the story of Indian Music and its Instruments

Ethel Rosenthal

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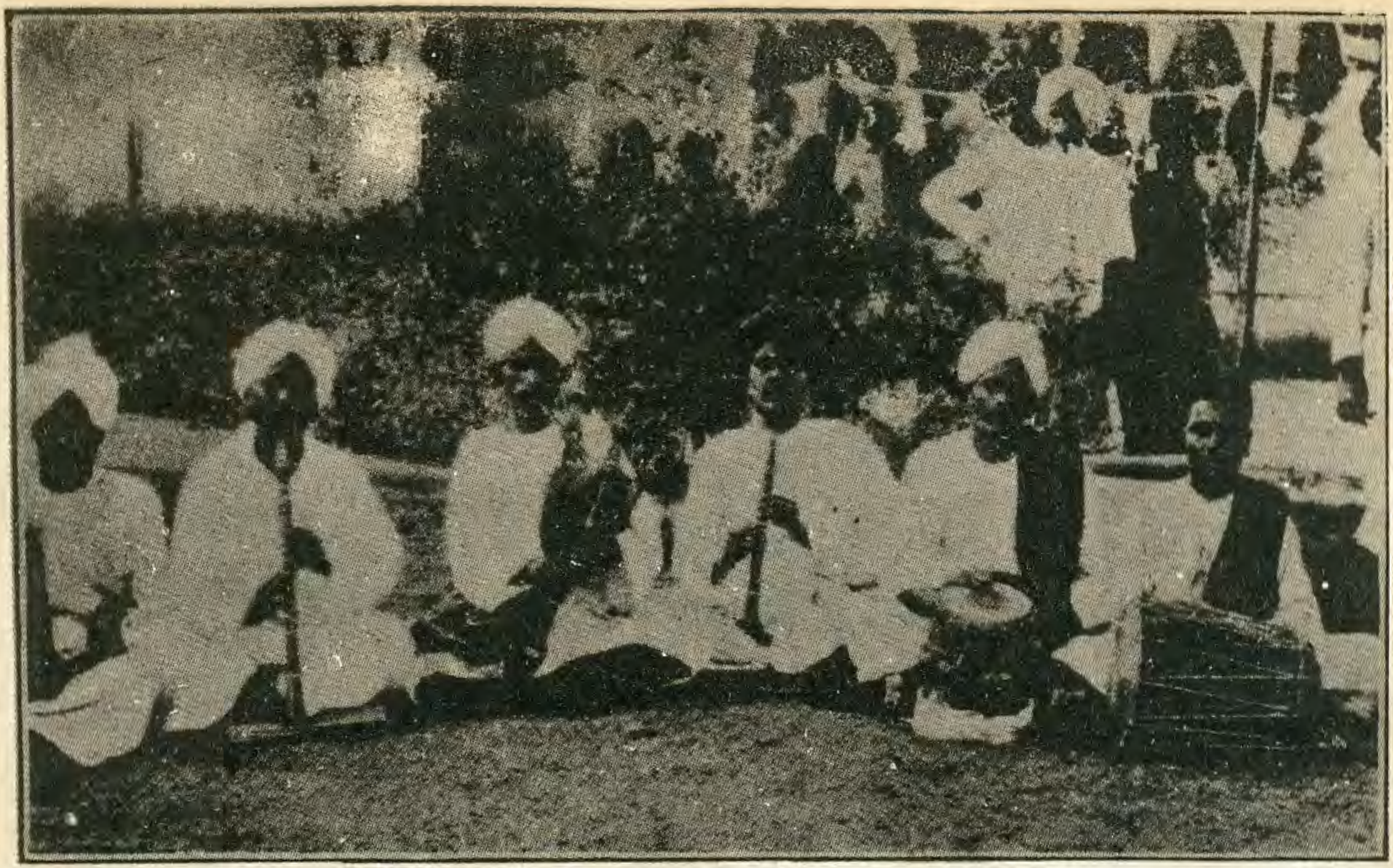

Plate I.

A Popular Deccan Orchestra

performing at an Indian fête held in the author's compound. The tambourine player is seated at the extreme left of the group.

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His Highness has honoured me by accepting the dedication of this work on Indian music.

His appreciation of art, literature and science is well known in India, and in each of the many countries in which he has travelled. An ardent supporter of Indian music, he has permitted his name to appear on the lists of donors of the Third and Fourth All-India Music Conferences, besides encouraging musicians from his State to participate in the Conference programmes.

Owing to the personal interest taken by His Highness in all forms of educational development, Jhalrapatan,* the capital of Jhalawar State, is a centre of literary activity.

ETHEL ROSENTHAL.

Secunderabad, Deccan.
MCMXXVIII.

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* *Jhalrapatan*, means "City of Bells," and, according to Colonel Tod, the author of "Annals and Antiquities of Rajast'han," is so named because of the large number of temple bells heard in the old city.

author has striven to acquire some comprehension of the psychology of the Indian people and of the Land of Wonders—where she has spent several years of enthralling interest. Perchance, this book may act as a link to reinforce the chain which unites music-lovers of East and West. If so, the author will be amply repaid for her labour of love. She has tried to acknowledge all sources of information, and has compiled the bibliography for the assistance of readers anxious to consult those sources for themselves.

The warmest thanks of the author are due to many friends in India for their valuable assistance. Space does not permit of individual mention of each helper who ungrudgingly placed time and talent at her disposal. She is as much indebted to those who urged her to proceed with her studies, as to those who offered her material aid, by affording her opportunities to become acquainted personally with Indian musicians, and to attend their performances.

The several languages current in India, the decay of records due to climatic conditions, and the illiteracy of a vast percentage of the population create many hindrances to the research worker, anxious to obtain, from local sources, reliable information respecting Indian music. Owing to the many tongues spoken in various quarters of the Indian Empire,

characteristics of a people who have submitted to widely divergent influences. Owing to his geographical position, the northerner has been more directly affected by foreign elements than his Dravidian brother of the south, yet the same spirituality underlies the finest and best in music, both north and south, and this same spirituality constitutes a bond of sympathy between Asiatic and European musicians, who believe in the sanctity of their art. In Hindu lore, the invention of numerous musical instruments is attributed to the gods, and the affection of Indian musicians for their *vínás*, flutes and drums is similar to the devotion which Western instrumentalists bestow upon their pianos, violins and 'cellos. The affection of the European concert artist, however, is usually of a practical nature, and is evidenced by the trouble which he takes to maintain his instrument in perfect condition. The devotion of the Indian performer is possibly more idealistic. Perchance his love for his instrument blinds him to its defects, while he is hampered further by a lack of reliable makers to whom he could entrust his instrument for repair.

The modern tendency to combine the northern and southern systems is significant of the unity which constitutes the bedrock of Indian music as a whole. The systematisation of *rágas*, and the fusion

and the eighth centuries A.D., and it is probable that the apex of Indian music was reached about the same period. In the world-famous cave temples of Ajanta, situated in the north-west of the dominions of His Exalted Highness the Nizam of Hyderabad, there are many carvings representing musicians and dancers. Cave I at Ajanta, dating probably from the commencement of tne seventh century, was designed as a Buddhist monastery, and amongst its wealth of sculptural decoration, figure musical instruments, such as drums, flutes and trumpets. Possibly one of the causes which has contributed to the fall of music from its high estate is the absence of standard notation. The vital question of notation has aroused much discussion at every conference on Indian music, held during the past decade. Despite the Indian's inherited facility for memorising, the treasures of Indian national music cannot be preserved satisfactorily until the problem of notation has been solved, although phonographs and gramophones serve a useful purpose.

In India, there is a vast profusion of folk music which varies according to locality. In the south, songs are employed on every occasion, and, before it is too late, steps should be taken for the systematic collection and preservation of melodies forming some of the most precious records extant of Indian

town, supplement the references to Govinda Márár on pages 48 and 49 of this work.

Govinda Márár, known also as Govind Baba Beri, died at Pandharpur, after his visit to Thiruvaiyar, to pay his respects to Tyágarája. Some of the oldest inhabitants of Pandharpur, who remember reports, heard in their youth, of Govinda Márár's wonderful singing, recount the following incident. While Govinda Márár was living at Pandharpur, the Maharája of Gwalior, accompanied by a Muhammadan vocalist who sang daily in the *durbar*, visited this town. One day, while the Muhammadan was singing, a member of the audience, who wished to gratify the Maharája, exclaimed *Wahwa!*—meaning "Well done!" The artist was much annoyed by this interruption, and requested the Maharája to prohibit inopportune applause. The Maharája complied, and orders were issued that severe punishment would be inflicted upon any person daring to make a noise during a musical performance. Govinda Márár, who was anxious to judge of the Muhammadan's skill, concealed himself in a room adjoining the *durbar* hall. Lost in admiration of the singer's art, Govinda Márár shouted *Wahwa!* at a certain juncture, in defiance of the Maharája's commands.

Govinda Márár was forced to appear before the Maharája, and was ordered to explain his reason for

Gwalior State has maintained its musical tradition untarnished for many centuries. His Highness the late Maharája of Gwalior extended his patronage to the All-India Music Conferences, and several artists from the Madho Music School of Gwalior have contributed to the Conference programmes.

Panchpakesa Bhagvatar, to whom reference is made on pp. 2 and 101, as an interpreter of the Rámáyana, died on May 15, 1925, and he is still mourned by all who had the privilege of attending his recitals. He was practically self-taught, but genius will out. Although he did not devote himself to his art until he was about twenty-five years of age, and commenced his public career some two years later, his dynamic skill as a singer soon earned for him tremendous popularity. He gave his performances in Tamil and Telugu, interspersed with quotations in Maráthí and Sanskrit.

Probably Indian audiences are the most appreciative and emotional in the world. They are more concerned with the song than the singer, and concentrate so completely on the work interpreted, that they establish a wondrous bond of sympathy between themselves and the performer. In Indian music, the art of the listener equals in importance the skill of the interpretative artist. In certain Indian cities, it

derived from their language, were, originally, from Hindustan, where they are supposed to have been of the lowest class of Indians, named *Pariahs*, or, as they are called in Hindustan, *Súdras*. They are thought to have emigrated about 1408 or 1409 A.D." In the middle of the nineteenth century, Sir Henry Rawlinson suggested that the gipsies of Europe were descended from the *Lûris*, described by the famous Persian poet, Firdousi (circa 941-1020 A.D.), as minstrels, who were imported into Persia, from India, about 420 A.D.

The *naubat khána*, mentioned on page 84, is one of the most remarkable institutions of Indian music. The effect produced by the bands stationed over the gateways of cities, palaces and shrines is peculiarly impressive when the gateway is situated on a height, for, under these circumstances, the music carries a long distance. Recently, the author climbed the famous Parvati Hill, near Poona, at an early hour and, long before she reached the summit, she distinguished the sounds of the *naubat* band, located over the entrance to the temple of the goddess. In the still, morning air, heavy with monsoon mists, the traditional music acquired fresh charm, enhanced by a flavour of mystery.

Mention of Tibetan musical instruments has been

taken: "At the opening of the service the attention of the deities is invoked by music—a wild appeal on cymbals, horns, conchs and drums, swelling in volume and increasing in tumultuousness as it works up gradually towards a crashing climax. Then follows a prayer intoned in soft, deep cadence by the *lamas* chanting in unison. This method of invocation practised in the monasteries throughout Tibet, is characterised by a tone and rhythm which stamp it indelibly upon the memory. . . . The prayers are punctuated by bursts of sound, the roll of drum and the crash of cymbal, and then again there rises on the air the blare of horns and the wild drone of the *ra-dong*. . . . . With a penetrating crash of music the service came to an end."

It would be an inestimable benefit to Indian art, were the efforts which are being made to raise the standard of Indian music, to be extended to Indian dancing, which has deteriorated sadly since the Vedic period, when it was regarded as an occupation fit for kings and their consorts.

At Brindaban, thirty miles south of Delhi, Krishna, mentioned on pp. 26, 97, 105, 129 and 143, passed much of his youth. Here he played his celestial reed *(bansri)* so entrancingly, that the wild beasts and reptiles gathered round to listen to his music. Here

Aryan elements of music are thought to have originated with the Vedic hymns, and rules for the performance of the "Sáman" chants are recorded in Sanskrit treatises.

The ancient Hindu custom of singing or declaiming the great epics to music is still maintained in Southern India. The interpretation of the whole of the "Mahábhárata," or the "Rámáyana," occupies a long series of performances, and the artists employed are greatly fêted. They receive substantial remuneration, and devote their whole lives to the study of the particular epic which they undertake to render in its entirety. One of the most famous of these singers was Panchpakesa Bhagvatar, who performed the whole of the "Rámáyana" in twenty-four recitals, each of which lasted from three to four hours. He died recently, but the enthusiastic praise of music lovers keeps his memory green. Europeans who attended his entertainments were amazed at the manner in which he held his listeners enthralled. Possibly the most dramatic portion of the "Rámáyana" deals with the rescue of Sita, the wife of Prince Ráma. Sita was captured by Ravana, the demon king of Lanka, or Ceylon, and Ráma regained possession of his wife, and overpowered Ravana, with the assistance of the monkey army of King Sugriva. As Panchpakesa Bhagvatar recited

14.	Kshiti	Pañchama or Pa
15.	Raktá	
16.	Sandípa	
17.	Alápi	
18.	Madanti	Dhaivata or Dha
19.	Róhini	
20.	Ramyá	
21.	Vugrá	Nisháda or Ni.
22.	Kshóbini	

The list is included in Captain C. R. Day's "The Music and Musical Instruments of Southern India and the Deccan," London, 1891, an excellent book of reference, now out of print. Day remarked that the list was well known, but that the names have been varied by different authorities. In Hindu mythology the seven principal notes were associated with the cries of animals and birds, and were classified as follows: *Shadja (Sa)*, the cry of the peacock; *Rishaba (Ri)*, the sound made by the cow when calling her calf; *Gándhára (Ga)*, the bleat of the goat; *Madhyama (Ma)*, the cry of the heron and the tonic of nature; *Pañchama (Pa)*, the note of the cuckoo or *kókíla*, the Indian nightingale; *Dhaivata (Dha)*, the neighing of the horse; *Nishada (Ni)*, the trumpeting of an elephant.

The natural form of the notes is known as *prakrita* or *śuddha*, and the chromatics are called *vikrita*.

ties cite the following account of his treatment of the art. The Emperor was in the habit of showing himself every day at a window of his palace, and on one occasion he remarked that several court musicians were stationed outside with a bier, and were performing funeral dirges. He made enquiries as to what was taking place, and the musicians replied that melody was dead, and that they were taking the corpse to be buried. "Very well," replied the Emperor, "make the grave deep, so that neither voice nor echo can proceed from it." Despite his severity and Puritanical tendencies, however, Aurangzeb maintained dancing-girls and singers for the entertainment of his wives and daughters. In his "Storia do Mogor,"* the Italian adventurer and chronicler, Niccolao Manucci, who resided in India from about 1656 to 1717, furnished a list of the superintendents of the dancers and singers at the Mughal court. They were known by such fanciful names as "Gazelle-eyed," "Ruby," "Diamond," "Rose-visaged," etc.

The division of the octave into twelve semitones is superseding the use of twenty-two *śrutis*, or microtones. The modern system was foreshadowed in the

* "Storia do Mogor," by Niccolao Manucci. London. John Murray, 1906-1908 (four vols.), translated by William Irvine.

northern or Hindustani system, and in the southern or Carnatic system. By the Hindustani method *rágas* are divided into six male, or principal, *rágas*, each one of which has five or six wives, or *ráginis*—secondary *rágas*, whilst their children, or *putras*, are known as derivative *rágas*. The Carnatic classification establishes seventy-two root *rágas* formed by variations of the order of the seven notes of the gamut, ascending and descending. *Rágas* have been derived chiefly from tribal songs, poetic works, devotional songs and scientific compositions. About the end of the eighteenth century, Sir William Jones wrote as follows respecting the *rágas*: "Every branch of knowledge in this country has been embellished by poetical fables, and the inventive talents of the Greeks never suggested a more charming allegory than the lovely families of the six *rágas* . . . . each of whom is a genius or demi-god, wedded to five *ráginis* or nymphs, and father of eight little genii, called his *putras* or sons."

