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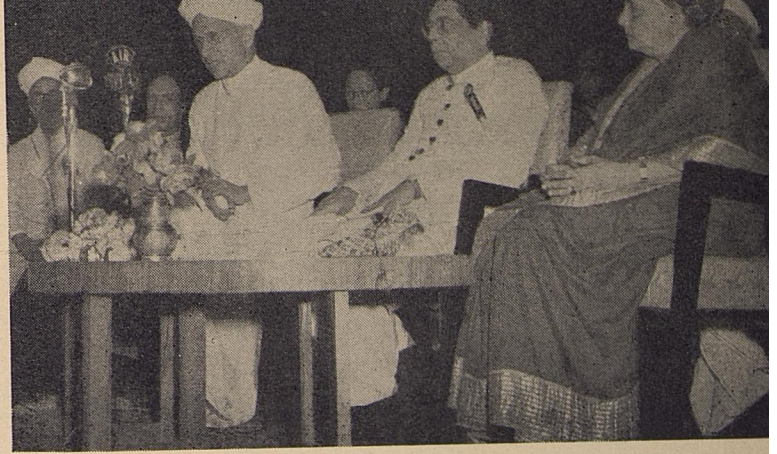
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## SPEECH OF DR. RADHAKRISHNAN at the inauguration of the Drama Seminar



I am happy to be here and inaugurate the seminar on drama. I see from your programme that you are having discussions on the state and development of drama in the various languages of our country. You will no doubt consider the technical problems of dramaturgy, the mechanics of writing, the place of music and dance in drama, stage scenery, the duration of the plays, stage direction and costumes. I shall content myself with a few general observations. I have neither the knowledge nor the competence to do anything more.

Last year we had the film seminar. While the film is a modern invention, drama has been with us for a long time past. Indian tradition preserved in the *Natya-sastra* claims for the drama a divine origin. It is said to be the fifth Veda intended to give pleasure to both eyes and ears and transmit the ultimate truths.<sup>1</sup> Brahma took the element of recitation from the *Rg. Veda*, song from the *Sama Veda*, the mimetic art from the *Yajur Veda* and sentiment from the *Atharva Veda*. At Brahma's bidding, the Divine architect, Visvakarman built a playhouse. In Indian drama, however, the stage properties were few and simple. We did not have much elaborate scenery but the effects were produced by gestures. Watering a plant was done by a gesture imitation of the process which satisfied the audience. Plants were not brought on the stage and watered. Normally we have actors (*nata*) and actresses (*nati*). Sometimes a hero's part is performed by a girl.

A dramatic performance became an art when recitation, gestures, movements, dance

are used to rouse sentiments in the minds of the audience. *Natyadarpana* says :  
natakam iti natyati vicitram ranjanat  
pravesena sabhyanam hrdayam nartayati  
iti natakam.

Through poetry and drama, man reveals himself to himself. He mirrors his soul, he expresses the desires, the urges, the hopes, the dreams, the successes and failures in his struggle to make himself at home in the world. All literature is the expression of intensity of feeling  
*vakyam rasatmakam kavyam*. Jagannatha Pandit says:

ramaniyārtha pratipadakam vakyam kavyam

Again *Kavikrtam kavyam*. *Kavya* is of two kinds, *sravya* and *drśya*. The latter is *nataka* or drama. The dramatist or the playwright delights us by the perfection of his art, its variety, its music and its mood. He can do so if he is a man of *svadhyaya* and *tapas*, of learning and intensity of spirit. If drama is to be one of the most powerful manifestations of the human mind, there must be maturity of mind and greatness of soul. Without these we cannot win and hold the affection of people across distances of time and space. If any literary work is to have enduring quality, abiding power, the author should have magnificence of mind and intensity of vision. If we work too much on the surface, the deeper and more obscure feelings of life find no adequate expression. Rootlessness in our lives reflects itself in the lack of richness in our lives and the superficial character in our writings. Our plays may be striking and admirable in many ways but they will not touch the depths in us. They may excite a tumult in our minds but not touch

<sup>1</sup> cp. "sarvasastrārtha sampannam sarva silpa pradarsanam natyakhyam pancamam vedam setihasam karomy aham."



*Delegates to the Drama Seminar.*

the deeps. A great drama overwhelms, devas-  
tates, annihilates us and yet exalts us and  
makes us new.

The whole plentitude of the dramatist's  
inner vision is applied to the full extent of the  
world, to all its depths and heights. Any  
subject, any topic may be chosen for dramatic  
representation ; virtue and vice, joy and sorrow  
pride and prejudice. The world is complex  
and complicated.

kvacid vinavadyam kvacid api ca haheti  
ruditam  
kvacin nari ramya kvacid api jara-jar  
jara-vapuh  
kvacid vidvad-gosthi kvacid api  
suramattakalaho  
na jane samsarah kim amrtamayah,  
kim visamayah.

Here the sound of vina, there the voice of  
wailing; here pretty women, there tottering  
withered dames; here the meeting of learned  
men; there the brawls of the drunken, I do  
not know whether this world is heaven or hell.  
The poet holds the mirror up to nature in all  
its variety.

Though we have the conflict between good  
and evil, the Indian view does not adopt a  
Manichean dualism, which believes in the  
ultimacy of the opposites of good and evil.  
Good is bound to triumph for there is a moral  
government of the universe. Truth will  
triumph, so beauty and goodness.

jagat trayam sambhava nartana sthali  
natadhirajo' tra parah sivah svayam,  
sabha nato ranga iti vyavasthithi  
svarupatah saktiyutat prapancita.

Suffering is not the final end of life. That  
is perhaps why we do not have tragedies.  
There are tragic situations where man is at  
grips with fate, where there is an interplay of  
character and circumstance, but there are no  
tragic endings. For the writer has faith in the  
ultimate decency of things.

While the dramatist shows us the heights  
and depths to which man can rise or fall, he  
induces in us sympathy for the good and hatred  
of the evil. He affects our feelings directly and  
conveys ideas indirectly. The writer does not  
air his views but imperceptibly changes the  
life. As Mammata says in his *Kavyaprasasa* :  
*kantasammitatayopadesayuje*. He comments :

kanteva sarasatapadanenanabhimukhi-krtya  
ramadivad vartitavyam na ravanadivad ity  
upadesam ca yathayogam kaveh sahrdayasya  
ca karotiti sarvatha tatra yataniyam.

An actor must be able to inspire in his  
audience the feelings of the characters he re-  
presents. There are some who hold that the actor  
should lose himself in his part; others think  
that he must be detached from it. By over-  
acting we sometimes tear a passion to tatters.  
We actors must not be overwhelmed by emo-  
tions but interpret them and present them in

intellectual terms.<sup>1</sup> It is said that King Kulasekhara of Tamilnad (12th century) when he heard the verse that Rama was alone to meet the fourteen thousand demons, he became so excited that he immediately armed himself from head to foot and was about to march with all his army to meet Ravana as an ally of Rama.

susrava tam imam slokam bhaktiman  
 kulasekharah  
 caturdasa-sahasrani raksasam bhima-  
 karmanam  
 ekas ca ramo dharmatma katham  
 yuddham bhavisyati  
 asahisnus tato'dharma-yuddham sigham  
 skhalad-gatih  
 dhanurvanam samadaya khadgam carma  
 ca viryavan  
 caturangabalopeto janasthanam  
 krtatvarah  
 tat ksane tasya prastatha sahayartham  
 hari-priyah<sup>2</sup>

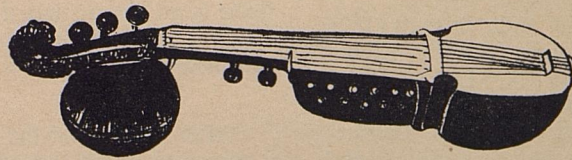
Indian drama has a great future. After independence there is a great quickening of the human mind, a renaissance of artistic activity. We hope that lasting works may be produced in this age. Both writers and actors are found in plenty. Indians have a natural gift for acting. I see in out-of-the-way small schools and colleges young boys and girls acting with such superb skill and grace that it fills me with hope for the future of drama in our country. In all our big centres new theatres

are springing up. Your Chairman is a playwright of distinction in Telugu. Your Vice-Chairman, Srimati Kamaladevi Chattopadhyaya is the President of the Theatre Centre of India. In a theatre club, actors and writers and all those interested in drama may bring about greater understanding among theatre lovers. We may watch the theatre movements in other countries and profit from them. We must encourage artists to try new experiments and not always follow the beaten track.

Though artists are born, not made, training will help actors of both kinds. Every school and college should have a dramatic society. We must develop our drama in consistency with our temperaments and traditions. Drama is education, entertainment and recreation.

It is said that drama creates the conscience of the age. We cannot make people good by acts of parliament. Nor is it possible by constitutional provisions to remove deep-seated social prejudices. We influence social behavior by creating public opinion. I have known many playwrights and actors who have sweltered at the task of raising standards of behaviour in our country. I need not mention names. We will have social comedies and satires, serious dramas, and shadow plays.

I hope your deliberations will rouse public interest in the theatre movement and the art of the drama and result in the improvement of our standards.



<sup>1</sup> cp. *Mandara-makaranda* :

utpadayon sahrdaye rasajnanam nirantaram anukartru sthito yo'ratho' bhinayah so'bhidhiyate.

<sup>2</sup> Anantacarya : *Prapannamrta* Chapter 86.

# ORIGIN AND HISTORY OF SOME IMPORTANT INDIAN MELODIES

By PROF. O. C. GANGOLY

AS an important branch of music studies, the history of Indian music has been very much neglected by our practitioners and connoisseurs of music who do not realise the importance of the study of the various theoretical aspects of music for the future development of this art, which is one of the richest cultural heritages of not only the Indian nation, but of whole humanity.

After Pandit Vishnu Narayan Bhatkhande of revered memory had placed the study of our music system on a thoroughly scientific foundation, very little contribution has been made by Indian scholars in this fascinating branch of India's spiritual culture. Our gratitude is all the more to a large number of European scholars who have done research in the different aspects of Indian music and made very rich contributions to the literature on the subject which must be of great benefit to all future workers in the field. I am taking the liberty to mention the names of some of these European savants which may inspire and attract qualified Indian scholars to come and work in the rich quarries of their valuable spiritual heritage and build up a correct history of Indian music on sound scientific data now embedded and lost in a mass of legendary matters and fanciful myths.

Albrecht Weber (1863), A.C. Burnell (1876), J. Grosset (1888), C.R. Dav (1891), Richard Simon (1903, 1904, 1909, 1913), Lady Wilson (1904, 1912), A.J. Palak (1905), Mrs. Maud Mann (1911), Ratan Devi (1913), E. Clements (1913), A. H. Fox Strangways (1914), H.A. Popley (1922), Phillippe Stern (1923), Ethel Rosenthal (1928). A.A. Bake, and last, though not the least,—Alain Danielou.

As against 16 names of brilliant European students of Indian music, the number of Indian scholars who have done research in the science of Indian music is only eight. Yet, I believe, that it is the work of competent Indian

scholars and not of European scholars which can really build up the fabric of Indian music history. Before a sufficient number of competent and qualified Indian scholars and research workers can be harnessed into this field of investigation by adequate research scholarships, it will be impossible to fill up the gaping void and the dismal darkness which obscures accurate survey of Indian music from its beginning through its many brilliant developments and historical evolutions. Another hiatus is the very small number of our ancient musical texts which have survived the ravages of time and which offer very poor and insufficient data to build up a complete picture of our musical history.

Barring a few obscure and cryptic passages in our Vedic texts, difficult to understand and difficult to interpret, the outstanding landmarks of our musical texts consist of a fragmentary work of Dattilamuni who lived before Bharatmuni, and some stray quotations from Kohalamuni, a contemporary of Dattila. This is followed by the most valuable 28th chapter of Bharat's *Natya Sastra*, which has recorded very important historical data regarding the origin and evolution of our *Raga* system. Though the available text of the *Natya Sastra* cannot be earlier than the third or fourth century A.D. there is no doubt that it embodies much earlier musical material and music practice of many centuries before the Christian era.

After the text of the *Natya Sastra*, there is a complete blank for several centuries until we come to the text of *Brihad Desi* attributed to Matangamuni. For a sound foundation of our history it is necessary to fix the date of the text of Matanga but it has not been possible to do so for lack of reliable data in the text itself. And various scholars have given differing estimates of its date, varying from the 5th to the 11th century. Personally, I am inclined to place it in the 5th century, if not slightly earlier.

Anyhow *Brihad-Desi* is a valuable landmark in our history and offers rich materials for tracing the developments which took place after the time of Bharatmuni.

Excepting the text of the *Bharata's Natya Sastra* which deals with music in its 28th chapter, and the text of Matanga's *Brihad Desi* we have no other materials or data to trace the origin, history, or the development of the melodies. In fact before we come to Matanga's text we do not find any mention of the *Ragas* designated as such by proper names. What we have in Bharata's text is the enumeration of a number of *Gramas*-*ragas* and *Jati-Ragas*. These are the same as enumerated and described in the *Sangita-Ratnakara*, a text composed in the 13th century. Curiously in the text of *Abhilartha-Chintamani* composed by Chalukya Someswara in 1131 A.D. we have an indication of the different stages and processes of the evolution and development of the *Ragas* and their derivatives. As this is an authoritative enunciation of the stages in the development it will be useful to cite and to translate the passage which runs as follows:

*Sama-Vedat Swara Jate, Swarebhyo  
Gramas-Sambhavah*

The musical notes were born or derived from the *Sama Veda* and from the musical notes came the *Gramas* or the different scales. *Gramebhyo Jatayo Jata, Jatibhyo Raga-nirnaya*. The *Jati* types of melodies were derived from the *Gramas*, or scales, and, from the *Jati* types the *Ragas* were determined. The next verse indicates the further differentiations of the *Ragas* into their latest derivatives.

*Ragebhyos tatha Bhasa Vibhasascapi Sanja-  
tam Tathaiv antara-Bhasika*

From the melodies came the *Bhasa-ragas* and the *Vibhasa-ragas*,—and, thereafter, the *Antara-Bhasika* forms of melodies.

In the stage of development of the melodies recorded in the *Natya sastra*—we have an enumeration of eleven *Grana Ragas* and 35 *Jati-ragas*. The *Ragas* proper with specific names had not then come into existence. We come across a number of *Ragas* designated by their proper names for the first time in the text of the *Brihad Desi*.

In the text of Dattila, datable in the third or fourth century, we have one of the *Murchanas* labelled with a proper name *Saubiri*, a name later

assumed by one of the melodies. But in the stage of development as indicated in the text of Dattila we are far ahead of the stage of the evolution of the *Ragas* as such.

And it is in the text of Matanga that the name and the topic of *Ragas* are, for the first time, mooted and Matanga interrogated by somebody introduces the name of *Raga* and explains its meaning and significance.

The interrogator asks Matanga:

*Kimucyate Raga Sabdena Kim va Ragasya  
Laksanam Vyutpatti Laksanam tasya Yathavad  
Vaktumaharsi.*

Provoked by this interrogation Matanga proceeds to expound the meaning and characterisation of *Ragas*. In fact he boastfully asserts that what he is going to say about *Ragas* has not been referred to by Bharat and other authorities on music.

*Raga-margasya Yad rupam Yannoktam  
Bharatadibhih Nirupyate tadasmabhi—  
laksya-laksana-samyutam 11 11 279 11*

Translation:

“The forms that have developed of the *Ragas* and which have not been indicated by Bharat and others.

We are going to ascertain them and expound them with aims and characteristics.”

Then in the succeeding four verses, 280—284, Matanga defines and expounds the characteristics of the *Ragas*.”

*Swara-Varna Viseshena dhvani-bhedena Va  
Punah Ranjyate yena vah kaschit sa Ragah  
Sammatah satam 11 (280)*

“By the use and application of particular melodious notes or by combination of different sounds a certain type of ‘pigmentation’ or ‘colouration’ is arrived at that is accepted as *Raga* by wise men.”

The next verse improves on this explanation of the character of a *Raga*.

*Yo'sau dhvani viseshastu Svava-varna-  
Vibhushitah Ranjaka Jana-cittanam sa ca  
Raga Udahrita (281)*

Matanga gives various definitions of a *Raga*.

A *Raga* is that special kind of sound-composition which, being adorned with musical notes of different *varnas* or colour—values, namely of stationary, ascending or descending or moving values, has the effect of colouring the hearts of men.

Again he says:

*Ityevam Raga-sabdasya vyutpattirabhidhiyate Ranjana jayate Rago Vyutpattih Samudahrita* 11 (283)

‘A *Raga* is born by virtue of the quality of colouring the mind, this is the derivation specified in the word *Raga*’. Then he adds, this is a *Yoga-rudha Sabda* like the word *Pankaja* that is to say suggesting a special kind of significance different from its literal root-meaning.

Matanga then describes the seven forms of a type of musical composition called *Gitis*. He asserts that having set forth the characters of *Gitis* I am now going to enumerate the *Ragas*.

*Gitanam Lakshanam proktam Raga Samkhyo cyate'dhuna* (309)

*Ragacastau Prakirtitah* 11 (310)

He names and enumerates eight kinds of *Ragas*—each designated by a proper name.

(1) *Taku-ragasca* (2) *Saubira-statha* (3) *Malava-panchamah* (4) *Khadavo* (5) *Bhotta-ragasca* (6) *Latha Hindolakah. Parah* (314)

(7) *Takka-Kaisik* (8) *Ityuktastatha Malava-Kaisikah. Ete Ragah Samakhyata namato Muni-pungavaih* 11 (315)

There are the eight different *Ragas* designated as such by names by the best of sages. Excepting *Hindola* and *Malava-Kaisika* or *Malkousa* we do not find any of the six major *Ragas* of later times. And the most important feature of these eight *Ragas*, designated as such by their proper names, is that they derive these proper names by reason of their associations with some regions, countries, or tracts or with some primitive non-Aryan tribes, then inhabiting different parts of India. So that some of these names of tribes, or regions offer a clue to their history, origin, or derivation. Two of

this list of eight appear to have been derived from the ancient Malava tribes, well-known to historians and referred to at the time of Alexander's invasion, under the name Malois.

Another melody derived from an ancient non-Aryan tribe is the *Taku-Raga* later known as the *Tanku-Ragini*, derived from the Takka tribe, still surviving as the Tonks, Attock, and Takka-Sila. The ancient culture of the Tonks appears to survive in the special script at one time current in the tribe and now known as Tankri characters surviving in some parts of the Punjab Himalayas, nearabout Kangra.

Matanga in referring to a number of non-Aryan tribal melodies current in the folk music of the ancient tribes suggests a distinction between the characteristic structure of non-Aryan *Desi Ragas*, and the developed classical *Ragas* of the *Marga* type. He points out that *Ragas* with a structure of only three or four *Swaras* or notes are not to be regarded as *Ragas* proper; they belong to the music of the uncivilized forest tribes such as the Savaras, Pulindas, Kanbojas, Vangas, Kiratas, Vahlikas, Andhras and Dravidas.

*Catuh-Swarat prabheta na margah-Savara-Pulinda - Kamboja - Kirata - Vahlikandhra-Dravida-Vanadishu prayujyate.*

(Brihad Desi, p. 59)

In fact, the non-Aryan primitive tribes have contributed many melodies which have been adopted and incorporated into the Aryan *Raga* system of the classical *Marga* type by the addition of a *Swara* to their original four-noted structure. This is illustrated in the history of the *Pulindi Ragini*.

In the light of these general data, we are now in a position from the available textual materials, meagre as they are, in the present state of our knowledge, to make an attempt to trace the history of the following six *Ragas*:

(1) *Vilawal* (2) *Bhairava* (3) *Kanada* (4) *Todi* (5) *Megha* and (6) *Kalyana*.

#### VILAWAL

Now it has assumed and appropriated a respectable Sanskrit name of VELAVALI but in its earliest, and original primitive form it was known by the name of VELA-ULLI, apparently a primitive non-Aryan melody later clad in a respectable Aryan dress.

We come across this melody, for the first time, in the text of *Sangita Makaranda* by Narada, a text belonging to 7th to 9th century A.D. Thereafter it figures in the text of the *Sangita Samaya Sara* composed by a music authority named Sri Parsvadeva, who is believed by some scholars, to have lived about the 12th century, some time between 1165 and 1330 A.D., as he is not mentioned by Sarngadeva, but is quoted by Simha Bhupala who lived about 1330 A.D.

In this text, *Velavali* is enumerated as one of twenty *Bhasanga Ragas*, or a minor or derivative melody and is said to have been derived from *Kakubha Raga* a full-toned hepta-tonic melody conducive to the increment of the enjoyment of life with *Dhaivata* as its *amsa* and *graha-swara*, with a tremulous *Shadja* note and suitable for expressing *Vipralambha Sringara*.

*Kakubha-prabhava bhasa ya prokta bhogavardhini* 11 11 34

*Velavali tadangam syat paripurna-Samasvara Dhaivatamsagrahanyasa dha-tara Mandra-Madhyama* 35.

*Shadjana kampita seyam vipralambhe niyujyate*  
(Velavali) (p. 19)

A variation of this melody is referred to as an *Upanga-Raga* designated under the name of *Pratapa Velavali*.

Excepting in its archaic *prakrita* name we have no other data to suggest that it has come from any non-Aryan tribe.

## BHAIRAVA

Our next study is Bhairava.

Though honoured with the suggestion, in later texts, that it is the earliest of the *Ragas*, *Bhairava adi-Raga*, it does not figure in any of the earlier texts and appears to be a late-comer in the pantheon of *Ragas*. Its earliest mention is in the text of *Sangita Makaranda*, datable about the 8th century. According to a passage in the text of an *Alamkara Sastra*, *Bhava Prakasa* composed by Saradatanaya, it is possible to suggest that this melody, though now respectfully associated with the Great God Siva, came from a non-Aryan tribe known as the *Bhairavas*, who were located on the West bank of the river Jhelum, which was the old capital of the Indo-

Greek King Sophytes or Subhuti who reigned about the first century B.C. Originally, *Bhairava Raga*, as the derivation of its name indicates, belonged to this *Bhairava* tribe in the Punjab Himalayas, who were located at a place called Bhira. Its origin or history cannot be taken earlier than the text of *Sangita Makaranda*, datable about the 8th century (7th to 9th century). Its *Swara-rupa* or note-structure is given in Parsvadeva's *Sangita Samaya Sara* where it is asserted that *Bhairava* is a derivative from the archaic melody *Bhinnashadja*—it abjures *Rshabha* and *Panchama* and is suitable for songs of prayers.

*Bhinna shadja samudbhuto ma-nyaso  
dhamsa bhushitah Samaswaro Ri-Pa-  
tyaktah Prarthane Bhairavah Smritah*

(17th sloka p. 17)

*Sangita Samaya Sara.*

Matanga in his *Brihad Desi* mentions *Bhairava* as one of the seven current *tanas* but there is no suggestion that it had the status of a melody at his time.

*Bhairavah Kramodascaiva Akustobhyasca  
Palakah*

*Srishtikrid Varsa-kantarah Saptamo  
Maksittah Smritah* (117)

*Iti Madhyama-grame*

*Ouduvita-tana-namani*

The canonisation of this apparently non-Aryan *Raga* by myth-making processes is discovered in the text of *Sangita Darpana* composed about 1625 A.D. by Catura Damodara Misra. In such a late text, it is for the first time, associated with the myths of Siva and it is stated that the *Five* out of *Six Ragas* emanated from the five faces of Siva, at the beginning of Siva's dance. But even in this mythic recitation, *Bhairava Raga* did not emanate first, but it was the *third* emanation, the first being the *Sri Raga*. So that, here, also, *Bhairava's* status as the *Prathama Raga* is not justified. Let me quote this very well-known passage in the *Sangita Darpana* (p. 26)—

*Siva-sakti—Samayogad raganam sambhavo  
bhavet Pancasyat Panca ragah syuh shashthastu  
Girija-mukhat* (160)

- (1) *Sadyo-vaktrattu Sri raga* (2) *Vamadev-*  
*ad Vasantakah* (3) *Aghorad Bhairavo*  
*'bhut* (4) *Tatpurushat Pancamo 'bhavat*  
(5) *Isanakhyaad Megha rago Natyaramble*

*Sivadabhut Girijaya mukhallasye* (6)  
*Natta-Narayano bhavat* (162)

Sangita Darpanam—

(Sarasvati Mahal series No. 34 Edited by  
K. Vasudeva Sastri, 1952.)

If *Bhairava Raga* was the earliest melody, nothing could have prevented the myth-maker to place it in the first face of Siva (*Sadya Vaktra*).

Curiously in the text of *Natya-lochana*, an unpublished text, datable shortly after *Pancama Sara Samhita* of uncertain date, not earlier than the ninth century. *Bhairava Raga* is not mentioned at all though the melody *Bhairavi Ragini* is mentioned. This leads to a curious inference that *Bhairava* obtained recognition later and was related to *Bhairavi* already in existence.

So that there is no justification for the claim that *Bhairava* was the earliest *Raga* (*adi-raga*).

