ŚRĪ-TATTVA-NIDHI

(OF KRISHṆARĀJA WOḌEYAR III OF MYSORE)

(VOl-1)



Editor

S. K. Ramachandra Rao

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SVARACHŪḌĀMAṆI

(Rāgamālā Paintings)

Editor

Prof. S. K. Ramachandra Rao

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PREFACE

Kannada University is an institution that provides opportunities for learning, but not a University that offers teaching. In a way ours is an institution that creates education. In India we have an ancient wisdom along with a stream of knowledge that has flown from the west. The confrontation between these two has brought both illumination as well as a sense of bewilderment. What is now needed is a methodology to disseminate this new wisdom. The exploration of new methodologies is the aim of all the research activities that are being carried out here. We have to grasp the awareness that springs out of the harmony and confrontation of the sciences and the arts, the classical and the folk, the indigenous and the extraneous, the occidental and the oriental and the great and the little traditions. We must also strive to express this awareness in Kannada, as it is only such awareness which finds expression in one's own language that is useful. Translation, explication, interpretation and criticism are some of the ways in which the new awareness could be created. Kannada University provides ample opportunities for such activities and provides the right kind of ambience.

The literature that is formulated in this manner must be published. Our Prasaranga has this responsibility of making this knowledge available to the people. Our Prasaranga aims at publishing books specially commissioned, by experts in various fields and also bringing to light the knowledge that is created in our University. Our Prasaranga should provide a proper perspective to the new knowledge. Without a proper perspective both nature and culture lose their meaning. Our people, who do not even bother to look at the ancient stone inscriptions are willing to read them when they are published in the form of a

book. The words that our people use in their everyday life, when collected in the form a dictionary, acquire status and value of knowledge.

Our Prasaranga is engaged in providing a much wider perspective than this. Our publications intend to collect the knowledge from the world and to return it to the world.

To give the form of a book to the knowledge that is gathered is the responsibility of our Prasaranga. One could even say that this process of metamorphosis is the unique feature of our University.

SRĪ-TATTVA-NIDHI is a rare and unique work of the period of Mummadi Krishnaraja Wodeyar. It is a valuable record of the cultural history of Karnataka. I am grateful to Professor S.K. Ramachandra Rao, an eminent scholar of our state, for taking up the responsibility of editing this work.

Kannada University
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Chandrashekhar Kambar
Vice Chancellor

INTRODUCTION

One of the major contributions of Karnataka to Indian culture is the remarkable and encyclopaedic work, *Śrī-tattva-nidhi*, prepared by Kṛishṇa-rāja-Woḍeyar III (1780-1865), who was the Mahārāja of Mysore. A great patron of art and learning, he was himself an artist, scholar and writer. This book in Kannada is a compilation of passages from classical Sanskrit sources, pertaining to diverse subjects like iconography of our pantheon, places of worship, scriptural divisions, literary pursuits, music, dance, astrology, and indoor games. It is a monument of the ruler's versatile interests and broad-based erudition. The more significant feature of this work is the lovely paintings that illustrate the topics dealt with.

There is a copy of this unique work in the library of the Oriental Research Institute, Mysore; another copy, better preserved and more sensitively illustrated, is in the Mysore Palace, and I had an occasion to see it, due to the kindness and courtesy of Sri Śrī-kaṇṭha-datta Narasiṁha-rāja Woḍeyar. I have in my possession another complete copy of this work, got prepared by the royal author himself, but bereft of illustrations. I do not know if there are more copies of this work.

It is strange that this work, which is a veritable treasure, and of which the Kannada folk could justly be proud, has not been published till now, barring an unedited publication of only the text in Devanāgari characters by Khemaraj Krishnadas of Sri Venkateshwar Steam Press, Bombay, nearly a century ago. Dr. Chandrasekhar Kambar, Vice-Chancellor of the Kannada University, Hampi, therefore merits our congratulations and gratitude for having undertook to publish this great work in several volumes. And I am personally grateful to him for having approached me to undertake the editing of this work.

I had with me another manuscript book of the same author (Kṛishṇarāja-Woḍeyar III), *Swara-chūḍāmaṇi* containing more than thirty rāga-mālā paintings, which are unique

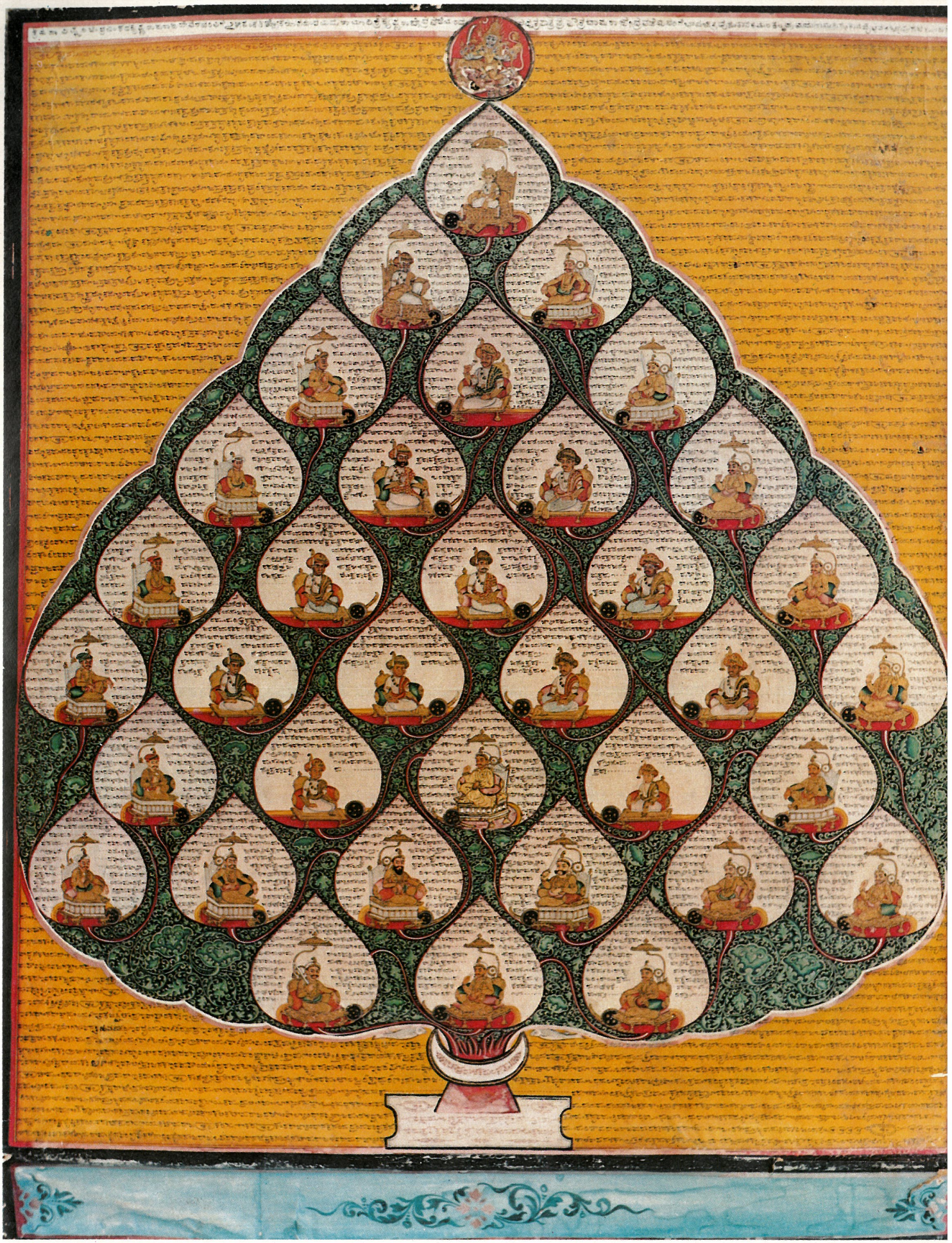
and unusual in South India, and not noticed till now by musicologists and art-enthusiasts. I found that another set of rāga-mālā paintings is incorporated in the copy of *Śrī-tattva-nidhi* in the library of Oriental Research Institute. The paintings in my possession were far superior to the ones in the Mysore copy. When our procuring the illustrations of *Śrī-tattva-nidhi* ran into some difficulty, it was decided that the first volume that the Kannada University, Hampi, planned to bring out would deal with the section on Music, and utilize the rāga-mālā-paintings in my possession. Thus the present volume provides the text and illustrations of *Svara-chūḍāmaṇi,* which in fact forms a part of Śrī-tattva-nidhi (as available in the Oriental Research Institute and in the Mysore Palace). The second and third volumes will follow the arrangement of topics given in the copy of *Śrī-tattva-nidhi*, which is in my possession. The present volume contains an elaborate introduction regarding the life and works of the royal author and also an appreciation of the musical ideas and art-style that matured in Mysore during his days. The introduction to the second volume will contain the detailed content analysis of *Śrī-tattva-nidhi,* and an evaluation of the iconographic attempts that were made for this book.

This book is a free translation made by me of my own Kannada book that was published last year by the Kannada University, Hampi. I have found it possible to correct some of the errors which had crept into the Kannada book, and which noticed when it was too late to do anything about them.

S.K.Ramachandra Rao



KRISHṆARĀJA WOḌEYAR III



ABOUT THE AUTHOR OF ŚRĪ-TATTVA-NIDHI

(1)

It is well-known to students of recent Indian history that the erstwhile rulers of the state of Mysore (now included in Karnātaka) were great patrons of art and learning, besides being the architects of a 'model state'. Many of the mahārājas of Mysore were themselves authors and poets, and they encouraged not only literary pursuits but music, painting, sculpture and architecture. They were votaries of tradition, and they naturally upheld values that were traditional in character. They were also enthusiastic admirers of science, technology and crafts cultivated in Europe; they recognized the value of modernity and progress. More significantly, they as rulers were eager that the people at large should partake of the benefits of whatever they encouraged.

In a sense, the tradition of patronizing art and letters, which the monarchs of the Vijayanagar empire avidly pursued, continued in Mysore after the collapse of the Vijayanagar empire around 1565. The last prince of the Vijayanagar dynasty himself sought asylum in Mysore as also the artists, craftsmen and scholars of his court. The most illustrious among the rulers of Mysore who supported and honoured literary and artistic excellence was Krishṇarāja-woḍeyar III (1794-1868)

This ruler had an advantage which his predecessors or successors did not have: he did not have to rule. He was freed from the responsibility of actually governing the state

for the major part of his long life. Accusing him of inefficient administration, the British (who were slowly but steadily tightening their grip over all the native states) had appropriated unto themselves the right and responsibility of ruling the state on the mahārāja's behalf. The mahārāja was allowed to retain the pomp of royalty but was stripped of all power.

Luckily for the people of Mysore, the mahārāja was a remarkable man. Highly cultured, he was an irrepressible and extraordinary votary of culture. He utilized his enforced freedom from the worry of statecraft and ample liesure to turn his attention to things of more enduring worth: literature, art and religion. He gathered round him the best of artists and scholars, and encouraged them to produce their best, for the benefit of the people. He was rightly described as the celebrated Bhoja of the modern age.

Born in 1794 as the son of the king of Mysore, Khāsā- Chāmarāja-woḍeyar III (1774-1796), and his bride Kempa-nañjammaṇṇi, he was duly installed as the monarch on the thirteenth of June 1799, when he was but a lad of five years. However, his grandmother and queen-regent, Lakshmammaṇṇi (1742-1810), was ruling on his behalf. She was indeed a remarkable lady. Daughter of a nobleman of the Mysore court, Katti-Gopālarāje-urs, she married the ruler Krishṇarāja-woḍeyar II in 1759. This marriage plunged her in a long series of extremely trying situations, but she discharged herself altogether creditably. And she was virtually ruling the state all through her life. Her husband died rather young, and she had no children of her own. She got the young son of her co-wife, Nañjarāja-woḍeyar, installed as king; and when this boy died after four years, she made his brother Chāmarāja-woḍeyar king. This boy too died after nearly six years. The queen-regent then adopted a boy from her own family, Khāsā-Chāmarāja-woḍeyar, and made him occupy the throne of Mysore. All through these years, however, it was she who was actually administering the state with the help of a council of wise and experinced ministers.

This adopted son of hers also died of small-pox in the year 1796, when his son Krishṇarāja-woḍeyar III was only two years of age. Three years later, the queen-regent formally put up this boy as the future monarch of Mysore, but continued to rule the state till her death in 1810. Her grandson who was a ruler only in name till then, assumed powers and began to administer independently. The early years of his rule were above board, thanks to the sagacious and loyal counsellors like Pūrṇayya who continued to hold the reigns. But the British who had an interest in, and hold over, Mysore since 1719 when Ṭippu-sulṭān was killed by them in the battle of Śrīraṅgapaṭṇa, found reason to interfere with the monarch's administration around 1831 and to exercise their power. The state began to be ruled by British commissioners, and the king was reduced to a mere figurehead.

Although Krishṇarāja-woḍeyar III lost his power in the prime of his youth (when he was thirty-six years of age), he was allowed a rather munificent purse. About three and a half lakhs of rupees a year were earmarked for his personal and household (palace) expences, besides a share in the 'pañjam' amount of the state revenue. But an old document reveals that this purse proved meagre for the Mahārāja, whose interest in culture was enormous and unbridled.

A stone inscription in the Prasanna-Krishṇasvāmi temple in the palace-complex in Mysore mentions nine counts on which the prince was to be regarded as 'a veritable jewel':

(1) bhūṣhā-ratna ('jewel of decorations') : He got made and donated several kinds of costly ornaments and decorations (like bejewelled crowns, pearl and gold necklaces and elaborate ear-pieces) for the deities in celebrated temples like Mēlukōṭe and Nañjanguḍ (near Mysore), to be worn on special occasions.

(2) deśa-ratna ('jewel of the country'): He was responsible for the formation of several new villages and townships in the 'country' (viz. the old state of Mysore). The prominent instance is the formation of the presentday Chāmarājanagar Town, named after his father (Khāsā-Chāmarāja-woḍeyar) and formed by adding several villages to the hamlet Arikuṭhāra, where his father was born.

(3) sevā-ratna ('jewel of service'): In several towns of the state, hospitals and inns (where food was given free to travellers and pilgrims) were established at his instance. He undertook the repair and construction of old and dilapidated shrines. And he provided for services in several famous temples of the South like those of Tirupati, Uḍipi, Śrī-śaila, Subrahmaṇya, Śrīraṅga, Kāñchīpuram and Madhurai) and also in minor shrines within the state (like the Mallikārjuna temple in Muḍukutore, Vaidyeśvara temple of Talakāḍu, Raṅganātha temple of Biḷigiri, Honnā-devī temple in Sosale and Tibbā-devī temple in Mūgūr.)

(4) dāna-ratna ('jewel of gifts'): He got agrahāras (row of houses for poor and devout brāhmaṇa-scholars) built, and made gifts of land tax-free to the indigent. Twelve agrahāras are ascribed to his initiative (like Krishṇa-rājendra-purāgrahara near Kaḷale, Nañjamāmbā-agrahāra near Krishṇarāja-nagar, Devīrāmbā-agrahāra near Maḷavalli and Devājāmbāgrahāra near Hoḷe-narasī-pura), and there are several documents testifying to his gifts and donations.

(5) pratishṭhā ratna ('jewels of consecrations'): He got gopuras (tapering towers of several storeys at the entrances of temples) constructed in popular temples like those Chāmuṇḍi on the hill in Mysore and Nañjuṇḍesvara temple in Nañjanguḍ, near Mysore. He also got installed icons for worship in several shrines (like Chāmarājeśvara in Chāmarājanagar, Śveta-varāha, Tṛṇeśvara and Prasanna-Krishṇa-svāmi in Mysore, and Lakshmī narasiṁha in Śrī-raṅga-paṭṭana).

(6) upakāra-ratna ('jewel of benevolence'): In order to help the people at large, he got bridges constructed over rivers (like Kāveri, Lokapāvani, and Arkāvati), steps on the riverside and other bathing facilities (like those in Paschima-vāhinī), and planted trees on the roadsides. He excavated tanks (like Kārañji-kere in Mysore, Doḍḍa-kere in Bangalore and Panasa-bāvi near Chikkaballāpur), and provided free food and boarding for travellers.

(7) dharma-ratna ('jewel of religious merit'): He made generous provision of lodging and boarding for pilgrims in celebrated and crowded pilgrim-centres like those of Tirupati-Tirumala and Vāraṇāsī.

(8) kīrti-ratna ('jewel of renown'): He minted gold and silver coins to perpetuate his celebrity (like the Krishṇa-rāja-varaha and Bahaddara-varaha in gold and turuchi-kāsu in silver).

(9) sārasvata-ratna ('jewel of learning'): He got written several literary and religious works in Kannada by scholars of his court, got them litho-printed in the press attached to his palace, and distributed copies to the people. He himself composed many works (to be mentioned later) and contributed considerably to the growth of learning in the state. The 'Vaṁśāvataraṇa- vaibhava-gadya', a contemporary eulogy of this king, described him thus: 'śrī-tattva-nidhyādyaneka-grantha-nirmāṇa-prakāśita-sakala-śāstrārtha-pāṇḍitya-vaibhavah'

It is obvious that he was zealous about preserving the traditional lore, and concerned about the propagation of cultural values enshrined in this lore. Well-known was his enthusiasm for religious edifices, but not so well known was his aesthetic sense in all the shrines that he got constructed or in the gifts that he made to them. The towers for the shrines that he built, the icons that he got carved or cast, the vessels and utensils that he donated and the ornaments and decorations that he presented for the icons were all superb pieces of art. The books that he wrote or that he got written were models of calligraphic skill and were copiously accompanied by paintings and drawings. He had in his court not only scholars in different branches of learning but artists of eminence, all of whom held in high esteem their patron's taste and appreciation.

Some of the poets, musicians, scholars and artists who thronged his court had come from neighbouring states seeking his patronage. Among them were puṇḍits from Mahārāshṭra, who were left without support when the rule of the Peshvas disappeared around 1818. The names of several scholars in Mysore are even now of hallowed memory: Tryaṁbaka-śāstri (master of four disciplines), Kāśināṭha-śāstri and Viśvanāṭha-śāstri (vyākaraṇa-śāstra), Rājeśvara-śāstri (mantra-śāstra), Tirupati Bāḷāchārya (tarka-śāstra) Kuṁbhakoṇam Śeshāchārya, Ānanda-āḻwar, Teṅgale Sudarśanāchārya (alaṅkāra-śāstra). Among the poets that adorned the court of Krishṇarāja- woḍeyar III were Kuṇigal Rāma-śāstri, (author of several works in Sanskrit) Kempu-nārāyaṇa-kavi (author of *Mudrā-mañjushā*), Vyākaraṇam Narasiṁha-śāstri, Devalāpura Nañjuṇḍa, Aḷiya-liṅga-rāja (son-in-law of the king), Devachandrakavi, Sosale Garaḷa-puri-śāstri, Vishṇupādāchārya and Sajjayāchārya.

There were brilliant artists in the intimate circle of the king's friends, who accompanied him in his travels and made potraits of the interesting persons that the king met. The king got an album made out of these portrait-sketches, and a part of this collection is preserved now in the Jaganmohan palace at Mysore. The artists were also involved in the preparation of illustrated copies of the books that the king himself wrote or that he commissioned the scholars of his court to write.

The king was in the habit of presenting to the chieftains and learned men who visited him copies of the books that he got printed in the litho-press attached to the Jagadambā-vilās apartment of the palace, and also the paintings executed by his court-artists. An unusual work of art is the family-tree of the royal dynasty of Mysore (vaṁśa-vṛksha), prepared by Tippaṇṇa, son of Rāmappa and grandson of Sarige Chennayya. It contains the portraits of all the princes in the family of Yadurāya (the founder of the royal family of Mysore), some of whom ascended the throne while the others did not. Those who became rulers are shown seated on a throne with a canopy of the 'royal parasol' within tiny leaf-like enclosures. Details concerning the princes are inscribed within the enclosurers. The entire painting has an elaborate account of the origin, growth, achievement and merits of the royal family. The splendid painting is now preserved in the archives of Karnataka Chitra-Kala-Parishat of Bangalore; and it has been reprodued here (courtesy of Shri M.S. Nanjunda Rao, secretary of the Chitra-Kala-Parishat).

Books that were compiled or composed during the years that we are now considering involved in a prominent manner a team of artists who were adepts in draughtsmanship and book-illustration.

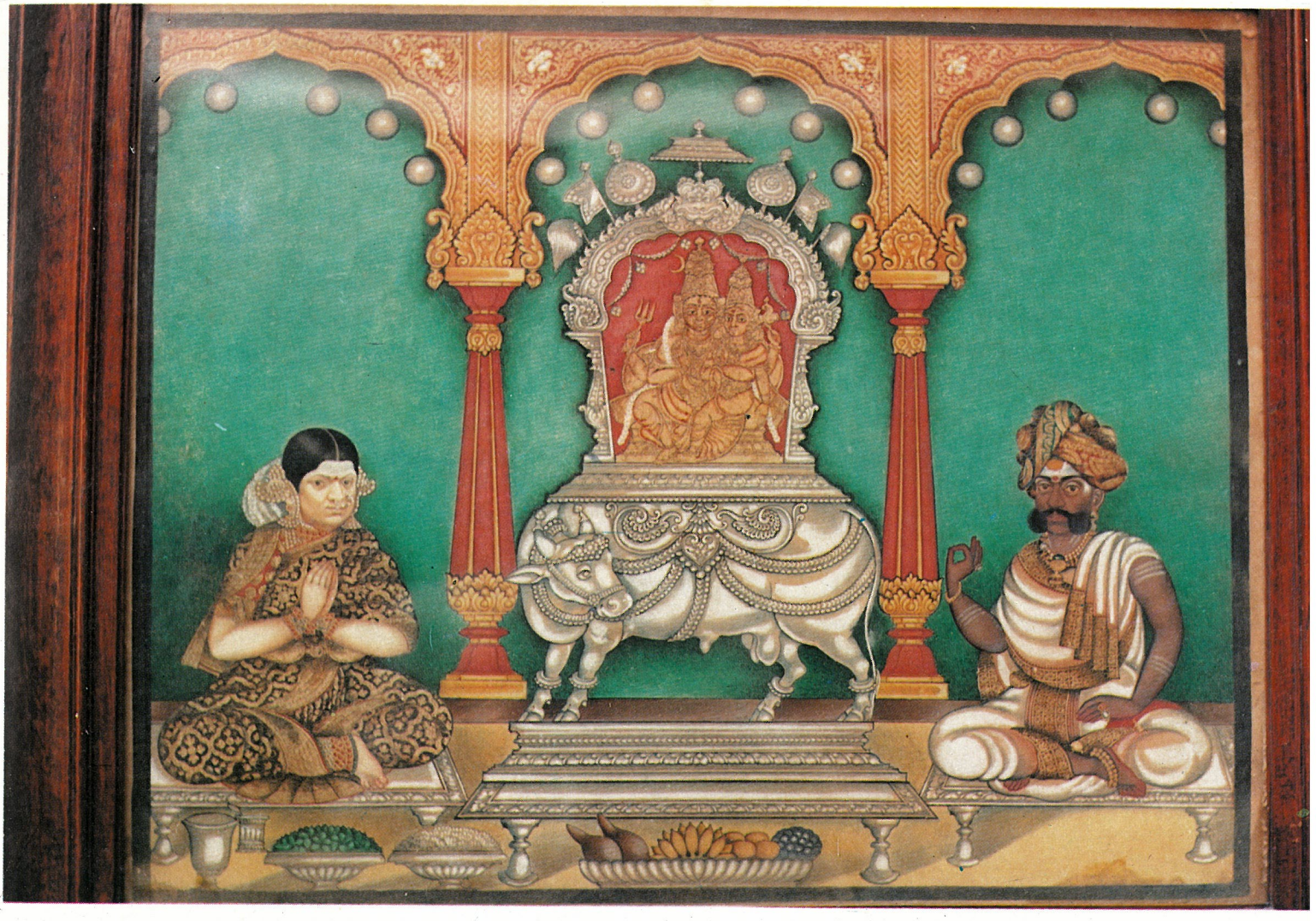
(2)

To understand and appreciate the unique personality of the Mahārāja (Krishṇarāja-woḍeyar III), we need to acquaint ourselves slightly at least with the affairs of the royal family then and the times in which the Mahārāja lived. His immediate predecessors had been deprived of real power for over thirty years, although they continued to be called kings and sit formally on the throne on ceremonial occasions. The power had been usurped by a soldier who was in their servive, Hyder Āli, who became, around 1746, prominent and, around 1761, the supreme dictator of Mysore. After his death in 1782, his son Ṭippu assumed all his father's powers and more, and till his assassination in 1799 by the British army at Śrī-raṅga-paṭṭaṇa he personified the military power that Mysore was. The four mahārājas who sat on the throne one after another in the inter-regnum were pushed into total oblivion.

The birth of Krishṇarāja-woḍeyar III heralded a change in the vicissitudes of the royal family of Mysore. Even as the future king was a tiny toddler, Tippu disappeared from the scene and the mother-regent, Lakshmammaṇṇi, could hope for the return of power to the royal family of Mysore. But Mysore could no longer be an independent power. It had already become a subordinate ally of the British. The mother-regent had herself signed the Subsidiary Treaty of 1799 with the East India Company, accepting their protection and control. Her husband Krishṇarāja-woḍeyar II (1734-1766) and her adopted son Khāsā-Chāmarāja-woḍeyar (1776-1796) were mahārājas only in name; Hyder-Āli and later Ṭippu were the real masters of the land. She had secretly sought the help of the British to regain power. Her efforts bore fruit, which however, was not an unmixed one.

The name of Pūrṇayya has already been mentioned. As the dewan during the most troublesome period for Mysore, he distinguished himself as the most brilliant and efficient of administrators and loyal to the throne. Born around 1746 in Tirukambūr (in Tirucchirapalli district) as the son of Kṛishṇāchārya and Lakshmamma, he lost his father when he was barely eleven; and the family was so poor that his mother had to work in households and eke out a living. The mother and son moved over to Satyamaṅgala in 1760, and the young Pūrṇayya joined a local merchant (Raṅga-śetti) as a clerk and became his trusted assistant. This merchant had dealings with another merchant Annadāna-śetti in Śrī-raṅga-paṭṭaṇa, who in turn was connected with the administrative unit of Hyder-Āli. Pūrṇayya's talents were eventually recognized by the 'supreme dictator', who took the young man as a clerk in the toshikhānā (treasury). This was around 1770, and in due

The Mysore Chieftain engaged in worship



course, Pūrṇayya won Hyder's confidence and was placed in charge of the commissariat during Hyder's war-merches. After Hyder's death, he continued to have the confidence of Ṭippu, and even after Ṭippu was assassinated, the British overlords thought it fit to continue the services of Pūrṇayya for the state.

Pūrṇayya served the state as its head, providing an efficient administration for more than twelve years after the passing away of Ṭippu and the return of power to the Mysore royalty. His most characteristic trait was loyalty to his masters; and he was trusted alike by Hyder, Ṭippu, the British governor, Lakshmammaṇṇi and Krishṇarāja-woḍeyar III. He was sincere in his concern for the people of the state, and he was one of the most brilliant minds of the period, as amply evidenced by his economic plans for rural welfare, establishment of judiciary independent of communal conventions, administrative reforms and set-up of a neat bureaucratic framework.

