



give rise to 'Swaras' or notes. Swaras give rise to the two 'Grāmas' or organic groups that have Sa and Ma (C and F) as their basic. From these two organic groups, we have for each group seven modes or cycles consisting of an ascent and descent through seven notes, each cycle beginning with a different note. These are called 'moorchhanas'. They have each a different emotional appeal, and form the bases for 'Jātis' or parent-Rāgas. From these Jātis are born 'Rāgas'. Each Rāga has thus its own cycle or 'moorchhana' determining its main Chāya. It has also its particular 'Amśa' or dominant note and its 'Samvādi' or consonant note. Each Rāga has particular notes for staying as centres of development which are called *Apanyāsas*. Each Rāga again has its *manifestation* only in the ascent or descent or a combination of both. And lastly but not least, each Rāga has in all its notes a particular *distribution of ebb and flow* in the pronunciation of notes. These are the concepts found in the earlier texts. In the later books, the authors either repeat the concepts without following their import, or applying them to particular Rāgas, or leave them altogether, till at last *we are left only with a list of the sharps and flats of the notes and their order, for each Rāga.*

It is clear therefore that an elaborate system of the science of music has been in vogue in our country till the 10th century in Northern India and 13th century in South India and have suffered oblivion during the dark age of political disturbances between the 10th and 14th centuries.

We have therefore to study patiently the ancient texts and try to understand all the concepts in them if we should solve the mystery of Rāga-formation. A regular exposition of the various concepts in the order in which they are given in the texts may be good for a series of classes on the subject but in a paper like this, a shorter course has to be adopted.

#### MELODY — ITS FOUR KINDS.

We are all familiar with the seven notes or swaras in an octave and we are also familiar with the middle, the lower and higher octave. When a musician sings, he begins in a note and goes up, or down, or follows a mixed path of ascent and descent. Often he stays long in a single note. In everyone of these efforts, it is necessary there must be sweetness or enjoyability. Otherwise it is not music but a jumble of sounds. We call this sweetness or enjoyability 'Ranjana' or 'Rakti,' which can be translated as 'melodiousness'.

We can therefore call these four kinds of musical efforts ascending melody, descending melody, mixed melody and static melody.

A Rāga has its essential quality in this Ranjana or Rakti. '*Ranjanaswara sandarbho Rāga ityabhidhiyatē*' is the definition of a Rāga — 'an enjoyable situa-

tion formed of swaras is called a Rāga'. The word 'Sandarbha or situation' refers to 'a unity of musical content' or 'unity of emotion' as we shall see presently in a Rāga. Before we go to the Rāga therefore, we have to discover the rules that govern a melody.

#### STATIC MELODY.

We get a static melody when we stay in an enjoyable manner in a single note. The word 'enjoyable' is all important. How to create the enjoyability in a note is the next question. Let us see if our texts give any clue. Our texts have answered this question in an unequivocal manner. Every note if carefully analysed will be found to consist of 'an ebb and a flow'. It is only then that the note can be called a 'Swara'. The word *Swara*, by the way, is quite significant. It is formed of the two letters 'Swa' and 'Ra'. It is laid down that *Swa* stands for 'Swatah' - by itself and *Ra* stands for 'Ranjayatē' - gives enjoyment. The adverbial phrase *by itself* has to be given its full force. Every swara must give pleasure when properly pronounced, *standing singly*, without the help of any other swara. For producing this enjoyment it is necessary that there must be a distribution of ebb and flow.

#### DISTRIBUTION OF EBB AND FLOW - ITS SEVEN VARIETIES.

This distribution has been classified into seven kinds. The ebb is technically called *Prasāda* and the flow is called the *Tāra* or *Dipta*. In pronouncing a Swara you can begin with a *Prasāda* or an ebb and gradually increase the volume and make it *Dipta*. This is called *Prasannādi*. This distribution generally occurs in plaintive tunes. You can also start with a *Dipta* or flow and end in a *Prasāda* or ebb. This is called *Prasannānta*. This variety subserves a pleasant mood and generally occurs in energetic tunes. The third variety of distribution is to have the *Prasāda* or either side and *Dipta* in the middle. It is called *Prasannādyanta*. This variety is to be found in highly enjoyable tunes. If we begin and end with a *Dipta* and have *Prasāda* in the middle it is called '*Prasanna Madhya*'. This variety is met with in masculine and majestic tunes. The other three varieties consist of irregular distributions of ebb and flow. The fifth is a jerky distribution and is called *Krama rēcita*. This is found in tunes which are formed of short curves that are not easily analysable into notes. The sixth ends in an expanded form and it is called '*Prastāra*', and generally occurs at the end of an ascent. The seventh is a sort of counterpart to a *Prastāra* and it contracts to a *prasāda*; and hence it is called *Prasāda*. This occurs in the descent in the same Rāga as its predecessor.

#### RĀGA IDENTIFIED BY EBB AND FLOW OF NOTES.

Often we are able to guess the Rāga by one or two initial notes of the Rāga where the musician stays. It is the particular variety of the distribution of ebb

and flow characteristic of the Rāga that betrays its identity. Often also when the musician is not saturated with Rāga Bhāva his stay in Swaras sounds rather out of form. We call this in the South 'Vilatti' meaning that the pronunciation of the swara stands 'apart' or 'foreign' without becoming one with the Rāga. This defect is due to the inadvertance regarding the proper distribution of ebb and flow pertaining to the Rāga.

It will thus be seen that each Rāga has its particular distribution of ebb and flow in all its swaras. By a little effort in this direction, the variety pertaining to each Rāga can easily be found out by the musician; and having found it he will realise how *each of the notes in the rāga is coloured by this distribution and how the rāga-bhāva is brought out in the staying swaras* by observing such distribution. This is indeed the very life of rāgas and its importance cannot be sufficiently stressed. These seven varieties go by the name of the 'Alankāras' of the *Sthāyi Varṇa* or the 'embellishments of static melody.'

#### STATIC MELODY ATTEMPTED BY HARMONY IN THE WEST.

This feature being of universal application does find a place in Western music also, where instrumental music takes precedence over vocal music. These distributions of ebb and flow appear to be synthetically created by a combination of three or more notes played almost simultaneously; and it may safely be guessed it is the origin of the 'Harmony' and 'Harmonic Chords' by which different kinds of ebb and flow are created by deftly sounding the notes with a very slight imperceptible interval.

#### THE COMPLEX STRUCTURE OF A SWARA.

The fact that in a single Swara or note we are able to produce several varieties of ebb and flow must caution us regarding the complex structure of a swara. It is commonly assumed that a swara or a note is of a particular pitch. Every sound has a pitch or a combination of pitches- But we don't call them all notes, but only particular types of sounds composed and pronounced in particular manner. What exactly is the composition that is necessary for creating a note? Let us seek the aid of our texts- We have a very clear definition of the constitution of a swara. A swara or note is a 'reverberatory' sound composed of an 'uninterrupted series' of pitches which has the quality of 'causing pleasure' to the heart of the hearer.

"Srutyanantara bhāvī Yaśabdōnuraṇanātmaakah'  
 "Swatō ranjayatē śrōtuś cittam Sa swara iryatē".

Plucking a string and striking a bell are instances of causing reverberatory sounds that are sweet. It will be seen that there is 'an ebb and flow' in the reverberation which is necessary for lending sweetness to the notes. *It has in its constitu-*

tion more pitches than one and more volumes than one. To equate a note to a single pitch as it is usually done is to ignore the difference between the two concepts 'a note' and 'a pitch' which are severally called a 'swara' and a 'śruti' in our text books. Swaras, it is said are composed of two śrutis, three śrutis and four śrutis. But each note has a resting point in one of its constituent pitches. We call it 'Swarasthāna'. A swara is different from the swarasthāna. We can produce in a flute swaras of four śrutis<sup>1</sup> two śrutis and three śrutis by opening the orifice of the note fully, half-way, and by alternately opening and closing it. It is therefore quite necessary to remember the composite character of a note and the necessity for ebb and flow, if the note has to be pronounced properly so as to be really enjoyable.