In the present state of textual data the history of this *Raga* cannot be further elucidated. Probably the discovery of some new texts may throw further light on its history.

#### KANADA

Our third topic is the melody *Kanada*, also known under the Sanskrit names of *Karnata* and *Karnati*. In the first form, it is recognised as a major melody, or a *Raga* and in the second form of *Karnati*, with its *Prakrita* equivalent, *Kanada*, it is designated as a *Ragini* or a minor melody, affiliated to *Dipak Raga*. Its name suggests that it originated and came from the *Karnata Desa* or the Kanarese Districts.

We come across this melody, for the first time, as one of the major *Ragas* in the text of *Sangita-Ratna-mala* attributed to Mammata Acharyya, who may or may not be Mammata the author of *Kavya Prakasa* who flourished about the 11th century.

A clue to its history is suggested by the visual illustration of this melody. The *dhyana*, or contemplative verse, describing the image of the *Raga*, presents the *Raga* in the picture of a standing King, holding in one hand a sword and in the other hand, one tusk of an elephant just killed by the King and for which act of brave adventure, a couple of *Charanas* or royal bards standing in front eulogise the prowess of the king in appropriate songs of praise.

*Kripa-pani gaja-danta khandam*  
*Ekam vahan dakshina hastakena*  
*Samstuyamanah sura-caranoughaih*  
*Karnata-ragah Kshiti-pala-murtih* 11

Sangita Darpana.

A similar picture is called up by the descriptive verses composed in Hindi:

*Kirati Jyoti ujari dharai*  
*Nripa asana baitho virajita hikari*  
*Bhata khade vara gavata age*  
*Sunai Jasako Harkav-ata hikari*  
*Syama sarir subuddhike dhir*  
*Sajai tanu-bhusana bhavata nikai*  
*Dipakaragaki ragini janiye*  
*Kanara mohata hai avanikai*

In the Hindi verses quoted above we find that the Krishna myth has been foisted on the picture of the *Raga* which, originally was personified in the image of a secular prince engaged in the secular occupation of hunting elephants. It was in its original application, a hunting melody—associated with elephant hunts.

But when later iconographers impose the Krishna-cult on the conception, the original king is transformed into the picture of Sri Krishna himself, depicted in connection with the quelling of *Gajasura*, one of the famous exploits of the mythical hero. This is emphasised in the Hindi verses by describing the hero having a bluish complexion *syama sarir* and identified with Krishna himself designated as *Kanara* the *Prakrita* and affectionate form of the name of Krishna.

It is the very picture of Krishna whose effulgence captivates the whole world:

*Kanara mohata hai avanikai*

This identification of *Karnata Raga* with the Divine hero Krishna is followed in the visual illustrations of the melody in the pictures of the Jaipur School which depict the image of the *Raga* in the form of Krishna with a crown of peacocks' feather.

But the primitive and earlier origin of the *Raga* as a 'hunting melody' is adhered to in the conception that it is Krishna himself going out to hunt the *Gajasura*. If we analyse the *Swara rupa* or the note-structure of *Karnata* melody we find that it belongs to the *Asavari* *That*, a *sampurna-Khadava* type, with *Risabha* as *Vadi* note, and *Panchdama* as *Samvadi* note

avoiding the *dhaivata* in the descent (*avaroha*) and *Gandhara*, weak, in the ascent. If we analyse the *rasa-value*, or the emotive essence of the melody, we may perhaps recognise two divergent and contradictory feelings. The laudatory song of the *Charanas* congratulating the king for his successful kill of the elephant connotes an element of joy and elation. But it also suggests an element of lamentation as the elephant dies discharging its vital breath.

### MEGHA RAGA

Our next study is the history of the *Megha Raga*, the melody par excellence of the rainy season, and of the cloudlands. In the Sanskrit text books of music we come across the name of this melody for the first time in the text of *Sangita Makaranda* of Narada, datable between the 7th and 9th centuries. In this text it occurs, as the third in the enumeration of six major *Ragas*. In this scheme six *Raginis* or minor melodies are assigned to *Megha*, namely,

- (1) *Sourastri* (2) *Kambhari* (3) *Vangali*  
(4) *Madhu-madhavi* (5) *Deva-kriya* and  
(6) *Bhupali*.

Two of these *Raginis*, namely, *Kambhari* and *Deva-Kriya* are now archaic and obsolete *Raginis* so that the scheme imparts a quite respectable antiquity to *Megha Raga*.

But we have discovered new data which project the history of *Megha Raga* to a very remote antiquity.

The melody of the rains is referred to under the name of *Megha Giti* or 'Song of the Rains' that is to say, the 'song that fetches the rains', in a very old text of Buddhist literature namely, in one of the texts of the Buddhist *Jatakas* believed to have been written down between the second century B.C. and the first century A.D. So that this piece of evidence is earlier than the *Natya Sastra*.

We find *Megha Giti* actually mentioned in the *Matsya Jataka*. I am taking the liberty of giving a paraphrase of the whole text.

"Parjanya send out thy thunders".

The story how Bhagwan Buddha had caused the rains was recited by him during his stay at Jetavana. At that time, for sometime there was a draught in the Kosala country. The crops were dying for want of water and ponds,

reservoirs, and lakes everywhere, were without a drop. Even the pond in front of the monastery at Jetavana was without any water and the fishes, tortoises, and other aquatic animals were weltering in mud. And taking advantage of the opportunity the crows and other fish-eating birds were pecking at and devouring the fishes moving about frantically to save their life. When Bhagwan Buddha observed the cruel killing of fishes and tortoises his heart became full of grief. And he shouted out his resolution:

"I shall certainly cause the rains to descent today", and at day-break after performing the morning duties he waited for the hour to go round for his begging. Presently, surrounded by the groups of Bhikshus he entered the city of Sravasti for alms. After coming back from his begging round, on his way back to the monastery, he stood quietly on the steps of the little lake in Jetavana and called out to his favourite disciple: "Ananda! fetch my bathing clothes I wish to have a dip in the pond of Jetavana!" "But" answered Ananda "O Lord, this pond is now without a drop of water with nothing but deep muds."

"Ananda! the powers of the Buddha's are immeasurable! Go, fetch my bathing clothes!" Thus ordered, Ananda fetched the clothes. After covering his body with the two pieces of cloth one round the loins and another round the body; and thus clad, he stood on the steps of the pond and announced "I wish to take my bath in this pond of Jetavana."

Immediately, the pale stone throne of Indra in the heaven, became uncomfortably hot, and the king of the gods became restless to find out the cause of the calamity. And perceiving the reason, he immediately called out the celestial cloud-gods and announced: "The Lord Buddha is standing on the steps of the pond at Jetavana for a bath. Run quickly, run and submerge the whole Kosala region with abundant rains." "So be it" said the cloud-gods and with the *Megha Giti* or song of the rains on their lips they all ran to the East. And immediately patches of clouds gathered over the horizon and soon covered the sky and poured down abundant rains and filled all lakes and reservoirs right up to the highest steps. The Buddha had his bath and returned to his room in the cloister of fragrance in the monastery. Such is the romantic story of Buddha's causing the rains for the relief of the whole region recorded in the text

of the Jataka for the edification of the faithful devotees.

For the historian of Indian melodies the word *Megha Giti* occurring in the text is a valuable piece of evidence to prove that from very early times the melody of the rains was known and recognised.

In the text of Bharata's *Natya Sastra* the author has referred to *Raga Gitis* instead of *Ragas*. The *Jataka* text just quoted also refers to *Megha Giti* which must be taken as the earlier form of the *Megha Raga* the use of which must be as early as the first century before Christ, if not as old as the time when the Buddha lived.

The later history of the *Megha Raga* is the stage at which it was appropriated to the Krishna cult, the melody being personified by the image of Krishna, having typical bluish complexion of the clouds.

Identified with the image of Krishna the *Raga* is immediately clad in the *pitambara*, the yellow robe characteristic of the god and conceived as seated on his throne placed on the shoulders of the clouds and feeding the thirsty *catakas* with drops of rains.

*Nilotpabha-vapu-rindu-samana-vaktrah  
Pitambara-strishita-cataka-yachya-manah  
Piyusha-manda-hasito ghana-madhya-vartti  
Vireshu rajati yuva Kila Megha-ragah II*

(Ragas & Raginis, Plate LXV)

Translation:

"With a complexion like the lotus and a face like the moon, He is dressed in yellow and is sought by thirsty cuckoos. With bewitching smile he sits on the throne of the clouds. He is one amongst heroes, the youthful 'Melody of Clouds'."

#### KALYANA

We now come to study the history of a comparatively new melody which makes a rather late appearance in the gallery of Indian melodies namely, KALYANA. Its first appearance is in the text *Manasollasa* of Somesvara Deva who reigned about the year 1131 A.D. According to the scheme of Somesvara, *Kalyana* or *Kalyani* is a *Ragini* or minor melody belonging to the groups of *Natta Narayana*. In the text of *Sangita Darpana* by Chatura

Damodara the court poet of the Vijayanagara King Tirumala Raya, who reigned between 1570 and 1573, we find *Kalyana* described as a *Raga* or major melody and given the name of *Kalyana Nata*. It is described as a *Sampurna*, heptatonic melody, with the use of three varieties of *Rishabha*:

*Kalyana-Nato Vigneyah Sampurno  
Ri-trayo-matah*

*Sadya-trayo pi Kaiscit-tu  
Sampradisto manishibhih*

Verse 271

Ragas Darpana

*Sarasvati Mahal* Edition, 1952

In the text which comes next to *Raga Darpana*, namely, Somanatha's *Raga Vibodha* composed in 1609 A.D. the author Somanatha mentions *Kalyana* as one of the 23 *Mela Ragas*, assigning two *Raginis* to the *Kalyana* Groups, namely, *Kambhodi* and *Deva-kri* (Page 58, Ramaswami Aiyar's Edition 1933). Somanath also describes it as *Sampurna* melody to be sung in the evening time:

*Saindhavya-Ga-Nir-Nityam  
Samsa-nyasa-graha lasad-gamaka  
Sadvanta Gamsa-Ournah  
Pradosa-gevassa Kalyanah  
(Iti Saindhavi-Kalyanah)*

Verse 33, P. 27.

In an earlier verse—Somanatha gives the scale or the skeleton notes of *Kalayana-mela*:  
*Kalyanasya tu mele Sucayah*

*Sa-Pa-Dha Ri—Rasti Tivanitrah tivra-tarah  
Sadharanasca mrdu-Pa  
Mrid-usa sminnesha itare ca II  
Iti Kalyana-melah II-II 50 II*

(p. 21)

Though several texts assert that a number of derivative melodies owe their origin to the *Kalayana-mela*, not more than two melodies are cited as examples.

In his *Sadraga Candrodaya* composed about the year 1562, Pundarik Vitthala also asserts that several melodies emanate from the *Kalyana mela*, a *sampurna* melody to be sung in the evening.

*Suddhau Sa-Gau—Suddha Pa-Dhau*  
*tathaiva laghua dhikau*  
*Sadjaka—Pancama ca*  
*Sadharano Go'Pi Yada bhavayuh*  
*Kalyanakasya-bhihitah Sa-melah II*  
*Kalyana-melad Prathita bhav-anti*  
*Kalyanakadya Katicittu ragah*  
*Samsa-grahah Santa-Yuktasca purnah*  
*Kalyana-nanodayamit Sayam II*

At the end of the 14th century (1375—1400 A.D.) Amir Khusro, the great poet and Minister of Alauddin Khiliji, contributed lavishly to the development of Indian music, by importing and assimilating a number of Persian melodies into the Indian *Raga* system. He imparted a new flavour to the old melody of *Kalyana* by mixing it with the imported melody of *Iman* and true to its new form it has received a new label *Iman Kaylan*, current in India, as a very popular melody for five hundred years now.

In order to distinguish *Iman Kalyan* from its earlier and original prototype, the latter has come to be labelled as *Suddha-Kalyan*. Pundarik Vitthala in his *Raga manjari* incorporates 16 Persian melodies into the Indian *Raga* system which he calls *parada*, gift of others, of which the most interesting is *Iaman*—which he affiliates with *Kalyana*. He says:

“*Kalyane Yamano gayet*  
*Sarpardo tha Vala Vale*”

Ragamanjari, p. 19.

We have in the text of *Catvarimsaccata Raga Nirupanam* ascribed to Narada (of uncertain date) the description of a melody named *Kalyani*.

This must be a melody different from *Kalyana Raga* which we have been discussing.

According to the contemplative verse given in *Sangita Darpana* (Verse 37, p. 47) the visual portrait of *Kalyana* is a king carrying a sword in his hand and valiant in warfare :

*Kripa-pani-stilakam lalate*  
*Suvesa-vesa samare pracandah*  
*Smaran-pravistah (?) kila rakta-varnah*  
*Kalyana-Natah Kathito munindrai II*

According to Somanatha's *Raga Vibodha* (p. 77, 200 verse) *Kalyana Raga* is also presented to us in the portrait of a king:

*Sacchatra-camaro cchastambhuti*  
*mauli-ratna-malavan*

*Kalyanah Sita—vasa Raja Simhasanasinah*  
 II (200)

As distinguished from this portrait of a king the personality and identity of *Kalyani Ragini* is quite different.

We have two different versions of *Kalyani*, one assigned to *Vasanta* and another to *Nat Raga*. The first is personified as damsel carrying or fondling an antelope:

*Vasanta-Snusha-Varanam:*

*Subha-Vak-candra-vadana-pulakamkita-*  
*sustani*

*Nilotpala-Kara Syama Kalyani mriga-*  
*Vahini II*

*Catvarimsacchata - Raga - Nirupanam*,  
 p. 11

According to another text *Kalyani* is the wife, or *Ragini* of *Nata Raga*:

*Kantanurakta mridu bhava yukta*  
*vyghurnitaksi mridu-goura-dueha*  
*Nattakhya-ragasya vilasini sa*  
*Kalyanikeyam Kathita Kavindrai II*

(*Sangit Sara Samgraha*) (p. 53)

The *Swararupa* or note-structure of *Kalyani* is thus described in the same text :

*Pancamamsa-graha-nysa Kalyani Kathita*  
*budhaih*  
*Souvirimurcchana jneya Sampurna tivra-*  
*madhyama II*

**TODI**

We now come to the last item of our studies, the *Todi Ragini*. It is a very popular melody still current in our present practice. Though not very old, it has an aroma of antiquity about it. It is known under the original *Prakrita* form of *Tuddi*, *Tudi*, and *Tundi*, later Sanskritised under the label of *Tudika*. We first come across the name of this *Ragini* under the label *Tundi* as one of the *Raginis* of *Pata-Manjari* mentioned in the text of Narada's *Sangeeta Makaranda* datable between the 7th and the 9th centuries. It is also mentioned and described under the *Prakrita* form, *Toddi* in the text of the *Sangita Samaya Sara*, by the Jain author Parsadeva, datable about 1250 A. D. Its note structure is thus described:

*Angam Khadava-ragasya Sampurnam ca*  
*Sama-svaram*  
*Sadja-tana ca mandra ca nyasamsa-*  
*graha-madhyama*  
*Todi name prasiddhoyam rago harshe*  
*niyujiyate II (14)*

(Travancore Edition, p. 17)

As its Prakrita name suggests, it is a fairly old melody and there are some evidences to prove that it very probably originated from the field, in connection with the guarding of the ripe corn in the rice fields of the primitive Indian farmers. When the paddy is ripe it attracts the herds of antelopes from the neighbouring forest and it is a difficult job to prevent the group of antelopes, which steal into the rice-field, from eating up the ripe corn. This depredation of the antelopes is a well-known fact and very frequently referred to in ancient Sanskrit literature. To protect and preserve the ripe corn from these depredations, the farmer usually employs his own daughter who is placed on a little bamboo *machan* in the heart of the rice-field, who watches and chides away the intruders. This is a very ancient practice and is referred to in many early texts of Sanskrit literature. The farmer's daughter found out that the antelopes were fond of music and she sang songs as a counter-attraction to wean away these animals from her rice field and prevented them from eating up the ripe corn. That the predatory deer were attracted by the songs, or the instrumental music of the primitive *vina* of the farmer's daughter, who kept watch over the paddy fields, is suggested in Subandhu's *Vasavadatta* (datable in the 7th century):

"With herds of deer delighted by the songs of happy female guardians of the rice."

*'Hrsta-Kalama-gpoika-gita-sukhita-margayuthe'*

On this passage, the commentator Sivaram, glosses the phrase *Kalama-Gopika*—as *Sali Samrakshika*. That is to say "female guardians of the paddy fields." The deer chewing the grass or the stolen rice, if attracted by music drop the half-chewed grass.

This is actually referred to in a passage in Sri Harsha's drama *Naganandam* (in the dialogue of Aitreya and Jimuta-vahana). Aitreya: "Even the deer prick up their ears and listen to the strains of music, with their eyes closed, while from their mouth falls the half-chewed grass."

This interesting phenomenon of the paddy-field is very happily visualised in the pictorial illustration of the *Todi Ragini* where we find it graphically presented in the picture of a graceful guardian of the paddy-fields singing with her

primitive *Vina* and attracting the herds of antelopes by her music and luring them away from paddy, which will yet take time to mature.

Very probably the farmer's daughter, the young guardian of the paddy-field, sang her song in the melody of the *Todi Ragini*, a primitive farmer's melody, to wean away the predatory deer from her corn-field.

In the Sanskrit contemplatives verse, composed to visualise the *Todi Ragini*, we have the picture of a damsel with a *vina* beguiling the antelopes of the woodland.

We will quote two typical slokas:

*"Kalita-vipanci-vipine lalita karinarun-  
ambara harini 1*

*Dhavalanga raga-racana mridu-vacana  
bhushita Todi 11*

(Ragvibodh, p. 214)

Another text gives a similar picture:

*Tushara-Kundojjvala-deha-Yastih*

*Kashmira-Karpura-vilipita-deha 1*

*Vimodayanti Harinam vanantare*

*Vinadhara rajati Todikeyam 11*

Her slim body is radiant as the frost or the *Kunda* flower. And is smeared with the paste of saffron and camphor. She beguiles the deer in the woodland. Carrying her *vina*, she shines as *Todika*. The Hindi version of the visual description of the melody is equally convincing of the origin of the melody from the practice of guarding the paddy from the depredations of the deer.

*Sundara anga ananga bhari Chavi Syamala  
Vindu virajata thodi 1*

*Ambara sveta uroga utangini naginisi  
alakain juga chodi 1*

*Ghumata tanana vanana son kara cumata  
karana-ke mriga modi 1*

*Tanhi nacavata vina bajavata pritamake  
guna gavata Todi 11*

The partiality of the deer for music was an old recognisable piece of Zoological knowledge and very soon passed into poetic conventions of which several examples are found in Sanskrit literature.

Thus, in Vasavadatta, we read:

“With herds of deer delighted by the notes of songs of Kinnaris close by

*“Samasanna-Kinnari-gita Sravana ramamana ruru-visarena”* (266)

Other examples of the convention occur in the *Katha-sarit-sagara* and in two passages in Hema Chandras’—*Parisistha-Parvan*:

“Wherever Kunala went, the citizens of Pataliputra followed like deer attracted by music.”

“They pricked up their ears to hear his words like deer anxious to listen to music.”

These poetic conventions have also their practical applications in the methods employed to capture gazelles which is described by the famous Persian traveller, Alberuni :

“I myself have witnessed that in hunting gazelles they had caught them with the hand. One Hindu even went so far as to assert that he, without catching gazelles, could drive it before him and lead it straight into the kitchen. This however, rests, I have found out, simply on the device of slowly and constantly accustoming the animal to one and the same melody. Our people, too, practise the same when hunting the Ibex, which is more wild than even the gazelle. When they see the animals resting, they begin to walk round them in a circle, singing one and the same melody until the animals are accustomed to it. Then they make the circle more and more

narrow, till they come near enough to shoot at the animals which lie there perfect at rest.”

This practice of hunting deer by the lure of music is recorded in a picturesque Hindi verse, in the form of the Deer’s Wail in which the animal hungry for the music expresses itself ready to sacrifice its body in lieu of a fine musical treat:

“When a single leaf rustles, I fly to the far off island of Ceylon: but having heard the notes of your flute, I have offered to you my head as a present, You can sell my horns and turn them into coins, you can roast my meat to eat; and take my skin to make rugs, but, O ! Do please treat me to the music of your flute!”

*Ek patra jab khad-khadaye, ham bhage simhal dwip*

*Sunke tera venu-svar mera sir diya baksis  
Sing becke koudi karna, mas pakayke khana  
Camda leke asan kijiye, venuka swar sunana*

I have finished my summary recitals of the origin and history of some of the important and well-known melodies. Let me wind up my discourse by an Invocation to the melodies, to shower their blessings on us:

*Bramha yena vimohito Madhu-ripuh sakrah  
Shiva-vallabho*

*Gandharva-sura-yaksa-raksasa-sura Vidya-  
dharah Kinnarah*

*Siddhati-panca-jana Vihangama pasu ranga  
mriga janakah*

*Trailokyam nikhilam karotu satatam Ragas-  
sa no mangalam.*

(Paper read at the Music Seminar, organised by the Bharatuya Kala Kendra, Delhi, March 1955.)

# AKADAMI

## AWARDS

### 1956



*Rashtrapati being Conducted to the Stage*

AT an impressive ceremony held at the *Diwan-e-Am*, Red Fort on the 11th April 1956 the Rashtrapati Dr. Rajendra Prasad presented the Sangeet Natak Akadami annual awards to the eminent artists of the year.

In his address, the Rashtrapati remarked "If efforts are being made in free India to revive these arts and to popularise them, the reason is not merely love for the old and traditional. These arts, specially music and dance, are so well developed and have so much inspirational value that they may be looked upon as a means of sublimating human society and imparting true happiness to it."

In his welcome address Sri Nityanand Kanungo referred to the sad demise of Rajabhayya Poonchwale who was nominated for the award for Hindustani vocal music. He also referred to Prithviraj Kapoor who had been unanimously nominated for the award in the category of Producer-Director. But since Prithviraj is already a Fellow of the Akadami it was decided that the award need

not be given to him.

Reading the citations Smt. Nirmala Joshi requested the Rashtrapati to honour the following artists who have rendered singular service to the cause of art.

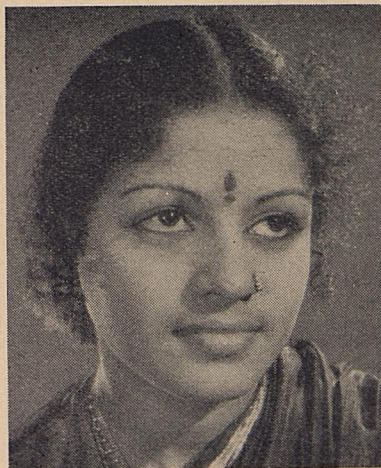
#### **Rajabhayya Poonchwale**

BORN in 1882, the late Rajabhayya started his music lessons under the late Pt. Vaman

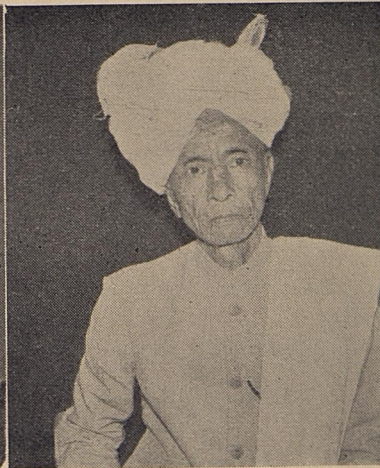
Bua Deshpande and later under Khan Sahib Nisar Husain and Sri Shankar Rao Pandit of Gwalior. Acharya Rajabhayya's main forte was the *khayal*; his *gayaki* belonged to what is known as the "Gwalior Gharana Gayaki". He was a scholar, teacher and artist and devoted his entire life to music. Unlike most singers, his style was noted for its simplicity and grace. He always executed the most intricate *tans* in difficult rhythm, in *madhyama laya*, over which he had complete mastery. His *gayaki* had ease, depth and sustaining appeal. He was the Principal of the Madhav Sangeet Vidyalyaya, Gwalior, from 1941 to 1949. In his death, the country has lost an eminent teacher and an able exponent.



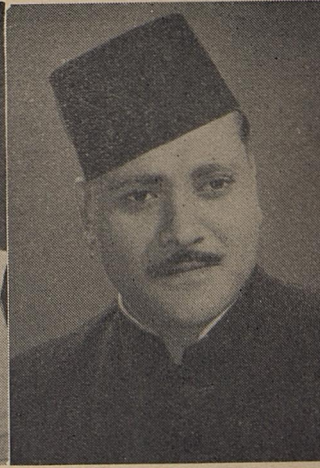
*Rajabhayya Poonchwale*



*Smt. M. S. Subbalakshmi*



*Guru Amubi Singh*



*Shri Bismillah Khan*

#### **Guru Amubi Singh**

**A**FTER undergoing training under eminent Gurus of Manipur like Laisram Mongolijao Singh and Chaubu Sharma and others Guru Amubi Singh devoted his whole life to the cause of the revival of Manipuri dancing. His passion for the art was so great that he came out of Imphal to teach Manipuri dancing and was associated with Sri Uday Shankar's

Cultural Centre. He has trained a whole generation of able teachers and exponents of Manipuri dancing. He is also a well-known musician-composer.

