

**UNIVERSAL HISTORY OF MUSIC,
COMPILED FROM DIVERS SOURCES**

**TOGETHER WITH
VARIOUS ORIGINAL NOTES ON HINDU MUSIC**

BY

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&c. &c. &c.**

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To

The Hon'ble Sir Alexander Mackenzie,

K. C. S. I.

&c. &c. &c.

Lieutenant-Governor of Bengal,

This Book is, with permission,

Most Respectfully Dedicated

by

His Honor's most obedient servant,

S. M. TAGORE.

PREFACE.

THE following pages furnish an account of the music of various nations, civilized or uncivilized, on the face of the habitable globe. It must be acknowledged, however, that this treatise does not pretend to be exhaustive, nor are the descriptions characterized by a uniformity of system in the manipulation of the subject. Specimens of the songs of different nations have been given in this book, not only because Music and Poetry are, according to Sanskrit lore, presided over by one and the same deity, Sarasvatī, and are, therefore, intimately connected with each other, but also because an acquaintance with the spirit of a nation's songs facilitates the understanding of the spirit of its music and poetry which are but the outward expression of the inner workings of a nation's heart.

A few facts concerning Hindu music are given a place in the Appendix. To enter into details of the kind in the body of the work would be going beyond its general scope.

My acknowledgments are pre-eminently due to the authors of the several valuable works from which I have gleaned the materials for this compilation. They have been alluded to in some portion or other of the book. To those whom I may have omitted to mention by name and to others, including editors of Encyclopedias, Musical Dictionaries and Gazetteers, and publishers of general history and geography, I take this opportunity of tendering my grateful thanks.

S. M. TAGORE.

HARA KUMAR BHAVAN;
PITMBURIGHATA RAJBATI,
Calcutta, 31st August, 1896.

CONTENTS.

INTRODUCTION	...	...	1
NATIONAL MUSIC	...	...	11
THE SAVAGE NATIONS	...	...	14
ASIA.			
China	...	...	22
Siam	...	...	31
Japan	...	...	35
Corea	...	...	40
Thibet	...	...	42
Burmah	...	...	44
India			
Hindu Period	...	...	50
Mahomedan Period	...	...	54
British Period	...	...	59
North-Western Provinces	...	...	60
Central India and Rajputana	...	...	61
Central Provinces	...	...	63
Hyderabad	...	...	"
Mysore and Coorg	...	...	"
Bombay	...	...	66
Madras	...	...	67
The Punjab	...	...	73
Nepal	...	...	"
Bengal, Behar and Orissa...	...	...	75
Ceylon	...	...	90
Persia	...	...	93
Arabia	...	...	100
Turkestan	...	...	106

Turkey in Asia	...	...	108
Assyria	...	...	110
Phœnicia	...	...	115
Asia Minor	...	...	"
Palestine	...	...	116

AFRICA.

North-Eastern Africa

Egypt	...	...	125
Abyssinia	...	...	136
Nubia	...	...	139

Northern Africa

Algeria	...	...	141
Morocco	...	...	"
Tunis	...	...	142
Fezzan	...	...	"

Western Africa

Upper Guinea

Ashantee	...	...	149
Dahomey	...	...	151
Benin	...	...	152

Lower Guinea

Congo	"
-------	-----	-----	---

Central Africa

Sahara	...	...	156
Soudan	...	...	157
Fornou	...	...	"

Southern Africa

Kaffraria	...	...	162
Hottentotia	...	...	165
Zululand	...	...	168

Eastern Africa

Madagascar	171
------------	-----	-----	-----

EUROPE:

Greece	...	...	172
Ancient Period	...	...	183
Modern Period	...	...	186
Turkey	...	...	186
Roumania	...	...	190
Servia	...	...	191
Austria	...	...	192
Hungary	...	...	"
Bohemia	...	...	195
Dalmatia	...	...	"
Galicia	...	...	"
Tyrol	...	...	"
Styria	...	...	196
Russia	...	...	197
Poland	...	...	202
Finland	...	...	"
Lapland	...	...	204
Scandinavia	...	...	205
Norway	...	...	206
Sweden	...	...	208
Denmark	...	...	210
Holland	...	...	211
Belgium	...	...	214
Germany	...	...	224
Switzerland	...	...	227
Italy	...	...	230
Ancient Period	...	...	240
Modern Period	...	...	241
Sicily	...	...	242
Sardinia	...	...	246
Spain	...	...	246
Portugal	...	...	246

France	...	... 248
England	...	... 256
Scotland	...	... 274
Ireland	...	... 287
Iceland	...	... 287

AMERICA.

General Remarks	...	... 288
North America	...	... 291
Greenland	...	... 292
The United States	...	... 295
Alaska	...	... 297
Dakota	...	... 299
Arizona	...	... 301
New Mexico	...	... 302
British America	...	...
Canada	...	... "
British Columbia	...	... 303
Vancouver Island	...	... "
Mexico	...	... 304
Norfolk Sound	...	... 306
Port des Français	...	... 307
Nootka Sound	...	... 308
Lake Superior	...	... "
The West Indies	...	...
Cuba	...	... 310
Jamaica	...	... "
Central America	...	... 313
South America	...	... 314
Guiana	...	... 315
Colombia	...	... 317
Peru	...	... "
Chili	...	... 318
Brazil	...	... 319
Bolivia	...	... 320

OCEANIA.

Malaysia	...	... 323
Java	...	... 325
Borneo	...	... 327
Australasia	...	...
Australia	...	... 329
New Hebrides	...	... 333
New Zealand	...	... "
New Caledonia	...	... 340
New Guinea	...	... "
Polynesia	...	... 342
Marquesas Islands	...	... "
Society Islands	...	... 344
Fiji Islands	...	... 345
Sandwich Islands	...	... 347
Samoa or Navigator's Islands	...	... 349
Tonga or Friendly Islands	...	... 351

APPENDIX.

A Few Facts Concerning Hindu Music.

The Three Gramas	...	... i
The Six Ragas	...	... iii
The Eight Rasas	...	... "
The Seat of Music in the human body	...	... iv
The Origin of sound	...	... v
Murchchhana	...	... vi
Suddha Tana	...	... vii
Kuta Tana	...	... ix
Music as a means to salvation	...	... xiv

INDIA.

HINDU PERIOD.

WITH the Hindus, music is of divine origin. In fact, it is considered as divinity itself. Before the creation of the world, an all-pervading sound rang through space. Brahmá, the Creator, Vishnu, the Preserver, and Mahádeva, the Destroyer, who comprise the Hindu Triad, were not only fond of music but were practical musicians themselves. Vishnu holds the *Sankha* (the conch-trumpet) in one of his hands, and this *Sankha*, according to some of the Puránas, was one of the valuable articles or gems, recovered from the deep, at the churning of the ocean. On one occasion Vishnu is said to have been so charmed with the vocal performance Mahádeva that he began to melt, and thus gave birth to the sacred Ganges. Mahádeva invented the *Pínáka*, the father of stringed instruments. It was out of his five mouths that five of the original *Rágas* (melody-types) of Hindu music were produced; the sixth springing from the mouth of his consort Púrvati, these being respectively named Sri, Vasanta, Bhairava, Rauchama, Megha, and Nata-Nársyana. After slaying the demon Tripura, Mahádeva was so much elated with joy, that he began to dance, and Brahmá prepared the drum (with which he asked Ganesa, the son of Mahádeva, to keep time to the performance) out of the earth saturated with the demon's

blood, his skin serving as the skin with which the instrument was covered at its two heads. It is further stated that Mahádeva composed the *Rága Sankaravijaya*, in commemoration of this victory. Brahmá added six *Ráginis* to each of the principal *Rágas* and began to impart a knowledge of music to five of his disciples. Of these, Huhu and Tumburu (the inventor of the stringed instrument called after him, *Tumburú*) cultivated and spread the knowledge of vocal music; Rámbhá, the celestial female dancer, learnt and taught dancing; and Nárada (the inventor of the *Mahatí Vídá*, the principal stringed instrument) and Bharata (the father of the drama) practised the theory of music. Each of these musicians composed a musical treatise, but the one produced by Bharata had currency on earth. It was he who, out of the combination of the six *Rágas* and thirty six *Ráginis*, composed 48 *Ráginis* and designated them as their children. Innumerable combinations followed and it is said that each of the sixteen thousand milk-maids, with whom Vishnu in his incarnation of Krishna in the *Dvápára Yuga* held dalliance in Brindavan, composed a *Ráginí* for his delectation. The court of Indra teemed with celestial musicians who entertained him with songs and dance and dramatic exhibitions. Brahmá created the four *Vedas* (or revealed scriptures of the Hindus) and, out of them, four *Upa-Vedas* of which *Gandharva Veda* (musical science) was one. This was evolved out of the *Sáma Veda*. The hymns in the *Sáma Veda* used to be chanted according to rules laid down which are still followed in most parts of India. Sarasvatí, the consort of Brahmá, presides over the letters and music.

Coming down to the heroic ages described in the *Rámáyana* and *Mahábhárata*, it will be found that music

was cultivated and encouraged by the princes and the people. It is related that Bhagiratha escorted the river Ganges from her heavenly residence to the terrestrial earth, blowing a conch all along the journey. Lava and Kusa chanted the Rāmāyana in the presence of their father, to the accompaniment of the *Vinā* which was taught them by the sage Vālmiki, the father of metrical composition in Sanskrit. Several instruments used in the field of battle are mentioned in the Rāmāyana. Ravana, the ten-headed giant-king of Lanka (Ceylon), is credited with the invention of the *Rāvaṇa-astram*, the prototype of stringed instruments of the violin kind. The Mahābhārata also abounds in descriptions of the musical instruments of war. The conch-trumpet was much in use at this time. Krishna used the conch called *Pāñchajanya*. "The five Pāṇḍava brothers, Yudhishthira, Bhīma, Arjuna, Nakula, and Sahadeva, respectively, used the conches named Ananta-vijaya, Paṇḍura, Devadatta, Sughoṣha, and Manipuṣpa. Krishna is credited with the invention of the *Murali* (flute). He was such a dexterous player on this instrument that the milk-maids of Vrindavan neglected their domestic duties and ran to listen to its strains while the river Jumuna in bewildered ecstasy forgot its onward course.

Coming further down to the period of tangible history, one might observe that music held a high place in polite society. In *Mricchakatik Nāṭaka*, which is the oldest drama extant and is said to have been written at, or shortly before, the beginning of the Christian era, Rebhila is mentioned as a distinguished musician of Ujjain in Malwa, and Chāradatta is described as returning home late at night from a concert given by Rebhila. This concert is also

described as including a performance on the "tuneful *Vina*" which "cheers the lonely heart and lends new lustre to the social meeting." Kalidasa who flourished in the reign of Vikramāditya (B. C. 56), King of Ujjain, who was a great patron of learning, mentions in his drama, called *Mālavikāgnimitra*, that the principal queen Dhārini sent her attendant maid to the *Saṅgita-sālā* or music saloon, to enquire of Ganadāsa about the progress made by his pupil, Mālavikā, in dancing and singing. In a subsequent portion of the play, Mālavikā is described as singing an *Upa-gāna* or prelude, and a *Chaturpada Vastu* in *Madhya-laya* (andante time). The play mentions the name of Haradatta, another professor of music. The classical dramas speak of the *Vaitāṭikās* being in attendance on the kings. They are, as Professor Wilson puts it, "a sort of poetical warder or bard who announce the fixed periods of the day, dawn, noon, or evening, in measured lines and occasionally pour forth strains arising from any incidental occurrence." It may be observed here *en passant* that the original name of the bard of Hindustan, (which has now been corrupted into *Bhās*) was *Bārāsi*, which Abul Fazil has translated as "musician." It is perhaps more than a mere coincidence that the name and functions of the *Bārāsi* and the Celtic Bard should be found almost identical.

The following are some of the principal treatises of music belonging to the Hindu period—*Saṅgita Ratnākara* by Śaraṅgadeva; *Saṅgita Darpaṇa* by Dāmodara Miśra; *Saṅgita Pārijāta* by Abavaḥa Sastri; *Nārada Saṁhitā* and *Nārada Śikṣā* by Rishi Nārada; *Bhārata Saṁhitā* by Rishi Bhārata; *Nartakā Nirṇaya* by Fundarika Vichchhila; *Saṅgita Nārāyaṇa* by Gajapati Narayanadeva; *Saṅgita-Sāra* by Harināyaka; *Rāga Bīḍha* by Somavara; *Dhruvi Manjar* by Virvanasa;

Rāga Sarvasva-Sāra by Silhana; *Sangita Bhāskara* by Bhāskarāchārya; *Sangitārṇava* by Kallinātha; *Sangita Bhāṣya* by Rishi Matangaja; *Tāṇḍava-tarangasvara* by Andhāka Bhatta; *Tumburu Samhitā*; *Kohaliya*; *Gīta Siddhānta Bhāskara* by Rāmānanda Tirthasvāmī; and *Rāṅgodaya* by Sāmbhavāchārya.

MAHOMEDAN PERIOD.

THE Mahomedans as a ruling nation came in contact with the people of India for the first time in the 11th century, and since then a change has been worked into the musical system of the country. The Mahomedans did not much encourage the theory of the art, but they patronized practical musicians and were themselves instrumental in composing or introducing several styles of songs or devising new forms of musical instruments. It is related by Mahomedan historians of the period that when Dacca was invaded by Alla-uddin in 1294 (after Christ) and the conquest of the South of India was completed some years later (about 1310), by his Mogul general Malik Kafur, the profession of music was found to be in such a flourishing condition that all the musicians and their Hindu preceptors were taken with the royal armies and settled in the North. It is said that the celebrated Persian poet and musician Amir Khusru came to India during the rule of Alla-uddin and defeated in a contest the musician of the South, Nāṅka Gopal, who had come to Delhi with a view to challenge the musicians of the court. Amir Khusru is reported to have given the name of *Solāri* to the *Tritantri V. na* of the classic days and to have divided the *Rāgas* into twelve *Mohams* which were subsequently subdivided by other

Mahomedan musicians into 24 *Sobhas* and 48 *Gusvas*. Rajah Mān who ruled in Gwalior (1486—1516) was a great lover of music. It is said that he brought the *Dārapada* style of song to its present state and that he composed several songs in this style. Sultan Hussein Shirki (of the Shirki family which flourished in Jounpar in the 15th century) introduced the style of song which has come to be known as the *Kheyal*. During the reign of the Mogul Emperor Akbar (1550—1605), music made considerable progress and received substantial encouragement. It was in his court that the famous musician Tansen (pupil of the venerable Haridas Swami) flourished. Tansen, who was formerly in the service of Rajah Ram, is said to have received from him one crore of *Tankas* as a present. The Emperor Akbar is mentioned in the *Ain-i-Akbari* as being excessively fond of music and having a perfect knowledge of its principles. In another portion of the *Ain* it is stated that he was an excellent hand at performing, especially on the *Nagharāh*. His court teemed with musicians of various nationalities, Hindus, Iranis, Turanis, Kashmiris, both men and women. The musicians were divided into three classes, *Gayandahs*, singers; *Khānāndahs*, chanters; and *Sasandahs*, players. The principal singers and musicians came from Gwalior, Mashad, Tabris, and Kashmir. The schools in Kashmir had been founded by Irani and Turani musicians under the patronage of Zain-ul-Abidin, King of Kashmir. The Gwalior school dated from the time of Rajah Mān Tunwar, in whose court as well as in that of his son Vikramjit, the famous Nāyaka Baksu lived. When Vikramjit lost his throne, Baksu went to Rajah Kirat of Kalinjar. Shortly after, he accepted a situation in the court of Sultan Bahadur (1526—1536) at Guzerat. Ramdas and Mahapatar, both of whom had been with Islem Shah at Lucknow, were among the court musicians of

