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MADRAS

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AND ART OF MUSIC

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नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मङ्गला 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
V. RAGHAVAN, M.A., Ph.D.
1976

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

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THE XLVIIth MADRAS MUSIC CONFERENCE

OFFICIAL REPORT

The Opening Day

21st December 1973

The XLVIIth Annual Conference of the Music Academy, Madras, was held in the T. T. Krishnamachari Auditorium in the premises of the Academy, 115-E, Mowbray's Road, Madras-600014, from 21st December, 1973 to 1st January, 1974. The Conference was presided over by the foremost exponent of Bharata Natyam, Smt. Dr. T. Balasarasvati.

There was a record attendance of musicians, scholars, members of the Academy, and lovers of music and dance. The noted industrialist of Delhi and patron of arts, Dr. Bharat Ram, inaugurated the Conference.

Dr. Bharat Ram was received by Sri T. S. Rajam, President of the Academy and the Secretaries, and was introduced to the President of the Conference and Members of the Executive and Experts' Committees of the Academy. There was then a group-photo with him and the President and the Members of the Executive and Experts' Committees. The distinguished guest was then taken to the auditorium of the Academy where the inaugural function began with the singing of prayer by Vidvan K. V. Narayanaswami.

Messages

Sri T. V. Rajagopalan, Secretary, then read the following messages received for the success of the 47th Conference :

Dr. S. Radhakrishnan, former President of India, sent his best wishes.

His Excellency the Governor of Tamilnadu, Sri K. K. Shah, wished the Conference all success.

Messages had also been received from the Governors of Jammu and Kashmir, Orissa and Pondicherry.

The Maharajah of Mysore, Sri Jayachamarajendra Wadyar Bahadur, said in his message : "As one who was closely associated with the activities of the Music Academy, Madras, I am aware of the best efforts it has put forth for fostering, encouraging and promoting the fine art of music. I am sure the Academy will continue to enlighten and delight lovers of this attractive art which is India's rich heritage."

The Hon'ble Sri C. Subramaniam, Union Minister, sent his congratulations to Balasarasvati and best wishes for the success of the Conference and its concerts.

The Hon'ble Minister of Education, Tamilnadu, sent his best wishes and hoped that the discussion by experts in music and musicology would lead to fruitful results.

Messages had also been received from some other Tamilnadu Ministers.

The Chief Ministers of Mysore and Kerala had sent their good wishes and greetings.

Sri K. Kamaraj congratulated the Music Academy on its yeoman service to the cause of music and sent his good wishes.

Dr. P. V. Rajamannar, former Chairman of the Central Sangeet Natak Akademi, paid his tribute to the Music Academy for the consistent, continuous and worthy work done by it for the preservation and development on traditional lines of music and dance in the South. He said that he would specially stress the very valuable discussions by the Experts in music and musicology, several sessions of which he had attended. He recalled with happiness his previous participation in the Annual Conferences.

Justice P. R. Gokulakrishnan, Chairman, State Sangita Nataka Akademi, stated in his message that Balasarasvati was one of the world-renowned artistes in Bharata Natyam and the Music Academy was doing yeoman service in the field of Carnatic music and dance and but for an organisation like this, we would not have preserved

our ancient and rich traditions in the field of music and dance, Tamilnadu, which was a treasure-house of varied cultural traditions in the shape of folk-arts, music, dance and drama was proud to have institutions like the Music Academy which had dedicated itself to preserve the pristine purity of our cultural traditions. This Academy was really lucky to have Dr. V. Raghavan, one of the noble and learned sons of India, as its Secretary.

Dr. Narayana Menon, Executive Director, National Centre for the Performing Arts, said in his message that the President of the Conference, who was the greatest Bharatanatyam dancer of our generation, was also a distinguished musician in her own right.

Sri S. K. Mukherjee, Director-General, All-India Radio, said in his message that the Music Academy, Madras, had rendered yeoman service to the enrichment of Hindustani and Carnatic music for half a century now. The Academy was furthering this laudable service to which All-India Radio was equally devoted. He wished the Conference all success

Messages had also been received from Sri C. R. Pattabhiraman, former Minister of Broadcasting, and Sri H. C. Kothari.

The following musicians had conveyed their greetings : Sangita Kalanidhi Semmangudi Srinivasa Iyer, Vidvan Titte Krishna Iyengar, Sri Sankarasivam, Madurai, Sri Sathur Subramaniam, Smt. Vijayanthimala, Embar Vijayaraghavachariar and Namagiri-pettai Krishnan.

A number of messages from musicians, music societies, and students of music from abroad had also been received.

Dr. Johanna Spector, who had attended several of the Conferences of the Academy, conveyed her best wishes on behalf of the Asian Music Society, New York.

Dr. Mantle Hood, Director of Institute of Ethno-Musicology of the University of Los Angeles, Mr. R. L. Simon, who was working in the Academy during the previous year, on behalf of the California State Polytechnic University, Jon Higgins of the Faculty of Fine Arts of the York University, Toronto, Dr. Harold Powers of the Music Department of the Princeton University,

and James A. Rubin, Executive Director, Pan Orient Arts Foundation, had sent their messages.

Messages had also been received from sister institutions: Tamilnadu Sangeeta Nataka Sangam, Andhra Pradesh Sangita Academy, Mysore Sangita Nataka Academy, Manipur State Kala Academy, Bharatanatya Research Society, Poona, Sivaji Nataka Manram and Kalaranjani, Madras.

Sri T. T. Krishnamachari, Vice-President of the Academy, had sent a special message in connection with Balasaraswati's presidency of the 47th Conference. This message was read by Dr. V. Raghavan.

"I am happy that the Expert Committee of the Music Academy has decided to honour a votary of Bharata Natya by electing her as President of the Conference for this year. I do not intend to deprecate the good that is being done by saying that this honour to Smt. Balasaraswati is long overdue. In many respects the president-elect of the Conference is a unique person. It is an undisputed fact that she is on top in the field of her art, Bharata Natya. It is not surprising that it is so as she is an heir to a great tradition in music and dancing. Her grandmother, Veenai Dhanammal, is still nonpareil in the field of music. Her grandmother's grandmother was a noted Bharata Natya dancer.

But that is not all. I will not be exaggerating when I say that she has, by her ability in exposition and improvisation, revived an art which was well nigh dead by the twenties of this century. Obscurantist Indian social reformers of the last decade of the last century and the early decades of the current century had sought to kill this art as it then flourished mainly in the leading temples in South India. The nautch girl was a term of abuse. The great musical and artistic tradition of the Nattuvanars of the past was sought to be obliterated. In fact, the great contribution that Nattuvanar-experts in Bharata Natya have made in the direction of melody in music, and above all, to the perfection of the Laya sastra by equating it with a vocal effort in this direction is not generally recognised.

Be that as it may, it was Smt. Balasaraswati who has revived this art and given it a status. I first saw her dance in 1928. Since

then her progress in this field has been astonishing. An irreparable loss caused by the death of her Nattuvanar was compensated by her attempt to fill the gap on her own and she is now supreme in the field.

Smt. Balasaraswati has demonstrated that professionalism in Bharata Natya is the *sine qua non* for its survival. The Music Academy must recognise this fact and help to create an atmosphere of professionalism in this great and superb art that legend has given to us. I wish the Music Conference all success."

The President of the Academy, Sri T. S. Rajam, then welcomed the distinguished guests and Members of the Academy and the public. In his address Sri Rajam said:

"Ladies and Gentlemen,

It gives me great pleasure, as President of this Academy, to welcome you all—members of the Academy, musicians, members of the Experts' Committee and other guests—to this the 47th Conference of the Academy.

This is an important Conference of the Academy, as the distinguished Bharatha Natyam exponent and musician, Smt. T. Balasaraswati, is presiding over it. As you all know, she is the bearer of a great tradition of the highest standard in both Bharata-natyam and music, which her family had preserved for generations.

We are also particularly glad that we have in our midst the distinguished industrialist of this country, Dr. Bharat Ram, to inaugurate our 47th Conference. Members will recall that our 38th Conference was inaugurated by a great industrialist, Sri G. D. Birla, to whom this auditorium in which we are assembled, owes a great deal. It is very kind of Dr. Bharat Ram to have accepted our invitation to inaugurate this Conference. This Conference consists of meetings of the Experts, which will begin from tomorrow morning; and the festival of Music and Dance, extending upto the 1st of January, 1974. The Conference and its different activities start at 8-00 A.M. every day and go on continuously till 12-00 midnight, for a whole fortnight. For keeping this tempo and making a success of each year's Conference, I must express my thanks to the

Secretaries and Convener, and the members of our Executive Board. You will note, Dr. Bharat Ram, that, whatever the prevailing condition of things, the Academy's Conference and Festival attract the largest attendance of music lovers, as also musicians and scholars from all over the country and also from outside. This would show the great place the Academy's activities have in the hearts of the people, music-lovers and scholars.

I am glad to say the Academy has taken on several developmental activities during the past two years. Apart from improvements to our building, we have started work on the Academic Block, to be built on the Eastern side, for providing special facilities for the Conference, College Library, small concerts etc. It is gratifying to note that wherever they may perform, musicians and dancers appreciate the hall-mark of the Academy's patronage; and in view of the great pressure on the number of applications, we have been additionally organising not only monthly performances but also two or three special series of performances during the year. Perhaps the most significant is the small beginning which we have made to extend financial aid to indigent musicians who have done service to the cause of music in the past. It is our hope that we may enlarge the scope of this grant in the years to come.

I am sure the large body of members of the Academy are very glad that Dr. Bharat Ram, who is associated not only with several industrial establishments but also with educational institutions, has found it possible to associate himself with our work and to come and inaugurate our 47th Conference. Apart from the participation of musicians and musicologists from the North, the association of such distinguished persons like Dr. Bharat Ram is, I hope, a sufficient proof of the national character and standing of this Academy. As an industrialist myself, I may say, Dr. Bharat Ram, how my own active association for some time past, with this premier body devoted to music and dance, has been a source of great personal satisfaction to me, and the opportunity it has given to me to serve the Arts.

To all these institutions and individuals who have been co-operating with and helping the Academy to maintain its high standard and popularity, I wish to express my grateful thanks.

I now request Dr. V. Raghavan, Secretary of the Academy, to present the Welcome Address to our distinguished guest.

Thank you."

Welcome Address

Dr. V. Raghavan, Secretary, then presented to Sri Bharat Ram a Welcome Address in the course of which he said :

" Dear Sir,

We have great pleasure in welcoming you to this our forty-seventh Annual Conference and the connected Festival of music and dance.

We are very grateful to you for having accepted our invitation to come and inaugurate our Conference. You come in a galaxy of leading personalities, official and non-official, who have, in one way or the other, played a role in the promotion of humanities and arts and have inaugurated our previous Conferences.

You are not only a leading entrepreneur constantly engaged in the advancement of the country on the production front, but you have also been carrying on the tradition of your respected father in the active encouragement of higher education. We know there has also been considerable interest in music and arts in your family.

The Music Academy, Madras, has played a pioneering role in the fostering of the twin arts of Music and Dance and allied forms like *Harikatha* from the pre-Independence times when these arts had no official support. The Academy is an incarnation of one aspect of the many-sided cultural awareness which was then growing along with national consciousness. Our annual Conference is unique in all-India and it assembles a large body of Experts from all over the country and also from abroad, who discuss, present papers and give demonstrations on subjects of music and dance for two weeks. From the very beginning the Academy had been guided by the *Sastras* which define *Sangita* as vocal and instrumental music and dance, गीतं वाद्यं च नृत्तं च त्रयं संगीतमुच्यते. The Academy has striven from the beginning to resuscitate the dance-art and promote its understanding through detailed educative programmes.

A perusal of our Journal, of which we have so far published forty-four volumes, will show how rich, varied and substantial have been the contributions of our annual Conferences. We have also brought out over a score of books on music and dance. The scope of our Conference is not confined to Carnatic music; nor is it merely national with a number of Hindustani experts participating; but it affords the widest scope as several non-Indian systems of music are also dealt with by the learned foreign participants. We have a Teachers' College of Music for training Music Teachers. We have now decided to give fillip to the art of musical and devotional discourse called *Harikatha*, which has a great influence in the sustaining of the higher values of life.

The connected Festival comprises forty-six performances of music, vocal and instrumental, and also classical dance. Performing in the Academy is a prestige which all senior artists cherish and those younger aspire for as the spring-board of their career.

Sir, we do not rest on our oars. We have a record of work of which we may be justly proud of and just now, we are on the threshold of further expansion in our work. By the side of this magnificent auditorium, we have planned to have an annexe for carrying on our academic activities, our College, Library, Conference, smaller concerts etc. As you have surely noted, Sir, Indian Music and Dance, like other Indian arts, have now come to be enjoyed and appreciated, as also taught and learnt, all over the world and institutions like ours have to play a new role, calling for greater initiative and responsibility in the coming years in the consolidation of the new enthusiasm for these arts.

We have received in the past abundant help from our patrons and the public. With our activities expanding and the trends of the times being what they are, we have to keep enlarging the circle of our friends and patrons. We must say that we have never been disappointed in our appeals.

We now request you, Sir, to inaugurate our 47th Conference and the connected series of performances.

We remain, Sir,
Your sincere friends and admirers in
THE MUSIC ACADEMY, MADRAS."

Inaugural Address

Then Dr. Bharat Ram delivered his Inaugural Address. Dr. Bharat Ram said :

"I deem it an honour to have been asked to inaugurate the 47th Conference of the Madras Music Academy which has earned a just recognition and wide reputation for its many-sided activities to promote music as well as the classic Indian dance of Bharata Natyam. When your President, Sri T. S. Rajam, invited me to undertake this task, I could not refuse him, although I was and am duly conscious of my limitations. The only title which I can claim to my presence here is the privilege I enjoyed of listening to some of the greatest maestros in Carnatic, Hindustani and even Western music right from my childhood. While I am not a composer or musician, I belong to the large fraternity of music-lovers. Can you imagine any one who has not attempted to sing or who has remained untouched by some song or the other? My observations this evening, therefore, will be those of a lay man interested in the healthy growth of an art which has a universal appeal.

First of all, I must pay my humble and sincere tribute to the galaxy of eminent people who started and sustained the progress of your Academy. It has always struck me as remarkable that of all the States, Tamil Nadu has thrown up so many public figures in politics, professions and business, who could find time to cultivate a real taste for art and philosophy. This explains in a considerable measure the leavening influence of Tamil Nadu on our national affairs over several decades. This influence is often subtle and sophisticated, but its impact is always deep and sometimes even startling in so far as it sets in motion new thinking, and even a testing of generally accepted premises and propositions.

I shall now venture to share with you some of my thoughts, though as an amateur, on what I believe should be done by academies like yours to fuse the different systems of Indian music, and even gain for it proper recognition and popularity in international spheres. While saying this, I would like to add that I for one would not like that either the individualities of different systems of Indian music be obliterated, nor that effort should be slackened in the direction of refining them.

In the field of music, as anywhere else, there has got to be an on-going movement for diversification and diffusion. Indeed, Indian culture remained richer and creative so long as the spirit of enquiry and self-examination was vibrant. For historical reasons this spirit got occasionally clouded, but never eliminated in periods when life in India became moribund. We always had scholars and seers whose keen mind reached out to ampler vistas. Your own Bharati, for instance, sang because as he said, he has "drunk deep of the ambrosial wine blended with the moonlight, stars and the wind"; this was at a time when deliverance from foreign rule was far too distant even to be seen as a speck in the horizon.

Today, as always, the work-a-day world is too much on us, and we are also pre-occupied with the day-to-day problems. Common objects rouse no curiosity, but only indignation; unfamiliar possibilities do not stimulate, and are viewed either with apprehension or rejected out-right. The different arts—music, literature, dance, drama and the like—provide the requisite tincture and help us to understand that life is not so finite and obvious as it seems.

Just as a story must above all be a story first, and its moral must come next, a song must be pleasing to the ear, to the masses and classes alike. A pleasing rendering of a song is as important as its content. If a story does not interest a reader, its moral is altogether lost on him. Similarly, if the song does not interest a listener, the higher purpose is also lost on him. A common man does not like abstract thinking and he does not like an over-elaborate rendition of music either. I am not suggesting for a moment that classical music which is accuracy of pronunciation and clarity of voice-production, should be reduced to the level of film songs which, in any Indian language to-day, do not share the virtuosity of folk music which expresses ordinary and simple human feelings pertaining to occupations, festivals and other aspects of social life.

There are several systems of notations prevalent in India. Out of the different systems of notation now in vogue, we must try and evolve a common system acceptable to all the various schools of music, both in the North and South India. This will lead not only to a greater understanding between the musicians of the South

and North, but also to the enrichment of this ancient art. With regard to the further progress of our classical and folk music, the tradition must be maintained as far as possible, keeping pace with the modern ideas. However, for light music, orchestral compositions and also our musical instruments, experiments should be carried on according to the contemporary trends to enrich this music still further.

It is time that we also consider as to how our notation system could be suitably modified, adapted and geared to enable it to express the very delicate tonal and rhythmic graces of our music as much as possible to the different people in the world, since there is growing interest in our music outside India. Besides, really competent, popular and educative musicians, both folk and classical, who have already established themselves by virtue of the contributions and performances should be selected to sing, explain and popularise this art abroad. Publication of traditional compositions of classical and folk music in the proposed improvised notation would, I am sure, promote the objective I have set out.

There are some well-established institutions and Universities which turn out a good number of students of music every year. These students possess adequate knowledge of the theory of music, but unfortunately, most of them do not prove successful performing musicians, because they seem to lack proper practical training for which there is hardly much provision in these institutions even today. In my opinion, if we want really good performing musicians in our country, the practical aspect of music has to receive much greater attention than hitherto. It means re-orientation of our course of study, system of examination, etc. in these institutions without further delay. Though voice-culture plays a very important role in vocal music, yet adequate attention is not being paid to it.

The fixation or adjustment of the pitch (tonic) of a singer at the preliminary stage is very often over-looked and neglected by some teachers. Also, no degrees or diplomas should be conferred on the students, unless they have attained a minimum level of proficiency in the practical aspect of the art. Such examinations should be conducted only by recognised and educated musicians not attached to the institutions or Universities concerned. We should also have different courses of studies for

the teachers of music, musicologists and the performing musicians. The students should be enabled to improve steadily their aesthetic sense and quality of presentation of the respective styles of music taught by the competent musician-teachers.

In the early ages religion occupied a predominant position in the celebrations of the festivals and some deity or the other was usually enthroned as a presiding angel in this mass merry-making as Dionysus and Bacchus in ancient Greece and Rome, Osiris in ancient Egypt, Shiva and Durga and Lord Krishna among the Hindus. And what else could better appeal to man than music? And so, though the emphasis in the celebration of festivals has gradually shifted from religion to aesthetics, music has always remained the festivals' inalienable associate.

The problem in India today, however, is to devise ways and means of exploiting the available resources of science such as screen and broadcasting and television to channelise this spirit of musical renaissance into a form of healthy entertainment, in other words, to make our people more music-minded and to cultivate their taste. And looking to the popularity that most of the film songs enjoy today in our country, one cannot help feeling that unless all the healthy elements of folk and classical music are mobilised and a regular army of genuine musicians (with thorough knowledge of both theory and practice) is recruited, the objective will not be realised.

Music is a form of 'Sadhana'. Real artistes seeking salvation will have to take up music in the spirit of "work-worship" without losing sight of the widely accepted motto 'Satyam, Shivam and Sundaram'. This 'Sadhana' does not, however, imply making one's abode in the Himalayas or in the jungles. Many saint-musicians in the past used the medium of music as "Sadhana" to reach their ultimate goal, which they did. Our ancient shastras (scriptures) also advised us to embrace 'vanaprastha' (renunciation) towards the end of life. In the case of music too, after a particular stage in a musician's life, an urge springs from within, which inspires the real artistes to sing with selfless devotion and complete dedication. When finally he feels and realises that he is attuned to the sublime and eternal music throbbing in the universe i.e., the 'Nāda-Brahma', the path to his ultimate goal will light up and

shine. Should we not, therefore, take up the cause of this divine art in the right spirit and look forward to the day when we can deliver the message of our great saint-musicians of the past like Jayadeva, Kabir, Tulsidas, Nanak, Tukaram, Tyagaraja and Meera Bai?

I have freely expressed my thoughts, and I sincerely hope that it is not a question 'where angels fear to tread.' Rash mortals too may occasionally make some worthwhile contribution.

I have great pleasure in inaugurating this Conference."

Vote of thanks

Sri V. K. Ramaswami Mudaliar, one of the Trustees of the Academy, then thanked Dr. Bharat Ram for his accepting the invitation of the Academy and inaugurating the 47th Conference.

Election of the President

Sangita Kalanidhi Sri Mudikondan Venkatarama Iyer then proposed Smt. T. Balasaraswati to be the President of the 47th Conference; he paid a tribute to her as a dancer and musician. Citing the definition of the term Sangita that it comprised the three departments of vocal music, instrumental music and dance, he said it was most appropriate to elect her as the President. The proposal was seconded by Vidyala Narasimhalu Naidu and Vazhuvur Ramaiah Pillai.

Sangita Kalanidhi Smt. M. S. Subbulakshmi then garlanded Smt. T. Balasaraswati.

Rising amidst cheers Smt. T. Balasaraswati then delivered her Presidential Address.

PRESIDENTIAL ADDRESS

BY

Smt. T. Balasaraswati

Dr. Bharat Ram, President & Members of the Music Academy,
honoured guests, ladies and gentlemen!

It is with mixed feelings of pride and humility that I have accepted the high honour bestowed upon me by the Music Academy, Madras, in asking me to preside over their forty-seventh annual conference. My pride is in our South Indian traditions of music and dance and in my family's special heritage within these traditions; my humility stems from my awareness of my role as an individual artist within these great traditions, and from my debt of gratitude to all those who have helped me in my life-long dedication, to the twin arts of music and dance—my family, my *gurus*, my friends and critics, and the public that has come to pay homage to these arts, to appreciate and understand them, not only throughout India, but in recent years through other parts of the world. I have been asked to preside over a Conference which has, in the past, been presided over largely by musicians, and I feel that by doing so, the paramount importance of music in South Indian dance has been rightly emphasised. Bharata Natyam in the highest moments may be considered the embodiment of sound in visual form, a ceremony, and an act of devotion. For more than two thousand years the *sastras* have confirmed that an individual dedicated to the dance must be equally dedicated to music, must receive thorough training in both the arts, as well as in all possible aspects of human life, traditionally classified as the sixty-four arts. Through this intensive education, the artist should be imbued with a deep understanding of the sources from which they stem. I am speaking of spirit and emotion, of *bhakti* and *rasa*.

To create the most perfect realization of *rasa* in a performance all elements must be in balance. Although the *tala* provides a wonderfully strong backbone, it is undoubtedly the *raga-bhava* which evokes this *rasa* in all its varying shades and infinite variety. The rhythmic forms and their mould should be such as to augment the *raga-bhava*. The more the *raga-bhava* the more does the *abhinaya* shine. We should never forget that in deriving *bhava-raga-tala*

from the syllables of the word *Bha-ra-ta*, there is an underlying concept of the equality of these three elements. In the nuances in the *Abhinaya*, the *Raga-bhava* stands beautifully integrated, including the subtle expression of *gamakas*, intonation of *sruti*, and the unfolding of improvisation in *niraval*. It is my teacher's instruction that the above-mentioned aspect should be brought out in the *Abhinaya* and I hold it as my objective when doing *Abhinaya*. The masters have created separately compositions suited especially to dance. The hundreds of songs useful for music-concerts are of a different kind. Leaving them aside, the masters had separated the dance-music; their idea in doing this should be inquired into. Their main ideas are (1) *Raga* and *Tala* should stand inter-twined. (2) *Raga* and *Bhava* should go hand in hand in *Abhinaya* (3) *Raga* and the words of the song should mingle together in the *Abhinaya*. I do not have the boldness to take away the time-honoured creations of the great honoured masters of *Bharatam* from the dance-performances. Songs suited to concert-singing afford no scope for the full creative unfolding of *Abhinaya*. This is my full experience. *Padas* and *Pada-varnas* are indeed the jewels of dance-music. The *Bhairavi Tana-varna* in the sequences involving strenuous physical movements alternate, with relaxed passages of *Abhinaya*. Similarly between the *Padavarna* and the *Tillana*, they placed *padas* for quiet *Abhinaya*. *Natya-rasikas* may see this arrangement of fast and slow tempos alternating, affording a quickening and relaxation following each other. The students of dance who are to come up in the future should acquire an equal mastery of the twin arts of music and dance, understand the subtle aspect of both and abide by the underlying principles of the art as it had been developed by our ancestors over the centuries.

It was my good fortune to have been born in a family, in which the traditions of music and dance have been the focus of life for generations. Although it is known to many that my grandmother's grand-mother Kamakshiammal danced and sang in the court of Tanjore, it is important to point out that my great-grandmother Sundarammal was a musician, as were my grand-mother Dhanammal and my mother Jayammal. In fact, most of the artists of our family in recent generations have been musicians rather than dancers. Among those remembered are several violinists, and performers of *vina*, flute, *ghatam*, and

mridangam, as well as many singers. I feel proud to come from a family that has produced musicians of the greatness of a Vina Dhanam or a Jayammal, the quality of whose music is still remembered by many here. I may recall that my mother Jayammal was teaching vocal music at the Academy's College till her last days.

Within the family, it was Vina Dhanam, who outlined to me the repertoire of *padas* and presented their scope. She was trained in the school of both Dikshitar and Syama Sastri and was responsible for the family's interest in these particular branches of music. My interpretation of the *padas* then depends on Dhanammal's interpretation of all of her music, and not just the *padas*. She set an ideal of richness and subtlety of emotional expression that shines like a lamp before those who have heard and appreciated her music.

It was my mother Jayammal who had me trained as a dancer, in spite of strong family opposition. Not only were those the days when Dance was being opposed but there was also a strong family stress on the importance of music. It was, in fact, a great musician from outside the family, Ariyakudi Ramanuja Ayyangar, who firmly supported Jayammal in her decision. Although Jayammal decided not to send me to school, she saw to it that I received all necessary training for the dance. It was she who selected Kandappa as *guru*, and after severe and rigorous dance-training from him from early morning, she would make me sit next to her in the evening and would train me in music. Kandappa was also a fine musician, and every *adavu* of his dance-compositions was fitted perfectly to the *svaras*. Jayammal taught the close relationship of *abhinaya* to *raga* - contour, and would say: "Your head, your whole body, must move with the *sangati*, with the *gamaka*, and not just with the *tala*".

Kandappa was my *guru*. He conveyed to me the legacy of the Tanjore Quartette and he brought his own exquisite sense of balance in standardizing the Bharata Natyam repertoire and programme as I do it to-day. The initial inspiration within me to take up dancing came, however, from seeing a performance of Gauri Ammal when I was very young. If she had not brought the dance to such a stage of development, the combination of music and dance that I have

attempted to realize would not have been possible. She is gone, she is missed, and I feel that a share of the honour in my being elected the President of the Music Academy should rightfully go to her.

I have tried to keep myself open to learning from any one of artistic integrity and to add to and embellish the thorough training I received from my family and my *guru*. From traditionally trained ladies in our own family circles, I learned many things and received special help in languages, including Telugu, Sanskrit and Tamil. One of them taught me to do an entire song with just my face; first with the music, and then in silence. I would have to go through the entire emotional range of the *sahitya*, using only facial expression without the aid of hands or arms.

Up to a certain stage in my early career, Chinnaya Naidu taught to me the ways to develop improvisation, in *padas* as well as in other forms. He used to test me by singing short phrases with very little in the way of cues and then ask me to state which *navika* was appropriate.

When I was already in my thirties, Kuchipudi Vedantam Lakshminarayana Sastri opened great new vistas for me, especially in *varnam*-improvisation. He once said: "If I had had a singer like your mother, with her music, I could have taken my art throughout the world". This remarkable man shared his immense knowledge with me generously and without holding back. In a very real sense he gave me the confidence to attempt those things that I am doing to-day.

During my lifetime I have seen the art of Bharata Natyam rescued from ignominy and restored to a position of respect and world-wide interest. Those who supported me in the past often had to justify and support the whole cause of dance. I may mention Rasikamani T. K. Chidambaranatha Mudaliar, who arranged concerts, to which he brought people who had opposed Bharata Natyam, in order that they might see for themselves the greatness of our heritage. He attacked prejudice against it in speeches and in writing, as did Kalki writing in *Ananda Vikatan*. Tiru V. Ka had once arranged my recital at a wedding. Among the invited guests were T. K. Chidambaranatha Mudaliar and Kalki, both of whom had been opposed to Bharata Natyam and were surprised

to see that it was being presented at a wedding. They were converted by the performance; they realized the sophistication and integrity of the art-form, and that it could be performed tastefully on a high level, providing a legitimate artistic and even spiritual experience if approached in the proper way. In the nineteen-thirties there were many difficulties and obstacles to overcome. Subramania Chettiar and his brother Jalatarangam Ramaniah Chettiar arranged concerts and provided moral support in every way, and Uday Shankar introduced my art in the North of India. I am especially grateful to Dr. V. Raghavan and the Music Academy, Madras, for supporting me for more than forty years, giving me the opportunity to present my performance to a large general public, and providing a place for a school to train young dancers in my discipline of the art. Let me also not forget Kuppuswami Mudaliar, who was my *mridangam* accompanist from the very beginning, and whose tasteful drumming has contributed so much to the performance. Among early foreign supporters was the Dutch writer Beryl de Zoete. There are many others who have contributed to the interest in Bharata Natyam in India, as well as in other parts of the world, and, as a dancer, who has lived during this time of re-affirmation of an art to which I have dedicated my life, I wish to thank them with all my heart.

Out of my desire to propagate the form and style of this art taught to me by my teacher Sri Kandappa Nattuvanar, I have the privilege to dedicate my Dance School to his memory; even so do I dedicate to him the book on the art that I and Dr. Raghavan have written for the use of the students, teachers and spectators. Only one thing I may stress on this occasion with your permission, as I am bound to, when I think of my teacher. To have shortened courses and produce many musicians and dancers quickly is against the way of my teachers and my grandmother Veenai Dhanammal; it is harmful to the art. The great objective is quality not quantity. The attention that is bestowed on dress and decor may be spent on the actual training in the art.

It is after gaining the approbation of our country and especially of Tamilnadu, that I went abroad. In recent years it has been my good fortune to visit other parts of Asia, Europe and the United States, to perform and even to teach. I feel that

only by adopting a broad outlook towards the many forms of music and dance which the human race has so far evolved, can we hope to understand the true position of Karnataka music and dance, and to see clearly in the face of many potentially disruptive forces in our cultural life its true genius, its unique artistic and spiritual achievement. I have had the opportunity to see the close relationship between music and dance all over the world, and to appreciate the myriad forms that have developed. I have come to realize that the arts of South India now have an international and world-wide importance. We must resist the temptation to mix them in inappropriate ways with other styles. We must study and experience them profoundly so that we are in contact with their deepest roots and meaning. I feel grateful to have lived in such a time as this, and to have been able to show to my compatriots, as well as to people throughout the world, the essential greatness of our South Indian traditions of music and dance.

I have indicated the great debt I owe to Jayammal and Kandappa Pillai, my family, my teachers, and to the Music Academy of Madras. My final *namaskaram* is reserved for all of you assembled here, my audience, my friends and supporters. Without your growing awareness of its greatness, the tradition of Bharata Natyam might already have died. Because of you I stand here to-day to preside over this great Conference. This honour really belongs to you the Rasikas. The real temple of the art is the hearts of the Rasikas. I know that in your hearts and minds rest the future of our art. *Namaskaram.*"

ஸ்ரீமதி த. பாலசுரஸ்வதி அவர்களின் தலைமையுரை

இம்மஹாநாட்டை ஆரம்பித்து வைத்த டாக்டர் பரத் ராம் அவர்களுக்கும், அகாடமியின் தலைவர் ஸ்ரீ ராஜம் முதலான அங்கத்தினர்களுக்கும், மற்றும் இங்கே கூடியுள்ள ரசிகர்களுக்கும் நமஸ்காரம். இந்த 47-வது மஹாநாட்டிற்குத் தலைமை தாங்கும்படி பான பெரும் கௌரவத்தை எனக்கு ஸங்கீத வித்வத் ஸபை அளித்ததை நான் பெருமை யும் பணிவும் கலங்க உணர்ச்சியுடன் ஏற்றுக் கொள்ளுகிறேன். பெருமைக்குக் காரணம்: நம் கர்நாடக ஸங்கீத.

நாட்டியங்களுடைய ஸம்பிரதாயங்களும், அவைகள் எங்கள் குடும்பத்தில் தலைமுறையாக வந்த சிறப்புமாகும். என் பணிவுக்குக் காரணம்: இந்த மகத்தான ஸம்பிரதாயங்களுக் கிடையே தனிப்பட்ட முறையில் எனக்குக் கிடைத்த வாய்ப்பு ஒருபுறம்; நான் என் வாழ்க்கை முழுவதும் இவ் விரண்டு கலைகளுக்கும் என்னை அர்ப்பணம் செய்து கொண்ட தில் என் குடும்பத்தினர், என் குருக்கள், என் நண்பர்கள், என் விமர்சகர்கள், என் மூலம் சமர்ப்பிக்கப்படும் இவ்விரு கலைகளையும் பார்த்து, இந்தியா முழுவதும் மட்டுமில்லாமல், சென்ற சில வருஷங்களாக வெளிநாடுகளிலும்கூட உணர்ந்து ரசித்த பொதுமக்களுக்கும் எனக்கு உதவியாயிருந்த தும் மற்றொருபுறம் ஆகும். பெரும்பாலும் இந்த மஹா நாட்டிற்கு 45 ஆண்டுகளாக பாட்டு வித்வான்கள் தலைமை தாங்கி வந்தார்கள்; 47-ம் ஆண்டில் இப்பெருமை நாட்டியக் கலைஞரான எனக்குக் கிடைத்துள்ளது. இதன் மூலம் வற்புறுத்தப்படுவது என்னவென்றால் நம் நாட்டியத்தில் இசைக்கு உள்ள பெரும் முக்கியத்துவமே ஆகும். தன் சீரிய முறைகளில் பரத நாட்டியம் இசையே கண்கூடாக பார்க்கும் படியான உருவத்தை அடைகிறது என்று சொல்லலாம். இக்கலை ஒரு தூய தெய்வீக அனுஷ்டானமாகும்: பக்திச் செயலும் ஆகும். நாட்டியத்தில் ஈடுபடுபவர் இசையிலும் அதே அளவு ஈடுபட்டவராய் இருக்க வேண்டுமென்று 2000 வருஷங்களாக நம் சாஸ்திரங்கள் வற்புறுத்தியிருக்கின்றன. இவ்விரு கலைகளிலும் பயிற்சி அடைவதோடுகூட வாழ்க்கை யின் பல அம்சங்களோடு சம்பந்தப்பட்ட 64 கலைகளிலும் பயின்றிருக்க வேண்டும் என்றும் சொல்கின்றன. இப்படிப் பட்ட ஆழமான, பரந்த படிப்பின் மூலம் ஆடுபவர் இக் கலைக்கு அடிப்படையான ரஸங்களான பக்தியிலும், ச்ருங் காரம் முதலியவற்றின் மாவங்களிலும் ஊறியும் உணர்ந்து மிருக்கும் தன்மையை அடைவார்கள்.

ஒரு நாட்டியக் கச்சேரியில் ரஸத்தை முழுவதும் நன்றாக அனுபவிக்க வேண்டுமானால் இக்கலையின் எல்லா அம்சங் களும் ஏற்றத்தாழ்வு இல்லாமல் சமமான முக்கியத்துவத்தோடு அமையவேண்டும். தாளம் இதற்கு உறுதியானதோடு

அஸ்திவாரத்தைக் கொடுக்கிறதென்பது உண்மை; ஆனால் இதனுடைய பலவகைப்பட்ட கணக்கில்லா விந்யாஸங் களுக்கு இடம் கொடுக்கும்படியாக ரஸத்தைத் தூண்டுவது ராக-பாவமே ஆகும் என்பதில் சந்தேகமில்லை. லயக்கட்டும் முடுக்கும் ராக-பாவத்தைப் பெருக்கும் ஸாதனமாக அமையவேண்டும். ராக-பாவம் வளர வளர பாவ அபிநயம் மெருகேறும். ப-ர-த-ம் என்ற பெயர் பாவம், ராகம், தாளம் இம்மூன்றையும் குறிக்கும் என்பது ஸம்பிரதாயம்; இம் மூன்று அம்சங்களும் ஸம எடையுள்ளவை என்பதையும் தெளிவுபடுத்துகிறது.

நாட்டியத்தின் அபிநயப் பகுதியிலும் அசைவிலும் ராக- பாவம் அழகாகப் பொருந்தி நிற்கிறது; ச்ருதி, கமகங்கள் நுட்பமாக நாட்டியத்தோடு இணைந்துள்ளன. நிரவல்களில் அபிநய விந்யாஸமும் மலர்கின்றது. இந்த அம்சங்களை நாட்டியத்தின் அபிநயப்பிரிவில் பரதர்சனம் செய்ய வேண்டும் என்பது எனது குருமார்களின் உபதேசம்; அந்த உபதேசத்தைக் கடைப்பிடிப்பது எனது லக்ஷியம். நாட்டியத்திற்கென்றே பொருத்தமான பாட்டுக்களைப் பெரியோர் கள் தனியாகச் ச்ருஷ்டி செய்துள்ளார்கள். பாட்டுக் கச்சேரிக்கு உதவும் ஆயிரக்கணக்கான பாட்டுக்கள் மற்றொரு வகையானவை, அவைகளை ஒதுக்கி நாட்டிய ஸங்கீதத்தைத் தனியாகப் பிரித்த மஹான்களின் நோக்கத் தைச் சிறிது ஆராயவேண்டும். அம்மஹான்களின் நோக் கத்தின்படி (1) ராகமும் தாளமும் ஒன்றோடொன்று பின்னிக்கொள்ள வேண்டும்; (2) ராகமும் பாவமும் அபி நயத்தில் கைகோர்த்து நிற்க வேண்டும்; (3) ராகமும் ஸாஹித்யமும் குழைந்து அபிநயத்தில் பிரகாசிக்கவேண்டும். பரத சிரேஷ்டர்களின் சிருஷ்டியிலும் ஸம்பிரதாயத்திலும் ஊறிய பாட்டுக்களை நாட்டியத்திலிருந்து விலக்க என் மனம் துணியவில்லை. பாட்டுக் கச்சேரிக்குப் பொருத்தமான பாட்டுக்கள் அபிநயத்தில் முழு கல்பனைக்கு இடந்தருவதில்லை. இது என்னுடைய முழு அனுபவமாகும்.

பதங்களும், பதவர்ணங்களும் நாட்டியத்தின் ஆபரணம். பைரவி ராகத்திலமைந்ததான வர்ணம் பாடகர்களின்

பொக்கிஷம். 'சிறு நெளவ்வு' என்று ஆரம்பமாகும் சரணத்தின் பகுதி பாட்டுக்கச்சேரியின் தேவைகளையனுசரித்துப் பலமுறை பாடவேண்டி வருகிறது. நாட்டியத்தில் இந்தப் பகுதியில் புன்னகையை விஸ்தாரப்படுத்தினால் ஏளனச் சிரிப்புக்கு நாட்டியம் ஆடுவோர் இரையாகக் கூடும்! இதே தான வர்ணத்தின் மற்ற பகுதிகளின் துரித கால ஸாக்தியத்தை அபிநயத்தில் சமாளிப்பது கஷ்டம். பத வர்ணங்களைக் கற்பனை செய்த பரத ச்ரேஷ்டர்கள் உடல் களைத்துப் போகும் அடவு வரிசைகளுக்கும், இடையிடையே விச்ராந்தியான அபிநயத்திற்கும் பல படிகளைக் கட்டி யுள்ளார்கள். அதே போல் தில்லானாவிற்கும் பதவர்ணத் திற்கும் மத்தியில் அமைதியான பதங்களை கையாண்டு வந்தார்கள். நாட்டியமாடுவோருக்கும் ரஸிகர்களுக்கும் இந்த அடுக்கடுக்கான துரித கால, விலம்ப கால வின் யாஸமும் மாறி மாறி விறுவிறுப்பையும் அமைதியையும் பெருக்க நல்ல வசதியாகிறது. எதிர்காலத்தில் முன்னேற வேண்டிய நாட்டிய வித்யார்த்திகள் நாட்டியத்திலும் ஸங்கீ தத்திலும் ஸம்மான பயிற்சி பெற்று இரு கலைகளின் நுட்பங் களையும் தெரிந்துகொண்டு, ஆயிரம் வருஷங்களாக நம் முன்னோர் வளர்த்த அருங்கலையுடைய தத்துவத்தின் போக்கை அனுஸரிக்க வேண்டியது அவசியம்.

பல தலைமுறைகளாக பாட்டு, நாட்டியம் இவ்விரு கலை களின் ஸம்பிரதாயங்களுக்கும் உறைவிடமாக இருந்த ஒரு குடும்பத்தில் நான் பிறந்தது எனது பெரும் பாக்கியமாகும். எனது பாட்டியின் பாட்டியான காமாக்கி அம்மாள் தஞ்சை அரண்மனை நர்த்தகியாகவும் பாடகியாகவும் விளங்கினார். என் பாட்டியின் தாய் சுந்தரம்பாள் ஒரு பாடகி. என் பாட்டி தனம்மாள் பாட்டிலும், வீணையிலும் புகழ்பெற்றவர். என் தாய் ஜயம்மாள் வாய்ப்பாட்டில் தோச்சி பெற்றவர். ஸமீப காலத்தில் எங்கள் வம்சத்தில் பாடகர்களே அதிகம். பிடிஸ், வீணை, புல்லாங்குழல், கடம், மருதங்கம், வாய்ப்பாட்டு-இந்த எல்லாத்துறைகளிலும் என் வம்சத்தினர் பிரகாசித்து இருக் கின்றனர். வீணை தனம்மாள் போலும், பாட்டில் ஜயம்மாள் போலும் பிரசித்தி பெற்ற வம்சத்தில் வந்திருக்கும் நான்

பெருமைப்படுகிறேன். இந்த ஸதஸில் என் பாட்டி, என் அம்மா இருவரின் இசையை அனுபவித்த பலர் இன்றும் இருக்கின்றார்கள். இந்த அகாடமியிலேயே ஜயம்மாள் தன் கடைசி காலம் வரைக்கும் இசை ஆசிரியராய் இருந்திருக் கிறார்.

பதங்களுடைய பாடாந்தரமும் அவைகள் ராகம், பாவம், அபிநயங்களுக்கு இடந்தரும் பெருமையையும் எங்கள் வீட்டில் எனக்கு அளித்தது வீணை தனம்மாள். தீக்ஷிதர், ச்யாமா சாஸ்திரிகள் இவர்களுடைய பரம்பரைகளில் சேர்ந்து தோச்சி பெற்றவர் தனம்மாள். இந்த பத்ததிகளில் எங்கள் குடும்பத்தினருக்கு உள்ள தனிப்பட்ட சிரத்தைக்கு தனம் மாளே காரணம். ஆகையினால் நான் பதங்களுக்கு அபிநயிப் பது தனம்மாளுடைய பாட்டோடும் வாசிப்போடும் சேர்ந்த பதங்களுக்கே. தனம்மாளைக் கேட்டு அனுபவித்த ரஸிகர் களுக்கு அவர் இந்த பதங்களுக்குள் எவ்வளவு ராகபாவ புஷ்டியின் லக்ஷியத்தைத் தந்திருக்கிறார்கள் என்பது தெளிவு.

பலமான எதிர்ப்புக்களுக்கிடையே என்னை நாட்டியத் திற்குத் தயார் செய்த பொறுப்பு என் தாய் ஜயம்மாளைச் சாரும். நாட்டியக் கலைக்கு எதிர்ப்பு இருந்த காலம் அது. மற்றொருபுறம் குடும்பத்தில் விசேஷமாக பாட்டிலேயே அதிகமான கவனம் இருந்து வந்தது. உண்மையை வெளியிட வேண்டுமானால், குடும்பத்திற்கு வெளியே இருந்த ஒருவர், பிரபல வாய்ப்பாட்டு வித்வான், அரியக்குடி இராமானுஜ அய்யங்கார் அவர்களே, ஜயம்மாள் எடுத்துக்கொண்ட தீர்மானத்தை ஆதரித்தார். எனக்கு நாட்டியத்திற்கான பயிற்சியெல்லாம் சிறப்பு அடையும் வழிகளை ஜயம்மாள் செய்தார். அவரே எனக்கு ஸ்ரீ கந்தப்பா அண்ணா அவர்களை குருவாக ஏற்பாடு செய்தார். விடியற்காலையிலிருந்து கடும் பயிற்சியைக் கொடுப்பார் ஸ்ரீ கந்தப்பா அண்ணா. மாலைப் பொழுதுகளில் என்னைப் பக்கத்தில் வைத்துக்கொண்டு பாட்டைச் சொல்லிக்கொடுப்பார் ஜயம்மாள். ஸ்ரீ கந்தப்பா அண்ணா பாட்டி லும் நல்ல வித்வான். அவர் கற்பனை செய் யும் கோர்வைகளில் அடவுகளும் ஸ்வரங்களும் அருமையான

பொருத்தத்துடன் இருக்கும். தலை, உடல் எல்லாம் தாளத் திற்கு மட்டும் அசைவு கொடுத்தால் ஜயம்மாளுக்கு திருப்தி ஆகாது. 'ஒவ்வொரு ஸங்கதிக்கும் கமகத்துக்கும் தக்கப்படி ராக-பாவங்களுக்கும் தக்கபடி அபிநயம் இருக்கவேண்டும்' என்று அடிக்கடி ஜயம்மாள் சொல்லுவார்.

ஸ்ரீ கந்தப்ப நட்டுவனார் அவர்களே என் முதல் குரு. தஞ்சை நான்மணிகள் ஆகிய பரதச்சரேஷ்டர்களுடைய நாட்டிய ஸம்பிரதாயத்தை எனக்கு அவர் அளித்தார். அத்துடன் தனக்குள்ள சிறந்த கலை உணர்ச்சியையும் இக்கலை அம்சங்கள் எல்லாம் ஸமமான முக்கியத்துவத்தோடு விளங்குமபடி கச்சேரிகளின் உறுப்புகள் எல்லாவற்றையுமே கச்சிதப்படுத்தி தந்ததும் ஸ்ரீ கந்தப்பா அவர்களே. ஆனால் நாட்டியத்தில் எனக்குள்ளே ஒரு உணர்ச்சியைத் தூண்டியது மைலாப்பூர் செளரியம்மாள்; அவர் ஆடினதை என் சிறுவயதில் தினமும் பார்த்து அனுபவித்திருக்கிறேன். கௌரியம்மாள் இதை ஓர் உயர்ந்த முறையில் கையாளாமல் இருந்தால் இக்கலையை இவ்வாறு பாட்டும் ஆட்டமும் ஒன்றோடொன்று இணை பிரியாமல் சேர்ந்து விளங்கும் வகையில் நானும் கையாண்டிருக்க முடியாது. கௌரியம்மாள் இன்று இல்லை, ஆனால் இன்று நான் அடையும் இந்த கௌரவத்தில் அவர்களுக்கும் பெரும் பங்குண்டு. முழு மனதுடனும் பணிவுடனும் அவர்களுக்கு உரிய மரியாதையை அர்ப்பணம் செய்வது என் கடமை.

என்னுடைய வீட்டிலும், என் குருவிடமும் நான் கற்றதோடு வேண்டியதை சேர்த்துக்கொண்டு என் கலையைப் போஷிக்க, நல்ல உண்மையான ஆசிரியர் யாராயிருந்தாலும் அவரை நாடி கற்றுக்கொள்ள வித்யார்த்தியாக இன்றும் இருந்து வருகிறேன். எங்கள் குடும்பங்களிலேயே சம்பிரதாயமான சிகை உள்ள வயது முதிர்ந்த உறவினர் பலரிடம் நான் அததைக் கேட்டுத் தெரிந்து கொண்டேன். உமிழ், தெலுங்கு, ஸமஸ்கிருதம் ஆகிய மொழிகளைக் கற்றேன். முகத்தின் அபிநயம் ஒன்றின் மூலமே ஒரு பாட்டு முழுவதையும், முதலில் பாடி, பிறகு மௌனமாய், அபிநயிக்க ஒருவரிடம் கற்றேன். அதாவது, ஹஸ்தாபிநயம் உபயோகிக்காமல்

ஸாஹித்யத்தின் முழு பாவத்தையும் முகத்தின் அபிநயத்தின் மூலமே விளக்கக் கற்றேன். நான் கற்கும்போது ஆரம்ப காலத்தில் ஸ்ரீ சின்னையா நாயுடு என்பவர் பதம் முதலிய உருப்படிகளில் கற்பனையாய் அபிநயம் செய்ய வழிமுறைகளைப் போதித்தார். சிறிது பாடி, சூசனைகளைக் கொடுக்காமலேயே, பாட்டில் வரும் நாயகியைப்பற்றிக் கேட்டார். நான் 30-ம் வயதைத்தாண்டிய பிறகு வர்ணத்தில் கற்பனையாக அபிநயம் செய்யும் வகைகளையெல்லாம் சூச்சிப்படி ஸ்ரீ வேதாந்தம் லக்ஷ்மிநாராயண சாஸ்திரியார் சொல்லி வைத்தார். 'உன் அம்மாவைப்போல ஒரு பாடகி என் கூட இருந்தால், என் கலையைக்கூட உலகம் முழுவதும் எடுத்துச் செல்வேன்' என்று சொல்லுவார் அவர். அவருடைய படிப்பிலும் ஞானத்திலும் நான் பங்கெடுத்துக்கொள்ளும்படியாக ஒன்றையும் ஒளிக்காமல் உதார மனப்பான்மையுடன் அவர் பழகினார். அபிநய வினயாஸங்களைச் செய்யவும் அவரே தைரிய மூட்டினார் என்றால் மிகையாகாது.

இந்தக்கலை இழிவான நிலையிலிருந்து கௌரவமான ஒரு ஸ்தானத்திற்கும் உலகம் முழுவதும் இதில் ஊக்கம் கொள்ளும் வகையில் வளர்ந்திருப்பதையும் என் வாழ்க்கையில் நான் பார்த்து இருக்கிறேன். எனக்குத் துணையாக இருந்தவர் பலர், இந்தக் கலை இப்படிப்பட்ட கௌரவத்தை அடைய வேண்டுமென்று பாடுபட்டிருக்கின்றனர். உதாரணமாக ரஸிகமணி டி. கே. சிதம்பரநாத முதலியார் என் கச்சேரியை ஏற்பாடு செய்து, இக்கலைக்கு விரோதமாக இருப்பவர் பலரை அழைத்து இதன் மீன்மையை எடுத்துக்காட்டியிருக்கின்றார். அதே மாதிரி 'கல்கி' அவர்களும் ஆனந்த விகடன்-இல் போற்றி எழுதி வந்தார். திரு வி. க. அவர்கள் ஒரு சமயம் என் கச்சேரியை ஒரு திருமணத்தில் ஏற்பாடு செய்திருந்தார். அப்போது டி. கே. சி. அவர்களும், 'கல்கி' அவர்களும் இந்த நாட்டியத்தை எதிர்த்தார்கள். திருமணத்தில் இதை ஏற்பாடு செய்திருப்பதைக் கண்டு வியந்தார்கள். ஆனால் கச்சேரியைப் பார்த்த பிறகு தம் கொள்கையை மாற்றிக்கொண்டனர். இக்கலையில் அடங்கியிருக்கும் சாஸ்திரத்தையும் கட்டுப்பாட்டையும் கண்டு, 'இது ரஸமாக

உயர்ந்த தரத்தில் கையாளக் கூடிய கலை; இதில் கலை யுணர்ச்சியோடு தெய்வீக அனுபவமும் தக்கமுறையில் ஏற் படக் கூடும்' என்று பிரசாரம் செய்து வாழ்த்தினார்கள். ஆரம்ப நாள் முதல் எனக்குப் பல கச்சேரிகள் ஏற்பாடு செய்து ஆதரித்தவருள் ஜலதரங்க வித்வான் ரமணய்ய செட்டியார் அவர்களுக்கும், அவர் சகோதரர் ஸ்ரீ சுப்பிர மணிய செட்டியாருக்கும் நன்றி பாராட்ட வேண்டியது என் கடமை. வட இந்தியாவில் என் கலையை அறிமுகப்படுத்தியவர் உலக நாட்டியப் புகழ் உதயசங்கர். என் விசேஷ மான நன்றிக்குரியவர் டாக்டர் வி. ராகவனும், இந்த ஸங்கீத வித்வத் சபையுமாகும். 40 ஆண்டுகளுக்கு மேலாக என்னை ஆதரித்தும், என் கச்சேரிகளை ஏராளமான ரஸிகர்கள் அனுபவிக்கும்படியாகவும், நான் ஒரு பள்ளிக்கூடம் நடத்தி, என்னுடைய வழியில் இக்கலையை சொல்லிவைக்க வசதிகள் செய்தும் தந்திருக்கின்றார்கள். என்னுடைய கலை சோபிக்கும்படியாக ஆதியிலிருந்தே எனக்கு மிருதங்கம் வாசித்து வரும் காஞ்சீபுரம் குப்புசாமி முதலியாரை நான் மறக்க முடியாது. பல வருஷங்களுக்கு முன்பே என்னை வெளிநாடு களுக்கு பிரசாரப் படுத்தியவர்களில் பெரிட டி. ஸோட் என்ற எழுத்தாளரைப் பற்றிச் சொல்ல வேண்டும்; இந்தியாவிலும், வெளிநாட்டில் பல இடங்களிலும், இக்கலைக்குத் தொண்டு செய்தவர்கள் பலருண்டு. இக்கலை மறுமலர்ச்சி அடைந்த காலத்தில் வாழ்ந்து இந்தக் கலை தேவதைக்கே என் வாழ்க்கையை அர்ப்பணித்த என்னுடைய மனப்பூர்வமான நன்றியை அவர்களுக்கெல்லாம் தெரிவித்துக் கொள்கிறேன்.

எனது குரு கந்தப்ப நட்டுவனாரின் கலையைப் பரப்ப வேண்டுமென்ற எண்ணத்துடன் பரத நாட்டியக் கல்லூரியை அவருக்கு அர்ப்பணம் செய்யும் பெருமை எனக்குக் கிடைத்தது. கல்லூரிகளுக்கு இந்த நாளில் பாடப் புத்தகம் தேவைப்படும் என்பதை உணர்ந்து 'பரத நாட்டியம்' என்று டாக்டர் வே. ராகவன் அவர்களும் நானும் சேர்ந்து எழுதிய நூலையும் எனது குருநாதருக்கே காணிக்கையாகச் செலுத்த கடமைப்பட்டுள்ளேன். கலைப்பயிற்சி ஊட்டிய என் குரு நாதரை நினைக்கும் போது ஒரு முக்கிய படிப்பிணையைத் தெரி-

வித்துக் கொள்ள ரஸிகர்களின் அனுமதியைக் கோருகிறேன். ஒரு ஆண்டிலோ, அல்லது அதற்கும் குறுகிய காலத்திலோ பாடகரையோ, நாட்டியக் கலைஞரையோ தயார் செய்வதில் என் குருநாதர் வழியிலும், வீணை தனம்மாள் மரபிலும் கிடையாதென்பது உறுதி. இந்த அவஸரம் கலைக்கு ஊனமாகும். வித்யார்த்திகளின் எண்ணிக்கையைவிட தேர்ச்சியும், தரமும் உத்தம லக்ஷியமாகும். ஆடை, ஆபரணங்களில் செலுத்தும் கவனமும் நேரமும் கலைப் பயிற்சிக்குத் தேவையாகும்.

நமது தாய் நாட்டில், முக்யமாகத் தமிழ் நாட்டின் ரஸிகர்களின் ஆதரவைப் பெற்ற பின்னரே வெளிநாடுகளில் கச்சேரி செய்யும் பாக்கியமும் எனக்குக் கிடைத்தது. உலகத்தின் ஒவ்வொரு மூலைமுடுக்கிலும் வளர்ந்து வரும் இசை, நாட்டிய ஸம்பிரதாயங்கள் கணக்கில்லாதவை. அவைகளைப் புரிந்துகொண்டு ரஸனையை வளர்ப்பதில் மனப்பான்மை நன்றாக விசாலமடைகிறது. கர்நாடக இசையும் நாட்டியமும் உலக கலாசாரத்தில் அடைந்திருக்கும் சிறப்பிடமும் வெட்ட வெளிச்சமாகிறது. உலகில் பண்பாட்டிற்கு எதிரியாக உள்ள அதிர்ச்சிகள் அநேகம்; அவைகளுக்கிடையே நம் கலையும், அதன் தனி வழியும், அழகும், தெய்வீகமும் புலப்படுகின்றது. ஆகையினால் இந்தக் கர்நாடகக் கலையின் ஸம்பிரதாயத்தை மற்றவைகளோடு தவறாகக் கலந்து கதம்பமாக அடிக்கக்கூடாது. நம்முடைய கலைகளின் ஆழ்ந்த வேர்களையும், தத்துவத்தையும் நன்றாக ஆராயவேண்டும். கலையுணர்ச்சி பொங்கி வளரும் இந்த நாளில் வாழ்ந்து, மற்ற கலைஞர்களுக்கும் உலக முழுவதும் உள்ள ரஸிகர்களுக்கும் இசை, நாட்டியக் கலைகளின் பெருமைகளை வினியோகம் செய்யும் வாய்ப்பைப் பெற்றதற்கு நன்றி பாராட்டக் கடமைப்பட்டிருக்கிறேன்.

என் தாயார் ஐயம்மாள், என் குருநாதர் கந்தப்ப நட்டுவனார், சென்னை ஸங்கீத வித்வத் சபையார் ஆகிய பல பெரியோர்களுக்கு எவ்வளவு நான் கடமைப்பட்டவன் என்பதை மறுமுறையும் தெரிவித்துக் கொள்ள விரும்புகிறேன். என்னை

ஆதரித்தவர்களுக்கும் என் நமஸ்காரங்களை ஸமர்ப்பிக்கின்றேன். இந்த ஸபையில் கூடியுள்ள ரஸிக சிகாமணி களின் ஆதரவு இல்லாதிருந்தால் இந்த தெய்வீகக் கலை மடிந்திருக்கும். ரஸிகப் பெருமக்களின் ஆதரவுடன் நான் இங்கு நின்று இந்தப் பெரிய மஹாநாட்டிற்குத் தலைமையும் தாங்குகிறேன். எனக்கு அளித்துள்ள பெருமையும் கௌரவமும் ரஸிக சிகாமணிகளைச் சேர்ந்தது. அவர்களின் கலை உள்ளமே புனித கலைக்கோயிலாகும். ஆகவே இக்கலை எதிர்காலத்தில் சிறப்பாகவும் கௌரவமாகவும் செழிப்படையும் என்பதில் எனக்கு முழு நம்பிக்கையுண்டு. நமஸ்காரம்.”

Conference Souvenir

The Academy brought out as usual a Souvenir for the 47th Conference which, besides carrying annotated programmes of all the performances of the Conference and photographs of important persons connected with the Academy and the Conference, carried also a detailed account of the work of the Academy and articles on many subjects of music and dance: ‘The Dance-inspiring Music’ by K. Chandrasekharan, ‘Ghanam Sinayya’ by Dr. Sita, ‘From Kamatchi to Bala’ by ‘Dhanikan’, ‘Padams and Balasarasvati’ by Dr. Jon B. Higgins, ‘Syama Sastri and his Compositions’ by Dr. T. S. Ramakrishnan, ‘Padam’ by Vidvan K. C. Tyagarajan, ‘My Art Experience’ by the late Mylapore Gowri Ammal, one of the teachers of Balasarasvati, ‘Gitam Vadyam cha Nrityam cha trayam Sangitam uchyate’ by Sangita Kalanidhi Mudikondan Venkataramayyar and ‘Mridanga Vidvan Thanjavur Pakkiri Pillai by B. M. Sundaram.

Agenda of the Conference

The following was the Agenda of the Experts’ Committee meetings of the 47th Conference:

- I. The President T. Balasaraswati’s Demonstration.
- II. Other Talks and Demonstrations on different forms of Indian Dance:
 - (1) Koodiyattam of Kerala: *Netrabhinaya* by Mani Madhava Chakyar with explanations by L. S. Rajagopalan.

- (2) K. C. Thyagarajan: (i) The eleven forms of dance in Silappadikaram (ii) Navasandhi Talas and Pans.
- (3) V. V. Narasimhacharya, Kakinada: Dance Artistes of Andhra (Paper).

III. Presentation of Dance Compositions:

- (1) Dr. T. S. Ramakrishnan: Dance compositions of Subbarama Dikshitar and others in the Sampradaya Pradarsini (with Demonstrations).
- (2) K. V. Kittappa and K. V. Sivanandam: Dance Compositions of the Tanjore Quartette (Illustrated)
- (3) Dr. V. Raghavan: Dance compositions of Sri Swati Tirunal. (with Demonstration by Smt. Nandini Ramani).
- (4) B. V. K. Sastry & Party, Bangalore: Kannada Javalis.
- (5) Smt. T. Muktha with Smt. R. Vedavalli: Rare Kshetragna Padas and Javalis.

IV. Illustrated Talks/Papers:

- (1) Dr. N. A. Jhairazbhoy of Windsor University, U. S.: Bharata’s Gramas.
- (2) Dr. S. Ramanathan, Madurai: Related Ragas.
- (3) Prof. V. V. Satagopan, Delhi University: Basic Relationship between Music and Dance.
- (4) Smt. Vidya Sankar: A critical study of the Trimurtis,

V. Papers:

- (1) V. V. Narasimhacharya, Kakinada: Simhabhupala’s Contribution to Music.
- (2) Tunuburi Satyagopal: Blending of Melakarta Ragas.

VI. Discussions:

- (1) K. S. Narayanaswami: Kampa, Hrasva-Dirgha etc. in playing Ragas on the Vina.
- (2) Devakottai Narayana Ayyangar: Suddha and Prati Madhyama Ragas.

- (3) Sathoor A. G. Subrahmanian : Some points in singing Varna, Svara and Raga.

VII. North Indian Music :

- (1) Pt. Vishnudas Shirali (for the Vishnu Digambar Celebrations): The Problem of Orchestration in Indian Music.
(2) B. K. Venkata Ramanujam, Banaras Hindu University : Select songs of Tulasidas set in Karnatic Ragas.

VIII. Dr. V. Raghavan Shashtyabdapurti Endowmen Lecture :

Dr. (Mrs.) Kapila Vatsyayan, Ministry of Education : A Comparative Study of different Styles of Odissi dancing (with demonstration).

IX. Book-Release :

- (1) Hindi Edition of Tyagaraja's Songs with Bhatkhande Notation, by Srirangam R. Kannan for S. N. Akademi, with recital of select pieces from the book by Dr. & Mrs. P. K. Dikshit of Banaras Hindu University.
(3) Essays on Natya (Tamil) by Dr. V. Raghavan.

X. Other Systems of Music :

- (1) Mr. Eddo van der Hoog, The Hague : Western Violin Music and Violin-Playing.
(2) Mr. David Reck, Wesleyan University, U.S. : Improvisation in Western Music.
(3) T. Visvanathan : Other Music Cultures.

XI. Any other subject to be taken up with the President's approval.

THE FIRST DAY

22nd December 1978

The Experts' Committee Meeting of the 47th Conference of the Music Academy began today in the Academy's premises. Smt. T. Balasarasvati, President of the Conference, presided.

At the outset there was devotional Music - *Ganesa Pancharatnam* and *Tiruppavai* by Vidvans Madurai T. Venkatesan and

T. Sethuraman accompanied by Trivandrum Hariharan on Violin and Khandadevi Srinivasan on Mridangam.

Dance Compositions in the Sangita Sampradaya Pradarsini

Dr. T. S. Ramakrishnan then gave an informative talk on the Dance Compositions published in the monumental work *Sangita Sampradaya Pradarsini* by Subbarama Dikshitar. He said there were, in that book, nearly 70 such compositions of various forms - *Jatiswara*, *Svarajati*, *Pada-Varna*, *Pada*, *Raga-malika* etc. He referred in particular to some of these dance compositions : A *Saindhavi Pada* and a *Devagandhari Pada* of Kshetrajna in the later of which (*Vedukato naduchu*) Kshetrajna gave an account of the total number of the Padas composed by him and the courts where he composed them, an anonymous *Pada* in a *Bhairavi* of Kuppusvamiyah, a *Parimala Ranga-Pada* (*Saranga*) and then Subbarama Dikshita's *Chowka Varnas* and *Pada Varnas*, *Saraku* in *Anandhabhairavi*, *Yentani* in *Kamas* on the Deity Tyagaraja at Tiruvarur, and *Vanitaro* a composition of Tanjore Ponniah with further embellishments by Subbarama Dikshitar in *Ragamalika*, *Bilahari*, *Varali*, *Gamakapriya* and *Dhanyasi* and in *Rupaka Tala*. The above were demonstrated on voice and Veena by Dr. T. S. Ramakrishnan along with his two daughters Smt. S. R. Mangalam and Smt. S. R. Kesari.