#### MOVING MELODIES - VĀDI, SAMVĀDI, ANUVĀDI AND VIVĀDI.

So far as regards static melodies. We have next to consider the moving melodies of ascent, descent or combination of both. 'Rañjana' or 'an enjoyable situation in notes' must indeed be more enjoyable than a single note. The question arises how we can create the Rañjana. Any combination of a number of notes may not produce melody. There must therefore be some scientific principle guiding melodic combination. Our texts again come to our help. The secret of Rañjana or enjoyability lies in the presence of a 'consonant note' or 'Samvādi', in the phrase itself. This brings us to the inter-relation of the notes. Of the seven notes the important note of a phrase or of a musical piece which we can call the 'dominant note' is called Vādi. It is generally the initial note or the final note. It is called Vādi because it is the spokesman of the emotional content of the phrase or piece. The note that in consonance with it, enriches it, and ensures maximum melodic quality by its presence is called Samvādi. Vādi and Samvādi are likened to the king and its minister. The note which is dissonant to the Vādi, spoils the melodic effect, and has to be avoided is called 'Vivādi'. It is likened to the enemy. Notes which are neither consonant or dissonant and are therefore tolerated, are called 'Anuvādis'. These are likened to the retinue of the king. We can call them 'assonants'. Now, what is the interval or intervals between two notes that are 'Samvādis' or consonant to each other. Our texts have laid down that there are two fixed intervals between two notes that are 'samvādis' to each other. Ma and Pa are the samvādis of Sa. The intervals Sa to Ma and Sa to Pa, are the fixed intervals, i. e. the intervals between C to F and C to G. This is the grandest discovery of our ancients and it is the foundation of all the musical systems of the world. We can easily demonstrate the truth of this discovery in the following manner. Sing the musical phrases Sa Ri, Sa Ri Ga, Sa Ri Ga Ma, Sa Ri Ga Ma Pa and so on and see which are the sweeter ones. One test of sweetness will be to see if you feel a sense of satisfaction when you finish the phrase. You will easily

1. Vide Natya Sastra, Chapter XXX on 'Flute',

see that those that end in Ma and Pa give maximum sweetness. The next step is to find 'a unit' to measure the intervals between notes so that we can express the 'samvādi' interval in terms of that unit, and determine whether any two notes are samvādis to each other. That unit has been found out and it is called a 'śruti' in our texts. A Śruti can be translated as a pitch. It is also the name of the interval between any two successive pitches.

#### DEGREES OF MELODY AND UNIT TO MEASURE THEM.

Having determined the consonant of any note, we can find the consonants of that consonant. For this purpose assume the first consonant to be Sa and find out its Ma and Pa either above or below it. These will be consonants one degree removed, and may be called 'consonants of the second order.' Their presense may be sweet but less so than the first consonants. We can in the same way find out the third, the fourth, fifth etc., orders of consonants. We get in this way upto the eleventh order of consonants. Any further repetition of the process gives us one or other of the former degree of consonants. We get by this process 22 *Svara-sthānas* or *pitches* in an octave.

#### UNITS OF INTERVAL BY PHYSICAL METHOD.

It is a curious fact that the same 22 pitches have also been arrived at by applying the physics of sound. If two strings are tuned to two pitches which are very near each other, they can't be heard separately, but will both join and produce what are called 'beats'. The nearer the pitches, the slower become the beats, till when the pitches are the same we have no beats. When the pitches are further and further removed from each other, the beats become quicker and quicker till at last they cease at a particular interval. A minimum interval is therefore necessary for any two successive pitches to have independent existence without coalescing. Every pitch appears to have a pair of hands extending on either side ready to lock them into those of the neighbouring pitch. Now if we count the number of successive pitches with this minimum interval for independent existence, we get the very same 22 pitches that we got by the application of the principle of consonance. The interval between any two pitches of this kind has therefore been adopted to measure the interval between any two swaras and that is the 'śruti interval'. A Śruti is therefore a pitch or the interval between any two successive non-coalescing pitches. Measured by this unit, the interval for samvādi relationship between any two notes is 9 śrutis or 13 śrutis. The Sa-Ma interval is 9 śrutis and Sa-Pa interval is 13 śrutis. As regards consonants of the 2nd, 3rd, 4th etc., orders, the more remote the degree of consonance relationship, the less the affinity between them till at last the attitude of indifference gradually becomes one of

enmity. So the name of the consonant or samvādi is restricted to the first order of consonants. The later orders till we come to the tenth are called Anuvādis or assonants. The tenth and eleventh are called Vivādis or dissonants.

First rate melodies are therefore assured by the presence of consonants and by stressing them. One safe rule will be *not to linger in notes which have no consonant in the phrase, but only in those that have them, unless the notes themselves are important for the piece.*

#### EMOTIONAL APPEAL ON SWARAS.

The next step is to build up the Rāga or series of melodic phrases having 'a unity of melodic content' or which is the same thing, 'a uniform emotional appeal'. This takes us to the analysis of emotions in notes and musical phrases. Our texts help us in this enquiry as in other matters. Each note is associated with a distinctive emotional appeal. The notes Ma and Pa rouse the emotions of 'Sṛṅāra and Hāśya' (the erotic and humorous) Sa and Ri rouse the emotions of 'Vira, 'Roudra' and 'Adbhutha' i. e. the heroic, furious and wonderstruck; Ga and Ni rouse the emotion of Karuṇa or pathetic and Dha rouses the emotion of 'Bhībhatsa' or disgust. A phrase beginning or ending in the note pertaining to an emotion and having the consonant of the note in itself ensures a melodic phrase having the particular emotional appeal. But a single phrase does not make a Rāga. We must think of some means of adding to the number. We can produce another phrase beginning and ending in the same notes in the higher octave. So also in the lower octave.

#### MOORCHANA OR THE MELODIC CYCLE OF RĀGAS.

This leaves us a series of three disconnected phrases, each consisting of four or five notes. Supposing we ascend or descend continuously, how are we to manage and maintain the unity of emotion? For one thing, we must make a *fresh start* at the particular swaras we have chosen, in each octave. That will necessarily involve a stay in the previous note in the course of a continuous ascent. A fresh start can't be made unless we stop in the previous note. This holds good in the descent also. This explains the concept of moorchana or the ascent and descent through seven notes which forms the basis of the rāga chhāya. This explains also *why a moorchana stops in the seventh swara*. For, the same note in the next octave is the eighth from the starting note. We must therefore stop in the seventh note to make a start in the eighth.

We have already seen that the initial or final note lingers most in the mind of the hearer, and determines the emotional appeal of the phrase. Starting in different notes therefore gives rise to different emotional appeals. So *we can think of seven moorchanas or bases for seven rāga chhāyas with any set of seven notes.*

We are now in a position to understand the rationale of the definition of a moorchhana. A moorchhana is defined as a regular ascent and descent through seven swaras —

‘Kramāt swarāṇam saptānām ārohaścāvarōhaṇam moorchhanētyuchyatē’.

#### THE CHARACTERISTICS OF MOORCHHANA.

A moorchhana is in fact a closed curve of seven notes which marks the path of a rāga chhāya. The characteristic of a moorchhana is that you cannot pass beyond the end-swaras upward or downward, but turn back along the closed curve. If you want to go beyond the end-swaras you will be in fact beginning another cycle above or below *for which a fresh start is necessary*. In other words, you will have to make a pause at the end-swaras before going further up or down. One other way is to jump over the end-swaras. An illustration will make this clear.

Take for instance the Nāṭa Rāga, as it is sung today in the South, The sañchāras are Sa Ga Ma Pa Ni Sa, Ga Ma Pa Ni Sa Ri Sa, Sa Ni Pa Ma Ri Sa etc. Dha is usually slurred over. These will help to find out the moorchhana of the Rāga. The combination of Sa Ga is one clue. Ma Ri is another clue. The moorchhana therefore starts from Ga and proceeds up to Ri, the seventh note. The rāga chhāya is easily obtained by going along this closed curve: Ga Ma Pa Ni Sa Ri Ri Sa Ni Pa Ma Ga. Because Ga is the lower end and Ri is the upper end, we cannot go down beyond Ga or go up beyond Ri without stopping in them. In other words we cannot have Ga Ri Sa or Ri Ga Ma. But we can cross over the ends and have Ga Sa or Ri Ma or Sa Ga or Ma Ri. This concept of moorchhana thus gives an easy grip over the chhāya and sañchāra of the rāga. It is a pity that this concept has been lost sight of for some centuries.