Akbar. The number of the principal musicians named in the *Ain* is 36, and included Tansen, Tantaranga (his son), Bax Bahadur (ruler of Malwa, and inventor of the style of singing known as *Bas-khasi*), Birmandal Khan (player on the *Sarmandal*), and Qasim, surnamed Kob-bar, who invented an instrument intermediate between the *Qubas* and the *Rabab*. The following were the instruments used in the *Naggarah-khanah*:—(1) the *Kuwargah*, commonly called *Damamah* (18 pairs more or less); (2) the *Naggarah* (20 pairs more or less); (3) the *Dubul* (of which four were used); (4) the *Karasa* or *Karrana* (made of metal:—never blown fewer than four); (5) the *Surna* (Persian and Indian kinds—nine blown together); (6) the *Nafir* (Persian, European, and Indian kinds—some of each kind being blown); (7) the *Sing* (made of brass in the shape of a cow's horn; blown two together); and (8) *Sawj* (cymbals, of which three pairs were used). The *Ain* gives details of how and when the band played and other music was performed for the amusement of the Emperor. The following stringed instruments are described in the *Ain* as being in use at the time:—The *Jantar* (which is mounted with 16 frets and six wires, and has half of a gourd attached at each end of the neck); the *Bhas* (something like the *Jantar*, but having only 3 strings); the *Kinar* (having a longer neck than the *Bhas*, and the gourd with two strings); the *Sirbhas* (like the *Bhas* but without the frets); the *Andriti* (having one iron wire, and only one gourd placed under the middle of the neck which is smaller than that of the *Sirbhas*); the *Rabab* (having strings of gut, numbering in some 6, in others 12, and in some others, 18); the *Sarmandal*, (resembling the *Qawwan* and having 21 strings, some of which are of iron, some of brass, and some of gut); the *Saringes* (also called *Soorbotan*—of the shape of a bow, with two hollow cups inverted at

each end; mounted with one string of gut resembling a bow string, and played with a plectrum); the *Adhowies* (having a gourd with two wires); and the *Kingerah* (resembling the *Bhas* but having only two strings of gut, and smaller gourds). Seven varieties of the drum are mentioned—viz., the *Pakusaj*, *Awsj*, *Dahl*, *Dhoddek*, *Irdahuj*, *Duf* and *Kanjir*. Only two percussive instruments are described, these being the *Tal*, (a pair of brass cups with broad mouths); and the *Kut-h Tal*, (resembling small fish and made of wood or stone—a set consisting of four). The wind instruments were the *Shahna*, (the same as the Persian *Sirn* or trumpet); the *Musak* (called in Persian *Nai Amban* or the bagpipe); the *Moerle* (a kind of flute); and the *Owpak* (a hollow tube, an ell long, with a hole in the centre, in which is placed a small reed). The songs of Vidyapati (who adorned the court of Siva Sinha of Tirhut, Behar, in the 14th century) were in vogue in the time of Akbar. It was also in this reign that Mira Bai, the wife of a Rana of Udaipur and a celebrated songstress and composer of hymns, flourished. The Emperor had opportunities of listening to her excellent vocal performances. The blind poet and musician Suradas, who is said to have composed 125,000 *Vishnupadas* (hymns to Vishnu) lived also in this reign. Suradas was the son of Ramdas, who has been already described as one of the musicians of Akbar's court. The following singers are named as belonging to the reign of Akbar's son Jehangir (1605—1627):—Jehangirdad; Oshtr Khan; Parwizdad; Khurramdad; Makhru; Hamzan. It was in the reign of this Emperor that Tulsidas died. Tulsidas was a popular composer of hymns regarding Rama and Sitá. During Shahjehan's reign (1628—1658), the following musicians lived:—Jaganath (who received from Shahjehan the title of *Kabir*); Dirang Khan; and Lal Khan upon whom was conferred the title of *Gan-*

samandar (ocean of singing excellence). Lal Khan was son-in-law to Bilas, who was a son of Tansen. Jaganath and Dirang Khan were both weighed in silver and received each 4,500 rupees. Aurangzebe, who succeeded Shahjehan to the throne of Delhi and occupied it from 1658 to 1707, abolished the court singers and musicians. A curious incident is related as having taken place after the order was promulgated. The court musicians brought a bier in front of the *Jharokah* (the window where the Emperors used to show themselves daily to the people), and attracted the attention of the Emperor by their loud lamentations. On Aurangzebe appearing at the window and asking whom they had on the bier, the musicians replied "Melody is dead, and we are going to the grave yard." "Very well," said the Emperor, "make the grave deep, so that neither voice nor echo may issue from it." During the years the ten successors of Aurangzebe ruled in Delhi (1707—1857), music continued to be cultivated but not with the vigour it had attained in the preceding reigns. Mahomed Shah was the last of the Emperors who had renowned musicians flourishing in his time. There are several vocal compositions extant which are associated with his name. The famous songstress Shori brought the *Tappā* song to its present degree of perfection in this reign. It is said that her husband Golam Nubi, composed the songs and coupled them with her name. The chief feature of music of the Mahomedan period was the combination of the Hindu style with the Persian one. Some types of classical music were brought out under Persian names, while some entirely new ones were introduced such as the *Trivat*, the *Terana*, the *Garai*, the *Rekhta*, the *Quol*, the *Qulbana*, the *Gul Nuksh*, the *Maulud*, &c. The Mahomedan musicians did not write any original works on music; what they composed were merely the *rechauffe* of Sanskrit treatises

on the subject, and among those might be particularised the *Toftal Hind* by Mirza Khan. The style of music they cultivated is now the standard high class music of India, leaving out of course, the provincial airs which are noticed later on. Some of the eminent religious reformers of India were born during the Mahomedan period and contributed to the making of a literature of hymns in this country. Among these were Kabir who flourished (1380—1420) in the reign of Sikandar Lodi. Kabir is credited with having created the sacred literature of Hindi, composed a number of songs himself, and caused a good many more to be composed by his followers and successors. Jayadeva, who was a native of Birbhūm in Bengal, composed his melodious stanzas in Sanskrit in the 12th century. Nānak, who flourished in 1469, and Chaitanya, who was born at Naddea in Bengal in 1486, gave a strong impetus to the vocal literature of the religion they respectively represented and preached. Dādu, a religious reformer, was born at Ahmedabad in 1544. The *Abhāngas* or spiritual poems of Tukārām or Tukobā, who flourished about 1609, represented the highest flight which Marathi poetry reached. Chandidās, who was contemporary to Vidyāpati, was a native Brahmin of Birbhūm, and was the first Bengali whose sweet stanzas were set to music and sung as the original *Kīrtan* songs of Bengal. The performances of *Kīrtan* songs used to take place so early as Akbar's time as mention of them is made in the *Asā*.

BRITISH PERIOD.

UNDER this heading will be noticed not only what has taken place in different parts of the country during British rule, but also what has continued since the preceding periods.

THE NORTH-WESTERN PROVINCES.

Lucknow is celebrated for the musicians, vocal and instrumental, as well as dancers, male and female, that have been supplied to various Indian courts from time to time. The court of Rampur has always maintained a high standard of efficiency in the department of music. Benares is noted for its temple music. The chants that are sung in the temple of *Vishnucora* are characterised by great solemnity. The *Nowbat*, which is an out-door band, said to have been invented by Alexander the Great, and held in favour in all Mahomedan courts, is engaged in Hindu temples as well. The *Nowbat* which plays in the temple of *Vishnucora* and at the *Dasāsvamedha* Ghat at Benares is of a very high order of merit. Bajpai and Baba Maheeh Chunder Sirkar (a native of Bengal) were two of the best *Satār*-players of Benares of the modern day. The latter was an amateur. Vrindavan and Muttra are the cradle of much of the festive and periodical songs that are sung in connection with Krishna's career. The *Hori* is sung in celebration of the *Dei Jātrā* festival; the *Jhulan* or *Hradola*, at the swinging festival which takes place about the full moon of August; and the *Bādāi*, on the occasion of the birth of Krishna. The *Chaudes* of Muttra and Vrindavan are great vocalists. To the principal shrines of Vrindavan are attached a number of musicians who sing and play at regular intervals. The *Thumri* song, which is sung by the Nautch-girls, is composed in an impure dialect of the *Vraja Bhāshā*. The beggars at Muttra and Vrindavan sing stanzas from Jayadeva or other songs celebrating the loves of Rādhā and Krishna. The *Rāsodhāri Jātrā* which is much in vogue in these provinces is a characteristic representation of the early career of Rādhā and Krishna, in melodious song, graceful dance, and captivating con-

versation. Lucknow and Benares were once noted for their dancing girls. The *Tasa-bo-Tasa* and *Hili-mili-pasia* are two of the light songs sung by these girls which find much favour in European ears. Jivan Shah and his brother Piyar Khan were two distinguished players on the *Vinā* who flourished at Benares in the latter part of the 13th century.

CENTRAL INDIA AND RAJPUTANA.

According to Sir John Malcolm, most of the villages in Central India have attached to them men and women of the Nutt or Bamallee tribes (a kind of wandering gipsies), who have among them rude musicians and minstrels whose music and songs form the principal entertainment of the peasantry. These musicians are divided into two classes, *Chārim* and *Bhāts*. They boast of a celestial origin and exercise a great deal of influence over the people. The bards attached to the courts of the Feudatory Princes (who, by the way, as a rule, keep a number of good musicians in their establishment), used to compose and sing the chivalrous events of ancient and mediæval times, relating to the glories of the Rajput race in general and to those of the progenitors of their employers in particular. The Rajputs are all fond of music. The chief of Kotah is mentioned by Col. James Tod as having kept the largest band of his time in Central India. The *Meshek* or the Indian bagpipe is known to the Rajputs. The *Chohān* is described by the celebrated poet Chand as master of the art of music, both vocal and instrumental. The *Toorays* is mentioned by Col. Tod as a trumpet much in favour in the mountainous regions of Central India. He also speaks in high terms of the performances of the hermits singing the praises of Pataliswara from their

pinnacled abode of Abu. Colonel Meadows Taylor says that the *cing* (horn) is indispensable in all processions, temple services, and specially at marriages and other festivities in Central or Southern India, and that this instrument is also blown by the village watchman at sunset and again at certain hours during the night. In the large cities every *mahalla* or ward is stated to have a horn-blower attached to its night watchmen or police. The horn is used to play wailing blasts for the dead at the funerals of the lower classes of the Hindus, and sometimes at the cremations of Hindu Princes. The *Karkhás* are the war-songs of the Rajputs or hymns in praise of their kings. These are generally sung by a class of singers called *Dháris*. The *Dádrá* and *Nuktá* are sung in the dialect spoken in the Districts of Bundelkhund and Bughelkhund and are confined to the lower classes. Col. Tod describes the *Rás-mandal*, or the mystic dance, which he compares with the Pyrrhic dance, or the fire-dance of the Egyptians, and which he frequently witnessed at the Gwalior court. In this dance Krishna is represented with a radiant crown in a dancing attitude, playing on the flute to the nymphs encircling him, each holding a musical instrument. These nymphs are also called the *no-Ráginis*, from the *Ráginis* or mode of song over which each presides, and *no-rasa*, or nine passions excited by the power of music. Col. Tod observes: "the movements of those who personate the deity and his fair companions are full of grace, and the dialogue is replete with harmony." He asks if the *Rás-mandal* is not typical of the zodiacal phenomena and whether in this a trace cannot be found of the origin of Apollo and the sacred nine. He adds that "in each sign a musical nymph is sculptured in *alto-relievo* in the vaulted temples dedicated to the god, or in secular edifices by way of ornament, as in the triumphal column of Chitor."

Gwalior has been the seat of much musical learning and the nursery of many eminent musicians of India. The Library of the Bikanir State, a catalogue of which was prepared by Rajah (then Doctor) Rajendra Lala Mitra, C. I. E., contains some of the old Sanskrit treatises on music. The Rana of Udaipur of the time when Col. Tod was there is mentioned by him as a great patron of the art of music. Maharajah Ram Sing, the predecessor of the present ruler of Jaipur, was also a great lover of music. He had some eminent musicians in his establishment. In the temple of *Goviadji* situated within the compound of the Jaipur palace, sacred music is regularly performed. The Bhils or aborigines inhabiting the hilly regions of Rajputana and Central India have a music of their own which they vigorously practice in company.

CENTRAL PROVINCES.

At the instance of Mr. Colin Browning, Inspector-General of Education of the Central Provinces, music was introduced in 1877 into Government Vernacular Schools in the District of Raipur and taught according to the vocal manual *Gitávali* which was published in Hindi at his request by the author of the present work.

HYDERABAD.

His Highness the present Nizam of Hyderabad maintains in his establishment a number of musicians, chiefly Mahomedan, who perform the Mahomedan style of music.

MYSORE AND COORG.

The rulers of Mysore have ever been known to encourage music and musicians. The music of this

country partakes largely of the character of the music of Southern India which will be noticed further on His Highness Chama Rajendra Woodayar Babadur, G. C. S. I., the late Maharajah of Mysore, was a great lover and a practical performer of music. Under his auspices, a music school was started in the capital for the purpose of promoting the study of Hindî music. Savaya Saehi, Shamana, and Sheshana are three of the distinguished musicians of Mysore of the present century.

The people of Coorg celebrate the *Huttari* or harvest festival with great eclat. The ceremonies proper last for seven days and are accompanied by much singing and dancing. The time for these performances is from sunset till after 10 o'clock. When the assembly is full,—the attendance of all males from six to sixty being religiously enforced,—a space is marked out for the performances. At a little distance, a band of musicians, two *Holeyas* or slave horn-blowers, and two *Meda*-drummers, sit near a fire. The horns are large and made of brass. The drums are a *para* (large drum) and a *kudika-para* (kettle-drum of a smaller size). The *Huttari*-chants resound in every house during the night. Four after-*Huttari* days are added to the festive week. On the eighth day, the *Wrutala*, or village stick-dance, takes place. Four women—a pair leading and a second pair following—come forward, all beating cymbals and chanting ancient songs or impromptu verses. When they have arrived at the place of meeting, they sit down in groups with the children, and look at the dances which are performed only by the males who go through the evolutions peculiar to the country, beating small sticks, of which they carry one in each hand, while they move to the time of the music played at a little distance by a group of *Holeyas*. Theatrical exhibitions are added to

these performances. After dinner, on the ninth day, the *Nádakola* commences—this being an assembly of the whole district. The programme of the *Urutala* is repeated, only on a larger scale. While the music and the dances continue, a couple of men from different villages and armed with a small shield and a long rattan, come forward from opposite sides and step into the ring with a defiant shout. Keeping time with the music, they approach and evade each other, swinging their rattans and dealing blows at the legs of the opponent and warding them off with their shield. The mock-fight thus introduced sometimes takes a serious turn and has often to be stopped by the spectators. In the afternoon of the tenth day, the *Devurakola* (stick-dance in honor of *Bhagavati*) takes place in every village. The proceedings are the same as on the two preceding days. On the 11th day the festivities are closed with a large public dinner to which eclat is given by the united exertions of the musicians, bards, and drummers. The guests who assemble at the house of the bridegroom before he sets out for the house of the bride are treated to a dinner and music. If the house be wealthy an improvisatore is engaged to sing the praise of each guest before his face. The guests at the house of the bride receive similar compliments. The bridal procession includes singing and music. The Coorgis have some very pleasing wedding songs, cremation songs, and nursery rhymes; these last are sung only by the women, and as they would not repeat them for the information of foreigners, difficulty has been felt by Europeans in procuring samples.

BOMBAY.