The laws respecting the seasons at which certain *rágas* may be performed are still closely observed, and it would be considered a heinous offence for a musician to perform an evening *rága* in the morning, or vice versa. He would be severely censured also, were he to commit any other error respecting the periods associated with certain *rágas*. A modern

A story is extant respecting the Emperor Akbar, who commanded the famous singer, Naik Gopāl, to perform *rága Dípak*, knowing this rága to be related to fire. Naik Gopāl did his utmost to evade fulfilling the Emperor's commands, but Akbar was adamant. Accordingly, the unfortunate musician took the precaution of standing in the river Jumna before commencing his song, but all in vain—the heat of the water increased as he continued his performance until flames burst from his body and destroyed him.

In the ancient theory of Indian music three important notes were designated, namely, the *graha*, or starting note, the *amśa*, or predominant note, and the *nyása*, or final note of the *rága*. To-day importance centres solely round the *amśa* or *vádí*, known as "the soul of the *rága*." The example below illustrates the *Bhairáva rága* of the north, which is known in the south as the *Máyámálavagaula rága*. It is associated with dawn, and is of a reverent and quiet nature. Flattened *dha* is the *amśa*. This *rága* is the foundation of many folk-songs and melodies sung by the peasants when at work. On a recent visit to the sacred river Godavari, where a railway bridge was in process of construction, within the confines of Hyderabad state, the author was interested to note that this *rága* seemed to form the

CHAPTER II.

TIME AND TUNE.

"RAGMALA," or the art of *rága* pictures, forms an interesting supplement to *rága* music, and is described by Lord Ronaldshay in "The Heart of Aryávarta" (London, Constable, 1925), as follows: "This practice of weaving music and painting into a single composite whole provides us with a striking example of the intention claimed by the Indian for Indian art, namely, that of giving expression to the idea which lies behind the appearance of things—of making manifest the abstract; for it is, surely, ideas only and not objects, such as persons or things, that lend themselves to reproduction in two such different forms of artistic expression as music and painting."

It is possible to obtain *rága* pictures in many Indian cities, but the warning expressed by Sir William Jones in his article, "On the Antiquity of the Indian Zodiac," respecting Indian drawings in general, is applicable, in particular, to *rágmala*. Sir

cal authorities in Southern India, has been in correspondence with the author respecting *rágmala*, and he is of opinion "that each classic *rága* has a pen portrait of it in the *Dhyana-śloka* attached to it. That is the verse depicting the goddess of that *rága*, who, if approached and prayed to in the proper way, confers on the votary, mastery of that *rága*."

In his "Universal History of Music" (Calcutta, 1896, now out of print), Raja Sir Sourindro Mohun Tagore alluded to the colour scheme which Sanskrit experts have associated with music: "According to Sanskrit authorities the seven notes are respectively represented by the following colours: black, tawny, golden, white, yellow, purple and green, resembling very nearly those mentioned in Field's 'Chromatics.' . . . . The Sanskrit authorities divide the notes into castes, C, F and G (each of which contains four *śrutis*) being Bráhmanas; D and A (each having three *śrutis*) being Kshatriyas; E and B (having two *śrutis* each) being Vaisyas; and the sharps and flats being Súdras (or pariahs, these having lost caste, so to speak, by the relative values of the notes they represented being affected). This grouping furnishes the key to the combination that should be resorted to in setting a musical piece to harmony. The arrangement of the colours, too, furnishes an important guide in the arrangement of chords."

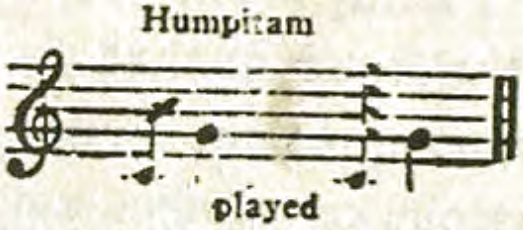
nised as belonging to the "Twice-born" or Aryan race; they were all present at the great national sacrifices; and all worshipped the same Bright Gods.

"Beneath them was a fourth or servile class, called Súdras, the remnants of the vanished aboriginal tribes whose lives had been spared. These were 'the slave-bands of black descent,' the Dâsas of the Veda. They were distinguished from their 'Twice-born' Aryan conquerors as being only 'Once-born,' and by many contemptuous epithets. They were not allowed to be present at the great national sacrifices, or at the feasts which followed them. They could never rise out of their servile condition; and to them was assigned the severest toil in the fields, and all the hard and dirty work of the village community."

Extract from "India: A Bird's Eye View," by the Earl of Ronaldshay (Constable and Co., 1924): "It is often popularly supposed that the term caste refers to the four great divisions into which, as we learn from the ancient Sanskrit texts of a semi-priestly and semi-legal character, the immigrant Aryan people was separated; that is to say, the Bráhmans or priesthood, the Kshattriya or military class, the Vaisya or husbandmen, and the Súdra or lower orders, whose function it was to serve the members of the first three. These were certainly more or less definite classes—as they are

of *gamaka* which assume importance in Hindu melody, and lend dignity and character such as harmony supplies in European music. One of the most frequent ornaments is the *Humpitam* or appoggiatura (Ex. 2).

Ex. 2.



This grace adds vigour to the principal note, and is much employed in singing. Full *humpitam* is heard when the grace-note is more than a semitone below the principal note. *Ahata* occurs when the grace is a semitone only above the principal note.

The *Andolitam* is another popular form of *gamaka* (Ex. 3).

Ex. 3.

The *andolitam* produces a pleasant, lilting or swinging effect.

Trills, tremolo passages, staccato notes and *Linum* or sliding notes, introduce welcome variation into phrases which might become monotonous, owing to

the keyed instruments which are heard with the voice, seems to unaccustomed Indian ears to be 'full of holes.'"

The outstanding categories of melodies in use in Northern and Southern India are known as *Dhurpad* and *Khyál* in the north, and as *Kirtana* and *Kriti* in the south. The individual sections of the *kirtana* or *dhurpad* are more clearly defined than those of the *kriti*. In his "Treatise on the Music of Hindustan," mentioned on page 15, Willard noted a few distinctive traits of Hindu melodies: "1. Hindustani melodies are short, lengthened by repetition and variations. 2. They all partake of the nature of what is denominated by us 'Rondo,' the piece being invariably concluded with the first strain, and sometimes with the first bar, or at least with the first note of that bar. 3. A bar, or measure, or a certain number of measures, are frequently repeated, with slight variations, almost *ad lib.* 4. There is as much liberty allowed with respect to pauses, which may be lengthened at pleasure, provided the time be not disturbed."

The various sections of the melodies are known in the south as *Pallavi*, *Anupallavi* and *Charanam*, and in the north as *Astái*, *Antara*, *Sañchárí* and *Abhog*. The *pallavi*, or *astái*, contains the main subject, and usually possesses a

recurrent bar (which is always in duple or triple time, just as our two melodic modes are either major or minor) and have to look elsewhere for the variety; they find variety in the *vibhág* (bar), whose constitution is, as we have seen, extremely various, and must look elsewhere for unity. Both of us find what we want in the larger spaces of time; they find unity in the *ávard* (section), we find variety in the sections."* There is a very close connection between the metre of verse and the rhythm of music in India, for the musical measure has been affected by the structure of the language and by the prosody. The Hindustani and Carnatic systems of *Tāla* (time), have many points of resemblance, and were both derived from poetic metre. Accent is unknown in Indian verse, and great attention is paid to the duration of the syllables, with the result that the rhythm of music has been influenced by the versification.

Time may be slow, moderate and quick, *Vilamba*, *Madhya* and *Drita*, and the subdivisions include duple, triple, quintuple, septuple and nonuple measures. The last-mentioned is seldom employed. A bar containing one group of units or *Mátras*, produces a more subtle emotional effect than one

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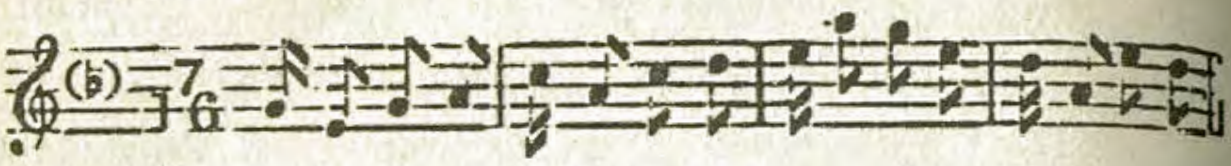
* The English words in brackets have been added to elucidate the meaning.—E. R.

Plate III.

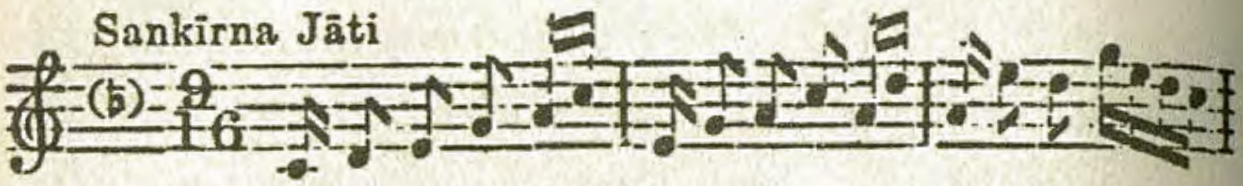
MANAHAR BARVE WITH HIS SÁRANGÍ.

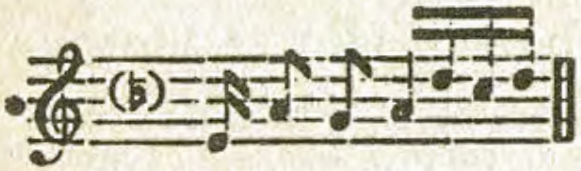
(See the description of the sárangi *on page* 30 *and the reference to Manahar Barve's* sárangi *on page* 145.*)*

Misra Jāti



Sankīrna Jāti





Captain Day observed:* "True triple time, curiously enough, is of the rarest, but there is a time, the accentuation of which is upon the first and second beat, which may be said to be a kind of triple time." This hybrid measure is a mixture of duple and common time, which is frequently employed in love songs to lend an impassioned character to the music.

Krishna, the pastoral incarnation of Vishnu, is represented frequently playing the flute, and he is the hero of innumerable love songs. He is regarded as an irresistible enchanter, and the tales of his amorous adventures delight young and old alike. Music plays an important part in the mystery play, based on the loves of Krishna and his bride, Rádhá, described by Sir William Wilson

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* "The Music and Musical Instruments of Southern India and the Deccan."

rhythmic independence of each hand and, as Fox Strangways mentioned in his "Music of Hindustan": "Indian drumming, then, varies the quality rather than the quantity of the tone. It practically ignores accent for its own sake. Such accent as there is on the first of the bar is due to the fact that two rhythms diverge from that point and converge at the beginning of the next or a later bar. It is the accent induced by the juxtaposition of opposing metres . . . . that pleases the Indian; not the accent, which is sought for its own sake as a means of contrast."

The drum occupies an important position in Hindu myth and legend, and in India the varieties of this instrument are legion. The *mrdanga* is considered generally to be the most ancient Indian drum. The two heads are covered with parchment and are tuned by means of braces. A mixture of flour and water is frequently applied to one head to increase the resonance, and the plaster is removed with care after each performance, whereas on the other drum head "the eye," as it is sometimes called, consisting of boiled rice, dust and juice, is permanent. Similar pastes are applied to the *tabla*, or pair of drums, which has been likened in appearance to a pair of cups, one of large and one of medium size. Professor Abdul Karim, of Poona, invented recently a

dancing girls, who came specially from Delhi to entertain the Maharája and his guests. Each girl was assisted by three instrumentalists, two of whom played on the *sárangí*, or Indian violin, whilst the third provided the inevitable *tabla* accompaniment. The drummers showed great skill in the employment of curious rhythmic devices, and really constituted the backbone of the entertainment, as the singers and dancers relied upon them to keep time. The *sárangís* used were of various sizes, some being about two feet in height, whereas others were considerably larger. In shape these instruments are reminiscent of the guitar, and usually have four strings, three of gut and one of brass. Formerly, Hindus favoured the exclusive use of metal strings to obviate the risk of employing gut made from the intestines of the cow, their sacred animal, but gut strings are to be found on many *sárangís* at the present day. The *sárangí* is popular both with professionals and amateurs, and lends itself to all categories of grace notes, as the stopping is produced by placing the fingers against the sides of the strings instead of pressing upon them. The belly is covered with parchment, beneath which a support is placed for the bridge. The four strings are tuned to Sa, Pa, Sa, Ga, or Sa, Ma (C, G, C, E, or C, F), and most *sárangís* have a number of sympathetic understrings.

ated the finenesses of their vocalisation. Unfortunately the harmonium has acquired great popularity throughout India, although it has little to recommend it. It is to be regretted, however, that the interesting instrument designed by Mr. H. Keatley Moore and tuned in the twenty-two *śrutis*, which was patented by Messrs. Moore and Moore, is no longer on the market, for the ordinary harmonium, beloved of Hindus and Muhammadans alike, detracts from the enjoyment of all sensitive listeners

Plate V.

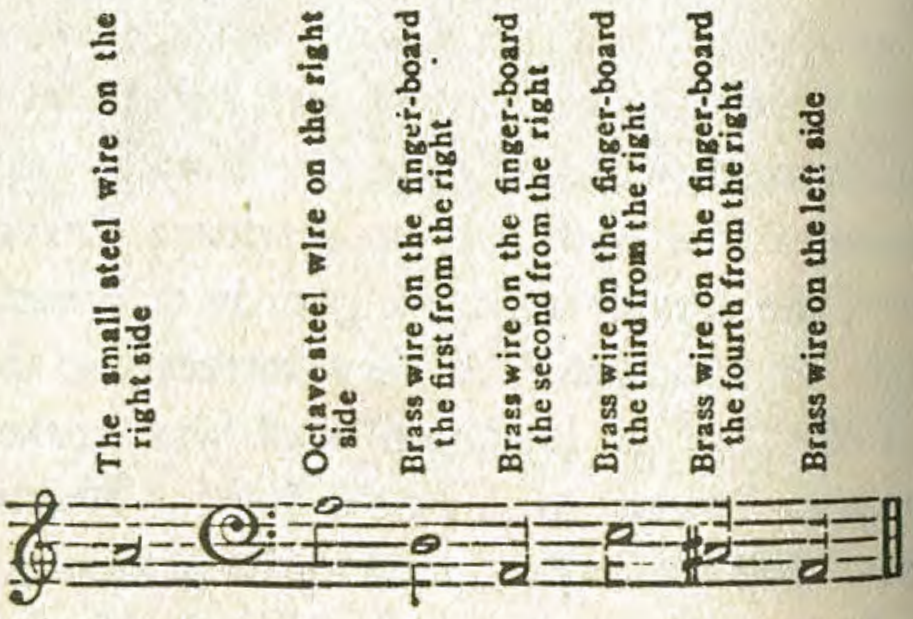
SOUTHERS VÍNÁ PLAYER.

Court Musician to the Maharája of Vizianagram
The víná was presented by the Maharájá.

(Reproduced by kind permission of Mrs. C. R Marsh.)

is a fretted instrument of the guitar kind. The fingerboard is 21¾ inches long. A little beyond each end of the fingerboard are two large gourds, and beyond these are the pegs and tail-piece which hold the wires. The whole length of the instrument is 3 feet 7 inches. The first gourd is fixed at 10 inches from the top, and the second is about 2 feet 11½ inches. The gourds are very large, about 14 inches diameter, and have a round piece cut out of the bottom, about 5 inches diameter. The fingerboard is about 2 inches wide. The wires are seven in number, and consist of two steel ones, very close together, in the right side; four brass ones on the fingerboard; and one brass one on the left side. They are tuned in the following manner (Ex. 5).

Ex. 5.



"The great singularity of this instrument is the

finger-nails or with a plectrum, and is a popular instrument with ladies in the south, whereas in the north it is used almost exclusively by professional musicians. Rao Saheb Abraham Pandither, of Tanjore, recently constructed a *vínâ* which he divided into forty-eight equal parts to the octave.

