

Sixty-Four Arts In Ancient India

ANIL BARAN GANGULY



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SIXTY-FOUR ARTS IN ANCIENT INDIA



By

ANIL BARAN GANGULY

Centre for the Arts

1962

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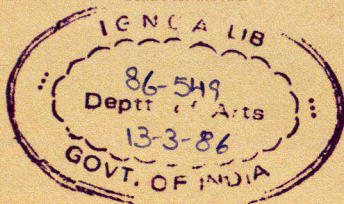
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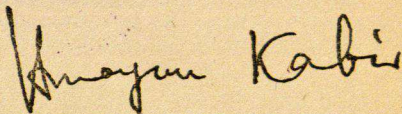
Published by J. D. CHOWDHRY for The English Book Store,
7L, Connaught Circus, New Delhi-1 and Printed at R. K. Printers,
80-D, Kamla Nagar, Delhi-6.

FOREWORD

I have read with great interest Shri Anil Baran Ganguly's studies in *Sixty-Four Arts in Ancient India*. He has taken a great deal of care in looking into old texts and shown much ingenuity in his interpretations. Students of aesthetics will therefore find his brochure both interesting and profitable.

Any division of art into different categories is bound to be arbitrary. Shri Ganguly has on the authority of old texts divided the arts into 64 types but one could equally well divide them into half a dozen or a hundred. This is perhaps unavoidable. All art is essentially expression and in choosing the medium of expression, artists are often compelled to transcend conventional divisions. In drama, there is speech which relates it to literature. There are action and mime, and there may be songs. There is also a visual element which may link it with dance or painting or sculpture according to the mood of the actor or the audience.

I hope Shri Ganguly will continue with his studies and give us further interesting accounts of Indian thinking on art.



MINISTER FOR SCIENTIFIC RESEARCH
AND CULTURAL AFFAIRS,
GOVERNMENT OF INDIA

27th August, 1962.
NEW DELHI.

ACKNOWLEDGMENTS

TO

U. S. M.

With regards and affection

ACKNOWLEDGEMENTS

It gives me great pleasure to gratefully acknowledge my indebtedness to Prof. Rabindra Lal Roy, Dean of the Faculty of Music and Fine Arts, Delhi University, for his kindly going through the text portion on Indian music in this book and suggesting suitable changes at many places. I also acknowledge my indebtedness to Shri Suresh Chandra Chakravorty, Deputy Chief Producer of Music, All India Radio, New Delhi, and Shri T. K. Jayrama Iyer, Composer, AIR Vadya Vrinda, All India Radio, New Delhi, for their valuable suggestions in the preparation of the material on music.

My thanks are also due to Shri Kumaril Swami, Lecturer, Delhi Polytechnic, for permitting me to utilise three of his sketches and to reproduce in this book two old miniature paintings from his private collections.

Finally, I am very much indebted to a beloved friend of mine who sacrificed many hours to help me in the finalization of this manuscript and without whose constant encouragement and sincere devotion this book could never have been written.

INTRODUCTION


The practice of fine arts once became a regular feature in the cultural life of Ancient India. A man of culture enjoyed a position of respect in society. Music, dance, drama and painting naturally enjoyed the place of honour but other arts also found a niche. They included all conceivable subjects like the culinary art, sleight of hand, spinning, magic and what not. The proliferation was so elaborate that according to traditional counting, they numbered as many as sixty-four.

One interested in Ancient Indian culture would naturally feel attracted to these subjects. It is not enough to know the names only; it is also necessary to have information about each of these different arts and their distinctive features. Such information, however, lies scattered about in different ancient books. What is wanted is that these should be collected together and then compiled in the form of a systematic study.

Shri Anil Baran Ganguly has performed this task with commendable competence in his book, "Sixty-Four Arts in Ancient India." He has explored all possible sources in Sanskrit literature for collection of materials. He has depended mainly on Vātsāyana's Kāmasūtram and Yaśodhara's commentary on it, as they are the greatest authorities on the subject. He has not, however, adopted the enumeration as given in Vātsāyana's book which he rightly considers unscientific. He has adopted a scienti-

fic classification of his own and grouped the subjects in the order of their importance. His language is simple and lucid. In respect of each subject, he has taken care to supply all the relevant information including its distinctive features. In between, he has skilfully introduced stories taken from the ancient books, to elucidate his point. In substance, it can be said that without being elaborate, he has been able to give a fairly detailed account of all the sixty-four arts.

The book thus removes a long felt need for a compendious volume on the fine arts of Ancient India. There is no doubt that the book will find wide acceptance and prove a welcome addition to the literature on Indology.


Indira Gandhi Centre for the Arts

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*1st September, 1962,
Calcutta.*

SIXTY-FOUR ARTS IN ANCIENT INDIA

Gṛhiṇī sacivaḥ sakhī mithaḥ priyaśiṣyā lalite kalāvidhau—these are the words, with which the immortal lover Aja in Kālidāsa's Raghuvamśa remembers his dearly beloved Queen Indumatī. Yes, she was the mistress of his house-hold, his friend, philosopher and guide, his most intimate companion in weal and woe alike and his most perfect collaborator in the pursuit of the fine and the beautiful.

In a way, this suggests the true nature of Art. Art is to life, what Indumatī was to Aja. In between struggles with reality, life rests and sleeps and dreams Art.

These dreams have been visiting human feelings, ever since the first primitive man drew his first sketch on the walls of his primitive dwelling. Poets, litterateurs, musicians, dancers, painters, sculptors all over the world have dreamt their own dreams, expressed them and made the world richer and sweeter thereby. Love has sighed deeper and affection smiled gentler. Innocence has shone more innocent and beauty more beautiful.

The pursuit of Art has gradually become a regular and important feature of human civilisation. With a civilised person, Art is almost a fashion, although with the real artist, it is always passion and more than that.

In the present context of things, it will be interesting to look back to our past and try to find out how much and in how many ways did Art influence the lives of our forefathers.

In ancient India, the pursuit of Art was not left to the mercy of occasional sparks of inspiration or individual taste and tendency, specially in the case of children of high families. Catuṣṣaṣṭi-kalā or the sixty-four Arts were part and parcel of their syllabus of study. Every prince and princess, every son and daughter of aristocrats had to gain proficiency in all or most or at least some of these arts, failing which he or she would not get an honoured place in the society.

In his immortal prose-romance, *Kādambarī*, the poet *Bāṇabhaṭṭa* has given a list of subjects in which *Candrāpīḍa*, his hero, gained mastery. He mentions—among the arts—

*Vyāyāma*vidyā (physical culture), *āyudha* (use of weapons), *Rathacaryā* (driving), *Gaja-prṣṭha* (elephant riding), *Vādyā* (instrumental

music), Nṛtta (dancing), Gāndharvaveda (dance and music), Hasti-Sikṣā (training of elephants), Turāṅgavayojñāna (ascertaining the age of a horse), Puruṣalakṣaṇa (determining the nature of a person), Citrakarman (painting), Patracchedya (decoration), Lekhyakarman (engraving), Sarvā dyūtakaḷā (all the gambling arts), Śakunirutajñāna (interpretation of the sounds of birds—a part of Nimittajñāna), Grahagaṇita (astronomy), Ratnaparīkṣā (appraising of jewels), Dārukarman (wood-craft), Dantavyāpāra (ivory-carving), Vāstuvidyā (Engineering), Taraṅgalaṅghana-pluti (swimming-rowing-jumping), Indrajāla (magic), Sarvalipi (all the scripts), Sarvadeśabhāṣā (different dialects and languages) and so on and so forth. And even after that, the list is incomplete. For the poet concludes with an etcetera!

Not only Bāṇabhaṭṭa, but many other writers also have referred to these Arts in their respective works. So the term Catuṣṣaṣṭi Kalā is commonly known to people who are interested in oriental subjects. But what exactly are these sixty-four branches of Indian Fine Arts, or what are the different topics enumerated as sixty-four kalās are not known to many people. An attempt is being made here to give a short

description of all these sixty-four together with some more branches of Indian Fine Arts. This happens to be a vast subject and it is impossible to make a proper estimate of such a complicated and detailed subject in a short booklet like this : we are trying to trace a very short outline of all the branches of Indian Fine Arts of which information is available in authoritative works. In the Śilpa-sāstra of ancient India so many references are available about fine arts. Besides in the Śilpa-sāstras, we get details about different branches of Indian Fine Arts in the Purāṇas, in the holy scriptures of the Buddhists and Jainas and in the "Kāmasūtra" by Vātsyāyana. Of all the Purāṇas, sixty-four branches of Indian Fine Arts have been mentioned only in the Viṣṇu Purāṇa and Bhāgavata Purāṇa and there too those kalās have not been described in details. In the Harivaṃśa also, we get references about these sixty-four branches of Indian Fine Arts.

There are certain ślokas in the tenth chapter of Śrīmad Bhāgavata (10/45/33-36 ślokas) to the effect that the two brothers, Śrīkrṣṇa and Balarāma learnt the techniques of these sixty-four kalās in sixty-four days. But what are these sixty-four kalās has not been dealt with

at length in the Bhāgavata Purāṇa; Sanātana Gosvāmin, an able commentator of the Bhāgavata, has, however, mentioned details of these. Certain other commentators of the Bhāgavata like Sudarśana Sūrin, Vīra Rāghavācārya, Vijayadhvaṇī Tīrtha and Jīva Gosvāmin have also described these sixty-four kalās, but they have not given the full account. (Vīra Rāghavācārya's commentary on the Bhāgavata is captioned as Bhāgavata-Candra-Candrikā).

Baladeva Vidyābhūṣaṇa has not mentioned anything at all. Viśvanātha Cakravartin has asked his readers to refer to an unauthoritative work entitled "Śaiva Tantra." Śrīdhara Svāmin has given the names of sixty-four kalās from the same work. Śukadeva has mentioned sixty-four Kalās from another work, entitled "Vidyā-saṃgraha-nibandha."

Vallavācārya has recorded a short description of the sixty-four branches of fine arts as referred to in the "Śaiva Tantra." Sanātana Gosvāmin has mentioned some more new 'Kalās' besides the sixty-four branches already existing.

In one of the Buddhist texts entitled *Lalitavistara* (10/1) there is a reference that Gautama Buddha learnt very carefully the techniques of

a good number of fine arts. In another holy scripture of the Jainas it is said that the celebrated Jaina Tīrthankara Mahāvīra learnt the techniques of seventy-two types of fine arts.

Besides in the Buddhist and Jaina scriptures we find reference about these sixty-four branches of fine arts in the "Kāmasūtra" by Vātsyāyana. According to some scholars Vātsyāyana and Cāṇakya happen to be one and the same person. So Vātsyāyana should be a person of the fourth century B.C. According to certain European scholars the "Kāmasūtra" was written in the third century A.D. Certain Indian scholars have, however, tried to establish that the "Kāmasūtra" was written probably in the first century A.D. In this work sixty-four original branches of fine arts have been mentioned (according to Yaśodhara's interpretation—sixty-six).

Vātsyāyana and his commentator Yaśodhara are the most reliable authorities on the subject. In the present discussion, we have generally followed Vātsyāyana's reading and Yaśodhara's interpretations. But the order followed in Vātsyāyana's work in the enumeration of the different branches of Fine Arts is not strictly according to principle. The enumeration itself

is also not very logical. Thus, 'Citrayoga' and 'Kaucumārayoga', though arts of the same category, are not mentioned consecutively. Some of the branches mentioned in the list are separate, independent ones, (e.g. music, painting etc.) some are sub-branches of one and the same art and should have been mentioned as such (e.g. 'Vicitra-śāka-yuṣa-bhakṣya-vikāra kriyā' and 'Pānaka-rasa-rāgāsava-yojana' should not have been regarded as two separate arts, both being sub-branches of an independent art, viz., āsvādyakalā—Yaśodhara has pointed it out); some are allied (e.g. Prahelikā, Pratimālā, Durvācaka-yoga etc.); and lastly, in one case at least, two separate arts have been jumbled into one (e.g. 'maṇirāga' and 'ākarajñāna' have been treated as one, i.e.—'maṇirāgākarajñānā').

To avoid these discrepancies, we have arranged the different branches of the Fine Arts in the present paper according to our own order, hoping that it will explain the subject better.

Roughly speaking, sixty-four (according to Yaśodhara's interpretation—sixty-six) branches of Fine Arts may be enumerated in the following way :

I

Of all the sixty-four branches of Fine Arts the first one is music. Music happens to be the best, foremost and one of the most ancient of all the sixty-four branches of fine arts. In the Chāndogya, one of the earliest Upaniṣads, 'devajanavidyā' has been enumerated in the list of arts and sciences (Ch. U. VII 1—2). 'Devajanavidyā' is identical with 'gāndharvavidyā', *i.e.* music. Rightly it has been said in the Śāstras "gānāt parataram na hi"—गानात् परतरं न हि *i.e.* nothing is higher than music. We need not explain much about music, as it is very, very commonly known. Generally music has got four principal and most important items, which are the tuning, the composition, the timing and the appeal—observes Yaśodhara in the Kāmasūtra Tikā. "svaragam padagam caiva tathā layagam eva ca cetovadhānagam caiva geyamñeyam caturvidham."

Unless these four main items are perfectly all right and faultless, the music cannot be accepted as perfect and genuine. Composition of songs, vocal recital of songs, to be able to distinguish between different types of Rāgas and Rāgiṇīs, techniques of Ālāpas of many varieties of tunings, correct sense of Tānas and

Mātrās and proper sense of Vādin, Saṃvādin, Anuvādin and Vivādin suras are included in this broad term of music.

Besides, there are seven svaras or suras in music. These seven svaras are Saḍja, Rṣabha, Gāndhāra, Madhyama, Pañcāma, Dhaivata, Niṣāda (or *Nikhada*). Seven abbreviated forms of these are Sa Ṛ Ga Ma Pa Dha Ni or seven *Sargams*, commonly known as Sā Re Gā Mā Pā Dhā Ni. These seven are Śuddha Svaras and there are five more flat or sharp svaras, known as Vikṛta svaras. It is said that the *sargam* or the seven principal Svaras have been primarily devised according to the voices and sounds of seven animals and birds. Of the seven svaras, Sa Ṛ Ga Ma Pa Dha Ni, the Sa or ṣaḍja is like the sound of the peacock. Kālidāsa refers to this traditional belief in his *Raghuvamśam* (1.39), where Dilīpa and Sudakṣiṇā, on their way to the hermitage of Vaśiṣṭha, came across the sounds of the peacocks, corresponding to the Saḍja—Saḍjasamvādiniḥ kekā dvidhā bhinnāḥ śikhaṇḍibhiḥ. Ṛ or Rṣabha is like the sound of the bull, Ga or Gāndhāra is like the sound of the goat. Ma or Madhyama is like the sound of the “Krauñca” bird, Pa or Pañcāma is like the sound of the cuckoo, Dha or Dhai-

vata is like the sound of the horse, *i.e.* neighing of the horse, Ni or Niṣāda is like the sound of the elephant. Or, it can be said in other words that the seven 'svaras' or the 'sārgām' have been picked up or borrowed from the sounds of these animals and birds. The first Svara 'Sa' comes out from the action of six parts of a human body ; the nose, the throat, the chest, the palate, the tongue and the teeth—all these six parts of the human body are at work to reproduce the correct intonation of the first Svara "Sa", so the name for this "Sa" is Śadja. According to Nārada, however, it is called Śadja, because the other six notes R̥ṣabha etc. proceed from it —

yam āsṛitya prajāyante r̥ṣabhādyāḥ Śaḍ eva tu, tasmāt śadja iti proktaḥ... The sound which rises from the umbilicus, *i.e.* the naval sound, comes out through the throat and the head, thus it often appears to be like the sound of a bull and this sound is known as R̥ṣabha. In the same way the naval sound coming out through the throat and the head gives the touch of fragrant breeze before the nose and that Svara is called Gāndhāra. Incidentally it may be mentioned that unless

one is a genuine type of devotee for practising the recitals of music, instrumental or vocal, he or she cannot realise the touch of the sweet breeze or anything like that. The nasal sound is called the Madhyama Svāra. This Madhyama Svāra originally rises from the umbilicus, then the sound passes through the chest and the throat and again goes back to the umbilicus. This is the type of Madhyama Svāra. The Pañcama Svāra moves about in five places of the body, *i.e.* in the umbilicus, the chest, the heart, the throat and the head. The Dhaivata Svāra rises from the forehead of the human body. Since the Dhīmān or the wise people would give vocal recitals of songs following this particular type of Svāra, it is called Dhaivata Svāra. And finally the seventh Svāra, or Ni is that one in which all these previous six Svāras *i.e.* Sa Ṛ Ga Ma Pa Dha are absorbed or intermingled, *i.e.* Niṣaṇṇa, so the seventh Svāra is called Niṣāda (Skt. √ Sad = to sit).

These seven are the seven main Svāras. But in between these seven main Svāras, there are certain smaller and minute divisions of Svāra-intervals and they are called Śrūti. Śrūti are twenty-two in number. In this way in between Sa and Ṛ there are three Śrūti, in between Ṛ

and Ga there are two Śrūtis, in between Ga and Ma there are four Śrūtis, in between Ma and Pa there are four Śrūtis, in between Pa and Dha there are three Śrūtis, in between Dha and Ni there are two and again from the last Ni to the first Sa there are four more Śrūtis, or delicate Svāra-Bhāgas, known as Sūkṣma Bhāgas of Svāras. So finally there are twenty-two types of Śrūtis or delicate suras.

There are three Grāmas in the practising of music. These are Śadja Grāma, Gāndhāra Grāma and Madhyama Grāma. *kramāt svarāṇām saptānām ārohāścāvarohāśca,.....* in each Grāma the ascent and descent of seven notes in their correct and natural sequence is called Mūrchanā. With each of these seven notes, as the basic note, seven Kūta Tānas can be constructed. The total number of such Kūta Tānas, therefore, would be seven multiplied by seven, *i.e.* forty-nine. Besides that, in each Sura, there are seven Tānas, Thus we get 49 Tānas. According to Nāṭya Śāstra by Bharata, there are two 'Grāmas', fourteen 'Mūrchanās' and eighty-four 'Tānas'. (Further references are available from the works entitled "Sangīta-Dāmodara," "Sangīta-Ratnākara" etc.)

Music was a widely employed and apprecia-

ted feature in Sanskrit drama. In *Abhijñāna śakuntalam*, Duṣyanta's queen Hamsapadikā sings a pathetic song. In *Mṛcchakaṭika*, Cāru-datta, the hero and his friend are described as returning from a musical soiree and exchanging views with each other regarding the artistes and their respective performances. In the Fourth Act of *Vikramorvaśīya* by Kālidāsa, different varieties of musical compositions have been employed, *viz.*, ākṣiptikā, dvipadikā, jambhali-kā, khaṇḍadhārā, carcarī, khaṇḍaka, etc.

From this it will be seen that even in ancient times music was acclaimed as the primal source of culture and civilisation.

India had a rich cultural heritage, particularly in the field of music, in which singers and saints found an excellent means of realising God.

Music is the language of human souls and is the one and only medium which can easily convey human feelings direct to the divine realm. It is a unique and unchallengeable medium that gives the singer supreme delight and transports him to sublime heights, to a state of bliss and godliness.

Music melts the hardest of hearts and draws every living being with its magical notes, trans-

porting the listeners to the unknown region of enchanting sound harmonies far beyond the trammels of this world. It makes the singer lose himself in the ecstasy of his own melody, plunging him into a "Bhāva samādhi," a state of intensely elevating meditation.

Music of India owes its origin to the practice of chanting of Vedas. The substance of "Nāda," the source of sound gradually turned into "Chandas." This derivation might have been assumed as the source of singing prevalent in those days. A ready sort of meter and rhythm was also established along with it. The priests used to chant hymns in a musical tone with the pronunciation adopted to the requirements of the tune and with pauses now and then of a fairly long duration. Further to the words of the Ṛk vocalising syllables which are known as Sthobhākṣaras were added. In this way melody and rhythm came into existence. Group chanting of mantras used to be performed by priests at a sacrificial fire.

A good many references about vocal music prevalent in ancient times are available from the Vedas, the Upaniṣadas, the Śrīmad Bhāgavata, the Purāṇas and the epics, *i.e.*, the Rāmāyaṇa and the Mahābhārata.

We learn from the Hindu mythology that Lord Viṣṇu, in the form of a fish, known as Matsyāvātāra, brought from the bottom of the Ocean the four Vedas, which were lying hidden there and handed those four Vedas to the human beings whom he created later. Lord Viṣṇu also taught the human beings all about the proper use and value of these four Vedas, which were afterwards compiled as the Ṛg Veda, the Yajur Veda, the Sāma Veda and the Atharva Veda. Vedas were primarily and essentially meant for ritualistic ceremonies. The Sāma Veda was the source of music, and it was meant to be sung. Large number of tunes came into use as Sāmāns which are believed to be the original sources of later Indian music. It is said that there were a thousand ways of singing the Sāmāns. As found in the Chāndogya Upaniṣad, Sāmāns were addressed to different elements of nature like the cloud, the seasons, the tree, the plant, the animals etc.

It is generally agreed that the musical scale of the Sāmāns were in descending order. Though Sāmāns are even now sung, authorities consider it quite uncertain what they were in the Vedic age. We only get this information that there were a large number of tunes in the

Sāmans, while Gāndharva Veda was a branch of the main Veda dealing specially with the science of music.

The Ṛks were compositions in words and there were a large number of tunes for singing the Ṛks as Sāmans. It was said that the Sāmans used to be sung in a thousand different ways. There has been a well-known saying “sāmavede sahasraṃ geetyupāyaḥ.”

The Ṛks were arranged according to the need of the ritual and were sung sometimes with one note, sometimes with two notes, sometimes with three notes and so on upto seven notes.

A large number of works on Vedic music were written in later periods interpreting its characteristics, types and techniques. But the theory of Vedic music which was expounded in the Gāndharva Veda was later lost.

The music of the Veda itself known as the Sāma gāna helped in the cultivation of the art of music in its different phases in a way in which the religious or ecclesiastical music of other countries never did.

It is but natural that religious music and secular music have mutual repercussions in any country and India was no exception to

this. In fact, in the opinion of scholars Vedic music and secular music developed side by side in India and that the latter borrowed the elements of the former in a great measure. There is, therefore, nothing wrong in saying that the music of the Vedas inspired the popular music of India. The following saying fully bears this out :

Sāma Vedā dīdam Geetaṃ
Saṃjagrāha Pitāmahaḥ

Many legends are extant about the origin of music. The Vedas, the Upaniṣads, epics like the Rāmāyaṇa and the Mahābhārata, the Śrīmad Bhāgavata, other Puranic works and the Pañcatantra contain valuable references to this subject.

It is also learnt from the Hindu mythology that each god or goddess is inevitably associated with some kind of musical instrument or legend.

Goddess Sarasvatī is always shown with a Vīṇā in her hands, Lord Śiva with a Damaru, Lord Viṣṇu with a conch, Lord Kṛṣṇa with the flute and Nārada with an Ektārā or Veen.

Among the important landmarks of literature on music are the references to music in certain Purāṇas, such as Mārkaṇdeya Purāṇa,

Viṣṇu Purāṇa, the Brahma Sūtras and other Purāṇas and epics of the early period. According to our ancient books on music, each Rāga has its own particular form which is recreated by the appropriate melody of tones. Melody is the essence of music.

There is an interesting legend in the Brahma Purāṇa about how music was created out of chaos.

The story goes like this. When Lord Śiva restored His wife Satī to life and took her with Him to Kailāsa, Nārada communicated this news to Nārāyaṇa, Brahmā and other gods. They all expressed a keen desire to meet the couple and also to stage some entertainment in their honour and to greet and welcome them.

Accordingly, Śiva, Satī and the other gods were invited to Vaikuṅṭha Purī, the abode of Nārāyaṇa. Nārada used to pride himself on his prowess as a great music artiste, and he offered to sing before this distinguished assembly of gods and goddesses.