In the Mahratta country ballads and love-songs are numerous, whether of the Mahomedan period, the Mahratta risings against them, and the more recent

English and Mahratta wars, and are full of local adventure and spirited description. The *Sáranj* is as much used in the Bombay Presidency as elsewhere, and it is related that Captain Giberns, of the Bombay Army, was so fond of it that he preferred one of these instruments to his own violin for concerted pieces in which the violin took a soprano part. The *Holar-cha-sonnai*, specimens of which along with various other Indian instruments were presented by Colonel P. T. French to the Irish Academy of Music, are described as being somewhat like the flageolets in appearance and the bagpipes in sound. These are occasionally used in the *Nebut* in the Mahratta countries where the players of these pipes are called *Gursee*. The office of piper is hereditary in every village or town, and accompanied by portions of land, and certain proportions of the crops at harvest time. The office of *Gursee* involves sweeping the temples, lighting the lamps, and officiating at certain ceremonies; and the *Gursee* is entitled to certain perquisites on all occasions of marriages, festivals, funerals, and the like. The *Zicree* species of song which is full of spiritual and moral sentiments originated in Guzerat, it being sung in the dialect of that country. It was introduced into the other parts of the country by Quasi Mahmood. The court of Baroda is noted for the number of efficient musicians it included in its establishment. One of the distinguished musicians of this court, Mowla Buksh, made a tour of India, and won the admiration of all who could appreciate music, by his performances on the *Vina* and *Jalkaranga*. He visited Calcutta in 1874 and was awarded a gold medal by the President of the Bengal Music School at a public meeting held at the school on the 28th November of that year. He is equally conversant with the music of Northern and Southern India, and sings Sanskrit hymns with a re-

markably correct pronunciation of the language. The theatres of the Parsis of Bombay have generally songs of the Mahomedan style sung in them. The *Gáyan Samáj* which has been recently started at Poona has for its object the cultivation and encouragement of Hindu music and has done much to propagate a knowledge of the art among the people.

MADRAS.

The influence which a contact with foreign nations exercised over the habits, doings, and arts of the Hindus having been less strong in the south of India, Hindu music in its original purity appears to have been maintained and cultivated there as a science long after it had ceased as such in the north. There are still to be found in the south musical works in the Telegu, Canarese, and Tamil languages. The practical music of the south (or Karnatic music, as distinguished from Hindustani music which prevails there to a certain extent) being more in accordance with the rules laid down in the classical works, it differs in essential particulars from what is performed in the north. There are some *Rági*s current there that are entirely unknown to the musicians of the Mahomedan school of the north; again there are some others sung in the south that are known under different names in the north. The elaborate system of solmization, and the rhythmic arrangements chiefly differentiate the music of the south from that of the north. Certain musical instruments are found in the Presidency which have no counterparts in other portions of India, while there are others in use which are modifications of those used elsewhere, or bear different names. A bagpipe called *Ttí* was taken from Coimbatore and deposited some years ago in the East India Museum,

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London. A drawing of a similar instrument is given in Sonnerat's "Voyage aux Indes Orientales", where it is called *Tourti*. The *Viná* is extensively practised in the Presidency. Colonel Meadows Taylor mentions that on one occasion he heard a *Viná*-player of the south execute on his instrument a great portion of Beethoven's Sonata in A. The musician explained that "having once taught an English lady a good deal of his own music, which she played upon the piano, she had in turn taught him this Sonata, which he preferred, he said, above all other English music." Col. Taylor remarks that his version of it was "really very beautiful." The Madras hymn is a characteristic music of the country. One Bivannath Sastri, a native of the south, visited Calcutta in 1872, and was awarded a silver medal by the President of the Bengal Music School where he gave a performance on the 19th August of that year and charmed the audience by his vocal performances, and specially by his elaborate solmsation. His Highness the present ruler of Travancore has introduced the study of Hindu music into the girls' schools in the State where vocal music and performance on the *Viná* are regularly taught. The Musical Association which has lately been established in Madras has made considerable progress in propagating a correct knowledge of the sciences and art among the native people. The *Svarajotas* and *Vernams* (*bairis*), *Kritis* and *Kirthanas* (sacred songs), *Jaradis* and *Kathams* (love songs), are among the styles of vocal composition peculiar to Madras. Tanjore is now-a-days the chief seat of music in Southern India as it has been so since early times. The Maharajahs of Tanjore have been encouraging musicians and the cultivation of music. Among the renowned musicians of the present century in Southern India might be named *Tijya Raj*, who was a native of Trivadi in the Tanjore District and

a pupil of Venkatraman Iyer; *Siama Sastri*; *Sabharayya Sastri*, a native of Pudukota; *Kabetrya*, (who was also a poet and composer of a large number of love songs); *Nathiva Vadivelu* (who is said to have introduced the use of the European violin into Southern India); *Kalyana Krishna Iyer*, a *Viná*-player in the service of the Maharajah of Travancore; *Suryanarayan Rao Pantulu*, a *Viná*-player in the service of the Maharajah of Vizianagram; and *Mahadeva Iyer*, a violinist in the service of the Maharajah of Travancore. The late Maharajah *Kola Shékhará* of Travancore was a composer of no ordinary repute.

The folk-songs of Southern India in the several dialects that prevail there contain in many of them deep spiritual and moral sentiments, some of these being the productions of eminent poets of the times when they were composed. They embrace a variety of topics; in fact the Southern people have songs for every event in life. "They cut the first sheaves of harvest to a song," observes Mr. Charles E. Glover, "they come into life, are married, and die to the music of some chant, song, or requiem." The "*Dasarapada*" of the Canarese is a song of the *Dasaras* (or *Dasas*), or slaves, who, from being attached originally to some of the pagodas as menial servants, have become, in course of time, a singing caste. Those who are not attached to a temple obtain a livelihood by begging. The *Bagada* and *Kota* tribes who live about the Neigherry hills have some very beautiful chants in their *repertoire*. The *Bagadas* specially are a musical race. They play on the pipe and also sing. The village people will sometimes join the singer of an evening and dance to the song. Prior to a corpse being taken for cremation, the male relations circle round it and dancing and singing go on, in which sometimes the

females will take a part. The Malayalam songs are mostly of an amorous type and relate to the love-quarrels of some of the *Pauranic* deities. Mr. Glover has collected a specimen of "riddle" songs, which class of composition, he says, holds a high place in the lower literature of some of the Dravidian tongues. The Telugu language, which is called the Italian of the East, and which has been compared with Greek for flexibility and fulness, contains a large number of serious songs. The thousands of quatrains of purely popular love which go by his name are said to have been either composed or arranged by Vemana who lived about the end of the twelfth century. The Telugus were once a very great nation. "All over the Indian Seas," remarks Mr. Glover, "we find the tokens of a great Telugu dominion. What are the Klings of the Malay Peninsula, but Kalingas, a branch of the great Kalinga or Telinga nation? Who built the monster temples of Sumatra, Java and the Archipelago, whose towering summits still point to the heaven of Swerga? No other people than the Telugus, the Phœnicians of the Indian ocean. In Barmah and Siam are the foot-prints of the same people." Telugu beggars are frequently found in Calcutta singing hymns in their national style. The Tamil language is spoken by 20 millions of people, who form the foremost of the Dravidian nations. The better classes are fond of the *Advaita* songs, i. e., songs relating to the *non-dual* system of Hindu theology. At the other extreme are the "labor" songs. Midway between the two and common to all classes, except the very lowest, are the songs of the *Cural* which is the most venerated and popular book south of the Godavery. The *Cural* is considered as "essentially the literary treasure, the poetic mouth-piece, the highest type of verbal and moral excellence among the Tamil people." The

author of the *Cural* is Tiruvalluva, "the holy parish," who flourished about the third century of the Christian era. The legends about his birth and early career, and the story of his work successfully standing the test to which it was put, have served to give a mythical interest to the *Cural*. Pattanattu and Patirakiriyar, both of whom lived in the 10th century, composed several moral songs which are also very popular in the Tamil countries. Such is the tenacity of the natives for their national institutions, that even the Christian converts recruited from the lower classes would not take kindly to the European music and songs, and steps had to be taken to compose songs and poems, in imitation of those so popular among the worshippers of Vishnu and Siva, and to have them set to popular indigenous music. The "labor" songs have attached to each stanza a refrain such as "Yo Ho! Yo Ho!", or "Heave O! Heave O!" or "Ho! Ho! work hard!", or similar expressions serving as stimulants to physical exertion. The *Bayaderes* are dancing-girls attached to the pagodas, and they are not despised to the same extent as Nautch-girls are in other parts of India. The *Bayaderes*' song has found a place in the "labor" songs of the Tamil people, and its presence there is accounted for by the "re-active feeling which makes the worker dream of the idle, and the hungry delight in visions of luxurious meals." The "labor" songs represent the utterance of an illiterate class. Some of them are possessed of much humour, such as the song of the "Wife," which, in view of its general application, is reproduced below:—

To every man is tied a wife,
She clings to him as long as life.

Yo Ho! Heave O!

Of all our wealth she takes two-thirds,
Yet thinks we pick up more like birds.

Yo Ho! Heave O!

If any day we give her none,
You'd think her wrath would ne'er be done.
Yo Ho! Heave O!

While still 'tis dark she turns us out,
But sleeps for two hours more, no doubt!
Yo Ho! Heave O!

We toil all day, with spade or bar;
To bring our dinner 'tis too far.
Yo Ho! Heave O!

Oh! How we strain and heave and sweat;
While she buys cloths and runs in debt!
Yo Ho! Heave O!

No moment may we stay to rest;
She works an hour a day at best.
Yo Ho! Heave O!

We are too-busy e'en to eat;
She scarcely ever leaves her seat.
Yo Ho! Heave O!

What comes of all the wages we earn?
Ah! That from her no man can learn.
Yo Ho! Heave O!

Our breasts are bruised by rope and pole;
That ne'er prevents her daily stroll.
Yo Ho! Heave O!

Our pain is more than we can bear;
She combs and oils her jet-black hair.
Yo Ho! Heave O!

Sometimes we faint through heat and toil;
To sweep the house her cloak would soil!
Yo Ho! Heave O!

'Tis well if we may earn some pice;
At home her mouth is filled with rice.
Yo Ho! Heave O!

We rest—the master stops our pay,—
She scolds and haws till morn is grey.
Yo Ho! Heave O!

How strange and odd a world is this,
To us the work, to them the bliss!
Yo Ho! Heave O!

THE PUNJAB.

Delhi was at one time the emporium of music. Even in the present day, some eminent musicians are found there. At Lahore music is cultivated to a great extent. In the Golden Temple at Amritsar, where the sacred *Grantha* is deposited, singing and chanting take place all through the day. Mahamahopadhyaya Sirdar Sir Atar Sing, K. C. I. E., Chief of Bhadour in Ludhiana, is a great patron of music and successfully cultivates the theory and practice of the art. He has some old treatises on music in his possession. In a leader which appeared in the *Times* of November 23rd, 1864, the writer, in describing a certain diplomatic demonstration held in India in the presence of Feudatory Chiefs, remarks that the Indian ear loves of all European music that of the Scottish bagpipe alone. "When the pipers of the 93rd were ordered out to play, the gratification of Her Majesty's princely vassals was complete. Three times were the pipes brought up and played round the great tent to the delight of the company; and the Maharajah of Kashmir, we are informed, has sent an embassy to Sealkote for the express purpose of getting instruction on the instrument from the Highland corps quartered there, while another hill chieftain has bespoke the genuine article direct from Edinburgh." At one time Kashmir was noted for the dancing girls sent out to different parts of the country. The *Tuppá* song which has been re-modelled by Shoree originated among the camel-drivers of the Punjab.

NEPAL.

The Nepalese are broadly divided into two races, viz., the *Newars* and the *Parbottials*. There are certain musical instruments which are peculiar to either race,

and there are certain others common to both. The *Newars* are extremely fond of music, and many of the higher and middle castes practice it professionally; or indulge in it as amateurs. Among the instruments in use among them are the (1) *Phénga*, or the "musical instrument of the gods," a trumpet made of copper and played at every religious ceremony; (2) the *Mohalli*, or flageolet, to which the laborers dance and which is employed at feasts and weddings; (3) the *Beeugh*, or clarionet; (4) the *Dishi*, or drum; (5) The *Beh*, or *Krishna-beh*, the pastoral flute of Krishna. Among the *Parbattiahs*, the lowest castes of whom generally furnish professional musicians, the following instruments are in use; (1) the *Singha*, or *Nara Singha*, or horn made entirely of copper and composed of 4 pieces put together in the shape of a cow's horn; (2) the *Nag-phani* or *Turi*, almost similarly constructed as the *Singha*, but of a smaller size; (3) the *Maralli*, a small clarionet made of a single piece of bamboo, and looking the same as the *Beeugh*; and (4) the *Dishuck* which has only one end covered with leather. Among the instruments common to both the races are the *Bansuli*, or "rural flute", and cymbals of various sizes which are employed at all social and religious ceremonies. Several instruments belonging to other parts of India are also used in Nepal, such as the *Sáringi* and *Sekir*. European instruments, such as horns, bugles, trumpets &c, have been imitated or bodily introduced into the country. There are some old Sanskrit treatises on music to be found in Nepal. Latterly, much attention has been paid by the Maharajah's Darbar to the subject of music, and an institution has been opened in the chief city where Hindu music is taught to students by competent professors. Some years ago a collection of Nepalese musical instruments was presented by Dr. A. Campbell to the Asiatic Society of Bengal

and deposited in the Calcutta Museum. The music of Nepal is essentially the same as that which prevails in other parts of the country. The Gurkhas creditably play European airs in the military bands which have been organized and are conducted under the supervision of European band-masters.

BENGAL, BEHAR, AND ORISSA.

It is on record that Mahapatar, one of the musicians in the Court of Akbar, was once sent as ambassador to Mukund Deo of Orissa. The lower classes of the people of Orissa use a trumpet called *Bowu*, which is made of a long piece of bamboo. The *Játrás*, which they hold in honor of the deity Satyanáryana, consist of the playing of the *Khol* and cymbals and the singing of chants or recitatives, the combined effect of which is by no means sororific in its tendency. Sometimes, companies are observed performing *Játrás* in the Bengali style. The *palki*-bearers of Orissa are well known for the extempore poetry they make while carrying the *palki* with its contents on their shoulders. In his "Popular Account of the Manners and Customs of India", London, 1847, the Revd. Charles Acland has translated a song which the bearers sang on an occasion when they carried Mrs. Acland. The words run as follow:—

Sh's not heavy, cabbadar!
 Little baba, cabbadar!
 Carry her swiftly, cabbadar!
 Pretty baba, cabbadar! cabbadar! cabbadar!
 Trim the torches, cabbadar!
 For the road's rough, cabbadar!
 Here the bridge is, cabbadar!
 Pass it swiftly, cabbadar, cabbadar!
 Carry her gently, cabbadar!
 Little baba, cabbadar!
 Sing so cheerily, cabbadar!
 Pretty baba, cabbadar, cabbadar, cabbadar.

The verses which the bearers improvised on the occasion when they carried the Revd. gentleman himself were by no means complimentary to his person, as the following translation will show :—

O, what a heavy bag !
 No it's an elephant ;
 He is an awful weight !
 Let's throw his palkee down—
 Let's set him in the mud—
 Let's leave him to his fate.
 No, for he'll be angry then ;
 Ay, and he will beat us then
 With a thick stick.
 Then let's make haste and get along,
 Jump along quick !

“ And then,” says Mr. Acland, “ suiting the action to the word, off they set in a nasty jog-trot, which rattled every bone in my body, keeping chorus all the time of ‘ jump along quick, jump along quick,’ until they were obliged to stop for laughing.”

Golam Rezza, and his son Ali Rezza, noblemen of Patna, a district of Behar, were noted players on the *Setar*, and the style of their execution has been followed in some parts of the country. The principal aristocratic houses in Behar have continued to patronise music. The Maharajah Sir Lachmiswar Sing, K. C. I. E., the present chief of Durbhanga, is a great admirer of the art. He plays on the *Setar* excellently well, and has in his service a performer of the *Sawal*, who is considered one of the best players on the instrument of the present day. Maharajah Nowal Kishore Bahadoor, the grand-father of the late Maharajah Harendra Kishore of Bettia, composed a large number of songs on Durgá or Káli, which are associated with his name and are reverently sung by Hindu musicians hailing from the province. Behar claims to

have given birth to Vidyapati, whose mellifluous stanzas on the loves of Rádha and Krishna are considered the ideal of lyric songs and are extensively utilized in the *Kirtanas* and *Játrá* performances of Bengal which are noticed further on. The following is a translation of one of Vidyapati's lyrics made by Mr. O. C. Dutt, a prominent member of the Rambagan Dutt family of Calcutta, very appropriately called by Captain D. L. Richardson “ a nest of singing birds ” :—

O vain the attempt to describe the sweet pleasures,
 The exquisite bliss which from Love doth proceed,
 For they change every moment, and lo ! at his bidding,
 New pleasures and sweeter each other succeed.