Many charming legends are extant respecting the *vínâ*, and the following story contains a lesson for all musicians suffering from "swollen heads." The monkey god, Hanumán, was exceedingly proud of his great skill as a performer, and Ráma, weary of his boasting, determined to cure him. A certain *rishi*, or sage, a composer of Vedic hymns, converted the seven notes of the octave into beautiful nymphs who passed Hanumán as he played upon the *vínâ*. One of the nymphs died as she listened to the monkey god, for she was the embodiment of the note which the conceited deity had murdered. The *rishi* then took up the *vínâ*, and the nymph revived as the note was played correctly. Hanumán was ashamed of his folly, and repented of his desire to pose as a great musician. Various versions of this legend are to be found in Indian works dealing with the art of music, but they all point the same moral.

In the Deccan and in Bombay Presidency, it is easier to discover performers on the *sitár*, than *vínâ* players, although the *vínâ* is regarded as the national

Nander, where the singers and instrumentalists are as noted as those at the Golden Temple, Amritsar. They perform at the evening ceremonies, which last from two to three hours, and are stationed in the centre of the Nander temple, near the inner sanctuary containing the tomb of the great Guru Govind, the Sikh leader, who was murdered at Nander a little over two hundred years ago. Singing and chanting are important features of the ritual, and a large number of bells, gongs, cymbals and horns are used. Various huge shells are employed for fanfares and rhythmic accompaniments, and although producing a harsh sound, they are in keeping with the military atmosphere of the temple, which is guarded by armed sepoys, and decorated with votive offerings, consisting of two-edged swords and other warlike implements. The soldiers watch carefully to see that Europeans remain in a small portion of the side veranda, from which they can view the proceedings in the central enclosure, without interfering with the devotions of the faithful.

In Hindu temples, chiefly those of the Lingayet sects, a peculiar form of music is employed known as *karadisméla*, owing to the use of a large kettle-drum of this name. Huge gongs are conspicuous at the *Dasahra* festival, dedicated to the memory of ancestors, and, at sunset, Hindu women carry bas-

tants, and this intercourse has affected their music. At Xri Manguexa (Manguexim), in the Portuguese district of Ponda, bells, drums, horns and Indian string instruments are employed in the temple consecrated to Siva worship. The horns are constructed from pieces of brass which can be fitted together to form a long curve; they are known in the south by the Tamil name of *kombu*, meaning horn. and in the north as *śringa*, or *śing*. They are employed extensively at all festivals and processions, and are utilised by village watchmen. Several of the instruments in Manguexim temple are so cumbersome that special push-carts are required to convey them from one part of the building to another, but despite their primitive construction the performers obtain rhythmic and melodic effects suggestive of western compositions.

The sacred ankle-bells of the dancing-girls are heard regularly in the Hindu temples at Goa, and the pleasant modulations of the girls' voices, as they blend with the bells, produce a harmonious combination, refreshing to European ears weary of the strident notes of the conch and the clash of cymbals. No dancer ties on these bells without first holding them to her forehead and uttering a short prayer, for they are the symbols of the profession to which she has been dedicated. "To tie on the bells" has

Plate VII.

MANAHAR BARVE WITH HIS BURMESE GONGS.

(See the reference to Manahar Barve's Burmese gongs on page 147.)

In 1878 Da Fonseca commented upon the love of music evinced by the Goanese in general, and remarked in his "Historical and Archæological Sketch of Goa," that: "It is a circumstance worthy of notice that the people of Goa, as a rule, possess a peculiar taste for music; but it is only amongst the upper and educated ranks that the principal European musical instruments are in use. The humbler classes still adhere to the national musical instruments, such as *gumbhot*, a quasi-semicircular earthen vessel ending in a small open tube, and covered in the front with a lizard skin; and *madlem*, a cylindrical earthen vessel covered on both ends with the same skin. The former is played with the right hand, and is specially used as an accompaniment to

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Though they like to trace their origin in their own sayings to those nymphs who in heaven are said to entertain the Gods, the truth is that they are largely recruited from other classes, whose children they purchase or adopt. They live in houses like those of the better-class Hindus, with broad verandahs and large court-yards, in which grows a plant or two of the sacred sweet basil. Their homes are furnished in the plain style of the Hindu householder, with mats and stools and wooden benches and an abundance of copper and brass pots and pans and water vessels. Only they wear a profusion of gold ornaments on head and wrists and fingers, a silver waist-band, and silver rings on their toes, and they make their hair gay with flowers. Their lives are simple and not luxurious; but the days are idled away in the languorous ease of the tropic sea breezes, a land of repose, a lazy land."

CHAPTER IV.

TYÁGARÁJA: THE BEETHOVEN OF INDIAN MUSIC.

EUROPEANS are prone to condemn Indian singing after listening to one or two performances of an inferior standard, at which they have been disgusted with the grimaces and coarse vocalisation of the musicians. The following remarks of the famous writer on India, Meadows Taylor, author of "The Confessions of a Thug," are as applicable to-day as they were in the earlier part of the nineteenth century: "I am bound to state, that very little of the really good or classical music of the Hindus is ever heard by European ears. What is ordinarily played to them is the commonest ballads and love-songs, with modern Persian and Hindustani ditties, sung by ill-instructed screaming dancing women, at crowded native *durbars*, marriages and other ceremonies." Fine vocalists are rare in India, and frequently they hesitate to perform before foreigners who are apt to show their contempt for In-

able knowledge of ancient literature, before devoting himself to the study of singing. In a prodigiously short time Tyágarája's talents were recognised, and he was acknowledged to be one of the finest vocalists in the south of India. He then became the disciple of a *swámi*—a term of respect applied to a man of distinction—who initiated him into the mysteries of Ráma worship, and taught him that anyone who pronounced Ráma's name ninety-six *crores* of times would obtain salvation. (A crore equals ten millions or one hundred lakhs.)

At the age of fourteen Tyágarája lost his father, and his mother followed her husband to the grave within a year. The cares of the household now devolved upon Tyágarája, who fulfilled his duties very conscientiously, devoutly worshipping the idols of Ráma and Sita, left to him by his grandfather and his father. By the time he had reached his thirty-eighth year he had uttered Ráma's name ninety-six crores of times, as stipulated by the *swámi*. After he had accomplished this feat, Ráma visited him while he was at his prayers. As soon as he was recognised, the god disappeared, but from that time forth Tyágarája was enabled to compose songs with perfect ease. Tyágarája's fame spread far and wide, and people flocked from remote districts to hear

performed in praise of Ráma on *Ekdasi* days (the eleventh days after the new and full moons) are still extant.*

Govinda Márár was a reputed singer of Travancore to whom Ráma appeared in a dream. The god told Govinda Márár of the marvellous Tyágarája, and Govinda Márár set out upon a pilgrimage to Thiruvaiyar, where Tyágarája resided. He travelled by bullock cart, and arrived weary and exhausted after his journey. Tyágarája, who was seated with his disciples, hesitated to perform before the importunate stranger. Ultimately a *pallavi* was sung by each person present, and Govinda Márar rendered it in *shatkāla* (sextuple time). He excelled in reducing the note values of his songs, and after commencing his theme in semibreves, or their equivalent, he would diminish six times over, until he concluded by rendering the melody in semidemisemiquavers. Tyágarája, who was amazed at the talent of his visi-

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* In "Hindu Manners, Customs and Ceremonies," by Abbé J. A. Dubois, the following note occurs with reference to *Ekdasi* days: "The eleventh day of the moon is religiously observed, not only by Bráhmans, but by all those castes which have the right to wear the triple cord. They keep a strict fast on this day, abstain entirely from rice, do no servile work, and give themselves up wholly to devotional exercises."

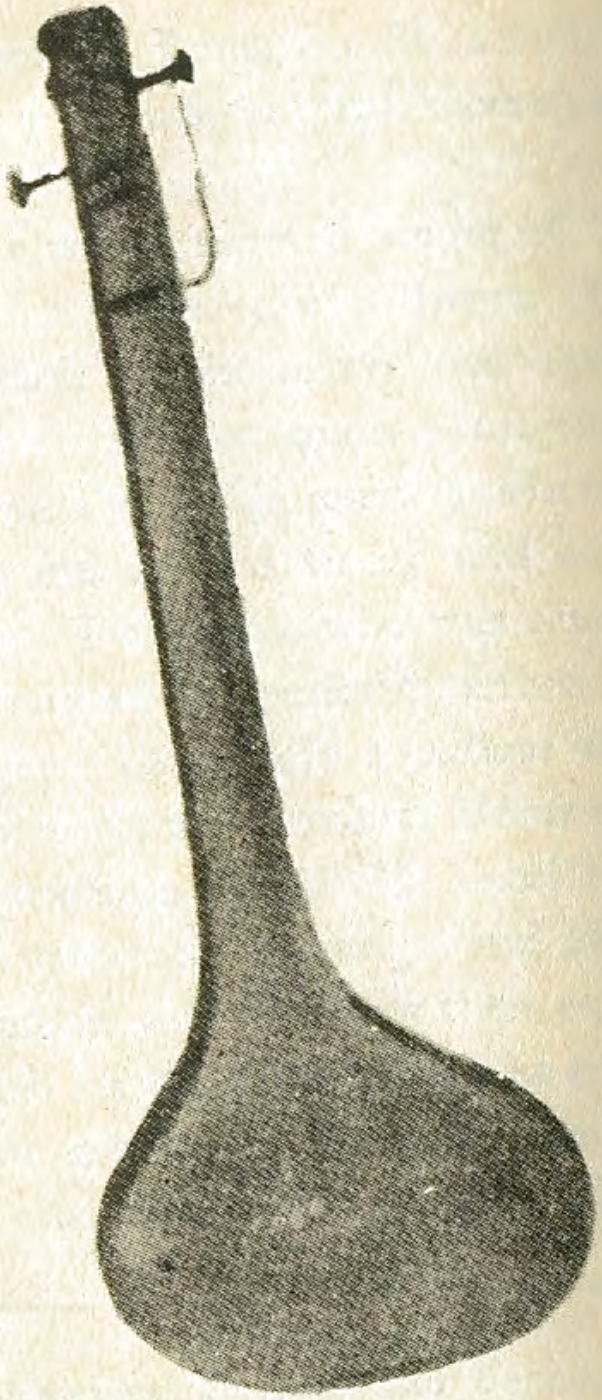

Plate VIII.

THE TAMBŪRA.

The *Tambúra* shown above came from Northern India, and was valued by the owner at about thirty rupees. A gourd formed the bowl, whereas the body of the Southern *tambúra* is usually of wood. The *tambúra* has three steel strings and one brass string. They are played with the fingers and are never stopped. The four ivory beads seen in the photograph are known as *pusalu*, and as they are threaded upon the strings, they are movable and are employed to effect minute alterations in pitch. Pieces of quill or silk, known as *jirala*, are inserted between the strings and bridge to produce a buzzing effect.

(See the reference to Tyágarája's use of the tambúra *on page 34.)*

treasured idols into the river Káveri. Tyágarája entreated his gods to recover them, and prayed for the conversion of his materialistic kinsmen. After a year's supplication, the musician was rewarded for his unswerving trust in Ráma, when he learnt, in a dream, the spot in the bed of the river where the idols were buried, and experienced no difficulty in regaining possession of them. Moreover, his brothers became Ráma worshippers and persecuted him no longer. The songs in which he celebrated the return of his images are still preserved in Southern India. A number of miracles are attributed to Tyágarája. He is said to have restored a dead man to life by means of his art, and to have converted many of his hearers to Ráma worship. When he was about eighty-nine or ninety years of age, Ráma appeared to him and announced that he would require to be re-born once only, because the spirituality of his life on earth would be taken into account. Tyágarája sang incessantly in praise of Ráma, and prayed to remain for evermore with the celestials, without revisiting the earth plane. At this period he composed "Raghunáyaká" and "Patti Viduvarádu," portions of which are cited at the end of this chapter. After nine months and twenty days, Ráma appeared, and agreed that Tyágarája should not be re-incarnated. Tyágarája had become a *Sunyasi*,

whilst the belief is current that great merit is acquired by performing Tyágarája's songs.

No attempt has been made to eliminate the supernatural element, so dear to the superstitious Hindu mind, from the above biography of Tyágarája, for the full meaning of his compositions would be misunderstood were his worship of Ráma to be ignored. The idea that he derived direct inspiration from his god must appeal to all believers in the divinity of music, and recalls the oft-repeated anecdote of "Papa" Haydn, who would leave his writing table and offer up a prayer for inspiration, whenever his ideas ceased to flow during the composition of his symphonies.

The following remarks respecting Tyágarája are from the pen of Mr. C. R. Sreenivas Iyengar, the learned musical critic (mentioned on page 15). They were included by him in an article which he contributed to the "Daily Express Annual" for 1925: "The psalms of David, the 'Imitation of Christ' of Thomas a Kempis, are akin to Tyágarája's hymns. They are the last word on the theory and practice of devotion, music and self-culture. . . . . They are supremely original, fresh, deep, suggestive and heart-gripping. They reveal the wonderful evolution of the soul of a neophyte right onwards until he reaches the goal. . . . . He lived his

tive and religious compositions, and excelled in his development of *sangathis*, or musical phrases.* He was his own author, for it is considered essential for Indian musicians to compose their own texts, and he employed the Telugu language, the most musical of Indian vernaculars, known as "the Italian of India."

With reference to Tyágarája's treatment of the *sangathis*, Mr. Ramaswami Iyer remarked: "The first *sangathi* is a very simple melody; the next is a little elaborate; the next is still more elaborate, and so on, until the last brilliant *sangathi* presents in the compass of the same *ávard* or time-limit as the first *sangathi* the maximum of rhythmic liveliness and melodic fullness.† All the *sangathis* glide into one another so easily and so gracefully that they seem to be natural evolutions and involutions of one another. Tyágarája will ever be remembered for this striking innovation, which has doubtless enriched music to an astonishing degree." In conclusion, Mr. Ramaswami Iyer stated that Tyágarája emphasised the importance of the time-honoured *tambúra* for the purpose of the drone and not of the "now-unfortunately prevailing harmonium."

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* See reference to *kirtanas* and *kritis* on page 22.

† See reference to *ávard* on page 24.

every variety of grace on this instrument. The Indian bagpipe, *nosbug* or *śruti upánga*, is also popular as a drone instrument. The bag, which is made of kid, is inflated by the mouth, and there are usually two cane mouthpieces, one used for the bag, and one for the drone.

Tyágarája imparted his knowledge to his faithful disciples, but he forbade those students who were endowed with a gift for improvisation to perform his own compositions, as he dreaded the mutilation of his songs. He introduced his own name into the close of his works with such phrases as: "This is the last counsel of Tyágarája." Specimens of these musical signatures will be found in the two songs below. Both were transcribed in European notation by Mr. Chinnaswami Mudaliyar, M.A., and are included in his rare "Oriental Music in European Notation," published in 1893. For the purpose of comparison the Indian versions of these songs were performed by a Telugu singer of repute, and the present author subsequently played the melodies on the piano. A few Indian critics who were present agreed that the European version conveyed only an approximate idea of the eastern interpretation. As Mr. Mudaliyar remarked in his explanatory notes: "Indian music lies under a mask at present." At the moment, however, the transcription of Indian airs

Pallavi. This section contains the main subject of the composition. Raghunáyaká nī[1] pádayugga[2] rájívamula[3] né[4] vidazála[5] Srí.[6]

1, Ní, your; 2, Pádayuga, feet; 3, rájívamula, lotus-like; 4, né, I; 5, vidazála, cannot leave; 6, Srí, term of respect.

Paraphrase.

"Raghunáyaka! I cannot leave your lotus-like feet."

Anupallavi. This section contains the second subject.

Aghájalamula[1] párathóli[2] nannadarimpa[3] nívé[4] gatigáda[5] Srí[6].

1, Aghájalamula, illusion; 2, párathóli, driving away; 3, nannadarimpa, protecting me; 4, nívé, yourself; 5, gatigáda, are the saviour; 6, Srí.

Paraphrase.

"Driving away illusion and protecting me, you are the Saviour!"