#### VĀDI AND SAMVĀDI OF RĀGAS DETERMINED BY KRAMAS.

We next come to a very important concept which explains how the sañchāra of a rāga is controlled not only by the moorchhana, but also by the dominant note of the rāga which is called Amsā or Vādi, and its consonant or the samvādi. Vādi and samvādi are two ancient concepts which still linger in the theory of music in Northern India. It has been said that the closed curve of the moorchhana determines the sañchāra of the rāga. It is possible to go round this closed circle starting from any one of the notes. The starting swara has got an importance which we should not forget. It determines the emotional appeal of the phrase. If the closed circle of the moorchhana is written down in the form of a circle with the end-swaras at the top and bottom, we shall find that on either side we shall have five swaras apart from the top and bottom. Altogether there are twelve points of start in that cycle and we can have 12 circuits. Each of these 12 circuits will give its

own emotional quality according to the initial note of the circuit and determine also its own *vādi* and *samvādi*. Each of these circuits is called a *Krama*. Within the *chhāya* of the *moorchhana*, each *Krama* gives a derivative *chhāya*. The *moorchhana* can well be regarded as determining the *chhāya* of the parent *rāga* and the *kramas* the *chhāya* of the derivative *rāgas*; and it is so laid down in our texts. The parent *rāga* is called the *Jāti* and the derivative *rāgas* are called *rāgas*. There is a common feature in all the derivative *rāgas*, for they are all derived from the same *moorchhana* although they have different *kramas* for *sañchāra* and consequently different *vādis* and *samvādis*.

#### THE DURATION OF STAY IN NOTES AND ITS IMPORTANCE.

In the *sañchāra* of the *rāgas* we find that we do not stay uniformly in all the *swaras*. The staying is very long in certain notes, shorter in other notes and none at all in a third. We must consider if the time of stay is arbitrary or bears a necessary relationship to the melodious quality of that musical effort. The staying in any note is indeed an indication of the taste of pleasure in that note, and conversely the pleasure of any musical effort will depend upon the choice of the notes for staying while proceeding up or down along the notes, *The capacity to give pleasure depends not so much on the selection of the notes to be passed through, but on the shorter or longer duration of stay in particular notes.* This is the most important law of music and deserves more attention at the hands of the musicians and theorists than it has had.

#### NYĀSA AND AMSĀ

The source of life in every *rāga* will be the seat of greatest pleasure in the course of the *sañchāra*. The *rāga* is quite restful in that centre as the baby is in the arms of its mother. It is the note where the *rāga* sits well and would not move. It has fittingly been termed the *Nyāsa Swara*. The *Nyāsa* is formed of the preposition 'Ni' and the root 'Aus', *Ni* stands for *Nitaram* meaning *well* and *Aus* means *to sit*. All the *rāgas* derived from a *Jāti* have a common *Nyāsa* and it is determined by the common *moorchhana*. With the same note as *Nyāsa*, it is possible to have different sets of *Amsā* or *vādi* and *samvādi* by adopting different *kramas* for the *sañchāra* of the *rāga*. It is the *vādi* and *samvādi* that give colour to the *rāga* and determine its more manifest emotional appeal.

#### JĀTIS AND RĀGAS.

As each of the seven notes can be a *Nyāsa*, there can be seven *Jātis*. These are the primary ones. By combining the features of two more *Jātis*, composite *jātis* have also been formed which are eleven in number. From these eighteen *jātis*, *rāgas* are derived. In choosing *Amsā Swaras* for the *rāgas* derived from the *jātis*, our choice is restricted to those notes which have a good degree of consonance or proximate assonance with the *Nyāsa* of the *Jāti*. *Amsā and Nyāsa there-*

fore are determining factors for the emotional quality of a rāga. The sañchāra of the rāga follows the cycle of moorchhana and the krama in that cycle begins or ends in the Amśa Swara chosen.

### MUKHYA RASA AND UPA RASA.

It has been said that the initial or final swara of a moorchhana determines the 'rasa' or 'emotional appeal' of the rāga born of that moorchhana. It has also been stated that the initial or final swara of the krama or circuit determines the emotional content of the Rāga. We have thus two rasas for a Rāga, one due to its moorchhana and the other its krama sañchāra. The question is, which of these two will be the rasa of the Rāga? Before answering this question we must acquaint ourselves with the 'Rāsa Śāstra' or the Science of Æsthetics. In every situation in a Kāvya or Nāṭaka, we have the mukhya rasa which is inferred from the general situation and also an 'upa rasa' which a particular incident evokes. For instance, if we take Śṛṅgāra rasa, we may have 'hāsyā' in Śṛṅgāra, 'karuṇa' in Śṛṅgāra, or 'Vīra or Bībhatsa' in Śṛṅgāra. The general situation gives us the clue to the Mukhya rasa. The incident gives rise to the Upa rasa. A rāga for 'Karuṇa in Śṛṅgāra' is created in the Moorchhana beginning or ending in Madhyama, the swara which subserves Śṛṅgāra and the krama sañchāra must begin or end in Gāndhāra or Nishada which subserve Karuṇa Rasa. It will be noted that the Upa Rasa is more manifest than the mukhya rasa which is to be inferred from the general situation. So also, the Krama and the Amśa derived from it is more manifest in a Rāga than the Moorchhana and Nyāsa of the Jāti from which it is born.

### • THE EXPATIATION OF THE RĀGA.

The expatiation of the rāga therefore naturally begins in the Amśa Swara. We first dwell at the Amśa in an enjoyable and leisurely manner. The distribution of the ebb and flow pertaining to the rāga which has to be carefully studied and adopted generally in all the swaras has particularly to be observed in the staying swaras like Amśa, Nyāsa etc. We gradually increase the curve adding the lower or higher swaras in succession. But at every stage we proceed to the Nyāsa for rest. From the Amśa we go to its samvādi and pause there. We dwell at this samvādi as centre, add successively the higher or lower swaras till we reach the Amśa in the higher octave. This again is used as a centre for higher or lower sañchāra. At every stage however there must be a return either to the Nyāsa or the original Amśa. From the Amśa of the higher octave we can proceed upto its samvādi, but not higher than that. The rāga form practically reaches its highest point with that note. We can then begin a descending sañchāra pausing at the Amśa, Nyāsa and their samvādis and proceed downward upto the Amśa or Nyāsa in the lower octave which is generally the lowest point in

the rāga form. In instruments, it may be possible to build up a rāga form again in the higher notes. But it should not be attempted unless the whole range of the form can be conveniently built up. *Care must always be taken not to overstep the moorchhana cycle without pausing at the end-swaras of the moorchhana or jumping over them.* For this is the characteristic of a moorchhana which helps us to find it in particular rāgas. In addition to the Amsā, Nyāsa and their samvādis, there are certain proximate Anuvādis which are also used as centres of expansion. They are called *Apanyāsas*.

#### EAST AND WEST.

This is how a rāga is built. The concept of moorchhana as the main path of musical effort for maintaining unity of emotion has been followed in ancient systems of music like that of Greece where seven modes representing different emotions have been in use. But later on, music has been attempted to be enriched by laying emphasis on *the form of the curve* rather than on their *boundaries*, and creating a *series of consonant curves* above and below. The result is the replacement of *unity of emotion* by a series of *similar emotions*. The music has become richer but less definite. *The form of the curve is the scale. In both the systems it is consonance or samvādi relationship that plays the most important part.*

The conservative spirit of the East has preserved for the world, the 'rāgā' with all its definiteness of shape and unity of emotion combined with freedom of imagination for the singer. It is really wonderful how limitless is the field for creative imagination in a rāga while at the same time the unity of melodic contents is strictly preserved.