With the kind permission of Lord Viṣṇu Nārada started singing. Nārada had an impression that nobody could sing like him in the Tribhuvana (*i.e.* the three worlds). For the vocal recital of good music a melodious voice

is the most essential factor and thorough knowledge of the modes of singing can only make the vocal recital of the artiste perfect. Correct singing of notes indicate the specific objects and these are visualised by the listeners concerned. Though Nārada prided himself very much for his mastery of the art of music, he failed miserably to make a correct and perfect representation of the musical notes. It is said that because of this failure of Nārada to maintain the correct symmetry of musical notes, a great disaster took place; and the disaster was that the Rāgas and Rāgiṇīs had their arms and feet, faces and heads completely chopped off. Those days a musical Rāga or Rāgiṇī were believed to be animate like human beings. Each Rāga and Rāgiṇī had the body and the face, arms and feet and each was glowing with beauty and lustre. Correct recital of musical notes was absolutely essential for maintaining their normal figures and forms and any incorrect recital of musical notes would result in the mutilation of their figures. In the vocal recital of Nārada the musical notes were not sung correctly and, therefore, Rāgas and Rāgiṇīs became grotesquely disfigured. For restoring the former normal figures of these mutilated creatures the

assembly of gods and goddesses decided that some master singer should be invited for demonstrating a correct vocal recital of those musical notes. Now who could be there in the Tribhuvana except Lord Śiva to render the musical notes perfectly. He was the best musician, unrivalled in the art. All the gods and goddesses present prayed unto Lord Śiva for his agreeing to give a vocal recital of celestial music. Śiva agreed, but he asked, "If I have to sing, where is the person who could rightly appreciate my music." Eventually Lord Viṣṇu was invoked to become a listener to Lord Śiva's music. Lord Śiva started singing, he rose to the highest pitch of his celestial music and lo, the figurines of Rāgas, Rāgiṇīs, regained their old forms and their original lustre. And here Lord Viṣṇu was so intensely engrossed in the celestial music of Lord Śiva that it is said Viṣṇu started to melt into water. Brahmā came forward and swiftly held the water thus melted into his water jug. The ancient Hindu belief is that this water collected in the water jug of Brahmā later formed the river Gangā, flowing from the feet of Lord Viṣṇu.

Thus, we find how a Rāga could be responsible for bringing good as well as evil results to

listeners. A Rāga when properly presented would produce good results and when done imperfectly would spell disaster. There was in that sense an excellent objective criterion of judging music in ancient India. That helped create a healthy tradition and thereby encouraged the development of worthy disciples who mastered, preserved and passed on this precious heritage to succeeding generations, of which India could well be proud.

One significant point in the above story is that the Bhāva Rūpa of Rāga could put on a physical form in the shape of an image, beautiful or ugly ; when a Rāga is correctly performed, the image is conceived to be beautiful and when it is mutilated or incorrectly sung the image cannot but be ugly. This idea perhaps inspired the mediaeval artists and painters to draw pictures of Rāgas and Rāgiṇīs and to compose Dhyānas of them. For instance, the Megha Rāga is said to represent a dynamic figure seated on an elephant. The Vasant Rāga portrays a beautiful youth bedecked with flowers to symbolise the joy and exuberance of spring and love.

From some of the legends we learn that Pārvatī, the consort of Lord Śiva, also taught

the art of dance to her friend Chitralkhā.

We find in one of the legendary stories of Maṅgal Kāvya that Satī Behulā of ancient days could bring back the life of her beloved husband by means of her divine music and exquisite dance which pleased the gods.

We learn from the great epic Rāmāyaṇa that Kumbhakarna, the younger brother of king Rāvaṇa, was a great singer. He is also believed to have left some literature concerning music.

There are other stories about some kings who soothed mad elephants with enchanting music. We learn from the remarkable Sanskrit work SwapnaVāsava Dattā that king Udayana soothed a terribly furious and mad elephant by playing on his Viṇā.

In one of the Purāṇas, we find how a young girl was asked to mind her brother who had fainted with fatigue till the father went to fetch water. Meanwhile, a hungry beast happened to come on the scene, when this girl, out of fear, demonstrated the vocal recital of a beautiful Rāga. The beast was enchanted with the song and forgot to pounce upon its prey and stood hypnotised. So potent was the effect of music produced by the young girl even in fear.

This shows that music had attained a very high standard even in those early days.

We all know how the Rāmāyaṇa was recited by Lava and Kuśa (Rama's twin sons) in the most melodious style with jātis, etc. in the court of Rāma, as it is recited today.

The first exponent of this divine art, according to some legends, is believed to be Lord Śiva Himself. The most important tradition of music and dance in India is that of Natarāja, that is, Śiva, Lord of Kailāsa, who danced his famous Tāndava Nṛtya, the dance of destruction.

We also know how Hanumān sang the glories of Rāma in the form of Kīrtanas.

Lord Kṛṣṇa, the Divine Cowherd, in His Leelās always attracted the Gopīs and His cowherds with the sweet, melodious music of His flute.

The five brothers, the Pāndavas, during their banishment or "Ajñāta Vāsa," happened to stay at the palace of king Virāta. At the court of king Virāta, Arjuna, the third brother, used to give music and dance lessons to Princess Uttarā. Arjuna had assumed the name of Vṛhaṇṇalā (a female name) as a music-cum-dance teacher. At that time, all these five

brothers had to take different names in order to hide their identities. Each one of them took up different professions at the royal court of king Virāta.

Regarding the origin of musical instruments also there are certain legends. Once the ten-headed Rāvaṇa was caught under mount Kailāsa and it became impossible for him to get himself free, then he tried to sing some beautiful notes to be able to come out. He needed some instrument to give him support for the recital of his music. (For such purposes, a musical instrument like an Ektārā of today was generally used even in those days). So Rāvaṇa chopped off one of his ten heads, cut out a nerve from his huge body and tuned it to the pitch of his voice by tying the end to the head thus cut by him and held the other end tightly with his left hand. He then sang sonorously and soulfully till he pleased Lord Śiva, who at once released him.

Thus, probably this single-string Ektārā was the earliest instrument used in Indian music. There is another legend regarding the origin of a musical instrument.

Mahādeva (Śiva), the creator of music, once saw Pārvatī, his consort, reposing most grace-

fully, breathing like soft music and her exquisite bosom rising and falling rhythmically and the bangles on her hands producing a tinkled melody by their movement.

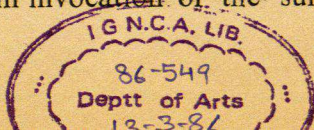
Lord Śiva watched her absorbingly for some time in silence. Intoxicated by the captivating spectacle, he thought of a way of permanently recording her beauty. He invented the Rudra Viṇā representing the long neck and the straight slender figure of Pārvatī, the two supporting gourds being her breasts, the metal frets her bracelets and, most expressive of all, the sound, her rhythmic breathing.

The most important property of music is sound or 'Nād'.

Thus music consists of different sounds reproduced in a given sequence.

Sound is of two kinds, musical and unmusical. Any irregular sound caused by any sudden, loud or unpleasant noise is called unmusical. But if the motion of the sound is of a mild, soft, appealing and pleasant nature, with regular rhythmic intervals and beats, it becomes a musical sound of uniform nature.

Traditionally the origin of music in India is traced to religion. Hymns used to be recited those days in invocation of the sun god and



other gods like Vāyu, Varuṇa, Indra, Agni, etc. Though religion played a very important role in the evolution of music in India in ancient days, it was not the sole force. Consistent with her philosophy and general approach to men and matters and, true to her genius, India associated the origin of music with the creation of the universe itself. According to Indian legends the universe was created by the Almighty from a limitless vacuum ; the spirit of melody also turned chaos into cosmos, disorder into order.

We may refer, in this connection, to the two versions of the story about the origin of music to be found in the old works on music. The first claims that the Rāgas emanated from Śiva, who represents the transition from chaos to cosmos. Of the six major and primary Rāgas, five emanated from the five mouths of Lord Śiva and one from that of his consort. The other version has a more significant implication. According to it Śrī Kṛṣṇa, who is the fountain-head of all Bhāvas and Rasas, once played his divine flute and the result was that every one of the innumerable Gopīs who represented one particular Bhāva and Rasa became inspired and sang before the Lord, thereby creating one particular Rāga. That Rāga is the representation

in sound of a particular emotion giving rise to a particular feeling is amply supported in this mythological story.

Now the term Rāga itself needs further explanation. The word Rāga comes from the Sanskrit verb 'Rañj', *i.e.*, which colours the mind, or in other words, which delights it. But besides this general meaning of the term Rāga, it has another precise meaning as a musical term. Actually, the real significance of this term has to be realised rather than explained. A Rāga is a noble concept in the musical legacy of India.

Of course, a musical recital based on some Rāga is not the only thing which can delight the mind. Painting, composing of songs and other allied fine arts, too, have the sole object of delighting the mind. Then, what is actually meant by the musical term, Rāga ?

Some particular type of feeling is created by each Rāga and we can easily experience that feeling through our senses. Every sort of feeling is to be realised. The recital of any Rāga seems to represent in reality the true character of some feeling. That particular feeling is projected into the mind of the listener when he or she starts listening to it. And that projection which plunges the mind of the

listener in an ocean of great joy, is inexplicable and indescribable. It would also appear that the feeling which is created in the mind due to the appreciation of this Rāga is not certainly similar to other feelings which are created in the mind as a result of other sentiments. The feeling which is created by a Rāga has got the most intimate, direct, close and deep contact with the mind and the mind while listening to a scientifically accurate and excellent recital of a Rāga, gradually merges into Ānanda, the spirit of celestial joy. The creation of this type of feeling is the very soul of a Rāga and the Rāga, on the other hand, is an incarnation recorded in sound of this wonderful feeling.

When at least five different svaras of one and the same set of Saptaka (*i.e.* *Sargam*) or seven svaras (the Purvānga and the Uttarānga combined together) become capable of reproducing innumerable varieties of beautiful sound-effects and if that reproduction can create a sensible feeling of uncommon joy and of wonderful characteristics, in that case the Bhāva or the feeling can be described as a Rāga.

On analysis, it will be found that Rāga can be studied in two aspects : first, the aesthetic and second, the physical. The physical struc-

ture of a Rāga can be explained in terms of musical notes. These notes in Indian music have been split into Śrutis or finer divisions of the intervals between consecutive notes. Although Śrutis are not perfectly identical with what is known to western musicians as micro-tones, they are as thoroughly based on a very sound and scientific basis as the latter.

A correct analysis of Śruti entails so much of complicated mathematical calculations as will hardly fit in a treatise like this.

Śruti is derived from the Sanskrit verb 'Śru', *i.e.*, to hear, meaning any sound that is capable of being heard distinctly by the ear.

As already indicated, the ancient Greeks, too, divided their octave into twenty-four small intervals. Great similarity is found between Indian music and the ancient Greek music.

Hindusthani musicians of recent days have for their own convenience taken only twelve Svarasthānas in the present system of music : namely, seven Śuddha and five Vikṛta Svaras. Even then final divisions of these notes are indicated and actually demonstrated in many of the current Rāgas.

Names of the seven pure or Śuddha svaras are : Śadja, Rṣava, Gāndhāra, Madhyama,

Pañcama, Dhaivata and Niṣāda.

Thus, there are seven Suddha svaras in the scale. In between these, we have also placed five Vikṛta Svaras, making a total of twelve.

Sadja, which in short is known as Sa, and Pañcama, which is known as Pa, are fixed and unchangeable notes, i.e., “achala svaras” and have no Vikṛtis in the present-day music.

Since the execution of seven svaras in Indian music is sufficiently delicate and Swaras are equipped with all possible subtle points, the use of the twelve tempered notes of equal value of Western music has no important place in Indian music. Being essentially melodic, Indian music does not require any harmonisation or modulation for which a twelve-point scale may appear to be convenient. It is apparent, therefore, that keyed instruments, for instance, harmonium, piano, etc., showing octaves divided into twelve equal and tempered half-notes which do not exactly correspond to the twelve notes (i.e., seven Suddha plus five Vikṛta) of Indian music, have little recognition in the music of our country. These twelve (seven Suddha and five Vikṛta) subtle notes help to create a flavour in music which is absolutely unknown to the melodic system outside India.

In the Karnāṭaka system of music, the seven svaras and their variations are known as follows :

<i>Karnataka</i>	<i>Hindustani</i>
1. Śaḍja	Śaḍja
2. Śuddha R̥ṣava	Kōmala R̥ṣava
3. Śuddha Gāndhāra or Catu Śruti R̥ṣava	Śuddha R̥ṣava.
4. Sat Śruti R̥ṣava or Sādhāraṇ Gāndhāra	Komala Gāndhāra.
5. Antara Gāndhāra	Śuddha Gāndhāra
6. Śuddha Madhyama	<i>Same</i>
7. Prati Madhyama	Teevra Madhyama
8. Pañcama	<i>Same</i>
9. Śuddha Dhaivata	Komala Dhaivata
10. Catusruti Dhaivata or Śuddha Niṣāda.	Śuddha Dhaivata
11. Kaiṣik Niṣāda or Sat Śruti Dhaivata	Komala Niṣāda
12. Kākali Niṣāda	Śuddha Niṣāda.

From Śaḍja to Pañcama, it is called Purvāṅga and from Madhyama to Tāra Śaḍja, it is called Uttarāṅga.

In the music of India the whole range of Vocal Music is divided into three Saptakas, namely, Mandra, Madhya and Tāra, which otherwise may be designated as low, middle and

high, respectively. But on an instrument, it can be tuned at still higher or still lower, as the case may be. We have taken into consideration only three Sthānas mentioned above.

Another important aspect of Indian music is Thāt. What is known as Thāt in North India is called Mela in the South.

Mela is most commonly known these days and it was Pandit Vyankatamakhi in South India who formulated the current system of seventy-two Melas. In North India, the term was first used as Samsthān by Lochan Pandit in his book entitled "Rāga Tarāṅgiṇī". While Vyankatamakhi mentioned seventy-two Melas in his *Caturdandī Prakāshikā*, Lochan classified Rāgas under twelve Samsthānas only. The number of Thāts in present-day Hindusthani music is only ten according to late Pandit Bhat Khande.

Now let us examine what is exactly meant by the term Thāt. A Thāt is just an arrangement of the seven notes in a Saptaka in which the notes are situated at given intervals and in their natural order. Rāgas are supposed to be born out of Thāts and hence a Thāt or a Mela is known as Janaka Mela or the parent scale and Rāgas belonging to it are called Janya

Rāgas, that is, Rāgas that are born to the parent Mela.

Since the basic principles of both the systems are common, based as they are on scientific and mathematical calculation, there is of late greater understanding and appreciation of Karnataka music in the North and vice versa, to mutual advantage of both. Each has in a subtle way been enriching the other.

Pandit Vyankatamakhi produced seventy-two melas or melakartas and is reported to have predicted that "even gods cannot change these". By mathematical calculation the number seventy-two has been found to be unassailable. Therefore, in a sense his prediction is true. But one need not work out the classification of Rāgas in so many Melas, as it is well-known that classification always becomes simpler when the classes are fewer. It is perhaps with this intent that Lochan was satisfied with twelve and Pandit Bhatkhande with ten. Those ten Thāts are as follows, (a) *Bilawal*, (b) *Kalyan*, (c) *Khamaj*, (d) *Bhairav*, (e) *Asavari*, (f) *Bhairavi*, (g) *Purvi*, (h) *Marva*, (i) *Kafi*, & (j) *Todi*.

A Rāga being the combination of svaras which has a pleasing effect on the listener's ear is a melody consisting of "Āroha" and

“Avaroha” (i.e., ascent and descent). Every Rāga must have a Vādi, meaning a note that stands for the Rāga. A Vādi thus is the most important of all notes that constitute a Rāga. In other words, a Vādi is the key swara or the main note which predominates in the Rāga. A note which is next only to the Vādi in importance is called Saṃvādi and it follows the key note, that is Vādi, like a Mantri or minister. Besides these two, all other notes used in the Rāga are known as Anuvādi ; Anuvādi is like a servant. A note which is detrimental to the establishment of a Rāga is called Vivādi, meaning one that quarrels. [The Vivādi note is considered as an enemy, because it produces discord.]

A Vādi is a key svara or the main note, which predominates in the Rāga. A Saṃvādi is the next important svara of the Rāga and follows the key note, that is Vādi, like a Mantri. There are also Anuvādi and Vivādi notes. The Anuvādi is like a servant and the Vivādi [is considered as] an enemy.

The other essential conditions for the formation of a Rāga are :

A Rāga must have at least five notes in it. There are three kinds (Jātis) of Rāgas accord-

ing to the number of svaras used. They are :

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| 1. Sampurna Jāti | 7 notes (full) |
| 2. Saḍav | 6 notes (one less) |
| 3. Oḍav | 5 notes (two less) |

The possibilities of multiplying Rāgas are limitless. It is said that 'Na Rāgāṇām tālānām Ca Antaḥ Kutrāpi Bidyate.' By changing the basic note on the scale, one can get many new Rāgas. But we do not know how far these will be sweet to the ear. From the point of view of intermingling of Rāgas this may be an interesting exercise, but if one adheres to it all in an orthodox way in relation to its practical effect, perhaps not much of melodic effect will remain. For music after all, is not mathematics. It is more than a technique.

Our ancestors did everything possible including misguidance to guide us in this respect. They took tremendous pains to pass on the inestimable treasures of musical literature to us. Some of them devoted their life-time to the single problem relating to musical invention and problems connected with it. Modern man could at best try to give us a reasonable interpretation of it, but could perhaps add to it very little of his own.

Many who are good musicians, often claim to have invented new Rāgas. Is it so easy to do so? How many things have to be borne in mind for adding a new Rāga to our existing list of Rāgas? It is not just changing the key note, or merely blending two or three different Rāgas into one, and calling it by some fanciful new name. Every thing has its proper procedure.

With all due respect to them for their keen desire to invent and their interest in this vast and vital subject of music, they should think that it is better and wiser for them to practise with precision and accuracy the many varieties of Rāgas bequeathed to us by our forefathers, instead of going on the wild goose chase of trying to invent new Rāgas. There are many Rāgas which have been forgotten and are rarely sung. Some may find this incredible, but to be convinced they have only to look around and see. There is great need for the study of the past musical literature and for its careful and correct interpretation as also for its practice. Any scholar will agree that ancient Indian literature on music contains a large number of secrets which modern interpreters have not yet been able to unravel. A good

musician cares more for presenting a Rāga in all its glory in proper shape and colour ; he rarely, if ever, bothers about inventing any thing

In the Hindusthani system of music, only about two hundred Rāgas are popular and are generally sung. Even out of these, only about fifty are very popular. The remaining Rāgas have conflicting interpretations. For instance, many varieties of Bilāwal, Todī, Kānādā, etc., are not presented in the same way by different sub-schools of music.

Among the most important Rāgas of the Hindusthani system which are common and are understood by most are :

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| 1. <i>Bhairav</i> | 13. <i>Puriya Dhanasri</i> |
| 2. <i>Bhairavi</i> | 14. <i>Iman</i> |
| 3. <i>Ramkeli</i> | 15. <i>Kedara</i> |
| 4. <i>Todi</i> | 16. <i>Kamod</i> |
| 5. <i>Ashavari</i> | 17. <i>Hamir</i> |
| 6. <i>Jaunpuri</i> | 18. <i>Chhayanat</i> |
| 7. <i>Deshi</i> | 19. <i>Khammaj</i> |
| 8. <i>Gaud Sarang</i> | 20. <i>Desh</i> |
| 9. <i>Vrindavani Sarang</i> | 21. <i>Tilok Kamod</i> |
| 10. <i>Bhimpalasi</i> | 22. <i>Jaijayanti</i> |
| 11. <i>Multani</i> | 23. <i>Mian Ki Mallar</i> |
| 12. <i>Shri Raag</i> | 24. <i>Goud Mallar</i> |

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|----------------------------|----------------------------|
| 25. <i>Purvi</i> | 38. <i>Nat Mallar</i> |
| 26. <i>Darbari Kannada</i> | 39. <i>Alahiya</i> |
| 27. <i>Adana</i> | 40. <i>Devagiri</i> |
| 28. <i>Nayaki Kannada</i> | 41. <i>Sindhura</i> |
| 29. <i>Behag</i> | 42. <i>Kafi</i> |
| 30. <i>Shankara</i> | 43. <i>Madhumat Sarang</i> |
| 31. <i>Vasant</i> | 44. <i>Ahir Vhairab</i> |
| 32. <i>Bahar</i> | 45. <i>Jogiya</i> |
| 33. <i>Paraj</i> | 46. <i>Gunkeli</i> |
| 34. <i>Pancham</i> | 47. <i>Suha</i> |
| 35. <i>Lalit</i> | 48. <i>Sughrari</i> |
| 36. <i>Nat</i> | 49. <i>Bhupali</i> |
| 37. <i>Bilawal</i> | 50. <i>Bibhash</i> |

Music must have developed in different forms ever since the Vedic age. Today we have few vestiges of those ancient forms of music. Music, as it was prevalent in those days, later became woven into different forms, of which the Chanda and Prabandha types merit special mention. The Chanda and Prabandha forms of music assumed specific forms and became the subject of many experiments in latter days. Ever since mediaeval times, these forms of music ushered in many new types ; finally the forms of music which gradually grew out of them and have been very much preva-

lent even up to the present day in North India are the following :

Ālāp, Dhruvad, Dhamar, Sadra, Khāyal, Tarana, Tappa, Thumri, Lakṣaṇa Geeta etc.

Actually, tune is the basis of the Rāga. There is not much difference between classical and secular music except elaboration of ideas and treatment.

Usually a song consists of two or four divisions. They are Sthāyī, Antarā, Sañcārī and Ābhog. The character of each of the forms of songs as mentioned above and which has been very much prevalent even upto today in North India is described here. But true it is that the present day Hindusthani music with its heritage for the last two hundred years cannot be interpreted on the basis of the Sāstras.

Alāp

In considering [this form we must remember at the outset that Indian music is mainly divided into two categories, Anibaddha and Nibaddha. This division into two categories has been recognised since ancient days. Music which is not conditioned by any specific rhythmic pattern, for instance Ālāp, is known as "Anibaddha." And all other musical forms which are controlled by Tālas or rhythmic patterns

come under the category called "Nibaddha." Ālāp is just the analysis of a Rāga or melody. Elaboration in different varieties which are strictly within boundary and limits of law is the essence of Ālāp and it provides for a systematic development of the character of a given Rāga.

A Rāga in Ālāp can be sung or played for hours together if the artist is a high class singer or instrumentalist (player). It is very pleasing to the ear and, if sung with mastery, in the proper atmosphere it can hold listeners spell bound for long. No words are used to sing an Ālāp ; occasionally, "ta-na-ri-na" or "ākārs" are used.

The first part of an Ālāp introduces the Rāga in Sthāyī and occupies considerable time, because it is in this part that the main structure of the Rāga is developed. After this the other divisions of singing or playing, namely, Antarā, Sañcārī and Ābhog fall, but not so elaborately. All these divisions are presented in three stages of a progressively increasing tempo, namely, Vilambit or slow, Madhya or neither slow nor quick and Drut or quick. No percussion instruments accompany this part. After this follows a variety of tonal and rhythmic patterns suitable to the Rāga itself. The number of those patterns depends on the range of training

the artist receives in different modes or methods of presentations of Rāgas through the Ālāp. A Rāgālapti seems to be more or less what has been described above. A Rupakālāp, on the other hand, is believed to contain more rhythmic elements.

Dhrupad

Dhrupads are also known as Dhruvapads. This is a very old and orthodox style of composition. Dhruvapads were first introduced by Raja Mansingh of Gwalior. Tānsen became a great Dhrupad singer. This requires a well-trained voice and ability to modulate it with perfection. They start singing this in a very slow tempo, in the 'mandra sthāyī' first, in a full-throated voice and gradually develop it. A Dhruvapad contains all the four parts mentioned earlier, i. e., 'Sthāyī', 'Antarā', 'Sañcārī', and 'Ābhog'. There are three or four varieties of Dhruvapads. Dhrupads are generally composed in Choutāl, Shultāl, Teebra, Rūpak etc. Even today there are some expert "Dhrupad" singers in Rampur. "Sadra" is a kind of fast "Dhrupad" sung in jhāñptāl.