One of the pieces dealt with by the speaker and given in the *Sampradaya Pradarsini* was the Tamil composition '*Mamohalahari*' in *Khamas-Rupaka* by Katikai Namassivaya Pulavar and set to dance by Subbarama Dikshitar, with echoes from the passages of the famous Useni Svarajati. This dance composition was performed by Smt. Nandini Ramani, as taught by her teacher Smt. Balasarasvati. The *melam* consisted of Messrs. K. Ganesan, Ramadas, Ramayya and Kanchipuram Ekambaram.

On behalf of the President of the Conference, Dr. Raghavan conveyed the thanks of the Experts' Committee to Dr. Ramakrishnan and his daughters and mentioned that the *Svarajati* in *Khamas* danced last was part of the *Vallibharatam*-programme prepared by Balasarasvati for presentation at the Academy with the students of her school, but which, owing to some extraneous circumstances, could not be produced. He said that this

composition was perhaps in vogue in Ettayapuram and Tirunelveli, was not in vogue in other centres of South India and it was due to Balasarasvati that it was brought to light with the stamp of her own art on it.

Dances in Silappadikaram

Sri K. C. Tyagarajan then read a paper and explained the eleven kinds of dances described in *Silappadikaram*. He had himself set the tunes and the *Talas* and these were demonstrated by his pupils Nagalakshmi, A. Bhanumathi and A. Radha accompanied by Sri T. H. Gurumoorthy on the Violin, T. H. Subashchandran on Mridangam and T. D. Balasubramaniam on the Ghatam. Thanking Sri Tyagarajan on behalf of the President, Dr. Raghavan mentioned that it was the view and desire of the President that in addition to the music which had been set to them, they should be taken up as dance compositions at a future Session of the Conference and presented suitably with dance.

THE SECOND DAY

23rd December 1973

When the Experts' Committee of the 47th Conference of the Music Academy, Madras, met today, there was first the Devotional Music Programme by Sri Sundaresa Desikar of the Sri Kapalisvar Temple, Mylapore, who sang *Tiruvempavai*. He was accompanied by Sri T. K. Padmanabhan on the Violin.

Orchestration in Indian Music

Dr. Raghavan then introduced Pt. Vishnudas Shirali of Gwalior who was associated with Pt. Vishnu Digambar and later with Udaya Shanker and then for a long time with the Film Division. Pt. Shirali who was now working with the Little Ballet Troupe of Gwalior and had prepared several experimental compositions of Indian music employing elements of orchestration, presented a paper on the Problems of Orchestration in Indian Music. The subject involved a number of problems. After briefly tracing the history of orchestration in Western Music, he pointed out that Indian Music had developed on individual lines and although there was the playing together with a number of instruments in ancient India, there was difficulty in ascertaining

whether there were any principles of orchestration in them. The idea of orchestration has only recently come up in our music and several experimentations had been carried on in different centres of India by senior musicians like Pt. Vishnu Digambar and Allauddin Khan. But all this was merely playing of a number of instruments in unison with breaks for different soloists and for individual improvisation. Later again, several senior musicians started on their own experimentations in this line. The film gave a further momentum to this movement. After mentioning the several elements which constituted orchestration in the West the speaker posed the question whether orchestration would be permissible in Indian music with its characteristics of the 22-srutis scale, the single melodic line, the difficulty of placing chords in a non-tempered scale, and the continuous sounding of the drone which was the basis of our music. Would the introduction of harmony as understood in the West, destroy the unique character of the Indian music? The speaker thought that in spite of all this there was a possibility of introducing some kind of harmony or counterpoint by the super-imposition of melodic passages by different instruments and by mini-melodies within the parent melody, without giving up the character of parent melody, and by introducing distinction in the different parts of the development of the raga like *Asthayi*, *Antara*, *Sanchari* and *Abhog*. An Indian system of harmony required to be explored. Also the tonal value of each variety of the Indian instruments could be studied from this point of view, including their manufacture and their system of tuning. Such compositions could also be built on folk airs, on pure rhythm and percussion instruments and for coral singing, all of which would meet popular taste. Finally he hoped that Indian music held unlimited potentiality along orchestral lines and played three orchestration experiments of his. The first entitled 'the six seasons' tried to portray the feelings of the seasons through phases of the same raga, Bahar, instead of through different ragas. The second was a psychological piece and the third based on folk melodies.

There were several critical observations on the paper and the experimental pieces. Dr. Raghavan pointed out that the basic points on this question were whether orchestration was suited to the grain and genius of Indian music, whether we were producing harmony or

harm whether there were really any seeds in the ancient Indian polyphony-as in Bharata's *Kutpa* or *Vrinda* of *Vadyas*,—from which we could build up orchestral experiments and lastly whether the experimental pieces really satisfied the technical requirements of orchestration and whether they had artistic integrity and aesthetic satisfaction.

Prof. V. V. Sathagopan of Delhi University wanted to know the instruments used in the experimental pieces and the speaker said that no key-board instruments were used and only some strings, flute, and drums were employed. In the absence of the tempered scale, Sri Satagopan wondered how ragas could actually be handled in these pieces. On the other hand he wanted to know whether in these experiments, they could not free themselves from the strict concept of raga and compose merely on a general melodic background.

Dr. (Mrs.) E. Te. Nijenhuis of the University of Utrecht, Holland, a student of the Indian raga tradition and the ancient Sanskrit texts, observed that the introduction of western principles of harmony into the raga music of India was harmful. The experimental pieces did not really utilise the principles of western orchestration. On the other hand polyphonous instrumental ensemble of ancient India compared very well with the western polyphony and those who were interested in the line of experimentation should have contact with *modern* western composers. She mentioned the names of the Dutch composer Ton de Leeuw and said that Indian composers should not look to traditional western harmony but study the historical development of western polyphony.

Dr. Nazir Jhairsbhoy of the University of Windsor, Canada, who had published papers and books on ancient Indian music, said that he was himself experimenting in this line and finding out whether more than one melodic line could be used but found that that would be destructive of the subtlety of Indian music. Their mind was not capable of concentrating on more than one melodic line. However he thought that a new conception of both harmony and melody could be tried i.e. progression of notes, of one note leading to the other, without destroying the raga. A mere progression in the western manner would be harmful.

Dr. Raghavan, thanking Pt. Shirali and the other participants, observed that the subject called for a special seminar for full discussion and the discussion could be continued in the future Conferences.

Songs of Tulasidas in Carniatic Ragas

Vidvan Venkata Ramanujam of the Banaras Hindu University then presented a selection of Tulasidas's songs from *Ramacarita-manasa* and his other works which he had set to Carnatic ragas. He was preparing an edition of these for the use of South Indian musicians which would be published by the Banaras Hindu University. Assisted by his daughter and accompanied by Sri T. V. Ramani on Violin and Sri T. V. Vasan on Mridangam, he sang the following pieces: *Gaiye Ganapati - Nattai* (Adi); *Sarva Soubhagya - Bhupalam* (Jhampa); *Rajāta Raghuvēera - Bilahari* (Rupakam); *Santa Santapahara - Kharaharapriya* (Adi); *Raghunatha Tumhare - Ragamalika*; *Dehi sat Sanaka (Kuntalavarli - (Jhampa); Bhavana suvana - Chenchurti* (Rupakām).

Dr. Raghavan, on behalf of the Academy, thanked Sri Venkata Ramanujam for the programme he had presented in connection with the 400th Anniversary Celebrations of Tulsidas and his *Ramayana*.

THE THIRD DAY

24th December 1973

At the meeting today of the Experts' Committee of the Music Academy convened in connection with the 47th Conference with the President, Smt. T. Balasarasvati in the Chair, there was first the recitation of selections from *Divya Prabandham* by Sri V. Venkata Vardan accompanied by Sri P. Ramachandriah on the Violin and Sri Chandramouli on Mridangam.

There was then a Telugu paper giving a bird's eye view of the history and development India Music and Dance from Bharata's times upto date by Vidvan Aripirala Satyanarayana.

Improvisation in Western Music

Mr. David Reck of the Wesleyan University, U.S., then gave a talk on 'Improvisation in Western Music' and illustrated with

recordings, 16 forms in Western music involving one kind or other of improvisation, the examples ranging from the 8th century A.D. onwards to the 19th century. He said that the elements originally improvised were later notated and became more or less composed. He referred to solo improvisation and instrumental group-improvisation, to *gamakas* and ornamentation, as seen in operas and oratorio. There were in religious chants musical phrases comparable to *visesha prayogas* in Indian *ragas*. There were similar elements in compositions referred to as Fantasia and in Toccata, Adagio and Fugue. In contemporary music in the West, the composers had again gone back to improvised sections, particularly in jazz. Dr. Raghavan thanked him for his paper and referred to another paper on the related subject, *Alaap* - form in other musical cultures, coming up later in the Conference.

Bharata's Gramas

Dr. Nazir Jairazbhoy of the Windsor University, Ontario, then read a paper on 'Some Thoughts on Bharata's Gramas, illustrated with charts. He reviewed the theories so far proposed by Fox Strangways, Bhatkhande and Lobo for identifying the *Sa-Grama* of Bharata as similar to *Bilaval* (*Sankarabharana*) or *Kamaj* (*Harikambhoji*) or *Kafi* (*Kharaharapriya*) and the *Ma-Grama* as similar to *Kalyani* (*Bilaval*) or *Kamaj*. The above hypotheses were based by their authors on their assessments of the tonic centre and ground-note of the two *gramas*. The speaker disagreed with their arguments. He examined the nature of the *Sruti*-intervals which Bharata demonstrated on the two *Vinas*. He was of the view that the *srutis* were equal, which he thought, was the meaning of the term *Pramana Sruti*. The speaker thought that many of the interpretations of ancient Indian music proceeded on the assumption that Bharata's system must be coherent in terms of modern ideas of the physics of music. But this, according to the speaker, was not borne out clearly by the texts. His own explanation was that there were various cultural factors which altered the pure physics of sound. He then proceeded to show that the tradition of the origin of Indian music in *Sama Veda* might be explored to understand Bharata's music. He played a record of *Sama Veda* of the *Kauthuma* style of Tamilnadu, which was similar to *Kafi* or *Kharaharapriya mela*. He thought that it

was this system which was dealt with by Bharata in the music which was employed in his drama and dance. Different from this was the later development of *Desi* music which superseded the former and has since been current. There was no doubt that drastic changes had occurred in the history of Indian music at the early stage. Their explanations could only be tentative solutions.

Dr. (Mrs.) E. Te. Nijenhuis of Netherlands who spoke on this question referred to her book which was about to be published, 'Indian Music - History & Structure' in which she had dealt with the questions raised by the speaker. In thanking the speaker Dr. Raghavan observed that there were there specific stages of Indian music, the *Sama gana*, the *Gandharva* of Bharata and the *Desi* of the post-Bharata period. There was no doubt that drastic changes had occurred and there were missing links which were difficult to be identified. He referred in this connection to a seminar on *Sama Veda* conducted by the Academy, one of the findings in which was that the *Svarasthanas* of *Saman*-singing were slightly different from those of the *Laukika Svaras* of the current music.

THE FOURTH DAY

26th December 1973

At the meetings of the Experts' Committee of the 47th Conference of the Music Academy held this morning with the President Smt. T. Balaraswathi in the Chair, there was first a recital of *Devaram* by Swaminatha Oduvar.

Rare Padas and Javalis

Then Smt. T. Mukta with Smt. R. Vedavalli accompanied by Messrs. T. Kesavalu and Karaikudi R. Krishnamurthy on Violin and Mridangam respectively, gave a recital of the following six *Kshetregna Padas* and four *Javalis*.

Adiyoga - Kambhoji (*Tripata*); *Parulenna Mata - Kambhoji* (*Rupakam*); *Moratopu - Sahana* (*Tripata*); *Entati - Kalyani* (*Rupakam*); *Rama Rama - Bhairavi* (*Adi*); *Idi neeku - Begada* (*Chapu*); *Ennadi gani - Todi* (*Rupakam*); *Neiyamuna - Ghanta* (*Jhampa*); *Mosamaye - Ahiri* (*Chapu*) and *Samiradaya*.

Thanking Smt. T. Mukta and other participants Dr. Raghavan mentioned that under the Fellowship Scheme of the Sangeet Natak Akademi for the preservation of rare forms of music, dance etc., Smt. Mukta had taught R. Vedavalli a large number of *Padas* and *Javalis* and that a similar Fellowship scheme was now being held under the Music Academy by Sangita Kalanidhi Mudicondan Venkatarama Iyer for training Vidvan B. Krishnamurthi in *Pallavi* singing.

Relationship of Music and Dance

Prof. V. V. Sathagopan of Delhi University then gave a paper and demonstration and said that the twin arts of music and dance were fundamentally related, being expressions of the same joy of the spirit. Singing several kinds of songs he showed the underlying rhythm and the voluntary display of dance on the part of the singer and the listener. In this connection he said that the standing position was more favourable for the integrated presentation of music and dance, than the sitting position.

THE FIFTH DAY

27th December 1973

At the Experts' Committee Meeting held this morning as part of the 47th Conference of the Music Academy with Smt. T. Balasarasvati in the Chair, there was first a demonstration of *Abhinaya* with special references to the Eyes in *Koodiyattam* of Kerala.

Koodiyattam

In his introduction Dr. Raghavan referred to the value of *Koodiyattam* as the only surviving form of presenting Sanskrit Drama according to Bharata. Madhava Chakyar, 75, was the doyen of the art; and he would present one context from *Ascharya Chudamani* of Saktibhadra (*Asokavana* Act) and a verse from *Subhadra Dhananjaya*. *Koodiyattam* was closely related with the Kerala temples where they were presented in the *Koottambalam*. It was Mani Madhava Chakyar who first presented it outside the temple-precincts and outside Kerala, under the auspices of the Samskrita Ranga in Madras.

The programme began with the playing of *Muzhavu* by his son Narayana Nambiar. Sri L. S. Rajagopalan gave explanations of the playing on *Muzhavu*. Madhava Chakyar first showed *abhinaya* of the different *rasas* and *bhavas* on the eyes and then took up a *sloka* from the *Asoka Vana* Act of *Ascharya Chudamani* in which Ravana was saying within himself that Sita was always engrossed in her thoughts on Rama, all the time in tears, and always disdainful of himself. Before giving the actual meaning of the words in gestures, Sri Chakyar showed elaborately, without the use of the hands, how the meaning and the feelings of the verse could be brought out by facial expression, particularly of the eyes. In the technique of *Koodiyattam*, there was an important aspect of improvisation called *Nirvahana*, by which, to bring out the main idea, a supporting theme or motif was used. To underline the anguish of Ravana, a verse describing the beauty of Parvati at the time of Ravana lifting Kailasa was introduced and the Chakyar did *abhinaya* for that verse also. Chakyar also gave demonstration of the *abhinaya* solely with the parts of the face of a verse from *Subhadra Dhananjaya*, depicting the reign of amity in the *Asrama*. L. S. Rajagopalan provided explanations in English.

In thanking the participants, Dr. Raghavan pointed out that thanks to the various legislations, the roots of the arts which had been affiliated in Kerala to the temples and to the Illoms of the affluent Namboodris had been cut and that it was necessary for the Government to devise methods to preserve such precious traditions of art as the *Koodiyattam*. He suggested that 'Commission for Art' should be constituted with funds at its disposal to rehabilitate the different drying art-forms in the different parts of the country.

Dr. V. Raghavan Shashthyabadapurti Lecture Dance of Mayurbhanj

Sri T. V. Rajagopalan, Secretary, then requested Dr. Kapila Vatsyayan, Delhi, to deliver the sixth Dr. V. Raghavan Shashthyabadapurti Eidourment Lecture for which she had chosen the subject, 'A study of Mayurbhanj Dance in relation to other dance forms of Orissa'. Dr. Kapila Vatsyayan who had undergone training in diverse forms of Indian Dance, gave on account of the dance of Mayurbhanj. She traced the origin of

Mayurbhanj dance to the ritualistic practices of the area and showed how the dance form embodied in it many primitive, tribal, rural, as well as highly stylised sastric elements. She gave a detailed account of the preliminaries of the dance-drama form of Mayurbhanj and drew attention to the inter-connections with other dance forms in Orissa, such as the Seraikala Chhau and the Purulia Chhau and the Purulia Chhau of Bengal, and other dance drama forms like the Jatra of Bengal and Orissa and the Yakshagana of Karnatak. She analysed the dance-technique of Mayurbhanj and demonstrated the basic motifs of the *tribhanga* and the *chauk* from which all other units of movement such as the *dharanas*, the *topkas* and *uflis* evolved. She drew special attention to the characteristic feature of the dance which was reminiscent of the *Vrschika Karanas* of Bharata. Slides of sculptural reliefs from the Udyagiri caves of Orissa, the rock temples of South and the *Karanas* on the temples of Brahadesvara, Sarangapani and Chidambaram temples were shown to establish the inter-relationship between the description of the *Karanas* in Bharata, the sculptural reliefs and movements in Mayurbhanj. She also made comparisons with other dance forms, particularly Orissi and Bharatanatyam.

Dr. Vatsyayan concluded by saying that there were problems of classifications of certain dance and dance-drama forms into classical form: Mayurbhanj Chhau was one such form.

Sri T. V. Rajagopalan thanked the lecturer.

THE SIXTH DAY

28th December 1973

At the meeting of the Experts Committee of the 47th Conference of the Music Academy this morning, there was first a recital of the Bhajans of Tulasidas by Smt. Chandra and Party and Sri Srinivasa Rao.

The Music Trinity

Smt. Vidya Shankar then gave a comparative study of the three composers Tyagaraja, Dikshitar and Sastrigal. After referring to the religious background and the literary medium and style of the three great composers, the speaker took snatches or

whole pieces from the works of the three composers, analysed them musically and showed how each composer had his distinction in the integration of the music phrases and the meaning of the words and the feelings expressed therein. *Raga* was the essence of Indian music and even in pieces in the same *Raga* different settings had been given by the same composer, and the performers had to bring out the distinctions of these different forms in the same *Raga*. She illustrated this by playing some examples from the three composers. She illustrated also the *Svarakshara* beauty in Syama Sastri's *Kritis*. She then took up *Ragas* whose distinctness was due to the treatment of single *svaras* and illustrated the same. The next point dealt with by the speaker related to the employment of *sangatīs* by Tyagaraja. She then illustrated the graces of single notes as they occurred in the *Kritis* of the Trinity, and then the groupings of *Svaras*, then *kritis* which followed the style of *neraval*. She then referred to some of the rare *Ragas* handled by Dikshitar which had the impress on them of corresponding North Indian *Ragas*. She also explained the unfoldment of the *Raga* in *Alapa* style in the *kritis* of Dikshitar. So far as *Tala* was concerned, the use and ease of *Sarva-laghu* was patent in the *kritis* of Tyagaraja.

President's Recital

The President Smt. Balasarasvati then gave a splendid exposition of the theme which she had emphasised in her Presidential Address, namely, the integration of music and dance in Bharatanatyam, how the gesture and the expression of the face flowed out of the music and the *Sanchara* of the *Svaras* and the *Karvai* and the *Sangatīs*. She herself sang, along with their *Svara*-structure, most of the pieces which she selected for the exposition and was supported by Sri T. Viswanathan, both on voice and flute, and by Sri Tyagarajan on violin.

She first chose the *Kshetrajna Pada* in *Erukula Kambhoji-Tamarasaksha* and showed for the single opening word *Tamarasaksha* varied *abhinaya* and then for the phrase *Eppudu vachitvo* which she said should be interpreted in a refined form and not in a coarse way as it was likely to be done or used to be done. She then took up the

Tamil Pada *Unai Todu Anuppin* in *Saveri* and *Yarukkahlum* in *Benada* and interpreted elaborately the abhinaya-improvisations following closely the musical variations. She then rendered the whole of the Kannada Pada in *Iman*, *Krishna ni begane naru*. The last item of the programme was the Sanskrit *sloka* on Rama (Srīngaram kshitinandiniviharane) representing Rama as the embodiment of the nine *rasas*. Dr. Raghavan introduced the items and explained some of them.

The packed hall, full of students and performers of dance, as well as several musicians, watched with rapt attention the whole programme.

Thanking Smt. Balasarasvati, Dr. Raghavan said that, that morning would live long in the memory of *rasikas*.

THE SEVENTH DAY

29th December, '73

When the Experts' Committee of the 47th Conference presided over by Smt. T. Balasarasvati met this morning, Vina Vidvan Manohala Jagannatha Rao assisted by Miss Jogulamma and Miss Subbulakshmi gave a recital of the kirtanas of Bhadrachala Ramadas, 130 of which he had learnt according to a *patha* current in Andhra and which he was bringing out with notation in book-form for the A. P. Sangeet Nataka Akademi. The kirtanas recited were in the Ragas *Bouli*, *Dhanyasi*, *Mukhari*, *Ananda-bhairavi*, *Asaveri*, *Punnagavarali*, *Kapi* and *Sankarabharana*. Two rare songs on Krishna, one of which was in Sanskrit, were in the list.

Kannada Javalis

Sri B. V. K. Sastri then read an informative paper on the evolution of the *Javali* type of erotic composition and the contribution of some Kannada composers to this category of songs. The earliest of these Kannada Javalis belonged to 180 A.D. As examples of Javalis of the subsequent period, the speaker dealt with the compositions of Sangitam Venkataramanaiyya and Hullanhally Ramanna and a Hindustani Javali of Vina Seshanna. These Javalis were sung by Miss Indra and

Miss Santa, accompanied by Sri P. P. Ramakrishnan and Sri B. K. C. Mouli on the Violin and Mridangam respectively.

To a point raised about the origin and meaning of the word *Javali*, the speaker and Dr. Raghavan referred to the article on the subject in the *Journal of the Music Academy*, Volume XXXV and the note in the preface to the edition of *Javalis* (1960) by T. Brinda published by the Academy. While thanking the participants Dr. Raghavan mentioned also that on the same subject on Kannada Javalis Vidwan N. Chennakesavaiah of Mysore had sent a short paper to this Conference along with edition and notation of four Javalis of Hullanhally Ramanna for publication in the Academy's Journal.

Kampa etc. in Raga-Singing

Vidvan K. S. Narayanaswami then dealt with the characteristics *Kampa*, *Hrasva* and *Dirgha* of Svaras which were responsible for the distinction of Ragas and constituted their mutual distinctiveness. Their exactness and limits were to be imbibed by listening to masters and training according to tradition. This was an important aspect of our Ragas which followers of other schools were not able to appreciate. The Vidvan then stressed that our own artists should develop the correct discipline regarding these features, *Kampa*, and short and long and also *Nyasasvara*. He illustrated the points by demonstrating on the Vina. He showed also how some Svaras were just touched and were more or less merged in the other Svaras. He submitted to the Experts' Committee that he had opened this subject so that at the next Conference a day might be devoted to the discussions of these points. Dr. Raghavan stressed the importance of the ten *lakshanas* of *Raga* laid down in the Sastras which went to determine the correct contour of a particular raga and its distinctness from others which might use the same *Svaras*. He agreed with the Speaker that the subject might be discussed at length at the next Conference.

Suddha and Prati-Ma Melakartas

Vidvan Devakottai Narayana Iyengar then gave an exposition on Vina, assisted by his daughter Vedavalli and accompanied by

Vaikom Devarajan on the Mridangam, of a few Melakarta ragas with Suddha-Ma and their corresponding Prati-Ma Melakartas and how the distinctiveness of these pairs of Ragas were brought out. After the *Nattai Varna* (Palumaru) of Patnam Subrahmanya Iyer the Vidvan played *Todi-Bhavapriya*, *Mayamalavagowla-Kamavardhini*, and *Kharaharapriya-Hemavati* and concluded his recital with a *Pada* of Purandaradasa, a *Thiruppugazh* and the *Surati Javali* (*Veganiva*).

THE EIGHTH DAY

30th December 1973

Dance Compositions of the Tanjore Quartette

At the Experts' Committee of the 47th Conference of the Music Academy held this morning with Smt. T. Balasarasvati in the Chair, Sri K. P. Kittappa, and K. P. Sivanandam with Sarada (Veena), accompanied by Sri T.K. Murthi on the Mridangam, gave a talk and demonstration on the dance-compositions of their ancestors, the Tanjore Quartette. The four brothers Ponniah, Chinniah, Sivanandam and Vadivelu, who codified the present form of our dance and were also composers of some of the famous Varnas, were attached to the Big Temple of Tanjore and the Tanjore Court and were the pupils of Sri Muthuswamy Dikshitar. Therefore the programme began with four of their music compositions: *Mayateeta - svarupini* in *Mayamalavagowla* and *Sri Guruguhamoorti* in *Bhinnashadja*, *Sarasakshi* in *Sailadesakshi*-both these being in praise of Dikshitar, and *Deenarakshaka* in *Ahiri* on Sri Ranganatha at Srirangam. The *Jatisvaram* was then explained and as an example of Jatisvaras composed by them, the one in *Sankarabharanam* (*Rupakam*) was played. The structure of *Svarajati* was then explained; as an illustration, *Sarajakshi* in *Erukulakambhoji* and *Rupakam* on *Brihadisvara* was played on Veena. Sri Kittappa recited the *jatis* set in different *nadais*. They then presented the *Bhairavi Padavarna*, *Nisati dora* (*Rupakam*). This was followed by a *Javali* in *Surati*, *Dani bodana*. The final item presented was a *Tillana* composed by Sangita Kalanidhi Ponniah Pillai in *Bilahari* and *Rupaka*.

The President Smt. T. Balasarasvati desired to draw attention to some of the highlights of the Varnas of the Tanjore Quartette which on her behalf Sri T. Viswanathan placed before the gathering. The Tanjore Quartette, as composers of dance-music, could be placed on a par with the Carnatic Trimurtis in music. In Raga or Tala, they left nothing to be desired. Their house in Tanjore was referred to by them as "Periyaveedu" (Big House). Sri Viswanathan particularly stressed two points, the correct and unadulterated form of the Ragas which they had presented in their dance-compositions and also the *Svarakshara* combinations. In illustration, he sang portions of the *Kapi Varna* and also of the Sanskrit version *Sa vama rusha* of *Svati Tirunal* for the *Khamas Varna*.

On behalf of the President, Sri T. Viswanathan also paid a tribute to Sangita Kalanidhi Ponniah Pillai, father of Sri Kittappa and Sivanandam, two of whose *Jatisvarams* were sung by Viswanathan, one in *Hemavati* and another in *Poorvikalyani*, in *Adi-Sankirnam*, the latter one having been taught to Balasarasvati by the composer through Sri Kandappa. Smt. Balasarasvati appealed to the brothers Kittappa and Sivanandam to bring to light these compositions lying with them.

Thanking the participants Dr. V. Raghavan endorsed the appeal of the President, and requested Sri Kittappa and Sri Sivanandam to bring out in print either by themselves or through the Music Academy or through other organisations the rare compositions of Dikshitar, of the Tanjore Quartette etc. found in the family manuscripts with them.

Tyagaraja for North Indian Musicians

Dr. Raghavan then mentioned that at the time of the Bicentenary of Tyagaraja recently celebrated, the Central Sangeet Natak Akademi accepted a proposal to bring out in Devanagari script and Bhatkhande notation, hundred representative songs of Tyagaraja so that the songs of the famous South Indian composer might come into vogue among Hindustani singers also. The work of writing these with Hindi meaning and Bhatkhande notation was entrusted to Vidvan Srirangam Kannan of the

Banaras Hindu University and as a first step 50 songs were printed. The Central Sangeet Natak Akademi had arranged for the release of the book at the 47th Conference of the Music Academy. Sangita Kalanidhi Mudicondan Venkatarama Iyer then spoke about the publication and its contents and the method of presentation and congratulated the Central Sangeet Natak Akademi and Vidvan Kannan for the work. He mentioned that in the past Abdul Kharim Khan sang a few South Indian kritis. An organised effort of a book like the present one served better to make Tyagaraja's compositions gain a wider vogue in the North. Vidvan Sri Kannan spoke about the work done by him on this volume and the initiative which Dr. Raghavan had taken for this project. The book also carried an account of Tyagaraja and his contribution by Dr. Raghavan. The President Smt. T. Balasarasvati then commended the efforts of the Central Akademi and Vidvan Kannan and said that it represented an important step in the spread of the kritis of the great composer in the North. In token of release, she presented a copy to Vidvan Kannan. Then two Hindustani musicians, Dr. and Mrs. Dixit of Banaras Hindu University, the former a near relation of the late Pt. Omkarnath, sang three compositions from the book: *Melukovaiyah (Bouli)*, *Sitamma mayamma (Vasanta)* and *Nannupalimpa (Mohanam)*. Congratulating Vidvan Kannan and Mr. and Mrs. Dixit, Vidvan Nori Nagabhushanam Pantulu expressed the appreciation of the Experts' Committee of the venture of the Central Akademi in presenting Tyagaraja to North Indian musicians.

Andhra Contribution to Dance

Sri V. V. Narasimhacharya, Experts' Committee Member, then read a paper on the History of dance and dance literature and dancers in Andhradesa. He continued his paper on 2nd January.

NINTH DAY

31st December 1973

At the meeting of the Experts' Committee of the 47th Conference this morning held under the Presidentship of Smt. T. Balasarasvati, Mrs. Sushila Achyutharaman and party accom-

panied by Smt. Abhayam Raju on Violin and Sri Ramachandran on the Mridangam gave a recital of the compositions of Uttukadu Venkatasubbier including the *Rasa-Sabda*.

Other Musical Cultures

Mr. T. Viswanathan, Carnatic musician now working in California, gave an informative talk on Other Musical Cultures and contact and similarities with them with special reference to the singing of melody. His lecture was illustrated by lantern slides and recorded tape music from different countries. He covered Japan, China, South-East Asia, the countries on either side of the Mediterranean and the Middle East. There are historical evidence of the contact of India with all these countries. The speaker referred also to a large variety of instruments in these countries, some of them having parallels among the Indian *vadyas*. The music-examples played were from Japanese *Gagaku* and its melodic aspect called *Soshi*; the Vietnamese drum which showed similarities with the Indian Mridangam, and flutes and stringed instruments from the same region; the Javanese *Gamelan* which contained the melodic aspect called *Patet* with certain rules comparable to *Raga Lakshanas* and also admitting of improvisation; the Burmese percussion instruments; Spanish *Flemenco*; *Taksim* from Turkey and other Islamic countries played on the instruments having the Raga-equivalent *Maqam*; The wind instruments called *Duduk* from Armenia, Persian *Awaz* and *Tasika* comparable to *Raga*; the *Rebab* and the *Tambur* from Afganistan which was close to India.

Thanking the speaker on behalf of the Experts' Committee and the President, Dr. Raghavan referred to the interest of the subject of Ethnomusicology and study of other musical cultures which revealed similarities and possible migrations of musical elements from India through gypsies and other agencies.

THE TENTH DAY

1st January 1974

Svati Tirunal's Dance Compositions

At the Experts' Committee meeting held today in connection with the 47th Conference with Smt. T. Balasarasvati in the Chair,

Dr. Raghavan spoke on the contribution of Maharaja Svati Tirunal of Travancore to Dance. Elayaraja Sri Marthanda Varma and Princess Karthikai Tirunal were present.

Dr. Raghavan said that Sri Svati Tirunal had an important place in the history of dance not only as a patron of several dancers of his time from Tamil Districts but was also, along with Vadivelu of the Tanjore Quartette who stayed for a long time with the Maharaja, responsible for the creation of quite a good number of beautiful *Varnas*. Dr. Raghavan described the *Varna* as a multi-splendoured thing and as a unique contribution to the art of dance-composition. He referred to some of the *Varnas* of the Maharaja, in particular to *Dani Samajendra* in *Todi*. Smt. Nandini, a student of Balasarasvati, then danced this *Varna*. The *melam* was conducted by Sri Ganesan and party. Dr. Raghavan then referred to the discovery of a Tamil *Varna* of the Maharaja in the manuscripts of the family of the descendants of the Tanjore Quartette, Sri K. P. Kittappa and Sri K. P. Sivanandam. The speaker then mentioned the large number of *Padas* written by the Maharaja in Sanskrit, Malayalam and Telugu and referred to the lyric and aesthetic quality and the rare *ragas* in which some of them were composed. In illustration, Smt. Nandini rendered *Valapu tala* (*Athana*) and *Jalajabandhum* in *Surati*. She then rendered a Javali of the Maharaja in *Behag*, *Saramaina*. The recital ended with a *Mangala Sloka* in Sanskrit by the Maharaja in *ragas Kalyani, Mohana, Saranga* and *Sankarabharana*. The *Padas* and Javalis were sung by Smt. R. Vedavalli to the accompaniment of Sri Hariharan on flute.

Members' Day

The Music Academy, Madras, observed as usual, the New Year Day as the Members' Day. After refreshments, the President of the Conference Smt. T. Balasarasvati, Elayaraja Sri Marthanda Varma and Princess Kartikai Tirunal were garlanded by the Secretary, Sri T. V. Rajagopalan and Smt. M. S. Subbulakshmi.

THE ELEVENTH DAY

2nd January 1974

The last sittings of the Experts' Committee in connection with the 47th conference took place this morning with the President Smt. T. Balasarasvati in the Chair.

Andhra Contribution to Dance

Sri V. V. Narasimhacharya continued his paper on the writers, patrons, literary data, composers, dance-artistes and others related to the history and development of dance in Andhra down the centuries. The speaker had collected information about nearly 80 names. Vidvan V. V. Narasimhacharya placed also a proposal before the Experts' Committee that a sub-committee with Dr. V. Raghavan as Chairman, be requested to prepare an inventory of *Padas* with identification of the *Nayika*-type depicted in each to help the dancers and others interested in dance. Dr. Raghavan thanked the speaker on behalf of the President for the pains he has taken to collect details of the names, particularly those belonging to the last one hundred years. On his proposal regarding *Nayikas* depicted in *Padas*, he referred to his own publication called *Sringaramanjari* for the Archeological Dept. of Hyderabad and his treatment of this subject there and mentioned also the existence of a Telugu manuscript called *Sringararasamanjari* giving Kshetragna-Padas with the mention of the *Nayika* for each pada, which deserved to be published.

Related Ragas

Sri S. Ramanathan then gave an illustrated talk on Ragas which were closely related in one way or other and were yet distinct sometimes only by the *Kampa* of a single note common to both. He first traced the development of the concept of Raga from early times, its Lakshana, classification, particularly the classification into *Chayalaga*, that is a Raga which took the shade of another Raga. The speaker took pairs of Ragas like *Darbar* and *Nayaki*, *Arabhi* and *Sama*, *Madhyamavati* and *Sri* and illustrated the subtle differences between the Ragas in each pair.

In this connection he also pointed out that a Raga would come under more than one Mela on different grounds.

Sri S. Ramanathan then placed a proposal before the Committee that in connection with the Muthuswamy Dikshitar Bicentenary in 1975, as had been done in the case of the Bi-centenary of Tyagaraja, a volume of select kritis of Dikshitar in Bhatkhande notation be brought out in collaboration with the Central Sangeet Natak Akademi, for popularisation of Dikshitar's Kritis in the North. On behalf of the President and the Experts' Committee, Dr. Raghavan said that the proposal would be placed before the Committee of the Academy and forwarded to the Central Sangeet Natak Akademi which had brought the Tyagaraja Volume with Bhatkhande notation.

Blending of Melakarta Ragas

Tamuluri Satyagopal then presented a paper on the possibility of the blending of Melakarta Ragas and thus making a few thousands of Ragas possible by such blending of each Raga with the remaining 71 Melakartas. He referred in this connection also to the late Prof. P. Sambamoorthi who had worked on this line. The speaker then explained the structural features of such blending and also presented six specimen compositions of this kind. Dr. T. S. Ramakrishnan, Sri S. Ramanathan and Dr. Raghavan made critical observations on the scheme and said that such multiplication of Ragas was possible and that it had been attempted in the past. Whether the resultant scales had the requisite melodic form was always a problem. While mathematical permutations and combinations were possible, aesthetic value was problematic.

Fibre-Glass for Instruments

Mr. David Reck of the Wesleyan University then spoke on his experiments in the manufacture of music instruments with Fibre-Glass. The idea started with the need for easy transport by plane of Tambur, Veena, and Mridangam. He showed several photographs of his experiment with fibre-glass. He exhibited a small light-weight Vina with the body made in fibre-glass and also played upon it. To a question about the use of wax for fixing the frets, he said that at that stage he was not able to substitute wax by other material. He

also said that the preservation of the tonal quality was still a problem and he was continuing his experiments.

Concluding Function

Bringing the proceedings of the Experts' Committee of the 47th Conference to a close, Dr. Raghavan gave a resume of the work done during the session through talks, papers, demonstrations etc, by musicians and musicologists from South India and North India, and from other parts of the world. He thanked Dr. Bharat Ram who inaugurated the Conference, Dr. T. Balasarasvati who presided, the Central Sangeet Natak Akademi who continued their assistance, the Universities which sent delegates, the Vidwans and Vidushis who contributed to the Experts' Committee's work. He particularly expressed his gratification that the members of the different dance families of the Tamil country could be brought for participating and enriching that year's conference. He thanked also the musicians who took part in the Concerts series, the musicians who acted as judges in the competitions and the members of the public, the press, the authorities of the Union and Local Governments, the Corporation and the Police Department and the volunteers.

Academy's Journal

He then announced the publication of Volume 44 of the *Journal of the Music Academy* carrying the official report of the proceedings of the 46th Conference and its papers, and other articles, editions of rare songs etc.

Condolences

He then placed before the assembly a resolution of condolence touching the demise of Prof. P. Sambamoorthy, Sri Papanasam Sivan, Veeruswamy Pillai and Palani Soundarapandyan. The members stood for a minute in silence in memory of the departed musicians.

The members of the Experts' Committee had then a group photo.

The proceedings ended with Mangalam in *Sri* sung by Sangita Kalanidhi Budalur Krishnamurthi Sastrigal.

The Sadas

The *Sadas* (Convocation) of the 47th Conference of the Academy was held in the auditorium of the Academy on 1st January 1974 at 4-30 p.m. with Elayaraja Sri Marthandavarma of Travancore in the Chair.

The proceedings began with the song of invocation by Smt. R. Vedavalli. The *Sadas* was convoked by Sri S. Natarajan, Secretary of the Academy. Then Sri R. Ranganathan, Secretary, read the messages received for the success of the Conference and the *Sadas* in addition to those read on the opening day.

The President, Sri V. V. Giri and the Vice-President Sri G. S. Pathak sent their good wishes to the Conference.

The Governor of Punjab said in his message that Music was an integral part of our culture and no individual or society could be considered to be cultured without its discipline. In our country fortunately classical music had received the continued patronage of Indian rulers from ancient times. It is fitting that the Conference should be presided over by Smt. T. Balasarasvati, an eminent artist in Bharata Natya.

The Hon'ble T. A. Pai, Union Minister, sent his best wishes.

The Hon'ble A. P. Dharmalingam, Minister, Govt. of Tamilnadu, sent his best wishes and felicitations to Balasarasvati.

Sri Sudhi Bhushan Bhattacharya, Ethno-musicologist, Calcutta said in his message: "I wish I could rush to Madras to be with you and other music-lovers at these functions. I am a careful reader of your Journal from which I have formed a high opinion of the standard of your activities."

The Rajasthan Sangita Nataka Akademi sent its best wishes. They sent their felicitations to Balasarasvati who had been to Rajasthan at their invitation in 1962.

The Indian Musicological Society, Baroda, said that the Annual Conference of the Music Academy was a great national and international cultural event. It had helped very

considerably in the growth of musicology in India. They sent their felicitations to Smt. T. Balasarasvati.

Vidvan N. Chennakesaviah and Sri B. Subba Rao of Mysore, members of the Academy's Experts' Committee, sent their best wishes.

Smt. Priyamvada Shankar, Balasarasvati's disciple, cabled felicitations to her teacher from Montreal, Canada.

Friends and students of Balasarasvati in U. S. who had telegraphed their felicitations on the occasion:

Mr. & Mrs. Scripps, American Society for Eastern Arts;

Kris Buckner of Chamber Music Society, Berkeley, California;

Dr. & Mrs. Peter Barg of Mendocino, California;

Mr. & Mrs. Steward and Miss Lauren Paul of Los Angeles.

Sri Duraiswami Iyer, a great devotee of Dhanammal and admirer of Balasarasvati, telegraphed from Pondicherry Ashram his congratulations and blessings to Balasarasvati.

Sri T. S. Rajam, President of the Academy, welcomed the *Sadasyas* and the chief guest Elayaraja Sri Marthanda Varma. He said in the course of his speech:

"Members of the Academy, Vidvans and Vidushis of the Experts' Committee, Ladies and Gentlemen!

First of all, I wish to express our sense of prayerful gratitude to Lord Sri Ramachandra for enabling us to re-arrange our programmes suitably, in the dislocation which was caused in the middle of the Conference by the two days' cancellation of the programmes owing to unavoidable reasons.

I must express the Academy's thanks to the Experts from all over the country and from outside India who contributed to the morning sessions. Owing to the cancellation of the festival for two days, we had to use the hours of the Experts' Committee on two mornings for accommodating two performances of the

festival and we apologise for the inconvenience caused to the Experts for dropping some of the scheduled papers and demonstrations. We are thankful to the artistes who contributed to the festival's success.

On the eve of the Conference, artistes may remember that I personally sent them a request that they might co-operate with the ideas and ideals that the Academy has been keeping, give their programmes of songs in advance and stick to the printed programme. I regret that several artistes including the juniors did not follow the printed programme. I make once again this public appeal to the artistes to co-operate with us in this respect and make meaningful our Conference Programme Book which is produced with great efforts and strain.

I extend to you all a welcome to this important function of the Academy called the *Sadas*. *Sadas* means a learned assembly and accordingly we are here to honour the President of the 47th Conference, Smt. T. Balasarasvati, with the title of Sangita Kalanidhi, conferred on the President of our Conferences.

We are also to bestow the Certificate of Merit on three other musicians who have done service to the cause of music. One of them is a veteran Dance Master belonging to the same great family of Dance-Teachers to which the President's teacher also belonged. We are also making awards to several younger musicians whose performances were considered best during the season and prizes to the successful competitors in the various music competitions held during the fortnight and Diplomas to the successful students of our Teachers' College of Music.

I have recited these to show the academic character of this function. It is our Convocation. We have the convention of inviting for the Presidentship of the *Sadas*, Educationists and Educational administrators and those connected with the promotion of the Arts, as also distinguished musicians themselves. The history of Indian Music and Dance is inseparably connected with the Royal Courts which were the single largest factor in the promotion of these twin arts in the past. The House of Travancore has for several centuries, particularly from the times

of the royal composer, Sri Swati Tirunal, played this role in a conspicuous manner in the fostering of these arts.

In the past the Academy's Conferences had been opened by their Highnesses the Maharaja and the Maharani of Travancore. We have this year invited the Elayaraja Sri Marthanda Varma to preside over the *Sadas*. We are grateful to him for having accepted our invitation. The Elayaraja is the President of the Sri Swati Tirunal Sangita Sabha, Trivandrum, and is deeply interested in Sanskrit and traditional Indian thought and culture.

I now request the Elayaraja of Travancore to preside and conduct the proceedings of the *Sadas*,"

Then Sangita Kalanidhi Smt. D. K. Pattammal read the following citation and presented Smt. Balasarasvati for the conferment of the title of Sangita Kalanidhi on her :

The Citation

T. Balasarasvati

Born on the 13th May 1918, as the second child of Jayammal one of the daughters of Vina Dhanammal. Inheritor of a heritage of music and dance whose history extends over two centuries, to Kamakshi Ammal and Pappammal of the Tanjore Court. Learnt dance from Kandappa, a great-grandson by the daughter's line of one of the Tanjore Quaretette who gave Bharata Natya its present form and some of its greatest compositions. Had her *debut* in her seventh year at Kancheepuram and in Madras in the midst of leaders in the music field. Enriched her music with her own mother and dance with Mylapore Gowri Ammal, Chinniah Naidu and Kuchipudi Lakshminarayana Sastri. The excellence that she attained in the art with which she had started performing served as one of the effective means of the revival of this art which had been eclipsed for a time by some social legislation against it. Started performing in the Academy in the year 1933 and has ever since been performing at every conference of the Academy. Started also at the Academy a School for Classical Bharata Natya in 1953. Like other members of the Dhanammai family, has a fantastic repertoire of rare

compositions of music as well as dance-music, particularly *Padas* and *Javalis*. With her mother's music, her performances have been



a marvel of the integration of music and dance. Has performed at all art festivals in different centres in India. Began to take her art to countries outside India in 1961, the first East-West Encounter in Tokyo, then in 1962 to U.S., then to the Edinburgh Festival in 1963. Recently has been visiting U.S. every year for teaching and performance. Was honoured by the President of India with *Padma Bhushan* and the first S. N. Akademi Award for Bharata Natya, with a Doctorate by the Rabindra Bharati (Tagore University), Calcutta. Has been for many many years the foremost exponent of Bharata Natya and the queen of Abhinaya.

The President of the *Sadas* Sri Marthanda Varma conferred the title of Sangita Kalanidhi on Smt. Balasarasvati and presented her the Sanad and insignia of the title.

Certificates of Merit

Dr. V. Raghavan, Secretary, then presented Nattuvanar Sri Muthaiah Pillai and read his citation.

Vidwan Pandanallur M. Muthiah Pillai

Born on 15—6—1890. Son of the celebrated dance teacher Pandanallur S. Meenakshisundaram Pillai and a descendant on the daughter's side from Sri Ponniah Pillai of the Tanjore Quartette. Was trained from young age by his own father in Vocal Music, Violin and Bharatam. Learnt music further from Sangita Kalanidhi K. Ponniah Pillai. Was assisting his father Meenakshisundaram Pillai in Bharatanatyam. For sometime now, has been teaching Bharata Natyam in Bangalore. The oldest member now of the descendants of the Tanjore Quartette.



The Academy's Certificate of Merit for his service to the cause of Bharata Natyam was then given to him by the President of the *Sadas*.

Sri T. V. Rajagopalan, Secretary, then read the citation and presented Vidwan Titte Krishna Iyengar of Mysore.

Vidwan Titte Krishna Iyengar

Born in 1902 in Mysore. Had his early training in Vocal music under his father Mysore Asthana Vidwan Titte Narayana Iyengar. Learnt further by his association with Veena Seshanna, Veena Subbanna and Bidaram Krishnappa. Belongs to a family of musicians tracing their *Guruparampara* to Tillasthanam Rama Iyengar, a disciple of Saint Tyagaraja. Started performing from the early age of nine. An Asthana Vidvan of the Mysore Court, was honoured by the Maharaja with



the title *Gana Visarada* in, 1946. Received the Mysore State Akademi award in 1965 and a further award of the Government of Mysore in 1972. Has been associated with the Music Academy from the early days as member of the Experts' Committee. Has recently edited for the Music Academy a book of Rare Compositions of Veena Subbanna.

Sri Marthanda Varma then presented the Certificate of Merit to the Vidvan.

Sri R. Iswaran then presented Sri Sandhyavandanam Srinivasa Rao and read his citation.

Sri Sandhyavandanam Srinivasa Rao

Born in Penukonda, Anantapur Dist, A. P., on 21—8—1918.



Initiated in music in his fifth year by Pakka Hanumanthachar. Later came to Madras and took up Law in 1942. Learnt Dikshitar Kritis with Sri T. L. Venkatarama Iyer. Had served the A. I. R. for long and sung in the National Programme. Has been associated with the Experts' Committee of the Music Academy. Is the Principal of the Central College of Karnataka Music, Madras.

The President of the Sadas then awarded the Certificate of Merit to Sri Srinivasa Rao.

The President of the Conference, Sangita Kalanidhi Smt. Balasarasvati, was then garlanded. The recipients of the various Honours were then felicitated by Sri K. Chandrasekharan, Sri Dandayudhapani Pillai, Dr. (Mrs.) Nijenhuis of Netherlands and Dr. Robert Brown of California.

In acknowledging the honour done to her Smt. Balasarasvati said :

“ அன்புக்கும் மதிப்பிற்கும் உரிய இளையராஜா மார்த்தாண்ட வர்மா அவர்களே, அகாடமி நிர்வாகிகளே, ரஸிகப் பெருமக்களே, வணக்கம்.

மியூஸிக் அகாடமியின் 47-வது ஆண்டு விழா நிறைவு பெறுகிற சமயம் இது. இவ்வருஷ விழாவிற்குத் தலைமை தாங்க என்னை தேர்வு செய்த குழுவினருக்கு என் நன்றியை மீண்டும் தெரிவித்துக் கொள்ளுகிறேன். இவ்விழாவில் பங்கு கொண்ட ஸங்கீத வித்வான்கள், நாட்டியக் கலைஞர்கள், நட்புவனங்கள், அறிஞர்கள் அனைவருக்கும் என் நன்றி. எனக்குச் செய்கின்ற கௌரவத்தில் அவர்கள் அனைவரும் பங்கு பெறுகிறார்கள். நீங்கள் அனைவரும் பங்கு பெறுகிறீர்கள்.

என் தொடக்க உரையில் குறிப்பாகச் சென்றுபோன காலத்தைப் பற்றியே அதிகம் பேசினேன். நமது ஸங்கீதம், நாட்டியம் இவற்றின் மூலம் தனிப்பட்ட முறையில் நான் வளர்ந்த வரலாறு, என் குடும்பம்-குருக்கள் பற்றிய விஷயங்கள், எத்தனையோ தடங்கல்கள் இருந்த போதிலும் அவற்றுக்கு முகம் கொடுத்து, பரதநாட்டியத்தை எனக்குப் போதிக்கப்பட்ட பரம சுத்தமான நிலையிலேயே பொதுமேடையிலும், நான் மேற்கொண்ட போராட்டம் இவற்றைக் குறித்து பேசினேன். நடனக்கலையில் இசைக்கு உரிய அதி உன்னதமான ஸ்தானம் பற்றியும், ஒவ்வொரு நாட்டியக் கலைஞரும் அதே அளவுக்கு ஸங்கீதத்திலும் ஆழ்ந்த பயிற்சி பெற வேண்டியதின் அவசியம் குறித்தும் கூறினேன்,

இன்று, இனி விரிய இருக்கும் எதிர்காலம் பற்றிச் சிறிது பேச விரும்புகிறேன். நடனக் கலைஞர்களைப் பயிலுவிப்பது எப்படி என்பதைப் பற்றியும் கூற ஆசைப்படுகிறேன். முடிவாக ஒரு நடனக் கலைஞரின் ஸ்ருஷ்டித்திறனை ஊக்கும் ஆதார சக்தியைப்பற்றி என்னளவில் நான் உணர்வதை விளக்க முயலுகிறேன்.

முதலில் நடனம் பயிலுவோருக்கும், பயிலுவிக்கும் ஆசிரியர்களுக்கும், இந்த வித்யார்த்திகளின் பெற்றோருக்கும்

ஒரு வேண்டுகோள் விடுக்கிறேன். பரத நாட்டியத்தின் உண்மையான மகிமையை, தூய்மையை, உள்ளபடி உணர்ந்து காப்பாற்ற இவர்கள் யாவரும் முன்வர வேண்டுமென தலைவணங்கி வேண்டுகிறேன். இன்று பொதுவாக ஒரு கருத்து நிலவுகிறது. அதாவது நாட்டியக் கலையைச் சிறிதே காலத்தில் ஏதோ கொஞ்சம் கற்றுக்கொண்டு அரங்கேற்றி விடலாம், அதோடு இந்தக் கலைச்சாதனை முடிந்து விட்டது என்ற எண்ணம் பரவலாக உள்ளது. இத்தகைய கருத்து பரத கலைக்கு இழைக்கிற மகத்தான உத்பாதமாகும். ஜீவனம் முழுவதையும் ஒருமுகப்படுத்தி அர்ப்பளித்தாலே பரத கலையில் உண்மையான தேர்ச்சி பெற முடியும். இக்கலையானது வாழ்நாள் முழுவதும் வித்யார்த்தியின் ஆழ்ந்த ஈடுபாட்டைக் கண்டிப்புடன் கோருவதாகும். குறுகிய காலத்தில் வித்வத் பெற முயலுவது சற்றும் பொருந்தாது. முக்கியமாக பெற்றோருக்கு இவ்விஷயத்தில் மிகுந்த பொறுப்பு உண்டு. தங்கள் குழந்தை சீக்கிரத்தில் அரங்கேறி நடனமணி என்று பெயர் வாங்க வேண்டும் என்கிற அவாவில், அவர்கள் நமது புராதன கலைக்கு ஊறுவிளைவித்து விடக்கூடாது. எனவே தயவு செய்து நாட்டிய மாணவர்களின் தாய் தந்தையர்கள் கட்டுவனரைத் துரித அரங்கேற்றத்திற்கு அவசரப்படுத்தலாகாது எனக் கேட்டுக் கொள்ளுகிறேன். அவர் நன்றாக உழைத்து, சொல்லிக் கொடுத்து, பரதத்தின் சகல நுணுக்கங்களிலும் மாணவியரைப் படிப்படியாக பயிலுவிப்பதற்கே பெற்றோர் ஒத்துழைப்பைத் தரவேண்டும்.

என் அபிப்பிராயத்தில் ஒரு வித்யார்த்தி அரங்கேறுவதற்கு முன் குறைந்த பட்சம் மூன்று ஆண்டுகளாவது ஆழ்ந்த பயிற்சி பெற்றிருக்க வேண்டும். அரங்கேறுவதோடு சாதனை முடிந்துவிட்டதாக எண்ணுவது அடுத்த தவறாகும். உண்மையில் அரங்கேற்றமே ஆரம்பநிலை.

அரங்கேற்றத்திற்கு பிற்பாடுதான் தனது பயிற்சி, அனுபவம் இவற்றின் அர்த்த புஷ்டியுள்ள பாகம் தொடங்குகிறது என்பதை வித்யார்த்திகள் உணர வேண்டும். அவர்

கள் தொடர்ந்து இக்கலை நுணுக்கங்களை பயின்றவாறே இருக்கவேண்டும். இவ்விதம் செய்யச் செய்யவே சிறிது சிறிதாக முதிர்ச்சி, பக்குவம் ஏற்படும். மாணவர்களை ஆசிரியர்களும், பெற்றோர்களும் இத்திசையிலேயே ஊக்கி வைக்க வேண்டும். பொது ஜனங்களின் புகழ் மாலையைப் பெறுவதற்கு பரத நாட்டியத்தை ஒரு 'பாஸ்போர்ட்டாக' எண்ணாமல் பரத நாட்டியத்திற்காகவே பரத நாட்டியத்தை அப்யஸிக்கும் நடனக் கலைஞர்கள் பாரத தேசத்திற்கு தேவைப்படுகிறார்கள். இக்கலையின் பரம உத்தமமான லக்ஷ்யங்களுக்காக தங்களை ஆத்மார்ப்பணம் செய்து கொள்ளக் கூடியவர்களை நம் நாடு எதிர்பார்க்கிறது. ஒரு கலைஞர் தேர்ச்சி பெறுமுன் அவரது உற்சாகத்தைக் குலைக்கக்கூடிய இரு சக்திகள் அவ்வப்போது தலை தூக்கத் தான் செய்யும். ஆனால் ஒரு கலைஞரின் விடாமுயற்சி, ஒரு முகமான சிரத்தை, இவற்றின் சக்தியால் அவரது பகுத்தறிவும் பன்மையாக தீக்ஷண்யமாகும்; கலையில் எது உண்மை, எது பொய் என்று சீர்தூக்கிப் பார்க்கும் ஆற்றலைத் தூண்டிவிடும்; கலையில் உட்பொருளான ஸத்தியங்களை ஸூக்ஷ்மமான உணர்வோடு நெருங்கிச் செல்லும் பாங்கையும் அளிக்கும்.

பரத நாட்டியத்திற்கு வெகு நீண்ட கால அப்யாஸம் தேவை. இதுவரை நான் சொன்னது, அமெரிக்க ஐக்கிய நாடுகளில் நான் செய்து வரும் போதனைக்குப் பொருந்துமா என்ற ஓர் ஐயம் எழலாம். ஓரரு மாதங்களுக்குள் நான் பரத கலையைச் சுருக்கி அமெரிக்கர்களுக்கு போதித்து விடுவதில்லை. மாறாக இந்தியாவில் உள்ளதைவிட இன்னும் நிதானமாக, படிப்படியாகவே போதிக்கிறேன். இவ்விதம் சிறிது சிறிதாக முன்னேறுவதற்கு அனுகூலமாக என் போதனை முறையை மாற்றிக்கொண்டிருக்கிறேன். நான் அங்கு இல்லாத காலங்களிலும் அவர்கள் சிகை விடாமல் என்னுடைய மாணவியான ஸ்ரீமதி லூயிஸ் க்ரிப்ஸிடம் பயிற்சி பெற்று வருகிறார்கள். மறு ஆண்டு நான் செல்லும் போது முன்பு விட்ட இடத்திலிருந்து தொடங்கு

வேன். இவ்விதம் வரிசைக் கிரமமாக போதனை விடாமல் தொடருகிறது.

பரத நாட்டியம் வாஸ்தவமாகவே பூகோள எல்லைகளை, இன எல்லைகளைக் கடந்தது என்பது என் அமெரிக்க அனுபவத்திலிருந்து சந்தேகமின்றி நிரூபணமாகிறது. பரத நாட்டியத்தின் ஆணி வேர்கள் நமது தென்னிந்தியக் கலாசாரத்தில் ஊன்றியவையே என்பது உண்மையே யாயினும், மனித ஆத்மா என்பது எங்கும் ஒன்றேதான் என்பதையும், அந்த ஆத்மாவை சரீரத்தால் மலரச் செய்வது பரதக்கலை என்பதையும் பார்க்கும்போது இக்கலை விசுவ வியாபகமான சக்தியைக் குறித்தது என்றே ஆகிறது. எனவே இதற்கு பூகோள ரீதியில் எல்லை வகுப்பதற்கு இல்லைதான். இவ்விதம் உணரும்போது பம்பாய், டில்லி, கல்கத்தா முதலிய இடங்களில் பரத நாட்டிய வித்யா சாலைகள் இருப்பதுபோல், 1974-ம் ஆண்டில் ஸான்-பிரான்ஸிஸ்கோவிலும் ஒரு நடனக் கலாசாலை இருப்பதில் நாம் ஆச்சரியப்பட எதுவும் இல்லை. இச்சமயத்தில் இவ்வாறு அமெரிக்காவில் American Society of Eastern Arts என்ற கலை நிறுவனத்தை ஸ்தாபித்துள்ள திரு. ஸாமுவேல் ஸ்க்ரிப்ஸ் தம்பதியருக்கும், அதன் டைரக்டர் ராபர்ட் ப்ரௌனுக்கும் என் நன்றியைத் தெரிவித்துக் கொள்ளுகிறேன். டாக்டர் ராகவன் அவர்களும், இந்த மியூஸிக் அகாடமியும் சென்னையில் ஒரு பரதக் கலாசாலை நிறுவ முன்னின்று உதவியதுபோல், நமது மகத்தான தென்னகக் கலையை சர்வதேச கவனத்துக்குக் கொண்டு வர American Society for Eastern Arts உதவி புரிந்திருக்கிறது.

முடிவாக நாட்டியக் கலைஞரின் ஸ்ருஷ்டித்திறனின் ஆதாரத்தைப் பற்றிச் சொல்லப் பிரியப்படுகிறேன். பக்தி என்பதுதான் மூலாதாரம். பரத நாட்டியத்தில், ஏன் இந்தியக் கலைகள் அனைத்திலுமே, பக்திதான் மையமாக இருக்கிறது. இறைவனுக்கு அர்ப்பணமாகும் இரு முக்கியமான நிவேதனங்களாகவே நமது இசையும், ஆடலும் இருந்து

வந்திருக்கின்றன. ஈசுவர ஸாந்நித்தியத்தை—கடவுள் என்று ஒரு மகாசக்தி இருப்பதை, அனுபவ பூர்வமாக உணரப்பட மார்க்கங்கள் உள்ளன. அவற்றுள் மிகவும் சுலபமாகவும்—சர்வ நிச்சயமாகவும் என்று கூடச் சொல்லலாம். இறைவனை உணரும் வழி, ஸங்கீதமும் நடனமுமே என்று பாரத நாடு ஆதிக்காலத்திலிருந்தே கண்டு கொண்டிருக்கிறது. ஸங்கீத மார்க்கத்தை நாதோபாஸனை எனலாம். ஒரு நடனக் கலைஞர் மட்டும் நடனத்தோடு ஸங்கீதத்திலும் ஞானம் பெற்றுவிட்டால் அவர் தன் உடல் முழுவதையும் இழைத்துக் கரைத்து பரிபூரணமாகத் தன்னை இறைவனுக்கு ஆத்ம ஸமர்ப்பணம் செய்ய முடிகிறது. நடனக் கலை தொன்று தொட்டு நமது பூஜா முறையில் ஒரு முக்கியமான அங்கமாக இருந்து வந்திருக்கிறது. சடங்கு விதிகளின்படி பூஜை செய்யும் ஓர் உபாசகர் இறைவனுக்கு கந்தம், புஷ்பம், தூபம், தீபம், நைவேத்யம் முதலியன அர்ப்பணம் செய்வது போலவே, ‘நிருத்திய - கீத - வாத்யங்களையும்’ உபசாரங்களாக அளிக்கிறார். நாட்டியமாடுகிறவர்கள் ஈசுவார்ப்பணமாகிற ஒரு கலை இது என்பதை மறக்காமல், பூஜா சிந்தனையோடு, பக்தி உள்ளத்தோடு, சரணாகதமனோபாவத்தோடு இக்கலையில் ஈடுபட்டிருக்க வேண்டும். ஆம். உண்மையில் பரத நாட்டியம் என்பதே ஓர் உபாஸனைதான். தவறுதலே செய்யக் கூடாத ஆசார சடங்குகள் கொண்ட உபாஸனைதான்.

‘யோகமண்டே ஸாத்யமா? யோசிஞ்சி ஜூசிதே

பவனயோகுலகு பரமானந்த ஸௌக்யமு’

முதலிய இந்த வரிகள் என்ன சொல்கின்றன? ‘யோசித்துப் பார்த்தால், யோகம் என்பது அப்பஸிக்க எளிதானதல்ல. எப்போதும் பரமானந்தத்தில் திளைக்கவல்ல பக்குவ ஜீவர் களுக்கே அது சாத்தியம்’ என்கிறது. யோகம் என்பது பரமாத்மாவுடன் ஜீவாத்மா சேர்ந்திருக்கும் நிலை. அதை சாதிப்பது மிக மிகக் கடினம் என்கிறார்கள். ஆனால் என்னைப் போன்று ஒரு சாமான்ய ஜீவனம்கூட ஒரு சில சமயங்களில் ஓளவுக்கு இறைவனின் பிரஸன்ன நிலையை

ஆழ்ந்த உணர்வோடு அனுபவிப்பதற்கு ஸங்கீதமும் நாட்டியமும் வழிவகுத்திருக்கின்றன. இந்த ஈசுவரானுபவம் எப்போதாவது பளிச்சிடலாம்; ஆனாலும் இந்தச் சிறிது பொழுதிலேயே அது எப்போதோ இருப்பது என்றில்லாமல் எப்போதும் உள்ளது என்ற அளவுக்கு கம்பீரமாக ஆத்மாவாக்குள் பாய்ந்து விடுகிறது. கலையில் சிரத்தையுடன் ஈடுபட்ட அரங்கத்தில் ஆடும் அந்தச் சில மணிநேரம் முழுவதும், இந்தச் சாசுவத ஆனந்தத்தை, பூரண செளக்கியத்தை அனுபவித்துக் கொண்டே இருக்கலாம். ஸங்கீதம், நாட்டியம் இரண்டும் பேதமில்லாமல் கலந்துள்ளபோதே இந்தப் பரமானந்த நிலையை, விசேஷமாக அடையலாம் போல் இருக்கிறது.

என் கலைக்குக் காரணமான என் குடும்பத்துக்கும், பல்லாண்டுகளாக எனக்குப் போதித்து, ஊக்கி உதவிபுடன் என் குருமார்களுக்கும், ரஸிகர்களுக்கும் குறிப்பாக இங்கு கூடியுள்ள நண்பர்கள் அனைவருக்கும் என் நன்றி கூறி முடிக்கிறேன்.”

Following her Sri Muthiah Pillai, Titte Krishna Iyengar and Sandhyavandanam Srinivasa Rao thanked the Academy for honouring them and praised the services of the Academy to the cause of music and dance.

Special Awards

Dr. V. Raghavan then introduced the musicians who figured in different concerts of the season and have been chosen as winners of the special Awards and requested the President of the Sadas to present them the Awards. (See list below)

Competitions

Sri P. S. Ramachandran, Member of the Executive Committee, then introduced the winners in various music competitions held during the Conference. The President gave away the prizes to the successful candidates (See list below.)

The Teachers' College of Music

Dr. V. Raghavan, Correspondent of the College, then introduced the students who had passed out successfully in the exami-

nations and requested the President to give away the Diplomas and Prizes to them. (See list below).

President's Speech

The President of the Sadas, Elayaraja Sri Marthanda Varma, then spoke.

He said that although he could not claim himself to be a man of knowledge in Carnatic music, he came of a family which had treasured and fostered the rich heritage of Indian Music. The bestowing of the title of 'Sangita Kalanidhi' on Balasarasvati that day met all the requirements of the different aspects of music, *Gitam Vadyam* and *Nrityam*. The very name Bharata Natyam is derived from the same elements which formed the basis of music, namely, *Bhava*, *Raga* and *Tala*. Balasarasvati had won international recognition as an exponent of this art.

