusia, in southern Spain. We have already seen that the eastern impress was left here by the Moors. In the centuries of Arab expansion after the death of Muhammad, his armies swept along the North African coastline, occupied a large part of Spain and even crossed into France. They reached as far as Tours, where they were turned back by Charles Martel in 732 A.D. But Moorish power remained consolidated in southern Spain until after the final expulsion of the Moors from Granada by Ferdinand and Isabella in 1492 A.D. For some five centuries, the enlightened rule of the caliphs of Cordoba and Granada enriched the cultural heritage of

Spain, as those who have been fortunate enough to visit Andalusia and see the Alhambra and the Cordoba mosque can fully testify: Music was encouraged at the courts, and we read of a famous composer of Baghdad, Ziryab, coming to Cordoba in the 9th century and settling there to teach singing by very thorough methods. In this connexion, may I quote you a passage from J. B. Trend's "History of Spanish Music" which may be of interest by comparison with the method of music tuition here?

"As a teacher of singing, he divided his instruction into three courses, rhythm, melody and ornamentation. The pupil had first to pass certain tests, one of which was to sing a prolonged 'ah' on all degrees of the scale. Then he began by learning the words and metre: he spoke the words while he beat time with a tambourine, marking the strong and the weak accents and the pace of different movements. Then he was taught the melody in its simplest form with no ornaments, and only when he could sing it perfectly was he allowed to study the shakes, vocalizes, scale passages and appoggiaturas with which the master embellished the song, and the nuances he introduced to give it expression and charm."

As you will soon hear, the importance of such graces or gamakas has not waned in Folk music in Spain, and the eastern preeminence of the vocal line or sung part over the accompanying instruments is nowhere more clearly heard than in the folk music of Andalusia. These songs are usually accompaniment for dances, a number of which date from Moorish times.

Let us commence with two examples of the guitar, the supreme gift of Spain to Western music. As in your alapanas, Spanish guitarists and vocalists execute impromptu variations selecting some particular theme or succession of notes. The scale most common in Spanish music of this type is the four flat scale, approximating to the Karnatic Hanumattodi and Hindusthani Bhairavi. By playing down to the lower 6th or mandra dhaivatam, this scale reappears as Sankarabharanam by Sruti bheda, and alternation of these two murchanas is sometimes found. In our first guitar record, you are to hear some guitar variations played by a folk-music instrumentalist. It will perhaps give you a good idea of the instrument's capabilities, affording comparison with your vina or sitar. You will notice the variations of tone, now hard, now soft and rounded. Also of note are the beats made by striking the face of the bowl, as sitar players do in North India. The harmonies of this type of music are quite distinctive, and Miss Victoria Kingsley, one of our leading

authorities on Spanish folk song, tells me that they are improvised on the spot by the player, and strictly follow certain rules:—

[.....Record "Variaciones por Granadina" was played.]

By way of contrast, you may be interested to hear an instance of the modern art music of Spain which bases itself on folk tradition. Again, the instrument is the guitar, played by the famous Segovia. You will notice the Hanumattodi svaras very clearly in this piece, and the tonal variations of the instrument.

[.....Record "Danza" by Torroba was played.]

This phenomenon of tonal variation is heard in vocal music also and in the record you will shortly hear the singer passes from a hard to a mellow tone of voice by turns. As with Greek music, the voice-production is in accord with eastern practice. In this record, the change of the Hanumattodi scale into the Sankarabharanam by playing down to the lower sixth is clearly heard in the guitar passages. This song is to accompany the Fandango, one of the most popular of Andalusian dances dating back to Moorish times.

[.....Record "Fandangas"—Gracia de Triana was played.]

I should like to play you two other examples of Spanish recitative singing of this kind, wherein the impress of the East is seen at its clearest. In the first, the four flat Hanumattodi predominates, and in the second we seem to hear Sankarabharanam until the middle, after which it alternates with the four flat scale. The style of this latter piece is reminiscent of the religious songs for processions we spoke of earlier.

[.....Records "Peteneras and Caracoles" were played.]

For our final illustration let us take a song accompanying the "Bulerias," a quick dance in triple time to the beat of handclaps or castanets. In this record, four separate songs succeed one another.

[.....Record "Bulerias del Molino" was played.]

In the foregoing, we have tried to show something of the East upon the West in things musical. The melodic richness of Spanish and Balkan music is a reflection of the cultures of the Moors and the Turks which were carried into Europe in the 8th century and the 15th. The music of the West has, since the middle ages, occupied itself more and more with harmonic development rather than growth on the realms of rhythm and melody. It may be that, in the increasingly dissonant or vivadi harmonies of ultra-modern composers in

the West, we are acknowledging that Harmony in the true sense of the word has been largely worked over. One would wish for a closer study in the West both of oriental music itself and its derived traditions in Europe, and for a time when musicians in east and west have a good knowledge of each other's systems, and the distinctive qualities of each. A study of, say, the classical music of India by western musicians coupled with acquaintance with the best of European music on the part of vidvans here, might help to save classical music in India from the increasing stranglehold of film music. The west must share the blame for this, in having exported the cheaper kind of music to the East, but, in its turn, the east must realise film music and western jazz for what they are, and in eschewing both, bring about a resurrection of its great classical traditions. We in the west must recapture our melodic traditions, which, save in one or two corners of Europe, were lost in the flood tide of harmonic development.

வித்வான் மான்பூண்டியா பிள்ளை

வித்வான் பழனி சுப்ரமணிய பிள்ளை

சங்கீத உலகில் நம் முன்னோர்கள் பல கருவிகளைக் கொண்டு சங்கீதக் கலையைப் பரப்பிவந்துள்ளார்கள். அதில் சில கருவிகளை முக்கிய வாத்தியங்களாகவும் பல கருவிகளை பக்க வாத்தியங்களாகவும் கையாண்டு வந்திருக்கிறார்கள். அதில், கஞ்சிரா வாத்தியமும் ஒன்றாக இருந்துவந்திருக்கிறது. அதை உலகிற்கு நல்ல முறையிலும், அற்புதமாகவும் தோற்றுவித்தவர் மகாவித்வான் புதுக்கோட்டை மான் பூண்டியா பிள்ளை அவர்களே.

ஸ்ரீ மான்பூண்டியா பிள்ளை அவர்கள் புதுக்கோட்டை யில் எளியதொரு குடும்பத்தில் பிறந்தவர். ஆதலால் பிள்ளை அவர்கள் புதுக்கோட்டை சமஸ்தானத்தில் எளிய தொழில் ஒன்றைச் செய்து கொண்டு இருந்தார். அரண்மனையில் இவர் அலுவல்கள் பார்த்து வந்த நாட்களில் சமஸ்தானத்தில் நடந்த சங்கீத கச்சேரிகளையும் பெரிய மேளக் கச்சேரிகளையும் கேட்க வாய்ப்புக் கிடைத்தது.

ஒரு முறை திருகோகர்ணம் மாரியப்ப பிள்ளை அவர்களின் தலில் வாத்தியத்தை இவர் கேட்க நேர்ந்தது. அதில் தன்னை மறந்து கச்சேரியை அனுபவித்து இவர், மாரியப்ப பிள்ளை அவர்களையே, தன்னை சீடனாக ஏற்றுக்கொள்ள வேண்டுமென்று கேட்டுக் கொண்டார்.

மாரியப்ப பிள்ளை அவர்களும் இதற்கு சம்மதிக்கவே இவரை சீடராக ஏற்றுக்கொண்டு, இவருக்கு லயத் தொழிலில் தனக்குத் தெரிந்தவைகளைப் போதித்தார். பிள்ளை அவர்கள் தன்னுடைய உண்மையான உழைப்பால் தனது குருவான மாரியப்ப பிள்ளை அவர்களே ஆச்சரியப்படும்படியாக தன் கலையில் முன்னேறி வந்தார்கள்.

மாரியப்ப பிள்ளை அவர்கள், தான் போதித்து வரும் இரண்டு கைகளாலும் வாசிக்க வேண்டிய பல லயச் சொற்கட்டுகளை, தம் சிஷ்யரான மான்பூண்டியா பிள்ளை ஒரே

கையால் வாசிப்பதைக் கேட்டு ஆச்சரியமடைந்து சில நாட்கள் யோசித்து ஒரு நாள் மான்பூண்டியா பிள்ளையிடம், “தம்பி! நான் உனக்குப் போதிக்கும் லயவித்தியை இரண்டு கைகளாலும் வாசிக்கவேண்டிய சொற்களை, நீ ஒரே கையில் லாகவமாக வாசிப்பதால், ஒரு கை வாத்தியம் ஒன்றை தயார் செய்வது நலமாய் இருக்கும்” என்று சொன்னார்கள். அதைப் பணிவுடன் கேட்டுக்கொண்ட பிள்ளை அவர்கள் உடனே சென்று தாழங் கட்டையைக் கொண்டு வந்து, ஒரு கையில் பிடித்துக்கொள்ளும் அளவு குடைந்து, அதற்கு உடம்புத் தோலை மடாய்த்து, காசு போட்டு “கஞ்சிரா” என்ற புது வாத்தியத்தை உண்டாக்கினார். அதில் நன்றாக வாசித்துப் பழகி அதை ஒரு நாள், தன் குரு நாதர் முன் அழகாக வாசித்துக் காண்பித்தார். மாரியப்ப பிள்ளை அவர்கள் தம் சிஷ்யர் வாசிக்கும் புது வாத்தியத்தில் லயித்து தன்னை மறந்தவராய், “மான்பூண்டி! நீ உன் புது வாத்தியத்தினால் சங்கீத உலகில் அழியாப் புகழை அடைவாய்” என்று ஆசீர்வதித்தார்.

அதன்பின் பிள்ளை அவர்களின் மனோதர்மத்தில் ஏற்பட்ட அநேக விதமான சொற்கட்டுகள், மோகராக்கள், கோர்வைகள், ஜாதி நடைகள் எந்த லய வித்வான்களுக்கும் தோன்றாத புது அம்சங்களாகவே இருந்தன. அவர் காலத்துக்கு முன்னும் இல்லை பின்னும் இல்லையென்றே சொல்லலாம்.

ஸ்ரீ பிள்ளை அவர்கள், தான் பெரிய கச்சேரிகளில் சேர்ந்து வாசித்து எல்லா சங்கீத வித்வான்களும் ஒப்புக் கொள்ள வேண்டுமென்றும், எல்லா லயக் கலைஞர்களும் இந்த வாத்தியத்தைக் கையாள் வேண்டுமென ஆசை கொண்டு இதன் பெருமையையும் அதிலும் இரண்டு கைகளால் வாசிக்கும் மிருதங்கத்துக்குச் சமமாகவும் அதை வாசிக்கலாம் என உலகிற்கு காண்பிக்க எண்ணி அப்பொழுது மிருதங்க வாத்தியத்தில் மகா வித்வானாக இருந்த தஞ்சாவூர் நாராயணசாமி அப்பா அவர்களிடம் போய் கஞ்சிராஷு அவர்களிடம் வாசித்து, அப்பொழுது அங்குள்ள வித்வான்கள் பலரும் கஞ்சிரா வாத்தியம் ஒரு நிகரான வாத்தியம் என்று ஏகமனதாக ஒப்புக் கொண்டார்கள். அதற்குச் சான்றாக அப்பொ

ழுது உள்ள மகா வித்வான்களாகிய நாராயணசாமி அப்பா, திருக்கோடிக்காவல் கிருஷ்ணய்யர், திருப்பழணம் பஞ்சாப கேச சாஸ்திரிகள், நாகஸ்வர வித்வான் கும்பகோணம் சிவக் கொழுந்து பிள்ளை, கொரநாடு நடேச பிள்ளை மற்றும் பல சங்கீத வித்வான்கள் எல்லோரும் பிள்ளை அவர்களின் வாத்தியத்தைக் கேட்டு, மான்பூண்டியா பிள்ளை அவர்களின் லய ஞானத்தையும், கஞ்சிராவில் ஏற்பட்ட நாதத்தையும் கண்டு, “யாராலும் கண்டு பிடிக்கப்படாத இந்த வாத்தியத்தை புதுக்கோட்டை மான்பூண்டியா பிள்ளை அவர்களால் நாம் கண்டோம். கஞ்சிரா வாத்தியத்திற்கும், லய சம்மந்தமான அதித வழிகளுக்கும் சிருஷ்டிகர்த்தா புதுக்கோட்டை ஸ்ரீ பிள்ளை அவர்களே” என்று பெரிதும் போற்றி சால்வை முதலியவற்றை அளித்துக் கௌரவித்தார்கள். பிள்ளை அவர்கள் தாம் கண்ட லயநுணுக்கங்களை கோனேரிராஜபுரம் வைத்தியநாதய்யர் அவர்கள், புதுக்கோட்டை தக்ஷிண மூர்த்தி பிள்ளை அவர்கள், எனது தகப்பனார் பழனி முதையா பிள்ளை அவர்கள் முதலியவர்களுக்கு போதித்து வந்தார்கள். அதன் பின் புதுக்கோட்டை தக்ஷிணமூர்த்தி பிள்ளை அவர்கள், கஞ்சிராவை ஒவ்வொரு வித்வான்களும் சங்கீத ரஸிகர்களும் பிரமிக்கும்படியாக வாசித்து வந்தது எல்லோருக்கும் நன்றாகத் தெரியும். தக்ஷிணமூர்த்தி பிள்ளை அவர்கள், மான்பூண்டியா பிள்ளை அவர்களைப் பற்றிப் பேசும்பொழுது, “மான்பூண்டி அண்ணாவைப்பற்றி நாம் பேசுவதற்கு ஆதிசேடனைப் போல் ஆயிரம் நாவுகள் வேண்டுமென்றும், பாசபதாஸ்திரத்திற்கு இணையும் எதிர்ப்பும் எவ்வாறு உலகில் இல்லையோ அது போல் மான்பூண்டி அண்ணா ஏற்படுத்திய கஞ்சிரா வாத்தியத்திற்கும், லய சம்மந்தமான காரியங்களுக்கும் இணையும் இல்லை, எதிர்ப்பும் இல்லை. அதை முருகன் அறிவார். இது சத்தியம்” என்று தன் ஸ்மரணையற்றுப் பேசுவார்கள். இதை நேரில் பல முறை நானே கேட்டிருக்கிறேன்.

SRI MUTHUSWAMI DIKSHITAR'S KRITIS

in Ramamanohari "SRINGARA" on Subrahmanyam
at Sikkal, and in Mohanam "KADAMBARI
PRIYAYAI" on Meenakshi at Mathurai

EDITED BY

Vina Vidwan A. SUNDARAM IYER

I

"शृङ्गार"

॥ रमानोहरि रागे सप्ततालै गीयते ॥

पङ्क्ति

शृङ्गारशय्यायुधधरवरणस्य दासोऽहम् अनिरुम्

समष्टिचरणम्

गङ्गापूरित घटामिषेकस्य

गणपथादिनुतकोमलतरपदस्य

अङ्गारकादिनवमहवन्दितस्य

आदिमध्यान्तरहिताप्रमेयवरस्य

जगदम्बिकादिसकलदेवतामोहित -

जननादिखेदमजनचतुरतरस्य

नगराजसुतनन्दिशेनवनाधादि -

भक्तजनान्तःकरणानन्दयुग्महस्य

॥ शृ ॥

॥ शृ ॥

II

"कादम्बरीप्रियायै"

॥ सोहनरागे मिश्रचापुतालेन गीयते ॥

पङ्क्ति

कादम्बरीप्रियायै कदम्बकाननायै

नमस्ते नमस्ते

अनुपङ्क्ति

माधुर्यवाक्प्रदनिपुणायै मधुकैटभमंजनायै

चरणम्

सदाचारप्रवर्धकायै सनुतयुग्महवैभवायै

विधितोषितसोमसुन्दरेश्वरसम्भोहनकर्यै श्री

॥ का ॥

॥ का ॥

॥ का ॥

1. "शृङ्गार"

52. रामामनोहरि रागम् - तृतीयांशम्

ஆ: ஸ ரி க ம ப த நி ஸா அவ: ஸ நி த ப ம க ரி ஸா

17

0

பல்லவி

ஸா ரி க ரி க ம ப ம ப த ரீ
சு ருங் க ரா ச க்த்யா யு த த ர
த நி ஸா ஸா த நி ப ம த நி தா
த ரா ஸோ ஹம் அனிசம் தனதா

ஸமஷ்டி சரணம்

க மா காம த பா த ம க ரீ
க ருங் க ராமருத பூ ரி த க டா
க ரி ஸ பா தாத நி த ப ம க ரி
க ருத்ய ப த்யாதி நு த கோ . ம ள
மா , பா த பா ம ம் க ரி ஸ
அங் க ரா க ரா தி ந வ க் ர ஹ
கா ரி ம் க் க ரி ஸ ரி ஸ ரீ த ப
ஆ தி ம த்யாந் த ர ஹிதாப்ரமே
மபதநிதபாம பமகரிஸா மாகரி -
ஜகத்யம்பிகாதி ஸகலதேவதா மோஹித -

— நி த ரீ ஸ க ரி

— ஜனனாதிசேத

த க் ரி ஸ ரி ஸ ரி த நி ஸ

நகரஜஸுத ந ந்தி . ச

— நி ப நிதபாம பா ம க ரி ஸா க்

— ந வ நா த ரா தி ப க்த ஜனாந் த: க

சி ட்டா ஸ்வரம்

(புதிதான) நிதநிபாத நிதபமகாரி ஸநிதநிஸ

மபத நித பமகரி பமகரி கதபமாப-மப-தநிஸ

ஸ ரி

ச. ர.

ப. ர.

ன் ய.

ரி ஸ

பி. ஷே

க ம

த ரு

ம ப

வ ந்

ர ம

. ய

பா ம க

ப. ரு ஜ

நி ஸா ரி

ர னா

ப த நி ஸ

நி ம் க் ரி

ஸ் ரீ ஸ்

வ ண ஸ்ய

ப ம க ரி

ப்ர . த் ஸ்ய

(சுருங்கார)

ர த நி ஸ

. க ஸ்ய

ப தா ப

ப த் ஸ்ய

த ரீ ஸ

தி த ஸ்ய

ப க மா ப

வ. ர ஸ்ய

ரி கமபதரிஸ

ன. ச துர த் ஸ்ய

, த நி ப ம க ரி

ந் த ரு ரு ரு த் ஸ்ய

ரி ஸகரி - கமகரி

ஸாநித - பமகரி

(சுருங்கார)

2. “காதம்பரீ ப்ரியாயை”

65. மோஹன ராகம் — மிஸ்ர சாபு தாளம்.

ஆ: ஸ்ரீ கபதஸ்ர அவ: ஸ்தபகரிஸா

பல்லவி கா தா பா கா தும் ப கபதபதா ப கா தும் ப ரிஸா ஸ்தரிஸ்தப ந ம ஸ்தே.....	கரிபகரி ஸ்தஸரி ரி ப்ரி . யா கரிபகரி ஸ்தஸரி ரி ப்ரி . யா பகதபதரிஸ்தபகரிஸரி ந . ம . ஸ்தே	ரிகா, க தா பா யை . க தும் ப ரிகா, க பதரிஸ்தப யை க தும் . . ப (கா தும் ப்ரி	பக பத தாதரி ஸா கா . ன னு . . யை பக பத ஸ்தகரி ஸா கா . ன னு . . . யை ப்ரியாயை)
அனுபல்லவி பக பா தா மா துர்ய பா பா தா மா . துர்ய ஸ்ததரிஸா தஸ் பத ட . ப .	ரிஸ்தப பா தா வா . க் ப்ர . த ரிஸ்தப பக பத வா . . க் ப்ர . த பகத பதரிஸ்த ப . து . ரா . .	ஸ்தா ஸா ஸா நிபு னுயை ஸ்தா ஸாரிக்ரிஸஸா நிபு னு . . யை . . கா கதபா க ரிஸரி னு யை . . .	தபகரிஸரி கபதஸ் ; ஸ்பதா தாக்ரிரிக்கரி ம . து . கை (கா தும் ப்ரி
சரணம் ஸா, ஸாரிஸஸதா, ஸ தா . . . பக பா தா ஸ ன் னு த பத பக பத விதி தோ . வித	ஸ, ரிகா பகதப கரி சு ர . . ப்ர க்ரி ஸிக்ரி ஸா கு . ரு ஸ்தஸ் ஸ்தஸ் ரீ மோ . மஸுந்தே	ஸதா ஸாரீ வ . ர்த்த ரிஸா தஸ்பத குஹ வை . . . ஸ்ரிரி தஸ் பத ச்வர ஸம் மோ .	ரிகரி கபகபதா, ப கா . யை பரிஸரிஸ்தபகப ரிஸ ப வா . . யை . ரிஸ்தப த பக ரி ஹனகர்யை . ஸ்ரீ . (கா தும் ப்ரி

MUSIC IN ANCIENT INDIAN DRAMA*

BY

DR. V. RAGHAVAN

IN BHARATA we have not only a treatise on drama more complete than Aristotle, but an encyclopaedia of ancient Indian culture. I have to restrain myself from the temptation to review the rich contents of the 36 chapters of Bharata's *Natya Sastra* and confine myself to only one of the subjects of the book, music. Of the ancient art of Indian music, there were earlier treatises but at present they are no longer extant, and on the science of Indian music itself, Bharata happens to be our earliest authority. I shall deal here with an aspect of music in Bharata which is less known and studied, the aspect in which the art comes to be handled by Bharata as an embellishment and a necessary complement of Sanskrit drama. The name *Natya* in Sanskrit comprehends both drama and dance, though popular usage now appropriates *Natya* for dance, and applies to drama the name of its leading variety, the *Nataka*.

It is with reference to drama that this study of music is most interesting, and indeed significant, for recently under the impact of the Western stage and realistic acting, India has developed a new modern stage, and except among research scholars or the common country folk still delighting in the lingering forms of the traditional drama, there is not likely to be any awareness of the intimate way in which drama and music grew together in ancient India. All the surviving forms of the indigenous drama are completely musical and the different details of this music and its practice in these plays will all leap into a new significance when, as a result of a study like the present, we see that their roots go deep to Bharata, and the tradition of this mode of musical production of the drama has a long unbroken continuity. This study will also reveal Sanskrit drama in a new dimension to the pure literary student of that branch of Sanskrit literature, who rarely gets interested in it as an art produced on the stage.

To supplement Bharata's text, we have the sidelights that Sanskrit literature—the plays themselves, as well as other works—

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Bhanda-vadya or Tripushkara and there were also the Panava and Dardura. Each group was called a *Kutapa*, the string-group, which included the flute also, the *tata-kutapa*; and the drum-group; the *Avanaddha-kutapa*. *Kutapa* might have signified the rugs on which the orchestras were seated, but Abhinavagupta suggests an ideal etymology from the glow and brilliance that they imparted to the stage. Like the flutist, the vocal singers also sat with the string-group. Those that took part in the play constituted the third *Kutapa* called *Natya-kṛta*. I am mentioning this obvious third group to draw attention to significant data regarding the stage-artistes of ancient India. It is well known that both men and women together took part in the enactment of plays but what is not so widely known is that, as borne out by the texts, the Kuttanimata for instance, there were dramatic troupes wholly composed of women artistes in which even the male roles were played by women, and Damodara-gupta makes the manager of the troupe pay a compliment to the lady who rendered the part of the hero, King Udayana. As regards the department of music, Bharata says that as women's voices were endowed by nature with sweetness, they are to render the songs, and men should put forth their vigour at the instruments (N. S. xxxii 465—8), this view of Bharata being endorsed by King Sudraka also in his play.

As I have indicated in my paper on the four Vrttis or dramatic modes,² Sanskrit drama arose as part of the festival of Indra's flag-staff. A lot of ceremony and propitiatory acts marked its beginning and all this preliminary was referred to as *Purvaranga*, literally the pre-performance acts. This Purva-ranga was done either elaborately or in a simple manner, *Citra* or *Suddha*, and the style of its renderings also varied according to the type of play that followed, a love theme having a delicate set and a vigorous theme having a vigorous set of preliminary displays, *lalita* and *uddhata*. All the items of the Purva-ranga were marked by music, instrumental or vocal, and dance and while Bharata himself gives a large number of details regarding these songs and dances, the work of Nandikesvara, not yet recovered but quoted by Abhinavagupta, devotes great attention to these music-details of the elaborate Purva-ranga. Bharata, however, with the sense of proportion characteristic of him, does not fail to remark: One should not tarry too long over the music and dance of the preliminary function; not only the waiting spectators but the players themselves will feel tired, and

² *Journal of Oriental Research, Madras, Vol. VII, pp. 41—2.*

and of instruments of percussion, the chief was the three-faced artistes have to conserve their energies for the main show (v. 165-7). This preliminary music is marked by ten stages each of which is known by a specific name, and nine of which were out of the view of the audience, being played from behind the curtain, and on this score called external music or *Bahir-gita*. The first is the setting up of the orchestra called *Pratyahara* and some note of this may be taken for the bearing it has on the architecture of the ancient Indian theatre. I would invite your attention here to my paper on the subject⁴ a summary of which together with my drawing of the rectangular type of theatre was reproduced in one of the earliest issues of INDIAN ART AND LETTERS. The curtain ran between the acting stage-space called *Rangapitha* and a portion behind it with a raised platform at the centre called the head of the stage, *Ranga-sirsha*; on either side of this platform were the two entrances to the green room. Now in between these two entrances are the musicians to be set; Abhinavagupta adds that on one side is the leading drum facing the east with the other drums on its sides; on the other side, facing each other are the vocalists to sit with the flutists and lutists by their side. This arrangement of the instruments is *Pratyahara*, literally bringing together; the musicians coming and taking their seats is *Avatarana*. The third stage is *Arambha*, the musicians adjusting the instruments among themselves; the sounding of the instruments in some set rhythms so that all of them may hear is *Asravana*; then follows an interesting stage called *Vaktra-pani* in which pure rhythm-syllables, *Sushka-aksharas* were played, and that this is so is made plain by poet Ratnakara in his *Haravilasa*, which poem is a mine of information to the student of Bharata. *Parighattana* and *Sanghotana* are the trial playing, so to say, on the strings; then the chief drum and the strings join to play the *Margasarita* and the *Asarita* which has three varieties. These bring on the main feature of the Purvaranga, the song of praise to a God, and the bamboo representing the Flag-staff of Indra, *Jarjara*; this stage is called *Utthapana* as it practically opens the dramatic show. A number of set verses of prayer and benediction for the successful conduct of the play are sung, the flower-offering or Pushpanjali is made, obeisances are made by the stage-manager, *Sutradhara*, and dances are also gone through. By reason of its propitiatory effect this section is called Nandi, the delighter of the gods. You will appreciate this narration when I

⁴ *Triveni, Madras, Vol. v.*

tell you that Bharata's text here is confusing, that later writers like Visvanatha, author of the Sahityadarpana record, that the elaborate Purva-ranga was no longer alive, and that a clear view of this is necessary to understand the meaning of almost the first statement in any Sanskrit play: "*Nandyante tatah pravisati Sutradharah*"—"and now at the end of the Nandi, the stage-manager enters." Also it will throw light on and help a proper understanding of the elaborate preliminaries which survive in some forms of indigenous drama, e.g. the *Purappadu* of the Kathakali. Now, the point at which the texts of the dramas say "at the end of the Nandi, enter the Sutradhara" is called the door or opening of the show, *Rangadvara*. The verse of prayer or benediction that we usually find at the beginning of a Sanskrit play is sung and rendered in gesticulation here. Later texts record that the manager sings the propitiatory verse or prayer in the middle-register, *madhyama-svara*. The main Sutradhara retires after this and one, partaking of his character and function, but referred to as Sthapaka or promulgator of the play comes on, calls his assistant or standby or the clown (Pariparsvika or Vidushaka) and then his wife (Grhini or Nati). The conversation with the former two constitutes the *Tri-gata*, in the course of which the play and the author and the occasion of the production are mentioned, and by reference to the merits of the dramatist and his work, the interest of the audience is roused (*Prarocana*). Usually when his wife is called, the Sthapaka Sutradhara asks her to sing a song on the season, *Ritu*, and this song of the Nati is for the infusing of the proper atmosphere and the securing of a responsive state among the audience, *Rangaprasadana*. It is at the end of this that by a dexterous device the opening act of the play proper is inducted and the two retire.