Dhamar

This is a peculiar type of singing. The words are generally composed to suit the signi-

ficance of the festival of spraying of colour and coloured water and depicting Rādhā and Kṛṣṇa as heroine and hero.

The rhythm and the time measurement are the peculiarities in this type. Some piece or passage is taken again and again in different metres changing the rhythm and catching the "sam" of the tāl. In North India, Dhamars like the Dhrupads are also very popular. Varieties of rhythm and fixed measures of the tāl are its characteristics.

Another form of song known as Hori is always sung in the Dhamar tāl, or in other words, Hori is another name of Dhamar.

Sadra

Sadra is a form of Hindusthani music which stands between Dhrupad and Khayal. The tāl used in it is generally Jhāñp. It may be regarded as a combination of the elements, both of Dhamar and Khayal and as such may be divided into two types, (i) that which conforms more to Dhamar and may be called Dhrupad-ānga Sadra, and (ii) that which adopts more elements of Khayal and may be called Khayalānga Sadra. There are, however, a number of pure Dhrupad compositions which

are also sung in Jhāñp. These songs are to be regarded as Dhrupad and must not be confused with Sadra.

· Khayal

According to some scholars of Indian music Sultan Hussain was considered the originator of the Khayal style (1296-1316 A. D.) Be that as it may, a Khayal is now the most popular form of classical music. The beauty of this style is that it can be expanded upto any length of time, representnig various 'Kalās' (patterns). These Khayals are of two kinds—the 'Vilambit' which is sung very, very slow (in a slow tempo) and which is usually composed and set to Ektāl, Tritāl, Jhumra, Tilwada, etc., and the 'Drut', that is the fast Khayal, which is sung in a fast tempo, and sung with a good elaboration of t̄an in different patterns. A fast Khayal is usually set in 'Tritāl', 'Jhāñptāl' or 'Ektāl'. There is a saying that Gwalior was once upon a time a seat of music, and the reason for this, according to legend, is that music used to ring through the walls and would be carried by the breeze and heard. That is how everyone there became music-minded. The final and most dignified form of Khayal was given by Sadārang.

Tarana

This is a peculiar style of singing. It is believed that when Amir Khusro first came to India as an unknown man, he found it very difficult to pronounce the high-flown Sanskrit words to be found in texts of songs, and hence he invented this style, leaving all words and putting meaningless syllables into these tunes, such as "to, nam, ri, tom, nom, dri, nam, tom," etc., and called it Tārānā. But actually these meaningless syllables are so called 'Bol's of percussion instruments like Tabla and Pakhwaj and musical instruments like Veenā and Sitar. They had existed in the Prabandhas from a previous age.

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Tappa

The main theme of the Tappa style of songs is to express the pangs and pleasures of love. These were first intended to be sung only by those suffering from love or were separated from their lovers and were sung in a rather crude, unembellished, vulgar way. People coming from respectable families rarely sang these. Now-a-days, these are sung in a more refined and polished way. These consist of two divisions only. These Tappas, it is believed, were first introduced by a famous Muham-

medan singer, Golam Nabi by name. Golam Nabi was later named as Shouri Miah of Lucknow and he lived about 1810 A.D. A Tappa, when properly rendered, brings out all the subtle graces which are inherent in the song. It is full of melody when properly sung and has a marked rhythm. The most salient feature in a Tappa is the Tān known as Jam Jama. The basis of a Tappa is supposed to be the camel-drivers' songs of Punjab. A Tappa is gradually going out of fashion.

Thumri

The great Nawab of Oudh, who was himself a good musician, Nawab Wajid Ali Shah of Lucknow, was the greatest pioneer in introducing the Thumri style of music. This style is supposed to have grown out of songs like Kajri, which are a mixture of khayals and another type of song known as Tappa. These are mostly based on love themes, and are very romantic in their content and presentation.

Lucknow and Varanasi (Benares) are specially famous for Thumris. Music artistes of these two cities generally combine two or three Rāgas, and make it a lively and fascinating rendering. They can keep the whole audience enraptured with their musical patterns

for long hours. Sophisticated musicians and the elite of the society often look down upon this romantic style of singing, as it is not considered to be very pure or formal.

Lakṣaṇa Geeta

These are little songs. They give a picture of the Rāga in which it is composed. Even a novice can without much difficulty form an idea of the characteristics and conditions laid down for it for being sung from the description of the particular Rāga. It describes the lakṣaṇas or essential characteristics and hence it has come to be known as a "Lakṣaṇa Geeta."

Karnatak System of Music

South India is famous for her wealth of music. In South India there are innumerable varieties of songs like geethams, varṇams, kritis, keertanas, padams and various other kinds. It also occupies an exalted position in the realm of devotional songs.

The Tevarams, Tiruyāchakams, Divya-nāma Sankeertanams, Rāmdāss Keertanams, all these constitute the cream of devotional music of South India. There are some wonderful musical stone pillars of historical value in some of the temples of South India. Thus we have the rich treasure of music in the South Indian

temples, which have also got historical value.

The 'Sāhitya' and the musical setting of the composition in South Indian music are equally important. In the case of great composers like Thyagarāja, the 'Sāhityas' are of very high order breathing *Bhakti*, philosophy, morals and ethics.

Like in the North, in the early days Rajas and zamindars were the patrons of music in South India also. Tanjore has been the most important and brightest spot on the musical map of South India during the past three or four centuries.

References to music in the general literature of our country help us and throw some light on the Lakṣaṇas of Rāgas, tālas, etc. South India gave the methodical scheme of the seventy-two (72) melakartās or primary scales, and twelve semi-tones of the octave on which the scheme is based, and all these are universally known.

There are many works in Sanskrit containing some very valuable and authoritative information on music of different periods. There is also an enormous literature on sculpture connected with music in India.

Śruti

The names of Śrutis as given by Bharata and Sāranga Deva are the same for both systems. The topics of these twenty-two Śrutis and the Sa and Pa being the “achala” (steady) svaras, the scale of sapta svaras with their names and various other fundamentals and Jātis, etc., are the same for both the systems.

Though the same number of twenty-two Śrutis has been existing in the karnataka music a well-trained ear can easily perceive that there are other minor and subtle Śrutis too featuring in some Rāgas.

Śruti is a minute musical interval which a trained, musically refined and sufficiently conscious musical ear can only perceive. When we say that there is an interval of one Śruti between a pair of notes, the value of the Śruti-interval will be of great significance according to the notes forming the pair. Moreover, when we say that the octave is divided into twenty-two intervals, those are all of unequal intervals.

Melakartas. The scheme of seventy-two Melakartas or primary scales or Thāts was evolved by Vyankatamakhi in early seventeenth century. These seventy-two Melakartas are

grouped under twelve Cakras, each comprising six mela Rāgas. These again have two divisions. The first half or division of Melakartas is from Cakra one to six (1 to 6)—these are Melas 1 to 36. And the second half or division is consisting of seven to twelve (7 to 12) Cakras—these are 37 to 72 Melas. In the first half, i.e., the first thirty-six Melas, the Madhyama is Śuddha and in the second half or the remaining thirty-six Melas the Prati Madhyama or Tivra Madhyama is used.

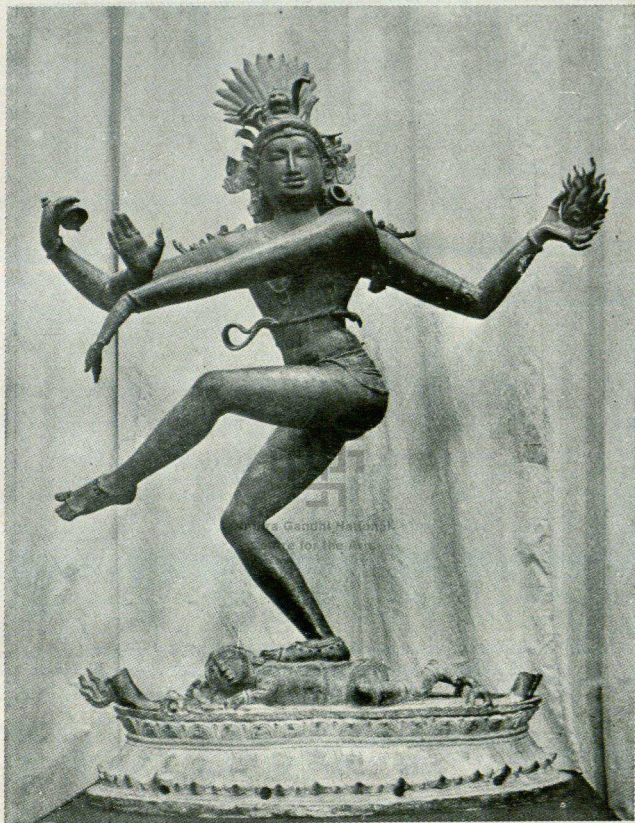
Thus the variety of the note Ma is the distinguishing feature between the two halves of the Melakarta scheme. The names and the serial numbers of the Melakartas are shown below in the table.

<i>First half (Purva group)</i>		<i>Second half (Uttara group)</i>	
<i>Comprising of the Śuddha Ma</i>		<i>Comprising of the Prati Ma.</i>	
<i>Melakartas 1 to 36</i>		<i>Melakartas 37 to 72.</i>	
<i>Number and name of the Cakra</i>	<i>Number and name of the Cakra</i>	<i>Number and name of the Cakra</i>	<i>Number and name of the Cakra</i>
<i>(Rāgas included in it.)</i>		<i>(Rāgas included in it.)</i>	
1. Indu	1—6	7. R̥shi	37—42
2. Netra	7—12	8. Vasu	43—48
3. Agni	13—18	9. Brahma	49—54
4. Veda	19—24	10. Diśi	55—60
5. Bāṇa	25—30	11. Rudra	61—66
6. R̥tu	31—36	12. Āditya	67—72

Since the Sa and Pa are present in all the Melakartas, and the two Madhyamas respectively appear in the two halves as mentioned, the order of R.G.D.N. determines the arrangement serially.

South Indian system of music has a very important place in the latest development of Indian music as a whole. And the entire system is very much disciplined and thoroughly based on a pattern emanated from the Śāstras of ancient days. Another wonder of South Indian music is preserved in the stone pillars of temples at Hampi, Tinnevely and Madurai. These pillars are pianos in stone. Besides, their considerable merits as architectural pieces, their musical attainments are wonderful. In each group of the clustered musical columns, each and every thin column if tapped lightly would yield a musical note and the note of each column is different from that of the other. Thus each group of clustered columns has turned into a large piano, as the notes arising from each group of pillars extend over a range of one full octave.

Music has played an important role in the cultural life of the people throughout the world. In ancient Greece and China changes



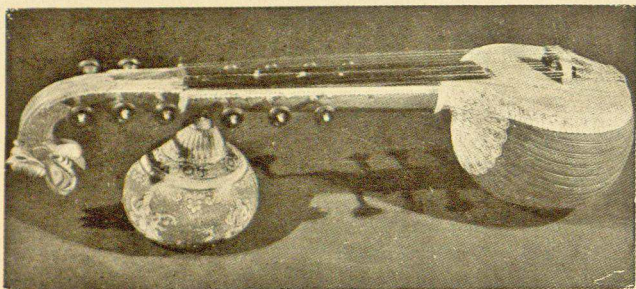
Siva, Nataraja, a bronze sculpture of South India,
12th Century A. D.



Girl with mirror, Bhuvaneshwar,
12th Century A. D.



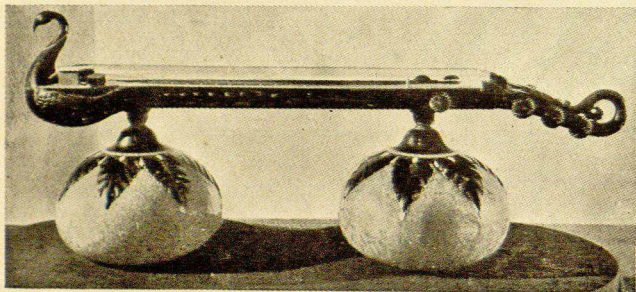
Musical Stone Pillar at Madurai



Gotu Vadyam, Popular in South Indian Music.



Indira Gandhi National
Centre for the Arts



Vichitra Veena, Popular in North Indian Music.

in music were considered as preludes to political changes. Plato assigned great importance to musical scales and according to him these were truly the psychological source of attitudes and aptitudes of men and women. Great importance was attached to music by the Christian Church also. According to Pythagorus music was a science of the Universe.

In India, music has been regarded as a part of religion and an occult science. It had a great impact on the day to day life of the people in ancient India. It continued to assume importance during the subsequent period too.

Geeta Kalā, or the art of music, though recognised and widely accepted as an important branch of sixty-four fine arts, was much simpler in form during the Vedic period. Intricacies and complexities of Rāgas in our classical music of today are products of much later developments. Rāgas are subjects of high specialisation requiring the entire energy of musicians. In Bharata's time which covered a period from 100 B.C. to 400 A.D. even the Prabandha Gāna was not there. Varieties of Dhruva Gāna which were in vogue then were classified according to Tālas or Rhythm and not according to Rāgas or Melody.

Of the sixty-four arts of ancient India, certain arts became extinct in later days and some came under the influence of foreign elements like painting, industrial art, etc. The art of music, however, maintained its elemental Indian character. The same is true in respect of dance, especially that of South India.

In this discussion on the sixty-four branches of fine arts in ancient India, later developments of Geeta-Kalā, that is, present forms of classical North and South Indian music have been dealt with at length. As music played a much vital role in the history of Indian culture and lives of the people, it has received a little more attention than other branches of the fine arts.

II

Next to vocal music the second important branch of fine arts is "Vādyā" or popularly known as Instrumental Music. There are more or less four important categories of musical instruments. These are known as Tata, Suṣira, Ānaddha or Avanaddha and Ghana. In the first category or Tata group there are string instruments. Some of the string instruments are the

Veen or Vīṇā, *Swarod*, *Sitar*, *Esraj*, *Rabab*' *Tanpura* etc. Then in the second category, or *Suṣira* group there are the blowing instruments like the flute, the *Shanai*, the bag-pipe etc. Then in the third category, *i.e.* *Ānaddha* or *Avanaddha* group the leather-covered instruments which are particularly meant for creating rhythmic patterns can be classified. The *Tabla*, *Mṛdanga*, the *Pakhwaj*, the *Khola*, the *Dholaka*, the *Dhak* or the drum, etc. are the different types of musical instruments in this *Ānaddha* or *Avanaddha* category. The *Anaddha* or *Avanaddha* instrument *Dhak* is also sometimes known as *Bhāṇḍa*. The *Ānaddha* or *Avanaddha* and *Bhāṇḍa*, these two are one and the same type of instruments. In the *Nāṭya Śāstra* of Bharata this *Ānaddha* or *Bhāṇḍa* sort of musical instrument has been named as *Avanaddha* (Chapter XXVIII). Then finally in the fourth category or *Ghana* group those musical instruments are brought together which are exclusively made of metal, wood, stone or clay, for instance *Kartal*, *Jhanjar*, *Khanjani*, *Mandirā*, *Ghaṭam* and there are other repurcussion instruments which, though not used frequently may be classified under the *Ghana* group.

Yaśodhara observes—"Ghanam ca vitatam vādyam tatam susiram eva cakāmsya-puṣkara-tantrībhir veṇunā ca yathākramam" ॥—Vādyā can be ghana, vitata, tata and suṣira, made respectively of brass, hide, strings and bamboo.

So there are four groups of musical instruments ; the repurcussion instruments, the beating instruments, the string instruments and finally the blowing instruments. The technique of playing upon these instruments, the Tāna, Laya and Mātrā connected with the playing of each of these instruments and the process of demonstration, all these are the different aspects of this second branch of Catuṣṣaṣṭi Kalā. Certain details of musical instruments prevalent in ancient India are available from a musical work entitled "Vīnā-prakāśa".

'Vādyam' brings in, as corollaries, two minor arts, viz.—

Vīṇāḍamarukavādyam—Some understand by this—actual playing on vīṇā or ḍamaru. Of all instruments, string-instruments are the most appealing. Vīṇā, again, excels all string-instruments. But as admitted by all expert instrumentalists it is very difficult to play on the ḍamaru. It requires practice from a very early age, otherwise, distinct sounds can-

not be produced. And there is also another factor ; these two instruments are favourite respectively to Sarasvatī and Śiva, the patron-saints of music. Hence, the special mention of these two as the subject of one separate and distinct branch of art, though instruments have already been discussed under 'Vādyam.'

This explanation, however, does not appeal to us. We think, that this means producing vocal sounds resembling those of *vīṇā* and *ḍamaru*. To produce sounds similar to those of flute or *tabla* is practised even today by many people. This explanation seems to be better.

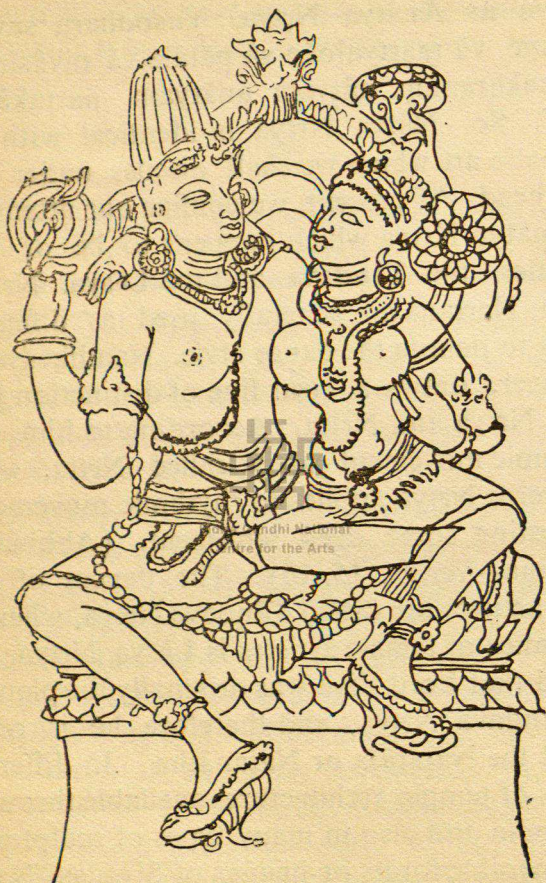
Udakavādyā—To produce sounds of musical instruments like *Mṛdāṅga*, *Muraja* etc. after striking the surface of water by one's own palm. Or, in other words, after filling in different water-pots with water, strokes are given upon those pots in order to create different melodious tunings. This sound-creating effort is an object of this branch of fine art. The musical instrument which is utilised to raise such melodious tunings is also called "Jaltaranga". Many people are of the opinion that a reputed musician of Europe, named Franklin had invented this type of musical instrument which is known as "Jaltaranga". But even in the works of

ancient days we have references regarding this particular type of musical instrument.

III

Then we pass on to the fifth and one of the major branches of Catuḥṣaṣṭi Kalā, viz., Dancing or the Dance style, which is known as Nṛtya. This Nṛtya Kalā can be divided into two groups, the Anāṭya and the Nāṭya. According to Vātsyāyana, the author of the Kāmasūtra, the Abhinaya Kalā or the dramatic art is included in this group of Nṛtyakalā. Though Vātsyāyana does not say so explicitly, yet it can be assumed as there is no separate mention of Nāṭyakalā. The division into Nāṭya and Anāṭya is suggested by Yaśodhara who must have followed the tradition of Kāmasūtra. The first part of the third chapter of Kāmasūtra by Vātsyāyana and Yaśodhara's commentary may be referred to in this connection. Of the two varieties of Nṛtya, the Anāṭya and Nāṭya, the act of imitating all sorts of doings and activities of the residents of Tribhuvana, the three worlds, *i.e.* the heaven, the earth and the netherworld is known as Nāṭya Nṛtya and the dance of professional artistes and dancers is

known as Anāṭya Nṛtya. Yaśodhara says—“svarge vā martyaloke vā pātāle vā nivāsināṃ kṛtānukaraṇaṃ nāṭyam anāṭyaṃ nartakāśritam”. So, Nāṭya Nṛtya is identical with the dramatic art which we shall discuss under the next head. At present, we confine our attention to Anāṭya Nṛtya which happens to be of two varieties, the Tāṇḍava and the Lāsya. Nṛtya, Nṛtta, Nartana are generally used as different terms to denote the dance style. Nandikeśvara, however, draws a clear line of distinction between Nṛtya and Nṛtta. According to him, any rhythmic movement can be called Nṛtta, while the term Nṛtya applies to rhythmic movements suggesting some deep sentiment. (Abhinaya-darpaṇa—verses, 15, 16). The dances of the male artistes are called Tāṇḍava Nṛtya, whereas the dance of female artistes is Lāsya Nṛtya. It is said that Lord Śiva was originally the planner of Tāṇḍava Nṛtya, and therefore he is often called the Natarāja or Natanātha. In different forms of temple architectures available throughout India and also in many types of sculptures, innumerable forms or images of Śiva as Natarāja or the Dancing Śiva can be found even today. Lord Śiva first gave the lessons of Dancing to his most favourite disciple, Nandin.



Another name of Nandin is "Tanḍu". Since the most favourite disciple of Lord Śiva, Nandin or "Tanḍu" introduced the technique

of the art of dancing to the people of the world, this dance style has been named after him as "Tāṇḍava". Pārvatī or Gaurī devised the technique of dancing to be practised by the womenfolk, and that was the "Lāsyā" type of dancing. There are two main divisions of dancing, one is called the "Karaṇa" and the other is "Aṅgahāra". To place or fix up the hands and feet in different poses and postures while dancing is known as "Nṛtya Karaṇa" or more popularly as "Karaṇa". In the Nāṭya Śāstra of Bharata, we get details of one hundred and eight forms of "Karaṇas" or "Nṛtya Karaṇas". In the most celebrated Naṭarāja temple of Chidambaram in South India there are two "Gopurams" on the eastern and western sides of the temple and upon the most beautifully decorated reliefs and walls of these two "Gopurams" all these one hundred and eight forms or postures of "Karaṇa" or "Nṛtya Karaṇa" have been engraved in stone and underneath the engraving of each "Karaṇa" the details about the character and style of that particular "Karaṇa" form have also been recorded according to the definitions of the Nāṭya Śāstra. Unfortunately of the one hundred and eight different engraved forms

only ninety-three are now found in proper condition. The rest have been spoilt due to the invasion of ages.

The movements and different postures of other parts of the body besides the hands and the feet are known as "Aṅgahāra" or "Aṅgavikṣepa". Two or more than two "Karaṇas" may be coupled up with one "Aṅgahāra", as the "Karaṇa" and the "Aṅgahāra" being combined together would give the correct form of "Nṛtya", *i.e.* create the proper dancing style. There are thirty-two varieties of "Aṅgahāra". Details regarding character, style, expression, forms and definitions of all these thirty-two varieties of "Aṅgahāra" have been given in the Nāṭya Śāstra. In the dance style there is another important factor and that is known as "Recaka". The technique of placing the foot steps upon the ground in different rhythmic measures is called the "Pāda Racaka", the process of turning and twisting the waist right and left, in front and in the back in different beautiful poses is called the "Kaṭi Recaka" and the process of movement of hands in different gay forms is called the "Hasta Recaka". Finally moving the neck in different forms while dancing is called the "Grīvā-Recaka." When the

“Āṅgahāra” style is supported by Tāla, Laya, “Karaṇa” and “Recaka” and thus a complete form is effected out of the combination of all these styles, that complete and total effect is called “Piṇḍi Baddha.” The term “Piṇḍi Baddha” can literally be translated into English as Dancing figure. Sometimes the dancing figure of the dance artiste becomes like that of a lion and then the figure is called “Siṃha Piṇḍi”. In this way the dancing figure becomes like that of a lotus and then it is called “Padma Piṇḍi”, like that of a peacock and then the figure is called “Mayūra Piṇḍi” and so on and so forth. In the Nāṭya Śāstra of Bharata, details about all these dance styles and their characteristics will be available. Yaśodhara, however, does not go into details. He simply says—karaṇāny āṅgahārās ca vibhāvo bhāva eva ca | anubhāvo rasās ceti samkṣepān nṛtyasamgrahaḥ ||, which means, the karaṇas, the āṅgahāras, vibhāva, bhāva, anubhāva and rasa—these, in short, make nṛtya. We have discussed the first two and shall discuss the rest under the next head.