From my birth, I may say, I have looked on Love's
 features,
 But my eyes are insatiate,—would see them more clear,
 Tho' oft have I heard his low tones of endearment,
 Their accents seem new, O so new to the ear !

With him have I pass'd long nights of deep rapture,
 But no trace of those transports,—tho' long have I
 griev'd ;
 For cycles I've kept him enshrined in my bosom,
 Still my heart's bitter anguish remains unrelieved.

O Love has been wornipped by poets unnumber'd,
 But none has the spirit of Love e'er divined,
 Says sage Vidyapati,—to give balm for the heart-ache,
 In hundreds of thousands not one shall we find.

In Bengal the strains were simultaneously taken up by Chandidás, a native of Birbhum, and a contemporary of Vidyapati. Chandidás is considered the earliest writer of lyrical literature in Bengal, and his melodious effusions are also recited or sung in *Kirtanas* and in *Játrás* of the ancient style. The following is a translation of one of Chandidás's songs representing Rádha's appeal to

Krishna which, even in the foreign garb in which it has been clothed by Mr. E. C. Dutt, C. I. E., (of the Bengal Civil Service, and another "singing bird" of the Rambagan "nest"), so characteristically depicts the loving heart of the Hindu heroine :—

Love ! what more shall I say ?
 In life, in death, in after-life,
 I'll be thy dutious wife.
 Yes ! to thy feet my heart is tied
 By silken ties of love,
 I offer all,—my heart and soul ;
 I'll be your doating slave !
 I've thought if in this wide, wide world
 Another friend I own,
 In loving tones to name my name,
 Alas ! Alas ! there's none !
 On earth, in heaven, in after-world,
 Alas ! who loveth me ?
 Oh ! to thy feet, I turn for help,
 To thee alone ! to thee !
 Oh ! do not spurn me—I am weak,
 Oh do not turn away.
 I've thought and felt, without thy help,
 I have no other way.
 If for a moment thee I miss,
 A death-like trance I own ;
 I'll keep and nurse thee on my heart,
 E'en as a precious stone.

Another native of Birbhum was Jayadeva, who flourished in the 12th century and whose Sanskrit lyric called the *Gita Govinda* has also furnished songs for *Kirtana* and *Játrá* performances. His language was highly poetic and eminently suited for music. The first stanza of one of his songs, beginning with the words "Viharati, haririhá sarasa vasante," has thus been rendered into English by Sir Edwin Arnold, K. C. S. I.—

I know where Krishna tarrys in these early days of
 spring,
 When every wind from warm Malay brings fragrance
 on its wing ;
 Brings fragrance stolen far away from thickets of the
 clove,
 In jungles where the bees hum and the Koil flutes her
 love ;
 He dances with the dancers, of a merry moccise one,
 All in the budding spring-time, for 'tis sad to be alone.

Bengal has been prolific in reformers and devotees whose feeling compositions have contributed so much to enrich the religious literature and national songs of the country. The *Kirtana* is one of the earliest national songs of Bengal. As has already been mentioned, Vidyapati and Chandidás were the pioneers in the field of this kind of religious song. Chaitanya, the propagator of the doctrine of *Bhakti* or faith, who flourished in Nudda in the fifteenth century, introduced the *Nagara-Sankirtana* for the street processions in which *Kirtana* songs were sung in chorals in a somewhat different style, to the accompaniment of the *Khol* and *Karatala* (cymbals). His contemporaries, disciples, and followers, among whom were Brindávan Dás, Murári Dás, and Govinda Dás, composed a large number of *Kirtanas* which now form the standard songs in this line. The District of Burdwan produced several *Kirtana*-singers of note. The *Kirtanas* have for their subject the praises of Krishna, his early career, and the loves of Rádhá and Krishna. As the people expressed a desire to see the adventures of Krishna represented not only in words but also in action, the *Játrá* came to be introduced. The original *Játrá* was a melo-dramatic performance in which the classical stanzas of Vidyapati, Chandidás, and other

early composers preponderated, and these compositions were sung either *sole* or in chorus. Prem Chánd and Paramánanda were among the earliest leaders of the *Játrá*. Govinda, a disciple of the latter, and Badan followed in their wake and were prominent singers in the middle of the present century. The *Játrás* being the direct outcome of the *Kirtanas** had also for their subjects the career of Krishna and in this sense were somewhat like the *Mysterics* of mediæval Europe. Latterly, however, other subjects from the Puránas as also incidents from the Mahábháratá, or from popular legends, have been chosen for representation, and the *Dhol*, *Tabla*, *Mandírú*, violin and other instruments have been introduced. The *Khol* and *Karótáls* are essentially the instruments employed in musical performances of a religious nature. The *Chandí* songs, which are based on the incidents described in his work by Mukundaráma Chuckerbatty, who lived in the 16th century, are also sung to these instruments. Jagannáth Swarnakár was a well known singer of *Chandí* songs: his grandson Rájánáryana made a name in this direction in the third quarter of the present century. The *Rámáyana* songs, which are based on the popular version of that great epic made by Kirtibás Ojibá of the Nuddes District, who flourished in the 16th century, are sung to the rhythmic accompaniment of the *Mandírú* alone. Ramprasad Sen contributed a great deal to enrich the literature of devotional songs by his compositions on the Goddess Kálí. He was

* The *Dhol* song is a compromise between the *Játrá* and *Kirtana*. It is sung in the manner of the *Kirtana*, the music having more of the character of the *Játrá* than of the *Kirtana*. About 60 years ago this kind of singing was introduced by Moten Dear Sen. His disciple, Madhu Sadas Kanan, popularly known as Madhu Kán, composed a large number of pieces of this kind, which are still popular in the country.

born in 1726 and received much encouragement at the hands of Maharajah Krishna Chunder of Nuddes, who was a great patron of literature and the art of music. The songs of Ramprasad are full of devotional fervour and up to this day furnish the means of livelihood to many a Hindu mendicant. Maharajah Srish Chunder, the grand-son of Maharajah Krishna Chunder, composed a number of religious songs which are held in much regard by the followers of Kálí.

The *Kabi* song had its rise at the time of Maharajah Nava Kissen of Sobhabazar, Calcutta, who flourished during the rule of Lord Clive. The creators of this kind of song were Rasu Nrising, Nalu Nanda Lal, and Raghunath Das. Haru Thakur used to entertain the Maharajah with these compositions and eventually received help from him to form a company. At first the company was formed of amateurs, but latterly it became a professional one. Haru Thakur, who could compose the songs, is considered the first professional *Kabi-wala*. His contemporaries were Nityananda Beiragi, Bhabani Churn Banik, Bhindas Malakar, and others, who started an antagonistic company, whose object was to sing replies to the questions mooted by Haru's party; the replies being at that time framed previous to the performance taking place and after the subject-matter had been ascertained from the opening party. After the death of Maharajah Nava Kissen, Haru Thakur gave up the profession, and Nili Chuckerbatty and his brother Ramprasad on one side, and Bholá Nath Moira on the other, all disciples of Haru Thakur, formed two companies. At this time several other companies were started, led by Mohan Sirkar, Nimaní Patuni, Anthony (a Eurasian), and other. Prominent among those who composed the songs for these companies was Ram Dose of Saiker (in

the District of Howrah, situated opposite to Calcutta, on the banks of the Hugli). It was he who introduced the system of composing replies and rejoinders on the spot. At one time *Kabi*-singing was the rage in Calcutta and other places in Bengal. After the death of the master-composers (whose effusions may still be heard repeated by the old men of this country), the *Kabi* system began to decline. Later on, Mohan Chand Bose of Bagbazar (in Calcutta) introduced the *Dándá Kabi* and, shortly after, the *Half Akrai**, which were cultivated, and are to some extent even now practised, by amateur parties. The difference between the two classes of singing was this:—The former was sung standing and to the accompaniment of the *Dhol* and *Kansi*, exactly on the lines of the original *Kabi*; the latter was sung sitting, and to the accompaniment of the *Dholak*, *Tumburá*, violin, *Mandirá*, and other instruments employed in the drawing-room. The subjects of these performances were the same as those of the original *Kabi*, *vis.*, hymns to *Káli*, the adventures of Krishna, love and the pangs of separation, and sallies of an erotic nature. Umpires were selected to decide on the merits of the musical performance of the two parties and on the propriety of the questions and the correctness of their answers. A rival party to that of Mohan Chand at Bagbazar was started at Jorasanko (also in Calcutta), for which Ram Chand Mukherjee used to compose the songs.

* Kaili Chander Sen was a musician with Maharajah Nava Kissen. He was the originator of a system of singing, then called *Akrai*, which was improved upon by his sister's son, Ramnidhi Gupta, who started two amateur companies about 1808. The chief feature of the *Akrai* lay in the preponderance of instrumental music. At that time the system of singing reply-songs was not in vogue: the musical compositions were rather difficult of rendering, and hence, perhaps, the *Akrai* style of singing was discontinued after a few performances. It was when Mohan Chand (who was a disciple of Ramnidhi) devised the *Half Akrai*, on the system now in use, that the *Akrai* came to be called *Half Akrai*, in contradistinction to the term *Half Akrai*.

Both Mohan Chand and Ram Chand composed tunes for the songs for the companies they led, and these have been followed as standard airs up to the present date. The well-known poet Jswar Chunder Gupta (born 1809), and his contemporary Gopal Chunder Bannerji of Bhowanipore, used to compose songs for some of the companies of the latter days. Manó Mohan Bose, a dramatist and poet (born about 1838), is considered one of the best living composers of this kind of song. The *Dándá Kabi* and *Half Akrai* performances have always been confined to gentlemen amateurs. The music and composition represented by the *Half Akrai* and *Dándá Kabi* being beyond the reach and comprehension of the masses, the *Páancháli* was introduced in about the first quarter of the present century. It consists of alternate recitation and singing, the subjects being chosen from the *Rámáyana*, *Mahábhárata* and *Bhágavata*. Dasarathi Ray was the first great leader of a professional company of this kind. He was born in 1804, and died in 1857, and was the composer of several pieces which he and his brother Tinkari performed. The *Páancháli* is an *ex-parte* affair so far as composition is concerned, but two companies are sometimes employed to perform and their respective excellence has to be decided by umpires. Sanyasi Chuckerbutty was the last singer of the *Páancháli* who excelled in the professional line. This kind of performance is, like the professional *Kabi*, going out of fashion. Sometimes gentlemen amateurs organize *Páancháli* companies for special performances, and among those started in the recent times might be mentioned the parties of Agarpara (a village about 8 miles north of Calcutta), Jorasanko, Bag Bazar, and Bow Bazar, in Calcutta, and Bhowanipore and Kalighat in the suburbs of Calcutta. Respectable Bengali gentlemen from time to time start amateur *Játrás* which are a

combination of the professional *Jātrā* and dramatic acting. They also sing in chorus in street processions such as issue on the occasions of the *Rāk Jātrā* and *Dol Jātrā* festivals. The songs sung on such occasions are composed and set to music on the lines of the *Kāf Akro*. Amateur theatricals are started now and then in Calcutta and other parts of Bengal. The first Bengali amateur theatre was started in 1858 at the Belgatchia Villa of Rajah Pratap Narain Singh of Paikpara in the suburbs of Calcutta, under the supervision of some of the prominent members of the educated Hindu society of Calcutta. Maharajah Bahadur Sir Joteendro Mohan Tagore, K. C. S. I., took an active part in its get-up, and composed for the orchestra organized for it a few airs which are the first of their kind. This orchestra consisted mostly of European instruments. Later on, when theatricals began annually to be given at the Maharajah's family residence in Pathuriaghatta Street, Calcutta, the orchestra was made up entirely of Indian instruments, and most of the airs played in it were composed by the author of this publication. Some professional theatres have, within the last 25 years, been set up in Calcutta in most of whose orchestras Hindu music is played on European instruments. Amateur parties are sometimes formed in imitation of the *Bāols*, a sect of religious mendicants who dance and sing to the music of *Bhārd*, *Gopjatra* and *Asandā Laharī*.

The old Rajahs of Bissampur in the District of Bankura were famous for the impetus they gave to the cause of music, by encouraging musicians and fostering its practice in the country. At one time the progress made here was so great, and the number of musicians it produced so large, that the country came to be designated the "Delhi of Bengal." Ram Sankar Bhattacharya

was one of the most distinguished musicians of the place. The tradition for its love of music has in the modern days been kept up in the country by the establishment of a Musical Society at Bankura in connection with which two Music Schools were opened in 1882, one at Bankura and the other at Bissenpur, chiefly with the object of training teachers for the benefit of the surrounding *Patsalas* (primary schools). Mr. J. Anderson, at that time the Magistrate of the District, helped a great deal in the establishment of the schools, where elementary music began to be taught by means of a manual of vocal music, called *Gita-pravasa*, which the writer of the present publication prepared for the purpose.

Music plays an important part in the service of the Brahma Somajes or Theistic Churches of the country. Rajah Ram Mohan Roy (1776—1835), who established what is called the *Adī* (or first) Brahma Somaj in Calcutta in 1830, composed a number of hymns which were sung here as well as elsewhere. At the present time hymns set to high class music are sung here under the supervision of the talented members of the family of *Maharshi* Debendro Nath Tagore, the present head of the *Somaj*. In the *Brahma Somaj of India* which was opened by Babu Kesab Chunder Sen in 1869 in another part of the town, hymns composed in the *Kirtan* and other popular styles are sung to the accompaniment of the church organ and the *Khol*. The songs sung by the members and followers of this *Somaj* in their street processions are quite in keeping with the national style.

In some of the Native Christian Churches, hymns are sung to the music of the country. A few years ago a *Jātrā* was started in the District of Nudda where

some of the incidents related in the Bible were rendered in the melo-dramatic style. Sometime ago the Christian Missionaries adopted the style of the *Kathaks* for the propagation of their religion. The *Kathaks* are learned Bráhmans who elucidate the texts of the Hindu *Sástra* or relate the Puránas by means of recitations and songs. Among the most noted of them in the modern days were Krishna Mohan, Dharamidhar, and Sridhar.

The aristocratic families of Bengal and specially of Calcutta have always encouraged musicians who visited them from time to time. Some of them were practical musicians. The late Maharajah Mahatab Chand of Burdwan composed a large number of songs and patronised Ramapati Banerji who also composed some excellent songs in praise of the Goddess Káli. Babu Ashutosh Deb of Calcutta, popularly known as Shastri Babu, kept a number of distinguished musicians on his establishment. He was a skilful player on the *Satár*, and the composer of many songs. Rajah Sir Radha Kant Deb Bahadur, K. C. S. L., Babu Gopi Mohan Tagore, and Babu Prasunno Kumar Tagore, C. S. L., were great lovers of music and supported several musicians, among whom might be mentioned the songstress Hira, the *Mridanga*-player Golam Abbas, the vocalist Haddu Khan, the *Sur-Sringár* player Kashim Ali Khan, and the *Rádd* player Baend Khan. His Majesty Wajed Ali Shah, the ex-King of Oudh, who, since the annexation of Oudh in 1856, resided at Matia-bruj in the suburbs of Calcutta, kept some very good musicians on his staff, among whom Tas Khan is still living. His Majesty was a practical musician himself and is said to have been the originator of the kind of song known as "Lucknow Thumri." His Highness the Nawab Nazim of Bengal, father of the present Nawab,

had some distinguished musicians in his court. One of them, Ata Hossain, had accompanied His Highness to England where he gave some specimens of his skill before H. R. H. the Prince of Wales. Ata Hossain received a silver medal from the President of the Bengal Music School in May 1883 when he visited Calcutta. The first Bengali treatise on music was written about 50 years ago by Babu Radha Mohan Sen of Calcutta. The first treatise in the same language, written on a systematic plan, embodying the theory and practice of music, was brought out by Professor Khetra Mohan Goswami in the year 1868. He composed several airs for the *Satár* and the orchestra, as also a number of songs which he published later on in his work called *Kantha Kausudá*, or a treatise on vocal music. Among the distinguished vocalists of the third quarter of the present century were Ahmad Khan and Gopal Prasad. The latter's brothers, Luchmi Prasad and Sarada Sahay, were first-class players on the *Viná* and the *Satár*. The present Maharajah of Hill Tipperah is well-known for the encouragement he gives to the art. He is himself a practical musician of no ordinary ability. Madan Mohan is a good *Mridanga* player of the day. Lala Kebul Kissen, Kadam Sing, and Badan Sing also distinguished themselves in this line two decades ago. The *Tappá* songs composed by Babu Ramnidhi Gupta, who flourished in about the first quarter of the present century, are still popular among those Bengalis who sing or listen to erotic compositions.