Charanam. An amplification of the above sections.

Bhavaságaramu[1] thataléka[2] né[3] bahugáṣi[4] padi[5] nní[6] marugujérithini[7] Avanijádhipá![8] Srítarakshaka[9] Anandakara![10]

1, Bhavaságaramu, ocean of births and deaths; 2,

Patti Viduvarádu. Ex. 9.

Primary *rága* Kharaharapriyá. See Ex. 8 below.

Secondary *rága* Manjari. The time *(tála)* is *Adi*, or common time.

The words are given below both in Telugu and in an English translation.

Pallavi. Patti[1] viduvarádu[2] ná[3] cheyi.[4]

1, Patti, holding; 2, viduvarádu, should not leave; 3, ná, my; 4, cheyi, hand.

Paraphrase.

"When once you have taken hold of my hand you should not leave it!"

Anupallavi. Puttina[1] nádé[2] nija[3] bhaktini[4] meda[5] gatti[6] guttu[7] chedaraka[8] brochi[9] cheyi.[10]

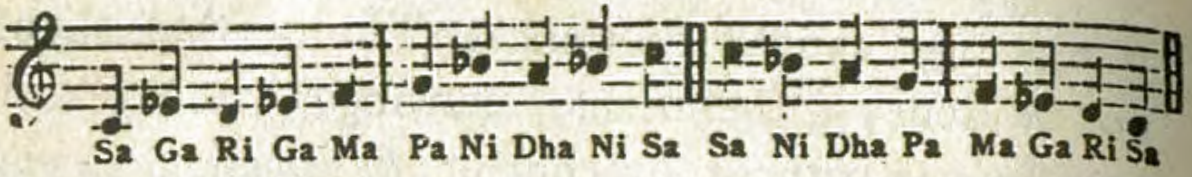
1, Puttina, of birth; 2, nádé, on the day; 3, nija, true; 4, bhaktini, devotion; 5, meda, neck; 6, gatti, tied; 7, guttu, honour; 8, chedaraka, without being sullied; 9, brochi, protecting; 10, cheyi, hand.

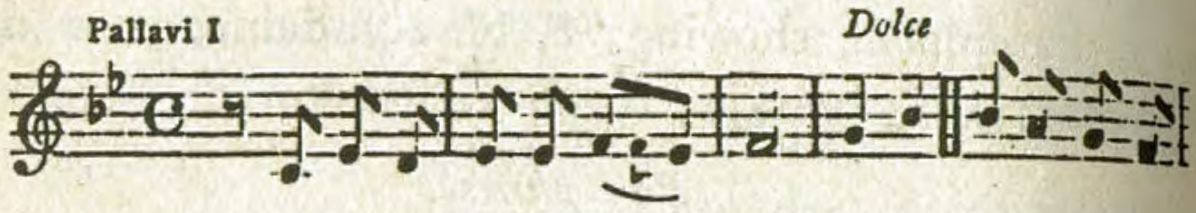
Paraphrase.

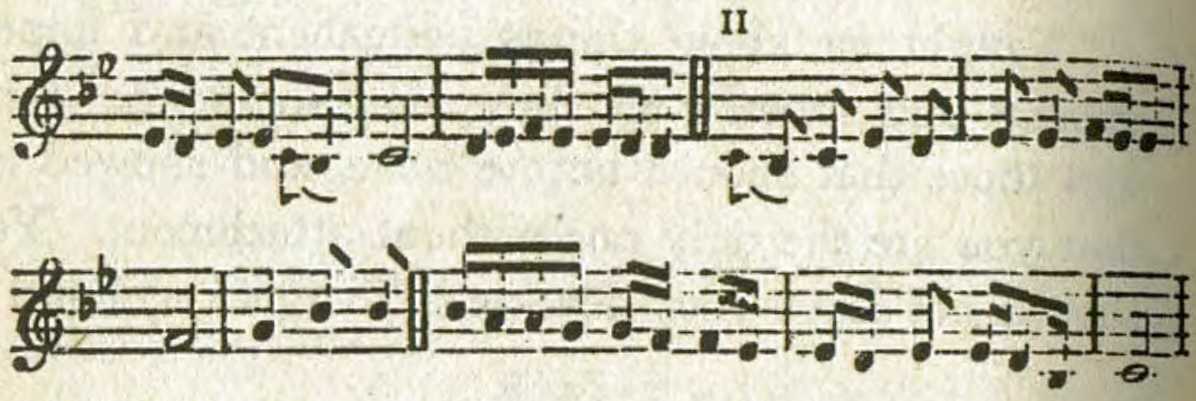
"From my birth you made me your true devotee and protected me and my honour from harm."

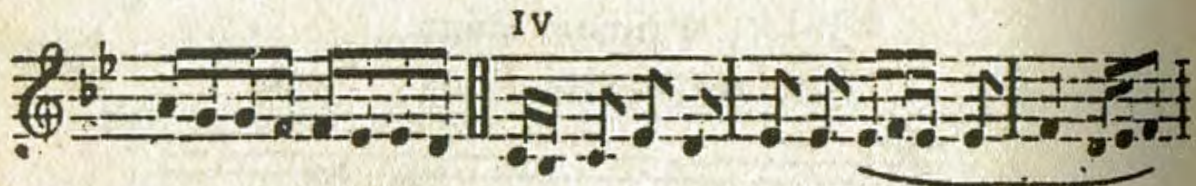
Charanam. Nityánityamulanu[1] bódhinchi[2] krutyákrutyamulanu[3] thélipinchi[4] pratyékudu[5] nívani[6] kanipinchi[7] bhrutyudaina[8] Tyágaráju[9] cheyi.[10]

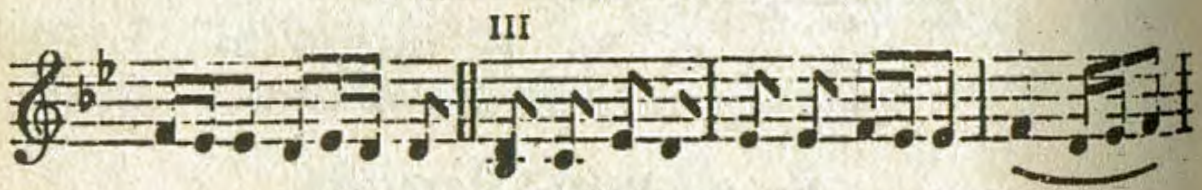
Arōhana (Ascent). Avarohana or Avarō (Descent).

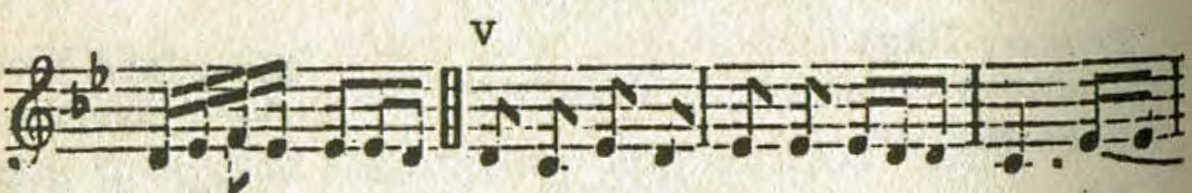


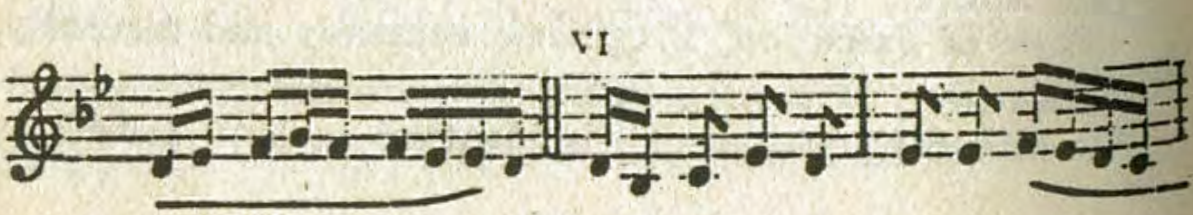


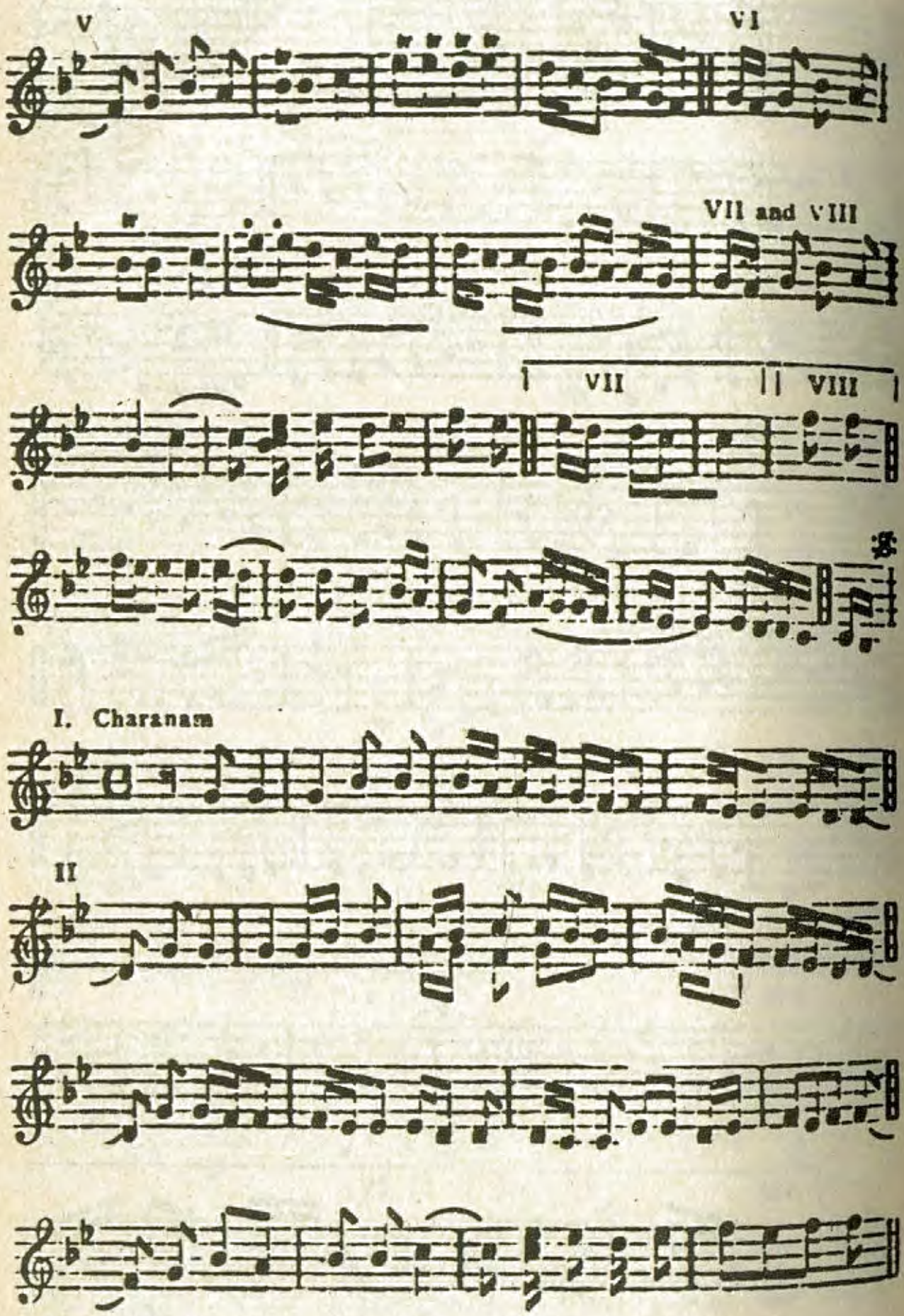











V
VI
VII and VIII
VII
VIII
I. Charanam
II

The following extracts from Tyágarája's songs, "Alakalu" and "Ennadu Zutuno," are taken also from Mr. Chinnaswami Mudaliyar's "Oriental Music in European Notation," 1893. Owing to the allusions which the songs contain to the characters in the "Rámáyana" they are of particular interest. The composition of the "Rámáyana" is attributed to the Sanskrit poet, Válmíki. In Southern India, the belief is current that Válmíki returned to earth in the person of Tyágarája, to develop the exquisite beauty of Tyágarája's *kritis** out of the recitative, associated with the "Rámáyana."

Alakalu. Ex. 10.

"Alakalu" is a song in praise of Ráma, and was inspired by the following incident in the "Rámáyana."

When Prince Ráma was sixteen years old, he was sent by his father, King Dasharatha of Ayodhya, to destroy the man-eating demons, Maricha and Suvahu, who had attacked the retreat of the sage, Vishvamitra. Ráma earned the gratitude of the hermit by killing Suvahu and wounding Maricha.

The words of the song refer to Vishvamitra's appreciation of Ráma's beauty. At the moment when

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* See reference to Tyágarája's *kritis* on page 53.

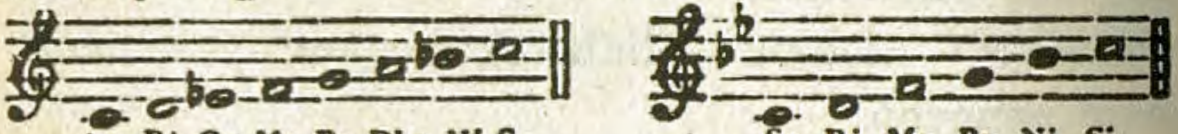
1, Cheluvu, beauty; 2, miraganu, enhanced; 3, marichuni, Maricha's; 4, madamu, pride; 5, anache, curbing or putting down; 6, vela, time.

Charanam. Muni[1] kanu[2] saiga[3] delisi[4] Sivu[5] dhanuvunu[6] viriche[7] samayamuna[8] Tyágarája[9] vinutuni[10] momuna[11] ramjillu.[12]

1, Muni, Rishi; 2, kanu, eye; 3, saiga, symbol; 4 delisi, knowing; 5, Sivu, Síva's; 6, dhanuvunu, arrows; 7, viriche, breaking; 8, samayamuna, at the time of; 9, Tyágarája, Tyágarája; 10, vinutuni, admired or worshipped by; 11, momuna, in the face; 12, ramjillu, bright (hair).

Ex. 10. Alakolu.

Kharaharapriyá. Rága Madhyamāvati.*
Primary Rága. Associated with Noon and Peace.



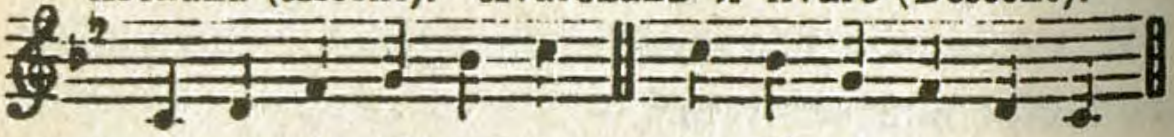
(See Example 8, page 63).

Music and words by Tyágarája.