For a long time they had pursued the traditional way of rendering our music. This had come to be standardised into a set pattern. The tendency to-day however, as in the West, was to deviate from accepted traditions and follow something new and based on one's own. The proper line to pursue was, according to him, to evolve innovations within the frame work of the tradition, and avoid the extremes of the hidebound on the one hand and the hotch-potch on the other. The Academy had a great responsibility of maintaining not only the tradition and conserving it, but also the balance between the old and new and hand over to the next generation, the heritage, if not in an improved way, but at least in the form in which it had been received. He congratulated also the other recipients of the Awards and also the youngsters who had come out successfully in the competitions and examinations. He congratulated also the Academy's Office-bearers on the good work which they were doing and thanked the Academy for inviting him to preside over the Sadas of the 47th Conference.

Smt. Indira Ramadurai, a Member of the Executive Committee, then thanked the President of the Sadas for accepting their invitation and the various individuals and organisations who had contributed to the success of the whole Conference.

THE MUSIC ACADEMY, MADRAS—47th Annual Conference
COMPETITIONS AND CONCERTS PRIZES 1973-74

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COMPETITION	DONOR	WINNERS
1. Vocal Music, Ladies	T. R. Venkatarama Sastri Prize - Awarded by Sri T. V. Rajagopalan II Prize Endowed by Sangita Kalanidhi Semmangudi Srinivasa Iyer	I Prize - N. Padmavathi II Prize - Radha Venkata- chalam I Prize - Bhagyalakshmi Chandrasekharan II Prize - Balanagammu- Nagamani I Prize - Radha Venkata- chalam I Prize - Radha Venkata- chalam II Prize - N. Padmavathi I Prize - Sudha Venkata- raman I Prize - B. Latha II Prize - B. Govindarajan I Prize - K. Vagish
2. Veena	Dhanam Memorial Prize - Endowed by Sri M. Sudarsanam Iyengar	
3. Modern Compositions	L. Muthiah Bhagavathar Memorial Prize- Awarded by Sri T. L. Venkatarama Iyer	
4. Tamil Songs	The 'Amarar' Kalki's Tambura Prize- Endowed by Sri T. Sadasivam	
5. Maharaja Swati Tirunal Compositions	Murthi Memorial Prize - Endowed by The R. K. Murthi Memorial Committee Endowed by V. S. Tobacconist	
6. Purandardas Padas	Dr. Sankaranarayana Iyer Memorial Prize- Endowed by Dr. S. S. Krishnan	
7. Pallavi Singing	Sri Vijayaraghavalu Naidu Memorial Tiruppavai Prize - Awarded by Vijayaraghavalu Memorial Religious and Charitable Trust, Edamandal, Sirkali, C/o V. Ramachandran, Bheemanna Mudali Street, Madras	I Prize - N. Padmavathi II Prize - B. Govindarajan
8. Divya Prabandham & Devaram	Dr. V. Raghavan Prize - Awarded by Dr. Raghavada Shankar	I Prize - Radha Venkata- chalam
9. Sanskrit Compositions		

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K. R. Sundaram Iyer Shashiyabdupurti Prize- Tambura for the Best Sub-Senior Musician-Awarded by Sri K. R. Sundaram Iyer Shashiyabdupurti Trust ...	...	Vidvan B. Krishnamurthi
Dr. Johanna Spector's Endowment for Violin in memory of her brother Violinist Namichtenberg for the best Sub-Senior Violinist	...	Delhi A. Lalitha
Dr. Henry Cowell's Prize - Endowment for the best Sub-Senior Mridangist	...	Surendran
Sri T. V. Subba Rao Prize for the best Junior Musician awarded by the Executive Committees of the Music Academy, Madras	...	Premkumar
Semmangudi Narayanaswami Iyer Memorial Prize for the Junior Violinist - Awarded by Sri A. Panchapakesan	...	Gnanambal
V. R. Sambasiva Iyer Memorial Prize for the best Junior Vocalist - Awarded by Sri S. Natarajan	...	Tiruppunturuthi V. Venkatesan
Veenai Shanmukavadivu Memorial Prize for a deserving Veena Player - Endowed by Smt. M. S. S. Ladies Felicitation Committee	...	Vidya Sankar
D. K. Pattammal Prize for a deserving young Lady Vocalist Endowed by D. K. P. Ladies Felicitation Committee	...	Mani Krishnaswami
Kasturi Ranga Ayyangar Memorial Award- Donated by the "Hindu"	...	K. Balasubramaniam

THE PROBLEM OF ORCHESTRATION IN INDIAN MUSIC

Sri Vishnudass Shirali

Gwalior

I feel greatly honoured at the invitation to read a paper on the problem of orchestration in Indian Music in the presence of music scholars, musicologists and prominent Vidwans. You know more than what I can say on this occasion. In spite of this fact I have taken the liberty to appear before you, and I hope, you will tolerate me for a while.

Indian music, by the very nature of its development, presents a series of problems of fundamental importance, when we talk of orchestration. The evolution of orchestra in Europe has taken a few centuries to reach its present form. Music and all the other fine arts received an impetus to develop and artists in search of different media of expression sprang up through the rapidly growing cities of Europe. With the gradual growth of orchestra its own laws emerged, with the desire to improve the then existing musical instruments. And gradually musical instruments from India and the Middle East countries found their way to Europe, and the Violin family of instruments was perfected in the 16th and 17th centuries. This gives us in brief the idea of the gradual growth and development of orchestra through the centuries in Europe.

It is accepted that Indian music, both vocal and instrumental, developed on individual lines. In the matter of orchestration we have seen that our ancient sculptures depict a group of musicians playing a number of musical instruments. But it is difficult to ascertain the existence of a system of orchestration of that period. The idea of a variety of instruments being played in unison or otherwise is not new. Nevertheless through the last few centuries, till the beginning of this century, no organised effort on All-India basis has been made in our music for an equivalent of what is now known popularly as an orchestra.

Attempts were made in India since the beginning of this century by a few prominent musicians, like Moula Bux of former Baroda State, Pandit Vishnu Digamber Paluskar, Ustad Alauddin

Khan and a few others. But it is debatable whether these attempts could be interpreted as orchestral compositions or as ensembles, in which a smaller or larger number of instruments played in unison with occasional breaks for different soloists to improvise independently. Later in the forties composers like Raichand Boral, Timir Baran and a few others and in the post-Independence period, Jayaram Iyer, Ravi Shankar, Ali Akbar, Pannalal Ghose, Emani Shankara Sastri, Anil Biswas, Salil Chowdhary and a few more composers have made attempts in the field of Indian orchestration. All these can be called the attempts to find a way out, to establish a certain approach to the orchestral music and experiment on orchestration in Indian music with their own individual approach.

With the advent of sound films, radio and TV, a specific demand and a field with scope was created for orchestras and now, we are faced with a situation that demands a co-ordinated and concerted effort in the direction of standardising what can be called an Indian system of orchestration.

The following situation is associated with the term of orchestra: a carefully selected, trained and balanced group of musicians playing stringed bow, wood-wind, brass, drums and percussions, under the guidance of a composer and a conductor, or a composer-cum-conductor. An occasional blending of the voices is also being practised. Orchestration means instrumental sounds of various timber and tones, blended in a characteristic combination, to produce a variety of tone-colours. The selection of instruments assumes an importance in orchestration as such; the instrument should be capable of expressing itself in a definite manner.

At this stage we have to consider whether orchestration is permissible in Indian music. No doubt it will present a number of problems if we want to keep to the character of our music, and retain the system of the 22 sruti-scale. It may be easier if the scale of 12 notes is used, and take only the Ragas or melodies, which do not use the other sruti-intervals. A tempered scale gives scope for creating identical intervals in any chord from any point of issue and simplifies the placing of chords from one keynote to another. The 22 sruti-scale limits the placing of

chords, from one keynote to another, since the sruti-intervals are non-identical. When the shifting of the key is applied, to give colour to the composition, the relation between the changed keynote and the valuation of other notes will automatically change and it may sound out of tune due to incorrect sruti-relation.

It is to be remembered that the continuous sounding of the keynote or the drone is the basis of our music, and against this, the shifting of the key is to be tried out within a certain limit. Naturally a constant vigilance will be necessary to maintain the sruti-relation with the keynote, if and when it is shifted.

Introduction of harmony, as understood in the West, deprives our music of its most notable and unique feature. And this is not merely an issue, involving advantage or prestige, but a matter of the spirit and the character of our music. One may as well ask, 'why do we require orchestral music at all, when we have a highly developed classical music for vocalists and instrumentalists, which alone takes a life-time to achieve mastery'. Our music is primarily meant for individual or solo performance, as such orchestral music may become a non-aligned subject. Yet, another question may arise, in the mind of a modern progressive musician, that, if melody is the essence of our music, how would it be possible to orchestrate Indian music, when it has only the horizontal treatment. Unless the vertical treatment of music is introduced in a composition it may not be of much use to do such an experiment. If we do not want to, or we cannot adopt, the Western harmonic triads, the common chords and counterpoints, then what would be the direction, is a point for serious consideration.

It may not be out of place to recall an incident of 1936, when I was touring the United States, with Uday Shankar group of dancers and musicians. I had known Leopold Stockowsky, the famous Conductor of Philadelphia Philharmonic Orchestra. He was very much interested in our classical music and wanted me to send him a Veena from India, which I had sent him. And that is how I came to know him. Then I was very much interested to study Western music for a comparative study. Since I knew him I consulted him about my desire to avail of a scholarship to study in one of the Music Universities in the United States, and wanted his recommendation

for my admission. He was good enough to help me. In our subsequent talks he had mentioned two important points for serious consideration. Number one: What was my purpose of studying Western music and whether I intended to use Western harmony in Indian music. For, if every one used Western harmony in Indian music, it might no longer remain Indian music. Of course this was not my object of studying Western music. Number two: Indian classical music is melodically so perfect and far advanced, and our ears are trained and used to the use of finer and delicate musical intervals. The process of learning Western harmony, counterpoints etc. may perhaps make my ears less sensitive to the sruti-intervals afterwards since the scholarship was to be for three to five years. He did not mean to discourage me from studying Western music, but merely wanted to forewarn me of the practical difficulty I may have to face. Anyway I was not in a position then to avail the scholarship due to insufficient funds for my stay over there. Some may agree and some may not agree with this viewpoint, that is a different matter.

I do feel that we can have in our music a harmony by forming a sort of counterpoint achieved through the superimposition of melodic passages with different groups of instruments. In addition to the parent melody a number of miniature melodies can be placed in the composition, as it were, having all the characteristics of the parent melody, but still possessing a distinctly individual quality of their own. In addition one can portray four separate movements by varying patterns based on Asthayi, Antara, Sanchari and Abhoga. There could also be various other methods of evolving an Indian system of harmony. Since it is a new ground, much is to be experimented with and explored.

For the present I feel that there is no standard as such in Indian orchestration, either for the composer or for the listener. A definite standard may be established after many years of experimentation with scientific studies, and by giving quite often, orchestral performances by different contemporary composers. Till then all such orchestral work should be categorised as mere experiments in Indian orchestration.

Conflicts between the new and what is considered traditional trends in music existed in every other form of art, and is character-

istic of each epoch. From such conflicts emerges a fresh type of art based on the traditional system, but embracing, assimilating and giving shape and form to the new trends. Therefore, I feel, orchestration in our music, and to a certain limit, orchestration in Ragas, could be possible because of its growing need; it has also a tremendous possibility and a vast scope to express all human emotions through an entirely different media. Besides it could become an additional fare in our music.

Indian orchestration requires a careful and elaborate study of our musical instruments and we should be able to select from different tonal value and from different instruments with different octave-ranges. Most of our musical instruments are found in the middle range only; bass and high-pitched varieties are very few. In which case we have to prepare ourselves for revolutionary changes in the construction, size and shape of various musical instruments. We will have to consider the material used in the making of instruments and its select choice, the professional artisans having scientific skill with adequate knowledge of music. Unless such changes are brought about and the instruments are improved and standardised, it would be difficult for us to achieve a complete balance, as far as musical compositions are concerned.

Tuning the instruments to admit a change of key and to a particular pitch, and the removal of sympathetic strings of the instruments may be necessary in order to fit in the requirements of such an orchestra. Here, a suggestion is likely to be made as to why we should not adopt at least the musical instruments of the West. In my opinion, even Western musical instruments, barring a few, would fall short of the required mark, when we develop the system of orchestration completely on Indian lines. Another important factor and, probably a vital one, is the system of notation for writing and reading by sight the musical score. The notation should be such that it should transmit the emotions portrayed by the composer, and this aspect plays a vital part in orchestral compositions. A slight flexibility in the interpretation of a line of music on the part of the instrumentalist may spoil the entire composition. In other words, the system of notation should be specific and should not leave any scope for ambiguity or misinterpretation. Hence adequate number of musicians with the ability to read and reproduce any given music will be an absolute necessity.

There is another aspect that remains to a certain extent unexplored and that is a choir, a choral group, a group consisting of different voices of different ranges. One may feel this as an imitation of the choirs of the West. Even so, what does it matter, in so far as it is going to be another additional fare in our music? But the fact is that group-singing is an universal musical expression; it is found all over the world and in every country. The human voice is self-emanated; it does not require outside help from any musical instrument. We have in our country, varieties of group and community songs. Usually they are sung in unison, but some tribal community songs are sung with a peculiar kind of harmony, each group singing in different key or sruti and simultaneously. And thus it becomes an unplanned and spontaneous harmony without the restrictions of the laws of harmony. This aspect can suitably be harnessed and used for an All-India choir in classical music.

The training for such a choir requires an entirely different kind of approach for the vocalists. The vocalists have to be highly trained singers; they will have to read the notation while singing, and have to be accustomed to sing according to the given music without the aid of accompanying instrument or the drone, and lastly their individualism will have to give place to a collective individualism. All this would require a highly specialised training. There is a great scope for vocalists as well as composers and conductors.

To elaborate further, Indian orchestral compositions could be classed under the following categories:

1. Thematic compositions, on the beauty of nature, portraying a story or a poem, where, one or more simple ragas or melodies can be used.
2. Elaborate compositions in a raga, in a traditional way, in which, selection of ragas to be made, with a particular idea, of using the srutis. This could be of non-thematic or abstract motif, in classical style.
3. Compositions built entirely on folk airs, to suit the popular demand, where, classical music is not employed. These can be of thematic or non-thematic motif.
4. Compositions, of purely rhythmic motif, built on drums and percussion variety.

5. Compositions for choral orchestras, with or without instruments, can be included in the above four categories, with thematic or non-thematic motif. These could be subjective or abstract, emotional or romantic.

Questions may well arise, as to how an orchestral music is composed, and what is the inspiration one gets before it is composed, and what would be the standard by which the listeners would be able to understand, appreciate and judge. The inspiration for a musical composition derives from the combination of mental, emotional and spiritual qualities. Artistic musical expression represents a balanced mental and emotional action. A musician's inspiration derives from nature, human emotions and his adequate knowledge of music, and these are moulded into a musical composition. The thoughts and expressions of a composition, as conveyed by the composer, may not be understood by others, in spite of the explanation given by the composer himself. An understanding and appreciation of anybody's composition, would be of an individualistic character, but the total effect, when correctly played, will be the result of a collective work of the musicians, the conductor and the composer. If such orchestral works are repeated often, by giving public performances, through radio, films and TV, then perhaps, the listener would be in a position to understand and follow the composers' musical expressions, and ultimately we would be able to create a following of a large audience of listeners.

After many years of trial and error, we are sure to be able to evolve a technique from our experiments in this direction, and gradually, an Indian orchestral tradition may be built. To achieve this end, we may have to be progressive in our outlook, judicious in the use of the inventive faculty along with the traditional aspect. It is understood that one has to have a sort of revolutionary spirit, *but at the same time such experiments should not endanger the basis of Indian music, nor should we make it hybrid.*

I am not going to discuss here today, as to how to keep this tradition of Indian orchestration alive, and what are the ways and means to maintain permanent orchestral groups on experimental or on permanent basis all over India. As far as I know at

present we have only one orchestral group specifically for this purpose recognised and maintained on permanent basis by the Government of India, that is the National Orchestra of AIR, New Delhi. If such orchestral groups are financed and maintained by private sectors as well, it may have more and better scope to many known and unknown contemporary composers to exhibit their talents, and also we will have many more highly trained musicians for this purpose. Also the Music Academies of different States in our country may encourage individual composers to contribute their orchestral compositions by forming orchestral societies. On the basis of these different orchestral compositions, an Experts' Committee of composers, with the help of musicologists and music psychologists, may be able to establish a standard of Indian Orchestration.

Indian music has unlimited potential for development along orchestral lines. Music with its notes, forms, emotions, expressions and a highly developed science, conveys deeper meaning of human struggle, happiness, joy and a variety of moods. Indian orchestra is still in its infancy. Given the proper scope, understanding and opportunities for development, with active support from private as well as public sectors, it can blossom into an extraordinary medium of expression with its infinite scope for variety and progress, based on materials accumulating through the centuries. With our classical and folk music, we can weave into our compositions a world of human emotions, physical and spiritual experiences.

I am very thankful to you, for giving me this opportunity to say a few words before a gathering of music experts and Vidwans. I am thankful to Dr. Raghavan and the Madras Music Academy for inviting me to participate in these meetings. I thank you all.

I have here with me two taped music recordings of my own orchestral compositions, and with your permission, I would like to play them for you. Before I play the tapes, I would like to mention the fact that the compositions you are going to hear, are by no means a perfect example of my capacity as a composer, as I am still in the process of experimenting. So also the recording done under difficult conditions, otherwise could have been done in a better condition. And lastly the musicians' performance could have been better. In spite of all these deficiencies, I hope, this will give you a rough idea of the work done in this field.

The first composition entitled "Symphony of the Seasons" is in Raga Bahar-variety. This is an experimental composition in creating a feeling of the six different seasons in one Raga, Bahar and its other variety, instead of six different ragas for the six seasons. The six seasons are, according to the composition, Autumn, pre-Winter, Winter, Spring, Summer and the Rains. The change in the seasons is indicated by a natural change in the melodical pattern with other effects, instruments and voices. It is a thematic composition, originally recorded for the AIR., Bombay and later I made a musical documentary film of it for the Films Division. This was composed and recorded in 1954.

(1) "Symphony of the Seasons" - duration 13 minutes.

The second composition entitled "Chintan aur Chetana", a process of thinking and the state of consciousness. This is also an experimental composition, composed and recorded for the AIR., Bombay in 1964. A difficult Raga to orchestrate and to express the abstract motif. This is in Raga Todi, in five parts.

The first part conveys a feeling of calmness and concentration of mind. The second part signifies a mood of prayer. The third part conveys the struggle of Atman and the Maya, the illusion that separates the Atman from the eternal source. The fourth part represents the yearning of the soul for realisation. And the fifth part expresses a sort of an understanding arrived at between the Atman and the Maya, in order to see the clear path to the knowledge of the higher self, the ultimate goal.

(2) "Chintan aur Chetana" - duration 15 minutes.

The third composition entitled "Himalay ki Aur", 'Towards the Himalayas'. Composed and recorded for the AIR Bombay in 1964.

A composition of various folk melodies and rhythmic patterns, this represents the different aspects and aspirations of the people of these regions. A variety of nature's charms and human joys serve as a motif.

The call of the flute, the shepherd with his herd of sheep, the peasants and the hill-people, and their work in the fields, festive occasions when these people sing and dance. They have nature's beauty around them, as also the hazards of the nature; their life is a hard struggle for existence, yet they are part of that beautiful and hazardous nature.

(3) "Himalay ki Aur" - duration 10 minutes.

IMPROVISATION IN WESTERN CLASSICAL MUSIC

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I. Introduction

One of the popular myths about music in the West is that there is no improvisation, that *all* Western music is composed by composers, written down in musical notation, and faithfully reproduced by musicians reading from notation. This mistaken impression has been perpetuated by musicians and scholars from the East and West, even up to the present day. But in truth, there has always been a strong undercurrent of improvisation in Western music, particularly in the popular arts-in folk and dance music, and recently, especially in jazz. That jazz is seriously studied in the West, that it is taught in our universities, and listened to in formal concerts, may come somewhat as a surprise to many of you. But jazz in its highest forms is an improvisatory music *par excellence*, and demands serious attention by comparative musicologists; this point is unfortunately beyond the scope of this paper.

Our study will be confined to the Western classical music, and our survey will be a historical one. Several preliminary points should be made, as also generalizations which hold true regardless of historical period or individual idiosyncracies. First, Western musicians improvise in the same way that they compose (written) music, that is, their improvisations are identical in style to their composed music using harmony, counterpoint (simultaneous melodies), timbre (tone color), as well as melody. Second, Western musicians have tended to improvise in certain musical forms in preference to other musical forms. Third, within certain limitations (to be examined later), they improvise within a given structure from beginning to end; there is no combination of composed music plus improvisation such as in Karnatic music with the (composed) kriti combined with alapana, niraval, and Kalpana svara improvisations.

If composed and improvised music use the same forms and techniques in Western music, what are the differences between

them? Basically, improvised music, created on the spur of the moment, has a kind of *edge*, an excitement of the free and unfettered imagination of the performer flowing from idea to idea, and culminating in what we might call "exceptional moments"—that is, music of extraordinary beauty and uniqueness, like flashes of lightning. In written music the composer has time to contemplate, to polish his musical ideas, to work out elaborate structures and relationships, that is, to use a process that is more cerebral than intuitive. History has given us a wonderful example. In 1747 J. S. Bach (1685–1750) visited King Frederick, the Great, of Prussia at the royal palace in Potsdam. The king, having heard of this great musician, composed a short melody and gave it to him. Bach, using the king's theme as a basis, improvised for over three hours. Upon his return to his home in Leipzig, Bach revised the ideas that had come to him during the improvisation and wrote a collection of pieces (based on the king's haunting melody) titled "Musikalisches Opfer" (A Musical Offering) which he presented to the king as a gift.

The improvisations of Ludwig von Beethoven (1770–1827) at the piano are described by his contemporaries in glowing terms. Even more so than his written compositions—the sonatas and smaller pieces—his improvised music was stormy, wild, virtuosic, imaginative, unpredictable, and indicative of the individual freedom so dear to his heart. But we may infer that Beethoven's improvisations, like the sketches in his musical notebooks, were absorbed into his notated music. And this is an important point: as often as not in Western classical music, improvisation has functioned as a kind of idea-testing ground, a cathartic, intuitive exercise, the music of which was later reworked into written compositions.

Improvisation was, until recently, largely a solo affair. Formulae and rules for groups working together (such as exists in Karnatic music) simply were never evolved. So improvisations were usually done by a single musician playing instruments such as the lute, virginal, violin, piano, or organ. Where improvisatory elements were used in a larger context, such as in opera or orchestral music, they usually applied only to a specific technique utilized by one of the performers—the filling in of chords in accom-

paniment, for example, or the addition of ornaments (*gamakas*) by a singer.

The history of Western music has seen a gradual evolution into and domination of musical thought by musical notation. The advantages of this trend are the same as those of alphabets and written language. Notated music can be preserved for centuries, for as long as the paper or parchment lasts; notated music can be lost, forgotten only to be rediscovered fifty or a hundred or five hundred years later. But at the same time much in music is lost; as notation begins to dominate the thought-processes of musicians, music becomes only what can be notated (that is, as simplifying process occurs), a spontaneity is lost, and composers and musicians lose their ability to improvise. Even today with a slight resurgence of improvisation in Western contemporary music the trend is still for composers to make some kind of notation, graphic or otherwise, for musicians to follow. A purely oral tradition, as such, has been lost in Western music.

II. Early Days

In the days of the early Christian Church a flourishing culture existed in Byzantium (now Istanbul which consisted of a blend of Hellenistic and oriental elements). In Byzantine chant (the music of the church) the melodies of the *kanones* (hymns) were comprised of groups of short motives combined by the singer to form the complete melody. Some of these motives (*prayogas*) were standardized for beginnings, others for middles, or endings, and still another group for connecting links; and there were also standard ornamental formulae (or *melismas*). The singer's originality was in the way he could combine motives from a repertoire of possibilities and then vary them with ornaments. Moreover, the motives were divided into eight groups or *echoi*. All motives in one of the *echoi* expressed the same quality of feeling, were congruous in melody and rhythm, and were derived from the same scale. Each *echoi* was associated with certain times of the year, hour of the day, season, or type of words. The similarities with the concept of raga are perhaps too obvious to be mentioned here, but the same concepts also applied to the Hebrew chant of that day and had a great influence on the later developement of the church modes.

As time went on, notation began to develop for Church chant; at first little wriggly lines above the text, and later *neumes*, and *staves*. A great collection of chants was systematized by Gregory I (the Great), who was the Pope in the Roman Church from 590 to 604 AD. We know with certainty that all melodies were finalized in precise notation in the beginning of the ninth century; so what had begun as a semi-improvised, oral tradition became a fairly stabilized notated form of music, used to this day in the Church.

Following a similar evolution, but from outside the Church, was the Medieval tradition of knightly love poetry and songs. In northern France *troubadours* and in southern France *trouveres* (both words mean "finders, inventors") wandered from castle to castle singing chaste lyrics in a style that displayed freedom of inventiveness, spontaneity, and apparent artlessness. While there was a refrain which remained more or less constant, the melody of the verses varied from stanza to stanza, and melodic ornaments were added at will, though most songs had a regular double or triple rhythm. In Germany the *minnesingers* ("love-singers") carried on a similar tradition, although sometime after the thirteenth century they evolved into the guild of *meistersingers* ("master-singers"), began to write their songs in notation, and set up rather rigid rules of composition. However, the beautiful songs of these minstrels, preserved in fragments in notation and in European oral tradition have lived on, and we can only wonder at what must have been a golden age of singing. And many of the tunes were later re-surfaced to form the roots of later European nationalist religious and musical movements.

III. The Renaissance

The Renaissance (1450-1600) saw many radical changes and innovations in the realm of music. The development of plucked and keyboard instruments resulted in a renaissance of soloistic improvisation. At the same time a curious contradiction was taking place in that more and more music was being notated, printed, and published in leaflets and books. Because of the many new inventions and improvements in instrument-making, the status of instrumental musicians, who in the Middle Ages had been regarded with contempt or condescension, was raised to respectability. Group-performance, at first duplicating or imitating vocal choral music,

found expression in matched sets of flute-like "recorders", or bowed "viols." But for our purposes the most important instruments were keyboard instruments of the *clavichord* type (strings struck by a metal tangent) or the *harpsichord* type (strings plucked by a quill, and including instruments like the *spint* and *virginal*), and the *lute* which was probably the most popular household instrument of the Renaissance. The lute had one single and five double strings, was plucked with the fingers, had a pear-shaped body, and came in a family of sizes.

Improvisation was common for accompaniment of the popular dances of the day, which were usually done in pairs; a slow dance in duple time, such as the *pavane*, followed by a fast dance in triple time, quite often the *gaillarde*. The improvising soloist simply played tunes and chords of his own choosing to fit the rhythmic patterns and form and tempo of a particular dance.

Beyond dance music, there were basically two ways to improvise in the Renaissance. First, the musician could ornament a given melody. Second, he could add contrapuntal parts or vary the setting of what was called a *cantus firmus*, or given melody which remained more or less unvaried. The latter method was also called *discantus supra librum*, or "(extemporized) discant on (a melody written in) a book," *contrappunto alla mente* (mental counterpoint), or *sortisatio* (extemporization-as opposed to *compositio*, or written composition). The *basse-danse*, a favourite court dance of the fifteenth and early sixteenth centuries, was improvised using the *cantus firmus* method, and often both ways of improvising were combined (that is, melodic ornamentation plus *cantus firmus*.)

In addition, there was what might be called an improvisatory style, an unfolding of musical ideas in a free, rambling fashion, with varied textures, sometimes without either metre (as in *alapana*) or form. Among the earliest notated compositions for solo players are pieces in this style, usually called by titles such as *prelude*, *preambulum*, *fantasia*, or *ricercare*. The program piece might also fall into this category since the music was an attempt to describe a certain event, such as a battle, a leaf falling from a tree, an emotion or affection, or a season, the form being dictated by what was being described.

The theme and variations were also used for improvisations. This instrumental form probably originated with the Spanish lute and keyboard masters in the first half of the sixteenth century, of whom Antonio de Cabezón (1510-1566) was particularly outstanding. The theme was usually a well-known popular or religious tune and was first played almost unvaried. With each variation the setting of the original tune became more and more complex, often with virtuosic running passages and new counter-melodies. The animation increased to the end (broken only by a few interludes) when the original tune was again repeated in its simple setting. Another form of variation was to chop the original melody into pieces, and treat each phrase to variation and manipulation in various ways, putting the entire melody together again only at the end.

In Germany the Protestant Reformation gave birth to a new type of religious music which was to be of prime importance to later developments. Martin Luther in attempting to bring the common folk into more direct involvement in worship, collected many famous old tunes, gave them religious lyrics, and called them *choral* or *kirchenlieder* (lit. "church songs"), or in English, *chorales*. These beautiful and stately pieces were simple enough to be sung by everyone, but what is more, were ideal for expansion on the *cantus firmus* principle into extended organ works, motets, cantatas, and oratorios. The first publications, beginning in 1524, included *only* the words and the melody, and the church organist was expected to improvise the chords and settings, an art which came to a culmination (as we shall see) with the works of J. S. Bach.

The Renaissance was first and foremost an Italian affair though its ramifications spread quickly throughout Europe. And improvisatory music found several new developments there in the latter half of the sixteenth century. A form called *canzones* incorporated all the complexities of contrapuntal (many simultaneous melodies) music into improvisation, and the *toccata* (from the Italian verb "toccare" (to touch) became for organists, especially of the Venetian school, a virtuosic showpiece of fast-running passages and massive harmonies. Again we run into names like "fantasia, intonazione, prelude," etc. for works in a free improvisatory style. Contemporary accounts describe

improvised organ music wandering through a maze of strange harmonies and peculiar chromaticism, perhaps similar to that found in a printed work called "*Conzonanze stravaganti*" by Jean de Macque. Frescobaldi's later *toccatas* also display this characteristic.

No mention of Renaissance instrumental music and style would be complete without the English school of Virginalists which brought many of the improvisatory forms originating in Italy to full flowering. Particularly important were William Byrd (1543-1623), Giles Farnaby (c. 1560-1640), John Bull (c. 1562-1628), Thomas Morley (1557-1602?), and Orlando Gibbons (1583-1625). These great composers brought English music to a height which has perhaps never been surpassed, and their works as published in the *Fitzwilliam Virginal Book* (a keyboard collection of 300 pieces printed in c. 1620) show a strong affinity to improvisatory forms and procedures, particularly in the variation and fantasy (or "fancy") types of composition.

IV. The Baroque

With the Baroque Period of Western music (c. 1600-1750) we come to the last great epoch of improvisation. In Protestant church music the earlier forms, many of them based on the chorale tunes, reached full fruition. Of particular importance was the large-scale two or three-part form improvised by organists as part of the church service, or in special concert performances. The first movement was always a *prelude*, *fantasia*, or *toccata* in free form, highly virtuosic, and often without a feeling for beat or metre (similar in many ways to *raga-alapana*). An optional slow movement, usually called *adagio*, could be the second, followed by a complex and highly contrapuntal *fugue*. J. S. Bach's compositions represent the apex of this massive and majestic improvisatory form, and we might mention his *Toccata*, *Adagio*, and *Fugue* in *C Major*, and his *Fantasy* and *Fugue* in *G Minor* as prime examples. Less ambitious but just as beautiful were the many settings of the Lutheran chorale tunes, which were played in services to introduce and accompany hymn-singing by the congregation, or as quiet musical background for interludes and prayers. Using the *cantus firmus* principle, the tune of the chorale as a central core, and often attempting to picture the

emotions and implications the chorale-text, organists in Europe even today improvise in this form, though seldom matching the profound intensity and religiosity of Bach's *chorale preludes*.

Another particularly Baroque improvisatory form was that of the *passacaglia*, which incorporated a single melodic idea or phrase which was repeated over and over again with increasing complexity of harmony and textures, until finally it was virtually submerged in a swarming network of contrapuntal melodies. Again Bach's works in this form, such as the *Passacaglia in C Minor*, remain unsurpassed. A similar form was the *chaconne*, which, instead of a repeated melodic phrase, had a repeated series of chords; of harmonies, over which the improvisation developed. Both these forms are related to the *cantus firmus* principle, though they are in some ways unique. Moving now away from church music in particular, we come to another Baroque innovation, the *thoroughbass*, *figured bass*, or *basso continuo*. Here the keyboard player, who was very often the conductor, was given not notated music but only a single bass line, or melody, which represented the bottom note of the chords progressing throughout the composition. It was then up to the keyboard player to realize the full texture and harmonies of the music according to his skill and imagination. He was helped by a whole series of special signs and numbers which told him of the spacing of chords, whether they were triads (three-note chords) or seventh chords (so-called, because the number "7" appeared above the bass note), whether there were non-harmonic tones, or accidentals (*anya-svaras*). The bass line itself was often doubled or reinforced by cellos or double-basses, but the way the keyboard player put together the chords and accompaniment, spacing chords, or elaborating with snatches of melody was basically improvisatory. The *basso continuo* underlines almost all Baroque music, from the small two-performer pieces (like sonatas for flute and *continuo*) to the large orchestral suites and concertos, and the massive *cantatas* and *oratorios*—all have the keyboard performer plugging out his chords on every beat. In a way, a subtle trend was indicated by the addition of *basso continuo* to contrapuntal music, that is, a trend to move toward *harmonically governed* counterpoint, and eventually to a music that was more harmonic than contrapuntal.

Another major area of Baroque improvisation was in the addition of ornamentation to melody by singers in opera and *oratorio*. Much as in Indian music, notation was looked upon as a mere skeleton of the melody, and only by elaborate and intensive ornamentation, particularly in slow recitatives and songs, could the music be brought to life. Unfortunately, this tradition though widespread was largely an oral one, and the art has largely been lost. Baroque vocal music is now generally performed as notated, that is, in its plain form with little or no ornaments. We are lucky, however, in that the great composer, Claudio Monteverdi (1567–1643), has in one *aria* from his opera *L'Orfeo* ("Possente spirito," Act III) written out the desired ornaments on an extra staff above the melody. There is a wide variety of ornamentation which varies for each strophe of the air. While this one sample gives us a rare and probably quite authentic picture of how Baroque singers ornamented melody, it by no means gives us enough information to reconstruct the general principles governing improvised ornamentation.

In general in the Baroque period, performers had a great deal of liberty to add to the composer's written score. They could change it in various ways, add or subtract *arias* from *cantatas* or operas, stop in the middle of *toccatas*, or leave out variations *ad libitum*. Instrumental scoring itself was somewhat optional. Most performers had the ability to improvise and did not hesitate to use it even in connection with noted scores. The rather rigid concept of a performer's sticking to the printed notes on the page (even when they are printing errors) was a later development, and entirely against the grain of the predominant mentality of Baroque musicians.

V. The Classic and Romantic

The Classic Period (roughly 1750 to 1810) was a period which saw the birth of the modern orchestra, and most of our principle forms: the sonata, concerto, symphony, and others. The classic ideal demanded balance and precision, conciseness, clarity, in short, against much that the Baroque (and improvised forms in the West) stood for. Improvisation remained in the mainstream of music only in two (related) areas: in performances by the great virtuosi of this and later periods, and in the *cadenza* section of the concerto form.

The *cadenza* section of the concerto comes near the end of the first movement, just before the final cadence or *coda*. Probably deriving from an earlier practice by Corelli and other Baroque composers of elaborate extension of the 6/4 chord of the final cadence, the *cadenza* section was left blank by the composer. Here the soloist, whether a violinist or pianist, would improvise in free rhythm, using thematic material from previous sections of the piece, as well as virtuosic free figurations, ending with a trill on the V⁷ chord. The soloist would then be joined by the full orchestra for the final stages of the piece, finally cadencing on the tonic. In later periods (after Beethoven) composers began to notate their *cadenzas* (though keeping the improvisatory style); and today, *cadenzas* to concertos by Haydn, Mozart, or Beethoven are very often composed by the violinists who play them (for instance, the Soviet violinist David Oistrakh has composed his *cadenza* for Mozart's *Violin Concerto No. 3* in G Major). So, as we have seen in so many cases, forms, procedures, styles at first improvised are gradually absorbed into notated music.

In the Romantic Period (1810-1915) we know that almost all the great composers and performing musicians improvised. As opposed to the Classic period with its concern for balance and control, the Romantic musician pursued the ideal of giving full vent to his fantasies, visions, and emotions through music. The stormy piano improvisations of Beethoven have already been mentioned. But we should also take note of the development of the virtuoso performer, a kind of super-star, adored by the masses, charismatic cult-figures. Typical musicians of this type were the great violinist Nicolo Paganini (1780-1840) and the piano virtuoso Franz Liszt (1811-1886). Both improvised dazzlingly at their performances, along with the rendition of their own and others' compositions. The wild jumping from one musical idea to another, abrupt changes in mood or tempo, and sudden spurts of virtuosity, were characteristics not only of their compositions as well. In fact, with the Romantic period we must note the predominance in composed and notated music of what we might call *improvisatory style*. Again and again titles crop up (*fantasia*, or *prelude*, for example) which had been used in improvisatory music several hundred years earlier. And, there is a rebirth of

descriptive or program music, particularly on fantastic themes. But the mainstream of music in the Romantic era had moved into a music that was primarily a group activity, orchestras and large choruses, and, of necessity, a music of notation.

VI. Recent Trends

In the twentieth century two names stand out, both of interest because of the connection of their musical thought with the orient, and both Americans. Charles E. Ives (1874-1954) was a unique genius whose musical ideas were derived from the Transcendental philosophies of the so-called "Boston Brahmins", Ralph Waldo Emerson and Henry David Thoreau, who in turn had been influenced by the early translations of the Upanishads. Ives' music is not only improvisatory in character, but often left (intentionally) unclear, or vague, his idea in music being to provide a kind of map or starting point from which the performer's own imagination can take hold. Particularly in his massive *Concord Sonata* for piano, he opposes the rigidly precise concepts of music predominant in his day with a music that is truly 'transcendental', free, imaginative, soaring

John Cage (1912), also somewhat of a maverick, was influenced by the importance of spontaneity and chance in the philosophies of Japanese Zen Buddhism. He has composed music in an encyclopaedic number of ways and forms, very often using accident or chance (casting of dice, for example) to make his music. His scores may often be nothing more than a series of dots on a page of paper, or zigzags on a graph, forcing the performer to interpret and improvise. Cage's music has been extremely influential, particularly in the past twenty years, and his ideas and music have caused young composers and musicians again to look to improvisation as a way to making music.

In the contemporary music scene today in the West, there is a dichotomy between two ways of looking at music. On the one hand, composers are working in ever-increasing rational and precise musical concepts, in exact notation. On the other, composers are turning more and more to improvisational practices. Even in electronic music some composer/performers (most notably David Behrman and Alvin Lucier) improvise

using tape loops, oscillators, and synthesizers. Since there is no single system of controls and balances (such as in Karnatic music) musicians use a wide variety of means to strike a balance between the performer's freedom of imagination and the limitation of that freedom in forms and improvisational procedures. Whether improvisation will continue to be of importance in contemporary Western classical music, whether influences from improvisatory forms in jazz or popular music will be felt, or whether the cycle will move back again to the Classical ideal of precise musical notation is a matter for conjecture. But improvisation has always existed (although sometimes insignificantly) as an element in Western classical music tradition, and the chances are that the human necessity for spontaneity and freedom will demand that it continues to do so.

A CHOWKA VARNA FOR BHARATA NATYA

by
Tanjore Vadivel & Sivanandam & Maharajah Svati Tirunal

செளகவரணம் : தஞ்சை வடிவேல்,

தஞ்சை K. P. சிவானந்தம், மஹாராஜா ஸ்வாதி திருநாள்

ராகம் : கல்யாணி
தாளம் : ஆதி

பல்லவி

ஸாமி உன்னையே நான் மிகவும் நம்பினேனே
ஜாலம் செய்யலாகாது இத்தேவையில் நீ

அனுபல்லவி

காமனை ஈன்ற நீ கடலநாபா தேவா நின்
தாஸனான பூங்குலசேகர ராஜேந்திரா

சரணம்

நீயேதான் என் ப்ராணநாதன்

பல்லவி

ஸா ; ; ; நிதஸ்நிஸா ;
ஸா மி
நீ ; ; ; மபதநிஸ்தஸ்நி
ன் மிக
நீ ; நிதஸ்நிபா ; பமகா
ஜா லம்
நீகரி ; ஸரி கா நீ ;
து இந் த

ஸ்கிநித பமபத ||
யே நா ||
மா பா தா நீ ||
பி னேனே ||
மதபம கா நீஸா ||
லா கா ||
காமா பாதா ||
யில் நீ ||

பா ; ; ; கா மபகாரீ கா ம னே		; கமபத நீ சன்		தனிதப மதபம ற நீ
பமகா மரிகம பா, தநீநிததுப கம ல நா பா		; ஸ்ர, ஸ்நி தா தே வா		நிஸ்நிஸ்நீ ஸ்ர ; நின்
; ; தாதாநிஸ்நி கிஸ்நிக் ரீ ; தா ஸ ன		; ஸ்ர, ரிஸ்ர ஸ்ரீ		ஸ்நிநித பாதநி குல
ஸ்ர ; ; ; நிதநிஸ்நீ ; சே க ர		மபஸ்நிதபமக ரா ஜே		மாபாதாநீ ந்திரா
முத்தாயிஸ்வரம் ஸாகித்தியம்				
ஸ்ர, ரிஸ்ரநிஸ்நீநித நிதாபம ஸா ரஸாரஸநீத உதாரக்ரு		பா, நிதா பத பா கரா மத		மாகமகாரிநி னாகமகானப்ரி
ஸா, தநீஸ நிஸா ரிஸ்ரீகம யா கம்பீர ஓய்யாரசிகாமணி		பா, ரிகா மக யே பரா முக		மாபம பாதநி மாவது ந்யாயமா
ஸ்ரிக்ஸா நிதநி ஸ்நீதபதநித ஸரஸமா டிதழு விகூடபழகதேடி		, பமபதபாம மன துநாடி		பகா மா பதநி மீ னும் எனது
ஸ்ரிக் நிஸ்நி தநிஸ் பதநிமபதநி விரஹ மதனை அநிந்தும் தருணம் அருள்தர		ஸ்ரரிஸ்ர நிதபா வரதா மதமேன்		மகமா, பதநி என் னானும் (ஸாமி)

சரணம்				
நீ ; ; ; ; நிதஸ்நி நீ		பா ; மப பமகா யே தான்		; மப மபதா பா என்
மதபம காநீ ; ஸரிகரிஸா ; ப்ரா ண		கா ; பமகம நா		பா ; தாநித தன்
(நீ)				
ஸ்வரம் ஸாகித்தியம்				
1. நீ ; ; ; ; தாநீ நீ தகு		பா ; மாகா மோ க மா		; நீ நீ ரீ கும் என்னை
ஸா ; ; ; ; தாநீ நீ தய		ஸா ; ரீ கா வா க கூ		; மா பாதா டும் நிதம்
2. ஸா, ரிகரி ஸநிஸா, ஸா மிஎனது தி ஸா		ம க ரி ஸ நி தனை யு டைய		ஸா, தமகரிநி ஸா, ரிகமபத
3. பாமகா ரிகம பாவமோ சன		பாதபாமகம உன்பாதசேவையுள		ஸா துஜனப்ரிய பாதநீதபம பாசமாயுமது
				ஸாரஸநலவோ (நீ) பாமகாரிஸநி பாரியாகு என

ELOQUENT EYES-NETRA-ABHINAYA IN KOODIYATTAM

With special reference in Abhinaya with the Eyes

L. S. RAJAGOPALAN

Koodiyattam is the sole surviving representation of the ancient art of drama in India. It is a stylised form of acting Sanskrit drama in Kerala. It has a tradition of a thousand years or more. The Chakyars are the traditional actors and the female roles are acted by the Nangyars. These two "Temple Servant"-communities have preserved the traditions for long. Performances are usually in temples. Only one act of one among a repertoire of several plays is normally performed these days though long ago all the acts of a drama were being staged. The performances usually take place in a special temple theatre called Koothambalam. A big brass lamp with three wicks burning coconut oil is the only lighting. The stage property is only a Peetha (a four-legged stool). In the background the Mizhav drummers etc. are stationed-just in front of the green - room. The audience is seated on all the three sides.

With such an utter lack of aids the actors have necessarily to depend on their histrionic ability to create the proper atmosphere here and effect on the spectators. This histrionic talent has been developed to such an extent that the performance of the drama as in the text has almost been overshadowed by the interpretation and annotation of even the smallest details of the text by the actor. However the basic core of the drama is retained.

This stylised acting has naturally its elaborate conventions. Though the actors speak and recite the texts of the drama, they have also developed a sign language (*Mudras*) which can convey even subtle shades of meaning. *Bhava Abhinaya* - the portrayal of emotions is the main feature of Koodiyattam. Such impressive portrayal necessarily calls for an arduous and long training. There are four aspects to this training - *Hastas* (hand - gestures), body - movements, voice and eyes - called *Kaiya*, *Meiya*, *Sabdham* and *Kannu* in Malayalam.

பாதநீ நிகம பாதுகா பதித	பாநிதாஸநித பாலனாபருவ	பாத நீஸநித பாலையென்னதர	பாமகாமபத பானகாலமிது	(நீ)
4. நீ, தபம பதநீ, நீ உயர்வுடையநீ	தநிஸ்நிஸ் நிறையுடைய நீ	நீ, ஸ்ரீக்ரிஸ் நீ விதரணையில்	நீ, க்ரீக்ரிஸ் நீ சொகுசுடைய	
நீ, நிஸஸநி தநீ, நீ அலகுவேரு நீ	பதநிஸ்த திபரநிலை நீ	நீ, மபதநிஸ் நீ கிருபைசெய	நீ, நிகமபத நீ ஓகமயமே	
5. பதபம காரிஸ	நிநிஸதநிஸநிதி	ஸரிகஸநிகமக	மபதநிஸா ;	
ஸ்ரீஸநித பமபத	நிதபமகரிநி	ஸரிகஸநிபமத	பநிதநிஸா ;	
ஸ்ரீக்ரிஸ்	நிஸா நிஸநிதநிஸ்	நித பதா நிதப	மபா மகமபத	
நிஸா நிஸநிஸ்	நிஸா, மபாத	பம பமபா :	நிஸா நிகமபத	

தஞ்சை நால்வரால் இயற்றப்பட்ட ஓவ்வொரு பதவரணத்திற்கும் தமிழ், தெலுங்கு, எம்ஸ்க்ருதம் ஆகிய மூன்று மொழிகளிலும் ஒரே வர்ண மெட்டில் ஸாஹித்தியங்கள் உண்டு. இந்த வர்ணத்திற்கு தெலுங்கு மொழியில் "ஸாமி நீவேயெனி சால் நம்மிதி" என்ற ஸாஹித்தியம் இயற்றப்பட்டுள்ளது.

(a) *Mudras* :-24 basic gestures as mentioned in the text *Hastalakshnadeepika* form the alphabet of this sign language. In addition a few extra *Mudras* are in use. *Laukika Mudras* - gestures normally used by laymen during speech - are used during descriptive acting.¹ Constant practice is done, the training period extending upto twelve years, to become a master of the subject.

(3) Dancing as such is done only to a very limited extent but there are various stances and movements. Physical exercises are done to a lesser extent than in other art-forms of Kerala like Kathakali etc. There is a general rhythm in movements and in the depicting of *Mudras*.

(c) The prose and verse passages in the drama are recited in a chant which they call 'Svara'. It is something akin to Vedic chanting. The 'Svaras' are selected to suit the time, character, *Rasa*, etc.² Further the *Vidushaka* who gives discourses on Puranas and tells stories and wisecracks and parodies has to be almost a ventriloquist. There are occasions when he takes the stage for eight or nine hours even and does a non-stop filibuster of a discourse. This calls for good physical stamina, voice-control and practice.

(d) The Eyes :-The eyes being the most important organ of the face and the feelings in the mind being easily reflected in them, the control of their movements is of supreme importance to the Koodiyattam artist. A regular course of exercises for the eyes, is prescribed which the student practises for about an hour and a half, morning and night, during the colder seasons of the year. This is practised for about 12 years.

The movements practised are

Rolling
Lateral

Clockwise and anti-clockwise
One end to the other horizontally

1. When Lakshmana acts the construction of a Parnasala (a thatched hut), he depicts the digging, cutting, thatching etc. by gestures shown in normal life.
2. See the author's article 'Music in Koodiyattam' in the *Journal of the Sangeet Natak Akademi*, New Delhi, *Sangeet Natak* Vol. 10.

Vertical	Up and down movement
Diagonal	One corner to the other
Figure Eight-movements	Vertical and horizontal
Semicircular	Top and Bottom
Angular movements	
Double semicircles	like figure 3, vertical, horizontal and reverse

Finally moving the eyes in a form in which pulling in and pushing out the eye-balls by breath - control are done by advanced students and in the immediate presence of the Guru.³

Along with the movements of the eyes, movements of the eye-brows, nose, cheeks etc. are also done and the movement of all parts of the head as a whole, contributes to the portrayals of *Rasas* and their *Bhavas*.

The next step naturally is the portrayal of *Rasas*. The Chakyars have compiled slokas for these - *Drishtis* - as they are called. The sources of these verses are not known but they closely follow those in the *Natya Sastra*. The gist of the slokas for eye - movements for *Rasas* may be given as follows :

1. *Sringara* - Cheeks slightly shaking, gentle smile indicative of love, side-long glances with the brows beautifully moving.
 2. *Vira* - Middle of the eye blooming, majestic and egoistic, the eye-bail straight, brave and fearless.
 3. *Hasya* - The lid over the corner of the eye bent a little, end glances a bit bent down and moving, with the pupils contracted and rolling, and with dubious movement of the eyes.
-
3. Kalidasa's *Sakuntalam* used to be staged in *Koodiyattam*. When a Chakyar was acting as the charioteer and acting the first Sloka 'Krishnasare dadhaccakshuh', he attempted to look at the deer with one eye and at Dushyanta with the other in opposite directions and permanently injured his eyes and became blind. Be that as it may, the point emphasised by the story is the importance of proper training for those delicate organs.

4. Karuna - Upper eye-lids fallen down a bit with tears, pupils sluggish due to sorrow, gaze fixed on the tip of the nose and sad.

5. Raudra - Upper eye-lid stiff, with harsh and cruel look, with lower eye-lid simmering and with bent eye - brows and terror-inspiring.

6. Bhayanaka - Pupils moving here and there, with both eye - lids motionless, and with a frightened look.

7. Bibhatsa - With the eye-lids and end glances bent down, with pupils disturbed due to disgust, and eye-lids closing up.

8. Adbhuta - The ends of the nostrils and cheeks throbbing, with a smile and face opened up like a lotus-bloom, with pupils and eye-lashes motionless and eye-brows moving.

9. Santa - With the eye-lids a bit bent, with the pupils soft and opened and peaceful, without any signs of the other Rasas in evidence.

(See Appendix for the slokas and the names of glances)

Then there should be co-ordination between the *Mudras* and the emotions portrayed. Some of the *Mudras* have *Rasas* basically associated with them - it is called *Mudra Rasam*. When the *Mudra* 'King' is shown the face of the actor should automatically register valour or *Vira Rasa* which is naturally associated with Kingship.

Mudras for verbs like going, walking, etc. do not have any *Rasa* attached to them as such, but they do have what is known as *Prakarana Rasa*, i.e. *Rasa* transferred to them from the purpose of the function. For example, when a person says 'I am going to see my beloved', when he shows the *Mudra* for 'going' in this context the face automatically should register *Srngara*(love). If it be for 'going to see my ailing mother' the *bhava* should be 'Karuna' and if it be for 'going to fight the enemy', the *bhava* should be *Raudra* (anger).

The final aim is for the actor to identify himself with the character (*Tanmayi-bhava*) and it is with this end in view that the training of the actor proceeds.

Koodiyattam does not aim at an imitation of life. It aims at the sublimation of life and in creating a feeling of oneness with the events in the minds of the spectators. The dramas acted are well known plays and the intention is not to present a story but to annotate and comment on the various facets of the story. Characterisation is the soul of drama and it is in bringing out this aspect that Koodiyattam excels. There are occasions when the Chakryar presents events which have occurred in the course of hours, in a few minutes, and yet creates a feeling of having witnessed the whole event in the minds of the spectators. There are also occasions when the incidents of a few moments are portrayed for hours together. When Lakshmana shows the building of a hut he does it only for a few minutes, whereas when Arjuna sees the eyes of a damsel (actually Subhadra) he describes it for two or 'three hours'. It is this aspect of dilation that gives Koodiyattam a peculiar charm and fascination all its own and which brings forth all the abilities of the actor into play.

Take for example the entrance of Arjuna in the first Act of *Subhadra-Dhananjaya*. When the curtain is removed the handsome figure of Arjuna is seen. He takes the heroic stance and observes the audience (*Sabhanireekshanam*). He looks with admiration the full length of his bow in his left hand and then at the arrow in his right. He is in a thoughtful mood, he then looks wonderstruck that he is over-powered by the flower-arrows of Kama. He contemplates the beautiful form of Subhadra about whom he had a good description from a person (*Gada*). He is overpowered by the emotion of *Sringara* and he swoons. He recovers and again contemplates and again swoons. This is repeated thrice. Then only he starts reciting and acting the first sentence of the play, 'Aho' etc. This long stance and contemplation create the necessary background for understanding the full import of the exclamation 'Aho' and the subsequent words.⁵

4. The sloka 'calakuvalaya-dhamnoh' is acted. See later for its quotation.

5. *Subhadra-Dhananjaya* Act 1.

धनञ्जयः—(सचिन्तं निःश्वस्य) अहो तु खल्वयातीतेऽपि कथञ्चित् तीर्थयात्रानियम-
यापयितव्ये संवत्सरे etc.

One peculiar feature of Koodiyattam called *Nirvahana* is the recapitulation of the past events and bringing them up to the present context. In this flash-back technique the actor-only one will be on the stage-explains by gestures alone the genesis of the moment. For this he uses verses taken from the epics, or previous acts of the same drama or verses specially composed for it by old masters. When he completes the acting of one sloka, the Nangyar who sits on the right side of the stage playing the cymbals, recites the verse which he has just acted. Some of the *Nirvahanas* can be very elaborate.

In the presentation of the *Asokavanika* Anka of the drama *Ascharya-choodamani*, Ravana enters the stage torn with love for Seeta. He recalls the events leading to his capturing and bringing Seeta to Lanka, his seeing Seeta for the first time before he abducted her and his remarks⁶ that though he has seen the lovely damsels of heaven, Indra's wife and even Parvati, he has never seen such a beauty in any of them. This makes him remember the tiff that was going on between Lord Siva and Parvati at the time of his lifting Mount Kailasa. He then portrays the tiff. The acting is based on the sloka 'Maulau Kinnu'.

मौलौ किन्नु महेश, मानिनि जलं, वक्त्रं किमम्भोरुहं,
का नीलालकवेणिका, भ्रमरिका, के भ्रूल्ले वीचिके ।
नेले किं, शफरी, किमु स्तनयुगं प्रेङ्खदथाङ्गद्वयी,
साशङ्कामिव(ति) वञ्चयन् गिरिसुतां गङ्गाधरः पातु वः ॥

The Chakyars have stage-directions (*Attaprakaram*) for these which give them guidance, though of course much is to be learnt personally from the Guru and from observation. A translation of

6. इन्द्राणीमहमप्सरोभिरनयं कारण्यहे गण्यतां
मंहारो जयता दिशो दश मया स्त्रीणां कृतः पुष्पके ।
कैलासोद्वरणेऽपि देवधुमतीमद्राक्षमद्रेःसुतां
दृष्टं तामु न रूपमीदृशमहो चक्षुश्चिरान् सार्थकम् ॥

the relevant portion of the *Attaprakaram*⁷ will give an idea as to how they proceed about it.

"Show *Mudra* for" 'at the time' (at the time Ravana lifted the mount Kailasa), readjust the dress and sit on the stool; sit as Lord Siva would sit with Parvati on his lap. Then in the role of Parvati look at Siva longingly and entreating—'Oh my Lord, Your grace be on me'. At that time Parvati saw Ganga on the head of Siva. Look carefully, 'Who is she' and contemplate. I will ask him any way, 'Oh, my Lord, what is the object I see on your head'. Then in Lord Siva's pose—What did Parvati say—'Oh my Lord, what is the object I see on your head'—did she say like that? She has seen Ganga—How can I hide the matter? Contemplates (and says) 'Oh Parvati, what is seen on my head is water. Do you not know that there is water on my head? Then as Parvati—what did he say—Did he say what is seen on his head is water? Again looking carefully. 'My Lord, a face is seen there, I say. Has water a face?' Then in Siva's role—What-did she say she sees a face? Thinking—'Oh Parvati, what is seen on my head is not a face, it is a lotus' Then as Parvati—having heard as being told as mentioned—again looking carefully—'My Lord, curls are seen there. Does a lotus have curls?' Then as Siva—What-Did she say she sees curls? Thinks—'Oh Parvati, it is not curls, it is a row of bees'. Then as Parvati—

7. See "Asokavanikanka" an *Attaprakara* in Malayalam edited by Surnad Kunjan Pillai and published by the Travancore University in 1957. It is a pity the Editor has not thought it fit to associate or even consult some Chakyars in preparing the book. He could then have avoided some mistakes and obtained the necessary clarifications and also could have obtained the *Nirvahana* slokas which he has omitted. While it may be that the approach was purely literary, it reveals the general indifference to the art. It was due to the efforts of (late) Dr. K. N. Pisharoti and of Pandit K. P. Narayana Pisharoti that *Asokavanikanka* was acted at the Vadakkumnathan Temple, Trichur in October 1964 for 11 days by Irinjalakuda Ammannur Chakyars. It had not been presented anywhere before for about 30 years.

what? did he say it is a row of bees? Again looks- 'My Lord, I see a pair of eye-brows-what is the reason for it?'. Then as Siva 'Oh Parvati, they are not eye-brows, they are waves in water'. Then as Parvati- 'My Lord, there are eyes seen-what is the reason?' Then as Siva-thinks- 'Oh Parvati, they are not eyes, they are a pair of fishes, they look like eyes. Then as Parvati- 'Oh Lord, I see a pair of breasts-What is the reason for it?'. Then as Siva-thinks- 'Parvati, they are not breasts-they are a pair of Chakravaka birds-they look like breasts.

Then as Parvati - what - did he say Chakravaka birds - thinks- 'Oh fie, he is trying to deceive me saying this and that. He has no kind feeling for me - hence enough of my stay with him - so showing (*Mudras*) and looking at Siva as one offended in love - (decides) I had better go to my father - it is long since I saw him. Hence I shall go-showing gestures for it - looks at Siva with injured eyes - then starts to walk (in a special lovely gait). Then shows the whole body as shivering - as holding the dishevelled tresses with the left hand - then as if covering the breasts with the upper cloth since the cloth tied there has loosened and showing the holding of the sari since the main middle knot has loosened.

Then as Ravana - 'I saw Parvati in this distressing and frightened plight. I have seen many beautiful women but in none of them have I seen such beauty (as of Seeta). My eyes have redeemed the purpose of their creation only after such a long time - Oh what a wonder!'

The same actor takes the role of Ravana, Siva and Parvati. He does not speak but only shows *Mudras* and facial expressions.

We shall take an example of a sloka that is in the play which is recited and acted. In the 5th act of *Ascharyachoodamani*, Ravana approaches Seeta and she spurns him. It is beautifully put in the words of Ravana 'Nayati Nayane.' (v. 26)

नयति नयने सावज्ञं मां करोति करावृताम्

श्रुतिमसहना श्रोतानन्दं वचो मयि जल्पति ।

विलपति पुरो रामं बद्धाञ्जलौ मयि तिष्ठति

प्रतिदिनमहं जाने नास्याः प्रसादनसाधनम् ॥

The directions for acting are like this. At the time I look at Seeta (with love), she looks at me with hate. Show how it is. Show as if she looks at you with hate. When I tell her some words she closes her ears with her hands because they are unbearable to her. And what sort of words were they? They produce pleasure to the ears. When I tell her such words she closes her ears. When I stand before her doing her namaskara with my 20 hands—'Oh Seeta, have mercy on me' she weeps for Rama. Do you think that I am able to know the means of pleasing her daily? No, I am not able to know.

Then seek (by gestures) where Seeta is - look at both sides - see her with pleasure in front - then act as if in love with her - then describe her person from head to breasts - then spread a piece of new cloth in front and show keeping presents for her on it. When the gifts are placed dance (in a particular way). Then stand up and then describe her person from breasts to her feet. Then become extremely love-sick, then sit on the ground and swoon, regain consciousness.

A sloka in the drama *Subhadra-dhananjaya* (1. 9.) is considered the forte of Chakyars for exhibiting their talents in the eloquence of their eyes. In this sloka, Sikhini Salabhah—

शिखिनि शलभो ज्वालाचक्रेण विक्रियते पतन्

पिबति बहुशः शार्दूलीनां स्तनं मृगशावकः ।

स्पृशति कलभः सैर्हीं दंष्ट्रां मृणालधिया मुहु-

नयति नकुलं निद्रातन्द्रीं लिहन्नहिपोतकः ॥

Arjuna who sees a hermitage and its surroundings is wonder-struck with the peaceful co-existence of the proverbially natural enemies of the animal kingdom there. Flies falling on flames are not hurt, a tigress is seen suckling a fawn an elephant-calf is pulling at the canine teeth of a lioness and a cobra is licking a mongoose to sleep. The actor takes a stance with folded hands and by mere facial expressions he is able to convey how flies attracted by the leaping flames from the sacrificial fires fall into the flames and fly out unharmed, how a cobra goes and licks a mongoose and puts it to sleep and so on. While of course a new comer to Koodiyattam may not be able to follow it, for one who knows the meaning of the

sloka the acting would be very clear. Koodiyattam indeed is not for the uninitiated.

While the stage-direction given for the above three slokas is not very long each sloka will take hours for the proper Abhinaya.

The thought bestowed on the Bhava-Abhinaya by the old masters of this glorious art can be gauged from the work *Vyangya-vyakhya*, literally a commentary on suggestiveness or to put it in another way 'how to read between the lines'-written on the two dramas of Kulasekhara. Take for example the comments relating to the stance to be taken before reciting the Sloka 'Calakuvaiaaya-dhamnoh' in the first act of *Subhadra-Dhananjaya*.

चलकुवयलयधाम्नोरञ्जनस्निग्धमक्षणा-
भयचलधृति युग्मं केयमालोलयन्ती ।
मुखपरिमल्लोभाद् भृङ्गदत्तानुयाता
शिथिलयति सुभद्रामुद्रितं मानसं मे ॥

During his pilgrimage Arjuna hears about the beauty of Subhadra (sister of Sri Krishna) and falls in love with her-a love at first hearing-and wishes to see her. In spite of his strong desire to go and see his mother, brothers and wife (Panchali) his love for Subhadra compels him to go and see her at Dwaraka. He approaches a place called Prabhasa Teertha when he sees a demon carrying away a maiden in the air. He rescues the maiden but is quite unaware that she is Subhadra. This maiden also attracts him very much. The commentator analyses the situation which may be translated as follows (See Appendix 2 for the text in Sanskrit)-

"Then, thus with horripilation and with great desire, standing and seeing her, Dhananjaya should think like this. 'If this lady and that (Subhadra) could be the same then both the Lord of creation and Kamadeva, the bestower of love, would be my well-wishers'. He should stand thinking like this".

"Before (i.e. before rescuing this lady) whether I attain her (Subhadra) or not, there will be no peace of mind"-this is the basic emotion (for the time being)". (If I do not attain Subhadra I will not have peace of mind but if I do attain her, Panchali will be wild

and will not give me peace of mind). "Now if only this girl and Subhadra could be the same by chance and if she marries me!"

"From this time to the period when this (newly wed) girl will be taken to the city (Hastinapura) and how Draupadi's anger would be pacified and she is made to reconcile herself to her-all should be seen in his eyes".

"When this basic emotion exists, this also should be brought out by the eyes. Arjuna should exhibit *nayana-preeti* (this is the first stage of love called pleasure for the eyes) due to seeing her and think-'Who might she be'. Then, when standing there, looking at her, this sloka should come out of his mouth quite involuntarily."

In this manner this commentator has bestowed great thought on even small details. He has written the work after seeing the author (Kulasekhara) himself acting the part. It is a pity that such a splendid work about thousand years old, connected with stage-production has not been printed and published yet.

There is a work in Sanskrit known as *Natanakusa* where the author severely criticises the methods of acting-He says (see Appendix for the text).

"The acting of a different character by one who has put on the robes of another is also a matter for consideration. Old masters have said that for portraying a character all the four kinds of Abhinayas-Angika, Vachika, Aharya and Sattvika-are required. All the four should be joined together; otherwise imitation would be defective. As said :

Acting is of four types
that bring out the meaning ('Oh Brahmins').
Firmly fixed is the actors' art
in many the variations of such type.'