He was involved, necessarily and thoughtfully, in the training of the young prince, Krishṇarāja-woḍeyar III, by the mother-regent Lakshmammaṇṇi. He became a guide and mentor to the Mahārāja during his formative years, and was a great help to the mother-regent in her efforts to secure the good-will of the British who had already held the state in their political grip. He was the dewān (viz. the administrative head) of the state during the regency of the mahārāja and also after the latter assumed independent charge in 1810.

Lakshmammaṇṇi, the mother-regent, died in the month of February in 1810, after a long life of struggle for the restoration of power to the royal family, and frequent and bitter frustrations. Childless herself, she tried to set up two of her step-sons on the throne after her husband died, but both youngsters died one after another; she adopted another boy and when he grew up he too died stricken with small pox. But he left behind a child to succeed him and this was Krishṇarāja-woḍeyar III, who however was only two year old when his father died (in 1796). All along, Lakshmammaṇṇi had to manage the palace affairs and to a limited extent the administrative set-up (for Hyder and Ṭippu with the help of Pūrṇayya were masters of the political, economic and administrative affairs), besides ceaselessly endeavouring to recover power for the royal family.

She had eventually succeeded in her endeavour and had the satisfaction of seeing the prince, whom she had lovingly brought up (for the mother of this prince had died soon after delivering him), well saddled in power. But she died precisely when the prince assumed independent charge as monarch. Pūrṇayya, who had helped her all along not only to recover power for the royal family of Mysore but in training the young prince in statecraft, continued for two years after her death as the administrative head of the state.

At sixty-six, he felt he was growing old and sought for retirement. Three months after he laid down his office, he passed away in Śrī-raṅga-paṭṭaṇa, leaving the Mahārāja forlorn and grief-stricken. Even the death of his grandmother, Lakshmammaṇṇi, had not shaken the Mahārāja as the death of Pūrṇayya did.

After the death of Pūrṇayya, the efficiency of administration gradually waned. The young prince was no doubt endowed with a robust common sense, which he retained till his end, and a goodness of heart, which also survived his misfortunes all through his life; but he was utterly devoid of worldy wisdom. He was a poor judge of men, and succeeded in gathering round him flatterers, time-servers and self-seekers. He trusted all too readily unscrupulous people, and invested them with power and funds. The dewans after Pūrṇayya ('baragīr-bakshi' Bāḷāji-rāo, 'sowār-bakshi' Rāma-rāo, Bābu-rāo, Siddharāj-urs, Liṅgarāj-urs and Veṅkaṭarāj-urs) were men of wide and valuable military experience, but lacked administrative acumen. They were assets during war, but useless in times of peace. The 'huzūr masāhibs' (viz. counsellors) (like Rāmaliṅga-mudaliār, Viṇe-Veṅkaṭasubbayya and Chowḍayya) were some of them wicked and autocratic.

The ministers were accused of mismanagement, tyranny and oppression. Sir Thomas Munroe, the Governor of Madras, reported in 1817 to the Marquis of Hastings that the "rājā of Mysore was indolent and prodigal". It was mentioned that the prince had squandered six lakhs of pagodas that Pūrṇayya had left in the treasury at the time of his retirement. There were numerous insurrections in the administrative divisions (Nagar, Chitradurga and Bangalore) and wide-spread protests from the people. In less than two decades, the independent rule of Krishṇarāja-woḍeyar had come to be regarded as 'disastrous'.

Lord Dalhousie's Minutes to the Court of Directors in England spoke of the rule of the Mahārāja being "scandalously and hopelessly bad". A letter from the British Governor-General to the Mahārāja dated 7th of September 1831 charged him with "maladministration and misgovernment". The Mahārāja was told that his rule had become "no longer bearable by the inhabitants of the territory of your Highness for the past year and a half", and that " the entire dominions of your Highness have been in insurrection in consequence". Two British commissioners (Col. John Briggs and C.M. Lushington) were appointed to take over the administration of the state from the Mahārāja. Thus the unfortunate prince was divested of his power on the 19th of October 1831.

This was an unexpected and severe blow to the self-respect and independence of the Mahārāja, but it did not shake his composure, which was a characteristic trait of his. Nor did he compromise with the turn of events sheepishly. Of course, he could not resist

the transfer of power, for according to the Subsidiary Treaty of 1799 (which his grandmother had entered into), the state had already accepted the position of a subordinate ally. But he repeatedly prevailed upon Commissioners, the Governor of Madras and other influential persons to get corrected what he regarded as a mistake on the part of the British overlords. In fact, Lord William Bentinck after he visited the Mahārāja in April 1834, "felt doubts about the legality and justice of depriving the Rāja of the administration of the country"

But the British administration refused to reconsider the transfer of power from the prince to the Commissioners, despite the persistent appeals of the prince. Even as late as 1864, Lewin B. Bowring, who was the Commissioner of Mysore, delivered a 'kharita' to the Mahārāja, informing him that in the opinion of the Court of Directors in England, the "reinstatement of the Rāja in the administration of the country was incompatible with the true interests of the people". The Mahārāja was visibly disappointed. He was already 62 years of age, and as he had informed Lord Dalhousie earlier, "he was the only Rāja who for the twenty generations past has lived to the age of sixty years". He did not expect to live much longer. But what he told Lewin Bowring on this occassion was memorable: "So long as justice sides my cause, there is little fear of losing my rights. If one authority refuse me my claims, I shall never cease to importune another higher authority for better treatment."

This was typical of his character. He did not allow adverse conditions to break his spirit; nor did disappointments stop his efforts. It was not in his nature to despair and become despondent, under any stress. He had a positive outlook on life, and believed that human effort can alter the destiny. Till his end, he never compromised with his lot. He hated the idea of Mysore "being wiped out as a distinct identity", and strove to secure "the permanent continuance of Mysore as a Native State without being merged in the ocean of British territory". It was not his desire for personal aggrandizement or wounded self-respect that prompted him to persist against odds; it was more his concern for the people who had a special regard and affection for royalty that moved him.

His efforts ultimately bore fruit although he did not live to see it. It was only his adopted child that could be formally installed as king accompanied by a proclamation from the Court of Directors in England that power would be restored to this prince when he came of age. He adopted when he was 71 this child of three years (later known as Chāmarāja-wodeyar X, 1881-1894) on the 18th of June, 1865 again against many odds; he took seriously ill and passed away on the 28th of March, 1868; and the formal installation of the future king was held on the 11th of April in the same year. And the prince became

the full-fledged monarch on the 25th of March 1881, when he reached his eighteenth year. The royal dynasty of the Woḍeyars continued to rule Mysore (albeit as a subordinate ally) until the nation became independent in 1947.

Here is an account of the personality of Krishṇarāja-woḍeyar III based on contemporary documents (Cf. M. Shama Rao; *Modern Mysore,* I, from the beginning to 1868, Higginbothams, Bangalore, 1936):

"He was somewhat short of stature but had a pleasant and dignified countenance. His complexion was fair and his dress was ordinarily in excellent taste. On public occasions he used to wear round his neck a triple necklce of pearls and girt round his waist was also a sword with a medallion of the Queen of England upon the belt. He was of a kindly and generous nature and possessed many amicable qualities. He was well up in the administrative details of his State and possessed a rare memory. He never gave up lightly any subject on which his heart had been set and there was in him an extraordinary amount of persistence and tenacity in pushing forward his views. Krishnarāja wodeyar was described by those who knew him well as a prince of more than average acuteness of intellect, active for his years, and capable of taking a shrewd and lively share in a discussion on public affairs, master of three languages spoken in his dominions Kannada, Mārathi and Hindusthāni, sufficiently acquainted with English to appreciate and control a correspondence and to understand a good deal of conversation, though unable or unwilling to take part in it" (p. 605).

'In private, the Mahārāja divested himself of all state and was accustomed to sit up to a late hour at night listening to the gossip of the town, hearing tales and poetry, and sometimes discussing politics or religious themes. He was fond of pungent dishes' (p. 606)

'The Mahārāja was refined in demeanour and his conversation was generally seasoned by shrewd and sarcastic remarks, and he was fond of jokes'.

'Krishnarāja-wodeyar was a great patron of learning and his charities were innumerable and princely. The Mahārāja, besides the knowledge he possessed of the four languages already mentioned, was also acquainted with Persian and Sanskrit. He had a well-stocked library and scholars learned in various branches received liberal encouragement at his hands (p. 607)

Lord Valentia (nephew of General Wellesley) who visited Mysore in 1804 and met the Mahārāja has left behind an account of his impressions about the young Mahārāja:

"The musnud on which the Rājā was seated was of ivory and had much carving. The young Rājā was dressed in gold tissue, with some pearls round his neck.

I turned the conversation to the new town of Mysore and several indifferent subjects to try if the Rāja's replies would be ready. He never hesitated, spoke sensibly and I was assured by Major Symons that he was not prompted. He is about 11 years old, of middle size, neither tall nor short for his age, not handsome but of an intelligent countenance. He seemed lively...

I enquired of his pursuits and was informed that he was fond of riding and the sports of the field. These were considered as becoming his dignity. But when I observed that he seemed playful, I was instantly assured that he was not so."

(quoted M. Shama Rao, op.cit., p.374)

(3)

Krishṇarāja-wodeyar III appears to have regarded the loss of his right to rule the state as a turn of events determined by fate, as something ordained by higher forces. Nevertheless he was convinced that those who were responsible for this at the mundane level had acted in a high-handed and unreasonable manner. He therefore never reconciled himself to this injustice meted out to him. He endeavoured without a let-up to recover his right to rule. Rebuffs and rejections did not dishearten him. He lived to see that his efforts at last bore fruit, and that power would be restored to his adopted child.

But what is significant is that this misfortune did not sour his temperament. He did not smart under humiliation, nor did he lose his cool. He retained all through his life royal dignity and cheerful disposition. He did not curse his fate in despondency, but set out to win over both destiny and the mortal overlords in England. He seems to have become more devout and creative during the years that were marked by his political impotence. He took to writing books, making pilgrimages, encouraging art and engaging himself in religious activities of various kinds.

The background of his devout temperament may become to a small extent evident by the details provided in an illumined panegyric entitled 'Vaṁśāvataraṇa-gadya' prepared by Tippaṇṇa, an attendant of the king ('mahā-sannidhānada gottugāra'). There is a reference in it to the king's father, Khāsā-Chāmarāja- woḍeyar, having performed in the Nañjangud temple (near Mysore) the 'koṭi-puraścharaṇa' of the Śiva-pañchākshari-mantra (repeating ceremonially the mantra 'om namaś-śiyāya' ten million times), before the great son was born to him. The birth of Krishṇarāja-woḍeyar III was thus believed to be due to the grace of the presiding deity Śrīkaṇṭheśvara (or Nañjuṇḍeśvara) of the great temple in Nañjanguḍ:

'koṭi-pañchākshari-puraścharyā-paritoshita-
śrī-kaṇṭheśvara kṛpā-kaṭākṣha-pūrṇa-pātra''

If was natural therefore that the king should be exceedingly devout and attached especially to the temple at Nañjanguḍ. He contributed considerably to the enrichment and enlargement of that temple. Krishṇarāja-woḍeyar's grand-mother, Lakshmammaṇṇi, who was the mother-regent when her adopted son Khāsā- Chāmarāja-woḍeyar was nominally on the throne, had also offered special prayers at the hill-temple of Chāmuṇḍeśvari for the continuity and prosperity of the royal family of Mysore; and she had believed that this prince was born in answer to her devotion to Chāmuṇḍi, who was the tutellary deity of the Wodeyars. The king was specially devoted to this goddess, and made the hill-temple prosperous.

Tippaṇṇa's panegyric suggests that the king was favoured by Śrīkaṇṭheśvara and Chāmuṇḍeśvari, and that all his greatness was directly due to this fact:

'śrī-chāmuṇḍāmbikā- mahā-prasāda-parikalpitāvatārah'
'śrī-chāmuṇḍā-padāmbhoja-bhramarāyita-mānasah'
'śrī-kaṇṭheśvara-prasāda-labdha-sarva-sāmrājya-śālī'
'śiva-pūjā-labdha-dīkshā-dhuriṇa'

Chāmuṇḍeśvari for Krishṇarāja-woḍeyar III was not only the tutellary deity (kula-devatā) but his chosen goddess (ishṭa-daiva). His grandmother (the mother-regent) is recorded to have taken him soon after he was formally installed on the throne as a boy of five, to the hill-temple for thanks-offering. It was on a Friday in the month of Phālguṇa (1804-5) that the royal party, including the dewan, Pūrṇayya, and all the senior officers of the palace, went up to the temple and worshipped the goddess in all splendour and gaity. This must have made a powerful impression on the young prince.

The association of the royal family of Mysore with the hill temple is of considerable anitquity. A document prepared in 1785, which was supplied around 1916 by Muddarāj-urs, personal secretary to the then Mahārāja, to the author of the official account in Kannaḍa of the dynastic rule of the woḍeyars (*Śrīman-mahārājaravara vaṁśāvaḷi*), records that the founder of the 'royal family of Mysore, Yadu-rāya (also known as Vijayarāja-woḍeyar), arrived in Haḍadaṇa, a fortress on the southern side of the Chāmuṇḍi-hill, and worshipped the goddess on the hill:

> 'śrī-raṅga-paṭṭaṇakke bandu alli noḍi-koṇḍu kāverige dakshiṇadalli chāmuṇḍeśvari- aṁmanavara beṭṭada vatti-nally, dakshiṇa-pārśvadalli haḍadaṇa yemba koṭege bandu chāmuṇḍeśvari- aṁmanavara seveyannu māḍikoṇḍu yi prakāra yiruttā-yiddalli...'

Mysore was not an important or populous town at that time, but Śrī-raṅga-paṭṭaṇa, an island formed by the river Kāverī, was. And the hill on which stood a small shrine to goddess Chāmuṇḍi was also celebrated. Mysore at that time was a 'hūḍeya', viz, a safe place for the people to hide when the enemy marauders attacked. The document cited above also contains the information that there was a shrine of the Choḷa period in this place for the god Lakshmī-ramaṇa; and that when the founder of the royal family of Mysore reached this place, he was accepted by the people as their king:

> 'mahisūru vondu hūḍeyavāgi choḷa-pratishṭheyāgi Lakshmī-ramaṇa-svāmiyavaru suprasannateyāgiruvadannu yi vijayarāja-wodeyaru yivara taṁmaṁdiru saha svāri-margavāgi bandu yī hūḍeyadalliruva mandiyammu rāja-maṁnaṇeyimda vaśa- vrttiyannu māḍi-koṇḍu.'

Thus, the early monarchs of Mysore were naturally aware of the hill-temple of Chāmuṇḍeśvari; but their devotion was focussed on Lakshmī-ramaṇa, the patron-deity of the 'hūḍeya' that Mysore then was. Mysore ceased to be the capital, when Rāja-woḍeyar (1552-1617) shifted to Śrī-raṅga-paṭṭaṇa nine miles away. Royal devotion was now transferred from Lakshmī-ramaṇa to Raṅga-nātha (the patron-deity of Śrī-raṅga-paṭṭaṇa). Chāmuṇḍeśvarī was almost forgotten until Mysore again became the capital when the reign of Krishṇarāja-woḍeyar III began in the month of June in 1799. None of the twenty kings that ruled the state before this date had thought of renovating the hill-shrine which was then almost in a dilapidated condition, or of making doṇations to make regular worship possible there.

It is true that Rāja-woḍeyar (1552-1617) who resided in Mysore during the early

years of his career, commissioned the building of the conventional gate-tower (rāja-gopura) for the hill temple; but the project did not materialize, for the king moved away from Mysore to Śrī-raṅga-paṭṭana. Later, Doḍḍa-devarāja-woḍeyar (1639-1673) constructed an ascent (sopāna) of a thousand steps to the hill-temple; the splendid monolith of the sacred bull, half-way up the hill, was also his idea (1664). But he did nothing to renovate the shrine on top of the hill. The mother-regent Lakshmammaṇṇi, the grandmother of Krishṇarāja-woḍeyar III, was a fervent devotee of the hill-goddess, but was not in a position to improve the condition of the temple.

It was at her instance that Krishṇarāja-woḍeyar III not only visited the hill-shrine frequently but resolved to make it a grand edifice. The icon of the goddess in the sanctum had become infirm on the pedestal; the 'ashta-bandha' ritual for fixing the icon properly in accordance with scriptural prescriptions was undertaken by the king's order in 1820. The king also got constructed a lofty gateway-tower of seven storeys in front of the sanctum in 1827. The āgama worship, which had become obsolete here, was now re-instituted. For this purpose, processional images, astra-mūrtis, altar for offerings (bali-pīṭha), flag-post (dhvaja-staṁbha) and chariot for festivals (boṁbeya-ratha) were all got made. The temple was repaired fully, and the tank attached to the temple (Devī-kere) which had fallen into disuse, was cleaned and repaired.

There is an interesting detail with regard to the religious outlook of all the kings in this dynasty. Some of these rulers were Vaishṇavas, and others Śaivas in their private lives. But as rulers, they without an exception considered it as their obligatory duty to support all religious divisions and sectarian denominations. They made generous land-grants and gave munificent donations in cash and kind, to all the important and popular temples in the state, irrespective of their sectarian affiliations. Their devotion during the days of Krishṇarāja-woḍeyar III stretched even to the temples outside the state, especially to the shrines at Tirumala-Tirupati, Kāḷahasti, Kāñchīpuram, Madurai; Rāmeśvaram, Vāraṇāsī, Gayā and Dvārakā.

When Krishṇarāja-woḍeyar III turned his attention to renovate the important temples in the state, he found that āgama form of worship was not being followed fully in them. The Āgama tradition had already entered and made an impact on the devout folk. 'Raṇa-dhīra-kaṇṭhīrava' Narasa-rāja-woḍeyar (1638-1659) had decreed that worship in the Raṅganātha temple at Śrī-raṅga-paṭṭaṇa (the capital of the state then) should be conducted according to Pāñcharātrāgama; and Chikka-devarāja-woḍeyar (1673-1704) had arranged the worship in the Para-vāsudeva temple at Guṇḍalu to be according to the same āgama.

The temples at Nañjanguḍ and on the hill in Mysore were following Śaivāgama and Devyāgama respectively.

But there were practical difficulties in the temples which precluded the observance of āgama prescriptions: structural inadequacies, like the absence of separate enclosures for prescribed sequences of worship, of altars for offering (bali-pīṭha), of the flag-post (dhvaja-stambha), of the processional and other images (utsava-bera, bali-bera etc) and of funds for the details of worship (dīpa, dhūpa, ārati, naivedya, utsava etc.). Krishṇarāja-woḍeyar III, who was anxious that worship in all temples must follow the customary āgama, had the wisdom to understand why the āgama was not being followed. He studied the āgama texts himself and consulted the scholars of his court before he set out to make each of the important temples a 'sāṅgālaya' (viz, a complete temple, structurally as well as functionally)

He arranged for new courtyards, enclosures and edifices to be added to the existing temple-structures in many places so as to facilitate several services as required in āgamic worship. He donated icons, utensils and implements, and made generous donations to the temples so that worship may be conducted in strict conformity to the āgama. He got also the priests trained in the āgamic mode of worship, and encouraged youngsters from priestly families to take up temple-worship as their career. He arranged for several āgama texts to be copied by royal scribes for distribution among the influential courtiers. He periodically visited the more important of the temples in the state to see if āgamic worship was being followed.

He appreciated the fact that the temple was designed to be a place where religion and art met. He had learnt by studying the āgama texts how important iconography was. A temple was to be the home of excellent images in stone and metal. In the temple at Nañjangaḍ, for instance, he got installed beautiful stone images of the twenty-five sportive forms of Śiva (as described in the Śaivāgama texts) and of the sixty-three Śaiva saints of antiquity (nāyanmārs, purātanas). He got the outer wall enclosing the temple (prākāra) reconstructed, and decorated the entire length with images in mortar and stucco of the eight guardian deities (dikpālas), the nine planetary-deities (graha), the seventeen types of Subrahmaṇya, the seven kinds of Śiva's dance, the thirty-two varieties of Gaṇapati and the different forms of Dakshiṇā-mūrti as indicated in the Śaivāgama texts like Ajitāgama, Kāraṇāgama, Kāmikāgama and Aṁśumadbheda.

He caused in 1826 a huge temple built in Chāmarājanagar (the township which he brought into being with Arikuṭhāra, the hamlet where his father, Khāsa-Chāmarāja-woḍeyar,

was born as the nucleus), in memory of his father. The linga in the sanctum was named Chāmarājeśvara. In order to render it a 'sāṅgālaya' according to the āgamic framework, he installed there six Śiva-forms, (shaṭ-śiva in memory of his step-mothers), the nine deities (nava-bera, viz. Somā-chandraśekhara, Mononmanyaṁbā, Tāṇḍaveśvara, Nitya-kalyāṇa-mūrti, Somā-skanda, Kirātārjuna, Umā-maheśvara, Gaṇapati and Chaṇḍikeśvara), the twenty-five sportive forms of Śiva (pañcha-viṁśati-līlā- mūrti), the sixty-three Śaiva saints (tri-shaṣṭhi-bhakta), and the Kshetra-pālaka.

Likewise, in the Vishṇu temples of Mysore, Mēlukōṭe, Śrī-raṅga-paṭṭaṇa, Kaḷale, Guṇḍalu and other places, he arranged for the installation of icons as required by Pāñcharātrāgama, the āḻvārs (especially Nammāḻvār), the Bhāshya-kāra (viz., Rāmānuja), Vishvaksena, Ananta, Garuḍa and so on. Icons of several forms of Vishṇu (e.g. Kṛshṇa, Lakshmī-narasiṁha, Varada-rāja and Śrīnivāsa) and Lakshmī were also provided.

Among the works that he composed or compiled to focuss attention on the role of Āgama in temple-culture, *Śrī-tattva nidhi* is the most conspicuous.

(4)

Tbe kings of the Woḍeyar dynasty were also great patrons of Kannaḍa literature. Kannaḍa made an impressive headway during their rule in Mysore; the literature in all its branches was enriched. Some of the rulers were themselves authors of considerable celebrity. Chāmarāja-woḍeyar (1606-1637) rendered in simple Kannaḍa the celebrated epic-poem in Sanskrit, Rāmāyaṇa of Vālmīki, in a work that is known as *Chāmarājokti-vilāsa*. Chikka-devarāja-woḍeyar (1673-1704) was undoubtedly an author of distinction. He was known among the scholars of his day as the touchstone of literary merit ('sāhitya-vidyā-nikasha-prastaram'). His *Chikkadevarāja-binnapa*, a prose work of thirty eloquent and poetic submissions made to the god Cheluva-nārāyaṇa of Mēlukōṭe, is justly celebrated as a master-piece. *Gīta-gopāla*, another of his works, prepared in collaboration with his boyhood friend and minister Tirumalārya, is a splendid lyric, set to music. The king also wrote a gloss known as '*Chikadevarāja-sūkti-vilāsa*' in Kannaḍa on *Bhāgavata*; and several other works like *Śesha-dharma* and Bhārata (rendering of Mahābhārata from

Śānti-parvan onwards) are also ascribed to his authorship.

This monarch also encouraged several talented authors. Chikupādhyāya (Lakshmīpati, wrote several poems in sāṅgatya style), Siṅgarārya (author of *Mitra-vindā-govinda*), Sañchi-Honnamma (a lady attendant of the king, who wrote *Hadibadeya dharma*, a work of rare merit) and Śṛṅgāramma (a poetess who wrote *Padminī-kalyāṇa*) are some of them. The king that succeeded Chikka-devarāja-woḍeyar was Doḍḍa-Krishṇarāja-woḍeyar (1704-1732), whose queen Chaluvājammaṇṇi (Cheluvāmbe) was a prolific writer; her *Vara-nandī-kalyāṇa* and *Veṅkaṭāchala- mahātme* are the better known among her works. This ruler's commander of troops (daḷavāyi), Nañjarājayya, was also an author, whose Hālāsya-mahātme (otherwise known as *Nañjarāya-vāṇi-vilāsa*, the legend of Sundareśvara, the patron-god of Madurai, in seventy-one chapters) is justly celebrated.

However, Krishṇarāja-woḍeyar III belongs to a class apart. He was not only a prolific writer but a generous and discerning patron of scholars, writers, poets and dramatists. His interests were many, and he commissioned many literary works. It is not for nothing that he became known as the Bhoja (the famous monarch of Dhārā, who patronized poets like Kālidāsa) of his days (abhinava-bhoja). There is a proverbial saying in Kannada, eulogizing his service to the cause of culture: 'Krishṇa-rāja bhūpa, manegella dīpa' ("Krishṇarāja being the ruler, there is light in every home")

He is said to have authored as many as fifty-nine works, some in Sanskrit and others in Kannaḍa. Among his Sanskrit works, *Krishṇa-kathā-pushpa-mañjari* (the story of Bhāgavata), *Rāmāyaṇa-kathā-pushpa-mañjari* (the story of Rāmāyaṇa) and *Chāmuṇḍī-maṅgala-mālikā* (verses on the goddess Chāmuṇḍī) are better known. Having been taught Sanskrit and Kannaḍa even as a boy by excellent and inspiring masters, he had naturally an irrepressible urge to give to the Kannaḍa people the best in Sanskrit literature.

He rendered in simple Kannaḍa with copious explanations (called *Nāṭaka-navīna-ṭīke*) the Sanskrit play *Śākuntala* of Kālidāsa, and retold the story of *Rātnavalī*, another well-known play in Sanskrit, in his *Vatsa-rāja-kathe*, a narrative master-piece in Kannaḍa. He prepared a book of tales for the benefit of children ('bāla-hitārtha') based on *Pañcha-tantra*. His *Arka-pushkariṇī- mahātme* and *Akhaṇḍa-kāverī- mahātme* are translations of chapters from *Padma-purāṇa* and *Skanda-purāṇa* respectively.

The credit for stimulating his literary and religious interests must go to his grandmother, the mother-regent Lakshmammaṇṇi. She arranged for his education to fit the role of an

enlightened and benevolent monarch. He learnt Sanskrit, Kannaḍa, Persian, Marāṭhi and Hindusthāni well enough to read books in these languages and to converse with people in them. He could understand English, although he spoke only in Hindusthāni with English officers. When providence deprived him of administrative cares normal to a ruler, he zealously took to reading and writing, which he was very fond of. It is said that he would keep awake till late in night, conversing and discussing with scholars, listening to literary master-pieces which his courtiers would read to him and enjoying the gossip of the town.

His love of Kannaḍa was of course unrivalled. But he longed to enrich Kannada from the best in other languages like Sanskrit and English. He opened in 1840 a school for teaching English, and entrusted it to the care of two dedicated Englishmen Major Eliot and James Denning. While inaugurating the new building for this school in 1866 (July 30), he made a fervent plea that more attention and encouragement should be accorded to Kannaḍa and Urdu.

Saugandhikā-pariṇaya is largely a creative work of about six thousand verses in thrity-six sections (āśvāsa), dealing with Indra, cursed by the sage Durvāsa, being born as Sucharitra, son of Sugandha- rāya, the king of Ratnapuri, and marrying his consort Śachī, who had been born as Saugandhikā.