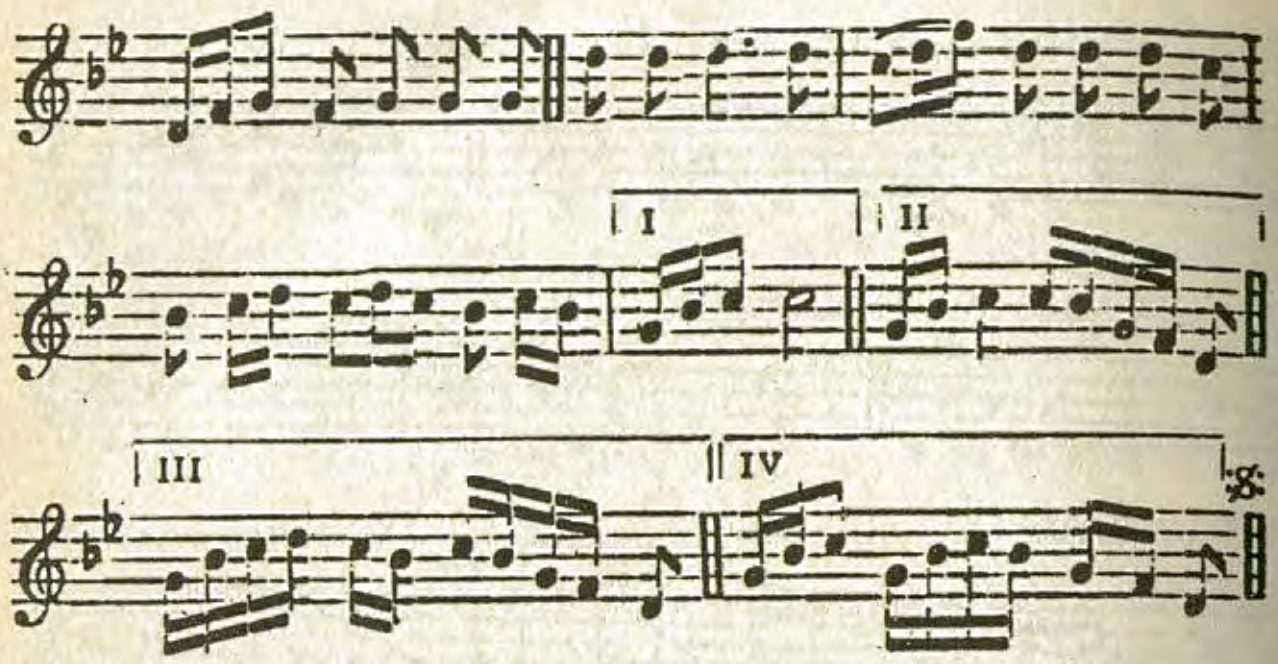
Tála Rūpaka. Style of execution.

Energico, Allegro con brio. Met. ♪ = 176.

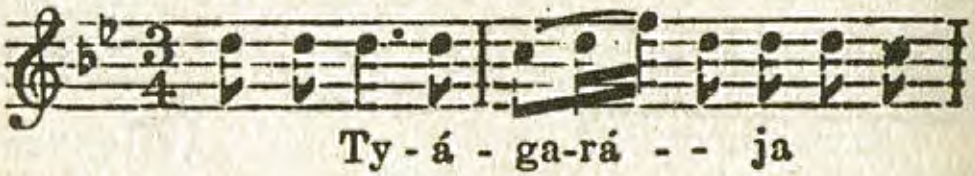
Arōhana (Ascent). Avarohana or Avarō (Descent).



* When the raga Madhyamāvati is sung at the close of a musical entertainment, it is supposed to cancel the evil effects produced by the performance of other rágas during prohibited, or inauspicious hours. E and A are *varja* (omitted) in this rága.



Specimen of the musical signature of Tyágarája introduced into the above example of his work.



Ennadu Zutuno. Ex. 11.

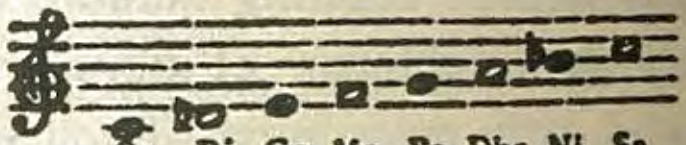
"Ennadu Zutuno" is in praise of Ráma, and reference is made in it to various personages who figure in the "Rámáyana," the epic chronicle of the Solar race of Ayodhya, or Oudh. The epic records that Sita went into exile with her husband, Ráma, who was accompanied also by his brother, Laxman. Incidentally the name of Prince Laxman is associated constantly with that of Ráma in local traditions. Bharata and Chatrugna were other brothers of Prince Ráma. King Sugriva, the chief of the monkey army, assisted Ráma to regain possession of

1, Dharanija, born of the earth (Sita); 2, Sumitra, son of Sumitra (Laxman); 3, Bharata, one of Ráma's brothers; 4, Chatrugna, another of Ráma's brothers; 5, Vanarayudhapati (Sugriva, the chief of the monkey army); 6, Varanjanayadu, noble Anjanaya (Hanuman, the monkey god); 7, karunanu, with love and affection; 8, karikokaru, together; 9, varnimpan, praise; 10, atharananu, with devotion, 11, pilchinannu, calling you; 12, Tyágarájarchita, Ráma worshipped by Tyágarája.

In the song Tyágarája invokes Ráma, the *tilaka* or caste mark of the Solar dynasty, who is praised and worshipped by all the personages mentioned in the text.

Ex. 11. Ennada Zutuno.

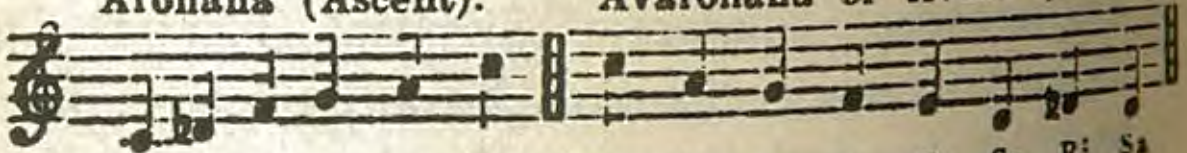
Chakravāka. Rága Kalāvati.*
Primary Rága. Music and words by
Associated with love. Any time. Tyágarája.



Sa Ri Ga Ma Pa Dha Ni Sa

Tála Madhyādi. Style of execution, with Longing and Earnestness. M. ♩ = 144.

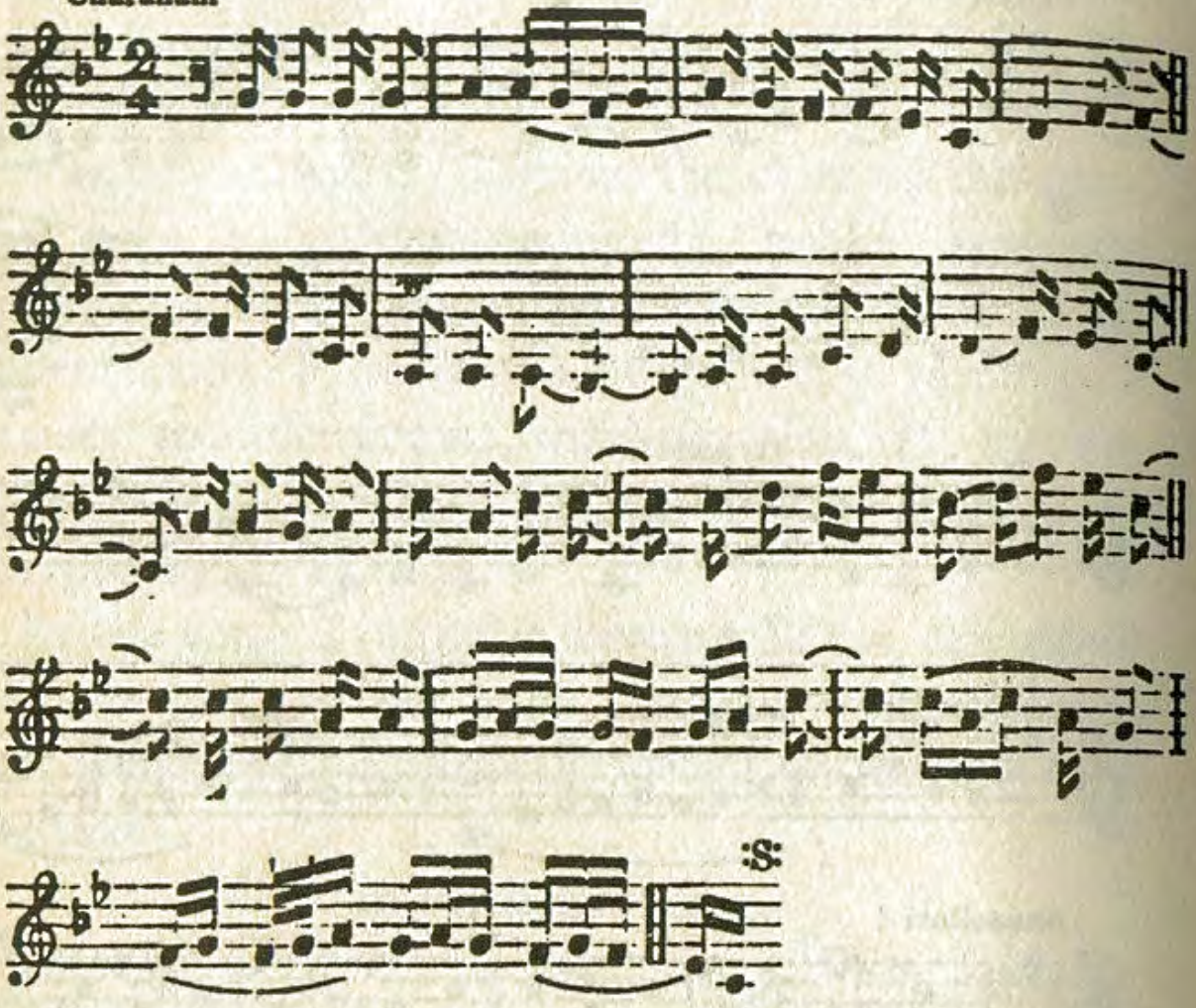
Arōhana (Ascent). Avarohana or Avarō (Descent.



Sa Ri Ma Pa Dha Sa Sa Dha Pa Ma Ga Sa Ri Sa

* B is *varja* (omitted) in this rága and E is *varja* in the ascending scale. D is omitted in the descending scale and employed only in the ascending scale.

Charanam



Specimen of the musical signature of Tyágarája introduced into the above example of his work.

Tyá - ga-rá - - ja

formerly every air was taught by ear alone. "Not only has the Eastern no written language of a sufficiently intelligible type for his music, but he is barely able to understand, much less to master, the endless subtleties and intricacies of the celestial art as cultivated by his ancestors; he is overwhelmed by his strenuous endeavours to retain in his memory, and hand down to posterity the unwritten melodies of his great masters, most of which he has learnt solely by ear and in a mutilated form." The above extract from the preface to Mr. Mudaliyar's monumental work applies to Indian musicians of to-day as it did to those of a quarter of a century ago, but a modern campaign has been started for the uplift of Indian music from the state of degeneracy into which it has sunk.

The first All-India Music Conference, convened in 1916 by H.H. the Maharaja Gaekwar of Baroda, inaugurated several projects of reform, as will be seen by the following memorandum:

The aims and objects of the All-India Music Conference, as settled at Baroda in 1916 are as follows:

1. To take steps to protect and uplift our Indian music on national lines.

2. To reduce the same to a regular system such as would be easily taught to and learnt by our educated country men and women.

12. To conduct a monthly journal of music on up-to-date lines.

13. To raise a permanent fund for carrying on the above-mentioned objects.

14. To establish a National Academy of Music in a central place where first-class instruction in music could be given on most up-to-date lines by eminent scholars and artists in music.

Up to the end of 1925 four conferences had taken place.* Widespread interest in music is being aroused amongst the intelligentsia of India, and it is to be hoped that the renaissance of Indian music will soon be a *fait accompli.* The second conference was held at Delhi in 1918, under the presidentship of H.H. the Nawab of Rampur, a skilled musician, and pupil of the famous Wazir Khan.† This prince furthered the cause of Indian music, by a munificent donation of fifty thousand rupees towards the establishment of a national academy of music, and allowed phonographic records to be taken of the compositions, belonging to the Tán Sen period, which are preserved in his State archives. Tán Sen, born at Gwalior, was a distinguished composer who

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* In December, 1927, an All-India Music Conference was held in Madras.

† Wazir Khan is a lineal descendant of Tán Sen.

Plate X.

MANAHAR BARVE WITH HIS JALATARANG OR JALTARANG.

(See the description of the jaltarang *on page 82 and the reference to Manahar Barve's* jaltarang *on page 147.)*

The programme of the second Conference included some fine interpretations of *dhurpad*—the pure form of Hindu song free from Muhammadan influence, introduced about 1470 by Raja Man Singh of Gwalior. *Dhurpad** is taken in slow *tempo*, and in its simple form it is devoid of any ornamentation beyond the *múrchanas*† or graces which embellish the predominant notes of the *rága*. Efficient interpreters of *dhurpad* possess voices of extensive compass, and some of the most noted of these rare artists attended the Conference, to demonstrate the particular class of work in which they specialise. After listening to their renderings one critic wrote: "The *dhurpad* style of music is becoming a rare acquisition; may God bless these living exponents of the art with long life, for there is no doubt that when these renowned artists pass away, they will leave a void in Indian art which it will be impossible to fill."

One of the curious instruments of ancient origin heard at this Conference was the *jaltarang*,‡ played by Saadatkhan, of Gwalior. It consists of a number of cups containing various quantities of water.

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* See reference to *dhurpad* on page 22.

† See reference to *múrchana* on page 21.

‡ See reference to the *jaltarang* on page 147.

surbahár, a species of large *sitár*, which is well adapted to the graces of Indian compositions. To a large proportion of the audience an Indian orchestra was an innovation, and the artistic results of the concerted music earned general approval. During the Conference the *naubat* played every day in the chamber above the gateway leading to the lecture hall. The *naubat*, implying a combination of nine instruments, is supposed to have been invented by Alexander the Great. Formerly musicians belonging to the *naubat* band performed at regular intervals of three hours each, and their music was regarded as an encouragement to the troops during periods of warfare. The *naqqárah*, or large kettle-drum, is included in the *naubat* band, and a special apartment, known as "the *naubat* or *naqqárah khána*," is usually reserved for musicians, above the gateways leading to palaces and shrines. These chambers are constructed generally with open archways on each side through which the sound is diffused.

Lucknow, formerly a prominent centre of music and dancing, was selected as the site of the Fourth All-India Conference, held in January, 1925. His Excellency, Sir William Sinclair Marris, Governor of the United Provinces, consented to act as president, in the absence of H.H. the Nawab of Rampur, who was prevented from attending owing to a bereave-

The youthful performer upon this musical curiosity was awarded a gold medal for his valuable participation in the items contributed by the Maihar State Band, under the conductorship of Ala-ud-din Khan.

One of the instruments most commonly heard in the Deccan is the *puñji* or *jinjivi* or *tombi*. The body and mouthpiece are made from a gourd in which two cane pipes are inserted. One of these pipes serves as the tonic drone, whilst the other is pierced with finger-holes and produces a variety of notes. It is played in *rága Nágaraváli*, a name associated with snakes, and the music produced appears to exercise a remarkable charm over serpents. The visit of the snake-charmer is of everyday occurrence, and both Europeans and Indians have recourse to his services, for the reptiles respond to the sound of his pipes with extraordinary rapidity. They creep from their holes as the musician commences his tune, and allow him to seize them and place them in his basket. Performing cobras are in great demand at Indian functions, and on these occasions they are allowed out of their baskets, and are controlled solely by the music of the *puñji*. When the melody ceases they wriggle back into captivity as though exhausted.

As a result of the All-India Music Conferences, academies and colleges are being established in various

tures should be used, and not such as are exhibited by the wandering minstrel of India." Up-to-date instructors should realise the importance of voice production, and should endeavour to dispel the idea, prevalent amongst conservative musicians, that practice ruins the voice. The antics described by Mr. Sohrab are due to the performers' lack of technique and the listeners' indifference as to the singers' deportment, for the majority of Indian audiences tolerate grimaces and harsh tones that are unbearable to Europeans.

Interest in music was awakened recently in Gujerat, and a musical conference was held in November, 1926, at Ahmedabad, under the auspices of the Gandharva Mahavidyalaya, of Bombay, one of the leading academies of Indian music. It was a sign of the emancipation of women that an Indian lady, Mrs. Vidyagauri Ramanbhai, should have been elected president. She performed her offices most efficiently and dwelt upon the importance of music as an educational factor. Pandit Vishnu Digambar, Principal of the Bombay Music School, mentioned that music had been cultivated in Gujerat in past ages, and expressed the hope that before very long every Indian child would learn music. Several concerts and competitions took place in connection with the conference.

Plate XII.

A DECCAN SNAKE-CHARMER
playing on his *punji* to a cobra.