Vocal music, instrumental music and the dancing style—these are three major branches of Indian Fine Arts, being perhaps most widely and deeply practised and appreciated. Accord-

ing to the old traditions of India, vocal recitals of songs, instrumental music and dancing—a well-knit combination of these three has been broadly termed as “Sangīta”.

IV

Now the next item is Nāṭyakalā or Abhinayakalā. We have already referred to the two divisions of Nṛtyakalā into Nāṭya and Anāṭya. Anāṭya nṛtya or Dancing has been discussed. Next comes Nāṭya nṛtya. It is so wide a subject, that it must be treated as a separate kalā, in spite of the fact that Kāmasūtra does not treat it as so. The Nāṭya Nṛtya has been commonly known as Naṭyābhinaya. In the Śaiva Tantra “Nāṭya”, being absolutely separated from “Nṛtya” has been stated as a different branch of fine art. The Abhinaya has got four aspects, known as Aṅgābhinaya, Vākyābhinaya, Veśābhinaya and Bhāvābhinaya—also called Āṅgika, Vācika, Āhārya and Śattvika respectively. (Vide Śāhityadarpaṇa VI-2 and Abhinayadarpaṇa 1). When the actor or actress concerned assumes the role of somebody according to plan, with the help of his or her physical form and movement and gestures, word, dress and feelings,

under those circumstances we may say that some sort of acting is being done. In a dramatic performance, certain unreal events are caused to appear as real events with the help of the dancing style, music, vocal and instrumental, dialogues and stagecrafts and the total effect of all these creates different forms of dramatic scenes. It is said that the drama is the lively expression of activities—not only of human beings but also of divine or semi-divine or other beings, and the inhabitants of all the three worlds. In the Nāṭyaśāstra of Bharata, all the different forms and styles of dramatic performances have been nicely depicted. It is said that the introductory forms of dramas and dramatic compositions can be distinctly traced in the Saṃvādasūktas or conversation-hymns in the R̥gveda—(Saṃvāda meaning conversation) e.g. that of yama-yamī. Regarding the origin of Nāṭyaśāstra it is said that in ancient days the Sūdras had no right to read the Vedas. So the gods came over to Brahmā and requested him that one subsidiary part of the Vedas should be written in such a way so that that subsidiary part may be read by all irrespective of caste or creed. After being persuaded by the gods Brahmā composed the “Nāṭa-Veda”. And this

“Nāṭa Veda” or “Nāṭya Veda” was named as the fifth Veda and it has got within itself the essence of all the four Vedas. In this way the dialogue portion of the Ṛg Veda, the music from the Sāma Veda, the technique of acting from the Yajurveda and the “Rasa” from the Atharva Veda were coalesced into one and assembled together for the composition of the fifth Veda or the “Nāṭya Veda”. Bharata Muni had first learnt the Nāṭya Vidyā from Brahma and later he had himself written the Nāṭyaśāstra. Bharata Muni had one hundred sons and all of them became Naṭas or actors and the Apsarās (nymphs) of the heaven became the natis or actresses. The sage Nārada and the Gandharvas undertook the work of musical compositions and musical tunings and in this way a full-fledged dramatic group was formed. Prior to this event, that is, the occasion of forming a dramatic group the gods had defeated the asuras in a terrific battle. In order to commemorate the victory of the gods upon the asuras the former had hoisted one flag in the heaven. This flag was named as Indradhvaja or Śakradhvaja; Śakra being but a synonym of Indra. The gods had assembled before the Śakradhvaja and they were full of mirth and merriment. At

that time Bharata Muni appeared before Brahmā and expressed the desire that he would like his dramatic group to stage one play on that occasion. Brahmā gladly gave his consent and the dramatic group started the staging of a play. The asuras also appeared there, as they thought that they could enjoy some fun. The drama started. The subject-matter of the drama was the episode of the defeat of the asuras by the gods. The asuras became very angry witnessing that performance. They thought that they were defeated by the gods in the actual battlefield and in the dramatic performance also the same event was being staged. So the asuras raised a cry and started to disturb the dramatic performance. Indra, the king of the gods became very angry at this interference of the asuras and he hurled Indradhvaja upon the asuras and the asuras suffered injuries from the blow of that Indradhvaja. Since the asuras were physically injured by that Indra dhvaja, another name for the Indradhvaja was coined as "Jarjara". So it has been the custom since then to hoist one "Jarjara staff" in front of the stage. If the "Jarjara staff" is properly hoisted, there will be no disturbance while a

play is staged ; this has been the common belief ever since those days.

In the 'Vidyā-saṃgraha-nibandha' of the "Siddhānta-pradīpa", a commentary of the Bhāgavata, Śukadeva has stated that of all the different branches of fine arts "Gīta" is the best, "Vādyā" is the second best and "Nātyā" is next to those two. And Nātya Vidyā, though a consolidated product of these three, has got a character of its own. Then there is a good number of minor arts too. In this connection we may mention certain informative points regarding the stage craft, or how the plays used to be staged in ancient days.

Even these days we find specimens of stages as were prevalent in ancient days. These specimens are found inside two caves in a series of hillocks named Ramgarh at Sarguja State in the district of Chota Nagpur. These two caves are named as Shitabengā and Yogimārā. There are found the two specimens of dramatic stages coupled up with green rooms as were prevalent in ancient days when Sanskrit plays used to be staged. It is said that these caves are at least 2,200 years old. We may say that the stagecraft in ancient India was sufficiently developed, the standard of dramatic stages in ancient India

being obviously much better than that of the European stage of even three hundred years ago.

In the Nāṭya Śāstra we have references to about eighteen different types of stages. Some of these stages were triangular, some of them were of square size and often certain stages were quadrilateral in shape. A quadrilateral stage had some characteristics of its own, its length being twice its breadth. If its length could be measured at 64 yds. its breadth would be 32 yds.

Square-shaped stages were more in common. Usually a square-shaped stage measured four yards on each side. The auditorium was in front of the stage and the people who used to come to witness the drama would sit in different rows ; the seats were made of brick and wood. There were certain peculiarities in the auditorium itself. The seats meant for the Brāhmanaṣas had white pillars in the front and the seats meant for the Kṣatriyas had red-coloured pillars in their front. The Brāhmanaṣas would sit in the front row and the Kṣatriyas would sit behind them. Usually the seats of the Brāhmanaṣas used to be at the nearest point of the stage. Then the Vaiśyas had their seats in the Vāyukoṇa, *i.e.* the north-west corner of the auditorium and

those seats were marked by the placement of yellow-coloured pillars in front of the seats. The Sūdras used to sit in the "Isāṅakoṇa" *i.e.* the north-east corner and their seats used to be marked by the placement of black pillars. Usually, the stage would be a two-storeyed one. Any play centering round the men and matters of the earth would be staged on the ground floor of the stage, while the incidents which were heavenly or celestial used to be enacted on the first floor of the stage.

In those days fine pieces of cloth were used as screens to cover and uncover the happenings on the stage. But those screens or scenes could not be shifted as they are done now. The background of the stage was made by a wall with different types of things painted on the surface of that wall. Scenes of cities, villages, rooms, houses, hills, rivers, forests, etc. figured prominently in the scenic depictions on the wall. People who would come to witness the staging of the play had to imagine, rather visualise different happenings on the stage in the atmosphere of different surroundings; for instance, the atmosphere of the play could be imagined to be in a city or on the bank of a river in the light of the painted wall in the back-

ground. On each side of the wall there was a door kept hidden by a thin piece of cloth, called "Yavanikā." This "Yavanikā" had many colours. Sometimes the "Yavanikā" used to have varieties of colours in conformity with the subject-matter of the play. If it were a comedy, *i.e.* a play which could provoke laughter, in that case the "Yavanikā" used to be of white colour because, according to the conception of poets, laughter is of white colour—*yaśasi dhavalatā varṇyate hāsa-kīrtyoḥ* (fame, laughter and glory are described as white). Thus, when incidents of warfare and fightings used to be staged in the play, the "Yavanikā" would be of red colour. Behind the "Yavanikā" there would be another small room called "Nepathya". "Nepathya" is commonly known as *Sajghar* in Bengali. Behind the stage there would be two small rooms on either side of the stage and the doors of those two rooms used to be kept hidden by two screens. The actors and actresses used to enter the main stage itself through these two doors. While entering through these two doors or coming out of these two doors, the screen would be lifted by two beautiful young girls who were particularly engaged there for that work. Behind the large wall upon which there were

series of paintings and behind the two doors there was another small enclosure where musicians and other people playing different musical instruments or the orchestral group would sit.

Those days an act in a Sanskrit play would not have different sub-sections. One act had one scene or in other words, one act was a separate entity. And there was an arrangement for letting the people in the auditorium know the full programme of the whole show. Therefore, before the actual staging of the play started the stage-manager or director of the play, technically called *Sthāpaka* or *Sūtradhāra* would appear on the stage and through ordinary conversation with the *naṭi* or the *Vidūṣaka* (the jester or clown of the play), or any other ordinary companion, would shift cleverly to the subject-matter of the drama. While going on speaking in the form of a dialogue with the stage dancer or with the *Vidūṣaka* or with a "*Pāripārsika*" (*i.e.*, companion) the "*Sūtradhāra*" would make a few introductory remarks on the theme of the play, the author of the play, certain highlights and characters of the play. This was meant to induce interest in the drama. Then the play starts. The "*Sūtradhāra*" would then tactfully

manage to have an exit from the stage. This prelude was known as “Prastāvanā” which corresponds to the “prologue” in an English and European or continental play. Before the drama would start there were arrangements for the worshipping of the “Jarjara” and for having suitable “Ārati” dance accompanied by the recital of appropriate song compositions and certain śloka or ślokas known as “Maṅgalācaraṇam”. The technical name for this “Maṅgalācaraṇam” was “Nāndi”. Etymologically the word means that which delights (from the root, “nand” *i.e.* to take delight in). This Nāndī was believed to be pleasing to the gods who, being delighted to hear it, would protect the drama from all possible disturbances. The custom of seeking divine assistance before any serious undertaking was and still is—a characteristic of Indians.

In Sanskrit, drama is called ‘dṛśyakāvya’ or ‘rūpaka’. There were usually twenty-eight types of Sanskrit dramas or rūpakas of which three types were prominently known as Nāṭaka, Prahasana and Nāṭikā. Besides, there were twenty-five types of plays which used to be composed on different occasions. Some of these plays used to be simple one-act plays and some were

ten-act plays. Usually, plays of those days used to be composed in seven acts, for instance, *AbhijñānaŚakuntalam* by Kālidāsa. Of course, there were no strict principles regarding the planning of the plays. Plays used to be of any number of acts, from one to ten and sometimes it would happen that no definite or chronological uniformity could be maintained in the whole play itself,—that is, in the development and integration of the play—from the first act to the last act. For instance, in the play “*Uttara Rāmacarita*” by Bhavabhūti, the first act is about Sitā being exiled, in the second act the twin sons of Sitā, Lava and Kuśa who were then twelve years old are found. So it appears that in between the first act and the second act twelve years had conveniently passed away. We may cite another instance from “*AbhijñānaŚakuntalam*” by Kālidāsa. In that play the atmosphere of the sixth act is in a palace in the earth and in the seventh act one would find that the atmosphere of the play has been shifted to the heaven. But people who would come to witness the staging of the play would not mind at all for these discrepancies. They would be delighted simply witnessing the play and they would never have

any complaint or grouse regarding the time and place of the episodes and anecdotes being staged in the play. In fact, maintaining a well-knit co-ordination amongst different places of happenings according to the suitability and requirement of time has not been considered so very important at all by the Indian dramatists. But they have given much thought to the unities of time and action. According to western dramatists, the ideal unity of time is observed, when the time of the performance of the drama exactly corresponds with the time of the happenings described in the drama. But in most cases, this is impossible. So this rule is observed more in its violation than in its application. The Indian mind had discerned the practical difficulty involved in it ; and, as a remedy, suggested the limitation of the unity of time to an Act, and not to the whole drama. The drama, as a whole, can be 'anekādina-nirvartya', *i.e.* covering several days, but not an Act. An Act should observe the unity of time, the passage of time being suggested by the gaps in between two Acts. This gap, however, cannot be stretched to infinity. The maximum time limit permitted by Bharata is one year. And generally this injunction is

followed. Bhavabhūti's violation is one of the rare exceptions.

Unity of action has been much valued by the Indian scholars. In fact this is the very basis of Indian dramatic theories. Thus, simultaneously with the 'bahiraṅga bhāga' or external structure of a drama, an 'antaraṅga bhāga' or internal structure has been thought out.

The latter is made up with "Sandhis" or critical junctures in the development of the drama. These five "Sandhi"s would act like five different stages. The movement of the story in a play and different types of developments of characters would be distinctly evident from the "Sandhi"s.

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Sanskrit plays would never have a tragic ending. So, we find while writing "Uttara Rāmacarita", the great poet Bhavabhūti has changed the tone of the Rāmāyaṇa as originally written by Vālmīki. In the play of Bhavabhūti, the poet has made Sītā enter the 'Pātāla' in a play within the play, but in the play itself we find Sītā being accepted by her husband Rāma. It does not mean, however, that there was no element of tragedy in Sanskrit dramas. Tragedy was there, but not at the end. "Vimarṣa sandhi"—an important "sandhi" in drama

involves tragedy. The reason for avoiding tragedy at the end was perhaps this—the principal aim of the drama being entertainment, both the dramatist and audience preferred a happy ending. The profound appeal of tragedy was, however, inserted in the middle.

If we come to the question as to what was the main aspect of Sanskrit plays, the answer is that it was 'Rasa' or sentiment. Rather 'Rasa' was the spirit of a Sanskrit drama.

The poetically-minded Indian has always a special liking for 'sentiment', the spirit of 'Rasa,' rather than to anything else. The Sanskrit dramatists, too, knowing the general taste of the spectators, aim at deepening the sentiment through the different characters. Western dramatists, on the other hand, concentrate on the development of characters through different dramatic situations. Kālidāsa is a master of sentiment, while Shakespeare is of character and dramatic situations.

The human heart is imbued with certain thoughts, which can rather be called "Bhāva". When the "Bhāva" of one person is made by the poet sufficiently wide, deep and superb so that it can make others plunged into that "Bhāva", the "Bhāva" is metamorphosed

into "Rasa". So we can say that "Bhāva" is a personal feeling, whereas "Rasa" is universal.

The aim of the poet and the dramatist is to convey "Rasa" to the mind of the readers or spectators, as the case may be, or in other words, to make them taste for a while a sort of ethereal pleasure which has been described by rhetoricians to be "Brahmāsvāda-sahodarah", *i.e.* resembling the final state of bliss and beatitude.

The permanent moods or 'bhāvas' in the mind of a person are, according to the rhetoricians, nine in number. They are (1) Rati—love, (2) Hāsa—gaiety, (3) Śoka—grief, (4) Krodha—anger, (5) Utsāha—vigour, (6) Bhaya—fear, (7) Jugupsā—repugnance, (8) Vismaya—wonder and (9) Śama—tranquility. These permanent moods are termed 'Sthāyī Bhāva's. These personal 'Sthāyī Bhāva's are transformed into 'Rasa' in a sympathetic mind by the magic touch of poetic genius. The nine bhāvas are melted, as it were, into nine Rasas, viz, (1) Śṛṅgāra—some ethereal feeling of love as opposed to the personal feeling of it, and in the same way, (2) Hāsyā, (3) Karuṇā, (4) Raudra, (5) Vīra, (6) Bhayānaka, (7) Bīvatsa, (8) Adbhuta and (9) Śānta.

What help the Sthāyī Bhāvas to turn into Rasa are the Vibhāvas, Anubhāvas and Sañcārī-Bhāvas (or Vyabhicārī Bhāvas.) Vibhāva is of two types—(1) Ālambana and (2) Uddīpana.

Ālambana Vibhāva means the fundamental determining elements, *e.g.* man and woman in Śṛṅgāra. Uddīpana Vibhāva is the exciting element, one or many, *e.g.* a moonlit night, the spring or autumnal season, the evening breeze, the sight of beautiful flowers, the sound of cuckoo etc. in Śṛṅgāra.

Anubhāvas are external manifestations of the mental mood, *e.g.* bashfulness, smiling etc. in Śṛṅgāra.

In the Anubhāvas, are also included what are commonly known as the eight Sāttvika Bhāvas or Vikāras. These are—(1) Stambha—standing motionless, (2) Śveda—perspiration, (3) Romāñca—horripilation, (4) Svarabhanga—breaking of voice, (5) Vepathu—trembling, (6) Vaivarnya—pallor, (7) Aśru—tears and (8) Pralaya or mūrchā—fainting.

These Sāttvika bhāvas can be the Anubhāvas of different Bhāvas, under different circumstances, *e.g.* tears are shed in joy and sorrow alike.

Lastly, the Sañcārī or Vyabhicārī Bhāvas are

the fleeting emotions which embellish, as it were, a permanent mood and thus excite Rasa, e.g. Love is relished more, when it is interspersed with, say, occasional disappointments, mortification, etc. According to the Vaiṣṇavas and other mediaeval poets, Love reaches the most profound perfection, when it is preceded by a period of separation or sham misunderstanding which is technically called 'māna'. This element of 'māna' has made Rādhā's love to Kṛṣṇa immortal. With the help of these Vibhāvas, Anubhāvas, etc. the dramatist subtly creates the effect called Rasa. Great poets of the world, thinkers and philosophers have always conceived and described in innumerable ways this wonderful feeling and borrowing words of the 'Upaniṣad's we can say, this has been described to be equal to the feeling of 'Brahmānanda'. That is why dramas are so very admired by the people of all countries in all ages, and great playwrights like Kālidāsa, Bhāsa, Bhavabhūti and Shakespeare have been immortal. So many ages have passed away, empires have been built up and tumbled down, still the glory of these great playwrights has never been minimised.

The above discussion of the 'Dramatic Art' brings in a minor Art, connected with it and

that is—Nātakākhyāyikādarsāna,—what is exactly meant by this is a matter of controversy. According to Yaśodhara, this means a thorough knowledge of Kāvya. Kāvya-darsāna would have been a better name; but this name has been chosen to show special liking for Nāṭaka (a particular type of drama,—here stands for all types of drama) and Ākhyāyikā (a particular type of prose-kāvya depicting the life and achievements of a historical personage, e.g. Bāṇabhatta's *Harṣacaritaṃ*.)

Others explain it otherwise. Some are of the opinion that this means the exact description of Nāṭaka and Ākhyāyikā. (Darsāna—'to let know' from the verb, *ḍṛś-*'to know' with the causative affix 'nic' and then 'lyuṭ'); Darsāna means *jñāpana*.

Some hold that this means discussion and criticism of literary works, like Nāṭaka, Ākhyāyikā, etc.—'darsāna' meaning 'analysis', 'review', etc.

Others say that showing life-pictures is the subject of this art. The show does not involve any speech, gesture or motion. It only represents some famous person or event. The actors are shown as motionless pictures or statues, with the same decorations and dress, so that

they give the impression of painted pictures or stone-statues, at the first instance, devoid of all signs of life. In short, this school understands 'tableau-show' by 'Nāṭakākhyāyikā—darsāna.'

Another group thinks that this means dumb-show—an acting where there will be motion and gestures and all that, but no speech. The actors would present the drama, by means of expressions, in such a way that it may be intelligible to the spectators. Silent cinema-acting can be cited as an illustration here, though it is sometimes furnished with suitable introduction which is not allowed in 'Nāṭakākhyāyikā-darsāna.' Dance-dramas, too, acted and directed by great dancers like Anna Pavlova, Udayshankar, Ulanova, etc. closely represent this art.

There is also another school of scholars who take 'shadow-play' to be the subject of this art. By means of suitable light-arrangement, the silent acting from behind is reflected on a white screen in the shape of moving shadows. Even a few years back, this was very much in vogue in Bombay. The shadow-play 'Rām Leelā' directed by Udayashankar is still a pleasant memory with those who witnessed it. In Sanskrit, some

shadow-plays are still extant, one of which is Subhata's Dūtāṅgada.

Lastly, one group holds that to depict the story of a drama on a screen or a wall--is what is meant by this art. Many such ancient representations on stone have been discovered. Ajanta has plenty of such fresco-paintings. Any interested visitor to the Calcutta Museum can easily see series of such pictures on the life of Lord Buddha.

With the exception of Yaśodhara, all the scholars are unanimous on one point at least *i.e.* 'Darśana' means 'to show'—and not 'to see.'

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V

The eighth branch of fine arts is painting, which is called Ālekhya in Sanskrit. Details of original colours to be used in painting, which colour has to be intermixed with which type of colour, the quantity of colour to be mingled with the other, what will be the total effect after this mingling or mixing of colours, are the topics to be learnt in this branch of fine arts. Moreover, to know the distinction of different types of colours, how the brush has got to be

used to have the desired colour-effect, the proper sense of drawing, the anatomy of figures in the painting, the correct sense of perspective of the object of painting and finally the expression, grace and softness of the painting—all these are the main aspects of this branch of fine arts. According to Yaśodhara, Rūpa-Bheda, Pramāṇa, Bhāva, Lāvaṇya Yojana, Sādrśya, Varṇikā and Bhaṅga—these are the six-fold aspects of Indian Painting. The original Sanskrit Śloka reads like this: Rūpa-bhedāḥ pramāṇāni BhāvaLāvaṇya Yojanam Sādrśyam Varṇikābhaṅga iti Citram Saḍaṅga-kam. Sanskrit poets and playwrights attached much importance to this aspect of fine arts, *i.e.* upon painting. In ‘AbhijñānaŚakuntalam’ by Kālidāsa, it has been shown that King Duṣyanta was a very good painter. In one picture drawn by King Duṣyanta, it was shown that in the hermitage of the sage Kaṇva Śakuntalā and her two constant companions, Anasūyā and Priyamvadā were sprinkling water upon the tender plants and one naughty bee was moving round the lotus-like face of Śakuntalā threatening her to bite, some feeling of excitement was evident in the face of Śakuntalā, and that was well drawn in

the picture. Looking at that object of painting Apsarā Sānumatī and even the Vidūṣaka, *i.e.* the court jester spoke very highly of the exquisite quality of the painting as a piece of art and the great capability of King Duṣyanta as a painter. Even the women were good painters those days. In the play entitled Ratnāvalī by Śrharṣa, the heroine of the play, Sāgarikā fell in love with King Udayana and Sāgarikā drew a very fine and lovely portrait of the King Udayana and the king had also praised the high quality of that portrait. In another drama of Kālidāsa, viz, 'Mālavikāgnimitram', a group-portrait has been referred to in which the hero discovers the heroine. In Bhāsa's Svapnavāsavadattam, the portraits of Udayana and Vāsavadattā are brought in the former's court and he praises the skill of the artist very highly.

In Bhavabhūti's Uttara Rāmacarita, Rāma, on his return from exile, has a series of pictures painted by an artist, depicting the principal events of his life. The representation is so lively that he along with Sītā and Lakṣmaṇa feels the joys and sorrows of his life anew.

An appreciation of or bias for the colossal was really the guiding spirit of all forms of visual art and painting in ancient India. The idea of paintings and sculptures originated from the urge to illustrate religious sermons, whether Brahmanic, Buddhist or Jaina. So when in later days those religious sermons came to be written down in the form of manuscripts, the same idea of illustrating the religious texts created miniature paintings of innumerable forms and varieties. In fact the writings in these manuscripts are in miniature letter forms of the earlier magnified forms of characters in inscriptions engraved in rocks and pillars. Ever since the ninth century a good number of miniature paintings or manuscript paintings became very much in vogue in different regions of India. The conception of different deities under the Tāntrik Mahājāna sect in Nepal particularly helped further in illustrating the Buddhist texts more profusely than ever, in other words under the Tāntrik influence Mahājāna Buddhism created a number of subsidiary deities endowed with mystic powers and it became necessary to lay down their forms in the manuscripts along with the relevant texts. In later days read and vital ideas

of the textual matter also started assuming linear forms in different types of manuscripts. A good number of manuscripts prepared during the reigns of different mediaeval rulers in India



have been made available to us. The above one is a reproduction of a leaf from a Rajasthani manuscript which is illustrated. |

VI

Next we pass on to an elaborate, many-sided, and at the same time most interesting subject of study, *i.e.* 'the arts connected with body-decoration.' Dress, ornaments, floral wreaths, cosmetics, perfumes, all these are caught in its wide net, and almost each of these has so many varied aspects that they have been treated—and rightly so—as separate branches of art. We shall discuss them one by one.