The year 1881 is full of importance to the history of Indian music. It was on the 3rd of August of this year that a school of music named the Bengal Music School—the first of its kind in India—was established in Calcutta, where vocal music and some of the drawing-room instru-

ments began to be taught with the aid of books and according to a system of notation. It was founded by and has ever since been under the presidency of the writer of the present work. In the year 1881, the Bengal Academy of Music was founded by him. The object of this institution is mainly to encourage the study and practice of Hindu music by the establishment of schools and by the awarding of complimentary titles and insignias thereof to distinguished musicians. These two institutions have always received the encouragement of the highest officials of the land. The Marquess of Dufferin and Ava, while he was Viceroy and Governor-General of India, was the High Protector of the Academy. Since 1880, the Bengal Music School has been receiving a grant-in-aid from the Government of Bengal. Some years ago, a class for teaching theoretical music, as also one for the teaching of *Vedic* chants, were opened at the Sanskrit College of Calcutta,—both with the support of the present writer and the sanction of the Government obtained by him. He has with him a distinguished musician Baba Kally Prosonno Banerji who plays skilfully on the *Vinâ*, *Sar-bâhâr* and *Satâr*. His performances on the *Nyâtâranga*, an instrument peculiar to India, have always challenged the admiration of his listeners, among whom might be named Their Royal Highnesses the Prince of Wales, and the Duke and the Duchess of Cornwall, the Earl of Northbrook, the Marquess of Dufferin and Ava, the Marquess and Marchioness of Ripon, besides distinguished Government officials and visitors from Europe and America. Since the foundation of the Bengal Music School, the science and art of music have received considerable attention at the hands of the Indian people, and several books have been published tending to a clear understanding of the subject. In view of the help of the Government

of the land, the exertions of friends, and the interest shown in it by the Indian people at large, the revival of Hindu music and its restoration to its pristine glory and purity may fairly be considered as an accomplished fact.

Let us also go there. How will that scene of rejoicing call to our minds the many festivals held there before *Yusoco* was torn to pieces by war!

Alas! how destructive is war! Behold! how it has rendered the land productive of weeds, and opened untimely graves for departed heroes!

Our chiefs can now no longer enjoy the sweet pleasure of wandering alone by moonlight in search of their mistresses.

But let us banish sorrow from our hearts, since we are at war we must think and act like the natives of *Fajee*, who first taught us this destructive art.

Let us, therefore, enjoy the present time, for to-morrow, perhaps, or the next day, we may die.

We will dress ourselves with the *ohi* coats, and put bands of white *toppe* round our waists.

We will plait thick wreaths of *fiats* for our heads, and prepare strings of *hooi* for our necks, that their whiteness may show off the colour of our skins.

Mark how the uncultivated spectators are profuse of their applause!

But now the dance is over. Let us remain here to-night, and feast and be cheerful; and to-morrow we will depart for the *Mooa*.

How troublesome are the young men, begging for our wreaths of flowers, while they say in their flattery: "See how charming these young girls look coming from *Liooo*!"

How beautiful are their skins, diffusing around a fragrance like the flowery precipice of *Matalooa*."

Let us also visit *Liooo*.—We will depart to-morrow.

APPENDIX.

A FEW FACTS CONCERNING HINDU MUSIC. THE THREE GRAMAS.

In page 8 of this book, it has been stated that there are three gramas in Hindu music, *viz.*, the *Sa* grama, the *Ga* grama, and the *Ma* grama. The reason why the three notes *Sa*, *Ga*, and *Ma*, and no others, have been selected to represent the three gramas is that it is the scales of these three notes which between them furnish, to use the language of the *Pianoforte*, the seven "white" keys and the five "black" keys of the diatonic. Thus:

When *Sa* (*C*) is made the key-note, the seven "white" keys are obtained, *viz.*, *Sa* (*C*),* *Ri* (*D*), *Ga* (*E*), *Ma* (*F*), *Pa* (*G*), *Dha* (*A*), *Ni* (*B*). When *Ga* (*E*) is made the key-note, four of the "black" keys are obtained, *viz.*, *Ma* (*F*) Sharp, *Dha* (*A*) Flat, *Ri* (*D*) Flat, *Ga* (*E*) Flat, which respectively represent the *D*, *B*, *A*, and *B* of that scale.

When *Ma* (*F*) is made the key-note, the fifth "black" key is obtained, *viz.*, *Ni* (*B*) Flat, which represents the *F* of that scale:

It should be noted, however, that the above represent the popular version of the functions of the three gramas. For what constitutes the three gramas, strictly according to the system of Hindu music, as laid down in the *Sanskrit* treatises of old; the curious may be referred to the "Musical Scales of the Hindus", and "Six Principal *Ragas* of the Hindus", by the author of the present work.

* It must not be supposed that the intervals of the Hindu scale are exactly the same as those of the European scale. They correspond very nearly to each other.

The table given below shows at a glance how the notes C, E, and F form the twelve keys.

	1	2	3	4	5	6	7	8	9	10	11	12	
The twelve keys are	C, D Flat, D,	E Flat, E,	F Flat, F,	G Flat, G,	A Flat, A,	B Flat, B,	C Sharp, C,	D Sharp, D,	E Flat, E,	F Flat, F,	G Flat, G,	A Flat, A,	B Flat, B,
C as key-note	.	.	.	.	.	.	.	.	.	.	.	.	.
E as key-note	.	.	.	.	.	.	.	.	.	.	.	.	.
F as key-note	.	.	.	.	.	.	.	.	.	.	.	.	.

THE SIX RAGAS.

The number of original *Rāgas* (melody-types) was fixed at six, probably because the first six notes of the heptachord, respectively, stand as their *Vādī* (the note which, by the frequency of its application and by the length of its duration, shows to the best advantage the character and peculiarity of a *Rāga*). Thus :

The <i>Rāga</i>	Nata	Nārāyaṇa	has	G	for	its	<i>Vādī</i> .
"	"	Megha	"	D	"	"	"
"	"	Sri	"	E	"	"	"
"	"	Panchama	"	F	"	"	"
"	"	Bhairavi	"	G	"	"	"
"	"	Vasanta	"	A	"	"	"

The fact of the seventh note, B, being kept out of count is partly corroborative of the remark generally made that the pentatonic scale was in common use in Asia at a very early period. "Children," says Carl Engel, "in their first attempts to repeat the diatonic scale after it has been sung to them are apt to omit the fourth and seventh." The seventh note, it is true, occurs in all the six original *Rāgas*, but it is not used in a very prominent manner. Another fact to be noted in this connection is that, out of the innumerable *Rāgīs* that have been evolved from the original six *Rāgas*, there are few, if any, that have the seventh for their *Vādī*.

THE EIGHT RASAS.

The number of *Rasas* (affections of the mind), as employed in music, is eight, namely, (1) *Strīṅgāra* (love), (2) *Hāsyā* (mirth), (3) *Karunā* (tenderness), (4) *Raudra* (anger), (5) *Vīra* (heroism), (6) *Bhayanaka* (terror), (7) *Vibhāta* (disgrace), and (8) *Adbhūta* (surprise). Each of these affections has a *Rāgīnī* or a number of *Rāgīnīs* capable of giving it expression, the arrangements of their intervals and time-durations being so made as to produce in the hearer the

effect desired. The first of the *Rases* is also called *Adi*, (which means primary), as this is the lowest and the first passion of all sentient beings. In poetical compositions, a ninth *Rasa* is admitted, namely, *Sânti*, or quiescence, which is the highest development of human feeling, leading man to the contemplation of, or pleasurable communion with, the deity. In music, however, this *Rasa* is merged in that of tenderness.

THE SEAT OF MUSIC IN THE HUMAN BODY.

For mystical, astrological, or chiromantic purposes, the human body has been divided into six *chakras* (depressions, rings, or circles). These are (1) *Muladhâra*, the part about the pubis, above that (2) *Svâdhîsthâna*, or umbilical region, and above that (3) *Manipara*, or pit of the stomach or epigastrium; (4) *Anâhata*, the root of the nose; (5) *Visuddhi*, the hollow between the frontal sinuses; and (6) *Ajâna*, the fontanelle or union of the coronal and sagittal sutures. Various faculties or divinities are supposed to be present at these circles.

Visuddhi is the abode of *Sarasvatî*, the goddess of music. From the sixteen folded petals of which the *Visuddhi* consists, the following are respectively produced:—(1) *Pranava* (the mystic syllable *Om*), (2) *Udgîtha*, (a portion of the *Sâma Veda*), (3) *Humphat* (mystical syllable used in incantations), (4) *Vaushat Vasha*, (5) *Svadhâ*, and (6) *Svâhâ*, (exclamations used in offering oblations to the deity or manes), (7) *Namas* (the term used in connection with the name of a deity to signify veneration), (8) *Amrita* (ambrosia), the seven musical notes, namely, (9) *Sharja*, (10) *Rishabha*, (11) *Gândhâra*, (12) *Madhyama*, (13) *Panchama*, (14) *Dhairata*, and (15) *Nishâda*, * and (16) *Bisha* (poison).

When the vital spirit of a man resides in the first, eighth, eleventh, or twelfth fold of the *Anâhata* circle, that man becomes qualified to cultivate his musical faculties. When

* Ordinarily called after their respective initials, *So*, *Mi*, *Go*, *Mo*, *Fa*, *Dha*, and *Mi*.

the vital spirit resides on the fourth, sixth, or the tenth fold of the same circle, his musical faculties are destroyed. When the vital spirit resides in any of the folds of the *Visuddhi* circle beginning with the eighth and ending with the fifteenth, the musical efforts of the man are crowned with success; when it resides in the sixteenth fold, they meet with failure. The presence of the vital spirit in the tenth or eleventh fold of the *Lalanâ* circle (which has its seat in the forehead) is favorable to the cultivation of music, while its presence in the first, fourth, or fifth fold of the same circle is unfavorable. When the vital spirit resides in the *Sudhâdhara* circle (which is located in the *Brahma vandana*), and regales itself by bathing in the ambrosia trickling from it, the man becomes proficient in musical knowledge. The presence of the vital spirit in circles other than those, and the particular folds of them, that are favorable to the development of musical powers, has the effect of rendering the man altogether indifferent to the cultivation of the musical art.

THE ORIGIN OF SOUND.

WHENEVER the vital spirit wishes to speak or utter a sound, it sets the mind in motion. The mind, in its turn, moves the *audarya* fire which pervades the body and which, on being so moved, sends up the vital air, which, in its upward course, strikes against the navel, the heart, the throat, the head, and the mouth, and produces sound. These five organs produce, respectively, the very minute, the minute, the developed, the undeveloped, and the artificial sound. The very minute sound is audible only to *Yogis* contemplating *Brahman*. The minute sound also is not audible to the generality of men; it may sometimes, but rarely, be heard by closing one's ears. When the vital air, stirred by the fire, enters into the twenty two arteries that are arranged

* The aperture in the crown of the head through which the soul is said to escape on its leaving the body.

fortunately and attached to the *Sushraná*,* they produce twenty two different sounds, each higher than the last in pitch. These sounds are each known by the name of *Sruti*, and these twenty two *Srutis* generate the seven musical notes.

MURCHCHHANA.

THE ascension and descension of the notes of the heptachord in succession is called *Murchchhaná*. As there are seven notes in each grama, there are in all 21 *Murchchhanás* in the three gramas. No notices of the *Murchchhanas* of the *Gándhára grama* will be taken here, as the use of that grama is confined to the celestial regions. The 14 *Murchchhanas* belonging to the other two gramas only will be dealt with. Though it is possible for *Murchchhanas* to begin with any note of any of the three heptachords in use in Hinda Music, namely, the *Mandra* (lower), the *Madhya* (middle), and the *Tóra* (higher), the practice is to commence the first *Murchchhana* of the *Sharja grama* from the *sa* of the middle, and that of the *Madhyama grama* from the *ma* of the same heptachord. The 14 *Murchchhanas* are formed thus :—

Sharja Grama.

1st <i>Murchchhaná</i>	...	sa, ri, ga, ma, pa, dha, ni,
2nd do.	...	ni, sa, ri, ga, ma, pa, dha,
3rd do.	...	dha, ni, sa, ri, ga, ma, pa,
4th do.	...	pa, dha, ni, sa, ri, ga, ma,
5th do.	...	ma, pa, dha, ni, sa, ri, ga,
6th do.	...	ga, ma, pa, dha, ni, sa, ri,
7th do.	...	ri, ga, ma, pa, dha, ni, sa.

* One of the three sounds (the other two being named *ira* and *Pispáid*) which, according to the anatomy of the *Yoga School* of Philosophy, run from the os-occipital to the head, and are the chief passages of breath and air.

Madhyama Grama.

1st <i>Murchchhaná</i>	...	ma, pa, dha, ni, sa, ri, ga,
2nd do.	...	ga, ma, pa, dha, ni, sa, ri,
3rd do.	...	ri, ga, ma, pa, dha, ni, sa,
4th do.	...	sa, ri, ga, ma, pa, dha, ni,
5th do.	...	ni, sa, ri, ga, ma, pa, dha,
6th do.	...	dha, ni, sa, ri, ga, ma, pa,
7th do.	...	pa, dha, ni, sa, ri, ga, ma.

Each of the above 14 *Murchchhanas* is classed under four heads, viz., (1) *Suddha* (pure), (2) *Kakali Sahita* (with *Kakali*), (3) *Antara Sahita* (with *Antara*), and (4) *Kakalyantara Sahita* (with *Kakali* and *Antara*). There are, therefore, 56 kinds of *Murchchhanas* in the two gramas, 14 x 4 giving that number. When *ni* takes the first and the second *Sruti* of *sa* and becomes thus a note of 4 *Srutis*, it is termed *Kakali ni*; when *ga* takes the first and the second *Sruti* of *ma* and becomes thus a note of 4 *Srutis*, it is called *Antara ga*.

The *Murchchhanas* of the *sa* and *ma* gramas, respectively, take their serial numbers from the position of *sa* and *ma* in the *Murchchhanas*. Thus the *Murchchhana* *sa, ri, ga, ma, pa, dha, ni* is called the first *Murchchhana* of the *sa* grama, because *sa* is the first note in that *Murchchhana*; the *Murchchhana* *ni, sa, ri, ga, ma, pa, dha*, is called the second *Murchchhana* of the same grama, because *ni* is the second note; and so on to the seventh. In the *ma* grama, the first *Murchchhana* is *ma, pa, dha, ni, sa, ri, ga*, because *ma* is the first note of that *Murchchhana*; the second is, *ga, ma, pa, dha, ni, sa, ri*, because *ma* is the second note; and so on to the seventh. Each of the 56 *Murchchhanas* mentioned before is divided into 7 kinds, from the fact of their beginning with the first, second, third, fourth, fifth, sixth, or seventh note of the

serial and ending in a succession of seven. Thus (to take the *Sadha* as grama);

The first	... sa, ri, ga, ma, pa, dha, ni,
The second	... ri, ga, ma, pa, dha, ni, sa,*
The third	... ga, ma, pa, dha, ni, sa, ri,
The fourth	... ma, pa, dha, ni, sa, ri, ga,
The fifth	... pa, dha, ni, sa, ri, ga, ma,
The sixth	... dha, ni, sa, ri, ga, ma, pa,
The seventh	... ni, sa, ri, ga, ma, pa, dha.

The total number of *Murchchhanas* is, therefore, (56 × 7) or 392.

SUDDHA TANA.