(See the description of the punji *on page* 86.*)*

1. THE CRY

My protector, my lord. Oh! God.
The apple of mine eye. We cannot find
My husband, my lord. Oh! God.
My wealth we cannot see.
Me, in my fifth year, my lord,
Me, when I was an infant.
In my tenth year, my lord,
In my milk-sucking age.
Thou, beautiful-visaged, garlanded me,* my lord,
And kept me splendidly. Etc.

3. BREAST BEATING

Oh! protector, Oh! my lord. Hast
Thou reached Kylas?† Oh! the superior, my lord,
Hast thou reached the lord of heaven? Leaving me alone.
Is it just for thee
To run away, making me solitary?
Is it right to jump away? Not separating
Even for a day, thou hast separated thyself from thy wife.
For many years not separating, why hast thou separated thyself? Etc.

3. HAIR SEPARATION.‡

I have untied the false hair. Oh! my golden brother-in-law.
I have cast down the flower (from my head) on this earth.
I have loosened the string of the hair-knot, Oh! my golden brother-in-law.

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* The reference is to the custom of exchanging garlands at marriage celebrations.

† Kylas or Kailas. The abode of Síva, whither the blessed go after death.

‡ False hair, worn by married women, is exposed for sale in the bazaars in the Deccan and Southern India.

Binyon, Arthur Symons and James H. Cousins. The last-mentioned author wrote: "This young Indian poet with some of the Shelleyan stretch of imagination and lyrical rapture, shows the way . . . . out of the deep valleys of gloom and uncertainty into the sunlight and elevation of inner realisation of divinity." Harindranath Chattopadhyaya is the possessor of an exquisitely modulated singing voice, rich in tone and expression. He learnt voice production in Germany, and his singing to his own accompaniment is a revelation of the beauty of Indian music at its best, and proves the truth of Captain Day's statement that: "There *are* singers in India whose voices are wonderfully sweet, and when they sing their own songs in their simple form, no hearer can doubt that, like other national music, that of India possesses a charm peculiarly its own."

When differentiating between the music of Asia and that of Europe, a discerning Indian critic emphasised the great contrast which exists between the methods of constructing musical instruments in the East from those employed in the West. A European concert artist pays much attention to the condition of the instrument upon which he is to perform, whereas the Indian musician is content to play both solos and accompaniments on a damaged instrument. Thakur Muhammad Nawab Ali Khan,

ever, was a horn made from the bone of a goat or sheep. Holes had been pierced in the side of the instrument, and the Dravidian servants of Hyderabad soon learned to play this pipe with great zest. The value of Tibetan musical instruments is enhanced by the difficulty experienced by foreigners in procuring them, as the Tibetan authorities endeavour to prevent any curios leaving their country.

Since the broadcasting of the song of the nightingales to a 'cello accompaniment in England, in 1925, the following remarks of Sir William Jones in his treatise "On the Musical Modes of the Hindus," written in 1784, assume fresh interest.* Sir William Jones mentioned: "An intelligent Persian, who repeated his story again and again, and permitted me to write it down from his lips, declared he had more than once been present, when a celebrated lutanist, Mirza Muhammad, surnamed Bulbul, was playing to a large company in a grove near Shiraz, where he distinctly saw the nightingales trying to vie with the musician, sometimes warbling on the trees, sometimes fluttering from branch to branch, as if they wished to approach the instrument, whence

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* A reprint of the article appeared in "Hindu Music from Various Authors," compiled by Raja Comm. Sourindro Mohun Tagore, Calcutta, 1882. See page 157 of the present volume.

Plate XIV.

INDIAN BOY DANCER DRESSED AS A GIRL.

He came from the neighbourhood of Bezwada, beyond the Eastern frontier of the dominions of H.E.H. the Nizam of Hyderabad.

(See the description of the dances on pages 99 and 100.)

Vincent A. Smith, in "The Oxford History of India," mentioned that the amusements of the Vedic period included both music and dancing. The accompaniments to the ancient dances appear to have been furnished by flute, lute and drum players. Indian dancing is a great science which has developed into a magnificent art. The "Nátya Sástra," of Bharata* included much information with respect to dancing. *Nartana*, dancing and acting, form one branch of the science of music, *Sangíta*, the other divisions being classified as *Gita*, vocalisation, and *Vádya*, instrumentation. Dancing is subdivided into *nritta*, *vatya* and *nittrya*. *Nritta* comprises only the art of rhythmical movements, *vatya* deals with dramatic action, whilst *nittrya* is associated with nautch dancing. The ordinary musical accompaniment of the nautch is supplied by two *sárangís*, or two English fiddles, tuned in the Indian manner, one *mrdanga* or *tabla*, one *nosbug* or *śruti upánga*, and a *jalra*, or pair of cymbals.† In Indian dancing, as in Indian music, time, *tála*, may be slow, moderate or quick, *Vilamba*, *Madhya* and *Drita*.‡ The present

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* See reference to "Nátya Sástra" on page 3.

† Descriptions of the *mrdanga*, *tabla* and *sárángi* are given on pages 28, 29, 30, and the *nosbug* or *śruti upánga* is described on page 56.

‡ See reference to *Vilamba*, *Madhya* and *Drita* on page 24.

been covered thickly with powder to hide his dusky skin, and his costume included the ample skirt of the dancing girl, which reached to his ankles. Many Indians present declared that never before had they seen such grace of movement in a dancer, and prophesied that the lad would revive a lost art.

In India, rural dancing frequently surpasses professional dancing in point of interest, for the peasants reveal their temperament and racial characteristics while dancing and singing. Mr. A. J. Gray included a fine description of Afghan military dances in his book, "At the Court of the Amir" (Macmillan, 1901): "The thirty soldiers formed a ring round the musicians; the drum beat a sort of slow march, and the dancers walked slowly round, singing a chant in falsetto—one half sang a verse, the other half answered. Presently, the pipes began their shrill wailing, and the dancers moved faster, with a step something like a mazurka. Quicker and quicker grew the music, and quicker and quicker the dance: turbans and shoes were tossed off without a pause. The circle widened and lessened at regular intervals, arms were waved and hands clapped simultaneously. Still continuing the mazurka step, every dancer at each momentary pause in the music whirled round on his toes to the right, then to the left. Some were, of course, more graceful than others. One in

Nos. 1, 2, 3 and 4 of this Appendix form amplifications of subjects previously mentioned in this work, and Nos. 5, 6 and 7 are notes on a few modern artists, Indian and European, interested in Indian Art.

Plate XVI.

ANOTHER VIEW. TAKEN FROM THE ROAD LEADING TO THE PALACE.

(See Plate XV.)

his ear sparkles with gems, and his eye darts amorous glances . . . . who formerly delighted me, while he gracefully waved in the dance, and all his soul sparkled in his eye." Rádhá's companion exhorts her to seek Krishna: "Advance, fervid warrior, advance with alacrity, while the sound of thy tinkling waist-bells shall represent martial music." As Rádhá enters "the mystic bower of her only beloved," she "musically sounded the rings of her ankles and the bells of her zone," and Krishna tells her that her tinkling waist-bells "yield music almost equal to the melody of thy voice."

In his article "On the Mystical Poetry of the Persians and Hindus," also included in "Asiatic Researches," Sir William Jones commented on the symbolism of Krishna worship: "Considering God in the three characters of Creator, Regenerator and Preserver, and supposing the power of Preservation and Benevolence to have become incarnate in the person of Krishna, they (the Hindus) represent him as married to Rádhá, a word signifying atonement, pacification or satisfaction, but applied allegorically to the soul of man, or rather to the whole assemblage of created souls, between whom and the benevolent Creator they suppose that reciprocal love . . . . which our most orthodox theologians believe to have been mystically shadowed in the "Song of Solomon,"

only in Hindustan, but likewise over the occidental nations, and probably over the whole world.

The allowed insignificancy of the female sex in the idea of a Hindu, the contempt with which they are generally beheld, have very considerable effects on their poetry. A transient observation should likewise be made on the Arabians and Persians, as their music is generally understood and cultivated in this country. The Hindu *Ghuzuls* are in imitation and on the model of the Persian.

In Arabic poetry the man is invariably in love with the woman who is the object beloved. In Persia he is represented, contrary to the dictates of nature, as in love with his own sex. This is evident in all lyric poems of that country. Their pieces abound with the praises of the youthful cup-bearer, the beauty of his green beard, and the comeliness of his mien. In Hindustan the fair sex* are the first to woo, and the

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* "We must here make an allowance for *Indian* prejudices, which always assign the active part of amorous intercourse to the female, and make the mistress seek the lover, not the lover his mistress." Note on verse 255, translation of "Megha Duta."

I have endeavoured to assign a reason in the next paragraph after the following, which seems to me to obviate the necessity of any allowance being made for the passage on which Mr. Wilson has given this note, or of calling it a prejudice. The original text of Calidas appears to me quite natural, consistently with the customs of his country.

In Hindustan I can see no other motive but that the men being permitted, by law and the custom of the country, a plurality of wives, the women should grow fond by neglect. Having from the total want of education no means of mental amusement, they consider the society of their husbands as their supremest felicity; and as he has to bestow a portion of his time on every individual wife, it may be fairly presumed that no one of them can be cloyed with him. From this permission of polygamy she is the more solicitous to engage and secure his affections by ardent demonstrations of fondness. A precept of Hindu law should likewise be remembered, which prohibits the women to engage in the bonds of Hymen more than once during their lives. How far this precept of flagrant injustice is relished by the females, I leave the fair sex to determine.

To comprehend the songs of this country,* and to relish their beauties, we must not figure to ourselves Hindustan in the state in which it is at present but must transport ourselves back to those earlier ages to which allusions are made by them; to those times, when these regions enjoyed not the tranquillity at present subsisting in its parts, but when they were possessed by petty chieftains, arbitrary in their re-

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* See reference to love songs on page 27.

adventures, the skill with which he conducted himself in the presence of princes, his valour and intrepedity in times of danger, his cunning and foresight in preventing or avoiding the toils of the evil-minded, and all these exaggerated by the vanity of the traveller, formed the theme of admiration to the village, and the subject of pride to his relatives, not soon likely to be forgot.*

It is observed by the author of "An Inquiry into the Life and Writings of Homer," page 26, "that it has not been given by the gods to one and the same country to produce rich crops and warlike men, neither indeed does it seem to be given to one and the same kingdom, to be thoroughly civilised, and afford proper subjects for poetry." It is this which renders Hindustani songs flat and unpalatable, unless we transport ourselves back to their barbarous and heroic ages. Their abhorrence of innovation induces them to retain their ancient ways of thinking, or at least to imitate their manner of thinking in times of yore, notwithstanding the changes introduced by time. Indeed, from what has been observed in this and the preceding paragraph, although

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* For information respecting the insecurity of Indian roads until the nineteenth century, see Meadows Taylor's "The Confessions of a Thug," The World's Classics, 1901. Another edition abridged and annotated, Bombay, 1922.

woman in the bloom of her age, wasting her years in sighs for her absent and beloved husband, in whom are centred all her hopes of life—let us behold her at public festivals, where themes to which her heart is familiar are sung in the most pathetic language enforced by the charms of melody—let us accompany her to the riverside, which she daily visits to procure water for the use of the household, and where she witnesses a thousand tender interviews—let us turn our eyes to her domestic scenes, we see her happier sisters-in-law adorning and ornamenting themselves, and sporting in all the gaiety natural to their age, and she striving to stifle her grief, and appear cheerful. Perhaps she hears news of her husband's intention shortly to return; she revives as the drooping flower refreshed by sudden and timely rain. If this be in the winter, she laments his absence during the long cold nights of that season, and calls him cruel for not having thought of home earlier. Winter past, she trembles at the idea of the scorching rays of the sun, which will assail him on his journey. But when the rains set in, those months which are the most delightful* of all in Hindustan

* "The commencement of the rainy season, being peculiarly delightful in Hindustan, from the contrast it affords to the sultry weather immediately preceding, and also rendering the roads pleasant and practicable, is usually selected for travelling. Hence frequent allusions occur in the poets to

several others are said to add to their affliction, and remind them of their absent lovers. Superstition lends her aid to afflict or comfort them, by attaching importance to the throbbing of the eyes or pulsations of the limbs.*

The husband remaining from home for several years together, his wife, if she had been married very young, when she attains the years of maturity, begins to feel the power of love, and readily finds a youth on whom she fixes her affections,† having perhaps little more knowledge of her absent husband than from hearsay. In such a state of things, the lover can seldom be admitted at home on account of the smallness of the house, and the number of relatives. She sees herself therefore reduced to the necessity

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peacock is therefore always introduced in the description of cloudy or rainy weather, together with the *cranes* and *chatakas*."—"Cloud Messenger," pp. 1, 29, 148.

* "O'er her left limbs shall glad pulsations play."

"Palpitation in the left limbs, and a throbbing in the left eye, are here described as auspicious omens when occurring in the females; in the male, the right side is the auspicious side, corresponding with the ideas of the *Greeks*, described by Potter, *q.v.*"—*Ibid.*

† An objection very frequently started by Europeans against Hindu poetry and songs is, that they are generally too licentious and voluptuous. To such I would recommend the perusal of the note by Mr. Wilson on line 468 of his translation of the "Megha Duta." It is too long to quote.

round the waist and ankles, called *payel*, *bichooa*, etc.

5. Fretting, and making use of invectives against the mother and sisters-in-law, as being obstacles in the way of her love.

6. Exclamation to female friends termed *Sukhees*, and supplicating their assistance; and

7. *Sukhees* reminding their friends of the appointment made, and exhorting them to persevere in their love.

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jealous husbands to check clandestine visits, should the wives be so inclined; the sound emitted by them rendering them more liable to detection; until women using them being regarded more chaste, others were obliged to comply with the fashion to avoid aspersion of character. Thus did the Hindus endeavour to fetter their wives, and secure their affections by such inadequate means; neglecting their moral instruction, which is the only safe barrier.

See reference to Rádhá's bells on page 105.

In his book Mr. Clements proves himself to be a remarkably clear thinker. The sub-title of his "Introduction to the Study of Indian Music" summarises this work as: "An attempt to reconcile modern Hindustani music with ancient musical theory, and to propound an accurate and comprehensive method of treatment of the subject of Indian musical intonation," whilst in the first chapter the author states that his volume does not extend beyond the province of intonation as an introduction to the study of Indian music. Despite its limitations, his treatise is one of the most instructive studies on Hindustani music published in English during the present century, and contains many valuable comments on the subjects of equal temperament and staff notation in relation to Indian melody. All performers and publishers should heed Mr. Clements's warning on page 35: "One can only conclude that Indian writers who openly advocate the use of tempered instruments are unaware of their utter inadequacy to give any idea of Indian intonation. A word of warning appears to be needed by others, who, although not in favour of tempered music, are ensnared by Western notation. They should remember that Western notation, without drastic changes, such as those here recommended, is as detrimental to their music as the tempered harmonium. It is a tempered notation.

invent notations no better than others already in existence, with an elaborate superfluity of new and wonderful signs, in the hope of handing their names down to posterity as inventors, are friends of doubtful sincerity. Those who use the staff-notation for the purpose, without attempting to distinguish the special features of Indian notation, are encouraging the heresy that intonation is of minor importance."

The present writer's attention was much attracted by peculiar folk-songs which she heard in remote parts of Telingana in Southern India. They were characterised by sharply-defined rhythm, which was accentuated during the course of performance by the clash of small cymbals and the beating of drums. Unfortunately her attempts to record them in staff notation proved fruitless, owing to the elusive character of the melody.

Commenting on the generality of southern folk-song in "The Music and Musical Instruments of Southern India and the Deccan," Captain Day wrote: "The ordinary folk-songs of the country are called *lavanis*, and will be familiar to everyone who has heard the coolies sing as they do their work; the women nursing their children; the bullock drivers; *dhooly* bearers; or sepoys on the march. The airs are usually very monotonous. The words, if not impromptu, are a sort of history or ballad in

was opened in Lucknow at the close of 1926. In 1913, Atiya Begum's book on Indian music was published in London, and in the same year she lectured in Paris at the Sorbonne. Several artistic functions were arranged in the French capital, which assisted her propaganda work, and in 1914 she was invited to lecture in Holland, Germany and Austria. The outbreak of war interfered with her project of staging an Indian opera in Brussels, but after her return to India she decided to visit America, and in 1918-19 she lectured in most of the important cities in the U.S.A. Her second volume on the music of India was published by Luzac and Co. in 1926, and the third volume is in course of preparation. Owing to the very close relationship between Indian music and Indian dancing, the fourth volume, which is still in manuscript, deals exhaustively with Indian dancing.