Nepathyaprayoga—Nepathya means dress and other materials for suitable decoration. Methods and techniques of wearing different types of dress, flower garlands and ornaments are items and objects of this art. One has to dress in such a way so that the appearance becomes sufficiently attractive. The process of



painting or making up the body of actors and actresses before they actually appear on the stage for some sort of theatrical performance is also included in this art. One has to be dressed up according to the character of the role which the person concerned would assume. From this meaning of the term *Nepathya*, the Bengali word *Sajghar* (or green room) has been coined. According to some scholars the stagecraft in a theatrical performance should also be included in this branch of fine art.

Karṇapatra-bhaṅga—Different types of ornaments which are worn in the ear—ear-rings, ear-bangles, ear-flowers, etc. which are usually made of ivory or conch-shell and look like creepers or leaves. This particular branch of fine art was previously a monopoly of the manufacturers of conch-shell products.

According to some scholars, the style of painting the forehead and other parts of the face upto the ear with sandal paste etc. and making floral and creeper like lovely designs while painting the forehead are different aspects of this art known as *Karṇapatrabhaṅga*.

Methods of making different types of decorative materials like ear-rings, ear-bangles, ear-ornaments, etc. with palm leaves and creepers

are also considered as different aspects of this particular type of fine art.

Bhūṣaṇa-yojana, that is to manufacture gold and jewel ornaments. Ornaments are usually of two varieties. One variety includes those ornaments which are thread-woven, for instance, garlands of jewels, gems, pearls and other valuable stones. Necklaces of different kinds, 'candrahār' etc., other colourful garlands and even *Jaroa Gahana* etc. could be included in this first group. Another variety means only those ornaments which are not thread-woven, but are made of material like gold, silver, etc. being melted. Gold and silver are suitably melted at the first instance and then nicely mixed with certain other materials (like zinc, copper, mercury, etc.) and finally ornaments of many forms and shapes are manufactured ; those are ornaments like bangles, armlets and other decorative ornaments for being worn on different parts of the body. True it is that this particular type of art is essentially practised by the goldsmiths. Simply the manufacturing of ornaments is included in this particular type of art ; use of those ornaments, properly dressing up, making up or decorating the body with those materials are

the suitable methods to be covered by Nepathya-prayoga. According to Yaśodhara, Alamkāra yoga is of two varieties. One is known as Saṃyojya—viz. making necklaces or weaving Kanthikā, Indracchanda, etc. with pearls, jewels, prabālas and other valuable stones and the other is Asaṃyojya, *i.e.* manufacturing of ornaments like Kāṭaka, Kuṇḍāla, etc.

Kauṭilya mentions three processes of making ornaments, viz.—(1) Kṣepaṇa—setting, (2) Guṇa—stringing, and (3) Kṣudraka—making different patterns and varieties (Arthasāstra—2113). He also gives an elaborate account of different varieties of ornaments, portions from which can be reproduced here. An ornament made of a single pearl-string is called 'Sūtra'. If other jewels are attached to that string, it is called 'Yaṣṭi'. When gold-pieces and jewel-pieces are inserted, it is called 'Ratnāvalī'. In 'Śīrṣaka' small pearls are strung on both sides of a big pearl. Thus 'Upaśīrṣaka', 'Prakāṇḍaka', 'Avaghāṭaka', and 'Taralaprati-bandha' are varieties of single-string ornaments with different combination of larger and smaller pearls. The ornament made with one thousand and eight such strings is called 'Indracchanda', with five hundred and four—'Vijayacchanda', with hundred—'Deva-

cchanda', with sixty-four—'Ardhahāra', with fifty-four—'Raśmikalāpa', with thirty-two—'Guccha', with twenty-seven—'Nakṣatramālā', with twenty-four—'Ardhaguccha', with twenty—'Māṇavaka', with ten—'Ardhamāṇavaka'. Some of the other varieties are called 'Apavartaka', 'Sopānaka' and 'Maṇisopānaka' (Arthaśāstra—2/11.) In the Jātakas, in the wonderful story of Viśākhā, there is the description of her most valuable wedding-present given by her multi-millionaire father. It was an ornament which when worn from head to foot would give the appearance of a dancing peacock and which five hundred gold-smiths took several months to complete.

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Mālya-granthana-vikalpa, that is, making garlands of flowers in different ways and according to innumerable processes. Udayana's Queen Vāsavadattā was an expert in this art [Svapnavāsavadatta by Bhāsa]. Garlands are used both to adorn a person and a deity. Yaśodhara has stated.....devatāpūjanārtham nepathyārtham ca.

In ancient India, garland was an important part of the evening-dress of both men and women. It was a common custom to offer garlands along with other things to a guest.



Srī Nāthjēe of Nāth Dwara in Rajasthan
near Udaipur.

Now-a-days this wonderful custom is confined only to meetings and conferences and wedding-parties.

The thirteenth one is Śekharakāpīḍa-yojana, —this is also a specific type of making floral ornaments. This is obviously a different type of art compared to the twelfth one. ‘Śekharaka’ denotes a flower garland which is placed at the back of the head, i.e. on the ‘Śikhāsthāna’ and appears to be hanging encircling the neck like a ‘jhumko’. According to certain scholars, ‘Śekharaka’ means different types of floral ornaments (or garlands), like *Sinhi*, *Panful*, *Taira*, *Prajapati* etc. The word ‘Āpīḍa’ means round-shaped flower garland (flower garland woven in a round form with the help of a thin and flexible bamboo cane), which can be worn by the person concerned getting it fitted on the head like a round-shaped flower-belt. And after this ‘Āpīḍa’ is placed on the head, it looks like a flower-crown or *Taira*. Careful wearing of this sort of flower garlands or floral ornaments, dressing up or decorating the person concerned with these lovely materials are the different items of this branch of fine art.

The difference between the two branches, viz. (12) & (13) is indicated by the words

‘granthana’ and ‘yojana’. ‘Granthana’ means stringing together, connecting the flowers with the help of a thread ; while ‘yojana’ means ‘setting’. Under this latter branch of art, flower ornaments are made by setting flowers of different colours on a piece of flexible cane—the root $\sqrt{\text{pid}}$ prefixed with ‘ā’ means to press hard. Garlands hang from the neck. But āpidas are worn closely tied to that part of the body for which it is meant, viz—head, arm, wrist, waist, etc.

In Bengal, flower-ornaments are worn by brides on the third night of the wedding. These arts are widely practised in innumerable temples of India. The floral ornaments and garlands are made daily with different flowers of different seasons ; in the Jagannātha temple of Puri in Orissa there are wonderful pieces of colourful flower compositions. In Dvārakā, where only one variety of flower (i.e. Sandhyāmaṇi) is available, marvellous ornaments are made by sewing the flowers artistically on pieces of clothes of different colours.

Viśesakachhedya, or painting the forehead with ‘tilaka’. The word Viśesaka means painted ‘tilaka’ on the forehead. In those days

thin and tender 'Bhurja' leaves used to be cut into pieces in different forms and those pieces, being pasted, would be suitably used as 'Tilaka's upon the forehead. Besides 'Bhurja' leaves, there were other things also to be used as 'Tilaka's upon the forehead.

'Viśesaka' is a word for 'Tilaka' upon the forehead. Since the placement of a 'Tilaka' upon the forehead is the most important aspect of this Kalā, it has been named as Viśesakachhedya as a fancy name. A better term to be used for this Kalā should be Patrachhedya. (The word 'Patrachhedya' used to be known by other terms too, like Patralekhā, Patrabhāṅga, Patramanjari, etc.)

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Not only upon the forehead, but also upon the chin, neck, palm, breast and in other parts of the body, they used to paint 'Tilaka's. Gorocanā, Kasturī, Kumkum, sandal paste etc. used to be the materials for painting the face and the body with 'Tilaka's. Since the forms of these 'Alakā', 'Tilaka' etc. would become creeper-like, leaf-like or flower-like or of many other varieties, these were known as Patrachhedya. This was a very favourite pastime of the ladies of those ancient days. Though this was mainly prevalent among the womenfolk, even

the men would practise it. It is said that Vatsa-Rājā Udayana was an expert in this art. Painting the faces of the bridegroom and the bride with 'Kumkum' and sandal paste before the marriage ceremony can be described as another aspect of this Kalā. This particular decoration of the bride on the wedding-day is called 'Kanecandan' in Bengal.

Gandha-Yukti—This is the technique of manufacturing different kinds of scents and cosmetic products. In olden days innumerable varieties of cosmetic products, perfumed hair oils and other types of scented materials were used in large quantities. It is said that in ancient days specific methods of manufacturing perfumery articles numbering one lakh seventy four thousand seven hundred and twenty (1,74,720) were prevalent in India. Details of all these processes of manufacturing perfumery articles have been adequately narrated in the 77th Chapter of the *Vṛhat-Samhitā* written by Varāhamihira. How wonderfully the ocean of fragrance would be created in those days, how the processes of permutation-combination used to be practised while manufacturing all these perfumery products have been most beautifully described. True it is, the urge for living in

luxury was very much evident those days among the people of all sorts of social levels.

Daśanavasanaṅga-rāga. This comprises three sub-branches ; one sub-branch is Daśana-rāga, that is painting the teeth. On many occasions teeth used to be painted with gold or silver colours. A class of people used to earn their livelihood by painting the teeth of others. The Grammarian Pāṇini refers to it in the sūtra nityam krīḍājīvikayoh'/(2.2.57) by which the words dantalekhaka, nakhalekhaka, etc. are prescribed. Dantalekhaka is a painter of teeth, nakhalekhaka—a painter of nails. Very recently customs were and are still prevalent among certain sections of people to apply *mishi* upon the teeth. Even now gold is used to make artificial teeth or gold coating is applied upon the teeth. But usually this sort of work is done by the dentists. Among many uncivilised or tribal people there are customs to apply different colours like red or blue to the teeth.

The second sub-branch of this art is Vasana-rāga. This is dyeing of clothings, to make colourful border of clothings, to print different types of impressions of flowers upon the pieces of cloth as well as to do embroidery work. The technique of dyeing is the main object of this

branch of art. From this art of 'Vasanaṛāga' or 'Vasanaṛāñjana', 'rajaka' has become a synonym for washerman in Sanskrit, though the real meaning of the word is dyer and not washer. Pāṇini refers to this art in the sūtras : (1) 'tena raktam rāgāt' (4.2.1) and (2) 'lāksārocanāt ṭhak' (4.2.3). The sūtras mean that the affix 'aṅ' has to be applied to a word denoting a dyeing article to mean the dyed thing, and the affix 'ṭhak' in case of the words 'lāksā' and 'rocanā'; e.g., a cloth dyed with manjiṣṭhā would be called mānjiṣṭha. The dyeing material was called 'Rāga'. Some of these were manjiṣṭhā, lākṣā, rocanā, nīlī, haritāla, haridrā, mahārajana, śakala, kaṣāya, kuṣumbha, etc.

The third sub-branch Angarāga does not require any further introduction. But articles which were in vogue in those days as objects of Angarāga are now considered out of date. Everyday new items are coming into use as objects of Angarāga. Innumerable varieties of foreign and indigenous articles are used these days for toileting and make-up purposes. Those days lac colour would be painted on the lip, 'lodhra-reṇu' would be used on the face instead of powder and 'Phenaka' would be rubbed upon the body for cleansing purposes. This

'Phenaka' is an oily substance which creates foam while mixed with water, this is more or less like soap. Light 'Alaktaka' colour used to be painted on the lip and then the lip would be nicely rubbed by 'Sikthaka guṭikā' (or candle balls). That rubbing would make the 'Alaktaka' colour much brighter and shiny. In the fourth chapter entitled 'Nāgarakavṛtta' of the first Adhikaraṇa in the Kāmasūtra by Vātsyāyana, a very fine example has been cited explaining the methods of luxurious make-up prevalent in ancient days. All aspects of Angarāga have been nicely described in that chapter in minute details. In the Rāmāyaṇa (Aranyakāṇḍa, third Sarga), there is an account of Anasūyā, the wife of Sage Atri presenting Sitā with an ever-lasting paint. Angarāga has been highly admired in all countries and in all ages. In our country too, oil, vermilion, 'Besan' (a preparation of powdered pulse), cream, butter, etc. used to be in vogue as different items for Angarāga. Udvartana (metamorphosed into 'rūptān' in Bengali) was the name for these fragrant unguents for cleansing the body and thus making the complexion fairer and brighter. There are aristocrat families in Bengal who would not disclose their family formula of this

‘rūptān’—a result of constant experiments through generations by grandmothers and aunts and mothers, because that is the secret of their particular beauty and loveliness. In the rural areas of Madras and Orissa village-women use turmeric to paint their faces as they cannot afford to use powder. The main purpose of ‘Angarāga’ is not merely to satisfy the desire for indulging into luxurious habits. If limbs and all parts of the body are properly cleansed every day and light exercise is done, the body becomes healthy and the mind automatically becomes cheerful. The cheerfulness keeps one fit and eradicates the possibilities of diseases. A cheerful mind is always favourable for keeping good health. Finally, the fine art called “Daśanavasanāngarāga” might also be given a brief term as ‘Rañanj Sīlpa’; Yaśodhara says, this art can be called ‘Rañjana vidhi’, in short.

We can conclude this chapter by describing a minor but much useful art, called Vastragopana. This has three different aspects, (1) to wear the dress in such a way, so that it will not slip off from the body, even if driven by the wind or waves or drawn by force. Draupadi saved herself with the help of this art, when insulted by Duḥśāsana. (2) to wear the dress, hiding

the torn places, so that it looks like a new and good one. (3) to wear an unfitting dress as a fitting one.

Some hold that this art consists in showing of cotton-dress as silken.

That brings us to the end of the study of 'Body-decorations.'

VII

Now we pass on to other sort of decorative arts, the first of which is——

Taṇḍula-kusuma-bali-vikāra. This branch of fine arts comprises three different sub-branches. (a) Taṇḍula-vikāra—forming properly the images of elephants, horses, camels and lotuses with the display of rice grains. Usually these figures used to be formed upon the marble floors of temples of gods and goddesses. According to other scholars, this fine art meant forming Naivedyas beautifully with edible articles upon different plates which were offered to the deities. Yaśodhara says, Taṇḍulavikāra means to make different artistic designs, with the help of unbroken grains of rice, on the jewelled floors of Sarasvatī-temple or Kāma-deva-temple. In Bengal and other states of



Saraswati, Goddess of Learning and Music,
Bengal School.

C. 11th Century A. D.



Dancing Nymph at Belur (Mysore State),
12th Century A. D.



Courtesy : National Museum, New Delhi.

Hail, Keshava, Hail, Ruler of Waves and Wood-
An illustration to Gita Govinda, Basholi, 1730 A. D.



Writing a love letter, Khajuraho (?)
10th Century A. D.

India, such decorations are made with the help of rice-paste and not with unbroken rice-grains. Such decorations are known as 'Kolam', in Madras and Kerala, and 'Ālpanā' in Bengal.

(b) Kusuma-vikāra—making garlands of flowers of different colours in order to decorate the figures of deities. For instance, a Rājveśa or Śṛṅgāroveśa is composed for a particular deity like Madanmohan. According to others, Kusuma-vikāra is to make different types of bunches of flowers or pouring in water in some pot to suit the decorating or displaying of flowers. The proper arrangement of flowers in different pots and places for the purpose of worshipping the deity is also a technique of this art. Decorating a temple with flowers, or the gate of a house or a temple or a 'Maṇḍapa' on some festive occasion and proper placement of flowers in a flower vase are also included in this branch of art. Yaśodhara makes the point distinctly clear that making flower-garlands goes under 'Mālyagranthanavikalpa,' while making decorative patterns with flowers for the worshipping of deities, e.g., of Śivalinga—is the subject of this art, thus differentiating it from 'Mālyagranthana'.

(c) Balivikāra is to make a proper display of Naivedyas for being offered to the deity, care-

fully arranging different cooked foodstuffs like rice, dāl, etc. to look like beautifully designed patterns according to the choice of the devotee.

In the Viśvanātha temple of Varanasi, very large heaps of such edible articles are placed before the deity on special occasions. They look like beautifully designed hillocks and are called Annakūṭa, meaning 'peak of food'. This practice is prevalent in other temples also, e.g. in the temple of Dakṣineśwara. After the offering is over, the whole of it is distributed to devotees and poor people.

Certain other scholars have stated that this art should be divided into two branches. One is Taṇḍulavikāra and the other is Kusumabali vikāra. Taṇḍulavikāra is to make different figures of lotuses, etc. by scattering rice grains suitably or ground rice being coloured with the juice of flowers which would be used to prepare 'maṇḍala's ; sometimes the 'maṇḍala' is prepared for worshipping purposes with the powdered dust of five different colours. Often rice is also properly ground or mixed with water for composing 'Ālipanā's or 'Ālpanā's. Kusumabalivikāra is to make garlands of flowers without the help of a thread and this

sort of garland is woven to decorate the images of gods and goddesses.

VIII

Puṣpāstarāṇa—This is to spread flower-beds. As beds are prepared with different types of coloured bed sheets, bed covers full of coloured prints of flowers and creepers, colourful carpets, in the same way flowers of different colours are imaginatively spread or scattered to compose beddings. Flowers are not simply to be spread for preparing beds, instead the coloured flowers are to be displayed tactfully so that it would give an impression that the bed sheet is full of the imprints of beautiful flowers. In ancient days customs were prevalent to make this sort of “flowers beds” in one’s own bed room or inside the temple of a deity. According to some, this art also means making flower beds or ‘*keyāris*’ inside a flower garden. This art is also called ‘*Puṣpa-Śayana*’, as observed by Yaśodhara.

If *Puṣpāstarāṇam* is preparing flower-beds, then *Śayana-racanam* is the technique of spreading the beds during different seasons of the year, in different countries and for different

people. The beddings meant for different people do vary in innumerable ways. According to Yaśodhara, the commentator of Kāmasūtra, beddings have to be spread according to the requirements of different seasons, summer and winter, and for persons who are Rakta, Virakta or Madhyastha (Udāsīna-Anurāgin-Virāgin), *i.e.* romantic, unromantic and indifferent. For instance, cold soothing mats are used in the summer and quilts, etc. are used during the winter. People in certain countries like beddings made of soft and fine feathers, and people of some other places like simple type of beddings, *e.g.* spreading a mat upon a large piece of hard wood. Some people like excellent type of spring-beds, on the other hand some people would sleep most conveniently even on an iron bench. The quality and character of beddings do vary according to the atmosphere of the country, different timings of different seasons and finally the taste and outlook and conditions—both mental and physical—of the people concerned. The bed is laid according to the desire of the person who has to lie down upon that bed. The bedding which is spread for a cheerful and romantic type of person would not certainly suit the taste of a

person who is disgruntled or disappointed over something. And again one who is an indifferent person, who is completely devoid of any sort of feeling, good or bad, would never show any liking or disliking for a special type of bedding or otherwise.

The heroines of Sanskrit Kāvya, when in love, often like to lie down on flower-beds spread in a bower or a grove or some such cool spot. On such a bed lay Śakuntalā, when she fell in love with Duṣyanta.

In Bhāsa's drama *Swapnavāsavadattam*, Udayana's second Queen Padmāvati had a serious headache and her bed was prepared at the 'Samudragṛha,' i.e. a room in the middle of a tank.

In Bāṇabhaṭṭa's immortal romance we find the Gandharva-princess Kādambarī lying on a soft bed of flowers pining for her beloved Candrāpīḍa who is far away. She is wearing lotuses in her ears and bangles made of lotus-stalk, and holding a lotus in her hand. Her friends are fanning her with soothing lotus-leaves. Their comforting hands are placed on her body like a garland of lotuses. Her forehead is pasted with sandalwood. Her breasts are covered with lotus-leaves.

Regarding the very keen discrimination of a person who is extremely fond of sleeping in a wonderfully cosy bed there is a very interesting story in *Vetālapañcaviṃśati*.

In a certain country, there lived two persons—one was too fastidious over his food [*Bhojanavilāsin*] and the other over his bed [*Śayyāvilāsin*].

The fame of these two persons gradually reached the ear of the king of that country. He grew curious and deciding to test them summoned them and promised a decent reward to the one who would prove himself to be the better of the two. They agreed and the tests began.

The best of the king's cooks, wearing the whitest and cleanest of their clothes, prepared in the best kitchen of the palace the best dishes with quality rice, vegetables, fish, meat, ghee, oil and other ingredients—dishes which even the king had seldom tasted.

When everything was ready, the *Bhojanavilāsin* was shown to the dining room by the king himself, and after washing their hands, both sat to dine.

Innumerable bowls and plates and pots with curries, soups, fries, chips, sweets and lots of

other delicacies were arranged before them. And then rice was served. The rice was super-excellent and specially purchased for this occasion and its flavour had filled up the whole palace and spread even beyond.

The king was more than satisfied with the cooking, and while chewing his first mouthful he was complacently thinking of rewarding the cooks—when his eyes fell on Bhojanavilāsin seated just by his side. He was sitting there like a statue and eating nothing. The king was surprised and said, ‘What’s the matter, my friend?’ half jestingly, thinking that the poor soul was feeling nervous with the royal dinner, the like of which he had never seen in his life, not to speak of tasting. But prompt came the man’s reply—‘the rice is smelling of corpse. I can’t take it.’ And he readily got up and left the room pressing his handkerchief over his nose.

The king was very much annoyed, but he summoned his kitchen-supervisor all the same and ordered him to hold a thorough enquiry. The grocer from whom the rice was purchased, the man who had supplied the rice to the grocer, the peasant who had grown it—all were questioned. And finally it came out that the paddyfield in which the rice was grown was

near a crematorium. The king's astonishment knew no bounds. He rewarded the man and began his second test.

In the best bedroom of the palace, the royal servants prepared on a grand ivory bedstead a soft cosy bed with such mattresses and quilts and bed-covers and pillows as the king himself seldom used.

The Śayyāvilāsin was shown his way in by the king himself, and requested to lie on the bed.

He did it readily. But after a few seconds he came down, complaining of discomfort. The king was surprised and said, 'What's the matter? Why are you feeling uneasy, my friend?' Indira Gandhi National

He said, "There must be some piece of hair somewhere on the bed."

The King's servants laughed at this remark and said among themselves, 'A capital fellow! A hair! An elephant's, or a horse's, or a mermaid's, eh?'

But the King ordered them to examine the bed thoroughly which they had to do, and the piece of hair was found—

Under the seventh quilt!

This time the reward was much greater.

Desirable beds exert much influence upon

the mind of the person concerned. Satisfaction which can be derived by lying down in a suitable bed is very great indeed. Moreover, a desirable bed would also effect one's sound sleep which would make the mind cheerful and the body healthy. So this particular art has got some utility value too. According to certain other scholars the process of making wooden 'Pālanka', etc. can also be considered as an item of this branch of fine art.