WHEN the *Sadha Murchchhanas* are comprised respectively of six notes (*sharvas*) and five notes (*survas*), they go so long by the name of *Murchchhanas*, but are called *Suddha Tanas*. In the *sa* grama, each of the seven *Murchchhanas* becomes *sharvas*, by being, one at a time, deprived of the notes, sa, ri, pa, and ni. Consequently, there are, in the total seven *Murchchhanas* seven without sa, seven without ri, seven without pa, and seven without ni, or a total exclusion of 28 notes. In the *ma* grama, each of the seven *Murchchhanas* becomes *sharvas*, by being, one at a time, deprived of the notes, sa, ri, and ga. Consequently, there are, in the total seven *Murchchhanas*, seven without sa, seven without ri, and seven without ga, or a total exclusion of 21 notes. The total number of *sharvas tanas* in the two gramas is therefore (28 + 21) or 49. In the *sa* grama, the *Murchchhanas* become *survas*, by each of them being deprived, one at a time, of the pair of notes, sa and pa, ga and ni, and ri and pa. The number of *survas tanas* thus becomes 21. In the *ma* grama, the *Murchchhanas* become

* In this and the two preceding tables, the notes with a dot below them represent the lower, and those with a dot above them, the higher heptachord. All others belong to the middle heptachord.

survas, each of them being deprived, one at a time, of the pair of notes, ri and dha, and ga and ni. The number of *survas tanas* thus becomes 14. The total number of *survas tanas* is, therefore, (21 + 14) or 35.

KUTA TANA.

WHEN the *Murchchhanas*, whether they are complete (*Purna*) or not, are rendered without reference to their order of succession, they are called *Kuta Tanas*. Each complete *Murchchhana* rendered with and without reference to its order of succession becomes 5,040 in variety, for $1 \times 2 \times 3 \times 4 \times 5 \times 6 \times 7 = 5,040$. The 56 *Murchchhanas*, therefore, give 2,82,240 complete *Kuta Tanas*. The incomplete (*Aparna*) *Kuta Tanas* are described below :—

If from the *Purna Kuta Tana*, the last note of the series is taken out, one after the other, there will be six varieties of *Kuta Tanas*, namely, the six-noted, the five-noted, the four-noted, the three-noted, the two-noted, and the one-noted kind. The permutation of the six-noted variety is $1 \times 2 \times 3 \times 4 \times 5 \times 6 = 720$; that of the five-noted one is $1 \times 2 \times 3 \times 4 \times 5 = 120$; that of the four-noted one, $1 \times 2 \times 3 \times 4 = 24$; that of the three-noted one, $1 \times 2 \times 3 = 6$; that of the two-noted one, $1 \times 2 = 2$; and that of the one-noted one, 1. These varieties are respectively named, *Sharava*, *Aurava*, *Svarantara*, *Sasika*, *Gatbika* and *Archika*. When the *Sharvas Kuta Tana* includes in its range the notes ni and ga, it is divided into four classes, viz., *Suddha*, *Kakali Sahita*, *Antara Sahita* and *Kakalyantara Sahita*. The absence of ni brings it under the classes *Suddha*, and *Antara Sahita*, and the absence of ga brings it under those of *Sadha* and *Kakali Sahita*.

From the table of the 14 *Murchchhanas* given before, it would be seen that there are in either grama a succession beginning with sa and one beginning with ma. As ni is excluded in the *sharvas* succession beginning with sa, that succession is subdivided into *Suddha* and *Antara Sahita*;

and as *ga* is excluded in the *sharava* succession beginning with *ma*, that succession is subdivided into *Suddha* and *Kakali Sahita*. There being thus a multiplication of the four kinds by two, the total comes to 8. The two successions beginning with *sa* and the two beginning with *ma* being thus disposed of, each of the remaining 10 *Murchchhanas*, having *ni* and *ga* in its range, is subdivided into 4 varieties, namely, *Suddha*, *Kakali Sahita*, *Antara Sahita*, and *Kakalyantara Sahita*; or a total of 40 is arrived at. 8 and 40 make 48; and as it has already been shown that the number of *sharava* (six-noted) permutations is 720 in each case, the total number of *sharava Kuta Tanas* is (720×48) or 34,560.

The *avara Kuta Tana* is arrived at by depriving each of the 14 *Murchchhanas* that compose the two *gramas* by its last two notes. Each of the two series beginning with *ga*, of the two beginning with *da*, and of the two beginning with *ni*, having both *ni* and *ga* in it, it is classed as *Suddha*, *Kakali Sahita*, *Antara Sahita*, and *Kakalyantara Sahita*. The varieties, therefore, come to (6×4) or 24. The remaining eight *Murchchhanas* being without either *ni* or *ga*, they are each classed as either *Suddha* and *Antara Sahita*, or *Suddha* and *Kakali Sahita*, as the case may be. The varieties, therefore, come to (8×2) or 16. The total of the two varieties is $24 + 16$ or 40; and as the number of the *avara* (five-noted) permutations has already been shown to be 120, the total number of *avara Kuta Tanas* is 120×40 or 4,800.

When the last three notes are eliminated from each of the 14 *Murchchhanas*, the two series beginning with *ni*, which have both *ni* and *ga* in them, are each divided into four (namely, *Suddha*, *Kakali Sahita*, *Antara Sahita*, and *Kakalyantara Sahita*). $4 \times 2 = 8$. The remaining twelve series being without either *ni* or *ga*, they are each divided into two (i.e., either *Suddha* and *Antara Sahita*, or *Suddha* and *Kakali Sahita*.) These twelve series make up the number (12×2) or 24. The total of the two varieties is $8 + 24$ or 32. This multiplied by the number of the four-noted permutations (which

has been shown to be 24), gives a product of 768 which is the number of the *four-noted Kuta Tanas*.

When the last four notes are eliminated from each of the *Murchchhanas*, the two series beginning with *ma* admit of no subdivision as there is no *ni* or *ga* in either of them. They stand, therefore, at 2. The remaining 12 series admitting either *ga* or *ni*, they are each subdivided into two, and produce a total of (12×2) or 24, which added to the 2, mentioned above, make up a grand total of 26. This being multiplied by the number of the three-noted permutations (6), gives a product of 156 which is the number of the *three-noted Kuta Tanas*.

When the last five notes are eliminated from each of the 14 *Murchchhanas*, the two series beginning with *ri*, the two beginning with *ga*, the two with *da*, and the two with *ni*, being each subdivided into two (owing to the fact of its including *ni* or *ga* in its succession) give a total of 16. The remaining six admitting of no variety, (there being no *ni* or *ga* in them), they stand at 6. The total of the two is $(16 + 6)$ or 22, which multiplied by 2 (the number of two-noted permutations), gives a product of 44 which is the number of the *two-noted Kuta Tanas*.

There being no variety possible in the *Ekavara* or *one-noted Kuta Tanas*, their number is 14, i.e., the same as the number of *Murchchhanas* in the two *gramas*.

The number of *nett Kuta Tanas*, as arrived at by excluding one set of the two that are common to both the *sa* and *ma gramas*, is shown as under.

It will be observed from a glance at the two tables referred to, that the 1st *Murchchhana* of the *sa grama* is the same as the 4th *Murchchhana* of the *ma grama*. The difference lies only in the value of *pa*, which, in the case of the former, consists of four *Samis*, and in that of the latter, of three. It follows, therefore, that the *Murchchhanas* of the two, down to *ma* next preceding the *pa*, are the same. Now as the group of the first four notes preceding the *pa* includes

ga, it is divided into two classes (Suddha and Antara Sahita), and as the number of the four-noted permutations is 24, the number of *redundant four-noted Kuta Tanas* is (24×2) or 48. The group of the first three notes contains ga ju it; hence it is divided into two (Suddha and Antara Sahita). The number of the three-noted permutations being 6, the number of *redundant three-noted Kuta Tanas* is (6×2) or 12. There being no ni or ga in the group of the first two notes, it is classed as Suddha only. The number of the two-noted permutations being 2, the number of *redundant two-noted Kuta Tanas* is (2×1) or 2. A single note can give only one variety. The total number of *redundant Kuta Tanas beginning with sa*, is, therefore, $48 + 12 + 2 + 1$ or 63.

A reference to the two tables will further show that the 2nd *Murchchhana* of the sa grama is the same as the 5th *Murchchhana* of the ma grama, the difference beginning with ga and continuing in the succeeding notes. The *Kuta Tanas* of the five notes from ni to ma, are, therefore, the same in both the gramas. As the group beginning with ni and ending in ma, has ga and ni in it, it is divided into 4 (Suddha, Antara Sahita, Kakali Sahita, and Kakalyantara Sahita). As the number of five-noted permutations is 120, the total number of *redundant five-noted Kuta Tanas* is 120×4 or 480. The group of four notes beginning with ni and ending in ga, including both ni and ga, it is divided into 4 classes. The number of *redundant four-noted Kuta Tanas* is, therefore, 24×4 or 96. The group of three notes (ni to ri) including ni only, it is divided into two (Suddha and Kakali Sahita). The number of *redundant three-noted Kuta Tanas* is, therefore, 6×2 or 12. The group of two notes (ni and sa) including ni only, it is also divided into two. Hence, the number of *redundant two-noted Kuta Tanas* is 2×2 or 4. A single note can give only one variety. The total number of *redundant Kuta Tanas beginning with ni* is, therefore, $480 + 96 + 12 + 4 + 1$, or 593.

The two tables will also show that the 3rd *Murchchhana* of the sa grama is the same as the 6th *Murchchhana* of the ma grama. The difference begins, as has been explained, with the

note ga, and continues in those succeeding. The *Kuta Tanas* of the six notes (dha to ma) is, therefore, the same in both the gramas. As the group (dha to ma) includes both ga and ni, it is divided into 4 classes, and as the number of the six-noted permutations is 720, the *redundant six-noted Kuta Tanas* number 720×4 or 2,880. The group of five notes (dha to ga) includes both ni and ga, and is, therefore, also divided into 4 classes, and as the number of five-noted permutations is 120, the number of *redundant five-noted Kuta Tanas* is 120×4 or 480. The group of four notes (dha to ri) including only ni, it is divided into 2 classes; and as the number of four-noted permutations is 24, the number of *redundant four-noted Kuta Tanas* is 24×2 or 48. The group of three notes (dha to sa) also includes ni, and is, therefore, divided into 2 classes (Suddha and Kakali Sahita). The number of three-noted permutations being 6, the number of *redundant three-noted Kuta Tanas* is 6×2 or 12. The group of two notes (dha and ni) also including ni, it is also divided into 2 classes, and two being the number of two-noted permutations, the number of *redundant two-noted Kuta Tanas* is 2×2 or 4. The single note dha gives only one variety. The sum of $2,880 + 480 + 48 + 12 + 4 + 1$ is 3,425, which represents the number of *redundant Kuta Tanas beginning with dha*. Grand total of the *redundant Kuta Tanas beginning with sa, ni, and dha*: $63 + 593 + 3,425 = 4,081$.

It has been shown above that the number of the *Purna suddha tana* is 392, that of the *sharava suddha tana* is 48, that of the *aurava suddha tana* is 40, that of the *svarantara suddha tana*, 32, that of the *samika suddha tana*, 26, that of the *gathika suddha tana*, 22, and that of the *archika suddha tana*, 14. This last has, however, to be diminished by 3 on account of the redundant tanas of the 3 groups beginning with sa, ni, and dha. Hence the total of the *suddha tanas* is $392 + 48 + 40 + 32 + 26 + 22 + 11$, or 571.

The total of *Kuta Tanas* is *Purna* 2,82,240 + *sharava* 34,560 + *aurava* 4,800 + *svarantara* 768 + *samika* 156 + *gathika* 44 + *archika* 14, or 3,22,532.

The sum of *redundant Kuta Tones* and *suddha Tones* is 4,081 + 571 or 4,652. Deducting this sum from the total of *Kuta Tones*, the remainder is (3,23,562—4,652) or 3,17,930, which is the number of *neti Kuta Tones*.*

MUSIC AS A MEANS TO SALVATION.

THE intelligent man can by utilizing the body in specified ways secure happiness and salvation. The worship of *Saguna Brahma*† leads to the enjoyment of the pleasures of the earth and the celestial regions; that of *Nirguna Brahma*‡ to final beatitude. The worship of the latter entails perfect concentration of the mind which is difficult of attainment by average humanity. Hence, the sages seek salvation by adopting the method of worship called *Ahata Nada* § *Upasana*. But as even this proves impracticable to the ordinary man, he tries the *Ahata Nada Upasana* || method, which possesses the quality of giving pleasure to mankind. As music comes within the purview of *Ahata Nada*, the utilizing of the art of music for the purpose of the worship of the deity by man is held to bring him salvation.

THE END.

* It should be mentioned here that the accounts given under this and the two preceding headings have been summarized from Sanskrit treatises on Music, simply with the object of showing the amazing variations of the notes that were used in Indian music of the ancient period. The theories have little application in the music as it is practiced in the modern days, except in Southern India, where the rules given in the above are observed to a certain extent.

† The Supreme Being endowed with all qualities.

‡ The Supreme Being devoid of all qualities.

§ Also called *Ahata Sambhava Nada*, i.e., the *Nāda* (sound) produced in the *Ahata* (the ethereal element which pervades the universe). It is evident that there is in the *Ahata* an aptitude to produce *Nāda*, as well as a capacity in the ear to receive it. There is a saying in Sanskrit—"Nāda Brahma," which means sound is the Supreme Being.

|| *Ahata Nāda* is the sound produced by the concussion of two bodies.

ADDENDA.

DANCING.

In page 2 of this publication occurs the following sentence:—"Time plays an important part in music, and like music itself is born in nature." The art of dancing has its foundation also in nature. It might be said that the graceful movements of the turkey and the peacock have furnished mankind with the idea of dancing.

The various styles of dance mentioned in the Sanskrit works have been described in the treatise, called *Nrityankura*, brought out by the writer of the present publication.

THE THREE GRAMAS.

It has been stated in page 8, notes, of the work, that "the idea of these gramas seems to be connected with that of the three primitive vowels, a (अ), i (इ), and u (उ), from which, according to philologists, all the various vowel sounds in the Aryan languages have been developed." To illustrate; अ and इ make ए; इ and उ make ई; उ and ए make ऊ; ए and इ make ऐ; अ and ए make औ; अ and इ make ओ; and अ and ओ make ए. The vowels known as ए, ऊ, and ओ are evidently produced by the combination of vowels and consonants. Thus, ए and इ make ए; अ and इ make ऐ; ए and इ make औ; and इ make ई. None of the consonants can be produced without the aid of vowels; thus अ and अ make अ; अ and आ make आ, and so on.* In short, no letters of the alphabet could

* According to the *Salya* Grammar.

अक्षरमक्षरं परं वर्णं नयित्

i.e., the consonant without the vowel sound unites with the next letter, as the consonants have no power of expressing the meaning without the help of vowels. The vowel does not unite with the next letter as it can express itself:

अरः अयं राजते चि ।

be formed without the vowels, of which, as it has been shown, *U*, *V*, and *U* are the primitive ones. In the same way, none of the twelve notes of the diatonic could be formed without the help of the three gramas, *sa*, *ga*, and *ma*, with which the three vowels are, respectively, compared.*

THE SEVEN NOTES.

THE seven notes, according to Hindu music, are designated *Sharja*, *Rishava*, *Gandhara*, *Madhyama*, *Panchama*, *Dhainvata*, and *Nishada*, corresponding very nearly to the notes *C*, *D*, *E*, *F*, *G*, *A*, and *B* of the European scale.

Sharja means *Shat jayante yamat* or that from which the six are derived. *Sharja* is the principal note and the originator of the six notes which follow.

Rishava is so called because the *Big Veda* is said to have been chanted to its key.

Gandhara is so named because the use of the *Gandhara* grama is confined to the regions of the *Gandharvas* (celestial musicians).

Madhyama means the middle. It stands between *C*, *D*, and *E* on the one hand, and *G*, *A*, and *B*, on the other.

Panchama means the fifth. It stands the fifth in serial number beginning with *C*.

Dhainvata means that note which stands unaffected when any of the preceding notes is made the key-note. When *C*, *D*, *E*, *F*, and *G*, stand, respectively, as the key-note, the *Dhainvata* (*A*) stands as *A*, *G*, *F*, *E*, and *D*, respectively, in relation to it, without moving from its own position.