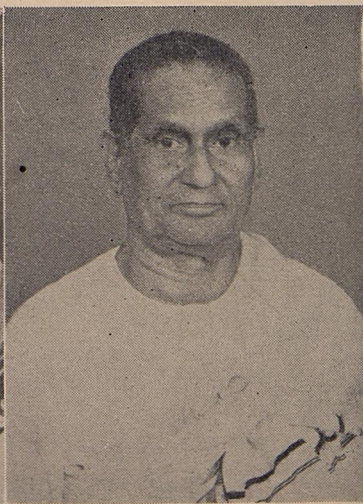
#### **Guru Kunchu Kurup**

**B**ORN at Ambalapuzha, Travancore-Cochin State in 1881, Guru Kunchu Kurup started his training at the age of 12 under the renowned teacher Champakkulam Sanku Pillai.

*Shri Palghat Mani*

*Guru Kunchu Kurup*

*Shri Ganesh G. Bodas*



He is widely known as a versatile performer with a great mastery over the technique and literature of Kathakali dancing. An able teacher he has reared up a number of outstanding dancers. He has also been a pioneer in the cause of the revival of Kathakali and was a founder member of the *Kerala Kala Mandalam*. He was awarded *Veersrinkhala* by His Highness the Maharaja of Cochin in 1930. He was also honoured by the Prince of Berar and His Highness the Maharaja of Mysore.

#### Ganesh Govind Bodas

**B**ORN in Shevgaon village in Ahmadnagar in 1880 Sri Bodas started his career in 1896 and had his early training in acting under the late Govindrao Dewal. Since then he has been on the stage as actor, producer and director and has been associated with almost all prominent theatre companies of Maharashtra rendering great service towards the progress of the stage.

His versatility as an actor has been recognised since 1908 when he was awarded a gold medal in Bombay. He is also a recipient of a number of honours from various cities in Maharashtra.

#### M.S. Subbalakshmi

**S**M.T. Subbalakshmi is one of the best known exponents of Karnatic music who has won wide popularity all over the country for her enchanting voice. She comes of a hereditary family of musicians and is the daughter of Smt. Shanmuga Vadivoo, a celebrated *Veena* player. A talented and versatile artist, Subbalakshmi has a large repertoire of the "kriti" of all great composers of Karnatic music. She

is also well known for her melodious rendering of *Bhajans*.

She has been awarded the Padma Bhooshan in recognition of her services in the cause of education and culture in the country.

#### Palghat Mani Iyer

**P**ALGHAT Mani Iyer hails from a family of musicians. He is the son of Sri Seshan Bhagavata. Sri Mani Iyer has had training under Sri Shathapuram Subba Iyer of Palghat and Tanjavoor Vaidyanatha Iyer, both of whom are celebrated vidwans of Mridanga. Forty-three-year old Mani Iyer has been playing Mridangam for over thirty years and has shown his genius both as an accompanist as well as a solo performer of rare quality. He has developed a unique style in accompaniment, closely following and embellishing the patterns of '*Sahitya*' and '*svaras*' of singers and instrumentalists. The most intricate '*pallavis*' and '*kritis*' are handled by him with consummate ease. His '*tani avarthanams*' rendered with skill and clarity are very eagerly looked forward to by the music audience in the South. He is also known as an eminent teacher. He has been honoured as an Asthan Vidwan of Travancore.

#### Bismillah Khan

**B**ISMILLAH Khan hails from a family of musicians in Banaras. He is a musician endowed with a rich creative faculty. It is entirely through his efforts that the Shahnai has acquired great dignity and popularity. Sri Bismillah has developed a soft and delicate technique of his own in rendering the most difficult *ragas* on the instrument. His subtle nuances lend colour to his concerts and thrill the listeners.

## some names in early sangita literature

By DR. V. RAGHAVAN

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

गीतं वाद्यं च नृत्तं च त्रयं संगीतमुच्यते ।

So the works of the earlier period treat of dance and drama also. Some are predominantly *Natya*, works, by the way, treating of Sangita at length. For instance, the Bharata Sastra on *Natya*, a work on drama and dance devotes 6 of its 36 chapters to music. Narada's *Sangita Makaranda* the *Sangita Ratnakara* etc., are works primarily on Sangita and they contain chapters on *Natya* also. As a contrast to this early period, the later is only Gita literature. This classification proceeds on the general rule, taking full cognisance of the presence of exceptions. For instance, the *Tala Dipika* quoted by Abhinavagupta is a work of the early period but restricts itself to a branch of music. In the later period, when the field was filled with digests or treatises on particular branches of music, we have such *Natya* works as the *Vasanta Rājya Natya Sastra* of King Kumaragiri, which now lost must have dealt with music also. Jagaddhara's *Sangita Sarvasva* quoted by him in his commentary on King Bhoja's *Sarasvati Kanthabharana*, (P. 467) is a work of the later period but deals with *Natya*

besides music, as the quotation given there shows. *The Sangita Ratnakara* of Sarngadeva is the boundary line roughly, since it is the last comprehensive work, comprising within its scope all branches of music and in addition, *Natya*.

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

### Bharata's Natya Sastra

The only early work which is completely available to us is the *Bharata Natya Sastra*. Its upper limit is fixed at the 2nd century B.C. It treats of music in chapters 28-33. Scholars

are exercising all their industry and ingenuity with regard to the real historical fact about a sage Bharata.

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

Similarly it has also incorporated into itself portions of later works. The present text

is later than Kohala and even Dattila. These two writers are included in the list of the hundred sons of Bharata whom he taught. The inclusion of Tandu here does not help us much. Kohala is referred to twice in the last chapter. In the second reference he is made to come along with धृति (दत्तिल ?) and some other sages to earth, to live as mortals for sometime for the sake of King Nahusha to write and popularise the Drama on earth. After King Nahusha brought *Natya* from heaven to earth Brahman says that the उत्तर तंत्र will be written by Kohala. This makes the *Bharatiya Natya Sastra* the पूर्वतंत्र. There is no evidence to prove that Kohala's work is called उत्तरतंत्र. His work must have been bigger than Bharata's and as we know from references, he elaborated many a topic, as for instance, the many *Uparupakas*. That part of Kohala's work, stray bits here and there got into the text of Bharata cannot be disputed. For, in commenting upon the tenth verse in chapter six—giving the summary of the topics in the *Natyasastra* as eleven—*Udbhata* is referred to by Abhinavagupta as saying that this verse is from Kohala and is not part of Bharata's text, for Bharata recognises only five *Angas* or topics in the *Natya Sastra*. Again in the *Dasarupa* chapter we find more treatment than is promised, the *Natika* being described after *Nataka* and *Prakarana*, though it is not one of the *Dasarupakas*. Kohala is very well known as the first to have introduced, with definitions, *Uparupakas* and the *Natika* here, is perhaps from Kohala, though there is no conclusive evidence to take it so.

The पञ्च भरत story is very late. We find Mr. R. Kavi speaking much of it. There is nothing to support it in the *Natya Sastra*, which gives a list of hundred Bharatas, sons of sage Bharata. Of these hundred sons, we are familiar with Kohala, Dattila and Tandu. The list is a hopeless one, containing such names as Sandals and Shoes, पादुकोपाचहौ. The origin of the पञ्चभरत theory is not traced. Saradatanaya, in chapter three, first considers the name 'Bharata' only as actor. The गुरुपरम्परा here given is Siva-Nandin-Brahman and the Bharatas, actors and not Bharata, a sage. But at the end Saradatanaya contradicts himself by saying that Narada taught Bharata and Bharata wrote the रसोत्पत्ति as he heard it from Narada. But this kind of रसोत्पत्ति is not recorded in the extant *Natya Sastra*. Saradatanaya gives this same *parampara* in chapter ten

changing the 'Bharatas', actors, into one sage with five pupils.

स्मृतमात्रे मुनिः कश्चित् शिष्यैः पञ्चभिरन्वितः  
तानब्रवीत् नाट्यवेदं 'भरत' इति पितामहः  
तुष्टस्तेभ्यो वरं प्रादात् अमीष्टं पद्म विष्टरः  
नाट्यवेदमिदं यस्मात् 'भरत' इति मयेरितम्  
तस्माद् भरत नामानः भविष्यथ जगन्त्रयै  
नाट्यवेदोऽपि भवता नाम्ना ख्यातिं गमिष्यति ॥

*Bha. Pra.X.*

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

Mr. Ramakrishna Kavi adduces further evidence from Tamil literature, from Adiyarkku Nallar's commentary on the *Silappadikaram*. This also is wrong evidence. Adiyarkku Nallar does mention the name '*Panca Bharatiyam*,' but mentions it not as a collection of five works on *Natya* by five different writers, but as one single work by one author, the author of it being Deva Rishi Narada. When thus the evidences adduced mean something else and the theory of five Bharatas in early *Natya* literature falls to the ground, it is futile to suppose imaginatively and suggest that Kohala is the second Bharata, another, the third and so on, as Mr. R. Kavi does. The exact import of the word '*Panca Bharatiyam*' in Adiyarkku Nallar means something else. It refers to a custom of dividing the subject of *Natya* into five heads or sections. Another Tamil *Natya* work, *Panca Marabu*, referred to by the same Adiyarkku Nallar, is also one such which

treats of *Natya* in five sections. The five sections may be the five *Angas* of *Natya* referred to by Abhinava as Bharata's view,—the five *Anagas* being the three *Abhinayas* and the two kinds of music, vocal and instrumental. (pp. 265. Chap. VI, Gaek. Ed.)

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

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

### Kasyapa

This sage is referred to by Sarngadeva as one of the authorities on music. He is mentioned in Narada's *Sangita Makaranda* (p. 13). Matanga's *Brhaddesi* refers to him seven times. The *Abhinava Bharati* of Abhinavagupta contains two references to this sage, in Vol. IV of the Madras MSS. The first reference is a quotation from the *Tika-Kara* (Commentator) on the *Natya Sastra* who quotes in his commentary, one and half *Anushtups* of Kasyapa dealing with the रसप्रयोग of Ragas i.e., the particular tunes appropriate to each Rasa.

“संभोगे चैव शृंगारे प्रोलिक्काम . . . . . (?)  
. . . . . स्तेषुसर्वेषु कुर्यान्मातु (ल) वकौशिक (कं)  
मिन्न पड जोपमामेदैः ह्यो कान्ता जीवितस्यवा ।”

*Vol. IV Mad. MS. p. 5*

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

“तत्र लक्ष्य प्रबन्धगाने प्रायोगिक कश्यपादुद्दिष्टं  
(कश्यपाद्युद्दिष्टं) विनियोगजातं कथ्यते ।

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

इत्येष कश्यपाद्युक्तः विनियोगो निरूपितः

An earlier reference is available in chapter five.

एतदुपजीवनेनोक्तं कश्यपाचार्येण—“पूर्वरङ्गे तु षाडवः” इति ।

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

### Brhat Kasyapa

Besides Kasyapa, there is yet another called Brhat Kasyapa, an early writer on music. There are two references to him in the work of King Nanyadeva. (pp. 111-b and 114-a; Manuscript of the *Bhandarkar Oriental Institute*.) Thus there are two works on music by sage Kasyapa, one being *Laghu Kasyapa* and another *Brhat Kasyapa*, the latter being similar to *Brhat Desi*.

### Nandikesvara or Nandin

The place of Nandin in the mythological origin of the *Natya Sastra* is by the side of Siva himself. The latter portion of the *Bharata Natya Sastra* in the Kavya Mala edition is called *Nandi Bharata*. Works attributed to him are many. There is a music work called *Nandi Bharata*, noticed by Rice in Mysore and Coorg Catalogue. The Madras Catalogue has a नन्दिभरतोक्तसंकरहस्ताध्यायः and another work called भरतार्थचन्द्रिका with a Telugu Commentary described as a dialogue between Nandikesvara and Parvati.

“इति नन्दिकेश्वर विरचित पार्वतीप्रयुक्त भरत चन्द्रिका  
नानार्थप्रकरणं समाप्तमासीत् ।”

From the manuscript of the *Bhartarnava* in the Tanjore library we see that this is the tenth chapter in Nandikesvara's *Bharatarnava*.

The Tanjore library has a work called ताल-लक्षण attributed to Nandikesvara. Most of the works attributed to him treat more of *Natya* than *Sangita*. In Rajasekhara's *Kavya Mimamsa*, in his account of the origin of the *Sahitya Sastra*, Nandikesvara is mentioned as the first writer on *Rasa*. So it is likely that the name Nandikesvara is not important in music as much as in Dance, Drama and *Rasa*.

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

‘यत्तत् कीर्तिधरेण नन्दिकेश्वरतन्मात्र गाम्बिरेण (?)

दर्शितं तदन्यामिः (तदस्माभिः) न दृष्टं, तस्मिन्नाद्युक्तं लिख्यते’

Vol. IV, p. 50.

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

“तथा च नन्दिमते उक्तं—

‘रेचितारव्योऽङ्गहारो यो द्विधा तेन हयशेषतः

तुष्यन्ति देवातास्तेन ताण्डवे ते नियोजयेत् ॥’

P. 171 Gaekwad

The assumption of the identity of Nandikesvara with Tandu made by Mr. R. Kavi is quite wrong. As proved above the legend of *Panca Bharata* has no evidence. There is no meaning in idle guesses or assumptions that Nandin or Tandu or Kohala or Kasyapa is one of the five Bharatas. Incidentally we will deal with the name Tandu also. Tandu is mentioned in the *Natya Sastra* as one of the 100 sons of Bharata, to whom Bharata taught his *Natya*. But latterly he is made to belong to the camp of Siva, and through Tandu, who was a witness of Siva's evening dances. Siva passes the Tandava dances

to Sage Bharata. Abhinava quotes Kohala (p. 182. Gaek Ed.) who says that when Siva was dancing, Narada propitiated him by singing the त्रिपुरोन्माथः; Siva danced according to Narada's song; and gave this Tandava, as part of *Natya*, to Tandu who passed it to others. In connection with Tandava there is also mention of one Tandyā. Thus it is very difficult to hazard any such thing as Mr. R. Kavi has done, as regards the name Tandu. Whether Tandu first existed is a question. It is most likely that Tandava first existed and to create a beautiful story for its origin, grammar was resorted to and Tandu was, latterly, grammatically extracted out of the word Tandava, which word itself was long a रूढि among the *Natas*, even as जर्जर and other terms. Kohala's *Sangita Meru* as quoted extensively by Kallinatha, in the नर्तनाध्याय, refers to one Bhatta Tandu five times. The affix 'Bhatta' to the name Tandu makes him less mythological and more historical. Whether another historical writer with the name Bhatta Tandu existed is not yet known.

Nandikesvara's very popular work is the *Abhinaya Darpana*. It is available in print, being printed in Telugu characters by Nidamangalam Tiruvengkatachari and subsequently translated into English by A.K. Coomaraswamy and Duggarilal. The compiler of the *Bharata Rasa Prakarana* printed along with it was Sabhapati Ayyar, a Brahmin Bharatacarya of the Tanjore Court, a Bhagavatar who finally settled at Mannargudi and taught his art to some. This *Abhinaya Darpana* is fitted into the style of a dialogue between Indra and Nandin. Nandin says that there is a big work called 'भरतार्णव' 'ocean of the Bharata art', in four thousand slokas and that the *Abhinaya Darpana* itself is its summary. We often hear of the early *Natya* works of twelve thousand and six thousand verses. But this work of four thousand verses is new. There is a work called भरतार्णव available in the Madras and Tanjore MSS libraries. Three copies of this भरतार्णव with Telugu *Tika* are available in the Madras MSS Library. (Catalogue Volume XXII nos. 13006-08.) These MSS have in their colophons an epithet सुमतिबोध to the name भरतार्णव. The significance of this epithet is known only from the Tanjore Library MSS. of the *Bharatarnava*. It is called there as गुह्येशभरत which is a mistake for गुह्यकेशभरत. Sumati is the king of the semi-divine beings called गुह्यक and the work *Bharatarnava* is in the style of Nandin teaching the *Natya* lore to this Guhyakesa called Sumati. From the colophon to chapter ten

of this work in the Tanjore library, we come to know of another work called भरतचन्द्रिका, the *Hastabhinaya* section of which is utilised by Nandikeswara. From chapter thirteen, we also see that there is a work on *Natya* in the name of sage Yajnavalkya.

“सुमते श्रूयतां सम्यक् याज्ञवल्क्यो महामुनिः  
ताण्डवानां गतीनां च भरतार्णव लक्षणम् ॥  
नाट्यशब्दक्रमं सम्यक् उक्तवान् क्रमपूर्वकम् ॥”

Chapter thirteen, deals with the seven kinds of *Lasya*, which perhaps were dealt with elaborately in a work attributed to sage Yajnavalkya.

### Narada

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

प्रीतिवर्धनमिति नारदीयनिर्वचनमपि सूचिते ॥

Dattila earlier than Matanga, who quotes him, quotes Narada. Matanga also quotes Narada. We have at least two Naradas: one, the author of the *Siksha* and the other, the author of the *Sangita Makaranda* published in the Gaekwad series. Scholars opine that the Narada referred to as holding the गान्धारग्राम is the author of the *Sangita Makaranda* which has that ग्राम. This is to show the genuineness of the *Sangita Makaranda* as a work of Narada. The *Sangita Makaranda*, on page thirteen, gives the names of a number of writers. The reference to Matrgupta here definitely puts the date of the *Sangita Makaranda* after the seventh century. Vikrama is another noteworthy, and indentifiable name quoted here. Two names that we miss in this list are Kohala and Dattila. The Tanjore Library has a work attributed to Narada, called चत्वारिंशच्छ्र-तरागनिरूपणं.

### Kohala

It is from Kallinatha that we have the best glimpse into Kohala. In the नर्तनाध्याय of the *Sangita Ratnakara*, in his commentary, Kallinatha gives the additional करवर्तनास from Kohala. From here we learn some facts about Kohala's work.

(i) Kohala's work is called *Sangita Meru*.

(ii) It is in dialogue style, like the *Bharata Sastra*, a dialogue between Sage Sardula and

Kohala, the latter replying to the former's queries.

(iii) It is in Anushtup verses.

(iv) Its first part treated of *Natya* and the latter part only of *Sangita*. The work was thus in the style of the ancient works, in dialogue style and divided into *Ahnikas*. The extracts from Kohala given by Kallinatha quote the following names:

भट्टतण्डु, कीर्तिधर, नारद (author of the *Siksha*), शंभु (God Siva), मतङ्ग, सुमन्तु, जेमराज and लोहितभट्टक।

These references are absolutely confusing.

The names भट्टतण्डु, सुमन्तु, जेमराज and लोहितभट्टक look quite historical. Kirtidhara is later than Nandikesvara's work. But the reference to Matanga is hopeless for Matanga himself quotes Kohala. Matanga's *Brhadhesi* further quotes Dattila, who himself quotes Kohala. The only possible conclusion is : We know Kohala to be a very early writer whose name is by the side of Bharata. The last chapter of *Bharata Natya Sastra* contains a promise that the rest will be done by Kohala. Though there is yet little authority to make out Kohala as one of the 5 Bharatas whom Brahman instructed (as Mr. R. Kavi has made out), there is no denying that Kohala was a very early writer. A music work called 'ताललक्षण' is attributed to him in Aufrecht's catalogue. The Madras Catalogue contains a *Kohaliya Abhinaya Sastra* with a Telugu commentary. A Dattila-Kohaliya noticed by Dr. Burnell, was once available in the Tanjore Library. Rajasekhara's *Drama Bala Ramayana* lifts his name out of the historical sphere. These show—

- (i) Kohala was an old and convenient name to which later writers could ascribe their own works.
- (ii) There was a very early work of Kohala.
- (iii) *The Sangita Meru* itself may not be actually this first work of Kohala but may be an elaborated one of some later time foisted on the name of Kohala. But the *Sangita Meru* may be that well known work of Kohala which Abhinava quotes often.

Abhinavagupta refers to Kohala very often both in the नाट्याधिकार and in the गेयाधिकार. The name Kohala is as great in the history of Drama and Dramaturgy as it is in that of music. *The Sangita Meru* must be a very voluminous and valuable work. In Dramaturgy and Rhetoric, Kohala is always quoted even by later

writers as the writer who first introduced the *Uparupakas*, minor types of Dramas, *Totaka*, *Sattaka* etc. In the Madras MSS. Library there are some fragments described as extracts from Kohala's works. Thus we have कोहलीयं अभिनयशास्त्रं and ताललक्षणं (Nos. 12,989 and 12992 Cat. Vol. XXII.) There is also a work called कोहलरहस्यं, available in this library—Triennial 1910-11 to 1912-13. Only the 13th chapter is available. It is set in dialogue style, Kohala replying to Matanga.

### Dattila

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

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

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

There are two copies of a work called रागसागरं in the Madras MSS. Library (Cat. Vol. XXII Nos. 13,014 and 13,015) in 3 *Tarangas*, रागविमर्श, श्रुतिस्वररागविमर्श, and रागध्यानविधानं । The last *Taranga* gives the *Rshi Chandas* and *Dhyana* of each *Raga*. The colophon of this work describes it as a dialogue between Narada and Dattila.

“इति श्रीरागसागरे नारददत्तिल संवादे रागविमर्शको नाम प्रथमस्तरङ्गः ।

### Anjaneya

If we can expect a शार्दूल and an अश्वतर as *Sangita Acaryas*, why not Anjaneya ? As a

matter of fact, evidences of Anjaneya having had some work on *Natya* and music to his credit, are more than those available for many others of his class. Sarngadeva and Narada enumerate him in their lists. On p. 251. Caek. ed., defining and describing the *Rupaka* called उत्सृष्टिकांक, Saradatanaya quotes in his *Bhava-prakasa*, Anjaneya along with व्यास ।

अस्यांकमेकं भरतः द्वावकाविति कोहलः ।

व्यासाञ्जनेयगुणः प्रादुरंकत्रयं यदा ॥

### Chap. VIII

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

ये भावा राग चिन्हानि स्त्रीणामुक्ताः पृथक् पृथक्  
साधारण्यस्ते सर्वासां स्त्रीणामित्याह मारुतिः ॥

That Anjaneya's work dealt with music also is plain. Kallinatha quotes him on p. 218, chap. 2 on Desi Ragas :—

“तथा चाह आञ्जनेयः—

येषां श्रुतिस्वरग्राम जात्यादि नियमो न हि ।

नानादेश गतिच्छायाः देशीरागास्तु ते स्मृताः ॥

*Sangita Darpana* of Damodara, a later work which quotes Sarngadeva and Kallinatha, quotes Anjaneya twice. The first reference is a general praise on *Nada*.

अत्र आञ्जनेयः

“नादाब्धेस्तु परं पारं न जानाति सरस्वती ।

अद्यापि मञ्जन भयात् तुं वुं वहति वक्षसि ॥”

Again in the enumeration of *Ragas* and their consorts—*Raginis*—he is quoted as Hanuman. This reference makes Hanuman's work as expounding the northern system which alone has the scheme of *Raga-Raginis*. We also hear of a work on *Natya* called हनुमद्भरत . Ahobala, in his *Sangita Parijata* refers to and bases his definitions often on Hanuman.

### Sardula

Sarngadeva's and Narada's lists contain the name of Sardula. In the latter's list there is

also another name व्याल which is only a synonym of शार्दूल . Similarly there are 2 references under two different synonyms to Vishnu and Indra, in the *Sangita Makaranda*. Sarngadeva couples शार्दूल with कोहल , Neither Abhinavagupta nor Sarngadeva nor Kallinatha refer to any opinion of Sardula. It is thus very likely that Sardula finds a place among Sangita Acaryas because he is the questioner to whom Kohala's *Sangita Meru* is addressed as reply. The *Brhadhesi* however has two references to Sardula independently.

### Durgasakti

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

### Yashtika

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

### Kambala and Asvatara

These two are always associates and are two figures in the mythological pantheon of Sangita Acaryas. Sarngadeva mentions these two as authorities on music and again quotes them in chapter 1, p. 78 as holding some definite opinion, different from that of Bharata. The reference proves that some music work was extant as theirs, but need not prove that that work was available to Sarngadeva, who might have referred to their view from references in the works of earlier writers. We do not hear of these two any where else in the works of the early period but have some information about them in Damodara's *Sangita Darpana*. These two are not “Wool” and “Ass” but “Snakes”. They propitiated Sarasvati, got the नादविद्या and became the ear-ornaments, कुण्डल of God Siva, a post from which they could be pouring their music into the ears of God.

Kambala and Asvatara are mentioned as two Nagas, serpents in the list of Nagas in chapter 35, Adiparva M. Bha.