According to the official publication of the Mysore Palace in 1916-1922, *Śrīman-mahārājara- vaṁśāvaḷi*, the writing of Krishṇaraja-woḍeyar III were as follows:

1 Śrī-tattva-nidhi

2. Gaṇita-saṁgraha

3. Svara-chūḍāmaṇi

4. Sauandhikā-pariṇaya

5. Saṁkhyā-ratna-kosha (with Prabhāvaḷi, a commentary)

6. Śrī-kṛshṇa-kathā-sāra

7. Nava-graha-pūjā-mañjari

8. Ārya-Rāmāyaṇa

9. Śrichakra-saṁgraha-mañjari

10. Sūrya-chandra-vaṁśāvali

11. Śrī-chāmuṇḍāmbikā-laghu-nighaṇṭu
12. Mahākosha-sudhākara.
13. Chaturaṅga-sāra-sarvasva
14. Mahā-saṁkalpa
15. Daśā-vibhāga-padaka
16. Vishṇu-nāma-pañchaśatī (nānārtha-yukta)
17. Devatā-nāma-kusuma-mañjari
18. Saṁkhyā-mālā (Saṁkhya-ratna-mālā)
19. Śrī-chāmuṇḍeśvarī-triśatī
20. Śrīkaṇṭheśvara-triśatī
21. Śrī-mahā-vishṇu-triśatī
22. Gaṇapati-triśatī
23. Graha-darpaṇa
24. Kannaḍa rendering of some old plays, Bhāgavata, Bhārata and Rāmāyaṇa.
25. Several prose and poetic pieces.

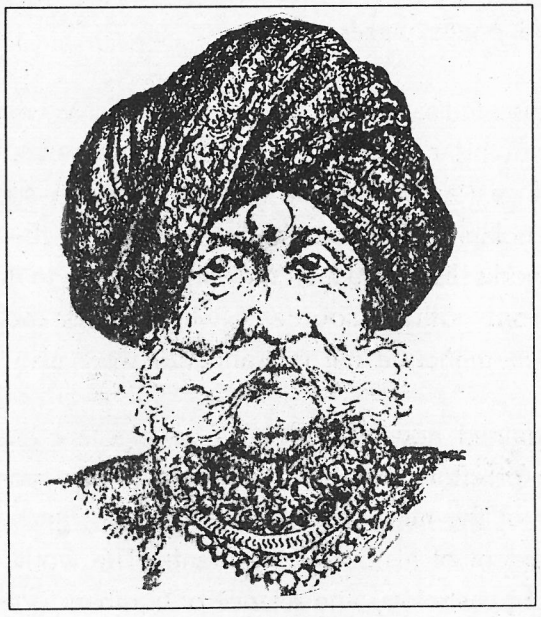
The same source also indicates that many of the above works were got appropriately illustrated by the artists of his court, and that litho-copies were made of these books in the litho-press of the palace ('aṁbā-vilāsada mudrākshara-śāla śilā-yantradalli acchu-hākisi') for distribution among scholars of the court as well as among the learned folk from outside the state. Besides the works listed above, the king is said to have prepared many rare diagrams (yantra). From other sources, we understand that *Nañjunḍa-śataka*, *Śaṁkara-saṁhite* and *Devī-mahātme* (all in Kannaḍa) were also from his pen.

It cannot be ascertained how many of his writings are available for us today. The present author with best of efforts has not been able to see more than about a dozen of his books. By a scrutiny of the titles given above, one can get an idea of the wide range of his interests and the extent of his accomplishments. The works deal with many subjects: literature, music, philosophy, astrology, the science of numbers, āgama, mantra-śāstra, indoor games and lexicography. The books of his that I have seen are illustrated by drawings

and paintings, which speak highly of his aesthetic sensibilities. He was doubtless a connoisseur and scholar.

Śrī-tattva-nidhi is, of course, the best of his works. More about it will be said in the next volume, It is an encyclopaedia of religious subjects, music, astrology and indoor games. And it attempts to provide visual representations of the most significant details of our culture. The paintings naturally constitute the best part of the work. They are done by different artists, but under the king's guidance. Krishṇarāja-woḍeyar appears to have had an 'atelier', on the model of the ones the Mughal emperors had. We are told that some of the artists were among his intimate friends.

Svara-chūḍāmaṇi, which probably is an incomplete work, deals with music and is exquisitely illustrated. The collection of visual representations of musical notes and classical melody-moulds here is the only set of rāga-mālā paintings in the south (barring the one in *Śrī-tattva-nidhi*) and can compare very favourably with any rāga- mālā paintings that are known to us. It is unfortunate that these paintings were allowed to remain unnoticed for nearly two centuries. Another work. *Sāra- saṅgraha-bhārata*, which is ascribed to his authorship, deals with the art and science of music and dance (bharata-śāstra), and illustrates with drawings the hand- gestures employed in dance (hasta- mudrā). His *Sachitra-rāmāyaṇa*, *Saugandhikā-pariṇaya* and *Devī- mahātme* are also illustrated with fine paintings.



Krishṇarāja Woḍeyar III

CONCERNING PAINTINGS OF THAT PERIOD

(1)

Krishṇarāja-woḍeyar III was an art-enthusiart. He was interested, sincerely and enormously so, in all forms of art: poetry, music, dance, painting and sculpture. He had also acquainted himself with the texts concerning these arts, and had a practical knowledge of the arts. He gathered round him the best talents of the state, and encouraged them to create works that would stand the test of time. The sculpture-pieces in (stone, stucco, and metal) that he commissioned for several temples are among the best in the coutry; his own portrait-sculptures along with those of his queens in the temple of Nañjanguḍ are exceedingly fine specimens. The book-illustrations of his days are again easily among the best of their kind that we know of.

The artists of note that he honoured with his confidence and admiration included masters of painting like Jāvagallu Narasiṁhayya, Nagūnalḷi Nāraṇappa, Yallayya, Vīraṇṇa, Alasiṅgrayya, Sundarayya, Raṅgappa of Nelamaṅgala, Krishṇappa of Durga, Gurikāra Tippaṇṇa, Tañjavūru Koṇḍayya and Veṅkaṭasubbu. They were involved in the production of religious paintings, not only for the books the king was writing, but for decorating the walls of the palace and for mansions and religious halls (bhajane- mandiras). The common themes which they handled were the coronation of Rāma, the ten avatāras of Vishṇu, Viśva-rūpa-darśana which figures in the Gītā, Rājarājeśvarī, Chāmuṇḍeśvarī and Kṛishṇa.

Encouragement to the painters was not unknown in the royal family of Mysore. When the Vijayanagar empire, which supported art in all its forms, collapsed, the artists moved

out of Hampi seeking patronage from neighbouring princes and chieftains. Many painters arrived in Mysore, especially because the last of the Vijayanagar kings, Tirumala-rāya, was then residing in Śrī-raṅga-paṭṭaṇa, as a refugee. In a sense Śrī-raṅga-paṭṭaṇa continued the art tradition of Vijayanagar. Govinda-vaidya, who was a poet in the court of Kaṇṭhīrava-Narasarāja-woḍeyar (1638-1659), describing in his *Kaṇṭhīrava-narasa-rāja-vijaya* the magnificence of Śrī-raṅga-paṭṭaṇa, the then capital of the state, mentions that there was a separate area in the town inhabited by a large number of painters.

The painters who gathered in Śrī-raṅga-paṭṭaṇa in this period were Kshatriya-rājus. It appears that Rāja-woḍeyar (1552-1617) himself had invited many painters to the capital and got a temple built to their tutellary deity Nimishāmbā in their locality. The families were well looked after by the kings of Mysore, their officers and the wealthy people of the place. During the days of Krishṇarāja-woḍeyar III many of the families had talented artists, whom the king gathered round him.

The love of art that this king had was, however, unprecedented. Jaganmohana-mahal, which he established in Mysore in 1851, is a monument of this love. He planned to house here the very best paintings and other art-works executed by his artists, for preservation as well as display. Now in this well-known art-gallery in the city of Mysore, can be seen not only large paintings done during his days but albums of miniature portraits which the king commissioned to be done by his staff-artists; The sitters included the king, his officers of state, officials of the palace, scholars of renown, musicians of note, saints, wrestlers and artists themselves. Here is a remarkable collection of very fine specimens of portraiture. The king also built another art-gallery, Loka-rañjana-mahal near the Kārañji tank outside the fort, for housing the works of master-sculptors.

About the nature of painting that was encouraged by this king, it must be said that the style crystallized in Vijayanagar when the empire was in its glorious days was largely followed in Mysore. When that empire collapsed, the style also underwent a few changes and appeared as Deccani style, Tañjāvūr style and Mysore style. And it must not be forgotten that the Vijayanagar idiom itself had incorporated influences from Persian, Mughal, Avadh and Bijapur styles. Before we can have an insight into what made the Mysore style that it was during the days of Krishṇarāja-woḍeyar III, we must have a peep into the background scenario.

The Mysore style of painting that appeared well-formed and vibrant during the days of this king cannot in fact be designated as answering to the specific details of any major school that we know of. Nor can it be described as any stage in the development of any

school of painting. However, it is impossible for any style to emerge out of a vacuity; the Mysore style is not an independent or sudden emergance. An examination of the paintings that were produced by the artists attached to the court of Krishṇarāja-woḍeyar III reveals a few correspondances with, and departures from, earlier styles in the North that also developed with royal patronage.

The Rājāsthān school appears to have influenced the theme and treatment of some of the Mysore paintings. This school which got defined around the sixteenth and seventeenth centuries, branched into a number of sub-styles in the eighteenth century: Bahsoli, Guler, Kāngrā, Garhwāl and so on. The outstanding character of all these sub-styles was book-illustration; paintings that took the theme from Rāmāyaṇa, Mahābhārata and Bhāgavata. We find the same true of the Mysore paintings of this period. Further, the artists in Mysore were, like their Rājāsthāni counterparts of yester-years, absorbed with the erotic sentiment (śṛṅgāra) in painting; they attempted even as the Rājasthāni artists did, stages of love and different types of lovers. They also paid attention to the aspects of nature in the background, which supported the themes of painting.

Some of the paintings in *Śrī-tattva-nidhi* and *Svara-chūḍāmaṇi* suggest direct Mughal influences; a few of the details suggest even an acquaintance with Persian master-pieces. The Mysore artists apear to have kept their eyes open and their minds receptive. They had access to the Rājāsthāni, Mughal, Deccani and Vijayanagar paintings, and utilized the particulars that appealed to them. Here the emphasis was on the representation of gods and goddesses, and they had before them textual descriptions to guide them. But they attempted to involve the techniques and treatments that distinguished Mughal and Rājāsthāni styles. The rāga-mālā paintings found in *Śrī-tattva- nidhi* and *Svara-chūḍāmaṇi* were undoubtedly inspired by the Rājāsthāni and Deccani specimens; but one can see that the nature of these paintings in Mysore is markedly different. Even the composition follows a different idiom, although the Rājāsthāni and Mughal influences in details cannot be overlooked.

The Mysore paintings, like their Rājāsthāni counterparts, adopt for the miniatures the fresco and mural models. The reduced size does not alter the effect or import. The royal framework within which the paintings, both here and there, were produced naturally accommodated scenes like hunting, procession, battle, audience and romance. The indirect Mughal influence and direct Deccani influence can partially but indubitably be perceived in the miniature portraits that were commissioned by Krishṇarāja-woḍeyar III and now preserved in the albums in Jaganmohan-mahal in Mysore. Some of them have been

reproduced in the present volume.

The art of painting that flourished with the encouragement of this enlightened king is characterized by a balanced fusion of several styles and by an accommodation of independent painting techniques with book-illustration. In the Mughal school, the albums of portraits replaced book-illustration, as we have noticed earlier. But in Mysore, the two co-existed, and each appears to excel the other in the delicacy of treatment, warmth of the theme and total effect.

(2)

It is natural that when one school of art comes into contact with another, it gets duly influenced. Historical circumstances determine not only who the borrower is but how much of borrowal is to be made. When the borrowing school has vigour of its own as well as an idiom that is its own, then the influence can but be marginal or momentary; the other school will not be able to supplant the essential nature of the borrowing school. The original framework which is oriented to the needs, aspirations and peculiar characteristics of the borrowing school would in any case survive; and borrowals would normally be in the nature of adaptations.

It is well-known that the Mughal monarchs provided great encouragement to painting. It was but natural that the founders of this dynasty were admirers of the Persian school of painting, and invited some of the masters of this school to the land they had begun to rule. Persian painting was especially distinguished in book-illustration. The paper manuscripts in Persian and Arabic, dealing with romantic tales, royal adventures, and dynastic succession were sumptuously illustrated with miniature paintings done by experts; skillful calligraphy, elaborate decorative designs and sensitive paintings in water-colour dominated the books produced under royal patronage. Masters of calligraphy and painting were involved in these masterpieces of illumined manuscripts, and they set a really high standard.

The Persian painters who arrived in India at the behest of the Mughal monarchs

represented the best tradition of Persian art. The first major work which they were commissioned to accomplish was illustrating the Persian classic, *Hamzā-nāmā* (Dastan-amir hamza) in twelve volumes. The work was entrusted to a team of artists, Persian and Indian, (atelier) headed by Abd-al-samad, disciple of the celebrated Persian master Bihjād and Mīr-sayyad-ali (another disciple of the same master). The work began during the reign of Humayūn (1555), and it was completed about five years later when Akbar as the emperor (1556-1605). The team of artists that worked at it distributed the details amongst themselves: one prepared the outline drawing (tarra), another did the portraits (chira-numa), still another did the background landscape (surat), and yet another attended to the colouring.

It was impossible in this situation for the Indian artists to escape the influence of the Persian masters, under whom they worked. Indian painting that evolved by a judicious borrowal from the Persian style came to be known as Mughal art, after the court that patronized it. While the early tendency was heavily Persian, soon the indigenous idiom prevailed, and naturalized the borrowals from Persian style. The Mughal paintings do not belong to the history of Persian art; they mark decidedly a phase of Indian art. And the Mughal paintings betray, besides Persian influence, impact from Seracenic and Central Asian (especially Herat and Samarkand) styles.

Miniature paintings, portraiture, narrative delineations, calligraphy, floral and scroll decorations framing the painting, delicate draughtsmanship, dreamy realism and idealization of nature-representation inclined more to the Indian tastes than to the alien. Iconic symbolism and iconometric prescriptions, which are inherent in Indian art, also had their role to play.

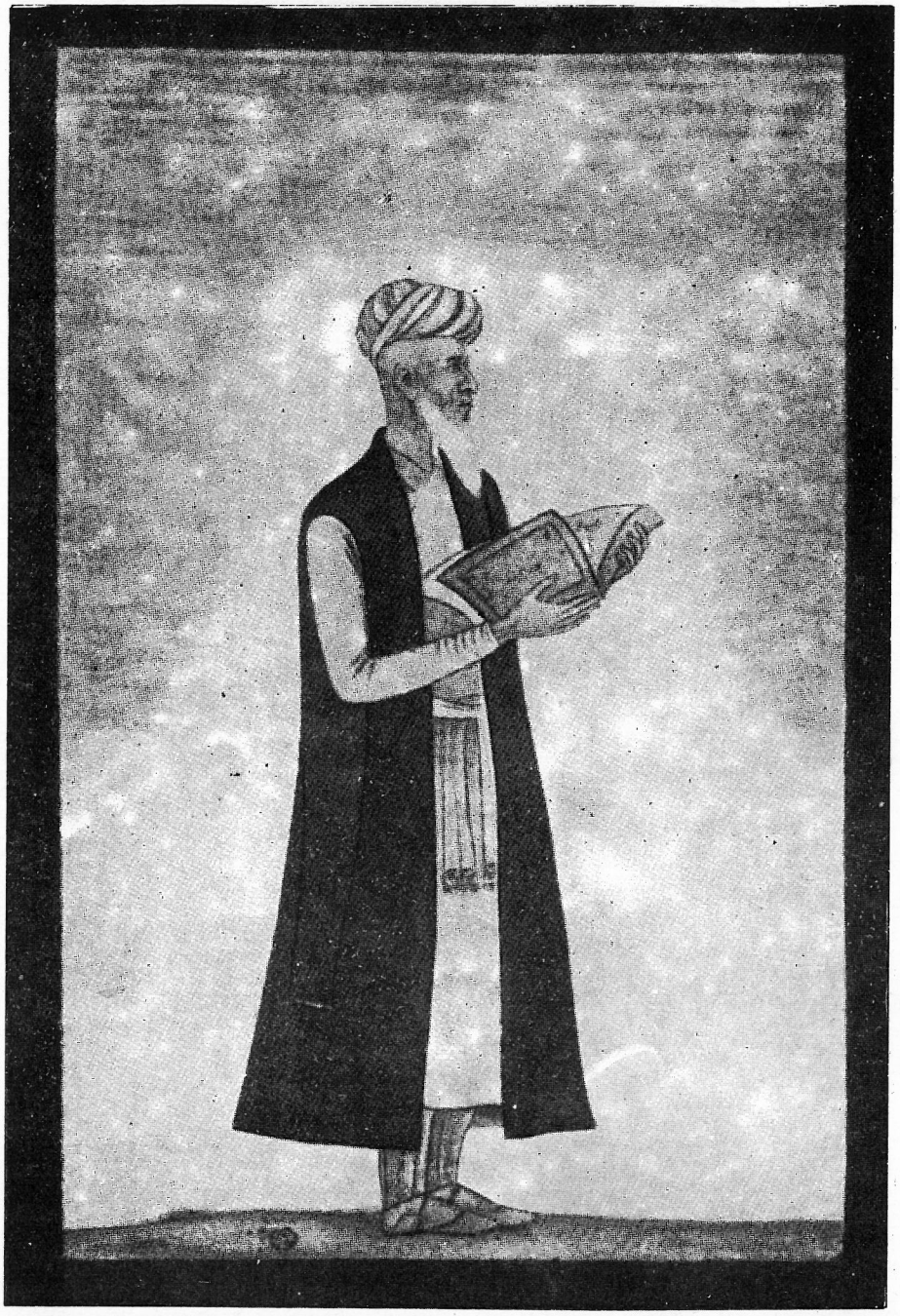
In the court of Akbar, many were the artists who held important positions and who were in the inner circle of the emperor's companions. Some of them were of Persian origin, but a large number were Indians, Hindus as well as Muslims. Among the Hindu painters of note, the names of Basāwan, Dāswant, Madhu, Bhagawati, Mukund, Rāmdās, Muskin, Keso and others have survived. They were involved in the preparation of illustrated manuscripts of Shāh-nāmā (Dynastic history of Persian monarchs), Rāj- nāmā (Rāmāyaṇa, 1591) and Mahābhārata (1582). Rāj- nāmā, which was commissioned by Akbar is said to have contained as many as one hundred and sixty-eight paintings. The style of these illustrations was characteristically Persian, but the art-idiom was typically Indian. The decorative element smacked of Persian influence, but the narrative mode was indigenous. The principal painter in the court of Akbar was Kwājā-Abd-al-salām, who is credited with having heralded the Indo-Persian school of painting, which was heavily influenced by the Iranian idiom.



A painting during Shah-Jehan's reign



Muhammad Kutb-shah, Sultan of Golkonda (Deccani painting)



Muhammad Jan-Kudsi (Mughal painting)



Prince Dārā-shikoh

The number of artists who were patronized by Jehāngir (1605- 1627), and who participated in the preparation of *Bābar-nāmā* was one hundred and eighty, and of them the names of forty-eight have survived. The names suggest Indian origin. While the Indo-Persian style of painting may be said to have continued, the specimens extant reveal that it retained only the technique of Iranian drawing, giving up all other aspects of Iranian style. The manner of miniature painting of Rājāsthān, which drew from the ancient Ajaṇṭan mural conventions, appears to have influenced these specimens; orientation towards realism is also apparent. In portraiture, it is not only the perfect profile that held sway; the face tended to turn more and more towards the onlooker.

The Indian convention that in portraiture more important than the physiognomy is the character of the person began to be appreciated by the painters in Jehāngir's court. The tendency to idealize the sitter was also in evidence. True to the Indian idiom, the outline drawing became most important. Form and determinate lines stood out even after the colours were applied. Elaborate decorations were generously incorporated. While realism in portraiture was perceptible, it was always tempered by aesthetic requirements. However, animals and birds were always realistically represented, with attention to the ferocity or tenderness of the animal or bird. Landscapes were never independent themes, they were always in the background, sort of backdrops for human or animal representation. But the landscapes were endowed with a quality all their own and were not treated as incidental. These characteristics of Mughal painting answer to the prevalence of Indian influence.

It was not casual or fortuitous that Mughal art acquired an unmistakable Indianness. The early Mughal monarchs, especially Akbar, recognized the inevitability of indigenous influences, and did not resist them. Akbar, in fact, encouraged the incorporation of the ideals and techniques of classical Hindu art into the new school that was evolving from Persian inspiration and in the atelier that was guided by Persian masters. Akbar was not a religious fanatic; he could not be, for he had Hindu wives and many of his friends were Rājput princes. He had a special regard for Hinduism, for the Sūfi saint Shaikh Mubārak, who made a powerful impact on him, was a Vedāntin, well-versed in the Hindu scriptures. Two of this saint's sons, Abul-fasl and Shaikh Faysi, were avid advocates of the unity of all religions. Akbar commissioned Persian translations of Bhagavad-gītā, Rāmayāṇa and Mahābhārata.

The atelier of his court consisted of one hundred and fifty painters, and less then one quarter of this number were Muslims by faith. Most of them were Hindus, and there were also a few Jesuits. This continued during the reign of his son Salim (better known

wall-painting from Malayavanta–Raghunatha temple, Hampi



as Jahāngir), who had loved and married a Rājput princess. Prominent among the painters in his court were Tārāchand, Jagannāth, Sanwal-dās, Bishan-dās, Manohar, Govordhan, Bālachander and Bichittar. He too encouraged the assimilation of the typical Indian idiom as well as the best aspects of Iranian style in the new school that was developing in the Mughal court. He suggested, ineffectually however, the incorporation also of some of the details of European art.

The specimens that have survived from the paintings of this period are characterized by an involvement of diverse styles, Indian, Iranian, Persian, and European all harmoniously blended, but the outstanding flavour was that of Ajantā, the paintings in Verūla (Ellora) and Bādāmi, the miniature paintings of the Pāla period, and the paintings in the Jaina palm leaf manuscripts such as Kalpa-sūtra and Kālakāchārya-kathā. The outline drawing is still important, well in tune with the scriptural prescription: 'rekhām prasamsanty ācharyāh'. Greater attention is paid to the feeling-tone than to realistic representation, in accordance with another prescription: 'chitram bhāva-darsakam-ity- āhuh'. Traditional symbolism has been to an extent utilized. Colours are meant more as a decorative device than to indicate mass or texture. In effect, the Mughal paintings with their penchant for an ethereal atmosphere and idealized forms are more Indian than alien.

These were the details that stood out in bold relief in the subsequent stages of development of painting in India. Especially so in the Vijayanagar period. The Iranian influences were pushed aside, and religious subjects became increasingly popular. This is not surprising, for the very purpose of founding the Vijayanagar empire was to preserve indigenous culture and save Hinduism from alien influences. The art ideals and techniques that were time-honoured and integral parts of traditional religion were naturally resuscitated, and attention was focussed on them.

Revived in Vijayanagar were the ancient conceptions of artistic representation that one can find in Ajaṇṭā (200-650 A.D.), Sīgiriya (the rock paintings in Śrīlaṅka, about twenty-five in member, done around 490 A.D.), Bāgh (in Gwalior, around 600 A.D.), and Sittanna-vāsal (near Pudukkoṭṭai, about the same time). The beauty of the outline drawing, the face beaming with feeling, the delicacy of colours, the conventional gestures and postures and the lack of interest in stark realism which were inherent in the Indian idiom are to be found in all these specimens, in varying measures. These features were also favoured and slightly exaggerated by the artists who illustrated the palm-leaf manuscripts at the behest of the Pāla monarchs of Bengal (750-1250 A.D.) and who prepared the miniature paintings in Gujarāt (1100-1600 A.D.). Profiles, three-fourth profiles, eyes coming

out of the face, noticeably elevated chest, thin waist, conventional representation of vegetation, flat colours and ample dress, which are seen in these paintings were also adapted in the Rājāsthāni style.

The style that developed in Rājāsthān and Bundelkhand (especially in the royal courts of Jayapur, Udayapur and Bikāner) in a sense continued the flavour of art-ideas of the Persian court and retained quite a few elements of the Mughal school; but the subjects were Hindu, and the treatment had to be in accord with the conventions that were Hindu.

It must be noted that the decline of Mughal art began when Aurangzeb began to rule; he looked upon art as antagonistic to religious piety. The painters, both Hindu and Muslim, who had enthusiastically flocked in Delhi, had to disperse and seek other patrons. The small kingdoms of Rājāsthān offered work-opportunities for many of them.

This interlude which began around 1550 continued till about 1850. A large number of the artists who sought refuge under the Rājput rulers were Muslims, and they continued the major trends of Mughal painting. Miniatures, portraiture and murals were encouraged. However, thematic variation was necessarily introduced. The cult of Kṛishṇa provided the popular subjects for paintings. And under that pretext, the sentiment that was principally romantic and erotic (śṛṅgāra) was also portrayed frequently. In this new context, the seasonal variations (ṛtubheda), the favourable landscape for love, the pangs of separation, the types of lovers, and music as an aid to love gained importance as subject-matters for painting. Of particular interest is the treatment of musical modes (rāga-rāgiṇi), which became a recurrent theme in Rājāsthāni painting.