The music of the drama proper consists of songs and instrumental background. The songs are wholly those that come under what is called *Dhruva-gana*. In a Sanskrit drama, you will have noted that the stage-directions are at the barest minimum. The reader makes out the situation, state of feeling, name and nature of character, his dress, appearance and occasion of appearance from the sidelights and significant references in the speeches and dialogues that follow. When the play is mounted, whatever is to be made out, having not been expressly stated by the dramatist, is to be supplied by the songs. This, Bharata says, is the main function of these songs. (XXXII 375). These songs are called *Dhruvas* because, Abhinavagupta suggests, they stabilize so to say or form the firm

basis of the production or their themes are of fixed significance. They are of five kinds according to their place and specific function: the first is the entrance *Dhruva*, *Pravestki*, which introduces the character to come on the stage. Corresponding to it, is the exit-*Dhruva* which communicates the departure of a character in the middle or end of an act. The entrance-song is indeed the most important and applied even to the entry of the stage-manager and others of the prologue and the Purvaranga and it had survived in traditional practice to most recent times. In South Indian traditions of dance-drama, the name *Dhruva* survives in the form *Daru* and there is no entry of a character without his or her appropriate *Patra-pravesa-daru* being sung; and the first appearances of characters with dance-sequences set to these entrance-compositions form the highlights of the performances. In between the *Dhruvas* of entry and exit, while characters are in action within a scene or act, there are three *Dhruvas*, *Prasadiki*, *Akshepiki* and *Antara*. *Prasada* is to burnish or reinforce a mood already introduced; the *Dhruva* discharging this duty is *Prasadiki*. *Akshepiki* is the *Dhruva* for the switch-on to a changed mood or situation. *Antara* is the *Dhruva* sung when a gap or mishap in the production has to be covered up, or when owing to the overpowering feeling, there is a tense pause in the action, as when one is in deep grief, in loss of memory, in sleep or has fallen down.

Before we decide some of the facts pertaining to this music of the *Dhruvas*, it is necessary to make a brief reference to some of the plays themselves where vestiges of *Dhruvas* are seen, for an integration of theory and practice is required to bear out the prevalence and vogue of this which many of the readers of the plays naturally miss. In the *Anargharaghava* of Murari sage Visvamitra, the opening character, is announced by a *Dhruva*. In the lost political play *Devichandragupta*, which I have reconstructed elsewhere,⁵ the exit-*dhruva* of the hero Chandragupta in a state of feigned madness is found. Rajasekhara, poet and critic, who enriches his plays with learned references to principles of poetics and dramaturgy, has put in *Dhruvas* in his *Balaramayana*, *Balabharata* and *Viddhasala-bhanjika*, and says regarding the use of the *Dhruva*: "It announces or explains the respective characters, delights the hearts of the audience and establishes the emotional continuity." In his *Kuttanimata*, Damodaragupta sets forth the method of enacting

5. Journal of the Banaras Hindu University, Vol. II, pp. 23-54, 307 and the Social Play in Sanskrit, Indian Institute of Culture, Bangalore.

the Ratnavali of King Harsha, and shows how the Dhruvas were employed. Above all, we have a unique Ms. of Act iv., the most emotional, of Kalidasa's *Vikramorvasiya*, depicting Pururavas almost mad in his love-lorn state, which has come to us in its musical edition, the version on which we have the equally precious comments of Ranganatha. The purely literary editors and historians have been perplexed by this last mentioned version of *Vikramorvasiya*, and Pandit, Karmarkar and Keith have all delivered themselves of judgments wholly oblivious of the real nature of the songs here. Of course, the musical fittings in this version are late and are in the technique as it evolved in the post-Bharata period through Kōhala and other writers.

The Dhruvas were not written by the poet himself; many of them took the lead of the verses in the play and would appear redundant, if seen from the wrong angle. In fact, my own idea about the peculiar prose-verse or Champu form of the Sanskrit drama is that to an original prose text, song-verses were added when the play was enacted; taking the suggestion from these song-verses or Dhruvas, the poets themselves began to insert verses wherever the emotion or idea reached a degree of pointedness and needed effective expression. In the great classical period, when the prose-verse dramatic masterpieces were produced, the stage-artists had their own composers who wrote the Dhruva-music, using the poet's contextual verses for guidance. The few cases cited above in which we find the dramatists themselves inserting a stray Dhruva are merely exceptions indulged in for novelty or to show the poet's knowledge of stage-technique.

These Dhruvas are remarkable for certain features: They are always in Prakrit language, which on one hand lights up their popular origin and on the other emphasizes their adaptability for musical treatment. Secondly, they are always symbolical, e.g., the effulgent and pure sage Visvāmitra is described in terms of the Sun; Chandra-gupta in terms of the Moon and his inimical surrounding and the dark hint of bloodshed in terms of the red evening sky; mad Pururava as a King of elephants restlessly roaming in the forest; the two lady friends of Urvashi as two female swans on the lake. Bharata sets forth a brief list of images suitable to different categories of characters for employment in Dhruva-compositions.

The evidence available is in favour of taking these Dhruvas as being sung by the musicians from behind the curtain; the practice in the surviving traditions in the country also points to

this view; but the concerned actor himself, who had to identify himself with the theme of the song, was in the habit of joining in a snatch or two of it.

So far as the literary aspect of the Dhruva-composition is concerned, Bharata analyses the relation between metre and syllabic quality and sequence on the one hand and emotion on the other. The Dhruvas themselves are, according to their syllabic constitution, called by different significant names. Vigorous or violent characters should have the longer swollen metres, the use of shorts or longs in succession or their balanced alternation are to be from the point of view of emotional suggestiveness. The Avakṛṣṭa or drawn out Dhruva is for situations of sorrow and suffering; a Dhruva of a fast tempo is for situations of accidents, excitement, wonder, passion, horror, heroism, and terror; the soft variety in a middle tempo is for scenes of love, entreaty, recapitulation, and the like. Several other points of emotional suitability are analysed by Bharata, and he provides also for occasions of entries or exits without the related Dhruvas when the suddenness of action would rather not need the Dhruva (XXXII 351).

As music compositions, the Dhruvas have their two essential aspects melody and rhythm. All the illustrative songs in ancient music treatises from Bharata down to Saṅgadeva in the earlier section of his chapters, are connected with dance and drama⁵. In Bharata they were Jatis, in later writers, the Ragas. These melodic modes were analysed with reference to their emotional suitability. The intervals, notes and modes were all studied from the emotional viewpoint and schemes of harnessing different moulds for different dramatic situations were formulated. The emotional values of svaras are given by Bharata thus: Ma and Pa are to predominate in melodies used in love and comedy; Sa and Ri in those for the heroic, the wonderful and the terrible; Ga and Ni in pathos; and Dha in the loathsome and the fearful. Of the Jatis, Shadjodichyavati and Shadjamadyama are to be employed for love and fun, Arshabhi and Shadji for the heroic, the wonderful and the terrible and so on. A larger analysis of music is also given with reference to the five junctures through which the plot of the play progresses from inception to denouement: In the opening *Madhaya-grama*; the *Shadja-grama* in the progression; the *Sadharita*

5. The importance of drama-music is seen upto recent times when we find Tulaja of Tanjore (AD. 1722-35) citing the Darus of plays to illustrate and describe Ragas, in his *Sangita Samrta*.

in the development; Kaisika-madhyama in the pause; and Kaisika in the conclusion. The relation between Raga and Rasa is further worked out by Matanga and Kasyapa: To illustrate with some stray applications: Matanga says: Of the Bhinna class of Ragas, Bhinna Shadja is useful for the entry of a hero proceeding on a hunt; of the Gauda group, Gauda Panchama in separation of lovers; of the Vesaras, Sauviraka is good for quietude and scenes of recluses and sages; of the Sadharana Ragas, Bhammana Panchama for fatigue en route or in forests. The lost treatise of Kasyapa is replete with further intricate schemes on this subject; a few random examples from the extensive citation made by Abhinavagupta, will suffice to show the extent of Kasyapa's analysis: When tranquillity follows anxious thought, Malavi followed by Gurjari is helpful; Andhali may be employed when intoxication waxes; when a low character is indulging in the comic, Gandhara Panchama; a lady's cogitation, as distinct from a gentleman's, may be properly backed up by Malava Panchama. Nanyadeva, in his Bharatabhashya of which only a single corrupt Ms. is known, gives the Raga, Tala and Rasa for every Dhruva-metre in Bharata. When the undeniable relation of melody and emotional effect is granted, the artistes may deduce their schemes. The very name Raga has an emotional significance; Matanga suggests that Jatis are so-called because etymologically they are productive of moods. It is well-known that a class of Ragas, in the classical period, was known as Kriyanga; and the name is explained in the music treatises as referring to the dramatic use of these modes for emotional situations, exhilaration, sorrow and so on. The practice of making such studied use of Ragas in dramas was so well settled that Kalidasa refers to it in his Kumarasambhava when he makes the divine couple grace with their presence a dramatic performance done by the celestial damsels in honour of their marriage, and Anandavardhana, the critic, presses the emotional suggestiveness of Raga more than once in support of his argument for the acceptance of the comprehensive principle of suggestion.

Bharata gives some further instructions on the method of rendering these Dhruva-songs for the drama: As their meaning is important, musical embellishments should not be resorted to in singing them; or they should be so dexterously employed that an embellishment would heighten the effect and not retard the emotion or understanding. When a Dhruva-song is taken off, its rendering should have its first round without the drum-accompaniment which

should join up later (XXXII.440); this is necessary, as otherwise the audience may not hear properly the theme of the Dhruva.

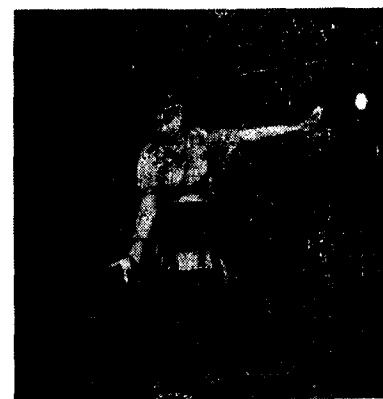
During the Act, was there any other music besides the Dhruvas? When mentioning the exceptions where there are to be no Dhruvas, Bharata speaks of an occasion called "music." What is this? Actually, as in Act I of the Nagananda where Malayavati the heroine is singing, and in the second Act of the Malavikagnimitra where the heroine is dancing and in the Ratnavali which opens with spring songs and dances, music forms a part of the action of the play itself. These are not to be further padded with Dhruvas. What about the many charming verses of the dramatists himself? Were these sung by the respective characters in whose mouths the poets have put them? The evidence of surviving practice, as well as some observations of Bharata, his commentator and other writers, shows that they were sung. The Pathya is to be sung properly says Bharata in the 19th Ch. (verses 75 and 77). Blossoming forth on the boughs of the dialogue like so many flowers, the verses of the Sanskrit drama would indeed appear to frustrate themselves if they are not to be sung and rendered in *abhinaya*.

From King Bhoja who wrote on poetry, drama and music, we learn that a further kind of music was also employed. Certain situations required a certain melodic background and to throw this melody over the situation, a song was sung in which the Raga alone mattered, and not the words of the song. Bhoja refers to songs so used as *Sravya* or *Akshepiki*.

Having considered the melodic aspect, it is proper now to turn to the rhythmic side of this music. All these Dhruva songs were in specific Talas or time-measures, and in as great detail as in the case of the melodies, the time-measures are analysed by Bharata from the point of view of situation and feeling. Not only was the tempo of the Dhruva set so as to promote the *Rasa*, but even when there was no Dhruva song, and the actor moved or bent himself down or did something, there was pure instrumental playing intended to underline the mood. The different kinds of tempo, *Layas*, of both the songs as well as of pure instrumental accompaniment can be seen, for example, in the musical version of Act IV of the Vikramorvasiya referred to, where we come across the *Layas* called *Dvipadika*, *Valantika*, *Jambhalika*, *Charcharika* and *Kandadhara*. In the *Malatimadhava*, as the main Act opens, the hero Madhava who has fallen in love is seen, in a dragging gait, vacant look and not quite

all right in appearance; the direction is seen in Jagaddhara's commentary that the gait is to be in Dvipadi laya which is a slow measure composed of long *matras*. The gait and bearing, the very manner in which a character walks in, being most important for producing the first impression of the character and situation in the minds of the audience, Bharata devotes much attention to the fitting of suitable instrumental rhythmic accompaniment to the movements. Kohala made much contribution to this study and Abhinavagupta, while explaining this part of Bharata, naturally quotes Kohala frequently. In chapter XII when dealing with gait of characters as such and again in Chapter XXXIII while dealing with drum-accompaniment, Bharata gives detailed instructions as to the "layas" and the drum-music suitable to the movements of different characters and moods. An example of this is the entrance-dhruva which should be in Madhya laya, what Kohala would call Valita or Valantika. All exalted characters of noble bearing should adopt the Dvipadi laya. The slow tempo, Sthita-laya, with the rhythmic beats at longer intervals should characterize the invalid, the fatigued, those in austerities, the fear-stricken, the amazed, those in longing, love, or grief or going at ease. Kohala calls this laya *Ullasana*. A quickened tempo and beats at shorter intervals are called for in alarm, agitation, exhilaration, hurried errand, and similar occasions. Abhinavagupta gives the actual rhythms on the drum for the gait of the parasite Sekharaka in the Nagananda who comes reeling, with the glass of drink in his hand: Dham, Dhak, Tsuk, Dhi according to a well understood measure in his time. For clandestine love, Kohala gives the Dhruva-tala called Subhadra. Nartanaka or Utphulla is the measure for scenes of terror and violence. Ullasana for the heroic, Jambhalika for pathos, Khandadhara composed of several quick steps with a long one at the end to depict movement by chariot are some examples to illustrate the musical treatment of gait. In the chapter on the drum, Bharata speaks of pure drum-playing to accentuate action. The music in which there are no words or songs but only rhythm-syllables like Jhantum, Dhen, Dhi, Dhan, Ti, Kita—what are now called *Jati*, *Sol* or *Bol*, which were played on the instruments only, is called by Bharata, Nirgita Vadya and as the contribution of the Asuras to the Sanskrit theatre. Even now the memory of this ancient tradition survives in a high degree of instrumental proficiency being acclaimed in musical parlance as "Asura-sadhakam."

Just as Bharata spoke earlier of melodic Jatis, he speaks here





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SOME COMPOSERS OF MALAYALAM MUSIC

By

S. VENKITASUBRAMONIA IYER

Introduction—Sopana and Desiya

The art-music of Kerala, as distinguished from folk-music, is often spoken of as falling under two main types, the *sopana* and the *desiya*. The former is considered as signifying the original music of this land and the latter as signifying the modern music influenced by what is known as 'Karnatic music,' the music obtaining in the Tamil country. But on a close examination one can see that *sopana* and *desiya* are only two different styles of singing and that the scientific basis for both is one and the same. Elaborate *alapana*, *niraval*, *kalpanasvara*, *sangati* etc., are all conspicuous by their absence in the *sopana* style. Particular attention is paid to the *sahitya* and the place of the *raga* is only secondary to it. Only the general aspects of a *raga* would, therefore, figure in the rendering and not its special aspects. The tempo is mostly slow. In contrast with this, the style of singing which is akin to the one prevalent in the other parts of South India, is called 'desiya.' The *desiya* seems to have come into vogue only from the time of Maharaja Swati Tirunal, but even after his time, the *sopana* style has been retained in the *Attakkathas*.

SOPANA COMPOSERS

Writers of Attakkathas

The best known compositions sung in the *sopana* manner, and meant to be so sung, are, as indicated above, the *attakkathas*, the musico-literary works for the *kathakali*, the dance-drama of Kerala. These number over 300, but the works of Kottayam Kerala Varma, Unnayi Variyar, Asvati Tirunal, Irayimman Tampi and Vidwan Rajaraja Varma Koil Tampuran are the most outstanding from the musical point of view.

Kerala Varma was the ruler of the Kottayam principality in Malabar in the early 18th century A. D. He is the author of four of the most majestic *attakkathas*, *Kalakeyavadha*, *Kirmiravadha*, *Bakavadha* and *Kalyanasaugandhika*. Unnayi Variyar was a poet in the court of the great patron of arts and letters, Maharaja Kartika Tirunal of Travancore, who reigned in the latter part of the 18th century and was himself the author of many popular *attakkathas*.

His *Nalacharita* in four parts combines in it all the excellences of Kathakali. Asvati Tirunal Yuvaraja was the nephew of Kartika Tirunal and was a fine Sanskrit poet. He has written four attakkathas, *Rukminisvayamvara*, *Paundrakavadha*, *Putanamoksha* and *Narakasuravadha*. Irayimman Tampi and Vidvan Rajaraja Varma Koil Tampuran were both in the court of Maharaja Swati Tirunal in the first half of the 19th century. Tampi is the author of three very popular works of this kind, *Kichakavadha*, *Uttarasvayamvara* and *Dakshayaga* besides several compositions of the Karnatic type. Vidvan Koil Tampuran is the author of a unique work *Ravanavijaya*.

The attakkathas are composed in the form of songs introduced by slokas. The songs contain a Pallavi, an Anupallavi, which however is sometimes found absent, and three or more Charanas. Ancient South Indian ragas like Puranir, Indisa, Kanakkurinji, Navarasam etc., are found in the attakkathas; also rare ragas like Pati, Gopikavasantam, Gaulipantu, Kedarapantu, Dvijavanti, Kantharam etc. The talas are Chempata, Adanta, Muriadanta, Champa and Panchari which respectively correspond to Adi, Ata, Chapu, Jhampa and Rupaka talas of modern Karnatic music.

Ramapurathu Variyar

Jayadeva's *Gita Govinda* had attained great popularity in Kerala many centuries ago, and in many temples it is sung to the accompaniment of the percussion instrument 'Edakka' during certain specific occasions every day. The singer stands near the 'Sopana', that is the flight of steps leading to the *Garbhagriha* of the temple, when rendering the *ashtapadis*, and so it is that this style of singing came to be known as the *Sopana marga*. Jayadeva's work was rendered into Malayalam by Ramapurathu Variyar, the famous author of *Kuchelavritam Vanchipattu*, at the behest of his patron Martanda Varma Maharaja of Travancore (1729-1758). This work known as *Bhashashtapadi* is a free rendering in Malayalam of all the songs and a few of the slokas in Jayadeva's work. While the ragas and talas of the original are preserved in a few pieces, in some the raga and in many both the raga and the tala are changed. For instance, the raga Malavagauda of the sixth song '*Nibhrtanikunjagriham*' is changed to Kamodari, and the raga Karnataka of the eighth '*Nindati chandanam*' is changed to Saurashtra. Again, in the original the fifth song '*Sancharadadhara*' is in Gurjari raga, Rupaka tala, while in Variyar's work it is in Devagandhara raga, Adanta tala; the twenty-first song

'*Manjutara*' in Varali raga, Rupaka tala is changed into Ghanta raga, Champa tala in the Malayalam version.

The *Bhashashtapadi* has not attained the popularity it deserves. It is seldom sung while the work of Jayadeva continues to have the popularity it was enjoying all along.

Desiya Composers

Among the composers of songs in the desiya style four persons stand foremost, and these are Swati Tirunal Maharaja, Irayimman Tampi, Kuttikunju Tankachi and K. C. Kesava Pillai.

Swati Tirunal

Maharaja Swati Tirunal (1813-1847) of Travancore is a very well-known name in Karnatic music. He was a contemporary of the Musical Trinity and deserves a rank along with them by the quality, quantity and variety of his output. His compositions number over 500 and include almost all types of musical composition—Kirtana, Varna, Pada, Javali, Tillana, Svarajati, Ragamalika and Prabandha of South Indian music, and Dhrupad, Tappa, Khayal etc. of North Indian music. His compositions also display a linguistic variety in that they are composed in five different languages—Sanskrit, Hindi, Telugu, Malayalam and Kanarese.

The Malayalam compositions of the Maharaja comprise one Varna, fifty Padas and one Prabandha. The Varna begins as '*Indumukhi nisamaya*' and is in Sankarabharana raga, Ata tala. It is a Padavarna addressed by the Nayika to her Sakhi. The nayaka is Lord Padmanabha. The Padas also have Sri Padmanabha as the Nayaka. They are composed in 31 different ragas, which include rare ragas like Purva-Kamboji, Ghanta, Dvijavanti, Gauri, Saindhavi and Navarasa. They represent a wide variety of erotic moods and have a mystical implication. '*Alarsaraparitapam*' in Surati, '*Kanta tava pizha*' in Atana, '*Sakhi he ni gamikka*' in Sankarabharana etc., are some of the best known Padas of the Maharaja. The *Utsavaprabandha* is a graphic description of the ten days' festival conducted twice a year in the Sri Padmanabhaswami temple at Trivandrum. It is in a mixture of slokas and songs, there being 42 slokas and 12 songs.

Apart from their vastness and variety, the compositions of Swati Tirunal combine in them literary and musical excellences. Swati Tirunal propagated the desiya method and effected a wholesome blending of the sopana and desiya styles in some of his pieces.

His compositions have served as the models for many of the later composers in Malayalam.

Irayimman Tampi

Irayimman Tampi (1782-1856) was a prominent poet and composer in the court of Swati Tirunal and his brother Uttram Tirunal who succeeded him. His place as a composer is second only to that of Swati Tirunal, but considering the contribution to Malayalam music alone, he is second to none. He has handled with skill the main forms of Karnatic music, namely Kirtana, Varna and Pada, besides Prabandha, Kummi etc., and the three attakkathas already mentioned. No other composer has handled such a wide variety in Malayalam.

Some of his best known Malayalam Kirtanas are '*Karuna cheyvan*' in Sriraga and '*Atimalarina*' in Mukhari, both on Lord Krishna of Guruvayoor, and '*Paradevate*' in Todi and '*Pahi mam giritanaye*' in Saveri, both on Devi. Five varnas of Tampi are known of which two have Malayalam Sahitya. These are '*Amba gauri*' an Ata tala varna in Arabhi raga and '*Manasi me paritapam*' an Adi tala varna in Sankarabharana. The first is a Stavavarna on the goddess at Tiruvarattukavu at Attingal near Trivandrum and the second a Padavarna having Swati Tirunal as nayaka. Both are chowka varnas.

It is the padas of Irayimman Tampi that have attained greater popularity than his kirtanas and varnas. Unlike the padas of Swati Tirunal which have Lord Padmanabha as the nayaka, the padas of Tampi have either Swati Tirunal or Uttaram Tirunal as the nayaka. But they beautifully portray the different moods of love and have great charm of music and poetry. '*Prananathan enikku nalkiya*' in Kamboji is a well known pada. So also are '*Oru nal nisi*' in Saurashtra, '*En tozhi*' in Anandabhairavi, '*Kanavanolente*' in Yadukulakamboji, '*Varano Smarano*' in Nilambari and '*Kamaladi-kalam*' in Kamboji.

Tampi has written some songs eulogising some of his patrons. '*Paritangalilengum*' in Kamboji and '*Manasa karutinnutu*' in Saurashtra are in praise of Rani Parvati Bai; '*Kulasekhara-nrpasodari*' extols Princess Rukmini Bai, sister of Swati Tirunal; and '*Itupole sarjanyam*' in Kamboji speaks of the great qualities of Rajeraja Varma Koil Tampuran, father of the Maharaja.

A musical poem by name '*Navaratirprabandha*' has also been

written by this composer. It is a beautiful description of the royal Navaratri festival at Trivandrum.

The compositions of Irayimman Tampi have in them a fine blending of sound and sense. The ideas are beautifully presented and the ragabhava is well brought out.

Kuttikunju Tankachi

Kuttikunju Tankachi (1820-1908) was the daughter of Irayimman Tampi. She was a gifted poetess and has written a number of works which comprise Attakkatha, Thiruvattirappattu, Kurathippattu, Kilippattu, Tullal etc., besides many kirtanas. Her best known Malayalam kirtanas are '*Katyayani*' in Kamboji on Bhagavati, '*Samajahara*' in Kalyani on Lord Adikesava at Tiruvattar, '*Anandarupa*' in Pantuvarali on Lord Krishna at Malayinkizh near Trivandrum, and '*Sri Pavanapuresa*' in Surati on Lord Krishna at Guruvayoor. These songs are replete with bhakti and simple in language.

K. C. Kesava Pillai

K. C. Kesava Pillai (1868--1913) was a great poet and composer and a scholar in Sanskrit and Malayalam. He belonged to Paravoor near Quilon. He has written numerous works covering practically every field of literature. *Kesaviyam* is his best known Malayalam poem in the classical mahakavya style. In view of his exceptional gifts for poetry and music, Keralavarma Valia Koil Tampuran, the literary doyen of the time, conferred on him the title '*Sarasa-gayaka-kavimani*'.

The musical works of Kesava Pillai include three attakkathas, three musical dramas and over a hundred kirtanas comprising the collections like *Stavratnavali*, *Ganamalika*, *Sangitamanjari*, *Sangitamalika* and *Isvarastotra*. Of the dramas *Sadarama* is the most popular. Among his kirtanas '*Kallolachilli maye*' in Todi is a very fine composition. So also are '*Sribalakrishna*' in Poorvikalyani and '*Poomeni vilangenam*' in Surati. The collection '*Isvarastotra*' has a peculiarity of its own. The songs comprising it are not praises of any personal God, but of God in his general aspects as the creator and protector of the world and as the embodiment of all goodness. These songs were written with the aim of being sung by all people irrespective of caste or religion. In fact a Christian gentleman was primarily instrumental in Kesava Pillai's composing these songs. In this group '*Satyasvarupa*' in Sankarabharana and '*Nanajagattukal*' in Kamboji are well known.

Other Composers

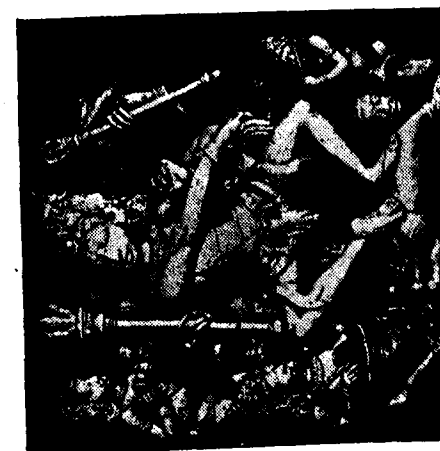
Besides the abovementioned quartette, there are others also who have composed Malayalam songs in the Karnatic mould. Swati Tirunal's sister Rukmini Bai seems to have written a few songs. Ampadi Kunjukrishna Poduval, who received many presents from Uttram Tirunal Maharaja, was another noteworthy composer. 'Chintaye bhagavantam' in Sarasvatimanohari and 'Chenganagiri-nilaye' in Sankarabharana are two of his known compositions. A recent writer by name Chakrapani Variyar has composed an attakatha *Pandavasvamedha* in which many songs are composed in the varna-mettus of Tyagaraja. For instance, a song 'Premamanojna' in Devagandhari Adi has the same dhatu as 'Ksheerasagara' and 'Dinadayalutanidhe' in Mukhari Adi is an imitation of *Eppudu kripa*.

Conclusion

We are able to see, therefore, from the brief account of the Malayalam composers given above, that the compositions in the Malayalam language in the desiya or Karnatic style are sufficiently vast and varied. Quite a large number of them possess musical and literary qualities of a high order that would entitle them for a notable place among concert compositions. But better publicity is necessary for getting them the popularity they deserve. A good edition of a representative collection of these songs in notation would go a long way in popularising them.



No. 3
Sage playing Pancha-mukha-vadya.
From a Nataraja Bronze Group from
Vaidyavarankoil, Tanjore Dt.



No. 1
Dancing Siva with Tripushkara
accompaniment from Kallevara Temple,
Aralaguppe, Mysore.



No. 2. Pancha-mukha-vadya with two side-drums from the Nataraja Temple, Chidambaram.

THE MULTI-FACED DRUM

Dr. V. RAGHAVAN.

In the last volume of this Journal (XXIV, 135-136, 140-141) I spoke of the old three-faced drum, Tripushkara or Mridanga, described by Bharata and Kalidasa. Here I reproduce an illustration of this old drum-accompaniment of ancient Indian dance and drama, from sculpture. In fact, I have given here three illustrations of the old multi-faced drum, one of the three-faced Tri-Pushkara from a wonderful sculpture of dancing Siva in a noteworthy pose from Aralaguppe in Mysore State and two others, of its further development called the Pancha-mukha-vadya, the five-faced drum that we come across in some temples in Tamil country.

In the Aralaguppe scene (No. 1), from the Kallesvara Siva temple at that place, we have in a ceiling panel the representation of Siva's dance being witnessed all around by the guardians of the eight quarters, the Dik-palakas.* Close to Siva in the dance-scene, we have three accompaniments, a flutist on one side,—an intriguing figure with a serpent under him or in front of him,—and on the other a standing figure striking the cymbals and a seated figure playing the Bhanda-vadya or the Tripushkara, the three-faced drum; all the three are to be taken as Siva-ganas.