#### RĀGA ĀLĀPA AND RŪPAKA ĀLĀPA.

The Ālāp or exposition of rāga where the singer and not the composer is the master of the situation is the unique feature of the rāga. In addition to Ālāp proper which is called Rāga Ālāpa, we have also Ālāp in compositions to the accompaniment of Tāla which is called Rūpaka Ālāp; and in Rūpaka Ālāp there are two kinds. One is singing particular parts of the composition in many different forms all akin to the composer's design. It is called *Saṅgati* and *Niraval* in the South and it is called *Bhanjani* in the texts. The second is the catching up of a phrase after dwelling in the rāga according to the pleasure of the singer but to the accompaniment of the Tāla of the piece. This is called *Pratigrahaṇika* and it is the Swara singing of the present day. *The singer therefore plays a more important part in music than the composer in India. It is for that reason that a traditional line of discipleship is all important for the singer.*

Writing music is practically impossible in India and wherever notation has been attempted the results have not been found satisfactory.

Music is a Divine Art and it passes from the heart and soul of the teacher to the heart and soul of the pupil. Nowhere is it better exemplified than in the rāga.



with the help of Yogis who have heard and seen the Anāhata Nāda and the Dance of the Lord, then it is systematic. You call it Classical Dance and Classical Music.

We have thus two broad divisions of the Art of Music and Dance, namely Folk Art and Classical Art. Of the two, the Classical Art that has been developed in every country has been either directly guided by the experience of Yogis or inspired individuals, as taught by them or as recorded in their teachings, or indirectly guided by contact with other nations that have developed the Arts in that manner. Every nation appears to have been favoured by Providence with Prophets and Seers, at various periods in their history, and these have left their teachings in religious scriptures and Seers' texts on Arts and Sciences. It is these texts that have guided and preserved the civilisation of the various nations. History has discovered the rise and fall of various civilisations like those of Sumeria, Minos, Troy, Chaldea, Babylon, Nineveh, Maya, Azetec, Egypt, Greece and Rome. It has also tried to understand the civilisation of Bhārata Varṣa which has not seen a fall like that of other countries; all the records left by the guardians of all these other civilisations, though they once existed, have disappeared along with the nations they had nurtured. But of all countries, Bhārata Varṣa still exists with its ancient civilisation in tact after the passing of centuries—who knows how many! And what is more wonderful, *all the records left by the inspirers and guardians of civilisation are practically in tact*, thanks to the splendid social structure which has provided for the preservation of culture. The modern historian has missed this distinction between the origins of the Folk Art and Classical Art and has tried to trace the growth of both as a process of natural evolution from barbarity to civilised life. Prophets and Seers who really matter in the history of civilisation are ignored. This habit of mind is due to the disappearance of all records of Seers in the realm of Arts and Sciences in the Western world. On the other hand, *in our country, the inspired Arts and Sciences are still practised in accordance with the laws and rules laid down in the records left by Seers*. A severe departure from the historical method of modern historians is therefore necessary if we wish to get a proper perspective of the growth of Arts and Sciences in general, and of India in particular.

It is a common phenomenon that is universally noticed in our country through centuries that every new treatise on Arts and sciences like Music, Dance or Architecture, or Medicine is based on ancient treatises and has gained in authority by its adherence to original texts of Seers. Even today Indian Music and Dance lay stress on Sampradāya and Indian Architecture as practised by traditional architects, engineers and sculptors, lays stress on tradition.

This introduction is necessary for bringing home to the student of Indian Dance that *the study of tradition and original texts are the twin keys for opening the secrets of the Art*.

*Nāṭya, Nritya and Nrīta.*

In India there have been, from early times, three allied Arts, that have always been learnt together, and they are:—Nāṭya, Nritya and Nartana. Nāṭya is Drama; Nartana is Pure Dance, and Nritya is a special development of one of the elements of Drama, namely, Āṅgika Abhinaya or expression of ideas by gestures and other movements of the body to the accompaniment of songs. One of the best writers on Dance in later times — Dēvēndrācārya, the author of Saṅgīta Mukṭāvali, has bracketed Nrīta and Nritya under the caption 'Nartana' and divides them as 'Bhāvāśraya' or associated with ideas, and 'Tāla-laya Niṣpanna' or made up of Tāla and Laya.

*Pure Dance, subsequently grafted to Drama.*

In Drama, as originally taught by Brahma to Bharata, we have the four elements, namely Pāṭhya, or Prose and Poetic passages that are recited, Abhinaya or visual representation, Gīta and Vādyā or music, vocal and instrumental, and Rasa or aesthetic appeal. *It will be noticed that Dance is not one of these elements.* Brahma wanted to exhibit his Art to Paramaśiva in Kailāsa; and Bharata put on boards Śiva's own exploit of 'Tripurasamhāra' with such effect that Lord Paramaśiva was immensely pleased, and suggested that dance, of which he is himself the highest master, might be included in the Pūrvarāṅga or preliminaries of Drama. These preliminaries as originally conceived and taught by Brahma consisted of instrumental and vocal music and Āṅgika Abhinaya or gesticular exposition of songs. Lord Paramaśiva suggested the inclusion of Pure Dance in this item. For this purpose Lord Paramaśiva arranged that Bharata should be taught the art of Pure Dance by Tanḍu, his greatest disciple. Hence the art of Pure Dance came to be called Tāṇḍava. Tanḍu is identified with Nandikēśwara, whose treatise in Pure Dance has come down to us at least in parts. Lord Śiva's dance was essentially energetic and masculine, though the elegant and feminine variety was not absent from it. The elegant and feminine variety, which is called Lāsya, was fully developed by Śrī Pārvati, Lord Śiva's consort, and she exhibited this part of the art to Bharata so that he might become a master of both Tāṇḍava and Lāsya.

*The twin life of Nartana or Pure Dance is rhythm and grace as the twin life of Āṅgika Abhinaya or Nritya is expressiveness and grace.* But the latter art has also rhythm as its component, though a subsidiary one. Both these arts have music for their accompaniment. The way in which pure dance was introduced into the preliminaries originally conceived by Brahma is in this wise. Musical pieces are composed either with words or without them. When musical pieces without words are played or sung Āṅgika Abhinaya cannot, in the nature of things, accompany them as there are no words conveying ideas to be interpreted by gesticulation. In such places Pure Dance was properly introduced. When there was music with words, Nritya or Āṅgika Abhinaya is a proper accompaniment.

But even here Lord Paramasiva and his disciple Tanḍu have cleverly introduced Pure Dance by having the feet of songs repeated once for the purpose of Āṅgika Abhinaya and then again for Pure Dance. This original arrangement is even now seen in the so-called 'Tirmānam' or pure dance portion which figures as the finale of Nritya which is performed to the accompaniment of songs.

#### HISTORY OF THE ART

Before the details of this twin art of Nartana and Nritya as given in the texts are elaborated, we may make an attempt to trace the history of the art so far as it is possible from internal and external evidence. We have the express statement in Nāṭya Śāstra to the effect that Nāṭya or drama with its four parts, Pāṭhya, Gēya, Abhinaya and Rasa, was created by Brahma at the request of Devas at the beginning of Trētā Yuga, as a source of innocent pleasure when passions got the upper hand and pleasure could not be thought of except in channels involving injury to one another. It may sound as unhistorical to our students if we proceed to base our conclusions on the so-called mythological accounts of the origin of arts and sciences as contained in all the treatises attributed to Maharṣis and Dēvas. *But this view is one imported into our country by western savants.* Our great intellectual giants who have interpreted our scriptures have not balked accepting the traditional account as contained in the texts, at its face value. We shall use all the materials gathered by western savants at a time when we were indifferent to our duty to our culture. But let us try to begin an independent evaluation of these materials with due regard to the views of the Great Men of our country who can any day stand comparison for wisdom and judgment, with the greatest of foreign savants. To put it shortly, *we must put the burden of proof on those who would ask us not to accept the traditional view to show conclusively that that view is wrong, instead of saying that no tradition should be accepted or acted upon unless there is corroborating testimony of its truth.*

I know I am making a departure from the orthodox historical view. We have been for some hundred years under the unconscious, intellectual, tutelage of western thinkers. We have now attained political independence; let us make a beginning for recovering our intellectual independence also.