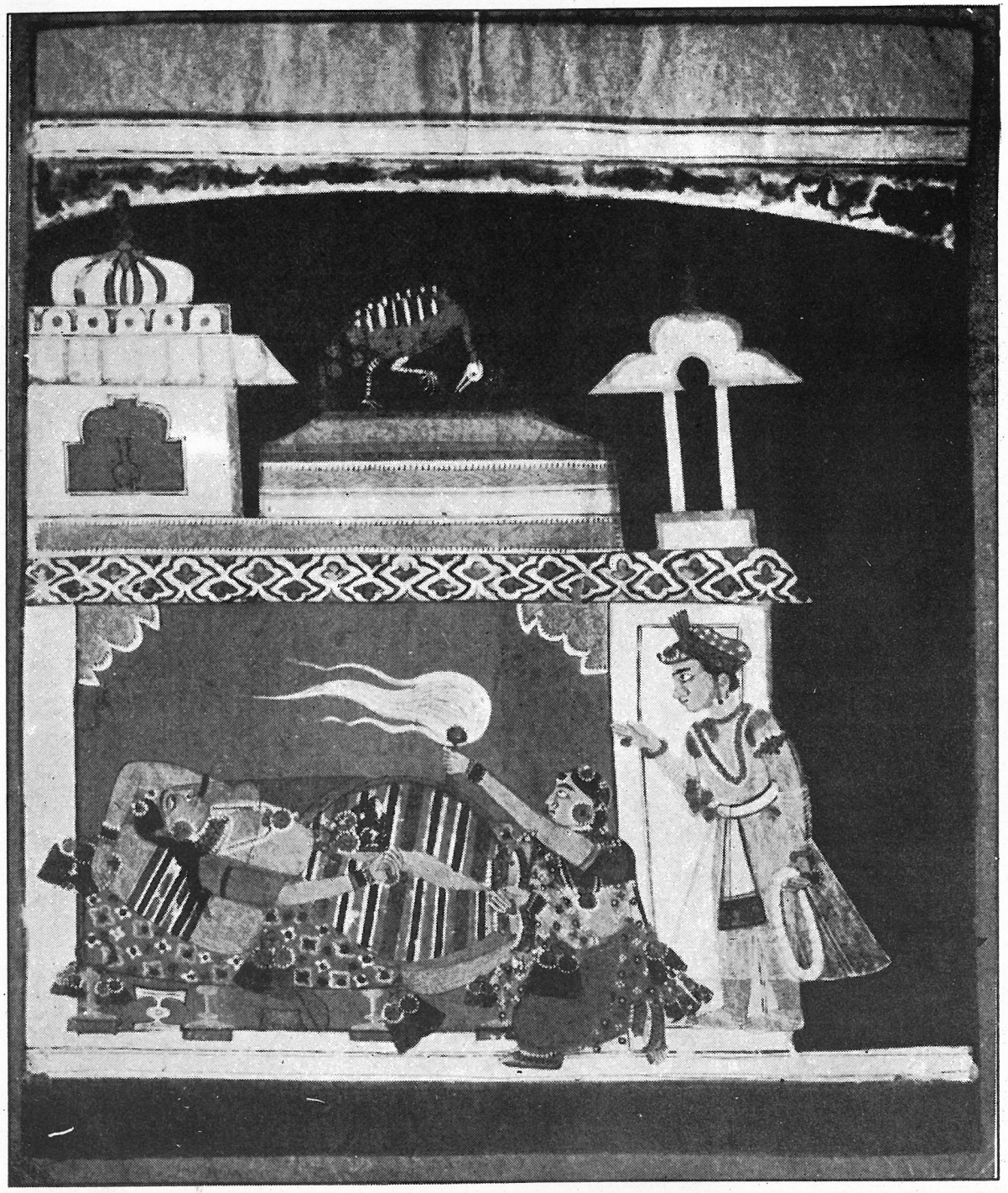
This offshoot of the Mughal school inspired art-activity in the Himālayan foot-hill region, collectively known as 'Pahāḍi' ("pertaining to the mountains"). There emerged rather distinct 'modes' (kalam) of painting in Jammu, Basohli, Chambā, Nūrpur, Kāngṛā, Kulu, Garhwāl and Maṇḍi. The basic idiom here was no doubt Mughal, but the features of Rājasthāni and Gujarāt styles were generously incorporated. Conventional details, tenderness, poetic quality, erotic sentiment and fervour of piety were frequently involved. The prevailing mood became one of unearthly delight and divine fervor. The conventional types of nāyaka and nāyikā, the six seasons, the musical modes and the variations of the romantic mood were often delineated. Book-illustration was revived: texts like Bhāgavata, Gīta-Govinda, Rām-charita-mānasa and Rasika-priyā were brought out accompanied by miniature paintings.

The Kāngrā-kalam stands out as prominent. Besides all the above details, the paintings here abound in tranquil landscape in the background, folk ideas and feelings, bright colours, characters full of life, and delicate and sensitive lines. The paper on which the paintings were executed was mostly made in Siālkot; and the colours made out of vegetable dyes. There was an attempt at vitality and vividness, and not at dreamy delicacy.

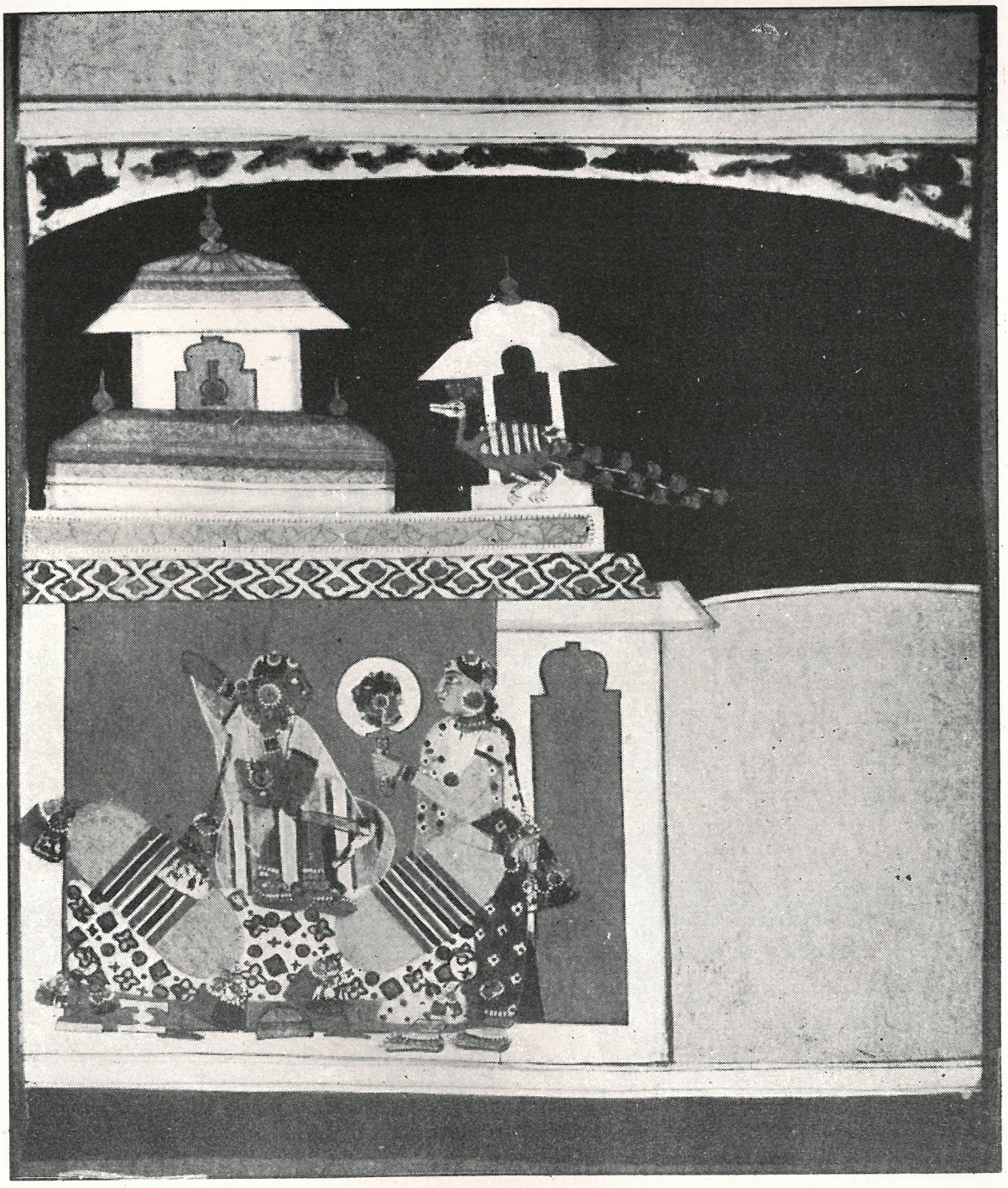
RĀGIṆĪ BHAIRAVĪ
(Rājāsthāni Painting)



A Rāgā-mālā painting (from Malwa)



A Rāgā-mālā painting (from Rājāsthān)



Bodhi-sattva Maitreya (Pāla miniature)



(3)

The Bahmani kingdom in the South, which was subordinate to the Mughal monarchs of Delhi, broke up in course of time into several tiny principalities. This helped the cause of art inasmuch as its patrons were now many. Painting received considerable encouragement in all these minor courts, some with distinct features of their own. The main framework for this school was nominally the Mughal style, but the style that was actually adopted was the one as modified by the art-masters of the Vijayanagar period.

It is unfortunate that art activity of the Vijayanagar period (1336-1565) in the field of painting is all but lost to posterity, barring a few murals and frescoes which have survived the neglect of the people, the ravages of time, and vandalism. The remnants available in Ānegondi, Hampi, Tāḍapatri, Lepākshi, Sībi, Bijāpur and Kalburgi (Gulbarga) suggest what must have been the nature, contents and techniques of Vijayanagar painting during its heyday.

The best illustrations are to be found in the palace of Ānegondi, in the Kalyāṇa-maṇṭapa of the Virūpāksha temple in Hampi, the Huchayappa-maṭha of Ānegondi, the Pāpanāśesvara temple of Lepākshi, Vardhamāna shrine in the Jaina area of Kāñchīpuram, the Bṛhadīśvara Temple of Tañjāvūr and Chenna-keśava temple of Somapalli. The traveller paes has recorded that he saw during his visit the murals in the Virūpāksha temple at Hampi and the paintings in the Ānegondi palace (1584-1614). We have evidence that the paintings in Lepākshi and Somapalli were executed around 1500.

Vijayanagar paintings were largely religious in theme: they were meant to illustrate purānic episodes of popular celebrity. And they were almost exclusively to be found in temples, maṭhas and palaces. The canonical texts, collectively known as Śilpa-śāstra, had already been prepared and were in wide circulation. There is evidence that the painters of this period, who probably were mostly Hindus, followed the prescriptions regarding iconometry, postures, gestures and ornamentation as laid down in these texts.

It is only after the collapse of the Vijayanagar empire that the Deccani school reared its head. The surviving rulers, chieftains and noblemen of Vijayanagar had to flee Hampi and were not in a position to patronize artists immediately. The artists had therefore to seek patronage under the principalities of Bijāpur, Ahmadnagar and Bidar. The most remarkable of the rulers in the South of that period was Ibrahim Adil-Shah II of Bijāpur

(1580-1627). He was not only a connoisure of art but was himself a painter, poet and musician. It is reported that the Mughal emperor Jehāngir had presented this ruler of Bijāpur in 1618 a portrait-painting of himself. A portrait of Ibrahim Adil-Shah II, now preserved in the Prince of Wales Museum of Bombay, betrays a strong influence of the Mughal school. It is on record that this ruler had a special fondness for Persian miniatures. He was acquainted with European painting through his contact with the Portugese administrators and traders of Goa. As early as 1660, James Storey had opened a 'painters shop' in Bijapur.

Ibrahim was enormously interested in music; he composed poems and set them to music. Among his writings, the best known and also remarkable was Kitab-i-navras dealing with aesthetic relish according to Indian perception. Written by a Muslim, it is rather remarkable in that it follows the Hindu convention of offering prayers to Ganapati and Sarasvati at the beginning of the work. The book further has the distinction of pioneering the ideology of iconographic representation of musical modes, classified into masculine (rāga) and feminine (rāgiṇi).

The trend of painting till this period reveals the assimilation, at once judicious and restrained, of Persian and Mughal details into the indigenous Indian style. This became responsible for several sub-styles or modes, determined by, and reflecting, regional variations, impact of local literary traditions, social processes and folk inclinations prevailing among the populace, and peculiar innovations in the areas. However some details are common to all the modes: attention to outline drawings, making the lines full of feeling, slight application of colours, employment of colour only to highlight mass or sometimes to indicate ornament or clothes. Although paintings, they are in reality drawings. But an attempt at three-dimensional effect and depth was made.

Illumined manuscripts and illustration of songs became popular in the Deccani schools, especially in Ahmednagar. The Bijapur mode excelled in frescoes and miniatures; and in the involvement of opulence in thematic representations. Portraiture fascinated both the artists and their patrons. Before the pigments were borrowed from the European countries, lamp-black (for black), powdered lapis lazuli (for blue), mixture of lampblack, orpiment and indigo (for green), indigo and vermillion (for red), crude cinnabar (for vermillion), orpiment (for yellow) and lead (for white) provided the major sources of colours.

Another detail that became increasingly important in Indian painting from this period was the demarcation of enclosures in the same space by lines. Despite the unity of the theme and the contemporaneous character of the narration, it becomes necessary for




॥वसंतरागिणी॥सिंधेडिबहीद्वयबद्धवृतुपुष्पचिकंचूतलतांकुरे॥चक्षुमुख
॥वासमनेगमूर्त्तिमनोहरोयंचवसंतरागः॥२१॥

apportioning areas for groups of characters. When, for instance, the subject of the painting is the court-scene of a king who is listening to music, the king should be shown seated on a throne in the main pavilion, while the performing musicians are shown in a different enclosure, members of the audience and courtiers in yet another hall, servents in still another area. The painter cleverly achieves this effect by making lines of different kinds suggest different areas and enclosures. Likewise, the apartments of the royal mansion, houses and streets, groves and parks, gardens and fountains and battle-fields shown in the painting through lines and their arrangement.

The convention of suggesting the main character in the painting by exaggerating its size in contrast to the minor characters was followed. The major space of the painting was filled by this character; gods, demons, kings and chieftains round whom the main interest or activity is focussed could be recognized by this arrangement.

Notwithstanding, the fact, for instance, that the king and his retinue and attendants are all human beings of more less the same size, the convention prescribes that the king must be shown in a gigantic size, while others are to be represented as pigmies. The god or goddess apropos the attendant-divinities or the demons subdued by them. It is not the physical likeness or realism that matters but the representation of power, glory or transcendence.

The painter must be aware of the relative significance of diverse details, and bring out the relevant idea in bold relief. When, for instance, the theme is Lakshmī-Nārāyaṇa, Lakshmī is shown seated on the lap of Vishṇu. It would be thoroughly inappropriate and aesthetically incoherent if Lakshmī is shown as big as Vishṇu. Artistic propriety as well as philosophical validity would insist on Lakshmī (symbolizing Prakṛiti which is incidentally real) being shown as much smaller than Vishṇu (symbolizing Purusha, which is the primary reality). A work of art is also an essay in ideational communication. Even in portraiture, the dignity of a king or saint is more important than the photographic likeness of that person.

An additional feature of the conventional framework of a painting is the elaborate, intricate and ornamental design consisting of flowers. creepers, or birds. This was probably a borrowal from Persian painting, where this detail was known as 'hashia'. This decorative framing of the painting, however, was frequently done not by the painter himself but by a craftsman trained in it. The border was artistically distinct from the painting, and was not meant to contribute to the effect of the painting.

The nature of the paintings that appeared during and after this period (of Deccani school) was by and large artistocratic. The subjects were, more usual than otherwise, kings of the realms, commanders of armies, saints of celebrity, teachers of renown or gods and goddesses. The paintings commemmorated events like royal audiences, hunting expeditions, processions, festivals, wrestling matches, romances or the exploits of gods and goddesses. Nature was also a favourite theme: flowering trees and plants, birds and animals, seasonal peculiarities, clouds and so on were shown in the background but prominently.

(4)

The period intervening between this revival of styles and the mode that evolved and gained currency in Mysore (illustrated by the art-works done during the reign of Krishṇarāja-wodeyar III) appeared another hybrid art-form which however was short-lived and left no impact. This has been called 'Company-Art', because it came in the wake of the establishment of administrative control by the East India Company, which was in its original intent a commercial institution recognised and permitted by the then Queen of England, Elizabeth, to carry on trade with the eastern regions of the Indian subcontinent. India's contact with British culture can be traced back to this period.

However, the company was not the pioneer in establishing the relationship between India and England. As early as 1613, Sir Thomas Roe had arrived in the court of the Mughal monarch, Jehāngir, as an ambassador of the King of England, James I; he had come here seeking the Mughal monarch's permission to start a factory in Surat. Earlier than this event, Jesuit priests had visited the court of Akbar around 1580 and had presented to the emperor an illustrated and multi-lingual edition of the Bible. The enlightened emperor had been fascinated by the Flemish paintings and drawings in this book, and had asked the painters of his court to reproduce them. Dürer's engravings also reached the artists of Delhi some time later. After the disintegration of the Mughal empire when Aurangzeb died, the English and the French were attempting to establish their own powerpockets in this country. Thus the interaction between India and Europe had begun long before the East India Company came here.

The painters of India began to be acquainted with several features of European painting like the play of light and shade, realistic delineation of objects and persons, the perspective and the three- dimensional effect. The Persian miniatures had fascinated the European artists, especially the soft and dreamy depiction of nature in the background. The details of Mughal painting that European artists despaired of were the utter indifference of the Indian artist to the value of perspective and his ignorance of realistic representation.

The unthinking admiration for all that European culture stood for has been a weakness of our people, ever since they come into contact with Europe. Quite a number of Indians have continued to place a high value not only on science and technology of the West which have revolutionized man's civilization, but on all things pertaining to the West: the complexion of the people, the language they speak, the dress and deportment, customs and habits, and so on. The novelty by itself has an element of attraction. The assimilation of European culture by the Indians is in evidence from the sixteenth century. And acquaintance with the Western norms, ideals and techniques of painting naturally prompted the Indian artists to imitate and absorb all of them. Water-colour paintings on paper manufactured in Europe was an interesting adventure; the dyes borrowed from foreign sources also impressed the Indian painter as having greater potentialities than the vegetable dyes that convention had placed in his hands. The remarkable change in the painting brought about by the involvement of the idea of perspective also charmed the Indian artist.

The first flush of exposure naturally caused a set-back for the conventional ideas and ideals. The gods and goddesses that abound the paintings in the Vijayanagar period went out of vogue; the royal subjects (kings, their consorts, hunting, battles, processions, audiences etc.) no longer were fit for artistic presentation; the depiction of musical modes (rāga-rāgiṇī) and aesthetic sentiments (rasa) in terms of romantic personages (nāyaka-nāyikā) became obsolete. The new fancies were European officers, their women-folk, market-places, cock-fights, street scenes and hunting expeditions. The painters had to fit this bill.

The company officers brought with them some of the English painters, probably the unsuccessful ones back home, and they not only painted the local scenes of doubtful artistic value but provided models for the 'native' painters. Some of our own aspiring painters thought it wise to be taught systematically by them, so that they would catch up with what they thought to be the best of Western art. The English painters enthusiastically enlightened the Indian art-students about the worthlessness of traditional Indian art, and about the merits of realism, still-life, perspective, light and shade, and balance, which they found lacking in Indian paintings.

Thus began the phase of 'Company Art', characterized by the fundamental insincerity that distinguished the artistocracy of those days. Paintings of this period exhibit uninspired academic realism and coldness in technical accomplishment. The subjects were too commonplace to inspire a sensitive mind, and the techniques were all borrowed from European decadence. The painter was activated in fact from a felt feeling of inferiority, and was attempting to alienate himself from his own background.

It is remarkable that a knowledgeable man like Sharbhoji, the Marāthā ruler of Tañjāvūr (1798-1832) was an avid admirer of European culture. A Danish painter of mediocre merit was invited to reside in the palace and teach the king the rudiments of European art. The painters of the Deccani school of Golconda interacted with the Company artists, and this unholy admixture was patronizd in the court of Tañjāvūr.

Luckily, the company art-style disappeared around 1880, not by a revitalization of conventional Indian art but by the spread of modern mechanical processes like photography, lithography and engraving. What remained of the imported English art-techniques was the miniature painting on ivory. The Indian renaissance also played its role. Love of indigenous art was evident in some quarters, and some of the 'native' states encouraged what were regarded as traditional values in art.

Credit must be accorded to the monarch of the Mysore State during this period of transition, Krishṇaraja-woḍeyar III, for evincing zealous interest in all forms of art that were genuinely Indian. Keen as he was in recovering the power that the British had snatched away from him, he found it expedient to play court to the overlords in England; and he even opened a school in Mysore for the teaching of English to the 'natives'. But he appears to have been averse at heart to importing the culture of the British administrators into our country.

He was inspired by the idea of the Vijayanagar empire and the ideals that it sought to uphold. The art-forms that found royal patronage here were the ones which were made popular in the Vijayanagar domain by Krishṇādeva-rāya and Achyuta-rāya. In a real sense, therefore, the rulers of Mysore like Rāja-woḍeyar and Krishṇarāja-woḍeyar III continued the Vijayanagar tradition. Painting in Mysore did not incorporate in any measure the details of 'Company Art' or of the decadent Deccani art of Golconda. However, the impact of the Deccani style of Bijāpur was there, as also of the Rājāsthāni idiom, both of which retained the essential aspects of conventional Indian art.

(5)

Krishṇarāja-woḍeyar III resuscitated the production of illustrated manuscripts. He himself authored many works like *'Śrī-tatva-nidhi* and *Svara-chūḍāmaṇi*, which were sumptuosly illustrated by miniature paintings from his court-artists. This art of illustrated manuscripts was encouraged by the early Mughal emperors, who had cultivated this love from Persian sources. But this was not the beginning of this art in our country. Even during the tenth or eleventh century, the rulers of the Pāla and Sena dynasties of the presentday Bihār and Bengāl had got many Buddhist works transcribed on palm-leaf, and while so doing they were appropriately illustrated.

Episodes from the life of the Buddha, incidents relating to the bodhisattvas and the gods and goddesses of the Buddhist pantheon were subjects of these manuscript-illustrations, which were of course miniatures. But the technique followed in them was reminiscent of that of the Ajaṇṭā murals and frescoes, adapted to palm-leaf miniature work.

It could be seen that conventional representation and time-honoured symbolism guided these art-pieces. The same was the case with the Jaina miniature paintings of Gujarāt, and also with the 'pāṭlis' (decorative designs on the wood book-covers for palm-leaf manuscripts) of Gujarāt. The inspiration was no doubt the paintings on the walls of the Ajaṇṭā caves. And the style survived even in the fourteenth century when hand-made paper began to be used for preparing religious manuscripts.

The earliest extant specimens of book-illustration in our country are the palm-leaf manuscripts of Bengāl and Nepāl. The books were not only the religious and doctrinal manuals of the Jains and the Buddhists; they included also purely literary works like *Vasanta-vilāsa* (1127). Rectangular enclosures set apart for illustration in the palm-leaf were filled by human and divine figures in conventional postures, and showing gestures according to scriptural prescriptions. The outline drawing was still important, and few were the colours used. The folk style of graphic representation has also been utilized. With the use of paper in course of time as the material for book-production, the painter's freedom increased. Depiction of nature in its usual seasonal variation and of clouds overhanging in stylized patterns could be introduced in the background; ornaments and decorations could be more various and profuse; more colours could be used. However, convention continued to hold the reins: three-fourths profile with the distant eye overflowing the face, long and pointed nose, elevated chest, thin waist and so on.

It must be noted that during this period, murals and miniatures coexisted. The former were relevant in temples, cave-shelters, monastic settlements and residential quarters for monks in the rainy season. The latter, on the other hand, served their purpose which was limited by accompanying texts used by individual scholars and students. However, the technique employed in the preparation of murals and miniatures was broadly identical as also was the subject-matter.

The murals and miniatures, and the book-illustrations commissioned by the Pāla and Sena kings inspired polytheism in a big way. Many were the gods and goddesses that people Vajrāyana texts and Sādhana-mālā manuals, and numerous were the denizens of the realms beyond the perceptible in the Jaina cosmological thinking. Iconographic peculiarities were also worked out in minute detail and sharp precision. The representation of the pantheon in the Kailāsa shrine of Verūḷa (Ellora), Talagīriśvara temple of Panamalai and Kailāsanātha temple of Kāñchīpuram (both of the Pallava period), Bṛhadīśvara temple of Tañjāvūr (Chola period), Virūpāksha temple at Hampi and Vīrabhadra shrine of Lepākshi (both of the Vijayanagar period) is indeed remarkable. The three major divinities (Śiva, Vishṇu and Śakti) as well as the minor dieties (like Skanda, Gaṇapati) were shown in their different incarnatory forms and in their functional variations in accordance with the myths enshrined in the purānas and local legends. We find an echo of this trend in *Śrī-tatva-nidhi.*

When in the fifteenth century, the rulers of the Khilji dynasty were governing the Mandu region of Central India, the book-illustration in the Persian style became popular. *Nimau-nāmā*, which appeared then, reveals the influence of Turkoman mode of the Persian idiom. Humayūn, the early Mughal monarch (1530-1556), was compelled by unfavourable circumstances to seek refuge under the Persian king Shā-tahamasp of the Saffāvid lineage for some years. It was then that he got acquainted with several artists (like Mīr-sayyad-Āli, Abd-al-samad, and Mīr-mussāvir) who were involved in the excellent illumined manuscripts in Persian. He was so impressed by this art-form that when he could return to India he brought with him some of these masters. Persian style of book-illustration was thus transplanted in India, with of course modifications to suit the altered ethos.

Akbar (1556-1605) continued Humayūn's interest in illustrated Persian books, and commissioned the preparation of several of them: *Tarkh-i-alfi* (world history), *Jami-al-tavarikh* (dynastic history of Mongols), *Darab-nāmā* (dynastic succession of Persian emperors), *Taimūr-nāmā* (the ancestral account of Taimūr of the Turk lineage of Central Asia,) *Bābar-nāmā* and so on. As these books were planned, the illustrations were to be as

important as the texts. And masters of miniature-painting were involved in the ateliers that produced these books. It is interesting to note that a large number of artists who held positions of importance in the ateliers were Hindus. *Jami-al-tavarikh* contains specimens of art-work by Basāwan, Lāl, Bhīm-Gujarāti, Dharam-dās, Madhu, Sūrdās-Gujarāti and others. The most prominent painter in the team that prepared *Darab-nāmā* was Miskina, an Indian, and his associates Nanhā, Burrā, Kanha and Sarawan were also trained in European techniques of painting.

The artists of Akbar's court were commissioned to prepare copies of the Persian works like *Khamsa* of Nizāmi, *Gulistān* of Sādi, *Divān* of Hāfiz and *Bahristān* of Jāmi. Akbar's atelier brought out an excellent edition of *Hamzā-nāmā*, a Persian classic, initially under the leadership of the conservative Persian art-master Mīr-sayyad-āli of Tabriz. The miniatures found in this book are prominently Persian in character. When this master left India in 1574 to return to Persia, the leadership of the atelier fell on the shoulders of his compatriot Abd-al-samad, who was broad-minded enough to incorporate ideas and details of Indian art into the illustrations of *Hamzā-nāmā*. The preparation of this work entailed the labours of fifty painters; it is said that the number of paintings here was fourteen-thousand.

Jehāngir (1605-1627) got his memoirs recorded in an illustrated volume called *Tujuk-i-jāhangari*. The master-painter of his court was Ustād Mansūr, who worked with several Hindu artists like Bishan-dās, Anant, Govardhan, Manohar and Madhu. One can see that during the latter part of Akbar's reign and during Jehāngir's days, Mughal art was becoming increasingly Indian, shaking off in quick measures Persian influence. Jehāngir preferred albums of independent miniatures (murakka) to illustrated manuscripts. The latter were not to be popular in Delhi after 1608.

When in 1565 the Deccani ruler of Ahmadnagar, Sultan Hussain Nizām-shā, died his wife commissioned an illustrated volume recording his valour and glory, *Tarif-i-hussain shāhi*. This work reveals more of the Indian idiom than the Persian. Sultān Āli-adil-shāh I of Bijāpur (1558-1580) too made arrangements for an illustrated book, *Najum-ul-ulm*. His successor, the celebrated Ibrāhim- Adil-shāh, however, was not inclined this way, although he was himself a prolific writer, poet and art-connoisseur

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It was Krishṇarāja-woḍeyar III that continued this tradition of book-illustrations. The artists of his court were asked to prepare the dynastic tree of Mysore rulers (vaṁśa-vṛksha). The one by Tippaṇṇa, a gurikāra of the court, is an excellent illustration. It contains miniature portraiture paintings of the rulers arranged in dynastic succession, and an elaborate account of the main events during the reign of each one of the rulers. It is probable that this was inspired by a Persian model. The king got old books illustrated, and he himself wrote works like *Śrī-tatva-nidhi* and *Svara- chūḍāmaṇi* mainly for the sake of illustrations that were to accompany them.