That being so, after putting the costumes of Hanuman it is not at all proper for him to play the roles of Sri Rama or others. There are slokas like—

I am no master in matters such,
nor Lakshmana, Oh monkey-king!
You alone can give the lead.
You alone my last refuge.*

which have also to be acted in continuation. This method of taking on the costumes, words and acting of different characters, will be the giving up of propriety. Then what will be the position of *Rasa* which is the very life of *Natya*? As is said, "there is no greater cause for vitiation of *Rasa* than impropriety".

Taking the guise of a monkey
complete with tail and all,
becoming Seeta, acting feminine gaits,
is wonder of wonders indeed.
Imitating one by costumes
Imitating another by gestures
Whoever gave these instructions
In which treatise are they seen.

So goes this harsh critic. Much of the criticism stems from differences in lines of vision. He says imitation (*Anukarana*) will be defective. Koodiyattam as already mentioned does not attempt at mere imitation. The every beauty of Koodiyattam lies in this type of mono-acting. When an actor has real talent the audience is quite obvious of the stage para-phernalia and the costume of the actor. In fact an old Malayalam proverb 'Ata Chakyarku Aniyalam Pradhanam' a Chakyar whodoes not know how to act is fastidious of his make-up, brings home this very point.

8. This is a quotation from *Ramayana*, Kishkindha Kanda 40. 23 used as a *Nirvahana sloka*, in the acting of *Anguliyanka* of *Ascharyachoodamani*. Rama sends Lakshmana to summon Sugriva to his presence. Lakshmana first sees Tara who conveys the message to Sugriva who then accompanies Lakshmana to the presence of Rama. As the *Nirvahana* is done by Hanuman, (alone) he has to act as Rama, Lakshmana, Tara and Sugriva.

* आटा चाक्कियार्कु अनियलम् प्रधानम्

Till recently Koodiyattam has never come out of the Kerala temple-precincts. Not only the world at large, not only people outside Kerala but most Keralites themselves are still to realise the importance of this traditional Sanskrit Stage. Many Western actors have taken note of Kathakali acting, particularly after some eminent people like Grotowsky have written about it, but Koodiyattam needs a champion for its very survival.†

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1. Sri Maani Madhava Chakyar and his son Sri P. K. Narayanan Nambiar, have given much information for the preparation of the article. They are also giving the demonstrations. Sri Madhava Chakyar has written a book on Koodiyattam and it is under publication by the Kerala Kalamandalam. This book is expected to provide a fund of information.
2. Pynkulam Rama Chakyar has supplied some of the slokas and names of glances etc.
3. Irinjalakuda Madhava Chakyar has given some information and clarifications on some points.
4. Pandit K. P. Narayana Pisharoti (U. G. C. Professor) has helped me much by providing references and manuscripts and suggestions.
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APPENDIX 1

दृष्टयः

- 1) किञ्चिच्चलत्कपोला च सस्मिता रतिसंयुता ।
विचलद्भ्रुकटाक्षा च शृङ्गारे दृष्टिरुच्यते ॥
- 2) स्फुरत्कपोलनासाग्रा समयमानमुखाम्बुजा ।
निष्पन्दपक्षमतारा दृक् चलद्भ्रुः कथ्यतेऽद्भुते ॥
- 3) आकुञ्चितपुटापाङ्गा विभ्रान्तस्वल्पतारका ।
अव्यक्तसञ्चारवती दृष्टिर्हास्ये प्रकीर्तिता ॥
- 4) पतितोर्ध्वपुटा साक्षा मन्युमन्थरतारका ।
नासाग्रानुगता दृष्टिः करुणा करुणे रसे ॥
- 5) निष्टब्धोर्ध्वपुटा रूक्षा कूरा चलदधःपुटा ।
कुटिलभ्रुकुटी दृष्टी रौद्रा रौद्ररसे स्मृता ॥
- 6) उत्फुल्लमध्या गम्भीरा दृष्टा समकनीनिका ।
भवेदभीता दृष्टिस्तु धीरा वीररसाश्रया ॥
- 7) इतस्ततश्चलत्तारा स्तब्धोभयपुटाञ्चिता ।
भयानकरसे दृष्टिः भयभावसमन्विता ॥
- 8) निकुञ्चितपुटापाङ्गा जुगुप्सोत्प्लुततारका ।
संछिष्टपक्ष्मदृष्टिस्तु बीभत्साख्यरसे स्मृता ॥
- 9) किञ्चिदाकुञ्चितपुटा विकसन्मृदुतारका ।
रसेषूक्तेष्वनाविष्टा दृष्टिः शान्ते शमान्विता ॥

(The above slokas have been obtained from Sri Maani Madhava Chakyar. He is shortly publishing them in the book he has written on Koodiyattam.)

दृष्टिभेदाः

मुग्धम्, स्तिमितम्, मसृणम्, वक्रम्, मधुरम्, प्रसन्नम्, अलसम्, वलितम्, मदमन्थरम्, विह्वलम्, उदञ्चितम्, सोत्सुकम्, मान्मथम्, भङ्गि, निष्ठुरम्, कुटिलम्, चटुलम्, ससंभ्रमम्, जडम्, अविक्रियम् ।

(The names are suggestive of the nature of the glances.)

स्वभावालोकितां मुग्धं भावगर्भमनिश्चलम् ।

निष्पन्दं तद्यदन्यत्त दृष्टा न स्पन्दते क्वचित् ॥

[Like these there are 14 slokas and at the end the following is mentioned] :

भावप्रकाशे दृश्यन्तामवशिष्टास्तु दृष्टयः ।

From this it is clear that the work *Bhavaprakasa* was popular among the Chakyars.

The names of these Drshti-bhedas and the slokas have been obtained from Pynkulam Rama Chakyar of Kerala Kalamandalam.

APPENDIX 2

Quotation from *Vyangya-vyakhya*.

अथ एवं सरोमाञ्चं सस्पृहं ताम् अवलोक्य तिष्ठन् अयं धनञ्जय इति स्मरेत् । एषा सा च एका स्याच्चेत् विधातृभूतोऽयं भगवान् शृङ्गाररसप्रदो मारश्च द्वौ मे बन्धू स्यातां इति स्मरन् तिष्ठेत् । इतः पूर्वं साध्या वा न वा, उभयत्रापि शर्म न लभ्यते इति स्थायी भावः । परं एषा सा च एका भूत्वा भवितव्यतया मां प्राप्स्यति यदि तदा प्रभृति कथंकारं द्रौपदी अपगतकोपां विधाय इमां तथा योजयिष्यामि इति आपुरप्रवेशाद् दृशोः दर्शयेत् । इत्युक्ते स्थायिभावे वर्तमाने एतच्च विभावयन् नयनप्रीतौ दर्शनलब्धरोमाञ्चविक्रियः सन् इयं का इति स्मरन् तिष्ठेत् । एवं तामेव पश्यतस्तस्य अबुद्धिपूर्वं कश्चित् श्लोकः प्रोत्पतेत् ।

APPENDIX 3

Quotation from *Natankusa* :

यच्च इदम् अन्यवर्णिकापरिग्रहे अन्यानुकरणं तदपि निरूपणीयम् ।
नाट्ये खलु एकस्य अनुकरणे वाचिक-आङ्गिक-आहार्य-सात्त्विकात्मकाः चत्वारो
अभिनयाः प्राचीनैः प्रोचिरे । एतश्च समुदितैर्भवितव्यम् । अपरथा अनुकृति-
वैकल्यप्रसङ्गात् ।

चतुर्विधस्यापि भवेदर्थाभिनयो द्विजाः ।

अनेकभेदकरणादस्मिन् नाट्ये प्रतिष्ठितम् ॥

[Note—This sloka is quoted from the *Natya Sastra*, Chapter 8, Sloka 8]

इति एवं सति वेषेण हनुमद्भावं अवलम्ब्य अवस्थितौ रामादिभावाङ्गी-
करणं नोपपद्यते ।

“ नाहमस्मिन् प्रभुः कार्ये वानरेन्द्र न लक्ष्मणः ”

इत्यादि श्लोकानुबन्धो जागर्ति ।

[Note—The second half of the above Sloka is—

त्वमस्य हेतुः कार्यस्य त्वं गतिः परमा मम ॥

It is from Valmiki *Ramayana*, Kishkindha Kanda 40. 13. It is used as a *Nirvahana Sloka* by Hanuman in Anguliyanka of *Ascharyacudamani*.

आहार्यस्य वाचिकाङ्गिकादेश्च सम्बन्धिभेदपरिग्रहोऽयम् औचित्यस्य
गलार्थचन्द्रः । तदानीं नाट्यजीवितभूतस्य रसस्य कीदृशी दशा भवेत् ।
यदुक्तम् “ अनौचित्यादृते नान्यदसम्भङ्गस्य कारणम् ” इति ।

[Note—This last half-verse is quoted from *Dhvanyaloka* of Anandavardhana].

कपिरूपमुपादाय लाङ्गूलादिविशेषितम् ।

सीता भूत्वा विलासादिनटनं साधु साध्विदम् ॥

एकोऽनुकार्यो वेषेण तथान्यस्त्वाङ्गिकादिना ।

इति केनोपदिष्टं वा क्व वालोक्तमागमे ॥

[Note—These two are the critic's own verses]

THE MIZHAVU

L. S. Rajagopalan

The Mizhavu is a percussion instrument of great antiquity. It has several unique features.

Shape: The shape of its body is something like an egg—the broader end up.¹ At the bottom end there is a small hemispherical projection. The top has a cylindrical neck and the parchment is stretched over its mouth. A hole—the diameter of a pencil—is provided in the side of the body for proper resonance.

Use: The use of the Mizhavu is exclusively for Koothu and Koodiyattam in Kerala temples. Koothu is a discourse on Puranas and Koodiyattam is an enactment of Sanskrit dramas. The Mizhavu is not used for any other purpose. It is purely a ‘temple-based’ instrument and is considered a Deva Vadyam.

Antiquity: Koodiyattam in Kerala has a tradition of more than a thousand years and the Mizhavu has also at least that much tradition behind it. Moreover instruments by the name Muzha and Motamuzha were in existence in Tamil Nadu for a long time and they are considered to be the same or similar instruments. References to Muzha are found in *Silappadikaram* during the description of dance, during the Indra Festival, during the threshing of harvested paddy and as being used as an accompaniment for marching soldiers.² Another similar instrument, also in Tamil Nadu, is the “Panchamukha Vadyam” which is a

1. Some people call the instrument erroneously as Ptavu since it resembles the big earthen vessel called Ptavu used for storing paddy.
2. சிலப்பதிகாரம்—
(a) தன்னுமைப்பின் வழி நின்றது முழவே etc. (அரங்கேற்றுகாதை)
(b) முழவுக்கண்டுயிலாது முடிக்கரும் வீதியும் etc. (இந்திரவிழவூரெடுத்த காதை)
(c) மண்குணை முழவின் மகிழ்சை யோதயும் etc. (நாடுகாண்காதை)
(d) வாளோரெடுத்த நாளணி முழவமும் etc. (புறஞ்சேரியிறுத்த காதை)

big pot - shaped instrument having five necks.* Parchments are stretched over these and the five faces give different tones.

The *Sangita Ratnakara* of Sarngadeva mentions an instrument called Ghata in chapter 6 (Vadya Adhyaya).

घनः श्लक्ष्णः सुपक्वश्च स्तोकवक्त्रो महोदरः ।

पाणिभ्यां वाद्यते तज्जैश्चर्मनद्धाननो घटः ॥

It is a big bellied pot with its mouth covered by leather and played with both hands. The *Ratnakara* usually gives details of measurements, but it is silent about that aspect here. Hence we may consider the instrument as known but not popular at that time.

Poets have compared the sound of the Mizhavu to thunder. The reverberation (Muzhakkam) is referred to in Tamil literature.*

In China also there seems to be a counterpart to the Mizhavu.*

Material: Formerly the Mizhavu used to be made of clay (Mṛt). Hence in Kerala it is referred to as Mrdanga in Sanskrit—literally body being made of Mṛt (clay)*. Nowadays it is made of copper sheets. Instruments made of clay have a softer tone but the copper instruments are more resonant. Instruments made of clay are still in use in places like Panjāl, Attur, in Trichur District and in Madayikavu, Murumathur in Cannanore District. There is a place called Mizhakunnu (also called Mozhakunnu) and as “Mrdanga Saila” in Sanskrit, where the temple of the Kuladevata (Sri Porkali Bhagavati) of the Raja of Kottayam (Malabar) is located. The Mizhavu there is not only of clay, but is also considered to be a “Svayambhu” (self-manifested). The Raja of

3. See V. Raghavan, ‘The Multi-faced Drum’, *J. of the Music Academy*, XXV, 1954, pp. 107-8.

4. (a) *Kannassa Ramayana*, Kishkindha Kanda, Varsha Varnana

(b) முழவின் முழக்கம் (as mentioned in Tamil Lexicon)

5. See page 16 *Kathakali* by K. Bharatha Iyer.

6. *Natya Sastra* ch. 33 v. 273 (Bibliotheca Indica Edn.) Mrdangas are called by that name because they are made of Mṛt. मृ-मयःवाद् मृदङ्गस्तु etc.

But see V. Raghavan *J. of the Music Academy*, XXIV, 1953, pp. 135-6, XXVI, 1955, p. 146. ‘Why is the Mridanga so called’?

Kottayam (Malabar) is famous as the author of Kottayam Kathakali plays. In the Vandana Slokas to his plays he refers to the family deity as “Mrdanga Saila Nilayam”.

दुर्गा चापि मृदङ्गशैलनिलयां श्रीपोकलीमिष्टदाम्

भक्त्या नित्यमुपास्महे सपदि नः कुर्वन्त्वमी मङ्गलम् ॥

Rituals : In Kerala Koodiyattam is considered a ‘Chakshusha Yagna’—‘a visual sacrifice’. Hence all important materials connected with this ‘Yagna’ have to be consecrated. The construction of the Koothambalam (Temple theatre) is as much ritual-bound as the construction of the temple itself. Even the Chakyar (the traditional actor) has to undergo a purificatory ceremony before he makes his debut as an actor. In a similar way the Mizhavu is also subjected to a long initiation ceremony*. The rituals for this are condensed in the following verse, in the book *Sri Krishna Citnamani*—a book on Tantra by Sri K. P. Krishnan Bhattathiripad.

पीठे न्यस्य मृदङ्गमिष्टगणपो नान्द्यादिपुण्याहकृत्

तद्भूतानि विशोध्य नन्दिचित्तिमत् स्नानान्तवस्त्रावृतम् ।

होमोऽष्टध्रुवसंस्क्रियो यदि तदा दत्तोपवीतादिकं

प्राचर्यातोप्य च राजयेद्गुरुरथ प्रावारको वादयेत् ॥

The Mizhavu is first kept on a ritual seating (over a Swastika design, grains are spread and Darbha grass kept on top). Ganesa is first propitiated, then Punyaha-water is sprinkled (consecration with holy water). Naandi (pre-ritual prayers) is done, then Bhuta Visodhana (symbolic purification of the five elements of the material of which the Mizhavu is made) is done and Nandikeswara is invoked in it. Nandikeswara is offered symbolic bath and other items of welcome. The Mizhavu is draped with a cloth (dress offering). Then a homa is performed and eight of the sixteen

7. *Natya Sastra* Ch. 33. Vv. 259 to 284 deal with the installation ceremonies of drums. They are only a general worship. The ceremonies for the Mizhavu are quite different. It is a deification of the instrument.

Samskaras (Garbhadhana, Pumsavana, Seemantonnayana, Jatakarma, Namakarana, Anna-prasana, Chowla and Upanayana) are performed. It is adorned with a sacred thread, black-buck skin and stick (of Palasa wood) etc. Pooja, prayer, Naivedya etc. are done and then offering made with burning camphor, then the priest initiates the playing and then the Nambiar ties the skin and plays it.

Only members of the Nambiar Community have the traditional right to play on the Mizhavu⁸.

The Nambiar are over-fond of playing the Milav. Their ladies, the Nangyars, are the traditional cymbal players and play female roles in Koodiyattam. The Nambiar have to read the summary of plays known as Nambiar Tamil and they have to be proficient in music, dancing and instruments.

Directions for the ritual taken from Tantric Manuscripts are given in the Appendix, the directions, naturally are full of Tantric jargon and a knowledge of Tantric rituals is required to follow the directions properly. The whole idea is that Nandikesvara is invoked to take his divine residence in the Mizhavu permanently. Nandikesvara - in addition to being the 'Vahana' of Siva is also the rhythm-keeper - Tandava Talikah - for Siva's dance and hence it is that he is invoked in the instrument. The Mizhavu has thus the status of a 'Parivara Devata' of the temple. The Mizhavu, is therefore not taken outside the temple normally - if it be done, purificatory ceremonies will have to be performed.

If a Mizhavu gets broken or becomes unusable, elaborate rituals are prescribed for its Samskara (burial). After purification and propitiation the *chaitanya* of Nandikesvara is transferred

8. There is a stanza recited by the Chakyars apparently making fun of the Nambiar but which describes picturesquely the hereditary occupation (Kula Thozhil) of the Nambiar.

Ángam tanne mṛdaṅgamākki nitarām kaivīlakaṇḍuccakaiḥ
Rangaśṛiyotu tāyamiṭṭu tuniyum nañṇakuṭumbam vahan |
Bhaṅgikkai tamīl certa pustakavaram kaikondū kakṣāntare
Sangitārthamaho Samāhitamatistannambiār vannitu ||

from the old Mizhavu to a Kalasa (pot of holy water) and the water after necessary Poojas and Homas is poured in the *Sanctum Sanctorum* to unite symbolically the *Chaitanya* with the presiding deity. The broken Mizhavu if of clay is buried after "handing" it over to Chandeswara, the Keeper of 'Nirmalya.' If it be of copper it is melted and re-used. The text of the ritual is not given here as it is pretty long.

Having the status of Parivara Devata of the temple, the size and dimensions of the Mizhavu is governed by the principles of temple architecture and iconography. A search of all old Tantric manuscripts may reveal the directions regarding their size and dimensions, though the attempts made by the author so far have not been able to locate them.

The size of the Mizhavu made of copper at the Vadakkunathan Temple-theatre, Trichur, is approximately 36" height, diameter at the widest point 26", the neck protrudes about 5" from the main body and is about 6" in diameter.

The Mizhavu is usually kept in a cage of wooden slats. Its bottom is not to touch the ground; the sides are therefore supported by reapers kept across the cage. It is kept in what is known as the Kutapasthana of the theatre - which is between the green-room and the acting area (Nepathya and Rangasirsha). This is evidently the best place from the point of view of acoustics. The *Natya Sastra* says that the drums should be arranged between the two doors of the green-room⁹. This is correctly followed in the case of the Mizhavu. Before the commencement of Koodiyattam the Mizhavu is draped with a cloth as ordained in the *Natya Sastra*⁹.

Practice

Because of the divinity attached to it the Mizhavu is not played except for Koothu or Koodiyattam. A student therefore

8. *Natya Sastra* Ch. 14. Ver. 2.

ये नेपथ्यगृहद्वारे मया पूर्वं प्रकीर्तिते ।

तयोर्भाण्डस्य विन्यासो मध्ये कार्यः प्रयोक्तृभिः ॥

9. *Natya Sastra* Ch. III. 3. 74.

आतोद्यानि तु सर्वाणि कृत्वा वक्षोत्तराणि तु ।

cannot practise on it and a separate practice instrument (Abhyasa Kutti) is made. This is a hollow cylinder of Jack or other suitable wood. A leather is stretched tight over one end face of this.

The beat is done with the open palm. Mainly two tones are produced - Tha and Thu - one by beating at the centre and the other near the edge. Three or more learners' lessons are practised in four speeds.

1. Tha Ki Ta
2. Dhi Ka Tha Ka, Dhi Ka Tha Ka, Dhi Ka tha ka Tha
3. Tha Ki Ta Kita Tha Ki Thari Kita Kita Thaki

The Talas used are :

1. Champata equivalent to Adi Tala (Jhompata) of Carnatic Music (8 Matras)
2. Tripata do Tisra Jati Tripata (7 Matras)
3. Jhampa do Misra Jati Jhampa (8 Matras)
4. Dhruva do Chaturasra Jati Dhruva (14 Matras)
5. Atanta do Khanda Jati Ata (14 Matras)
6. Eka Tala do Chaturasra Jati Eka Tala (4 Matras)

In addition one Tala of 20 Matras (double of Jhampa) according to the Vayathari (Solkattu), 'Mukkutti Thirithali Patai Patalai, Parichu Kondathu', is used. It is called Lakshmi Tala.

Restrictions in the use of Talas :

Different Talas are prescribed for use in Koodiyattam according to the situation, character (on the stage), type of gait, etc. Similar restrictions are also there on the use of the svara (the type of chant equivalent to a Raga) used. There are some verses with Chakyars on the use of these Talas (and also the svaras).¹⁰

1) मुड्डार्त - वीरतर्केषु चेटीपञ्चम - दाणयोः ।

कुरक्कुरुञ्जिरागे च ध्रुवतालः प्रकीर्तितः ॥

10. Refer Author's article 'Music in Koodiyattam', *Sangeet Natak* 10, Journal of the Sangeet Natak Akademi, New Delhi.

- 2) श्रीकण्ठी तोण्डुपुरनीर् कैशिक्यामिन्दलेऽपि च ।
एकताळो त्रिनिर्दिष्टो भिन्नपञ्चमदुःखयोः ॥
- 3) घट्टन्तर्याल्यरागे च तर्के चान्तरिसंज्ञिके ।
त्रिपुटताल एव स्यात् सविलम्बितमात्रकः ॥
- 4) मध्यममात्रां त्रिपुटां वेलाधूल्यां वदन्ति तालज्ञाः ।
अपरैः पुनरपि नाट्ये ध्रुव इति कैश्चिद्द्रुतः समाख्यातः ॥
- 5) श्रीकामरे च पौराव्यां त्रिपुटातिद्रुता मता ।
मुरलीन्दळरागे तु ध्रुवतालो विलम्बितः ॥
- 6) एकताळेन कार्यं स्यात् अन्यत्सर्वं यथोचितम् ।

The names of the Svaras (or ragas) in the above verses are as follows : Muddan, Veeratarakan, Chetipanchamam, Danam, Kurakkurunji, Srikanthi, Tondur, Puraneer, Ghattanthari, Tarkan, Antari, Veladhooli, Srikamaram, Pourali, Muralindalam.

There are other verses which specify the situations where these Svaras are to be used. Some of these names are reminiscent of the names of Tamil Pans and others of Ragas not in vogue now.

The above verses may be summarised as follows after correlating them with the restriction on the use of svaras.

Tripata Tala. medium tempo - used in Bhayanaka, perplexed conditions, some dances like "beating the war drum" 'Yasi Yasi Pullarikka', occasion of conveying (by shouting) a message to some one.

Tripata Tala. slow tempo - In Krodha, Raudra in some dances like Jaathi, during the receiving of the news of the death of an evil character.

Tripata Tala. fast tempo in unexpected joy, in climax of love (Sringara Moorhana).

Dhruva Tala used in Adbhuta, Bhayanaka, Veera and Sringara, in some dances like Nitya kriya Valiya Kesadipadam.

Dhruva Tala, slow Tempo. In Srirama's Sambhoga Sringara.

Dhruva Tala, Fast Tempo. For occasions not mentioned specifically elsewhere.

Eka Tala. Used in Santa, Hasya, Bibhatsa and Adbhuta ; at the end of an act, during the killing of an evil character, for describing the rainy season.

In addition the following are used :

Ata Tala is used when a character acts that he hears what others are saying.

Chempata Tala is used at the start of the play (Goshthi).

Jhampa Tala is used in certain dances and in some movements of Yaugandharayana.

Lakshmi Tala is used in the dance of Jatayu.

Eka Tala is prescribed when the drummer does not know what exactly has to be used. It is equivalent to the playing of Sarva Laghu in Carnatic Music.

After studying the playing of the Talas the student has to learn to follow the acting of Koodiyattam. He has to familiarise himself with all the plays that are acted so that he can play the appropriate Tala in the proper tempo as the occasion demands. He has the disadvantage that he is sitting behind the actor and can see only his back.

The Kerala Kalamandalam offers a four-year course of Mizhavu. A few students have come out after training but the handicap is they cannot practise the art since Koodiyattam is performed only occasionally. Its uplift lies in the uplift of Koodiyattam itself.

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Note : Sri P. K. Narayanan Nambiar is preparing a text on the Mizhavu and it is expected to deal exhaustively on the subject, especially the practical side of playing on it.

Appendix

मृदङ्गोपनयनप्रकारः

रङ्गे स्वस्तिकं वा अष्टदलं वा पञ्चं कृत्वा ब्रह्मकलशोक्तवत् पीठं विरचय्य वितानादिभिरलंकृत्य विष्टरं संस्थाप्य उत्तरे चतुरे चतुरश्रं कुण्डं कृत्वा नवाम्बरधरः सोत्तरीयः तत्पश्चिमे आचार्यः समासीनः देहशुद्धि-शङ्खपूरणात्मा-राधनाः कृत्वा, गणेशं संपूज्य स्थलशुद्धिं कृत्वा, शैवोक्तवत् पीठं सम्पूज्य मूर्तिपैः सह मृदङ्गस्य पुण्याहं कृत्वा, मृदङ्गस्य मूतसंहारं कृत्वा, कुण्डस्य पश्चिमे उपविश्य शैवोक्तवद् अग्निजननं कृत्वा उपनिष्कामणं विना उपनयनान्तं अष्ट-क्रियाः कृत्वा, सुवेणैव क्रियान्ते पृथक् पृथक् होममन्त्रेण संपृशेत् । कुण्डे मूर्तिकल्पनां कृत्वा, पक्वं हुत्वा, चतुर्द्वयं पलाशसमिदादि हुत्वा, स्विष्टक्रियादि-होमं समाप्य तीर्थप्रोक्षणान्तं पूजां कृत्वा मृदङ्गे नन्दिनम् आवाह्य अङ्गानि विन्यस्य, स्नानान्तम् उपहारं दत्वा वस्त्रस्थाने वस्त्रेणावेष्ट्य दानं मुहूर्तं च कृत्वा नीराज्य उपवीतस्थाने उपवीतं संस्थाप्य दण्डादिभिरलंकृत्य मूर्तिपूजां कृत्वा त्रिमधुरं निवेद्य प्रसन्नपूजां कृत्वा तीर्थप्रोक्षणान्तं नीराज्य अग्निं मृदङ्गे उद्गास्य लयाङ्गं कुर्यात् । अवसानीय-अर्घ्यं दत्वा नीराजनमुद्गास्य गणेशं विसृज्य तदानीमेव मार्दङ्गिको वस्त्रं दत्वा मृदङ्गं प्रवृत्त्य ताडयेत् । [अत्र आचार्यः स्वयमेव प्रथमतः प्रणवेन, हौं नम इति मन्त्रेण, नमः शिवाय शब्दतन्मात्रात्मने नमः इत्यनेन मन्त्रेण च स्वयं वादयेद् इति पक्षान्तरम् अस्ति ।]

A STUDY OF MAYURBHANJ CHHAU IN RELATION
TO OTHER DANCE-FORMS OF ORISSA*

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New Delhi

Esteemed Madam President of the Conference, Guru Dr. Raghavan, and Friends!

I am indeed honoured that the Music Academy should have thought of me as the lecturer for the Dr. Raghavan Shashtyabdapurti Endowment lecture this year. For me it has great significance for as I stand here, I recall with gratitude and humility the debt I owe to Dr. Raghavan for revealing to me in no small measure the beauties of the Indian cultural heritage. His writings in *Triveni* were my first sources of inspiration. This was followed by a keen pursuit of all his writings in the *Journal of Oriental Research* published by the Kuppaswami Sastri Research Institute and the *Music Academy Journal*. I came to know him in the 1950's and since then I have also considered him my guide, philosopher and, if I may be permitted, friend.

I should therefore like to take this occasion to offer my sincerest pranam. Gratitude cannot really be expressed and the Sanskrit word *Guru-rna* expresses the idea better. If I can through my work repay this debt, it will be in the Indian tradition.

To Madam President, to dear Bala, I owe many things. This includes the awareness of the intense dimension of feeling as opposed to intellect in the Indian cultural tradition. She and her art have been the continuous reminders of this flow of assiduously cultivated feeling which carries the past, contains the present and heralds the future. To her also I offer my pranams.

The style which I have chosen to speak about today is not unknown, although it has been sketchily dealt with by scholars so far. I chose to present Mayurbhanj Chhau to this audience of savants and artists on account of two reasons. One is purely personal.

* Dr. Raghavan Shashtyabdapurti Lecture.

I have had the privilege of introducing before this audience classical forms in previous years. Kathak was introduced by me in 1955; later Manipuri was presented for the first time in the Music Academy. I thought, therefore, that a form which had not been presented in the Music Academy earlier might be appropriately introduced this time.

My second consideration is of a different nature. Mayurbhanj Chhau presents many problems of classification in terms of the categories of Indian dance styles. During the last few years I have been concerned with the Indian cultural phenomenon which presents a complex picture of inter-dependance of styles in an area and inter-connection with similar forms prevalent outside a region, not to speak of inter-relationship of art-forms about which I have spoken elsewhere. My inquiries into several dance-traditions, or for that matter, musical traditions, or the traditions of the plastic arts revealed that it was no longer possible to classify Indian artistic manifestations into neat little categories of classical and folk. Mayurbhanj Chhau presents a good example for conducting a case-study of these categories and the inadequacy of the terminology which hitherto has been used for describing Indian art-forms.

Let us begin with the different orders, or if you want to use the term, layers, of reality which Mayurbhanj Chhau embodies.

Mayurbhanj Chhau dance is prevalent in the South-eastern part of Orissa; adjacent to the State of Mayurbhanj lie the States of Seraikala and Purulia, today part of the States of Bihar and Bengal respectively. Within the region there is a large variety of tribes who, in turn, share many common features with the tribes of Madhya Pradesh and Bihar. These tribes range from the Munda group to the Austric and the Indic, even if anthropologists differ on the classification.

Agriculturally, many of the tribes of the region are shift cultivators and some are tool agriculturalists. Many propitiation rites are common to this tribal group of people, and the agriculturalists particularly have rites which revolve around the installation of a pole as a symbol of fertility. Many dances of the Hos and Oraons are held at a place distant from their actual living area where the pole is installed before the Jhum (shift cultivating rites) ceremonies begin.

Linguistically these tribes belong to the Munda group of languages and are inheritors of a non Indo-Aryan stream.

You may well ask the question what has all this got to do with the form called Mayurbhanj Chhau?

A close look at the community which performs the Mayurbhanj Chhau dances shows that although the dance is an expression of a village culture, it has carried forward many purely tribal elements. We may identify one or two of these elements.

The group of people who perform the dances are almost without exception people of what we term in India as the scheduled or backward classes. Among the categories listed in the Constitution are the Nats, the Bhandas, Bhumiya, Paiks and others. Mayurbhanj Chhau is performed by the priests from amongst the scheduled classes. Herein lies a tell-tale key of the interaction between different levels of Indian society ranging from tribal to village to the high classes/castes. In the propitiation rites connected with Mayurbhanj Chhau there is one which we just mentioned which revolves around the establishment of a pole at a place which would be a few miles away from the village.

Two occasions are considered appropriate for the dance. One is near the Dussehra time (Sept.-Oct.) (this was introduced some years ago) and the other at the Chaitra Parva (April-May). For our purposes this second occasion is of great significance. We may remember that the Chaitra Parva is celebrated throughout India as the great harvest festival. We see immediately two simultaneous levels of operation; the first a takeover from the propitiation rites of the tribal groups on the occasion of shift cultivation and the other, the rites and celebrations connected with agricultural harvest. On these two levels is superimposed a third one; for, today the ritual comprises worship of Lord Shiva. It is important to note that there is no icon-worship during the festival. The pole continues to represent Lord Shiva. The devotees are called Bhaktas, a word which is often vulgarized into the form Bhagats.

About 14 days before the Chaitra Parva Festival particular persons are enrolled for undergoing the ascetic practices connected with the ritual. They fast, take a ritual bath, visit the temple of Goddess Ambika and then proceed to offer worship to Lord Shiva

at the consecrated place. Is this not reminiscent vaguely of the Kavadi and Karagam dances of South India? The ritual made is the *pata* ceremonies observed during the last four days preceding the Chaitra Sankranti. The Bhaktas are not ordinary people. After their initiation they have to perform a fire-walking ritual called the *nian pata*.

They perform another rite in which the devotee is suspended by foot on a pole over a flaming fire. This ritual is called *jhula pata*. Finally they hang in suspension by their arms while a pole makes a complete revolution on a T-shaped structure. There is also some walking on thorns. These and other ceremonies come only on the 26th day of the month of Chaitra when a pitcher of water is brought out to herald the beginning of the festival.

The earthen pitcher is painted crimson and with vermillion and is sanctified with 'mantras' (sacred verses). The *ghat* (pitcher) represents Maha Shakti (primordial energy) and is called *Jatra Ghat*.

It is perhaps not necessary to dwell on the significance of these rituals which precede the dance festival. Here is an amalgam of ancient, primitive rites, fertility ritual and deity-worship. A dance emerging from this background would naturally not be termed as classical. However, even from this background, could it be termed folk?

While we may not answer this question at this stage, we may now go on to the dance itself. On the first day of the festival which would roughly coincide with the last three days of the month of Chaitra corresponding to April 12-13, the Chhau dancers proceed not to the area where the ritual has been performed but to an actual temple of Bhairava. The teachers or the gurus of the dancers are not called 'gurus' but are called 'ustads' (teachers). Obviously some syncretism has taken place. The ustads and musicians worship Bhairava and also initiate new dancers on that date.

The initiation is done through tying a piece of red thread on the right wrist of every dancer. The *ustads* and musicians are given new *dhotis* to wear. The preliminaries over, the whole assembly performs the ritualistic *pranam* dance. A characteristic feature of the dance is an offering of the leaves of wood apple

and flowers mixed with the earth of the practising area of the dancers. All these are tied in a piece of red cloth which is kept inside a 19th century-built proscenium stage. Each dancer offers his *pranams* to these articles which were first offered to the Lord Bhairava.

Without pausing to describe the performance of the Mayurbhanj Chhau, let us speak at this stage of the other rituals connected with the performance. At the end of the festival, at midnight, another pitcher, this time called the *nishi ghata* or the night pitcher, or sometimes also the *Kamana*, the desire-ghata, is brought. In many ways this *ghata* also represents *Shakti*. Another ritual connected with the dance is the offering of an especially prepared dance to the Sun God. This is performed some time during the Festival. Perhaps it is pertinent to recall here that such worship is common to many tribes, villages and to the sophisticated, high-class Brahmins of Orissa. It would be also necessary to draw attention to the magnificent monument of Konarak dedicated to the Sun God. Co-existence of many layers of civilization and culture and multiplicity of meaning and of symbolism is obvious.

Let us come now to the dance itself. There are many ways in which we can analyse the form which is presented before and after these rituals described above. We can look at it from the outside to find out whether it has any relationship to other forms prevalent in the area or any connections with forms outside the region of Orissa.

We can look at it from the inside, that is only from the point of movement and the treatment of the human body which is the instrument of expression again with a view to investigating these relationships and connections. There is no written history of Mayurbhanj Chhau. There are also no texts. In short, from the outside it would appear that the form is purely *desi*, folk or popular, dependent on oral traditions. However, a close look at the chronicles of the Kalinga kingdom and of their principalities tell us of a flourishing martial tradition where warriors were maintained in large numbers called *Paiks*. The sculptural tradition reinforces this evidence by the prolific depiction of war-scene, shield and sword-play and acrobatics. This ranges from the reliefs of Khandagiri and Udayagiri caves to the medieval

monuments of Bhuvanewar and Konarak. Much later in the 17th, 18th and 19th centuries is the emergence of the scroll painting tradition of Orissa called *pat* painting. While the Krishna-theme dominates the content of these paintings there is evidence here also of the *Ramayana* and the *Mahabharata* traditions. Many characteristic postures and stances of Mayurbhanj Chhau have a close affinity with the stances and postures arrested in stone, line and colour in these reliefs and in paintings. From the sculptural and painting evidence, it would appear that the Mayurbhanj Chhau dancers were not unaware of the principles of treatment of the human form, as it is known to the sculptors of the great tradition. In content also the Mayurbhanj Chhau incorporates the dances of *Mahabharata*, *Ramayana* and dances revolving around Shiva and Krishna. In addition there are dances which definitely depict only martial drill. These include numbers like the *astra danda*. Besides the above themes there are others which revolve around everyday life, such as hunter-dances and the trick dances using poles, ropes and pots.

The occasion of the dances and the postures and stances clearly establish the relationship of Mayurbhanj Chhau to dances prevalent in the regions of Seraikala and Purulia, and speak of this multi-layering of many moments of development. They also establish the relationship of Chhau with other dance-drama forms of India, particularly the *Jatra* of Orissa and Bengal. A distant similarity or narrative and dramatic form can also be seen with some forms of the Andhra Pradesh and the Karnatak regions.

This external evidence has to be correlated with the actual technique of the dance. Once we enter into the dance style itself, we find that it has shed almost all features of tribal, folk and village dance and has acquired a distinctive stylization which is a characteristic feature of the dance-forms commonly termed as classical. One of the normal yardsticks of identifying a dance-form as classical has been the existence or non-existence of a rich body of composed poetry, namely the *Sahitya*. A second yardstick has been the existence or non-existence of a musical composition which is based on this *sahitya* and set to a *raga*-system. A third criterion has been the existence or non-existence of a complex system of mnemonics set to a particular metrical system, namely the *tala*.

Fourth, the criterion has been the existence or non-existence of a self-imposed limitation of movement in relationship to space. Finally, there is the last touchstone of the relationship of the word to the note, the word and note to the rhythm and the word, the note and the rhythm to the gesture. Let us analyse Mayurbhanj Chhau from all these points of view and also from the point of view of its own distinctive principle of movement and whether it responds to any of the criteria identified above, and the final one of the principles and conventions of improvisation.

The dance begins with *Rangabaja*. This is performed behind the screen; it is essentially a musical invocation, almost reminiscent of the *Purvaranga* and the *Purappadu* of Kathakali. This is followed by the instrumentalists playing a tune to which the different characters appear on the stage. This phase is known as the *Chali* – literally speaking ‘walking’. The characters appear in their different ‘*dharans*’ or stances. The particular stances and gaits establish the character without the aid of *Masks* in contrast to the other forms of *Chhau*, namely the *Seraikala Chhau* and the *Purulia Chhau*. After the *Rangabaja* and before the opening of the actual drama, there is the appearance of two characters called *Kaji-Paji*. The dialogue between the two which is an amalgam of dialogue, mime and movement is called the *Vidushak pranalika*, again reminding us of the *nata-nati*, the *sūtradhar* and *nati* of the Sanskrit theatre.

After the characters appear in their specific *dharans*, the *nach* begins. The word *Nach* is obviously derived from *Nritta*; in this portion there is the introduction of theme but there is little dramatic action or the taking forward of the story. The dance-content of the dance-style is contained for the most part in this section of the dance. *Natki* is the final phase performed to an accelerated tempo, where the dramatic action is heightened. Although there is some vocal accompaniment, *Sahitya* is very thin and minimal. The dance-drama is presented in the main to the accompaniment of a wind instrument called the *Mahoori*, a type of Shehnai, *Teula*, a string instrument and to a variety of percussion instruments such as the *Dhol*, the *Chadchadi* (a short cylindrical drum played with two thin sticks), a *tikra* (a small hemispherical drum played with two thin sticks like *nagada*) and a *dhamsa* (a bowl-shaped little drum

played with two blunt and heavy sticks). The *dhol* leads the drums: the melody is played by the *mahoori*, the stringed instrument *Teula* and sometimes a bamboo flute. The melodies played by these instruments have a great deal in common with the folk and Odissi songs. Some *ragas* and *raginis* of Hindustani classical music can also be discerned. Mayurbhanj artists claim 36 *raginis*. However, there is here no word-note, word-note and basic *tala* relationship as in the classical form. There is only a general type of relationship between the sung or played melody, the *tala* and the dancers’ gestures. There is, however, great complexity in the playing of the percussion instruments. There is a system of *tala* and of mnemonics (*hols*) which are interpreted and presented by the dancer. There is also counterpointing between the rhythmic syllables of the *dhol* and the *chadchadi*.

The dance itself can be broken up into the *Topkas*, the *Uflis* and the *Bhangis*. Like other classical styles of Indian dance, Mayurbhanj Chhau begins with two basic stances or postures. These postures are quite distinctive but have a strong affinity with the stances of the sophisticated *Odissi*. *Bharatanatyam* can be understood as a rhombus or a series of triangles in space, *Kathakali* as a square or rectangle, *Manipuri* as a figure of eight and *Kathak* as a straight line, and *Odissi* as a *tribhang*. Mayurbhanj Chhau in contrast has an open *tribhanga* and *chauk* (akin to an open grand *plie*) as a basic motif. While in the *Chauk* the weight of the body is equally divided along a central median (the *madhya sutra*) in the *tribhanga* it is unequally divided and there are three distinct deviations from the central median. All *Topkas*, *Uflis*, and *Bhangis* emerge from these two basic stances. While the close affinity between the *Odissi* and *Mayurbhanj* is greatest here, the manner of building up a movement greatly varies. All the units of movements are again classified from the point of view of the nature of the movement, strong, precise, quick, terse, cutting and fluid, liquid and elastic. These are known by expressive terms such as the *Hathiyar-dhara* (holding of weapons), *Kalikata* (softest end of a sprig or to cut with a weapon) and *Kalibhang* (*Kali*, softest end of a sprig; *bhang*, bending etc). The first denotes stances and open positions, the second the nature of terse or cutting movement with abrupt stops, and the third fluid torso movements which are continuous. One type of movement can be distinguished from the other, even if they are

poised in another order. While no parallels in terms of *Tandava* and *Lasya* can be discerned, it may not be too far-fetched to see that *Hathiyar-dhara* and *Kalikata* suggest *Tandava* movements and *Kalibhanga*, *Lasya* movements.

Thus there is *Nritta*, *Nritya* and *Natya* and *Tandava* and *Lasya*. The torso is used in synchronisation and in counter-opposition to the movements of the lower limbs. The neck-movements are more definite and frontal than sem-circular as in *Odissi*. A characteristic feature of the movement of upper limbs is the limited use of the arms as compared to *Odissi* and other dance-forms. The arm-movements continuously suggest the holding of weapons and a balance of the right arm on a level higher than the shoulder and the left arm at a level of the waist. Diagonal figures of eight or frontal movements of both arms are non-existent. Perhaps the holding of weapons and arms also explain the absence of *hastas* or *hasta-abhinaya* for the most part.

The most important units of movements are the six *dharanas* or *chalis* (the gaits), the six *topkas* and 36 *uflis* and 250 *up-uflis*. Just as the three types of movements, namely the *Hathiyar-dhara*, the *Kalikata* and the *Kalibhanga*, suggest the energy used in a movement, the units of movements suggest the manner of movement, or more precisely the path of movement in transition from one basic posture to the other. The names of the six *topkas* are self-explicit. They are—

- (i) *Sada Topka* - Simple walking
- (ii) *Lahara Topka* suggestive of ripples or zig-zag paths
- (iii) *Dhan Topka* suggests circular paths, waves and tresses
- (iv) *Muda Topka* or twisting, suggesting the complex movements of the torso
- (v) *Duba Topka* suggesting sinking, diving - where the torso is taken to a level lower than the waist
- (vi) *Uska Topka* which suggests leaping, elevations.

The *Uflis* and the *Up-uflis* are derived from the *Topkas* and are 36 and 250 in number. The *Uflis* are the chief characteristic feature of the *Mayurbhanj Chhau*; they have many points of contact with *Uflis* of *Seraikala Chhau*.

Unlike other classical dance-styles, the lower limb, particularly the calf, is used to express ideas and situations, to represent animals and the holding of arms and weapons. The thirty-six *uflis* can be broken up into five distinct categories judging from their name, the path of movement of the lower limb, the foot, particularly, the ankles and the toes. There are nearly eleven *uflis* which derive their names from the functions of an Oriyan house-wife, both as she prepares the mud house-floor and as she decorates herself. These are *Gobar-Koodha* (picking cow-dung from the floor), (ii) *Gobar-gola* (mixing cow-dung in water), (iii) *Chhadadia* (spreading the cow-dung mixture on the court-yard), (iv) *Choonchadia* (plastering the floor with cowdung and water), (v) *Chinchra* (scrapping the earth), (vi) *Kharka* (sweeping the floor with a broom), (vii) *Thoontida* (decorating the floor with rice-paste as in Kolams of South India).

There are others which take their names from the household chores, such as

- (i) *Basan-maja* - cleansing utensils
- (ii) *Haladia bata* - grinding turmeric on a stone-slab
- (iii) *Dhan Koota* - pounding paddy
- (iv) *Dhan Padhhuda* - winnowing the dehusked rice.

There are others which relate only to toilet, such as

- (i) *Gadhua* - pouring water on the body
- (ii) *Mathajhada* - after the bath drying the long hair by a jerky movement of the towel
- (iii) *Moonhpochda* - wiping the face with a towel
- (iv) *Sihtaphada* - parting the hair with a comb
- (v) *Sindhoor pindhac* - putting a dot of vermillion on the forehead
- (vi) *Jhoontia maja* - cleansing the ring
- (vii) *Udhooni chhata* - putting the two ends of a scarf over the shoulders
- (viii) *Chhalka* - walking with ecstasy
- (xi) *Thamka* - walking lyrically

There are others which suggest other functions or operations such as

- (i) *Kantaka* - cutting down the thorny shrubs
- (ii) *Kanta-nika* - removing the thorns from the path
- (iii) *Batachira* - splitting a bamboo into two

There are others which represent martial movements such as

- (i) *Antemoda* - to kill by trampling on the abdomen
- (ii) *Khanda hana* - sometimes also called *Jitahana* implying killing with a sword.
- (iii) *Habsa* - to kill with a heavy instrument
- (iv) *Uska janka* - to lift up and then press hard

Lastly there is a group which suggests the gaits of animals ; these are

- (i) *Harin-dian* - leaping gait of a deer
- (ii) *Shaula-dian* - a fish jerking out of water
- (iii) *Baga topka* - a crane stalking
- (iv) *Baga Machha khoja* - a crane searching for a fish
- (v) *Masikadchiti* - a monkey somersaulting
- (vi) *Hanuman-panipia* - a monkey drinking water
- (vii) *Bagh-panipia* - tiger drinking water
- (viii) *Chingdichitika* - jerks of a lobster when pulled out of water.
- (ix) *Chheli-dian* - a goat jumping

It will be obvious from the groupings of these *uflis* that they can be seen as incorporating agricultural functions, daily life-routine, war-drill and animal-gaits; besides there are those of the working of humans and some emotions. Again layers of artistry from pure representation to abstraction are seen. Analysed from the point of view of movement one finds that these *uflis* are parallels to the *Charis*, *bhaumi* and *akasiki*, of the *Natyasastra*, some *sthanas* (such as the *mandala sthana*) and the spiral category of *karanas* described in the *Natyasastra* as the *Vrscika Karana*.

The *Natyasastra* mentions a category of *Karanas* called the *Vrscika*. The *Vrscika Karanas*, as their name denotes,

suggestive of the scorpion - legged ; they are varied such as the *Vrscika-lata*, *Vrscika-urdhvalata* and many others. They are found on the walls of many temples. They are captured in stone in India from the earliest times, beginning with the Khandagiri Vidyadhara to the flying Gandharvas on the stupas of Sanchi, Amaravati, Nagarjunakonda, Deogarh, Ellora, Ajanta, the medieval monuments of Virupaksha, Khajuraho, Bhuvaneshvara, Konarak, the southern monuments of Mamallapuram, Halebid, Tanjore and finally on the walls of the Sarngapani temple in Kumbhakonam and in Chidambaram. These dance-poses depict an extended leg suggesting an elevation of the lower limb—a feature which is today non-existent in many classical dance - styles and others where there is an unfolding.

The Mayurbhanj Chhau emphasises this movement more than any other dance-style in India and achieves a classical perfection distinctive to it. Without using a *sastraic* terminology the dance-style incorporates an element of high classicism.

The repertoire of the dance-style is also revealing. It extends from simple themes, such as hunting, fishing, as in the dances known as the *Shabar*, *Toka*, *Shikari* to animal - dances like the *Mayur-nritya*, to those which revolve round nature such as *Mali-phula* to deities like *Pavana - putra Hanuman*, *Nataraja*, etc. Myths and legends of Hinduism are equally manifested in the group dance-drama, such as *Tannudia Krishna*, *Garuda Vahan*, *Kailash*, *Samudramathan* and *Ahalya-uddhara*. The repertoire differs somewhat in the two groups performing these, the *Uttar Sahi* and the *Dakshina Sahi*, although there are many common features.

The tradition has been maintained by the *Ustads*, whose genealogies can be traced back to 200 years or more. The genealogies of the princely states who patronise the arts can also be traced back to a few generations.

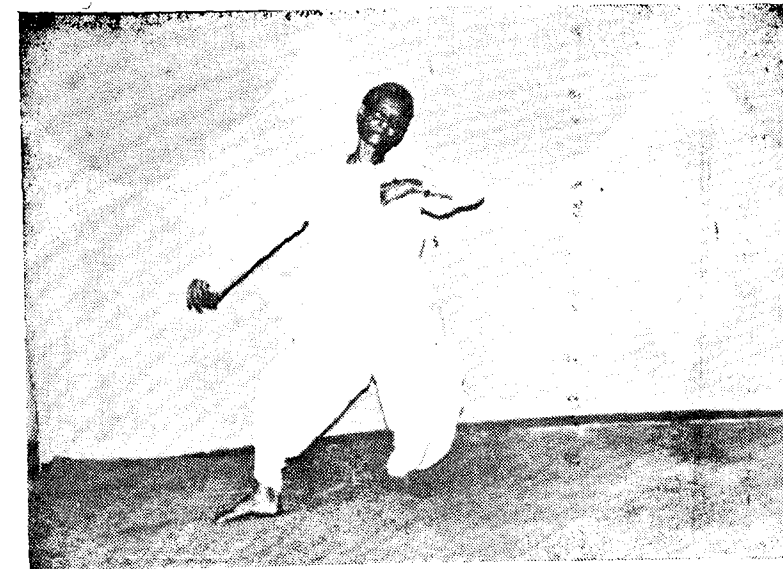
We have here thus a complex phenomena where tribal, village, urban culture, the *Margi*, the *Desi*, the *Natyadharmi* and *Lokadharmi*, have all come together to make a new whole. Many moments of historical past co-exist and many processes of acculturation and assimilation are in evidence.

This then is the problem before us that certain forms cannot be categorised as purely *Marg* or *Desi*, *Sastraic* or based only on *prayoga*, if adjudged from the point of view of only one yardstick of either *sahitya-svara* or the *sutra-bhanga* or *tala*. All factors-racial, ethnic, linguistic, cultural and those of content and form of the particular style have to be taken together for a meaningful understanding of the Indian cultural pattern.

Mayurbhanj Chhau represents this phenomenon of multi-layering in a large measure. Its name itself has been derived from the word 'Chhaya'; some scholars have interpreted it as 'shadow', others are of the opinion that it is derived from *Chhanka* meaning the quality of attacking stealthily and yet others believe that it is derived from the word *Chhauni* (military cantonments). Still others believe that it denotes the six limbs of the dance - style. Be as it may, the dance certainly incorporates some basic stances of defence and attack, but builds in elaborate abstract structure upon it. The Rookmannach represents this art of defence and attack; the dance-technique, however, develops into a full-fledged independent classical form. Thus the dance - style is folk from the point of milieu and environment, but is classical from the point of body-technique and its internal structuring.

We began by saying that this dance-style presents difficulties of classification. It is hoped that our analysis will have shown the inter-connections between this dance-style and others in adjacent areas like the Seraikala Chhau and the Purulia Chhau. It may have also shown that from the point of internal technique it shares many technical features with Odissi. Thus as in life, the dance-form also presents in a very significant manner, a distinctive form, which has connections with both folk and classical styles.

1-4 Mayurbhanj Chhau



1. Tribhanga



2. An Ufli 'Finga'-example of Akāśiki Bhramari



3. An example of nos. 3, 4



4. An Ufli fish jumping-example of Vriscikakarana

5-10 Saraikala Chhau



5. Hathiwaradhara - a typical stance used with mask (Saraikala) and without mask (Mayurbhanj)



6. Two masks



7. Arjuna



8. Krishna Venudhara



9. Chandrabhaga and Surya



10. Nāvik - a scene from a typical number in Chhau relating to the boatman and his wife

GITA-GOVINDA AND THE ARTISTIC TRADITIONS OF INDIA

Dr. Kapila Vatsyayan

This paper is a rough outline of the vast store-house of source-material available in different parts of India and an attempt to map the movements which were sparked off in time and space through a period of roughly 605-700 years after the writing of the *Gita-Govinda*.

It is recognised by all historians of Indian Sanskrit literature, the plastic and the performing arts that next only to the *Ramayana* and the *Mahabharata*, the *Gita-Govinda* holds a unique position in the history of the growth and development of the Indian Arts in the medieval period.

Our aim in identifying the source - material and mapping the routes of the travel of this short but all - powerful poetic composition is threefold :

(i) to establish a rough chronology of the spread of this work from the East to the West and East to the North and South of India. The chronology itself will throw, it is hoped, considerable light on the mobility of art-genres and forms in different parts of India and will show us how, in spite of political unrest and powerful divisive forces, India was culturally moving on one wave-length, in the period 13th to 18th or even 19th centuries. In the performing arts it continues upto the present day.

(ii) to show how the *Gita-Govinda* had permeated all levels of society and was not restricted to an intellectual or social elite. We find, in many parts of India, that the *Gita-Govinda* was used for the highest esoteric ritual as also for the most popular entertainment at the village - level, where the popular ballad - singer sang and danced the *Gita-Govinda* to the unfolding of the scroll, the *Pat* in Orissa or when the *jadupatuas* recited or sang it in Bengal.

(iii) to attempt a comparative study of the interpretation-impact of the *Gita-Govinda* in different art-forms in India, ranging

from the writing of the commentaries on the *Gita-Govinda* to the creative works modelled on the *Gita-Govinda* in different Indian languages, to miniature - painting and illustrated manuscripts, to manuals and theoretical works on music and dance and finally actual compositions of music and dance. This comparative study it is hoped will once again prove the inter-dependence not only of the different regions of India, and the mobility at different levels but also the inter-dependence and inter-connectedness of different art - forms in the Indian aesthetical tradition.

We may begin with a brief description of the historical and cultural situation immediately prior to the writing of the *Gita-Govinda*. The *Gita-Govinda* was written at a time when the epics had long been known and had deeply influenced religious aesthetic activity. The major works of Sanskrit literature, of Bhasa, Kalidasa, Bana and Harsha had already been created. The *Sangita-nataka* had come to stay. *Jatras* were popular. By the 12th century many major architectural and sculptural schools had been established and had, it would appear, begun to decline. All of the Gupta art had been created, the cave - temples and rock-cut structures of Mahabalipuram, Elephanta, Ellora, had been made. Most of the temples of the Orissian School had been created. Khajuraho had been erected, not to speak of the earlier movements. The cohesiveness provided by the Sanskrit language to the cultural history of India was beginning to weaken. The Apabhramsa and Prakrit forms had already begun to take their place. In the *Śāstra*, the earlier traditions of the *Nāṭyaśāstra* and even of the commentators were beginning to undergo a transformation. Although the writers continued to name Bharata as the originator and creator, they were taking cognizance of the several regional or local styles which were prevalent. *Śāstraic* sanction was given to the popular practice by the introduction of the concept of the *desi* in all art - forms. On the purely historical level, the great empires began to show signs of weakening and many new and small principalities emerged. The Muslim invasions had left their marks on the western and northern frontiers and were beginning to affect the social and cultural life in other parts of India.

The Krishna-theme itself was undergoing a gradual change and transformation. The Krishna of the *Mahabharata* and even

of the *Harivamsa* had given place to the Krishna of the *Bhagavata Purana*. Between the 10th and 12th centuries even the Krishna of the *Bhagavata Purana* was undergoing a change by the gradual shift of emphasis from the hero and prince, to the cowherd - lover supreme. In religion, although both the *Saivaite* and *Vaishnavite* cults prevailed, the influence of Ramanuja had spread far and wide. The Tamil saint-poets had become popular and the *Divya-prabandham* of the Alvars and the life and work of Andal had travelled to other regions of India. In Bengal the *Nibaddha Sangita* was prevalent. The religio-musical patterns were called *Gita* or *Prabandha*. A few centuries prior to the writing of the *Gita-Govinda*, the *Charyapadas* or *Charyagitis* were in vogue in Bengal. The composers of these mystic songs were the Siddha-charyas mostly of the *Sahajiya Buddhism*. The most important amongst the writers of *Charya Gita* was Bhanudatta of Bengal.

Way off in Kashmir, Kshemendra had written his poem *Dasavatara* and had also mentioned for the first time *Radha* as a distinct character. This very rough and ready historical literary and artistic background is necessary for a proper understanding of the reasons which contributed to the creation of the *Gita-Govinda* and the unique part played by the *Gita-Govinda* in once again asserting through a rare genius the integrating power of the poetic word through a fresh creative treatment.

It will be evident from the above that the Indian traditions, religious and artistic, had undergone many significant changes during the two or more centuries preceding the writing of the *Gita-Govinda*. It will also be obvious that although the earlier traditions and of *Itihasa* and *Kavya* had waned, new forms were taking roots. Jayadeva drew upon all these consciously or otherwise and created a work which crystallised these new movements and in turn provided a leadership and example for others to follow.

Soon after the writing of the *Gita-Govinda*, some time between 1158-1205 A.D. (according to some scholars he lived between 1158-1178 in the reign of Vallala Sena and according to others, between 1178-1205 A.D. in the reign of Lakshmana Sena; the latter date seems more plausible), many writers from different parts of India were deeply moved by the poem. Its impact can be judged from the fact that commentaries on the *Gita-Govinda* began to be

written in all parts of India. Considering the limitations of the modes of transportation and the seeming lack of communication it is amazing that already by the 13th century the work had reached Kerala from Orissa, as is borne out by the fact that the *Gita-Govinda* was popular in the reign of Ravi Varma who flourished in the 13th century A.D. The rulers of Venad and the Zamorin of Kozhikode who followed Ravi Varma instituted the recital of the *Ashtapadis* during worship in the temples and by the 14th and 15th centuries the *Gita-Govinda* and its musical and rhythmic structure had succeeded in transforming the music of the region. Between 1300-1340 the *Gita-Govinda* must have exerted enough influence in literary circles for Visvanatha, the writer of the *Sahityadarpana*, to quote and analyse the tenth *Pari-chheda*, उन्मीलनमधुगन्ध^० etc. In spite of this pervasive impact, the first most serious and analytical attention to the text was given by Maharana Kumbha of Rajasthan (1433-1468) in his *Sangitaraja* and more specifically in his *Rasikapriya* commentary on the *Gita-Govinda*. Indeed judging from the fact that the *Ragas* and *Talas* of the original *Gita-Govinda* have already been altered by Rana Kumbha it would appear that in the period intervening between the writing of the *Gita-Govinda* and the *Rasikapriya* the poetic composition must have already been handled and treated by many musicians and dancers with considerable flexibility in rendering and interpretation through the musical mode. Second only to the musical commentary *Rasikapriya* is the popular literary commentary or *Tippanika* of Mananka, possibly of the 13th-14th centuries. There is some difference of opinion amongst scholars about the region from which Mananka may have come, but it is generally agreed that he belonged either to western India or Bengal.

In the sixteenth century follow many commentaries on the *Gita-Govinda* as also literary works based on the *Gita-Govinda*; besides, innumerable regional works began to refer to the *Gita-Govinda* of Jayadeva as a classic.

The *Bhaktamela* of Nabhaji, a contemporary of Akbar, refers to Jayadeva as an "incarnation and treasury of melody". So do many others. The internal evidence provided by these works of the south, west and north clearly shows that the *Gita-Govinda* had already established a very important position in the literary cultural

history of all parts of India. Contemporaneous with analytical literature was the growth of many literary genres, particularly the *Kirtana* in Bengal, which drew heavily upon the *Gita-Govinda*. The most important musical composition in Bengal after Jayadeva is the *Srikrishna Kirtana* of Vadu Chandidasa and the verses of Vidyapati from Mithila. The two Vaishnava poet-musicians gradually evolved a form known as the *Krishna Kirtana* (1420 A.D. or so). The compositions closely followed the structure of the *Gita-Govinda* and particular *ragas* and *talas* were ascribed to each song. The *Krishna Kirtana* in its turn paved the way for the evolution of the *Nama Kirtana* introduced in Bengal by the great saint-poet Chaitnayadeva. In the sixteenth century Chandidasa and Vidyapati were followed by Thakur Narottama Dasa who was the founder of the *Padavali Kirtana*; he introduced the novel course of employing the slow tempo of the style of classical *dhruvapada* music of Northern Music to the *padas*. *Padavali Kirtana* was followed by many other styles, such as *Manoharshahi Revati Mandarini* and *Jharkhandi*, all of which continued to adapt the *Radha-Krishna-tattva* of *Gita-Govinda*.

Alongside was another important development in Orissa and Andhra Pradesh. Ananda Tirtha, the great exponent of *Dvaita Siddhanta*, had travelled from Benaras to Orissa through Vangadesa. He undoubtedly came across the recitation of the *Gita-Govinda*. In Orissa, he deeply influenced and finally converted two great scholars, namely Sobhana Pati and Syam Sastri, who later came to be known as Padamnabha Tirtha and Narahari Tirtha respectively. After the death of Vira Narsimhadeva I, and during the reign of the King Bhanudeva I (who was a minor) Narahari Tirtha was sent to look after Srikakulam in the Krishna district in Andhra Pradesh. Narahari Tirtha ultimately became responsible for the propagation of Krishna cult in Andhra and for the introduction of the *Gita-Govinda* in temples. Gopala Krishna Bharati followed his footsteps and composed the work, the *Gopalakrishna-vritti*. The influence permeated in other parts of South India, Karnataka and Tamilnadu and back again to Kerala where it had reached much earlier. The saint-poets including Purandaradasa, Tallapakam Annamacharya (in Telugu) and others also followed the model of the *Gita-Govinda*.

In the seventeenth and eighteenth centuries there was a further development of interest in the *Gita-Govinda*. The two most

important commentators of the music of *Gita-Govinda* are Chandradatta, the writer of *Bhaktamela* (mid-17th century A.D.) and Kavi of Mithila, the writer of the *Raga-tarangini* (1670-1705). Both allude copiously to the *Gita-Govinda* and analyse many of its verses. The tradition of the *Gita-Govinda* seems to be so popular by the time of Locana (1670-1705) that he refers to particular verses as *Suprasiddha* (famous) and does not consider it necessary to refer to the particular verse. Other works of the seventeenth century, particularly the *Hridayakautaka* of Hridaya-narayana deva (1666 A.D.), continue to discuss and analyse the *Gita-Govinda*. Creative works modelled on the *Gita-Govinda* seem to find a new impetus in the South.*

Siddhendra Yogi, the author of the *Bhama Kalapam* and *Golla Kalapam*, composed his work on the basis of the *Gita-Govinda* (1350-1450 A.D.) and was in direct line of development from where Narhari Tirtha had left off in Srikakulam. The village of Kuchipudi was only six miles from this centre of Krishna Bhakti. Many others' works followed in the line of *Bhama Kalapam*. Manadeva of Kozhikode in Kerala also wrote the *Krishnattam* play based on the *Gita-Govinda* in the 17th century (1654 A.D.). The tradition of the singing of the *Gita-Govinda* was introduced on a regular basis in the 17th century and continues in the Guruvayoor temple. The saint-poets including Kshetrajna, Subramanya Kavi, Marimutta Pillai, Kavi Kunjara Bharati, Tyagaraja, Dikshitar and Swati Tirunal, all continued to be inspired by the *Gita-Govinda* and followed the principle of the free *pada*.

In Bengal, Orissa and Assam, the tradition continued, and the history of the prevalence of the poem and the inspiration it provided to kings, nobles, the commonman and the poor alike is too well known to be recounted. To Manipur, as is well known, *Gita-Govinda* was introduced by the saint-king Bhagya Chandra Maharaj in the 18th century. Rajarishi Bhagya Chandra Maharaj was deeply influenced by Thakur Narottamdas and the style of *Padavali Kirtana*; in composing his *Rasa* dances he used *padas* of the *Gita-Govinda* and also wrote on the pattern of the *Gita-Govinda*. The singing of the *Dasavatara* in the Sri Govinda temple and the singing of *Gita-Govinda* *padas* in the *Vasanta*, *Kunja* and *Maharasa*

*See Dr. V. Raghavan, 'In the Footsteps of Jayadeva', *The Hindu*, Madras 1937, for the numerous imitations of the GG.

continues to this day. The singing of *Gita-Govinda* was introduced by Narsimha Deva II of Orissa in the 13th century. From here it travelled to every hut and hamlet through the interpretation of the poem in Oriya by the devotee-poet Jagannath Das. His *Gopala-lila* was recited in every nook and corner. *Basanta Rasa* was also a faithful rendering of *Gita-Govinda* in Oriya by Pindik Srichandan in the 16th century. *Jatras* incorporated in *Rasa-kallola* by Dinakrishna Das are also important for an understanding of the *Gita-Govinda* in the 16th century. Many works such as *Mathura-mangal* by Charandasa, *Rahasya-manjari* by Debudurlav Das, *Bidagadha-chintamani* by Abhimanyu Samanta and *Rukmini-vilasa* by Jadumani Mahapatra followed.