Heart." Mr. Ted Shawn, who made a special study of Síva as "Natarája," or "Lord of the Dance," represents the Indian god in Miss St. Denis's production, "The Cosmic Dance of Síva," for which music has been specially composed by Lily Strickland Anderson, a gifted American composer, who has resided in India for many years, where she has learnt to reproduce the subtle charm of Indian music.*

In British India, European tourists have few opportunities of witnessing fine Indian dancing. Consequently it is unwise for travellers, who have not the good fortune to attend private performances in the palaces of Indian princes and noblemen, to pass criticism upon the art of the nautch in general. Many dancing girls possess considerable dramatic talent, and by gesture and facial expression alone they reveal the meaning of their songs to listeners who do not understand the words. They are genuine artists, and the instrumentalists follow every movement and intonation of the soloists with rapt attention, with the result that the accompaniment becomes an integral part of the entertainment.

The peacock dance is one of the most graceful items to be seen in the Deccan. The exponents man-

* In the Indian Museum, Calcutta, there is a remarkable bronze statue of Síva Natarája which reveals the majesty of Síva's cosmic dance.

Rangoon, one correspondent wrote: "What most attracted the people was his playing on the flute. The boy, standing as he was on the stage, in Srí Krishna's attire, represented Srí Krishna incarnate, and carried away the audience into the heavenly region by the melodious notes of his *bansri* (flute)."* Manahar Barve is thoroughly acquainted with the *rágas*, and, although a Maratha† by birth, he interprets the *kirtanas* of Tyágarája with the skill of the most accomplished Southerner. A linguist as well as a vocalist and instrumentalist, he sings in several Indian tongues, including Hindi, Urdu, Marathi, Telugu and Tamil, and, in consequence, his interpretations are not marred by inadequate translations of the texts of his songs.

Some of Barve's most attractive items consist of his solos on the *dilruba*, a string instrument which is popular in Bombay Presidency and the Deccan. It is usually about two feet in height, and is furnished with four main metal strings and a large number of sympathetic understrings.

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* See reference to Krishna on pages 26, 97, 105, 129, xxvi and xxvii.

† Sir William Wilson Hunter, in "The Indian Empire," describes Mahárashtra as "stretching from the Berars in Central India to near the south of the Bombay Presidency." —Page 376 of third edition, London, W. H. Allen and Co., Ltd., 1393.

Plate XVIII.

MANAHAR BARVE WITH HIS SARASAROJ.

(See the reference to Manahar Barve's sarasaroj *on page* 146.)

ployed, however, was of better quality than the cheap Austrian harmoniums which are general throughout India, and a harmonium and *mṛdanga* duet, with Manahar Barve at the former instrument, was a *tour de force* which compelled admiration. Barve also plays on the *sárinda*—a small string instrument employed by the beggars of Karachi and Bengal. It has only two strings, and might be described as "a poor relation of the *sárangí*." Barve possesses a very fine *sitár*,* from which he obtains a round, full tone, and his performances upon this instrument have aroused particular interest in Southern India, where it is not so well known as it is in the Deccan and further north. He is popularising the *sarasaroj*, a species of dulcimer, in tone resembling the harpsichord, which is played with two sticks and has sixteen strings.

Amongst the many accomplishments in which Barve excels is the peculiar skill required for increasing speed by the diminution of note values, mentioned with reference to Govinda Márar.† "Master" Prabhakar, a clever little lad, known as "The Indian Cuckoo," assists "Master" Barve, and possesses considerable technique and breath control, although his

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* See reference to the *sitár* on page 37.

† See page 48.

one of which is numbered to correspond with the numbers on the basins.

Professor Ganpat Gopal Barve has drawn up some very ingenious charts showing the connection between Eastern and Western music. By way of illustration, he has published European airs in staff notation, with indications in Gujerati as to the manner of performance, and it is perfectly feasible for an English and an Indian musician to sing the tunes in unison from the printed instructions, although neither performer can understand the signs which guide his colleague. Professor Barve has established a school of music in Bombay, where numerous experiments are made with regard to the scientific value of music. He is extremely interested in colour music, and believes in the medicinal value of the art, a conviction which is shared by many Indian and European musical authorities. At the second All-India Music Conference, held in 1918, at Delhi, Mr. Ganpatrao K. Chavan referred to the healing properties of Indian music as follows: "One of the subtle remedies which should be given more consideration is music. The idea that music may be so applied as to actually heal the diseases of the human organism, is in perfect keeping with the advanced thought of the age. The effect of harmonious sounds on the mind is recognised as beneficial, as it appears to do its good by

in the chair. Inayat Khan was firmly convinced of the spiritual power of music, and many seekers after truth who visited his London studio, had the opportunity of attending fine performances of Indian music and drama, while becoming acquainted with Inayat Khan's philosophy.

In Europe and in the U.S.A. Inayat Khan founded the Súfi Order of Universal Brotherhood, which embraced mysticism, religion, philosophy, literature and music. The headquarters of this movement, which is distinct from the Súfism of Islam, are situated at Geneva, and Inayat Khan established a summer school at Suresnes, near Paris, where many of his disciples and collaborators were awaiting him at the time of his death. He had been absent from India for sixteen years, and was on a short visit to his fatherland, when he was cut off in the midst of his labours. The sympathies of Inayat Khan were universal, and he appreciated European as well as Oriental music. One of the treasured possessions of the present writer is a letter of thanks addressed to her by Inayat Khan, after a recital of poetry and music, given by her in London in 1916, at the annual reception of the Súfi Order.

explains the causes and properties of sound, limits the number of mixed, or *harmonick*, sounds to a certain series, which perpetually recurs, and fixes the ratio, which they bear to each other, or to one leading term; but, considered as an *Art*, it combines the sounds, which philosophy distinguishes in such a manner as to gratify our ears, or affect our imaginations, or, by uniting both objects, to captivate the fancy while it pleases the sense, and speaking, as it were, the language of beautiful nature, to raise correspondent ideas and emotions in the mind of the hearer; it then, and then only becomes what we call a *fine art*, allied very nearly to verse, painting and rhetorick, but subordinate in its functions to pathetick poetry, and inferior in its power to genuine eloquence.

Thus it is the province of the *philosopher*, to discover the true direction and divergence of sound propagated by the successive compressions and expansions of air, as the vibrating body advances and recedes; to show why sounds themselves may excite a tremulous motion in particular bodies, as in the known experiment of instruments tuned in unison; to demonstrate the law, by which all the particles of air, when it undulates with great quickness, are continually accelerated and retarded; to compare the number of pulses in agitated air with that of the

and propelled along their solid capillaments, or whether the fibres of our nerves, which seem indefinitely divisible, have, like the strings of a lute, peculiar vibrations proportioned to their length and degree of tension, we have not sufficient evidence to decide; but we are very sure that the whole nervous system is affected in a singular manner by combinations of sound, and that melody alone will often relieve the mind, when it is oppressed by intense application to business or study. The old musician, who rather figuratively, we may suppose, than with philosophical seriousness, *declared the soul itself to be nothing but harmony*, provoked the sprightly remark of CICERO, that he *drew his philosophy from the art which he professed;* but if, without departing from his own art, he had merely described the human frame as the noblest and sweetest of musical instruments, endued with a natural disposition to resonance and sympathy, alternately affecting and affected by the soul which pervades it, his description might, perhaps, have been physically just, and certainly ought not to have been hastily ridiculed: that any medical purpose may be fully answered by musick, I dare not assert; but after food, when the operations of digestion and absorption give so much employment to the vessels, that a temporary state of mental repose must be found, especially in hot cli-

genius, awakens all the affections, and captivates the imagination at the same instant through all the senses.

When such aids, as a perfect theatre would afford, are not accessible, the power of musick must in proportion be less; but it will ever be very considerable, if the words of the song be fine in themselves, and not only well translated into the language of melody, with a complete union of musical and rhetorical accents, but clearly pronounced by an accomplished singer, who feels what he sings, and fully understood by a hearer, who has passions to be moved; especially if the composer has availed himself in his *translation* (for such may his composition very justly be called) of all those advantages, with which nature, ever sedulous to promote our innocent gratifications, abundantly supplies him. The first of those natural advantages is the variety of *modes*, or *manners*, in which the *seven* harmonick sounds are perceived to move in succession, as each of them takes the lead, and consequently bears a new relation to the six others. Next to the phenomenon of seven sounds perpetually circulating in a geometrical progression, according to the length of the strings or the number of their vibrations, every ear must be sensible, that two of the seven intervals in the complete series, or octave, whether we consider it as placed in a circular

different classes; but, since many of them are unpleasing to the ear, others difficult in execution, and few sufficiently marked by a character of sentiment and expression, which the higher musick always requires, the genius of the *Indians* has enabled them to retain the *number* of modes, which nature seems to have indicated, and to give each of them a character of its own by a happy and beautiful contrivance. Why any one series of sounds, the ratios of which are ascertained by observation and expressible by figures, should have a peculiar effect on the organ of hearing, and, by the auditory nerves, on the mind, will then only be known by mortals, when they shall know why each of the seven colours in the rainbow, where a proportion, analogous to that of musical sounds, most wonderfully, prevails, has a certain specifick effect on our eyes; why the shades of green and blue, for instance, are soft and soothing, while those of red and yellow distress and dazzle the sight; but, without striving to account for the phenomena, let us be satisfied with knowing, that some of the *modes* have distinct perceptible properties, and may be applied to the expression of various mental emotions; a fact, which ought well to be considered by those performers, who would reduce them all to a dull uniformity, and sacrifice the true beauties of their art to an injudicious temperament.

with perspicuity whatever is explicable, and gives dignity to the character of a modern musician, by uniting it with that of a scholar and philosopher.

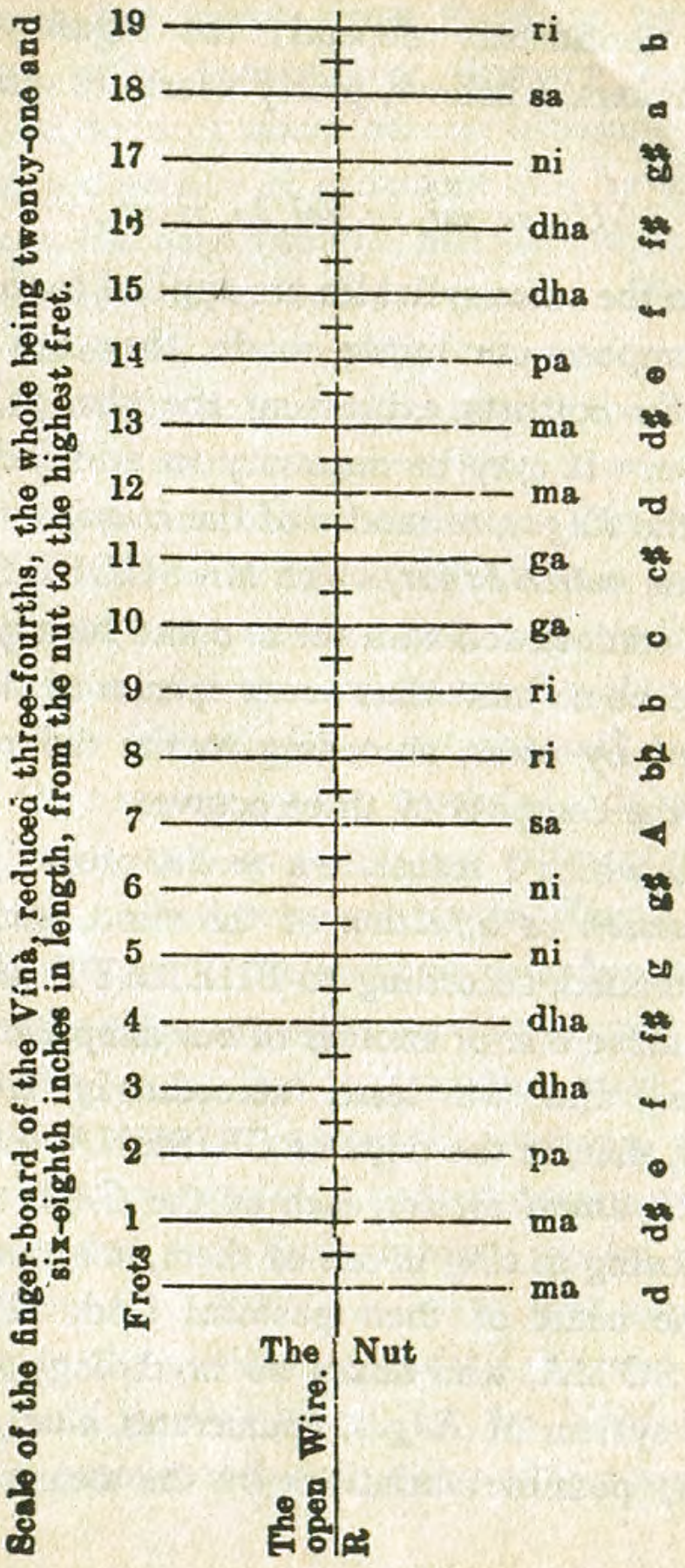
The unexampled felicity of our nation, who diffuse the blessings of a mild government over the finest part of *India*, would enable us to attain a perfect knowledge of the oriental musick, which is known and practised in these *British* dominions not by mercenary performers only, but even by *Muselmans* and *Hindus* of eminent rank and learning: a native of *Cáshán*, lately resident at *Murshedábad*, had a complete acquaintance with the *Persian* theory and practice; and the best artists in *Hindustan* would cheerfully attend our concerts: we have an easy access to approved *Asiatick* treatises on musical composition, and need not lament with CHARDIN, that he neglected to procure at *Isfahán* the explanation of a small tract on that subject, which he carried to *Europe:* we may here examine the best instruments of *Asia*, may be masters of them, if we please, or at least may compare them with ours: the concurrent labours, or rather amusements, of several in our own body, may facilitate the attainment of correct ideas on a subject so delightfully interesting; and a free communication from time to time of their respective discoveries would conduct them more surely and speedily, as

"*among the* Védas *he was the* Sáman." From that *Véda* was accordingly derived the *Upavéda* of the *Gandharbas*, or musicians in INDRA'S heaven; so that the divine art was communicated to our species by BRAHMA himself or by his *active power* SERESWATI, the Goddess of Speech; and their mythological son NA'RED, who was in truth an ancient law-giver and astronomer, invented the *Víná*, called also *Cach'hapì*, or *Testudo*; a very remarkable fact, which may be added to the other proofs of a resemblance between that *Indian* God, and the MERCURY of the *Latians*. Among inspired mortals the first musicians is believed to have been the sage BHERAT, who was the inventor, they say, of *Nátacs*, or dramas represented with songs and dances, and author of a musical system which bears his name. If we can rely on MIRZA' KHA'N, there are four principal *Matas*, or systems, the first of which is ascribed to ISWARA, or OSIRIS; the second to BHERAT; the third to HANUMAT, or P'A'VAN, the PAN of India, supposed to be the son of PAVANA, the regent of air; and the fourth to CALLINA'T'H, a *Rìshi*, or *Indian* philosopher, eminently skilled in musick, theoretical and practical: all four are mentioned by SO'MA; and it is the *third* of them, which must be very ancient, and seems to have been extremely popular, that I propose to

MOSTARE, as a substitute for the troublesome gamut used in his time, and which he arranges thus:

Bo, ce, di, ga, lo, ma, ni.