A look at these illustrations will convince one that the artists of Krishṇarāja-woḍeyar's court were acquainted with Persian, Mughal, Rājāsthāni and Deccani styles. The style that these artists adopted utilized the salient features of all of these styles. While the Mysore artists did not evolve a distinct style of their own, their style is not merely a mixed fare, nor does it lean heavily on any particular antecedent style.

The artists appear to have utilized the idea of perspective fairly successfully. The paintings reveal the division of the visual space into distinct enclosures, the exaggerated size of the main character, formal rigidity of the limbs, use of conventional gestures and postures; precision and prominence of the outline drawing; the facial dispositions of all sorts (profile, three-fourths profile, frontal); purity and economy in the colours applied; depiction of nature as backdrop; ornamentation, clothing and drapery of contemporary interest; attempt at realism; and attention to relative proportions.

It is on record that this king was well-versed in Persian, Maraṭhi and Hindustāni, and that officers of his court hailed from areas where these languages were spoken. It is likely that he was acquainted with literary and art works in these languages. And it is not improbable that he had occasion to see several specimens of Persian, Mughal, Deccani, Rājāsthāni and Vijayanagar paintings. It is said that he guided the artists of his court in each one of their paintings as regards the subject-matter, technique, treatment of details and colours.

The paintings prepared thus under the order and guidance of this king belong to a class, despite the involvement of several artists. They are easily distinguished from the paintings prepared during the same period by artists not attached to the royal court. The

former group betrays the influence of Mughal, Persian, Vijayanagar, Rājasthāni and Deccani 'kalams', whereas the latter group of paintings, found in the mansions of the rich folk, in the community prayer-halls (bhajana-mandira) and in some of the private temples, continue only the Vijayanagar style within conventional framework.

The paintings accompanying the literary works authored by Krishṇarāja-woḍeyar III cannot all of them be described as answering to the traditional style following canonical injunctions. It is well-known that Yaśodhara's gloss over Vātsyāyana's *Kāma- sūtra* contains a verse which speaks of the following framework for traditional paintings:

> rūpa-bhedāh pramāṇāni bhāva-lāvaṇya-yojanā,
> sādṛśyam varṇikā-bhaṅgah iti chitram shaḍ-aṅgakam

The verse mentions six dimensions of a painting: (1) delineation of form by lines, (2) iconometric precisions, (3) depiction of correct moods and sentiments, (4) introduction of elements contributing to the beauty of the piece, (5) realistic orientation and (6) incorporation of proper colours. Of these details, the first is also the foremost. Another verse highlights this:

> rekhām praśaṁsanty ācāryāh vartanām cha vichakshaṇāh,
> striyo bhūshaṇam ichhanti varṇāḍhyam itare janāh.

In a work of art (viz. painting), the masters look for the excellence of lines (viz., outline drawing), the experts admire the brush-work; women, however, prefer the decorative elements, while others (viz. ordinary folk) appreciate only the colours.

The paintings in *Śrī-tattva-nidhi* differ markedly from those found in another work of the same author, *Svara- chūḍāmaṇi*. The latter follow the traditional prescriptions mentioned above, while the former work appears to ignore them. In *Śrī-tattva-nidhi*, colours are prominent and decorations are profuse; the figures are more wooden, and the outline drawing seems feeble and unimportant.

The sequence of activity followed in the paintings however is the same; outline drawing (rekhāpāta), brush-work (vartanā), decoration (alaṅkaraṇa) and colouring (varṇa). But the emphasis alters; the preceding appears to be less important then the succeeding.

The illustrations in *Svara-chūḍāmaṇi* accords rather well with the prescriptions about line-drawing given in *Nārada-śilpa*. This text distinguishes between different types of drawing

lines, broad or thick (sthūla), subtle or thin (hairika) subtler, done by a single-hair brush stroke (binduja), and reinforcement of a line (stambhana). We find this technique adopted in the drawings here, whereas the drawings in *Śrī-tattva-nidhi* appears to ignore it.

The pure colours enumerated in Basava-bhūpāla's *Śiva-tattva-ratnākara* are in evidence in the drawings done during the days of Krishṇarāja-woḍeyar III: 'gairika' (ochre red), 'śaṁkha-varṇa' (white), 'nīla (blue), 'haritāla' (yellow) and 'kajjala' (black). These figure prominently, and in addition to them green also is frequently employed. Green colour was obtained by mixing 'nīla' and 'haritāla'. The colour-scheme in the paintings involve the use of several shades and combinations like 'chandra' (saffron), 'pachche' (green), nāḍa-haḷadi' (country yellow), gopi (ochre), 'uru-mañji' (bright red), 'sapheda' (white), 'nīli-kappu' (blue black), 'kirma' (crimson); 'chamāla' (amber) and 'makki' (gamboz). Most of these are vegetable dyes, though a few of them are mineral products.

The paintings of the period are replete with decorative details and designs, recalling the prevailing feature of the Saffāyid school of Persian painting. The involvement of perspective too is broadly akin to this school. The delineation of nature lacks realistic quality. The colours used do not easily mix; they stand out as distinct patches. The postures and stances of the human figures are almost uniform, and monotonously so. It is not easy to look at more than four or five paintings with sustained interest. There is no attempt at utilizing conventional gestures meaningfully, or at suggesting symbolism.

The portraits that this king commissioned to be made and later collected in an album (like the albums of the Mughal and Deccani schools) belong to a class apart. They are extraordinarily sensitive and realistic specimens of portraiture, and can compare favourably with the world's best portraits. Most of them are simple but forceful line-drawings and sketches, while some are exquisitely coloured portraits. One can see here the influence of Persian and Mughal schools of portraiture. A collection of some these portraits is now preserved in the Jaganmohan palace of Mysore.

Krishṇarāja-woḍeyar III was a keen player of indoor games like cards and gañjīphā. He commissioned the preparation of these cards in artistic forms. For distinguishing the cards, the ten incarnations of Vishṇu, the twelve zodiacal signs iconographically rendered, the eight guardians of directions and the nine planetary icons were utilized. *Śrī-tattva-nidhi* contains a whole chapter, (kautukanidhi) on how these cards have to be prepared, and how different games could be played. Gañjīphā which was orinigally a Persian game arrived in India during the days of the Mughal rule. Akbar is said to have been an avid Gañjīphā player, and many modifications and innovations in playing are ascribed to him. Abul-fazl's

Ganjipha Card



Ain-i-akbari makes a mention of Akbar's involvement with gañjīphā.

As the Mughal culture spread in the country during the seventeenth and eighteenth centuries, playing gañjīphā became popular in the aristocratic circles. Chieftains, officers, courtiers, rich traders and scholars took to this game enthusiastically. There were also Hindu versions of this game even during the Mughal period, like the 'Daśāvatāra-gañjīphā'. The interesting aspect of the game was the fine miniature-paintings that the cards contained; the possession of cards with superb paintings became fashionable among the wealthy folk. When the fascination of the game descended to the middle-class, the cards used by them were more modest in their artistic claims. There were cards for' darbāri-ganjīphā', which were superior and expensive, and cards for 'bazaār- gañjīphā', which were ordinary and cheap.

The gañjīphā game as described by Krishnarāja-wodeyar III was obviously taken from the Mughal model, as indicated by his statements like : 'mogalāyi- gañjīphina mērege tolaba-talābu- natavāni-titāvāni muntāddu māḍutta baruvadu' But he introduced several variant forms of playing the game, like 'Chāmuṇḍeśvari- gañjīphā', 'Jaganmohana-gañjīphā', 'Pañcha-pāṇḍava-gañjīphā', 'Nava-graha- gañjīphā', 'Dikpāla-gañjīphā', 'Manohara-gañjīphā', 'Navaratna- gañjīphā', 'Devī- daśāvatāra-gañjīphā' and 'Sarva-maṅgaḷa-gañjīphā'. The colours distinguishing the cards have also been indicated by him: 'chinnada-baṁṇa', (golden blue), 'saṁpige-baṁṇa' (colour of chaṁpaka flower), 'chandra-baṁṇa', 'kappu-pachche-baṁṇa' (black- green), 'udā-baṁṇa' 'gulada-baṁṇa', 'nīla-baṁṇa' (blue), 'varti-baṁṇa' and so on.

CONCERNING RĀGA-MĀLĀ PAINTINGS

(1)

The illustrated text of *Svara-chūḍāmaṇi* ascribed to Krishṇarajā-woḍeyar III has here been reproduced in full. It provided the iconographic prescriptions (dhyāna-ślokas) for the visual representation of the seven notes (svara) of classical music and thirty-six melody moulds (rāga), which remind us strongly of the rāga-rāgiṇī formulation that is popular in Hindustāni music. The account in this text (both the descriptive verses and the illustrations) is substantially repeated in the Mysore manuscript of the same author's more famous work Śrī-tattva-nidhi. (pp-154-188). The Mysore manuscript is the artist's copy of the work, preserved in the Oriental Research Institute (University of Mysore) in Mysore; this manuscript also gives verses and illustrations for musical time-measures (tāla), not found in the manuscript of *Svara-chūḍāmāṇi*. The manuscript of *Śrī-tattva-nidhi* in my possession does not contain either the verses or the illustrations of the musical notes, melody-moulds or the musical time-measures that are found in the Mysore manuscript.

It is significant that the Mysore manuscript prefaces its section on these musical details with a statement that this account "is in accordance with the work *Svara-chūḍāmani*, prepared by ourselves".

'asmat-kṛta svara-chūḍāmaṇi-grantha-rītyā-'

This lends force to the inference that *Svara- chūḍamāṇi* (a manuscript of which is in my possession) was prepared earlier to the completion of *Śrī-tattva-nidhi*. It can be seen

from an examination of the Mysore manuscript that it was prepared by the artists solely for the sake of illustrating the text with paintings; the artists may have used another text prepared by the court-scribes at the royal author's dictation (like the one that is now in my possession). A comparative study of the paintings relating to the musical notes and modes included in *Svara-chūḍāmaṇi* with those in *Śrī-tattva-nidhi* will convince one that the artists of the two sets of paintings were different; the technique, style and finish are by no means the same.

Whatever the truth of the situation, it is remarkable that in Mysore was produced a set of Rāga-mālā paintings about two hundred years ago. Rāga-mālā illustrations are typical of the Hindustāni division of classical Indian music, and are found in the northern parts of the country. They are conspicuous by their absence in South India. And the reason is not far to seek. They do not fit into the rāga-conception and classification current in Karṇāṭaka music. How then did these Mysore paintings appear? Is it that the distinction between Hindustāni and Karṇāṭaka styles of music had not as yet been clear?

The expression 'rāga-mālā' means a garland of melody-moulds. It is a pattern where several melody-moulds are strung together on any ideological basis. The Indian melody-moulds have been classified differently - primary ones and secondary ones, those with all seven notes and those with notes less than seven, the parental moulds and the derived ones, the ancient and the modern moulds, the moulds which are 'heavy' and those which are 'light', the moulds which lead a group and those which are included in them and so on.

Rāga-rāgiṇī scheme is another attempt to classify the classical melody-moulds. The melody-moulds are distinguished as masculine (rāga) and feminine (rāgiṇi). And there are moulds which are neither entirely this nor entirely that, the neutral ones (napumsaka-rāga). When there are moulds which are male and which are female, then there will naturally be moulds which are in the nature of offsprings (putra-rāga). Imagination freely exercised brought about the 'daughter-in-law' (snushā-rāga) moulds and 'maid-servant' (dāsī-rāga) moulds! Whatever the extent of the family of the musical moulds in the musicological fancy, the rāga-raginī scheme held the ground.

What inspired this scheme was the basic idea of an Indian musical mould or rāga. The Sanskrit word 'rāga' etymologically signifies a series of notes characterized by the production of delight ('rañjakatvād rāgah') in the listener. The movement of the notes within the ambit of a mould have a peculiar power to evoke feelings and sentiments. Each melody-mould is said to have a specific emotive quality. A melody-mould is distinguished

by the number and nature of the notes that are to enter into its making, the movement of the notes, the chief note, the note that is to be eschewed, and the permissibility of an alien note entering into it. Besides all these, the feeling-tone that occurs sui generis also becomes significant.

Therefore, according to some, each of the melody-moulds has its own specific relish (rasa): like the melody-mould called Mohana having pleasure as its relish (harsha), Athānā fury (raudra), Bhairavī compassion (kāruṇā), Deva-gāndhāri awe-inspiring (vīra), Kāṁbhoji romantic or erotic love (śṛṅgāra), Behāg humour (hāsya), Todi terror (bhayānaka), Nilāṁbari affection (vātsalya), Kānaḍā humility (dainya) and Dhanyāsi tranquility (śānta).

A text of the medieval period, *Bharata-śāstra*, associates a specific relish with each of the seven notes of the scale; affection (karuṇā) with shaḍja, the heroic (vīra) with ṛshabha, disgusting (bībhatsa) with madhyama, the frightful (bhayānaka) with pañchama, humour with dhaivata and romantic love with nishāda. When thus even the notes are evocative of sentiments or feelings, would not the melody-moulds which are constituted by the notes not have power to evoke emotions? The rationale behind the Rāga-mālā paintings presupposes this position.

But in South Indian music, the specificity of a feeling tone or of a relish to a melody-mould is not accepted. While it is true that a melody mould is capable at evoking feelings or sentiments, any melody-mould can evoke any feeling or sentiment, and a melody-mould is capable of evoking several emotions. Besides, the purpose of music, according to this division, is peace, tranquility. Any feeling or sentiment must only contribute to this; and only then does the feeling or sentiment became relevant in music. This is how, in our understanding, music has a spiritual overtone. The pioneers of the classical music in South India were all sages, saints and religious teachers.

The development of classical music in the North followed a different course. An important function of music there is to evoke diverse human emotions, most of them pertinent to daily life. The outlook was primarily mundane and transactional. Music was nurtured in the courts of rulers and chieftains, and its appeal was to the pleasure-loving aesthetes. It is not that the element of spiritual devotion was entirely absent in it. It certainly was there, and it played its role. But spiritual devotion was not allowed to supplant love of wordly pleasures. Music was meant to reflect all normal human emotions and aspirations. The melody-moulds were thus means of portraying feelings and sentiments.

Besides this association of emotions with the melody-moulds, an alignment of the

hours of the day with particular melody-moulds for purposes of effective expression of emotions was also suggested. Musicological treatises like Somānātha's *Rāga-vibodha* enumerated eight divisions of time and prescribed the suitable melody-moulds for them. The early hours of the morning from six to nine are appropriate for melody-moulds like Deśa-kāri, Bhairav, Sindhu-bhairavi, Rāmakalī and Vibhāsā. After nine in the morning till noon-time melody-moulds like Asāvarī, Bilāval and Toḍi may be sung. Then till three in the afternoon Sāraṅga, Gauḍa-malhār, Bṛindāvanī-sāraṅg and such melody-moulds are suitable. From three in the afternoon till six in the evening, Multāni, Śrī-rāga, Pūriyā, Gaurī, Bhīm-palāsi and Pīlu may be rendered. The period between six and nine in the night is appropriate for Bhūpāli, Māṇḍ, Telaṅg, Tilak-kāmod, Bihāg, Deś and Kāfi. After nine in the night till midnight, Jiñjhoṭi, Kānaḍā, Darbārī- Kānaḍā, Malhār, Mālkhauns and Durgā may be sung. Basant, Faraz, Lalit-pañcham and Aḍhāṇā are appropriate after midnight.

Such association of the time-phase with melody-moulds was also in vogue in South India. Bilahari, Kedāra and Śuddha-dhanyāsi are regarded as the melody-moulds appropriate for dawn; Dhanyāsi, Sāveri, Ābhogi, Ārabhi and Deva-gāndhāri are suitable for the morning. Śrīrāga, Maṇi-raṅgu, Darbār and Madhyamāvati are afternoon melody-moulds. Pūrvī-kalyāṇi, Vasantā, Nāṭṭa-kuraṅji and Sarasvatī are for the evening. Śaṅkarābharaṇa, Kedāra-gauḷa, Kānaḍā, Kharaharapriya, Bhairavī, Siṁhendra-madhyama, and Toḍi are melody-moulds suitable in the night. However, this sort of classification did not gain ground here. The notion that prevailed here was that all melody-moulds are suitable for all time-phases.

The classification in Hindustāni music of melody-moulds on the basis of their suitability to the time-divisions is founded on the concept of feasibility of singing and effectively expressing the emotions appropriately through the particular melody-moulds during specific periods. The underlying idea is that a time-phase lends itself to the manifestation of a feeling-tone or sentiment. There is also the notion of seasonal influences. For instance, in spring the melody-mould Vasantā is best sung and is most effective, in the rainy season Megh, in cold weather Śrī-rāg and in autumn Naṭṭa-nārāyaṇa.

Melody-moulds are also associated with emotions which are situationally aroused, like Bihāgaḍā when a fight is going on, Nāda-nāma-kriyā when one is lost in deep thought, Asāveri when one is distraught, Toḍi or Bhairavi for portraying royal dignity or ascendance, Vasantā for suggesting happiness and Mohana for bashfulness in a romantic encounter.

When such associations are projected on melody-moulds, it only means that each melody-mould has an individuality or personality of its own; it is a unique constitution both structurally and functionally. This character which is inherent in a melody-mould does not

get adequately communicated by merely listening to the rendering of that melody-mould. For it to become evident and apparent, a visual representation also becomes relevant and necessary. Even as the competent musician helps the evocation of the most effective auditory constituents of a melody-mould, a clever painter may bring out the visual involvements of the same melody-mould through lines, shapes and colours on a canvas.

The feeling-tone or sentiment is as capable of manifesting itself through sound-patterns as through shapes and colours. And if sound and form can combine, the musical experience will naturally be heightened. Imagination becomes more effective when the audible aspect of an art-work (śravya-guṇa) is augmented by the visual aspect (dṛśya). The pictorial representation of a melody- mould is thus as valid as the rendering of that melody-mould by singing or playing on instruments.

The visual picture of a melody-mould is said to incorporate the nature of the notes, the musical quality of the combination of those notes, the situational pressure of the melody-mould feelings that are evoked, the time division that is suitable and the words of the song, and impress on the viewer's mind a clear and cogent image of the melody-mould. The shapes, lines, colours, nature, occasion and persons, that go to form a picture are as relevant as notes, sequences of notes, pitch, volume, timbre and beats.

A rāga-painting is thus an integration of music and painting; viewed from a common perspective, we have the rāga-mālā scheme. The essence of the melodic material of a rāga is to be found in the scale by tonic shifts (mūrchhanā);, which in the North Indian division of Indian classical music is known as the 'thāṭ'. This comprehends the 'life-bestowing' (aṁśa) note, the melodic movements within the scale and the specific usages to heighten the feeling-tone of the melody-mould. The painter of the melody for an aesthetic experience in a melody-mould is reflected in the theme of a rāga-painting, so that the connoissure of music will perceive ocularly the particular melody-mould in the painting.

Music needs songs to provide a more or less fixed or enduring framework. The melody-mould becomes impressive through the rendering of a song. And the song is a collection of words with a musical imprint. Words are also necessary to communicate feelings, sentiments and emotions. At the back of the Rāga-mālā paintings, therefore, there were musical compositions like *Gīta- govinda*, *Bhāgavata*, and *Rasika-priyā*, on the basis of which texts themes like the eight types of romantic beloveds (ashṭa-nāyikā), the variations of erotic sport (śṛṅgāra) and the seasonal changes and the moods produced by them (bārā-māsa) were selected. The themes are meant to focus attention on the unique emotional content of the melody-mould.

The selection and arrangement of different melody-moulds based on any aesthetical principle is the main feature of rāga-mālā series of paintings. It is a 'mālā' or garland, because many melody-moulds (rāga) are strung together in it. The melody-moulds are principally distinguished into 'masculine' (rāga or purusha-rāga) and 'feminine' (rāgiṇī or strī-rāga), as mentioned earlier. The 'masculine' melody-moulds express mixed emotions like valour, zeal, adventure, mastery and power, while the 'feminine' ones are characterized by tenderness, softness, love, charm affection and grace. The painter of the rāga-rāgiṇī series would be guided by such considerations.

The rāga-rāgiṇī scheme in Hindusthāni music began to be popular around the fifteen fifteenth century and the attraction began to fade out about two centuries later. But the rāga-rāgiṇī paintings, which probably originated in the early Deccani school of Bijāpur, continued to be made till the beginning of this century.

(2)

To appreciate the significance of Rāga-mālā paintings, it becomes necessary to understood the attempts made to classify neatly the melody-moulds which had become popular. The need to classify them was justified by the necessity to keep the melody-moulds in fixed frameworks, so as to make their rendering uniform, consistent, well-regulated and enduring. The attempt at classification is of course an ancient one in our country. Broadly, two criteria were employed in the classification: the similarity in the tonal material that is involved, and the similarity of the moods that are evoked. The early attempts accepted the first criterion as concrete, practicable and feasible. This is the classification that is still prevalent in South Indian music.

Nārada's *Saṅgīta-makaranda* (a work of uncertain date, but most likely prior to the tenth century A.D.) appears to be the first musicological treatise that preferred the second of the above-mentioned criteria. This work enumerates twenty 'masculine' melody-moulds, expressive of moods involving valour, wonder, vigour and power; twenty-four 'feminine' melody-moulds, evoking sentiments like compassion, affection, humour and erotic love; and thirteen 'neutral' (or hermaphrodite, 'napuṁsaka') melody- moulds, expressing feelings like

fright, terror, disgust and calm.

This text is also important because we find here for the first time the mention of a group of thirty-two melody-moulds (battīsa- rāga), eight which are principal and twenty-four which are secondary, totalling thirty-two. The convention of a group of thirty-two melody-moulds (although what the constituents of the group were was not always clear as we shall see later) was widely accepted even in the twelfth century in the South, for we find the celebrated saint Basava suggesting the singing of the thirty-two melody-moulds ('battīsa-rāgava hāḍayya'). Later, Purandara-dāsa also described in a song Krishṇa playing the thirty-two rāgas on his flute. The group of thirty-two melody moulds however recognized only the division into principal and secondary melody-moulds; it in no way heralded the rāga-rāgiṇī classification.

In the rāga-rāgini classification too, there was an underlying division into six primary melody-moulds and other secondary ones. Puṇḍarīka-viṭhala's *Rāga- māla* (about 1600 A.D.) enumerates six 'masculine' melody-moulds, several 'feminine' and also some 'offspring' ones. His work shows that he was influenced by Persian music to a considerable extent. He was honoured in the court of the Mughal emperor Akbar (1556-1605), and during Akbar's days Persian painting and Persian music had already made a deep impact upon Indian painting and Indian music. Even as Mughal art appeared as a distinct style and school, incorporating the Indian and Persian elements, Hindusthāni School of music was also getting formed on the same basis.

Gopāla-nāyaka and Amir Khusro (1253-1324) had already prepared the ground for this new emergence. Amir Khusro, in particular, who had a Persian father and an Indian mother served the Khilji rulers, Alā-uddin Khilji and Ghiāsuddin-Tughlaq; adept in Persian music he was enormously interested in Indian music. Many new melody-moulds (like Bahār, Pharaz and Sarpardā) which are fusions of Persian maquāms and Indian rāgas, are ascribed to him.

Persia even in the thirteenth century had witnessed the classification of melody-moulds into twelve main maquāms (or pardās) on the basis of the twelve zodiacal signs. Safi Al-din Abdul Mayim is said to have suggested a classification of melody-moulds according to the feelings and sentiments they evoked, as early as 1294 in his work *Al-Sharfia*. Later, each of the main melody-moulds was associated with two secondary melodic modes (called subāh), thus crystallizing twenty-four melody-moulds. In due course, there were four subsidiary melodic modes (gusāh) in each 'pardā', besides numerous 'avāz'. Lochana-kavi's *Rāga-taraṅgiṇī* (15th century) not only coined the Sanskrit term 'saṁsthāna' (which was

later called 'thāṭi' by the instrumentalists of the Hindusthāni school of music) as an equivalent of the Persian 'maquām', but utilized the Persian delineation of the melody- moulds.

Puṇḍarīka-Viṭhala's *Rāga-mañjarī* (contemporaneous with Akbar's days) makes extensive use of the Persian classification of the melody-moulds, and points out how correspondances could be worked out: as illustrations might be cited the Indian Bhairav and the Persian Zsulup, Deśikāra and Bākhrejs, Rāmakriyā and Musāleek, Saindhavī and Hijsejs, Velāvali and Sarpardā, Malhār and Bārā, Kedār and Suhavā, Dhanyāsi and Iraque, Sāraṅga and Nahur and Baṅgāla and Zsangul. Somanātha's *Rāga-vibodha* (1609) also contains borrowals from Persian sources. It thus becomes evident that the Persian conception of a melody-mould and classification of melody-moulds left a deep impress upon the musical system that evolved under the patronage of the Mughal rulers.

There is, therefore, some truth in the argument that the origin of the Rāgamālā paintings must be sought in the Persian background. It is not known which Indian musicological work it was that first gave iconographical accounts of the Indian melody-moulds. But we know that *Rāgamāla* which Puṇḍarīka-viṭhala wrote at the behest of the Mughal emperor Akbar, contains verses which not only personify the well-known melody-moulds but provide material for their visual representation. Later, Chatura-Dāmodara-miśra, who lived during the days of Jehāngir, wrote *Saṅgīta-darpaṇa* (about 1625), and crystallized the iconic forms of the rāgas through verses for visualisation (dhyāna-ślokas). He appears to rely on Śārṅga-deva's *Saṅgīta- ratnākara* for the basic material concerning musical notes and on some uncertain work for details about melody-moulds. The work also presupposes the division of melody-moulds into 'masculine' and 'feminine' varieties. It is probable that the themes of the later Rāga-mālā paintings were derived from this source.

However, there is a rāgiṇī-painting of Dhanāśrī, which was executed in the Deccani style during the reign of Ibrahim Adil-shāh II of Bijāpur (1558-1580). This shows a marked Persian influence, although the subject-matter is Indian. A lady, distressed by separation from her lover, is engaged in writing a love-letter; a lady-attendant is seen fanning her, and a friend is seated by her side. The presence of the peacock symbolizes the romantic situation. Another rāga-painting, that of Vasantā, done in 1575 in Ahmadnagar when Sultan Hussain-shāh was ruling is also available. This lends some support to the view often held that the Rāga-mālā paintings originated in Bijāpur. It is also likely that the ruler Ibrahim Adil-shāh II had something to do with this new idiom.

The development and popularity of the rāga-rāgiṇī paintings were of course in

Rājāsthān, particularly in the courts of Mewār, Buṇḍi, Jaypur and Koṭa. Well-known is the series painted by Nāsir-ud-din around 1605 in Chawand, the capital of Mewār. Sahib-din, painter in the court of Rājā Jagat-Singh, is credited with another series of Rāga-mālā paintings. It was in Mewār that the convention of Rāga-rāgiṇī paintings matured and assumed a completely Indian outlook (around 1628).