This is indeed the work of a master craftsman who has combined Deccani and South Indian features and displayed a distinct originality: the two long tridents in Nataraja's arms, to the exclusion of other things which Siva usually carries, serve as a frame to set off Siva's figure with the required prominence. The whole body which gives the flexions of the *Chatura-Tandava* in greater accentuation, portrays extraordinary power but the face puts a beatific restfulness over this motion, giving a marvellous poem of peace in dynamic energy, of the Lord who unfolds His *Lila* of throwing out and withdrawing the rhythms of creation, preservation and destruction, the three *layas*, from out of His own essence of *Sat*, *Chit* and *Ananda*.

According to the 1935 Mysore Archaeological Report, this sculpture is found in the Kallesvara temple at Aralaguppe in a pre-Hoysala

* For a reproduction of the full scene, see Annual Report of the Mysore Archaeological Department for 1935.

building of about the 9th cent. to which additions had been made in the 13th cent. A.D.

The Pancha-mukha-vadya or the five-faced drum reproduced here (No. 2) through the courtesy of the Archaeological Department* was noted by me when I was recently examining the dance-sculptures in the Chidambaram temple. This is found in the series of carvings in the basement of the high *mandapa* in the inner *prakara*, just in front of the main shrine of Sri Nataraja. This is a more a flourish of the sculpture's imagination than a representation of the normal Pancha-mukha-vadya; extending the tradition of Lord Vishnu playing on the drum for Siva's dance, the sculptor here, making fuller use of the many arms of divine figures, adds to the main five-faced drum at the centre two other single-faced drums also on either side. This is a later Chola work.

Figure 3 represents a regular Pance-mukha-vadya, reproduced here by the courtesy of the Archaeological Dept. It is from a Nataraja bronze group in the temple at Vaidyesvarankoil in Tanjore Dist. The sage playing it cannot be Bhiringi as noted in the Department's photograph; he may be Tandu or Svati both of whom are mentioned in Natya literature in connection with Pushkara or Bhanda Vadya.

* My own photograph of this did not come off well.

THE MUSIC OF THE HEBREWS*

Resemblances to Sama Veda chant

By

DR. V. RAGHAVAN.

I had not been long at the School of Oriental and African Studies, London University, when Dr. Arnold Bake, who is doing both Sanskrit and Indian Music at the School, introduced to me a lady scholar, Dr. Spector of the Academy of Music, Hebrew University, Jerusalem, Israel, and invited me to a lecture she was to give in the School that evening on Jewish music. Dr. Spector's lecture was illustrated with a number of tape-records of Jewish liturgical and folk music. At the end of the lecture I put her questions and subsequently at my request, she gave me an opportunity to listen at her place of stay in London to a number of other recordings, particularly of Samaritan rendering of the Hebrew scripture. Dr. Spector, who was on her way to America, has two thousands of these recordings taken by her with great difficulty, and it was gratifying to note that her University had financed all this tape-recording programme of hers.

Ancient Hebrew music is melodic and not harmonic, and uses a number of *Makhams* (This last term is Arabic). The *Makhams* are not written down but are well understood regarding their compass, tempo, etc., and are handed down from father to son in traditional style. The *Makham* may be compared to our *Raga*, but it is sometimes phrase, sometimes a mode, sometimes a full melody. The Jews consider the unrhythmical music (*Anibaddha*) always superior to the rhythmic, which compares with the high value we attach to *Raga-alapana*. All religious music, which is sung by men, is in Hebrew; the secular songs are sung by women and are in Arabic. And instruments are not generally used in the former.

The samples of liturgical music which Dr. Spector played were taken at synagogues at different centres from the prayers sung at midnight. The most remarkable thing about these liturgical recitals is that some of them are very close to our *Sama Veda* recitals. In

* Courtesy: The Hindu, Madras.

the very first Emenite song she played and in another, the Sabbath song, the similarity was astounding. It was a revelation to find that, as in *Saman Chant*, here too the notes were taken in a descending series, and the emphasis was on *Ga, Ri, Sa*, though sometimes the recitals reached further too. One recital heard just like '*Agana Ayahi*' in *Saman*.

Of the folk-songs played, some related to weddings, and a marriage custom was revealed in one of these that the bridegroom would take the bride and buy for her new clothes, which reminds us of the similar presentations of *Koora-p-pudavai* or *Mundu* in our marriages.

Of instruments they have a Sarod-like instrument played with a plectrum and having a slightly bigger body.

In the Samaritan records which Dr. Spector subsequently played for us, the Vedic similarities were indeed overwhelming. The Samaritans (from *Samar* to preserve, protect, keep) are older and preserve a more ancient and purer Hebrew tradition, and they are to-day a dwindling group, numbering just a few hundreds. They have two kinds of priests and two kinds of recitals; the recital is of the pure text, and another, which is done only in a congregation with the special permission of the high priest. In the latter which is more musical, it is surprising indeed to note that insertion of meaningless syllables is resorted to. The analogy of the *Rig Veda* and the *Sama Veda* and the *Stobhas* of the latter would immediately occur to us. I could detect stobhas like *Au* and *Va* (which occur in *Saman* too) in the Samaritan recital. A further corresponding feature which took my breath away as I sat listening was that, just as in *Saman Chant*, the *Samaga*, raises his voice at the place marked by '*Has*', in the Samaritan also the voice is similarly raised to a slight shout in the middle. Many of the Samaritan recitals of the first kind (she played from Exodus XI) are compounded of features, we might say, of the *Rig Veda*, the *Brahmana* and the *Sama Veda*; sometimes they have only *Udatta* and *Anudatta Svaras*, sometimes they proceed in a straight line with a sharp rise and fall at the end and sometimes there are also musical notes, though not very prominent. Lastly, Dr. Spector, quite unconscious of its significance, showed us a manuscript of the Jewish scripture which she had specially got written for her, and it showed signs for the recital! The Samaritans have ten such signs and the Jews twenty-eight; each of these signs is indicative of

melodic pattern, and sometimes has more dynamic textual significance like questioning and underlining of a meaning; generally these signs are not committed to writing.

The over-all impression or *Chaya* of these Hebrew liturgical recitals is nearer the South Indian Kauthuma style of *Saman Chant*.

Her University does not permit Dr. Spector to give copies of her records, but I am endeavouring my best to get two typical Emenite and Samaritan recitals on tape, which are nearest to the *Saman Chant*.

PHILOSOPHY OF MUSIC

Number in Sensation, Feeling, and Thought

By Robindralal Roy, Patna

(Continued from Vol. XXIV)

In a previous article (Duration as Measure of Sensations) we have seen that both Time and Number are internal to sensations. Hence they deeply penetrate instinct. Though sensations are usually regarded as qualities of experience we have seen that these qualities are numerically related: as for instance the tonic and its octave or the fifth are numerically related only when referred to Time as a common unit of measurement. Thus Time divided by number gives us the different *qualities* of sensations known as musical notes and musical relations such as octaves, fifths etc. In the colours of light the same qualitative and quantitative relations measured by physics in wavelengths are but measurable as time periods in relation to sensations. Number in this context operates as a Fraction of Time which is contained in the statement: "number of vibrations per second." Moreover such numbers are not related through addition and subtraction but through multiples and divisors *irrespective of any operation in addition and subtraction*. Hence octaves are not related to addition but to a divisional process by virtue of which 1, $1/2$, $1/4$, $1/8$, $1/16$ etc., of a vibrating string give us successive octaves. In the sensations reckoned in time-periods $1/240$, $1/480$, $1/960$ parts of a second also give us the octaves. This indicates that within sensations numbers have no operation as integers but as fractions.

In the world of mathematics however the numbers 1, 2, 3, 4, etc. exist in a next-to-next relationship, and there is no direct relation between number one and four, or between three and six, or one and eight etc. It is a particular corollary of a general philosophical premise which has been thus noticed by Bergson:

"This conception which more and more shows through the reasonings of Greek philosophers from Plato to Plotinus we may formulate thus: *The affirmation of a reality implies the simultaneous affirmation of all degrees of reality intermediate between it and nothing*. The principle is evident in case of numbers: we cannot affirm the number 10 without thereby affirming the existence of the numbers 9, 8, 7

etc.—in short of the whole interval between 10 and zero." (Creative Evolution, p. 351—2)

Our contention however is that such an affirmation is arbitrary and unreasonable, for it presumes the sequence of an arithmetical order of realities which inferentially includes the possibility of a qualitative order as Bergson continues:

"But here our mind naturally passes from the sphere of quantity to that of quality. It seems to us that a certain perfection being given, the whole continuity of degradations is given also between this perfection, on the one hand, and the thought, on the other hand, that we think we conceive."

But this quality is always an inference in the world of numerical integers existing in successive heaps and piles. In the world of sensations however numbers operate as fractions and any quantitative change inevitably appears as qualitative change: a second divided by 240 gives us a sensation qualitatively different from another when a second is divided by 270. Thus the issue is between *number as integer* and *number as fraction*. This consideration is of the greatest importance, for the understanding of Nature has revealed the use of number and numerical relationships. We have seen that sensations are quantitatively and qualitatively related through Time divided by Number giving us Time periods as in the cases of sound and light sensations. But in the world of thought we insist in regarding number as integers as we infer them from counting in heaps and piles, such as a linear unit of length, weight and even Time, in yards, miles, grammes, pounds, hours, seconds and so forth. In this intellectual world of numbers the process of counting has to be taught and addition and subtraction are primary operations which we apply to every process of thinking and feeling and later apply to the world of sensations.

But our consciousness naturally operates number as fraction both in space and time. A child given a length of paper naturally divides it into halves and one fourths while the ability of counting bits of the paper has to be acquired by repeated practice. Rhythm is a natural feeling and its tempos are created by dividing Time by Number, into double, triple and quadruple tempos. Here the numbers are used as non-commensurable qualities and are indirectly related: Thus one second divided by two and then again by three gives us orientations of durations which are mutually noncommensurable as would be the case with integers two and three. Halves

and one-thirds are indirectly commensurable through one-sixths and have no direct numerical relation and yet this variation of tempo comes naturally. We have seen and will further see that numbers as complex fractions are naturally realised by us qualitatively in case of musical intervals. Even in the world of elementary organism division is a natural process; a unicellular organism *divides* itself into halves, these halves into further halves and so on as an endless process. Thus when we introduce number through addition and subtraction as primary operations in number we retard our natural aptitude of using numbers as fractions with which Nature is generally concerned in relation to human or animal consciousness. Fractions are instinctively felt while integers are intellectually learned. But in our mathematical thought we create our units of measurement as an integral accumulation of masses or lengths, which when applied to natural phenomena have to be corrected endlessly. This kind of numerical thought and operation subjected to endless correction would not be so harmful if they remained confined to scientific laws, but they have perverted the whole fabric of modern thought by trying to understand, describe and anticipate significant orientations as heaps and piles.

This perverted operation in numbers as integers first affect Memory through its particular habit of thinking. And memory is always our standard of reference with respect to which immediate and future experiences are desired, expected or anticipated. Thus though Bergson has admirably pointed out the importance of Duration as the ultimate custodian of memory, he still implies an arithmetical continuity of Duration: 'Duration is the continuous progress of the past which gnaws into the future and which swells as it advances.'

This piling or swelling of the past however is not like an arithmetical piling of unoriented events in the normal mind. Memory has an orientation indicating that the present and past have distant

1. "There is however no stuff more resistant nor more substantial: For our duration is not merely one instant replacing another: if it were there would never be anything but the present—no prolonging of the past into the actual, no evolution, no concrete duration. Duration is the continuous progress of the past which gnaws into the future and which swells as it advances. And as the past grows without ceasing, so also there is no limit to its preservation. Memory, as we have tried to prove, is not a faculty of putting away recollections in a chest of drawers; there is not even properly speaking a faculty, for a faculty works intermittently, when it will and when it came, while the piling up of the past upon the past grows without relaxation. In reality the past is preserved by itself automatically." (Ibid. p. 7).

and yet direct relationships, independent of intermediate events. At the age of fifty, for example, we may remember events of early childhood *directly* without remembering intermediate events in boyhood or youth. They are often involuntarily remembered like musical tunes that persist in the consciousness or spontaneously re-occur after ages. They may even be consciously suppressed and cause physical discomfort. Such physical discomfort, sometimes mental disorder and tension, can be relieved, as Freud has shown, by simply recovering the memory and recalling the incident whose memory was suppressed. This technique of psycho-analysis, of reviving memory by suggestion, becomes necessary mainly because our present habit of thinking fails to create an orientation in the memory. It is significant that the neuroses that needed this technique is peculiar to the educated person, educated according to modern techniques of education, universally emphasising on serial and chronological order of events in *arithmetical* sequence. There being always a disproportionate stress on the immediate present, expectation of immediate results, assessment of values with regard to a closed system (a geometrical habit of thought) dissociated from inherited traits, social values, potentialities, make immediate successes and immediate failures enormously more important than they actually are in the context of an entire life lived. If one could constantly view the oriented past the mind would be less space-bound and the importance of actions and events decided in the present in that context. A future ideal in *harmony* with the past eliminates the seriousness with which we regard immediate successes and frustrations.

The technique of music and also of poetry plays with blank intervals of time to create numerical orientations. The musician anticipates an interval of time and plays *different numbers* of notes by a divisional procedure. The poet similarly anticipates the Duration of a line and places syllable in them. The musical orientation again exists in the context of all previous musical experiences covering years as the poet does in expressing poetic ideas in verbal expressions. The only difference is that in music we have the large durations of feeling and experiences condensed in the brief interval of a musical piece and yet directly linking up musical *sensation* with *thought*. The syllables (Akshara) of verbal language have a similarly condensed phonetic orientation but verbal thought departs from their original significance and their condensed application, by using them in heaps and piles mainly for the purpose of mutual aggression. Even music is not immune from this arithmetical degeneration for

music itself is often a heap of notes unrelated to themes, or comprehensive ideas, merely creating a series of sensations of tones in fast rhythm. Such music may entirely destroy the relevance of thought; a level to which verbal expressions do not degrade themselves except in the insane.

The technique of thinking that had been introduced through Vedanta philosophy was thus the contemplation of time as entire units of duration such as the year, the month, the seasons. Following are some instances: Here time and number generally decide the musical orientation of thought:

Samvatsaro vai Prajapati. Tasya yane dakshinam chottaram cha.

(The entire year is the Lord whose two paths are the Northern and Southern movements of the Sun).

Maso vai Prajapati. Tasya Krishnapaksha eva rayih sukla pranah.

(The entire month is the Lord in whom the dark fortnight [waning moon] is nourishment and white fortnight waxing phases of the moon is hunger).

And creation itself starts with the Lord dividing himself into Agni and Soma as the original couple as Hunger and Nourishment.

Similarly Aditya (Sun) has five seasons as his feet, and twelve months as his limbs etc. (Prasnopanishat).

This kind of thinking however does not need to be artificially taught, for every musician is doing this unconsciously. He sends through the air almost unerringly a number of puffs per unit of time, may be clocktime or personal time, recognising it as a quality. Probably this is done in relation to the pulsation period though it may be more accurately related to the sound-chronaxy (sabda-matra) which guides vocal utterance when music has gone deep into the musician.

The notes produced in mutual relationship further shows that our chronaxies or time-standards are not only conscious of multiples but also fractions: that is, they are simultaneously conscious of numbers as numerator and denominator without reference to addition and subtraction. While it is easy to see that simple double

and triple tempos arise out of putting two or three notes per bar it is not so easy to see how a complex fraction like $9/8$ is appreciated by the ear as a tone interval. But, if a piano player were to put in nine notes with his right hand and eight notes with his left in a single bar the complex fraction comes within reach of execution. Similarly a musician who sings Sa and Re in succession he could only achieve this by qualitatively realising the numerical relationship which automatically changes with the fractions concerned. Thus it becomes obvious that our physiological musical operations satisfy our numerical needs through the sensation of qualities which are related to each other through complex fractions.

Mathematical historians have observed that numbers originated in counting objects on fingers: which would be true if we had nine fingers instead of ten, for there are only nine numerals. Their origin from our point of view is the musical scale where only nine numbers are needed for relating the seven notes of the octave. Thus the scale which has been most used have the pitch ratios: $240 : 270 : 288 : 300 : 320 : 360 : 400 : 420 : 480$ or $1 : 9/8 : 6/5 : 4/3 : 3/2 : 5/3 : 7/4 : 2$ Kafi or Karaharapriya. Thus between numerator and denominator we have all the nine numbers which are not given by any other scale. These ratios indicate the inner orientation of an important geometrical progression 1, 2, 4, 8, 16, 32 in pitches of notes.

The ratios repeat in successive octaves irrespective of the arithmetical difference between the landmarks like 2, 4, 8, 16. That is, there are the numbers 5, 6, 7, between 4 and 8 while there are seven numbers from 9 to 15 between 8 and 16: this arithmetical distance progressively increases but the inner orientation is totally independent of this difference and exists as fractional divisions in the same ratios of the length concerned as an entire unit. Thus the geometrical progression is itself a continuous series and the apparant arithmetical jumps as measured in space appear as jumps because of our arithmetical habit of reckoning, where we unconsciously expect Nature to follow arithmetical continuity in a next-to-next arithmetical order. This is the original fallacy of present mathematical logic out of which grows the innumerable formulae of science trying to understand musical distances in terms of the equal divisions of the foot rule or the metre scale. This musical orientation of space may be observed in the whole range of electromagnetic radiations from the large waves of electrical oscillations to the minute waves of radio-activity, which scientists count in octaves merely as a matter

of convenience. The ancient observation that space manifests out of sound could only mean that the orientation of space itself is analogous to the space-time scale of music oriented by the relation between Time and Number. They needed only nine numerals for the purpose in fractional relations, and a zero was beside the point in such numerical understanding.

As Plato said, God could not give man eternity, so he gave him Time. But God also gave him number and the divisions of the universal being conceived as eternity or Absolute Time should also be durations. Time and number are the fundamentals of the manifestation of these durations and exists in us as the basic rhythms of double, triple, five times and seven times tempos, four, six, eight and nine being further derivations. The division of the Supreme Being into the duality of Prana and Anna has the future purpose of reversing the process of creation by one duration swallowing another: years swallowing seasons, day swallowing night, personal time swallowing sensations as durations.

This technique of thinking that regards personal time as a *condensed eternity*, thus to grasp entire years and ages as entire units divided or resolved into significant orientations of events does not need any enforced training in the arithmetical exercise of numbers. Music and Literature unconsciously unfold the infinite potentialities of the Individual Prana or Life through their treatment of Time or Duration in significant orientations of events irrespective of chronological sequence. Thus chronological history is an arithmetical construct that talks of events in an arithmetical, next-to-next order. Mythology is, on the contrary, no weak attempt of historical recording; its greatness lies in taking the mind to a forgotten past whose condensed form or seed as race-memory is carried through heredity in the individual. No doubt it substitutes imagination for memory but this substitution naturally happens in our everyday life when we unconsciously substitute imagined occurrences for actual occurrences. Thus imagination to a considerable extent reverses time and operates on the past and thus repairs mental and physical lesions. Even historians do this unconsciously, otherwise they would universally agree about events. This is so because events are never objective realities to observers, they are experiences in the context of personal life lived. There is marvellous consistency of thought and cross currents of events in great epics and mythologies which show the completeness of grasp of the writers concerned, of the

cultural context of milleniums at a time. They could be created only at the spring-time of a culture when scholarly intellects born out of a parent epistemology could not possibly think at cross purposes.

This however is not to mean that arithmetical thinking can be entirely discarded, for some amount of attention has to be paid to the immediate sequence of events and to the control of immediate environments but it should be in harmony with the eternal values of time in spite of our arithmetical miseries in space. Forced into our minds from early childhood with the three 'R's, the arithmetical habit of thinking makes us regard all relationships as direct and immediate relations in space. Music itself has been the worst victim of such perversion of thought and instead of blossoming from a theme accumulates a *succession of notes* as a melody is often supposed to be. Accumulations, aggregates, collections, heaps and piles of sounds follow each other in a crowded succession of unoriented scraps of ideas. The musical scale itself has been degraded to the level of logarithms where a relationship is forced between successive notes in a numerical succession replacing addition and subtraction for fractions and multiples for relations which were originally *rhythmic* and *indirect*. Literature similarly degenerates to arithmetical piles of words, sentences, verses, novels; text-books are compilations, of committees, depending for their configuration on the bookbinder's skill. Architecture is a similar pile of geometrically complete blocks whose number has no reference to configuration for it does not exist. The geometrically planned city is a similar arithmetical pile of houses that fits the crowd related to each other through the arithmetic of rent and income. Rare efforts of sincere artistic expression contain mere revolt and resentment than joy.

In the milieu of such monstrous forces of degeneration that arithmetical piling brings about, political, social, economic and cultural relations are a system of arithmetical forces of purpose, thought, idea and action. In this arithmetical context the state is an aggregate of tax collectors, taxpayers, police, army, joint-stock companies, labour unions, educational institutions, political parties, geographical areas, all bound up by a number of Laws that can be increased or decreased in number by an *assembly* of ministers without affecting their mutual relationship. In a musical configuration the state is a spontaneous natural orientation that unfolds out of a political philosophy and blossoms into an organic culture of thinkers,

artists and craftsmen related through tradition, heredity, potentiality, whose natural genius or Swadharma finds expression in a harmony of social and political activities without mutual aggression or conflict, in spite of antagonistic tendencies. Economic relation in the arithmetical context of thinking reduces to an objective relation of demand and supply through the arithmetical standard of money. In the context of musical understanding production and distribution of goods create a purified and sublimated human relationship between consumer and producer, between listener and musician, between connoisseur and artist, between craftsman and purchaser: a sublimation of the original and somewhat cruel relationship between Hunger and Nourishment: Prana and Anna.

While we realise that this cruel relationship between Hunger and Nourishment is antagonistic to a relation of kindness, we also realise that they are capable of being harmonised, for they originated in the same Supreme Being as fear and joy, vices and virtues. Neither wages and prices nor creation and appreciation are directly and immediately related in their nearness in space, for virtues which characterise the peaceful and joyful life, always exist in relation to high and distant ideals that concern the blossoming of culture. They are related therefore in *time* and not in *space*. Vices on the contrary arise out of localised arithmetical relations which are twisted in favour of individualistic perversions of isolated thought. Vices recognise no values other than the arithmetical or the immediate next-to-next relationship. The most potent instrument of this arithmetical philosophy of life is Money initially established by violence and cruelty in all cruel civilisations.

It is no wonder therefore that arithmetic, geometry, metallurgy, engineering, slave-labour, mercenary army and money originated and developed in the incredibly cruel ancient civilisations of Mesopotamia and Egypt. Accepted as the only techniques of thought and action they had to be helplessly continued by the Phoenicians, Greeks and Romans. And in spite of the teachings of Socrates, Plato and Plotinus, Greek civilisation has left its record of cruelty and brutality which a contemporary development of noble art did not soften. When India was overwhelmed by the immediate material success of arithmetical coercion that has invariably materialised through the cruel manipulations of money that create the monstrous aggregates of mercenary armies and mercenary labour, Buddha and Buddhism failed to establish a philosophy of non-violence and

kindness, Christianity has had a similar history in spite of its attraction as an individual philosophy of life by collecting aggregates of followers fighting one another as different churches and sects. Religions have failed and will always fail because they offer ethical values that are incompatible with arithmetical values that govern by violence the day to day social life. They have always treated eternal Time-values as external to arithmetical values in space.

With such a mutual segregation of space and time values, life is torn to pieces between militant antagonisms of monstrous aggregates of human beings and materials that can no longer be harmonised into a musical unity. They appear as an endless series of conflicts in our world of thought and action: conflicts between religion and science, emotion and intellect, feeling and thought, intuition and logic, morality and necessity, individual kindness and collective cruelty: between social conduct and legislation, heredity and education, status and contract, love and sexuality, order and liberty, production and consumption, wages and prices, work and natural talent, individual ambition and social harmony: with localised arithmetical remedies seeking futile temporary escapes. They all arise out of arithmetical thinking, the original source of perverted thought that never knew its own norm, always regarding relationships as next-to-next in space, the relationships of addition and subtraction to which Number as quality and Time as Duration are external. Number and Duration are not logical or intellectual inferences; they are tangible realities that penetrate our innermost sensations, feelings, thought, ideas and actions creating and directing the norms and perversions of our Soul.

THE " KUTTU " OF THE KERALA THEATRE

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“ रे रे दक्षिणहस्त साधुसमये मोक्तुं भवानग्रणीः
युद्धे मां पुरतो निधाय भवता किं पृष्ठतो गम्यते ।
नैवं वाम दयानिधेः रघुपतेरागत्य कर्णान्तिकं
पृच्छाम्येवमसंशयं दशमुखः किं वध्य एवेत्यसौ ॥ ”

In the above verse, the left hand of Sri Rama is addressing his right hand. The occasion is the critical moment when Rama decided to terminate the fight between himself and Ravana by killing the latter. Wielding the mighty bow on which was mounted the irresistible Brahmastra, Rama spoke words of warning to Ravana whose defiant answers and challenging tone led to the release of the infallible arrow and the consequent fall of Ravana. In wielding the bow Rama's left hand is stretched forward and his right hand, with its grip on the bow string, is drawn back to the ear; and the Brahmastra is about to fly from the bow. In the above verse, the poet expresses the novel idea that the left hand is accusing the right hand thus: "Oh you, Right hand, you readily come forward when it is time for a hearty meal; at the moment of fighting, why do you place me in front and retire to the rear?" The Right hand then answers, "Not so, Left hand! Rama being the all-merciful God, I am just asking him in a whisper if Ravana is to be destroyed after all."

The verse is interesting indeed, but much more interesting than the verse are the circumstances that led to its composition; the author of the ingenuous lines is none other than the famous scholar, devotee and poet, Melputtur Narayana Bhattatiri.

It is said that in the Malayalam year 775, corresponding to about 1600 A.D., Unni Godavarma, one of the famous rulers of Perumpadappu dynasty (i.e., Cochin Royal Family) made arrangements to conduct a Kuttu, a mode of story-telling prevalent in Kerala. The performance was to last one mandalam, i.e., fortyone days; the story of Ramayana, ending with the fall of Ravana, was to be related by two expert Chakiars taking their turns on alternate days. The appreciation of a learned audience and the patronage and encouragement extended by ruling chiefs and scholars created a keen competition among the Chakiars to outshine each other. As days

passed by, the story progressed towards the final event of the killing of Ravana. Each of the two experts wished to avoid the description of death and bloodshed which was considered inauspicious and each cleverly put off the narration of the incident, switching on to "Upakathas" (anecdotes) suited to the occasion. At last it became impossible to postpone the narration of the event which now fell to the lot of Sankara Chakiar. Knowing that his rival Vasu Chakiar had tricked him into the predicament, Sankara Chakiar sought secretly the help of Melputtur Bhattatiri who happened to be one of the learned audience. The supporters of Vasu mustered strong on the day when Sankaran would be forced to describe the killing of Ravana as planned by the clever Vasu. But they were taken by surprise when Sankaran recited the above verse, unheard of before and spent the two hours of that day's recital in describing the conversation between Rama's hands with interesting digressions, which held the audience spellbound. The day's performance ended with the Right hand arguing that it was only whispering in Rama's ear that there was no reason to hesitate in putting an end to his foe. Sankara Chakiar managed to conclude the day's performance, bringing the narrative to this critical stage. The mighty Right hand of Rama was in action to release the arrow. Since the Maharaja's orders were to terminate the kuttu the next day which was the fortyfirst day, Vasu Chakiar himself had to narrate the incident which he was trying to avoid!

Some knowledge about this art of story-recital and narration called 'kuttu' is essential for the enjoyment of any literature or incident connected with it. Therefore, a few remarks on the origin and the nature of the art will be relevant. This system of story telling and verse recitals to provide entertainment and instruction was a prominent feature of ancient Indian life when religious ceremonies like yagas were conducted in Vedic fashion; many people then congregated and as the ceremony sometimes lasted for more than a month people had to prolong their stay in the locality. During this time they were kept usefully engaged listening to the Panian stories suited to environment and occasion. Thus story-narration was in vogue in India from time immemorial.

"Kuttu" and its counterpart known as 'Kuttyattam' are greatly influenced by Bharata's Natya Sastra. The former is more or less an one man-show, the Chakiar impersonating all the characters of the story. He recites the narrative in parts, expounds, elaborates and acts showing the Bhava in accordance with the rules of

Abhinaya laid down in the Natya Sastra. In Kutiyattam on the other hand, all the characters concerned appear on the stage with proper make-up and costume and recite and act following the rules of dramaturgy. In fact 'Kathakali' which is so popular today owes its origin 'Kutiyattam.'

It is difficult to determine the date of the origin of 'Kuttu.' There is a mention of 'Chakiar Kuttu' performed at Paravoor in the Tamil work Cilappadikaram. The 28th verse describes the Tandava of Siva and Parvati as acted by the Chakiar. So Kuttu must have existed in some form or other as early as the 2nd century A.D.