* The principle underlying the three gramas is observed in the arrangement of the frets of the instrument *sitar*. The diatonic scale is represented by the *Sa* grama, the chromatic scale is represented by the *ga* grama, the frets representing the notes *F*, *G*, *A*, *B*, *C*, and *D* respectively making *D* *sa*, *E* *sa*, *F*, *G*, *A* *sa*, and *B* *sa*, of that scale. The *Rajni Shairavi* which is made up of these notes can thus be played upon the *sitar* without necessitating the moving up of the frets, when *ga* is made the key-note. The fret *B* *sa* makes the *F* of the scale formed by making *ma* the key-note, and the fret *F* sharp the *B* of the scale which is sometimes formed by making *G* the key-note.

Nishada means the note with which the scale terminates, that is, the one beyond which there is no note but the first of the next tetrachord into which it glides.

THE EIGHT RASAS.

THE order in which some of the Sanskrit writers have enumerated the *Rasas* chimes in with the theory of evolution. *Strigama* (love) is, as has been already said, a feeling common to all sentient beings, and lies at the root of the law of procreation. Even such small specimens of animated nature as flies are governed by this sentiment. The next in order is *Vira* (heroism), which is observed in the next higher stages of created beings, such as mice and snakes which are known to fight with each other. The third in the gradation is *Karuna* (tenderness). This feeling is non-existent in the lower creations, such as fish, frogs, mice, snakes, &c., which are known to eat up their spawn or young ones. The sentiment called *Raudra* (anger), which comes next, is found in the next higher grades of living beings, such as dogs, lions, tigers, &c., in whom the power of exhibiting anger is manifest. Then comes *Hasya* (mirth, as expressed by laughter). This is a sentiment confined to the highest creation, man. The feeling of terror (*Bhayanaka*), which follows, is that of man in a state of barbarism, in which any thing grand or awe-inspiring in nature or art becomes to him an object of terror. The next sentiment in gradation is *Bibhatsa* (disgust), which is the feeling of man when he has made strides in the path of civilization. Aborigines and cannibals are known to exhibit no disgust in eating raw flesh or putrid matter. The sentiment of *Adbhuta* (surprise), which follows, is realized by man only when he has reached the summits of civilization. For instance, when a large piece of diamond will elicit no surprise from a barbarian who has no idea of its rarity and value, it will cause surprise in one who has had experience of precious stones and has the power of being impressed with the beauty and singularity of the specimen. *Santi* (quiescence) is, as has been already observed, the highest development of human feeling and its

exclusion from the domain of music is due, perhaps, to the fact that it is not capable of being reflected by the art.

MUSIC AND ASTRONOMY.

WHEN the sun enters the signs of the zodiac, Vrisha (Taurus) and Mithuna (Gemini), the summer season is opened. When he enters the signs of Karkata (Cancer) and Simha (Leo), the rainy season comes on. When he enters the Kanya (Virgo) and Tula (Libra), the autumn is introduced. When he enters the Vrischika (Scorpio) and Dhanu (Sagittarius), the dewy season is ushered in. When he enters the Makara (Capricornus) and Kumbha (Aquarius), the season goes by the name of winter; and when he enters the Mina (Pisces) and Mesha (Aries), the spring makes its advent. It will be seen that the contiguity of certain signs of the zodiac to the sun or their distance from him determines the six seasons. In the same way, the present writer ventures to think, the contiguity or distance of the fundamental note (C) of the heptachord, with reference to the other notes, has produced the six original Ragas. The key-note C might be compared with the sun, it being fixed like him, and it having the six other notes, like the planets, placed at different intervals of space with reference to its position. C keeping to its own position has taken a prominent part in the formation of the Raga Natanarayana, (*vide* page iii, Appendix). When a note has approached C at the distance represented by the position of D, it has formed the Raga Megha. In a similar way, notes approaching C at the distance represented by the positions of E, F, G, and A, respectively, have respectively, produced the Ragas Sri, Panchama, Bhairava (not Bhairavi as has been misprinted on page iii, Appendix), and Vasanta. The order of succession in which the Ragas have been produced, as given above, does not tally with that given in the Sanskrit works on music, which put Sri first, Vasanta second, Bhairava third, Panchama fourth, Megha fifth, and Natanarayana sixth. This order of classification might be accounted for in the

following way. The first, Sri, which consists of one semi-tone and two quarter-tones, represents the earliest efforts of the human voice at intonation. In the infancy of the art, the human voice was not capable of taking the intervals of full notes. Hence the use of smaller intervals. The next Raga, Vasanta, does away with the use of quarter-tones and deals with two semi-tones, and by ignoring the note G shows the hexatonic scale. The third, Bhairava, consists of three semi-tones (D flat, A flat, and B flat) and also introduces an occasional use of E rendered slightly flat to differentiate the Raga from *Rismakli* which it resembles very closely in form and construction. The fourth, Panchama, deals with only one semi-tone, namely, D flat. The fifth Megha, makes use of only one semi-tone (B flat), and is practically a specimen of the pentatonic scale, as it does away with the notes A and E, the latter being used only in the descending scale immediately following F and preceding D, and not as an independent note of any sensibly long duration. The last, Natanarayana, shows the formation of the diatonic scale, as it consists of the seven full notes of the heptachord and excludes lesser intervals.

It is worthy of note that while, according to Hindu Astronomy, or, rather, Physical Geography, the year commences with the Hemanta (dewy season), which introduces the five other seasons in succession, the Ragas, according to the musical system of the Hindus, begin with Sri, which is sung also in the dewy season, commencing with the month of Agrahayana (signifying *agra*, first, and *ayana*, year). Sri is another name for Lakshmi (Ceres—goddess of corn and tillage), and this is the harvest season. Vasanta, as its name indicates, is sung in the spring. Panchama is sung in the summer. This Raga is said to be the substitute or another name for Dipaka, which means a burning lamp, and is associated with heat. Megha (which is the Sanskrit for clouds) is sung in the rainy season. Bhairava is sung in the autumn, and Natanarayana in the winter. The former is represented as Mahadeva, who and whose consort Durga come

in for special worship in the autumn. The latter is associated with the sentiment of heroism, the Raga being described as a warrior, and the winter is generally considered the convenient season for engaging in war. There are the twelve months and the six seasons. So there are the 12 notes (7 full and 5 half notes), and the six Ragas.

MUSIC AND ASTROLOGY.

EXCEPTING Rahu and Ketu (the ascending and descending nodes), there are seven principal planets, namely, Ravi (Sun), Soma (Moon), Mangala (Mars), Budha (Mercury), Vrihaspati (Jupiter), Sakra (Venus), and Sani (Saturn), corresponding with the seven notes, Sa, ri, ga, ma, pa, dha, ni.

The following are the colours attributed to the seven planets by writers on Astronomy and according to the Tantras, as also to the seven notes by the Sanskrit authorities on Music.

	Astronomy.	Tantras.	Musical works
(1) Ravi	Blood red with deep blue	Blood red	Black (sa)
(2) Soma	Yellow	White	Tawny (ri)
(3) Mangala	Orange	Blood red	Golden (ga)
(4) Budha	Grass green	Yellow	White (ma)
(5) Vrihaspati	Yellow	Yellow	Yellow (pa)
(6) Sakra	Deep blue	White	Purple (dha)
(7) Sani	Black	Black	Green (ni)

The resemblance is striking in some cases.

COMPARATIVE TABLE OF CASTES.

(1) Ravi	Kshatriya	Sa—Brahmans
(2) Soma	Vaisya	Ri—Kshatriya
(3) Mangala	Kshatriya	Ga—Vaisya
(4) Budha	Sudra	Ma—Brahmans
(5) Vrihaspati	Brahmans	Pa—Brahmans
(6) Sakra	Brahmans	Dha—Kshatriya
(7) Sani	Antyaja	Ni—Vaisya

The similarity in the case of No. 5 is marked, though it is not so in the other items. No (7) Sani is called Antyaja, i. e., as belonging to a low caste to touch whom is pollution. This is much the same case with No. (7) Ni, which is, in many Ragas, not touched except in combination with, or with a view to introduce, the next note, C.* It has been aptly compared with Anuvra (see page 8, notes), which, as the representative of a sound, has no existence except in conjunction with a vowel or a consonant.† The note Ni is called Napanaka, that is, of the neuter gender, perhaps (because it does not possess the power of forming or developing a Raga. It has already been stated that the note took no part in the formation of the six original Ragas.

MUSIC AND MEDICINE.

THE power of music in soothing the afflicted heart and mind is acknowledged in both the East and the West. Its power of charming ferocious beasts and venomous reptiles is also referred to by writers of both ancient and modern times. Some accounts have been given, in the body of this book, of the healing powers of music so far as some of the savage nations are concerned. Ancient writers as well as medical authorities have dilated upon the power which music has of curing some of the ailments of humanity. The writer of the present work believes that a hospital was, a few years ago, established in London, with a view to cure certain diseases by means of music. It would be useful to enquire what the results have been of these interesting experiments.

The musical note has for one of its names the Sanskrit word Dhātu, which is the medical term for the constituents of

* From the meditations of the Nine planets it would appear that Sani is the son of Ravi. This accords with the musical idea that Ni is intimately connected with Sa. The seven notes are respectively under the control of the following deities: Anai, Brahma, Sarasvati, Mahadeva, Lakshmi, Ganesa, and Surya (Ravi).

† अनुवृत्ते संज्ञीमं प्रपद्यते रति अनुवृत्त ।

(Kalyāṇ).

The Anuvra slides into or is absorbed with the letter to which it is attached. This is exactly the characteristic of Nishad (Ni) which means the termination of the scale and the gliding of the note into the next following Sa.

the body (which, as has been mentioned on page 9, notes, of this book, are also seven in number). As without the seven *Dhatus*, the body cannot be formed, so without the seven notes, the *Ragas* cannot be formed.

Music is the union of *Dhata* (note) and *Matra* (unit of measure). According to the Sanskrit medical works, the *Matra* may be determined by the winking of the eye or the beating of the pulse.

MUSIC AND POETRY.

MENTION has been made, on page 4 of this work, of the fact that "music and poetry have been combined from time immemorial." "Pure composition," says Mr. Nathan, "unites music and poetry in indissoluble bonds; and so intimate is their connection, so equal their value, so indispensable the strictness of their union, that the rules of sense and propriety render them the echo of each other." Sentiment and metre are the groundwork of both musical and poetical compositions. The part which sentiment plays in music has already been mentioned. The object of metre is not only to diversify the time-movement but also to clothe the composition in such a garb as would best fit in with the feeling which the composition seeks to embody. A composition dealing with a solemn and serious subject cannot be put to a sprightly metre; similarly a light theme cannot be put to a sombre metre. The variety of metres used in Hindu music has given the names of the various *talas* to which the compositions are set.* The writer of the present work has attempted to add to the diversity of the time-measures of Hindu music by making use of about 40 among the *aksharas* (metres) that are recognized in Sanskrit Prosody, such as the *Tuktaka*, *Vasantatikta*, *Sragdhara*, *Sardula*, *Vikranta*, &c. A reference to his work, *Yatra Kshetra Dipika*, will show that not only a large number of metres ranging between the simplest and the most complex have been reproduced therein

* *Masa* and *Yati*, corresponding with accent and pause, are recognized in both music and poetry. The Sanskrit metre is divided into four parts. So is the measure (*Tak*) of Hindu music—*Sama*, *Vishama* *Akita*, and *Anagata*.

from the Sanskrit works on Prosody, but also that several of them have been utilized, by way of illustration, with a view to show how they could be made to add grace and beauty to the airs to which they might be tacked on.

MUSIC AND GRAMMAR.

THE rules of counterpoint have their counterpart in Grammar. Thus, according to the *Kalapa*,

समानः सर्वेषु दीर्घी भवति परबलोपः ।

Letters of the same class join each other, the latter being merged in the former, whose shape is elongated. For example, एद् एत् becomes एद् एत्. In Music, too, notes of the same denomination and caste (*वर्ग*) make chords. Thus C of the middle octave and C of the higher octave make chords, they being of the same denomination and caste (namely, *Brahmana*). In striking the chord, the sound of the higher C will appear to merge in that of the middle C.

ए वर्ग ए वर्ग ए ।

The Vowel ए unites with the vowel ए and produces ए ; i. e., the first unites with the third. Similarly, C and E make a chord.

ए वर्ग ए ।

The union of ए and ए produces ए ; i. e., the first unites with the fourth (ए being the fourth of the series of principal vowels, ए, वा, ए, ए, ए, ए). Similarly, C and F make a chord.

न नञ्चने करः सन्ध्याः ।

There is no conjunction when a consonant follows a vowel, as देवी and एव remains देवीएव. In the same way, there can be no chord between mere words (which are here compared with *नञ्चनवर्ग*) and notes (which are here compared with *कर वर्ग*).

ए वर्ग ए वर्ग न च परीचीयः ।

* The Anusvara may be considered a vowel sound when affixed to a vowel, and a consonant sound when affixed to a consonant.

When the vowel *वृ* is followed by a different vowel, the former is converted into *य*, but the latter does not merge in it. Thus *रवि* and *वादि* becomes *रव्यादि*. Similarly, when *E* (corresponding with the third vowel *वृ*) makes a chord with, say, *G*, (which is of a different value and caste), the sound of *G* does not merge its individuality in *E*.

The aphorism of *Kalapa अनतिक्रमयन् विभक्तयेत्* means that, when necessary, letters joined to each other can be separated, keeping in view the rules of gender. In music, however, letters rendered long by the union of vowels, or otherwise united, can be pronounced each by itself, without reference to the rules of gender. As *Bharat* says

पौनःपुन्यं नदेयीये गोते दोषोऽभिजायते ।
 ग्रीष्मोच्चारणं वर्णानां तथाचैव प्रसारणे ॥
 लिङ्गाश्रित्ये विसम्बोध संयुक्ताश्चरमोचये ।
 परिवर्त्तित्वरायाश्च ऋक्ष दीर्घव्यतिक्रमे ॥

It is a recognized rule in grammar that the letter preceding a compound letter becomes one of a long sound. Thus the letter *र* is sounded long in the word *रङ्ग*. This length is rendered perceptible by the mode of pronunciation. Similarly, in the chord made of *E* and *G*, the value of the *Sruti* preceding *E* is increased, and this increase is perceived by the ear only.

दुराज्ञाने माने रोदने च भ्रुतास्ते लोकाः सिद्धाः ।

The plural measure (*भ्रुत*) is used in calling out from a distance, in songs, and in crying. According to the view of *Trilochana Das*, the commentator of *Kalapa*, the use of the *भ्रुत* is extensively made in *Drama*, &c., and *Dramas* come under the purview of music, having regard to the definition of the word *सङ्गीत* :—

सङ्गीते द्विविधं प्रोक्तं दृश्यं श्राव्यं च चरिभिः।

which means: the sages have divided music into two classes; ocular and auricular. Dancing and dramatic representations fall under the class of ocular music.

According to an aphorism of *Kalapa*, the rules governing the pronouns cease to have effect when the pronouns are preceded by the word *अति* (which means *excess*). Thus, the pronoun *विद्मः* when declined in the first person of the dative case, becomes *विद्मस्मै*; but when the word *अति* precedes, the word becomes *विद्मस्य*; i. e., the inflexion proper to a pronoun becomes inoperative. So, in rendering a *Raga*, the use of a note with *Sruti* in excess of those which are proper for the expression of that *Raga* vitiates its character. Thus, in the *Raga Bhairava*, *D flat* is used; but if, by an excessive use of *Sruti*, the full note *D* is used, the character of that *Raga* is lost.

The essentials of words are *धातु* (roots), *प्रत्यय* (affixes) and *विभक्ति* (inflexions). The essentials of *Ragas* are notes (*Dhatu*), the affixing of other notes with reference to its position, and their declension, so to speak, with reference to time and other ingredients.

There is such a thing as *निपतन* (irregularity or exception) in music as there is in grammar. For instance, the *Ragini Sindhu* is constructed on a scale which has *E flat* for one of its notes. But sometimes *E natural* is used and yet the character of the *Ragini* is not destroyed.