As to the notation of melody, since every *Indian* consonant includes by its nature the short vowel *a*, five of the sounds are denoted by single consonants, and the two others have different short vowels taken from their full names; by substituting long vowels, the *time* of each note is doubled, and other marks are used for a farther elongation of them; the octaves above and below the mean scale, the connection and acceleration of notes, the graces of execution or manners of fingering the instrument, are expressed very clearly by small circles and ellipses, by little chains, by curves, by straight lines, horizontal or perpendicular, and by crescents, all in various positions: the close of a strain is distinguished by a lotos-flower; but the time and measure are determined by the prosody of the verse and by the comparative length of each syllable, with which every note or assemblage of notes respectively corresponds. If I understand the native musicians, they have not only the *chromatick*, but even the second or new *enharmonick*, genus; for they unanimously reckon twenty-two *s'rutis*, or quarters and thirds of a tone, in their octave: they do not pretend that those minute intervals


Scale of the finger-board of the Vînâ, reduced three-fourths, the whole being twenty-one and six-eighth inches in length, from the nut to the highest fret.
Frets
19 ri
18 sa
17 ni
16 dha
15 dha
14 pa
13 ma
12 ma
11 ga
10 ga
9 ri
8 ri
7 sa
6 ni
5 ni
4 dha
3 dha
2 pa
1 ma
ma
d d♯ e f f♯ g g♯ A b♭ b c c♯ d d♯ e f f♯ g g♯ a b
The Nut
The open Wire.
R

you may confidently depend; the regular *Indian* gamut answers, I believe, pretty nearly to our major mode:

Ut, re, mi, fa, sol, la, si, ut,

and, when the same syllables are applied to the notes, which compose our minor mode, they are distinguished by epithets expressing the change, which they suffer. It may be necessary to add, before we come to the *Rágas*, or modes of the *Hindus*, that the twenty-one *múrch'hanas*, which Mr. SHORE'S native musician confounded with the two and twenty *s'rutis*, appear to be no more than *seven* species of diapason multiplied by *three*, according to the difference of pitch in the compass of three octaves.

RAGA, which I translate a *mode*, properly signifies a *passion* or *affection* of the mind, each mode being intended, according to BHERAT'S definition of it, to move one or another of our simple or mixed affections; and we learn accordingly from the *Náráyan*, that, in the days of CRISHNA, there were *sixteen thousand modes*, each of the *Gópìs* at *Mat'hurá* choosing to sing in one of them, in order to captivate the heart of their pastoral God. The very learned SO'MA, who mixes no mythology with his accurate system of *Rágas*, enumerates *nine hundred and sixty* possible variations by the means of tem-

the first season according to the *Amarcósha*, began with *Márgas'írsha*, near the time of the winter solstice, to which month accordingly we see CRISHNA compared in the *Gítá*; but the old lunar year began, I believe, with *A'swina*, or near the autumnal equinox, when the moon was at the full in the first mansion: hence the musical season, which takes the lead, includes the months of *A'swin* and *Cártic*, and bears the name of *Sarad*, corresponding with part of our autumn; the next in order are *Hémanta* and *Siśira*, derived from words, which signify *frost* and *dew;* then come *Vasanta*, or spring, called also *Surabhi* or fragrant, and *Pushpasamaya*, or the flower time; *Gríshma*, or heat; and *Vershà*, or the season of rain. By appropriating a different mode to each of the different seasons, the artists of *India* connected certain strains with certain ideas, and were able to recall the memory of autumnal merriment at the close of the harvest, or of separation and melancholy (very different from our ideas at *Calcutta*) during the cold months; of reviving hilarity on the appearance of blossoms, and complete vernal delight in the month of *Madhu* or *honey*; of languor during the dry heats, and of refreshment by the first rains, which cause in this climate a second spring. Yet farther: since the lunar year, by which festivals and superstitious duties are constantly regulated, proceeds concur-

of *eight* little Genii, called his *Putras*, or sons; the fancy of SHAKSPEAR and the pencil of ALBANO might have been finely employed in giving speech and form to this assemblage of new aërial beings, who people the fairy-land of *Indian* imagination; nor have the *Hindu* poets and painters lost the advantages, with which so beautiful a subject presented them. A whole chapter of the *Nárâyan* contains descriptions of the *Rágas* and their consorts, extracted chiefly from the *Dámódara*, the *Caláncura*, the *Retnamálá*, the *Chandricà*, and a metrical tract on musick ascribed to the God NA'RED himself, from which, as among so many beauties a particular selection would be very perplexing, I present you with the first that occurs, and have no doubt, that you will think the *Sanscrit* language equal to *Italian* in softness and elegance.

Lílá viháréna vanántarálé,
Chinvan prasúnáni vadhú saháyah,
Vilási vesódita divya múrtih,
Srîrága ésha prat'hitah prit'hivyám.

"The demigod SRI'RA'GA, famed over all this earth, sweetly sports with his nymphs, gathering fresh blossoms in the bosom of yon grove; and his divine lineaments are distinguished through his graceful vesture."

ascribe to OLYMPUS of *Mysia* the invention of *enharmonick* melody, and conjecture, that, when he was playing diatonically on his flute, and frequently passed from the highest of four sounds to the lowest but one, or conversely, skipping over the second in descent, or the third in ascent, of that series, he perceived a singular beauty of expression, which induced him to dispose the whole series of seven or eight sounds by similar skips, and to frame by the same analogy his *Dorian* mode, omitting every sound *peculiar* to the diatonick and chromatick melodies then in use, but without adding any that have since been made essential to the *new* enharmonick: in this genus, they say, he composed the Nome, or strain, called *Spondean*, because it was used in temples at the time of religious *libations*. Those, it seems were the *first* enharmonick melodies; and are still retained by some, who play on the flute in the antique style without any division of a semitone; for it was after the age of OLYMPUS, that the quarter of a tone was admitted into the *Lydian* and *Phrygian* modes; and it was he, therefore, who, by introducing an exquisite melody before unknown in *Greece*, became the author and parent of the most beautiful and affecting musick."

This method then of adding to the character and effect of a mode by diminishing the number of its

Yó vyactivyanjacò gánè, yasya servé'nugáminah,
Yasya servatra báhulyam vády *ans'ó* pi nrīpótamah.

"The note, called *graha*, is placed at the beginning, and that named *nyása*, at the end, of a song; that note, which displays the peculiar melody, and to which all the others are subordinate, that, which is always of the greatest use, is like a sovereign, though a mere *ans'a*, or portion."

"By the word *vádi*," says the commentator, "he means the note, which announces and ascertains the *Rága*, and which may be considered as the present origin of the *graha* and *nyása*," this clearly shows, I think, that the *ans'a* must be the tonick; and we shall find, that the two other notes are generally its third and fifth, or the mediant and the dominant. In the poem entitled *Mágha* there is a musical simile, which may illustrate and confirm our idea.

Analpatwát pradhánatwád ans'asyévétaraswaráh,
Vijigíshórnripatayah prayánti pericháratam.

"From the greatness, from the transcendant qualities, of that Hero eager for conquest, other kings march in subordination to him, as other notes are subordinate to the *ans'a*."

If the *ans'a* be the tonick, or modal note, of the *Hindus*, we may confidently exhibit the scales of the

DI'PACA: not in SO'MA.
Dés'i: ri, *, *ma*, pa, dha, *ni*, sa.
Cámbódì: sa, *ri*, *ga*, ma, pa, *dha*, *.
Nettà: sa, *ri*, *ga*, ma, pa, *dha*, *ni*.
Cédárì: *ni*, sa, *ri*, *ga*, ma, pa, dha.
Carnátì: *ni*, sa, *, *ga*, ma, pa, *.

ME'GHA: not in SO'MA.
Taccà: sa, ri, *ga*, ma, pa, dha, *ni*.
Mellárì: *dha*, *, sa, *ri*, *, ma, pa.
Gurjarì: ri, *ga*, ma, *, dha, *ni*, sa.
Bhúpálì: *ga*, *, pa, *dha*, *, sa, *ri*.
Désacrì: *sa*, ri, ga, *ma*, *pa*, dha, *ni*.

It is impossible, that I should have erred much, if at all, in the preceding table, because the regularity of the *Sanscrit* metre has in general enabled me to correct the manuscript; but I have some doubt as to *Vélávalì*, of which *pa* is declared to be the *ans'a*, or tonick, though it is said in the same line, that both *pa* and *ri* may be omitted. I therefore, have supposed *dha* to be the true reading, both MIRZA'-KHA'N and the *Nárayan* exhibiting that note as the leader of the mode. The notes printed in *Italick* letters are variously *changed* by temperament or by shakes and other graces; but, even if I were able to give you in words a distinct notion of those changes, the account of each mode would be insufferably tedi-

HINDO'LA: sa, *, ga, ma, *, dha, ni.
Rámacrì: *sa, ri,* ga, ma, pa, dha, ni.
Dés'ácshì: ga, ma, pa, dha, ni, sa, *.
Lelità: *sa,* *, ga, ma, pa, *, ni.
Vélávalì: dha, ni, *sa,* ri, ga, ma, pa.
Patamanjarì: pa, *dha,* ni, sa, *ri, ga,* ma.

DI'PACA: omitted.
Dés'i: ni, sa, ri, ga, ma, pa, dha.
Cámbódì: sa, ri, ga, ma, pa, dha, *ni.*
Nettà: sa, *ri,* ga, ma, pa, dha, ni.
Cédárì: omitted.
Carnátì: ni, sa, ri, ga, ma, pa, dha.

ME'GHA: dha, ni, sa, ri, ga, ma, pa.
Taccà: (a mixed mode).
Mellárì: dha, ni, *, ri, ga, ma, *.
Gurjarì: omitted in the *Nárâyan.*
Bhúpálì: sa, ri, ga, *, pa, dha, *.
Désacrì: ni, sa, *, ga, ma, pa, *.

Among the scales just enumerated we may safely fix on that of SRI'RA'GA for our own major mode, since its form and character are thus described in a *Sanscrit* couplet.

Játinyásagrahagrámáns'éshu sha'djò, *lpapanchamah,*
Sringáravírayorjnéyah *Srîrâgò* gítacóvidaiah,

SRI'RA'GA: sa, ri, ga, ma, pa, dha, ni.
Malavas'rì: sa, ri, ga, ma, pa, dha, ni.
Máravì: sa, *, pa, ga, ma, dha, ni.
Dhanyásì: sa, pa, dha, ni, ri, ga, *.
Vasantì: sa, ri, ga, ma, pa, dha, ni.
Asáverì: dha, ni, sa, *, *, ma, pa.

HINDO'LA: sa, *, ga, ma, pa, *, ni.
Rámacrì: sa, *, ga, ma, pa, *, ni.
Dés'ácshì: ga, ma, pa, dha, ni, sa, *.
Lelità: dha, ni, sa, *, ga, ma, *.
Vélavalì: dha, ni, sa, ri, ga, ma, pa.
Patamanjarì: pa, dha, ni, sa, ri, ga, ma.

DI'PACA: sa, ri, ga, ma, pa, dha, ni.
Dés'ì: ri, ga, ma, *, dha, ni, sa.
Cámbódi: dha, ni, sa, ri, ga, ma, pa.
Nettà: sa, ni, *, dha, pa, ma, ga, ri.
Cédarì: ni, sa, *, ga, ma, pa, *.
Carnátì: ni, sa, ri, ga, ma, pa, *, dha.

ME'GHA: dha, ni, sa, ri, ga, *, *.
Taccà: sa, ri, ga, ma, pa, dha, ni.
Mellárì: dha, ni, *, ri, ga, ma, *.
Gurjarì: ri, ga, ma, pa, dha, ni, sa.
Bhúpálì: sa, ga, ma, dha, ni, pa, ri.
Désacrì: sa, ri, ga, ma, pa, dha, ni.

The system of ISWARA which may have had some affinity with the old *Egyptian* musick invented or improved by OSIRIS, nearly resembles that of HANUMAT, but the names and scales are a little varied; in all the systems, the names of the modes are significant, and some of them as fanciful as those of the fairies in the "Midsummer Night's Dream." Forty-eight new modes were added by BHERAT, who *marries* a nymph, thence called *Bhárya*, to each *Putra*, or Son, of a *Rága*, thus admitting, in his musical school, *an hundred and thirty-two manners* of arranging the series of notes.

Had the *Indian* empire continued in full energy for the last two thousand years, religion would, no doubt, have given permanence to systems of musick invented, as the *Hindus* believe, by their Gods, and adapted to mystical poetry: but such have been the revolutions of their government since the time of ALEXANDER, that, although the *Sanscrit* books have preserved the theory of their musical composition, the practice of it seems almost wholly lost (as all the *Pandits* and *Rájas* confess) in *Gaur* and *Magarha*, or the provinces of *Bengal* and *Behar*. When I first read the songs of JAYADE'VA, who has prefixed to each of them the name of the mode in which it was anciently sung, I had hopes of procuring the original musick; but the *Pandits* of the south

prized both our *European* modes, and, if some of the notes can be raised a semitone by a stronger pressure on the frets, a delicate and experienced singer might produce the effect of minute enharmonick intervals; the construction of the instrument, therefore, seems to favour my conjecture; and an excellent judge of the subject informs us, that "the open wires are from time to time struck in a manner, that prepares the ear for a change of modulation, to which the uncommonly full and fine tones of those notes greatly contribute"

We may add, that the *Hindu* poets never fail to change the *metre*, which is their *mode*, according to the change of subject or sentiment in the same piece; and I could produce instances of *poetical modulation* (if such a phrase may be used) at least equal to the most affecting modulations of our greatest composers: now the musician must naturally have emulated the poet, as every translator endeavours to resemble his original; and, since each of the *Indian* modes is appropriated to a certain affection of the mind, it is hardly possible, that where the passion is varied, a skilful musician could avoid a variation of the mode. The rules for modulation seem to be contained in the chapters on *mixed modes*, for an intermixture of *Mallárì* with *To'dì* and *Saindhavì* means, I suppose, a transition, however short, from

cause the number of notes in SO'MA, compared with that of the syllables in the *Sanscrit* stanza, may lead us to guess, that the strain itself was applied by the musician to the very words of the poet.

The words are:

Lelità lavanga latá pensílana cómala malaya samíré,
Madhucara nicara carambita cócila cújita cunja cutíré
Víhàrati heririha sarasa vasanté
Nrityati yuvati janéna saman sac'hi vitahi janasya duranté.

While the soft gale of *Malaya* wafts perfume from the beautiful clove-plant, and the recess of each flowery arbour sweetly resounds with the strains of the *Cócila*, mingled with the murmurs of the honey-making swarms, HERI dances, O lovely friend, with a company of damsels in this vernal season; a season full of delights, but painful to separated lovers.

I have noted SO'MA'S air in the major mode of A, or *sa*, which, from its gaiety and brilliancy, well expresses the general hilarity of the song; but the sentiment of tender pain, even in a season of delights, from the remembrance of pleasures no longer attainable, would require in our musick a change to the minor mode; and the air might be disposed in the

The preceding is a strain in the mode of HINDO'LA, beginning and ending with the fifth note, *sa*, but wanting *pa*, and *ri*, or the second and sixth: I could easily have found words for it in the *Gítagóvinda*, but the united charms of poetry and musick would lead me too far; and I must now with reluctance bid farewell to a subject, which I despair of having leisure to resume.

William Jones. From "Asiatic Researches," Volume 3, 1799. A reprint of the article is contained in the present volume. See page 157, No. VIII of the Appendix.

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N.B.—At the time of going to Press, the Indian Music Publishing House, Madras, announces amongst forthcoming publications a Primer of South Indian Music (in English), a Teacher's Handbook

INDEX.

The book has primarily been written with a view to stimulating interest in Indian music in the hope that English readers already acquainted with the subject might be encouraged to pursue their studies further; while new recruits might be added to the small group of western music lovers, prepared to further the cause of Indian music. To realise these aims the author has mainly endeavoured to bring into relief some of the many attractive futures which emphasize the charm, dignity and interest of Indian music.

The soul of a nation is revealed through the medium of its art, and appreciation of that art promotes sympathy for the land from which it springs.

In the present work, Ethel Rosenthal has sought to explore the vast panorama of Indian music and has divided her work into various chapters dealing with: Origins, Time and Tune, the Vina and some other instruments. The Indian music has two great divisions, the northern Indian or the Hindustani and the Southern Indian or the Carnatic styles of music. The author has rightly stressed the importance of Indian music as a composite whole—*albeit*—if its full impact is to be comprehended, for it reflects the varying characteristics of a people who have submitted to widely divergent influences.

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