Bharata's Natya Sastra has given rise to different kinds of dances and acting all over India. But story-telling and acting with Bhava by Chakiar (in accordance with the rules of Natya Sastra) is the culmination of the intelligent innovations introduced by the famous 'Perumals' and the other lovers of art and learning. In its earliest form it must have been mere story-telling on the model of the narration of epic-story by 'Suta' in 'Naimisaranya.' The Chakiars are, by the way, said to belong to the Suta caste.

Like the actors in 'Kathakali' the Chakiar has to undergo a course of strenuous training and practice to express emotions by the co-ordination of the muscles of the face and quick movements of the eyes. The duration of daily practice is denoted by the term 'nilavirikkal' i.e., practice during the interval of the rising and setting of the moon every night. From the first day of the appearance of the moon, the time of practice becomes longer and longer until the pupil practises the whole night on a fullmoon day. A good deal of scientific massage with oil by experts makes the face and body fit for the performance.

'Kuttu' was generally performed in what are called 'Kuttampalams,' i.e., buildings inside temples or within "Samketams," i.e., precincts of temples. They were constructed according to scientific rules of architecture laid down by the Aryans. There is a raised stage for the Actor, a green-room behind, and a spacious auditorium in front. To the back of the stage is the place called 'Mridangapadam' set apart for the Nambiar (another caste among the Hindus of Kerala) to play on the drum called 'mizhavu.' By the way, the famous Kerala humourist Kunchan Nambiyar, the father of the popular dramatic dance called Ottam tullal, (i.e., a kind of rhythmic dance accompanied by singing and acting with Bhava) and the

author of the Tullal literature, belonged to this profession of playing on 'mizhavu' for Kuttu. It is undoubtedly his constant association with the versatile Chakiars that gave him the inspiration to make these achievements. The nature and the proverbial freedom of the women of Kerala are evidenced by the presence of "Nangiar" (name of the women of the above Nambiar community), who enters the stage with the Chakiar and keeps time on a small metallic cymbal called 'Kuzhittalam.' There is a big lamp in the centre of the stage with three wicks burning, representing the divine Trinity, Brahma, Vishnu and Siva. A prominent place in front of the stage is reserved for Brahmins and the Kshatriyas. Out of reverence for the presence of the Trinity, any questions, open comments or contradictions are strictly prohibited, allowing the Chakiar great freedom to ventilate his views.

The make-up in Kuttu is not so elaborate as in Kathakali. The Chakiar ties a red cloth on his head, and his face is painted with saffron, rice flour and charcoal powder, to indicate the Sattvic, Rajasic and Tamasic qualities. He wears a Kundala in one ear and decorates the other with betel leaf (rolled up) and red flower. This is probably to make his figure slightly grotesque like Vidushaka in Sanskrit plays and thus suggest that Hasya (humour) dominates his performance. He wears bangles and a waist-band over a kind of 'dhoti.' The upper part of the body is not covered. His whole appearance bears a resemblance to the archaic figures in temple sculptures.

The Nambiar enters first and plays on the drum, 'mizhavu,' to announce the entry of the Chakiar with the Nangiar. The latter takes her place to the right of the Nambiar and keeps time with her instrument to the accompaniment of the drum played upon by the Nambiar. Before the Chakiar starts the recital, he performs a dance called 'chari' to invoke the blessings of the Gods.

The Chakiars should be eminent actors and scholars well versed in 'Mudra' or 'hand poses' and the 'Bhavas.' They should be eloquent orators too. Their intellectual attainments and histrionic talents enable them to work upon the mind and heart of the audience.

The subject matter for the recital is usually taken from Ramayana-prabandha and Bharata-prabandha which are written with suitable quotations from Valmiki, Bhoja, Bhavabhuti, Rajasekhara etc. In Kerala Melputtur Bhattatiri and Etavattikkattu Nambudiri have made the most valuable contributions of this kind of literature which are freely used by the Chakiars.

A new impetus for the spread of Sanskrit learning in Kerala was provided by these recitals. The dignity, brevity and beauty of the Sanskrit language attracted the people towards a serious study of that language. Poems were composed in Sanskrit metres and the 'manipravalam' literature which is a harmonious combination of Malayalam and Sanskrit became popular in Kerala. Even the illiterate man thus acquired the knowledge of the famous Puranic stories.

After the preliminaries of prayer and the "Chari" dance, the Chakiar exhorts the audience to listen to Puranic stories, that they might attain salvation. After the exhortation the 'Chakiar' begins to relate the story. He uses the familiar, but dignified colloquial Malayalam with all its intonations, idioms and familiar comparisons that go home. The sphere of the story becomes wider when the humorous references and anecdotes hit the targets of social evils, political conditions and domestic scenes. The Chakiar keeps his finger on the "Ravanas" and "Tatakas" of the day, while shielding himself under the rule that what is said in 'kuttu' does not permit contradiction.

One instance may be mentioned to illustrate the genius and imagination of the Chakiars.

प्रणिपत्य कुमारोऽयं मृडान्यै च मृडाय च ।
वृत्तो बभूवुरादातुं स्मयमानमुलाम्बुजः ॥

Once a Chakiar had to interpret by acting and comments the meaning of the above verse. The poet has said here that Sri Rama prayed fervently to Goddess Parvati and God Siva before he attempted to take the mighty bow of Siva to bend it, before winning the hand of Sita. This gives the Chakiar a chance to weave a charming incident which in his opinion saves Rama from the anger of Siva. Seeing Rama's arrogance in bending his bow Siva got angry and rushed to burn Rama in the fire of his anger. Parvati then intercedes in her characteristic way.

Then follows a conversation between them :

Parvati—"Lord, I know very well the reason for this sudden outburst. It only shows how little you care for me."

Siva—(in surprise) "O! Parvati, what are you saying? I do not understand the meaning of your words."

Parvati—"As if you do not understand! I, now, realise how little I count in your esteem and affection."

Siva—"Your accusation is most unfair indeed, when you are the very half of my being."

Parvati—"Did not Rama fall at your feet for your blessings before taking up the bow?"

Siva—"That he did. But there is pride in his heart in daring to bend the bow."

Parvati—"Now my Lord! Why do you beat about the bush? I know the real reason for your anger. It is just because Rama first bowed at my feet before he worshipped you (मृडान्यै च मृडाय च). This priority given to me, has roused your jealousy and anger. Is that not so?"

Hearing this Lord Siva laughed in great amusement and his anger vanished as quickly as it was roused. In this manner the Chakiar drives home to the mind of the audience the significance of the using of particular words and even the word order as in "मृडान्यै च मृडाय च".

Another incident may be quoted to show how clever actors among Chakiars made use of the audience in making the story realistic and entertaining. Once a Chakiar was describing how love-lorn Subhadra was sleepless thinking of her lover Arjuna. Messengers were sent far and near to fetch medicines to induce sleep for Subhadra. At this point of the story, the Chakiar saw a certain individual nodding in sleep holding the string of beads (rosary) in his hands. He at once went to that member of the audience, clapped his hands and said "Here mister! How sound asleep you are with that wonderful string of beads in your hands! Pray, give me one of those beads, so that it may be taken to Subhadra to put her to sleep." The hearty and universal enjoyment of this comic situation may well be imagined.

There is a very familiar incident of how the famous Amman-noor Parameswara Chakiar pretended to throw a stone at the pet dog of the then British Resident of Travancore and Cochin. Seeing the dog run away whining and limping as though it was hurt, the Resident refused to believe that the Chakiar was only acting. In order to convince the Resident of his cleverness in acting, the Chakiar gave a performance at Trivandrum which was attended by both the Resident and his wife. The Chakiar acted the 'Bhava'

of lifting a big piece of rock from a mountain and huddling it on the two distinguished visitors. The acting was so perfect that it is said that both the Resident and his wife fell to the ground! The Chakiar was later rewarded profusely by the Resident and the Maharaja for the excellence of his performance.

We talk in these days of the advance of dramatic art and the popularisation of Bharata Natya and other dances. We have to think twice before deciding whether the technique of dancing has advanced or deteriorated. If we leave out the paraphernalia of a made-up stage curtain for every change of scene, dresses and expert make-up for characters, orchestral accompaniment and light-effect, most of the so-called dances and dance-dramas of to-day could show but little of real art as compared with the wonderful achievements of actors like the Chakiars, who are able to carry their audience with them, with hardly any external aid.

The genius of Melputtur and the help rendered by him to the performers of Kuttu deserves to be illustrated by one more instance. Once a Chakiar had to impersonate Surpanakha complaining to her brother Ravana about the cruelty of Rama in chopping off her nose. Instead of saying that Surpanakha's speech was full of nasal sounds (सानुनासिका) the Chakiar made the mistake of saying that she spoke without any nasal sounds (निरनुनासिका). As the Chakiar had to be above mistakes, he had somehow to justify the statement and actually recited a verse without nasals. To do this overnight was an impossible task. So he sought the help of Melputtur who composed a whole Prabandha completely devoid of nasals. This work is called 'Niranunasikam.' This bears testimony to the truth of the incident and the genius of Melputtur. The following is one of the many striking verses in the Prabandha.

हाहा राक्षसराज दुःपरिमवप्रस्तस्य धिते भुजाः

विधुकिह्वरविपसिरेव सुकरा क्षुद्रप्रताप त्वया ।

ध्वस्तापक्षप पश्य पश्य सकलैश्चक्षुर्मिरेतादृशी

जाता कस्यचिदेव तापसांशशाः २.स्त्रात्तवैव स्वता ॥

In the above stanza the poet uses भुजाः in feminine form, instead of भुजान् in masculine evidently to avoid the nasal. But he cleverly justifies the usage of भुजाः that the wounded and indignant Surpanakha wanted to suggest contempt for Ravana's feminine hands!

This Prabandha was translated into Malayalam thirty years ago by the scholar and poet Vayaskara Moossad who has also successfully avoided nasals in Surpanakha's speech.

Kuttu, however, has not gained the same popularity as the sister art 'Kathakali.' This is partly because the latter is more spectacular and appeals more to the emotions than to the intellect. The success of 'Kuttu' depends as much on the versatility and the originality of the Chakiar as on his histrionic talents.

The custom that 'Kuttu' should be performed inside the temples is also responsible for its obscurity. Gradually it lost the patronage of scholars and rulers without gaining the support of the masses. Considering the amount of training, erudition and exertion required, the Chakiars, few in number, began to forsake an art which offered no solution for the struggle for existence. Kathakali also suffered from similar handicaps, but the timely help of 'Kerala-kala-mandalam' under the inspiration and leadership of Marakavi Vallathol gave Kathakali an impetus to win a worthy place in dramatic art not only in Kerala, but also in the whole of the civilized world.

'Kuttu' also could be similarly revived under proper patronage and could be utilised as an effective organ for the dissemination of culture, coupled with entertainment.

Kerala has made valuable contribution for the development of 'Campu' literature, specially because they were made use of the Chakiars for their performance. Some of Bhattatiri's Prabandhas which deserve popularisation are Rajasuya, Niranunasika, Panchalisvayamvara, Subhadraharana, Matsyavatara, Ashtami-prabandha, Vamanavatara and others. Rukmini Svayamvara by Etavattikkattu Nambudiri has been published with a learned commentary by Darsana Kalanidhi H. H. Parikshit Maharaja of Cochin. The genuine interest of the Maharaja has made him pay the timely attention to this matter of printing and popularising the prabandha. It is hoped that the example of the Maharaja, one of the greatest Sanskrit scholars of the day, will give inspiration and initiative for similar enterprises for the spread of knowledge in this unique branch of dramatic art and literature.

TWO COMMENTARIES ON THE GITA-GOVINDA RECENTLY RECOVERED IN ASSAM

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The *Gita-govinda* by Jayadeva has not only been famous in India for its melody, but also attained celebrity amongst the western scholars. It has been commented upon by several medieval scholars of different parts of India. In the editorial notes appended to the *History of Sanskrit Literature*, vol. I, Dr. S. N. Dasgupta has enumerated thirty commentaries so far discovered.¹ Sri M. Krishnamachariar, in his *History of Classical Sanskrit Literature*, has recorded thirty-two commentaries many of which have been included in the list given by Dr. Dasgupta.² The number of commentaries so far recovered undoubtedly testify to the wide popularity enjoyed by *Gita-govinda* during the last few hundred years.³ Recently two more commentaries have been recovered in Assam. A brief account of these commentaries has been given below.

(I) The commentary which is the more exhaustive of the two and which appears to have gained more popularity, is known as *Saravati*. The commentator Maharaja Sri Sukladhvaja is an important figure in the history of Assam. He was the younger of the two celebrated sons of king Visva Simha (1510-1540) the founder of the Koch kingdom which comprised the whole of Western Assam and parts of North Bengal. Visva Simha was succeeded by Malladava alias Naranarayana (1540-1595), a great patron of art and literature. The learned commentator was the younger brother of Naranarayana and served as the Prime Minister and Commander-in-chief of the royal army. In him the qualities of a victorious general and a scholar were

admirably combined. He led a victorious campaign against the neighbouring kingdoms, but ultimately found his Waterloo in the battle against the Nawab of Bengal. This happened about 1563 A.D. Sukladhvaja remained a prisoner for a year and after his release he sided with the Mughal army under Akbar the Great against the Nawab of Bengal and thus avenged his previous defeat. He died about 1580 A.D.⁴ The commentary was probably written within 1540-1560. In the commentary he introduces himself as Maharaja; this indicates that he undertook the task of writing the commentary when he came to power as the *de facto* king of the state being the right-hand man and Commander-in-chief of the *de jure* king Naranarayana who ascended the throne in 1540 A.D. The lower limit of the work may approximately be fixed in or about 1560 which marked the beginning of the series of military campaigns which probably afforded little opportunity for scholarly pursuits.

That Sukladhvaja wrote this commentary and not any of his court poets can be inferred from two external evidences. One is furnished by the Assamese translation of *Gita-govinda* by Ramasarasvati in the 16th century of the Christian era. Here Ramasarasvati refers to *Saravati* by Sukladhvaja in the following way:

"I have rendered the *Gita-govinda* by Jayadeva into Assamese verse; Maharaja Sukladhvaja also wrote a commentary. If you cannot follow my rendering, please consult the commentary."⁵

The other evidence is furnished by a manuscript copy of Jagaddhara's commentary *Saradipika*.⁶ The introductory and concluding verses of this copy of Jagaddhara's commentary are composed by one Ratnakara Kandali. The opening and the concluding lines of the manuscript have been quoted below:

Opening lines;

श्रीशुक्लदेवभूपालवचसा लिखति स्फुटम् । सटीकगीतगोविन्दं श्रीरत्नाकरकन्दली ॥

करकलितभुजङ्गो मस्तविष्यस्तगङ्गो विहितनटनङ्गो दत्तवैद्येश्वरः ।

चिरविगलदनङ्गः त्यक्तसङ्गोऽङ्गनाङ्गो भवतु मम विभूत्यै शम्भुवन्दनः ॥

1. S. N. Dasgupta & S. K. Das: *History of Sanskrit Literature*, vol. I, p. 666.

2. M. Krishnamachariar: *A History of Classical Sanskrit Literature*, p. 342.

3. [A complete account of the *Gita-govinda*, its commentaries and imitations is under preparation by Dr. V. Raghavan and will soon be published.—Ibid.]

4. Manuscript copies of this commentary have been preserved in the libraries of the Department of Historical and Antiquarian Studies, Gauhati, and the Kamarup Sanskrit Sanjivani Sabha, Mahari (Assam). The writer is in possession of a third copy.

[According to a list of Mss. in private possession in Assam available in the New Catalogue Catalogorum Office, Madras University, there is a ms. of this Commentary with Gopinath Sarmopadhyaya, Gauhati, Assam.—Ibid.]

1. K. L. Barua: *Early History of Kamarupa*, Pp. 292-302.

2. Ramasarasvati: *Gita-govinda* (Assamese version) Verse No. 5. (See also *Descriptive Catalogue of Assamese Mss.*, H. C. Goswami, Calcutta University, 1920, Pp. 77-8. Ed.)

3. Ms. No. 70, Department of Historical & Antiquarian Studies, Gauhati. 17

Concluding lines :
 इति सारदीपिकाकासमेतश्रीगोविन्दे सुप्रीतपीताम्बरो नाम द्वादशसर्गः ।
 श्रीगोविन्दकवित्वमुक्ताः टीकावचःकाञ्चनसन्मणीभिः ।
 श्रीकृष्णदेवस्य गुणैरशेषै रत्नाकरेण पथिता जयन्ति ॥

From the above lines it is clear that Ratnakara Kandali transcribed *Gita-govinda* and *Saradipika* at the behest of Sukladhvaja. Probably the copy of the commentary by Jagaddhara that belonged to Sukladhvaja was in a worn-out condition, and therefore, Ratnakara Kandali was asked to make a fresh copy of it. The words *likhati sphutam* (लुप्तति स्फुटं) otherwise carry no meaning when we read it together with the succeeding lines where the authorship has been clearly ascribed to Jagaddhara. Ratnakara Kandali not only copied the manuscript but also added a few lines of his own to the beginning and the end of the commentary.

The influence of the commentary *Sara-dipika* on the work of Sukladhvaja is considerable and Jagaddhara's views have been cited at several places of his commentary. The fact that Sukladhvaja possessed a copy of *Gita-govinda* with Jagaddhara's commentary and that he asked a scholar to make a transcript of it proves his deep interest in *Gita-govinda*; and that indirectly establishes his claim to the authorship of *Saravati*.

The *Saravati* begins with a salutation to Krishna. The introductory lines are quoted below :

कस्तूरीमकरीरुचं कुचतटे जेजेऽञ्जनानां श्रियं कण्ठे श्यामसरोजदामसुषमामास्ये द्विरेकशुक्तिम् ।
 मृङ्गाराकुर्वन्मम हृदये वामभुवां तन्वती रासीह्लासमरोदधता मधुरिपोः कान्तिच्छटा पातु वः ॥
 व्याख्याने विविधं निधाय हृदये प्रख्यातसंख्यावतां सारं तस्य विविच्य सज्जनसमासम्माषणैर्भूयुषः ।
 विस्पष्टा जयदेवस्तकविगिरां गृहाशयोदमविष्णोः टीकां सारवतीमिमां चित्तवृत्ते शुक्लवज्रो भूपतिः ॥

The concluding lines :
 वश्य श्रीजयदेवपण्डितकवेर्वाणीनवीनाङ्गना न प्रायानि(प्रायेण?) निवेशितुं प्रभवति श्रीयं स्वयं
 श्रीशुक्लवज्रमारती रसवती तस्या वयस्या ततः सात्पर्यानि गणनलसतिपद(?)जानीत विद्वज्जनाः ॥
 सद्गुणं जयदेवपण्डितकवेर्वाणीं निगृहाशयां नानालङ्कृतिभूषितां गुणवतीं ह्यचक्षमानां पराम् ।
 ...क्षितिपालमौलिमुकुटप्रभृष्टपादयुतेः श्रीशुक्लवज्रभूषणं विजयतामाकल्पमेवा कृतिः ॥

The manuscript of *Sara-dipika*, preserved in the Department of Historical and Antiquarian Studies, Gauhati, was copied in the year 1704 (1626 Saka) by one Kamala Pathaka. Kamala Pathaka probably copied it from the original transcription of Ratnakara Kandali who flourished in the 16th century.

One of the noticeable features of the commentary is the description of *ragas* in their deified or personified forms. These *raga-dhyanas* agree in detail with those described in *raga-mala* texts and depicted in the medieval paintings. A few of such *raga-dhyanas* have been quoted below :

Ramakiri : स्वर्णप्रभा मास्वरभूषणा च नीले निचोले वपुषा वहन्ती ।
 कान्ते पदोपान्तमधिस्थितेऽपि मानोजिता रामकिरी प्रदिष्टा ॥
 Bhairavi : श्यामा मुकेशो प्रियवादिनी च संलेपिता लोहितचन्दनेन ।
 पीतसगंध्यासितकेशपाशा भोक्ता कवीन्द्रः किल भैरवीयम् ॥
 Badari : विनोदयन्ती दयिते मुकेशो मुकुङ्गणा च मरचालनेन
 स्कन्धे दधाना सुरपुष्पयुक्ता वराङ्गनेन कथिता बडारी(?) ॥

The commentator has probably taken these descriptions of *ragas* from *Sara-dipika* which also contains similar portrayal of different melodies employed by Jayadeva in *Gita-govinda*.

Saravati quotes profusely from various texts and cites various authorities. A list of works quoted and authorities cited are noted below :

- (a) Lexicons and word-books: *Amarakosa*, *Vrddha-Amara*, *Sasvata*, *Visva*, *Dharani*, *Medini*, *Haravali*, and *Ratnakosa*.
- (b) Kavyas: *Malati-madhava*, *Sringara-tilaka*, *Mudra-rakshasa*, *Karpura-manjari*, *Bhagavata-purana*, and *Kusumanjali*.
- (c) Poetics: *Natya-sastra*, *Bhava-lata*, *Kavyadarsa*, *Sahitya-darpana*, *Sarasvati-kanthabharana*.
- (d) Erotics: *Kama-sutra*, *Kama-tantra*, *Bharata*, *Rasika-sarvasva*, *Nagara-sarvasva*.
- (e) Commentaries: *Sara-dipika*, *Pitamundiya*, the commentary on *Gita-govinda* by *Bhagiratha*.

The commentary gives definitions of different types of *nayakas* and *nayikas*, and their moods, attitudes and feelings at different erotic stages of the mind. There are a number of verses dealing with topics which should really come under *Kama-sastra* (erotics), but these verses have been ascribed to Bharata. In the extant *Natya-sastra* of Bharata, such verses are not to be found. Verses dealing with topics like sexual union, orgasm (च्युतिरक्षण), methods of copulation etc. have been quoted at different places of the work and they are

ascribed to Bharata (तदाह भरतः, तथा च भारते). A few of such verses ascribed to Bharata are quoted here :

- सुरतान्तलक्षणम् = अङ्गस्वेदः श्रुतत्वं च केशवस्त्रादिसंज्ञितः ।
जाते श्रुतिमुखे नार्या विरागेष्ठा च गम्यते ॥
- श्रुतिलक्षणम् = मूर्च्छना मीलितं च श्रुतश्रुतिकालस्य लक्षणम् ।
ततः स्वजघनाश्लेषः शीत्कारो भीतलक्षणा ॥
हुंकारः सास्वतं(?) नार्याः श्रुतिसाभिष्यकारकः ॥
- कौञ्चकलक्षणम् = हस्तौ पश्चात् समानीय पदस्थाने शिरस्तथा ।
स्त्रियाः पादौ हृदिस्थाने कौञ्चकश्चः प्रकीर्तितः ॥
- पुरुषायितशृङ्गारं = नृपुनस्वनौ जातौ श्रूयते रसनाश्रुतिः ।
मूढकान्ते रतिश्रान्ते कामिनीपुरुषायिते ॥
- ग्राम्यकलक्षणम् = उत्तानितायाः सुरते यदूरु आसीनकान्तोरगतौ भवेताम् ।
ग्राम्यं तदा स्यात् कटितो यदास्य बहिर्भवेतां किल नागराख्यम्
- शृङ्गारलक्षणानि = (१) जघनकलितकान्तः श्रोणिरप्योपविष्टात्
प्रजति यदिह नारी मुक्तकेशोत्तरीया ।
करजघनद्वयं सुम्बनश्चाविधत्सु
कलयति जघनोपश्लेषमेन मुनीन्द्रः ॥
- (२) अधरदशनजिह्वापानमारम्य कुर्यात्
नयनवदनगुह्यं चेति जिह्वाप्रसारे ।
ग्रहणमथ विदध्यात् वस्त्रकेशस्तनादेः
कुचयुगमगदशे मर्दनं चोरयुग्मे ॥
- (३) आश्लेषश्चुम्बननलसततावनानि संमर्दनं प्रहसितं स्तुतुं कीक्षितानि ।
जिह्वाप्रवेशरसनाग्रसमन्त(?)नामीक्षोमे कश्च वदति...नीतिज्ञः ॥
- (४) अङ्गेषु तस्येयं सुलोपविष्टा गाढं पतिः क्षिप्यति सा च काम्ताम् ।
अन्योन्यानि विशतीव रागात् द्वंद्वं तदा क्षीरजलामिधानम् ॥

The verses quoted above and topics dealt therein are beyond the scope of the *Natya-sastra* by Bharata. These verses are obviously gleaned from some works falsely ascribed to Bharata. Another work frequently quoted to illustrate mental or emotional states of lovers is *Bhava-lata*.

The commentary frequently refers to two older commentaries on *Gita-govinda*; one is, as has been already referred to, the *Sara-dipika* by Jagaddhara the celebrated commentator on *Malati-madhava*, *Veni-samhara* and *Vasavadatta*. The other is an unnamed commentary by Bhagiratha,¹ probably the famous commentator of *Kavyadarsa*, *Naishadha*, *Sisupala-vadha*, *Megha-duta* and *Kiratarjuniya*. Bhagiratha as a commentator of *Gita-govinda* is little known, and amongst the thirty and odd commentators so far known his name is not found. From his *Kiratarjuniya* commentary we learn that Bhagiratha belonged to Pitamundiya family; hence the reference to Pitamundi is to Bhagiratha's commentary on the *Gita-govinda*.

The commentary has accepted the traditional view that Jayadeva was a court-poet of King Lakshmana Sena of Gauda.²

(II) The second commentary recently recovered in Assam is *Sandarbha-dipika* by one Dhritidasa.³ The manuscript records Saka 1725 as the date of its completion.⁴ The date probably refers to the time of the completion of the manuscript copy, for, immediately after the date, the name of the copyist Dharmaraja Sarma is mentioned. Nothing is definitely known of the commentator Dhritidasa Sarma but he appears to be an Assamese from the fact that he gives Assamese equivalents of a few Sanskrit proper names.

The commentary begins with a salutation verse in praise of the Goddess of Speech :

मूले सूक्ष्मा ध्वनिरेति पदं प्राप्य विभ्राजते या पश्यन्ती या निवसति सदा वर्णरूपेण नामो ।
अध्यास्ते या पदमिति पदं मध्यमा हस्तरोजे सा वाग्देवी जयति वदने वैखरी वाक्यरूपा ॥
नमोऽस्तु ज्योतिषे तस्मै यत् प्रकाशयति स्फुटम् । तमोपहानामन्येषां स्थितमर्थमगोचरम् ॥
धृतिदासकविः श्रीमान्.....? करोति गीतगोविन्दटीकां सन्दर्भदीपिकाम् ॥

1. The following lines of the commentary (on 12.12 of the *Gita-govinda*) may be noted.

अत्र बहुषु ग्रन्थेषु अन्तरा त्रयः श्लोकाः सन्ति । तेषां भगीरथाधिलिखितत्वात् ग्रन्थसन्दर्भविरुद्धत्वात् प्रक्षेपत्वाच्च उपेक्षिताः ।

2. Commenting on 1.4 of the *Gita-govinda*, the author of *Saravati* writes :
“लक्ष्मणसेनसमासदां स्वरूपकथनेन निजोत्कर्षप्रतिपादनेन स्वकाव्यमाहात्म्यं सूचयति ।

3. Ms. No. 64, Department of Historical and Antiquarian Studies, Gauhati. [There is a ms. of this commentary in the Dacca University Library, No. 4435.—Ed.]

4. शाके श्रीहैमवत्याः पदकमलयुगे षट्पदोभूय शास्त्र(?)वैशाखे नागनाहुशिसरिशशियुते शुभ्रपक्षे चतुर्थ्याम्

The following works have been frequently quoted by Dhritidasa in his commentary :

Lexicons :—*Medini, Visva, Amara, Pada-sagara.*

Kavyas :—*Sisupala-vadha, Udbhata-sagara (anthology).*

Poetics :—*Kavyadarsa, Bharata, Alamkara-samgraha.*

Erotics :—*Kamasutra, Rati-sagara, Rati-rahasya, Rati-ratna, Sringara-prakasa, Nagara-sarvasva, Rasika-sarvasva and Bharata.*¹

The common features between *Saravati* and *Sandarbha-dipika* are :—(i) Both the commentaries have quoted Bharata not only as the celebrated writer of the *Natya-sastra* but also as one of the authoritative writers on erotics. (ii) Both have quoted from musical treatises the *dhyanas* of different *ragas* employed by Jayadeva.

One special feature of Dhritidasa's commentary is that it quotes several works on erotics. Passages from *Nagara-sarvasva, Rasika-sarvasva* and *Sringara-Prakasa* are more numerous.

1. Most of these works have been referred to by M. Krishnamachariar in his *History of Classical Sanskrit Literature*, pp. 885-896



Dr. Raghavan at one of the Sections of the Unesco Music Conference, Brussels.