The following is the substance of the definitions which *Panini* gives of the three groups of the heptachord which are accepted and recognized in *Hindu music* :—

If the musical sounds combined with letters which are pronounced from the palate and other organs of speech are pronounced from the upper parts of such organs, such sounds are called by the name of *Udatta*. If they are pronounced from the lower parts of such organs, they are designated *Anudatta*; and if they are pronounced in a combined manner, i. e., the first half in the *Udatta* and the second half in the *Anudatta* method, they come under the class of *Evanti* or *Samahara*. In pronouncing the *Udatta* (acute) notes, the singer feels wearied in body, and the cavity of his throat becomes a

little contracted. The notes too show a degree of harshness. In pronouncing the *Anudatt*: (grave) notes, the singer feels a kind of mildness and coolness about his body, and the cavity of his throat becomes a little dilated.

In the following aphorism, the Kalapa enounces the adoption of whatever may have come down by usage:—

श्रीश्रीपथरात् पश्य सितिः ।

This is exactly the view of the musical authorities, as the following couplet shows:—

यस्मिन् देशे यथाश्रिते गीतं विश्वस्याप्यरेत् ।

that is: whatever course the eminent adopts in singing in his country, that course the wise man should follow in that country. This sets at rest all disputes between musicians of different countries regarding the principles and practice of music.

MUSIC AND LOGIC.

In the *Bhasha Parichchheda*, or the introductory portion of the *Nyaya Philosophy*, occurs the following stanza:—

शब्दो ध्वनिश्च वर्षश्च शब्दादिभव ध्वनिः ।

कण्ठसंयोगादिजन्वा वर्षाणि कादयोमताः ॥

which means that शब्द (sound) is divided into two classes, ध्वनिः and वर्षः. The sound produced by the *Mridanga* and other musical instruments is called ध्वनिः and that produced from the throat, &c., such as कृ &c., is called वर्षः; The next stanza:—

शब्दः शब्दो नमोर्हासः श्रीश्रीतुपञ्चसु रश्मते ।

बौद्धिरङ्गन्यायेन तदुत्पत्तिस्तु कीर्तिताः ॥

means that sound has its abode in नमः; (ether) and reaches the cavity of the ear through it, unless and until it is obstructed. As a stone flung into the pond makes a circle in the water which widens and widens still it disappears on being

obstructed by the brink of the pond; so, the sound on being produced makes circles in the air, till it is caught by the ear or dissolves into space.

शब्दश्चोत्पत्तिस्तु तदुत्पत्तिस्तु कश्चित्कते ।

This means: According to some, the origin of sound is comparab. with the fibres that surround the *Kadamba flower* (*Nauclia Kadamba*). When the whole circumference of the flower is occupied by the fibres and no space left for more, then the *Kadamba flower* is formed. Similarly, when there is no more space for the sound to travel, it becomes audible.

THE SRUTIS.

In his notes on the *Simpala Bedha*, the well-known Sanskrit poem of *Bharavi*, *Mallinatha*, the prince of commentators, defines the *Sruti* as follows:—

श्रुतिर्नाम स्वरारम्भावयवः शब्द विशेषः ॥

The sound which lies at the beginning of notes and forms its body, as it were, is called *Sruti*.

In the 10th stanza of the 1st cant: of the above-named poem occur the following:

रपद्विराचनया नमस्ततः

इत्यग्निभिरानुतिमस्ततः करैः ।

This refers to the sounding of the wires of the *Mabati Vina* of *Narada* through the action of air, and shows that the principle of the *Aeolian harp* was known in olden India.

MUSIC AND RHETORIC.

Any piece of writing in which some *Rasa* or other prevails is called *Kavya*. *Kavya* is of two kinds—*Prose* and *Poetry*.^{*} So is *Music*—*Anubaddha* and *Nibaddha*.[†] *Ani-*

* गद्यपद्यमयं काव्यं ।

† गद्य पद्य प्रमेदेन द्विविधः कथितो बुधः ॥

‡ ध्वनिश्च भवेद्गीतं वर्षादि नियमं विना ।

निबद्धश्च भवेद्गीतं तासमान रसाक्षितं ॥

baddha is that which is sung without the aid of words, but with given notes, the movement being made according to the pleasure of the singer. This form of singing goes by the name of Alapti or Alapa. Nibaddha is that which is sung with words, and with strict reference to the laws of measure. Anibaddha is thus comparable with Prose, and Nibaddha with Poetry. The latter is of 59 varieties. Both Kavya and music are divided into Sravya (audible) and Drisya (visible). Under the heading of the latter come dancing and dramatic representations. The sage Bharata is said to be the father of the Sanskrit drama, in the theory and practice of which he used to teach the celestial musicians and players. Lakshmi-Svayamvara is the name of the first drama of his which is said to have been played at the celestial Court of Indra. Bharat Samhita and Bharat Sutra are the names of two of his principal works on the drama. The subdivisions of Kavya are the same as those of music, namely, Bhashanga (pertaining to language), Kriyanga (pertaining to performances), and Bhavanga (pertaining to ideas or sentiments), these three being, respectively, represented by singing, instrumentation, and dancing.

According to Sanskrit Alankara (literally, ornament) or Rhetoric, the Padya or poetical Kavya is divided into three classes; namely, (1) Mahakavya (such as Raghuvansa, and Kumara Sambhava), (2) Khanda Kavya (such as Megha Duta and Hitu Samhara), and Kasha Kavya (such as Sringara Sataka). These have their counterparts in music, in Dravaka or Dhruvada, Labharika or Kheyal, and Jhamari or Tuppa. The Gadya or prose Kavya is illustrated in Kadamvari, Dasakumara Charita, &c., corresponding with the Alapa in music. There is another kind of Kavya called Champu, which is partly in poetry and partly in prose. This corresponds with the Kathakata, Panchali, Tarja, and other forms of sacred, popular, or pastoral music. In the composition of both Kavya and vocal music, the same four styles are adopted, namely Lati,

Panchali, Vaidarvi, and Gauri, these deriving their names probably from four different countries.

The Alankara in Kavya is mainly divided into three classes; namely, Savdalankara (figure of words), Arthalan-kara (figure of meaning), and Savdartha'ankara (combination of the above two). Musical Alankara is divided into four main classes; namely, (1) Sthayi (repetition of the same notes), (2) Arohi (ascending of the notes), (3) Avarehi (descending of the notes), and (4) Samohari (which is the mixture of the above three).

The following are the seven subdivisions of Sthayi :—

NAMES. ILLUSTRATIONS.*

- (1) Prasanandi—Sa, sa, sa.
- (2) Prasannanta—Sa, sa, sa.
- (3) Prasannadyanta—Sa, sa, sa.
- (4) Prasannanadhyas—Sa, sa, sa.
- (5) Kramarohita—
Eka-kala Do.—Sa, ri, sa,
Dvi-kala Do.—Sa, ga, ma, sa,
Tri-kala Do. Sa, pa, dha, ni, sa.
- (6) Prastara—
Eka-kala Do.—Sa, ri, sa.
Dvi-kala Do.—Sa, ga, ma, sa.
Tri-kala Do.—Sa, pa, dha, ni, sa.
- (7) Prasad—
Eka-kala Do.—Sa, ri, sa.
Dvi-kala Do.—Sa, ga, ma, sa.
Tri-kala Do.—Sa, pa, dha, ni, sa.

* The current system of notation is here given. From what is stated in Sangha Ratnakara in this connection, it would appear that a notation system was recognized at the time of its composition. It is mentioned there that the Mandra (lower) heptachord was to be indicated by a dot on the notes, and the Tara (higher) by a perpendicular line on them; those belonging to the Madhya (middle) heptachord not being indicated by any signs.

The following are the twelve subdivisions of Arohi :—

- (1) *Vistina*—Sa (long), ri (long), &c., &c.
- (2) *Nishkansa*—Sa sa (short), ri ri (short), &c. &c.
Gatavarni—Sa sa sa (short), ri ri ri (short), &c.
Sa sa sa sa (short), ri ri ri ri (short), &c.
- (3) *Vindu*—3 sa (long) ri, 3 ga (long) ma, 3 pa (long) dha
3 ni (long).
- (4) *Abhyuchhaya*—Sa, ga, pa, ni.
- (5) *Havita*—Sa ri ri ga ga ga ma ma ma ma pa pa pa pa
dha dha dha dha dha dha ni ni ni ni ni ni ni.
- (6) *Prankhita*—Sa ri, ri ga, ga ma, ma pa, pa dha, dha ni.
- (7) *Akshipta*—Sa ga, ga pa, pa ni.
- (8) *Sandhiprachchhadana*—Sa ri ga, ga ma pa, pa dha ni.
- (9) *Udghata*—Sa sa sa ri ga, ma ma ma pa dha.
- (10) *Udghata*—Sa ri ri ri ga, ma pa pa pa dha.
- (11) *Trisarna*—Sa ri ga ga ga, ma pa dha dha dha.
- (12) *Vani*—Sa sa sa, ri ri ri, ga ga ga, ma ma ma, pa pa pa,
dha dha dha, ni ni ni.

The Avarohi has twelve subdivisions, which are the Arohi subdivisions put in the descending scale.

The following are the twenty-five subdivisions of Sanchari—

- (1) *Mandrodi*—Sa ga ri, dha ma ga, ga pa ma, ma dha pa,
pa ni dha.
- (2) *Mandra madhya*—Ga sa ri, ma ri ga, pa ga ma, dha ma
pa, ni pa dha.
- (3) *Mandrasanta*—Ga ri sa, ma ga ri, pa ma ga, dha pa ma,
ni dha pa.
- (4) *Practara*—Sa ga, ri ma, ga pa, ma dha, pa ni.
- (5) *Prasada*—Sa ri sa, ri ga ri, ga ma ga, ma pa ma, pa dha
pa, dha ni dha.
- (6) *Vyasvitya*—Sa ga ri ma sa, ri ma ga pa ri, ga pa ma
dha ga, ma dha pa ni ma.
- (7) *Skhalita*—Sa ga ri ma ma ri ga sa, ri ma ga pa pa ga
ma ri, ga pa ma dha dha ma pa ga, ma dha
pa ni ni pa dha ma.
- (8) *Parivartita*—Sa ga ma, ri ma pa, ga pa dha, ma dha ni.

- (9) *Akshepa*—Sa ri ga, ri ga ma, ga ma pa, ma pa dha, pa
dha ni.
- (10) *Vindu*—Sa sa sa ri sa, ri ri ri ga ri, ga ga ga ma ga,
ma ma ma pa ma, pa pa pa dha pa, dha dha
dha ni dha.
- (11) *Vahita*—Sa ri ga ri, ri ga ma ga, ga ma pa ma, ma pa
dha pa, pa dha ni dha.
- (12) *Urvani*—Sa ma ma ma sa ma, ri pa pa pa ri pa, ga dha
dha dha ga dha, ma ni ni ni ma ni.
- (13) *Sama*—Sa ri ga ma ma ga ri sa, ri ga ma pa pa ma ga
ri, ga ma pa dha dha pa ma ga, ma pa dha ni
ni dha pa ma.
- (14) *Prankhita*—Sa ri ri sa, ri ga ga ri, ga ma ma ga,
ma pa pa ma, pa dha dha pa, dha ni ni
dha.
- (15) *Nishkujita*—Sa ri sa ga sa, ri ga ri ma ri, ga ma ga pa
ga, ma pa ma dha ma, pa dha pa ni pa.
- (16) *Sama*—Sa pa, ri dha, ga ni, ma sa.
- (17) *Krama*—Sa ri sa ri ga sa ri ga ma, ri ga ri ga ma ri ga
ma pa, ga ma ga ma pa ga ma pa dha, ma pa
ma pa dha ma pa dha ni.
- (18) *Udghatita*—Sa ri pa ma ga ri, ri ga dha pa ma ga, ga
ma ni dha pa ma.
- (19) *Ranjita*—Sa ga ri sa ga ri sa, ri ma ga ri ma ga ri,
ga pa ma ga pa ma ga, ma dha pa ma dha pa
ma, pa ni dha pa ni dha pa.
- (20) *Sannivrita pravritaka*—Sa pa ma ga ri, ri dha pa ma
ga, ga ni dha pa ma.

- (21) *Venu*—Sa sa ri ma ga, ri ri ga pa ma, ga ga ma dha pa,
ma ma pa ni dha.
- (22) *Lalita Svora*—Sa ri ma ri sa, ri ga pa ga ri, ga ma dha
ma ga, ma pa ni pa ma.
- (23) *Humbara*—Sa ri sa, sa ri ga ri sa, sa ri ga ma ga ri sa,
sa ri ga ma pa ma ga ri sa, sa ri ga ma pa dha
pa ma ga ri sa, sa ri ga ma pa dha ni dha pa
ma ga ri sa.
- (24) *Hradasana*—Sa sa ri sa, ri ma ga ri, ga pa ma ga, ma
dha pa ma, pa ni dha pa.
- (25) *Avatohita*—Sa ga ma ma ri sa, ri ma pa pa ga ri, ga pa
dha dha ma ga, ma dha ni ni pa ma.

The following seven additional varieties are mentioned
by the musical authorities :—

- (1) *Tara Mantra Prasanna*—Sa, ri, ga, ma, pa, dha, ni, sa, sa.
- (2) *Mandratara Prasanna*—Sa, sa, ni, dha, pa, ma, ga,
ri, sa.
- (3) *Avaritaka*—Sa sa ri ri sa sa ri sa, ri ri ga ga ri ri ga ri,
ga ga ma ma ga ga ma ga, ma ma pa pa ma ma
pa ma, pa pa dha dha pa pa dha pa, dha dha
ni ni dha dha ni dha.
- (4) *Sompradana*—Sa sa ri ri sa sa, ri ri ga ga ri ri, ga ga ma
ma ga ga, ma ma pa pa ma ma, pa pa dha
dha pa pa, dha dha ni ni dha dha.
- (5) *Bidhuta*—Sa ga sa ga, ri ma ri ma, ga pa ga pa, ma dha
ma dha, pa ni pa ni.

- (6) *Upalata*—Sa ri sa ri ga ri ga ri, ri ga ri ga ma ga ma ga,
ga ma ga ma pa ma pa ma, ma pa ma pa dha pa
dha pa, pa dha pa dha ni dha ni dha.
- (7) *Uhasita*—Sa sa ga sa ga, ri ri ma ri ma, ga ga pa ga pa,
ma ma dha ma dha, pa pa ni pa ni.

THE SEASONS.

THE three principal seasons are Winter, Summer, and the Rainy. These are represented by the three Ragas—Sri, Panchama, and Megha, which also represent the evening, morning, and noon-time, and are characterized by the pre-dominance of the notes E, F, and D, respectively. The characteristic of the group of the "evening" Ragas is that they ascend from C and D or D flat to E; that of the group of the "morning" Ragas is that they ascend from C and D or D flat to F; and that of the group of the "noon-time" Ragas is that they ascend from C or D to F. These three Ragas might be said to represent the primitive forms of the three principal scales, namely, the pentatonic, the hexatonic, and the diatonic. Sri might in a manner be considered the prototype of the pentatonic scale (the primitive scale of the ancient nations), for it may be rendered without the use of F sharp and B. Panchama might also in a manner be taken as the originator of the hexatonic scale, as it introduces the use of F and can be rendered without B. Megha might also in a manner be considered as the nearest approach to the diatonic scale, introducing B flat (i. e., B in an incomplete state), and being capable of being rendered with a skilful use of A and E in the descending scale. The evolution of the six Ragas of which a theory is given in the preceding pages might be considered as the result of development made in after times.

CONCLUSION.

It will have been observed from what has been dealt with, though so meagrely, in the preceding pages that the Science and Art of music stand in intimate relation with other Sciences and Arts, such as Painting, Astronomy, Astrology, Medicine, Poetry, Prosody, Rhetoric, Logic, Grammar, Geography, Mathematics, &c., and that in dealing with the subject, the Aryans have displayed a wonderful insight into almost all the departments of human knowledge. Verily, they have demonstrated the truth of the saying that music is Harmony.