IX

Next we pass on to *Mani-bhūmikā-karma*, that is, the technique of paving the floor with different kinds of jewels, for sitting or lying upon the floor which becomes cooler in summer because of its being paved with jewels like Marakata, Padmarāga, etc. And the process of bedecking the floor of a room or temple with these jewels is included in this art. Most of us have seen marble floorings. Like marble stone, valuable gems are also paved upon the floor. Marble floors are bedecked to look as if decorated with creepers, leaves and flowers made of diamonds, gems and jewels, and become very

cool automatically during the summer. According to this process sometimes mosaic floors and walls of china clay are also built. In recent days cement floorings sometimes happen to be bedecked with coloured glass pieces and those glass pieces form the images of different kinds of creepers and leaves, birds and flowers. The floor of the Pareśnāth temple of Calcutta was also built accordingly. And genuine gems and jewels were set on the marble floorings of the Taj Mahal at Agra. Now the genuine gems and jewels are no more to be seen at the Taj Mahal of Agra, those valuable things being replaced later by ordinary stones and glass pieces. In earlier days most of the Hindu temples were bedecked with valuable jewels which had been plundered by different barbarian people, dacoits and foreign invaders of later days on many occasions. According to Rājasekhara, the King's Court of ancient days had within itself an elevated seat bedecked with valuable gems and that elevated seat usually would be one cubit in height. Upon that elevated seat the King's throne would be placed. In the court of the King literary symposiums and interesting debates used to be performed very often. It is evident, that

Maṇi-bhūmikā-karma would enhance the beauty of the floor and would also make the floor sufficiently cool during the summer.

X

Then we discuss two minor branches, Udakāghāta and Puṣpaśakatikā. Udakāghāta is making at the first instance two hands clasped together and then throwing or sprinkling water in such a way that the stream of water would go equally upward and downward and also in one's front and the back, in the right and the left. There exists some particular type of method or technique in the sprinkling or throwing of water. The duration of the time within which water is sprinkled or thrown and the force of water sprinkled determine the quality and standard of this particular branch of fine art. The degree of proficiency acquired in this art is determined by the distance upto which water can be sprinkled. Certain scholars are, however, of the opinion that sprinkling water in so many other different methods and making water fountains also should be considered as different aspects of

this branch of fine art. Finally, according to some, Udakavādyā and Udakāghāta, these are two different aspects of Jalakrīḍā. Śrīdharasvāmin has stated that these two should not be considered as two different branches of fine art; these two should rather be taken together and considered as one.

Puṣpaśakatikā—It is one of the arts that use flower as material. It means making flower-carts, flower-palanquins, etc. The car of the bridegroom is sometimes decorated with flowers—which is but a form of this art. According to some, making small carriages to carry flowers is the subject of this art. Others maintain that it is a branch of astrology. Somebody is asked to mention the name of a flower and basing on that the expert would foretell some future events—good or bad. Some read Puṣpaśakatikānirmitijñāna, jumbling two separate arts into one, unnecessarily. It can be well ignored.

XI

We are now going to discuss the most 'palatable' of all arts—the 'āsvādyakalā'. It

is so vast a subject that Vātsyāyana has divided it into two separate branches, viz, (1) the art of cooking and (2) the art of preparing uncooked food. Let us consider them one by one.

Vicitra-sāka-yuṣa-bhakṣya - vikāra - kriyā—Śrī-Dharasvāmin has designated this particular branch 'Citra-sākāpūpa-bhakṣya-vikāra-kriyā. The word 'apūpa' means cake and comes under 'bhakṣya' meaning solid food. The separate mention is perhaps to emphasise its importance and popularity.

Food can be classified into (1) Bhojya or Coṣya (soft-solid), (2) Bhakṣya or Carvya (hard-solid), (3) Lehya (semi-liquid) and (4) Peya (liquid).

Rice and curry fall under 'Bhojya'. Curry is prepared mainly with vegetables which can be classified into ten groups, viz.—

1. Root—*e.g.*, potato, carrot, radish, arum, etc.
2. Leaves—*e.g.*, potherbs like amaranthus, etc.
3. Young shoot—(Skt. Karīra) *e.g.*, that of bamboo.
4. Tip—*e.g.*, that of cane.

5. Fruit—*e.g.*, pumpkin, gourd, brinjal, etc.

6. Stalk—*e.g.*, Amaranthus Lividus (*Denyo danta* in Bengali.)

7. Sprout—*e.g.*, young plants of Amaranthus, etc.

8. Skin—*e.g.*, that of potato, pumpkin, etc.

9. Flower—*e.g.*, plantain-flower, morunga flower, etc.

10. Thorn—*e.g.* Amaranthus spinosus.

These are eaten without must mastication, hence these are also called Coṣya (Skt. √cūṣ—to suck)

Next comes Bhakṣya or Carvya. Indian cake, hard balls of sweet-meat, sugar-candy, etc. belong to this group. These are all hard edibles to be eaten by chewing. Hence these are called Carvya (skt. √carv to chew).

‘Peya’ or liquid food is of two kinds—cooked and uncooked. Cooked peya is called yūṣa which again is of two kinds—(1) soup (*e.g.*, chicken soup, pulse-soup, broth. etc.) and (2) Decoction (*e.g.*, medicinal decoction).

Uncooked liquid food and semi-liquid food are treated under the next sub-branch of ‘āsvādyakalā’ which deals with uncooked food.

This 'Vicitra-sāka-yūṣa-bhakṣya-vikāra-kriyā' comprises all sorts of cooked food. In short this can be termed as the 'Art of Cooking'.

XII

The next is—

Pānaka-rasa-rāgāsava-yojana-This branch deals with all sorts of uncooked liquid and semi-liquid food.

It has been said above that 'peya' is of two kinds—cooked and uncooked. Cooked 'peya' is not 'peya' proper; uncooked liquid drink is real 'peya'. This uncooked 'peya' is of two kinds, (1) not fermented and (2) fermented. Unfermented 'peya', again, can be classified into two—(1) dissolved in water, and (2) not dissolved in water.

Pānaka or cold drink is prepared by dissolving molasses, tamarind, etc. in water. This illustrates the first kind of unfermented 'peya.'

Extract prepared by mixing some sort of solution with palm-fruit, plantain, lemon, etc. is called 'rasa', the second kind of unfermented 'peya'. Vinegar may be cited as an illustration.

Fermented 'peya' is identical with 'āsava';

‘Āsava’ generally means liquor. Liquor is prepared through the process of fermentation, distillation, etc. One should take strong, moderate or light liquor, according to one’s taste and suitability from the point of view of health.

‘Lehya’ is included in the ‘rāga’ type. Rāga comprises three classes of appetizers.-

1. Lehya (Skt. √Lih-to lick), e.g., pickle, sauce, jam, jelly, etc. (2) ‘Drava’ or liquid. Lehya turns into drava, when made more liquid (e.g., a Bengali dish called ‘ambal’, i.e., liquid sauce) and (3) Cūrṇa or powder (e.g., Bengali ‘Hajmiguli’)

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The rāgas have a peculiar taste—a mixture of sour, salt, astringent and sweet.

(Lavaṇāmla-kaṭu-svāda īṣan-madhurasam-yutaḥ—Yaśodhara).

The Sanskrit word ‘rāga’ means liking, attraction, love. These are called ‘rāga’, because they add taste to and create love for food.

Here ends the description of the two sub-branches of āsvādyakalā (this name is suggested by Yaśodhara). Thorough knowledge of this art and its practical application and experiment is very much useful for keeping good health. Vallabha mentions a separate branch ‘Bhaksya-

vikārakriyā.’ This is not a separate branch of Āsvādyakalā, but a different designation for this Kalā used by Vallabha.

Among all the domestic arts, none can stand in comparison with this ‘art of palate.’ Generally housewives practise this art with skill and vigour. In ancient India, this art occupied an honoured place in society. Draupadī was a very good cook. This Art was sometimes practised even by men. Thus, Bhīma and the King Nala were experts in this art. Nala had the extraordinary power of cooking without fire. We think, this means that king Nala was expert in ‘Pānaka-rasa-rāgāsava-yojana’ which does not require fire!

The story of Gominī in Daśakumāracarita (Ucchvāsa VI) may be remembered here in connection with the art of cooking.

In the city of Kāncī, there lived a young man named Śaktikumāra, a merchant’s son. When a lad of eighteen, Śakti decided to find out his bride himself and set out in the guise of a palmist, with a ‘prastha’ (about 4 lbs.) of quality rice bound in his cloth.

Wherever he went, the parents of marriageable daughters showed their girls to him to read their hands. And whenever Śakti saw a

suitable match, he told her, showing the bundle of rice, 'Miss—, could you treat me to a good lunch with this one 'prastha' of Sāli rice?' The girl laughed and turned her face away, saying—what a proposal! a mad cap undoubtedly!

Śakti wandered through many cities and villages and met so many girls, but no where could he find the one who would make him the wife he wanted. He was thoroughly disappointed and was almost on the point of giving up his search, when at last he arrived in a city on the bank of the river Kāverī.

There he entered a house which had once been the attraction of many but now stood dilapidated. In this lived Gominī with her parents and her old nurse.

The moment he saw Gominī, Śakti knew that she was the girl he was looking for. But he did not give his mind out then and there. He simply showed up his bundle of rice to Gominī and said, 'Miss—could you...?'

Gominī said nothing. She only signed to her nurse to take the rice from Śakti and asked him to take seat in one corner of the veranda—swept and cleaned—giving him water to wash his feet.

Then she set to work, while Śakti watched.

First, she pounded the rice, kept them in sunshine for a while and separated the husks from the rice, rubbing them on the floor.

Then she called her nurse and said, 'Mamma, go and sell this chaff to a goldsmith. He will need it for polishing his ornaments. And with the money you get there, please buy these things—some logs of wood, neither wet nor dry; a small-sized earthen cooking vessel and two earthen plates.'

After the nurse had done her bidding, Gomini threshed the rice in the mortar with a heavy pestle, sorted it with a winnowing fan and washed it thoroughly. Then making obeisance to the oven, she kindled some of the logs of wood and put the rice in boiling water.

After a few minutes, she put down the utensil from the oven, covered with it one of the earthen plates and poured the gruel on the other plate. Then stirring the rice with a spoon, making sure that it had been well-cooked, she kept the pot upside down to dry the rice inside.

Next, she sprinkled water over the half-burnt logs of wood which had by this time turned into charcoal, and summoning her nurse again, said, 'Mamma, sell these charcoals in the market and buy with the money a few vegeta-

bles and a little ghee, oil, curd, salt, āmalakī, tamarind and spices, as you can manage.

The nurse went away and brought the things wanted within half an hour.

Then Gominī kindled the remaining logs of wood and prepared two or three dishes. After this, she placed the earthen plate (with gruel) on wet sand and cooling it gently with a palm-leaf fan, put salt and powdered āmalakī in it which added to the gruel a flavour resembling the fragrance of lotus.

Then she asked Śaktikumāra—through the nurse—to take his bath, giving him oil and āmalakī for his pre-bath toilet.

When Śakti came back after the cold bath, he saw a wooden seat placed on the clean floor—swept and rubbed for the second time—and before it the tapering portion of a plantain-leaf from the garden.

Śakti took his seat.

Gominī first brought him the ice-cool soothing gruel-soup which removed his weariness and exhaustion all at once.

Then she brought two spoon-fulls of steaming rice, gave a little ghee over it and served the vegetable-soup and another dish she had prepared.

When Śakti had finished with that, she brought the third course—rice and two cold drinks prepared with curd and tamarind, spiced and flavoured.

Śakti was full before he had finished. Then he asked for water to drink. The girl gave him water on one of the earthen plates—water made fragrant with leaves of Pātala flowers. Śakti drank this nectar-like water which filled his body and mind with joy as never experienced before. She poured and he drank on and on.

Then at last he nodded to her to stop, washed himself, took rest for a while, then got up, met the parents of Gomini and asked for her hand.

With the change and development of social structure, this art is gradually becoming the monopoly of paid cooks and commercial concerns, viz, hotel, restaurant, cafe, etc. It goes without saying that this art is treated and appreciated as any other major and important branch of fine arts.

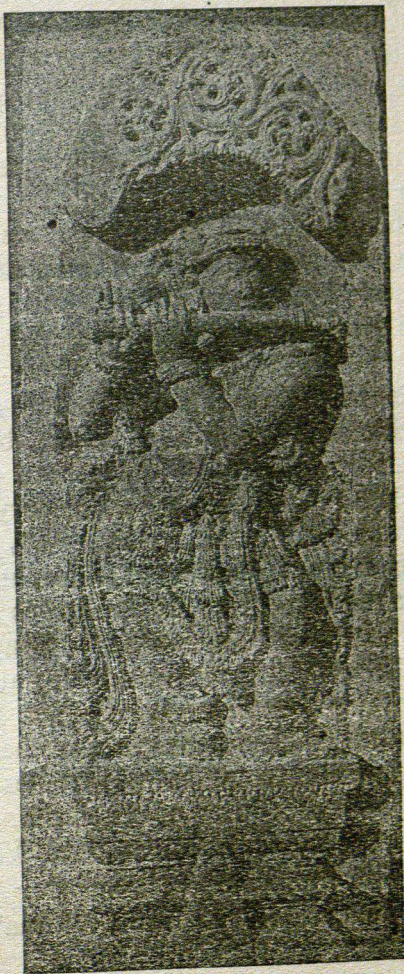
Some of the arts discussed so far aim at the superb and the sublime (e.g., music, painting, dance, etc.), some are devoted to beauty-culture (e.g., Daśanavaśanāgarāga, nepathyaprayoga), some propose to lend artistic touches here and there in our prosaic daily routine (e.g., āśvādyā-

kalā, śayana-racanā, etc.). This last group invites craft on one hand, and on the other those which combine art and science in one. These are discussed next.

XIII

Vāstuvidyā—The plain meaning is the art of erecting houses and buildings—technically termed ‘architecture.’ In a wider sense, this stands for ‘Engineering.’ The word ‘Vāstu’ has got several meanings. [The subtle difference between Vāstuvidyā and Vāstukarman has been shown in Dīghanikāya (a Buddhist scripture) and Śukranīti.] In Kautīlya’s Arthasāstra, ‘vāstu’ means house, building, ground, land, garden-house, bridge, lake, etc. In Agnipurāṇa, even towns are included in ‘vāstu’. In Garuḍapurāṇa, royal palace, fort, temple, monastery—all these are regarded as ‘vāstu’. Brahmavaivartapurāṇa says that Viśvakarman, the first propagator of this art invented nine different classes of artisans, viz.,-goldsmith, blacksmith, brazier, carpenter, weaver, painter, gardener, potter and conch-shell artisan.

That ‘Vāstu’ was a highly developed art in



**Kṛṣṇa playing the flute, Hoysala
10th century A.D.**

ancient India, is proved 'concretely' by the grand temples, Buddhist Stūpas, Caityas and Vihāras, the Asokan pillars, different specimens of beautiful sculptures made during the Mauryan era and later. Even the most expert modern engineers have not been able to guess about the materials in which these were built. These wonderful specimens of ancient Indian architecture have stood in glory and grandeur through centuries, defeating time and destruction.

In the widest sense, Vāstu means anything made with skill. So, besides houses, buildings, temples, towns, images of deities, etc. 'Vāstu' also includes furniture, car, machinery, palanquin, coach road, bathing-place, well, garden, drain, royal crown, the nest of a bird, ornaments and even the hair-style. 'Mānasāra' is a fundamental work on Śilpaśāstra. 'Mayamata', Śrīkumāra's Śilpaśāstra, etc. are also authoritative works on the same subject. Prof. Dr. P.K. Acharya has made investigations in the subject and is the author of several articles and the compiler of a dictionary of 'Engineering'.

In the widest sense of the term 'Vāstu', it embraces the five following branches—

Sūcivānakarma—The word 'Vāna' means

weaving, sewing (from Skt. √ ve=to weave). Sewing done with the help of needle and thread is the subject of this art. Now-a-days, this art is practised under the name of 'Tailoring'. Śrīdhara calls it 'Sūcavāyakarma'; and Vallabha — 'Sūcivāyakarma' ; and according to them, weaving is also included in this particular branch of fine arts.

Sūcivāyakarma is generally of three types— (1) Sīvana—making dresses by sewing pieces of cloth together. (2) Utana—Darning and (3) Viracana—making covers, quilts, bed-covers, etc. Embroidery, needle-work of various designs on shawls, knitting, etc. come under this viracana-class.

Paṭṭikā-vetra-vāna-vikalpa—'Paṭṭikā' is casket, 'vetra'—cane, 'Vāna'—weaving. All sorts of cane-work, viz., basket-weaving, making cane-boxes, bags, mats, cots, chairs, etc. belong to this art.

Vallabha's reading is 'Patrikācitravācana-vikalpa' and his explanation is also different.

Tarkukarma—This has generally two readings and two explanations, the first one is the same reading as (1) Tarkukarma—Spinning yarn with the help of spinning-wheel, spindle, etc. and the second reading is (2) Takṣakarma,

—this reading has also been accepted by Vātsyāyana—and the meaning is—chiselling and polishing things made of metal on the lathe-machine.

Making wooden toys for children in considered by some to be another aspect of this art.

Takṣakarma and Takṣakakarma are not identical. One is chiselling, the other—carpentry. So we should not reject Kāmasūtra's reading.

Some others like Sṛīdhra, Vallabha and Śukadeva read it as 'Tarkakarma', meaning, the art of logical discussions or debates. But the context does not approve of this reading. The learned Bengali scholar Pancānan Tarkaratna has accepted the reading 'Tarkukarma'.

Takṣakakarma or Vardhakikarma—The art of carpentry, *i. e.* making windows, doors, bedstead, etc. This requires little explanation.

Yantramātrkā—Electrical and Mechanical Engineering. Viswakarman, the divine engineer is the inventor of this art. The use of machines is the subject of this art. Machines are of two-fold varieties—(1) Sajīva—those run by animate objects, *e. g.*, chariot, coach, cart, oil-machine, sugarcane-crushing machine, etc. run by horse, bull, buffalo, camel, etc. (2) And

machines which are worked by water-current, wind, steam, electricity, (atomic energy in modern times !) etc. are called 'Nirjīva.' This is an age of 'nirjīva' machines. Oxen are seldom employed now at oil-machines. Cow-carts and buffalo-carts are still carrying on, but nobody can say what will happen when automobiles will become less costly. The same is true about horse-carriages. The evidence is there to establish that ancient India had invented and used warships, aeroplanes, guns, different kinds of chariots, etc. An old manuscript, discovered in Deccan, gives the account of aeroplanes run by mercury-steam. With all our pride for our glorious past, we must admit that we do not exert ourselves sufficiently to re-discover our lost arts and sciences. This is a matter of great regret and minimises the delight we take in trumpeting our ancient glory.

Some hold that this includes the art of making images having movements and even speech.

Five branches of art handle metals, jewels, coins, mineral products, etc. Of these, two—karṇapatra-bhaṅga and Bhūṣaṇayojana—have been alrerdy discussed under the 'decorative arts.' The remaining three are being treated now—

Rūpyaratnapariḱṣā—'Rūpya' means metal-

made stamped coins manufactured in the mint. 'Ratna' means jewel. They are nine in number, viz., pearl, ruby, topaz, diamond, emerald, lapis lazuli, coral, sapphire and Gomedā. To distinguish the genuine coins from the counterfeit ones, to appraise jewels and determine their qualities, these are the subjects of this art.

Kauṭilya, the author of the Arthaśāstra, a work generally assigned to the fourth century B.C. has devoted a whole chapter to 'Ratna-parīkṣā'. It displays the wonderful knowledge of our forefathers in this particular art. Minutest details regarding the source, the variety, the merits and the defects of each and every jewel have been carefully recorded, one of which can be reproduced here for the sake of illustration.

There are ten varieties of 'mauktika' or 'muktā' *i.e.* pearl, according to the places where these are found, and these have been named accordingly. Thus there are (1) Tāmraparṇika, (2) Pāṇḍyakavātaka, (3) Pāśīkya, (4) Kauleya, (5) Cārṇeya (Caurṇeya), (6) Māhendra, (7) Kārdamika, (8) Srautasīya, (9) Hrāḍīya and (10) Haimavata varieties of pearls found respectively in the river Tāmraparṇī, in the province of Pāṇḍya, the rivers Pāśikā, Kulā, and Cūrṇā,

the sea near the Mahendra mountain, the rivers Kardamā and Srotasī, a particular lake and the Himalayas.

There are three sources of pearl, viz.,—conch-shell, mother-of-pearl and miscellaneous, e.g. the hood of a serpent, the forehead of an elephant, etc.

Thirteen types of defects can be detected in pearls and the price diminishes in proportion to the presence of these defects. These are—(1) Masūraka—lentil-shaped, (2) Tripuṭakatriangular, (3) Kūrmaka—Tortoise-shaped, (4) Ardhaçandraka—half-moon-shaped, (5) Kañcukita—having a sort of skin over it, (6) Yamaka—twin e.g. joined together, (7) Kartaka—cut. (8) Kharaka—rough, (9) Sikhthaka—having eruptions resembling the drops of wax, (10) Kamandaluka—vessel-shaped, (11) Śyāva—brown, (12) Nīla—dark-coloured, and (13) Durviddha—pierced at a wrong point.

The qualities of pearl are eight—(1) Sthūla—big, (2) Vṛtta—round, (3) Talarahita—without a flat surface, (4) Dīptiyukta—lustrous, (5) Śveta—white, (6) Guru—weighty, (7) Snigdha—glossy, and (8) Yathāsthāne viddha—pierced at the right point.

And in this way, diamond, sapphire, crystal, coral, etc. have been fully discussed by Kauṭilya.

Dhātuvāda—This art comprises extraction, purification, alloying, etc. of ores, metals, jewels, etc. To distinguish between different kinds of ores, extract gems from them, cut and polish the gems, pierce them, set them in gold or silver ornaments, etc.—all these are different aspects of this art. Yaśodhara has suggested a second name for this art, *viz.* 'Kṣetravāda'.

Maṇirāgākara-jñāna—This practically comprises two different arts—(1) Maṇirāga—art of enamelling on white crystal, etc. and (2) Ākara-jñāna—Mining—to detect from the surface mineral deposits underneath. Śrīdhara, Vallabha and Śukadeva have taken these as two different branches of art—and rightly so.

Maṇirāga was employed also for manufacturing imitation jewellery and perhaps for the purpose of forgery by dishonest people. Kālidāsa has referred to it in his drama Vikramorvaśīya—Priyavacanakṛto'pi yoṣitāṃ dayitā-janānūnayo rasād ṛte | praviśati hṛdayaṃ na tadvidāṃ maṇir iva kṛtrima-rāga-yojitaḥ || which means—even the most gentle entreaties of the lover do not appeal to the ladies, if the entreaties are not sincere, just as a jewel coated with

an artificial colour does not appeal to the jeweller.

XIV

Gardens were an indispensable feature in house or town-planning in ancient India. Of how much tears and smiles have they been the witness. How many heroes and heroines have sat on the stone-slabs in their bowers, appreciated their spring-beauty and played in their pleasure-tanks. The art of gardening, therefore, was a much practised one, viz.

Vṛkṣāyurvedayoga—(Botany, Horticulture)—

The art of laying out the garden and orchard. The planting and growth of trees, remedy of its diseases, making hybrids, growing fruits often without seeds, grafting, etc. come under this art. It is also called 'Vānaspatyavidyā'.

Before we pass over to our next topic, we want to say a few words by way of introduction. Now, what is art, after all? Brushing aside the highly technical definitions, we can simply say that creation of beauty in some form or other is the principal object of Art. We derive some sort of aesthetic pleasure from the pur-

suit of an Art. This is the real and the loftiest connotation of the word. But alas, from this high pedestal, the word has stooped to mean 'skill' and 'method' and 'means' and all that. Not the beautiful—but the wonderful, the amusing, the useful. Almost all the branches of Art left to be discussed (and some discussed above) belong to these three categories. The first group that draws our attention is that of the 'Magical Arts'. We shall take them one by one.



Aindrajāla—Bhānumatī¹ Khel or Bhojbāji. Since details of all these conjuring activities have been described in certain works of Tantra like Indrajāāl Tantra, etc. this particular type of art has been termed as 'Aindrajāla'. To befool others and make other people completely spell-bound with the utterance of 'Mantra's or by performing different magical rites, exhibition of strange shows, performance of a duel fight in the air or other sorts of uncommon and unbelievable affairs, are the objects of this art. Visitors would witness all those unbelievable performances being wonderfully

amazed, but they cannot realise, nor can they trace out any suitable reason for the performance of those uncommon affairs. These days magical shows which are performed through hypnotism, mesmerism, etc. can easily be termed as 'Aindrajāla'. Some scholars have mentioned twenty different varieties of 'Māyā'; but they have not stated clearly what those twenty items are. The Sanskrit prose—Kāvya Daśakumāracaritam gives an interesting account of a wonderful magic-show in which the spectators saw with their own eyes blood, limbs, etc. of the wounded soldiers of an aerial fight and finally the union of two lovers.