THE UNESCO MUSIC EDUCATION CONFERENCE, BRUSSELS

DR. V. RAGHAVAN

In the end of June 1953, the UNESCO called a big Conference of musicians, musicologists and music-educationists at the Belgian Capital. The Academy was represented at the Conference by me and my address at the IIIrd Plenary Session of the Conference on the Present State of Music Education in India has been published in the Souvenir of our 1954 Annual Conference. The proceedings of the whole Conference and the texts of all the addresses delivered there have been issued by UNESCO and the volume has been reviewed elsewhere in the present issue of our Journal.

The Belgian Government were the hosts and the General President of the Conference was the Education Minister of that country. The UNESCO were preparing for the Conference for two and a half years. Over 600 delegates from 43 countries attended.

An account of the Conference was given by me in the *Hindu*, Madras, soon after it was over and here a brief description is given to serve as a record in the annals of our Academy.

The main theme of the Conference was Music in Education. The work was organised in two parts, general aspects and surveys being done in comprehensive addresses to the Plenary Session and more detailed work in the different branches carried on by lectures and discussions in separate sections. Of the principal addresses at the Plenary Sessions, that on 'Music and International Understanding' by Mr. Domingo Santa-Cruz from Chile, drew attention to the undesirable over-saturation caused by mechanical aids, commercialism and desire to please popular audiences, and laid stress on the need for study of the music of other countries; the address of Georges Duhamel of the French Academy, came down powerfully upon the mechanised music, the gramophone and radio; other addresses surveyed the present state of musical education in America, Europe and Asia; the address of Leo Kestenberg of Israel pointed out that music education was more than music and included religion, music and faith. Miss. V. Lawler of U. S. A. underlined the disadvantages of centralisation of authority and directive in musical activities and pleaded for the fostering of the natural growth of uniform standards among the musical public themselves. Sir Steuart

Wilson of England, President of the International Music Council, spoke on folk music.

In the several sections there were discussions and short expositions on subjects like Pre-school and Kindergarten, the approach of the general teacher in elementary, intermediate and advanced stages, different teaching methods, music as a social binding force, the role of the specialist in the school, problems of rural school music, training teachers, training methods, musical education of adults, importance of listening, teaching of fundamental techniques, music appreciation, music at University, community services, music industry, music libraries, record libraries, music publishers, instrument-makers, individual and private instruction, the contribution of the professional artist, the composer, audio-visual aids, radio, television and films, music factories, musical therapy, music in prisons, music history,—a range which shows the comprehensive way the theme of the Conference was understood and the diverse problems that were discussed.

Special emphasis was laid on the importance of folk music. Uniform criticism was heard of mechanised music which was derided as "music on tap" and "tinned music." One speaker went to the extent of hoping that scientists who had given us the facility of mechanical music aids would also give us the safeguard of "sound shields" to defend ourselves from "this flood of sordid music which assails our ear even at moments of food, rest and meditation." One of the recommendations specifically appealed to different member nations of the UNESCO to exercise some choice and control in respect of the material that went into the records.

The International Council of Music Education

One of the outcomes of the Conference was the formation of the International Council of Music Education in which I was asked to serve on behalf of India.

Oriental Music

Pace the laudability of a single International Conference where the music of all nations and systems could be represented, in actual practice, in an International Conference of this type held at a distant European centre, a number of good representatives of oriental systems of music are not able to take part; to that extent the aim of the Conference was not realised in full. So I took a leading part in promoting in this Conference the idea that there should be a

separate regional commission for Oriental music. The few orientals who came there gathered together and thanks to the co-operation of the UNESCO authorities, we were able to organise a separate regional body for South-East Asian Music which could hold periodical conferences in different countries of South-East Asia.

National Committee of Music

To push forward the music activities under the aegis of the UNESCO and the International Music Council, it is necessary that member countries should have National Music Committees. India has a national sub-commission of the UNESCO and there is also the Government-sponsored Central Academy of Dance, Drama and Music; but there are administrative and other practical difficulties in one of these or sub-committees of these two bodies functioning as the National Music Committee. It is therefore necessary that India should lose no more time in forming the Indian National Music Committee and take advantage of the avenue opened up by the UNESCO for interpreting the great musical culture of this country to the outside world.

The Conference was conducted in the magnificent Palais des Beaux Arts at Brussels. On every one of the eleven days of the Conference there was some musical performance or other. An account of some of the noteworthy features of these concerts, I have given in my lecture 'My Music and Dance Experiences in the West,' reproduced in the 1954 Souvenir of our Academy.

Before closing this brief review of the Brussels Conference on Music Education, I want to express on behalf of the Music Academy our thanks to the UNESCO authorities, particularly the Director and Deputy Director of cultural activities Mr. Jean Thomas and Mr. P. N. Kirpal. I must also express my thanks to others of the UNESCO musical section and of the International Music Council, Mr. Marshall Cuvelier, Mr. Jack Bornoff and others.

The International Association of Music Libraries and Music Index

During the Conference, I came into touch with an auxiliary association called the International Association of Music Libraries with Mr. Federov of the Music Section of the Bibliotheque Nationale, Paris, as Secretary. I was requested to serve on its council for India and I have so far supplied for their organ two annual bibliographies of music publications in India.

BOOK REVIEWS

TWO BENGALI TREATISES ON MUSIC

SANGIT-O-SAMSKRITI (History of Indian Music—Part I) By Swami Prajnanananda. Published by the Ramakrishna Vedanta Math, 19-B, Raja Rajkriahna Street, Calcutta. Price Rs. 10/-

It is not perhaps commonly known that the Swamiji of the Ramakrishna Math have, in addition to their monumental contribution to recent religious and metaphysical literature of India, written some works on music, psychology and other subjects. One such erudite sanniyasi-scholar of the Math is Swami Prajnanananda whose favourite field of research is the history of Indian music. The Swamiji has already published a number of books on the subject in English and Bengali, prominent among them being "Spirit of Indian Music" and "A Critical Survey of Indian Music in Epics" in English and "Rag-O-Rup" and "Bangla Dhrupadmala" in Bengali, the last-named being a collection of Bengali dhrupads with svare notation.

"Sangit-O-Samskriti," the book under review, is a learned discourse on the history of Indian music from the Rig Vedic age to the period of "Naradiya Siksha" and "Sangita Makaranda." The roots of our music, which, the author emphasises, is purely Indian, are to be traced to our Vedas, Aranyakas and Upanishads. The seven notes have their origin in Vedic accents, the Udatta ni and ga, Anudatta ri and dha, and Svarita sa, ma and pa; and the Yajnavalkya Siksha clearly mentions that the triad of accents known 'traisvarya' is an adaptation of the seven notes of the chromatic scale. There are numerous references to music and dance in the Rig Veda, as also to musical instruments like the Dundubhi, Satatantri Vina, etc. The Samhitas, too, mention various instruments like the Adambara (Vajasaneyi Samhita), Vanaspati, Dundubhi and Bhumi Dundubhi (Taittiriya Samhita). The author's treatment of Vedic references to music and dance shows the amount of patient research he has put in to collect the valuable data which he has presented in logical, chronological order.

The author repudiates, with authoritative quotations, the theory that the Aryans and their music came from outside India, and

discusses the place of music in the Indus Valley civilization. Later in this chapter he deals with the influence of Indian music on the music of other countries and its cultural assimilation through long intercourse in warfare, trade and intermarriage. Even the Greek music has its roots in Hindu music or at least in that universal system of music much of the tradition of which has been fully kept only by the Hindus.

Tracing the development of Nritya, Gita and Vadya through the centuries, the author discusses the references to music in the Rik Tantra and Pratishakyas and the researches made by Dr. M. Winternitz and Mr. A. O. Burnell in the field of Sama Gana. The Samagas (singers of Sama Veda) used to emphasize the various notes by means of movements of the hands and the fingers. The Sama Veda is therefore the source not only of our music but also our Abhinaya. The hand-gesture is highly developed in the Madhyandina school but all schools lay down the absolute necessity of supplementing the voice with gesture in Vedic recitation. The vani (speech) and the pani (hand) must synchronize with each other in their combined task of rendering the text so that its full beauty and import are brought out. The author has quoted extensively from the various Sikshas—Paniniya, Yajnavalkya, Manduki, Varaparadna Pradipa etc. in regard to the intonation and prayogas of Vedas.

The author devotes much attention to the "Naradiya Siksha", the "Sangita Makaranda" and the "Raga Nirupana", all attributed to Narada, and discusses the identity, period and work of the different Naradas to whom are ascribed these treatises on music. In addition to a long, separate chapter on the "music of the Naradiya Siksha," he has appended two supplementary articles on the Siksha, Makaranda and Raga Nirupana with apt quotations from existing literature on the subject, especially from Dr. Raghavan's illuminating article originally published in Vol. III of this Journal. It is in Narada's works we get detailed information about svarasthanas, raga, murchanas and gramas. As regards the last-named, it is well-known that only the Shadja and Madhyama gramas are stated to have been in existence in this world and it is believed that the abode of the Gandhara grama is Heaven. The author quotes the verse "Utsange va malinavasane" from Kalidasa's "Meghasandesa" and extracts from the learned commentary of Mallinatha and points out that the 'murchana' mentioned in the last line of the sloka was sung in the Gandhara grama (Devayonitrat

Gandhara-gramena gatu-kametyarthah). While Sarngadeva mentions only eleven Vinas, Narada in his Makaranda describes nineteen types of Vinas.

The learned author has spared no pains to make the book exhaustive and informative in every respect. In addition to a Bibliography in English and Sanskrit, which shows the extensiveness of his research, and an index, many tables have been reproduced showing the origin of notes. There are several colour plates and illustrations also. The paintings reproduced include "Rag Vasant" (Jodhpur, 18th century), "Ragini Gurjari" (Bundi, 17th century), "Rag Bilaval" and "Hindol Rag" (Rajput, 17th century), from the collection of Mr. Ajit Ghosh. The photographs published include those of Mohenjodaro, Harappa and Hampi, musical instruments like Katyayani Vina, Kinnari Vina, Mahati Vina, Mayuri Vina and Brahma Vina and the 28 'Asamyuta' and 23 'Samyuta' hasta mudras of the Nandikesvara mata. By his assiduous research and scholarly presentation of the subject, the Swami has placed students of music under a deep debt of gratitude. The second part of the book will be eagerly awaited by the music world.

T. S. PARTHASARATHY

RAG-O-RUP (Historical Research) by Swami Prajnanananda. With an introduction by Sri Ardhendra Kumar Gangopadhyay and line drawings by Sri Nandalal Bose. Published by Sri Ramakrishna Vedanta Ashram, Darjeeling. Price Rs. 8/-

Having traced the history of Indian music from the Vedic times in his "Sangit-O-Samskriti," Swami Prajnananda, in this book "Rag-O-Rup," takes up for discussion ragas and their forms. Raga is the basis of melody in Indian music and may be called the most outstanding contribution of India to world music. Sanskrit works on music, from the "Sangita Ratnakara" of Sarngadeva downwards, devote elaborate chapters to a detailed description of 'raga' and mention thousands of raga-names under various categories although a systematic classification of them still presents considerable difficulty.

While in the South, the classification of ragas is made with the help of the sound system of Venkatamakhi based on reasonably scientific principles, the Hindustani system depends upon a somewhat

fanciful theory known as the "Raga-Ragini-Putra" scheme, the details of which depend very largely upon the choice of each individual. Under this system there are six principal ragas, each one of which has a number of raginis or wives attached to it, these two having a number of putras or sons. There is no unanimity of opinion even regarding the six principal ragas. While Pundarika Vitthala mentions Bhairava, Hindol, Desakar, Sri, Nata and Nattananarayana as the principal ragas, Muhammad Reza, Rajah S. M. Tagore and Sir William Jones give different lists. While the suddha scales mentioned by some authors cannot be identified at all at present, the suddha scales of others differ as widely as from Bilaval (Sankara-bharana) in North Indian music to Kanakangi in Carnatic music.

In the work under review, the author aims at introducing the reader to the ragas and raginis of the Hanuman Mata which is one of the schools of North Indian music. The only authority for this Mata appears to be the "Sangita Darpana" of Damodar Misra who lived in the 17th century during the reign of Jahangir. Misra has borrowed freely from the "Sangita Ratnakara" but has not explained his suddha scale. According to the Hanuman Mata, the six principal ragas are Bhairav, Malavakousika, Hindol, Dipak, Sri Rag and Megh and each of these has five raginis such as Madhyamadi, Bhairavi, etc. The Swamiji has given the dhyanasloka, the lakshanas and some sancharis for each of these ragas and raginis explaining the Thats from which they were born.

The dhyanasloka for Bhairav rag, for example, reads as under :

गङ्गाधरः शशिकलातिलकस्त्रिनेत्रः

सर्पैर्विभूषिततनुर्गजकृत्स्नपादाः ।

भास्वत्त्रिशूलकर एष नृमुण्डधारी

शुभ्रावरो जयति (मैरव) आदिरागः ॥

In this sloka, Bhairav is described as the Adi or First Raga. The author quotes here the Brihajjabala Upanishad in which appears the story of the five elements and the five varnas being born from the five faces of Lord Siva (Sadyojatam, Vamadevam, Aghoram, Tatpuruṣam and Isanam). Most South Indians will be familiar with Tyagaraja's kriti "Nada-tanum" which refers to the origin of the seven notes from the five faces of Lord Sankara. The rag Bhairav is stated to have emanated from the face Aghora which represents 'Agni' and the author opines that because Agni is given great

prominence in the Vedic literature, Bhairav was put down as the Adi Raga by early musicologists. Bhairav is the equivalent of our Mayamalavagoula and it is noteworthy that Purandara Dasa treated this as our Suddha Mela for all practical purposes and composed all the alankaras in it.

At the end of the book, the author has added a number of very interesting appendices dealing with Vaidik Sangita and Sama Gana, Marga Sangita as classical music, Desi Sangita, the evolution of the seven notes, the objects of 'visualised music' and Thats and Melas. In the last-named appendix, he compares the Thats of Hindustani music with the Melas of Venkatamakhi (consistently mis-spelt as Venkatamukhi throughout the book).

A very interesting feature of the book is the reproduction of raga pictures drawn by artists Asu Bandyopadhyay and Nandalal Bose, and by painters of the Rajput school. Sri Nandalal Bose's line drawings stand in a class by themselves. Prof. Ardhendra Kumar Gangopadhyay has contributed a scholarly introduction. The book is a valuable addition to the literature on music in the Bengali language.

T. S. PARTHASARATHY

The Laud Ragamala Miniatures, H. J. Stooke and K. Khandalavala. A study in Indian Painting and Music. Bruno Cassirer, Oxford. Distributors : Faber & Faber, London W. C. 1. 18/- sh. net. 1953.

When I was in Oxford 1953-54, and was working in the Bodleian, I saw the collection of Indian paintings in the Library and particularly the Album of Ragamala drawings called the Laud Ragamalas. I came into touch also during that time with the Librarian of the Indian Institute, Mr. Herbert J. Stooke, and the Publisher of the volume under review, both of whom placed in my hands a copy of their publication relating to the Laud album of Ragamala paintings.

Archbishop Laud presented this album to the Bodleian in 1640. There are 18 paintings in the book with their titles written in Persian. The Ragas illustrated here are Malhar, Maligora, Gunakali, Bhivasa (Vibhava), Kanhara, Bhairan (rav), Asavari, Dhanasri, Nats, Mindola, Malkaus, Syam Gujari, Pancham, Varari (Varali), Bhairavi, Devakali, Bilaval, and Vasanta. There are however no Sanskrit verses describing the personified forms of the Ragas and Raginis.

The subject of the personified forms of each melodic mode of Indian music is well known to every student of Indian music and Indian miniature painting. The Indian idea that each Raga or mode of the melody had a distinct ethos could have gradually led to the growth of the further idea that each such mode was invested with a definite form the proper evocation of which was to be achieved by the musician. The association of music with devotion and the spiritual value attached to the art as a *sadhana* might have furthered the development of the conception of each raga as having a divine form laid up in the heavens; and for calling up the image of such a form, as in the case of the *murti* of a god, a formula describing the iconography of the Raga-form was necessary and what arose still further out of this, the actual pictorial representation of a Raga. All this would form quite a natural process of evolution from the old Indian conception of Raga, but when exactly and what text exactly spoke of this first cannot be easily settled. In the Moghul times, along with the Rajput miniatures, we come upon this interesting and attractive phase of musicology. Though faint echoes of this can be traced in Carnatic Music, this ideology may be said to be confined to North Indian music. That Dekhan, a half-way house in art-history, knew this is proved by the present series of drawings.

The publication under review reproduces in actual colours and monochrome the eighteen paintings in this album. Mr. Stooke writes a brief introduction to give the background necessary to appreciate these illustrations, and to each illustration he adds a prefatory explanatory note. From the Sanskrit music texts we know of more than one kind of description of the iconography of particular Ragas and some of these variations, including differences in Raga nomenclature. Mr. Stooke mentions in his notes while quoting the descriptive verse on each of the Ragas in the album. Some of the pictures, particularly Malkaus which I reproduced in the Hindu in another connection, Hindola, etc., are really good.

Though reproduced in a book form only now, the Laud album itself has been known to students of art who have discussed it more than once during the last quarter of a century and more. Discussions had gone on mainly on the questions of their date and provenance. In the present publication, the well-known Indian art-critic Mr. Karl Khandalavala writes an essay on these two questions, illustrating his arguments with a few photos and drawings. The view supported by him is that the drawings belong to Dekhan and former half of the

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17th cent. A.D., and I find myself in agreement with this view. These questions have been recently reopened by Dr. Goetz in an elaborate discussion in the pages of the Journal of the Royal Asiatic Society, London, but though influence and link with Western India was there and naturally so, the male and female physiognomy in the pictures is definitely of the Dekhan.

The reproductions and get-up of the book are excellent and I should express my congratulations to the publishers. The Royal India Pakistan Ceylon Society, London, have always promoted the study of Indian art, and their sponsoring of this publication is a matter of gratification to all lovers of Indian culture.

V. RAGHAVAN

Journal of the English Folk Dance and Song Society,
Vol. VII. No. 3. December 1954.

Those in India interested in the resuscitation and preservation of our Folk arts of music and dance may well derive benefit and guidance from what is being done in countries like England in the field of folk-art. We here are likely to imagine that all is well in the field of art in the European countries, but even there we find those interested in the arts putting forth efforts and setting up organisations for the fostering of different artistic forms and activities. In the account of my "Music and Dance Experiences in the West" in the Souvenir of our own Academy's 1954 Annual Conference, I have described what the State, the Societies and the efforts of artistes and amateurs are doing in the West for music and dance. One of the Societies I visited in London is the English Folk Song and Folk Dance Society in a building named after Cecil Sharp who had recently contributed much to the growth of live and active consciousness in respect of the folk songs and dances of England. I visited the Society more than once, looked into their Library, attended a lecture there, witnessed also city-dwelling enthusiasts practising English folk dancing, reviewed a book on Indian dance for their Journal and arranged for exchange relations with our Academy's Journal. That keen awakening of love for these national folk arts is sweeping over all those countries is clear from similar phenomena that I saw among the Irish and the Scots. There is also an International Folk Music Council which holds periodical Conference and publishes a Journal in all of which India, despite its rich heritage, takes unfortunately very little part.

In the present issue of the Journal which the English Folk Dance and Folk Music Society publishes, there are several articles on folk music and dance, on folk songs, styles of singing, country dances and plays, a record of a year's activity in the field of folk music and dance and reviews of latest literature pertaining to these fields.

The music of folk songs such as in Ireland, North Scotland and Spain and also some folk dances contain points of exciting interest to Indian musicologists and scholars and the cultivation and awakening of interest in comparative studies in these fields is most welcome.

V. RAGHAVAN

NORTHERN INDIAN MUSIC. Vol. II. The Main Ragas.
Alain Danielou. Halcyon Press, London 1954. 30 sh. net.

Mr. Alain Danielou needs no introduction to the Music Academy members or the readers of the Academy's Journal. He has taken part in our annual Conferences and contributed to the pages of our Journal. He has recently been filling the much needed role of interpreting Indian Music to the West. It is one of the aims of the music activities sponsored by the UNESCO to do this work of promoting inter-cultural understanding. Mr. Danielou has brought out more than one publication on Indian Music which serves this purpose. In 1949, he gave us Volume I of a book on Hindustani music describing its history and theory. The second volume of that book was issued in 1954 and it presents to the Western public the main Ragas of North Indian music. These Ragas are given here 'as played on the Sarasvati Vina by Sri Sivendranath Basu of Banaras and with his kind help and advice.' The author first gives a few introductory paragraphs on the concept of Indian Raga and remarks on the Srutis and the notation.

As the Ragas are all given in staff-notation, the publication is bound to be of great help to the European student of Indian Music.

V. RAGHAVAN

THE ARTIST IN MODERN SOCIETY (Essays and Statements collected by UNESCO). Unesco.

MUSIC IN EDUCATION. Unesco.

INTERNATIONAL CONGRESS OF LIBRARIES AND DOCUMENTATION CENTRES — Preliminary Reports. Martinus Nijhoff, The Hague.

The Artist in Modern Society is a collection of essays and statements got together by UNESCO after the International Conference of Artists held in Venice in September 1952. The Conference was attended by representatives of artists, musicians and architects of the PEN club and other branches of the Fine Arts. The Honorary Committee of the Conference included some of the most distinguished names in all these fields including, from India, Sri Sarvapalli Radhakrishnan, our Vice-President. The delegates included one from India, Sri N. C. Mehta, the art-critic. For lovers of music the most interesting contribution to the collection is that of the Swiss composer, Arthur Honegger whose death only a few weeks ago was a great loss to contemporary European Music.

Honegger's statement is a clear and pointed reference to the tragic difficulties under which the most significant creative minds in music are placed today. He is not referring to the many successful executants of music all over the world, much less to the successful stars at dinner-dances, cabarets, night clubs and music halls; nor even to the composers of lavishly produced light operas etc. By a composer he means those "whose aim is not to cater for the public's taste in everyday enjoyment, but, first and foremost, to create a work of art, to express some thought, some emotion, to create a their attitude to aesthetic or purely human problems. They wish to earn a place in the history of music as worthy successors to the great masters of the past. A man with such an ambition is an idealist, which nowadays means a harmless type of lunatic." The statement, in some respects, is an indictment of International Music Festivals which really promote tourism, and the hotel trade rather than the interests of musicians. Honegger also deprecates the tendency of extolling the performer at the expense of the composer who is the creative genius behind any performance.

To remedy the situation he has made some really workable suggestions :

- I. Education, starting in the primary school, by making music a compulsory subject like drawing.
2. Increased grants to symphony orchestras, and compulsory inclusion of one modern work in every programme except those of festivals devoted to a single composer.
3. Commissioning of works by the State for the theatre, schools and radio : competition pieces for academies of music.

These problems affect Western music more than our own. But the problem is a universal one and sooner or later will involve the entire world of music, Eastern and Western, and we should be on our guard.

Music in Education is a report of the International Conference on the role and place of music in the education of youths and adults held at Brussels in 1953. There are a large number of essays by musicians from all over the world and they deal with almost every aspect of music and musical education. Of particular interest to us here are the contributions of two scholars well-known in the Madras Music Academy. Sir Steuart Wilson contributes a paper on the role of folk music in education. Dr. V. Raghavan contributes a paper on, "The present state of music education in the Asiatic Continent : India".

The main outcome of the Conference as far as we are concerned here in India was the South East Asia Conference of Music held in Manila a few months ago. The Manila Conference was attended by a number of Indian musicians and musicologists including Prof. Sambamurthy of Madras. And this in turn has led to the suggestion that the next Conference of South East Asian countries should be held in India in 1957. Sir Steuart Wilson's visit to India is, among other things, in the nature of a preparatory visit for discussions regarding the venue of the Conference. It is hoped that Madras may turn out to be the venue. It is in the fitness of things that a city which has contributed so much to the organisation and promotion of classical music for so many years should be the choice.

The Preliminary Reports of the International Congress of Libraries and Documentation Centres contain one section that is

devoted to the International Association of Music Libraries. This is a subject which is primarily of interest to Western musicians. The Libraries do not refer to books about music, but to published scores of music. The problem therefore does not affect us here, not for the present at any rate. But the importance of documentation, as Alain Danielou recently pointed out at one of the Academy's discussions, cannot be overrated. What we need most today is accurately documented information on the nature of the origin and development of our music. We have to sift history from legend, facts from fiction, reason from dogma. Only a scientific approach to the problem can rescue us from the temptation of getting lost in the dangerous world of wishful thinking.