In Northern and Western India, the poem had an equal sway from the 14th century to the 18th century. In Western India Bilva-mangal wrote his *Balagopala Stuti*, Namadeva his *Rasakrida* (1596-1618) and Vaman Pandit his *Radhavilasa* (in Maharashtra). In Western India and North India, the earlier fervour of the Bhakti school of Mirabai, of Vallabhacharya (born 1478 A.D.) gave rise to the writers of the *Ashtachap* school, all of the sixteenth century. Amongst these, the most important were the works of Surdas, Krishnadas, Parmanandadas and Kumbhandasa. Surdas particularly took the thirty-six traditional modes of Indian music, the *Ragas* and *Raginis* and appended each to a love-poem on Krishna. Surdas was followed by Keshava Das of Orchha (1580 A.D.), Govindadas (1590) and Bihari Lal (1650 A.D.) and Kalidas (1700), all poets in whom the Bhakti Rasa and the spirit of Ornamentation (*Riti*-poetry) combined. Of these Bihari's *Sat Sai* in which he celebrated Krishna's romance in a hundred verses is the most important. By the 17th-18th centuries A.D. we find that the same *Gita-Govinda* which had sparked off the ecstatic mood in the earlier works sparks off the preoccupation with the romantic ornateness. The character, the theme and the musical composition underwent a definite change and transformation.

Commentaries, creative works of literature and music abound in every region until the beginning of the 20th century. Our brief survey could be multiplied a hundredfold to show that the single work of limited length had unlimited power of guiding and

directing the creative energies of a country for nearly six hundred years and more.

This picture in the literary world has to be supplemented with an equally rich and rewarding picture in the world of colour and line between the 14th and 19th centuries. In all parts of India the *Gita-Govinda* provided the stimulus for illustrating on book scrolls and miniature painting verses of the *Gita-Govinda*. Our first examples come from Western India nearly 250 years after the writing of the *Gita-Govinda*. In 1450 one version of the *Gita-Govinda* and two of the *Balagopala Stuti*, were produced in Western India (M. R. Majumdar, Gujarati School of Painting, *Journal of the I. S. of Oriental Art*, 1942 Vol. X, Pts. 3 and 4). All three follow the peculiar Jain style with its characteristic angularity and dividing space into neat rectangles. The Krishna-theme, particularly the *Bhagavata Purana* and the *Gita-Govinda* do not seem to appear again until the 16th century. The first amongst these is a *Gita-Govinda* series from Orissa dated 1550 A.D. This time they appear in Rajasthan area in the collections of Maharaja of Jaipur and Jodhpur respectively. The first two are dated 1598 and the third on the *Gita-Govinda* in 1610 A.D. Contemporaneous with these is a *Gita-Govinda* series from Eastern U.P. (Jaunpur), now in the collections of the Prince of Wales Museum dated 1590 (Motichandra, *Jain Miniature Paintings from Western India*, Ahmedabad, 1949, Figs. 99-105). As part of the Appendix to the Razmanamah (abridgment of *Mahabharata*) is a series illustrating the *Harivamsa* (1588 A.D.)

A full illustration of the *Gita-Govinda* appears in 1615 A.D. in an illustrated manuscript of the work (K Khandalwala, *Art of India and Pakistan*, pl. 88). Moghul painters continued to be fascinated by the *Gita-Govinda* and the *Bhagavata Purana* for we find other examples of these, particularly those in the Bikaner collections (1615-1630 A.D.) The *Gita-Govinda* continued to be popular with the painters of Rajasthan, Udaipur, Malwa and Bundi sub-styles in the 17th century. Although the *Bhagavata Purana* and Keshavadasa's *Kasikapriya* were more popular, we find an important series of the *Gita Govinda* in Mewar style dated 1723 (now in Saraswati Bhandar, Udaipur). Most important pictorially are, however, the series of the *Gita-Govinda* miniature paintings

and those of Basohli (1730) and Kangra 1780-1800. These are finally followed by a series of Kishengarh executed in 1820. The tradition continued over the centuries in Bengal, Orissa and Mithila, not so much in miniature paintings as in the pictorial depiction of the theme in mud walls, scrolls, and pots. An important manuscript comes from Orissa in the 18th century. It is this tradition which culminated in the depiction of the Krishna-theme including verses of the *Gita-Govinda* in the sculptural reliefs of the Vishnupur temple in Birbhum (the possible birth-place of Jayadeva) and in the Kalighat paintings of Bengal. Finally we must mention the *Gita-Govinda* illustrations of the Ceylonese poet-painter George Keyt. The *Gita-Govinda* had also a profound influence on the painting of the Nathadwara school, although the immediate connection of these paintings is with the poetry of Vallabhacharya and not Jayadeva.

This listing of sources, however sketchy, will undoubtedly make it clear that the *Gita-Govinda* was a major force in the artistic traditions of India in the arts of literature, music and painting. Its history in dance has to be reconstructed from evidence from the works on music and from one rare manuscript of unknown date (possibly 15th century), the *Abhinaya Gita-Govinda*, now in the Saraswati, Mahal Library, Tanjore. Although incomplete, the ms. is of immense value for a reconstruction of the techniques of interpreting the *Gita-Govinda* in *abhinaya*. Since music and dance are so closely interlinked, it is inconceivable that the poet-musicians were not conscious of the power of the poetic, musical word in rendering it through dance. In any case, the *Dasavatara* was sung and danced in temple-ritual in Orissa, in Nathadwara and in the temples of Rajasthan, Andhra Pradesh, Kerala, Assam and Manipur. It is not known when its singing began in Badrinath, but here too it is sung at the time of the *Arati*.

But all this is the external evidence of the permeating influence of the *Gita-Govinda*; it still does not tell us anything of the nature of the poetic composition, its literary qualities and its technical qualities which had the potential of being interpreted, copied and rendered into different styles at different levels of society and in

different regions of India. For this we must return to the poem itself.

Our first task would thus be to undertake a fresh analysis of the text not so much from the point of view of its being or not being a pastoral poem as opined by some Western scholars or a *upa-rupaka* or a *drisya-kavya* or even as a poem adhering or deviating from the principles of the *prabandha* in relation to the *charya-gitis* which preceded it or as a form of *jatra* but from the point of view of its formal technical qualities as an ideal written script which could be freely adapted and interpreted in the other arts. This analysis, it is hoped, will unfold the manner in which Jayadeva was using the aesthetic principles of the Indian tradition in a powerful creative manner. The inter-dependence and inter-relationship of the arts was inherent to the tradition; theorists and creators alike had asserted it and used it in the classical period of Sanskrit literature. Jayadeva through his work re-asserts the poetic principle of multiple meaning on one level and the principle of an integrated vision of artistic form on the other. No wonder that this multi-dimensional stature gave it a unique place in Indian art throughout India. There was, of course, the unifying spiritual factor.

Multiple meaning was a central artistic principle of the writers of *Kavya* in Sanskrit as in other great literatures of the world. However, while the allegory is in the movement of the entire work or verse in most other literatures, in Sanskrit 'multiple meaning' for the word was inherent and self-consciously used. Thus each word acquires a series of meanings capable of evoking diverse responses. On the level of form, the "poetic word" is often a technical term from another art helping the artist to interpret the word in gestures, music and the like. Kalidasa often uses the word '*Sucha*' '*Sakha*' in his plays in this manner. The *Gita-Govinda* in this respect is in direct line with the writers of the *Kavya* of classical period.

While we cannot pause here to analyse in detail these literary qualities, a reading of the several commentaries on the *Gita-Govinda*, both literary and musical, will make it clear that the commentators were conscious of this multi-dimensional quality of the work. The narrative moves smoothly as a lyrical pastoral drama on one level

and as highly erotic poetry on the other. Through and under both these is the constant reminder that it is not human natural love which is being talked about, instead something which is implicit and not explicit but which filters through as an unforgettable experience. It is this which gives the work its particular tone and flavour and what has been called the hall-mark of *Vaishnava* dedication, faith, *Bhakti* mysticism, whatever you may call it. But the 'words' are not only this, they are important in themselves as embodying the model of Sanskrit *alamkara* tradition illustrating the different types of *nayikās*. And yet they serve another purpose; word by word, phase by phase, verse by verse, a picture is conjured up of moods of nature in colour, line-movement and sound. The descriptive narrative is couched in such a perfect juxtaposition of words, sound and rhythm that the whole moves as an unparalleled composition of visual beauty which can be responded to either purely aurally or visually, literally or suggestively and finally symbolically.

We have referred to the technical qualities of the verse which contributed in no small measure in creating this effect. Not the least of these was the nature of the *verse* and the inbuilt system of *raga* and *tala*. The complete mastery of the artist over the sound-value of the 'word' apart from its 'multiple meaning-potentiality', may well account for its popularity in all regions for India, and the phenomena of its being adapted by diverse regional traditions *in toto* and not in differing recensions, adaptations etc. It was either assimilated "as it is" or used as a model, but there is hardly a recensional or a regional variant of the poem. This is unlike the phenomena of the spread of Rama-theme which found many versions and recensions in different parts of India.

Jayadeva calls his work *Prabandha*, a musical composition. These *prabandhas* are also known as *ashtapadis*, because each has generally eight *padas* of verses. Of these the first two lines are known as *Dhruva* or the principal refrain to be repeated and the other as simply *padas*. Although on the whole Jayadeva follows the Sanskrit metrical patterns like *Dhruva*, *gitis* and *Prabandha*, his stanzas are not circumscribed into the rigid walls of any particular *varna* or *matra vritta*. The single *matra* is the unit of the *matras* used in the *Ashtapadis* and these are manipulated to suit the *talas*. Literary historians have showered high praise on this quality of

welding meaning and sound, sound and rhythm in the work. All have commented on the successful use of alliteration and complex rhythms (Macdonell, Keith, S. K. De, etc.) However, none of these critics has commented on the skill of the poet in creating a visual picture of high imagination and transport through a self-conscious use not only of the conventions of Sanskrit poetry, metrical patterns, sound and *tala*-system, but also of the awareness of spatial pictures, colour-symbolism and movement-patterns. The metres no longer imprison musical form, instead they help to free the song in a manner that it flows with fresh spontaneity and rhythm. The 'conventions' cease to be 'conventions'; the technical skill loses their wooden correctness and acquires a dynamic resilience. It was Jayadeva's use of the *Dvidhatu-prabandhas* in this masterly fashion which gave rise to the tradition of free verse in all parts of India. The *udgraha* and *dhruva* became the *charana* and *pallovi* of South India.

The fluidity of the lines begun by Jayadeva also led to a freedom from metres in later poetry so that free verse was used on the principles of *yati*, *prasa* and *padagarbha-rachana* within the *angas* of the *avarta*. It was with this free verse which was sometimes known as musical prose which gave rise to the *Kirtana* or *pada-sahitya* in the *Devaranama* songs of the Dasakuta composers in Karnataka.

In Bengal, Jayadeva's treatment of the *prabandha* had an equally remarkable effect. Although Jayadeva may have himself used the techniques of *charya giti* and *charya padas* of Bengal or the form of the *jatra*, he combined these dexterously with the *shadangas* of the *prabandha* (the four main divisions *Udgraha*, *Melapaka*, *Dhruva* and *Abhoga*-which are also called *Arambha*, *Ghat*, *Parichaya* and *Nishpatti* respectively). The successors of Jayadeva began immediately to use this particular manner of treating the *prabandha* not following earlier models. The *prabandha* songs and devotional songs were deeply influenced by the structure of *Gita-Govinda* and ultimately gave rise to the whole tradition of *Sri-krishna Kirtana* of Yadu Chandidasa and the *Padavali Kirtana* of Thakur Narottamdas. It will be evident from the above that the later poet-musicians were indebted to Jayadeva not only for the ideas of Radha and Krishna but also for the form and

technique of their compositions. Like the *Prabandha*, the *Padavali Kirtana* contained all the *angas*, the *dhatu*, *tala*, *raga*, etc. and yet was capable of improvisation, innovation and multiple interpretation. The *padavali kirtana* follows the example of the *Gita-Govinda* closely in its division of the *Kirtana* to describe the different phases of the love of Krishna and Radha. The tradition goes on in Bengal for centuries under different Vaishnava Gosvamis and it continues until the 20th century. The history is rich and interesting and demands an independent study.

The *Gita-Govinda* not only inspired Siddhendra Yogi on the level of spirit, allegory and theme, but provided the verse-model for the composition of the *Bhama Kalapam*. The *Krishna Giti* of Manadeva of Kerala (13th century) similarly followed the metrical patterns and structure of the *Gita-Govinda*; indeed, it gave rise to a whole style of musical compositions known as the *Ashtapadittam*. Thus we find that Jayadev's *Gita-Govinda* had the potential of influencing different poets and musicians on account of one central principle of handling the *prabandha*-form in a manner which would provide greater fluidity, flexibility and improvisation than the earlier compositions of the same type. Next only to the literary meaning and verse-time division, technical mastery was the integration of the *raga* and *tala* to the verse. Although this had been attempted earlier, Jayadeva made it into a central principle of a literary composition. At a time when Sanskrit theatre had begun to wane, the integration of word not only to its tonal sound-value but to a whole system of *raga* and *tala* provided a fresh stimulus to the artistic stream. Immediately after Jayadeva poets from all parts of India including the north, south, east and west began to compose poetry which was set to a particular *raga* and *tala*. Alongside the original continued to hold a spell over devotees and artists all over the country. This is obvious from the commentaries we have mentioned earlier, particularly that of Rana Kumbha in the 15th century. It is, however, also evident from Rana Kumbha's commentary that although the text had not undergone any transformation musicians and dancers had begun to interpret the *ashtapadis* in a variety of ways. There seemed to have grown up different *sampradayas* of Orissa, Bihar and Mithila and the southern region; little wonder that one of the aims Rana Kumbha sets out for himself is the standardisation of

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the *ragas* and *talas* of the *Gita-Govinda*. He prescribed new *ragas* and *talas* for the *Ashtapadis*; he also composed special *prabandha-lakshana* for codifying the structural pattern of *Gita-Govinda*. He indicated the *svara*, i.e. the *svaramalika* intervening as separate units, *patas* i.e. *vadhyakshara* or conventional imitation of instrumental sounds and *Tanas* that are auspicious or *Mangalika* prefixes like *Ta Na Na*. He also gave detailed instructions for the movement or *Dhatu*. Finally ornamentation was added through *alap* and *gamakalapa*. In short, between the 12th and 15th centuries, the *Gita-Govinda* came to be an ideal script which the musician found most suitable for rendering into a full and rounded musical composition, be it the *dhrupada* variety of the *Padavali Kirtana* or the compositions of Rana Kumbha or those of the composers of South India. The *Ragas* and *Talas* used for the singing of the *Ashtapadis* in Kerala and Tamilnadu are mostly in agreement: they do not follow in the best part the *Ragas* and *Talas* indicated by Rama Kumbha. According to the musicologists of the South "adaptability of the *Ashtapadis* for Karnataka music is amazing and they sound as if they had been originally composed in their present form." Indeed, a comparative study of the different regional varieties of rendering the *ashtapadis* would throw interesting light on the development of *ragas* and *talas* in the different regions of India. Each region seems to have a special place for Jayadeva and believes that the *ashtapadis* were composed perhaps only for that region. Bengal, Manipur and Assam may well make the same claim as the Karnataka musicians. *Gita-Govinda* rendered in the *Padavali Kirtana* style still prevalent in the *Rasa* and *Sankirtana* traditions of Manipur would make one believe that Jayadeva wrote for no other region than Manipur.

The singing of *Gita-Govinda* in Mathura and Brindaban is again characteristic only to that region and so is the singing of the *Gita-Govinda* in the temples of Guruvayoor, Nathadwara, Jagannath and Badrinath. Instead of listing the different *Ragas* and *Talas* used in different regions of India we can play for you recordings of the same verses from different regions. The ear will be able to judge what words cannot describe. [Here tape recordings of verses of the *Gita-Govinda* were played in the following order :

Recitation of the 1st verse by Balram Mishra from Mathura	
Singing of GG	Guruvayoor temple
Dasavatara verse	Odissi style
Dasavatara verse	Karnatak music ; Kuchipudi
Dasavatara verse	Manipuri Padavali Kirtana
'Srita. Kamala'	North Indian Music
'Lalita lavanga lata'	Karnatak music
	Padavali Kirtana Odissi -
	Manipuri
'Hariraha mugdha-vadhu'	Pantuvavali-Adi Tala-
	Karnataka music
do	Manipuri
do	Thumri, North Indian Music
'Yahi Madhava Yahi Kesava'	Odissi, Manipuri
'Pasyati disi disi'	Karnatak, Tamilnadu, Manipuri, Odissi
'Priye charuseele'	Karnatak, Tamilnadu, Odissi, Manipuri.

The above was illustrated with *Abhinaya* to show the possibilities of differing interpretations in the different styles of Indian dance. The musical composition, the *raga* and *tala* and the range and variety in *abhinaya* in rendering the same *ashtapadis* convince one of the capacity of multiple meaning of the word and the poetic line, the flexibility of the metrical patterns and sound value of the words which allowed multiple interpretation in sound melody and rhythm. It will also make evident the fact that the principle of *Vyabhichari* and *Sancharis bhava* was used by Jayadeva to a point which gave the utmost freedom of improvisation and innovation. It is this quality of freedom within a disciplined framework which also allowed the tradition to sustain itself without becoming stagnant and static. The *Gita - Govinda* with its technical and artistic qualities is the most perfect example of these fundamental principles of Indian aesthetics. It also shows how while each region evolved a distinctive character, there was an underlying unity and universality which once again transports us from the world of pure technical skill to the world of surcharged feeling.

An analysis of the pictorial illustrations of the *Gita-Govinda* reinforces our findings in the sphere of music and dance. Although

the earlier painters from Western India are held captive in the rigidity of the angularities of the Jain paintings, the spirit and form of the *Gita-Govinda* provides the same stimulus for freedom and fluidity as it does to the *Prabandha Kavya*. The Jaunpur illustrations from Eastern U.P. continue to be stiff but already appear to break away from the earlier rigidity. The Moghul illustrated manuscripts and the Mewar series are characteristic works of Moghul and Rajasthan miniatures and yet the feeling of *Gita-Govinda* comes through. The visual picture of space-line, colour and movement which the words of Jayadeva had conjured up are a definite help to the artist. Each region and each style takes these as the starting point, the spring-board and then interprets freely both on the level of understanding of the meaning and its translation into pictorial form. The division of space in painting often follows the flow of the lines, or the spatial situation described in the verse. The artist breaks up his canvas into different zones to depict the *Sakhi*, and the phases of Krishna's love and yet how differently in ethos and in technique are these paintings from each other !

We will be able to observe this if we compare the rendering of the same *ashtapadi* in different styles. A comparative study of the pictorial depiction of the same verses in different schools of paintings will lead us to the same conclusions, as arrived at after hearing the different interpretations in music and dance.

Here slides followed from the schools Western India, Jaunpur, Malwa and Basholi, Kangra and Krishnagarh.

Perhaps even this sampling will show one the interdependence of the arts with the full capacity of attaining an autonomy of form and an individuality of style. This then is the second fundamental principle of Indian Art which manifests itself creatively in the rendering of the *Gita-Govinda*. We had said in the beginning that we shall try to outline a rough chronology of the spread of the *Gita-Govinda* to show how it had permeated all levels of society and how it had influenced and integrated all the arts. This paper, it is hoped, has given some indications of the first and the third; the second though alluded to could not be outlined here. Suffice it to say that the *Mahari* and the *Jadurpatua* alike, the Moghul princes and the maidens of Basohli, were all spell-bound in the love and beauty embodied in the *Gita-Govinda*.

மும்மூர்த்திகளின் க்ருதிகள்

A COMPARATIVE STUDY OF THE MUSIC TRINITY

ஸ்ரீமதி வித்யா சங்கர்

ஸங்கீத வித்வத்சபையோருக்கும் மகாநாட்டின் தலைவர் அவர்களுக்கும் கூடியிருக்கும் வித்வான்கள், விதுஷிகள், ரஸிகர்கள் அனைவருக்கும் என் நமஸ்காரம்.

ஸங்கீத அபிமானிகளாகிய உங்களுடன் கலந்து கொள்ள எனக்கு இந்த வாய்ப்பை அளித்த அகாடமியார் அவர்களுக்கு என் நன்றியைத் தெரிவித்துக்கொள்கிறேன்.

இன்று கர்னாடக ஸங்கீதம் ஓர் ஸ்தாபனமாக நிலைத்து வருவதின் காரணம், மும்மூர்த்திகளாகிய ஸ்ரீ த்யாகராஜ ஸ்வாமிகள், ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர், ஸ்ரீச்யாமா சாஸ்திரிகள் இயற்றிய உருப்படிகளேயாகும். இவர்கள் உருப்படிகள் மூலம், கர்னாடக ஸங்கீதத்தின் தத்வங்களையும், நுட்பங்களையும், கருத்துக்களையும், லக்ஷணங்களையும் அமோகமாக வெளிப்படுத்தியிருக்கிறார்கள். அவற்றில் சிலவற்றை எனக்குத் தோன்றிய வரையில் சொல்ல விரும்புகிறேன்.

சாஸ்திரீய ஸங்கீதத்தின் அம்சங்களாகிய பாவம், ராகம், தாளம் முதலியவற்றை மும்மூர்த்திகள் பரிபூர்ணமாக கையாண்டு, அவரவர் மனப்பான்மைக்கேற்றவாறு, ஒரு அம்சத்தை ப்ரதானமாக அமைத்து, மற்றிரு அம்சங்களை இணைத்திருக்கிறார்கள். ஒவ்வொருவரும் ஒரு ப்ரத்யேக வழியை நிலைநாட்டியிருப்பதால், இவை வெவ்வேறு schools of thought என்றே சொல்லலாம்.

ஸ்ரீ த்யாகராஜ ஸ்வாமிகள், பாவத்தையொட்டி, ராகத்தையும், தாளத்தையும் கோத்திருக்கிறார்; தீக்ஷிதர், ராகப்ராதான்யத்தை எடுத்துக்கொண்டார்; ச்யாமா சாஸ்திரிகள் லயப்ராதான்யத்தை கையாண்டிருக்கிறார்.

‘பாவம்’ என்று சொல்லும்பொழுது, பெரும்பாலும், வாக்கியங்களில் ஏற்படும் அர்த்த பாவத்தையே கூறுகிறோம் :

கல்கட ராகத்தில் 'பதநிஸ' ப்ரயோகம் சொல்வது ரஞ்சக மற்றதென்று: श्रीगणेशाय नमः,.....

ஒரே ஸ்வர வித்யாஸத்துடன் வேறுபட்ட வடிவங்களை கொண்ட ராகங்களுக்கு உதாரணமாக பைரவியையும், கரஹரப்ரியாவையும் சொல்லலாம். இவைகளுக்கிடையே வித்யாசம் மலைக்கும் மடுவுக்கும் போல் இருக்கிறது. चकनि राजमार्ग, இதில் ரிஷபம், கீழ் பஞ்சமத்துடன் சேர்ந்து நீட்டி வருவதையும், "उपचारगु", இதில் காந்தாரக் குழை வுடன் மத்யமத்திலிருந்து இறங்கும் த்ரிச்ருதி ரிஷபத்தை உருப்புகளின் ஆரம்பத்திலேயே பச்சை மரத்தில் ஆணியடித்தாற்போல் வைத்திருக்கிறார்கள்.

கரஹரப்ரியா, ஹரிகாம்போதி ராகங்கள், இன்னும் இவைகளில் வரும் அனேக ஜன்ய ராகங்கள் அனைத்தும் த்யாக ராஜ ஸ்வாமிகளின் கைங்கர்யமென்றே சொல்லலாம். ஒரு ராகத்தில் ஒரே உருப்படி, பட்டிவிடுவராது அனாது டனு, மருகேலா, மனவினிவினுமா - இம்மாதிரி நூற்றுக்கணக்கான க்ருதிகள். இந்த ராகங்களின் லக்ஷணங்கள் வேண்டுமென்றால், இந்த உருப்புகளிலிருந்துதான் தெரிந்து கொள்ள வேண்டும். கருடத்வனி ராகத்தின் ஆரோஹண அவரோஹணம் க்ருதியின் ஆரம்பத்திலேயே तत्वमेव त्रयम्... रागमिति மந்திர ஸ்தாயியில் தைவதத்தைத் தொட்டதும் பூர்த்தியாகிறது. இன்னும் அடுத்த ஸங்கதியில், सा...सा...என்று ஆரோஹண-அவரோஹண க்ரமம் தெளிவாக காண்பித்து விடுகிறது.

த்யாகராஜ ஸ்வாமிகளின் க்ருதிகளில் ஸங்கதிகளின் அமைப்பினால் பல கருத்துக்கள் வெளியாகின்றன. ராக வளர்ச்சிக்காகவும், பாவத்தை அதிகரிப்பதற்கும் இன்னும் நிரவல் முதலிய வழிகளை அமைத்தும் இவை காணப்படுகின்றன. ராகபாவத்தினால் அர்த்த பாவம் மேம்படச் செய்யவும் அமைந்திருக்கின்றன. 'अक्षरेण'—மந்திர பஞ்சமத்தைத் தொட்டு, ரிஷபத்தை ஆந்தோளித கமகத்துடன் இருப்பது மத்யமாவதி ராகத்தின் ஜீவன். ரிஷபம் அசைவற்றிருந்

தால் பாவம் குன்றிவிடும். ஸ்ரீ ராமர் விச்வாமித்ர முனிவருடன், மிதிலையில் சிவதனுசை நாணேற்றும் கட்டம்; ஸ்ரீ ராமனுடைய ஜில்பாக்கள் முன்னெற்றியில் அசைந்து ஆடும் அழகைப் பார்த்து, மனம் பொங்குகிறார் முனிவர்-அந்த அசையும் அளவு 'अक्षरेण...' ராகத்திலேயே த்வனிக்கிறது.

ஒரே ஸ்வரத்தின் அசைவினால் ஏற்படும் பாவம்: சாஸ்த்ரிகளின் க்ருதியில் 'सुरेश्वरम्' அம்பிகையைப் பார்த்து "நீஸரியவரம்மா" என்று சொல்லும் பொழுது, அந்த நிஷாதம் தாரஷட்ஜத்தைத் தொட்டு ஓங்கி வருகிறது. அதே நிஷாதம் அடுத்த வரியில் 'नीदशब्दम्' என்று சொல்லும்பொழுது, தைவதத்தைத் தழுவி குழைந்து வருகிறது.

ஸ்வரச் சேர்க்கைகளினால் ஏற்படும் ஸங்கதிகள் பாவத்தை அதிகரித்துவரும் க்ருதிகள்: "எந்துதாகி நாடோ; நேனெந்துவெதகுதுரா" முதலியவைகள். இன்னும் 'चकनि राजमार्ग' என்னும் க்ருதியில், ராஜமார்கத்தை விஸ்தரித்து சொல்வது போல், அடுக்கடுக்கான ஸங்கதிகள்; ஆனால் அடுத்தவரியில் "ஸந்துல" என்று சொல்லும்பொழுது மருந்துக்குக்கூட ஒரு ஸங்கதி அமைக்கவில்லை. தாரினி தெலுசுகொண்டி, நாஜீவாதார, எவரிச்சிரா முதலிய க்ருதிகள் நிரவல் வழிகளை ஏற்பாடாகக் கொண்டுபோகும் முறைகளை ராகபாவங்களோடு கூடிய ஸங்கதிகளில் காணப்படுகின்றன.

தீக்ஷிதருடைய உருப்புகளில் ஸங்கதிகள் கிடையாது. தீக்ஷிதருடைய க்ருதிகளை ராகவடிவங்களென்றே சொல்லலாம். ஒரு க்ருதியை எடுத்து, அதன் ஸாஹித்யத்தை அகற்றி, அதில் காணப்படுபு போக்கை அனுசரித்து, ஆராய்ச்சி செய்தால், அது ராக ஆலாபன பத்ததியையே க்ரமமாகக்கொண்டு இருப்பதைக் காணலாம்: செளககாலத்தில் ராக விஸ்தாரங்களை கட்டங் கட்டங்களாகப் பெருக்கி, விஸ்தீரணத்தைப் பரப்பி, அங்கங்களின் இறுதியில், கடைசியில் மத்யமகால ஸஞ்சாரங்களை அமைத்து, ராக வளர்ச்சியைக் காட்டும் வழிகளை பிரஸ்தாபிக்கின்றன.

தீக்ஷிதருடைய ராகவடிவங்களான உருப்புகளை நம் தென்னாட்டு கோவில்களின் கோபுரங்களுக்கு ஒப்பிடலாம்.

ஆகாயத்தை நோக்கி நிமிர்ந்து நிற்கும் சிகரங்களை காணும் பொழுதே நாம் பரவசமடைவதுபோல் உருப்படிகளின் பூர்ண வடிவங்களில் மயங்கி விடுகிறோம். கோயில் அருகில் சென்று, சிற்ப வேலைகளின் அழகில் நாம் ப்ரமித்து நிற்பது போல், ஸஞ்சாரங்களில் வரும் ஸ்வரங்களின் ராகத்தில் வரும் ஒவ்வொரு ஸ்வரத்தின் அசைவுகளினால் ஏற்படும் நுட்பமான ஸஞ்சாரங்களின் அசைவுகளினாலும் சேர்க்கைகளினாலும் அனேக லக்ஷணங்களைப் பார்க்கிறோம்.

தீக்ஷிதர் வடநாட்டுக்குப் ப்ரயாணம் செய்திருந்ததால், ஹிந்துஸ்தானி ராகங்களின் சாயைகளை மிகத் தேர்ச்சியுடன் கையாண்டிருக்கிறார்.

‘தேவக்ரிய’ என்னும் ராகம், சுத்தஸாவேரி ராகத்தின் ஸ்வரங்களைக் கூடியுடையவாகும். இருந்தாலும் இதில் ஜாரு சம்பந்தத்துடன் ஸ்வரங்கள் அமைந்து வரும்பொழுது, வட தேசத்து ‘துர்கா’ ராகச்சாயை வருகிறது. ‘श्रीगणेश’..... शिवसिंह...கணபிணி...இதே தைவதம், சுத்தஸாவேரி ராகத்தில் ஐய்யர்வாள் க்ருதியில், ‘राजतरंगिणी’ என்று அசைவுடன் காணப்படுகிறது. தேவக்ரிய ராகத்தில், ஐய்யர்வாள் க்ருதி ‘நாடிமாட’ வக்ர ஸம்பூர்ணமாகக் காணப்படுகிறது.

இதே மாதிரி, நாம் நிறைய கேட்டுக்கொண்டிருக்கிறோம். தீக்ஷிதருடைய ப்ருந்தாவனஸாரங்கா ‘ஸ்ரீரங்கபுரவிஹார, ஸ்ரீஸௌந்தரராஜம்” முதலிய க்ருதிகள் வசீகரமான முறையில் அமைந்துள்ளன. த்யாகராஜரின் ப்ருந்தாவனசாரங்க க்ருதி கமலாசுலக்ஷாவிவரே, வேறு பாணியில் அமைந்திருக்கிறது. இரண்டு ராகங்கள் ஒரே பெயருடன் வழங்கினாலும், வெவ்வேறு வடிவங்களுடன் இருப்பதால், ஸம்ப்ரதாய முறையை அனுசரித்து, அவைகளை போஷிப்பது உசிதமாகும்.

தீக்ஷிதர் உருப்படியில் ஆலாபனபத்ததியைப் பார்க்கும் பொழுது, ஆரம்பத்தில் மத்யஸ்தாயி இருந்தால், அனுபல்லவியில் மத்யஸ்தாயியும், சரணத்தில் விஸ்தரித்து,

மத்யமகாலத்துடன் சேர்ந்து வருகிறது. உருப்படியின் ஆரம்பம தாரஸ்தாயியில் இருந்தால், உதாரணமாக ‘काशिशिखर ...’ அனுபல்லவியில் ‘काशि...’; உருப்படி பெரிதாக இருப்பதால், இங்கேயும் மத்யமகாலத்தையும் ச்ஷ சரணத்தில் ஒவ்வொரு கண்டிகையாக மந்திரஸ்தாயிலிருந்து வளர்த்தி படிப்படியாக மூன்று, இன்னும் மத்யமகால நடையில், நிரவல் செய்யும் முறையை அனுசரித்து, रविशशिखि...கடைசியில் மத்யமகால ஸஞ்சாரம் भुवनभरणभूतगणपते.....

க்ருதி என்னும் உருப்படியின் வடிவத்தில் த்யாகராஜ ஸ்வாமிகள் ஸங்கதிகள் என்னும் பின்னல்களை கொடுத்து போல், தீக்ஷிதர் மத்யமகால ஸாஹித்யங்களில் அங்கங்களை இறுதியில் சேர்த்திருக்கிறார். சமமா சாஸ்திரிகள் ‘ஸ்வர ஸாஹித்யம்’ என்னும் உப அங்கத்தை சேர்த்திருக்கிறார். அதாவது அனுபல்லவிக்குப் பிறகு ஸ்வரப் பகுதியும், அதற்குத் தக்கவாறு நீட்டல் குருகல் அளவுகளுடன் அமைத்த ஸாஹித்யப் பகுதி சரணத்திற்குப் பிறகும் அமைக்கப்பட்டிருக்கின்றன. सरोजनयन.....नी मद्रिग विचु मद्रिलो नीवे ना मनवि विचु. தாள சம்பந்தமாக விஸ்தாரமாகச் சொல்ல அவகாசமில்லாததால், சுருக்கமாக இரண்டொரு வரிகள் சொல்கிறேன்.

ஸ்ரீ த்யாகராஜ ஸ்வாமிகள், ஸர்வலகுவை பெரும்பாலும் தெளிவாக அமைத்து எளிதான முறையில் கையாண்டு, ஆரம்ப மாணவர்களுக்கும் சுலபமாக ஏற்றுக்கொள்ளும் முறையிலும், இன்னும் பக்வஞானமடைந்த மேதைகளுக்கும் மனோதர்மத்திற்கு இடம் கொடுக்கும்படியாகவும் உருப்படிகளை இயற்றிருக்கிறார்.

தீக்ஷிதர், வாக்யங்களின் அமைப்பிலேயே, சிறிய பதங்களினாலும், ஸமாஸங்கள் கூடிய நீண்ட பதங்களாலும் தாள வின்யாஸங்களை வாக்யங்களுடன் இணைத்திருக்கிறார்.

ச்யாமா சாஸ்திரிகள், லய ஸம்பந்தமாக பிகுசுக்குடன் பிடிப்பைக் கொண்டு, வசீகரமான வழிகளைக் காட்டியுள்ளார். லயப்ரவாஹத்தில் மூழ்கினால், தாளங்களில் குருக்கடிகள்

போட்டு தத்தளிப்பதல்ல என்னும் தத்வத்தைக் காண்பிக்
கிரூர்.

ஸங்கீதத்தினால் ஒரு ஸௌக்கிய நிலையையும் விச்ராந்தி
யையும் தான் அனுபவித்து, பிறரையும் இணைக்கும்படியாகச்
செய்யும் வழிகளை போதித்த மும்மூர்த்திகள், ஸங்கீதாம்
சங்களை அளவுடனும், கட்டுப்பாட்டுடனும் வைத்து நமக்கு
உருப்படிகளெனும் பெறும் பொக்கிஷத்தை அளித்திருக்
கிறார்கள்.

இப்பொழுது வீணையில் சில உருப்படிகளை வாசிக்கி
றேன்.

JAVALIS IN KANNADA— RAMANNA—A KANNADA JAVALI COMPOSER

Vidvan N. Chennakeshavaiah

Of the four Purusharthas, man has to pursue for his happiness here and beyond, Kama is also one. It occupies a place before Moksha and is a pleasant and unavoidable (at any rate, most difficult to overcome) pursuit of not only the humans but the celestials and also of the animal and insect world. Even austere sages, like Parasara and Viswamitra, have found desire difficult to master and thus goes the famous saying: *कामाद् इन्द्रियग्रामो विदासमपि कर्षति*. Kama brings together men and women; sometimes so intimately, that two bodies seem to have the same soul. It makes them strive for each other's love and actually the body which is the vehicle for the pursuit of Dharma is itself the product of love. So Kama can be said to pervade the worldly as well as the other-worldly activities. Realising the force of this truth our Bhagavatottamas conceived God as the lover-master and themselves as His loving mistresses, ever seeking His love and worshipped Him in the 'Madhura', 'Nayika' bhava. They composed lyrical pieces which portray their varying emotions of hope and despair, happiness and misery, anger and satisfaction, pleasure and pain, and peace and anxiety, and thus earned the Lord's favour. Famous among such are: Jayadeva, Meerabai, Manikkavachakar, Kshetragna, Goda Devi and others. The lyrical compositions they have left us present a high degree of literary excellence.

There are other compositions, however, in which the style is lighter and the language colloquial and the erotic description in the content of the pieces, not so dignified. While they are taboo to the purists, their music is attractive and set to the 'Madhyama' nadai, and therefore are popular. While some of these are dedicated to the favourite deities of the composers, many are also dedicated to their patrons, rulers and Zamindars of the time. These have also been sung to the accompaniment of dance in temples or before the patrons of the 'Devadasis' concerned. Professional musicians also sing one or two of these in response to popular demand towards the close of the performance.

Even as the devotee seeks the favour of his Lord in the 'Madhurabhava', the mistress seeks the favour of her lover through music in soft words, portraying her different emotions. These compositions are called Javali or Javadi.

The word Javala has a vulgar meaning. It is possible that Javali is derived from this, as the literary content of the Javalis often transgresses the limits of respectability and stretches into vulgarity.

Another possibility: Jya in Sanskrit is the bow-string and its Kannada equivalent is Je. Poda or Vode is striking. Jevode means striking the bow-string with the finger or dhanushtankara. As the popular appeal of the Javali may be compared to the dhanushtankara of Kamadeva, the God of Love, perhaps the rasikas of the time called these compositions Jevode which later became Javadi. All this is, however, speculation.

From the first half of the 19th century, several musicians from Andhra, Tamil Nadu and Kerala, who sought the patronage of Maharaja Sri Krishnaraja Wadiyar III of Mysore and his successors, have composed Varnas, Tillanas, Padas, Darus and Javalis, in praise of the rulers. Musicians of Karnataka have similarly composed Javalis in Kannada. While there are Javalis in all the four South Indian languages it is usual to point to Mysore as the source of Javalis.

Dharmapuri Subbarayar, Pattabhiramaiya, Tanjore Chinnaiyah, and other well-known composers of Javalis enjoyed the patronage of Mysore rulers and composed pieces in token of their gratitude. At the same time, Purandaradasaru, Vysarayar, Prasanna Venkatadasaru, Surapura Anandadasaru and other Haridasas have composed lyrical songs in Kannada in praise of the deities they worshipped. Bangalore Chandrasekhara Sastry, Venkataramaiah, Hullahalli Ramanna, Bellary Rajarao and others have composed Javalis in Kannada. There are about 40 to 50 Javalikaras with the Ankitas, Venkatesa, Thirupateesa, Seshadrisa, Sreenivasa, Kamalasavittala, Mangalapureesa, Sankaresa, Trinapuresa, Bhimesa, etc. It is a tribute to the quality of Javalis that they were sung by eminent musicians,

such as Coimbatore Thayi, Bangalore Nagarathnamma, Veena Dhanammal, Kolar Nagarathnamma, and Mysore Jatti Thayamma. Javalis usually sung by them were "Mathadabharadheno Maramanane-Kamach-chapu", "Ranganethakebarane-Janjooti-Chapu", "Yarena Madidare Neerajamukhi-Kamach-Adi", "Baropriya Mukhavathoro-Desithodi-".

These Javalis are composed usually in the popular ragas, Kamas, Behag, Surati, Kharaharapriya, Kamalamanohari, Sindhubhiravi, Hindustani Kapi, Kānada, Nādanāmakriya, Janjooti, etc., and in the Adi, Eka, Roopaka, Chapu and Desadi Talas, and the style is also popular, not high flown. They comprise Pallavi, Anupallavi and Charanas and sometimes only Pallavi and Charanas. The Charanas are sometimes single or multiple, as the case may be. The music is attractive and has an immediate appeal. The rules of prosody are also generally followed in the compositions.

To these general remarks, about Javalis, I will add some biographical information about Hullahalli Ramanna, whose Javalis are given in notation in this Journal. Hullahalli is a village about nine miles from Nanjangud, the famous Sivakshetra, Sreekantheshwara being its presiding deity. There are shrines of Sri Mallikarjuna and Sri Varadarajaswami also here.

At this his ancestral place, Ramanna, a Smartha Brahmin youth of 22, started his life as a teacher in the Primary School in the year 1876. He was proficient in literature and music with considerable mastery over violin. As he was endowed with a good voice he took to Harikatha as a hobby. He displayed his talents as a violinist and Harikatha performer before Sri Chamaraja Wadiyar, the then ruler of Mysore, and earned palace recognition.

Ramanna had two sons; the elder Venkataramaiah blossomed out as a Harikatha performer in the footsteps of his father, and the second is said to have become an Engineer.

As he was proficient both in Sanskrit and Kannada, Ramanna composed several Dewaranamas, Javalis, and songs used in marriage and other auspicious occasions with the 'Ankitas' Trinapureesa,

Even as the devotee seeks the favour of his Lord in the 'Madhurabhava', the mistress seeks the favour of her lover through music in soft words, portraying her different emotions. These compositions are called Javali or Javadi.

The word Javala has a vulgar meaning. It is possible that Javali is derived from this, as the literary content of the Javalis often transgresses the limits of respectability and stretches into vulgarity.

Another possibility: Jya in Sanskrit is the bow-string and its Kannada equivalent is Je. Poda or Vode is striking. Jevode means striking the bow-string with the finger or dhanushtankāra. As the popular appeal of the Javali may be compared to the dhanushtankāra of Kamadeva, the God of Love, perhaps the rasikas of the time called these compositions Jevode which later became Javadi. All this is, however, speculation.

From the first half of the 19th century, several musicians from Andhra, Tamil Nadu and Kerala, who sought the patronage of Maharaja Sri Krishanaraja Wadiyar III of Mysore and his successors, have composed Varnas, Tillanas, Padas, Darus and Javalis, in praise of the rulers. Musicians of Karnataka have similarly composed Javalis in Kannada. While there are Javalis in all the four South Indian languages it is usual to point to Mysore as the source of Javalis.

Dharmapuri Subbarayar, Pattābhiramaiya, Tanjore Chinnaiah, and other well-known composers of Javalis enjoyed the patronage of Mysore rulers and composed pieces in token of their gratitude. At the same time, Purandaradasaru, Vysarayar, Prasanna Venkatadasaru, Surapura Anandadasaru and other Haridasas have composed lyrical songs in Kannada in praise of the deities they worshipped. Bangalore Chandrasekhara Sastry, Venkataramaiah, Hullahalli Ramanna, Bellary Rajarao and others have composed Javalis in Kannada. There are about 40 to 50 Javalikaras with the Ankitas, Venkatesa, Thirupateesa, Seshadrisa, Sreenivasa, Kamalasavittala, Mangalapureesa, Sankaresa, Trinapuresa, Bhimesa, etc. It is a tribute to the quality of Javalis that they were sung by eminent musicians,

such as Coimbatore Thayi, Bangalore Nagarathnamma, Veena Dhanammal, Kolar Nagarathnamma, and Mysore Jatti Thayamma. Javalis usually sung by them were "Mathadabharadheno Maramanane - Kamach - chapu", "Ranganethakebarane - Janjooti - Chapu", "Yarena Madidare Neerajamukhi - Kamach - Adi", "Baropriya Mukhavathoro - Desithodji-".

These Javalis are composed usually in the popular ragas, Kamas, Behag, Surati, Kharaharapriya, Kamalamanohari, Sindhubhiravi, Hindustani Kapi, Kānada, Nādanāmakriya, Janjooti, etc., and in the Adi, Eka, Roopaka, Chapu and Desadi Talas, and the style is also popular, not high flown. They comprise Pallavi, Anupallavi and Charanas and sometimes only Pallavi and Charanas. The Charanas are sometimes single or multiple, as the case may be. The music is attractive and has an immediate appeal. The rules of prosody are also generally followed in the compositions.

To these general remarks, about Javalis, I will add some biographical information about Hullahalli Ramanna, whose Javalis are given in notation in this Journal. Hullahalli is a village about nine miles from Nanjangud, the famous Sivakshetra, Sreekantheswara being its presiding deity. There are shrines of Sri Mallikarjuna and Sri Varadarajaswami also here.

At this his ancestral place, Ramanna, a Smartha Brahmin youth of 22, started his life as a teacher in the Primary School in the year 1876. He was proficient in literature and music with considerable mastery over violin. As he was endowed with a good voice he took to Harikatha as a hobby. He displayed his talents as a violinist and Harikatha performer before Sri Chamaraja Wadiyar, the then ruler of Mysore, and earned palace recognition.

Ramanna had two sons; the elder Venkataramaiah blossomed out as a Harikatha performer in the footsteps of his father, and the second is said to have become an Engineer.

As he was proficient both in Sanskrit and Kannada, Ramanna composed several Dewaranamas, Javalis, and songs used in marriage and other auspicious occasions with the 'Ankitas' Trinapureesa,

Trinapureeswara, Trinapuradhama, Trinapura Kava varada, etc. There are said to have been hundreds of these devotional songs and Javalis in praise of Siva, Parvati, Vishnu, Ganapati, Anjaneya, and Sri Rama. They are composed not only in the popular ragas Thodi, Kamach, Behag, Janjooti, Surati but also in the rarer ragas Saranga, Manji, Kalgada, Faraz etc.

Venkatasubba Pandita, Chamundanayaka and Devanayaka were Ramanna's disciples in Violin. A vocalist-disciple, Kumara Aradhya, who composed some songs using the same 'Ankita' Thrinapureesa, was persuaded by his guru Ramanna to change it to "Haritapureesa". Though he served the cause of music silently and was not known to fame, some of his Javalis, e.g., "Neerajadalanayare" (Khamas - Chapu), "Marasundara-nekebara" (Surati - Rupaka), "Baropriya" (Desitodi - Rupaka) are popularly sung. He passed away in 1918. His ancestral house can still be seen in Hullahalli. Hullahalli translated into Sanskrit as "Trinapuri" is used in his compositions. Some of his grand-children are at present in Government service.

KANNADA JAVALIS

B. V. K. Sastri, Bangalore

Though the title of this talk is 'Kannada Javalis' I have slightly enlarged it so that the subject could be viewed in its historical perspective. There are two parts in this respect. The first part deals with the development of Sringarapadas in Kannada from ancient times, upto the 19th century. The second part is devoted to Javalis.

Man's preoccupation with woman is primordial. It is no exaggeration to say that she has been responsible for some of his finest creative works and we may also add examples of the opposite kind of her influence too. She has been glorified in prose, poetry, painting, sculpture and song. There is no end to man's expression of his feelings about the beauty, charm of the woman and also his experiences in mutual love and love-making.

Like its sister languages, Kannada also abounds in references to such thoughts and experiences of man which is the basic material of all works on Sringara, either in verse or song. The fact that the ancients in the land of Karnataka enjoyed the company and love of woman and also expressed their thoughts without any inhibitions is attested by the numerous Kannada classics. And perhaps there were also songs where the same thoughts and experiences were sung and with telling effect.

I have to mention in this context two song-forms mentioned in the famous Kannada Alamkara work *Kavirajamarga* written by the Rashtrakuta Amoghavarsha, better known as Nripatunga. This work was written in 850 A.D. Therein we come across two song-forms called as *Bedande* and *Chattana*. We do not know what their structure was like or how they were rendered but there are frequent references to the form of *Bedande* in the literature of the subsequent periods.

For instance, Chandraraja, author of *Madanatilaka* which was written in the 12th century, refers to the *Bedande* form thus "do not allow a Kulavadhu or a respectable lady near a Flute player or a singer of *Bedande*". Some other works have also expressed

Trinapureeswara, Trinapuradhama, Trinapura Kava varada, etc. There are said to have been hundreds of these devotional songs and Javalis in praise of Siva, Parvati, Vishnu, Ganapati, Anjaneya, and Sri Rama. They are composed not only in the popular ragas Thodi, Kamach, Behag, Janjooti, Surati but also in the rarer ragas Saranga, Manji, Kalgada, Faraz etc.

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For instance, Chandraraja, author of *Madanatilaka* which was written in the 12th century, refers to the *Bedande* form thus "do not allow a Kulavadhu or a respectable lady near a Flute player or a singer of *Bedande*". Some other works have also expressed

similar warnings about *Bedande*. By this we could infer that this song-form was erotic in its contents as to stir similar thoughts in the ladies. We must remember in this connection that *Madanatilaka* is a work on Kamasutra, yet the author sounds this warning.

Notwithstanding such warnings by the puritan elements in the society, it is obvious that the people of those days enjoyed themselves well. Perhaps such warnings were meant mostly for a record because they were not heeded much. This could be seen from the numerous Jaina classics up to the 12th century when this love theme has been in delicious detail. True, people of those days were longing to attain that stage of bliss that is Yoga. But they preferred to do this through Bhoga or pleasure.

The advent of Virasaivism and its severe austerity strengthened the puritan elements in the society. It checked such profuse references to Sringara and mutual love-making of man and woman. But this human urge was gradually canalised into the stream of Bhakti cult. And all such references to the beauty and love were attributed to the gods and goddesses. Gradually this acquired a spiritual significance like the madhura bhakti, the union of Jivatma and Paramatma so familiar in the Bhakti cults wherein the composer identified himself with the feminine part and gave expression to those tender love sentiments in pursuance of an ultimate union with the lord. The Virasaiva counterpart for this is the form of 'Sarane-sati and Linga-pati'. that is sarane, which means a woman born or had the Virasaiva Diksha identifying herself as the wife of the Lingapati seeking an ultimate union with lord Siva.

One such earliest Saranesati was Akkamahadevi. She is one of the great Virasaiva saints and her position in Kannada literature corresponds to that of Andal in Tamil Literature. While Andal chose Krishna as her celestial spouse Akkamahadevi espoused Mallikarjuna of Srisailam. She wholeheartedly surrendered herself to Chennamallikarjuna. Her vachanas, that is a gadya-padya or we may even say a prose lyric expressing her deep love and affection to the lord. Some of them describe her anguish for being separated from Mallikarjuna and the two Vachanas that

are to be presented describe her appeal to the various elements of nature to lead her to her lord.

Akkamahadevi pleads.....with the cloud of bees buzzing around flowers (Alisankulave) or the flowered mango tree...or the cooing cuckoo (kokila)...to lead her to Chennamallikarjuna and she bemoans with pain that she shall touch the feet of Kama or Manmatha or crave the moon to cool her body burning with the fever of love for Mallikarjuna.

The artistes who render these songs are Miss G. Indira and Miss G. Shanta.

Despite the austerity of Veerasaivism and the dominance of the puritans, the sensual element occasionally seemed to assert itself over the spiritual. There are a few songs that are entirely Sringara in their sentiments devoted to the charm of woman and the mutual love. I may mention the name of Kavi Linga in this context. He has composed a large number of Sringara Padas and he was a poet in the court of Saluva Narasimha of Vijayanagar, that is during the 15th century. The other notable poet of the 16th cent. was Mari Rachavattisa whose *Prabhunatana Taravali* contains such delicate descriptions of love between Prabhudeva and Kamalata.

While the Bhakti movement propagated by the devotees of Siva and Vishnu ran parallel in Karnataka during the medieval period, from the 15th century the latter gained momentum through the Haridasas. Sripadaraja, the pontiff of the Mulbagal mutt, introduced verses and songs in Kannada along with the ancient Sanskrit chants and verses into the puja rituals. He composed a large number of songs wherein he identifies himself with the Nayika in his adoration of the lord. His successor Vyasaraja who was the Rajaguru of Krishna-devaraya and also the guru of Purandardasa and Kanakadasa, and then Purandaradasa and some of the members of the Dasakoota, not only rendered episodes from the *Bhagavata* in very pleasing song-forms but have also left many songs that could be classified as love-lyrics. Now we shall hear a song of Purandaradasa which describes such love sentiments.

The situation is...Krishna has stealthily entered the home of a Gopi perhaps to keep up an appointment of love. But unfortunately the Gopi's husband has also returned home and is sleeping. The gopi though fear-struck cannot overcome her love for Krishna...She pleads, 'do not make noise.....be silent...please do not drag my garment covering my breasts lest my husband will wake up by the sound of my necklace and other jewels...please do not kiss me so heartily lest the sound will awaken my husband'-thus runs the song. It is in Begada.

Now we come to the next stage in these Sringara padas, wherein the composer has become bolder (or shall we say more human) and substituted man in place of god in these love-addresses. This is very noticeable after the fall of Vijayanagar when the cultural heritage spread throughout the south and numerous kingdoms and petty principalities continued that tradition of patronage to arts. The air seems to have been thick with this sentiment of Sringara because we find a sort of green revolution in Sringara Kavyas and also songs of Sringara. Here though the expression and vocabulary were refined still the message was clear. And that is an age which could stimulate a bold Kavya like the *Radhika Santvanamu* of Muddu Palani. In Karnataka such songs were composed in honour of the rulers of Mysore, Chikkadevaraja and his son Kanthiravaraja both in Kannada and Telugu as it was the fashion of the times. These are in a slow tempo like the Padas of Kshetrappa or Sarangapani. It is obvious that they were intended for abhinaya by the Rajanartakis in the durbar, which is attested by one or two operas of Kanthiravaraja.

The song we hear now is addressed to Chikkadevaraja. There is a collection of songs entitled 'Saptapadis' wherein each section portrays the moods of a Nayika like Swadhinapatika and Abhisarika. This song features the bhava of a Dhiru—who pleads and also taunts the nayaka that is Chikka devaraja. 'It is good if you love me or also good if you do not. Oh deceiver, who plays with the affection of innocent girls with colourful words...thus runs the theme of the song which is in Yerukulakambhoji.

Now we have come to the age of Javalis. I do not discuss about the origin of the word or the underlying sentiments of this

song-form because there is a fairly detailed article on this subject in the *Journal of the Music Academy* for 1964. It is enough to state briefly the difference between the Padam and Javali as they are known presently. The themes and the sentiments of both are of course identical, but the mode of expression is different. The language of the Padam is refined and we may also say that it is intellectual in its appeal. But the language of the Javali is very simple and even earthly and its appeal is direct. Javali is called as a lewd or vulgar poem. Is it because it could be easily understood by all or due to the directness of its appeal? The tempo of the Padam is slow and meandering-possibly to allow the artiste to gradually unfold the various shades of sringara. But the Javali moves fairly fast. Its rhythm is brisk, the melody sparkling and sahitya racy. While there is a serious air in the Padam, it is more of fun in the Javali. The composers take liberties with the tunes and have no scruples to appropriate or alter other Javalis and stamp them with their signature, or even play with the words. Javali may be considered as the light music or even something corresponding to the Film music of a by-gone age, by its wide popularity in all sections of the society. Javali made its appearance in the early part of the 19th century. There are variations of this word like Jagadi, Jagali and Javadi and so on. Some of the earliest Javalis are to be found in a manuscript of 'Sringarapadas' in the Kannada Research Institute of Mysore University. Therein we come across a few songs entitled as 'Javalis' by one Kappani. They have been dedicated to Nanjundeswara of Nanjangud near Mysore. The interesting point here is that these have been called as Vairagya Javalis in contrast with the disrepute attached to this song-form. I shall now translate a few lines of this Javali.

'Worship and embrace a Sivalinga with all ardour and devotion or hold on to the firm breasts of a buxom woman. Sing the praise of the lord with all fervour or flatter the charms of a woman and listen to her love-talk. Enjoy the *prasadam* of a Sivalinga or enjoy the nectar coming out of the lips of a woman' ...so runs the Javali, entreating man not to waste his time. The date of this Kappani according to the late Dr. R. Narasimhachar is 1800 A.D.

Now another such Vairagya Javali. This is a composition of Mummadi Krishnaraja Wodeyar who was a contemporary of the

trinity-Tyagaraja, Dikshitar and Syama Sastry and Svati Thirunal. This period covering the entire 19th century and the first three decades of the 20th may be deemed as a golden age in the cultural history of Mysore and also Karnataka. It covers the rule of three maharajas-Mummadi Krishnaraja, Chamaraja and Krishnaraja. Mummadi Krishnaraja Wodeyar was a famous patron of arts and letters and is the author of such works like the *Sritattyanidhi*, *Sarasamgraha Bharata*, *Sougandhikaparinaya* and numerous prose and verse works and songs. In this Javali the love-lorn lady pleads with her sakhi to bring her lover and if by the good grace of Chamundeswari she succeeds in the errand, she would be rewarded with her Karnakundala. Mummadi's signature was Chamundeswari. This Javali is in Yamunakalyani.

During the reign of Mummadi there were other composers of Javalis like his own son-in-law Aliya Lingaraja and Anandadasa of Surapura. The reign of his successor Chamaraja Wodeyar saw intense cultural activity in the state. The Maharaja had gathered in his place the cream of all fields of arts and letters. Himself a musician he encouraged music and dance and also organised a dramatic troupe where the eminent sangita vidwans of his durbar portrayed the roles in the dramas.

And in this stimulative atmosphere were born numerous Javalis both in Kannada and Telugu. There are a large number of Telugu Javalis addressed to Chamarajendra whose composers are not known. Some of the well-known Javali-composers of this period were-Pattabhiramayya with the Talavanesa signature. He was a postal clerk at Hirode 18 miles from Mysore before his merits were recognised and the Maharaja employed him in the palace. Next there was Kolar Chandrasekhara Sastry who was a clerk in the Dewan's office. He prepared in Kannada stage version of the Telugu *Manu Charitra* of Allasani Peddanna and it was staged in the palace. He also translated the *Amaru Sataka* into Telugu verse. He composed Javalis in Telugu with the signature Balachandra.

Apart from these composers who have left Javalis in Telugu there were others who composed in Kannada-to name a few-Sosale Ayyasastry with the Garapura mudra, Jayarayacharya with the Jayanarahari mudra. One of my friends, Sri K. V. Achar of Bangalore, has made it a hobby to collect Javalis. Touring about 9

out of the 19 districts of Karnataka he has collected more than 300 Kannada Javalis. There are nearly 40 signatures in these Javalis. I have been able to identify only a few of them. This task becomes difficult in view of the fact that two or three persons have utilised the same mudra in different parts of the state, perhaps unknown to each other. There are Javalis attributed to Salem Shatkala Narasayya, Sarpabhooshana Sivayogi, Aiji Venkataramanacharya, Venkatadri Shama Rao, Bellary Raja Rao, Honnali Bhimesadasa, Hullahally Ramanna, Sangitam Venkataramaniyya etc. This seems to be a period of bumper harvests of Javalis because these have been composed in different parts of Karnataka with similar themes and in some cases they have been expressed in similar words. The most notable aspect of these Javalis is that most of them have been dedicated to the presiding deity of some ancient shrine or centre of pilgrimage.

It is noteworthy that most of these towns were centres of music and dance and also rasikas because Devadasis had been attached to these temples to perform their duties during the several times of pooja every day. Another feature of the Javali that has intrigued me is that all of them with their sob stories have been composed by men. Would it be different if these Javalis had been composed by women?

We shall presently hear two Javalis - the first of them a product of the later part of the 19th century and the second composed in the early part of the 20th century. The first Javali with the opening words 'Kamalakshi begane' is a composition of Sangitam Venkataramaniyya who lived in Bangalore about 100 years back. He has composed Kirtanas and Javalis both in Telugu and Kannada under the signature - Mangalapurisa.

The next Javali is a composition of Hullahally Ramanna, who was a Kannada pandit, musician and also a painter. He was born in the village Hullahally 8 miles from Nanjangud and has adopted the name of his village. Hullu in Kannada means 'straw'. Ramanna has adopted the Trinapureesa mudra. This Javali is slightly different from the previous ones. It suggests a marching tune. It might have been indirectly influenced by Stage songs because the Kannada stage had developed considerably

by then and the stage songs were also becoming popular. The theme of the song is simple. It is an invitation to the Nayaka to come near.

Now I am coming to the final item.

The Javali you now hear is different from the rest. You are familiar with the whimsical compositions of Pattabhiramaiah and Sivaramaiyya, in which the Telugu sahitya is interlaced with English words. Though this Javali is not such a modern *mani-pravala* piece, it is a Hindi Javali—a composition of Vina Seshanna. It has been composed in his favourite raga Jinjuti. It seems to have a touch of Omar Khayam. The opening words are..... Naina Tere Madake Bhare.....meaning that your very looks intoxicate me...and more of such feeling of ecstasy about the looks of a lady.

தஞ்சை நால்வரின் ஸாஹித்யங்கள்

(Compositions of the Tanjore Quartette)

K. P. கிட்டப்பா, K. P. சிவானந்தம்

பரதநாட்டியக்கலை சுமார் 150 ஆண்டுகளுக்குள்ளுள்ளே யிலிருந்து மகா வித்வான்களான பொன்னையா, சின்னையா, சிவானந்தம், வடிவேலு என்ற நான்கு சகோதரர்கள் காலத்தில் அரங்கு கலையைப்போல் நடத்தவேண்டுமென்ற நோக்கத்துடன் அதற்கு வேண்டிய சாதனங்களைத் தேடி, இப்பரத நாட்டியக் கச்சேரியை ஆலயங்களிலும் அரசாங்க சபைகளிலும் கச்சேரி முறையாக நடத்த வழிவகுத்தார்கள். இப்படி 'Tanjore Quartette' என்கிற தஞ்சை நால்வர் மேற்கூறிய தஞ்சை மகாவித்வான்களான பொன்னையா, சின்னையா, சிவானந்தம், வடிவேலு என்ற நான்கு சகோதரர்களைக் குறிக்கும். கச்சேரி முறையாக நடத்துவதற்கேற்ற முறையில் முதல் முதலாக கடவுள் வணக்கம் என்றும், அதன்பின் சபை வணக்கம் என்று சொல்லப்பட்ட அலாரிப்பையும், ஜதிஸ்வரம், அதன்பின் சப்தம், பதவர்ணம், பதம், தில்லானா, ச்லோகம், ராகமாலிகை, தரு, அஷ்டபதி என்ற பாடல்களை பாகுபாட்டுடன் அமைத்து கச்சேரி முறைக்கு வேண்டிய பக்க வாத்தியங்களுடன் நடத்தப்பட்டுள்ளது. இதற்குமுன் கௌத்துவம், ஜதி மற்றும் சில ப்ரபந்த வகைகளையும் ஆடிவந்துள்ளார்கள்,

முதலில் ஜதிஸ்வரம் :

ஜதிகளை ஆதாரமாகக் கொண்டு அதற்குத் தக்கவாறு ஸ்வர கோர்வைகளை நிரப்பி நிருத்தி வகையான அடைவு, ஹஸ்த, சாரி பேதங்களை கோர்த்து கை, கால் முதலிய அங்கங்கள் தம்தம் இடங்களில் வரும் வண்ணம் இருப்பது ஜதிஸ்வரமாகும். சங்கீதம் பயில வருபவர்களுக்கு ஸ்வர, லய ஞானம் கணிசமாக ஏற்படுவதற்காக இந்த ஜதிஸ்வரங்களைச் சொல்லிக் கொடுப்பது வழக்கம். இந்த ஜதிஸ்வரங்களுக்கு சாகித்யங்களும் உண்டு. தஞ்சை சகோதரர்களால்

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பல ராகங்கள், திஸ்ர ஏகம், திஸ்ர திரிபுடை, ஆதி, மிஸ்ர சாபு, சங்கீர்ண நடை ஆதி முதலிய தாளங்களிலும் ராக மாலிகையாகவும் இயற்றப்பட்டுள்ளது.

அடுத்து ஸ்வரஜதி, வர்ணம் :

இது இன்பச்சுவையுள்ள பாடலை உடையதாயும், பல்லவி, அனுபல்லவி, சரணம் என்ற அங்கங்களை உடையதாயும் உள்ளது. இது அனுபல்லவியை அடுத்து முக்தாயி ஸ்வரமுடையதாயும், அந்த ஸ்வரமானது சொற்கட்டு ஸாகித்யம், ஸ்வரம் இம்மூன்றும் கலந்து ஸ்வரத்தின் இறுதியில் ததிங்கிணத்தோம் என்கிற சொற்கட்டினால் முடிந்து, பல்லவி எடுக்கும்படியாகவும், சரணமானது ஸ்வரஸாகித்திய ரூபமாயும், அதையொட்டி 3, 4 சிட்டை ஸ்வரங்களும் ஸாகித்தியங்களும் பெற்றதாயும் இருக்கும். இதில் ராகபாவமானது தனி அம்சமாக நிறைந்து காணப்படும்.