Sl. 10.

The Markandeya Purana gives their story in Chapter 21.

### Matanga

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

Kasyapa, Kohala, Dattila, Durgasakti, Nandikesvara, Narada, Brahman, Bharata, Mahesvara, Yashtika, Vallabha, Visvavasu and Sardula.

Of these names Vallabha must be noted. We do not hear of this Sangitacharya Vallabha anywhere else.

From a reference in Kallinatha, on page 82, we see that Matanga quotes Rudrata, who flourished in the first quarter of the ninth century. Hence the *Brhaddesi* is later than the ninth century.

Damodaragupta, in his *Kuttanimata* makes Matanga a specialist in flute.

“सुधिरस्वरप्रयोगे प्रतिपादन मण्डितो मतङ्गमुनिः ।”

Sl. 854.

The *Brhaddesi* must have been famous for the excellence of its सुधिराध्याय and this has resulted in a story of Sangita, that Matanga propitiated Siva by singing on the flute. Abhinava mentions this story in the सुधिराध्याय Vol. IV, page 58.

“पूर्वं भगवन्महेश्वराराधनं मतङ्गमुनिप्रभृतिभिः

वेणुमिति (?) ततो वंश इति प्रासिद्धः :

The *Vadyadhyaya* of *Brhaddesi* itself seems to have been held in high esteem. Jayasimha (C. 1253 A.D.) in his work on *Natya* called *Nrtta Ratnavali* (Tanjore Library) mentions the वाद्याध्याय of Matanga’s *Brhaddesi*.

### Visakhila

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

### Vayu

Vayu is given in the list of Sarngadeva and Narada. We have no other information about him in any other authoritative work. His must certainly be a prominent niche in the temple of the Sangitacaryas for, as wind that sings through the atmosphere and the trees, as the carrier of music, as the प्राणवायु which creates नद and as air playing in the holes of the flute, certainly Vayu’s part is very great in any myth of the origin of *Sangita Sastra*. It is also likely that the name Vayu refers to the *Vayupurana* which says something of music.

### Visvavasu

Visvavasu is merely enumerated by Sarngadeva. Matanga attributes to him some opinion in his *Brhaddesi*, on p. 4. Simha Bhupala, in his commentary on the *Svaradhyaya* of the *Sangita Ratnakara* quotes a passage from Visvavasu. It may be that there is a work in his name. Visvavasu is the name of one of the Gandharvas who are, as a class, musicians and as a Gandharva at least, he enters the list. The name of Tumburu is similar. He is not only a Gandharva but is often associated with Narada also and hence has a double title to enter the list.

### Rambha and Arjuna

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

### Ravana

Ravana’s name is associated with *Samagana* and with a particular kind of *Veena*. Rajasekhara’s drama, *Bala Ramayana* makes Kohala praise Ravana as having had the fortune of enjoying God Siva himself perform *Natya*. So far, we have not landed on any evidence of quotation to show that, in fact, there is a work in the name of Ravana even as the many *Stotras* current in his name.

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

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

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

#### Svati

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

स्वातिर्भाण्डनियुक्तस्तु सह शिष्यैस्स्वयं भुवा ।

नारदाद्याश्च गन्धर्वाः गानयोगे नियोजिताः ॥

स्वातिनारद संयुक्तो वेद वेदांग कारणम् ।

उपस्थितोऽहं लोकेषां प्रयोगार्थं कृताञ्जलिः ॥

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

“स्वातिः ऋषिविशेषः येन जलधर समय निपतत्सलिल धारा वैचित्र्या मिहन्ममान पुष्कर दल बिलसित रचित

विचित्र वर्णानुहरण योजनया यथास्वं वृत्तिनियमेन  
पुष्कर वाद्य निर्माणं कृतमित्यर्थः ।”

Abhi. Bharati, P. 23, Geak. ed.

The story of this invention of पुष्कर and also the other अवनद्ध by Rishi Svati on a rainy day is told by Bharata himself in the पुष्कराध्याय Chapter 33, Kasi ed., Sl. 5-12. Abhinava only summarises in prose the verses there.

#### Kamadeva

Though the name of Cupid is not found in the lists of the various *Natya* and *Sangitacaryas*, we have evidence to show that some work on *Natya Sastra* was current in his name. There is a work called ताललक्षणं in the Madras MSS. Library (Cat. Vol. XXII, No. 12,993), which quotes *Kamadeva*.

“चरणनृत्यलक्षणं तु कामदेवेन—

उद्धता वाद्यवन्नेषु..... ।”

This *tala-lakshana* is a late work and it quotes Saradatanaya's *Bhavaprakasa*.

#### Dhenuka

Damodargupta says in his *Kuttanimata* :

कीदृचोनयमार्गे धेनुकरचिते च तालके कीदृक् ।

प्रेङ्खणकादावेवं पृच्छति नृत्योपदेशकं यत्नात् ॥

Sl. 82

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

#### Daksha Prajapati

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

“स्वेच्छया षड्जावस्थापनमङ्गीकृत्यैवदन्तिल दक्षप्रजा-  
पत्यादयः अवधानं गान्धर्वाङ्गत्वेन अङ्गीचक्रुः ।

दक्षप्रजापतिरपि—

“अवधानानि गान्धर्वं पश्चात्स्वरपदादयः

अवधानातिरेकेण त्रिविधं नोपपद्यते ॥ इत्याह”

## Utpala Deva

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

अन्ये त्वाहुः स्वरा इत्यलङ्कारैकदेशाः प्रयोज्यायां तु  
(?) ज्ञाताः ।

श्रीमदुत्पल देवपादास्तथा मन्यन्ते ।

Vol. IV, p. 21, Mad. Ms. of *Abhinava Bharati*.

The second reference is in the same chapter on the next page of this Volume.

‘परमगुरु श्रीमदुत्पलदेवपादानां मते वर्णानां  
पदनिबन्धत्वे तदाश्रितालंकार गीतविप्रयोगयोः’

The third reference is in the Chapter 31, page 84 of Volume IV, here also Abhinava differs from his grand-teacher.

The fourth reference to Utpaladeva is on page 188, Volume IV.

‘यथोक्तं श्रीमदुत्पल देवपादैः—

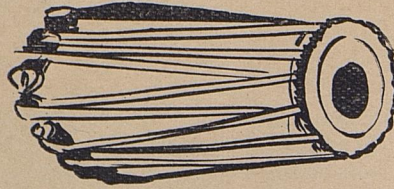
स्थितस्थायित्वसंपन्नात् प्रस्तुत स्थमयोजनं

ध्रुवासु यद्यदन्येभ्यः तद्वत्प्रज्ञोपकल्पयेत् ॥’

From this last quotation we may infer that Utpala's music work was written in *Anustups*. Utpaladeva's date is easily fixed. His प्रशिष्य, आचार्य अभिनवगुप्त पाद flourished at the end of the tenth and the beginning of the eleventh centuries.

(To be continued)

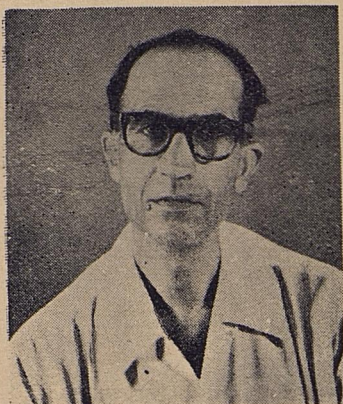
From the *Journal of the Music Academy*,  
Madras Vol. III No. 1-2 of 1932.



# IRANIAN MUSIC

## A brief survey

By ROUHULLA KHALIGHI



Sri Rouhulla Khalighi, musician, composer and Director of the National School of Music, Tehran, came to India in March - April, 1956 to acquaint himself with the music and musicians of India. He visited important cultural institutions in various parts of the country and exchanged views with prominent artists. Since his return to Tehran he has been writing a series of articles on his impressions of India in *Musiqui-e-Iran*, the official organ of the Music School of Tehran. Sri Khalighi while leaving India presented to the Akadami a number of books pertaining to music and musicology in Iran, and also an eight-hour tape recording of Iranian music and orchestra.

Editor

Iran is an old country and we have had music in Iran from times immemorial. Although we have no written record of this age-old art during the *Achaemenian* period, the account given by the noted Greek historians, Herodotus and Xenophon, indicates that the art existed in Iran at that time.

The most ancient part of *Avesta*, the religious book of Zoroaster, named *Gata*, contains poetry, and we are told that such poetry was sung in the Holy places.

The Sassanian Emperors encouraged music and had great respect for the musicians of their courts. Khusro Parviz, a king of this dynasty, had able musicians at his court, the most important of whom were Barbad and Nakisa. To avoid monotony, Barbad had composed 360 songs so that the king may hear a new song every day of the year.

The instruments used at this period were : *Chang*, *Barbat*, *Tambour*, *Nay*, etc.

After the Arab conquest of Iran in the first century of the Islamic period, little attention was paid to the art of music. However, later on, during the Abbaside Caliphs, the Iranian musicians found their way to their courts. The most important of them were Ebrahim and his son Eshaq who were favourites of Haroon and Mamoun, the great Abbaside Caliphs.

The first book on the subject of Iranian music was written by Farabi, the most famous philosopher of the Xth century. After him,

Avicenna, Safied-din, Abdul Qader and some others wrote books on the subject. One can well understand from these books that Arabic music is based on Iranian theories. Zaryab, who learned music from Eshaq, was the first Iranian musician to go to Andalusia (Ancient Spain) and introduce Iranian music there. This was the first influence of Iranian music in Europe.

The books written by the Iranian musicians contain the rules of sounds, intervals, *maqams* (scales), and the variety of instruments such as *Tambour*, *Oud*, *Nay*, *Sornay*, etc.

About 70 years ago the first music school was established in Teheran for the purpose of training military bands. The principal of this school, Mr. Lemair, was a French musician employed by the Iranian Government. The staff-notations were taught by him in this school to the band players. He wrote a number of Iranian songs also. Some of the students of this school became officers of the military band afterwards. This school, however, did not have any tangible influence upon the national music. This school is now known as the Music Conservatory, an official school under the direction of the Department of Fine Arts in the Ministry of Education. This Conservatory has three courses : elementary (6 years), high school (6 years) and a college course of 3 or 4 years. The graduates obtain the degree equivalent to the Bachelor of Arts.

The Conservatory has an orchestra. The Symphonic Orchestra of Tehran consisting of about 50 players, is also attached to it and they play European classical music.

The first musician who decided to improve the national music of Iran was A.N. Vaziri, who was a well-known *Tar* player. He started with a study of staff-notations and the theory of Western music. Then, he went to Europe (France and Germany) and studied European music for five years. Upon his return to his native land 33 years ago, he established the first school of national music in Teheran. This writer was one of the first students of the school.

Mr. Vaziri wrote all the Iranian songs and *Radifs* (different *maqams*) by the system of western notation and taught them to his students. He introduced harmony to national music and composed different types of music which was played after a year by the orchestra of his school. The conservative musicians of the time were against him, maintaining that the writing of the national music will result in change and consequent loss of the real nuances of Iranian music. Mr. Vaziri ignored such musicians and their criticism did not affect his unfailing devotion to his work which is so popular now.

Mr. Vaziri wrote some books on music which were printed and taught at his school. I have sent a set of these books to the Sangeet Natak Akadami in Delhi.

For the information of the reader, I must say that Iranian music, in common with Indian music, has different *maqams* (Ragas) that is to say, major, minor and some others such as : *Shoor*, *Segah*, *Chahargah*, etc. The scales are composed of tone, semi-tone and three quarters of tone. For these special Iranian intervals, Mr. Vaziri invented two signs : *Koron* and *Sori*, with the help of which we write our music in the staff-notations.

I also think that I should give some information to the reader about our School of National Music. This school is under the direction of the Department of Fine Arts, Ministry of Education, and was established about six years ago. It has a six years' course and students are accepted after passing their six years of elementary school education. It is a State school and the students attend classes for a minimum of five hours per day. The students learn musical theory, sol-fa, musical diction, history of music and harmony. They also



Mr. Ebadi, a setar player

learn to play one instrument. The curriculum of the school includes other lessons in literature, foreign languages, mathematics and physics to ensure that our future musicians are learned artists.

The number of girl students in this school is more than that of boys as is the case in our Conservatory. There are at present about 45 girls and 25 boys at the school. The professors are 20 in number.

The school has three orchestras :

1. Orchestra of National Instruments with 10 players.
2. Orchestra of National and European Instruments consisting of about 12 players. (Compositions performed by this orchestra are not all harmonised).
3. The Orchestra of National and European Instruments having about 35 players. This is the grand orchestra and all compositions are harmonised.

Upon graduation, the students of the school receive a certificate from the Department



Professor A. N. Vaziri

of Fine Arts, which qualifies them to teach singing and music at elementary and high schools as State teachers.

#### Musical Instruments

The most important instruments now used and played in the school are as follows:

1. The *TAR* is made of wood with a skin on the surface of the case. It has six metal strings and is tuned from the left: c.c.g.g.c.c. This instrument is played with a plectrum and the sound is somewhat similar to the Indian *Sarod*. We use this instrument for vocal accompaniment, solo and also in our orchestra.

2. The *SETAR* is like *Tar* in appearance but is smaller and has no skin on the surface of the case. It is played by finger-nail and has four metal strings from the left: c.c.g.c. Its sound is light and is therefore used for solo.

3. The *SANTOUR* is a trapezoidal wooden box like Kashmiri *Santour*. This instrument is played by two wooden plectrums and is suitable for solo and vocal accompaniment.

4. The *LOUD*, the Ancient Iranian *Barbat*, is now popular in Iraq and Egypt also. The instrument has 10 strings which are tuned: c.c.g.g.d.d.a.a.g.g. It is played by a plectrum made of eagle's feather and is most suitable for accompaniment purposes.

5. The *GHANOUN* is an old Iranian instrument. It is a box almost trapezoidal in shape on the right side of which there is a large wedge on a skin. Strings are provided over this wedge. On the left side of the box, there are small wedges under the strings which are all movable to permit adjustment of sounds. All the strings are of guts. This instrument is played by both hands with plectrums attached to finger tips. It has a pleasant sound and is most suitable for vocal accompaniment and also for use as accompaniment in orchestras using eastern instruments.

6. The *KAMANCHES* is the same instrument called *Saz* in Kashmir and is played by a bow. This has now been replaced by the violin as it is more complete. There are very few people who can play the *Kamanche* nowadays.

7. The wind instrument is *Nay* or *Ney*. The *Sornay* is another wind instrument played in villages which is something like the Indian *Shehnai*.

8. The most popular percussion instrument is *Tombak* or *Zarb* which is the same thing as I have seen in Kashmir but it is made of wood.

There are many other instruments that are not used in the school such as *Dotar*, *Tambour*, *Gajak*, *Dohol*, *Nagareh*, etc.



## ETHNO-MUSICOLOGY

By Alain Danielou

**C**ONTACT between different cultures can only be an enrichment if it means, for each one, a better understanding of the points where it differs from other cultures. New contacts can then lead towards the development of individual characteristics rather than towards a cultural compromise. Thus the contact with another culture is useful mainly when it leads to a better appreciation of our own and to an exaltation in each case of the particular pattern of life which is a civilisation and which expresses itself in all human activities, in religion, social behaviour and customs, literature, art, music, all that which, in a country, has been developed through lengthy centuries of relative seclusion, and which has thus grown as the natural expression of the particular genius of a particular people or nation.

We cannot easily leave aside the pattern of the civilisation in which we are born. It has become an essential part of ourselves. We can learn a new culture as we can learn a new language provided we are well grounded in our own. This is why people who have lived from childhood half way between two cultures face a very serious problem of development, tend

to live in a sort of cultural vacuum, which we can observe in their homes, their manners, their interests. We are all born with individual and group characteristics, and however attracted we may be by a culture other than our own, however efficiently we may adapt ourselves to the civilisation and manners of another country or race, we can almost always observe that in the highest creations of the mind, which are the only really important things for mankind, the higher levels of genius can only be reached within the framework of what is natural to us, within the limitations of our mother tongue, within the frame work of a particular and definite civilisation or culture.

Most musicians in the West play Spanish or Italian or Russian music\* and often play it very well; but, even in what is a mere interpretation, we feel there is a more subtle and perfect understanding when Toscanini directs a Verdi opera or Karajan a Schubert's symphony or when a real Spaniard plays Falla or Albéniz. And we have no trace of doubt that if a Norwegian tries to compose a Spanish dance it will remain an outward and inadequate imitation of what any street composer can do in Spain without effort. The same applies in India to Karnatic and Hindusthani or even Bengali music.

1. A paper read at the Madras Music Academy on the 29th December, 1955.

I am not at all convinced that a South Indian musician who learns North Indian *ragas* and styles of singing, however well he does it, is doing any service to Karnatic or to Hindusthani music and may be not to music altogether. At the same time mutual ignorance and lack of the appreciation is certainly damaging and is a handicap on any healthy development and is even harmful to the preservation of ancient forms of music. This is because these are things that we must know and not do. If we refuse to know, we paralyse our development and what we have is bound to degenerate, but if we try to experiment with everything we learn, if we try to imitate what others do, we are sure to lose our personality and to degrade whatever is our own.

We are usually not aware enough of the characteristics of our own genius because it seems to us the most natural thing, while we are full of admiration for those characteristics in others which are strange to us so that many of us spend their lives trying to do that for which we are the least gifted.

All this, however, is intended only as an excuse for the subject I am supposed to talk to you about and which is Ethno-musicology, that is, the study of music envisaged as part of the culture of a particular human group, race, or nation.

Ethno-musicology has only been recently recognised as an important subject in some Western Universities and it is still, in many ways, a science in its infancy, although modern technique and equipment have given it considerable means to develop rapidly.

A characteristic of the technical development of the last fifty years has been to alter in many ways our methods of study and this has led to a sort of general reconsideration of almost all the postulates which were considered facts in the last century.

Franz Listz, when he was already one of the famous performers of Europe, decided that he really knew too little of the technique of his instrument. He therefore discarded all he knew and started again to study from the beginning.

The same outlook is noticeable in almost all the branches of learning in our time. Everything that was considered an established fact is questioned again and all studies are restarted

from fundamentals. In fact this is the very criterion of modern sciences, the very characteristic of the modern outlook in all the spheres of human thought. We question the validity of our thinking machine, of the language through which we express our thought, of the religions which try to justify our mode of life. We question the most elementary laws of physics and mathematics so that the guiding minds of our age express themselves in terms of non-Euclidian physics, non-Aristotelian semantics and other sublime abstractions.

But you may ask what has this to do with music. Ethno-musicology is the study of primitive music, and the classical musical art of a developed culture is not a play-ground for Ethnologists and anthropologists. It deals with higher values of culture which have to be approached from a different point of view.

This, I am afraid, is not quite justified in the case of music. If we do not want all the systems of music of the world to vanish in a complete musical mix-up, we have to reconsider carefully and consolidate the real foundations of the various systems and entirely revise the approximate and inaccurate theories which may have been sufficient a century ago but do not meet the challenge of our age.

It is wrong to believe that Ethno-musicology means the study of tribal or primitive music and that the established systems of art-music are too lofty to be probed into with the help of modern measuring instruments. In fact, the technical study of the particularities of musical systems, as they actually are, and not as musicians believe they are—is an enormous asset for the disentanglement of the pure, the essential, aspects of a particular system of music from the accretions due to outside imports and influences. The music of Europe would be much healthier if its theorists were more aware of its origin, its possibilities of development and the use of such possibilities in the musical systems of other parts of the world.

In India, at least four entirely distinct learned systems of music have existed from very ancient times—these were known to the Sanskrit writers as the four *matas*—yet there seems to be a growing confusion as to what are the essential elements of each of these musical systems and the means of preserving their individual characters, the purity of their style, the quality of their expression.

While taking into account the written theory of music, whether eastern or western, Ethno-musicology keeps very shy of the statements of musicians or of the old-fashioned musicologists, it refuses to acknowledge many of their classifications and much of their often oversimplified or over-complicated theories. In India, if we want to really understand the fundamental differences between the existing systems and to find out which of the ancient texts really referred to what sort of music, we have to start our observations on the basis of the actual performance of the remnants of the ancient music as they are found to-day. And when we have established the characteristics of each system, of each school of music as they may still exist to-day, we may be able to understand what was meant by the classifications of the ancient writers instead of interpreting them as it suits our own views on musical history or the particular styles of music we are pleased to call classical.

It should be wrong to believe that the idea of studying music as a human phenomenon is altogether new. It appears that many of the earliest Sanskrit writers on music approached the art in a true musicological spirit and the very title of a work like the *Brihaddesi* expresses the intention of its author Matang to study the various songs of men just as they are found among the various peoples of the land.

### Methods and Instruments

For an objective study of music we need several things, the first one is convenient measuring instruments and methods for the analysis of intervals, whether simultaneous or successive, and also easy instruments to reproduce and play back conveniently the intervals measured so as to ascertain, with the help of the musicians themselves, whether the intervals measured were really those intended and not accidental.

Then we need an adequate system of notation to record our observations accurately and in detail not merely in the form of arithmetical figures but also in a musical score that can be studied and played musically and in which ornamental subtleties can be conveniently expressed.

We need recordings as a permanent evidence of our observations and to make

sure that we are not tendentious in our measures and do not interpret music to bring it back to a pattern known to us.

Recordings are also the safest basis for the notation and measure of intervals, since the musician need not be disturbed in his play at the time of recording and we can also later repeat exactly the same passage any number of times which is essential for an accurate analysis and notation.

In the case of songs we need also an exact transliteration of the text as it is sung—this is often quite distinct of the original written text—with its accents and long syllables and, if the language is not familiar, an accurate translation of the meaning of each word.

From the historical and technical points of views a study of the instruments is also important. A good photograph of the instrument being played and details as to its tuning, strings, manufacture and ways of playing are usually most useful.

### The Musicological Document

The preparation of a perfect musicological document is an elaborate process. Different musicologists follow distinct methods. I shall give you some idea of the way I proceed myself.

The performers and instruments must be carefully selected and brought to a convenient recording place. I personally prefer as far as possible to work in a sound-proofed studio since this allows a better study of the sound quality and a better balance of the voices and instruments.

The music must then be rehearsed long enough so that the musicians are quite in the mood and sing or play with the proper feeling. This is very important since most musicians take a little time to get into a *raga* and the intervals they use in the beginning are very approximate. It is only when they are caught by the mood of the *raga* that the intervals become precise and should be measured. Most musicians believe that they can demonstrate without preparation this or that interval, sing the 22 *sruties* in succession, etc. This according to my experience is never more than a vague approximation. Accuracy in music is always linked with

emotion and so long as the feeling is not there, the accuracy remains doubtful.

For ordinary recording, it is important to record a full piece with its prelude, beginning and end, but for musicological studies a few slices of a longer performance give usually the best results.

The recording equipment should preferably be a professional tape machine allowing proper editing. Amateur tape recorders can however be used for field work and are sufficient for making notation if not for making discs. Many amateur machines use only half of the tape and record something else on the other half. This is most inconvenient and necessitates duplication on a full size tape to make ulterior editing work possible.

### Notation

Once the record is made the notation is a complex task. The intervals and their variations have to be carefully measured and a series of play-backs and attempts at reproducing the exact intervals on a suitable musical instrument in collaboration with the musicians made to determine whether the intervals used are really those the musicians were aiming at or whether they have occasionally gone slightly—or noticeably—out of tune. This procedure is essential since all musicians go occasionally out of tune and we must be careful not to mistake such accidents for parts of the system. We have to know what the musician wants to sing or play and this is not always what he actually does.

If we attempted to find out the scale of western music by measuring the intervals sung by some Italian singers during an average opera performance we would be sure to get the most astounding results. This mistake is very commonly made in the study of so-called primitive music and leads to absurd conclusions. Another difficult problem is the exact notation of grace or ornaments, as well as of the indirect attack of notes. This requires patience and care but the results are most rewarding since it is in the subtle elaboration of ornament and the approach to notes that the original character of a musical system and its connections with other systems can be most safely established. It is in that particular field of notation that diagrams can be made regarding intonation and vocal and instrumental technique

which bring out the particular characteristics of a musical system and its possible connections with other systems.

I have not yet had the time to do systematic work on Karnatic music although I have done already a good deal of recording and notation of it but I know it is one of the richest fields in the world as regards the originality and variety of musical ornamentation. Grace has to be studied as a completely separate subject. The intervals used in *vibrato*, in *appoggiatura*, in gliding to a note from above or below, in turning around it, or linking it to a sometime quite distant note, make use of intervals which are different in their nature from those of scales. And this is why they constitute an independent contribution to musical expression. If they are played artificially with the ordinary notes of the scale they lose all character and meaning. This is why the modern interpretation of early western music makes it appear often so absurdly ornate.

The study of music with the help of modern facilities will allow us to bring much fresh air and new material in musical theories that have become stale, and are, mostly, built up of unverified statements repeated indefinitely and made to suit conventional ideas as to what the history of a particular system should be.