The beginning of Trētā Yuga will take us to a time before Rāma Avatāra. Is the Nāṭya Śāstra so old as that? Yes; assuredly so. Śrīmad Rāmāyana refers in Bālakāṇḍa, Sarga 4, Verse 8, to the seven Śuddha Jātis, the mother rāgas which are elaborated in Nāṭya Śāstra.<sup>1</sup> There is reference to the technical term

1. पाठ्ये गेये च मधुरं प्रमाणैस्त्रिभिरन्वितम् ।

जातिभिस्सप्तभिर्बद्धं तन्वीलयसमन्वितम् ॥

Ramayana, Balakanda, Ch. 4, V. 8.

'Āṅgahāras' or finished [pieces of Nartana in Sundara Kanda, Chapter 10, Verse 36.<sup>2</sup>

This is on the positive side. On the negative side, we have the glaring omission of any reference to Śri Rāma or any other character or incident of Rāmāyana in the hundreds of ślokas quoted by way of illustration in Nāṭya Śāstra. Attempts have been [made to fix the date of Nāṭya Śāstra by pointing to words which refer to later individuals or institutions. Most of our treatises on Arts and Sciences and even our Purānas, have been added to from time to time, to make it up-to-date. Our [business is *not to rest satisfied with picking a word here and there and saying that the present version is very late without saying anything about the original text.* An attempt has to be made, therefore, in this direction, not only in this Art, but with regard to many other texts in Sanskrit.

In fact, the present recension of Nāṭya Śāstra, which is nearly 6 000 ślokas in extent, is said to be an abridgement of an earlier version of 12,000 verses. Again the subjects of Dance and Music are covered by the Upavēda of Gāndharva which is said to be derived from Sāmavēda. The Upavēda as such is not available now, but there is an old manuscript called Yāmalāṣṭakam, available in the Sarasvatī Mahāl Library, Tanjore, which gives a list of all cultural treasures of our land and also the extent of each, the number of chapters and the contents of each chapter. Gāndharva Vēda, the Upavēda of Sāmavēda is there described as consisting of eighteen chapters and 36,000 verses (Yāmalāṣṭakam—B. 9336. Sarasvatī Mahāl Library, Chapter 11). The chapters deal with (1) Swarōtpatti (2) Viṇātantram (3) Kalātantram (4) Rāgatantram (5) Gītikātantram (6) Lāsikōllāsikātantram (7) Mīsratantram (8) Mēlatantram (9) Jātigraha laya sthānam (10) Mārgāṅga prakriya kriya (11) Kāla gñānam (12) Vādyavalli (13) Tribhinnādhyaṅga (14) Turāṅga gati (15) Sāraṅga gati (16) Simha līla (17) Āṅgahāra pravikṣēpa (18) Samkshobhaṅga kriya. We have also extracts from an old work called Ādi Bharatam which is said to be a discourse by Lord Siva to Śri Pārvati on Dance. These extracts are contained in a well-known compilation with Telugu explanation, of the more important texts on Dance preserved in the families of Nāṭyācaryas for being recited to the audience before the beginning of a dance. We have in fact, four or five manuscripts of this compilation with different versions of explanations in the Sarasvatī Mahāl Library. Some very rare details are given in this work.

#### TEXTS ON NARTANA

Just as we have the Nāṭya Śāstra for Nāṭya, we have the treatise on

2. अङ्गहारैस्तथैवान्या कोमलैर्नृत्तशिलिनी ।

विन्यस्य शुभसर्वाङ्गी प्रसुप्ता वरवर्णिनी ॥

Nartana by Nandikēśwara, called Bharatārṇava. There appears to have been other recensions of Nandikēśwara's work called Nandikēśwara Samhita and Guhēsa Bharatārṇava. There is also an abridgement of Bharatārṇavam called Bharatārṇava Saṅgraha; and the well known Abhinaya Darpana appears to be the latest and most popular abridgement of Nandikēśwara Samhita.

Of the two arts, Nāṭya and Nartana, Nartana appears to be much older. Whereas Nāṭya is said to have been created by Brahma, in the beginning of Trēta-yuga, Nartana has not been assigned any date for its origin. It is as old as Lord Śiva himself, who suggested its inclusion in the Drama. The celestial dancers and musicians, namely the Apsaras and Gandharvas, are frequently referred to in the Vēdas and they are figuratively referred to in the well-known 'Jayādi Hōma' verses. The dancing of Apsaras and the playing of Dēva Dundubhi, are referred to in all our Itihāsas and Purāṇas on every occasion of victory of the right over might. The verse

जगुः कलं च गंधर्वाः नन्तुश्चाप्सरोगणाः ।  
देवदुन्दुभयो नेदुः पुष्पवृष्टिश्च खाच्चयुता ॥

occurs in numberless places in our ancient literature. Dancing as a prescribed part of Yagñas is found in the description of Aśvamēdha sacrifice (see Yajurveda Samhita Kānda VII Anuvāka V). Thus we are in a position to state that Pure Dance or Nartana is as old as the world. As regards the allied art of Nritya or Āngikābhinaya, there are two well-known old stanzas that contain all that has to be told about Nrtya. They are:

अङ्गतालंबयेद्गीतं हस्तेनार्थं प्रदर्शयेत् ।  
चक्षुर्भ्यां दर्शयेद्भावं पादाभ्यां तालमाचरेत् ॥  
यतो हस्तस्ततो दृष्टिः यतो दृष्टिस्ततो मनः ।  
यतो मनस्ततो भावः यतो भावस्ततो रसः ॥

The original source of these ślokas is not easy to ascertain. They are found in some recensions of Abhinaya Darpanam and also in the compilation of Ādi Bharata which apparently, contains extracts from the original Ādi Bharata taught by Śri Mahādēva to Śri Pārvati.

The meaning of the first of these verses is this:

The whole being of the dancer becomes one with the music in such a manner that the tune may be said to hold fast to the body for its support. The hands interpret the ideas of the song. The eyes bespeak the emotions and the feet keep the measure. It is to be noted that music being an inseparable part of Nritya and Nritta, complete concentration on music is most essential. It is for this reason

that the word 'Bharata' which is the popular name of the art itself, is interpreted as the combination of Bhāva, Rāga and Tāla represented by the initials Bha Ra, and Ta.

The second śloka, though very brief, is extremely important both for Nritya and Nrīta. We have to lay special emphasis on the rule as it is honoured more in the breach than in the observance at the present day, when the systematic tuition for seven years of olden days has been reduced to seven months or even less. The second śloka says:—Where goes the hand, there should be directed the eyes. For where goes the look, there follows the mind. Where goes the mind, there goes with it, the emotion, and where goes the emotion there results aesthetic pleasure. When both the hands are spread out on both sides where should the look be directed? Is it at the audience as many dancers unconsciously do? No; it must be directed inward towards the seat of all impressions. The eyes are open, but the drishti is antarmukha. The dancer in fact, is expected so to saturate himself or herself with the Bhāva, Rāga and Tāla that he or she has his or her whole existence in the ideal world, and is quite oblivious of the actual world.

#### DANCE POSES IN SCULPTURE

This art which has had a continuous development in our country, is not only described in professed treatises on the subject, but is profusely illustrated by sculptures and paintings all over the country. 'Lord Natarāja' the finest pose of Dance is found in bronze all over South India, and more rarely in stone. All art is mainly dedicated to the Lord from ancient days, not only in our country but in other countries as well, Dance has been included as a daily item in the worship conducted in our temples. Every painting and every design of border has its Gandharvas and their consorts as an item of ornamentation. Dancers and players of Mridanga and other instruments are found chiselled or painted in thousands of panels. The most notable sculpture of dance poses that have been discovered recently are the Karaṇas in Chidambaram temple tower and around the upper holy of holies, in the Big Temple at Tanjore. In the Tanjore temple, we have a Garbha Griha not only on the ground floor, but also another built over it, evidently as a provision for the contingency of the sea receding towards the land. The conical Vimāna which is all hollow, is built over the upper Garbha Griha. In the corridor, around this upper holy of holies, are chiselled Śiva's dance poses, each about three feet by two feet, with four hands, each depicting faithfully, one of the 108 Karaṇas or dance alphabets, so to say, of which Śiva's dances, classified into thirty-two Angahāras or finished pieces, are composed. These figures are, if at all, more life-like and more faithful than the Chidambaram figures that have been published in the Nāṭya Sāstra edition of Baroda. But unfortunately, we have only 31 finished, and the rest to be finished. The poses of

Tanjore were discovered very recently, and they have been photographed by Sri T. N. Ramachandran, Joint Director-General, Department of Archaeology, and I understand, a book is to be published by him on the subject, with photographs. There are many other such sculptures in out-of-the-way temples and mandapams in our country, which have to be carefully traced and copied.