தஞ்சை ஸகோதரர்கள் அநேக தானவர்ணங்களை பல இராகத்திலும், பல தாளங்களிலும், தன் குலதெய்வங்களின் பேரிலும் தங்களை ஆதரித்த அரசர்கள் மந்திரிகள் பேரிலும் செய்து இருக்கிறார்கள். இவர்களால் இயற்றப்பட்ட தானவர்ணங்கள் நாட்டிய கச்சேரிக்கு தக்கனவாகவுள்ளன. முக்தாயிஸ்வரம், சிட்டாஸ்வரங்களுக்கு சாகித்யமும் இயற்றிருக்கிறார்கள். அக்காலத்தில் நாட்டிய கச்சேரியில், ஸ்வரஜதி, பதவர்ணம், தானவர்ணம், ராகமாலிகைவர்ணம், இவைகளில் ஏதேனும் ஒன்றை மிக விரிவாக தொழில்செய்து வந்துள்ளார்கள். இவர்களால் இயற்றப்பட்ட கீர்த்தனங்கள் பல. இவைகளில் மிக சிரேஷ்டமானதாக சொல்லப்பட்டவையானது, இவர்களின் குருநாதரான ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதரின் பேரில் நவரத்தினமாலையாக ஒன்பது கீர்த்தனங்கள்,

அடுத்து பதவர்ணம் அல்லது ஸௌக்க வர்ணம்:— இது பல்லவி, அனுபல்லவி, சரணம் என்ற முறையுடன் சிட்டைஸ்வர ஸாகித்திய ரூபமானது. பல்லவி, அனுபல்லவி இரண்டிலும் இரண்டு பாகமாக வர்ணமெட்டமைந்த ஸாகித்தியம் அமைந்து யின் முக்தாயிஸ்வரம் பெறும். இது ஸௌக

மத்திம காலமாகவே இருக்கும். சரணம் ஸாஹித்திய ரூபமானது. அதை அடுத்து முதலில் ஸௌக கால ஸ்வரமும், இரண்டாவது லாஸ்ரவது மத்திம கால ஸ்வரமும் வரும், இதில் வரும் சிட்டை ஸ்வரங்களுக்கெல்லாம் ஸாஹித்தியம் அமைந்திருக்கும். பதம், ராகமாலிகை இவைகளைப்போல் விசேஷமான ராக பாவம் இதில் காணப்படும். இதன் ஸாஹித்தியம் சிருங்கார ரஸத்தை உணர்த்தக் கூடியதாயிருக்கும். இதில் அமைந்திருக்கும் சிட்டை ஸ்வரங்கள் ஒவ்வொன்றும் ராக பாவம் அமைந்து தாள ஒதுக்கத்தோடு கூடியிருக்கும். சில வர்ண ஸ்வரங்களில் தைவதாந்தியம், பஞ்சமாந்தியம் வரும். எந்த உருப்படியிலும் இல்லாத ராக ஸஞ்சாரம் இவ்வர்ணங்களில் காணப்படும். இவ்வர்ணங்களில் சில சித்திரமார்க்க காலத்தில் அமைந்திருப்பது குறிப்பிடத் தக்கதாகும். ஸம்பிரதாய முறையில் சினைக்ஷ சொல்லும்போது தானவர்ணம் முடிந்த பின் இவ்வர்ணங்களைச் சொல்வது முறையாகும். இதனால் லயஞானம் தெளிவாக உண்டாவதோடு, ஸ்வரம் பாடுவது ராக பாவத்தோடு தான் பாடவேண்டும் என்ற உணர்ச்சியும் நன்கு ஏற்படுகின்றது.

தஞ்சை ஸகோதரர்கள் பல ராகங்களிலும், ஆதி, ரூபக தாளங்களில் தங்கள் குலதெய்வமான பிருகதீஸ்வரர் பேரிலும், தங்களை ஆதரித்த அரசர்கள், மந்திரிகள் ஜமீந்தார்கள் பேரிலும், ஒரே வர்ணமெட்டில் தமிழிலும் தெலுங்கிலும் ஸாஹித்தியங்களை அமைத்திருக்கிறார்கள். திருவாங்கூரில் இவர்கள் வாழ்ந்த காலத்தில் இந்த வர்ணமெட்டுகளுக்கு ஸ்ரீ ஸ்வாதித் திருநாள் மஹாராஜா இயற்றிய ஸம்ஸ்கிருத ஸாஹித்தியங்கள் மூலம் அங்கும் பிரசாசமடையச் செய்திருக்கிறார்கள்.

பதம்:—

பல்லவி, அனுபல்லவி, சரணங்களுடன் தெய்வங்கள் அரசர்கள், வள்ளல்கள் ஆகிய இவர்கள் மீது காதற்சுவை ததும்பும்படி நாடக நாயகி பாவமாக அமைக்கப்பெற்ற தமிழ்ப் பதங்களும், தெலுங்கு, வடமொழிப் பதங்களும் உண்டு. இப்போது புதியனவாகப் பாடப்பெற்ற தமிழ்ப் பதங்களும்

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பல கிடைக்கின்றன. அகப்பொருள் இலக்கணத்தைத் தழுவி இயற்றப்பெற்ற பதங்கள் பெரும்பாலும் திசுர த்ரி புடை முதலிய பல தாளங்களில் அமைந்திருக்கின்றன. இவற்றைப் பாடும்போது விலம்ப காலமாகப் பாடுவதே முறை. இப்பதங்கள் இசையின் ராக பாவங்கள், நுட்பங்கள் முதலியவைகளை முதலில் நன்றாகக் காட்டி நமது இசையின் உண்மையான தத்துவங்களை உணர்த்தக் கூடியனவாயும் அமைந்துள்ளன.

இப்போது 'தேர் செலுத்துவாய்' என்ற கம்போதி ராகத்தில் அமைந்த பதத்தை வாசிப்பார்கள்.

ஜாவளி :—

இது இன்பச் சுவை உள்ளதாகவும் பல்லவி, அனுபல்லவி, சரணங்களுடன் கூடியதாகவும், ஸாதாரண வர்ண மெட்டுக் களுடன் ஆதி, ரூபகம் முதலிய தாளங்களில் அமைக்கப்பட்டிருக்கின்றன. ஜாவளி என்பது சுமார் 100 ஆண்டுகளுக்குள் ஏற்பட்டன என்று சொல்லுவர். இருந்தாலும் பொன்னையா ஸகோதரர்கள் அக்காலத்திலேயே பல ஜாவளிகள் இயற்றி இருக்கிறார்கள்.

தில்லானு :

இது இந்துஸ்தானி பாட்டு வகைகளுள் ஒன்றுக்குப் பெயர் இது முக்கியமாக தில்லானு, திரனா, தொந்திரனா, தனனம் என்பவை போன்ற சில சொற்கட்டுகளைச் சேர்த்து ராக - தாளப் பொருத்தத்துடன் பல்லவி, அனுபல்லவி, சரணம், சரணத்திற்கு பின் சிட்டாஸ்வரமும், சிட்டாஸ்வரத் தில் ஸ்வரமும், சொற்கட்டும் கலந்து அமைக்கப்பட்டிருக்கும். தில்லானுக்கள், தஞ்சை ஸகோதரர்களால் முதற்கொண்டே நாட்டிய கச்சேரி முடிவில் பாடும் வழக்கம் வந்துள்ளது. இவர்களால் பல தில்லானுக்கள் தங்களை ஆதரித்த அரசர், மந்திரிகள் பேரிலும், தெய்வத்தின் பேரிலும் இயற்றப்பட்டிருக்கின்றன.

பாடிக்காட்டப்பட்ட உருப்படிகள்

- (1) மாயாதீதஸ்வரபிணி. மாயாமாளவகௌள ராகம், ரூபக தாளம். ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர் பேரில்

குரு ஸ்துதியாக முதன் முதலில் பொன்னையா ஸகோதரர்கள் செய்தது.

- (2) ஸாரஸாக்ஷி. ராகம் சைலதேசாக்ஷி. தாளம் ஆதி. குருஸ்துதி.
- (3) ஸ்ரீ குருகுஹ மூர்த்தி. ராகம் பின்னஷ்டஜம். தாளம் ரூபகம். குருஸ்துதி.
- (4) தீனரக்ஷக. ராகம் ஆஹிரி, தாளம் ரூபகம். ஸ்ரீ ரங்க நாதஸ்வாமி பெயரில் இயற்றப்பட்டது.
- (5) ஜதிஸ்வரம். சங்கராபரணம், ரூபகம்.
- (6) ஸ்வரஜதி. ஸரோஜாக்ஷி. எதுகுலகாம்போதிராகம், ரூபக தாளம். தஞ்சை ப்ருகதீச்வரர் பேரில் செய்தது.
- (7) பதவர்ணம். நீஸாடி தொர. பைரவி, ரூபகம். ஸ்ரீ ப்ருக தீச்வரர்பேரில்.
- (8) ஜாவளி. தானிபோதனா, சுரடி ராகம். ஆதி தாளம், தஞ்சை ஸ்ரீ ப்ருகதீச்வரர்பேரில்.
- (9) தில்லானு. ராகம் பிலகரி, தாளம் ரூபகம். க. பொன்னையா பின்னையால் இயற்றப்பட்டது. தஞ்சை ஸ்ரீ ப்ருகதீச்வரர்பேரில்.

பிறநாட்டு ஸங்கீதங்களில் ராகாலாபனை

என்ற அம்சம்

(Melodic Elaboration in Other Music Cultures)

T. விஸ்வநாதன்

தலைவர் அவர்களுக்கும், இங்கே கூடியுள்ள பெரியோர்கள் எல்லோருக்கும் நமஸ்காரம். நமது இந்திய ஸங்கீதத்தில் ராக ஆலாபனை ஒரு விசேஷ அம்சம். இந்த ஸம்பிரதாயம் நமது ஸங்கீதத்தின் தனி உரிமையா? அல்லது இந்த சாயல் வேறு ஸம்பிரதாயங்களிலும் உண்டா? உண்டு. இதை நிரூபிக்க Gramophone Record மூலமாகவும், Tape மூலமாகவும் அத்தாட்சிகள் நிறைய இருக்கின்றன. ஆனால் நேரம் நமக்கு குறைவாக இருப்பதால் சிலவற்றை கேட்டு உணரலாம்.

ஸங்கீத கேஷத்ராடனம் செய்து, பல தேச ஸங்கீதங்களைக் கேட்கும் வாய்ப்பு எனக்கு கிடைத்தது. ஆலாபனையை போன்ற பத்ததி பல தேச ஸங்கீத ஸம்பிரதாயங்களிலும் காணலாம் என்ற தோற்றம் எனக்கு ஏற்பட்டது. என் அனுபவத்தை நிபுணர்களுடனும் ரஸிகர்களுடனும் பங்கு கொள்ள விரும்புகிறேன். பொதுவாக ராக ஆலாபனை சுத்தாங்கமாகவே தாளமில்லாமல் பாடுவது வழக்கம்; வாசிப்பதும் வழக்கம். நம்முடைய ராக ஆலாபனை ஸம்பிரதாயத்தை வெளிநாட்டார் Copy அடித்தார்களா? அல்லது, நாம் இறக்குமதி செய்த சரக்கா இது என்பதை நிச்சயமாகச் சொல்ல முடியாது; இங்கே சொல்ல முடியவில்லை, தேவையுமில்லை. முன்பின் கேட்டறியாத நாதங்கள் நம் காதுகளுக்கு விரஸமாக ஒலிக்கக் கூடும்; ஆனால் அவைகளை வெறுக்கக் கூடாது, பொறுமை வேண்டும், ஊக்கம் வேண்டும்; பரந்த மனப்பான்மையும் ஸஹிப்புத் தன்மையும் அவசியம் நமக்கு வேண்டும். ஏனென்றால் பிற தேச பாணிகளும் கூட பிராசீனமானவைதான்; நம் நாட்டு வித்வான்களைப் போலவே, மற்ற நாட்டு வித்வான்களும், நிபுணர்களும் தம்தம் கலைக்கு உயிரையும் உடலையும் அர்ப்பணம் செய்துள்ளார்கள் என்பதில் ஸந்தேஹமே இல்லை; நாதோபாஸனை நாட்டுக்கு நாடு தனித் தனி பாணிகளில் அர்ப்பணம் ஆகியுள்ளது.

ஸூர்ய பகவான் கிழக்கே உதித்து மேற்கே கேஷத்திராடனம் செய்கிறார் அல்லவா? நாமும் ஸங்கீத கேஷத்திராடனத்தை தூரக்கிழக்கில் (Far Eastல்) ஜபானில் ஆரம்பித்து இந்தியாவிற்கு வந்து சேரலாம்; பிறகு நம் நாட்டுக்கு தூர மேற்கேயுள்ள ஸ்பெயினில் புறப்பட்டு இந்தியாவிற்கு மறுபடியும் வரலாம். உங்களுக்கு தரப்பட்டிருக்கும் Mapஐப் பாருங்கள்.

இவ்விடத்தில் ஒரு சிறு எச்சரிக்கை:

1. ஒரு தேசத்தின் கர்ணம்ருதமான ஸங்கீதம், மற்றொரு தேச ரஸிகர்களுக்கு நாராசமாகக் கூடும்.
2. வேறுபட்ட இரண்டு ஸம்பிரதாயங்களில் சாயல், ஒற்றுமை இருப்பதாக தோற்றம் தான் இன்று பிரதர்சனமாகிறது. எடைக்கு எடை, நூற்றுக்கு நூறு ஒற்றுமையை நிரூபிக்கும் முயற்சியை நான் இன்று செய்யப்போவதில்லை, தேவையுமில்லை.
3. சாயலை விளக்கும் உதாரணங்களும் சில மிகச் சுருக்கமானது, சில மிக விரிவானது. விரிவானது கொஞ்சம் தான் கேட்கப்போகிறோம்.

அவை அநேகமாக வாத்ய ஸங்கீதம்; வாய்ப்பாட்டும் சில; அவைகளும் பொதுவாக சுத்தாங்கமானவை. அதாவது விருத்தம், ச்லோகம், பத்யம் ஆகியவைகளைப் போல ஸாஹித்ய புஷ்டியுள்ளவை.

ஜபானில் புறப்பட்டு இந்தியா வரலாம். Mapஐப் பாருங்கள்.

ஜபான், Japan:

தொழில் வளம் பெருகும் நாடு ஜபான். ஆனாலும் ஜபானியர் பிராசீனக்கலைகளைப் போற்றி வருகிறார்கள். ஜப்பானிய தர்பார் ஸங்கீதம் (court music) (Gagaku) ககாகு. இந்த ஸங்கீதத்தை பண்டிகை நாட்களிலும் விசேஷ காலங்களிலும் வாசித்து வருகிறார்கள். உலகத்திலேயே இன்றும் வாசிக்கப்பட்டுவரும் பழமையான ஸங்கீதங்களில் முதன்மையானது. இது கோஷ்டி வாத்ய ஸங்கீதம், ஸம்பிரதாயத்தில்

கலப்படம் காணமுடியாது. கிரிஸ்தவ சகாப்த ஆரம்பத்திலிருந்து ஜபானுக்கும் இந்தியாவுக்கும் உறவு உண்டு. 8வது நூற்றாண்டில் Bhodesena (போதிஸேனர்) எனும் பௌத்த பிக்ஷு தென்னிந்தியாவிலிருந்து ஜபானை அடைந்து, ஜப்பானிய கோயில் வித்வான்களுக்கு வழிபாட்டு இசையைக் கற்றுக் கொடுத்தார். இவ்வாறு ஏற்பட்ட ஸங்கீத உறவின் வரலாறு சரித்திர ஆதாரமுள்ளது.

Gagaku வின் அமைப்பு எப்படி? Gagakuவின் அடிப்படை அம்சங்களில் சோஷி ஒன்று; சோஷி என்பது நமது ராகத்தை ஒத்ததாகும்; சோஷிகள் 6 விதம்; இதை ஆலாபனை போல் செய்வது Netori. உருப்படி ஆரம்பமாகும் முன்பு Netori எனும் பகுதியை வாசிப்பார்கள். நான் இப்போது போடப்போகும் உதாரணம் மிகவும் சுருக்கமான வின்யாஸம். ஆனாலும் Netori சோஷியின் ஸ்வரூபத்தை உறுதிப்படுத்தி விடும். இது விசிராந்தியான விலம்ப காலத்தில், சுத்தாங்கமாகத் தாளமில்லாமல் வாசிக்கப்படும். இந்த Netoriயை Ryuteki எனும் புல்லாங்குழலில் வாசிப்பார்கள். கவனமாகக் கேட்போம்.

- Slides: 1. Bugako dancer, old Painting.
2. Bugako எனும் நாட்டியம்.
3. இதற்கு Gagaku ஸங்கீதம் தான் வாசிப்பார்கள்
4. Daiko, Kakko, Shoko, Ryuteki, Hi & Sho
5. Performers.

Japanஐ விட்டு Vietnam போகலாம்.

வியட்நாம், Vietnam:

வியட்நாமுக்கும் சீனத்திற்கும் நெருங்கிய உறவு இருப்பினும் வியட்நாமிய ஸங்கீதத்தில் இந்திய கலாசார தொடர்பு சற்று உள்ளது என்று நிபுணர்கள் கருதுகிறார்கள். வியட்நாமிய Drum Trong-Com என்பது; இதன் ஒருதலையில் கருப்பு கரணை காணப்படுகிறது. தவிர லயம் கற்றுக்கொடுக்கும் போது நமது மிருதங்க சொற்கட்டுகளைப் போல ஒரு மரபைக்

கையாளுகிறார்கள். ஆலாபனைக்குப் இதற்கும் சம்பந்தமில்லை. ஆனாலும் கலாசாரப் பொருத்தம் கவனிக்கத் தக்கது. ஆகவேதான் Drumஐ குறிப்பிட்டேன்.

இப்போது அடுத்து, தந்திவாத்யம் கொஞ்சம்கேட்போம். இந்த வாத்யம் தான் பெள Dan Bau என்பது. இதை நமது Gopi yantraத்துடன் சிலர் ஒப்பிடுகிறார்கள். ஆனால் எனக்குப்பரிசயமில்லை. இதில் ஒரே தந்தி தான்; தந்தியை வலது கைவிரல்களால் மீட்டி (Harmonics, ஸ்வயம்பு ஸ்வரங்களை) ஒலிக்கச்செய்வார்கள். அதே நேரத்தில் தந்தியை இடது புறக்கையினால் இழுத்து பல ஸ்வரங்களை எழுப்புவார்கள். Vietnam mode அல்லது ஸ்வரங்களின் வரிசை:

ஸ ரிP (கP) மமீ தP (நீP)ஸ் ஸரிP கP பதP ஸ

இனி ஜாவாவிற்குப் புறப்படுவோம்.

ஜாவா, Java:

பல நூற்றாண்டுகளுக்கு முன் ஜாவாவில் இந்திய ஸங்கீதம் பரவிய உண்மை, சரித்திர ஆதாரமுள்ளது. அங்கே நமது ஸங்கீதபரிபாஷைகளிலுள்ள கலைச்சொற்கள், அதாவதுலகு(இ)விராமம், லயம் போன்றசொற்கள் அநேகம் ஜாவாவின் ஸங்கீத ஸம்பிரதாயத்தில் உலாவுகின்றன. மத்திய ஜாவாவில் வழங்கி வரும் Gamelan வாத்ய கோஷ்டி ஸங்கீதத்தை இப்போது கேட்போம். Gamelanஇல் சில ஸமயங்களில் மனோதர்ம ஸங்கீதமும் ஒங்குவதுண்டு, தாளமில்லாத சுத்தாங்கமாகவுமிருக்கும்; இதை சிலபோது வாயினால் பாடுவார்கள்; மற்ற சில வேளைகளில் வாத்யத்தில் வாசிப்பார்கள். அவர்கள் கருக்கத்தில் Patetan என்ற பகுதி ஒன்று உண்டு. இந்த Patetan எனும் ஆலாபனை முகவுரை (Prelude) ஆக அமையலாம்; அல்லது உருப்படியின் (Postlude) முடிவுரையாகவும் இருக்கலாம். ஒரு Patetan/Modeஎன்பதில் நம் ராகத்தைப்போல் ஸ்வரக்கட்டுப்பாடுகள், ஸ்தாயிகட்டுப்பாடுகள், ஜீவஸ்வரங்கள், பகை ஸ்வரங்கள் (Enemy Tone) (பாஷாங்க ஸம்பிரதாய ஸஞ்சாரங்கள்), தீர்க்க ஸ்வரங்கள் இவைபோன்ற அம்சங்கள் உண்டு. இவைகள் கவனிக்கத் தக்கவை. இப்போது கேட்கப்போகும் உதாரணம் Patetan

Gender, வெண்கலப் பாளத்திலான வாத்தியம். Rebab இரண்டு தந்தியுள்ள வில் வாத்தியம். காம் பாங் மரப் பாளத்தினுள்ள வாத்தியம். இம்மூன்று கருவிகளும் Patetan வாசிக்கும். லீமா எனும் Mode (ராகம்) வாசிப்பார்கள். அவர்களது ஸங்கீத ஸம்பிரதாயத்தில் இரண்டு விதமான Scales (மூர்ச்சனை)கள் உண்டு. இப்போது நாம் கேட்கப்போவது Pelog Scale.

ப த ஸ ரி ப க ப

பர்மா, Burma :

Burmese ஸம்பிரதாயத்தில் லய வாத்தியங்களுக்கு பிரதான ஸ்தானம் உண்டு; அதிலும் தோல் வாத்தியங்களுக்கு மதிப்பு அதிகம். இந்த உதாரணத்தில் தாளத் துடிப்பை (Pulse) கவனியுங்கள். வாத்ய கோஷ்டி ஆலாபனைப்போன்ற உதாரணத்தை வாசிக்கிறது. ஷெனாய், Clapper, Bell, drums Clapper, மர சிப்ளாக் கட்டை போன்றது. மணி, தோல் வாத்தியங்கள், நறுக்கு வாத்தியம்.

சீனம், China :

சீன கலாசாரம் ரொம்பவும் பிராசீனமானது. ஆனால் இன்று நகுந்த உதாரணங்கள் கிடைக்கவில்லை. கிடைக்காதது பெருங்குறை. அதனால் கடைசியாகச் சொன்னேன்.

இதுவரை கிழக்கிலிருந்து மேற்கே பிரயாணம் செய்தோம். இனி மேற்கிலிருந்து கிழக்கு முகமாக இந்தியாவுக்கு வருவோம். Map உதவியாக இருக்கிறதா? மேற்கேயுள்ள Spainஇல் புறப்பட்டு இந்தியாவுக்கு வரலாம்.

ஸ்பெயின், Spain :

Gipsyகள்-லம்பாடிகளென்று சொல்வோமே, அவர்களுடைய உறவால் இந்தியாவிற்கும் Spainக்கும் தொடர்பு ஏற்பட்டிருக்கக் கூடுமென்று சிலரின் ஹேஷ்யம். இந்த ஹேஷ்யமும் கூட ஆதாரமுள்ளதே. ஆதியில் சிலர் இந்த ஜிப்ஸிகள் வடஇந்தியாவிலுள்ள ராஜஸ்தானில் வாழ்ந்தார்

கள் என்றும் அவர்கள் மத்திய கிழக்கு நாடுகளின் வழியாக (Middle East) ஸ்பெயினில் குடி ஏறினார்கள் என்று ஆராய்ச்சியாளர் கருதுகிறார்கள். இக்கூட்டத்தாரின் ஸங்கீத சொத்தான Flamencoவில் இவர்கள் பாடுமபோது (a) சாரீரத்தை எப்படி உபயோகிக்கிறார்கள், (b) தாளமில்லாத இவர்களது மனோதர்மத்தின் போக்கு என்ன, (c) Guitar பக்க வாத்யமாக பாட்டுடன் மாறி மாறி எப்படிப் பயன்படுகிறது, இந்த அம்சங்களை நாம் கவனிக்க வேண்டும். இரண்டு உதாரணங்களைக் கேட்போம்.

(1) ஸாஹித்ய புஷ்டியுடன் விருத்தமாக பாடுவது ஒரு வகை. ஸாஹித்ய புஷ்டியுள்ள மனோதர்மத்தை இப்போது கேட்போம். இதில் தாளக்கட்டில்லை. இது தகரக் கொல்லர் பாடுவது. ஆர்த்தமில்லாத எழுத்துடன் கூடிய முதல் வகை, Saetra எனப்படும்.

(2) Guitar உடன் ஸாஹித்யம் கலந்த வாய்ப்பாட்டு. இனி Morocco, Tunisia, மொராகோ, டுனிஸியா :

Moroccoவும் Tunisiaவும் Spainக்கு தென்கிழக்கு நாடுகள். இவ்விரண்டு நாடுகளுக்கும் Middle East (மத்திய கிழக்கு) நாடுகளின் ஸஹவாஸம் உண்டு.

முதலில் Moroccoவிலிருந்து உதாரணத்தை எடுப்போம். இந்த மரபில் Violin, Kanum, Ud-ஆகிய மூன்று வாத்தியங்களைக் கேட்கலாம். Kanum ஸ்வரமண்டலத்தைப்போன்றது. Ud மெட்டில்லாத தந்திவாத்யம். இவைகளை பாட்டுக்குப்பக்க வாத்யமாக வாசிக்கிறார்கள். இந்த குழு Maqam Iraq, Ajam என்னும் Modeயை வாசிக்கிறார்கள். Maqam, ராகம் என்னும் சொல்லுக்குச் சமமானது. இங்கே நீங்கள் சேட்பதில் காம்போஜி/ஹர்காம்போஜி சாயைகளைக் காணலாம்.

ஸ ரி க ம ப த (ரி) ஸ

இரண்டாவது உதாரணம் Tunisiaவிலிருந்து எடுத்தது. Lute எனும் வாத்யத்தில் Taksim வாசிக்கிறார்கள்.

Taksim நமது ராக ஆலாபனைக்கு சமமானதாகக் கொள்ளலாம். Sika எனும் Mode வாசிக்கிறார்.

ஸ ரி ௩^௪ ம ப த^௪ நி^௪ ஸ் (?)

அடுத்தது துருக்கி, Turkey.

துருக்கி, Turkey :

Turkeyயின் ஸம்பிரதாய ராகஆலாபனையின் (Taksim) நான்கு முக்கிய நோக்கங்களை நாம் அறிய வேண்டும். அவை யாவன :

- (1) மனோதர்மத்தை விளக்குவது.
- (2) வித்வத்தை விளக்குவது.
- (3) ராகத்தின் முழு பாவத்தைப் பிழிந்தெடுப்பது.
- (4) உருப்படிக்கு முகவுரையாக நிற்பது.

Turkeyயிலும் அதன் கிழக்கேயுள்ள இஸ்லாமிய நாட்டு ஸங்கீத ஸம்பிரதாயங்களிலும் இந்த நோக்கங்களே உலவி வருகின்றன. Taksim பெரும்பாலும் வாத்யத்தில் தான் வாசிக்கப்படும். நமமுறையில் ஆலாபனையை பல ராகங்களில் கையாளுகிறோமல்லவா? அதேபோல் Taksimஐ பல Maqan, மகான்களில் துருக்கிய வித்வான்கள் வின்யாஸப் படுத்துவார்கள். ராகங்களைப்போல் Maqanகள் ஆரோஹண அவரோஹண ஸ்வரங்கள், ஸ்வரபந்தத்தைக் காட்டும் பிரஸ்தாரங்கள், முக்ய ஸ்வரங்கள், ச்ருதி சுததம், ஸ்தாயி ஆகிய பல அம்சங்கள் கொண்டவை. Taksim படிப்படியான வளர்ச்சியுடன் Turkish ரஸனைக்கேற்ற ச்ருதி சுதத்ததுடன் (intonation) அமைந்தால் Turkish ரஸிகர்கள் வித்வான்களின் வித்வத்தை மதிப்பார்கள்.

முதல் உதாரணம் Nay. இந்த வாத்யத்தின் அமைப்பு குழலைப் போன்றது. ஆனால் ஊதும் துவாரம் இல்லாதது. ஸாமர்த்தியம் நிறைய தேவை. சுலபமான வாத்தியமல்ல. Mode அதாவது ராகம் ஸேக. Nay கருவிடைக் கேட்கும் போது ச்ருதியில் சேராத தோற்றம் புதிய காதுகளில் உண்டாகும். வாத்தியத்தின் இயற்கை அமைப்பு Turkish ஸங்கீத மூர்ச்சனைகளுக்குத் தகுந்தபடி அமைந்துள்ளது. இதனுடைய

Range ஸ்தாயி பிரமிக்கத்தக்கது.

அடுத்த உதாரணமும் அதே ரகம். அதாவது Segah தான். ஆனால் இப்போது ud எனும் தந்தி வாத்யத்தில் வாசிக்கப் பட்டுள்ளது. ud மெட்டில்லாத மீட்டு வாத்யம்.

அடுத்து Arabia நாட்டிற்கு செல்லுவோம்.

இராக், அராபி நாடுகள், Iraq, Arabia :

Taksim உதாரணம் : இராக்கிய வித்வான் Busoq எனும் வாத்யத்தில் வாசித்துள்ளது. இதுவும் மெட்டில்லாத தந்தி வாத்யம். Maqam ராகம் Bayati.

Bayati—உதாஹரணம்

இனி Russia போகலாம்.—உதாஹரணம்

ஸ ரி க ம ப த நி ஸ்

அடுத்தது Azerbaijan & Armenian, அஸர்பைஜான், ஆர்மீனிய தேசங்கள், Turkey, Persia நாடுகளுக்கு வடக்கேயுள்ள நாடுகள்; Russiaவின் ஒரு பாகம்; துருக்கிய இரானிய கலாசாரம் ஓங்கி காணப்படும். அவர்களும் நம்முடைய சம்பிரதாயத்தைப் போல் ச்ருதியுடன் வாசிப்பதைக் கவனிக்கவும். ஆனால் நம்மைப்போல் ச்ருதியின் அபிப்பிராயத்தை தான் மனதில் வைத்திருக்கிறார்களா என்பது இன்னும் ஆராய்ந்து அறியவேண்டும்.

முதல் உதாரணம் : Azerbaijan தேசத்தது; தாளக் கட்டுப்பாடில்லாதது; ஸாஹித்ய புஷ்டியுள்ள பாட்டு; சில போக்குகள் நமது பிருகாக்களைப் போல் காணப்படும். பாட்டுடன் Tar எனும் மெட்டுள்ள பக்க வாத்யம்.

Singing & Tar. பிருகாக்களாக நம் ரஸிகர்களுக்கு தோன்றுகிறதா?

அடுத்த உதாரணம் Armenia நாட்டிலிருந்து Duduk என்ற காற்று வாத்யம்; இரு நறுக்குகள் கொண்டது. இரண்டு Duduk வாசிக்கிறார்கள். ஒன்றில் ச்ருதி கொடுப்பது போன்ற காரவை; மற்றொரு வாத்யம் ஸங்கீத வின்யாஸத் திற்கானது. ஒத்தும் நாகஸ்வரமும் போன்றவை.

Persia போகலாமா ?

இரான், பாரஸீகம், Iran & Persia :

நம்முடைய தேசத்தை அடுத்த தேசம் Persia. சங்கீதத்தில் Awaz என்ற ஒரு வகைப் பாடல் உண்டு. பாடகர் ஒரு வகைச் செய்யுளை தாஸ்தாவில் (Mode அல்லது ராகத்தில்) தாளமில்லாமல் பாடுவார். இச்செய்யுளை பாடுமுன்பு Daramad எனும் சுருக்க முகவுரையுடன் ஆரம்பிப்பார். இதில் Vāk-Ey (வாக்-ஏ) என்கிற உச்சரிப்புகள் மாறி மாறிவரும். இது நம்முடைய விருத்த ஆலாபனையைப் போன்ற தோற்றத்தை உட்கருகும் தருகிறதா, அல்லது எனக்கு மட்டும்தானா என்பதை பாருங்கள். அடுத்து கேட்கப் போகிற பாட்டு Tar பக்க வாத்தியத்துடன் சேர்ந்த பாட்டு—ஸைக என்ற Modeல் (ராகத்தில்) உள்ளது.

ஸ ரிP ரP ரP ரP ரP ரஸ்

அடுத்த உதாரணம் Nei எனும் நெடுங்குழல். ஆலாபனை போன்ற மனோதர்மம். Awaz-Shur என்ற Modeல்-மிகவும் விலம்ப காலம்; கௌரவமும் கம்பீரமுமுள்ள பிடிகள், தோடியின் ஞாபகம் வரக்கூடும், ஆனால் ரிஷபமும் தைவதமும் கொஞ்சம் கூடுதலாக இருப்பதை கவனிக்கவும். ஸ்தாயிப் பரமிக்கத்தக்கது.

ஸ ரிP கP ப தP ஸ்

Afghanistan போவோமே.

ஆப்கானிஸ்தான், Afghanistan :

Persiaவுக்கு கிழக்கேயுள்ள நாடு; Persiaவை விட இந்தியாவுடன் மிகவும் அன்யோன்ய ஸங்கீத உறவு உள்ளது. மாறுபட்ட ஸங்கீத முறைகளும் பல உண்டு; ஆனால் ஒருமைப்பட்ட சாயல்களை மட்டும் இன்று உதாரணமாகக் காட்டுகிறேன். Rebab எனும் வில் வாத்யம், தானாகவே எளிதில் ராகம் விளங்கும்.

தம்புரா சுருதியுடன் வாசிப்பதைக் கேட்கலாம். ஆனால் Afghanistan தம்புராவாத்யம் நம் தம்புராவிலிருந்து மாறுபட்டது. அதனுடைய தொழிலும் ஸ்தானமும் வேறு.

இப்போது சங்கீத உதாரணத்தைக் கேட்போம்.

இந்த உபன்யாஸத்தின் நோக்கம் ஒன்றே ஒன்றுதான். எனக்குத் தோன்றிய தோற்றங்களை பெரியோர்களுக்கு முன் அர்ப்பணம் செய்து அதை அவர்கள் ரஸிக்க வேண்டுமென்கிற நோக்கம், அதற்கு இது முதல்படி. பல கலாசாரங்களை தெரிந்து கொள்வதில் என்னைப்போலவே நம் வித்யார்த்திகளுக்கும் பரந்த மனப்பான்மை ஏற்பட வேண்டும் என்கிற ஒரு ஆசையும் உண்டு.

வெளிநாட்டு ஸம்பந்தாயங்களில் சில பகுதிகள் ஆலாபனைப் போன்ற தோற்றம் பெறுகின்றன, ஆனால் அவைகள் ஆலாபனையை போன்றதுதான் என்று சொல்ல நமக்கு ஆதாரமான சான்றுகள் குறைவு. அவைகளின் தோற்றமும் வளர்ச்சியும் நமக்கு புலனாகவில்லை. வருங்கால இளம் ஆராய்ச்சியாளர் இக் குறைகளை தீர்த்து ஸங்கீத மூலமாக உலக ஒருமைப்பாட்டை உணர்ந்து கொள்ள வேண்டுமென்பது என் வேண்டுகோள்.

BASIC RELATIONSHIPS BETWEEN MUSIC AND DANCE

Vidvan V. V. Sadagopan

Any inquiry, scientific or artistic, leads to findings which are, in the nature of things, conditioned by the assumptions of the question itself. The question that is generally put is: "What?—this, OR that?". Wisdom, however, would seem to lie in the ability to recognise that the "this AND that" answer is possible. The child, which everyone says, is nearest to God, has this wisdom. When asked to choose between two interesting things, say, two different sweets held in our hands, it would say "I want this AND that". It was this semi-divine or sensitive artistic approach that made Veena Dhanammal of fragrant memory resolve the question, "Music OR Dance for Bala?". Result: We have Music AND Dance, a Balasarasvati of such eminence in Bharatanatya, the classical dance counterpart of Karnatak Music or *Sadir*.

My Gurus, "Namakkal" Sessa Iyengar of Tirukurugudi and Ramanuja Iyengar of Ariyakudi, were great friends of Dhanammal and shared with her the passion for refinement and suggestiveness in their music. I offer my respectful homage to them, my additional Musical Trinity, and invoke their blessings on my humble effort this morning. As the title of the demonstration paper indicates, our study will centre around basic factors in the inter-relatedness of music and dance. The need for fundamental research in our traditions and treatises was stressed by me in my paper at the 38th Conference (Vide Academy's Journal, Volume XXXVI). In the next year we considered some aspects of *Nada*. In a sense, today's paper-cum-demonstration is a continuation of the last paper, for we shall begin from where we left *Ananda* or JOY, the source of all Life and Art. From these humble beginnings, let us see if we are able to reach the heights of classicality.

So then, this is our first proposition viz., that both Music and Dance have their common source in Joy. Both are inextricably intertwined twin expressions of inner Beauty. The common stem is JOY, or *Ananda*, rooted in BLISS or *Paramānanda*. It is the dance or the spirit which is externalized as music for the ear, and the music of the spirit as dance for the eye.

The vital essence, or RASA, (another name for *Ananda*) suggests fluidity, "the elixir of life". Characteristic of fluids, it has no form of its own. It takes many forms, conditioned by the changing nature of spacio-temporal norms.

In our study today, we shall concern ourselves mainly with the basic relationships. When I try to illustrate, please look out for technique or formalism, much less for virtuosity.

Pleasure and happiness arising out of artistic experience, is applied joy. Amongst the various expressions of joy, here is one that seems to be quite basic.

Illustrations:

Ha	Ha	Ha	Ha	
Hu	Hu	Hu	Hu	

(Incidentally, these two sounds are the names of two leading Gandharvas according to our sastraic tradition).

Hai	Hai	Hai	Hai	
Haiya	Haiya	Haiya	Haiya	
Jai	Jai	Jai	Jai	
Jaiya	Jaiya	Jaiya	Jaiya	

1. Jingles 2. Rhymes

These have rhythm and euphony. Dancing to these songs in a sort of eurythmics, we can see the basic relationship between music and dance at the primary level, viz., cathartic or releasing of tension.

In functional and occupational songs like the boatman's song or cartman's song we may again notice the natural marriage song and dance.

Illustration ; Folk songs.

Thus, rhythm is the next basis of both music and dance.

Rhythm flows, and we have movement of tone in music, and of body in dance. The movement, though apparently outward, is really spiralling inward, to our original home, i. e. *Ananda*. Here is a story-song based on the well-known "Kozhu-kozhukanne." Only in this story-song it is not a mere dirty fly but a honey-bee that goes around asking other creatures for its own name.

Also, the calf and other creatures are more helpful and co-operative than in the original story. They march together with a rhythmic movement that elevates them throughout the long journey. And in the end, the honey-bee learns not only its name but also of his original home. This *Atmajnana* or self-realisation triggers off a series of self-realization in the other creatures as well. As a result, they all dance around jumping in joy singing "Joy is our home, infinite are our names."

Illustrations:

nom tom	nom tom	nom tom	nom tom	nom tom
anandam	anantam	anandam	anandam	anantam

Illustration: TANAM

This kind of TANAM as we call it in Karnatic music, or TOMNOM as they have it in the Hindustani Dhrupad singing, is the stage where the flow of artistic feeling common to music and dance gradually takes shape as form. This flow-form has grace of phrase and accent but not a cyclic form as in contemporary talas of Indian music.

We have noted that any art experience, music and dance in particular, is the externalization of the inner joy experiencing the Beauty of Being and Becoming. The inner joy at its highest is peace or Santi. In art music it manifests itself in the slow tempo or *Vilambakala*. Illustration:—*Raga* and *Sloka*. In the next stage what may be called the rippling joy comes out as medium tempo or *madhyamakala*, and in the third stage of bubbling joy it manifests as fast tempo or *drutakala*. It is not as if these different degrees are water-tight compartments. In artistic experience these intermingle with natural ease, and even take up intermediary degrees.

The very word *gait* or *gati* implies walking. I have an observation to make on the pattern of musical performance where the singer *sits* and sings. While no doubt we have heard and are hearing some of the best music from sitting performers, I cannot help feeling that standing performers, as in Harikatha, could enter better into the spirit of music, and, other things being equal, could give us a music which is better than the sitting best. In other words, if the musician can experience his music as a totality of music and

dance, he would rise to his best, as did some of the great masters who gave us our music, such as Purandaradasa and Tyagaraja.

In our own times we have seen the late Gopalakrishna Bhagavata who gave us glimpses into the basic elements of our music and dance. They danced the dance of the spirit.

A word about Mime or *Abhinaya*. It comes as the final fruition, both in Dance and Song. When Dhanamma and Jayammal spoke of dancing to the Raga-bhava, they were making an exquisite refinement of the then current dance tradition. It implied the perfect matching of Raga-bhava and Sahitya-bhava, or *Dhatu-matu-samanvaya*. Now to the illustrations, in "free" classical style.

Illustrations: (Excerpts)

Invocation: Ananda-natanaprakasam; Tana-Varnam; Kriti.

Ragam—Tanam—Pallavi; Sloka-vritta; Kavadihindu

Tillana (Tala: Simhanandana. Composer: "Seshadasa" alias Tyaga-Bharati)-Mangalam.

SVATI TIRUNAL'S CONTRIBUTION TO DANCE*

Dr. V. Raghavan

There are several reasons why I should give in this Session this morning, this programme. It is appropriate that at this year's Conference over which our foremost exponent of dance is presiding, we have had several programmes relating to this art and also its diverse forms in other parts of the country like Orissa and Kerala. We have had a programme on Sri Subbarama Dikshitar's dance-compositions and another devoted to the contributions of the Tanjore Quartette to whom we owe the codification and presentation of the art in the present form and many of its beautiful Varnas, the programme having been presented by their own descendants. To the same family belonged also Sri Kandappa, the guru of the President of the Conference. The programme this morning too has a close relation to the Tanjore Brothers, one of whom, Vadivelu, was patronised by Maharaja Swati Tirunal. Swati Tirunal has a place in the history of this art. You have heard Swati Tirunal's music kritis in our concerts but might not have known that of the 300 and odd compositions by the Maharajah, a substantial part, over 80, relates to dance. The presence of Vadivelu added this additional dimension to the Maharajah's creative efforts and his zest for this art. Their collaboration was most fruitful and the Maharajah's work is a further proof of the fact, emphasised again and again in this Conference, namely that music and dance are two lotuses borne on the same stalk.

One more significance of this programme on Swati Tirunal is that we have before us the Ilayaraja who is to preside over the Sadas this afternoon, and some other members of the Travancore House.

Tanjore Subba Rao, the Maharajah's tutor first and then his Dewan, was himself a lover of music and dance, and was instru-

* With demonstrations by Smt. Nandini Ramani. Melam—K. Ganesan, Ramadas and Ramiah. Padas, Javali and Sloka by Smt. R. Vedavalli. Flute: Hariharan; Mridangam - Kancheepuram Ekambaram.

mental in bringing to the Maharajah's Court famous Devadasi dancers of those times from Tanjore, Srirangam, Tiruchendur and other centres in the Tamil country. Subba Rao wrote in one of his letters that there was no end to music and dance in the palace. It is the visit and performances of the Sadir-artistes from Tamil Districts that were responsible, according to me, for the development of the solo performance called Mohini Attam whose origin and evolution in Kerala are otherwise obscure.

The Maharajah's dance-compositions cover all forms of dance music, Chowka or Pada Varnas, Svarajatis, Padas, Javalis and Tillanas. Most of his Chowka or Pada Varnas, 17 of them, are in Sanskrit and his skill is to be seen not only in the use of this medium for the expression of the moods and feelings of love, but also in achieving the Svarakshara-beauties. Consequently the texts of some of these Pada-Varnas have not been correctly handed down or printed. I had to put in some hard work on the texts of two of these Sanskrit Pada Varnas, *Sa Vama rusha* in Kamas and *Dani Samajendra* in Todi when His Highness of Travancore invited the President of this Conference and later her two students, Priyamvada and Nandini, to dance Swati Tirunal's Compositions in the Navaratri Mandapam in Trivandrum. Some of these Sanskrit Varnas have a common *Dhatu* with the Telugu Varnas of the Tanjore Quartette; for example, the two that I have just mentioned. *Sa Vama rusha* in Kamas has its Telugu counterpart in *Sami ni ranmanave*; *Dani Samajendra* in Todi has its counterpart, not in *Danike* in the same Raga—the Varna that the President did in her recital at this Conference, but in another in the same Raga, *Dani Sati*.

We shall now take up the Varna *Dani Samajendra*. The Nayika, longing in separation (Virakhotkanthita), is addressing her *Sakhi* on her pangs of suffering. "I am suffering; Lord Padmanabha is not coming. The vernal days which delight women are barren for me because they have been ignored by Lord Padmanabha. Every night I am thinking of him. The bees are singing; on the boughs of the tree, bevvies of cuckoos are cooing poignantly. He gave his weighty word before, which abides in my heart; that Padmanabha, Lord of Lakshmi, the remover of all sufferings, the speaker of honeyed words and soft smile, please make him favourable towards me. I am lying here with my arm above as my pillow. Who is

there to protect me but Him? Where can Ganges go except to the Sea? Go to my Lord, see that my heart's desire for realising manifold happiness with my Lord is realised. The night has drawn to a close, the sun is already on the east, ending the Koka bird's separation from its companion. The cool fragrant morning breeze is blowing from the South. Ah! my dear girl, bring quickly to me that abode of excellences and taste, Lord Padmanabha." I have given the meaning of the Varna to help you to follow it. As it is being sung, you can notice the Svarakshara beauties which start with the beginning of the Pallavi itself. A Pada Varna, is, compared to a Kriti, a multi-splendoured thing which has to be watched very closely with knowledge and attention. The build-up of the interlaced *Jatis* in the different *nadais*, the alternating Svara-Sahitya passages, the repeated endings on a particular svara, of progressively increasing bars of the svaras, the Muttayi or Ettukkada Pallavi and the sequence of Svara and Sahitya passages which return to the Ettukkada Pallavi, *Tatti-Mutius* in each, in which the song, the attam and the abhinaya figure together, all these make the Pada Varnas unique creations in the history of dance in any part of the world.

Now Nandini Ramani will give you this Todi Varna, *Dani-Samajendra*, as taught by the President. K. Ganesan, son of Kandappa, will conduct, assisted by Ramadas and Ramiah, Hariharan provides the Flute and Kanchipuram Ekambaram accompanies on Mridangam. (Demonstration).

Svati Tirunal was also a linguist. Although his main linguistic medium for creative work was Sanskrit, he composed in Malayalam, Telugu and also in Hindustani. Naturally he knew Tamil, the near-most next to his mother tongue. So far no Tamil compositions of his had been known. But on the eve of this year's Conference I learnt of a Tamil Varna of his in Kalyani and Adi which Sri K. P. Sivanandam, descendant of Vadivelu, the Maharajah's protege, brought to my notice from his family manuscripts. Many years back, I collected in my own native place, Tiruvarur, some palm-leaf music manuscripts, one of which was full of *Sabdas*; two of these *Sabdas* were on Svati Tirunal and were unknown in Kerala and I published them in the Academy's Journal.¹ Music manuscripts in Tanjore District are therefore

1. *J. of the Music Academy*, XV, 1944, p. 22.

likely to yield more discoveries of music material relating to Svati Tirunal. This rare Tamil Varna, whose text Sri Sivanandam has kindly given me, has the Maharajah's *mudra*, and is complete with Muttayi-svara-sahitya, and five Ettukkada Svara and Sahitya passages. The text of the Pada Varna in Tamil is given elsewhere in this volume.

Coming to *Padas*, personally I think Svati Tirunal touched a high water-mark in his creative work in his *Padas*. There are at least 66 *padas* of the Maharajah so far known, 50 in Malayalam or Janipravalam, 11 in Sanskrit and 5 in Telugu. Of the 33 Ragas used for these *Padas*, seven are rare ones: Purvakambhoji, Malasri, Saindhavi, Ghanta, Dvijavanti, Gauri and Navarasa. He made also a long unusual *Ragamalika-Pada* in eight Ragas ending with Bibhas or Bhupala. An interesting fact about this Varna is that there is a Telugu counterpart of this on Lord Venkateswara supplying Sahitya for the Chittasvara portion and having *Ahiri* in the place of *Nadanamakriya*. Among *Padas* of the Maharajah which are better known are *Kalakanthi* (Nilambari), *Valapu tala* (Athana), *Alarsaraparitapam* (Surati), *Ilusahasamulu* (Saveri) and *Aliveni* (Kuranji). The invitation in recent years to several dancers here to the Navaratri Mandapam recital in Trivandrum has provided an opportunity to learn more *Padas* of the Maharaja, like *Panimadi mukhi* (Ahiri) which you heard last evening, etc.

In the Sanskrit *Padas*, there are echoes of Jayadeva and Kshetrajna. *Viditam te nisavrittam* (Surati) and *Sādhu jāne tavāśayam* (Athana), both depicting Khandita Nayika, bear the impress of one of the Ashtapadis in Canto VIII of the *Gita Govinda* "Yāhi Madhava Yāhi Keśava", with expression close to Jayadeva in some places. In *Entu muma Sadanattil* in Kalyani, the offended lady asks sarcastically her erring lover whether he had come to a wrong house, mistaking her own for that of his other lady. This is after the Telugu Surati Pada *Indendu vacchidivira*, *aladami illu i vithi gadure, po pora*, which you saw in the recital day before yesterday here. In the Sanskrit pieces *Virhotkanthita* and *Khandita* Nayikas occur mainly, these being the most common ones.

One of the *Padas* depicts the rare Nayika-type called *Dūti-sambhogavanchitā*, one betrayed by the messenger girl who went

to bring the incorrigible Nayaka but succumbed to his advances, a type which Amaruka and following him a few Sanskrit poets have depicted. A Tamil Pada on this theme is the one in Saveri *Unnait toodanippinen emadi nadandadu ulladu uraippai sakhiye*. 'I sent you as my messenger, what is it that actually happened, tell the truth'. You saw this in the President's demonstration on the 28th morning. Now, following more closely the Sanskrit verse 'Śvāsah kim, tvaritāgamā', on this Nayika type, Svati Tirunal has a Manipravala pada in Poorvakambodi. Atanta. Seeing the different patent marks of misbehaviour on the maid's limbs, the Nayika asks and the maid gives her evasive replies but is finally caught:

- (1) My friend, O you most lovable one,
Why has your face perspired so much?
By the heat of the Sun.
- (2) Ah! Why have your beautiful eyes become all the
more red?
Your lover uttered all sorts of things and I
became angry on your behalf.
- (3) Young lady! your dark tresses are all dishevelled,
why? Well, a breeze has been blowing all along the
way.
- (4) How has the Kumkum paste been rubbed off?
By drawing over my upper garment often
- (5) Your whole body is emaciated?
Ah! I went up and down to him many times for you.
- (6) Well, all that you say is true. Listen, is not this
bite-mark on your lip that of the lovable Sri Padma-
nabha who has had some happy time with you?

For the poetic charm, we may cite the Surati Pada *Manasi Viraha-tapam* in which the Nayaka addresses the Nayika. The lover describes here his mind as a poor deer now hit by the arrows of the hunter Cupid, now caught in the dark thickets of the beloved's heavy tresses, now climbing the mountains of her high breasts and falling down and so on.

Nandini Ramani will now give one Telugu Pada of Svati Tirunal and one Malayalam or Manipravala Pada. First *Valapu-*

tala in Athana. It is a lady's plaint, addressed to the Sakhi. "Could I endure the effects of this love? Is it proper for my Lord to tarry like this? My girl! Padmanabha, beautiful like the flower-arrowed Lord of Love, has ignored me now. From my young days I have believed that he was very compassionate towards me. My heart is completely overpowered by Cupid, my luck has turned out like this."

Smt. R. Vedavalli will render the Padas, assisted by Sri Hariharan on the flute.

The Second Pada is *Jalajabandhumiha* in *Surati*. Here also the separated lady addresses the Sakhi. "The sun is dipping into the sea. The southern breeze is up. Alas, my friend, I am no longer able to control my mind. It is difficult to tell you how intense are my pangs of love. Delusion is overtaking my mind; my limbs are sagging. The breeze from the flower-garden, the warblings of the bees, increase my suffering, O friend!"

We shall now present an example of the Maharajah's *Javalis*, the one in *Behag*, in which the lady asks Lord Padmanabha why he is not speaking to her. [Text was recited and translation given.]

The demonstration will close with a Sanskrit verse of the Maharajah, a prayer addressed to Lord Padmanabha, in which the Raga names *Kalyani*, *Mohana*, *Saranga*, and *Sankarabharana* are skilfully worked in through Slesha or double meaning.

"May the Lord, the very speaking about whom is auspicious and destroys the sins of all the three worlds, He whose beauty is the one thing infatuating to the eyes of all the Gopis, He who quickly came and saved the helpless elephant in fright, caught by the crocodile, He whose arms are long like the serpents adorning the body of Sri Siva, may that Lord Kesava protect you all".

May Lord Sri Padmanabha bless you all on this New Year's Day!

CONTRIBUTION OF THE TELUGU REGION TO THE DANCE ART

Vinjamuri Varaha Narasimhacharya, Kakinada

Music is the language of the heart. It is *Tauryatrikam* and *Natyam* that is considered to be the complete and perfect art among the others in as much as it is both *Drisya* and *Sravya* combined. Perfect art proceeds from the heart which involves emotions and the brain is associated with them. And yet the brain occupies a lower place than the heart in the arts. In *Nrityam* the event or the activity or the story or history of the human beings in the past is represented, enacted, featured or made true as if it were taking place at the current time. It is called *Bharatam* as its progenitor is the sage Bharata. *Bharatam* is also the combination of *Bhava*, *Raga*, *Talam*. *Bhava* is the theme or the story in figuring in the song with the *Ragas* whose meaning is explained and maintained by gesticulations in keeping with the rhythm or *Talam*. The gesticulations are of the eyes, face, neck, hands in *Mudras*, limbs and others parts of the body while the legs move with the rhythm of the *Talam*. In *Hastabhinayam* the *Mudras* for objects or subjects had been systematised from the earliest times. Nandikeswara's work on this "*Abhinaya Darpanam*" is well known. Other forms extant from the 10th century in Andhra Desa were *Prenkana*, *Prerana*, *Kundali*, *Dhamali*, *Chedya*, *Hallisaka*, *Tandava* and *Lasya* and these were held as the *Desi*. Later *Kuravanji* and *Yakshagana* came into vogue from the 13th century.

The dances had been done to the songs of *Bhakti* portrayed through *Sringara*. The purpose is to inculcate the *Nava Rasas* in the minds of the audience. So the artists and poets of high talent wrote songs as the material for the dances like *Padams*, *Tarangams*, *Varnams*, *Swarajatis*, *Tillanas*, *Javalis* and the dance dramas like *Yakshaganas* having stories from *Mahabharatam*, *Ramayana* and *Bhagavatam*. So we have a vast material for the dances since nine centuries and more and we have to collect references about their composers and artists since the time.

To get references to the dance-artists in Andhra Desa one is confronted with the difficulty of tracing their place, time and acquisition of the art since they are silent with regard to their life, work or biography. It is not possible to get the data about the artists in remote or secluded parts in the vast Andhra cultural area which extended to Tanjore and Madurai during the Nayak and Maratha Kings' periods. So I mention only some artists from the 12th century.

Sarngadeva (1210-1247 A. D.) speaks of two varieties of *Natyam* as the *Loka Dharmi* and the *Natya Dharmi* which may be called the Folk and the Classical varieties. The Folk dances are spontaneous expositions without training, and they belong to the *Adivasis* and forest-tribes. They emanate for a simple purpose in the simple mind and become extinct on the purpose being fulfilled. The hill-man or the forest-dweller dances for killing an animal, for marrying a girl, for sacrifices before the goddess to appease her wrath and for death or funeral and so on. There is ecstasy and exhilaration in the dances. The Folk have songs for their dances such as *Vennula Padas*, *Poligani Pilupu* for harvesting, *Suvvali*, *Gobbipatalu*, *Sobhanas*, *Lullabies* and *Mangalams*.

As civilisation improved the dances based on the balanced movements of the body were regularised and systematised. There will be balanced bends, leaps and jumps on the feet, and throwing of the legs in many ways. The hands were also balanced with symmetry and poses of the whole body.

Natyadharmi :—As the hill-man improved and his imitation faculty increased in association with the surroundings and the life about him, there came into existence systematised and trained dances like the masked dances with *Siva* on one side and *Parvati* on the other. The male dressed as a female, played the part of *Radha*, *Satyabhama* or *Gopi* towards *Krishna*. There were thus skill and thought displayed in the imitation. So also the trends or paces or behaviour of the animals were imitated in *Natyams* like *Prenkana*, *Kundali* and other varieties. The imitation of *Ravana*, *Harischandra*, *Nala* and others was improved through a story depicted or enacted as in *Yakshaganas* or dance dramas.

Specially in dances, imitation and adaptability play an important part, yet family-tradition and tutorship (gurukulam) are even more important. Heredity can be won over by a genius and hence by such process, the Kuchipudi, the Kathakali, the Melattur Bhagavata Mela Nataka, the Manipuri, the Odissi, the Garbha or Rasalila of Gujarat and all such have developed and come into existence. The Devadasi community kept up the tradition of Natyam having got it from the celestials Rambha, Menaka, and Urvashi.

Thus great masters like Kshetrappa, Narayana Tirtha, Siddhendra and Merattur Venkatarama Sastry had developed varieties of dances and composed songs for them in new styles. Siddhendra is said to have been a disciple of Narayana Tirtha; he finally settled in Kuchipudi in Krishna District. He composed "Parijatam" in which Satyabhama as the heroine has an important part and hence it is also called "Bhama Kalapam". This dance-drama had been well appreciated by both the folk and the learned. So also Kshetrappa composed Sringara Padams for dance-varieties in conformity with the theory of Rasas. The Bhavas, Anubhavas and Vyabhichari-bhavas have been depicted in them. They are the important material for Abhinaya. The Yakshagana and Bharata Natyam are more for education than for entertainment. They are also for inculcating Rasas in the heart and not for mere sight-seeing.

We shall now proceed to deal with the Andhra artists and writers and their contribution to dance. I have said above that there is meagre information about the artists and details of them till the time of the Nayak Kings between 1565 to 1675.

1250-1567 A.D.

Palkuriki Somanatha: He lived during 1257-1323 just after Sarngadeva. He describes some varieties of dance that were in vogue in his time in his *Panditaradhya Carita*.¹

Jaya Senapati: He was the brother-in-law and the commander-in-chief of the Kakatiya king Ganapati. He wrote the "Nritta-

1. See pp. 20-28 Introduction, Dr. Raghavan's edn. of *Nṛitaratnāvali*.

ratnavali" which has been recently edited by Dr. Raghavan.¹ He learnt Natyam from one Gundayamatya. He mentions the Gondali and several other forms of Desi Nritta².

King Ganapatideva: In the 13th century the Kakatiya kings were versed in music and dance. Jaya says in his work that it was written at the instance of king Ganapati who was an adept in the art. The King's daughter Rudramba was versatile in Natya and offered garlands to two Nartakis to dance in her newly built temple at Malakpuram in Guntur dist. There was one Manchala Devi in the court of Prataparudra Deva. She was a grand-daughter of Mudrasani, a talented dancer.

Tandava Krishnacharya: He was born in the Tamil Nadu between 1150-1230 A.D. He lost his eye-sight and became a sannyasi (saint) and Bhakta. He toured many places and came to Simhachalam in Vizag district in Andhra Desa, and adored god Varaha Lakshmi Narasimha, when he got his eye-sight and became a poet in Telugu. He came across Pathakamuru Bhagavatar during his travel and learnt Natyam from him. He sang Telugu songs on God Varaha Narasimha and danced to them before Him in ecstasy. It is said that the god also danced to the songs. He was then called Tandava Krishnamacharya. He is said to have composed four lakhs of Kirtanams and a variety of songs including Vachanas or Churnikas. Unfortunately only a few of them are available now in some places and in Tanjore Library. He was later patronised by Prataparudra, the Kakatiya King. His dance Vachanas are in Khanda, Tisra and Misra rhythms and in simple Ragabhava.

On the fall of the Kakatiya dynasty in the 14th century the Andhra country was divided into four principalities of Kondavidu, Rachakonda, Korukonda and Vijayanagara.

(2) *Yerra-Pragada* was a great poet patronised by Prolaya Vema Reddi, the Kondavidu King. He wrote "Uttara Harivamsam" in which he said of Gondali Nṛityam that in it

1. Madras Govt. Oriental Library, 1965.

2. See Introduction to the above where all these dance-forms are described.

as the prelude to the dance, the dancer did Pushpanjali with flowers in his palms for offering them to the audience in respectfulness.

(3) *Anavema Reddi*: This king has mentioned Kanchi, Ranni and Ponni as dancers in his work on music.

(4) *Kumaragiri Raja* wrote "Vasantarajiyam" and from its colophon we learn that to satisfy Lakumadevi, his wife, who had learnt Abhinayam and Natyam, he wrote the work. Lakuma was the daughter of Malamba attached to Bhavanarayana, the god of Bapatla.

(5) During the reign of Ammiraju II of Vengi dynasty flourished *Chamkamba*, a Jain Nartaki.

(6) During the rule of Gunika Vijayaditya *Chelavva* was a versatile dancing woman.

(7) *Tikkanna Somayaji*: He was the famed author of the *Telugu Mahabharatam*. We learn from the Virata Parva of this work that four varieties of Nritya viz., Prenkana, Prerana, Kundali and Tandavalasyam, were extant in his time between 1250-1350 A.D., in Andhra Desa.

(8) *Srinatha Kavi*: He was a king of poets and was honoured by the king of Kondavidu and other kings such as Immidi Praudha Deva of 1423-1446 A.D. and Singa Bhupala of Rachakonda kingdom. We learn from his works some more varieties over and above the Prenkana, Prerana, Danda-lasya, Kundali, namely Dhamali, Chela, Kanduka, Matulli and Hallisaka dances. He mentions Mandali-Bhramana.

(9) *Potana*: He is the famous poet who wrote the *Bhagavatam* in Telugu noted for its Bhakti. There are some descriptions of dances in this work. His description of Rasa Natyam of Krishna with the gopis is graphic. In the description of Mandala and Tribhangi Nrityams there is the mention of Charis and footwork under Suchi etc. and of Hasta-Mudras like Ardhachandrika, Kartarimukha, Kapittha, Katakamukha, Padmakosa and Pataka. This shows his knowledge of Nrityam.

(10) *Annamacharya*:—He was Kirtanacarya during 1424-1510 A.D. He sang thousands of songs, Padas of Bhakti and

Sringara holding god Srinivasa as the hero and Padmavati as the heroine. The erotic pieces are being handled by the dance-artists even now. His sons and grandson had composed kirtanas addressing god Venkatesvara. Chinnanna, the grandson, sang Padams for dance and Abhinaya like "Yereeti bonkevu" in Gowlipantu raga, "Bhama singarinchuka" and "Yetuvanti rajeekame" in Kedaragowla.

(11) *Singa Bhupala*:—He was the king of Rachakonda. He wrote a commentary on "Sangitaratnakaram" and also a original work on drama "Rasarnavasudhakaram". In the commentary he describes a dance-recital that took place in his court. He had good acquaintance with Natyam as can be understood from his works.

Now the Vijayanagaram rulers were also connoisseurs of music and dance. The first king Harihara's minister Vidyaranya wrote a work in music.

(12) *Nachana Somanna*:—He wrote "Uttara Harivamsam" in which we have some descriptions of Prenkana, Prerana, Kolata and Gondali Nrityams. He was patronised by Bukkaraya the 2nd ruler.

(13). *Catura Kallinatha*:—He lived during king Immidi Devaraya's time 1450 A.D. He wrote a commentary on "Sangitaratnakara". He had the title Abhinava Bharatacarya.

(14). *Lakshmidhara or Narayana*:—He was a dance master of the daughter of Sri Krishna Devaraya of Vijayanagaram dynasty and lived in 1510-1545 A.D. He wrote "Sangitasuryodayam", a work on music and dance.

Kuravanji dances were prominent during this time. Yakshagana dance-dramas were a development of the Kuravanjis. The Kuravanji was a folk dance at first. During festivities of gods in Ahobilam or Srisaillam and the hilly and forest places, some forest-dwellers used to come out and dance in ecstasy before the pilgrims to get some alms from them. The Kuravanjis were gradually systematised with tunes and themes. Then Yakshaganas were evolved on the full themes in the epics and Purāṇas for the appreciation of both the folk and the scholarly.

(15). *Ayyalaraju Ramabhadra Kavi*:—He mentions Kuravanji dance.

The first phase of Yakshaganas was Jakkula Pātalu and dances. Jakkulas were a class of dancers. They developed the Kuravanji Nrityam. Yaksha is a modified form of Jakka which in fact is a tadbhavam of the word. The Yakshagana had impressive pure dance-varieties prevalent in the times. The abhinayam is featured in them in the classical style. The Yakshaganas were more inviting, instructive and educational than the Kuravanjis. They were both folk and classical. They had an element of humour in them. Even great poets wrote Yakshaganas.

The following authors and artists of Yakshaganas upto the 16th century or prior to the Nayak kings of Tanjore and Madura, can be mentioned

(16). *Kandukuri Rudrakavi*:—He is also called Kamsali Rudrakavi as he belonged to the goldsmith caste. He sang "Sugrivavijayam" in about 1575 A.D. as "Ekapātrābhinaya Yakshaganam". It is the oldest Yakshaganam available now. There are Darus, Ela, Ardha Chandrika, Dvipada songs in Eka, Tripada, and Jhampa talas.