NARAYANA MENON

Dec. 1955

कृत्वा प्रदर्शयेद्ग्राहं गुह्यं वा दत्तकः ।

पुरो यातः समुत्तानः पताकः पुंसि कथ्यते ।
नितम्बादुत्थितो वामे वामहस्तस्तु औचिति ॥ १७३ ॥

पताकौ कृतविरलेषौ विरहे कथिताविमौ ।
मण्डले मण्डलाकारः कोपे कृत्वा^१कथितः ॥ १७४ ॥

वामं गत्वा दक्षिणगतिर्यक् चेच्छेदयेत् मतः ।
दृष्टपृष्ठौ नेत्रकच्छे पताकौ कच्छले मतौ ॥ १७५ ॥

दृष्टपृष्ठौ वामपार्श्वदक्षिणे पुलिने मतौ ।
सम्पुटे तु द्वयोर्योगात् स्थाने स्यान्मण्डलायितः ॥ १७६ ॥

कर्णान्तगौ च शयने विस्मये नासिकां स्पृशन् ।
पताकौ कूर्परस्थौ चेदंशौ तु चलितौ पुर^२ : ।
उष्ट्रे खरे तुरङ्गे च मिश्रेऽपि शृङ्गवर्जिते ॥ १७७ ॥

वस्त्रावगुण्ठनादेव तथाभिसरणेन च ।
अभिसारिका विनिर्देश्या वामेनैव करेण तु ॥ १७८ ॥

चित्रमण्डलहस्तेन वाससञ्चां विनिर्दिशेत् ।
पुरतः प्रेरणाद्वण्डे पताकः कथितः करः ॥ १७९ ॥

वस्त्रादिभिः प्राकरणाद्ग्रामहस्तात् पतिव्रता ।
कटिस्थेनाध्वचन्द्रेण पताके क्षिरसि स्थिते ।
सिंहिकात्तन्त्रं राहुं मयति स्म कुम्भकरः ॥ १८० ॥

तिर्यक्स्थितः पताकस्तु तथा मिश्रतलीऽपि च ।
अन्तर्धाने च दुर्गे च कौशे प्रसङ्गे करः ॥
दानवीरे तु दानाचु^३ युद्धवीरं प्रदर्शयेत् ॥ १८१ ॥

ऊर्ध्वकम्बिहस्तेन स्तम्भस्येन प्रदर्शयेत् ।
युद्धवीरं क्षत्रवीरन्तथैव च महाहवम् ॥ १८२ ॥

^१ कृत्वा इति मूलपाठः ।
इति पाठः ।

^२ कदाचित् पुस्तके 'असस्थौ चलितौ पुरः'
^३ दानाच इति मूलपाठः ।

फलके चर्मधारे च तिर्यग्ग्रे निकुञ्चितः ।
पताको तु यदा हस्तौ तरङ्गललितौ पुरः ।
कर्णस्थौ तु विनिर्दिष्टौ हस्तिश्रोत्रे महाज्वरे ॥ १८३ ॥

पताको दक्षिणो हस्तः पुरतः कम्पितो मुहुः ।
वीरभावयुतः प्रोक्तः खङ्गे नाट्यविशारदैः ॥ १८४ ॥

वामहस्ततले आम्यन् दक्षिणः काममर्दने ।
ऊर्ध्वहस्तचालनेन कलहस्य निवारणम् ।
विमाने चान्तरिक्षे च ऊर्ध्वोत्तानः करो मतः ॥ १८५ ॥

ऊर्ध्ववामहस्ततले केकरा दृष्टिरूढा ।
कपोलस्यापि सङ्कोचात् सूर्यस्य दर्शने मतः ॥ १८६ ॥

तिर्यग्भूतौ पुरो यातौ पताकौ द्वारि भाषितौ ।
उत्तरादक्षिणे यातः कम्पितोर्ध्वगतो हिमे ॥ १८७ ॥

पुरतो दक्षिणे यातः करः सत्ययुगे मतः ।
केकराक्षिदक्षिणगः पताको ज्यैष्ठ्यवाचकः ॥ १८८ ॥

दक्षिणहस्तचालनेनाश्वासः समुदीरितः ।
अभितापप्रहाकाराद्वह्निसेकः प्रकीर्तितः ॥ १८९ ॥

केशस्य विवृतौ प्रोक्तो मस्तकादलितो नतः ।
कम्पे शीते कम्पितो तु भवत्यर्थेऽलोलितः ॥ १९० ॥

पताकविस्तारणतः कर एष क्रतु मतः ।
हेमन्ते गात्रसङ्कोचात् शीतं कूजितकम्पितैः ॥ १९१ ॥

वसन्तं हर्षसौभाग्यैर्ग्रीष्मं सन्तापदर्शनैः ।
मेघवाताम्बुसंस्पर्शैः प्रावृट्कालं विनिर्दिशेत् ॥ १९२ ॥

सर्वेन्द्रियसुस्थितया शरत्कालं विनिर्दिशेत् ।
अग्रतः पात्रपर्णादौ द्वाभ्यां स्यात् परिवेशने ॥ १९३ ॥

युक्तौ पताकौ विवृतौ सूत्रादिकर्तने मतौ ।
चिबुकात् श्मश्रुणि प्रोक्तौ हृदि लभस्तु वर्मणि ॥ १९४ ॥

पङ्कवे दक्षिणस्तिर्यक् सुधिया दर्शितोऽग्रतः ।
अनुत्तानः पुरो यातः समुत्तानश्च दक्षिणः ॥
लम्बमानो यदा किञ्चित् सन्ध्यायां समुदीरितः ॥ १९५ ॥

शीतलादावुज्ज्वलन्ते पुरतो मण्डलायितः ।
उपर्युपरि विन्यस्त एष खञ्जारिपञ्च(क्षि)प्त ॥ १९६ ॥

तिमिरे द्वावनुत्तानौ पताकौ तु पुरो गतौ ।
दृष्टपृष्ठावधोवक्षौ कर्दमेऽधः प्रलम्बितौ ॥ १९७ ॥

निःशब्दश्च तथा नम्रपताकाम्यां निरूपयेत् ।
सलीलन्तु चलन्ने पताका मीन उच्यते ॥ १९८ ॥

हृदयस्य पुरो यातौ दृष्टपृष्ठावधः शिखौ ।
पताकौ ललितौ तिर्यङ् नदीतीरे समीरितौ ॥ १९९ ॥

विख्यातः कविचक्रवर्तिपदवीसन्नेन सङ्गीतवित् ।
सङ्गङ्गीरचनानितान्तचतुरः सत्कर्कलीलाकरः ।
श्रीमानेष शुभङ्करो व्यरचयत् श्रीहस्तमुक्तावलीं
तत्रायं व्यरमन्मनोहरतरः ख्यातः पताकः करः ॥ २०० ॥ (श्रीः १)

पद्मकोशहस्तस्य विषया :

अथ पद्मकोशो यथा—

बालनारीकुचे फुल्लपद्मे विकसितोत्पले ।
पद्मिन्यां पद्मकोशे च मस्तकाच्छादिगण्डके ॥ २०१ ॥

छत्रे च गन्धपात्रे च पुष्पौघे च सम्पुटके ।¹
नमस्कारे परीहारे कुण्डे मुण्डितमस्तके ॥ २०२ ॥

आढके^१ च तथा श्रोत्रे मिश्रपाने कल्पकलो ।
देवतराफने चैव कल्पकलो चतुष्पदे ॥ २०३ ॥

दाडिमे च तथा बिल्वे जम्बीरे च कपिलके ।
तथान्यवर्तुलफले तात्कायमथ वृद्धिते ॥ २०४ ॥

तथैव स्वल्पमुत्पाने वर्तुले कलशे तथा ।
स्थाल्यामप्यथ भृङ्गारे तथान्वजलपात्रके ॥ २०५ ॥

पद्मकोशहस्तस्य विषयलक्षणानि

क्षिरोपधाने कथितः पद्मकोशः करो मया ।
हृदये पद्मकोशस्तु बालनारीस्तने मतः ॥ २०६ ॥

मणिबन्धनिविष्टौ तु चञ्चलौ विरलावपि ।
पद्मकोशौ तदा विविक्त्वाप्युपपद्ये तथोत्पले ॥ २०७ ॥

बामे वामपद्मकोशः पश्चिन्याममिषीयते ।
पद्मकोशस्तु पुस्तः पद्मकोशे निगम्यते ॥ २०८ ॥

पद्मकोशो हस्तकोशोऽपि मङ्गलकोपरि ।
तदा कविमिच्छोऽयं मङ्गलकाञ्छादिमङ्गलके ।
तादृशः पद्मकोशस्तु छत्रे नाट्यविदां मतः ॥ २०९ ॥

गन्धपात्रादयः सर्वे वर्तुलान्ताः करा अङ्गी ।
एकेन पद्मकोशेन द्वाभ्यां बाध निदर्शिताः ॥ २१० ॥

पद्मकोशद्वयेनैव स्वयुक्तम् कलशद्वयः ।
ये क्षिरोधानशब्दान्ता उद्दन्तीमा विचक्षणैः ॥ २११ ॥

विख्यातः * * *

तथायं कथितः करोऽतिरुचिरः श्रीपद्मकोशः परः ॥ २१२ ॥ (श्रीः २)

१ आढके इति मूलपाठः ।

हस्तास्य-हस्तस्य विषयाः

अथ हस्तास्यो यथा—

अधरे चुम्बने पाने मुखायामनुलेपने ।
चन्दने वागरुद्रव्ये तथा कस्तूरिकन्दरिके ॥ २१३ ॥

कर्पूरे कुङ्कुमे क्षीरे नवनीते घृते तथा ।
स्नेहे च यावके नन्दे बाले स्नाने तथैव च ॥ २१४ ॥

नानाचूर्णे च रेणौ च तिले च गुण्डकादिके ।
अस्तीत्यर्थे चम्पके च कलशकां मण्डिकादिके ॥ २१५ ॥

सिन्दूरे कलले चैव दर्शने सत्तरे तथा ।
तथा काकिल्लैश्चोने निरुद्धास्त्येव च ॥ २१६ ॥

हंसे मयूरे गरुडे शारिकायां पिके शुके ।
चक्रवाके चक्रे च हस्तेन तस्मिन्नेव च ॥ २१७ ॥

कलहंसे राजहंसे तथैवान्यविहङ्गमे ।
पिपीलिकायां हंसे च पतङ्गे मरके तथा ॥ २१८ ॥

मूषिके वृषिके कौ कण्डूयायां शिष्टौ लघौ ।
वृक्षसत्त्वे भूषिते च तुष्टे निष्ठीवने तथा ॥ २१९ ॥

अथान्तःशून्यधान्ये च नतुद्रव्ये च सिक्थके ।
हिङ्गुले हरिताले च तथा सामान्यवर्णके ॥ २२० ॥

मसूने कोमले मिष्टे स्पन्देऽप्ये शिथिले रसे ।
तत्त्वे सारे हंसस्यै धूसरे कवनेऽपि च ॥ २२१ ॥

उत्तरे मनसि प्राग्ने जीवने च नपुन्यपि ।
हंसास्यो नाम हस्तोऽयं कथितः प्रथितो मया ॥ २२२ ॥

हंसास्यहस्तस्य विषयलक्षणानि

मुखकच्छे समुत्तानो धारे च्चुम्बने मतः ।

अथालालो मुखस्यारात् पाने हंसमुखः स्मृतः ॥ २२३ ॥

अमृते वदनस्याराद्वात्रकच्छेष्टुलेपने ।

चन्दनादौ कुङ्कुमान्ते पुरतो मृदितो^१ मतः ॥ २२४ ॥

हंसास्यं दर्शयित्वाग्रे पश्चाच्चैत्तोयहस्तकम् ।

शुभङ्करेण कविना क्षीरं तत् कथितं मया ॥ २२५ ॥

समुत्तानो हंसमुखः पुरतः कुण्डलायितः ।

नवनीते धृते स्नेहे यावके च प्रकाशितः ॥ २२६ ॥

गन्धे घ्राणे तथा श्वासे हंसास्यो नासिकाग्रतः ।

नानाचूर्णे च रेणौ च हंसास्यो मृदितोऽप्यधः ॥ २२७ ॥

कपोलकच्छे हंसास्यो मृदितोऽक्षिणीमीलनात् ।

मुखकाटवयुक्तरुच तथा तित्तरसे मतः ॥ २२८ ॥

वृत्त्यमानः पार्श्वयुगेऽमुत्तानो गुण्डिकादिके ।

अस्तीत्यर्थे च कथितो हंसास्यो लम्बितः पुरः ॥ २२९ ॥

तर्जनीमूला वृद्धा मुष्टयोऽङ्गुलयः पराः ।

तर्जन्यूर्ध्वा चम्पके च मालत्या मङ्गिकादिके ॥ २३० ॥

सीमन्तोपरि सिन्दूरे नेत्रान्ते दर्शनेऽञ्जने ।

पुरतः शीघ्रगमनाढंसास्यस्त्वरे मतः ।

दक्षिणे वामभूभागे न्यस्तः काकबलौ मतः ॥ २३१ ॥

श्रोत्राद्या उत्सवान्तास्तु तादृग्भावैस्तथा रसैः ।

तथाकारैस्तथा स्थानैरुहनीया विचक्षणैः ॥ २३२ ॥

^१ मृदितो इति मूलपाठः ।

हृदये सव्यहंसास्यो न्यस्तमान्^१ कथ्यते मनः ।

सव्यो वा दक्षिणो वापि हंसास्यो हृदि सङ्गतः ॥

प्राणे च जीवने चैव कथितो नाट्यपण्डितैः ॥ २३३ ॥

दूरतश्चेदमुत्तानो हंसास्यो लीलयोत्थितः ।

अथवायं समुत्तानो लोलितः संवदेन्मधु ॥ २३४ ॥

विख्यातः

तत्र (?) चञ्चदयं करो रुचिकरो हंसास्यनामापरः ॥ २३५ ॥ (श्रीः ३)

कर्तरीमुखहस्तस्य विषयाः

अथ कर्तरीमुखो यथा—

नयने दर्शने शृङ्गे चरणे पथि रिक्तने ।

व्यतिक्रमे पुस्तके स्यान्त्यस्ते चरणरञ्जनं ॥ २३६ ॥

वितर्किते तथालेख्ये मरणे परिवर्तने ।

आकाशालकनन्दायां लज्जायां प्रलये तथा ॥ २३७ ॥

संवाहने च कर्तर्या पापे कोपे च कुत्सिते ।

दावामौ श्रावणे मासि द्वापरे च युगे तथा ॥ २३८ ॥

कुटिले कबरीमारे हारे चित्रे विलेपने ।

वेणीकृतकचे घाते रसनायां खगे तथा ॥ २३९ ॥

नूपुरे तारकायां स्यादिकदेशे च कानने ।

निधौ निजुञ्जे मञ्जर्यां ज्वरे दूत्या गतावपि ॥ २४० ॥

रतौ च विरहे चैव नौकायां घोटकेऽपि च ।

नौकाश्चलनेऽपूर्वद्रव्यानामपि दर्शने ॥ २४१ ॥

मये च कर्णताडके विपरीतरतावपि ।

विरामे घटने योषिद्वाक्यबन्धे प्रबन्धने ॥ २४२ ॥

^१ May be न्यस्तस्तम् ।

आतङ्गे कलहे ग्रन्थौ सुखदौ तोरणेऽपि च ।
साहसे च विवाहे च कर्त्तव्यमविवक्षितः ॥ २४३ ॥

ईषच्छेदे कथुमेदे गर्भशङ्काविधौ स्त्रियाः ।
तद्र्मकाले सख्यायां विकहे शुक्ले सभा ॥ २४४ ॥

पुञ्जेऽस्त्यर्थे रथे चैव शकटे चार्द्धके प्रिये ।
नीले पीते रसे हास्ये मृदुकम्पे तथातरे ॥
कर्त्तरीमुखनामाय हस्तकः कथितो भया ॥ २४५ ॥

कर्त्तरीमुखहस्तस्य विषय-लक्षणानि

ऊर्ध्वमुखी कर्त्तरी चेन्नयनस्य समीपतः ।
नयने दर्शने चैव कविभिः समुदीरितः ॥ २४६ ॥

ललाटे द्वौ महिषादिशृङ्गे च महिषादिके ।
अधोमुखौ पदाम्बाशे चरणे कर्त्तरीमुखौ ॥ २४७ ॥

पुरतः प्रेरितो हस्तः पथि स्यात् कर्त्तरीमुखः ।
समुत्तानौ ततः पार्श्वे पर्यगम्यधोमुखौ ॥
रिङ्गने कथितौ हस्तौ रिङ्गनं स्तम्भिता गतिः ॥ २४८ ॥

पुरतः कर्त्तरीयुग्मं स्वीयकर्मस्थितं यदि ।
सलीलं तु यथा मोक्तं कविभिर्लक्षणम् ॥ २४९ ॥

पुरतः कर्त्तरीयुग्मं स्थितेक्षणं तु पुस्तके ।
उत्तमं कथमुत्तमं पुरतोऽन्वितं यदि ॥
न्यस्ते स्यात् कर्त्तरीवक्त्रं न्यस्तं स्थापनमीरितम् ॥ २५० ॥

कुर्वन् तिर्यङ्मुखो देहे मृदुर्भूतात्तं कर्त्तरीः ।
अत्रेण कर्त्तरीवक्त्रस्तदा चरणरञ्जने ॥ २५१ ॥

अनुत्तानौ पुरी नीतावुत्तानौ तौ धितकितौ ।
अग्रतो दक्षिणं यातौ दोलितौ लेख्य उच्यते ॥ २५२ ॥

अनुत्तानौ समुत्तानौ मरणे पार्श्वयोर्मतो ।
अनुत्तानौ समुत्तानौ पुरतः परिवर्तने ॥ २५३ ॥

ऊर्ध्वान्मन्दमधःपातत् कर्त्तर्याकाशजाह्नवी ।
नेत्रकण्ठे तिर्यग्याता ललायां कर्त्तरी तथा ॥ २५४ ॥

ऊर्ध्वोत्तानौ पार्श्वयातौ तिर्यक् चेत् प्रलये तथा ।
कर्त्तरी दोलमानायां पार्श्वे संवाहने तथा ॥ २५५ ॥

पुरतः पार्श्वेऽपि किञ्चित् कर्त्तर्या कर्त्तरीमुखः ।
हृदये कर्त्तरी वामा पापे कोपे च कुत्सिते ॥ २५६ ॥

अवस्तादुत्थितौ कम्पाद्वावामौ कर्त्तरीमुखौ ।
ऊर्ध्वोदधः कम्पमाना श्रावणे मासि कर्त्तरी ॥ २५७ ॥

पुरतः पार्श्वोत्ताना कर्त्तरी द्वापरे युगे ।
तिर्यग्याता कर्त्तरी चेदुत्ताना कुटिले मता ॥ २५८ ॥

पश्चाद्वामकर्णकण्ठे तिर्यग्ध्वौ कराविभौ ।
कथितौ कबरीभारे शुभङ्कररसाकरो ॥ २५९ ॥

कण्ठस्तनावेष्टनेन कर्त्तरी हार उच्यते ।
मण्डलाकारचलितो चित्रे स्यात् कर्त्तरीमुखः ॥ २६० ॥

विषयस्य सन्निकर्षे कर्त्तरी स्याद्विलेपने ।
केशकण्ठे कर्त्तरी तु वेणीकृतकचे तथा ॥ २६१ ॥

दक्षिणे पातिता तिर्यक् कर्त्तरी घात उच्यते ।
नितम्बवेष्टनेनैव रसनायान्तु कर्त्तरी ॥ २६२ ॥

उद्गीय पक्षिवधाति कर्त्तरी सा सगे मता ।
पादश्लेष्म मण्डला चेत् कर्त्तरी दूपुरे मता ॥ २६३ ॥

अत्यूर्ध्वगा कर्तरी चेद् अमन्ती तारकागणे ।
 एकदेशे कर्तरी स्यात्तिर्यग् दक्षिणतोऽप्यधः ॥ २६४ ॥

अनुत्ताना कर्तरी स्यात् क्रीडाकानन उच्यते ।
 निचौ पुरो लम्बिता स्यात् निकुञ्जे शिखर्योर्मुतौ ॥ २६५ ॥

दक्षिणा कर्तरी याति दक्षिणं यदि कम्पिता ।
 ज्ञेया स्यादथ मञ्जर्या शुभङ्करमनोहरा ॥ २६६ ॥

कम्पितोर्ध्वा कर्तरी च उर्वरे कामज्वरे तथा ।
 गतागतन्तु कुर्वाणा कर्तरी दूतिकागमे^१ ॥ २६७ ॥

आलिङ्गति यदा गाढं दक्षिणा वामकर्तरीम् ।
 रतौ निगदिता तर्हि भरतेन रसावहा ॥ २६८ ॥

संलिष्टकर्तरी दूराद्विलिष्टा विरहे मता ।
 अग्रतः कर्तरी वामा तत्पश्चादक्षिणा मता ।
 मुहुर्मुहुः प्रेरिता स्यान्नाव्यन्त्रे च तयोर्गतौ ॥ २६९ ॥

दोलायिता तथैवोर्ध्वा विचित्रद्रव्यदर्शने ।
 इति चोर्ध्वं कम्पमाना कर्तरी च मये मता ॥ २७० ॥

कर्तरी कर्णसंलग्ना कर्णताटङ्ग उच्यते ।
 दक्षिणाश्लेषिणी वामा विपरीतरतौ मता ॥ २७१ ॥

सलीलं दक्षिणे याता विरामे कर्तरी मता ।
 उत्ताना कर्तरी सव्या अनुत्ताना तु दक्षिणा ।
 प्रबन्धे घटने योषिद्वाक्यबन्धे च कथ्यते ॥ २७२ ॥

अग्राभ्या^२ कर्तयोर्ध्वातादातश्चे कलहे मता ।
 कर्तरी वा युतान्येन्यं ग्रन्थिसुद्रादितोरणे ॥ २७३ ॥

१ भूतिकागणे इति मूलपाठः ॥
 २ अयास्या इति मूलपाठः ॥
 ३ कर्तरी इति मूलपाठः ॥

सहसा कर्तरीयुग्मं कर्णयोर्विकटे गदम् ।
 साहसे कथितं तच्च विवादे यत् पुरो गतम् ॥ २७४ ॥

पश्चात् पुरो गता शवत् कर्तरी कर्तरी च या ।
 ककचादावीषच्छेदे बन्धमेदे च कथ्यते ॥ २७५ ॥

स्वनामौ कर्तरी याता गर्भसङ्क्रासिकम्प्यते ।
 कम्पिता कर्तरी वामा यदि नामेखोगता ॥
 दिनत्रये स्यात् सैवोर्ध्वा नामेस्तु षोडशे दिने^१ ॥ २७६ ॥

सा नामेखप^२संयाता कर्तरी कुचयोरधः ।
 गर्भकालं तु सम्पूर्णं मण्वति श्रीशुभङ्करः ॥ २७७ ॥

उत्तानं कर्तरीयुग्मं विवाहे चोर्ध्वगं मतम् ।
 हृदयस्य पुरो नीता कर्तरी युवले मता ॥ २७८ ॥

पुञ्जे द्वावूर्ध्वगौ हस्तौ तथास्त्यर्थे च लम्बितः ।
 उत्तानं कर्तरीयुग्ममग्रतः शकटे रथे ॥ २७९ ॥

अनुत्ताना कर्तरी तु आर्द्रके दक्षिणा मता ।
 हस्तकच्छाह्नीलया याता पुरतो दक्षिणा प्रिये ॥ २८० ॥

नीले द्वौ पुरतो घृष्टौ पीते चोर्ध्वमुखौ युतौ ।
 ऊहनीयो यथायोग्यं रसादिप्रितयेऽपि ॥ २८१ ॥

अग्रे विलिष्टा कर्तरी चेद् द्रुतं स्याद्विलीकृता ।
 नामेरधः सलीलं तु गच्छन्ती चार्तवे मता ॥ २८२ ॥

विख्यात इत्यादि
 प्रायाचनं च कर्तरीमुख इति स्यात्तस्तुरीयः करः ॥ २८३ ॥

१ नित्रयेस्यां सैवोर्ध्वा नोमेस्तु षोडशे दिने इति मूलपाठः ॥
 २ रूप - इति मूलपाठः ।

अलपद्महस्तस्य विषयाः

अथ अलपद्मं यथा =

राधिकार्या घृताभ्याश्च मेनकायां तथैव च ।
तिलोत्तमायां रम्भायां तथोर्वश्यामयं मतः ॥ २८४ ॥

सामान्याप्सरसो वृन्दे पद्मायां हरयोषिति ।
भारत्यां नागकन्यायां लम्बायामपि मतः ॥ २८५ ॥

कथितः सत्यमामायां स्तने स्त्रीणाञ्च यौवने
छालङ्गेऽनुग्रहे वर्णसङ्करे बन्धने ध्रुवे ॥ २८६ ॥

आवर्ते कुमुदे यथे संफुल्ले सुमोत्करे ।
नारिकेले च ताले च ह्रीवे चैव निरर्थके ॥ २८७ ॥

प्रतिप्रेषे कृते कार्ये शून्यार्थे साहसेऽपि च ।
छत्रे चोत्कण्ठितायाञ्च करः स्यादलपद्मकः ॥ २८८ ॥

अलपद्महस्तस्य विषयलक्षणानि

राधादिसत्यमामान्ता वामालपद्मदक्षिताः ।
हृदये दक्षितो हस्तो यदि स्यादलपद्मकः ॥
तरुण्यादिस्तने प्रोक्तस्तदा स्त्रीणाञ्च यौवने ॥ २८९ ॥

पुरतो दक्षितो हस्तो यदि स्यादलपद्मकः ।
घोलङ्गाया करा एते शून्यार्थान्तास्तदा मताः ॥ २९० ॥

निष्पीडितोऽलपद्मस्तु साहसे विदुषा मतः ।
मस्तकोपरि नीतः सन् छत्रे स्यादलपद्मकः ॥ २९१ ॥

उत्कण्ठाकरणादेव तादृग्भावनिदर्शनात् ।
उत्कण्ठितायां कथितो वामोऽयमलपद्मकः ॥ २९२ ॥

विस्थात इत्यादि
तत्राञ्चरुणोक्त्यातिरुचिराकारोऽलपद्मः करः ॥ ३२९ ॥

त्रिपताकहस्तस्य विषयाः

अथ त्रिपताको यथा—

आवाहनेऽवतरणे विसर्जने निवारणे ।
प्रवेशने चोन्मीलने प्रणामे च निदर्शने ॥ २९४ ॥

सम्बोधने च पादोरुजङ्घादीनां निदर्शने ।
माङ्गल्यद्रव्यसंस्पर्शे चिन्तादौ शयने तथा ॥ २९५ ॥

उष्णीषधारणे चैव मुकुटस्य च धारणे ।
लघुपक्षिणि चोत्पाते लघुस्रोतसि चेरितः ॥ २९६ ॥

लघुसर्पे च भ्रमरे करिदन्ते च मेदने ।
छेदने शलमे दंशे मशकादौ तथान्यतः ॥ २९७ ॥

अश्रुप्रमार्जने चापि रचने तिलकस्य च ।
गोरोचनालम्बने च तथालकनिरूपणे ॥ २९८ ॥

ऊर्ध्वबाहुजने राक्षि सदने द्वार एव च ।
तपस्विनि वाडवामो कुम्भीरे मकरे तथा ॥ २९९ ॥

शास्त्रामृगे मारणे च तरङ्गे मलयानिले ।
अबलायाञ्च बालेन्दौ रथचक्रे महीसुरे ॥ ३०० ॥

क्षत्रिये च तथा वैश्ये मीने सूर्येन्दुतेजसि ।
द्रव्हे च सदृशे चैव यतिकाषायवाससि ॥ ३०१ ॥

नासासम्बन्धपवने त्रिशूले पुरवैरिणः ।
विनतातनये चञ्चौ तथा बिम्बफले मतः ॥ ३०२ ॥

वलभ्यां तोरणे वृन्दे^१ तथान्यस्थूलपक्षिणि ।
दन्ते मधुरवाक्ये च तथा तिवतरसेऽपि च ॥ ३०३ ॥

^१ नरस्यान्तोरणे वृन्दे इति मूलपाठः ।

अम्ले कटौ च मधुरे कषाये लवणेऽपि च ।
फाल्गुने मासि च प्रोक्तो मधुपर्कः च कथ्यते ॥ ३०४ ॥

प्रोषितस्य प्रियायाश्च तथा चैव हलायुधे ।
कथितस्त्रिपताकोऽयमेते स्वहस्तको मया ॥ ३०५ ॥

त्रिपताकहस्तस्य विषयलक्षणानि

आवाहने तु पुरतस्त्रिपताकोऽङ्गमागतः ।
पार्श्वात् पार्श्वान्तरं यातो अवतारे त्रिसर्जने ॥ ३०६ ॥

पुरो दोलायमानः स्यात् त्रिपताको निवारणे ।
ऊहनीयः स्थानभेदे त्रिपताकः प्रवेशने ॥ ३०७ ॥

उन्मीलने त्रिपताकः अधस्तादूर्ध्वतोलितः ।
ललाटस्थौ त्रिपताकौ प्रणामेऽङ्गोमुखीकृतौ ॥ ३०८ ॥

पार्श्वात् पुरो दर्शितस्तु त्रिपताको निदर्शने ।
सम्बोधने त्रिपताकः समुत्तानः पुरो गतः ॥ ३०९ ॥

मतः पादोरुजहादौ यथास्थाननिदर्शनात् ।
दध्यादिमङ्गलद्रव्ये स्पर्शेऽनामिकया मतः ॥ ३१० ॥

कर्णेगतस्त्रिपताकः किञ्चिन्मुद्रितलोचनः ।
शिरस्यपि कृतालम्बश्चिन्तादौ शयने मतः ॥ ३११ ॥

कर्णयोरुपरि आन्तावन्योन्यामिमुखीकृतौ ।
उष्णीषधारणे धीरेस्त्रिपताकाकुदीरितौ ॥ ३१२ ॥

मुकुटे त्रिपताकौ तु ललाटे परिदर्शितौ ।
लघुमक्षिण्यप्रोक्तश्चललाङ्गुलिद्वयः ॥ ३१३ ॥

किञ्चिदुत्क्षिप्य पुरतो नीतश्चाधोमुखः पुनः ।
त्रिपताकः समुद्रिष्टः पतने लघुपक्षिणाम् ॥ ३१४ ॥

उपरिष्ठाद्रामपाश्व गतो लोलाङ्गुलिद्वयः ।
लघुस्रोतसि नृत्यस्यैस्त्रिपताकः प्रकाशितः ॥ ३१५ ॥

पार्श्वात् पार्श्वान्तरं याति लोलाङ्गुलियुगः शनैः ।
लघुसर्पे नटैरेष त्रिपताक उद्दीरितः ॥ ३१६ ॥

पार्श्वात् पार्श्वान्तरं याति लोलाङ्गुलियुगः शनैः ।
सलीलं मण्डलावृत्तिस्त्रिपताको मधुवते ॥ ३१७ ॥

सृक्कण्ठयुपान्तसंलग्नो करिदन्ते मताविमौ ।
अग्रपश्चादुमा^१वग्रे प्रेरितौ भेदने त्विमौ ॥ ३१८ ॥

वामतो दक्षिणे तिर्यक्पतन् छेदनकर्मणि ।
पार्श्वात् पार्श्वान्तरौड्डीनः शलमादित्रये मतः ॥ ३१९ ॥

नेत्रकञ्जदधौ याति त्रिपताकोऽश्रुमार्जने ।
ऊर्ध्वं गच्छेद्भ्रुवोर्मध्यादाकेशान्तमनामिका ॥
रचने^२ तिलकस्यायं त्रिपताकः करो मतः ॥ ३२० ॥

गोरोचनालम्बने चानामिकास्पर्शनेन च ।
ललाटोपरि केशान्ते भ्रमन्ती मण्डलावृत्तिः ।
अनामिका यदा याति त्रिपताकाऽलके मतः ॥ ३२१ ॥

पार्श्वैर्तिथितौ त्रिपताकावुद्राहुजनदर्शने ।
हस्तौ द्वौ तु ललाटस्थौ त्रिपताकौ नृपे मतौ ॥ ३२२ ॥

तिर्यग्गुच्छिसम्बद्धौ त्रिपताकौ गृहे मतौ ।
परस्परस्यामिमुखौ द्वारि मातौ कराविमौ ॥ ३२३ ॥

उपरिष्ठात् सन्नानीय स्फुटदेशे च स्थापितौ ।
ततः पराङ्मुखौ किञ्चित् त्रिपताकौ तपस्त्रिणि ॥ ३२४ ॥