Dance has been described in our poetic and dramatic literature. The most notable description is that of Kālidāsa in *Mālavikāgnimitra*. The main ruse adopted by the hero in the Drama to see Mālavika is the arrangement of a dance competition. The Nṛtya performed by Mālavika is described in some detail. A dance piece called 'Chalitaka' in four feet is sung, and she performs Nṛtya to the accompaniment of that song. The changing moods of a Nāyika in separation are depicted in the four feet. First is despair; then hope; then planning to meet; then, lastly, a message of utter dependence. The dancer and her features are described by the admiring king as the fitting qualification of a proper pātra of dance. A criticism of the dance is also given by a learned critic dwelling on the elements of good Nṛtya. This is in Act 2, Scene 1, ślōkas 3, 4, 5 and 8 of the drama. This shows how the art was flourishing during the days of Kālidāsa, that is, the early centuries of the Christian Era. There is also a rare classic of the early Christian era in Tamil, namely, *Śilappadikāram*,<sup>1</sup> wherein the whole art of dance and music is fully described. The story begins with the infatuation of a merchant-prince named Kōvalan to a dansuese, Mādhavi. In the poem is a whole chapter (chapter III called *Arangētrukkā dai* - the chapter of debut) describing the art of dance, music and musical instruments, in very great detail. The commentary of the poem mentions several old treatises in Tamil on Dance and Music on which the description in the poem is based but which had been lost in his time. The inscription of the Chola king, Rāja Rāja (985-1014 A. D.) in the Big Temple, Tanjore gives the names of 400 dancing girls appointed for dance service in the Big Temple and their substantial emoluments. The texts of *Śilpa Śāstra* lay down that a knowledge of *Nāṭya Śāstra* is a prerequisite for learning the art of sculpture. In fact, dance has been a perfected art for several tens of centuries and has been learnt by princes and ladies of noble families, as well as by professional dancers, male and female. It has occupied the highest place among the entertainments of highly cultured members of society. The art has spread in a series of waves at different periods in the history of our country. The earliest recorded is the one which began under Usha, the daughter of Bānāsura, who married Aniruddha, grandson of Śri Kṛṣṇa. Usha was taught by Śri Parvati, and the former taught it

1. The date of *Śilappadikāram* as the 2nd century A. D. has been established beyond question by the mention in it of the author, a Jain monk, the author's brother, the Chera king, the mention of the Chola king, the mention of the king of Ceylon, and the mention of the author of the contemporary poem, *Manimekalai*. In spite of that, Sri Mazumdar in his history of India refers to the work as of the 12th or 13th century A. D.

to the Gopis of Dwāraka, who, in their turn, taught the art to Saurāṣṭra ladies who spread it to other parts of the country. The development of the art has been going on with variations to suit provincial tastes and each province had its own distinctive style. The dark age, between 1000 A. D. and 1200 A. D. in North India and 1300 to 1400 A. D. in South India, has blotted out many of the provincial varieties. A revival took place with the help of the Delhi Sultans and provincial rulers in the North, and the Vijayanagar emperors and their viceroys in the South. There have been oases of peace even during the troublous periods, and these places have preserved their tradition of the Art. Kōrala, Tanjore, Kuchipudi in Andhra country, and Manipūri are such places. The art spread in the Tamil land under Agastya<sup>1</sup>, the sage who was in no small measure, responsible for the culture of the Tamil land.

#### AVAILABLE TEXTS

It now remains to us to take stock of all texts available on the subject and see how far we can use them in the revival of the art. We have, as already stated two traditions of the art, namely, the tradition of *Bharata* and the tradition of *Nandikeśvara*. Bharata taught his hundred sons and some of the sages also. Of the sons, Dattila, Kōhala, and Viśakhila, have left their own treatises. Extracts from their works are quoted in later-day works and their commentaries. Kōhala's description of certain new Cāris (movements of legs) called Madhupa Cāris, are extracted by Catura Kallinātha of the fourteenth century in his commentary on *Saṅgīta Ratnākara*, the most famous compilation on Music and Dance (1200 A. D.). The same commentator has also given other extracts from Kōhala and other old authors on 'Vartanas' and 'Chalakas' (revolving hands with a winding motion and waving of hands respectively). There has been a fragment of Dattila Kōhalīyam, which is now not available. Dattila's work on Music and Dance is available in print, but stops with the music portion. A disciple of Bharata's tradition is *Matāṅga*, whose work, *Bṛhaddēśi* is available in print, but it also stops short at the music portion.

In Bharata's *Nāṭya Śāstra*, we have in chapter 4, the description of the 108 Karaṇas which are combinations of hand and leg movements, and the 32 Aṅgharas or combinations of karaṇas which are the finished pieces danced by Lord Śiva. We have also the details of how Nartana and Nṛṭya have to be performed in the preliminary portion of drama. In chapter 24, Bharata deals exhaustively with 'Sāmānya Abhinaya', or visual representation of emotions and ideas. These are common to Nāṭya and Nṛṭya. The different moods of the Nāyikā and Nāyaka are also dealt with in the same chapter. Chapter 26 on Chitra Abhinaya deals with special mudras for particular objects or situations. Chapters 8 to 10 deal with the expressive movements of the body in three divisions, *bodily poses, facial*

1. Agastya is one of the maharshis who have listened to Bharata's *Natya Sastra*. The names of these maharshis occur in the last chapter of *Natya Sastra*.

*expression and movements of features.* The movements are again classified into those of six *Āngas* or principal parts of the body, their *upāṅgas* or the subsidiary parts of *āngas*, and *pratyāngas* or the intermediate parts. The movements of the leg are dealt with under the caption *Cārīs*, in chapter 11. Their combinations by way of physical exercise and ballet movements, and in single combat, are dealt with under the caption 'Maṅḍalas' in Chapter 13. All the movements we notice in the ballets of the West find place in this chapter in which maṅḍalas are divided into two kinds - those performed 'on the ground' called 'Bhauma maṅḍala' and those 'off the ground' called *Ākāśagāmi Maṅḍala*.

The next work, after *Nāṭya Śāstra* and its derivatives on the art of *Nāṭya*, *Nṛṭya* and *Nṛtta* in detail is 'Nata Sūtras' of Silalin, mentioned by Pānini. This is not available today. After this, we hear of the commentaries of Kīrtidhara, Udbhata and Lollata of Bharata's *Nāṭya Śāstra*. Reference to, and extracts from them are to be found in the famous commentary of Abhinavagupta of the eleventh century. This contains a fairly full explanation of the theory and practice of *Nāṭya*, *Nṛṭya* and *Nṛtta*, as practised in his time. The commentator is one of the greatest scholars of our country of great versatility. He has learnt this art from his master Bhatta Tota, whom he refers to as his authority on *Sampradāya*. A systematic study of this commentary is yet to be made and the valuable pieces of information in it presented to the students of dance, each in its proper place. Our scholars who take kindly to the study of our technical literature are very few and their attention is divided among a number of subjects. It is necessary to arrange for training a band of students in technical literature so that the valuable treasures we have, may be studied and interpreted to those engaged in the several arts and sciences. After Abhinavagupta, we have Pārśvadeva, a Jain author of the eleventh or twelfth century, and who has written *Sangīta Samaya Sāra*. His book records a good deal of information on theory and practice which have not been followed by later authors and has to be tackled patiently and with care. After Pārśvadeva, we have Vīra Bhallāta, who has written a good treatise called *Śringāra Śekhara*. This is said to be based upon the text of Śukrachārya's *Naṭana Śekhara*. It mentions many original authorities not known to us in other treatises. After this work we have the well-known compilation, *Sangīta Ratnākara* in which the subject of *Nṛṭya* and *Nartana* are dealt with as part of *Sangīta*; for, the word 'Sangīta' includes *Gīta*, *Vādyā* and *Nṛṭya* :