Illustrations for the stories of the popular work, Bilhaṇa's *Chaura-pañchāśikā*, was already in vogue in Rājāsthān. Jayadeva's *Gīta-govinda* provided many themes for paintings. The romantic episodes involving Rādhā and Krishṇa, as narrated in *Bhāgavata- purāṇa* also were favourite subject-matters with the artists, connoisseurs and lay-folk. Of especial interest were topics like seasonal variations reflecting diverse romantic moods (the familiar 'bārā-māsa' paintings, delineating the six Indian seasons or the 'twelve months') and the love-play of the lovers and the beloveds (nāyaka- nāyikā bheda). The painters of the Rāga-mālā series utilized these and other subjects for the illustration of melody-moulds.

The Rāga-mālā paintings also became popular in Buṇḍi around 1625-1640. Lotus-ponds figured prominently, and Krishṇa was the usual hero. Episodes were selected from Keśava-dāsa's *Rasika-priyā*. The Rāga-mālā paintings of Rājāsthān did follow the Mughal style in many details, but the treatment of the subject-matter tended to become increasingly Indian. Involvement in the paintings of the atmosphere of the royal courts was gradually supplanted by folk situations. The lines, colours and depiction were typically in the folk style. The Rāga-mālā paintings were patronized by the rulers, chieftains, aristocrats as well as by the lay-folk.

The Kāngrā 'kalam', reached great heights during 1775-1823, when Rājā Sansār-chand was ruling. This king, who was a fervent devotee of Krishṇa, commissioned paintings illustrating the epics *Rāmāyaṇa* and *Mahābhārata*, *Bhāgavata-purāṇa*, Jayadeva's *Gīta-govinda*, Behari-lāl's *Sat-sāi* and Keśava- dāsa's *Rasika-priyā*. The series of paintings depicting the seasonal variations (bārā-māsa) and melody-moulds (rāga-rāgiṇī) were also got made.

Even if the convention of Rāga-mālā paintings was originally inspired by Persian sources, there is no doubt that it was meant to illustrate not the Persian maquāms but Indian rāgas; the framework was entirely Indian. If the conception of emotional overtones in melody-moulds was influenced by the Persian contact, the delineation of these overtones was completely naturalized. It must be noted that it is only after the rāga-mālā paintings began to be executed in Bijāpur that *Saṅgīta-darpaṇa* was composed. This work in Sanskrit was essentially a compilation of relevant material from different and earlier sources. Both

the Rāga-mālā painters and the author of *Saṅgīta-darpaṇa* must have utilized the same verses for visualization of melody-moulds. Such verses also must have been known to the ruler of Bijāpur, Ibrahim Adil-shāh II who has used them in the preparation of his encyclopaedic work, *Kitāb-i-navras*. This work not only speaks of the association of feelings and sentiments (aesthetic relish) with melody-moulds, but provides visualizations also for them.

Hermann Goetz takes the trouble to show that the Deccani school of painting incorporated South Persian, Arabian and Ottoman influences (La Painter Indien, Gazette da Beau Arts, 1936, p. 277). But he did not bother to inquire into the Indian influences that were involved more prominently. The Sultān of Bijāpur began his work *Kitab-i-navras* with prayers to the Indian deities Gaṇapati and Sarasvati. The dress, ornaments, delineation of nature, depiction of reasons and the romantic situations are all undoubtedly Indian in influence. The description of melody-moulds found in this work are certainly not Persian, Arabian or Ottoman; they follow classical Indian musicological conventions. The Gaurī-rāga there is pictured only as the Hindu goddess of that name, and Bhairav is Śiva; the rāga Malhār is associated with the rainy season that is typically Indian.

(3)

We have two sets of Rāgamālā paintings commissioned by Krishnarāja-wodeyar III, one in the Mysore manuscript of *Śrī-tattva-nidhi* and the other in the manuscript *Svara-chūḍāmaṇi* in my possession. The textual descriptions of the melody-moulds in both manuscripts are the same (with minor variations in the readings). The subject-matters of the paintings are also the same, although their delineations differ. The two sets are obviously executed by different artists. The paintings in *Svara-chūḍāmaṇi* are aesthetically more mature, and show a better sense of composition. The paintings of the melody-moulds in *Śrī-tattva-nidhi* are characterised by rigidity of convention and treatment. The composition is rather weak and the details are ill-integrated.

These paintings remind us of the decadent phase of the Rājāsthāni idiom and bear a correspondance with the Tañjāvūr paintings. The influence of the Rājāsthāni school on

the rāga-mālā paintings in *Śrī- tattva-nidhi* is also evident by the recurrent representation of Krishṇa and Rādhā in the roles of nāyaka and nāyikā. The corresponding paintings in *Svara-chūḍāmaṇi* seldom utilize the Rādhā-Krishṇa theme, and the representation of gods and goddesses is infrequent (as in the delineation of the melody-moulds Bhairava, Bhairavi, Saindhavi, Kedāra, Vasanta and Asāveri). The differences in the style and subject-matter of the two sets of paintings are borne out by the their reproductions in the ensuing pages.

It is usual to enumerate thirty-six melody moulds for the Rāga-mālā series in the Rājāsthāni school of painting. The melody- moulds chosen by Krishṇarāja-woḍeyar III for painting in *Śri-tattva-nidhi* and *Svara-chūḍāmaṇi* are also thirty-six in number. The number thirty-six is arrived at by regarding the principal melody-moulds as six, each of which having five subsidiary ones. However, there is no unanimity as to what the six principal melody-moulds are. According to Puṇḍarika-viṭhala they are: Bhairava, Hindola, Deśakari, Śrirāga, Naṭa and Naṭṭa-nārāyaṇa. Mohmed Reza-Khān names Bhairava, Mālkauns, Hindola, Śrī-rāga, Megha and Nāṭa as the principal six. *Śabdakalpa-druma* says

'bharata-mate hanūman-mate cha rāgah shaḍ-vidhah'

The main musical schools in Hindūsthāni music are two: Bharata's and Hanūmān's, although three more are also recognized: Śiva's, Krishṇa's and Rāgārṇava's. The number of principal melody- moulds, irrespective of the school, is only six. This number is accepted in all musical works relating to the Hindusthāni division, after the fifteenth century. But it often happens that the ragas of one school are treated as rāgiṇis in another school, and the picture of the rāgas is not the same in all the schools.

According to the two main schools mentioned above, the melody-moulds are: Bhairava, Kauśika, Hindola, Dīpaka, Śrī-rāga and Megha. There is an explanation available that the school named after Bharata is prevalent in South India, while the school named after Hanūmān is in vogue in the North. The same text mentions two other schools, Kallināṭha-mata and Someśvara-mata. The six melody-moulds accepted by these two schools are Śrīrāga, Vasanta, Pañchama, Bhairava, Megha and Naṭṭa- nārāyaṇa.

About the number of subsidiary melody-moulds, however, not all the schools accept five for each of the six principal melody-moulds. The two well-known schools, viz, those of Bharata and Hanūmān, enumerate five ('pratyekam eteshām pañcha-rāgiṇyah'), thus giving a total of thirty-six melody-moulds (six primary and thirty subsidiary). But the schools named after Kallināṭha and Someśvara, provide six subsidiary melody-moulds for each of the six principal ones, thus totalling forty-two melody-moulds ('someśvara-kallināthayor mate

pratyekam eteshām shad-rāgiṇyah').

Someśvara (6, 26) enumerates the six principal melody-moulds and the subsidiary ones in the following order.

1. Mālava: Dhanāsī, Mālasī, Rāmakarī, Sindhuḍā, Asāvarī, Bhairavī.
2. Mallāra: Velāvali, Pūravī, Kānaḍā, Mādhavī, Toḍa, Kedārikā.
3. Śrī-rāga: Gāndhāri, Gaurī, Subhagā, Kaumārikā, Veloyārī, Vairāgi.
4. Vasanta: Tuḍī, Pañchamī, Lalitā, Paṭha-mañjarī, Gojjarī, Vibhāshā.
5. Hindola: Nāṭikā, Bhūpālī, Rāmakelī, Godā, Kāmoda, Kalyāṇi.

Also found here is the description of the principal melody-moulds as 'masculine' and the subsidiary ones as their 'wives'. The expressions 'rāga' and 'rāgiṇī' are meaningful only in this context.

A medieval work called *Bharata-śāstra* (as also *Bharata-kalpa-latā-mañjari*, edited by Paṭavardhanam Subba-Śāstri and Balakuṇṭla Aṅkāji-Śāstri), which may be an early medieval composition, gives a list of eight 'masculine' melody-moulds and provides each of them with three 'consorts' ('striyah' 'yoshitah', 'patnī'). This is here given as the view of the ancient authorities like Nārada (pp. 138-139).

> baṅgālas' chāpi bhūpālo bhairavo mālavas tathā, śrī-rāgas cha vasantas' cha sāraṅgo rāga pañchamah, ashṭāv ete nāradādyaih puṁ-rāgā iti prakīrtitāh.

The eight 'masculine' melody-moulds according to this text are Baṅgāla, Bhūpāla, Bhairava, Māḷava, Śrī-rāga, Vasanta, Sāraṅga and Pañchama. With three subsidiary melody-modes in each of them, the total would be thirty-two, the well-known 'battīsa-rāga'.

As mentioned earlier, the enumeration of thirty-two melody-moulds (battīsa-rāga) appears to be rather an ancient one. It survived in the South till the last days of the Vijayanagar empire. Purandara-dāsa, the celebrated minstrel who lived to see the collapse of the Vijayanagar empire, describes how Krishna played on his flute the thirty-two rāgas. While this song (in Ānanda-bhairavī) names three rāgas, another of the same saint's songs (in Śaṅkarābharaṇa) gives the names of twenty- seven rāgas, thus accounting for the names of thirty of the thirty-two rāgas:

(1) Mārava, (2) Desī, (3) Gujjarī, (4) Bhairavī, (5), Gauḷī, (6) Nāṭī, (7) Sāverī, (8) Āherī, (9) Pūrvī, (10) Kāmbhoji, (11) Pāḍi, (12) Deśākshī, (13) Śaṅkarābharaṇa, (14) Māḷavī, (15) Varāḷī, (16) Kalyāṇī, (17) Toḍi, (18) Mukhārī, (19) Varālī, (20) Vasantā, (21) Bauḷī, (22) Dhana-śri, (23) Saurāshṭra, (24) Guṇḍa-kriyā, (25) Rāma-kriyā, (26) Megha, (27) Kurañji, (28) Sārańga, (29) Phala-mañjari, and (30) Ānanda-bhairavī.

Another author, Prauḍha-rāya, who also mentions 'battīsa raga' in his work *Saṁjñārtha-kosha*, gives a variant list. The rāgas not found in the above list are: Nārāyaṇī, Mādhavi, Maṅgala-kaiśikī, Baṅgāli, Deva-gāndhārī, Ghaṇṭā-rava, Regupti, Lalitā and Malahari. Some of the names of the common rāgas are given differently (e.g. Dhanyā for Dhana-śrī, Palava-mañjari for Phala-mañjari and Gurjari for Gujjarī).

Bharata-kalpa-latā-mañjari, already mentioned, explains that the number thirty-two is arrived at by a combination of three kinds of scales (having 7, 6 or 5 notes):

shāḍav-auḍava-saṁpūrṇa-śuddha-sāḷaga-miśragāh,
prasiddham paramam gānam rāgā dvā-triṁśad iritāh

It is to be noted that although the convention of thirty-two (battīsa) melody-moulds was popular in the South, Krishṇarāja-woḍeyar III did not follow it in his *Śrī-tattva-nidhi* or *Svara-chūḍāmaṇi*. He preferred the list of thirty-six rāgas of the Rājāsthāni idiom. But he does not appear to have adopted the rāga-rāgiṇī scheme. All the melody-moulds here have been called 'rāgas; and neither the descriptive verses nor the pictorial visualizations suggest any distinction between the 'rāga' and 'rāgiṇī' as prevalent in the North. However, descriptive verses sometimes refer to a rāga as a 'rāgiṇī' (e.g. 'sā saindhavī bhairava-rāgiṇī yam'), in the sense of another rāga's consort. The list accepted by Krishṇarāja-woḍeyar III has the following melody-moulds:

(1) Bhairava, (2) Madhymādi, (3) Bhairavī, (4) Baṅgāli, (5) Varāṭī, (6) Saindhavī, (7) Mālava-kauśika (8) Toḍī, (9) Kaṁbhāvatī, (10) Guṇḍi (Gaurī), (11) Guṇḍa-kriyā, (12) Kakubhā, (13) Hindoḷa, (14) Veḷāvalī, (15) Rāma-kali, (16) Deśākshi, (17) Phala-mañjari, (18) Lalitā, (19) Pradīpaka (Dīpaka), (20) Ketāra (Kedāra), (21) Karṇāṭa, (22) Deśī, (23) Kāmbhoji, (24) Nāṭi, (25) Śrī-rāga, (26) Vasantā, (27) Māḷava-śrī, (28) Māḷava, (29) Asāverī, (30) Dhana-śrī, (31) Mallāri, (32) Megha, (33) Bhūpāli, (34) Deśa-kārī, (35) Ṭakka and (36) Ghūrjarī.

The descriptive verses associate some varieties of aesthetic relish (rasa) with some of the melody-moulds: the valorous (vīra) with Saindhavi, Velāvali, and Dhanā-śrī, the romantic

(śṛṅgāra) with Māḷava-śrī and Megha, the compassionate (karuṇā) with Asāverī, and the tranquil (śānta) with Bhūpālī.

The list of melody-moulds given by Krishṇārāja-woḍeyar III recognizes six 'masculine' ones: (1) Bhairava, (2) Māḷava-kauśika, (3) Hindoḷa, (4) Dīpakā, (5) Śrī- rāga and (6) Megha. This follows in the main the list given by Mohamed Reza (viz., Bhairav, Mālkauns, Hindola, Śrī-rāga, Megh and Nāṭa); instead of Nāṭa, Krishṇarāja-woḍeyar's list has Dīpakā. It may be recalled that these are the six principal melody-moulds according to Bharata-mata and Hanūmān-mata.

The list given by Krishṇarāja-woḍeyar III provides five subsidiary (or 'feminine') melody moulds to each of the above six principal ones, excepting the last two; Śrī-rāga has six subsidiary melody-moulds and Megha has four of them. It is said that from the five faces of Śiva, five principal (or 'masculine') rāgas emanated while the sixth one came out of Pārvati's face; and that later from each of these six principal rāgas five subsidiary (or 'feminine') rāgas proceeded. Puṇḍarīka-viṭṭhala's *Rāgamāla* gives this account, although the melody-moulds that this book mentions are different from the ones accepted by Krishṇarāja-woḍeyar III

1. From the Sadyojāta face of Śiva: Śuddha-bhairava
   (Dhanyāsi, Bhairavī, Saindhavī, Māravī, Asāvari)
2. From the Vāmadeva face: Hindola
   (Bhūpāli, Varāṭi, Toḍi, Mañjarī, Turushka-toḍī)
3. From the Aghora face: Deśakāra
   (Rāma-krī, Bahuli, Deśī, Jayata-śrī, Gurjarī)
4. From the Tatpurusha face: Śrīrāga
   (Gauḍī, Pāḍi, Guṇakarī, Nādanāmakriyā, Guṇḍa-śrī)
5. From the Iśāna face: Śuddha-nāṭa
   (Mālava-śrī, Deśākshi, Deva-krī, Madhu-mādhavi, Āherī)
6. From the face of Girijā: Naṭa-nārāyaṇa
   (Velāvali, Kāmboji, Sāveri, Suhavī, Saurāshṭri)

(4)

Some issues in this context need to be inquired into, as for instance, how the Rāga-mālā paintings came to be done in Mysore. We have seen that Rāga-mālā paintings are exclusively germane to the Hindusthāni division of Indian music. They are conspicuous by their absence in South India, except in the Deccani States of Bijāpur and Ahmednagar, where Hindusthāni music prevailed. This division of music did not gain ground in the Hindu states of South India; and the Southern division of classical music (viz., Karnāṭaka music) rejected the classification of melody-moulds in terms of 'rāgas' and 'rāgiṇīs'. We know that what was encouraged in Mysore was Karnāṭaka music. How then did the Rāgamālā paintings, which presuppose the division of melody-moulds into 'masculine' and 'feminine', appear here? They did not appear even in Tañjāvūrū, where the Hindusthāni division of music did secure some encouragement from the Marāṭhā rulers. And the Rāga-mālā paintings in Mysore were unknown before the days of Krishṇarāja-woḍeyar III, and they did not reappear after his days.

Basic to this issue is the problem of classification of melody-moulds into 'masculine' and 'feminine' varieties. In the rāga- rāgiṇī scheme, the consideration that weighs is the similarity and proximity which are more emotional and ideological in nature than strictly structural and tonal. The Rāga-mālā paintings go a step further and affirm that the emotional and ideological character of the melody-mould could be iconically conceived and pictorially represented. Is this position justified? Even if a melody-mould has an emotional content, is it possible to transform that content into a personified image?

Music has doubtless an emotional aspect. But the emotion that is evoked by music is entirely within the individual, and it is purely experiential. Experience of music depends on several variables in the individual like expectancy, preparedness, taste, temperament, training, maturity, situational facilitation and the presented material. Generalization here is as impossible as providing an objective framework for a musical presentation. In other words, a melody-mould has no evocative power of its own; the experiential value is only transactional.

However, a melody-mould is a distinct entity, and has a character of its own. This is derived from the material and objective details like the number and nature of the notes, the permissible movements within the scale, the facilitation for ornate handlings of musical phrases and so on. The appreciation and experience of music are first and foremost auditory

in nature; and the enjoyment of it (involving mind and heart) is a sort of epiphenomenon. Can a musical presentation then be presented to the eyes as it can be for the ears? Is a pictorial visualization of music valid?

But visualization of music is not unknown even in Western music. The 'programme music', like the Pastoral Symphony of Beethovan, is regarded as visual music. The sound from the flute in this particular case is said to generate the imagery of the blue tint of the sky where the clouds have drifted away by breeze. The tone-poem of Nibelius, 'Finland' and the lyric of Smeth, 'Vltava' also work with visual imagery. In the latter lyric, the musical composition imitates the sound of the flowing river, and presents the image of the river to the musical exercise to paintings, until the twentieth century.

It is not likely that even the early musicologists in India who gave currency to the rāga-rāgiṇī division of melody-moulds imagined that there could be visual representations of the rāgas and rāgiṇīs. The material for iconographic visualizations of melody-moulds is said to have been first provided by Sudhā-kalaśa's *Saṅgītopanishat-sāroddhāra*: (ed. by Umākant Premānand Shāh, Gaekward Oriental Series, Baroda, 1961). The suggestion for such picturization of abstract concepts appears to have come originally from Bharata's attempt to provide a visual idea of the metrical mode (vrtta). It is also claimed by some that a work called *Rāga-śṛṅgāra* ascribed to the joint authorship of Nārada and Dattila (and said to be a work of the eighth century A.D.) provided the inspiration for Rāga-mālā paintings.

Whetever be the correct position regarding the origin of the Rāga-rāgiṇī paintings, it is certain that the clasification of melody-moulds was in vogue in this country since at least the thirteenth century. The text in Sanskrit *Rāgārṇava*, which was prepared in that century, mentions six 'masculine' melody-moulds: Bhayarava (for the later Bhairava), Pañchama, Nāṭa, Malhāra, Gauḍa-mālava and Deśākh (for the later Deśa-kāri). The next landmark was *Rāgamāla*, composed by Mesha-karṇa in 1509. This work not only enumerates six 'masculine' melody-moulds (Bhairava, Mālkauns, Hindola, Dīpaka, Śrī-rāga and Megha), but provides five 'feminine' (viz. subsidiary) melodic modes for each of them. There is also here suggestions for pictorial representation of the melody-moulds, for purposes of contemplation.

As indicated earlier, Puṇḍarīka-viṭṭhala's *Rāga-mālā* (1576) contains definite iconic depictions of melody-moulds as well as a clear classification of rāgas and rāgiṇīs. It was also mentioned earlier that this work shows that he was intimately acquainted with Persian music, which had a conventional enumeration of eighty-four melody-moulds, based on

architectural arrangement. The melody was looked upon as a building, consisting of twelve apartments (maquām or pardā), twenty-four niches (shubāh), and forty-eight corners (gusāh). It is not unlikely that this imagery also helped in the notion of Rāga-mālā paintings.

The subsequent period witnessed the publication of Chatura-Dāmodara-miśra's *Saṅgīta-darpaṇa* (around 1625), which provides descriptions of melody-moulds helpful in picturizations. The author adorned the courts of Jehāngir and Shāh-Jehān, and was most certainly acquainted with the subtleties of Persian music. The Hindu translation of this Sanskrit work by Hari-vallabha, completed in 1643, encouraged and popularized the Rāga-mālā paintings.

Contributions from non-musical quarters were also there. The poet Jodh, wrote in Sanskrit a long poem dealing with the romantic affairs of Mādhavanala and Kāma-kandala (1583). This work incorporated interesting depictions of 'masculine' and 'feminine' melody-moulds, which provided ready material for rāga-paintings. Alam, who translated this poem into Hindi was a scholar in the court of the celebrated Sikh guru, Govind-singh. The convention of 'garland of melody-moulds' (rāga-mālā) was already current. The Guru-Grantha-Sahib, the Sikh scripture, compiled by Guru-Arjan-dev around 1604, when Akbar was the Mughal emperor, contains as an end-piece a list of popular melody-moulds, 'masculine' and feminine'. However, the expression 'rāgiṇī' for the 'feminine' melody-moulds is not to be found here. Probably, it gained currency at a later date.

What needs to be appreciated here is that the convention of Rāga-mālā paintings was not entirely founded on classical musicological texts, and that it derived encouragement from literary works in Sanskrit and Hindī, folk songs, and devotional hymns by saints. An example illustrating this point is the collection of fairly early Rājāsthāni Rāga-mālā paintings, discovered by Norman Brown (cf "Some early Rājāsthāni Rāga paintings", Journal of Indian Society of Oriental Art, 1948, 16, 1-10).

It is because the Rāga-mālā paintings have utilized diverse source-materials that they lack a uniform idiom. They cannot be said to portray the melody-moulds precisely as they are described in the classical texts. It often happens that the paintings and the textual verses do not at all agree. However, all Rāga-mālā paintings follow the convention of six rāgas (principal melody-moulds) and five or six rāginīs (subsidiary melody-moulds) for each of the rāgas. A rāga is a complete and orderly scale with all the seven notes expressing vigour and maturity, whereas a rāginī is incomplete, with notes which are weak and soft.

The rāga-mālā paintings have utilized a detail that is significantly valid in the background

of the emotional associations of a melody-mould. The six principal rāgas correspond with the six seasons which are relevant to North India: Bhairava with śarat (autumn), Mālava (or Mālkauns) with hemanta (winter), Śrīrāga with śiśira (cold season), Hindola with Vasanta (spring), Dīpaka with grīshma (summer) and Megha with varsha (the rains). The seasonal variations reflect not only the modes of nature but the moods of human beings who interact with nature. They display diverse feelings and sentiments, which the rāga-paintings endeavour to catch and portray.

The association of a melody-mould with the time of the day is in the background of the Rāga-mālā paintings. The painter seeks to suggest that propitious hour which is specific to a rāga; early dawn for Bhairava, dawn for Rāma-kalī, sun-rise or morning for Velāvalī, noon for Sāraṅga, after-noon for Nāṭa or Mālava, evening for Guṇḍi, early night for Kalyāṇa and late night for Kedāra. The idea is again linked with the moods that are most naturally occasioned during the several phases of time.

The literary convention of nāyaka (lover) and nāyikā (beloved) is also involved in the Rāga-mālā paintings. There are paintings especially meant to depict the usual eight varieties of nāyikās (ashṭa-nāyikā), more particularly 'abhisārika', 'vāsava-sajjikā', 'virahotkaṇṭhitā', and 'kalahāntaritā'. They refer to the different aspects of love-play: agony of separation, urgency in expectancy, stresses of quarrel, clandestine meeting, sensitive communications, happy reunion, dalliance in gardens and so on. The Rāga-māla painters have utilized these romantic situations described in popular poems in Hindi and its dialects after the sixteenth century. The situations which bring out the best in the lovers or in their beloved ones are sought to be projected on the moods elicited by melody-moulds.

Numerous folk-songs which reflect the varying moods of lovers, have made an impact upon the Rājāsthāni paintings of rāgas and rāginīs. The painters have seen the melody-moulds through the eyes of folk imagination. The rāga-mālā paintings of Nisardi in Chawand (Mewār, 1605), the paintings of Sāhib-din (1628), the Jodhpur Rāga-mālā paintings (1623) and the rāgā-māla paintings commissioned by Rāja Māna-singh (1816) are illustrations of the incorporation of the folk poetical idiom in the visualization of the melody-moulds.

Thus the Rāga-mālā paintings in the context of Hindusthāni music, which were based partly on the definitive musicological treatises and partly on popular literary works, appealed to the learned as well as to the laity. They became favourite acquisitions among the royal patrons and the wealthy folk. Even the middle-class gentry got these paintings done. Connoisseurs were fascinated by the curious admixture of convention and novelty in these paintings, which secured an independent status almost unrelated in the main to the musical

context. Although the Rāga-paintings emerged as a chapter in the history of Indian painting, its moorings in the ideology of Hindusthāni music could not be forgotten, for the basic inspiration was the classification of melody-moulds into rāgas and rāgiṇīs.

It is not strange that the Rāgamālā paintings did not gain ground in the South, for the classification of melody-moulds here was not according to rāga and rāgiṇī. The melody-moulds were classified in Karnāṭaka music on the basis of the 'mela' system, recognizing parental modes (janaka-rāga) and derived ones (janya-rāga). This system of classification has been prevalent in the South since ancient times. Even in the pre-classical Drāviḍa music, the conception of complete scale (paṇṇ) was already in evidence. Derived from 'paṇṇs' (or complete melody-scales) were 'tirams' and 'tirat-tirams' (incomplete ones). This scheme continues to this day in the singing of the Tevāram hymns. Vidyāraṇya, who is regarded as an architect of the tradition of classical Karnāṭaka music, was inspired by this 'paṇṇ-tiram' distinction when he inaugurated the meḷa-system.

Vidyāraṇya, 'a versatile genius', lived during the founding of the Vijayanagar empire, in the fourteenth century. He wrote a musicological treatise called *Saṅgīta-sāra*, now no longer extant; but Govinda-dīkshita, minister of Raghunātha-nāyaka, king of Tañjāvūr (1614-1640), has preserved the main thrust of this work in his *Saṅgīta-sudhā*. According to the latter authority, it was Vidyāraṇya who suggested the classification of melody-moulds in accordance with the meḷa-characteristics. This concerned the structural aspects of the melody-mould, and ignored altogether the emergent emotional associations. The fifty melody-moulds that were popular during his days were grouped under fifteen melas: Naṭṭa, Gurjarī, Varāṭi, Śrīrāga, Bhairavi, Śaṅkarābharaṇa, Āhiri, Vasanta-bhairavi, Sāmanta, Kāṁbodi, Mukhāri, Śuddha-rāmakrī, Kedāra-gauḍa, Hejjujji and Deśākshi. Veṅkaṭa-makhi crystallized around 1660 the present approach to the Rāga-system in South India based on Vidyāraṇya's line of thinking. This precluded the notion of rāga- rāgiṇī, and hence gave no quarters for the Rāga-mālā paintings.