(17). *Kankati Paparaju*:—He was an eminent composer of Prabandhas. He wrote "Garudacalam", "Nilacalam" and "Vishnu Maya Vilasam", the old master-pieces of Yakshaganas. He wrote Darus, Elas, Chandrika, Churnika, and Sobhanam which are Desi songs.

Nayak and Maharashtra Rulers (1567 to 1850 A.D.)

After Talaikota battle the Vijayanagar dynasty was split up and the Nayaks ruled at Tanjore and Madura. Along with the Kings Andhra, poets, scholars, artists, musicians and dancers migrated thither. During the period of the Nayak Kings Yakshaganam became prominent. Narayana Tirtha's "Taranga Tandava Dances", Kshetrajna's Pada dances and Natya-bhinayas sprang up. Kuchipudi and Melattur types also came into prominence.

(18). *Govinda Dikshita*:—He was a minister of Achyutappa Nayaka, 1561-1614 A.D. and of his son Raghunatha,

1614-1637 A.D. He wrote "Sangita Sudha" a Sanskrit treatise on music. King Raghunatha himself wrote "Valmiki-caritram" which is a Telugu prabandham in which he has a dialogue on varieties of dances between Rambha and Urvashi, the celestial dancers. There is mention of four varieties of Jakkani, Prerana, Tandavalasyam, and Kundali as in vogue at the time. Charis, Karanas, Sthanakam, and Mandalam under Nrityam have also been mentioned with their numbers as in Bharata's *Natya Sastra*.

(19) *King Vijayaraghava*, 1637-1673 A.D.:—He was a patron of dances and dance-artist too. He has to his credit Yakshagana Natakas: i. Kaliya-mardanam, ii. Prahlada-caritram, iii. Putanaharanam and iv. Raghunathabhyudayam. He was a Bhakta of Mannārdeva.

(20) His mistress *Rangajamma* wrote the "Mannarudasa Vilasam" Yakshaganam with king Vijayaraghava as the Nayaka of her work and got it enacted before him. There were skilful and scholarly Nartakis in his court. The *ekapatra* Yakshaganas have been replaced by *bahu-patra* performances by this time. The great Padakarta and dance-artist Kshetrappa flourished in his court too.

(21) *Kshetrappa*:—He was a Brahmin and scholar in Telugu and Nrityam and in Sringara Rasa. He was born in Muva in the Krishna District and spent his younger days in the temple of Gopala there and got by His grace poesy and Nritya vidya. He toured many places of Rayalaseema like Pamidi, Penukonda and Golkonda, and then Tiruvallur, Kanchi, Tanjore and Madura in Tamil Nadu. He composed Padams full of Sringara Bhavas with his god Gopala as the Nayaka. They are of erotic type and some may not be quite dignified. And yet the style and diction is of Kaisiki vritti, soft, flowing and attractive. They follow characteristic Nayika-avasthas as laid down in the works on Rasas and Alankara Sastra. These Bhavas are ably delineated through the chosen Rasas in slow, effective time-measure and rhythm. They require a masterly dancer with the knowledge of Alankara Sastra and Natya to do full justice to their representation in Abhinaya. The Sringarabhava Pada "Maguva ekanta mandiramu vedalen" in Mohana is difficult to bring out the bhava in full. So also are the Padams

like "Aligithe bhaagyamaa" "Ayyayyo vegataayenee" in Nadanamakriya, "Intiki Raani" and "Chepatlu kaavachunaa" in Bilahari.

During his sojourn in Tamil Nadu he sang Padams on gods Viraraghava at Tiruvallur e.g. "Saamiki sari evvare", on Varadaraja in Kanchi e.g. "Naamanasu vantidi", on Tillai Govinda in Chidambaram e.g. "Iddariki sari valapulu", on Adivarahaswami e.g. "Andagaada veekuvaleera", on Sri Venkatesvara Swami e.g. "Indukemiseethu naa kopame" and so on. He sang of his patron-kings Vijayaraghava of Tanjore e.g. "Dentaravidenu", Tirumala Nayaka of Madura and Golakonda Nawab. His Padams number about 4500 according to himself. He has mentioned Tupakula Venkata Krishna in his "Emani suddulu", and Palagiri Chennudu of Chevandi Linga and they too may be his patrons.

(22) *Ramadas* (1673-86 A.D.): He lived during the time of "Tanisha Nawab" of Golkonda. His kirtanas sung on the events in his life include the prison-life from which he was relieved by the grace of his God Sri Rama. The songs had been popular among all sorts of people and even today the *Dasaras* dance around a lamp on brass-stand singing as was done by Ramadas himself in Bhakti of Rama.

(23) *Ghanam Seeniah*:—He was the minister of Cokkanatha, King of Madurai during 1659-1682 A.D. He sang four Padams with Mannaru Ranga signature, beginning with "Magavaadani" in Darbar, "Magavaadu valachi" in Nilambari, "Sivadeekshaaparur raalanuraa" in Kuranji and "Vaarevaro" in Sankarabharanam. The third is sung by many.

(24) *Madhuravani, Sitalakshmi, Sasirekha, Madanalekham, Rupavati*, these were versatile Nartakis during Nayaka Kings of Tanjore and Madurai.

(25) *Tirumala Kavi*:—He was a court-dancer of Cokkanatha and composed the Yakshaganas "Citrakutaacala Mahatmayam" and "Cokkadevarayavilasam", about 1675 A.D.

(26) *Narayana Tirtha*:—He lived between 1675-1745 A.D. His name is said to have been Govinda before he became

1. On him, see booklet by Dr. Raghavan.

a Sannyasin. He belonged to Antarvedi at the confluence of Vasistha Godavari and the sea. But some say he was from Kara Village near Guntur. It is said he married a girl in Vedadri on the bank of the Krishna river, and that to reach the bride's house, he jumped into the river. But God Narasimha appeared before him and saved him on the promise of his becoming a Sannyasi. Thus he became a Sannyasi and is said to have toured many holy places with pain in his abdomen and came to Varahapuram (Varahur) near Tanjore where his pain disappeared by the grace of god Varahaswami. So he settled himself there. One day god Krishna appeared before him and at His instructions he sang "Sri Krishna Leela Tarangini" in Sanskrit. He even danced to his songs in ecstasy of Bhakti as evidenced by his "Bala Gopala" Tarangam with dance sabdas and "Konagoolu" as suited to Tandavam. The Tarangas are mostly in Ata, Jhampa and Tripura talas to suit dances. He had many disciples in both Andhra and Tamil Nadu. There are descendants of his disciples even today as proficient dancers in Addanki, Tangutur, Bala Kurapalli, Devarakonda, Pammidipadu, Takellapadu in the present Ongole district, in Melattur and Nallur in Tanjore dist., and in many other places.

(27) *Siddhendra*:—He lived during 1690-1720 A.D. He was a disciple of Narayana Tirtha and danced to his Tarangams. One day during his dances God Krishna appeared and asked him to sing his Parijatam episode. So he wrote "Parijata-apaharanam" in the Yakshaganam mode, which he enacted in various places of Andhra Desa and came to Kuchipudi where he gave lessons in the enacting of his work to the brahmins who were versed in older traditions of dance.

His Parijatam story was attractive to these scholars in the village, in as much as the Nrityam had been more systematised and regularised in Padi and Nilakada for Abhinaya and classical Charis, Karanas and Mandalas in his Yakshagana Natakam than that they were before. So a method or system of Natyam had been developed since the Parijata-katha in which Satyabhama is depicted as Nayika, had been introduced and appreciated there. There are other plays also like "Jala kreedalu, Gollakalapam, Dadivesham" which had been enacted by the Kuchipudi Dance experts. Kalapam was fostered by them

as it expounds Jnana and Vairagya to the people. It is difficult to depict the Sastraic themes unless the actor is a scholar in Sanskrit and the sastras.

(28) *Gopala Krishna Sastri* :—He was a Velanati Brahmin who migrated to Melattur in Tanjore district. He sang “Rukmani-kalyanam”, “Gourikalyanam”, and had them performed in the open.

(29) *Melattur Venkatarama Sastri* :—He was the son of Gopala-krishna Sastri. He was an adept in the Tarangam dances of his father's guru Narayana Tirtha. He has to his credit “Haris-chandra” and “Prahlada” plays. He sang and danced to “Taluku Chelukulu”, a variety of song called Chindu intended for folk dance, “Chindulu Throkkutalu” composed in the wake of Kavadi Chindu. He was patronised by Mallarji as we understand from his composition.¹

(30) *Sonti Venkatasubbayya* :—He was also a disciple of Narayana Tirtha and was the father of Venkataramana, the guru of Saint Tyagaraja. It is said that the dance-items for Bharata Natya were formulated by him in the order Alaripu, Sabdam, Abhinayam to a piece, Padam or of song of Sringara Bhavam and Nrityam in Charis, Karanas and so on.

(31) *Cherukuri Raghavachar* :—He wrote “Vipranarayana Charitam” in about 1690 A.D. dedicated to god Narasimha Swami in Ghatikachalam. The story is known to all. Here there are Elas, Vachanas, Ardhaandrika, Daru, Dwipada songs set to Jhampa, Tripata talas mostly as suited to the dances.

(32) *Guduru Venkatadesi Kavi* :—He composed “Balarama-Caritam” Yakshaganam in which Dhavalas, Suvvali, and Sobhana varieties are found.

(33) *Twarakavi Ramakrishna Kavi* :—He wrote “Bhavani Sankara Vijayam” and it is a dialogue between Parvati and Paramesvara. It is best suited for Abhinaya.

(34) *Purajala Lakshmi Narayana Kavi* : The theme, story, Abhinaya and dances of Siddhendra's “Parijatapaharanam”

1. See Dr. V. Raghavan's article on the *Useni Svarajati*, in this Journal, XVII. 1946. pp. 149-56.

In which Satyabhama is in love with her spouse Krishna was much popular due to instructive sayings from the scriptural texts, which figured in it so much that many later poets had written on the same theme but in their own original mode and style. So the poet from Palakonda in Srikakulam dist. wrote “Parijatam”, in about 1798 A.D. There are the usual Vachanas, Darus, Dhavalas, and Sobhanas for dances. The ladies of Devadasi caste in that dist. have performed this dance as drama since.

(35) *Chengalvaraya Kavi* : He also wrote “Parijatam”, “Gollakatha”, “Yerukala Katha”, in his own way.

(36) *Challa Narayana Kavi* : He was from Ongole dist. and wrote the “Parijata Katha” natakam in about 1920 in his unique way.

(37) *Subbalinga Kavi* : He composed “Kuchelopakhyanam”.

(38) *Narasimha Kavi* : He wrote “Dharmangada Charitram”

(39) *Ananta Dasu* : He wrote “Kuchelopakhyanam” Natakam”.

(40) *Rama Kavi* : Author of “Yerukala Katha”.

(41) *Radanda Samakavi* : He also composed “Yerukala Katha” and “Nala Charitram”.

(42) *Ramaraju of Pattadurti* : He wrote the “Jalakridalu”.

(43) *Lingam Venkataraya Kavi* : He wrote “Ranganatha Vilasam”.

(44) *Suryakavi* : He wrote “Venkateswara Vilasam”.

(45) *Rangacharyulu* : He wrote “Sasirekha Parinayam”.

(46) *Seshacala Dasu* : He composed “Samudra Mathanam”.

(47) *Tirumala Kavi* : He wrote “Geeta Raghunandanam”.

We know from the kavyam “Rajagopala Vilasam” by Rangarajamma that (i) Komalavalli did Jakkani Nrityam, (ii) Champakam enacted “Bhama Kalapam”, (iii) Sasirekha danced “Nava Padas” (new or nine padas), (iv) Ratnagiri danced Turu Padams and (v) Bhagirathi did Prerani Nrityam.

I shall mention some reputed artists during the time of the Maharashtra Kings between 1674-1850 A.D. The Maharashtra Kings though not Telugus and not accustomed to this dance-art, yet

they learnt the language and the art and patronised the poets and the artists in their courts.

(48) *Ekoji*: Even the first ruler Ekoji 1674-85 is said to have written in Telugu the Yakshaganas "Draupadi Kalyanam" and 'Rati Kalyanam'.

(49) *Shahaji*: He is the next ruler 1685-1710 A.D. and wrote "Pallaki Seva Prabandham" on god Tyagaraja in Tiruvarur and got it enacted by giving lands to the artists.

(50) *Pratapasimha* (1749-1765): He was like Bhoja for the artists of his time. Eminent Pada-composers and Natya experts flourished in his court.

The above authors and dancers were of Yakshagana Natya. Now we shall see those of the Melattur tradition, the Bhagavata tradition as promulgated by Narayana Tirtha and his disciples Venkatarama Sastry and others.

(51) *Tulajaji*: He was the son of Pratapasimha and had been associated with the Bilahari Ata tala Varnam which was intended for dance too. Giriraja Kavi, the grand-father of Tyagaraja, was in the court of this king and sang "Raja Mohana Kuravanji" with many dance songs. He has "Raja Kanya Parinayam" also to his credit.

(52) *Virabhadrayya*: With profound knowledge of Natyam both in theory and practice he wrote Ata tala Varnam in Sankarabharanam beginning with "Vanajaakshiro" extolling his patron Pratapasimha raja as the Nayaka. There is also a Padam beginning with "Akkaroo ipudindu" in Darbar, "Lalanaa Neeviraaham" in Janjhuti, "Aligikoodithe" in Nilambari are assigned to Virabhadrayya though they have the signature of "Varada Venkatesa". "Alella Havella" in Nadanamakriya has Venkatakrishna Signature. "Taruni Ninnu Joochi" is in praise of goddess.

(53) *Sri Tyagaraja*: The great Tyagaraja has also to his credit, "Nowka Charitram" and "Prablada Bhakti Vijayam"; these are now being produced.

During the period, the names of the Padakaras in various places are not known. They were from Gattupalli, Jattupalli,

Bollavaram, Sobhanagiri, Inukonda, Sivaramapuram, and Yenangi. These dance-poets did not mention their names, mudras or signatures or the names of their native places and gods there. There are Padams with the signature of Parimala Ranga, Mannar Ranga and Kasturi Ranga who are deities and are the Nayakas or heroes, of the pieces full of Sringara Bhavam. There is fertility of imagination, melody and rhythm as suited to the Abhinaya and Nritya in the pieces.

(54) Jattupallivari Padas have the signature "Kailasapati" as in "Thalachu kunti Taalajaala" in Kuranji, "Vanita Talapu" in Sriraga, "Ayyayyo marupade" in Ghanta raga. The composer may have been a Saiva.

(55) Inukondavari Padam: "Neeveyoodithe" is in Regupti ragam which is rare now. It must have been popular in his time.

The Nayika addresses directly the Nayaka "Kasturi Ranga" in the Padam "Indendu Vaccithiraa".

(56) Sivaramapuram-vari Padams are perhaps for the folk as we learn from them like "Poodamaa paaripoodaamaa" in Dhanyasi, "Yemerugudu" in Kambhoji Ragam.

(57) So also the Padams of Sobhanagiri-vari "Cheliya ni pondu Chimtakaaya", "Nelatho".

(58) Padams mentioning Bollavaram of Cudappa Dist., begin with "Moosamaye", "Jallimatalu", and are in Ahiri and Mukhari ragas and are addressed to the Nayaka.

(59) *Yuvaranga*:—He was the ruler of Udayarpalayam. He lived during Tulajaji's time, 1768-1788 A.D. He would arrange dance-contests to test the abilities of his court-artists. It was an honour for the artists to get his appreciation. The Padams beginning with "Chepatti" in Sobhana, "Vennela" in Bhairavi bear his signature in the Anupallavi itself.

(60) *Sarangapani*:—He belonged to Kavetinagaram in Chittore dist. He was a great composer of Padas, equal to Kshetrappa. I have an old thin-leaved edition of his Padas which are under three heads, i. classical, ii. folk, and iii. slang. Humour, fun and mirth mark his compositions. The first are of classical Sringara Nayakis and their Bhavas. The 2nd is of Loka-dharmi,

having mild or eccentric Sringara with colloquial Telugu and the 3rd is of low Sringara with frank sex expressions. In the first type of Padas are "Thelasineea" in Huseni, "Moosapovuduroo" in Punnagavarali. "Ichchina mamchidee" is sung in Darbar and not in Dhanyasi as given. Those of the folk class are "Aggithrinaallamta", "Thalliki salaam", "Thiruvallore payana of mamtivi". In the third class, of those with slang words we have "Maddi swaroopama" in Surati and Ekatalam. He had mentioned some places like Kanchi, Tiruvalluru, Cudappa, Chittore, Mailapuri, Banavaram.

In the edition there are four "Yana padamulu". 'Yana' is a printer's mistake for "Venu" and the signature should be "Venugopala" and not "Yanagopala" and so they are Padas of no other than Sarangapani.

Authors of Pada Varnas :—The other variety of songs for dances and Abhinayam are Pada Varnas having Svata-Tana-Murchanas in the Ata talam. The Sahitya is as in Padas with Sringara bhava towards god as the Nayaka. The Svata-tana-chittas at the end of Anupallavi and the short Charanam of one Avartam in general, have Pada-sahityam in rhythmic setting suited to the Svaras. They are specially sung for dances. The earliest composer of these was :

(61) *Adiappayya* :—He flourished under King Pratapasimha, his "Viriboni" is a Padavarnam and not Tanavarnam.

(62) *Govindasamiayya* :—He lived in Karvetinagaram during 1730-1750 A.D. His masterly Pada Varnam is "sarigoodani" in Mohana raga. It is said that he composed and taught this varnam with Nrityam to the daughter of his patron ruler and got it danced by her to regain the favour of her forgetful husband, the ruler of Venkatagiri, and thus made the disciple rejoin him. The Padam is a difficult one. He had composed some more in Kedaragowla and Natakuranji Ragas.

(63) *Pallavi Gopalayya* :—He lived during 1788-1832 A.D. and composed Pada Varnas in Todi, "Kanakangi", and "Vanajakshi" in Kalyani raga.

Javalis :—The other material or variety of compositions are Javalis. They can be said to be small Padams with short Pallavi,

Anupallavi and a few charanams with Sahityam and mostly fitting to Nrityam in tempo. The Abhinaya will be in quick tempo.

The famous composers of Javalis are: (64) Talavana Pattabhiramaiah, (65) Karuru Dakshinamoorthy, (66) Dharmapuri Subbarayar, and (67) Poochi (Srinivasa) Iyengar. They lived at the end of the 19th century and beginning of the 20th century. In the Javalis, it is generally seen that direct address to the Nayika by the Nayakas is a feature of the theme of the Sringara Bhava instead of Vipralambha as in Padas. We have thus "Kopametulara", in Kedaragowla of Pattabhiramaiah Javali, "Sarasamuladetanduku samayaku kadidi" in Kapi of Poochi Iyengar, and "Emandune muddubalamani" by Dharmapuri Subbarayar.

1850-1950 A.D.

Poets and Yakshagana composers were few in this period owing to the lack of patronage of the Rajas whose dynasties had declined. The artists had been keeping up only the tradition and heritage of the past Vaggeyakaras. In some respects even this is seen fast declining in the 20th century. And yet there are a few writers of dance-dramas up to 1920 A.D.

(68) *Gokulapati Kunaranatha Kavi* : He wrote "Mrityunjaya Vilasam" Yakshaganam and it was performed in many places of Vizag dist.

(69) *Deedala Sankarayya* : He is from Sigidi village in Sri-kakulam dist. and was famous for acting Satyabhama's role in the "Parijatam" dance-drama. It is called "Bhagavatam" in this district. Its style is a bit different from that of Kuchipudi. The songs are of high pitch in Vileena Talam.

(70) *Vempati Venkata Narayana* of Kuchipudi : He was an adept in Hastabhinaya-mudras and danced half a century back when he was already over 60 years of age. Even then his acting the role of Bhama was very attractive as he appeared as if he was a girl in teens. He displayed sastraic dances and did hastabhinayam with mudras as per *Abhinaya Darpana* to every word of the Sahitya or the text. I had seen his acting the part of Satyabhama of Kuchipudi "Bhamakalapam"

which was enjoyable. His depiction of the twisted hair (pig tail) of Satyabhama, placing it out of the curtain while he himself was behind it, was unique. He purchased for me "Abhinaya Darpanam" of Nandikeswara and taught me some mudras when he lived for 3 months at Pentapadu, my father's Agraharam. He did Dasavatara karanas very dexterously and showed the Pindibandhams of the postures for some time putting the audience under a spell. Another unique performance of his was Dadima Vesham i.e. mid-wife's part at the birth of Srikrishna to Devaki, a story of Kuchipudi, which I have not seen since.

(71) *Venkatanarayana*: He used to say that the late lamented Vedantam learnt Hastabhinaya from him and was his desciple. He was an adept in Kuchipudi Nrityam and Yakshaganam.

(72) *Lakshminarayana*: He has trained many good artists of today such as Eleswarapu Nageswara Sarma, Vedantam Satyanarayana, Mahakali Sivarama Sastri, Nataraja Ramakrishna and Tandava Krishna.

(73) *Chinta Venkataramayya*: He was an adept in depicting Kuchipudi Natyam as open-air performance and introduced some technique-variations of story-telling in Vachana or Champu in places, for pleasing the audience.

(74) *Bhagavatula Visaya*: He displayed 'Bhama Kalapam' and 'Gollakalapam' very dexterously and instructively.

Apart from the scholarly males in acting the dance-dramas there were the Devadasi lady artists who had learnt Sanskrit and Alankara Sastras and depicted dance-dramas in a very learned manner. They also did Bharata Natyam and Abhinayam with hasta-mudras delighting even scholarly audiences. They used to interpret correctly the Nayikas and Bhavas of Kshetravya Padas. Among them were:

(75) *Chinta Veera Bhadram*, (76) *Chatuparru Balatripurasundari*, (77) *Cheyyuru Sarada*, (78) *Nayudupeta Rajamma*, (79) *Bobbili Jeevaratnam*. They were all votaries of dance and abhinaya till a few decades ago. The living artists are (80) *Yendamuri Ramachinta Ganiraju*. (81) *Annabattula Bulli Venkataratnam*

who received the title "Bharata Kala Prapurna" from the Sangita Nataka Academy, (82) *Sarada Manikyam*, (83) *Nettur G. Nagamani* and others.

(84) *Duggirala Manikyam*: She is from Mandapeta in East Godavari Dt., She has been acting in 'Bhamakalapam' and 'Gollakalapam' even to the satisfaction of the scholars of Alankara and Natya Sastras.

(85) *Marampalli Pedda Venkataratnam* and (86) *Chinna Venkataratnam* were masterly Natya and Abhinaya artists.

(86) *Chintajallu Vaidehi* was learned in both Sanskrit and Telugu and was an adept in Hasia-mudras in Abhinaya. Her 'Gollakalapam' was instructive even to the learned.

(87) Another *Chintajallu Chinna Venkataratnam* of Mummidi-varam in East Godavari dist., was an expert artist in depicting Satyabhama's part in 'Bhamakalapam'.

(88) *Kone Venkataratnam* was patronised by Gangadhara Ramarao Raja of Pithapuram in East Godavari dist., and it is said that she displayed 'Bhamakalapam' for seven nights elaborately.

(89) In the northern districts of Srikakulam and Visakhapatnam the Bhagavatam dance drama has been in prominence and adepts in depicting it were *Kalugunta Venkayya* (90). *Tanikalla Sanyasayya* (91). *Dudala Appalingam* (92). *Varada Narayana*, (93). *Chebrolu Sanyasayya* and others.

(94). *Chintajallu Narasimhulu* was an expert in Bharata Natyam and could dance on the raw pots without breaking them.

(95). *Kaluguntu Venkataswamy* had a sonorous voice and his Natyam was excellent. After his death, his dress as Bhama was kept for years to be presented to the fittest and it was given to *Varada Narayana* (96). Now it is presented to the Academy.

In the Rayalaseema the Nawab of Banganapalli patronised the art.

(97) *Challa Bharata Bhatta*:—He was the disciple of Lakshmi Narayana and contributed to the spread of Kuchipudi dance-drama in Rayalaseema areas.

There were day-time masked dances also in and about Kuchipudi and the experts in it like (98) *Akshintala Suryanarayana* and (99) *Krishnayya*, and (100) *Anjayya* of Gaddipadu village in Krishna dist. had given day-time performance touring the places in Circar Districts.

Dance performances were also given in many places under the name Bogam Melam or Natya Melam and were done by the Bogam caste girls under mostly a lady Nattuvanar. But they have become degenerated and vulgar till at last they have become extinct now.

(101). And now *Vempati Chinna Satyam*, (102). *Korada Narasimha Rao* have been keeping up the tradition and heritage of the Kuchipudi dances and have earned international fame for their diction and lucidity in dances.

BLENDING OF MELAKARTA RAGAS

Tumuluri Satyagopal

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Introduction

Apart from the multitude of Janya ragas which are obtained by the process of elimination of certain svaras and/or vakra sancara, the existence of 5184 ragas that are obtainable by mutual blending of Melakarta ragas has been postulated by Purvacaryas, according to Prof. P. Sambamurthy. A synoptic treatment of studies on the practicabilities of such blend ragas is presented in this note.

The Problem

The figure of 5184 is apparently 72×72 (72 being the number of Melakarta ragas) and if this be so, by implication, two points emerge :

- (i) the usual Melakarta ragas are also, again, included in this list

and (ii) that each raga can be blended with the remaining 71 Melakarta ragas.

The second implication, however, needs some further considerations in view of the fact that "equivalent positions" of svaras exist in the formulation of the system of Melakarta ragas.* And in fact, the founder of the system, Venkatamakhi the great, allowed due consideration for these "equivalent positions". Thus (i) in any raga two svaras of same position do not occur and (ii) in the sequential pattern viz., Arohana/Avarohana, no succeeding svara can take a lower position than the preceding svara in upward traverse and no succeeding svara can take a higher position than the preceding svara in downward traverse.

Following similar procedure in the formulation of blending of Melakarta ragas, several of the possibilities out of 5184 - or more precisely 5112 (i.e. 5184 less 72)-would strike off resulting in a much lower figure for the total number of such blend ragas.

*Viewed from this angle, it appears that the figure given for the total number of janya ragas also needs a re-assessment.

Total Number of Blend Ragas

Thus, the first raga Kanakangi with Shadja, Suddha Rishabha, Suddha Gandhara, Suddha Madhyama, Pancama, Suddha Dhaivata, Suddha Nishada and Shadja (higher) can be blended with Ratnangi, Ganamurti and Tanarupi only in the First Chakra. Blending with Vanaspati and Manavati cannot be done as this involves co-existence of Suddha Nishada and Chatusruti Dhaivata which are of "equivalent position". Also, for a similar reason, the Kanakangi raga, or for that matter any raga of the First Chakra, cannot be blended with any of the ragas of the Fourth, Fifth, Tenth and Eleventh Chakras since all the ragas from these four Chakras contain Catusruti Rishabha which is in "equivalent position" with reference to Suddha Gandhara.

In accordance with this line of thinking, the blending possibilities for Kanakangi raga work out to: 3 in First Chakra plus 4 x 3 from Second, Third and Sixth Chakras, all of the Suddha Madhyama series, plus 1 with Salagam plus 15 from the other ragas of Pratimadhyama series viz. the corresponding ragas of Seventh, Eighth, Ninth and Twelfth Chakras, totalling to 31 in all.

For the Ratnangi raga, the number of blending possibilities work out to 39 and for Ganamurti, the figure is 47. For Vanaspati, the number comes down to 31 again, followed by 39 for Manavati and, once again, for Tanarupi the figure is 31.

Thus, for the six ragas of First Chakra, the number of possibilities will be

$$31 + 39 + 47 + 31 + 39 + 31 = 218$$

Applying similar considerations, for the six ragas of the Second Chakra, the possibilities are, serially 39, 49, 59, 39, 49 and 39, totalling to 274 and for the ragas of Third Chakra, the figures are 47, 59, 71, 47, 59 and 47, totalling to 330.

The cycle repeats and for the ragas of the Fourth, Fifth and Sixth Chakras, the figures will be 218, 274 and 218 respectively.

Thus, for the first 36 ragas, of Suddha Madhyama series, the number of possibilities adds up to:

$$218 + 274 + 330 + 218 + 274 + 218 = 1532 \text{ and this plus another } 1532 \text{ for the Pratimadhyama series, i.e. } 3064, \text{ is the total}$$

number of mutual blending possibilities for the 72 Melakarta ragas.

Structural Features of Blend Ragas

The next and perhaps more important point that should be settled is the one regarding the structure of these ragas. Thus, for example, if Kanakangi and Ratnangi are to be blended into a Misra Mela "what are the sequential features of such a raga?" is a moot question. The following proposals are worked out to answer this question.

To blend Kanakangi with Ratnangi the Arohana is taken from the former raga and the Avarohana from the latter. Thus the resulting raga has a basic structure of

Shadja	Suddha	Rishabha	Suddha	Gandhara	Suddha	Madhyama
(sa)		(Re)		(Ga)		(ma)
Pancama	Suddha Dhaivata	Suddha Nishada	Shadja (higher)			
(pa)	(da)	(ni-1)	(sa)			
Shadja (higher)		Kaisika Nishada	Suddha Dhaivata			
(sa)		(ni-2)	(da)			
Pancama	Suddha Madhyama	Suddha Gandhara	Suddha Rishabha			
(pa)	(ma)	(ga)	(re)			
	Shadja					
	(sa)					

Now, a raga is, by no means, such a mere coupling of Arohana and Avarohana. Several types of combinations of svaras do occur during the course of rendering the raga or framing a composition. For the case under reference, the necessary considerations are only a few since the structure of variations around a single svara, namely Nishada, which occurs in two different forms, is to be defined or in other words, how to sing the prayogas 'pa da ni da' 'sa ni sa' and allied combinations, is to be pronounced. For this purpose, the classical example of Bhairavi raga is taken as the guideline and accordingly it is proposed that while singing 'pa da ni da', only the Kaisika Nishada should be used and for 'sa ni sa', only the Suddha Nishada should be used. By corollary it follows that for the prayogas such as 'ma ni da pa' 'ga ni da pa', i.e., in all cases where the higher Shadja is not being touched, the Nishada to be

used is the Kaisika one; likewise, in all cases where the traverse following the Nishada after 'sa ni' 're ni' is again upward, the Nishada to be used should be the Suddha Nishada.

Incorporating these features, the structure of the blend raga of Kanakangi with Ratnangi will be

sa re ga ma pa da ni da ni sa
Kaisika Suddha
Sa ni sa ni da pa ma ga re sa
Suddha Kaisika

It may be mentioned that the blend of Ratnangi with Kanakangi, which is distinctly different from the preceding blend, will have a structure of

Sa re ga ma pa da ni da ni sa
Suddha Kaisika
Sa ni sa ni da pa ma ga re sa
Kaisika Suddha

To present the structure of one of the most complicated blends, the case of Kanakangi with Rasikapriya may be considered. In this blend, the positions of svaras will be as follows.

- i) sa re as
Shatsruti
- ii) sa re ga re sa
Sudha Antara Shatsruti
- iii) sa re ga ma ga re sa
Suddha Suddha Prati Antara Shatsruti
- iv) sa re ga ma pa ma ga re sa
Suddha Suddha Suddha Prati Antara
- v) sa re ga ma pa da pa
Shatsruti
- vi) Sa re ga ma pa da ni da pa
Suddha Kakali Shatsruti
- vii) sa re ga ma pa da ni sa
Suddha

- viii) sa ni sa
Suddha
- ix) sa ni da ni sa
Kakali Suddha Suddha
- x) sa ni da pa
Kakali Shatsruti
- xi) sa ni da pa ma pa
Suddha
- xii) sa ni da pa ma ga ma pa
Prati Suddha Suddha
- xiii) sa ni da pa ma ga re ga ma pa
Prati Antara Suddha Suddha Suddha
- xiv) sa ni da pa ma ga re sa
Shatsruti

Thus the structure of the raga takes the form of

Sa re sa re ga re ga
Shatsruti Suddha Antara Suddha Suddha
ma ga ma pa da pa da
Prati Suddha Suddha Shatsruti Suddha
ni da ni sa
Kakali Suddha Suddha
sa ni sa ni da ni da pa
Suddha Kakali Suddha Kakala Shatsruti
ma pa ma ga ma ga
Suddha Prati Suddha Prati Antara
re ga re sa
Suddha Antara Shatsruti

Note: Italicised svaras refer to the two base ragas under reference.

While the blend of Rasikapriya with Kanakangi has the following structure:

sa re sa re ga ma ga
Suddha Shatsruti Antara Suddha Antara

<i>ma</i>	<i>pa</i>	<i>da</i>	<i>pa</i>	<i>da</i>	<i>ne</i>	<i>sa</i>
Prati		Suddha		Shatsruti	Kakali	
<i>sa</i>	<i>ni</i>	<i>sa</i>	<i>ni</i>	<i>da</i>	<i>pa</i>	<i>ma</i>
	Kakali		Suddha	Suddha		Prati
<i>da</i>	<i>pa</i>	<i>ma</i>	<i>ga</i>	<i>re</i>	<i>sa</i>	
Shatsruti		Suddha	Suddha	Suddha		

Note: Italicised svaras refer to the two base ragas under reference.

Notation

The conventional method of 'numbering' to indicate the position of a svara, it is feared, will not be convenient and also may lead to confusion with the 'numbering' for matras when writing compositions in the present system. Thus the following notation is being proposed.

<u>re</u>	Suddha Rishabha
<u>re</u>	Chatusruti Rishabha
<u>re</u>	Shatsruti Rishabha
<u>ga</u>	Suddha Gandhara
<u>ga</u>	Sadharana Gandhara
<u>ga</u>	Antara Gandhara
<u>ma</u>	Suddha Madhyama
<u>ma</u>	Prati Madhyama
<u>da</u>	Suddha Dhaivata
<u>da</u>	Chatusruti Dhaivata
<u>da</u>	Shatsruti Dhaivata
<u>ni</u>	Suddha Nishada
<u>ni</u>	Kaisika Nishada
<u>ni</u>	Kakali Nishada

(Note: This system is followed in the specimen compositions that are given here.)

Naming of the Ragas

It is proposed that a part of the name of the raga of Arohana shall constitute the starting syllable followed by the full name of the raga of Avarohana in naming the blend raga. Thus the blend of Kanakangi with Ratnangi shall be known as Kanakaratnangi

while the blend of Ratnangi with Kanakangi shall be known as Ratnakanakangi and so on.

Note: This system of naming has been adopted in the specimen compositions that are given here.

Compositions

So far lyrics have been prepared and tuning has been carried out in the 218 blend ragas that are formulated on the afore-mentioned lines of thinking, covering all the blends of the six Ragas of First Chakra with other Melakarta Ragas. The lyrics are in Telugu/Sanskrit base and the pattern is that of conventional Kirtanas, all in praise of Goddess Durga/Lalita/Devi.

Six of these compositions are appended for the perusal and kind consideration of the authorities.

Conclusion

Although the possible existence of Misra Melas has been quoted, so far it appears that no compositions in such Ragas are in vogue. With a view to fostering the cause of this part of Karnatic music, some work has been carried out, a synoptic presentation of which has been made. Provided that acceptance/encouragement is forthcoming, much work can be done on these lines of approach.

APPENDIX

Title	Raga	Tala
1. Sri Maheswari	Kanakaratnangi	Adi
2. Sri Mata yanu	Ratnakanakangi	Adi
3. Maha padmatavi samstha	Ganahatakambari	Tripata
4. Janani i jagatiki	Vanaramapriya	Rupaka
5. Jati vichakshanalellanu	Manasubhapantavarali	Hinajati Jhampa
6. Navamela sammelana	Kanakarasikapriya	A framing of 5-6-5-5 matras

Note: The originals are in Telugu/Sanskrit base; for typing convenience/facility of non-Telugu-knowing, the versions are presented here in Roman script. In case of the svara-kalpana of the kirtanas, the following pattern has been adopted:

sa — hrasva, i.e. one matra
 saa — dirgha of two matras' span
 saa². etc. — dirgha of respective number of matras

Other conventions are those which are normally followed viz., the ones regarding second Kala by single underline and third Kala by double underline etc.

In addition, the notation regarding different positions of a svara is there which is given in the text portion.

Sri Maheswari

Lyric:

Sri Maheswari Sivamanohari
 Sritajanarti haari vara subhakari
 Kshema daayini kshitijaarupini
 Bhoomi jaladi-bhuuta kaarini
 Loka paalini lobhanaasini
 Sokamocani suprikaasini
 Sri 'Kanaka Ratnangi' Siddha Charani

Raga: Kanakaratnangi

Tala: Adi

Sa re ga ma pa da ni sa
 sa ni da pa ma ga ri sa

(Only the different positions of Nishada have been specifically shown in the following composition)

Pa Paa ma gaa re saa ni ni sa ree ga maa
 Sri ma he swa ri si va ma no ha ri
 Pa da pa ma gaa re saa
 Sri i i ma he swa ree Si va ma no ha ree
 Pa da ni da pa ma gaa re saa ni ni sa sa re sa
 Sri i i i ma a he swa ri Si i va a ma a
 ree ga maa
 no ha ri
 Pa da ni daa pa paa maa ga re sa re ga ma
 Sri ta ji naa rti haa ri va ra su bha ka ri

Pa da ni da pa ma gaa re re saa
 Sri i i i ma a he swa a ri
 ni ni sa sa re sa ree ga ga maa
 Si i va a ma a no ha a ri
 Pa da ni sa ni sa nii da da paa pa da ni sa
 ni ni da da pa ma ga re
 Va a ra a su u bha a
 Sa re ga ma
 Ka a ri i

Paa ma gaa re gaaaaa..... ree..... saa
 Sri ma he swa ri i i
 As pa Paa da nii sa saa' saa ni da pa ma
 Kshe ma daa ya nii ii i i i
 Pa da ni ni da da nii sa saa saa'
 Ksh e e e ma a daa ya nii ii

nii sa nii da pa ma
 i i i i i i
 Pa da ni ni da da nii sa saa' sa ree gaa'
 Kshe e e e ma a daa ya nii Kshi ti jaa
 ga re ree sa sa
 ru u u pi ni

(i) sa ree ga maa gaa ree' saa ni daa pa ma
 Bhu u mi ja laa di bhu ta kaa ri ni

(1) sa ree ga maa gaa ga ri ri sa saa ri sa sa ni ni
 Bhu u mi ja la di i i i i Bhu u u u ta
 ni ni daa da pa pa ma
 ka a a ri i ni i

Sri Maheswari

Cha Paa pa paa pa paa maa ma maa ma maa
 Lo ka paa li nii lo bha na si nii
 Paa ma gaa ri saa nii sa ree ga maa
 so ka mo ca nii su pra kaa si nii
 Paa da nii saa sa saa re gaa ga re ree
 Ee ka maa tra ksha rai ka bha si i nii
 Saa re ga ma gaa ree sa saa ni da pa ma
 Sri ka na ka ra tnan gi si ddha cha ra ni
 Sri Maheswari

(2)

Sri Maataa yanu

Lyric:

Sri Maataa yanu nii naamambuna
 nemi vivaramulu hitamuga nindeno
 Premato tanayu kshemamu gooredu
 bhaaminii ruupa bhakti tama paramu
 Bhaava visadamula paaramu delisina
 Srividya gunasiddhula kidiyee
 Sthaavara jangama samyuta loka va-
 raavishkaaramu 'Ratna Kanakangi'

Raga: Ratnakanakangi

Tala: Adi

sa re ga ma pa da ni sa
 sa ni da pa ma ga re sa

(Only the different positions of Nishada have been
 specifically shown in the following composition)

Pa Paa daa nii da pa daa paa paa da ma
 Sri Maa taa ya nu nii naa mam bu na
 gaa ma pa ma ga re sa ni da ni sa
 nee mi vi va ra mu lu hi ta mu ga
 re re ga ma
 ni in de no

Paa daa ni sa ni ni daa paa da pa pa ma
 Sri Maa ta a ya nu nii naa ma am bu na
 ga ma pa ma ga ga re sa ni ni da pa pa ma ga ma
 ne e mi vi va ra mu lu hi ta muga ni in de no
 Paa daa ni sa ni ni daa paa da da ni ni da da pa ma
 Sri Maa ta a ya nu nii naa ma a a m bu u na a
ga ma pa da ni ni da pa ma ma ga ga re re sa sa
 ne e e e mi i vi i va a ra a mu u lu u
ni ni sa sa ni ni da da pa pa ma ma ga re ga ma
 hi i ta a mu u ga a ni i i n de e no o
 Pa da nii..... daa..... pa.....
 Sri Maa ta a a

Aa Pa Paa daa nii sa sa sa (1) saa* nii da pa maa
 Pre ma to ta na yu aa a a a aa
 Paa daa nii sa sa sa saa re sa nii da ma
 Pre ma to ta na yu kshe ma mu goo re du
 Paa daa nii sa sa sa saa re sa saa re ga
 Pre ma too ta na yu kshe ma mu goo re du
 gaa ma gaa ree sa saa ni ni da da pa ma
 bhaa mi nii ru pa bha kti ta ma pa ra mu
 gaa ma gaa ree sa re gaa re sa ni da pa ma
 bhaa mi nii ru pa a bha kti ta ma pa ra mu
 Sri Mata

Cha Maa ma ma pa da pa ma gaa ga ga re re sa sa
 Bhaa va vi sa da mu la paa ra mu de li si na
 nii saa ree sa sa saa re sa re ga maa
 Sri vi dyaa gu na si ddhu la ki di yee

paa da da nii sa sa saa re sa saa re ga
 Sthaa va ra jan ga ma sam yu ta lo ka va
 gaa maa gaa re sa saa ni ni da paa ma
 raa vi shkaa ra mu ra tna ka na kaan gi
Sri Mata

(3)

Maha Padmaatavii Samsthaa*Lyric :*

Maha padmaatavii samsthaa
 Mahadevi Maharajnii
 Maha yojana visteerna jala
 mahita kamalaalaye sadaye
 Madhura rasa sraavita sumalaya
 budhajanaananda poshaalaye
 Vidhi Sivaacyuta vidita gunakari
 adhikrita 'Ganahatakambari'

Raga : **Ganahatakambari**Tala : **Triputa**

sa re ga ma pa da ni sa
 sa ni da pa ma ga re sa

(Only the different positions of Gandhara and Dhaivata
 have been specifically shown in the following
 composition)

Pa Pa daa nii daa pa daa paa maa pa ma gaa ree
 Ma haa pa dmaa ta vii sam sthaa Ma a haa de
 saa re gaa maa maa
 vii Ma haa raa jnii
 Pa daa ni ni da da pa daa pa pa ma ma
 Ma haa pa a dma a ta vii sa am stha a
 pa ma gaa
 Ma a haa

re sa saa re gaa ma pa daa
 de e vii Ma haa ra a aa
 ma pa daa
 jni i ii

Pa daa ni sa ni ni daa pa daa pa pa ma ma
 (Suddha) pa a a a dmaa ta vii sa a a m
 Ma haa pa a a a dmaa ta vii sa a a m
 gaa
 sthaa

ma gaa re re saa saa re gaa
 ma haa dee ee vii Ma haa
 ma pa da pa pa ma maa
 ra a a a jni i ii

Pa daa ni sa re sa sa ni daa
 Ma haa pa a a a dma a aa
 Pa daa ma pa da pa pa ma maa
 ta vii sa a a m stha a aa

ma gaa re re ga ga re sa saa
 ma haa de e e e vi i ii
 re gaa ma pa da ni daa pa ma
 Ma haa ra a a a jni i ii

Pa daa nii daa pa daa.....pa maa.....ga
 Ma haa pa dmaa ta vii sam sthaa a
 re saa.....
 aa aa

Aa Pa Pa daa nii sa sa saa
 Ma haa yoo ja na aa

Śaa' sā ni dāa pa ma
 Ma haa yoo ja na a a aa a a
sā ni dāa pa ma gaa ma
 Ma haa yoo ja na a a aa a a aa aa
sā re gaa' sā ni dāa' pa ma
 Ma haa yoo ja na a a aa a a aa a a
 nii sāa re gā mā
 Ma haa yoo ja na vi stii rna ja la
mā gā ri sā ni dāa pa maa pa da nii
 ma hi ta ka ma laa la yee sa da yee
mā mā gā gā re re sā sā ni ni dāa
 ma a hi i taa ka a ma a laa
pa pa maa pa mā gā re sa re ga mā
 la a yee sa a da a ye e e e
 Maha Padmatavi Samstha

Cha Pa pa pa pa pa dāa pa ma gā gā ma ma
 Ma dhu ra ra sa sraa vi ta su maa la ya
gā gā re saa ree sa ree gaa ma maa
 bu dha ja naa na nda poo shaa la ya
 Pa da ni sāa sā sā ni sā re gā gā mā mā
 vi dhi si vaa cyu ta vi di ta gu na ka ri
mā gā re sā ni dāa pa paa ma paa da ni
 a dhi kri ta a gaa na haa ta kam ba ri
 Maha Padmatavi Samstha

(4)

Jananii ii Jagatiki

Lyric:

Jananii ii jagatiki nii
 Caritame pramaana maayenu
 Enaleni patibhaktini
 enci teliya baracitivo
 Danujaalini theganaarchedu
 dhairyam kalgiyu janulaku
 Kanuvippagu korakee gada
 kashtamulanu baditivi ni-
 rjana kantharambulalo
 jataavalka dhaarini vai
 Ninu deliyuta sukarama Sri
 'Vana Ramapriya' sati 00

Raga: Vanaramapriya

Tala: Rupaka

Sa re gā mā pa da ni sa
 sā ni da pa mā gā re sa

(Only the different positions of Gandhara and
 Madhyama have been specifically indicated in
 the following composition).

Pa pa mā gāa ree sa re gā gā maa pa da ni da
 Ja na nii ii ja ga ti ki nii ca ri ta nu
 da pa ma ga re gā mā
 pra maa na ma a e nu

Pa ma gāa re re gā re sa sa re re gā gā mā
 ja na nii i i i i ja a ga a ti ki nii
 pa da ni da pa da ni sa ni da
 ca ri ta me pra a ma a aa na

pa mā gaa mā pa daa
ma a aa ye e nu
Pa mā ga re sa re gaa mā ga re sa sa re re
 ja a na a ni i ii ii i i ja a ga a
ga ga ma ma pa pa da da
ti i ki i ni i i i
 pa da ni da pa da ni sa ni da
 ca ri ta me pra a ma a aa na
pa da ni da da pa maa
 ma a a a ye e nu
 ja a na a ni i ii iii i i ja a ga a ti i
 ki ni i i i
pa da ni da pa da ni sa re sa ni da
 ca a ri i ta a me e pra a ma a
ni sa ni ni da da pa mā ga re ga mā
 a a na a ma a a a ye e nu u
 Pa mā gaa ree..... ga mā ga ree..... saa.....
 Ja na nii ii ja ga ti ki..... aa.....

Anupallavi

(1) pa daa nii saa ni da pa mā
 E na le nii i i i i
pa daa nii saa re sa nii da pa maa
 E na le nii i i ii i i ii
pa daa nii saa ga ma pa da ni da pa ma
 E na le nii i i i i i i i i
pa daa nii saa ni da pa mā ga re sa sa re re
 E na le nii i i i i i i i i i

ga ga mā mā
pa daa nii saa ni da ni sa re ga ga
 E na le ni i pa ti bha a kti ni
mā ga re sa ni da ni da pa mā
 en ci te li ya ba ra ci ti vii
mā ga re sa nii sa ni daa ni da paa
 Enaleni pati bhaktini en ci te e li ya a a ba a ra
da pa mā ga mā Janani ii
 ci i tii vi i

Charanam

(i) pa paa paa pa pa mā mā gaa re re
 Da nu jaa li ni te ga taa rce du
 (1) sa saa re ree saa ni da ni sa re ga ga
 dha i rya mu kaa lgi yu ja nu la ku
 (1) ga mā pa daa ni ni da pa mā ga re
 Ka nu vi i ppa gu ko ra kee ga da
 (1) sa ree ga mā pa da ni da pa ma paa
 ka a shta mu la nu ba di ti vi ni
 (1) pa daa nii saa saa ni da ni saa
 rja na kan tha ra am bu la loo
 (1) ni daa nii sa saa re ga gaa
 ja taa va lka dha ri ni vai
 (1) mā mā ga gaa re re ga ga re sa nii
 ni nu de li yu ta su ka ra me sri

daa da paa pa da ni da da paa ma ma ga ga ma ma
 hee na jaa ti ya ni la ya nee hi ta mu ga ni nu
 paa pa pa ma pa da ni da pa
 baa da ga e en ca ru ga de
 nii da pa da ni saa saa re sa saa ree ga ga
 maa na mu la nu poo shin cu ta maa kee tha gu
 re re sa sa sa sa re re ga ga
 na nu ko ni ma sa li ri ga de
 maa ga ga re ree sa ni da pa ma pa da pa ma
 maa na su bha pan tu va ra a li ma hi ma to
 gaa re re ga ga ma ma pa pa da ni
 ii na da ka lu ma he de e lpa ve

Jaati Vicakshana Lellanu

(6)

Navamela sammelana

Lyric :

Nava mela sammelana bhava raga poshani
 Kavitaalavaala nava kala santoshani
 Avinaasa bhaashaa maya haasa bhaasita mukhi
 stavatosha saptottara taala puujita sakhi
 Vijnana sampuurita vidhi vihita gati kari
 sujnaana sambhaavita suuktimuktaavalii
 Prajnaardha sammohita praasaa subho daye
 'Ka' jnata kaalaraatree 'Kanakas Rasikapriye'

Raga: Kanakas Rasikapriya

Tala: A Framing of
5-6-5-5 Matras

sa re ga ma pa da ni sa
 sa ni da pa ma ga re sa

Pts. I-IV]

BLENDING OF MELAKARTA RAGAS

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(Different positions of Rishabha, Gandhara, Madhyama, Dhaivata and Nishada have been specifically indicated in the following composition)

Five Matras Six Matras Five Matras Five Matras
 ←————→ ←————→ ←————→ ←————→

pa sa sa ree sa ree gaa ma ma pa pa daa pa maa ga ree
 Na va me la sa mme la na bha va raa ga poo sha nii
 sa ni daa pa daa nii sa sa re gaa maa paa ma ree
 Ka vi taa la vaa laa na va ka laa sam too sha nii
 pa da ni sa re re sa ni da pa
 na va me la sa m me la na bha a va a ra a a ga a

maa ga ree
 poo sha nii

ni ni sa nii daa pa ma ga ree

ka vi taa la vaa laa na va ka laa sam tho o shi nii
 Navamela Sammelaana

Anupallavi

Sa sa saa sa nii saa sa sa saa re saa re ga
 A vi naa sa bhaa shaa ma ya haa sa bhaa si ta

ma maa
 mu khii

pa ma gaa ga ree saa saa sa saa ni daa pa ma ga ree
 sta va too sha sa pto tt ra taa la puu ji ta sa khii
 sta va too sha sa pto ta ra pa da ni sa re sa ni da paa
 ta a a a la a pu u uu

pa ma ga ree

ji ta sa khii

Navamela Sammelaana

Cha

sa saa sa ree gaa ma ma ga ga ga re re ga ga
vi jnaa na sam puu ri ta vi dhi vi hi ta ga ti

ma maa
ka rii

paa daa pa maa gaa ma pa maa ga ree saa sa saa
su jnaa na sam bhaa vi ta suu kti mu ktaa va lii

saa saa sa nii saa sa sa saa re saa ree ga maa
pra jnaa rdha sam moo hi ta praa saa su bho da yee

pa ma gaa ga ree re saa sa sa ni da da pa pa ma ga ree
ka a jnaa ta kaa la raa tre ka na ka ra si ka a pri ye

Navamela Sammelana

BHARATA NĀṬYA*

Dr. V. Raghavan

The subject *Bharata Nāṭya* for which I have been put down here, along with some other colleagues, refers obviously to that form of Indian dance practised in the South, and called now by that name. As the name means much more and as I happen to be among the earliest to speak at the Seminar, I want to refer to the subject in its larger connotation also, so that the needed background may be provided for it among the different forms of Indian dance which participants in this Seminar from different parts of the country will deal with.

The form now called *Bharata Nāṭya* was long known popularly as *Sadir*, *Nautch* and *Dāsi-āṭṭam*; *āṭṭam* or *āḍal* and *kūttu* in literature; and *Cinna melam* and *Bharatam* in music and dance circles. The name *Nāṭyam* was used both in writings and in musical parlance. Thus when some time back after a period of disfavour caused by the anti-Nautch crusade, the art was being brought out again by enthusiasts and I started calling it in my writings *Bharata Nāṭya*, there was nothing very much new or incorrect. The new name which became settled invested it with the requisite status, which was needed in the circumstances of its revival, and served to underline its classical moorings. The name at once established the form in a historical continuity which went up to Mohenjodaro and the *Rgveda*. An understanding of the art in such a space-time frame has its own value for appreciation, criticism and improvement of the art.

In this paper, I therefore propose to speak of this larger background and the place occupied by *Bharata Nāṭya*, its distinct characteristics as an art-form, its components and basic factors on the technical side, the learning of this art and its display and lastly certain critical considerations about its present state and certain trends which are now becoming increasingly common.

*Opening paper of the Dance Seminar held by the Sangeet Natak Akademi, Delhi.

Among the finds of the Indus Valley civilisation is the figurine of what has been generally believed to be that of a dancing girl. In the *Rgveda*, it is well known, that the *Nṛti* or danseuse who comes in splendid dress and disports herself offers to the Vedic poet an apt simile for the brilliant Dawn who reveals herself before the world. The Epics contain numerous references to courtezans and women dancers. The courtezans who were the repositories of this art constituted a feature of the society from earliest times and they were a normal and necessary adjunct of both palace and temple. The Apsarasas were their heavenly counterparts.

The addition of the Apsarasas to the ancient Indian theatre gave it, as Bharata records, the *Kaiśiki Vṛtti*, represented by women, love, fine dress, delicate action, music and dance. Their dance formed a graceful counterpart to the forceful dances called *Tāṇḍava* which Śiva himself bequeathed to Bharata's pupils. Tradition holds that as Śiva promulgated *Tāṇḍava*, Pārvatī promulgated the softer *Lāsya* and Abhinavagupta suggests that the more delicate and charming *Karaṇas* like *Talapūṣpapuṭa* and *Līlanitamba* might be related to Pārvatī. Bharata's text on drama is also our earliest text on music and dance, for, to Bharata drama was an integrated art of drama, music and dance. We have therefore in Bharata's text itself the first full treatment of what is the oldest classical form of the type we are dealing with now, viz., *Lāsya*. It is in the wake of the classical *Lāsya* that the form known as *Bharata Nāṭya* developed.

In drama proper elements or cameos of *Lāsya* could also appear as integral parts or motifs in the theme itself, such as Mālavikā's dance in one of Kālidāsa's plays, or Malayavati singing with the Viṇā in the *Nagānanda*. Such occurrence of *Lāsya* in drama is incidental, even as in the case of some incidental song in the story, like Hamsapadikā's at the threshold of Act V of the *Śakuntala*. But just as drama was enjoyed as a separate art-form, this dance by a Naṭi or Nartaki was also witnessed as a separate art-form. It is in that connection that Bharata describes *Lāsya* in detail. There are three contexts in which Bharata speaks of it: in Ch. III, its *Nṛti*-part, involving only pure dance, without any *Abhinaya*, is described in connection with the stage preliminaries called *Pūrvaraṅga*. Two points deserve to be noted in Bharata's treatment here: 1. the figuring of groups of dancers here, and 2. interesting choreographic

designs and patters formed by these group-dancers. As I have dealt with this in my second paper¹ in the Seminar, I am not speaking about it further here. The second context in which Bharata speaks about it is as a stage-performance, in the chapter devoted to the ten varieties of drama. Here, he says that it is to be danced by a single danseuse-*Ekahārya* or *Ekaprayojya* and that the performance comprises a series of emotional pieces which may be interlinked into a continuous theme-*Ekārtha* or stand, each separately, *prthagārtha*-just as today in a Bharata Nāṭya recital; these are called *Lāsyāṅgas*, and have been discussed by me in detail elsewhere² but for the present purpose it is necessary to have an idea of them to see their relation to the themes or ideas of the items in the later and modern solo dance recital. So far as the over-all theme of the *Lāsya* is concerned, Bharata says that it is like that of the *Prakarāṇa*, the Social play, *Ūhya*, i.e. imaginatively conceived by the poet, and depicting moods of love and relations between man and woman, *Stri-puṃ bhāva-samāśraya*. There are ten or twelve pieces depicting these moods; the *Lāsya* opens with *Geyapada* which is pure music, of the orchestra, along with the singers reciting the *Śuṣka akṣaras*, i.e. the rhythm-syllables, which elsewhere in the context of the *Tāṇḍava*, Bharata calls also *Nirgīta-vādyā*. This *Śuṣka-akṣara* is the ancient counterpart of our *jātis* and *Śolkaṭṭus* and this introductory instrumentation too has its later and modern counterparts at the beginning of the dance. After this instrumental prelude, the Naṭi comes on, takes her seat, and sings a song sitting, the theme of the song being the qualities of her lover. After this, in the second item, called *Sthitapāṭhya*, a Prākṛt song is rendered by the Naṭi, still sitting, the love-theme of this song being somewhat more accentuated in that the mood, depicting the heroine in her love-pangs and a more specific reference to her state of separation. The third is *Āsina*; the Naṭi has still not left her seated posture but just depicts by her facial expression and physical poise her forlorn condition; here is mute *bhāvābhinaya*. In the fourth *Puṣpagandhikā*, she enters on a further phase of her love-pangs and, with her friends by her side, imitates her lover.

1. 'Uparūpakas and Nṛtyaprabandhas', *Sangeet Natak*, No. 2, pp. 5-25, New Delhi, 1966; *Sanskrita Ranga Annual* V, 1964-7, pp. 31-54.

2. See my *Bhoja's Śṛṅgāra Prakāśa*, 1963, pp. 574-583.

this is a common lyrical mood, to imagine oneself in the state of the object of one's love and loving to do all that that person does; in another context under *Sāmānyābhinaya*, the rhetoric of love calls this *Moṭṭāyita*; in *Puṣpagandhikā*, the *Naṭī-Nāyikā* puts on her lover's dress and speaks like him, in Sanskrit, to her lady friends. The fifth item is the depiction of the overpowering influence of the moon-lit nights, and the beloveds, forgetting the mistakes of their lovers, giving themselves up to them; this is called *Pracchedaka*. *Trimūḍhaka*, the next piece, is like the fourth, where a music composition conveying masculine feelings is depicted; the composition is in Sanskrit, with soft and few words, as would facilitate music, and in simpler metres. The seventh is *Saindhavaka* in which the heroine figures as a *Vipralabdā*, her lover failing to turn up at the place of tryst; the song is in *Prākṛt* and plaintive, arousing pity. In *Dvimūḍhaka*, the next, a happier state of feeling is shown owing to a more auspicious turn; there is a clear portrayal of the *Bhāva* and *Rasa* and both dance and *abhinaya*. The ninth takes the *Nāyikā* through a more joyous mood, with the emotional interest variegated, with much dalliance, and the composition couched in verses of striking literary effect. The tenth, *Vicitrapada*, re-introduces separation and depicts the pining heroine consoling herself and whiling away the weary time by looking at a portrait of the lover. Some recensions add a eleventh and some a twelfth *Lāsyāṅga* also; the eleventh makes the erring or delaying lover and the longing lady meet, exchange unpleasant words followed by forgiveness; this is called exchange or dialogue, *Uktapratyukta*, but set in a song; obviously this theme is also in the meaning of the song and no person arrives on the stage as lover; for in the *Lāsyā*, the *Naṭī* is the sole dancer. The twelfth, the last, is full of possibilities of emotional expression; it is called *Bhāvita* or *Bhāvika* and means an imaginative vision; in this the heroine had seen her lover in a dream and is reacting to this vision-union, showing a variety of feelings. There is a Tamil Pada 'Niddirayil soppanattil' in Balasaraswati's repertoire which corresponds in theme to the *Bhāvita* or *Bhāvika*. I have recited these themes of the *Lāsyā* so that you may be able to see in them clearly the originals of the emotional themes of the *Śabdas*, *Varṇas* and *Padas*, and even of the *Alārippu*, of the *Bharata Nāṭya* recital of modern times.

In the third description of *Lāsyā*, which occurs in the *Tāla*-chapter, Bharata deals with it from the point of view of its *Prayoga* or performance; he sets forth a bewildering amount of details of music and *Tāla* and though it will not be possible, on this occasion, to examine all these in detail, we should get an outline of the production of the ancient *Lāsyā* on the practical side. As the curtain is drawn and the members of the orchestra have taken their seats, there is, as already stated, pure instrumental music with strings and flutes first and then with voice. The next item is then described in all its *Tāla*-details. In the third, *Āsina*, the thematic description given previously, is supplemented here musically; though the *Naṭī* is silently acting, the orchestra plays its music which is descriptive of the hero who is occupying her thoughts; the drum is prominent in this item and the *Āsina-Cāris* or movements of feet or change of seated positions are done by the *Naṭī*. In the next occur masculine and feminine gaits, alternation of voice and instrument and *Aṅgahāra*-movements at each section-end. In the fifth, there are three parts and it is elaborated into three ideas; the *Naṭī* sees here the reflection of the lover in the moon-lit place, or water or mirror and in great flurry and glee, displays herself in a sportful mood; the *Tāla* here is a *Caccapuṭa* variety, the verses or songs in *Mātrā-vṛttas* like *Śiṛṣaka*, and the melody *Kaiśikī-Jāti*. The next item takes off in the melody *Gāndhārī-Jāti* and *Dvikala Cācapuṭa-tāla*; masculine expressions and dances and manifold emotions are shown here. In the next *Saindhava*, in *Saindhavī* dialect, the movement is to be subdued and devoid of instrumental accompaniment. The *Dvimūḍhaka* which follows is in *Cācapuṭa* measure and in masculine tempo. In the last item *Uktapratyukta*, after the heated exchanges, the dance should end on *Prasāda* or a mood of peace and reconciliation between the lovers.

The *Lāsyā* was given eleven or twelve *aṅgas* in some recensions which shows that what Bharata gave was indicative of the nature of the *Lāsyā* theme and naturally new phases and moods of love on the same lines were thought of.

Of this *Lāsyā*, we have a continuous view all through history and all over the country. Literature and epigraphy, sculpture and painting show that this art of the *Naṭī* flourished in two

main venues where it was patronised, the court and the temple; In between these two, were the social and festive occasions when this was enjoyed also by the people in domestic and public places. The *Kāma Sūtras*, the works of Kālidāsa, Śūdraka, Bāṇa and Daṇḍin, the *Kuṭṭanimata*, the *Rājatarāṅgiṇī*, the *Kathāsaritsāgara*, the *Bhāṇas*, all these give us a full picture of the richness, beauty, appeal and popularity of this art. The *Rājatarāṅgiṇī* says that King Jayāpīḍa saw, during his wanderings, a dancing girl named Kamalā in a temple in Puṇḍhravardhana, and later married her when he ascended the throne; and from Jayāpīḍa's time, starting with his minister Udbhaṭa, a renaissance of dance-study started and we had a galaxy of commentators of Bharata's work in Kashmir, Lollaṭa, Śaṅkuka, Nāyaka, and the last and greatest of them all, Abhinavagupta. There were other writers, perhaps in other parts of India, but equally erudite, Rāhula the Buddhist, Śrīharṣa, the author of a *Vārttika* on the *Nāṭya Śāstra* and Kīrtidhara and Bhaṭṭa Taṇḍu, both of them great authorities on dance and expounders of schools other than Bharata's.¹ The production of *Nāṭya Śāstra* treatises at different centres where Kings came into prominence shows the countrywide cultivation of this art. West India played a great part in the development of this art and in the South, the enthusiasm of the Colas surpassed that of royal dynasties in other parts of India in patronising this art. There is hardly a Cola temple or a Cola inscription which does not refer to the temple dancers, some of the more distinguished among them being even mentioned by name. One of the Kings even took the title *Nṛtta-vinoda*, which epigraphists, I think, wrongly take as Nitya-Vinoda, 'ever-delighting' but whose correct significance seems to me to be 'one delighting in dance'. If this part of the country has fortunately preserved this art for modern times and is still the region most pre-occupied with music and dance, it is due to the wonderful patronage which the Pallavas and Colas extended to this art and which was continued successively by the Andhra Kings in Āndhra and Tamiḷnāḍ and lastly by the Maratha rulers of Tanjore.

1. See my 'Writers Quoted in the Abhinavabhāratī', *Journal of Oriental Research*, Madras, VI-ii, iii, 1932, pp. 149-70, 199-223.

That in the North this art was widely prevalent is known from literature and epigraphy in the earlier period; that the *Kathak* dance, practised largely by male dancers now, was done by ladies can be seen from several paintings of the Rajput, Moghul and other schools where before a King, patron or lover, a danseuse dances, supported by singers and drummers, all of whom are often women; I have collected examples of such miniatures from the collections that I have examined in India, Europe and U.S.

Even in a cultural outpost like Assam, the *Nāṭi* style of dance was prevalent and provided for in temples and had even developed there some special features like somersault movements; and in Kerala of *Kṛṣṇāṭṭam*, *Rāmanāṭṭam* and *Oṭṭam-tullal*, *Kūṭiyāṭṭam* and *Chākṛyār Kūttu*, there developed the art of *Mohiniāṭṭam* on the lines of the Tanjore *Nautch*.