त्रिपताकावल्पावामपार्श्वस्थौ वृद्धवामलौ ।
कुम्भीरे मकरे चैव वानरे च निदर्शितौ ॥ ३२५ ॥

पार्श्वसंस्थौ त्रिपताकौ किञ्चिदुत्तोलितावपि ।
अधः पुनर्निपतितौ मारणे समुदीरितौ ॥ ३२६ ॥

दोलितौ त्रिपताकौ तु दीधिकादेल्लघूमिषु ।
पर्वतं दर्शयित्वादौ वामगौ मलयानिले ॥ ३२७ ॥

वामपार्श्वनिर्गताच्चेत् कक्षदेशं च तोलितः ।
तदा वामस्त्रिपताकः स्त्रीषु धीरैः प्रकाशितः ॥ ३२८ ॥

सम्मुखः प्रसृताङ्गुष्ठः कार्यो बालेन्दुदर्शने ।
पक्षिणः प्रसृताङ्गुष्ठस्त्रिपताकस्त्वधोमुखः ॥
मवेच्चेन्मण्डलाकारो रथचक्रे तदा मतः ॥ ३२९ ॥

वामस्कन्धात् समागत्य दक्षिणो नातिदक्षिणे ।
वामस्कन्धे तु वामोऽपि त्रिपताकस्तदा द्विजे ॥ ३३० ॥

प्रदर्श्य खड्गामिनयमादौ तदनुपूर्ववत् ।
क्षत्रिये त्रिपताकोऽयं द्विजामिनयकमतः ॥ ३३१ ॥

पङ्क्त्यं दर्शयित्वा तु द्विजवद्विषयहस्तकः ।
पार्श्वात् पार्श्वान्तरं याति दृष्टपृष्ठः शनैः शनैः ॥
त्रिपताकस्तदा मीने मवेत् प्रवीणसम्मतः ॥ ३३२ ॥

त्रिपताकौ पुरो नीतावन्योन्यामिषुस्तौ तदा ।
सूर्याचन्द्रमसोऽप्योत्सर्गं दर्शयेद् भ्रमणेन च ॥ ३३३ ॥

द्वन्द्वे च सहस्रे चैव त्रिपताकः पुरो गतः ।
आदौ शिलष्टौ ततो मित्रौ यातौ जघनयोः क्रमात् ।
त्रिपताकौ तु काषायवसनमिनये तथा ॥ ३३४ ॥

त्रिपताको नासिकाम्रात् पुरतः प्रेरितो यदि ।
नासासंवन्धिपवने तदैष कर ईरितः ॥ ३३५ ॥

अग्रतो(?)र्ध्वस्त्रिपताकस्त्रिशूले पुरवैरिणः ।
किञ्चिदग्रौ त्रिपताकौ दृष्टपृष्ठौ खगेश्वरे ॥ ३३६ ॥

अधरस्याग्रतो नीतस्त्रिपताकस्तु चक्षुषु ।
त्रिपताकस्य हस्तस्य वृद्धा मध्या च तर्जनी ।
अग्रभागेन नम्राः स्युः पुरो बिम्बफले मताः ॥ ३३७ ॥

उपरि त्रिपताकस्तु धनुषा सहस्रीकृतः ।
बडभ्यां¹ तोरणे चैव तदैष कर ईरितः ॥ ३३८ ॥

त्रिपताकावलुत्तानौ समूहे पुरतो गतौ ।
उड्डीय पार्श्वतो गच्छन्त्यं स्थूलविहङ्गमे ॥ ३३९ ॥

दशनस्य समीपे तु दशने परिकीर्तितः ।
अधरौष्ठसमीपे तु करो मधुरभाषणे ॥ ३४० ॥

तरङ्गललितेनैव वदनान्तस्थितेन च ।
प्रोत्थितानुत्थितेनापि बुधैस्तिक्तरसे मतः ॥ ३४१ ॥

कर्णबालनतोऽप्यन्ते त्रिपताकः करो मतः ।
येनैकोत्क्षिप्तहस्तेन कषायलवणौ मतौ ॥ ३४२ ॥

वामतो दक्षिणं यातः समुत्तानश्च फाल्गुने ।
अधोमुखो नासिकाग्रेऽतिलो लो मधुपर्के(?) ।
त्रिपताकोऽङ्गुष्ठाकारः पुरः प्रेषितमर्तुका ॥ ३४३ ॥

खटकास्यो वामहस्तो दक्षिणश्चेच्छलाटणः ।
त्रिपताको हलिरामे शुभङ्करमतस्तदा ॥ ३४४ ॥

विख्यात इत्यादि
तन्नायं त्रिपताकनाम मधुरो जातः करः सुन्दरः ॥ ३४५ ॥ श्री

मुष्टिकहस्तस्य विषयाः

अथ मुष्टिको यथा—

प्रहारे वृक्षशाखादिमञ्जने कुचमर्दने ।

कलहान्तरितायाश्च त्यागे संवाहने तथा ॥ ३४६ ॥

अपवित्रायां प्रेतेऽपि पिशाचादौ च गुच्छके ।

चण्डाले हड्डिके¹ डोमे तथा योगिनि पामरे ॥ ३४७ ॥तुरुष्के च खले जाल्मे कृष्णवर्णेऽथ निन्दिते² ।

किराते शरदि द्रव्यसंग्रहे च हले ध्रुवे ॥ ३४८ ॥

शङ्खध्वनौ निनादे च शिरोघाते³ च मस्तके ।

कुचे लतायां विच्छेदे धान्ये मुद्गे च तण्डुले ॥ ३४९ ॥

गदामुद्गरभूषण्डितोमरासिपरश्वधे ।

लोहयष्ट्यां कृपाणादिदण्डकुन्तग्रहे तथा ॥ ३५० ॥

मल्लयुद्धे दृढमुष्टौ मुप्ते ध्वान्ते कमण्डलौ ।

यत्ने बन्धे च धरणे प्राप्ते च यंत्रणे वधे ॥ ३५१ ॥

स्तम्भे मरिष्ठे कृपणे कारुण्येऽप्यवधारणे ।

अम्ले तिक्ते कषाये च नरशिशने च दर्शने ॥ ३५२ ॥

दृढे परिमिते बीरे पट्याश्च शयनस्य च ।

दोहने च स्मिते चैव मुष्टिकः कर ईरितः ॥ ३५३ ॥

1 हड्डिपे इति मूलपाठः ।

2 आनन्दिते इति मूलपाठः

3 वीरस्याघात इत्यर्थः छायायां धृतः । स्थानान्तरे तु शिरोघात एव लक्ष्यते ।

मुष्टिकहस्तस्य विषयलक्षणानि

अधोगतश्चाग्रगो वा प्रहारे मुष्टिको मतः ।

उपरिष्ठात् क्रोडगः स्याद् वृक्षशाखादिमञ्जने ॥ ३५४ ॥

हृदि वाममुष्टिकेन मर्दनात् कुचमर्दने ।

वाममुष्टिसमुत्क्षेपात्कलहान्तरिता मता ॥ ३५५ ॥

हृदमात् पुरतो लम्बी त्यागे मुष्टिक ईरितः ।

दोलितो दक्षिणे वामे मुहुः संवाहने मतः ॥ ३५६ ॥

किरातान्तेऽपवित्राद्ये त्यागीकृतवाममुष्टिकः ।

विचक्षणैरुहनीयाश्चत्वारः धरदादयः ॥ ३५७ ॥

द्वौ मुष्टिकौ मुखस्यारात् शंस्रग्ध्वे समीरितौ ।

मुष्टिः कर्णसमीपे तु दक्षिणो निनदे मतः ॥ ३५८ ॥

शिरोघाते मस्तके च शिरसि चेतयोः क्रमात् ।

कुचे लतायां वा सन्तु विच्छेदे द्वौ पृथग्गतौ ॥ ३५९ ॥

सलीलौ तिर्यगुत्तानो धान्ये मुद्गे च तण्डुले ।

गदादिलोहयष्ट्यन्ता ऊहनीया यथाकृति ॥ ३६० ॥

कृपाणादिग्रहे बाहुमूलकच्छे तु मुष्टिकः ।

मल्लयुद्धे मुष्टिकौ तु पुरतः प्रेरितौ क्रमात् ॥ ३६१ ॥

दृढमुष्टौ दृढमुष्टिरिति सर्वमतः करः ।

नेत्रान्ते दक्षिणे मुप्ते ध्वान्ते स्याद् वाममुष्टिकः ॥ ३६२ ॥

अधस्तात्तोलितः किञ्चित् मुष्टिकः स्यात् कमण्डलौ ।

अत्र यत्नादयः सर्वे दर्शनान्ता यथाकृति ।

यथास्थानं च कर्तव्या नृत्ये नृत्यविचारदैः ॥ ३६३ ॥

पुरतो दर्शितश्चायं दृढे परिमिते मतः ।
वाममुष्टिरूर्ध्वदेशे तिर्यगुल्लितं पुरः ।
भ्रमंगादियुती वीरे मुष्टिकः कर ईदृशः ॥ ३६४ ॥

पुरः पश्चात् प्रयातो द्वौ मोचिताविव पट्टिका ।
उत्तोलनादधःपाताद् द्वयोर्मुष्टिकयोः क्रमात् ।
दोहनामिनयो नृत्यविदग्धैरभिधीयते ॥ ३६५ ॥

चिबुकान्ता तिर्यग्यातो लीलया यदि दक्षिणः ।
कपोले हाससंयुक्तो मुष्टिकोऽयं स्मिते मतः ॥ ३६६ ॥

विरूपात इत्यादि
तत्राटलकटामिधेयघटनाशुष्टः करो मुष्टिकः ॥ ३६७ ॥

शिखरहस्तस्य विषयाः

अथ शिखरो यथा—

पर्वते शिखरे वंशे संग्रामे मारणे तथा ।
हालाहलविषे श्राद्धे पिण्डदाने च तर्पणे ॥ ३६८ ॥

चूर्णे स्नाते तथा वज्रे पीडने भुव एव च ।
मज्जीरे रंजने हंसे सरले वारणे वधे ॥ ३६९ ॥

चन्दनादिघर्षणे च क्रयणे चाप्यलंकृते ।
मल्लयुद्धे सम्माने दान एव च ॥ ३७० ॥

रस्यं कुशधनुःशक्तितोमरस्य च कर्षणे ।
अलकोत्सेपणे पादरंजनेऽथरंजने ॥ ३७१ ॥

कुशाभे दर्शने बीजे शल्याथले तथाक्षुरे ।
शिखरो नाम हस्तोऽयमेतिषु कथितो मया ॥ ३७२ ॥

शिखरहस्तस्य विषयलक्षणानि

ऊर्ध्वगौ शिखरौ दक्षिणार्धे पर्वत उच्यते ।
ऊर्ध्वतिर्यग्दक्षिणस्तु शिखरः शिखरे मतः ॥ ३७३ ॥

शिखरसो(श्चो)र्ध्वगामी च (चेद?) वंशवृक्षे समीरितः ।
अग्रतो वामस्तटका पश्चाच्चेच्छिखरो मृधे ॥ ३७४ ॥

यदि तिर्यगधो याति दक्षिणस्तर्हि मारणे ।
हालाहलविषे वामशिखरो वामतो मतः ॥ ३७५ ॥

श्राद्धादितर्पणान्ते स्यात् शिखरो दक्षिणोऽप्यधः ।
तले घृष्टाश्वेदं गुल्यदचूर्णे स्याच्छिखरस्तदा ।
खननाभिप्रायकारो शिखरः स्वात उच्यते ॥ ३७६ ॥

यथाकारं यथास्थानं यथामात्रं विचक्षणैः ।
वज्रादथो त्वंकुरान्ता ऊहनीया महात्मभिः ॥ ३७७ ॥

विरूपात इत्यादि
अत्रायं शिखरः करोति विलसद्भीरुकचेतोद्वरः ॥ ३७८ ॥

अर्धचन्द्रहस्तस्य विषयाः

अथार्धचन्द्रो यथा—

पूर्णचन्द्रेऽर्धचन्द्रे शंशे(से?)ऽनुरूपे ।
कलशे मध्यदेशे च सुन्दर्या युवतौ तथा ॥ ३७९ ॥

निःसारणे प्रेरणे च पीने बालमहीरुहे ।
ग्रहणे च तथा कौश्या शयने बाह्वानले ॥ ३८० ॥

नितम्बे जघने वक्षसे चार्धकाये तथेधने ।
बलये कंठे चैव ताडके कुण्डले तथा ॥ ३८१ ॥

अंगदे मूषणे चैव शिखौ च यवने घने ।
विस्तीर्णे विषमे दुर्गे प्रागे गौर्धने तथा ॥ ३८२ ॥

तिथौ प्रतिपदादौ च कुहूपूर्णिमायां तथा ।
नखक्षते प्राकारे च तथाच्छादन एव च ।
नद्यां हिमे च मानिन्यां लज्जितायामपीष्यते ॥ ३८३ ॥

द्वितीयारजनीनाथे कलायां च तथाविधः ।
करोऽर्धचन्द्रमासायम्(?) एतेषु कथितो मया ॥ ३८४ ॥

अर्धचन्द्रहस्तस्य विषयलक्षणानि

पुरो वामार्धचन्द्रस्य मस्तके भ्रामितो मुहुः ।
परहस्ततर्जनी चेत् पूर्णचन्द्रस्तदा मतः ॥ ३८५ ॥

मुस्ताग्रस्थोऽर्धचन्द्रोऽयमर्धचन्द्रे प्रकाशितः ।
अमृतः संयुतौ चेत् तथा शंशे(स्ते?)ऽर्धचन्द्रकौ ॥ ३८६ ॥

संस्थाप्य जातुनी भूमौ कटिस्थे चार्धचन्द्रके ।
ऊर्ध्वकेकरदृष्टिस्तु दर्शयेद् गरुडाग्रजम् ॥ ३८७ ॥

उत्थितौ वर्तुलाकारौ कलशे त्वर्धचन्द्रकौ ।
मध्यमाभ्यामग्रयोगान्मध्यदेशेऽर्धचन्द्रकौ ॥ ३८८ ॥

कटिदेशोत्थितौ वामः सुन्दर्या युवतौ मतः ।
निःसारणे प्रेरणे च पुरो यातोऽर्धचन्द्रकः ॥ ३८९ ॥

अनुमानेन बोद्धव्यो यादृग् यः पीन उच्यते ।
अधस्तादूर्ध्वगौ किञ्चिद्धस्तौ बालमहोरहे ॥ ३९० ॥

पृष्ठस्थेनार्धचन्द्रेण सूचीमूर्ध्नि स्थिता तथा ।
दर्शयेद् ग्रहणं धीरः शिरसोद्धर्तितेन च ॥ ३९१ ॥

काञ्ची निरूप्यते द्वाभ्यां मध्यदेशस्य वेष्टनात् ।
कर्णान्तगौ च शयने मुखस्थौ बाढवानले ॥ ३९२ ॥

नितम्बापाश्र्वादनान्ता यथास्थानं यथाकृति ।
अर्धचन्द्रेण हस्तेन छहनीया विचक्षणैः ॥ ३९३ ॥

दक्षिणाद्वाग्रगौ नयामनुत्तानौ पुरो हिमै ।
मानिन्यां लज्जितायाश्च नेत्रकच्छातः शनैः ।
अर्धचन्द्रस्तदा भावसंयुतः कविर्मर्मतः ॥ ३९४ ॥

अनामिका मध्यमा च कनिष्ठा यदि मुष्टिका ।
तदायं स्याद् द्वितीयेन्दौ कलायाश्च विधोरपि ॥ ३९५ ॥

विख्यात इत्यादि
तत्राश्चद्रचनाविचित्रसरसोच्चारोऽर्धचन्द्रः करः ॥ ३९६ ॥

सर्पशिरोहस्तस्य विषयाः

अथ सर्पशिरा यथा—

भुजंगे क्षुद्रनौकायां भुजंगमगतौ तथा ।
तोयपूरितपात्रे च तोयसंसेचने तथा ॥ ३९७ ॥

स्थापने क्षत्रिये क्रूरे देवतानाश्च पूजने ।
करिकुम्भे रतेर्मेदे तथास्फालेऽहिमस्तके ॥ ३९८ ॥

जलक्रीडायां पात्रे च तोयदाने च लेपने ।
ख्यातः सर्पशिरा नाम हस्तकः कथितो मया ॥ ३९९ ॥

सर्पशिरोहस्तस्य विषयलक्षणानि

पुरतोऽयं स्थितो हस्तः सर्पे सर्पशिरा मतः ।
समुत्तानः पुरोगामी क्षुद्रनौकां वदत्ययम् ॥ ४०० ॥

क्काकारश्चलक्षत्रे भुजंगमगतौ मतः ।
तोयपूरितपात्रे च पुरतो दर्शितः करः ॥ ४०१ ॥

मुहुर्मुहुः परिक्षिप्त उत्तानस्तोयसेचने ।
उत्तानो वाप्यनुत्तानः पुरतः स्थापने मतः ॥ ४०२ ॥

पाणिना पाणिमर्दे च भुकुटीकरणेन च ।
कथितः क्षत्रिये क्रूरे चाबः सर्पशिराः करः ॥ ४०३ ॥

पुरो नीतः समुत्तानो देवतानाञ्च पूजने ।
ललाटपार्श्वयोर्थातौ करिकुम्भे मताविभौ ॥ ४०४ ॥

वामालिङ्गी दक्षिणश्चेद्व्रतिभेदे तदा मतः ।
ऊर्ध्वतिर्यक् तोलितः स्यादास्त्राले दक्षिणो मतः ॥ ४०५ ॥

पुरो यातः सर्पशिरा अहिमस्तक ईरितः ।
जलहस्तं दर्शयित्वा पश्चाद् भ्रमरहस्तकम् ।
जलक्रीडायां कथितस्तदायं कविभिः करः ॥ ४०६ ॥

पुरो नीतः समुत्तानः पात्रपात्रे (?) करो मतः ।
अधः पुरः समुत्तानस्तोयदाने तदा करः ॥ ४०७ ॥

विख्यात इत्यादि
तस्यां सर्पशिरा असर्पदितरः सारूप्यसारः करः ॥ ४०८ ॥

सूच्यास्यहस्तस्य विषयाः

अथ सूच्यास्यो यथा—

तारकायां घने कुम्भे चक्रे धूपे शिशुरगे ।
लतायां पङ्कवे शीर्णे शिखण्डे दीप एव च ॥ ४०९ ॥

पतने रोषहृष्टौ च केयं कोऽयमितीहस्ति ।
सूचिभेदे पशोः शिखने कार्यस्य सूचने तथा ॥ ४१० ॥

कोपेऽमर्षे साधुवादे आक्रोशे तर्जनेऽपि च ।
स्वर्गे यष्टौ तथैकस्मिन् दिवसे दण्डधारणे ॥ ४११ ॥

महीध्रे च तथा दण्डे दीर्घे च कदलीफले ।
पाताले गते आवर्ते मण्डले शृङ्खले तथा ॥ ४१२ ॥

घटोत्पादके^१ चक्रे च निहारे शीकरे घृते ।
सर्पे च गजदन्ते च कुण्डले च तथागदे ॥ ४१३ ॥

^१ पादपे इति मूलग्रन्थः ॥

मलये सुकुटे नेम्ये^१ शरीरेण चाकुले तथा ।
कर्णस्य चूडिकायाश्च तथा चूतच्छे मताः ॥ ४१४ ॥

काये च पञ्चबालमर्षं नरदेहस्यमर्षके ।
कार्णव्येऽमर्षकार्ये च तथा द्रुममर्षके ॥ ४१५ ॥

लङ्गे बङ्गले चैव साधवील्यतिहादिषु ।
तथा मरुक्के चैव केद्वक्यामय चाम्यके ॥ ४१६ ॥

सनने दाहने शंसे नेत्रे वर्मणि मण्डपे ।
ऊरुदेहे मध्यदेहे कर्णकण्डूयने तथा ॥ ४१७ ॥

स्वेदप्रसर्जने गण्डे शब्दे च कल्कले तथा ।
इन्द्रादिदिशि गुण्डे च दर्शने देव एव च ॥ ४१८ ॥

दूरे चैव प्रवासे च विदेशे च प्रवासिनि ।
हस्तैरेव तथा शनौ दिनावसाने एव च ॥ ४१९ ॥

निसाकसाने विमर्षे ग्रहणे च कुलशब्दे ।
महर्षिकेयवे गौरे च मन्त्रके काले तथा ॥ ४२० ॥

मेरीपट्टहृदकाशिकण्डे कालमण्डपके ।
आकाशकाश्यायद्वन्द्वे च शूरे कर्णिक्यणि ॥ ४२१ ॥

पञ्चलाङ्गुल आश्रये पञ्चकस्यां कर्णिक्यणि ।
मन्त्रयां द्विप्रलम्बायां कर्णिक्यमासमीक्षितः ॥ ४२२ ॥

साधीनमर्तुकायाश्च रश्म्यके च चूर्णके ।
कूर्मरुमण्डपौ च सूच्यास्यः कथितः करः ॥ ४२३ ॥

सूचीमुल्लहस्तस्य विषयलक्षणानि

ऊर्ध्वप्राभिततर्जनीया तारकादिनयं वेदेत् ।
ईषडोलिततर्जनीया शूच्यस्तर्जनीयः निजः ।
चक्राङ्कितोत्तरतर्जनीया ऊर्ध्वप्राभिततर्जनीयः ॥ ४२४ ॥

कोज्यं कोज्यमिलादयः कार्यस्य सूचनान्तकाः ।
तिर्यक्दक्षिणतर्ज्या दर्शनीया विचक्षणैः ॥ ४२५ ॥

कोपादयस्तर्ज्यन्ता हस्तका हस्तकोविदैः ।
मुहुर्माखिलतर्ज्या दर्शनीया मनीषिभिः ॥ ४२६ ॥

श्रेयाः स्वर्गादिदीर्घान्ताः तर्ज्या ललितोर्ध्वया ।
वामपताकहस्तस्य सिंखया संप्रतप्तं यदि ।
मणिबन्धस्तदा सूचीमुखः स्यात् कदलीफले ॥ ४२७ ॥

घटोत्पादकृष्णान्ताः पातालाया अधोमुखैः ।
अमणेरुहनीयास्तु मध्यद्रुतविलम्बितैः ॥ ४२८ ॥

दक्षिणाद्वामगा लोला निर्झरादिषु पञ्चसु ।
कुण्डल्यादिप्रवास्यन्ता हस्तकास्तु प्रकीर्तिताः ।
यस्य यस्य हि यत् स्थानं तत्र तत्र तमहयेत् ॥ ४२९ ॥

हरनेत्रे तथा शत्रौ ललाटस्था तत्(?)तर्जनी ।
सूची स्याद् दक्षिणे भागे दिनावसान उच्यते ॥ ४३० ॥

वामे द्वाभ्याम्ब सूचीभ्यां निशाकसान उच्यते ।
उत्तोलितं सूचिमुखं जये चैव विनिर्दिशेत् ॥ ४३१ ॥

मण्डलीकृततर्ज्या ग्रहणम्ब विनिर्दिशेत् ।
कम्पमाना यदोसिष्ठस्तदा सूची हुताक्षने ॥ ४३२ ॥

हृदि स्पर्शादहं गर्भे बन्धने द्वयपीडनात् ।
तर्जनीद्वयसंघटात् सूची च कलहे मता ॥ ४३३ ॥

ऊर्ध्वीकृतेन शिरसा सूची बाधोमुखी चला ।
मेरीपटहृदवकादिशब्दे स्यात् कसिसम्भता ॥ ४३४ ॥

तिर्यग्दक्षिणम् सूचीमुखं शास्त्रामिधीयते ।
आकाशकाश्याद्विदिता सूची कर्णात् ऊर्ध्वगा ॥ ४३५ ॥

उदये तर्जनी लम्बा सूच्याश्च द्रुतमण्डला ।
वामसूच्यामूर्ध्वी आभिता चन्द्रसूर्ययोः ॥ ४३६ ॥

आनम्रा पशुलाङ्गुले आबाढे दक्षिणाग्रगा ।
निमिषा दक्षिणा सूची पताकायाः पुरो गता ॥ ४३७ ॥

अत्यूर्ध्वं पार्श्वयोर्ग्रान्ता सकृद् यदि तदा तद्धित् ।
ईषमग्रचला सूची मञ्जर्यामभिधीयते ॥ ४३८ ॥

विप्रलम्बा सण्डिता च सूची विच्छेददक्षिता ।
सूचीनिष्पीडनादेव स्वाधीनमर्तुका मता ॥ ४३९ ॥

तिर्यक् चैवक्षिणा सूची आभिता स्यान्मुहुर्धुः ।
तर्ज्या दक्षिणे भागे रथचक्रे तदा मता ।
सूचीभ्यामग्रसंघर्षात् चूर्णं कविमिदृश्यते ॥ ४४० ॥

अधोमुखसूच्यास्येन कमठाकसुदर्शनात् ।
कूर्मरूपसुरारी स्यात् सामान्यकमठेऽपि वा ॥ ४४१ ॥

.....
तत्रागात् कर एव पेशलतरः सूच्यास्यनामापरः ॥ ४४२ ॥

खट्वाकामुखहस्तस्य विषयाः

आहारे विहारे शृङ्गारे धनुष्यपि धनुर्धरे ।
अरष्टे बाधुते केले सङ्गे जटिनि दण्डिनि ॥ ४४३ ॥

काकपक्षे कपोले च वरया उमरवापके ।
निष्पेषणे च व्यज्जने छने शिसिनि कुङ्कुटे ॥ ४४४ ॥

मयूरपुच्छे शूलके बराहे च मृगे तथा ।
एवा कर्णे च बाणे च गदातोमरधारिणि ॥ ४४५ ॥

हव्ये होत्रे च खट्वाङ्गे रणे चाम्पासिकर्षणे ।
अके च वेदसम्भायां सूचि (भूति?)सादस्याधरणे ॥ ४४६ ॥

रसनालम्बने मते चक्षुः श्रोत्रादिभ्यः ।
पुष्पावधौ पुरतो दृष्टौ च मतेष्वपि च ॥ ४४० ॥

कुशाशुस्रवत्राकर्षे क्रीडावधि निरुद्धे ।
अलङ्कारस्य ग्रहणे पिनाकिशेषे तथा ।
परिक्षिते च आखेटे महे मुक्ताप्रवालयोः ॥ ४४८ ॥

प्रतोदग्रहणे चैव कटाक्षे च निगद्यते ।
श्रीरामस्यावतारे च मारे च सटकामुलः ॥ ४४९ ॥

सटकामुलहस्तस्य विषयलक्षणानि

कण्ठस्तनविष्टेष्वपि स्तरे सटकाग्रसः ।
पुरतो मण्डलाकारी विहारे सटकामुलः ॥ ४५० ॥

हृदये तु समायुक्ते शृङ्गारे सटकामुलौ ।
मुष्टिकोऽपि पश्चात् सटका बहुभ्यश्च धनुर्वरे ॥ ४५१ ॥

नेत्रान्तगा च सटका कट्टे परिकीर्तिता ।
कर्णपश्चाद्गतः स्वैरमश्रुते सटकामुलः ॥ ४५२ ॥

केशोपरिगता केशे सङ्गे धनुर्धरगता ।
केशात् पार्श्वलम्बने च सटका जटिनीरिता ॥ ४५३ ॥

प्रयातोर्य दण्डिनि स्यात् काकपक्षे शिलास्थिता ।
भालस्पर्शात् कपोले स्यात् त्रियुगास्यगता यदि ॥ ४५४ ॥

अक्षरस्य समीपस्थौ द्वावेव सटकामुलौ ।
बन्धी च महरी मेरी कङ्कणीयास्तथापरे ॥ ४५५ ॥

हमरौ सटकास्यस्य पुरतश्चालनान्मुहुः ।
निष्पेषणे सटकास्यावधौकौ पुरी गतौ ॥ ४५६ ॥

अथ कर्णं भुजान्दोलाद् व्यजने सटकामुलः ।
ज्जादयः प्रमालम्बिताः शिखराः स्वयङ्ककाः ॥ ४५७ ॥

तथापि (?) कौटिल्यस्य चक्षुःकाण्डवर्णनम् ॥ ४५८ ॥

स्यौ प्रतोदग्रहणे मुष्टिकौ सटकामुलौ ।
नेत्रांशका च सटका कटाक्षे प्रकटीकृतौ ॥ ४५८ ॥

ऊर्ध्वो वासः सटकास्यः कर्णमूलस्थितोऽपरः ।
श्रीरामः कण्ठतेजनेनः सर्वप्रसन्नोऽपि ।
स्कन्धस्योपरि कण्ठे तु मारे तौ सटकामुलौ ॥ ४५९ ॥