We are faced in South India with a most ancient and original system, which has very probable links with some of the oldest branches of European music and definite affinities with some musical elements still found in North Africa, particularly Tunisia where it may well be that something has remained of an ancient—should we say Carthaginian culture,—which once flourished there.

I believe that only when we make a technical study of Karnatic music, quite independently of the claims of some of its exponents, we shall be able to gradually find its proper place in the general history of Indian music as well as of world music and its dependence on or independence from the various systems expounded in the numerous and often contrary layers of Sanskrit musical theory.

In this study it is important to make a parallel analysis of the art-music of the cities—or classical music as it is now somewhat wrongly called—and the music of different ethnic groups broadly classified as folk music,

though much of it represents remnants of other branches of ancient art-music.

The geography of music in India is as interesting as it is bewildering. We often meet side by side in the same locality musical systems which seem altogether different in their origin and form, and it is only when we study them and classify them adequately that we shall be able to give a true picture of the origin and place of the different music forms found in India to-day. Until then most of what we say for or against a particular musical system remains without much proof. There is in the town of Banaras a caste of milkmen said to be the descendants of an ancient tribe whose songs are built on a scale of 12 semi-tone which is otherwise completely unknown to the music of North India. I am sure we could find such instances almost anywhere in this country.

We hear many strong statements regarding scales and intervals. We are told that there are natural intervals and others considered artificial. This is probably true and comes from our ability to grasp some intervals as more meaningful than others to perceive some types of ratios more clearly than others. We should not however believe that these are established and permanent facts. Such theories are at the most a guess. Indian music is theoretically based on the same type of division of the octave as is western music. Yet both utilise often in practice noticeably distinct intervals. The fact that the tempered scale which is based on roots tends in some countries to replace proportional or harmonic scales does not necessarily imply that we are abandoning a good type of scale for a bad one but raises the question as to whether we can grasp a series of proportional ratios as corresponding to expressive values why we cannot grasp roots in the same way. True musicology must keep very shy of any theory and avoid carefully any form of number-mysticism. We soon enough shall find that most people in practice follow a division of the octave quite distinct from the one they claim to be using.

### The Classification of Instruments

The development and characteristics of musical instruments, just like the vocal technique, are a very important element for the study of ethno-musicology.

Many theories have been put forward to

explain the origin and development of the different forms of musical instruments. We should be rather suspicious of such theories since we have no means whatever to know how primitive men may have been many thousand years ago. Kurt Sachs believes that instrumental music came from magic rituals and vocal music from the need of calling one another. Here in India we believe that we got everything ready made from certain divinities. Such matters being impossible to verify do not come within the purview of science.

Instruments are difficult to classify because of their variety. The Chinese used to divide instruments, according to the material they are made of into *kin* (metal), *che* (stone), *t'u* (earthenware), *ko* (skin), *hien* (strings), *p'o* (gourd), *chu* (bamboo) and *mu* (wood). This was not accepted by western musicologists because of the objection that instruments are usually made of several materials. The Indian classification has been for many centuries the most logical and convenient one. It was established probably long before the *Natya Sastra* was compiled and recognises *ghana* (gongs, cymbals, etc.) *avanaddha* (drums), *tata* (strings) and *susira* (wind instruments).

The first reasonable classification of instruments adopted in Europe in the 19th century seems to have been based on the Indian one and modern classifications are not noticeably different.

The technique of voice production is one important element for the differentiation of musical families.

Sir Stuart Wilson gave us some days ago a most interesting and amusing account of some aspects of voice production in the west. His most qualified and beautiful demonstration was particularly interesting for us because it may help us to understand a fundamental difference of purpose between the European and the Indian singer.

Western singing is a form of chanting. It is basically an exalted way of reciting a poem, of carrying words and their meaning above the waves of the orchestra. The melodic line is the chanted flow of the sentence. The accents become the long, powerful and moving sustained notes. It is true that there is such a thing as the Italian vocalisation or *bel-canto* but this remains an occasional ornamentation of the spoken song.

In the purely modal form of music the voice is an instrument. It develops a *raga* exactly as a *vina* or a flute would do. In the higher forms of modal music, a musician can make almost exactly the same musical development on one poem as on another. The form of the *raga*, the ornamentation of the song, the position of the voice, are quite independent of the words. In fact, I have often noted that some of the most beautiful *khyals* of Northern India are built on meaningless syllables or on one or two old short verses whose meaning is not clear to the singer. This is why the gestures and expressions of the Indian singer follow the melodic form of the *raga* in the North, the rhythmic pattern in the South but in no case the meaning of the words.

This naturally leads to a very different approach to singing and much of vocal technique is evolved according to the relative proportion of the three elements, which are the words, the theme and the rhythm, the ancient *Dhatu*, *Matu* and *Tala*, the guiding factors around which are grouped the other elements which come into action in the shaping of the voice.

The extreme sensitiveness to rhythm of the Tamilian leads him to sustain a note by a repetitive rhythmical resounding of an allegedly single note, bringing into action the lowest part of the larynx which works a little as does the palm of the left hand in the sustained sounds of the *mridangam*. This leads to a form of *gamka*, very surprising at first to ears trained to purely melodic patterns of ornamentation. You can therefore observe in this country that we might divide vocal technique into the *flute-voice* where the ornament is purely melodic, the *drum-voice* where the nature of the ornament is essentially rhythmical, the *vina-voice* which is half way between. But we also have in those parts of India influenced by Sino-Tibetan music, the *single-cry* where each note is dealt with as a separate entity, and we know also the chanting or speaking voice similar to that of western countries.

This rough division may give you an idea of how an ethno-musicological survey and study of such basic things as voice production, instrumental technique, besides, the form, the style and ornamentation of the music may give us some useful information for the building up of

a reasonable and sound theory of the history of Indian music and help us to find out the original contribution made by different parts of India as well as the links with the music of other countries.

Ethno-musicology should play in music the part that archaeology plays for history. It gives us the positive documents by which we can verify and implement the data received from written or oral tradition.

### The Problem of Notation

In this connection it may be necessary to stress the importance of an adequate system of notation.

Nowhere is the notation system entirely satisfactory, and the purpose of notation is not always clearly understood. To learn a song from notation is not the best way to learn it, and some musicians, therefore, feel that any system is good enough provided it is simple and easy to print.

The work of the musicologist is however impossible if an adequate system of notation is not available. And, the more elaborate and detailed the notation the better his work.

Much of the work done on folk music in Europe in the last century and much of the work done even at present is practically useless as an instrument for Ethno-musicology, the classification of musical families. We cannot draw any valid conclusions from la notation in 12 semi-tones which entirely obliterates the microtones (the *Shrutis*) not only in the main theme but, and this is even more deplorable, in the ornaments.

In India, where the use of microtonal intervals is so varied, so subtle, so beautiful, none will be able to talk sense about them until an adequate system for the analysis and notation of *Shrutis* and for the division of *matras* is not only made available, but comes into common use.

India has probably the oldest system of notation in the world. Greek notation, Arabic notation and later the western *Sol fa* system were most probably derived from Indian notation.

In the past four centuries, Europe developed a much better and convenient system of notation than any previously used. All the recent attempts at increasing the range and possibilities of the Indian notation are imitated from the western system. The two best known attempts at introducing some feature of western notation in the Indian system are those of Vishnu Digamber and V.N. Bhatkhande.

These however remain rather inadequate in comparison to the western staff. The best system I have come across so far is that used by Mrs. Vidya of Madras in her collection of classical *Kritis*. This brings modern Indian notation to a stage closely resembling the systems used in Europe at the end of the Middle Ages. Such notation systems remain however very short of the requirements of Ethno-musicology. I do not see why Indian musicians should not now take the lead and, accepting all the additions made to notation in Europe in the past four centuries, carry this now further by meeting all the requirements of Indian music and thus give a welcome lead to the notation systems used in other countries. This obviously cannot be done until the Indian system is first put up-to-date and standardised.

#### Need for the Development of Ethno-Musicology

In every country the musical theory is based on the implied assertion that the musical system prevalent is natural, superior, more ancient etc. It is very difficult therefore to explain one form of music to people used to another form in terms of accepted musical theory. If I dared to repeat to you one-tenth of what I have to listen to from western or even North Indian musicians about Karnatic music you would turn me out of this place as a miscreant, a savage, an imperialist, or what not. But I must say for the sake of fairness that I have often to listen in Madras to long discourses as to all the alleged inferiorities of western or North Indian music based usually on some misunderstanding of musical terms. Such an outlook is harmful to everybody. Either people imitate and that is wrong or they

deprecate which is worse. We have to find some common ground for cultural development and understanding.

This is where Ethno-musicology can be for us the best platform, because it deals with facts only and can allow us to build up the basic material for musical studies irrespective of age-worn theories, while dealing with age-old music with its help, we can come to some positive conclusions regarding the history of musical systems in this vast land and the ancient literature which reflects this history. We can also analyse impartially the nature of the different features that are used to build each particular system and thus find out what are its essential elements and possibly the direction in which a particular system of music can develop while keeping in the line with its original genius.

But how to proceed about it practically? How can one develop in India a good laboratory of Ethno-musicology since it requires recording facilities, trained personnel, collections of documents, sound-measuring equipment, etc. It does not belong to me to make suggestions on such matters. I can only hope that the Music Akadami, may be able to play in this as in other branches of musical study a pioneering role and that the new academies established by the Government will become aware of the important work to be done.

One thing seems to me certain: unless we are able to put into modern scientific terms all the prodigious experience and invention of India in the field of music it will not be easy to carry that knowledge beyond India's borders nor even to keep it alive within India itself. It is my belief that the methods of Ethno-musicology may be the instrument that will bring the world to realise the greatness of the contribution of India, past and present, in the field of music, and, at the same time, may provide the means of consolidating the purest classical values and give a new impulse to the highest forms of this most precious creation of the Indian genius.

## A Note

On

## MYSORE SCHOOL OF BHARAT NATYAM

By MAYA RAO



THE praises of the rhythm in the beautiful *Shila Balikas* of Belur and Halebidu have been sung far and wide, while the memory of the dancers who inspired the sculptors to carve this marvel has faded into insignificance. I am referring to the dancers in Mysore whose beauty and and harmony in movements have been mirrored in stone, while their successors have been forgotten. Those silent dancers and musicians on the panels of the Hoysaleswara temple, Belur, seem to tell a thousand tales about the interest taken in art by the Hoysala rulers of Mysore in the 12th and 13th centuries. In fact even a Hoysala queen Shantala Devi, is said to have danced in the pillared halls of the temple. After the Hoysalas the dynasties which followed have taken an active interest in the preservation of art. The Wodeyars especially have not only maintained distinguished artists, dancers and musicians at the palace but also invited renowned artists from various parts of the country to perform at the Mysore palace and honoured them with befitting awards. The artists of the country deemed it an honour to be invited to the Mysore palace for a performance. Thus in the congenial atmosphere of the palace flourished a style of *Bharat Natya* which while resembling the *Bharat Natya* of Tanjore style has some distinctive features of its own.

The beginnings of this school are yet to be

traced but from available material we know that this style has been in existence in Mysore for nearly 200 years and there have been a good many exponents who have won acclaim.

The dancers engaged at the palace usually belonged to the families of temple musicians. Kavishwar Giriappa and Kashi Guru were the Gurus of *Natya* who taught a host of palace dancers. Both of them were famous for the tradition of *Abhinaya*. They are spoken of with great reverence.

After these veteran artists and teachers the next batch of teachers who established the standard of *Bharat Natyam* are Amritappa Appaya, Dasappa, and Jetty Tayamma. Just as Ponnaiah, Chinnaiah, Vadivelu and Shivanandan, the celebrated brothers of Tanjore modified the already existing *Dasiattam* and *Koothu* and introduced a regulated system of items for *Sadir Nautch* so too teachers of Mysore set up a sequence of items for the solo performance of *Bharat Natyam* in the following order: *Mangalam*, *Tirmanam* and *Alari* followed by *Sabdam*, *Varnam*, *Tillana* and *Abhinaya*. Jetty Tayamma introduced *Choornika*.

As the Maharajas were connoisseurs of art they patronised it not only as an entertainment but as something to be cherished and preserved. They employed dancers only after they were selected by a panel of

judges consisting of *Sangeet Vidwans* and scholars in Sanskrit and Aesthetics. The dancers were tested in all aspects of dance. *Nritta*, *Nritya* and *Abhinaya*. Hence the girls who took to dancing underwent a very rigorous course so that after five or six years of training they would be fit enough to be presented before the panel for the test. Once they were appointed, the *Asthana Vidushis* were trained in theory by the Sanskrit pandits of the palace. So we find in the Mysore style of *Bharat Natyam* a wealth of Sanskrit *slokas* and *Asthapadis* rendered in *Abhinaya*.

The traditional system of training students of dance is interesting:

The day the girl is initiated into the art of dance *Sadhaka Puja* is performed. The young student of dance is given new clothes to wear and all the friends and relatives of the girl besides the senior disciples of the teacher are invited for the ceremony. *Puja* is offered to the gods for the girl's successful career after which the *Tattu Muttu* and other requisites for practising dance are blessed by the Guru and given

to the girl. She wears her new dress and starts the first *adavu*, *Tatta adavu* on paddy spread on the floor.

When the *adavus* are finished *alari* is taught and *Alari Puja* is performed.

When the girl is trained sufficiently in rhythm and music *Hoddigai Puja* is performed and she starts dancing with accompaniments.

At the completion of the dance course which consists of *Mangalam*, *Tirmanam*, *Alari*, *Nilugade*, *Swarajati*, *Varnam*, *Tillana* and *Pada*, *Gajje Puja* is performed. The Guru invites pandits and friends interested in the art to see his disciple's performance on which occasion he ties jingles on her feet.

This ceremony marks the commencement of her career as a dancer. She gives her first dance recital on that evening.

The boys who are to become *Natuvanaras* later, undergo the same course of training. They too must observe *Gajje Puja* without which their traditional training is considered incomplete.

The artists of the palace perform on functions like the Maharaja's birthday celebrations, anniversary of coronation, Dasara celebrations etc. About half an hour is given to each artist. During Pujas they perform for longer hours. Usually an *Asthan Vidushi* is given a separate date to perform and intimation is given to her three or four days prior to the day of the performance.

According to the tradition of the palace there should be no break in a dance recital. So when the dancer rests the musicians play *Vuggudu Soodu*, an interlude followed by *Rati Barasu*—an instrumental duet. The artists are graded according to their merits. Apart from monthly allowances, presents are given to them for their good performances.

The dancers who have established a reputation by maintaining a good record of



Venkatalakshamma conducting a performance of her grand-daughter, Shakuntala.

performances at the palace are Jetty Tayamma, Chandravadanamma, Nagaratnamma of Bangalore, Bangalore Varalu, Putta Devamma, and their contemporaries like Tirumukkudal Sundaramma, Konamara Deviamma, Sundaramma of Hassan, Ramamani and Jai Lakshmi. Tirumukkudal Sundaramma, the mother of Shri Chowdiah, the well-known violinist of Mysore, was a reputed exponent of *Abhinaya*.

Jetty Tayamma was the daughter of Dasappa, a wrestler engaged in the palace during the time of Mummadi Krishnaraj Wodeyar. He was a learned person, well-versed in *padas* of Kshetragna which he sang beautifully. While Tayamma was a young girl of six years she showed such keen interest in dance and music that he started teaching her music and entrusted her to the care of Subbrayappa for dancing. After learning the *Nritta* part of dance from Subbrayappa she took further training in *abhinaya* under *Asthan Vidwan* Kavishwar Giriappa. She learnt Telugu *Javalis* and *padams* from Chandrasekhara Sastri and Kannada songs and *Javalis* from Karibasappa Sastri, popularly known as Abhinava Kalidasa. She was appointed a palace dancer at the age of 15 and was a great favourite with all the *Vidwans* in the palace. As Tayamma had a sound footing in Sanskrit she drew largely from Amaru, Krishnakarnamritam and Gita Govinda, and Kalidasa's works for Abhinaya. She introduced *Choornika* in dance, that is a prologue in Sanskrit describing the achievements of Bharat Muni. She had a wealth of choice *Javalis* and *Padas* both in Telugu and Kannada and later she composed *Javalis* even while performing. Sangeet Shastra Visharad, Asthan Vidwan Vasudevacharya presented her with a *Vamana Stotra* in Ragamalika.

During the time of Chamaraja Wodeyar Tayamma gave up dancing for a time as she was dissatisfied with certain policies of the management. Nevertheless she continued to give performances of *Abhinaya* at home to her friends, mainly scholars who sat engrossed through the long hours of the night thrilled with her poetic rendering of songs. It is said that Chamaraja Wodeyar was once concerned with the deterioration in the standard of art in his state. So he held an assembly to judge the talents of his palace artists. Jetty Tayamma was also invited though she was no more a palace artist. She was



*Natyasaraswathi Jetty Jayamma*

given only half an hour to perform but once she started she held the audience spell-bound for three and a half hours! The Maharaja felt sad that a great injustice had been done to a genuine artist owing to some maladjustments at the palace. He promised to reinstate her in the palace in a high position and rewarded her richly.

Tayamma had a catholicity of taste and felt happy to learn anything new that appealed to her. She learnt the Hindustani style of music from artists visiting the palace and rendered *thumries* in *abhinaya* to the accompaniment of *sarangi* and *tabla*. She is said to have performed them with the *ghunghat* in keeping with the North Indian style of dance.

Tayamma believed that *Rasa abhinaya* was the soul of dance as the spirit of the art comes from the dancer's heart. So she laid more emphasis on Abhinayam.

She maintained a rigid routine of practice and even at the age of eighty she was in good form. In 1945 at a function held at the Maharaja's

College, Mysore, in her honour Dr. Radhakrishnan conferred the title of "Natya Saraswati" on Tayamma.

Tayamma passed away in November 1947. Though she is no more, she has left behind her a living tradition of *Bharat Natya* which is being maintained by her disciples.

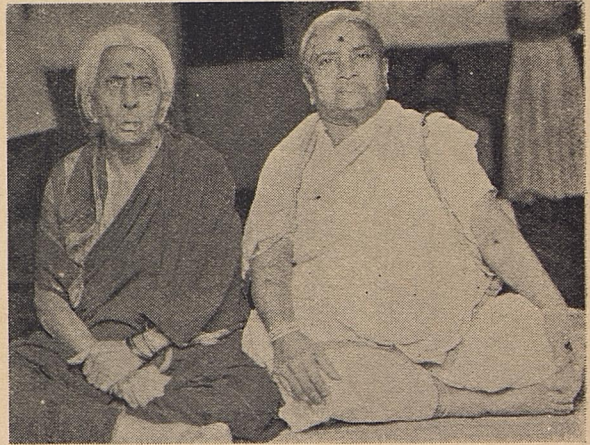
Chandravadanamma, an excellent dancer was a great favourite with the Maharaja, Chamaraja Wodeyar. She was the niece of the palace musician Muniswamy from whom she learnt music. She learnt dancing from a visiting artist of Tanjore, and perfected her *Abhinaya* in Mysore. She had a rich repertoire of *Javalis* both in Telugu and Kannada, and *padas* of *Kshetragna*. She was also known for the wealth of *Jatiswarams*, *Tillanas* and *Varnams* both *Natya Varnams* and *Sangeet Varnams* she had collected during her study. The Maharaja maintained her at the palace as he loved to listen to her music with the beautiful rendering of *Abhinaya*. But Chandravadanamma had such a variety that she would never repeat her ideas in *Bhav* even when requested by the Maharaja!

As an artist and scholar Chandravadanamma was held in high esteem by *Sangeet Vidwans* and scholars. The dance teachers of her time would bring their disciples to her for approval prior to their appearance before the panel of judges at the palace as she was known for her frankness of opinion also.

Nagaratnamma of Bangalore was a disciple of Kittappa. She was presented at the court of Chamaraj Wodeyar, who, pleased with her talents, rewarded her with a *varnam*. Her Guru Kittappa was also rewarded with a pair of diamond *Todas*.

Bangalore Varalakshmi popularly known as Varalu was another disciple of Kittappa who attained fame as a talented dancer. She hailed from a family of dancers, learnt music from her grand-father Bagalur Krishnappa. She was a scholar also, her house was a meeting place for artists and *Vidwans* whom she entertained with dance.

Putta Devamma a retired palace dancer, aged 82 years now, proudly remarks: "I have seen three generations of Maharajas and a host of dancers. But Amritappa was the best of teachers I have seen." Putta Devamma's



Puttadevamma and Chikkadevamma

family was formerly attached to Tippu Sultan's palace but later shifted from Srirangapatna and settled down in Mysore. Putta Devamma's mother and grandmother also were palace dancers.

Putta Devamma had her training in dance from Appayya, Amritappa and Seshamma. Her contemporaries were Bellapur Subbamma and her daughters Bhavanamma and 'Ser Kadalai' Putthamma, disciples of Amritappa. Puttamma's daughters Adi Lakshamma and Subbamma were taught by Arni Shamanna. They were engaged as palace dancers during the time of Krishnaraja Wodeyar IV and are later contemporaries of Putta Devamma. Putta Devamma's daughter Chikka Devamma is also a retired palace dancer. She learnt dancing from Appayya and later from Jetty Tayamma.

The dancers of the palace at present are Asthan Vidushis Venkatalakshamma, Sunderamma and Chandramma. They are the disciples of Jetty Tayamma.

While a set of dancers rose to fame under the patronage of the palace, another group of dancers flourished in the temple precincts. They were maintained by temples to perform on all festivals specially during the *Rathotsava*. Kolar, Bangalore, and Kadur districts have families of dancers, and in villages like Nelamangala, Kudur and Mugur there have been some prominent exponents.

The dances performed in the temples had more *Abhinaya* than *Jatis* as they were

largely influenced by *Bhagvat Mela*. The programme would start with *Rati*, a composition of certain basic syllables, followed by *Shiva Ashtapadis* and *Vishnu Ashtapadis*. The temple dancers were trained by Sanskrit scholars who gave exhaustive explanations of the *slokas* to disciples for their interpretation. Now and then teachers would test the ability of their disciples by asking them to give their own interpretation of the *slokas*. Temple dancers were well versed in both the devotional and secular aspects of dancing. While they danced and performed Abhinaya on devotional songs at the temples they demonstrated their proficiency in *Nritta* and *Nritya* at weddings and other social functions.

As time passed the dancers found it difficult to maintain themselves on the meagre allotments made by the temples. So quite a few families migrated to the towns in search of better livelihood. Thus we find a number of families belonging to Nelamangala settled down in Bangalore and families from Mugur in Mysore and Tumkur.

Jaijamma, Kamma and Kempamma are some of the well known temple dancers of Mugur. Jaijamma, the grand-daughter and disciple of Amritappa, is at present employed as a dance teacher by the Coorg Academy. While Kamma and Kempamma, disciples of Amritappa are still living in Mugur.

Kanchi Sadashiviah, an exponent of dance belonging to a family of musicians from Kanchi and Pandanallur came to Bangalore and taught a group of enthusiastic young artists. He had four main disciples—Venkata Subbanna, Kolar Kittappa, Kappaniappa of Mamulpet, and Hoskote Annaappa.

Kolar Kittappa was the only member of his family who took to dancing. After studying under Sadashiviah for a few years he started teaching in Bangalore. Nagaratnamma, and Varalu are two of his outstanding disciples among the girls.

Puttappa and Gundappa two of Kittappa's distinguished disciples have kept the tradition of the Mysore school of *Bharat* of *Natya* alive.

Temple dancers of Nelamangala





Sri Gundappa

Gundappa learnt *Nritya* from Kittappa and *Abhinaya* from the Mysore dancers. Though he is unable to dance now he performs *Natuvangam*. He has taught a number of girls in Bangalore. I was very happy to meet Gundappa and learn a good deal of facts about the Mysore style of *Bharat Natya*. He has intimate knowledge of both Tanjore and Mysore styles and has seen the recitals of almost all leading exponents. According to him the dance style in the state has been influenced by the Tanjore style during the last eighty years as Dasappa, Kittappa and others have introduced some items. The *Alarippu* was introduced after the Tanjore style. Whereas formerly the dancers performed an invocation like *Rati* or *Pushpanjali*.

Gundappa has a collection of *Natya Jatiswaras* and *Swara jatis* and a number of *slokas* on Ganesh and Shiva besides the *Javalis* in Kannada.

In conclusion I must say that the Mysore style of *Bharat Natyam*, like all other styles, has its unique qualities of aesthetic beauty and rhythmic patterns. I am happy to say that the disciples of Jetti Tyamma at Mysore, Smt. Venkatalakshamma, and Sundaramma and disciples of Kittappa like Gundappa are carrying on the tradition by teaching enthusiastic students.

A Bharat Natya recital in Mysore style today is presented in the following sequence:

*Pushpanjali*—invocation—

*Ganesh Vandana*

*Choornika*—prologue.

*Sabha Pooja*—seeking the blessings of the audience.

*Nilugade*—*Sthanaka*.

*Alarippu*.