The hero of the story is Rājavāhana, the prince of Magadha, whose father was living in exile in the Vindhya forest, being driven out of his kingdom by his rival, king Mānasāra of Mālava. And the heroine is Avantisundarī, the only daughter of Mānasāra.

Rājavāhana, with the permission of his parents, had set out on an all-India tour with his nine friends, but through the strange doings of Destiny they were parted from each other on the way.

Rājavāhana, wandering and seeking his friends, came one day to Ujjayinī, the capital

of Mālava and there met his friend Puṣpodbhava who had by this time married Bālacandrīkā, a friend of the princess, and become an honourable citizen of Ujjayinī.

While taking a pleasure-walk in one of the beautiful gardens of the city with his friend, Rājavāhana one day met Avantīsundarī who had also gone there with her friends to celebrate the advent of spring. The two fell in love at first sight, feeling that they were bound to each other not only in this life, but also in lives before and after. Bālacandrīkā acted as the go-between and their attraction grew to such an extent that it became quite impossible for the one to live without the other. But it was equally impossible for Rājavāhana to approach her parents, for they would never consent to give their daughter in marriage to the son of their greatest enemy.

Rājavāhana was thinking day and night to find a way out, but failed. Quite out of spirits, he one day went again to the garden where he had met his beloved, with his friend Puṣpodbhava. There they came across a person who introduced himself as Vidyeśvara, the magician, and offered his services to help Rājavāhana whose grief was writ on his face and the reason of

which Vidyeśvara easily guessed. Very much impressed with the magician's intelligent and sympathetic way of speaking, Rājavāhana gave himself over to him. Vidyeśvara thought out a master plan then and there and giving his instructions to Rājavāhana and asking him to convey the message to Avantisundarī, left the garden.

Next day, Vidyeśvara with his party went to the palace in his full glory and offered to show magical feats before the king's court. The king readily agreed.

Trumpets were sounded, music was played, songs were sung by enchanting songstresses, and then—fierce-looking snakes, displaying their hoods, roamed about the court emitting out poison. Shrieks were heard and people rushed to the doors, when a flight of vultures descended from above the sky and flew away each with one serpent in its mouth. Before the people had come to their senses, a growl like thunder was heard, and people saw with their own eyes Viṣṇu—assuming his famous half-man half-lion form—piercing the chest of the demon Hiraṇyakaśipu—an enactment of the well-known Puranic story.

Thus holding the whole audience spell-

bound for half-an-hour, the clever magician saluted the king and said, "Your Majesty, I think I should conclude my programme with a pleasant and auspicious show to cheer up my spectators. I am afraid, I have taxed their nerves too much. And what else would be more pleasant than a marriage between a girl resembling your own daughter and a handsome youth, an exact match for the bride?"

The king who was more than pleased with what the magician had already shown, smilingly agreed to this novel idea, Vidyeśvara's face brightened up and he signed to his assistants.

In came Rājavāhana looking his best and drawing the admiration of everybody present including his going-to-be father-in-law, the king, holding the hand of the bashful Avantisundarī with ornaments glittering all over her body. And before the very eyes of the highest dignitaries of the state, the marriage was duly solemnized by Vidyeśvara—by a real priest, before a real sacred fire, with all the details of a real marriage-ceremony.

When it was over—it took considerable time, during which everybody was whispering, 'what a match,' 'just like our princess,' 'I wish it were true' and so on and so forth—Vidyeś-

vara waved his hands and shouted 'Vanish'. And Rājavāhana 'vanished' with Avantisundarī through a secret door into the palace.

Indrajāla was a very popular art those days, as it is still, and the professional magicians earned much out of it. Our ancient stories (e.g., Kathāsaritsāgara, Pañcatantra, etc.), legends, etc. contain innumerable references to this art. Bhānumatī, the queen of the legendary king Vikramāditya, and her father, Bhoja, were pastmasters in this art, so much so that the art has been renamed after them Bhojbājī (the magic of Bhoja) and Bhānumatīr Khel (the magic of Bhānumatī.)

Sūtrakrīdā—This is also a sort of magic—magic with the help of threads, e.g. entering a piece of coloured thread through one end of a tube and taking out a thread of a different colour from the other end; taking out threads of different colours from inside the mouth; cutting a piece of thread into pieces, burning it to ashes and then showing the whole of it again, etc. Of course, all these, are nothing but tricks of hands and fingers. Besides these, images of gods, elephants, horses, etc. can be shown as appearing in the air, by suspending them with the help of threads. Puppet-dance with the help of

strings or wire, rope-walking, untying bonds within a moment—all these are subjects of this Sūtrakṛīdā.

Hasta-lāghava—Commonly known as ‘Hāt-sāphāi—vanishing rupee-coins, pice-coins, cards, etc. by the tactful use of the palm; the Bengali word ‘Ghutibāji’ is a suitable name for this sort of act. This is also an aspect of magical performances. According to some scholars this ‘Hasta-lāghava’ art should not be grouped under magical performances. The particular art of ‘Hasta-lāghava’ denotes smartness, promptness and often most lively actions by one’s own hands; to be able to do quite a large number of things by the use of the hand. Performance or perfect execution of some sort of job may take quite a long time; the capability of executing that work in the shortest possible time or the capacity of doing some work in such a short time which is unthinkable and cannot be done by any other person besides that one who is an expert in the art of ‘Hasta-lāghava’—all these have been stated as the subject-matter of this art. In fine, time saving happens to be the main factor of this branch of fine arts.

XVI

The next branch does not belong to magic proper. But the element of deception being common, it is being discussed here—

Chalitakayoga - The art of Disguise. One deceives people by concealing one's true appearance behind a false and assumed one, hence the name 'Chalitaka' ('Chalanā' means 'to deceive'). Some time ago in our country, the practice of this art was very much in fashion and a section of people used to earn money by performing this art. They were called "bahurūpī" (one who can assume different forms). In Sarat Chandra Chatterjee's immortal novel 'Śrīkānta', there is the story of such a 'bahurūpī' who made himself up as a 'Royal Bengal Tiger' and created havoc in an evening parlour. Make-up used by actors of the stage and the screen is included in this art. Those, who have seen the wonderful make-ups of Chittaranjan Goswami, a remarkable comedian of Bengal, will, no doubt, admit the importance of this art. It is with the help of this art that Rāmacandra was deceived by Śūrpaṅkhā, Sītā by Rāvaṇa, and Kīcaka by Bhīma.

Magic, employed for practical purposes with

good or bad intentions is treated under two branches of art, viz., (1) Kaucumārayoga and (2) Citrayoga.

Kaucumārayoga - Kucumāra or Kucmāra was the name of a R̥ṣi of ancient days. He stated in details the intrinsic worth or merit of so many articles. How an ugly person could be shown as a very beautiful one, how a paragon of beauty could be exhibited as most bad looking, how an old person could be shown as full of youth, what sort of things should be performed in order to achieve good fortune—all these aspects were narrated in details by Kucumāra in his work. In one word, any sort of thing which cannot be performed by other means or ways, can easily be done by this Kaucumārajoga. Or in other words, methods of Kucumāra provide the key of success in many affairs which cannot be performed easily by usual means. Kucumāra was an Ekdeśin Acārya of the Kāmasāstra (Kāmasūtra) of ancient days. He was the author of the 'Aupaniṣadika' Adhikaraṇa. Details of exorcism according to different methods have been narrated in the 'Aupaniṣadika' Adhikaraṇa. All sorts of methods and processes of 'Subhagañkaraṇa', etc. are also included in this 'Aupaniṣadika' Adhikaraṇa.

Citrayoga—‘Citra’ means ‘wonderful’, ‘strange’. So ‘Citrayoga’ means the art of performing wonders.

In the seventh, *i.e.* the last *adhikaraṇa* of “Kāmasūtra”, Vātsyāyana has given several mystery-formulas regarding attainment of beauty, restoration of lost love, etc. The Citrayogas have been discussed in this *adhikaraṇa* which has been designated ‘Aupaniṣadika’ for the mysterious character of its contents. Citrayoga is but a branch of the ‘Magical Art’, dealing specially with charms, spells, etc. With the help of this Art, one can win the love of one’s beloved, turn black hair into grey and vice versa, vanish things, make iron-pots look like copper-pots, etc.

The Kaucumārayogas are almost indetical in character, the only difference being that the former had been discussed by Kucumāra, a predecessor of Vātsyāyana, in his work which is now lost but must have been known to Vātsyāyana.

So, Citrayoga and Kaucumārayoga practically make up one branch of art, which again is a sub-branch of the Magical Art. The separate mention is perhaps to honour Kucumāra who was a pastmaster in this art.

The common belief of people was that all

these unusual and uncommon acts could be performed with the mysterious power or property or virtue or the intrinsic worth of certain articles. An excellent example was furnished by Śrī Rāmakṛṣṇa by way of illustration in one of his sermons. It was a 'a drop from the star Svāti on some special night on a human skull, mixed with the venom of a serpent'. In the story, this was suggested as a curative to a desperate person, whose dear one was on the point of death. Drops of one's own saliva applied, keeping silent, before the morning-wash have this 'mysterious power' of curing eye sores. Many scholars have accepted that the common belief of people or the faith of people in the quality or utility of certain objects or articles should more or less be considered as truth. According to certain other scholars, Citrajoga means showing magic or performing unbelievable affairs taking recourse to all sorts of tricks. Citrajoga is finally a clear method of exhibiting magical performances, with the help of so many chemical articles.

The two discussed above are perhaps the oldest popular art of India, dating back to the time of the oldest portions of the Atharvaveda.

XVII

Now an 'astrological art', designated—

Nimittajñāna - Sṛīdharaśvāmin reads 'Nirmitijñāna and does not explain. Śukadeva's Siddhāntapradīpa enumerates 'puṣpaśakaṭikā - hetubodha' together and does not explain. According to Yaśodhara's interpretation, it is a branch of astrology. To foretell future happenings from auspicious or inauspicious signs or sounds of birds (Śākunaśrī), to interpret good or bad omens at the time of starting (e.g., sneezing or lizard is bad omen, dead body or jackal at the left side is good omen), svarodaya gaṇanā (the passage of air through the nostrils, bearing on the prognostication of future events), Ramaṇa-pārṣṇigaṇanā (determining hostile planets impeding love?), interpretation of dreams—all these are included in this art.

Numerous references are there in Sanskrit Kāvyaś regarding this art. In Abhijñānaśakuntalam alone, the twitching of arm and eye has been mentioned thrice, twice as a good omen and once as a bad one.

In Bhaṭṭanārāyaṇa's excellent drama Veṅiśaṃhāra, Duryodhana's wife Bhānumatī dreams that a mongoose is devouring a hundred

serpents which signifies the destruction of the hundred Kaurava brothers by the Pāṇḍavas.

In the Mahābhārata, a multitude of bad omens has been described before and during the great battle of Kurukṣetra. Almost all over the world people have their own set of prejudices regarding these 'nimitta's. The Old Testament gives the interesting account of how Joseph interpreted the dreams of the Pharaoh, *i.e.* the king of Egypt and his two officers (Genesis, 40, 41). A section of Irish villagers regards 'a star at the nether tip of the moon' to be a very bad omen.

The wailing of cats and dogs, the perching of a vulture on the house-roof, etc. are still regarded as very bad omens in an orthodox Bengalee home, while the perching of a white owl on the house-roof, the sight of a special type of snake pair twisted together, etc. are regarded as very good omens.

XVIII

The lower animals and birds have been the subject of two arts. They are—

Śukasārikāpralāpana—Training of birds.

Different species of parrots, and even jackdaws, if properly trained can imitate human speech exactly. In those days, when there were no post offices, the mail was carried by runners. And during times of wars and calamities, when it became impossible to send letters by postal runners, the birds came to the rescue. Even now, during war, trained pigeons carry post. This is called 'pigeon-post'. The pigeon cannot articulate sounds, so the letter has to be written and tied under its neck. But the birds which can articulate sounds do not require letters, they can themselves communicate the report to the proper place and person. Lovers used to engage such trained birds as messengers, the fear of detection being less.

A very popular and intensely tragic legend runs in Bengal, centering round this practice. A mediaeval chieftain of Bengal, before starting for the battle, consoled his dearly beloved queen with the words, 'I shall come back to you, my Queen, or I shall send my pigeon before I die'. The pigeon somehow escaped from the battle-field and the victorious chieftain rushed to his palace only to see the funeral pyre of his beloved ablaze and in a frenzy of disappointment he jumped into it.

The whole story of Kādambarī has been put in the mouth of a Śuka by the poet Bāṇabhaṭṭa. The same poet in the introductory verses of Kādambarī has given the interesting account of parrots detecting the mistakes of the students in Vedic pronunciation and intonation. How many important tasks the parrots have to perform—to carry messages, comfort love-lorn ladies, foretell events, amuse people, keep watch, and what not ! The list of qualities possessed by the Śuka of Kādambarī-kathā, as given by Bāṇabhaṭṭa is very interesting. This Śuka was versed in all the scriptures, was a master of politics, painting, music, etc., a witty and resourceful conversationalist, a very good critic of art, dance, music, etc., proficient in the gambling arts, expert in pleasing ladies in love-quarrels, an adept in the art of determining the excellence or otherwise of elephants, horses, men and women. The story goes that when Śankarācārya asked the direction of Kumārila Bhaṭṭa's house in a village of Mithilā, the village ladies answered him in a chaste Sanskrit verse composed then and there, which meant— 'where you will find parrots constantly reciting the Vedas, know it to be Kumārila's house.' Kumārila was a renowned Vedic scholar of ancient India.

Meṣakukkuṭa - lāvaka-Yuddhavidhi—Ram-fights, cock-fight and lāvaka (a kind of bird)—fight. The first two take place on the ground, the third in the air. Trained birds and beasts of opposite parties fight with each other. The winners gain prize.



Bhartr̥hari, an early philosopher-gram-marian has referred most probably to ram-fight

in his 'Vākyapadīya', when citing an instance of 'apādāna'—*parasparasmān meṣāv apasara-taḥ*—meaning the rams retreat from each other. An interesting account of cock-fight is given in the prose-kāvya *Daśakumāra-caritam*. The early nineteenth-century Bengali poet Iswar Chandra Gupta has a satirical poem on 'Bulbul-fight' (Bulbulir Laḍāi).

Gambling on the result of these arranged fights was also widely popular. Hence, Yaśodhara's remark—'Sajīva-dyūtam etat'—*i.e.*, this is gambling with animate objects. Wrestling also can be included in this art if, of course, it is associated with gambling. Gladiator fights of ancient Rome can be compared with wrestling contests of ancient India. Sometimes, the liberation of slaves depended on the result of such fights. There is the tragic story of a slave father and his gladiator son who died at the amphitheatre and failed to liberate his old father in Lord Lytton's immortal book entitled 'The Last Days of Pompeii'. This Sajīva-dyūta has been designated 'Samāhvaya' by Kauṭilya, the author of *Arthaśāstra*.

And this brings us to the 'gambling arts'.

Dyūtavīśeṣa—Different sorts of gambling. Gambling is of two types—one, with animate

objects and the other with inanimate objects. The first has been dealt with under 'Meṣakuk-kuṭalāvaka-yuddhavidhi' (Horse-racing is its modern counterpart). This refers to the second type. In those days, kings themselves maintained gambling departments. Kauṭilya says that the king will have among his officers one 'Dyūtādhyakṣa' or 'Officer-in-charge of Gambling', who will arrange for a definite place for gamblers and will charge a fine of twelve 'paṇas' from persons, gambling elsewhere. All the implements necessary for the game will have to be hired from this officer who will keep these in safe custody after examining them properly. This is legal. There are also so many kinds of illegal gambling, viz, parmuthā, premārā, etc. Yaśodhara has mentioned muṣṭi, kṣullaka, etc., and their fifteen divisions—'prāpti', etc., the exact nature of which is difficult to determine now.

Ākarṣakrīdā—The play of dice. It is also a kind of gambling. Still it is recounted and treated separately because it is the most practised and popular of all such games and, in all probability, the most ancient too. Dice-pieces have been discovered among the ruins of

Mohenjo-Daro which proves that this game was prevalent even in the third millennium B.C. In the R̥gveda, too, the earliest literary record of the Aryans, there is a hymn on Dice, where a disillusioned gambler relates his plight. (Akṣa-Sūkta-R̥V X. 34). It is a very difficult game. Everybody knows what this game did to king Nala and Yudhiṣṭhira. Some want to include 'chess' in this art. Others explain it as a play where something has to be drawn closer from a distance. Is it something like Polo or Golf or Billiard or Carrom? We cannot say with any degree of certainty.

The above discussion invites the group of pure games and amusements. This group can be termed 'Amusing Arts'. Some of them require wit and humour, some knowledge of words, some memory and some are played for the mere fun and joy of it.

Praheḷikā—puzzles. This is also a very ancient art. Puzzles featured in Vedic sacrifices called 'Satra's which went on for a very long period. To dispel the inevitable monotony, the priests used to discuss set puzzles. Praheḷikā is of two kinds—(1) invented puzzles and (2) traditional ones. This is practised for a two-fold purpose—innocent sport and fooling

people. In the past, puzzles used to be employed to befool the bridegroom's party. These sports are becoming rarer with the progress of civilisation.

The Sanskrit literature contains hundreds of udbhāṭa-śloka which are beautiful specimens of this art. One can be cited for illustration—hato hanūmatā rāmaḥ, sītā harṣam | upāgatā rudanti rākṣasāḥ sarve hā hā rāmo hato hataḥ ||

The puzzle is based on the popular story of the Rāmāyaṇa. It means Hanūmat has killed Rāma, Sītā is delighted, and the Rākṣasas are crying—'Alas, alas, Rāma is killed'. This is absolutely contradictory. The puzzle is solved by detecting a simple euphonic combination in two places, the word ārāma (आराम=garden) and not 'Rāma.' Then it means, Hanumat has destroyed the garden, viz, the Aśokavana, Sītā is delighted and the Rākṣasas are crying—'Alas, alas, the garden is destroyed'.

In our Paurānic literature we find so many beautiful illustrations of this art of Prahelikā (*i.e.* puzzles).

Several forms of this art were practised in

ancient India. Proficiency in this art required practice, intelligence and presence of mind.

There goes the story in the Mahābhārata how Vyāsa had cornered Gaṇeśa with the help of this art.

It so happened, that Vyāsa after having decided to write his masterpiece, *i.e.*, the grand epic Mahābhārata, was looking for a scribe who would write for him the thousands of pages his proposed epic would run into. For it was impossible for him to do both the composing and the writing all by himself.

At last he came across Gaṇeśa, the elephant-headed god, who offered his services to act as scribe for Vyāsa—but on condition that Vyāsa must not stop dictating. If he did so, well, Gaṇeśa would also stop then and there.

A difficult proposition indeed it was for Vyāsa. How could he go on incessantly composing and dictating thousands and thousands of verses on such a grand theme—covering every possible subject on earth, including history, politics, sociology, moral science, philosophy, spiritualism and what not, to be woven into the framework of a most complicated human drama representing Life itself in all its aspects, and spiced with innumerable stories of different form

and purpose and character ? How could he do that ? It was impossible.

But Vyāsa was not a person to be got rid of so easily. He came up with a counter-proposal, saying, 'I quite agree with you. But, listen to this—you must not write down anything without understanding it thoroughly.'

Gaṇeśa gave him a noble smile and sat down with his quill and ink and paper.

Vyāsa began his story. And Gaṇeśa followed it up with almost a tape-recorder-like speed. After a few minutes, Gaṇeśa—with a triumphant smile on his elephant face—was on the point of overriding his dictator, when alas, the latter boomed out a verse of which poor Gaṇeśa could make neither the head nor the tail.

He stopped his quill and dangling his trunk pondered and pondered over the solution of the riddle. And when at last he could find it out, Vyāsa was ready with some fifty more verses. And thus it went on till Gaṇeśa listened, to his utter dismay, to the last verse of the Mahābhārata.

And yet another story is there in the same Mahābhārata on how proficiency in this art once saved the life of Yudhiṣṭhira and his four brothers.

The Pāṇḍavas were then living in the forest to fulfil the contract of a game of dice in which they had been defeated by their malicious cousin Duryodhana. There, a Brahmin came one day to Yudhiṣṭhira requesting him to find out a deer that had taken away his sacrificial implements.

Yudhiṣṭhira set out readily with his brothers to look for the mischievous creature. But world-famous archers as they were, they could neither catch nor hit the deer, even after chasing it for several hours. Utterly exhausted and dying with thirst, they sat down beneath a tree. The five brothers were then most anxiously looking for drinking water.

Nakula, the youngest of the five, climbed up the tree and discovered a pond not very far off. Yudhiṣṭhira bade him go and fetch water in his quiver as quickly as possible.

Nakula left immediately. All the four eagerly awaited his return—but in vain.

When a considerable time had elapsed, all became very anxious and Yudhiṣṭhira sent Sahadeva to see what had happened to Nakula and to bring water.

Sahadeva went away, but he also did not turn up.

Next went Arjuna and then Bhīma. And

Yudhiṣṭhira sat all alone under the tree awaiting the return of his brothers. But none turned up.

At last he rose himself and went to the pond. There, alas, all his brothers were lying dead beside the pond.

Yudhiṣṭhira was at his wit's end and was descending the steps to reach the water, when he heard a voice overhead—'I am a crane—lord of this pond. I have killed your brothers because they did not do my behest and yet drank the water of the pond. You too will have the same fate as your brothers have, if you do not answer my questions.'

Yudhiṣṭhira said, 'Tell me your questions, and I shall answer them as I am able to.'

And then the questionnaire began and Yudhiṣṭhira's answers followed—a dialogue appreciated and honoured through ages as one of the rare storehouses of wisdom.

Some of the Questions and Answers are given below :—

Crane—What is more weighty than the Earth?

What—loftier than the sky?

What—swifter than the wind?

And what—more numerous than grass?

Yudhiṣṭhira—Mother is more weighty than the Earth.

Father—loftier than the sky.

Mind—swifter than the wind.

And thought—more numerous
than grass.

Crane—Who does not close its eyes, though
asleep?

Who does not have the sign of life,
after being born?

Who has no heart?

Who grows by motion?

Yudhiṣṭhira—The fish does not close its eyes,
though asleep.

The egg does not have the sign of life,
after being born.

The stone has no heart.

The river grows by motion.

Crane—What-forsaken—makes one popular?

What-forsaken—saves grief?

What-forsaken—makes a man rich?

What-forsaken—makes a man happy?

Yudhiṣṭhira—Self-pride-forsaken—makes one
popular.

Anger-forsaken—saves grief.

Desire-forsaken—makes a man rich.

Greed-forsaken—makes a man happy.

Crane—What is the news? What is strange?

What is the way? Who is happy?

Yudhiṣṭhira—Time is boiling the creatures in this grand cauldron called Ignorance. The Sun serves as the fire, Day and Night—the fire-sticks, and the Months and the Seasons—the stirring spoon—This is the news.

Men are dying everyday.

Yet the rest think that they will never die—What more can be stranger than this?

The Vedas are many,

Many are the traditions.

There is not a single scholar

That does not disagree with the other.

The essence of Truth is shrouded in mystery.

So the path shown by a great man

is the way to be followed.

One who cooks his own simple food at the fag end of the day,

Is neither a debtor, nor lives in sojourn—
—is happy, O Crane.

The Crane was very much pleased with Yudhiṣṭhira's answers and offered to bring back one of the Pāṇḍavas to life—the one to be chosen by Yudhiṣṭhira.

Yudhiṣṭhira said, 'Restore Nakula's life.'

The Crane was very much astonished at this and said, 'How is this that you do not beg the life of either Bhīma or Arjuna who are much more dearer to you ?'

Yudhiṣṭhira answered, 'We have two mothers—Kuntī and Mādri. And it is proper that one son of each should live, for I honour both my mothers equally.'