Another detail becomes relevant in this connection, helping us to trace the continuity of the musical tradition from the Vijayanagar period to the times of the Wodeyars of Mysore. When Krishṇa-deva-rāya was the emperor of Vijayanagar (1509-1529), Lolla-Lakshmīdhara was a scholar in his court. Lakshmīdhara's father Viśvanātha-bhaṭṭāraka was in the court of the Gajapati king of Orissa, Vīra-rudra-deva; and Lakshmīdhara has prepared a valuable commentary on the celebrated tāntrik poem *Saundarya-laharī*, ascribed (wrongly, however) to the great Śaṁkarāchārya. Lakshmīdhara's explanations on verse 69 of this poem provides us with an insight into the situation of musicology of those times.

This is briefly what Lakshmīdhara tells us: There are five 'gītas' (viz, tonal pitches or svara-sthānas); and thirty grāma- rāgas (musical scales) proceed from them, as also eight upa-rāgas (subsidiary scales) and twenty rāgas (melody-moulds). The parent rāgas are fifteen in number, bhāshā- rāgas ninety-six, and vibhāsha-rāgas twenty. Among the well-known rāgas are Madhyamāvatī, Mālavi, Śrī-rāga, Velāvali, Vaṅgāli, Vasantā, Dhanyāsi, and Deśi; among the bhāshāṅga-rāgas Velāvati, Śuddha-varāḷi, Punnāga-varāḷi and Nāṭi; the Kriyāṅga-rāgas are illustrated by Rāma-kriya; and Upāṅga rāgas by Pravīthi (or Drāviḍī), Ghurjarī, and Varāḷi.

The expression 'grāma-rāga' here signifies collectivity:

'grāma-śabdah samūha-vachakah',
and
'grāmah svara-samūhah syāt'

yathā kuṭumbinas sarve ekī-bhūtā bhavanti hi,
tathā svarāṇām saṅdoho grāma ity abhidhīyate.

When all the notes assemble together, there are three musically effective groupings: shaḍja-grāma, madhyama-grāma and gāndhāra-grāma. The first two groupings are said to be valid on earth, while the third one prevails only in the celestial regions. The identification of 'grāma' depends on the 'mūrchhanā' (viz, modulations or the regular ascent and descent) of the seven notes.

The mūrchhanā of the notes can be of three types; 'mandra' (low), 'madhya' (middle) and 'tāra' (high), determined by the three sthāyis (tonal pitches). This, however, is not possible in gāndhāra-grāma. In the other two grāmas, there are in each of them seven mūrchhanās (also called śuddha-tānas)

kramāt svarāṇām saptānām ārohas chāvarohaṇam,
mūrchhanety uchyate grāme tā ekā sapta sapta cha;
mandro madhya-tārāś cha kramād ārohan e tathā,
tāra-madhyama-mandrāś cha hyava-rohī ti kathyate.

Lakshmīdhara takes Śārṅgadeva's *Saṅgita-ratnākara* as authority, and cites some verses from this work. Krishṇarāja-woḍeyar III also follows Śārṅgadeva, as is evident from the textual references for the characteristics of the melody-moulds in *Śrī- tattva-nidhi* and *Svara-chūḍāmaṇi*. And it appears that the conception of grāma-rāga was still in vogue.

Bhairavi is described as 'madhyama-grāma-chāriṇi'. And the divisions of 'rāgāṅga', 'bhāshāṅga' etc which Lakshmīdhara mentions, seem also acceptable to the author of these texts. The influence of Śārṅgadeva and Kallinātha is evident with regard to the discussion on 'mūrchhanā'. Lakshmīdhara must obviously have seen Vidyāraṇya's *Saṅgīta-sāra*, as suggested by the statement 'janaka-rāgāh pañcha-daśa'.

RĀGA-MĀLĀ PAINTING (Pahāḍi)



CONCERNING SVARA-CHŪḌĀMAṆI

The illustrated manuscript of *Śrī-tattva-nidhi* in the Oriental Research Institute of Mysore has this opening remark while dealing with the Svaras, rāgas and tāḷas: "according to 'Svara-chūḍāmaṇi', composed by ourselves" ('asmat-kṛta-svara-chūḍāmaṇi-rityā'). The import here is that the work *Svara-chūḍāmaṇi* was also a work of Krishṇarāja-woḍeyar III, although the work is not so well-known or so readily available as *Śrī-tattva-nidhi*. It is unfortunate that many of the works ascribed to the authorship of this king are either not extant any longer or not available to us.

It is said that Krishṇarāja-woḍeyar III had a large library for his personal use, which was housed in the apartment of the palace known as 'Chāmuṇḍi-toṭṭi'. He had also a litho-press in the palace for getting copies made of his own writings, for it was his practice to distribute copies of what he wrote to the scholars of his court and other dignitaries. Known as 'Jagadaṁbā-mudrākshara-śālā', it was located in another apartment of the palace called 'Aṁbā-vilāsa'. After this king passed away, fire broke out in the palace in 1897, which destroyed the major part of the library as well as the copies of the king's books in the litho-press.

The books and manuscripts which survived the fire were then preserved in the Jaganmohan palace, which Krishṇarāja-woḍeyar III himself had established. Later, in 1938, these books and manuscripts were brought to the Mahārāja's Sanskrit College, for the Jaganmohan palace was by then shaping itself as an art-museum. From the Mahārāja's Sanskrit College the treasure was transferred to the Oriental Library, which was then managed by the Government's department of education. This library has now become a part of the Oriental Research Institute of the Mysore University. During this wandering what valuable books and manuscripts were lost cannot be ascertained.

Litho-copies of the writings of Krishṇarāja-woḍeyar III, however, were presented druing his own life-time to many persons of importance, and some of them have survived in the households of the recipients. It would appear that he got the more important of his writings copied by hand, for presentating them to his intimate circle of friends. The copy of Śrī-tattva-nidhi in my possession, for instance, bears this testimony on the first page:

śrī-kṛshṇa-rāja-mahārāja- kaṇṭhīravara
ājñeyinda narasappa-nāykara maga
raṅgappa-nayka bareda
śrī-tattva-nidhi pustaka.

The language is Kannaḍa, and it says that under the orders of the king, Raṅgappa-nāyaka, son of Narasappa-nāyaka, wrote (viz. copied) this book. The hand-written book was preserved by the descendents of Raṅgappa-nāyaka, until it came early in this century to be possessed by an officer of the palace (mokhtesar), Nāgappa by name, whose son, Sri. S. Subbanna, gifted it to me.

The manuscript-copy of Svara-chūḍāmaṇi by the same author, which is in my possession, was preserved in the household of the musician T.Puttaswāmayya, brother of the well-known violinist, late T. Chowdaiah, before it came to be possessed by my sculptor-friend, D. Vādirāj, who lent it to me for this publication. I was in fact, looking for this book, and the search I made in several places where it was likely to be found had been of no avail. It reached my hands most unexpectedly. The point that is relevant here is that the litho- or manuscript-copies of the works of the royal author are not all of them available in one place. They are scattered in several households in the state, and they are getting destroyed by neglect and indifference.

The entire text of *Svara-chūḍāmaṇi*, along with all the illustrations contained in it have been reproduced in the ensuing pages of the present volume. The text deals with the basic material of classical music: the seven notes (svaras) and the thirty-six melody-moulds (rāgas), each of which is illustrated in the rāga-mālā stryle. The script is Kannada, while the text is mostly in Sanskrit. The purpose of the book as indicated in the title is to provide instructions for making iconographic representation of the deities of the svaras and rāgas; and the work is described here as a recent work of the author:

navīna-kṛta-svara-chūḍāmaṇi-rītya devatā-nirmāṇavam māḍuva vivaragaḷu.

The three verses with which the work begins contain the usual prayer to the author's tutellary goddess Chāmuṇḍā, the statement of the author's intention in preparing this work and the brief mention of the actual contents of the book. Then follow verses which enumerate the thirty-two characteristic features of each of the seven notes of classical music, based on medieval musicological treatises like *Saṅgīta-darpaṇa* of Dāmodara-miśra and *Bharata-kapla-latā-mañjari*:

shaḍjādi svara-varyāṇām dvātriṁśallakshaṇair yutah.

The thirty-two details given here include the mythical associations of island, ocean, mountain, stream, presiding deity, metre, tree, bird, constellation, week-day, zodiacal sign, class and origin.

After the details given for the last of the notes (nishāda), the text closes with the colophon with a suggestion that the book ends here:

śrī-chāmuṇḍā-kṛpā-pūrṇa-kṛshṇa-rāja-vinirmitah,
svara-chūḍāmaṇi-grantho jīyād āchandra-tārakam.

But it does not. For on the very back of this page where the colophon occurs, we have the commencement of a new section apparently of the same book. The title *Svara-chūḍāmaṇi* signifies the theme of svaras (musical notes, seven in number) and naturally the book should end when the last of the notes is dealt with. The new section that comes after it deals with the rāgas (melody-moulds, thirty-six in number); and it should properly therefore be entitled 'Rāga- chūḍāmaṇi'. But this title does not occur either at the beginning of this section or at its end. Intriguingly enough, the new section (dealing with the rāgas) begins with the customary benediction invoked at the commencement of a new work: 'śubham astu', and ends abruptly, without any colophon.

The book has thirteen more pages, blank, but got ready for writing something. It is likely that the pages following those containing the details of thirty-six rāgas, was meant for the section on Tāḷas. We find in *Śrī-tattva-nidhi* accounts on Svaras, Rāgas and Tāḷas in order. The manuscript of *Svara-chūḍāmaṇi* that has been used for this volume may in all probability be an unfinished one.

The name of the work 'Svara-chūḍāmaṇi' not only occurs in the colophon but figures prominently in the title-line, where it is qualified as 'newly composed' ('navīna-kṛta'). It is difficult to decipher what the import of this expression is. That it was a work written by

Krishṇarāja-woḍeyar III is evident from the colophon ('kṛshṇa-rāja-vinirmita'); and there is a reference to the work: (asmat-kṛta-svara-chūḍāmaṇi-grantha-rītyā'). This makes it possible that this work had been composed already when *Śrī-tattva-nidhi* began to be written.

The expression 'navīna-kṛta' also means 'made new'. This meaning would suggest that the king was only revising or enlarging a work that he had written sometime earlier or the work of some other author, or that the work was now being issued as accompanied by suitable illustrations. The manuscript of course appears to be an especial edition, an 'art-edition' as it were. The paintings accompanying the text are obviously meant to be more important than the text itself. And the text is more in the nature of a compilation of relevant verses from earlier sources than an independant composition.

Although the truth of the matter remains enigmatic, the picturization of musical notes and melody-moulds attempted here is a unique undertaking. Even the Rājāsthāni and Deccani rāga-mālā paintings do not visualize the musical notes as they do the melody-moulds. Perhaps the iconographic and visual representation of 'svaras' that we find in *Svara-chūḍāmaṇi* is a solitary instance in the field of Indian art. The musical notes are here shown as having forms of their own, and with distinct presiding deities and other characteristic features.

However, this is not devoid of textual background, although the picturization in paintings was probably the king's own idea. Several musicological works provide material for the visualization of each of the seven notes. Even in the Kannaḍa country, a Sanskrit work printed over a hundred years ago, entitled 'Bharata-Śāstra, in Kannaḍa characters, has compiled thirty-two characteristic features of the svaras from ancient sources (pages 123-133). *Bharata-kalpa-latā-mañjari*, another Sanskrit work in Kannaḍa characters nearly as old as the above, also provides similar details. *Saṅgīta-sarvārtha-sāra* in Telugu, compiled by Tirunagari Vīṇā Rāmānujayya in 1859, is another medieval source for the picturization of the seven musical notes.

The section of the manuscript *Svara-chūḍāmaṇi* following the details of the svaras begins with this prelude.

> śubham astu. yathoktam umāpatinā:
> mayaiva pañcha-vaktrais-sṛshṭvā pūrvam kutūhalāt;
> atah saṁbhūya śuddhās te shaḍ-triṁśat-saṁkhyayoditāh

and begins with giving the characteristics of the rāga, Bhairava. For this account of

the thirty-six rāgas beginning with Bhairava, the author appears to depend to a considerable extent on Chatura- Dāmodara-miśra's *Saṅgīta-darpaṇa*. This work, adopting what is known as Hanūmān's viewpoint ('hanūman-mata'), enumerates six 'masculine' melody-moulds (Bhairava, Kauśika, Hindola, Dīpaka, Śrī-rāga and Megha), and six 'feminine' melodic modes for each of them (2, 112-189). *Svara-chūḍāmaṇi* also lists Bhairava, Māḷava-kauśika, Hindoḷa, Pradīpaka, Śrī-rāga and Megha in order as 'masculine' rāgas, although the association of 'feminine' melodic modes for each of them is not so orderly or apparent.

But our text describes some rāgas other than the six mentioned above also as 'masculine': Deśākshi, Kedāra, Nāṭa, Karnāṭa, Vasanta and Māḷava. It is clear that *Svara-chūḍāmaṇi* has not strictly followed the *Saṅgīta-darpaṇa's* classification of six 'masculine' rāgas, with six 'feminine' ones for each of them.

The convention of recognizing the principal or pure melody-moulds emerging from the five faces of the god, Śiva, and the sixth one from the face of the goddess, Pārvati; the melodic modes which are secondary to these six are thirty in number. In all, primordial rāgas are thirty-six.

The author of Svara-chūḍāmaṇi accepts thirty-six as the total number of rāgas which are 'pure', but says that all of them proceeded only from the five faces of Śiva.

pañchabhir vaktrais-sṛshṭvā pūrvam kutūhalāt,
atah saṁbhūya śuddhās te shaḍ-triṁśat-samkhyayoditāh.

There is no mention here of one of the six rāgas coming out of Pārvati's face. Nor is there an enumeration of six of the rāgas as principal, as distinguished from others. All the thirty-six melody-moulds appear to be regarded as equally 'pure'.

It has already been mentioned that Puṇḍarīka-Viṭṭhala's *Rāga-mālā* (130-144) spells out of the convention of thirty-six rāgas emanating from the five faces of Śiva and from the face of Pārvati.

Śiva's faces are known by different names, in accordance with the five aspects of Godhead. The rāga emanating from each of the faces is regarded as 'masculine'. Associated with it are the 'feminine' rāgas.

The list given in *Saṅgīta-darpaṇa* is different. It affirms that the melody-moulds are produced by the union of the divine male' (Śiva) and 'female' (sakti) principles:

śiva-śakti-samāyogād rāgāṇām

and enumerates the six principal rāgas as emerging thus:

1. Sadyo-vaktra-face	:	Śrī-rāga
2. Vāmadeva-face	:	Vasantaka
3. Aghora-face	:	Bhairava
4. Tatpurusha-face	:	Pañchama
5. Iśāna-face	:	Megha
6. Girijā's face	:	Naṭa- nārāyaṇa

Svara-chūḍāmaṇi does not contain these details. The thirty-six rāgas are said to be, as we have seen, aggregate of rāgas ('saṁbhūya') that stemmed from the five faces of Śiva. And the delineation of the melody-moulds is also simple, compared with that found in the medieval treatises like the ones mentioned above. Feeling-tones and aesthetic relish of some of the rāgas have also been indicated. The characteristic features accompanying the text are excellent delineation of the rāgas, with the melody-moulds adequately personified, colours daintily applied, situations graphically represented and the theme aptly illustrated. The purpose of the book being mainly the rāga-mālā paintings, the visualizations have been very effective, and reveal the genius and imagination of the artists.

The descriptive verses regarding the melody-moulds in the *Svara-chūḍāmaṇi* are substantially identical with those in the Mysore manuscript of *Śri-tattva-nidhi*. The paintings in the two books are also thematically identical. But the treatment of the subject-matter shows a marked difference: the illustrations in *Svara-chūḍāmaṇi* show greater maturity, better aesthetic sense and more delicate approach than those in *Śri-tattva-nidhi*.

నవీనకృతస్వరజూండామణిగ్రంథరీత్యాదివతేగళ్

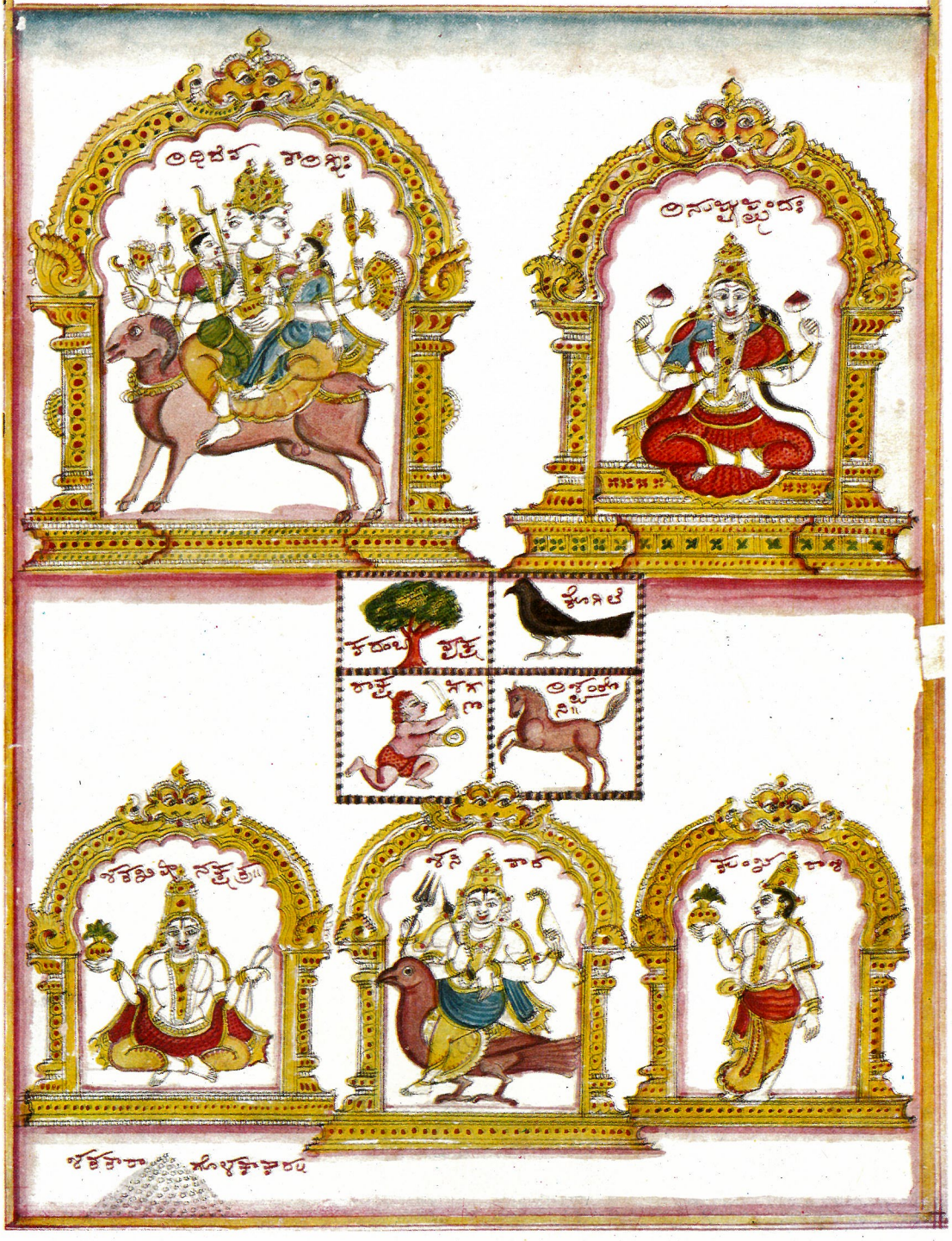
నిమ్నాణం మాడువవివరగళు ——॥ఈఈఈఈఈఈఈ॥—॥

(శ్రీ) ఛాముండాదయూ ఘూణాం నవాత్మతో ష్టప్రదాయినీం॥ నవత్మలోక్పిక జనన్నిధం వందేక్రమురసుందరిం॥౧॥ నంద్యాది నిరాజార్యప్రణీతాగమవారిధేః॥ ఉద్ధృత్యసారంప్రాజ్ఞానాంప్రమోదాయయథామతి॥౨॥ షడ్జాదిస్వరవర్ణానాం ద్వాత్రింశల్లక్షణాత్మికాం॥ వంశజాతివయోవర్ణద్వీపింశ్వరసగోత్రకీం॥౩॥ వాహనాధిదేవతేవక్ర బాహుకరణాక్షనాసికం॥ పాదదేహాయుధంవస్త్రంఋష్యంగంధర్వ= నిమోజనం॥౪॥ నిమేషణాంవృక్షవనితాతిథివారనరాశయః॥ ఋంచోచ్ఛిలీనద్యశ్వవక్ష్యంతేక్రమశోముదా॥౫॥—ఈ॥ అత్రషడ్జస్వరస్వరూపనిరూపణం॥ ॥షడ్జాఖ్యఃస్వరయోదేవవంశనముద్భవః॥ బ్రహ్మాజాతిరయోశీతవయస్కఃపాటలచ్ఛవిః॥౬॥ ఋంఋూద్వీపనివాసోవీరరసనివాస్యంత్యగోత్రజః॥ హంసవాహోగ్నిదైవత్యశ్చతుర్వక్త్రోష్టబాహుకః॥౭॥ అష్టకర్ణోష్టనేత్రశ్చతురనాసోద్విపాదకః॥ స్థూలదేహఃఖడ్గధరఃశ్వేతవస్త్రధరస్తథా॥౮॥ జాతీపుష్పప్రియశ్చైవకుంకుమాక్తవిలేపనః॥ భృంగనిర్మోజనప్రీతోముక్తాకిరణనిర్మలకః॥౯॥ స్త్రీకాంస్రవృక్షోగంధర్వయువతీచిత్తరంజనః॥ ప్రతిపత్తిథిర్మందవారవారుణఋక్షజః॥౧౦॥ కుంకుమారుణవస్త్రోనుష్టుప్ఛందాలవణాసంగరః॥ మేరుశైలనిలయోగంగాతీరస్థఃషడ్జరాణీతిరేః॥౧౧॥

షడ్జస్వరలక్షణ॥ ॥దేవవంశబ్రాహ్మణజాతివరుషయంమే


చంద్రవర్ధ్రిక
చంద్రవర్ధ్రిక
హంస
జంబూద్వీపము
లవణసముద్రము

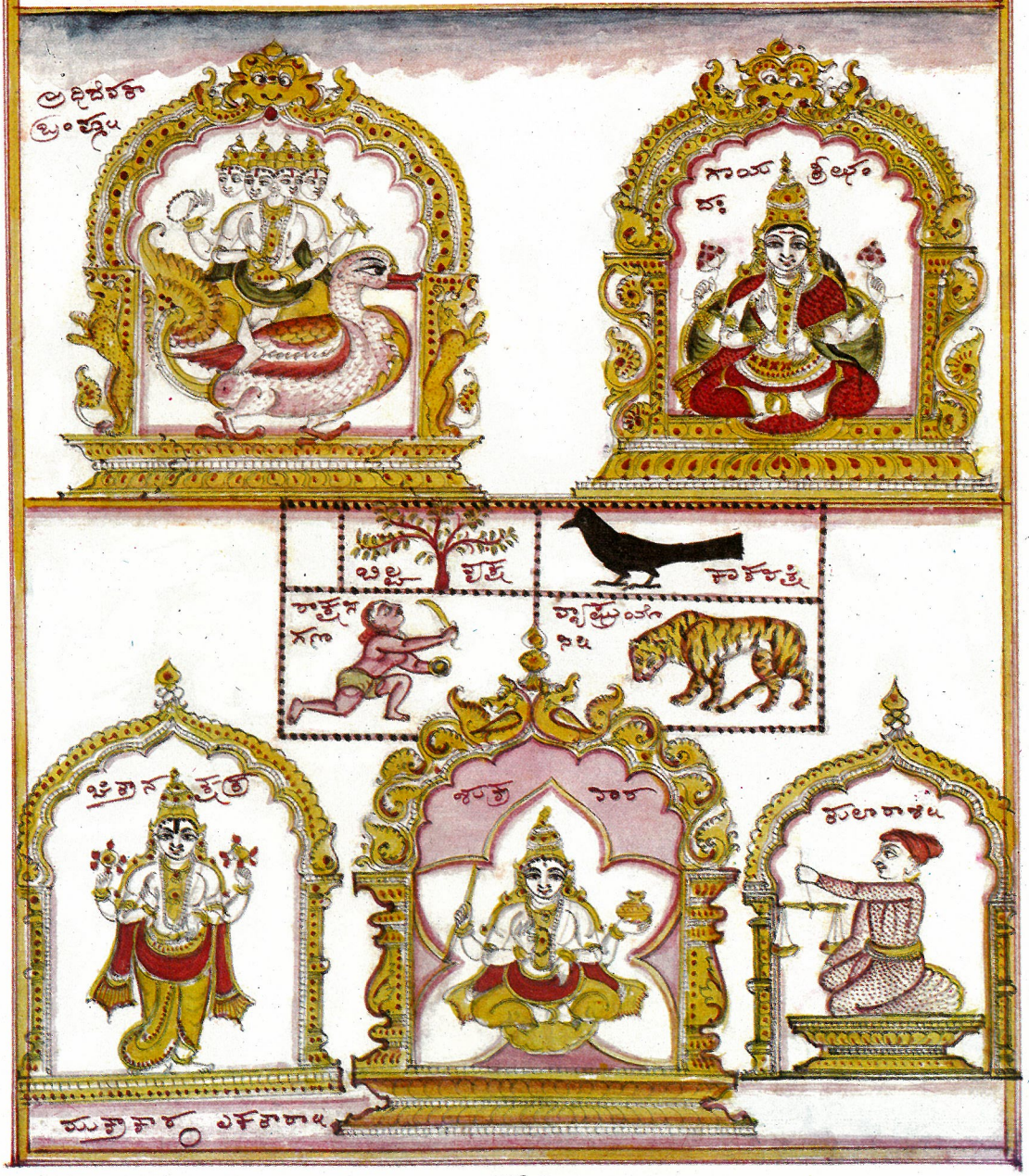
హన అధిదేవతా అగ్ని, ముఖనాల్గు నిరుజయంబు, కివియంబునై
శవస్త్రీజూజేమప్పు, కిసిరిగంభ, దభ్యంన నియోజన, వతాక్తికా నిరణంతీ
అనుష్టుమళుంబన్ను, లవణనిముద్ర మేరుపవతకా, గంగాన ది, పొ