विस्थात इत्यादि ।
तत्राटसटकामुलोऽपि रसिकप्राणोपमेयः करः ॥ ४६० ॥

अरालहस्तस्य विषयाः

विवाहे कीर्तुके लक्ष्म्या लिखने चित्रकर्मणि ।
सर्वाङ्गवर्णने चाप्ये दिव्यकान्तौ लतागुहे ॥ ४६१ ॥

केशवेसादिके चैव पत्रस्य लिखने तथा ।
पञ्चादिमङ्गले भक्षि प्रागे स्वेदावभासने ॥ ४६२ ॥

कीर्तयते तथोक्तम् अक्षि च महाजने ।
बृहन्नावि विमाने च वतुदीर्घे (?) बलद्वन्द्वे ॥ ४६३ ॥

दोलायामपि पर्यञ्चे (हृके?) सटकायां शयनस्य च ।
आवाहने निर्धारणे कप्ये चैव तथापि च ॥ ४६४ ॥

धृतौ सर्गे च सौकर्ये गान्धीये शोभने तथा ।
कान्तौ कीर्तौ च कान्तौ च कौच्ये मालि च कण्ठे ॥ ४६५ ॥

गटे निवृत्ते च चान्ते वापि क्रियात्मके ।
शारिकायां हृके चैव टिष्टिमे सज्जने तथा ॥ ४६६ ॥

चक्षुःपात्रे दक्षिणे मस्रगणे च कौच्ये ।
हारोत्ते कोकिले चैव तथान्यसूक्ष्मपक्षिणि ॥ ४६७ ॥

अन्यस्युल्लिख्ये च चोटके पत्रि यदमे ।
वट्टे चान्यपक्षौ चैव सटके हृके च ॥ ४६८ ॥

अष्टनागे राक्षसे च श्रुते मेते तथासुरे ।
मयङ्करे पिशाचे च यक्षे चापीह कथ्यते ॥ ४६९ ॥

रक्ते पीते तथा श्वेते कृष्णवर्णेऽपि कथ्यते ।
अन्यवर्णे कपाटे च कथितोऽरालहस्तकः ॥ ४७० ॥

अरालहस्तस्य विषयलक्षणानि

भ्रामयित्वोर्ध्वमानीतो विवाहेऽरालकाविमौ ।
दक्षिणो भ्रामितोऽरालः कौतुके हर्षसंयुतः ॥ ४७१ ॥

नितम्बात् कक्षपर्यन्तोत्थितो लक्ष्म्या प्रकीर्तितः ।
दक्षिणो दक्षिणे यातोऽनुत्तानो लेखाचत्रयोः ॥ ४७२ ॥

तत्तत्स्थानगतोऽरालः सर्वाङ्गे वर्णने यतः ।
वाक्ये ध्रुवे समीपस्थो दिव्यकान्तो पुरोगतः ॥ ४७३ ॥

अरालौ संयुतावूर्ध्वौ कथितौ तु लतागृहे ।
केशवेद्यादयो ये तु स्वेदापमर्जनान्तकाः ।
तत्तत्स्थानगतेनैव हारालेन प्रदर्शिताः ॥ ४७४ ॥

पुरतः क्रोर(ड)मानीतौ लीसंप्रहे समीरितौ ।
ऊर्ध्वगस्तिर्यगुत्तानो भ्राम्यन्तुर्कर्म उच्यते ॥ ४७५ ॥

भ्राम्यन् पुरः समुत्तानः प्रदक्षिणे महाजने ।
अरालाभ्यां संयुताभ्यां ऊहनीया विचक्षणैः ।
बृहज्जौकादिकाः सर्वे सट्वान्ताः स्थैर्यदोलनैः ॥ ४७६ ॥

यस्य यस्य हि यत् स्थानं येनाकारेण यद्भवेत् ।
आवाहनादिपक्षान्तास्तेन दर्श्या विचक्षणैः ॥ ४७७ ॥

पक्ष्यजहारगतिमिर्दर्शयेत् स्थूलपक्षिणः ।
तथाविधाङ्गहारेण तथाकारकरणेन च ।
अश्वगोर्ध्वमोहादिपक्षुर्ममियेद् बुधः ॥ ४७८ ॥

पर्वतानुष्ठितान् वृक्षान् क्षिप्तबाहुः प्रदर्शयेत् ।
अरालाभ्यां संयुताभ्यां विदिल्लाम्भ्यां प्रकम्पनात् ।
अष्टनागादियक्षान्ता दर्शनीया यथाकृति ॥ ४७९ ॥

कोपादट्टाभ्यां वर्षणेन रक्तवर्णं प्रदर्शयेत् ।
ऊर्ध्वशिलौ संयुतौ च पीतवर्णे पुरोगतौ ॥ ४८० ॥

उत्तानः सन् पुरो भ्राम्यन् श्वेतवर्णे निगच्छते ।
अरालः कृष्णवर्णे स्यात् वामोऽनुत्तानतां गतः ।
अरालः स्यादन्यवर्णे मृदितः करशाखाया ॥ ४८१ ॥

संयुतौ द्वावूर्ध्वशिलौ कपाटेऽरालकाविमौ ।
त्रिपताकेन हस्तेन ये ये पूर्व निदर्शिताः ।
अरालेनापि ते ज्ञेया इति सर्वस्य सम्मताः ॥ ४८२ ॥

देवादयो नमस्कारे निर्देश्याश्च विचक्षणैः ।
शिरस्पर्शादिलोलाभिरारालेन करेणभुः(?) ॥ ४८३ ॥

यद् यस्य चिह्नं वेद्यो वा रूपं वा चैव कर्मतः ।
दर्शयेत्तु तेनैव हारालकरयोजनात् ॥ ४८४ ॥

विख्यात इत्यादिः ।
तत्राराल तु याति(?)मञ्जने(?)तल(?)तरः प्रायादरालः करः ॥ ४८५ ॥

शुकतुण्डहस्तस्य विषयाः

गिरिच्छे तथा बाले पुरन्दरधनुष्यपि ।
अङ्गुष्ठे फलके शक्तौ कार्युके च महीकहे ॥ ४८६ ॥

राजदण्डे यमदण्डे शाखायामपि कथ्यते ।
पक्षौ लतायां काङ्गुले निशूले पुरवैरिणः ॥ ४८७ ॥

सीमन्ते कुण्डले कर्णे शुकतुण्डे विसर्जने ।
आवाहने चेन्द्रयष्टौ ज्ञातवाक्ये तथैव च ॥ ४८८ ॥

अक्लायां विकृतोक्तौ नानाधारे तथैव च ।
अहं त्वमिति च प्रोक्ते शुकतुण्डो मयोदितः ॥ ४८९ ॥

शुक्रसुखहस्तक विषयवर्णनानि

अत्यूर्ध्वस्थितौ तिर्यक् स्यात्तौ मृद्वे गिरिरिमे ।
उत्तानः शुक्रतुण्डोऽयं बाले स्यादग्रजे गतः ॥ ४९० ॥

अत्यूर्ध्वत् पार्श्वयोर्गती पुरन्दरघनुष्यपि ।
मध्यमाग्रे नता किञ्चिदस्य वेदङ्गुस्तदा ॥ ४९१ ॥

वामेऽग्रे चेत्तिर्यक् स्थायी तदैव फलके मतः ।
अनुत्तानः शुक्रतुण्डः कृत्वा तु पुरतो गतः ॥ ४९२ ॥

शुक्रतुण्डो वामहस्ते पुरो नमस्तु कामुके ।
वामे तिर्यगुत्थितौ तु शुक्रतुण्डौ महीरुहे ॥ ४९३ ॥

राजदण्डे यमदण्डे पुरस्तिर्यक् पतनयम् ।
पार्श्वयातः शुक्रतुण्डः अस्त्रमस्यमिष्यते ॥ ४९४ ॥

ललाटस्थौ शुक्रतुण्डौ स्यातां साधारणे पक्षौ ।
शुद्धः किञ्चित् कम्पमानौ स्यातां शुक्रतुण्डकः ॥ ४९५ ॥

पश्चाद्भागे दर्शितस्तु पञ्चलाङ्गुले मतः ।
अग्रे तूर्णमिष्यतिष्ठन् निशुले निपुरद्विषः ॥ ४९६ ॥

सीमन्तादय उक्ता ये मयैव विविधाः परे ।
तेषां तेषां तु यत्स्थानं तत्र तांस्तान् प्रदर्शयेत् ॥ ४९७ ॥

विख्यात इत्यादि ।
तत्रायं (शुक्रतुण्ड) इत्यपि करो यातौ शृणुर्मण्डितः ॥ ४९८ ॥

सन्ध्यास्तहस्तक विषयः

सन्ध्यास्तहस्तकौ सन्ध्यास्तहस्तकौ ।
तथा पार्श्वगतौ च सन्ध्यास्तहस्तकौ ॥ ४९९ ॥

पुष्पावधये ग्रहणे तुण्डिकग्रहे तथा ।
सुनपञ्चकस्याग्निग्रहणे इतिवर्णने ।
अथ सन्ध्यास्तहस्तकौ सन्ध्यास्तहस्तकौ ॥ ५०० ॥

ह्रीरके कुसुमोदारे वर्णा च पूरणे तथा ।
शलाकादौ च निन्दायां रोषे विगिति साधिते ।
कुण्डवर्णे च कथितो सन्ध्यास्तहस्तकः ॥ ५०१ ॥

कुत्सायामप्यसूयायामवस्थायाश्च निन्दिते ।
सदोषवचने चैव पाम्बसन्दंश उच्यते ।
इदं दिङ्मात्रमुद्दिष्टं परेष्वपि भवन्त्यमी ॥ ५०२ ॥

काम्बने बलयादौ च लिपी मरकते द्विजे ।
यक्षसूत्रेऽम्बरे चैव नास्ति गीते वचस्यपि ॥ ५०३ ॥

मुखरे वाग्मिनि पटौ रेखायां वमथौ तथा ।
बिबरे शोत्सुके चैव स्थानलम्बे च बन्धने ॥ ५०४ ॥

कल्लले दर्शने नेत्रे मृगनेत्रे तथा लके ।
तिलके चैव सीमन्ते सिन्दूरे निश्चये मनौ ॥ ५०५ ॥

भक्त्यर्थे हरत्यर्थे कल्यत्यर्थे एव च ।
वंशीशब्दे तालशब्दे वंश्यां ताले च कथ्यते ॥ ५०६ ॥

किमित्येव प्रमादे च कस्य कुत्र कुतः सुखम् ।
कस्मै किमिवादिग्रहणे ननु मोः साधुमात्रणे ॥ ५०७ ॥

अस्तीत्यर्थे धनादौ च जलधारे पदावली ।
सुगन्धे सकले चैव प्रवाहे शून्य एव च ॥ ५०८ ॥

संभ्रमे व्याकुलार्थे च सत्ये विवरणे तथा ।
मृगाले च प्रभाले च निश्चाले चम्बले तथा ॥ ५०९ ॥

वाक्ये नेत्ररञ्जने च शक्रादिग्रहदर्शने ।
दारिद्र्यचोत्तिग्गदुःखेषु क्षमिणे करुणे तथा ॥ ५१० ॥

अनाथे दुःखकथने काकुवाक्ये निराश्रये ।
सत्ये वितर्के वृन्दे स्वादलतकनिपातने ॥ ५११ ॥

पर्णादिमेदने तप्तद्रव्याकर्षे च व्योम्नि च ।
लोहादि कृतसन्दंशे भ्रमणे परिचिन्तये ॥ ५१२ ॥

वामे सूक्ष्मे योगध्याने यज्ञोपवीतधारणे ।
सदृशे विहिते कार्ये गुणे लक्ष्ये च वेधने ॥ ५१३ ॥

क्षणे निमेषे दण्डे च पात्रे पुण्ये तथोत्सवे ।
कथिते विदिते व्यक्ते निमेषे दिशि साहसे ॥ ५१४ ॥

कृतकार्ये पक्वकेले शाके तैले घृते तुणे ।
तलितव्यञ्जने दधि दुग्धे साधौ भिषग्जने ॥ ५१५ ॥

गुणिनां गणनायाञ्च मष्टे चौषधिपण्डिते ।
शोभने दर्शने कर्णे गोपाले नापिते तथा ॥ ५१६ ॥

कायस्थे मालिके वैश्ये क्षत्रिये शङ्करके ।
गन्धकारे काचकारे तथा शङ्खवणिग्जने ॥ ५१७ ॥

दैवज्ञे रजके चैव तन्तुवाये च तैलिके ।
कापालिके कुम्भकारे कोचे चौरे नटे तथा ॥ ५१८ ॥

जातीति शब्दे जने च शिल्पजीविजने तथा ।
मुषालिनामजातो(?) च नटे चैव मविष्यके ॥ ५१९ ॥

तथा बुद्धावतरे च कटाक्षे जागरे तथा ।
सन्दंशो नाम हस्तोऽयमेतेषु कश्चित् भया ॥ ५२० ॥

सन्दंशहस्तस्य विषयकक्षणानि

सदोवचनं ये च पुष्पावचनमादधः ।
निजाकारेण ते सर्वे दर्शनीया विचक्षणैः ॥ ५२१ ॥

वामहस्तवर्षणाच्च सन्दंशः काम्बने मतः ।
सन्दंशो बलिती द्वौ तु कथितौ वलयादिषु ॥ ५२२ ॥

दक्षिणो दालितो गच्छन्नुत्तानो लिपौ मतः ।
कुण्डलायितचन्द्रः सन् त्रियम्बरकते मतः ॥ ५२३ ॥

वामस्कन्धस्थयोरेव यदि सन्दंशहस्तयोः ।
दक्षिणो नामिमायाति तदा विभे च तद्गुणे ॥ ५२४ ॥

पृथग् यातौ च क्सने मुखे नामादिच्छिन्नपि ।
रेखाकारा तु रेखायां वमयौ लम्बितोऽप्यधः ॥ ५२५ ॥

नम्रः किञ्चिदधोजातः सन्दंशो विवरे मतः ।
उत्तान उद्रतो हर्षयुतः कथित उत्सुके ॥ ५२६ ॥

वामस्याधःस्थानलम्बे चालितौ बन्धने मती ।
नेत्रकण्ठे तु सन्दंशः कञ्चले दर्शने मतः ॥ ५२७ ॥

कर्णसामीप्यतो यातः सन्दंशो नेत्र ईरितः ।
कुण्डसारमुखः सन्धे पश्चात् सन्दंशहस्तकः ।
नेत्रकण्ठात् कर्णपश्चान्मृगनेत्रे तदा मतः ॥ ५२८ ॥

ललाटमध्यादेकान्ते ग्रथितः स्यात्तदालके ।
आकेशान्तं नासिकोर्ध्वात् सन्दंशस्तिलके मतः ॥ ५२९ ॥

सीमन्तोपरि सिन्दूरे तत ऊर्ध्वे मणौ मतः ।
लीलयाधोमती पूर्वात् करौ तौ निधये भुवि^१ ॥ ५३० ॥

वामगः सन् ह्रस्वार्धे कल्यलार्धकेऽप्रतः ।
कम्पिताङ्गुलिक्वचस्य समीपे वांशिकचनौ ॥ ५३१ ॥

उत्तानहस्त्यधो द्वे दक्षिणस्ताकुनिःस्त्रे ।
पूर्वोक्तलक्षणादेव वंशितालाभुसौ मती ॥ ५३२ ॥

^१ भुवि = मकरार्धे (५०६ संस्यके श्लोके) ।

किमिलादिताम्बुताः पुरः सन्दर्शयिताः ।
अस्तीत्यर्थेऽप्यथोलम्बी धनाढ्ये कुण्डलायितः ॥ ५३३ ॥

ऊर्ध्वादधोगः कम्पेन जलधोर निरूपितः ।
पदावली कुण्डलितः सुगन्धो नासिकाग्रतः ॥ ५३४ ॥

शकले पुरतो यातः प्रवाहे द्वौ च वामगौ ।
सन्दर्शौ पुरतः कृत्वा द्रुतं तो विरली पुनः ।
शून्यता व्याकुलत्वं च संभ्रमश्चापि वर्णयते ॥ ५३५ ॥

सत्ये लम्बी समुत्तानः पुरो विवरणे मतः ।
समुत्तानो मृणाले स्यात् प्रवाले तिर्यगास्थितः ॥ ५३६ ॥

नामिती द्वौ जघनगौ सन्दर्शौ तु निचोलके ।
कम्पमाने चञ्चले स्याद्राक्ष्ये मूलसमीपगौ ॥ ५३७ ॥

ये भविष्यकशब्दान्ता ये नेत्ररश्मिनादयः ।
ते सर्वे दर्शनीयाः (स्युः) यथास्थानं यथाकृति ॥ ५३८ ॥

यत्र या या मया प्रोक्तास्ताः प्रोक्ता भरतादिभिः ।
अपरेतरजातीनां नीचहस्तं विनिर्दिष्टे ॥ ५३९ ॥

कुण्डलामिनयौ कर्णे तत्पश्चात् हृदि संस्थितौ ।
निमेषरहितौ बुद्धावतारे हस्तकौ मतौ ॥ ५४० ॥

अवस्तातिर्यगायातो नेत्रोपरि क्षुतेरतु ।
सन्दर्शोऽयं कटाक्षे स्यात् शुभङ्करकवेर्मतः ।
नेत्रान्ताद् ध्रुव(हृत्)पुरो यातः सन्दर्शौ जागरि मतः ॥ ५४१ ॥

बिभ्यात इत्यादि ।
तत्रायं जनरञ्जनो विरगमत् सन्दर्शनामा करः ॥ ५४२ ॥

कांगुलहस्तस्य विषयाः

कामदेवेऽथ मुक्तायां रत्ने मरकते मणौ ।
भाषिक्ये चेन्द्रनीले च स्फटिके मुद्रकादिके ॥ ५४३ ॥

अङ्गुरीये चन्द्रकान्ते सूर्यकान्ते च हीरेके ।
प्रवाले च तथा क्षीर्णां रोषे च क्षुद्र एव च ॥ ५४४ ॥

बदरे नागराक्षे च लिम्पाके क्षीरिकादिके ।
करमर्दे गुवाकादौ मिश्रद्रुमफले तथा ॥ ५४५ ॥

गुवाकादिष्विधि(पीति?)कायां चुम्बने भक्षणेषु च ।
नवोढासङ्गमे चैव बालानवकुचे तथा ॥ ५४६ ॥

ताम्बूले तारकायाश्च तथा महगणे मृदौ ।
मयूरादिस्तु चरणे बिडालादिपदे तथा ॥ ५४७ ॥

बकुले मल्लिकापुष्पे केसरे लङ्गुलादिके ।
रोमकूपे च नयने नासिकायां हनौ भूषि ॥ ५४८ ॥

नखेऽङ्गुष्ठे कनिष्ठादौ तथाग्रलक्षणेऽपि च ।
खेदे दरिद्रे कारुण्ये दयायाश्च मनोहरे ॥ ५४९ ॥

हृदयादिप्रसंगे च विलापे परिरम्भणे ।
निरर्थे निष्फले चैव निषेधे शून्य एव च ।
पुष्पमात्रे च कथितः सालत्तरूपदेऽपि च ॥ ५५० ॥

चिबुक्ये ग्रहणे चैव सद्योते कर्णभूषणे ।
मक्षिकायाश्च दंष्ट्रे च शिञ्जिकायाश्च काङ्गुलः ॥ ५५१ ॥

कांगुलहस्तस्य विषयलक्षणानि

काङ्गुलः किञ्चिदावर्तः कामदेवे रसान्वितः ।
मुक्तादौ तु प्रवालान्ते समुत्तानस्तु काङ्गुलः ॥ ५५२ ॥

अङ्गुलिसेपणे तथा नेत्रकण्ठे तु काङ्गुलः ।
 किञ्चित् कुञ्चितनेने तु क्षीणां रोमे निगद्यते ॥ ५५३ ॥
 काङ्गुलः कथितः छन्दोपुरतो दक्षिणे बहिः ।
 ऊहनीयो बदरादौ तथा क्षुद्रफलान्तके ॥ ५५४ ॥
 विकासितः काङ्गुलस्तु कश्चिद्व्यवस्थितः ।
 गुवाकादिवीथि(पीति?)कायां जुम्बने भक्षणेऽपि च ॥ ५५५ ॥
 नवोढासङ्गमे चैव काङ्गुलः संयुतो मतः ।
 इदि स्थाने काङ्गुलस्तु बालानवकुचे मतः ॥ ५५६ ॥
 ताम्बूले च समुत्तानः पुरतः काङ्गुलो मतः ।
 ताराकायां ग्रहगणे काङ्गुलो धूर्ध्वस्थितः ॥ ५५७ ॥
 मयूरादिचरणायाः शिञ्जिकान्ताभ्यं ये कराः ।
 ते सर्वे येन शोभन्ते दक्षिणीयास्तु तेन ते ॥ ५५८ ॥
 विख्यात इत्यादि ।
 तत्रायं रसिकानुरञ्जनकरः प्रायात् करः काङ्गुलः ॥ ५५९ ॥

ऊर्णनाभहस्तस्य विषयाः

ऊर्णनाभो यथा—

शिरःकण्ठयने सिंहे व्याघ्रे शास्त्रामृगे तथा ।
 व्याघ्रादिचरणे चैव हृदयादिविदारणे ॥ ५६० ॥
 मयूकादौ राक्षसादौ प्रस्तरे तदग्रहे तथा ।
 इष्टकायाश्च लोष्टे च अनयोर्महणे तथा ॥ ५६१ ॥
 व्याघ्रविशेषे च चौर्ये तथा केशग्रहे यतः ।
 वृत्तिरूपे सम्मोर्णे ऊर्णनाभो मयोक्तिः ॥ ५६२ ॥

ऊर्णनाभहस्तस्य विषयलक्षणानि

केशस्योपरि नीतः सन् शिरःकण्ठयने मतः ।
 ऊर्णनाभः करस्तिर्यग्भातो बाभोऽपि दक्षिणः ॥ ५६३ ॥
 स्कन्धसङ्गोषसहितो यदि दक्षिणगण्डके ।
 ऊर्णनाभो दक्षिणस्तु तदा शास्त्रामृगे मतः ॥ ५६४ ॥
 अनुत्तानश्रोणनाभो व्याघ्रादिचरणे मतः ।
 हृदयाद् द्वौ पृथग् यातौ हृदयादिविदारणे ॥ ५६५ ॥
 मयूकादौ राक्षसादौ दक्षिणे मीषणाकृतिः ।
 प्रस्तरे मृसकण्ठस्थस्तदग्रहे द्वावथोर्ध्वगौ ॥ ५६६ ॥
 ऊर्णनाभः समुत्तानः दक्षिणे दक्षिणं गतः ।
 इष्टकायाश्च लोष्टे चाप्यनयोर्महणे तथा ॥ ५६७ ॥
 भालाकार ऊर्णनाभो व्याघ्रविशेषे ईरितः ।
 वामपताकहस्तस्य तले गत्वा ऊर्णनाभः ।
 द्रुतमायाति चकितस्तदा चौर्ये निगद्यते ॥ ५६८ ॥
 ऊर्णनाभः केशकण्ठं यातः केशग्रहे मतः ।
 विवृत्तकण्ठं कृत्वा हृदयस्थिमन्वितः ।
 ऊर्णनाभकंसरलेवापरसिंहं प्रदर्शयेत् ॥ ५६९ ॥
 नानाकटाक्षभूषणनानालीलासमन्वितः ।
 ऊर्णनाभः कृतावर्तः सम्मोर्णे कथितः करः ॥ ५७० ॥
 विख्यात इत्यादि ।
 तस्मिन् सप्तदशः करोऽयमगमनाम्नोर्णनाभः करः ॥ ५७१ ॥
 कपित्थहस्तस्य विषयाः
 अङ्गुले बहिर्ध्वं चक्रे वीरे कुन्ते महाहवे ।
 सत्येऽनृते च गगने पाके स्तम्भेऽथ सुकृते ॥ ५७२ ॥

दन्तनिर्घर्षे मूले साधारणतः ॥ ५७३ ॥
गदायां तोमरे सङ्गे वज्रे वक्तो च कथ्यते ॥ ५७३ ॥

धनुर्व्यायामथान्धाकारणे हनने धने ॥ ५७४ ॥
शास्त्रे च विमले वेदे प्रजापत्यतवानरे ॥ ५७४ ॥

करे दाढये तथात्साहे मदे हर्षेऽथ संगहे ॥ ५७५ ॥
दीपे च विकले मत्स्ये मकरे कच्छपे तथा ॥ ५७५ ॥
मीनचञ्चलनेत्रे च कपित्थः कथितो मया ॥ ५७५ ॥

कपित्थहस्तस्य विषयलक्षणानि

आकृष्टः पुरतः पश्चात् कपित्थः कथितोऽङ्गुष्ठे ॥ ५७६ ॥
अग्रे कपित्थक्षेपेन बडिचं समुदीरितम् ॥ ५७६ ॥

मुहुर्मुहुर्भ्रमणेन कपित्थश्चक्र इरितः ॥ ५७७ ॥
पुरो वामकपित्थस्तु दक्षिणोर्ध्वे तु दक्षिणः ॥ ५७७ ॥
तिर्यग् यदि तदा प्रोक्तो वीरे कुन्ते महाहवे ॥ ५७७ ॥

सत्ये स्यादभितो लम्बी कपित्थो वामतोऽङ्गुष्ठे ॥ ५७८ ॥
पुरो वामादक्षिणगो मालोर्ध्वं गगने मतः ॥ ५७८ ॥

मीनचञ्चलनेत्रान्ता येऽसौ पाशादयः कराः ॥ ५७९ ॥
यथाकारं यथासाधं यथास्थानं तु ते मताः ॥ ५७९ ॥

विख्यात इत्यादि ॥ ५८० ॥
तत्राष्टादशसंस्थया परिमितः प्रायात् कपित्थः करः ॥ ५८० ॥

मृगशीर्षहस्तस्य विषयाः

अथ मृगशीर्षो यथा —

जीवेतिमङ्गले हस्वे तथाशीर्षाच्च चौरके ॥ ५८१ ॥
सरणे पेषके दन्ते पवित्रे वदने तथा ॥ ५८१ ॥

वस्त्रन्यालेपने दक्षि पाने च शयने स्नने ।
त्राहीलये गुप्तविते निश्चिते कुञ्जरानने ॥ ५८२ ॥
वेदाभ्यासने वेदे च देयार्थे कथितार्थके ।

वस्यादिवादाने यूनि सामवेदे यजुष्यपि ॥ ५८३ ॥
अथर्ववेदे भ्रमणे प्रशंसायां नतौ गुरौ ।
इदं साम्प्रतमस्तीतीत्यर्थे^१ स्वेदापमाजने ॥ ५८४ ॥

पक्षे पत्रे कुङ्कुमलिते मृगादिवदनेऽपि च ।
वैशाखे मासि शोभायां पालने प्रार्थने विधौ ॥ ५८५ ॥

दर्पणेऽथ शरच्चन्द्रे चन्द्रिकायाश्च सुन्दरे ।
आशंसायां तथा शुभे शृङ्गारे चञ्चले कुले ॥ ५८६ ॥

बाले चानुगते लक्ते ध्याने च सदृशे तथा ।
पद्मिन्यां महिलायाश्च घाटकादिषु संऽपि च ॥ ५८७ ॥

नवशुभे(?) चैव गणहृषे जले मृत्स्तादिलेपने ।
वज्रे दृढे वर्तमाने मृगशीर्षो मयोदितः ॥ ५८८ ॥

मृगशीर्षहस्तस्य विषयलक्षणानि

अनुत्तानो मृगशीर्षः सव्ये बोलायितः क्षनैः ।
जीवेतिमङ्गले हस्वे कोविदैः सद्यदाहतः ॥ ५८९ ॥

उत्तानः पुरतो लम्बी तथाशीर्षश्चने मतः ।
सव्यस्य मृगशीर्षस्तु चौर्ये च शरणे तदा ॥ ५९० ॥

दक्षिणस्य तले वामो मुसस्तु पेषके मतः ।
दन्ते पवित्रे वदने मृगशीर्षो मुसाम्पिके ॥ ५९१ ॥

^१ साम्प्रतमस्तीतीत्यर्थे इति मूलपाठः । भाषाटीकायां तु 'एतद्वस्तु शास्त्रे अस्तीति वचने' एवं प्रकारोऽभिप्रायो दृश्यते ।

JL
NRM.
N54.8

கீச எண் : 93321 ப. எண் :

[illegible]

नत्यादयो लेपनाद्या यथास्थानं यथाकृति ।
यथामात्रं यथाशक्तमनुष्ठीया विचक्षणैः ॥ ६०१ ॥

अनामिका यथा तदा काले

[illegible]

The final selection of candidates for admission will be made by the Training Board when the candidates themselves present themselves at the Training Board.

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