गीतं वाद्यं च नृत्यं च त्रयं संगीतमुच्यते ।

The chapter on *Nṛṭya* is comprehensive and contains a judicious selection of materials from all works, both of the Bharata tradition and Nandikēśvara's tradition. This is the proper place to take note of the works of the Nandikēśvara tradition. The work of Nandikēśvara that is now available at least in part is *Bharatārnavam*. The work is said to contain 4,000 verses. This information is had in an

abridgement of the work called Bharatārṇavasāṅgraham. But the portion that is available is only about one thousand two hundred verses. But, so far as it goes, it is a complete part of the work. It deals mainly with Nartana under the headings Āṅgahāra, Śringanāṭya, and Saptalāsya. The word 'Āṅgahāra' is used in this work, in a special sense. It has nothing to do with the 32 Āṅgahāras, each composed of 9 or 10 Nṛtta Karaṇas described by Bharata. *These Āṅgahāras are peculiar in that they have the 'Rāsa Niṣpatti' or the emotional appeal as their prime purpose.* Nāṭya Śāstra mentions in the sixth chapter on Rasas that Rasa Niṣpatti is the result of the combination of Vibhava, Anubhava, and Vyabhicāribhāva. These form the subject matter, not of Nartana or Pure Dance, but of Abhinaya. But in Bharatārṇava, we have nine sets of simple Nartana, each intended to yield one of the nine rasas. The poses and movements are extremely simple and can be adopted easily by a discerning Nāṭyācārya. The Śrīṅga Nāṭya is a combination of these Āṅgahāras with Cārīs and Karaṇas (of the 108 variety). They are called Śrīṅga Nāṭya because Lord Śiva exhibited them on one of the peaks of Kailāsa. The Saptalāsya which are next dealt with are Suddha Nāṭya, Dēśi Nṛtta, Perani, Preṅkhani, Kuṇḍali, Daṇḍika and Kalāśa. These combine Cārīs, Karaṇas and Gatīs. The tālas and dance syllables for each piece are given then and there. Altogether, there are some 50 pieces of dance, all very easy to follow and all capable of yielding the highest aesthetic pleasure. The movements of the limbs constituting these pieces are described fully in the initial chapters. The part closes with Puṣpañjali, the preliminary offering of flowers. The book has recently been edited and published with English and Tamil translation by the Sarasvatī Mahāl Library; and the Sangīt Nāṭak Akadami have won the gratitude of the students of dance by making the selection and financing the publication in its entirety.

The abridgement of Bharatārṇava namely Bharatārṇava Saṅgraha, is available only upto the second adhyaya. It contains a few varieties of foot movements not mentioned in other treatises. The Āṅgas in this work are mentioned not as 6 but 7, and includes 'Manas' or mind.

The next work of the tradition is Nṛttaratnāvali of Jayasēnāpathi, which has recently been edited by Dr. V. Raghavan, for the Oriental Manuscripts Library. Its chief merit is brevity and clarity. It records the progress of the art through centuries and includes the expansion of the art in its several features.

There is a work called Aumapatam which has recently been published by the Oriental Manuscripts Library. The names of the movements of the limbs are new and more expressive in that work. The date of the work is not certain.

After these, we have 2 or 3 more works of note. One is Sangīta Damōdaram which is fairly full and very clear. The work is available only in the India Office Library. It has been extracted in several parts in the famous Dictionary - Śabda-

**kalpadruma.** The work deserves to be edited and published. The author is one **Subhankare**, who has also written a commentary on **Nāradi Śikṣā**. The date may be the 12th or 13th century.

**Saṅgīta Darpaṇa** of **Damōdara Miśra** is next in order of date. It contains a brief but clear account of **Nṛṭya**. It has been recently published by the **Sarasvatī Mahal Library**. There are two works of Telugu tradition belonging to the period when the art was in its hey-day, under the **Vijayanagar** monarchs. The author of both the works is named **Dēvendracārya**. One contains more practical details and appears to be earlier. This contains the **tālas** and syllables for the 32 **Āṅga-hāras**. The second is more theoretical, but it is a thorough digest of the theory of the art. The later book says that the **Āṅga-hāras** (which are dealt with in the former work) have gone out of practice. This helps us to fix the order of their dates.

**Saṅgīta Makaranda**, compiled by **Vēdasūri**, for the benefit of prince **Śambhuji**, elder brother of **Shivaji the Great**, is a very important work in that it contains the greatest number of dance items which have either become nameless or obsolete at the present date. It is written as a number of rules, each new term occurring in each rule being explained then and there. It is being edited and translated in the journal of **Sarasvati Mahal**.

The last work worth noting is **Saṅgīta Sārāmruta** of King **Tuljāji** of **Tanjore**. It contains the items that are taught in the first instance, in addition to other matter, as found in other works. It has been published by the **Music Academy, Madras**.

The items of dance that are now performed in the several **Sampradayas** in our country, namely, **Bharatanāṭya** of **Tanjore** and **Kuchipudi**, the **Kathakali** of **Malabar**, the **Kathak** of **Northern India**, and **Manipuri** dance, have not yet been reduced to the form of treatises. The history of these **Sampradayas** has yet to be traced. It is not an easy job, and has to be done by future students of research in this field.

The **lakshya** of dance available today begins with **Gītagovinda** of **Jayadēva**, which is expressly intended for **Nṛṭya** as is evident from the reference of the author to himself as the dance-master of his partner in life - **Padmāvati** :

पद्मावती चरण चरण चक्रवर्ती

Then we have the **Kṛṣṇalīla** songs of the North and **Kṣētrayya's** **padams** of the South. The later works in imitation of these in several vernaculars hold their field successfully with the compositions of the great master of the past. There is a very bright future for the art, judging from the attention it has universally attracted, both in our country and abroad. Let us try to steer it in proper direction so as to preserve the best in the art.

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## Ayurveda = Its place in the World of Medicine.

K. VĀSUDĒVA SĀSTRĪ

It is a strange phenomenon in our country that the Āyurvēdic system of medicine which has been serving the whole of India for the last so many centuries and has given spectacular proof of its efficacy in hundreds of cases given up by the other systems, has yet to fight its way for recognition of its rightful place in the world of medicine. Its peculiar difficulty is that it has to face criticism from people who do not care to study the system well before launching on such criticism.

It is freely criticised as unscientific. That the system has generalised practically all ailments under the excess or deficit of the three factors which are most important among products of digestion, which circulate throughout the body and perform important functions, is not unknown to the critics. The word Science means 'generalised knowledge' and in that sense, nothing can beat the masterly generalisation of ailments achieved by Āyurvēda that has stood the test of time. The word 'Scientific' appears to be used by the critics in another sense. They mean by science, ocular demonstration leading to the inference of the fact in question. Even according to this definition, verification of the statements in our Āyurvēdic texts can easily be made and their truth tested. 'Give the dog a name and hang it' seems to be the rule among the critics. This attitude has first to be fought against.

The majority of supporters of Āyurvēda among the educated men support the system after granting the vociferous condemnation that the system is not scientific. 'The system may not be scientific', they say, 'but there are many valuable recipes in it which work wonderful cures and they require to be investigated and added to the store of medical knowledge. These recipes may be merely empirical, but all the same they are valuable'.

Another way in which Āyurvēda is supported is in this wise:- "The drugs and recipes in Āyurvēda are cheap and are indigenous and often we find cheap indigenous substitutes for costly foreign medicines and the former have therefore to be encouraged." A third line of support is that the Āyurvēdic recipes being indigenous are more suited to the constitution of our countrymen and countrywomen.

All these supporters are generally apologetic in their attitude and we have to congratulate ourselves when the minister-in-charge is prepared to grant that the indigenous system has some valuable remedies that require to be investigated and encouraged.

Unless we go deeply into the special points emphasized in the various systems of medicine and also note the strong and weak points in each of the

several systems, we shall not be able to assess the real value of Āyurvēda and ascertain its place in the world of medicine.