This foregoing survey would show that on the side of solo dance, as different from forms of dance-drama, the *Bharata Nāṭya* is the national dance-art *par excellence*.

To understand the uniqueness of this form, it is necessary to spotlight its essential features which distinguish it from other forms of Bharata's art. In a drama proper, however idealistically produced one finds a large amount of *Lokadharmī* in that different actors play the different roles, talk as in the world and express themselves also in some naturalistic action. All the four *Abhinayas*, *āhārya* (dress), *vācika* (speech), *āṅgika* and *sāttvika* are given scope here. The progressive reduction of these constituents or dramatic resources increases the element of *Nāṭyadharmī*. Thus in a form of dance-drama like *Kathakali* where *vācika*, as spoken or sung by characters, is dropped, there is a specific and purposive effort to exploit to the full the possibilities of *āṅgika-abhinaya* of all varieties. But *Kathakali* has still the normal aid of different actors in proper costumes to interpret the different characters in the theme. But when the interpreter is reduced to one, *āhārya* is automatically cut out. There is no make-up and of course, no stage property, and a single artiste has to enter into the theme and its personalities by himself or herself and interpret. This throws the maximum possible burden on the personal interpretative capacity of the dancer. Consequently, here is a concentration of purely artistic and intrinsic resources. *Bharata Nāṭya* or *Kathak* is thus the extraction and essence of the

interpretative art of Indian dance, and can well be acclaimed as one of the greatest creations of the artistic genius of the nation. If in *Kathakali*, Bharata lives on a scale of epic grandeur, here in *Kathak* or *Bharata Nāṭya* we have the exquisite lyric. I do not mean by this that there has not been any attenuation on one hand and aberration on the other in these two forms; later I may dwell on the loss of tradition, growth of gaps and the possibility of collation with other sister-forms and rejuvenation of certain atrophied parts and invigoration of some of its emaciated limbs; I now refer only to the way the two have been conceived and in their heydays, practised and perfected. The purpose in underlining this is to give the proper perspective in which practitioners of the art, and critics and admirers no less, might see it and in their ebullience, blur not its contours.

I drew your attention first to the *Lasya* in its oldest form as described by Bharata, and then spoke broadly of its later history. Now as it spread, it developed in the background of different regions of the country and took on certain features which it is necessary to know to appreciate better the evolution of the later form and component parts of its recital in mediaeval and modern times. One line of its history which we can clearly see takes us from Kashmir to Malwa and Saurashtra and then to Karnataka, Andhra and Tamilnad. There may be other waves but to understand the material as we see in the literary sources of this art, it would be useful to remember this particular movement. In the field of music as well as dance, the folk and regional element and the classical and standardised form had frequently interacted mutually, mostly in a healthy way, leading to much enrichment on the side of the latter and refinement and systematisation on the side of the former. I have devoted attention to this approach on two other previous occasions including the Seminar on the Folk and Classical Music in this very place¹. The *Deśi* element of dance is said to have received adequate treatment at the hands of Maṭaṅga himself, the author of the *Bṛahaddēśi* but his full

1. 'The Popular and Classical in Music', *Journal of the Music Academy*, Madras, XXVIII, 1957, pp. 100-6; also, 'Variety and Integration in the Pattern of Indian Culture', *The Far Eastern Quarterly*, U.S.A., XV. iv. Aug. 1956, pp. 497-505.

text is not yet forthcoming. There are some technical terms even in Bharata for which satisfactory explanations are not found and which dispose one to think of a folk-origin for them. While these would be in the realm of speculation, we have the express evidence of later literature to show the overgrowth of the *Deśi* element in the field of dance.¹ Dance, being what it is, is naturally less amenable than even music to the strict standard of a science or norm being pressed on it at all times and with all types of people who do it. Therefore the later treatises have continuously tried to observe all the forms coming into vogue, codify them and deal scientifically with them; they have regularly two sections in their treatment of aspects of dance, an earlier one in which the oldest and classical tradition is set forth and a later one devoted to the *Deśi* tradition. We shall come to the *Deśi-sthānas*, *Deśi-cārīs* and *Deśi-karaṇas* later but now we shall look into the *Deśi Lāsyaṅgas*. It was the Royal polymath Bhoja of Dhara who first dealt with the dances, as well as different aspects of music with *Deśi* terminology, using for these a language peculiar to music, called *Bhāṇḍika* or *Bhāṇḍira* associated with Saurāṣṭra; and after Bhoja, King Someśvara of Kalyān gave currency to them and thereafter this terminology got settled in music and dance; they were not dislodged as time passed but further *Deśi* terms from other regions came, and on the same subject or for the same movements, there appeared more than one set of terms.

We shall now see how Śārṅgadeva and Jayappa describe the *Deśi Lāsyaṅgas* in their respective works, the *Sāṅgita Ratnākara* and the *Nṛttaratnāvalī*². Śārṅgadeva describes *Lāsya* only in its *Deśi* terminology. The ten *Deśi Lāsya āṅgas* given by him (SR. VII. 1206-15) are: *Cālī*, *Cālīvada*, *Ladhi*, *Sūka*, *Uroṅgaṇa*, *Dhasaka*, *Aṅgaḥāra*, *Oyāra*, *Vihasi* and *Manah*. Some of these names are in Sanskrit, some in Prakṛt forms from Sanskrit originals and some are vernacular words. *Cālī* is from *Calana*, it

1. It is interesting to note in this connection a text called *Deśivṛttasamudra* (Ocean of *Deśi* Dance) mentioned by Kallinātha in his commentary on the *Sāṅgitaratnākara* at this place (VII. 350).
2. Edited by me with exhaustive Introduction, Notes and Glossary of Technical terms, Madras Govt. Oriental Mss. Library, 1964 (issued, 1968).

is the simultaneous soft movement on the limbs in medium tempo, in the *Tryasra-gati*, delicate, graceful and sweet. One can recognise in this first *Deśi Lāsyaṅga* the precursor of the movements of *Alārippu*; in fact, later texts speak of the first item more specifically as *Mukha-cālī* underlining the soft graces of the neck, brow and eye which bring it closer to the *Alārippu*. The second *aṅga*, *Cālivaḍa*, is the same as the first but in a quickened tempo. *Ladhi*, the third element, is the delicate and graceful lateral movement of the hands and the waist. The further three *aṅgas*, *Sūka*, *Uroṅgaṇa*, *Dhasaka*, refer respectively to similar graceful movements of other limbs, the ears, head and arms and breasts. The seventh element given in Sanskrit as *Aṅgahāra*, refers to the bending into a bow-like curve of part of the body. *Oyāra* which we use even now in our general talk as a movement of special grace, means here a little lateral and downward movement of the head. *Vihasi*, derived from a Sanskrit word, means the soft and subdued smile on the countenance, which imparts a glow to the face.¹ This is part of the older concept of *Mukha-rāga*. *Manah* which is the Sanskrit word for 'mind', refers here to absorption in the music of the dance. *Jāyappa* combines with the above the *Deśi* terms given by other writers for another aspect of *Deśi Lāsya* and describes all these terms together as *Lāsyaṅgas*, thus adding to their total number. Here again we should note that many of the terms are not *Deśi* words. To notice now the additional ones in Jāya's text:² *Dāla* or *Dhāla*, which is still found in popular usage in the sense of the shining quality, is the extremely delicate movement of the body comparable to the pearl-like water-drop on a lotus-leaf shaking a little in the breeze. *Lali* which is from the same root as *Lalita*, is the fine and delicate lateral movement of parts of the face, in keeping with the rhythm. *Trikaṇi* is similar movement of head. *Ullāsa* is the limbs in ease yet subtly and quickly throbbing in accordance with the *Tāla*. When in between courses of dance, voice and instruments join together in a unified display, it is *Sukalāsa*. *Bhāva* is the overpowering of the feeling which causes a sudden and brief suspension of abhinaya and dance. *Tharahara* relates to the proper movement

1. Unfortunately there is too much display of this by Bharata Nāṭya dancers today.

2. See my edn. referred to above, Introduction, pp. 128-134.

of the breasts and *Kittu* of breasts, arms and hips. *Deśi-kāram* is showing dances of different parts of the country, in strict conformity to their own respective styles. *Nijāpaṇa*, a queer Sanskrit form, *Nijāvaṇi* in Prakṛt, is the utter ease with which the eye and the hand, keeping perfect lines, follow each other in showing bhāva and abhinaya. *ḍillāyi* is the sweet abandon of the limbs without loss of *Sauṣṭhava*, and the dancer appearing to be soaked in the sentiment. *Lavaṇi* or *Thevaṇi* or *Tavaṇi* as Pārśvadeva and others read it is the ability of the body to bend without difficulty in all difficult movements. *Gītavādyatā* is the excellence of the music of voice and instrument and the perfect keeping with them of the dance. *Abhinaya*, of course, means the showing of the hastas concerned in the interpretation of the songs; but what is specially meant here when it is called a special *Lāsyaṅga* is that when the danseuse sways or tilts with the music or executes some of the larger movements and poses of the limbs, they should bear an intimate relation to the bhāva or emotional significance of the song. *Laya* is the capacity of the highly accomplished dancer to pass on dexterously from one *Laya* to another. *Komalikā* is the exquisite softness and natural grace of the limbs when they turn or whirl in the *Tāla*. *Aniki* is the flawless perfection of *Tāla* and *Laya* in pure dance. *Manodharma*, which we still use in music and music criticism, is the imaginative creative capacity of the artist which enlarges the limited things taught. *Aṅga* is the use of elements properly belonging to *Lāsya*; *Anaṅga* is the deft introduction of some beautifying element from a different form or style like *Tāṇḍava*. *Vivartana* is the coordination with instrumental music in the execution of *Karaṇa*, *Bhramari*, *Cārī* etc. *Jhankā* is the tantalising movements in which the dancer appears to offer herself as it were to the onlooker and suddenly withdraws as if deceiving him. *Mukharasa* is the harmony of the facial expression with the exigencies of the theme. *Thevā* is the eyes billowing with bhāva. *Tala* is the making of even the difficult *Pāṭas* or *Jatis* and *Śolkaṭṭus* appear easy by devices like suitable sequence and its opposite is *Vitala* in which the dancer intentionally complicates and produces a sense of elaborateness in doing even the simple *Jatis*. *Rasavṛtti* is of course the saturation with *Rasa* and *Bhāva*. *Masṛṇaka* like *Nijāpaṇa* is the underlining of each *hasta* with the appropriate eye. *Anumāna* is that moment in which, as the music of voice and instrument passes from one phase to

another, the danseuse, with a brow lifted, ponders over the thing to be danced. *Pramāṇa* is the accord of *Gīta*, *Vādyā* and *Nṛtta*. *Lañghita* is the dancer negotiating the parts of the dance stage by stage, pausing in between without however giving the impression of break or lack of mastery; this breaking into parts is done by mastery and not the lack of it. *Aṁśagati* is the showing by the danseuse, somewhat elaborately, a few elements of importance or beauty in certain situations in the dance. *Susandhi* is the ability to proceed without gap when any accompanying instrument is changed or there is a change in the dance; it is the ability to proceed without gap when any accompanying instrument is changed or there is a change of *Tāla*. *Pāda-pāṭa* is an excellence relating to the beatings of the foot which should sound so clear, as if she is reciting them by mouth (cf. the Tamil parlance *kāl peṣaradu*!) and while doing this, the forepart of the body should be straight and not show any sympathetic shakings. *Gati-stha* is the presence of the *lakṣaṇa* in full, whether the item danced belongs to *Mārga* or *Deśi* or the elements concerned relate to song, instrument or dance. *Candana*, the last, is the careful way in which the Nartakī ends an item of dance with the *Sauṣṭhava* pose and stands still picturesquely for a moment. This is not the so-called 'poses' which our dancers today try to give at the end of the pieces. I can only call to your mind Kālidāsa's marvellous description of Mālavikā standing with the straight and drawn-up form of the upper part of her body, after finishing her dance on seeing which the King exclaims that her 'rest' is more captivating than her 'movement' - नृत्तादस्याः स्थितमतितरां कान्तम् ऋज्वयतार्धम् ।

It will be seen that these *Lāsyāṅgas* stand apart from those given by Bharata. While those of Bharata are thematic and constitute a regular sequence of the items of dance, the *Deśi Lāsyāṅgas*, almost all of them, form an essay in criticism, pointing out the excellences which should be the aim of the danseuse to achieve. They thus do not supplant the older but supplement them. But while mentioning these points of higher criticism, it might be noted that a few of these are clearly due to some features more characteristic of folk-dance, and would be considered to detract from the dignity of the classical norm, if introduced therein, e.g. the movements of the *kaṭi*; an example of a difficult action not so much

resorted to in classical dance is the bow-like bendings of the body; an example of concession to popular tendencies is *Deśikāra*, the older counterpart of the 'Dances of India programmes' popular with some recent artistes.

It is not from the *Lāsyāṅgas* then in the *Deśi* section that we can have an idea of the themes and items of the *Lāsyā* dance in mediaeval times. Some idea of the themes of different forms of dance in this period can be had from my other paper in the Seminar on *Uparūpakas* and *Nṛtya-prabandhas*. In the period immediately before the present programme of the Nautch-recital crystallised, we may get help from texts like the *Lāsyapuṣpāñjali* of Veda, the *Saṅgītadarpaṇa* of Dāmodara and the *Saṅgītamuktāvali* of Devendra to know what connoisseurs of those days witnessed in the solo performances of Nartakīs. The *Darpaṇa*, which is unfortunately very badly edited,¹ sets forth towards its end the following sequence: *Mukhacālī*, *Yatinṛtta*, *Śabdacālī*, *Uḍupa*, *Dhruva* and other songs, *Sūḍaśabha*, *Kvāda*, *Gīta*, *Cindu*, *Deśi-kaṭṭari*, *Vaipota*, *Śabda-nṛtta* and so on. Some of these are items of a dance-recital, some different forms of dance, e.g., *Jhakkani*, *Bahurūpa*, *Perani* and *Goṇḍali*, in some of which not a female dancer, but a male dancer figured. The items given in the *Muktāvali* probably keep more closely to the sequence in a solo recital of a *Naṭi* - *Puṣpāñjali*, *Mukhacālī*, *Śuddha-Yati-nṛtta*, *Rāgāṅga-Yati-nṛtta*, *Śabdanṛtta*, *Rūpa-nṛtta*, i.e. dance and *abhinaya*, of song compositions or *Rūpakas*, *Dhvāḍa*, *Śabdacālī*, *Sūḍaśabha*, *Sūḍagita*, various *Gīta-prabandhas*, then dances to compositions more definitely local, - *Cindu*, *Daru*, *Dhrupad* etc.

The *Puṣpāñjali* which is a later and abridged form of the ancient *Pūrvarāṅga*, was itself an elaborate item. It was of invocatory and benedictory significance, and together with *Mukhacālī* and *Śuddha-Yati-nṛtta*, may be said to have been condensed into the *Melāpaka* or *Melaprāpti* which the *Naṭṭuvanār* and orchestra did, at the end of which the *Naṭi* appeared and did the first Nautch-item called *Alārippu*. The *Melāpaka* or *Melaprāpti* of which I have requested of our old *Naṭṭuvanār*,

1. Sarasvati Mahal Library, Tanjore. I have collated some more ms. material and a critical edn. of it is still on my programme.

Sri Swaminatha pillai, to give a demonstration, was till recently in practice and has been discontinued only recently. It is common to dance-drama forms also and is current in some form or other in other parts of the South and the North. As you will have an idea of the details of the *Melaprāpti* with which *Bharata Nāṭya* began, at its demonstration, I pass on to the *Alārīppu*. The opening item displays movements of the various parts of the face and the limbs of the body to serve as an introduction. The origin of the word *Alari* or *Alāri*, which I have traced in some books, is not clear, but has some connection, I believe, with *Puṣpāñjali* and *Sabhavandana* on one side and *Cālī* and *Mukha-cālī* on the other, all of which formed the prelude to a dance-recital. In *Alārīppu* there is no Rāga¹ and there is only the vocal recital of the *Tattakāra*, *Tāmtitā-Taittatai* in a particular Tāla in several *āvartas*, in medium and slow tempos, ending with a small *Tirmāna*. Variations in pace and some hymnal words may also occur, but of these latter, there is no *abhinaya*². In the *Jatisvara*, which is the next, we see the first introduction of a musical setting, with the notes of a Rāga-for the rhythmic sequences. *Yati* is an ancient name for a Tāla composition; in fact, it is the first variety of *Tāla-prabandha* and *Jati* is but a popular variant of *Yati*. Our *Jatisvara* is a descendant of the *Rāganuga-Yatinṛtta* of the *Muktāvali*. It opens with a *Tirmāna* in fast measure, giving a fillip to the tempo of the recital and then, sequences of about four *Svara*-passages follow, each of which is danced and is marked off by the repetition of a set dance-finale which runs like a border design. The third item called *Śabda*, we have seen, occurs in the older texts mentioned previously. It is also called *Kavitā* or *Kavitva*, a name met with in older music works. It is this word *Kavitva* that has become Tamilised into *Kavuttuvam*, and there is no need to invest it with any further Sanskrit dignity by hyper-Sanskritising it into *Kaustubham*.

1. There has been some misguided enthusiasm to 'sing' this item in a Rāga; luckily it did not catch.
2. I have explained the scheme, rationale and aesthetics of the items of a Bharata Nāṭya recital in a special article. See *Souvenirs of the 17th Conference of the Music Academy Madras, 1943*, in Tamil and 23rd Conference 1949, in English.

Kavitva is the normal form in which dance masters preserved the *Jatis* and *Śolkattus* and consequently there exist a large volume of *Kāvitvas* on different deities. You will hear Sri Swaminatha Pillai reciting to you at the demonstration a large number of these as they used to be recited at Temple processions. Elsewhere I have written¹ about the history and nature of this composition and how it came to be called *Śabda* and *Salāmu* and how it forms one of the tell-tale links between the *Kathak* and *Bharata Nāṭya* and how, as *Sauda* and *Vandamāna* it also crossed over to Kandy. *Śabda* as an old word in classical Sanskrit means the words of praise with which a deity, a hero and a king are greeted as they come in procession or are seated in court. The oldest form of these is a pile of laudatory epithets of the hero, then a poetic description of the qualities of head and heart, and then a love-theme was introduced; but, in a tell-tale manner, even the love pieces ended with a salutation. There have been long *Śabda*-compositions of a narrative type which were also separately danced and interpreted in gestures in other schools, like the *Kūcipūḍī*. This is said here to emphasise the important fact that after the introduction of the *Tāla* and *Rāga* in the first two items, here in the third, for the first time, the recital introduces words of a *Sāhitya* and the *abhinaya* for them. Lines of the *Sāhitya* and rhythmic passages, intended respectively for *abhinaya* and dance, alternate here. Both parts of *Nāṭya*, the *Nṛtta* as well as *Nṛtya*, having thus been introduced, we go on now to what may be called the central piece of the recital, the *Varṇa* which is an elaborate composition in which equal and elaborate scope is given to both dance and *abhinaya*. The *Varṇa* is a full-fledged composition with *Pallavi*, *Anupallavi* and *Carāṇa*, the last being worked into a self-contained sequence with a supplementary *Pallavi*, called *Ottukkaḍai-pallavi*, from which hang like rich tapestries about four passages of *Svaras* together with *Sāhityas* corresponding to them, these being rendered more variegated by the repeated sequences of dances added to each. The dances of this portion - the *Ottukkaḍai Svara-Sāhitya* passages, in which the dance once, the *abhinaya* once and then the two together with *Taṭṭi - meṭṭaḍavus*, or *Taṭṭu-muṭṭu-aḍavus* form one of the most enthralling

1. *Journal of the Music Academy, Madras, XIV. 1943. pp. 130-4; XX. 1949, pp. 160-2.*

portions to witness in the entire recital. In the former part also, there is a set Solfa passage of the composer *Citta-svara*, for which again, there is a composed *Sahitya*. The main Pallavi itself is ushered in with a *Tirmana* in three *kālas*. Thus the parts of a *Varṇa* rise tier upon tier, like a richly moulded *Gopura*. The *Varṇa* is indeed the highest form of dance-composition into which the South Indian dance-masters had poured their genius and the essence of melody and rhythm, and also, in an integrated form with them, the element of *bhāva*. The masterly dancers till recently used to take an hour and a half even to scale the heights of this edifice.¹ The *Svarajati*, such as the celebrated one in *Rāga Usevi*, is not different in structure from *Varṇa*. *Varṇa* itself is an old technical term in music and applies to a way of practising and singing *Rāgas*, and *Svaras*, and the *Varṇa* as a musical composition in *Svaras* and *Sahitya* is intended to give one a complete picture and mastery of a *Rāga*. After the high-strung performance of the *Varṇa*, there is a relaxation in the part that follows, consisting of the *Padas*. In the *Padas*, the *abhinaya* part which had already been brought to prominence in the *Varṇa*, is specialised in. In a programme of three or four *Padas*, quite a range of the gamut of human emotions, with all their subtleties and variations through their accessory moods and feelings, could be covered. To give full scope for gesticulation, and also improvisation, the setting of the *Padas* is in a slow tempo and the high melodic quality of the music adds to the appeal of the emotional portrayal. Just as *Abhinaya* is specialised in these *Padas*, pure dance with all the possibilities of *Nṛtta*, is specialised in the next piece, the *Tillāna*. Like the *Śabda*, the *Tillāna* is a north-south link; but it seems the composition as such has older roots in the common classical tradition. In a specific *Rāga* and *Tāla*, the *Tillāna*, as a composition, leaves off words, but adopts the syllables used in *Ālāpa* and those heard on the *Tāla-vādyas*. If we examine the classical *Prabandha*-composition, we would see that of its six limbs, *Svara*, *Biruda*, *Pada*, *Tenaka*, *Pāṭa* and *Tāla*, the penultimate one, *Pāṭa*, is that part of the composition which is fitted with the rhythmic syllables of the instruments. Later specialised compositions arose taking each of these six limbs as

1. I have witnessed in the thirties recitals in which two *Varṇas* were done.

the basis, and the one based on *Pāṭa* would just be what a *Tillāna* is.

Dance-*Tillānas*, as different from those good for song-concerts, have their importance in the *Tāla* and the scope which they give, as in *Pallavi*-singing, for rhythmic (*Laya*) variations; it is this possibility which argues for a special place for *Tillāna* in the recital, as the piece in which the beauty of pure dance could be brought out fully and the dancer can show her grip over *Laya*. In a *Jatisvara*, the lines are fixed and the dances proceed in a set manner, to certain movements. In a *Tillāna*, as the variations of the *Tāla* unfold, there is some elbow room for the dancer or master to introduce varied movements including some improvisations, if we may call them so. At the end of the *Tillāna*, which again takes upwards the tempo of the dance, it was till recently the practice to sing in pure *ālāpa* some Sanskrit verses where again, as in *Padas*, the artiste can show pure *abhinaya* and her understanding of the psychology and rhetoric of love and the art of emotional interpretation. The *Amaruśataka*, one of the Sanskrit classics containing lyrics noteworthy for miniature-like portrayal of a love-mood in each of its verses and which was one of the precursors of the music literature of *Padas* portraying *Nāyikā-Nāyaka-bhāva*, used to be handled, and next to it, a verse from the *Kṛṣṇakarṇāmṛta* describing Kṛṣṇa's sports, and or other stray verses depicting the nine *Rasas* etc.

This account of the dance programme would show the artistic plan behind the sequence of items. It is understood that this sequence settled itself about two centuries ago when, at Tanjore, the four great dance-teachers, the pupils of the great musician and composer Muttusvāmi Dikṣitar flourished - Chinniah, Ponniah, Vadivelu and Sivanandam whose direct descendants are still with us witnessing all this new revived interest in their precious heritage. The one result which you can see from the historical side of this paper is that the *Lāsya*-programme had undergone change. While none can oppose new creative activity, mere change, due to insufficient understanding of the traditional patterns, cannot lead to healthy progress. The transposition of certain items of the recital according to one's fancy or to suit exigencies like dress-change called for by miscellaneous pieces and dances newly added,

may not appeal to those of knowledge. Similarly, the attempt to short-circuit the process of fresh original creative activity by using new types of song - a *Tanavarṇa* or a *Kīrtana* of the Trinity-cannot be commended. These songs were there when the great dance-masters were moulding and setting the standards for this art; if they did not prefer these, we should think well before we take them up. The *Padas* cannot be substituted by other kinds of songs; the speciality of songs intended for *Abhinaya* lies in the scope they give for emotional elaboration, richness of feeling and certain artistry and correctness in the depiction and unfolding of the sentiment and its phases in accordance with the character-type. Songs full of words, names of persons and places and things whose meaning is of informative nature and not of emotional quality, are not to be selected. Even in emotional pieces, those depicting moods of love, have, in the nature of things, to predominate. The poet should have composed in such a way that in a given *Sthāyi-bhāva* or its aspect, the interpreter should have scope to bring on the variations of *Saṅcāri-bhāvas* and *Anubhāvas*.

Having dealt with the programme and its rationale and aesthetic significance, I want to speak now about actual dancing. In older texts, we have the dances described under the heads of *Sthānas*, *Cāris*, *Karaṇas*, *Aṅgahāras*, postures, leg movements, hand-leg poses and movements involving them and compositions or sequences made up of a series of two or more such poses and movements. While from descriptions in texts and certain sculptural representations, we know one at least in this chain viz, the *Karaṇas*, we do not know now the *Tāla* system and the rhythmic settings of which these manifestations on the limbs of the body were concomittants. It would appear when we read the old texts that today we are in a new world but a closer scrutiny would reveal that while names and details have changed, the basic concepts and approach remain the same. Today we start with the *Aḍavus* and pass to *Korvais* and *Tīrmāna*. In an *Aḍavu*, we have a particular placement of the hand-foot unit, a particular kind of beating of the floor and a particular further movement of the hand-foot unit, till it reaches a second point at which the hand-foot unit takes on a new pose and a further or different floor-beating occurs. These units are woven into patterns and these patterns into larger sequences. Technically these

are not different from the *Sthāna-Cāri-Manḍala-Karaṇa-Aṅgahāra* chain. The *Saṅgītanuktavālī* says:

एतानि करणान्याहुः 'अट्ट' शब्देन लौकिकाः ।

नटा आन्त्रादिदेशस्थाः तौर्यत्रिकविचक्षणाः ॥

The word *Aḍavu* is Telugu and is from *Aḍu* or *Aṭu* and refers to the foot striking the floor, i.e. *Pāda-tāḍana*. That these *Pāda-tāḍanas* or *Aḍavus* were classified and named and remembered by neumatic patterns of rhythm-syllables is known from very ancient times. The *Jati*-syllables occur in Bharata's text itself in different contexts. In the *Ratnākara*, as supplemented by Kallinātha's gloss, we have elaborate treatment of *Pāda-tāḍanas*, and there the name *Kuṭṭana* or *Pāda-kuṭṭana* has been used when setting forth Kohala's treatment of this subject, as part of *Cāris*.¹ Coming much nearer, we have king Tulaja of Tanjore speaking, in the dance-chapter of his *Saṅgītasamayāsāra* brought to light by me,² more explicitly on this subject; Tulaja described each type of floor-contact with its old Sanskrit name and its popular name current in South Indian dance-circles, in a Telugu-cum-Tamil terminology.³ Thus:

Samapāda Kuṭṭana	is Tattāḍavu
Khanatpāda „	is Kuttaḍavu
‘Pārśva „	is Nāṭṭittattāḍavu
Pādapārśva „	is ‘Dhi-ti-tai’ aḍavu with Sālaya-k-kai.
Uṭplutyotthāna	is Kudiccu-ezhumbaradu
Santāḍya-pārśpi-kuṭṭana	is Taṭṭi-mettaḍavu
Mṛdusparśana	is Anukkara aḍavu (Taddhithai-Taddhittā-tā)
Karṇaṇa	is Simira aḍavu (Thai-ya-Thai).

1. The text ascribed to Kohala which is quoted at length by Kallinātha calls these *Madhupas*. See S. R. VII. under 1027, Kallinātha's commentary.
2. See Madras Music Academy edn., 1942, my Introduction, pp. xxiv-xlvi
3. *Ibid.* pp. xxxvi-xl.
4. *Paścāt-Kuṭṭana* also comes under this. An example of this is seen in the second variety of *Dhi-ti-tai* where the legs get twined and one behind is beaten.

Karṣaṇa-pāda	is Kaṣaśakkāl (Thai-Thai Thai)
Svastika	is Taṭṭi-k-Kaṭṭaradu
Sāraṇāgati	is Parikkara aḍavu

Tulaja gives the *Śollus* also for each of these.

Among the *Bhramaris*, Tulaja gives the following equations :

Śuddhāṅga	— Sittāngu
Ākuñcitapādika	— Endi-k-kattaradu
Ekapādika	— Viśikkāl
Nipatya-prasāritapāda	— Vizhundu Viśi
Cakra	— Cakkaraccuttu
Moṭita	— Maṇḍi-yaḍavu

I need not go into the sub-divisions of these, nor the poses coming in these, as these are going to be demonstrated, and however much one described, one cannot give as vivid a picture as actual demonstration can.¹ But I want to stress a few points in respect of practising these *Aḍavus* and doing them in the finished recital, which I consider important in view of certain kinds of made-easy methods followed now, blurring or altering the lines and shapes of some of these. Firstly when the learning of the *Aḍavus* themselves start and the young student begins 'Taiyā-Tai', he or she should lower the body somewhat at the hip, i.e. 'sit' a little and practise; also the feet should be turned to the sides with the two heels touching each other at their back; and the hands should rest at waist with the back of the bent wrist. It is not easy to practise steppings in this pose, but it is absolutely essential. One cannot make this easy by standing up straight and with feet in natural front-facing position. Not only do you see in all the dance sculptures at Chidambaram, indeed in Temples all over the country, the danseuse in this lowered position of the body - this *Maṇḍala* in which the feet form a rhombus as it were, - but the texts also insist on the student observing this. The Sanskrit text *Nṛttaratnāvali* calls this *Kharvatā* and mentions twelve inches for this lowering; the Tamil text of Aramvalattanār

1. For a detailed treatment of these *Aḍavus* with illustrations, the book 'Bharata Nāṭya' written by me and Balasaraswati may be seen.

says that if you measure the distance from the nose to the navel and measure the inside distance between the two knees bent in *Maṇḍala*, the two should be equal. Another Sanskrit text calls this *Tuṅga-namra*. If this base is not correctly practised and achieved all the further *Aḍavus* will be vitiated. When the hands are stretched with *Patāka-hasta*, the base of the arm, its middle and the palm should keep certain positions, all of which again are apt to be forgotten. In the demonstrations which Balasaraswati will conduct with her pupil Priyamvada, these and other points will be practically shown and you will then be able to appreciate the emphasis I lay upon this and the difference which their non-observance would make. In one of the varieties of the seventh *Aḍavu*, when the hand goes overhead and comes down with a corresponding movement on leg, two things are to be noted: the hand should execute a full and fine swerve over-head without bending or appearing to be broken at the elbow or doing a half or quarter swerve, not rising much above the shoulder level. Secondly, it should be observed that in this *Aḍavu* there are two varieties: in one, when the Vādyā plays 'kiṭa-tarikiṭa-tom', the leg and hand movements should appear on different sides, i.e., if the right hand goes up, the left leg should be struck, and *vice versa*. In cases where the drum sounds only 'Tadhikiṇatom', the actions appear on foot and arm of the same side. All these movements should be practised once on the right and once on the left. Sufficient time, say a year and a half, should be devoted to the mastery of these *Aḍavus* and the movements involved therein, for, all that the dancer is going to do later in the regular items of the recital are only different arrangements of these. These are like the alphabets of the *Nṛtta*, even as *Patāka*, *Tripatāka* etc. are the 'a, b, c' of *Nṛtya*. All the time and effort devoted to the mastery of these basic exercises are well spent.

We shall now note some important points in the dancing of different items of the recital. When the dancer comes and stands in *Samapāda* on the stage, the lines of her body and limbs should be perfect; the texts call this *Rekhā* from the point of view of correctness and from the point of view of beauty, *Sauṣṭhava*: straight legs, close feet called in texts *Samhata*, straight upper body, with hands resting at hip on the back of the wrists, with eye and face

natural and calm, such is to be the body in *Sauṣṭhava*. Now when after this, the dancer lifts up her arms to do an overhead 'Añjali', the body should come forward only slightly; unfortunately some bring it forward too much and even keep this uncomely attitude all through. The third point to be observed is about the lateral movement of the neck, without the body or head moving and without turning the chin this side and that. This grace of the neck called *Aḍḍami* is something unique to our dance and it is called appropriately, in the texts, *Sundari-grivā*; it is called in Kathak *Dora*. This should be practised by adopting certain exercises and devices in case one cannot get it naturally. Fourthly, when there appear for the first time some movements on the face, on the brows and eyes, these should be extremely delicate; the texts also lay emphasis on the need for subdued softness in this and they call this *Dāla* and *Aṅgadolā*, and liken it to the water-drop on a lotus leaf over which a breeze has just passed or a flame in a mild breeze :

मन्दानिलचलत्पद्मदलान्तजलविन्दुवत् ।

निभृतोऽङ्गस्य सञ्चारः नृत्येऽसौ डाल उच्यते ॥ *Nr. Rat.*

The charm produced by such a delicate stir on the face and limbs is called *Camatkāra* :

शिरोनेत्रकरादीनां चालनं युगपद् यदि ।

x x x चमत्कारस उच्यते ॥

There is no doubt that properly done, the *Alarippu* will reveal the artiste's talents fully and give the audience the promise of a superb performance; it can therefore hardly be neglected or done slovenly, as a mere prefatory piece. When the *Alarippu* finishes and the dancer goes back, she should do so without jerk, appearing to be jumpy, or stamping the steps; only very few dancers now get the proper grace in doing this. Lastly it would be better to keep to the movements which are proper to this opening item and not to bring into it, under a mistaken notion of strengthening or enriching it, movements which come in the later items. Generally, now, there is a taste for mixing and thrusting into all items, the *Aḍḍami* and sequences of other items, resulting in the destruction of the distinctness of each.

What was said last would apply to *Jatisvara* also which too has its own movements which invest it with an individuality of its own. In the swerves of the arm and other movements of the limbs, in the exercises and in the *Alarippu*, though there is no music accompanying them, all the movements should yet be in close accord with the tempo of the *Tāla* and its *aṅgas*. In *Jatisvara*, where music appears, the arms should move or whirl and the body bend or rise according to the curves and sways of the *Rāga* and its *Svara-gati*. Lifting of the arm, the *recaka* of the neck, wheeling, lifting of the leg and stepping should accord with the *gamakas* of the *Rāga* as well as the *akṣara-kālas* of the *Tāla*; one cannot just thrust the hand in haste. That this perfect harmony with the music invests the art with a special charm has been said above when we spoke of the *Deśi Lasyāṅgas*. If one wants to see what this charm can really be, one has only to see *Balasarasvati*; I have requested her to demonstrate this aspect particularly before you. In fact, whether *Bharata Nāṭya* or *Kathak*, this is an art that has grown out of music, and it is as if the nuances of the music had taken a visual form. Here again, unfortunately, a new art has grown divorced from music and resembling the play-back music of the screen.

The point to be noted specially in the third item *Śabda* relates to *Abhinaya*. It is better to defer the consideration of it to the *Padas*. In doing the *Varṇa*, it may be pointed out that the *Taṭṭi-meṭṭaḍavus* are beautiful in the setting of the *Svara-Sāhitya* sequences; because it is said to be charming, one cannot introduce it everywhere. Another point that may be stressed is the needless driving of the pace which *Nāṭṭuvanārs* generally delight in, when conducting the *Varṇa*, particularly its *Ottukkaḍai*-portion. A certain amount of 'visrānti', as it is called, is necessary to enjoy not only music, but dance also; but for this reason, the *Taṭṭi-meṭṭu* cannot be 'pulled' into a slow tempo.

Reference has already been made to the place that the *Padas* occupy in a dance-recital. If the Indian dance art has a feature which marks it off from the dance of other nations in a manner as no other feature does, it is this interpretative expression through an elaborate system of *abhinaya*, which can run close to the text of the song, word by word. But such *abhinaya* can also be made too dry or tiresome or lifeless. Firstly, in expression, there are

two things: the more important thing, the soul, which is the emotion; and the other, the medium of ideas and objects through which the emotion has to unfold itself. On the hand-gestures, you can only show objects; other *āṅgika* movements - of the *ceṣṭākṛīa* class, can show actions; but these are subordinate to the expression of the face, particularly the eye, which alone can speak out the feeling. With a dead face, no amount of *Mudrās* can stamp the art with life; it will be, as the poet says, a headless *Kabandha-nṛtta*. Two of the *Deśi Lasyāṅgas* stress the importance of the eye throwing its halo on the fingers. The *abhinaya* adage, which probably many can at least quote, runs:

यतो हस्तस्ततो दृष्टिः यतो दृष्टिस्ततो मनः ।

यतो मनस्ततो भावः यतो भावस्ततो रसः ॥

Secondly, arising from the same consideration, there is first an over-all expression which arises on the impact of the feeling to be portrayed being completely felt through the gift of *Sattva*-or the entering into the mood of the subject-and then there is the further concrete ramification in the form of palpable physical acts and movements. Therefore, the *abhinaya* of a piece is to be understood as a whole and interpreted accordingly. It is not as if that, as soon as the *Pada* starts, you should start on your *Mudrā*. The *Pada* chosen should also be, from the literary and aesthetic point of view, so composed that as soon as its *Pallavi* or *Anupallavi*, whichever is first taken, should at once show its emotion clearly. The artiste could and should then unfold her *Abhinaya* in a gradual and artistic manner. Bharata has set forth this style of gradual unfoldment of *Abhinaya* and Kālidāsa has offered his brilliant gloss on it through *Mālavikā* and *Paṇḍita Kauśiki*. There are six stages in this: the first is *Sūcā*; the emotion has entered the artist and permeated her limbs which now tingle with it; the limbs have not started expression, all the same a fresh glow or affectation has shown itself all over the personality; the words of the song are still inside but the meaning is just suggested or indicated here; hence the name *Sūcā*. The second stage is *Āṅkura*, the first sprouting of expression should be quintessential and minimal and they are the first effects showing themselves on the facial features; the analogy of the growing plant is sustained and the further elaboration of the *Abhinaya* is compared to the putting forth of the branches, *Śākhā*. When this unfolding

takes place, it should proceed softly and not under stress or in a rush, 'Śākhāyonih mṛdur abhinayaḥ' as Kālidāsa says. One after another, the elaborations should come, each later one being more elaborate than the earlier one. The last is *Nāṭyayita* where the *Abhinaya* is in all its wealth and ramification, a veritable drama as it were.

In doing *Abhinaya*, softness has already been referred to as insisted upon by Kālidāsa. More than one *Lasyāṅga* previously described laid stress on this. Some think that the showing of *Abhinaya-hastas* should be closely bound with the *Tala* and would give more marks when the artist goes on whipping out her hands with the obsession of the *Tala*. The *Tala* is there and a true artist will hardly miss it. The very liftings and stretches and swerves of the hand and turns of the palm will follow the tempo of the *Tala* and the beat of its units, without sacrificing grace, ease and softness. How this could be done will be shown by Balasarasvati in her demonstration of some typical *Padas* where you can see very well this integration of music and *Abhinaya*.

Many educated persons learn the art now but it appears they do not get that understanding of it which would help them to go beyond the level of the parrot-like repetition of what has been taught in set fashion, the *Chitta*. From what they do it is clear that they repeat like *Mantra* and have not paused to think and grasp the how and why of the *Hastas* they show. Needless to say that they have not arrived at the stage of *Manodharma* where, with mastery over the song and the *Abhinaya*, they can improvise. To gain this mastery is to attain, by passage of time and by learning and culture, the maturity needed for it. If satirical and droll pieces, pieces of descriptive or patriotic or other incidental significance, are eschewed, and if pieces are chosen which have been specially written by masters of *Rasa-śāstra* keeping the specific purpose of *Abhinaya* in view, it will provide a proper schooling for the artistes. This is not the occasion to deal exhaustively with *Abhinaya* which is a vast subject, but I may take this occasion to stress this fact: a contact with a stream of thought or branch of activity where a high level is maintained naturally pulls one up; hence the increasing use of standard *Padas* and even the bringing into vogue of the Sanskrit verses of Amaru and others will serve to raise the standard of

Abhinaya. Knowledge of the language, a correct understanding of the meaning, a grounding in *Nāyikā-Nāyaka-bhāva*, a precise understanding of the nature of the characters portrayed, these are all necessary before one could master the art of *Abhinaya*.

When such higher aspects of *Abhinaya* are missed, it hardly appeals to one to see dry elaborations, as when these young dancers sit down and go through the Gopī churning the buttermilk, detail by detail, or conducting on the stage *Śivapūjā* with all the sixteen *upacāras*; all this is boring; it requires a return to boy-hood to sit through these 'action-songs'. Emotional phrases should be expatiated upon, others briefly dealt with. What Bharata says in connection with the aesthetics of Drama: दृश्यस्तु मधुरोदारस्तभावनिरन्तरः is worth remembering.

The *Tillāna* has exquisite passages of beauty to offer in pure dance. In one of its *Tattimettu*-sequences, the danseuse has her left arm at waist and right hand lifted with pointed index finger near the cheek; in this a complete profile of the body is not so good as a half or three-fourths profile. In another passage, she throws up her arms, clasps each other by the index finger and keeps them like that during the sequence of dancing; here it will be beautiful if she keeps her hand not slovenly but with care and fine symmetry, looking like a frame around the face.

As in *Abhinaya*, so in the dance movements; some discernment and understanding of what is taught should help artists of age and experience to effect some pruning. Among *Aḍavu* movements also, a few include some inelegant ones, such as the kickings of the foot on sides as in football and the accentuated circular action of the elbows. Not content with these *Aḍavus* and the poses they engender or the life that they could impart, those who have taken upon themselves to innovate have added new movements, needless accentuation. When there are movements or bends on one side, there should be a stillness and rest on the other; if there should be sympathetic moves on all parts of the body, how can we judge a particular movement of a particular limb? If an artiste herself feels too aesthetic and starts bending over her hands and enjoying them, what is left for the poor audience to enjoy? Certain sculptural and iconographic poses are beautiful, certain of these are famous; but it is not possible to introduce them at every step or at every move-

ment, swing the *Kaṭi* to one side like the *Natarāja* of Ellora or *Bādāmi*, or to assume as often as possible the *Tribhāṅga* of the *Devī*-icons. I am not exaggerating when I say that a girl actually posed the iconographic *Devī* more than once when the song was all the time referring to a male character! Such has become the craze for all the ill-digested archaeological material!

More serious votaries try to enrich the dances and introduce further variety in the poses,—which, as produced by *Aḍavus*, are not many,—by resort to the sculptural representations of the *Karaṇas*.¹ There is no time now to go into a critical examination of the *Karaṇas* as depicted in Chidambaram and Tanjore and in an illustrated manuscript which has recently come to light.² Suffice it to point out that the *Karaṇa*-poses are end-moments of a movement, and form one point which has been reached from a particular previous *Karaṇa* and from which the dancer has to pass to a further *Karaṇa*. *Karaṇas* are components of the larger sequences called *Āṅgaharas*. Without understanding this truth that it is a moment in a flowing movement, if one flings a *Karaṇa* in, one is only doing violence to the art. I am not trying to throw cold water on enthusiasts, but am only pleading for caution and patient study, reconstruction and appropriate utilization.

When on the subject of *Karaṇas* I may answer a question asked by some. 'Do you have any of the old *Karaṇas* in your *Bharata Nāṭya*?' From what has been said in the earlier part of this paper, you would be able to place this question properly. The *Aḍavus* are the *Karaṇas* and *Āṅgaharas*, but the exact correspondences between particular *Aḍavus* and *Karaṇas* is a matter of detail. As I already said, there had been several new *Karaṇas* with new *Sihānas* and *Cāris*, added under the heading *Deśi-Karaṇas*. Between modern *Bharata Nāṭya* and Bharata's *Karaṇas*, there are these *Deśi-Karaṇas* where too one must search for the parallels. Even of the older *Karaṇas* and *Hastas*, particularly of the *Nṛtta-hasta* class, shades can be seen in different poses as

1. Recently the dance of some of our young dancers had become 'Karaṇified', if I may say so, thanks to the enthusiasm of a retired archaeologist who had built himself into an authority on *Karaṇas*.
2. For examination of some of these, see my Introduction to the *Nṛttaratnāvalī*. pp. 88-115.

they come up in the *Aḍavus*. Thus 'Svastika' appears when the legs intertwine behind and hands do so at chest; 'Maṇḍala-svastika' can be seen when hands alone cross; and when the danseuse turns back and sits, in 'Tat-tai-tām,' 'Prṣṭha-Svastika' occurs. In one of the 'Taihat-taihi' *Aḍavus*, called the 'Śarittu-p-piḍikkiradu', there is the beautiful *Nṛttahasta* called *Pallava* appearing on the hands. In 'Tat-tai-tāha', the legs of *Alata*, *Daṇḍapakṣa* and *Vaiśakha-recita* appear. In the *Aḍavus* where one leg is stretched on the side and struck on the heel, we get the legs of *Daṇḍarecita* and *Krānta*. In the eighth *Aḍavu*, and in two passages of the *Tillāna*, where a lifted and bent arm is brought to the cheek with the index finger pointing to it, we have part of the *Gaṇḍasūci*.

A word about the *Bharata Nāṭya vis-a-vis* other forms. Now, it is quite common for elders in charge of dance-training or for some dance-masters themselves to 'introduce' things, particularly some *hastas* from *Kathakali*. Compared to an art that lives on a dramatic scale, a form like *Bharata Nāṭya*, is indeed limited in the range and resources of movements and *abhinayas*. As this art had been refined and developed more and more as a highly sophisticated chamber art, with attendant curtailment of themes, naturally many aspects of the art, once obtaining in its more spacious days, had dropped out of the art. In ancient times, all over the place, there was also an extensive dance-drama form extant side by side with this solo art and the solo artiste was taking part in the more elaborate form also. This gave a larger reservoir from which the experienced dancer could always draw to enrich her solo performances or to meet new situations or display her skill in improvisation. In pure dance too, even the *Aḍavus* described by Tulaja are not, all of them, current now. Apart from this, *Bhramari* varieties, the *gatis* of birds and beasts and several others like these which could be pressed into service in *Bharata Nāṭya* could be recovered from places like Kerala or Kandy or Assam. I am speaking here only of the possibilities of strengthening the *Bharata Nāṭya* as it is; I am not thinking of newly composed ballets, dance-dramas etc. which do not form part of the subject of my paper; in them, of course, there is vast scope for grafting, borrowal and adaptation, not only by comparative study of several Indian forms, but also of the South-East Asian forms that arose under Indian influence.

Before I conclude, I should refer to one more aspect which all of us concerned with the future of the art should attend to. It relates to the teaching and practice of this art. Unfortunately the revival has brought on a fashion and short and made-easy courses have come to stay; not only Indians, of North and South, but even foreign enthusiasts are being turned out at some speed. A full course of *Bharata Nāṭya* should be spread over some years of intense training. And start should be made when young. The system of Government scholarships to girls of advanced age-groups is not well designed for dance, not even for music. The scholarship may be of less value, but should be given to young girls from 7 to 10 years of age and continued to at least five years. Unluckily for the art, interest in it revived at a time when its repositories had been driven away from it and the older ones passed away from it and the older ones passed away without training the younger ones of the family. And the few hereditary teachers have, it must be said, unfortunately submitted themselves to the whims, fancies and exigencies of the fashionable students and parents. In the Madras State auxiliary of this Akademi, I proposed that a survey and inventory of surviving teaching personnel in *Bharata Nāṭya* should be prepared, noting down details of their technical equipment, repertoire etc. Now *Bharata Nāṭya* schools exist all over the country and this Central Akademi receives applications for grants. Has any competent person gone round and verified the qualifications, standard etc. in respect of these teachers and institutions? In artistic disciplines of this type, it is not easy to introduce too much of pedagogic organisation in a modern way, at least for the time being. Still, some of us interested in the art, along with some of the senior *Naṭṭuvanārs* still with us, should draw up a syllabus and organise a Teachers' College for *Naṭṭuvanārs*. In the teaching process too, active correction work is not done; some of the old ways of helping a student to pick up a particular difficult movement, such as of the neck, by a special course of action or devices, have all been given up. The texts say that the young student should practise the postures and the beats of the feet, holding a rod placed at a convenient height in between two posts; in fact training is called after this as 'Daṇḍikāgrahaṇa'. A foreign traveller, who visited the court of King Krishnadevaraya of Vijayanagar and has left a description of his palace dance-hall and dancers, has said that behind the hall for practice was

another where there were rings suspended from high which dancers tugged and hung from for hours to get control over the limbs! I pleaded at the Drama Seminar here sometime back that facilities should be given to us to visit South-East Asia to study the technique of the traditional style of producing an Indian drama. This study of South-East Asian drama is equally important for dance and one of the valuable gains from all such correlated study is the recovery of the exercises which are basic to the whole art.

Any boom or artificial boosting produces pseudo stuff. Publicity, write-up, anxiety to go abroad on cultural missions, showing off before foreigners determined to appreciate—all these have told adversely on the young rejuvenated art. The restoration of an ideal of professional perfection and a field in which, with pure artistic skill, one has to contend and establish reputation—that alone can arrest the amateurisation of the art that is proceeding at a fast pace, and make a live thing of what is being made into a fashionable exhibit!

CHAPTER III

SUDDHA AND VIKṚTA SVARAS

The previous chapter showed the fact that sa, ri, ga, ma, pa, dha & ni—the *Suddha svaras* and *Komala ri, tīvra ga, tīvratara ma, Komala dha* and *tīvra ni*,—the *vikṛta* notes of Śrinivāsa and Ahobala were not different and that they stood for the 4th, 7th, 9th, 13th, 17th, 20th, 22nd & 6th, 10th, 16th, 19th & 1st śrutis. In the 'svara-prakaraṇa', Śrinivāsa attempted successfully to fix these *svaras* on the 36 inches speaking-wire of Viṇā.¹ Let us see the places on the wire of Viṇā, as assigned to the *svaras* by both the authors. First is *Tara śadja*—

पूर्वन्त्ययोश्च मेवांश्च मध्ये तारकसंस्थितिः ।²

तदध्वेनातितारस्य सस्वरस्य स्थितिर्भवेत् ॥

“In between the Meru and the Bridge (Ghorī), the wire is to be fixed, at half the distance of which *Atitāra Śadja* should be placed.”

The *Pārijāta* has another reading³ and mentions 'tāraka-saḥ sthitaḥ' instead of 'tāraka-saṁsthiti'. This *śadja*, that speaks at 18 inches of the wire, is *Tāra Śadja* though Śrinivāsa calls it *Atitāra śadja*.

Madhyama, according to Ahobala and Śrinivāsa, is to be placed at mid-point from Madhya and *Tāra Sa*. Ahobala mentions this position as—

उभयोः षड्जयोर्मध्ये मध्यमं स्वरमाचरेत् ।⁴

The opinion of Śrinivāsa is the same; the difference is of the language used.⁵ The length is 27 inches.

1. RTV. 36-49.—*Pārijāta* 315-25.

2. RTV 36-37

3. *Pārijāta* 314, अन्यच्चिह्नार्थायां मध्ये तारकसः स्थितिः ।

4. *Pārijāta* 314

5. RTV 37-38.

chords, from one keynote to another, since the sruti-intervals are non-identical. When the shifting of the key is applied, to give colour to the composition, the relation between the changed keynote and the valuation of other notes will automatically change and it may sound out of tune due to incorrect sruti-relation.

It is to be remembered that the continuous sounding of the keynote or the drone is the basis of our music, and against this, the shifting of the key is to be tried out within a certain limit. Naturally a constant vigilance will be necessary to maintain the sruti-relation with the keynote, if and when it is shifted.

Introduction of harmony, as understood in the West, deprives our music of its most notable and unique feature. And this is not merely an issue, involving advantage or prestige, but a matter of the spirit and the character of our music. One may as well ask, 'why do we require orchestral music at all, when we have a highly developed classical music for vocalists and instrumentalists, which alone takes a life-time to achieve mastery'. Our music is primarily meant for individual or solo performance, as such orchestral music may become a non-aligned subject. Yet, another question may arise, in the mind of a modern progressive musician, that, if melody is the essence of our music, how would it be possible to orchestrate Indian music, when it has only the horizontal treatment. Unless the vertical treatment of music is introduced in a composition it may not be of much use to do such an experiment. If we do not want to, or we cannot adopt, the Western harmonic triads, the common chords and counterpoints, then what would be the direction, is a point for serious consideration.

It may not be out of place to recall an incident of 1936, when I was touring the United States, with Uday Shankar group of dancers and musicians. I had known Leopold Stockowsky, the famous Conductor of Philadelphia Philharmonic Orchestra. He was very much interested in our classical music and wanted me to send him a Veena from India, which I had sent him. And that is how I came to know him. Then I was very much interested to study Western music for a comparative study. Since I knew him I consulted him about my desire to avail of a scholarship to study in one of the Music Universities in the United States, and wanted his recommendation

for my admission. He was good enough to help me. In our subsequent talks he had mentioned two important points for serious consideration. Number one: What was my purpose of studying Western music and whether I intended to use Western harmony in Indian music. For, if every one used Western harmony in Indian music, it might no longer remain Indian music. Of course this was not my object of studying Western music. Number two: Indian classical music is melodically so perfect and far advanced, and our ears are trained and used to the use of finer and delicate musical intervals. The process of learning Western harmony, counterpoints etc. may perhaps make my ears less sensitive to the sruti-intervals afterwards since the scholarship was to be for three to five years. He did not mean to discourage me from studying Western music, but merely wanted to forewarn me of the practical difficulty I may have to face. Anyway I was not in a position then to avail the scholarship due to insufficient funds for my stay over there. Some may agree and some may not agree with this viewpoint, that is a different matter.

I do feel that we can have in our music a harmony by forming a sort of counterpoint achieved through the superimposition of melodic passages with different groups of instruments. In addition to the parent melody a number of miniature melodies can be placed in the composition, as it were, having all the characteristics of the parent melody, but still possessing a distinctly individual quality of their own. In addition one can portray four separate movements by varying patterns based on Asthayi, Antara, Sanchari and Abhoga. There could also be various other methods of evolving an Indian system of harmony. Since it is a new ground, much is to be experimented with and explored.

For the present I feel that there is no standard as such in Indian orchestration, either for the composer or for the listener. A definite standard may be established after many years of experimentation with scientific studies, and by giving quite often, orchestral performances by different contemporary composers. Till then all such orchestral work should be categorised as mere experiments in Indian orchestration.

Conflicts between the new and what is considered traditional trends in music existed in every other form of art, and is character-

On the first of the three equal portions of the distance between *tivra ga* and *śadja* (*tāra*), *tivrata* *madhyama* should be placed.

भागत्रयान्विते मध्ये पञ्चमोत्तरपङ्क्तयोः ।

कोमलो धैवतः स्थाप्यः पूर्वभागे विवेकिभिः ॥

“The distance of *pa* and *tāra sa*, may be divided into three parts and *Komala dhaivata* should be placed on the first part by the scholars.”

तथैव घस्योर्मध्ये भागत्रयसमन्विते ।

पूर्वभागद्वयादूर्ध्वं निषादं तीव्रमाचरेत् ॥

“*Tivra ni* should be placed on the latter one of the three parts which divide the length between *dha* and *sa*, into three equal parts.”

Observations:—The distance between *Meru* and *ri* is of 4" and each of its equal parts will be 1 1/3" in length and ultimately the note *komala ri* will appear at the distance of 33 1/3". Similarly the note *dha* stands on 21 1/3" i.e. 14 2/3" from the *Meru*. If this distance is divided by 2, the place at 28 2/3" from bridge is obtained where *tivra ga* speaks. Again the length between *tivra ga* and *tāra sa* is 28 2/3" - 18" = 10 2/3". Each of the three equal pieces of this length will be of 3 2/3". By adding 3 2/3" + 3 2/3" to 18", the place which is observed, it is 25 1/3" from the bridge where *tivrata ma* is revealed. In the same way *tāra sa* is at 6" distance from *pa* which speaks on 24". By this method, the *Komala dha* appears on 22 inches. But this is not acceptable because this *dha* does not harmonize with *Komala ri* for the very reason that *Komala dha* is fixed 22 2/3". *Tivra ni* speaks at 19 1/3" from the bridge. The places of the *vikṛta* notes on the speaking wire of *Viṇā* and the vibrations thereof are mentioned below:—

1. RTV 45 = *Pārijāta* 321.

2. RTV 46 = *Pārijāta* 322.

3. This view is supported by both *Śrinivāsa* and *Ahobala* when they say—

स्वरसंवादिताज्ञानं स्वरस्थापनकारणम्

RTV 50 = *Pārijāta* 326.

1. *Komala ri* 33 1/3" 254, 2/17
2. *Tivra ga* 28 2/3" 361, 17/43
3. *Tivrata ma* 25 1/3" 337 1/2
4. *Komala dha* 22 2/3" 381 3/7
5. *Tivra ni* 19 1/3" 301 (17/43 × 3/2)

Ahobala, Śrinivāsa and *Pt. Bhatkhande*:—

Here it should be noted carefully that when we speak of *Suddha ga* and *ni* of *Śrinivāsa* or *Ahobala*, they are modern *Komala ga* and *ni*. In other words, the *Suddha saptaka* of *Ahobala* and *Śrinivāsa* corresponds with the *rāga Kāfi* of the *Hindustani* music. Further it should be noted that *Ahobala* was the first musicologist of his days to fix the length of the *Svaras* on the wire of *Viṇā*. *Śrinivāsa* follows him faithfully, I mean rather blindly.

The above-mentioned placing of *Suddha* and *Vikṛta svaras* on *Viṇā* is of the 17th and 18th centuries. But the position of the *svaras* these days slightly differs and certainly this difference deserves one's attention. In modern time *Pt. V. N. Bhatkhande* attempted to fix the prevalent *svaras* on the speaking wire of 36". The notes he introduced are used these days and in order to indicate the unanimity and difference of opinion of *Śrinivāsa*, *Ahobala* and *Bhatkhande*, a mention of the *Suddha* and *Vikṛta svaras* and their places on *Viṇā* according to both, will prove useful:—

Śrinivāsa and Ahobala		Pt. Bhatkhande	
1. <i>Sa</i>	36"	1. <i>Sa</i>	36"
2. <i>Komala ri</i>	33 1/3"	2. <i>Komala ri</i>	34"
3. <i>Suddha ri</i>	32"	3. <i>Tivra ri</i>	32"
4. <i>Suddha ga</i>	30"	4. <i>Komala ga</i>	30"
5. <i>Tivra ga</i>	28 1/3"	5. <i>Tivra ga</i>	28 2/3"
6. <i>Suddha ma</i>	27"	6. <i>Komala ma</i>	27"
7. <i>Ma tivratara</i>	25 1/3"	7. <i>Tivra ma</i>	25 1/3"
8. <i>Pañcama</i>	24"	8. <i>Pañcama</i>	24"

9. Komala dha	22 $\frac{3}{4}$ "	9. Komala dha	22 $\frac{3}{4}$ "
10. Suddha dha	21 $\frac{3}{4}$ "	10. Tivra dha	21 $\frac{3}{4}$ "
11. Suddha ni	20"	11. Komala ni	20"
12. Tivra ni	19 $\frac{1}{2}$ "	12. Tivra ni	19 $\frac{1}{2}$ "
13. Sa tāra	18"	13. Sa tāra	18"

Now it can be easily seen that Śrinivāsa or Ahobala accord with our Komala ga, ni and Suddha ga-ni respectively. As regards the length of Komala ri, ma tivra and dha Komala, Bhatkhande's view is different. The notes ri, ga, dha and ni, which Bhatkhande calls tivra, are called Suddha at present. Except for the above-noted three svaras, the placement of svaras by Śrinivāsa or Ahobala, is accepted to day. It is reasonable to state that these places of notes on Viṇā will remain unaffected so long as Suddha śapataka (octave) does not change.

CHAPTER IV GRĀMA AND MŪRCHANĀ

The last Chapter reveals the unanimous concept of Śrinivāsa and Ahobala as regards the fixation of Svaras on the 36" speaking wire of Viṇā. It is quite clear from the discussion in the foregoing pages that the opinions of Śrinivāsa not only correspond to those of Ahobala but the former copies the latter. Now we may proceed to the concept of Grāma and Murchanā.

1. Grāma - The *Sāngitaratnākara* gives the following definition of Grāma:

ग्रामः स्वरसमूहः स्यात् मूर्च्छनादेः समाश्रयः ।

The collection of notes and the source of Murchanās etc. (i.e. Mela, Rāga and probably Alankāra, is Grāma. The Grāma are three in number—Śrījā, Madhyama and Gāndhāra. Śrinivāsa does not define the words but simply mentions the names of the three and adds that Gāndhāra and Madhyama Grāmas are not subject to (precise) definition.¹ The above-quoted definition of the *Ratnākara* may give rise to the doubt as regards the number and order of the svaras, in a Grāma.

Ahobala treats the subject in a better way and defines Grāmas as स्वरसन्दोहद्वयः and मूर्च्छनाधारभूताः² which is indicative of the fact that at least he attempts to define the word, though the definition given does not satisfy the reader. Ahobala writes about the number of svaras in a Grāma—

यथोक्तश्रुतिकाः प्रोक्ताः षड्जग्रामेऽखिलाः स्वराः ।³

It means that a Grāma contains 12 svaras—7 Suddha and 5 Vikṛta. If as already mentioned, one accepts the number of svaras as 29, or 24 (excluding five other names), the number of svaras in a Grāma can be in that way also. The order of the svaras, it is to be inferred, can be in the order they appear.

1. RTV 59
2. Pārijāta 99.
3. Pārijāta 99.

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A COMPARATIVE STUDY OF

14	क्षितिः	—	—	—
15	रक्ता	—	—	—
16	सन्दीपिनी	—	Pa	Pa
17	आलापिनी	Pa	—	—
18	मदन्ती	—	—	—
19	रोहिणी	—	—	Dha
20	रम्या	Dha	Dha	—
21	उग्रा	—	—	—
22	क्षोभिणी	Ni	Ni	—
1	तीव्रा	—	—	Ni

3. *Murchanā*:—In defining the term *Grāma*, it is indicated by the definition itself that *Grāma* is the base of the *Murchanās*. *Srinivāsa* as well as *Ahobala* define the word thus:—

आरोहश्चावरोहश्च स्वराणां जायते यदा ।

तां मूर्च्छनां तदा त्वेके आहुः ग्रामाश्रयां बुधाः ॥

“When the svaras are (sung) in an ascending and descending order, it is called *Murchanā* and it is based on the *Grāma*.”

The ascending and the descending—*Āroha* and *Avaroha*—of the notes is *Murchanā*. It can be a variety of ‘*Sarigamas*’ or ‘*Tānas*’ prevalent at present. The *Murchanā* starts from every svara and in the opinion of *Ahobala*, even from a *Vikṛta svara*¹. The order may have either all *Śuddha* or *Vikṛta* notes or combination of both. This can be seen in the exhaustive description of *Murchanā* by *Ahobala*. For this, *Srinivāsa* asks us to refer to other texts. As the number of *Śuddha* notes is seven, the *Murchanās* of these notes will be seven.² They are called उत्तरमन्द्रा, रजनी, उत्तरायता, शुद्धषड्जा, अश्वक्रान्ता, अभिरुद्गता and मत्सरी, starting from the notes sa, ni, dha, pa, ga, ri and ma, respectively.³ The *Murchanā* of *Śadja* will be as sa, ri, ga, ma, pa,

dha and ni whereas the *Murchanā* of *Ri* will be ri, ga, ma, pa, dha, ni and sa. Thus it becomes clear that in forming the proposed *Murchanā*, the notes are availed of one by one.⁴ The names of the *Murchanās* of the *Vikṛta svaras* are the same as those of the *Śuddha* notes.⁵

In describing the *Murchanās*, *Ahobala* has used all his svaras, which however he does not give in the *Rāga* description. He classifies the *Murchanās* as *Sampūrṇa*, *Śāḍava* and *Auḍava*⁶. By this it is evident that these *Murchanās* later on assumed the form of various *Rāgas*. Probably the original idea of *Sampūrṇa* etc. regarding *Rāgas* lies in the concept of *Murchanās* being *Sampūrṇa*, *Śāḍava* or *Auḍava*.

Srinivāsa does not attempt to describe this concept of *Murchanās*. But *Ahobala* describes the subject in as many as 100 verses, although their nature and importance had become outdated. Closing the *Murchanā-prakarṇa* here, I go to *Vārṇas*, *Alaṃkāra* and *Gamakas*.

1. *RTV* 66 = *Pārijāta* 109.

मध्यषड्जं समारभ्य तदूर्ध्वस्वरमाव्रजेत् ।

पूर्वैकैकस्वरं त्यक्त्वा त्वारोहादिकमूल्याताम् ॥

2. *Pārijāta* 104, 110.

3. *Cf.* 150, 151, 184.

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1. *RTV* 60-61 = *Pārijāta* 103.

2. *RTV* 65 = *Pārijāta* 108.

3. *RTV* 61 = *Pārijāta* 104.

4. *RTV* 62-64 = *Pārijāta* 104-107.

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