*Swarajati*

*Sabdam*

*Varnam*

*Tillana*

*Abhinaya* : on,

*Padas*, *Javalis* in Kannada and Telugu and Sanskrit *Slokas* from *Krishna Karnemritam*, *Gita Govind*, *Amaru Shataka*, etc.

The programme ends with a *mangalam*.

# NEED FOR A Theatre Terminology in Hindi

By SURESH AVASTHI

LIKE many other dramatic literatures Hindi drama is also full of paradoxical happenings. While Hindi playwrights have been modelling their plays, consciously or unconsciously, on the lines of Western drama, our critics persistently talked about the classical dramatic theories and principles of play-building propounded in the "Lakshan Granthas". As there was no living contact with the Sanskrit dramatic literature this effort on the part of the critics proved futile and Hindi drama could not be shaped on classical models. This character of Hindi dramatic criticism provides an answer for the chaotic condition as regards the theatre terminology and a set of specialised vocabulary to be employed for the study of modern drama. Whatever we have is a curious medley of Sanskrit terminology used loosely in relation to Hindi drama; several English words adopted in original for similar objects and concepts; and such unsatisfactory equivalents that have not been able to achieve any degree of uniformity and standardisation.

The history of theatre-terminology in Hindi can be traced back to the times of Bharatendu Harishchandra, the period of birth of Hindi drama. He made a very bold and significant departure from the classical theories and propagated a kind of readjustment in dramatic art. This necessitated naming of plot division differently. Smaller divisions of अंक were named as दृश्य; which is an Indian equivalent for 'scene'. This meaning of the word has come in Hindi from Bengali and it was unknown to Sanskrit dramatists and lexicographers. The dramatic concept of plot-construction embodied in this term has greatly influenced Hindi drama. Even the master playwright, Jai Shankar Prasad has planned the structures of his dramatic plots on this basis. Shri Bharatendu borrowed Sanskrit terms, like अंकावतार and रसार्क, denoting constituents of plot; changing their specifications to suit the new perspectives of dramatic writing.

The Parsee professional theatre shows wholesale adoption of English terminology and

terms like 'drop', 'art' and 'tableau' are freely imported into the body of dramatic literature deeply affecting its form. A considerable number of these terms passed on to the literary drama.

Hindi literary drama has made attempts from earliest times to find out suitable equivalents for many Western dramatic concepts which have been assimilated by Indian drama. Terms like 'tragedy', 'comedy' 'catharsis', 'climax' and the 'unities' have been translated differently during various literary epochs. So far no concordance has been achieved in this direction and the specialised concepts embodied by these terms still remain vague for the student of drama. Tragedy was first of all translated as दुःखान्त नाटक and later on, to make it easier and convenient to use, it was improved as दुःखान्त की। Now, another word त्रासदी has been coined on the basis of sound affinity and for greater precision in meaning. Similarly, comedy also has passed through three versions: सुखान्त नाटक, सुखान्तकी and कामदी। Hindi equivalent एकता for 'unity' was later on replaced by संकलन which in itself is not a very satisfactory choice. Now another word अविति is being mentioned for it. This condition is worsened by the fact that these new coinages have not been able to build up a definite literary character. The commentary given in *Hindi Shabda Sagar* for दृश्य does not mention it as a division of अंक (Act). This fully illustrates the hopeless condition of dramatic terminology in Hindi. Many imported or newly coined words will not be found in Hindi dictionaries with the special meanings and definitions unfolding the complex technical thoughts. Moreover, such basic words as 'tragedy' and 'comedy' have not been included in the broad-based body of vocabulary presented in many Hindi lexicons, thus leaving the students of literature ignorant of the full import of these vital terms.

Thus, the task of building up a theatre terminology in Hindi is two fold. Fixation of precise Hindi equivalents for English terms

and, simultaneously, assimilation of highly technical English terms, with their tentative definitional equivalents. Here, the adjectival shade of tentative is very significant. All this technical vocabulary will be bilingual for quite a long time and will develop a final character after decades of usage. But, I strongly feel that the time has come when the existing dramatic terminology in Hindi needs a revision and hundreds of newly created English terms need to be supplied with Hindi equivalents for fulfilling the demand of a fuller dramatic vocabulary.

There are inherent difficulties in such a work. In the field of arts and literature a foreign term cannot be conceived with scientific exactness, with the result that many technical dramatic concepts will be found nearly "untranslatable". The most that can be attempted in such cases is to minimise the conceptual abstraction of the term by interpreting and transforming it in the national idiom. But here one has to contend with the basic difference between the Indian dramatic theories and those of the European countries. Such a work of coining equivalent terminology is only possible when there is a corresponding native form and manner. It is almost impossible to find fully faithful and precise equivalents and for decades to come we will have to refer to the original terms to grasp their full sense and significance. Terms like "catharsis" 'conflict' and 'relief' may be translated in approximate words, but they will not convey to the Indian student of drama the real import of the original English term. So, to achieve the desirable results we will have to give precise definitions of all these terms indicating their conceptual and functional nature. This work of giving definitions is as significant as that of finding equivalents.

The other two important things in this task are: revival of a part of classical terminology, and giving the glossary a Pan-Indian character by incorporating such equivalents from other major Indian languages as have linguistic affinities with Hindi and are fully expressive of the technical sense. Looking into the treasure of ancient dramatic vocabulary, we can find many suitable words for the stage architecture and basic conventions of dramatic art. रंगपीठ can very well be revived and used for "acting area". Similarly, "compere" can be understood by an ancient word प्ररोचना, meaning, 'favourable description of what is to follow.'

The entry of technician is a recent event in Indian drama. Science and technology are shaping a new form of drama, greatly affecting and enlarging the spheres of the accessories of theatre-arts. This is both an occasion for the speedy growth of terminology and an opportunity for evolving a uniform terminology for many scientific and technical nuances common to the Indian drama as a whole. Thousands of terms found in the old books need fresh study and evaluation in terms of modern dramatic art. Many of them can be revived and employed for new concepts with advantage. It will create new links of contact with the Sanskrit drama and in its turn revitalise the emerging forms and dramatic styles.

This note is designed to create an interest in the theatre-men in evolving dramatic-terminology for a proper evaluation of new modes of our drama. It is needless to say that in the absence of such a body of special vocabulary the study of drama is lagging behind and while drama is breaking into new grounds, dramatic criticism is moving in the set grooves, falling miserably out of tune and unable to make any contribution to the progress of drama. It is a revealing fact that the theatre-notes on the Hindi dramatic performances are written by English knowing critics for the English papers, obviously to be consumed by English readers. It is because of the acute dearth of suitable vocabulary that no living tradition of dramatic reviews is being built up in Hindi; and new drama is being wrongly and unsatisfactorily interpreted by an old and obsolete phraseology which has very little bearing on the modern drama and leaves its several important aspects uninterpreted. A suitable terminology at this transitional period of Hindi drama when it is enlarging dramatic concept and creating new frontiers, will go a long way in helping the progress of drama. It will herald a new era in the domain of dramatic criticism liberating drama from the printed page\* and rigid classroom study and relating it to the genuine and living content of the stage.

This work, by its very nature, will be a cooperative venture. All sincere workers and scholars interested in the field of drama will have to contribute their share towards this project of a technical glossary. It is only through the efforts of some competent authority that this task can be accomplished and I look to the 'Akadami', with hope and enthusiasm for a lead in this respect.

# GLEANINGS from THE SOUTH

By GOVIND VIDYARTHI

THE first of its kind to be held in South, the Folk Dance Festival organised by the Madras State Sangeet Nataka Sangham at Tanjore was significant in many respects. Tanjore has been a seat of culture for centuries past. The birth place of modern *Bharatnatyam*, Tanjore has produced artists and scholars of wide-renown. The rulers of Tanjore have been great patrons of art and culture, especially the Maratha King Sarfoji, himself an eminent scholar and musician. A visit to the Saraswathi Mahal Library and the museum inside his palace is enough to convince one of the amazingly wide range of this ruler's interest in everything pertaining to art and culture. A large collection of rare manuscripts on music, dance, architecture and many other subjects are treasured in the library while the museum contains good many varieties of bronze and stone statues, musical instruments, etc.

The Folk Dance Festival was held inside the palace walls amidst these relics of the past. For three days the whole palace seemed to have awakened to its past glory, the numerous bronze and stone statues in the museum seemed to dance and the musical manuscripts in the library seemed to hum.

Late in the night one day when the programme of the day was over, Rajaram Raja Sahab, the senior descendant of King Sarfoji, was so inspired by the reveries of the past glory of his family that he led us to the museum and pointed out to a beautiful bronze image of Chakkarathalavar and said: "if you strike at the various limbs of the figure you will get the sound of the seven notes." So thrilled was Prof. Sambamurthi that he immediately set about discovering different notes while I made a recording of the sound. The Raja Sahab informed me that many more wonders lie scattered about all over the land formerly ruled by his family. He mentioned, in particular, the stone steps in front of a temple in Darasuram near Kumbhakonam.

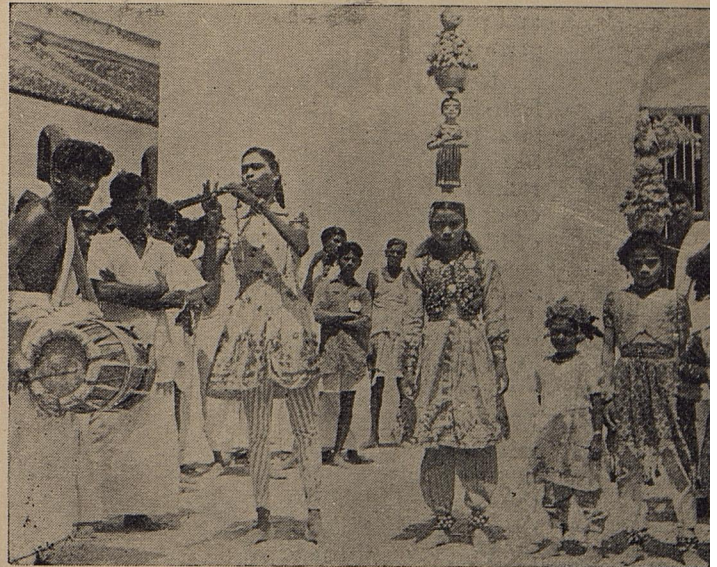
To revert to the Folk dance, a rich fare was served at the Festival. Participants came from

various parts of Tamilnad as also from Kerala. The items presented included Kavadiattam, Karakamattam, Pavaikkoothu, Oyilattam, Terukkoothu, Puraviattam (Dummy Horse) and Kummi.

The Kavadi is an arched wood with cloth work and a short wooden base rod connecting the two ends of the arch. It is generally carried by devotees of Lord Muruga when they go to the temple. The dancer displays amazing feats of skill in balancing and moving a Kavadi all over his body without the support of his hands.

Karakam is another invocatory dance performed to propitiate Mariamman and other village deities. The dancer in this case was a young girl who balancing the *Karakam*, decorated mud pots, on her head danced to the deafening sound of indigenous instruments.

*Pavaikkoothu* is a kind of crude shadow play. It was very popular in Tamilnad among a section of the people. Now this art is surviving only in Kerala. The performers



Karakam dance

manipulating a few dolls against an oil lamp tried to depict a story.

*Oyilattam* is a very popular community dance in Tamilnad. *Oyilattam* is performed during the festivals in village temples. The dancers are trained by a teacher known as *Vadyar* who leads the dance. Their themes include the eternal love story of *Murugan* and *Valli*. Incidentally like the Radha-Krishna legend in the North, *Murugan-Valli* legend is the most popular theme of folk dances and songs in Tamilnad. *Murugan* is *Shanmukha*, the son of *Siva*.

*Terukkoothu* is a street drama popular in most of the cities. The performers came from *Kumbhakonam* and staged the story of *Ramayana*.

The tradition of Dummy Horse dancing is an ancient one in Tanjore. Unlike its counterpart in Rajasthan known as *Kutchighodi*, Tanjore dancers stand on short stilts and perform most of the complicated steps of classical dances while at the same time interpreting the theme by hand gestures and facial expressions.

*Kummi* and *Kolattam* are generally danced by women. Keeping an oil lamp in the centre they sing and dance round it clapping their hands. The songs are on the life of *Krishna*.

The festival featured a few folk songs and dances of Kerala such as *Vanchipattu* (Boatman's song) and *Ottamtullal* the depiction of a story in dance, performed by one person. It is noted for its gorgeous costumes and make up and the dancer sings and interprets the story in gestures and facial expressions.

During the three days of the folk dance festival I filmed and photographed all items and recorded their music. With the help of *Shri E. Krishna Iyer*, *A. N. Kalyanasundaram* and *P. Sundararajan* and the enthusiastic co-operation of artists I recorded various forms of folk music of Tamilnad.

## TIRUVAIAR

A few miles away from Tanjore city is *Tiruvaiar*, where lies the *samadhi* of the Saint Musician *Tyagaraja*. Like the countless millions who preceded me, I went there to pay my homage. Situated on the banks of the sacred *Kaveri* river the simple structure on the *samadhi* stood out in sharp contrast to its picturesque surroundings. Devotees of this great composer can be counted in millions. Yet, this *samadhi* was built by a *Devdasi*,

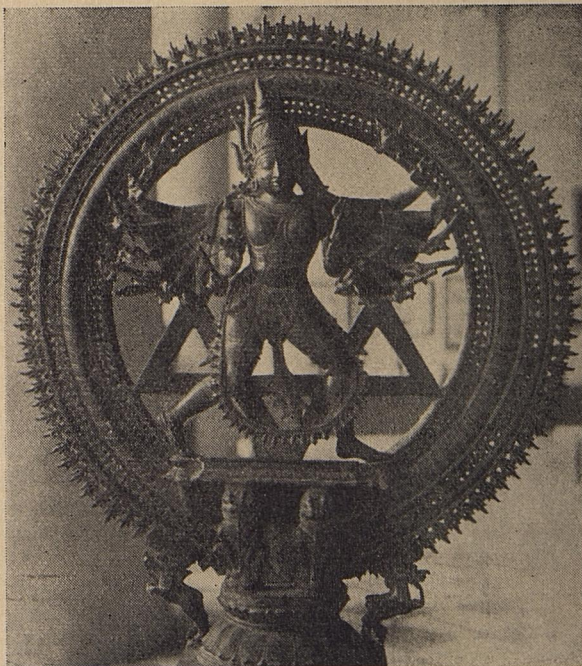


*Sundar Murthy in Dummy Horse Dance.*

*Bangalore Nagaratnamma*, who was a reputed dancer and singer at the *Mysore* palace. After leaving the palace she came to *Tiruvaiar* and spent every pie she had; sold all her jewellery and even utensils to build this monument. How aptly did *Sangeet Kalanidhi Shri Vasudevacharya* describe her in his reminiscences: "Though it springs from mud, the *Lotus* forms the coveted offering to the gods."

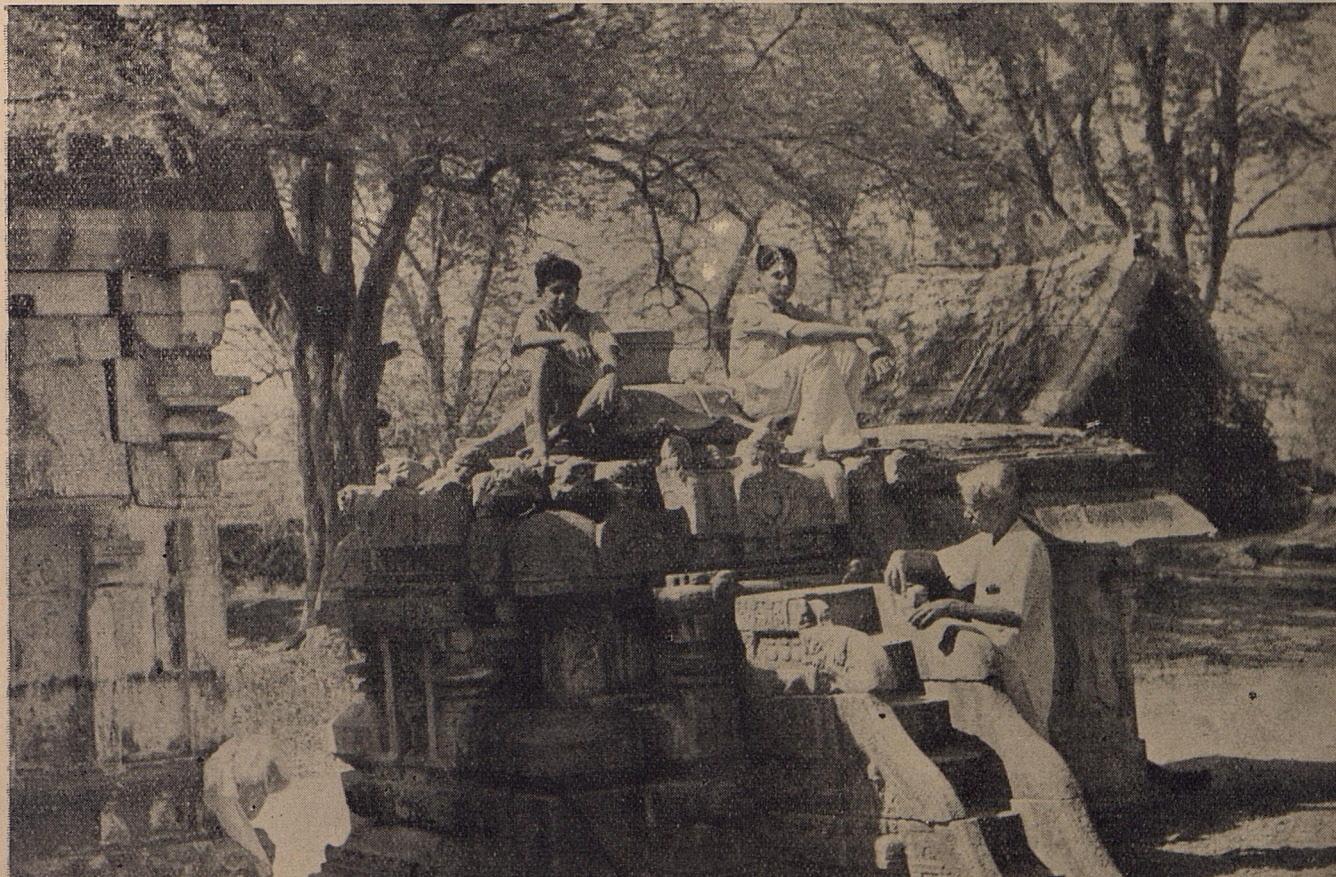
From Tanjore I set out for *Darasuram* where the granite steps of the temple have been sounding musical notes for about a thousand years. I was privileged to have the company of *Shri A.N. Kalyanasundaram* of *Kumbhakonam*. An artist and an art connoisseur, *Shri Kalyanasundaram* had been a stalwart in the campaign for the revival and popularisation of *Bharatnatyam*. His wife *Bharat Kalanidhi Smt. Bhanumati* has been a renowned exponent of *Bharatnatyam* along with her sister, the late *Varalakshmi*. But now she has given up dancing. Her daughter, *Mallikai*, is an accomplished dancer but she too does not want to dance. So strong is the feeling of the *Devdasis* to keep away from their family tradition! However, *Smt. Bhanumati* was kind enough to sing a *Tillana* and a few other songs for my recording. *Shri Kalyanasundaram* led me to

s a r g a m  
i n  
m e t a l  
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s t o n e



*Bronze Statue of Chakkarathalavar*

*Stone Steps of Darasuram*



Darasuram and helped me record the music.

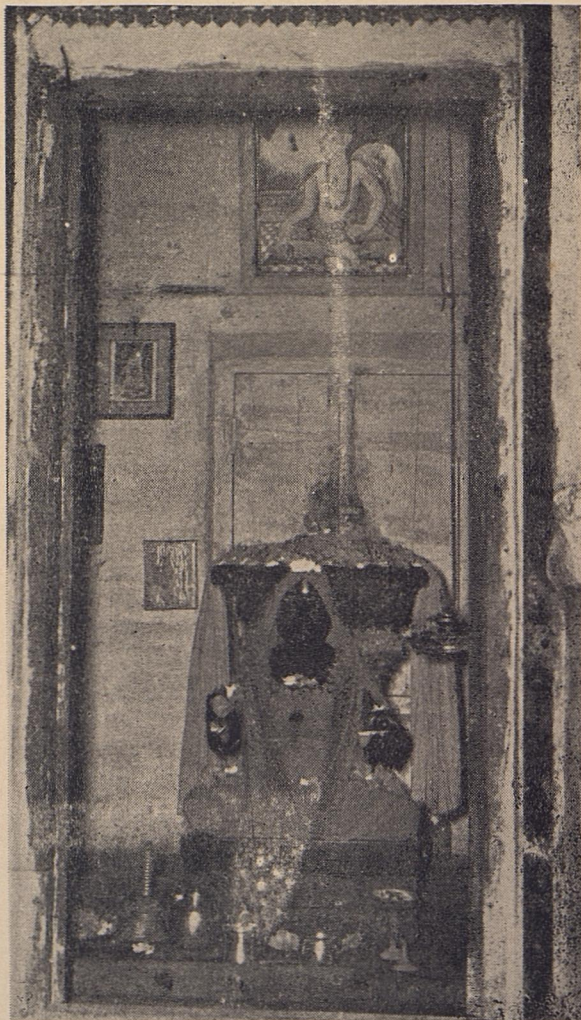
Then we made for Kumbheswara Temple where is treasured a rare piece of musical instrument—a stone *Nagaswaram*. Unfortunately the only musician who could play on it was not available and I could not record any sound of it.

## MELATTUR

MELATTUR is a village about twenty miles from Tanjore where the tradition of *Bhagwat Mela* is preserved. It is a dance-drama, akin to *Kathakali* of Kerala. It is said to have originated in the days of the Naik rulers of Tanjore. It is said that after the destruction of the Vijayanagaram Empire, the artists at the court had dispersed and many families of artists and scholars were invited by the Naik rulers of Tanjore who gave them a grant of six villages to stay and sufficient land to live on so that they could continue their cultural pursuit. Melattur is one such village. Melattur Venkatarama Sastri, a senior contemporary of Sri Tyagaraja composed twelve dance-dramas based on mythological themes. These dance-dramas used to be enacted every year in these villages where people from far and wide would gather.

The loss of State patronage and the general apathy among the people had brought this art almost to the point of extinction and it would have been long dead and gone had it not been for the efforts of a scholar Shri Balu Bhagawathar of Melattur who revived it.

From Ayyampet Station, Dr. Raghavan of the Madras University and I got into bullock carts and after a memorable journey of about three hours reached Melattur village, something like an Aryan colony mainly inhabited by Brahmin families. Most of the descendents of the scholarly artistes have now gone out in search of employment. But they were back to take part in the *Mela*. *Prahlada Charitam*, one of the best plays of Venkatarama Sastri noted for its high philosophic content and classical Karnatic music, was on the boards for the inauguration. After an illuminating talk by Dr. V. Raghavan, the play opened under the direction of Sri Balu Bhagawatar. A small stage was set up in the lane in front of Sri Lakshminarasimha Swamy Temple and the



Tyagaraja Samadhi

whole village watched the play squatting on the ground.

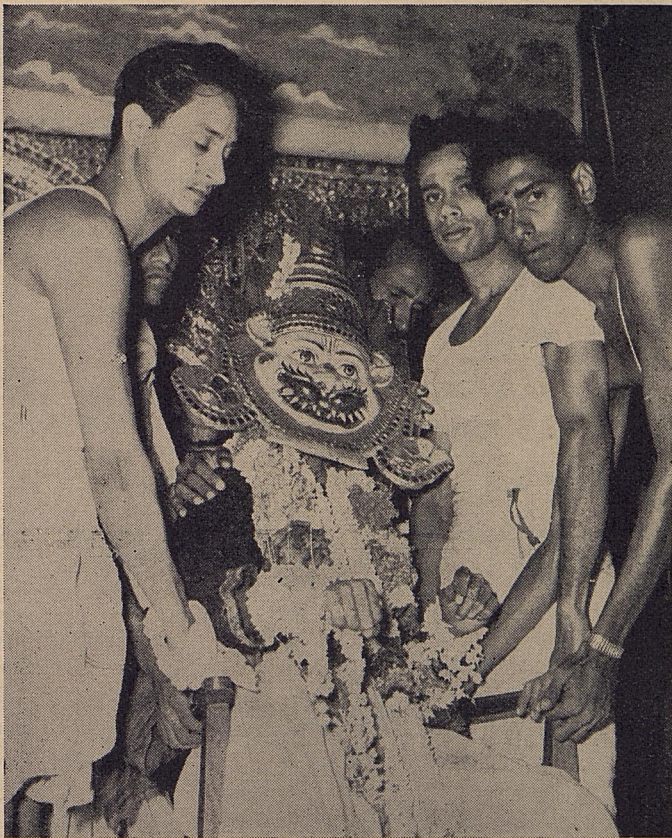
Amidst the hum and buzz of the eagerly waiting crowd the *Konanki* was sung when a character more like a Buffoon came on the stage moving up and down. Then a bowl containing water was passed round the musicians and they were garlanded by the organisers.