Homoeopathy has made a special study of the symptoms that occur in the system and know how to cure the symptoms whatever be the original cause of the symptoms. The genesis of the system, as we all know, arose in the conviction of Hahnemann, the originator, that the drugs that are generally administered by doctors for curing patients may have other baneful consequences not yet studied and it was necessary to administer the several curative drugs to healthy men and watch the symptoms they give rise to. Hahnemann carried out a systematic trial of the effects of drugs on healthy persons and found that many of the drugs did have some baneful symptom or other. And in the course of his experiments with smaller doses, he accidentally discovered that the same drug that brings about a particular symptom cured the symptom when given in extremely small doses. The system has been well developed and it works wonders in curing symptoms with temperature, stopping of urine or motions etc. etc. The subject the system has specialised in being the symptoms which are due to particular nervous conditions, those who follow it have had to pay special attention to the temperaments of their patients, their likes and dislikes. An elaborate classification of temperaments has therefore been made in the system. But they are necessarily paying comparatively less attention to the cause of the symptoms namely, the unhealthy conditions of organs or their original causes. You get extremely quick relief from pain etc. from homoeopathy and that is its strong point.

The Allopathic doctors on the other hand have made tremendous progress in pathology and have studied the several organs and their functions in great detail and extreme minuteness. They therefore direct their attention in their diagnosis to the condition of organs and having ascertained what organs are healthy and what in a morbid state, begin to treat the patients with external supply of the products of inactive organs or the remedies for curing the mischief of organs in the unhealthy condition. In addition to these they are also using many remedies which are accidental discoveries in several parts of the world for which explanations are being sought to be found. Bacteriology and microscopy and Xray examination, have been developed which aid the diagnosis and treatment. Surgery and disinfectants have attained wonderful developments. This is their strong point.

But each of these two systems have their weak points also. The homoeopathic doctor pays only a secondary attention to the diseases that cause the symptoms, and the classification and diagnosis of diseases as such are therefore not as systematic or full in the system as in the other systems. Homeopathic doctors no doubt claim to cure diseases, also, but it is generally the nature's aid or the administration of well-known remedies of various other systems which effects the cure. Tissue remedies which have no homoeopathic origin are freely used by

the doctors of the system. The patients therefore get the benefit of instant relief of baneful symptoms from homoeopaths and go to the doctors of other systems for the systematic treatment of diseases. And it is a wise decision, for professedly, homoeopathy has not paid as much attention to pathology as allopathy.

Coming to allopathy, we find with all the minute knowledge of Pathology, the allopathic doctor only substitutes or corrects the inaction or mischief of diseased organs; but when he is asked how the organ became diseased or how to restore the organ to its healthy state, he refers to his text-books for the Etiology of diseases and in most cases he finds that the Etiology is yet uncertain in many diseases, especially those that have nothing to do with bacteriology. In other words, Etiology has yet to make a lot of progress in allopathy before it can be relied upon as a basis for treatment. The treatment therefore of allopathic doctors is therefore pathological and not etiological. Thus we find that out of the three chapters of medical science, namely, (i) symptoms and their cure irrespective of their cause which we can conveniently call symptomatology, (ii) organs and their diseased condition and remedies for the inaction or mischief of diseased organs which we can call pathology, and (iii) the original causes that bring about the diseased condition of organs which we can conveniently call Etiology, — out of these 3 chapters the homoeopath is the best student of the 1st chapter and the allopath of the 2nd chapter. The question now occurs naturally, have we got a system which has specialised in Etiology? Yes, emphatically yes, is the answer given by the Āyurvēdic student. For Āyurvēda is nothing but etiology pure and simple. In fact, pathology and symptoms and their cures have a very secondary place in Āyurvēda. A simple etiological cause may bring about the diseased condition of many organs of which the more manifest alone can be examined by the pathologist and treated, while the curing of the etiological cause will bring back all the organs to the healthy stage. We can therefore understand why pathology has not been given the importance in Āyurvēda which it has in Allopathy. And the etiological classification is the main classification of diseases in Āyurvēda and it has been generalised in a thorough manner as stated already. The classification of diseases in the Allopathic system is based on the particular organ which is affected. It is for this reason that 'fever' which does not particularly affect any organ is not recognised as a distinct disease in recent trends of allopathy. The Etiological diagnosis helps Āyurvēda to find the root cause of the morbidity of organs and restore them to their healthy state. *Unless the treatment is etiological, there can be no real cure of the disease.* For, the pathological treatment only gives a temporary relief while at the same time the diseased organ remains in the same diseased condition. Āyurvēda is therefore the 3rd chapter of medical science and has to be studied not by Indian doctors only but by all the doctors of the world if they want to have certain knowledge of Etiology and be able to 'cure' the patient and not simply give temporary relief to the patient

so long as he takes the medicine, or relieve the patient of undesirable symptoms only, as the allopath and homoeopath can.

Āyurvēda has therefore its own place and a most important place in the world of medicine, and not only for India but for the whole world.

According to the Āyurvēdic system, the growth and functioning of the body involves the 7 *dhātus* and 3 *dōshas*, the products which are essential to the growth and functioning of the several parts of the body, and the 3 *malas* which are excretions. All these thirteen categories are produced from the food, drink etc., which we take in. The seven *dhātus* are *Rasa* (chyle), *Rakta* (blood), *Māmsa* (flesh), *Mēdas* (fat), *Asthi* (bone), *Majja* (marrow) and *Sukra* (semen). *Rasa* is the essential product of digestion which in turn is changed to *Rakta*, *Māmsa*, and the other *dhātus*, successively one from the other. A portion of every *dhātu*, when produced remains as such and another portion is transformed into the next *dhātu*. The three *dōshas* are *Vāta*, *Pitta*, and *Kapha* which are mainly products of digestion. *Kapha* is produced in the first part of digestion in the stomach, *Pitta*, in the later digestion in the stomach, and *Vāta* in the digestion in the intestines. All the three circulate throughout the body and perform many vital functions. *Kapha* cools the upper organs, lubricates the joints and fills the hollow spaces especially in the joints adding solidity and strength. *Pitta* stores heat, circulates it through blood and distributes it for heating the food during digestion, and for other important functions. *Vāta* stores physical energy and distributes it for helping all the movements in the system. The three *malas* are Faeces, Urine and Sweat. Diseases are mainly caused by excess or deficiency of the three *dōshas* though they are also caused by excess or deficiency of the ten other categories and by other causes like violence, poisons and germs. The classification of diseases except in a few cases is therefore based on the three *dōshas* and their excess or deficit. The therapeutic properties of drugs and articles of diet are also given in terms of the three *dōshas*. Unfortunately, the Allopathic and Homoeopathic systems ignore these three products of digestion which are responsible for heating, cooling and mechanical energy in the system. It is like trying to understand the working of the steam-engine after ignoring the steam-power, the boiler, and the cooling and lubricating agency. Till these factors are recognised, the western systems may not succeed in understanding the etiology of diseases.

got confused over the issue of the duties of a king being contradictory to the religious behaviour for attaining Mokṣa, it was Vyāsa who suggested that Bhīṣma alone was competent to resolve his doubts. But Yudhiṣṭhira felt shy to approach Bhīṣma. Yudhiṣṭhira agreed to go when Kṛṣṇa compelled him. Yudhiṣṭhira had even forgotten his promise but Kṛṣṇa ingeniously reminded him about it and again made it clear that this intricate knowledge about Dharma can be preserved only by discussing it with Bhīṣma, prior to his passing away on the Uttarāyaṇa day. Otherwise it will be lost for ever.

*Maharṣi Kṛṣṇa Dwaipāyana composed the Gītā dialogue to commemorate the fact that*

*this Dharma knowledge was preserved mainly through the efforts of Kṛṣṇa. Gītā is clearly a summary of Rāja Dharma and Mokṣa Dharma discussions of Bhīṣma through the able pen of Vyāsa. We know that the doubts raised by Arjuna in Gītā I, are exactly those raised by Yudhiṣṭhira at Upaplāvya before he asked Kṛṣṇa to go to Hastinapur for negotiations and Maharṣi Vyāsa was present on this occasion. The art of Vyāsa lies in transferring this dialogue to the battle-field on the first day of the war, just before the war started. Whether Arjuna got actually puzzled by looking at his relatives and whether Kṛṣṇa showed Arjuna the Cosmic Vision to resolve his doubts in a few minutes, are points too moot for a historical scrutiny.*