Thus Yudhiṣṭhira passed the final test. The Crane assumed its real form, restored the lives of all the dead Pāṇdavas and said, 'I am Dharma, your father. I took away the Brahmin's things in the form of a deer. Here they are.'

Pratimālā—Yaśodhara gives another name 'antyākṣarikā', which explains it better. Say, one party recites a verse. Another will have to recite a verse the first letter of which is identical with the last letter of the preceding verse. Thus it will be carried on, unless and until one fails to supply. One who stops, is defeated thereby. In this game, self-composed verses are preferred. Some, however, would quote from the ancient poets.

Some are of opinion that 'pratimālā' is sculpture. According to Vallabha, it is Vastūnāmanukaraṇam—viz, imitation of things.

XIX

Durvācakayoga—a game of obscure-word making. For example—Vāścāred-dhvajadhak, vāh=Vār, meaning ‘water.’ Cāra—one who moves about. So an aquatic animal. It (nominative singular of īś) means ‘lord’. So Vāścāreṭ=lord of aquatic animals, *i.e.* ‘makara.’ ‘Makaradhvaja’ is a name of Cupid. ‘Dhak’ means one who burns. So the word finally means Śiva, who burnt Cupid. This can be somewhat compared to ‘periphrasis’, *i.e.*, round-about way of describing a thing, *e.g.*, the shining leather that encased the limb (= boot), shroud of sentient clay (= body.)

The above arts were so much popular that great poets like Māgha, Bhāravi and others have employed these in their Kāvya.

Kāvya-samasyāpūraṇa—The art of verse-making.

One party would recite part of a verse—half or one-fourth. The other party will have to complete it. This art is included in Rhetorics. Its practice is very much in vogue even today among traditional Sanskritists. At one time, it was a favourite pastime with Bengalees—but not now. Maharaj Krishna Chandra, the famous

zamindar of Krishnanagar was a great connoisseur of art and literature. In his court, the practice of this art was very much in fashion. Even a century back, during the time of Maharaj Girish Chandra, the great grandson of Krishna Chandra, the witty answers of Rasasāgar were invaluable treasures of Bengali literature and still they are. Let us cite an instance. One day, Maharaj Girish Chandra recited a line which means—'New moon goes and full moon's about.' Rasasāgar, without a moment's deliberation, replied with a smile—"The same for me"—sighs the patient of gout."

Vidyāsāgar was young when Rasasāgar was old. So these events do not date back to a distant past. But now-a-days these have totally ceased to be practised and appreciated. That Kāvya-samasyāpūraṇa was a highly practised art in ancient India is testified by a number of stories and legends—one of which woven round the legendary King Vikramāditya, can be related here.

In Vikramaditya's kingdom, there lived a Brahmin who had the misfortune of losing all his children at a very early age. When this was reported to the king, he decided to make an on-the-spot enquiry. Accordingly, he stationed

himself at the room of the new-born child of the unfortunate parents and at dead of night saw Destiny himself come to write on the child's forehead his future. On being entreated repeatedly, Destiny disclosed to the king that the child would live for one year only but this misfortune could be averted if the verse could be filled up, the first line of which was लब्धव्यमर्थं लभते मनुष्यः (labdhavyam artham labhate manushyah).

After a year, when the news of the child's death reached the king, he left his capital and wandered about in unknown countries with the two words constantly on his lips—labdhavyam artham...labdhavyam artham. It so happened, that during his stay as a guest in a professor's house in a distant country, the latter had to go abroad on some business and directed his son to teach the students during his absence. The students were the princess of the country, and the daughters of the minister, the police commissioner and a merchant. The professor's son gladly welcomed his new assignment and on the very first day, demanded the hands of the girls in marriage as his tuition fee. The girls were taken aback by this strange and preposterous proposal but had to consent because they

had promised beforehand to give him whatever he wanted. It was arranged that all the girls would go to a certain temple one by one and offer him the garlands of acceptance.

Vikramāditya overheard the whole discussion and reported it to the professor's wife—who took her son severely to task and confined him in a room. In the evening—for that was the time of appointment—Vikram himself went to the temple. Nothing could be discerned in the dark. The princess came and threw the garland round his neck. Then he uttered the words—*labdhavyam arthaṃ*. The princess now realised that the worst had happened. She had accepted a lunatic as her husband unknowingly ! She exclaimed—*labdhavyam arthaṃ labhate manuṣyaḥ...*(the inevitable will happen.) Then came the daughter of the minister and in the same way exclaimed—*devo' pi taṃ vārayituṃ na śaktaḥ* (even the gods cannot prevent it). And in the same manner the next quarters were supplied by the remaining two—*ato na śocāmi na vismayo me* (Hence I do not regret, neither am I surprised) and, *lalāta-lekhā na punaḥ prayāti* (what is written on the forehead cannot be erased.) Vikram's purpose was fulfilled. He disclosed

his identity to the girls, to their utter joy and astonishment the child whose body had been preserved so long got back his life.

Sampāṭhya—Reading together for [sport or in competition. For example, one is quoting from memory the contents of a book and the other who has not memorised is reciting the same along with him. This proves the merit and genius of the latter. Others explain it thus—All begin simultaneously to quote from memory the contents of a book, the winner being the one who stops last.

Others maintain that 'Sampāṭya' is the name of this art—and not 'Sampāṭhya'. That, according to Vallabha, would mean 'the art of piercing objects like diamonds, etc.'

Mānāsī—A game based on guess-work, in some respects, similar to the Western game 'charad.'

One thinks something—a word or a sentence. The other has to guess it from certain hints given by the former, and compose a verse on the same. We can well realise how difficult it is. Mānāsī is of two types—(1) Dṛśya-*viṣaya* or visible and (2) Adṛśya-*viṣaya* (also called 'Ākāśamānāsī').

One draws a lotus or a cow or a horse and

adds anusvāra, visarga, etc., at places on the picture. The expert in this art will have to reconstruct the whole verse from these very few hints and read it out, as if it were written—by supplying the necessary moras, making euphonic combinations, adding and leaving letters, and arranging the whole thing metrically.

In 'Ākāśamānasi', the expert performs the feat by 'hearing' the hints only.

The learned scholar Pañcānan Tarkaratna observes, 'I have witnessed Mānasikāvya-kriyākalā performed by Shri Rāmkinār Tarkaratna, a poet and scholar of Bankura'.

Vallabha maintains that it means solution of puzzles put through hints. But as Samasyā-pūraṇa has been regarded as a separate branch of art, this interpretation does not satisfy us.

Others hold that composing verses off hand is the subject of this art, or answering a verse in verse. That brings kavigān, pāñcāli, tarjā, etc., once prevalent in Bengal under its purview.

Bālakriḍaṇaka—games played by children.

Playing with dolls, balls, etc. This art also comprises the art of manufacturing the implements of these games. Toys are made with celluloid, plastic, china-clay, etc., in England, Germany, America, Japan, etc. Wooden toys

and clay-toys had been the speciality of our country. The title of a famous Sanskrit drama is *Mṛcchakaṭikam* (clay-cart).

The clay-toys of Ghurni, a village near Krishnanagar in Bengal are prized all over the country for their wonderful and artistic finish. This toy-making is a very ancient art. Toy-carts and chairs have been found among the ruins of Mohenjo-Daro representing the Indus Valley Civilisation dating back to 3,000 B.C.



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Now the 'literary Arts.' They are five in number :—

Kāvya-kriyā—Composing verses in Sanskrit, Prākṛit, Apabhraṃśa, etc. It does not require elucidation. Śrīdharaśvāmin, Śukadeva, Vallabha, etc., have regarded 'mānasakāvya-kriyā' as one branch of art, 'mānasī' being an adjective to 'Kāvya-kriyā.' In some editions of Śrīdhara's commentary another *Kalā* 'Kriyāvīkalpa' is mentioned; it means performing an act in several ways (*c.f.* *Kriyākalpa* No. 57).

Abhidhāna-Koṣa—Knowledge of words and their meaning. *Abhidhāna* is the meaning or meanings of a word and *Koṣa*—the collection of

synonymous words. So *Abhidhāna-koṣa* would mean the meanings and synonyms of words, *i.e.*, a dictionary. In some dictionaries, even the gender has been pointed out, *e.g.*, in *Amara's Nāmaliṅgānusāsanam*. *Vallabha* interprets it as verbatim reproduction of anything heard. The expert in this art is called a *Śrutidhara*. This interpretation, however, does not appeal to us, because it is the subject of a different art, termed *Dhāraṇamātrkā*. The object of this art is then, according to us, knowledge of words—both prevalent and obsolete.

Chandajñāna—Knowledge of metres. (*Chandas*=metre). The sage *Piṅgala* dealt with Vedic metres in his work. Other works on metre followed later. To know all Vedic and classical metres is the object of this art. One who does not know the metres correctly with the rhythm and pause has no place in the society of the elite, and one who cannot recite poems properly is often put in a false position. *Vallabha* reads *Chandajñāna* and explains otherwise. *Chanda* is purpose. So it means to determine the nature of a person by being able to guess his purpose at his very sight. In love-affairs, this is a very useful art. The

lovers should better know the nature of each other before making love.

Kriyākalpa—The knowledge of composing poems. It should not be misunderstood as a repetition of 'Kāvya-kriyā'. 'Kāvya-kriyā' is a practical art—the art of actual composition of verses, while 'Kriyākalpa' is theoretical—the knowledge of poetics, which helps one to write poetry or appreciate other's poetry. Yaśodhara regards—and rightly so—all the three branches (Nos. 55, 56 & 57) to be subordinate to Kāvya-kriyā, because knowledge of words, metre and poetics contributes much to the actual composition of poetry. Vallabha's reading is 'Kriyāvikalpa' and interpretation—to make things in a novel method other than the old one. Some include declension, conjugation, etc., under this art.

Pustakavācana—Reading out from a book with proper pronunciation and intonation, in keeping with the sentiment expressed in the portion read. Recitation, reading out from the Bhāgavata and other Purāṇas, religious discourse in the form of story-telling (Kathakatā), melodious recitation of the epics (*i.e.*, Rāmāyaṇa and Mahābhārata)—all these are subjects of this art. In those days, when printing

was unknown and books were rare, this art effectively served the cause of mass education. And even today, it plays or should play a very important role to the same effect, its appeal being far more penetrating than school-teaching.

Three branches of art are based on the knowledge and practical and clever application of language and words. They are—

Akṣaramuṣṭikākathana--The art of communicating syllables (or ideas) by the use of fingers and other means. Modern shorthand, telegraph-code—employed to communicate secret news during war, morse-code, watch-words—all these are included here. This literally means concealing the idea in fist, as it were (muṣṭika=fist). It is of two kinds- (1) Sābhāṣa (2) Nirābhāṣa.

1) Sābhāṣa—expressing in words keeping the secrecy all the same. When some secret has to be communicated to somebody in the presence of other people, this art is taken recourse to. The idea is expressed in such a covered language that the intended person only will be able to grasp the real import, and the others only the superficial meaning. The third act of *Abhijñāna Śakuntalam*, furnishes an excellent example of this. Śakuntalā is alone with her lover Duṣyanta in a grove. Gautamī, the

godmother of Śakuntalā being informed of the latter's indisposition is coming to see her with the two friends of Śakuntalā, Anasūyā and Priyamvadā. The latter warn Śakuntalā with the words—'O poor sweetheart of Cakravāka, bid farewell to your lover, for the evening dark is around.' Gautamī understood this to be a compassionate feeling towards the Cakravāka-pair who are separated during the night. The real meaning, however, was caught by Śakuntalā and also by Duṣyanta who hid himself hurriedly behind a tree.

This art is taken recourse to sometimes for the sake of brevity also—and not always for secrecy. Our ancient writers have at times designated it as 'akṣaramudrā'. Acārya Ravigupta's 'Candraprabhāvijayakāvya' has a complete chapter written in this fashion. As for instance—

Me-Vṛ-Mi-Ka-Siṃ-Ka-Tu-Vṛ-Dha-Ma-Kuṃ-Mī
 Mū-Dha-Sa-Bā-Su-Śa-Ka-Ni-Dha-Ka-Ā-Vyāḥ-
 Phā-Cai-Vai-Jya-Ā-Srā-Bhā-Ā-Kā-Mā-Pau-Mā
 Caiva.....

The first quarter of this verse contains the initial syllables of the twelve signs of the Zodiac, viz., Meṣa (Aries), Vṛṣa (Taurus), Mithuna (Gemini), Karkata (Cancer), Siṃha (Leo),

Kanyā (Virgo), Tulā (Libra), Vṛścika (Scorpion), Dhanu (Sagittarius), Makāra (Capricorn), Kumbha (Aquarius), Mīna (Pisces); the second quarter—those of the nature of these twelve signs—viz., Mūr̥ti (body), Dhana (wealth), Sahaja (relation), Bāndhava (friend), Suta (son), Śatru (enemy), Kalatra (wife), Nidhana (destruction), Dharma (duty), Karma (action), Āya (income), Vyāya (expenditure). The third quarter contains the first syllables of the names of the twelve months—Phālguna, Caitra, Vaiśākha, Jyaiṣṭha, Āṣāḍha, Srāvaṇa, Bhādra, Āśvina, Kārtika, Mārgaśīrṣa (*i.e.* Agrahāyaṇa), Pauṣa and Māgha.

Nirābhāsa—without the use of words. 'Bhūta-mudrā' is another name for this type. The fingers here serve as the means of communication—the fingers stand for the consonants and the finger-joints for vowels. This again is generally of seven types—Muṣṭi, Kiśalaya, Chatā, Cārī, Patārikā, Patākā and Aṅkuśa-mudrā.

The deaf and dumb express themselves through such methods. Traders and money-lenders also communicate secrets to the intended person in the presence of others by the use of these gestures.

Some commentators like Jīva Gosvāmin and Vallabha give a different interpretation. They divide it into two—(1) muṣṭikā and (2) akṣarakathana. Muṣṭikā, according to them, means to guess the object hidden in the fist (Tokkā-Fokkā in Bengali) and akṣarakathana—to guess the letters written by the other party, without seeing it. These games were sometimes associated with gambling.

Mlecchita-Vikalpa—speaking in a foreign jargon. This does not mean speaking in the language of the Mlecchas. The words of a chaste sentence are topsy-turveyed in such a way, that it becomes unintelligible to the persons other than the intended one. This branch is allied to akṣaramuṣṭikākathana. The purpose is the same, the method is however different. In sābhāṣā akṣaramuṣṭikā the sentence is ambiguous, the real meaning is hidden under the surface-meaning, but here the real meaning is concealed under the unintelligible jargon.

There are many kinds of mlecchita. As for instance, Kauṭīliya (named after Kauṭilya, the famous diplomat and politician). The short and long vowels, anusvāra and the spirants are interchanged with consonants and conjuncts.

Thus Kh=a, g=ā, gh=i, ṅ=ī, ch=u, j=ū, jh=ṛ, ñ=ṛ, th=l, dh=e, ṇ=ai, th=o, d=au, dh=m, n=h, ph=ñ, b=ś, bh=ṣ, m=s ; y=i, ī ; v=u, ū ; r=ṛ, l=l.....k, c, t, p, h, kṣ—these will not change, and any letter if it be the first one in the word actually used. Thus mag=mā.

Mūladevīya—Interchange of a and k, kh and g, gh and n, c and ṭ, t and p, ñ and ṇ, n and m, r and ṣ, l and s, y and ś. The rest remain as they are. Thus yapru=śatru. So many other varieties are mentioned in the treatises on the subject. When this is put in writing, that is called 'Gūḍhalekhya'. Yaśodhara, in his commentary has quoted such a verse which is completely unintelligible. In Mahābhārata there is an excellent example of this art. Duryodhana planned to burn the Pāṇḍavas alive and was sending them to Vāraṇāvata. Vidura then with the help of this art warned Yudhiṣṭhira. He spoke in front of everybody in an obscure language which only Yudhiṣṭhira was able to understand. Nobody even suspected that it was a warning. (Mbh-ādiparvam, chap. 1 45.—It is very difficult, nay, impossible to explain these verses without the help of Nīlakantha's commentary.)

Tagore has employed this Gūdhalekhyā in his famous story entitled 'Gupta-dhana', viz., 'The Hidden Treasure'. The directions to a secret treasure-house are recorded there in Gūdhalekhyā. This art was and still is very much useful with spies—not simply useful, but absolutely indispensable.

The use of this kind of secret speech is very much prevalent among traders—different varieties being employed at different places. As for instance, the word 'Chābbi' is used for pice, 'ratti' for a rupee and 'mān' for one. Thieves and robbers use this kind of secret language amongst themselves. A very innocent sentence can be made obscure simply by the addition of one or some unnecessary letters. It is a sort of game prevalent among young boys and girls too. As for example—Tipl ease ti write tito time tias tioften tias tiyou tican—behead each word by deducting the 'ti's and the sentence will be as clear as daylight. The technical name for it is 'gūdhayojya'. There are other varieties—gūdhavarṇa, gudhapada, etc.

Some (e.g. Vallabha) read Mlecchitakalikālpā and explain—Mlecchitakālpā and Kalikālpā—The methods by which one's enemy may

turn a mleccha (a despised person) and quarrel with everybody. This is a strange interpretation indeed.

Deśabhāsāvijñāna--the plain meaning is the knowledge of many languages. Language is of two kinds—(1) Colloquial or dialectal and (2) Chaste. One who has mastered both can be called expert in this art. To know thoroughly the history, social conditions, customs, etc., of a particular country, one has to study the literature of that country. Hence, the necessity of knowing the chaste or literary language. And to know the people of that country, one has to study the language of the people. Hence, the necessity of mastering the colloquial language.

XXI

Memory was a very important aid to knowledge and even amusements—as it is always. So it has been regarded as the subject of a distinct branch of Art, viz—

Dhāraṇamātrkā—Śrīdhara and Śukadeva have enumerated this and the preceding one together as one separate branch, but have not explained. Vallabha's explanation is not

clear. It is the art of memorising—memorising a thing by hearing or reading it once. 'Dhāraṇa' means to remember. No book on this is available now. One, practising this art, can become Śrutidhara. The importance of this art cannot be overestimated in the days when printing was unknown, and memorising was indispensable for a student. We do not know what exactly were the methods of memory made-easy. May be they were far better than those suggested by modern Psychology. We cannot help telling a very interesting story here. It is this—a certain king had announced the reward of a hundred thousand gold coins to the poet who would satisfy him with an entirely original self-composed verse. The king had in his court seven scholars who were all śrutidharas. The first could reproduce anything on hearing it only once, the second twice, the third thrice and so on. When any poet came to the royal court with his newly-composed verse and recited it aloud, the first pundit stood up, challenged its originality and reproduced the whole verse himself. The second then stood up, challenged and reproduced, for he had already heard it twice. Then the third and the fourth and so on. The poet

would be at his wit's end and leave the court in utter confusion. One day a poet came to the court and recited a verse which meant that the king's father had borrowed hundred thousand gold coins from his father and did not return the amount which the king should give back now. The king was completely taken aback and asked his pundits if they knew anything about it. No, they did not. None of them. Then the poet smiled and said, 'You must admit that this is an original verse, though the purport is not true. Now give me the promised amount.' The king was highly satisfied and gave him the reward...Some say that this means composing brief verses.

XXII

The next three *viz.*, 63, 64 & 65 can be grouped under the common designation of 'Physical Arts.' The practice of these 'Physical Arts' helps one to keep body and mind fit, to avert troubles and difficulties and to live safely and peacefully. We shall discuss them one by one :

Vyāyāmikī—The art of physical culture ; keeping the body fit and healthy—is the object

of this art. Walking, *ju-jutsu*, gymnastics, games, sports, exercise (both free hand and with instruments), yogic mudrās and āsanās, breathing processes, wrestling, boxing, hunting—all these come under this art.

Utsādane samvāhane keśamardane ca kauśalam—

This is a cluster of three separate branches of art :

1. Utsādana—massaging with the feet.
2. Samvāhana—massaging with the hands.
3. Keśamardana—applying hair-oil, ensuring a healthy growth of hair.

Massaging can be done with or without oil. It not only soothes the exhausted body, but also cures serious diseases like nervous debility, etc. Massaging was the occupation of a certain class of people in ancient India who were called Samvāhakas. The drama *Mṛcchakaṭika* has such a character. Modern therapeutics has given this art a very high place. Many persons engage servants or professional masseurs for this purpose.

In ancient India, it was a very common practice with the wealthy urban people to engage such masseurs. This is evident from Kautilya's *Arthaśāstra* (1. 12), where the author

suggests that in order to gather secret information from the house of ministers and officers, the spies should according to necessity, disguise themselves as cook, barber, masseur, (Saṃvāhaka), etc.

Different styles of doing the hair (*viz.*, modern shingle, curl, horse-tail, pony-tail), making charming braids and pigtailes—all these are included in Keśamaradana, which originally meant massaging of hair.

Kalidāsa, while describing Pārvati's bridal decorations in Kumārasambhavam, gives an idea of how her hair was done by the bride's maids (VII. 14). The hair was first dried up with dhūpa or incense, then made up into a graceful braid and finally decorated neatly with inlaid flowers and a garland of madhūka flowers interwoven with dūrvā grass.

In Meghadūtam (I. 35), we find that the palaces of Ujjayinī appear more massive because of the smoke coming out of the lattices—the smoke of incense burnt to dry up the hair of the ladies.

In this later meaning, *viz.*, hair-doing, this art deserves to be placed among the arts connected with beauty-culture. It is a complete misfit in this group of 'Physical Arts'.

Śrīdhara, Vallabha and Śukadeva have enumerated Utsādana and Keśamardana sepa-



Ahicchatra Pārvatī

rately. Vallabha has given a strange explanation of utsādana—to go elsewhere leaving somebody in anxiety.

XXIII

Vaijayikī—The art of Victory. It has two sub-branches—(1) Super-natural (Daiṣī) and (2) Human (Mānuṣī).

Victory is attained through supernatural means by applying tāntric formulas like aparā-jitā. This is 'daivī.' The proper use of weapons like bow and arrow, sword (gun, rifle, machine-guns, bomb, atom-bomb in modern times) also brings victory. This is mānuṣī, *i.e.* military art.

XXIV

The last Art mentioned in "Kāmasūtra" and left to be discussed can be described by the name of 'Social Art.' It is—

Vainayikī—The art of courtesy. 'To learn polite, modest, courteous behaviour, etiquette, etc. is the object of this art. It enables a person to develop excellent public relations and gain success in life thereby. Taming and training elephants, horses, etc. are, however, according to another interpretation the subject of this art. This has now gone to the hands of coachmen, circusmen, professional trainers of horses and elephants, etc.

Here ends the account of the different branches of art mentioned in the Kāmasūtra of Vātsyāyana.

We shall now say a few words on some more branches of art mentioned elsewhere.

Sanātana Goswāmin, in his commentary 'Brihadvaiṣṇavatoṣinī' has mentioned three smaller branches which, according to him, can be learned each in a day by an intelligent person and which give some sort of 'super-natural power' to the person who studies them. The first of these is 'Paracittajñāna', *i.e.* Thought-reading, the second—'Dūraśravaṇadarśanacintā' *i.e.*, clairaudience, clairvoyance, telepathy; and the third—Ratnāmṛtaviśeṣanirmāṇa—the knowledge of making imitation jewellery, tonics, elixir of life, etc. The mediaeval alchemy is but an aspect of this art.

Vallabha has added four more—

1. Kāmādi-Sāntvana, *i.e.*, the means of soothing the senses when they are excited.
2. Tadudbodha—Exciting and stimulating the same.
3. Śatrumitrakaraṇa—To turn a foe into a friend and *vice versa*.
4. Sakalavastvanyathā karaṇa—To disturb the natural state of any object.

Many other aspects of Sixty-four branches of fine arts in ancient India require to be further dealt with in the light of a large number of details and useful references available from the treasurehouse of our ancient Sanskrit and Pali Literature. The impact of the Indian conception of aesthetics upon the artistic activities of the people of ancient days need further to be examined and properly documented. An attempt in that line might be undertaken in a further edition of this little volume.

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