After an instrumental prelude, *Todaya-mangalam* and *Tirmanam* were sung followed by a *Shabdham* on *Prahlad Charitam*. It was followed by a *Ganesh Vandana* when an actor with a mask of Ganesh came on the stage and sat on a stool in the centre.

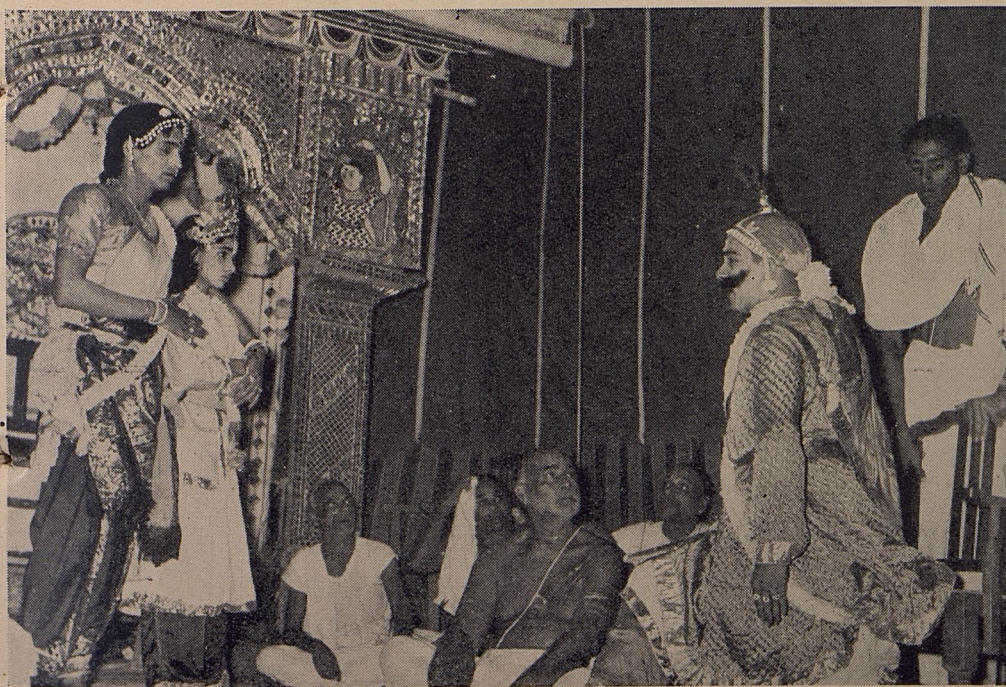
Then the story began with a *Kattiam* entering the stage, and heralding the entry of

**Bhagwat**

**Mela**



*Scenes from Prahladacharitam.*



*Hiranya Ka sipu.*

Hiranya Kashipu. Hiranya Kashipu entered with two attendants holding his hand and danced to the accompaniment of a song called *Patrapravesha Daru*. His wife Lilavati entered the stage. Her entry was marked by a *Tiranokku*, as in *Kathakali*. Then Prahlada entered, dancing to the *Patrapravesha Daru*. Thus the entire story was enacted. The story was interspersed with comic characters who provided room for mirth and merriment among spectators.

While the dialogue and the songs of the drama are in Telugu, the language used by the comic characters is Tamil, which is understood by the audience, hence the vociferous welcome accorded to these characters. The drama reaches its serious and awe-inspiring climax when Narsingh enters the scene. The person enacting this part has to fast on that day and the mask worn by him is kept near the idol inside the temple. A few minutes before the entry of this character, the mask is brought out of the temple with solemn ceremonies and when it is placed on him he gets possessed with baffling strength and vitality. When the drama ends he is taken round the temple by several people controlling his frenzy and after the mask is removed he collapses and comes round only after a few hours.

In many respects the *Bhagawat Mela* resembles a *Kathakali* performance, the main difference, apart from the costumes, lies in the fact that in *Kathakali* the actors do not speak or sing while in the *Bhagawat Mela* they do.

Besides recording the whole programme on the stage I recorded separately a few songs of *Bhagawat Mela* in some of the rare ragas like *ahiri*, *Ghanta*, *Paras*, etc. sung by Shri Balu Bhagawatar and Vidwan Subbaiah.

Shri Balu Bhagawatar and Shri Swaminathan enacted a few scenes of the play the next day for me to shoot in colour.

## CHIDAMBARAM

CHIDAMBARAM, the heart of the universe where the Cosmic Dancer is said to have danced, has been a place of pilgrimage for artistes and art lovers alike. The dance poses engraved on the walls of Chidambaram temple had been a great attraction to me and in addition to filming and photographing them Nirmalaji had asked me to record also the enchanting music of the temple sung at the

time of the *Arati* in the evening. From Melattur I went to Chidambaram and met Sri Swarnavenkata Dikshitar, to whom I had a letter of introduction from Dr. V. Raghavan. The fabulous temple of Nataraj at Chidambaram is privately owned by three hundred families of priests, known as *Dikshitaras*, who form a trust and elect a Committee to manage its affairs.

Swarnavenkata Dikshitar, a musician, composer and scholar, was extremely nice, and when I informed him of the purpose of my visit, arranged for me to enter the temple when it was closed to the public and do shooting and photography. He was fasting as it was his turn to perform the Puja on that day. In spite of that he volunteered to sing, for my recording, the songs sung in the temple. He also invited me to witness the evening Puja and before he entered the sanctum, arranged for me to take more pictures if I so desired.

The elaborate rituals of evening Puja at Chidambaram cannot be adequately described. Amidst myriads of glittering lights a continuous stream of priests move in and out with offerings in their hands. The sanctum is all gold and the golden image of Nataraj shines radiant while the throng of devotees outside slap their faces in atonement and pray:

"O Lord of the dance, who calls by beat of drum all those who are absorbed in worldly things, and dispels the fear of the humble and comforts them with His love divine; who points with His uplifted Lotus foot as the refuge of salvation; who carries the fire of sacrifice and dances in the Hall of the Universe, do Thou protect us!"

## MYLAPORE

### GOURI AMMA

MY assignment in Madras included meeting that grand old lady of *Bharatnatyam*, Smt. Gouri Amma of Mylapore. I had heard her name mentioned in reverence by Smt. Balasaraswathy when she was honoured with the Akademi Award.

This queen of *Bharatnatyam*, who had held undisputed sway over the hearts of dance lovers for a long time, is now living in obscurity in a hut near the Tiruvalluvar Koil in Mylapore. Her family had been attached to the Mylapore temple. On the plot of land



# **DANCE POSES OF CHIDAMBARAM TEMPLE**





Balasaraswathy  
and Gouri Amma



allotted by the temple she had built a house for herself and had lived in peace and comfort. But with the abolition of *Devadasi* system in the temple, her family property and house were confiscated and she was turned out in the streets. Now she resides in a hut in an obscure place, old and partially blind, under the shadows of starvation. She is out early in the morning almost groping her way for miles to give tuition for a paltry sum of money. Yet such is the sense of dignity of this great lady that she would never stretch her arms in front of her disciples.

## GOURI AMMA

Bala had promised to take me to Gouri Amma. We set out one early morning to meet her. Many are the anecdotes about this lady that Bala related on the way. The celebrated Veena Dhanam used to sing for this lady to perform *Abhinayam*. Bala as a young kid used to go to her performance and come home and imitate her. It was only at the insistence of Gouri Amma that Bala was



allowed to learn dancing, which has meant a departure from her family tradition of music.

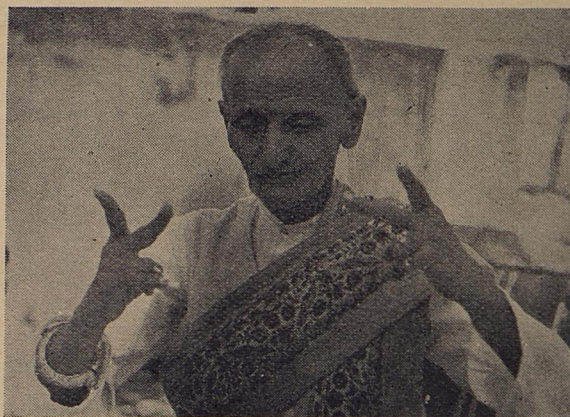
We reached Tiruvalluvar Koil street at about 8 in the morning. But Gouri Amma was already away.

From the neighbours we gathered that she had gone to teach a certain young actress who resides about three miles away. We went to the area and after a long search reached the house only to be told that Gouri Amma had left for another place, at a distance of a few miles again. We turned our car, determined to find her, and we finally succeeded. Wearing a black sari Gouri Amma was coming towards us walking with majestic gait. Bala was once again the child before her and with child-like insistence dragged her into the car. Later in the evening, in Bala's house, she performed *Abhinayam* for me to film and photograph. Bala sang for her while Jaimmal sat by, admiring the performance of this queen. I must confess here that I was so engrossed in the *Abhinayam* of Gouri Amma that I did not realise that I had shot two hundred feet and exposed five rolls of film.

While in Madras, I met yet another stalwart, Shri Vedantam Lakshmi Narayan Sastri, the greatest living exponent of *Kuchipudi* dancing. *Kuchipudi* is a village near Masulipatnam where about five hundred years ago a style of dance-drama, now well-known as *Kuchipudi* dance was evolved. The scholars and dancers known as *Bhagawatulu* introduced the codified forms of *Nritya* and *Natya* to the popular Shiv-Leela dance forms and interpreted stories from Bhagawata Purana. These scholarly exponents of *Kuchipudi* dances were hot favourites at the court of Vijayanagaram. It was these *Bhagawatars* who having settled in Tanjore after the collapse of the Vijayanagaram Empire, organised there what is known as *Bhagawatmelas*.

But the place of origin of this dance-drama, *Kuchipudi* has been keeping alive the tradition.

Vedantam Lakshminarayan Sastri, an eminent scholar and an authority on this style, had just dropped in at Balasaraswathy's house. For years he had been a friend of the family and had also been a teacher of Bala. A very interesting discussion followed his visit. His dissertation on *Natyashastra* and also on literature and its interpretation in *Abhinayam* showed his amazingly alert mind and a penetrating insight into the intricacies of art. I am happy to say that I was able to record on tape a major part of this conversation.



Vedantam Lakshminarayan Sastri

I wanted to take a few photographs. But the octogenarian savant put it off for another day. He had not had his shave that day! My idea was not only to photograph him but see him performing and if possible have a filmic record of him. So we went to the place where he was staying. Bala had promised to make him dance and then I must seize the opportunity. While we were seated in his compound Bala started singing a favourite *sloka* of the old man which he had taught her and lo the old man began interpreting the ideas in gestures and facial expressions; slowly he got up and started dancing, until he was tired and then he ran towards that mischievous disciple of his with a threatening gesture asking her to stop singing. Needless to say that my camera recorded everything including the last detail.

## MYSORE

**F**OLLOWING the tradition established by Hoysalas and Vijayanagaram rulers Mysore rulers have been great patrons of learning and culture. A galaxy of musicians, dancers and scholars has adorned the court of Mysore. There was a time when outstanding artists from other parts of the country considered it a great honour to be able to perform at the palace. In course of time Mysore had developed a distinct style in dance and to some extent in music. Mysore musicians like Veena Sheshanna, Veena Subbanna and Bidaram Krishnappa had attained in their time country-wide name and fame. A contemporary of theirs, Asthan Vidwan Sangeet Kalanidhi

Shri Vasudevacharya, received the Akadami Award in 1955.

In dancing, too, Mysore has been able to preserve a style of its own, known as the Mysore School of *Bharatnatyam*. An outstanding exponent of this style in recent times was Natya Saraswathi, Smt. Jetty Tayamma. Very little is known outside about the music and dance style of Mysore. Nirmalaji had asked me, therefore, to go to Mysore and collect whatever details were available on these subjects.

From Madras I went to Bangalore where Miss Maya Rao introduced me to a number of artists, and prominent individuals working in the field of culture. Vidwan A. Subbarao, a well-known disciple of Bidaram Krishnappa, gave me a recording of his *guru's* style of music. With his help, I was able to have a specimen recording of Veena Sheshanna's style from Smt. Tirumale Rajamma.

Specimens of Veena Sheshanna's style were also recorded from his grandson Shri Chandrasekharaiah and Shri Swaramurthy. I also recorded Shri Chintalapalli Ramachandra Rao and Shri N.L. Narayana Swamy Bhagawatar.

With the help of the State Adult Education Committee I visited a village called Shivanahally and filmed an interesting folk dance called Patta Kunita which is performed at the time of the annual festival at the temple in the village. The dancers hold aloft long poles with a kind of lace wrapped round it; the principal dancer holding a richly embroidered Dhwaya aloft and then they dance to the music of Duff and Dholak.

Most exciting part of the work in Mysore however, was the hunt for collecting material on the Mysore School of *Bharatnatyam*. Shri M.S. Natarajan of the *Natyasaraswathi*, and Shri Kumar Venkanna, a dancer and critic came all the way from Bangalore to Mysore to help me meet various dancers. Shri B.V.K. Sastri, a musician and music critic, joined our team in Mysore. We went to almost every house of dancers and collected a plethoric pile of information regarding the Mysore School of *Bharatnatyam*. Prominent among those who gave us valuable information were Shri Gundappa of Bangalore, Asthan Vidushi, Smt. Venkata Lakshmamma, Asthan Vidushi Smt. Sundaramma, Asthan Vidwan, Shri Devendrappa, Smt. Putta Devamma, Smt. Chikkadevamma, Shri S. N. Swami and



Veena Sheshanna

Shri Appaswamy, son of Smt. Jetty Tayamma. Whatever coherent picture could be formed out of the material collected has been given elsewhere in this issue.

But I would like to mention a few words about the shooting and recordings of this style.

Smt. Venkatalashmamma and Smt. Sundaramma, both palace dancers, were kind enough to allow me to record and film their items. Both of them are disciples of Smt. Jetty Tayamma and are striving hard to continue the tradition established by their *guru*.

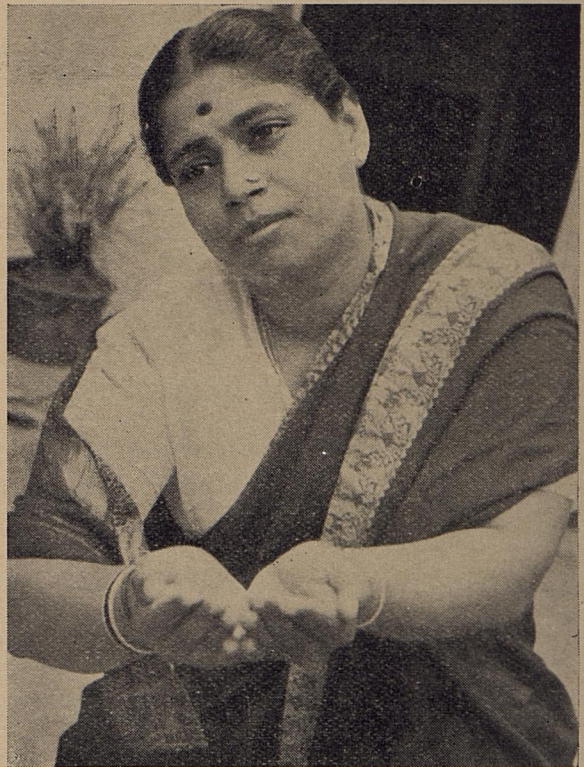
Smt. Venkatalakshamma, the senior of the two, gave us a lot of valuable information and arranged a performance in her house for me to record. While she recited the *Bols* and sang songs her talented and graceful granddaughter Shakuntala danced. After that Venkatalakshamma performed *Abhinayam* on a *sloka* from Krishna Karnamritam. I was thus able to make a recording of a complete performance of the Mysore School of *Bharatnatyam*.

Smt. Sundaramma gave me a similar recording of her programme and *Abhinayam* while her daughter Sushila danced. Apart from quite a lot of information about her *guru*, Smt. Sundaramma gave me a few valuable photographs of dancers of this School.

Our visit to Jetty Tayamma's house will always remain fresh in my memory. Her son Shri Appaswamy was so overcome with emotion that he talked incoherently. He took us



Asthan Vidushi Smt. Venkatlakshamma



Asthan Vidushi Smt. Sundaramma

round the room and showed us where the Natya Saraswathi used to sit for her study, meditation and performance etc. I was interested to see the collection of books that the late dancer had with her. Shri S.N. Swamy, her only male disciple who was there informed me that her collection of Sanskrit, Telugu and Kannada books had been bequeathed to him. He also informed me that her collection included some Hindustani books. One of them was in his possession. We had been told earlier that Jetty Tayamma performed *Abhinayam* on *Thumris* and was invited frequently by Muslims patrons of art during their functions. Therefore, this piece of information made me quite impatient to see the book and when I secured it in the evening I was surprised to see "Ghuncha-e-Raag" a book written by Mohamad Mardan Ali Khan and published at Nawal Kishore Press Lucknow in 1863. The book dealt with music and

dance and gave fourteen illustrations of *gats* of the *Kathak* dance. A Persian couplet was inscribed on the opening page while on the inside of the back cover was written in a scrawling hand the alphabets of Urdu. Obviously, Jetty Tayamma had written it for the purpose of learning and to serve as a ready reference. Whoever had inscribed that Persian couplet and given the book to her I found myself repeating his words in admiration of this grand lady:

*Whether in a tranquil state of satisfaction  
Or of painful consciousness  
Or of the craving frenzy of yearning  
My heart will go out to you  
In Love and admiration  
Like moth to the candle*

# BULGARIAN FOLK DANCES

By RAINA KATSAROVA KUKUDOVA

*Senior Scientific Collaborator Institute  
of Music at the Bulgarian Academy of  
Sciences.*



THE round dance, or 'horo' as it is called, is the most typical form of public entertainment for the peasants of Bulgaria. On festive days and on holidays it draws old and young to the village green. It is only in summer, when work in the fields is at its peak, that dancing in the public places is infrequent, but the lads and lasses find time even then to have a bit of dancing when they are resting from their labours, particularly if one among them plays any kind of an instrument.

Bulgarian folk dances are chiefly community dances. The *horos* are danced in open or closed circles, in a chain, or in small groups. In the typical round dances, when many people join in, the line of the circle is broken.

"Led" *horos* are headed by a leader, or *horobodets*, as he is called in Bulgarian. Only the best of dancers join in right next to or near him. Very young girls and children join in at the tail end of these *horos*, to learn the steps. But there are "led" *horos* in which the end, or tail, winds and turns with great dexterity. In this case a skilled *horobodets* takes charge of that end too, to turn and wind it in and out. In some villages the best dancers always place themselves in the centre of the circle, and two ends, or tails, are formed on either side of them. When the dancing grows fast and furious the dancers at both

ends drop out, to let the true dancers show their skill.

*Rod* dances are danced by a small number of dancers, forwards and backwards, to the right and left, but more or less on one and the same spot. During the dance, the dancers keep to a strictly limited space. The steps of these *Horos* are the most intricate and tiring, and they are danced by selected dancers. The leader of the column orders the changes of steps. They take a "walk" for a rest, a change to calm steps, in the rhythm of the *Horo* being danced. Then the steps grow fast and small again. In the Radomir region and in East Bulgaria certain *Horos* are danced in a circle but the dancers do not hold hands; they dance in a row, one next to or after the other placing their hands at their backs or waving kerchiefs over their heads. The dancers hold hands in different ways in the different dances: sometimes they simply hold hands, sometimes hands are placed on the neighbours' waistband, or are crossed, front or back, sometimes they are placed on the neighbour's shoulder, and sometimes *Horos* are danced arm in arm. When hands are simply held, they are swung backwards and forwards, more or less energetically, according to the faster or slower beat of the dance. When the dancers get very close together arms are raised from elbow up. Hands and arms have the greatest freedom of movement, however, in the

*Ruchenista* which is danced by solo dancers or couples.

Bulgarian folk dances are not voluptuous. There is no wriggling of the body. With the exception of the movements of arms and hands, slight quivers of the shoulders, slight bows, with the head or from the waist, which are typical of certain of the women's ritual dances, it is the legs and feet which play the



— 152 — 160



Little lass so small and tiny,  
When you trip the horo, horo,  
Who weaves all the cloth for you ?

Why, uncle dear, Ivan, Ivan,  
I just trip the horo, horo  
Mother weaves the cloth for me.

Variations of the *Paidushko horo*, one of the liveliest Bulgarian dances, are danced to a two-beat rhythm, with a lengthened second step in

principal part in the dance. The men's feet which look so clumsy in their home-made sandals, and leggings dance small steps at a dizzy speed, so quickly indeed that they are barely perceptible. Sometimes the step is danced on the whole sole of the foot, sometimes on the toe or heel, some are swung and some glided, some are spring-like, some like scissors, there are hops and leaps and crouching springs. The latter are particularly typical of men's dances. In mixed *Horos*, when the dance is at its height, the men begin to make crouching springs separately or together, egging each other or with cries of "hop, hop !"

The first requirement of good dancing is lightness. The women always dance more quietly than the men, with restraint and dignity. It is not considered seemly for them to make crouching springs, as the men do.

The well-known and original wealth of exceptionally varied and complex Bulgarian rhythms finds expression in the *horo* tunes and steps.

A whole series of ordinary *horos* are danced to a  $\frac{2}{4}$  time. Some of them begin lightly with simple steps forward and backward, left and right, then gradually the steps grow smaller and faster, growing more and more complicated, until the dance reaches its height, then it goes gradually back to the first steps as the music leads to give the dancers a rest.

a  $\frac{5}{16}$  time. Its limping steps are typical of this dance. The so-called *crooked horo* is danced in the *Paidushko* rhythm; here the two

leaders, at the head and the tail of the dance, wind first one, then the other end of it in a spiral, then keep it at one spot for a moment, and unwind it again.

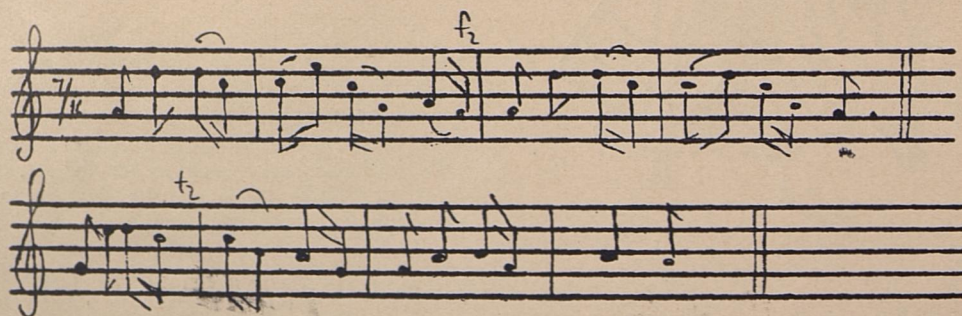
These *Paidushko* horos take us into the sphere of the so-called "Bulgarian rhythms" in

forming which the lengthened time—longer by half its value than the usual time—takes part. An ordinary time contains two primary values: the lengthened time contains three, . . . . . The component times is hemiolic, 2:3. The five primary values of the *Paidushko* bar are grouped in one common and one lengthened time.



The seven primary values of the *Ruchenitsa*, danced as a solo or in couples are grouped in three component times, two common and one lengthened: 7/16 — = —

an asymmetrical three-beat bar. The basic step is a triple one, the third step being half as long again as each of the first two.



A number of dances are danced to the *Ruchenitsa* rhythm under the most different names at a very fast tempo—M. M. = 380-520.

*Horos* in symmetrical three-beat rhythm are danced only in Central, Western and South-western Bulgaria at moderate to very fast tempos.



The *Horo* known as *Povurtulchitsa*, *Radomisko* or *Samokovsko* is danced to a 9/16 bar - an

=

asymmetrical four-beat bar. It is danced as follows: in the first bar—four steps to the left, in the 2nd, 3rd and 4th bars—twelve steps to the right, four steps to a bar:



*Horos* in this rhythm are danced in a moderate to very fast tempo. The best known *horo* danced to a very fast tempo in a 9/16 time is *Doicho's horo*. The *horos* are swung smoothly in a circle. The choreographic phrase has four bars. In the first bar, a hop on the left foot, three steps forward; the second bar—a hop on the right foot, three steps to the right; the third bar—a hop on the left foot, three steps back; the fourth bar, a hop on the right foot; three steps to the left.

The Bulgarian's love of *horo* dancing is reflected in his folk songs. The folk singer enthusiastically praises the qualities of individual *horo* dancers. The son of Damyan the *horo*-leader is well-known; his dancing was so temperamental that his sandals flew right up into the sky. In a song sung in the Sredna Gora region, the maiden Mit-Mitana begins leading the *horo* and arouses such admiration with her dancing that the cattle fences fall to pieces, and the roads are crowded with people who want to see her dancing the *horo* and leading it.

Bulgarian traditions of dancing are rich in carnival games too, and in a number of customs accompanied by singing and dancing. In certain villages the carnival games have a definitely marked dance character and the dances of a group or groups of people taking part in them are fully co-ordinated. In other villages the carnival games are not organised, but nevertheless have a definite choreographic form. The costumes of the chief dressed-up figures are

most varied. Each region has a definite costume for each figure, which is entirely different from those of other regions.

The carnival games in Bulgaria are markedly theatrical in character. Ritual ploughing and sowing have been preserved in many places, and in some villages of East Bulgaria it is done three times in the day at definite times in three different parts of the village.

In the last thirty years a certain tendency for modern dances to displace the folk *Horos* and dances, in the villages as well as in the town, has been observed. Much, however, is now being done to preserve and maintain our traditions of folk dancing. The brilliant festivals of folk dancing, held in villages and county and district towns, prove this, and it is at these festivals that the groups which compete in the national reviews of amateur folk dancers come to the fore. The Ministry of Culture and the mass organisations arrange special courses to train leaders for the amateur groups of folk dancing that are now so popular. These leaders are trained to make a thorough study of local original folk dancing. The wealth of material obtained from these studies serves as the foundation of their practical work.

Amateur groups are formed in many villages, and a large number of dancers, old and young alike, join them. Their dances, simple and unaffected, are imbued with the primitive freshness of life lived in close contact with nature, and this is their great charm. The most

striking examples of this type of folk dance ensemble are the ones in the village of Hlevenne, Lovech county (in North Bulgaria) and the Yane Sandansky group in the town of Gotse Delchev (South-west Bulgaria). Their work is in direct contact with living local tradition, goes hand in hand with it and is the most natural continuation of this tradition.

The professional dance companies of the People's Army, the Ministry of the Interior, and the Labour Corps were born of this impetu-

ous amateur activity. But it is the State Folk Song and Dance Company, headed by the composer Philip Koutev, which is the culmination of this movement. This company mainly recreates folk songs and dances, but does so in a highly artistic manner, preserving all their primitive charm with extraordinary freshness. This is the secret of the exceptional success achieved by the State Company in the last few years in France, England, the Netherlands, Belgium, Italy, Syria, the Lebanon, Yugoslavia and elsewhere.

## T. N. RAJARATNAM PILLAI

IT was with deep regret that the music world received the news of the sudden demise of Nagaswara Chakravarti, Vidwan Tiruvaduthurai N. Rajaratnam Pillai on the 12th December 1956.

Sri Rajaratnam, the foremost Nagaswara player of the day, belonged to a family of musicians devoted to playing this instrument. He was the nephew of Tirumaraugal Natesam Pillai.

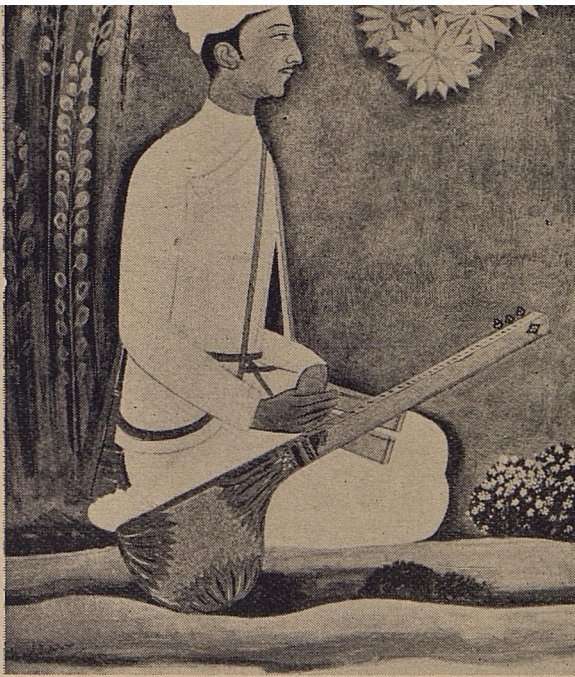
Sri Rajaratnam's merits as a musician were recognised very early. He had such a clear conception of *Ragas* that he had developed a unique style in rendering them with a peculiar charm and ease. His performances commanded great appreciation as he had a new technique in blowing the instrument.



He had been awarded the titles of '*Nagaswara Chakravarti*', '*Sangeet Ratnakara*' and '*Isai Mannar*' by His Holiness Shri Shankaracharya.

For his pre-eminence in music and singular service to the cause of art he was honoured with the Akadami Award in 1955.

The Sangeet Natak Akadami passed a resolution on the 13th December condoling the death of Sri Rajaratnam and the office of the Akadami remained closed for the day.



## March TANSEN URS Delhi

UNDER the auspices of the Sangeet Natak Akadami Tansen Urs was celebrated in New Delhi on the opening day of the Annual Music Conference of the Bharatiya Kalakendra.

Smt. Nirmala Joshi, Secretary, Sangeet Natak Akadami read a paper on "Tansen and his tradition."

In her paper Smt. Joshi observed :

"Tansen was not a mere individual genius but one of the most well-known products of a rich and very fruitful period of Indian cultural upsurge."

Tansen "evolved not only the Dhrupad, but also new melody types of which Durbari Kanra, Mian Ki Malhar, Mian Ka Sarang are well-known....He not only possessed the knowledge but also the competence to combine these various elements into his compositions which gave genuine aesthetic satisfaction to the listeners...."

Smt. Nirmala Joshi made a fervent appeal to re-evaluate our musical heritage in terms of the tradition left by Tansen. If we do so "we will inevitably come to the conclusion that there must be perfect unity between poetry, rhythm, rag and rasa, for this is the essence of all good music...."

"It is a sign of the times," concluded Smt. Joshi, "that the annual Tansen Urs is being revived in a big way this year at Gwalior and a

# CULTURAL DIARY

happy coincidence, that at Delhi, where he composed and sang his immortal songs, eminent musicians of the younger generation are paying homage to him by singing his compositions. And it is the proud privilege of the Sangeet Natak Akadami to present it."

The day's programme began with a Shehnai recital by Bismillah and party who gave a rendering of Kanra. The famous Dagar Brothers sang four compositions of Tansen in Desh, Bihag, Basant and Suha.

A portrait of Tansen enlarged from a contemporary painting was presented to Bharatiya Kalakendra by the Sangeet Natak Akadami.

## DRAMA SEMINAR

### Delhi

Men and women prominent in the world of drama from all quarters of the country assembled at the Sapru House on 25th March to attend the first Seminar on drama organised by the Sangeet Natak Akadami.

Inaugurating the Seminar Dr. Radhakrishnan said: "We cannot make people good by acts of parliament. Nor is it possible by constitutional provisions to remove deep-seated social prejudices. But through the medium of drama it is possible to set standards of social behaviour."

"Through poetry and drama" he added, "man reveals himself to himself. He mirrors his soul, he expresses the desires, the urges, the hopes, the dreams, the successes and failures in his struggle to make himself at home in the world. All literature is the expression of intensity of feeling."

Referring to the range of the drama, Dr. Radhakrishnan said the whole plenitude of the dramatists inner vision was applied to the full extent of the world, to all its depths and heights.

Referring to the role of actors, the Vice-President said that an actor must be able to inspire in his audience the feelings of the character he represents....The actor must not be overwhelmed by emotions but interpret them in intellectual terms.

Dr. Radhakrishnan expressed the hope that the deliberations of the Seminar would rouse public interest in the country's theatre movement and art of drama and result in the improvement of dramatic standards.

Shri P. V. Rajamannar, the Chairman of the Sangeet Natak Akadami said that if the theatre was to be of any significance it must necessarily be an embodiment of the contemporary life of the nation, otherwise the theatre would cease to be a living force.

"There is nothing in contemporary life and thought that will not provide a theme for a great play, so long as of course there is portrayal of something living."

Pleading for a glorious revival of the dramatic art in the country, he hoped the seminar would devise ways for the development of stage-craft. The Sangeet Natak Akadami gave a reception to the delegates to the Drama Seminar on the same evening followed by a ballet on Holi.

In their week-long deliberations, the participants discussed papers on the progress of drama and theatre in various languages like Assamese, Malayalam, Hindi, Urdu, Bengali, Gujarati, Marathi, Tamil, Telugu, Kannada and Punjabi, besides papers on Sanskrit drama and Tagore drama.

The problems of production and technique were covered by a number of papers on professional and amateur stage in various parts of the country. There was also some general discussion on Indian Theatre in the context of world theatre and on traditional drama and plays of today. Two papers were devoted to the problems and growth of children's theatre in India.

The Seminar has succeeded in bringing into sharp focus the essential nature and problems of the growth of our theatre.

## March

## SECOND NATIONAL MUSIC FESTIVAL

### Bihar

The Second National Music Festival sponsored by the Sangeet Natak Akadami and organised by the Bihar State Academy

of Dance, Drama and Music was held in Patna from the 14th to 18th March 1956.

Justice S. K. Das, Chairman of the Academy in the course of his welcome address said "this kind of function is in the truest sense a unique and impressive manifestation of the cultural unity of India." Bihar, he added "has a long—standing musical tradition and the musician of Bihar have made their contribution in the past to the development of Indian music....."

While inaugurating the festival Shri R. R. Diwakar, Governor of Bihar and President of the Academy said "It is Bihar's fortune to celebrate the Second National Music Festival, a festival which embraces all aspects of music in this vast country. Indian music dates back to very ancient times and it is difficult to get its many sides represented fully. Still, the organisers have left no stone unturned to make necessary arrangements for the session....."

The eminent musicians who participated in the five-day programme of the festival were:

#### Vocal.

Amir Khan, Bade Gulam Ali, Altaf Hussein, Kesar Bai, Gangu Bai, Girija Devi, Bhimsen Joshi, Rasoolan Bai, D. K. Pattamal Prasoon Bannerji, Dagar Brothers. Raghu Jha, Nilima Lahiri, Hari Shanker Misra, Ram Chatur Malik and others.

#### Instrumental:

Bismilla Khan (Shehnai), Govind Rao Burhanpurkar (Pakhawaj), Mustaq ali, Ravi Shankar and Halim Jaffar (Sitar), Dabbir Khan (Veena), Shakoor Khan, Gulam Sabir and Gopal Misra (Sarangi), Radhika Mohan Moitra (Sarod), Kishan Maharaj, Alla Rakha, Habibuddin and Mehdi Hussein (Tabla), Gajanan Rao Joshi (Violin).

## April

A cultural delegation sponsored by the Union Ministry of Education left for South East Asia on 14th April under the leadership of Shri Prithviraj Kapoor.

After touring Burma, Cambodia, Laos, Thailand, Indonesia and the Philippines the delegation returned on 7th June, 1956. The delegation consisted of distinguished dancers like Smt. Mrinalini Sarabhai, Chathuni Pannikar, Singajit Singh, Suryamukhi, Tombinou and other artists of Nrityashram, Manipur, and musicians like Ustad Ishtiaq Ahmad (Sarod) and Ram Ganguli (Sitar).

## **FOLK DANCE FESTIVAL**

### **Bombay**

A 5-Day Folk Dance Festival was celebrated at Bombay organised by the Indian National Theatre Bombay. 18 troupes consisting of nearly 400 members from various parts of the country participated in the Festival, which began on 19th April, 1956.

The Indian National Theatre had built a huge semi-circular stage to give a panoramic view of the performances to the large gathering of audience. Some of the troupes invited were the Akadami's Trophy holders of the Folk Dance Festivals in Delhi.

## **GURUDEV'S BIRTH DAY CELEBRATION**

### **Calcutta**

A five-day festival in celebration of Tagore's 96th birth anniversary was organised by Gitanibitan. The festival opened with Tagore's drama "Natir Puja". Inaugurating the festival, Professor Siddhanta said it was an inspiring task to interpret properly and bring home to the people the inner beauty and significance of the poet's writings.

### **May**

## **FOLK DANCE FESTIVAL**

### **Madras**

The first Madras State Folk Dance Festival organised by the Madras State Nataka Sangham was inaugurated on Saturday 12th May by Mr. J. Abdur Rahim, District Judge of Tanjore at the open-air theatre, Art Gallery, Tanjore.

The three-day festival was attended by over 170 artists from all the districts in the South. The programme included Kummi, Pinnal Kolattam, Villupattu, Bommalattam, Lavani, Oyil Attam and Dummy-horse dance.

The Tanjore Art Exhibition was inaugurated on Saturday, 12th May by S. Venkateswaran, Vice-President of the Sangeeta Nataka Sangam. The proceeds of the exhibition were to be given to the Raja Sarfojee College.

## **STATE AKADAMI**

### **Calcutta**

A step towards advancement and enrichment of Bengal's Culture was taken when the State Chief Minister Dr. B. C. Roy laid the foundation stone of the Academy of Dance, Drama and Music inside the compound of Rabindra Bharati Bhavan at Dwarkanath Tagore Lane, Jorasanko. The Academy will be housed in a three storeyed building which is proposed to be constructed by the State Government at an estimated cost of Rs. 5½ lakhs. While inaugurating the function Dr. Roy referred to the noble influence which music exercises on the mind of the individual as also on the nation as a whole.

He hoped that the teachers and students of the Academy would, through music, hold aloft before the people the rich contributions which Rabindranath had made in this field.

## **FIRST ANNIVERSARY OF ALANKAR**

### **Bombay**

Sur-Singar Samsad celebrated the first anniversary of its music circle "Alankar" with a four-day music and dance festival at the C.J. Hall Bombay.

On behalf of the Samsad the Governor of Bombay, who inaugurated the festival presented a shield to Ustad Bismillah Khan, this year's

Akadami Award holder for instrumental music.  
Artists who participated, included:

Bismillah Khan;  
Nissar Hussain Khan (vocal);  
Kesar Bai (vocal);  
Begum Akhtar (vocal);  
Sitara Devi (Kathak);  
Bala Saraswati (Bharat Natyam);  
Ali Akbar Khan (sarod);  
Ravi Shankar (sitar);  
Uma Shankar (sitar);  
Sharan Rani Mathur (sarod);  
V. G. Jog (violin);  
Pannalal Ghosh (flute).

## MUSIC AND DANCE CENTRES

### Patna

Government of Bihar has sanctioned a sum of Rs. 2000/- for the purchase of musical instruments for the music and dance centre to be opened in the Local Chapman Government Girls H. E. School. Similar Centres will also be opened at Patna, Bhagalpur and Ranchi, it is understood. The music centre will impart training to teachers.

### June

## DRAMA FESTIVAL

### Delhi

A Summer Drama Festival was organised by the Song and Drama Division of All India Radio—About 200 artists drawn from Madras, Rajasthan, Delhi and Allahabad participated in the festival which lasted for a month.

Four dramas and 2 puppet plays were staged. Out of the Four Dramas, three dramas were intended to arouse popular interest in the Five-Year-Plan, while the fourth was a Hindi version of Bhasa's Sanskrit classic "Swapna Vasavadatta".

The plays were put up at the pleasantly situated open-air theatre at the Talkatora Gardens.

### July

## DRAMA FESTIVAL

### Cuttack

The Utkal Nrutya Sangeet Natyakala Parishad organised the first Drama Festival which lasted for 2 weeks—prominent

dramatic clubs and institutions of the State staged 14 plays.

A dance-drama "Sakhi Gopal" in Odissi style was presented by the artists of the Parishad on the day of inauguration.

The Festival was inaugurated by Orissa's Finance and Education Minister Sri Radhanath Rath who spoke of the pioneering work undertaken by the Parishad in conducting research on the ancient Odissi music and dance forms and revitalising them.

## CULTURAL DELEGATION

At the invitation of the Governments of the U. S. S. R., Czechoslovakia, Bulgaria, Rumania, Poland, Yugoslavia and Hungary an Indian delegation of musicians and dancers visited these countries.

The delegation led by Mr. A. K. Chanda, Deputy Minister in the Ministry of External Affairs left Delhi on 10th July and returned in October after a very successful tour. The delegation consisted of eminent artists like Sitara Devi, Vilayat Khan, Shanta Prasad, Bahadur Khan, Nirmalendu Chowdhury, Kumari Sharda, and others.

### September

## UNIVERSITY FOR MUSIC

### Nagpur

Smt. Indira Gandhi inaugurated the Indira Kala Sangit Viswa Vidyalaya, a university for music at Khairagarh. The University which is the first of its kind in the country will have the faculties of Fine Arts, Music and Dance.

It is housed in the 100-roomed palace donated by Raja Bahadur Birendra Bahadur Singh, the former ruler of Khairagarh.

The University is a growth from the Indira Sangit Vidyalaya established in 1944 by Rani Padmavati Devi of Khairagarh in memory of her second daughter, Raj Kumari Indira Devi.

Inaugurating the university Smt. Indira Gandhi hoped that the Vidyalaya would undertake research in the ancient art of Indian music without which "our cultural development would not attain perfection".

## **KATHAKALI IN HINDI**

### **Trivandrum**

The Rajpramukh of Travancore-Cochin inaugurated the premiere of a Kathakali play with Hindi lyrics staged by a Kerala Troupe.

This is the first time that a play in Kathakali has been rendered in a language other than Malayalam.

## **FESTIVAL OF DANCE AND MUSIC**

### **Kashmir**

A festival of dance and music was held at Srinagar, Kashmir, when thousands of visitors to the valley were acquainted with the ancient culture of Kashmir.

The festival was inaugurated by the Sadar-i-Riyasat who took the salute at a mass youth rally of over 5000 students of various schools and colleges of the State at the Polo Ground, Srinagar. The same day a cultural pageant arranged in six tableaux was carried through the city. Each tableau displayed the way of life and cultural aspects peculiar to the State represented. The states being Laddakh, Kargil, Kishtwar, Bhaderwar, Jammu and Kashmir.

The programme consisted of a feast of music, dance and colour, a number of evenings being devoted to music in which leading musicians participated. Besides the folk dances like Bhangra, Bachnagma, Gilgati, Pakhtoon and Laddakhi, Bharatnatyam, Kathakali, Kathak and Manipuri were performed for the first time in authentic style in Kashmir.

A famous Kashmiri Opera "Heemal-Nagrai" was performed at the Open-Air Theatre. Another colourful feature was the Mushaira at which the life and works of the Kashmiri poets of the past were brought to light.

## **October**

### **YOUTH FESTIVAL**

#### **Delhi**

The Third Inter-University Youth Festival organised by the Union Ministry of Education was celebrated at the Talkatora Gardens from 22nd to 27th October. The various items of

competition in the programme were arts and crafts, drama, radio play, classical dancing, vocal and instrumental music, group singing and group dancing. The festival which is an annual feature attempts to provide opportunities for the young men and women from the Universities to exhibit their skill in fine arts, music, drama, etc.

## **SADARANG MUSIC CONFERENCE**

### **Calcutta**

The third session of Sadarang music Conference of Calcutta was held in September.

The artists who participated were Smt. Mogu Bai Kurdikar, Amir Khan, Bade Gulam Ali Khan, Smt. Girija Devi, Ravi Shankar, Kishen Maharaj, Ali Akbar, Alla Rakha, Dabir Khan, Sharan Rani Mathur, Brij Mohan Maharaj and Roshan Kumari besides a number of local artists.

A unique feature of the Conference was an Orchestra presented in the Kirwani Raga by the Ali Akbar College of Music directed by Annapurna Devi and Ali Akbar.

## **WORLD THEATRE CONFERENCE**

### **Bombay**

The First World Theatre Conference was held at Bombay from the 29th October to 3rd November, 1956; under the auspices of the International Theatre Institute, which is affiliated to the UNESCO.

The Conference, inaugurated by Sri M.C. Chagla, the acting Governor of Bombay, was attended by over 100 delegates from 40 countries including the USA, UK, USSR, France, Yugoslavia, Italy, Netherlands, China, Japan, Indonesia and Burma and 25 Indian delegates representing every branch of theatre movement in India.

While inaugurating the Conference the Governor expressed the hope that the Conference would devise ways of supporting and organising a National Theatre Movement for the good of the people.

Smt. Kamladevi Chattopadhyaya, President of the Bharatiya Natya Sangh, the centre which organised the World Conference, was unanimously elected President of the Conference.

Welcoming the delegates, Sri S. K. Patil, Chairman of the Reception Committee, said: India was very lucky in having been chosen as the venue of the first World Theatre Conference which would coordinate the theatre movement in various countries and give them the necessary impetus and a world appeal. In her presidential address Smt. Kamaladevi said that powerful challenge had been thrown to the theatre by the film and now the television but "it is in the very nature of things that the theatre can hold its own if it is maintained as a living expression of a people". She referred to the theatre as "an effective medium and instrument for the transmission of East-West influences....."

Sri Prem Kirpal, Director, cultural section of UNESCO conveyed the greetings of the UNESCO to the Conference.

## **November TANSEN MUSIC CONFERENCE Calcutta**

The Ninth Session of the All India Tansen Music Conference held towards the end of November provided classical music of a high order.

Veteran artists like Pandit Omkarnath Thakur, Ustad Alaudin Khan and Pandit Kanthey Maharaj were the principal participants.

Apart from Saraswati Rane, Manick Verma, Sandhya Mukerji, Vilayat Khan, Imrat Khan, Bhimsen Joshi and Ali Akbar a number of local artists took part in the Conference.

## **FOLK DANCES Lucknow**

A programme of folk dances of Uttar Pradesh sponsored by the Information Department was held at the Bhatkhande University on 14th November to celebrate the birthday of Pandit Nehru. Seventeen items were presented.

The running shield for the best dancing team went to the Tehri-Garhwal troupe for their "Chauphala" dance.

## **MUSICIANS FELICITATED Madras**

The well-known musicians, Vidwans Maha-

rajapuram Visvanath Aiyar, Chembai Vaidyanatha Bhagavathar and Vidwan T. Chowdiah were felicitated on the occasion of their "Shashtiabdapoorthi" at a function organised by the Jagannatha Bhakta Sabha Egmore, Madras.

## **CULTURAL FUNCTION FOR U.N.E.S.C.O. DELEGATES Delhi**

The UNESCO Session held in Delhi in November was packed with special cultural functions.

Delegates from 76 countries had an opportunity to see the best of India's Art and Culture during their stay.

The Sangeet Natak Akadami organised a series of cultural programmes.

The first of the programmes was the Deepawali, the festival of lights. The Tal-katora Garden was converted into a miniature village where the peculiar features of village fares in various regions of the country were presented. There were shops selling cloth, bangles, toys, sweetmeats. Acrobats performing breath-taking feats, the magician snake-charmers and puppet players were drawing large crowds. Gaily attired women were grinding corn and singing songs in a hut typical of Uttar Pradesh while a group of women were performing *Teratali*, a folk dance of Rajasthan. The *Kavadi* dancer from Tamilnad and dummy horse dances and Karakam dances from Bangalore, Garba dance from Bombay and Bhavai dance from Rajasthan formed the other attractions. Myriads of light and wonderful fire works contributed to create the atmosphere of a village festival.

Other programmes presented by the Akadami for the delegates consisted of a selected and varied cultural fare of music, dance, ballet, film and opera. A special feature of the 12-day programme was a series of items presented by the Children's Little Theatre.

The Ministry of Information and Broadcasting treated the delegates to a rich fare of films and songs.

# GIFTS from Iran

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1. Nazari—Bamoosiqui Vol. I  
A Brief outline of music—(International) *By Rouhullah Khalighi.*
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(History of Iranian Music during the last one century)
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School Song. *Ed. By Lutfullah Mufakham Payan.*
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(A dance tune for Piano) *By Jawad Maaroiefi*
13. Violin—Book I.
14. Violin—Book II.
15. Violin—Book III.

16. Violin—Book IV.
17. New Method for Taar Book I. *By Alinaqui Waziri.*
18. Talimat Moosiqui—Method for Taar.  
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19. Sarodhai Madarasa Vol. I  
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(Song of Dashti.) *By Moosa Maaroufi.*
21. Beest O Panj Quita Zarabi  
(25 Rhythmic Pieces for Taar and  
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22. Quitaat Zarabi—For Violin  
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23. Hala Chira?—A Poem  
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Science of (Triads) *By Ahmad Forotan Raad.*
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26. Hejdah Quita Pesh Dar Aamad  
A collection of notation for Violin by  
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27. Dastoor Muquaddamate  
Taar O Setaar Part I  
Primary method for Taar and Setaar. *A text book for the students of the first year.*
28. Destoor Muquaddamate Part III  
(National Songs.)
29. Taranahai Milli *By Lutfullah Mufakham Payan.*
30. Dawrah Awwal Violin *By Abul Hasan Saba.*
31. Dawrah Awwal Santoor *By Abul Hasan Saba.*
32. La Gamme De la Musiqui Iranienne *By Mehdi Barkeshli.*
33. Diwan Amir Jahid  
(An encyclopadia of artists,  
musicians and scientists.)

# FILM SEMINAR

## REPORT—1955

Report of the proceedings of the Film Seminar organised  
by the Sangeet Natak Akadami in February 1955

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