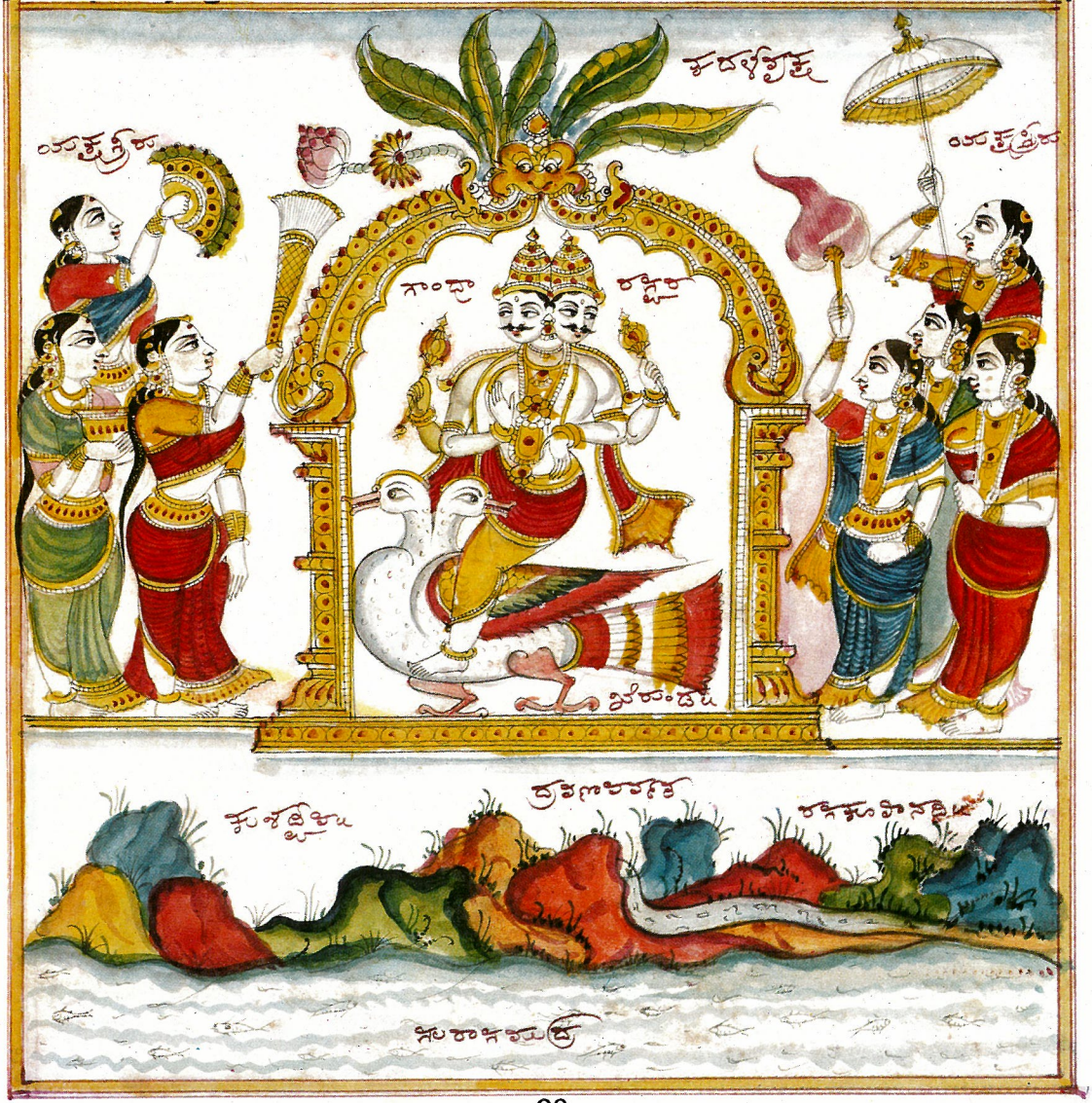


॥ ॥ ಕೃಷ್ಣಮಯ್ಯರಲಕ್ಷಣ॥ ॥

ಕೃಷ್ಣವಂಶಕ್ಷತ್ರಿಯಜಾತಿ॥ವರುಷಯಪುತ್ತು,ಕನಕವರ್ಣ,ಶಂಕಧ್ವಜ,ಅಷ್ಟಕರಣ
ವೇದಸೂತ್ರ,ಸಿಂಹವಾಹನ,ಅಧಿದೇವತಾಬ್ರಂಹ್ಮ,ಮುಖಮೂರು,ಪಾದಜತೀರು,ಕಿವಿತೀರು,ನೆ
ತ್ರತೀರು,ಮೂರುನಾಬಿಕ,ಪಾದಯಕಡು,ಸೂಕ್ಷ್ಮದೇಹ,ಕುಂತಾಯುಧ,ಪೀತವಸ್ತ್ರ,ಚಂಪ
ಕಮಪ್ಪು,ಅಗರುಗಂಧಲೇಪನ,ಪಾಯಸಭೋಜನ,ನೀಲರತ್ನಾಭರಣ,ಏಜೂರವೃಕ್ಷನಿ
ವಾಸ,ಕಿಂನರಸ್ತ್ರೀಪರಿವಾರ,ಚಿತ್ತಾನಕ್ಷತ್ರ,ಶುಕ್ರವಾರ,ತುಲಾರಾಶಿ,ಗಾಯತ್ರೀಛಂದಸ್ಸು,
ದಧಿನಮುದ್ರ,ಮಹೋನಗಪರ್ವತ,ಅನಘೂನದಿ,ಬಿಡಿಗೆತಿಥಿಜನನ॥ ॥ ॥ ॥

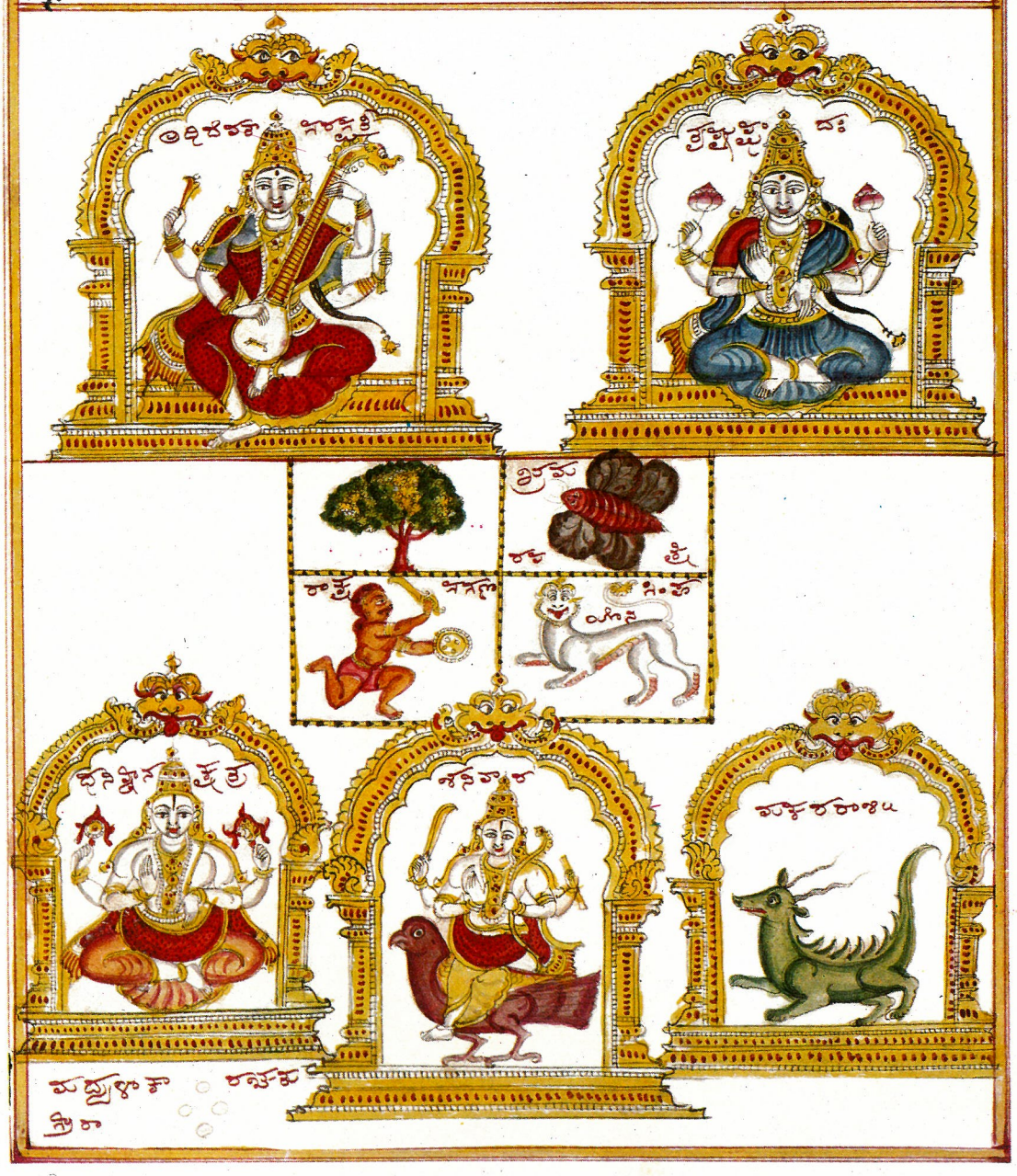


ಗಾಂಧಾರಾಖ್ಯಸ್ವರಶ್ಚೈವ ದೇವವಂಶಸಮುದ್ಭವಃ।। ವೈಶ್ಯಜಾತಿಃ ಷಡ್ಜವಕ್ತ್ರೋಯಶ್ಚಂದ್ರಕಸಂನಿಭಃ।।೧।। ಕುಶಧ್ವಜೋಕಾಶ್ಯರಸಃ ಚಂದ್ರಸೂತ್ರಸಮನ್ವಿತಃ।। ವಿರುಂಡವಾಹನಶ್ಚೈವಸರಸ್ವತ್ಯಧಿದೇವತಃ।।೨।। ದ್ವಿಮುಖಶ್ಚತುರ್ಬಾಹುಶ್ಚತುಶ್ಶೃತ್ರಸಮನ್ವಿತಃ।। ವೀಣಾಸ್ತ್ರೀ ದ್ವಿನಾಸಶ್ಚ ದ್ವಿಪಿಂಛೋರುದೇಹಃ ನೈರ್ಋತ್ಯಂ।। ಗದಾಯುಧೋರಕ್ತವಸ್ತ್ರಃ ಮನ್ಮಥಕುಸುಮಪ್ರಿಯಃ।ಕಸ್ತೂರಿಗಂಧಲಿಪ್ತಾಂಗೋ ವಕ್ಷಸ್ಥಳೇವಜ್ರಭೂಷಣಃ।।೩।।ಕದಳೀಪೃಷ್ಠನಿಲಯೋಯಕ್ಷಸ್ತ್ರೀಚಾಮರಪ್ರಿಯಃ।। ನವಮೀತಿಥಿಜೋಮಂದವಾರಜೋವಸುಋಕ್ಷಜಃ।।೪।। ಮೃಗಕಾಳಿಮವರ್ಣಶ್ಚ ಸ್ತ್ರೀಂದೋವಾಮ್ಯವಾಧಿಪಃ।। ದ್ರವಿಣಾಚಲಶೃಂಗಸ್ಥೋರಸಕೂಪನದೀತಟಃ।।೫।।ಮೂರ್ತೌ ಕ್ತಲಕ್ಷಣಜೈರ್ಯುಕ್ತಸ್ತ್ರೈತೀಯಃಸ್ವರಮಂಗಳಃ।ಗಾಂಧಾರಾಖ್ಯಸ್ವರಶ್ರೇಷ್ಠಾಶ್ಚತುರೈಃಜ್ಞೈರುದಾಹೃತಃ।।೬।।



॥ ॥ಗಾಂಧಾರಸ್ವರಲಕ್ಷಣ॥ ॥

ದೇವವಂಶ ವೈಶ್ಯಜಾತಿ, ವರುಷ ಅರುವತ್ತು, ನಂಬಲಿ ವರ್ಣ, ಕುಳ ಕ್ಷತ್ರಿಯ, ಕಾರ್ತಿಕ ನಾ, ಚಂದ್ರನೊ
ತ್ತು ಖಿರುಂಡವಾಹನ, ನಾರಸ್ವತಿ ಅಧಿದೇವತಾ, ಮುಖ ಯರಡು, ಕುಜನಾಲ್ಕು, ಕಿವಿನಾಲ್ಕು, ಕಂ
ಣುನಾಲ್ಕು, ಮೂಗು ಯರಡು, ಪಾದ ಯರಡು, ಸ್ಥೂಲದೀರ್ಘದೇಹ, ಗದಾಯುಧ, ರಕ್ತವಸ್ತ್ರ
ಪುಂನಾಗಪುಷ್ಪ ಅಲಂಕಾರ, ಕಸ್ತೂರಿಗಂಧಲೇಪನ, ಪಕ್ಷ್ಯಾಹಾರ, ವಜ್ರಶರಣ, ಕದಳಿವೃ
ಕ್ಷನಿವಾಸ, ಯಕ್ಷಸ್ತ್ರೀ ಪರಿವಾರ, ಧನಿಷ್ಠಾನಕ್ಷತ್ರ, ಸ್ಥಿರವಾರ, ಮಕರರಾಶಿ, ಶೃಷ್ಟಿಮಳುಂದ
ಸ್ಸು, ಸುರಾನಮುದ್ರ, ಪ್ರವಿಡವರ್ತ, ರಾನಕೂವನದಿ, ನವಮೊಕಿ ಧಿಜನನಂ॥ =॥=॥

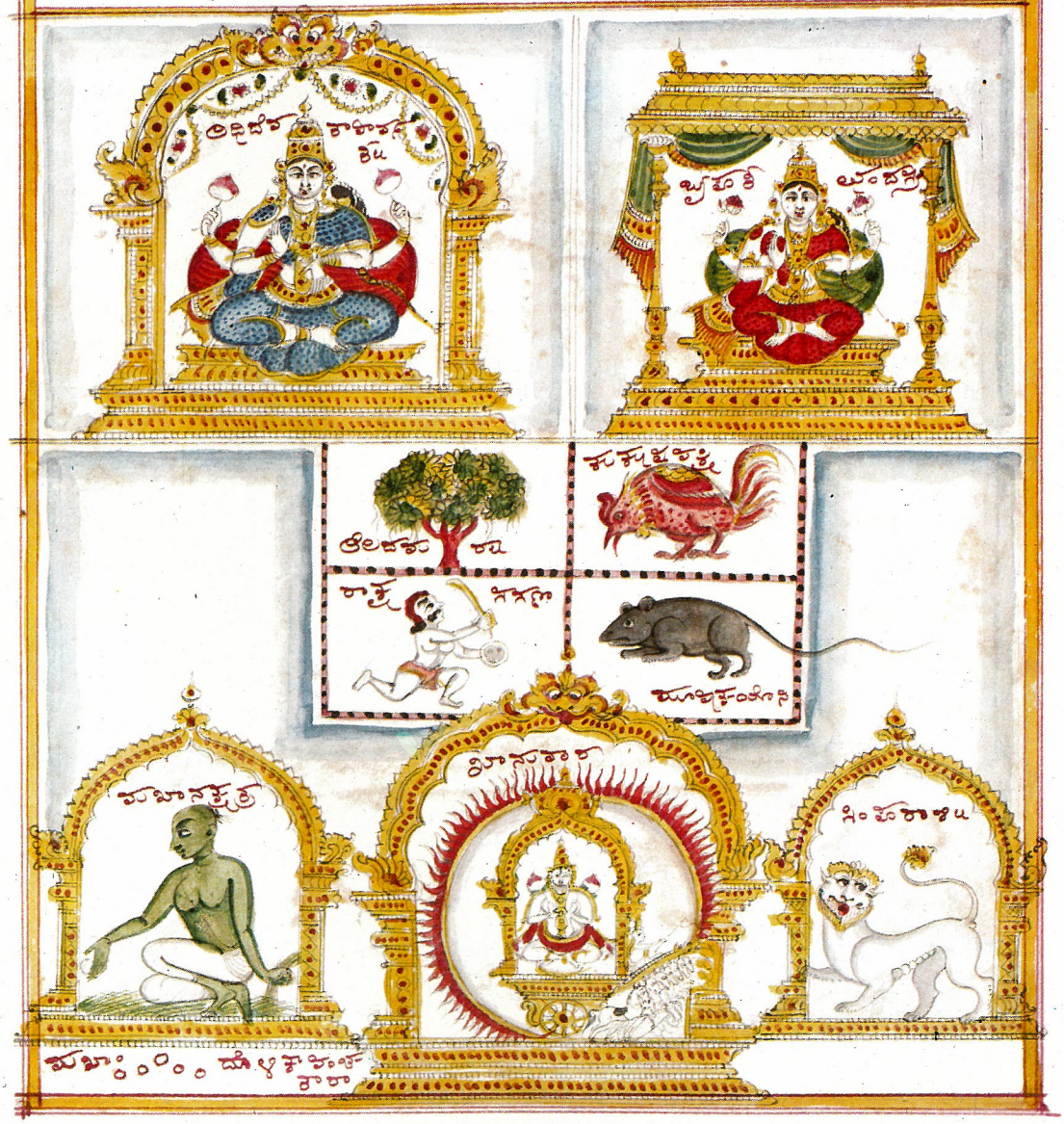


మధ్వమాఖ్యప్పైరూపేవ వంశజోద్విజజాతిమాన్॥ చత్వారింశద్వయుఃప్రోక్తఃపుం
చమఖ్యప్పమప్రమాణఃకృత్॥ క్రౌంచద్వీపబ్రహ్మశ్రీవ్యతీతోశరణాగతయుతః॥ విష్ణుసోత్రో
మృగారూఢఃశ్రీలమంత్రోధిదేవతః॥ చతుర్ముఖాష్టబాహురష్టకర్ణయోష్టి
లోంచనః॥ చతుర్నాసోద్విపాదశ్చనమదేహశ్చక్రవిభూతిః॥ నీలవస్త్రోవల్లమ
ప్పైహిమవాలుకగంధవాన్॥ చిత్రాన్నభోజనప్రీతోవైడూర్యమణిభూషణః॥
॥గు॥ జంబూవృక్షాత్రిశక్తిమాన్యుక్తకింపురుషాంగనః॥ త్రికోయాతిథిజోమానువాసి
రఃపశ్చిమవృక్షజః॥ ॥ బంహరాళిసముద్భూతోబృహత్కుంభసాయుతః॥ శ్రీకాంబుధిస్థ
తఃమాజ్యుఃసివత్రోమంత్రశ్రీలగః॥ ॥ అమయాఖ్యనదీకరతిహారవరమానసః॥
మధ్వమాఖ్యప్పైరశ్రీస్థో లక్షణజ్ఞోరుదాహృతః॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥



॥ ॥ಮಧ್ಯಮಪ್ಪರಲಕ್ಷಣ॥ ॥

ದೇವಜಾತಿ ಬ್ರಾಂಹ್ಮಣ ಜಾತಿ। ವರುಷನಾಲ್ವತ್ತು। ಮೊಲ್ಲೆಹೂ ವಿನ ವರ್ಣ। ಕ್ರೌಂಚದ್ವೀಪವಾಸಿ। ನಿತ್ಯಶ್ರವಣ। ವಿಷ್ಣು ಸೂತ್ರ। ಹುಲ್ಲೆವಾಹನ। ಪೂರ್ವಕೆ ಅಧಿದೇವತಾ। ಮುಖನಾಲ್ಕು। ನಯನಜಯಂಟು। ಕಿವಿಯಂಟು। ಕಣ್ಣುಯಂಟು। ಮೂಗುನಾಲ್ಕು। ಪಾದಯರಡು। ನವಮದೆಹ। ಚಕ್ರಾಯುಧ। ನೀಲವರ್ಣ। ಮಲ್ಲಿಕಾಮಪ್ಪಾಲಂಕಾರ। ಪಚ್ಚಿಕಮಾಣಿಕಗಂಧಲೇಪನ। ಚಿತ್ರಾನ್ನ ಭೋಜನ। ವೈಡೂರ್ಯರತ್ನಾಭರಣ। ಜಂಬೂವೃಕ್ಷನಿವಾಸಿ। ಕಂಮರುಷ್ಟ್ರಿಪರಿವಾರ। ಮಖಾನಕ್ಷತ್ರ। ಮೀನವಾರ। ಬಂಹಾಳಿ। ಭೃಹತಿಛಂದಸ್ಸು। ನವಖಂಡಮುದ್ರಾನರ್ಪಣೋ ಖದ್ರಪರ್ವತ। ಅನಿಯಾಯನದಿತದಿಗೆತಿಥಿಜನನ॥ ॥ಷಿಂ ಷಿ॥ ॥ ॥



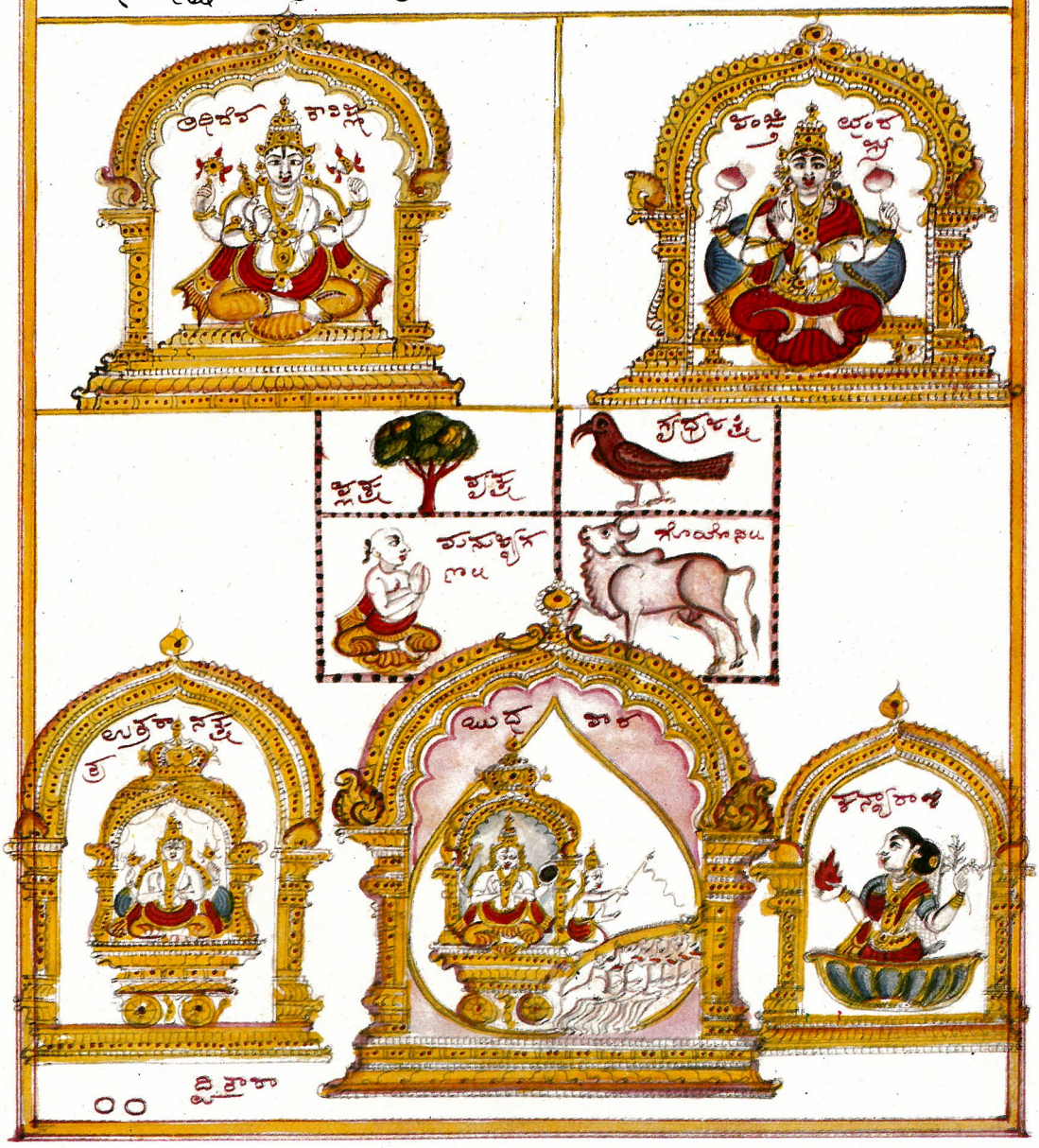
॥ ॥ಪಂಚಮಸ್ಥಿರಸ್ಥಿರೂಪಮಹಾ॥ ॥

ಪಂಚಮಾಖ್ಯಸ್ಥಿರಃ ಪೃಥ್ವೀವಂಶಜಶ್ಚೂದ್ರಜಾತಿಗಃ॥ ತ್ರಿಂಶದ್ವರ್ಷಾಃಕೃಷ್ಣವರ್ಣಃಶಾಲ್ಮಲಿದ್ವೀಪಿ
ನಿಂಪರಃ॥೨೨॥ ತ್ರಿಯೂನಕರನಃಖಂತಿರುಗೋತ್ರಜೋನಕ್ರವಾಹನಃ॥ ಮಹಾವಿಷ್ಣ್ವಧಿದೈವ
ತ್ಯೋವೇದಾಸ್ತ್ರೀವಸುಬಾಹುಕಃ॥೨೩॥ನಾಗಕರ್ಣಯೋರ್ದಂತಿನಕ್ರೌಯುಗನಾಸೋದ್ವಿಪಾದಕಃ॥೨
ಮಷ್ಟದೆಹೋಖಂಡಿವಾಳಾಯುಧಾ ಧೃಕುಲವಲ್ಲವಃ॥೨೪॥ ಹರಿದ್ವರ್ಣನಿಮಾಯುಕ್ತಃಕಿ
ರಕೆಮಪ್ರಧಾರಕಃ॥ ಗೋಹೊಜನವಿಲಿಪ್ತಾಂಗಃಬದ್ಧಕ್ಷಿರಕೃತಾಶನಃ॥೨೫॥ತ್ರಿಮಾಸಾಮರಕಾ
ನಕ್ತೋಡಾಡಿಮೋಪಂಚಪಲ್ಲವಃ॥ನಾಗಕನ್ಯಾರತಿಪ್ರೀತೋಬ್ಜಾದಶಕ್ಷೌಂಪ್ಯವಾರಜಃ॥೨೬॥ಉ
ತ್ತರಾಕಾರಕಾಜಾತಃಕನ್ಯಾರಾಶಿನಮುದ್ಭವಃ॥ನಕ್ರಲಾಂಛಿಳಿಂದಸಂಯುಕ್ತಇಕ್ಷ್ವಾಧಿಕೃ
ತಾಶ್ರಯಃ॥೨೭॥ನಹೊಳ್ಳೆಕೈದ್ರಿವಸಕಿರಸುಮತ್ಸ್ಯಪಿಗಾಪ್ರಿಯಃ॥ಕಿಕಿರೇತಃಖಾನ್ತಿಕುಳ
ಲೈಃಪಂಚಮಸ್ಥಿರನಾಯಕಃ॥೨೮॥ ॥ ❋❋ ॥ ॥ =॥=॥=॥ ॥ ॥ ॥



॥ ॥పంచమస్థానలక్షణం॥ ॥

ఋషభవంశ, శూద్రజాతి, వరుష మూవత్తు, కృష్ణవర్ణ, శూల్మల బ్రీహివాసి, కర్ణాటకరసి, యూళ్వర గోత్ర, నక్రవాహన, అధిదేవతావిష్ణు, ముఖనాల్కు, కుబ్జయంపు, కివియంపు, కంగ్లుయంపు, నాసికనాల్కుపాదయరడు, మెష్టబీహు, నిండివాళాయుధ, హరిద్వర్ణవస్త్ర, కితకితమప్పిలంకార, గొరొజనగంధలివన, హాలుండలగితీహార, మరకతాశిరర్ణ, చాడివృక్షనివాస, నాగగ్రీవరివార, ఉత్తరానక్షత్ర, ఋథవారకన్యారాశి, పంచ్తిళం=చన్ను, ఇక్ష్వగముద్రనిహళ్కికివర్తన, అనుమతీనది, ద్వాదశతిథిజననం॥=॥



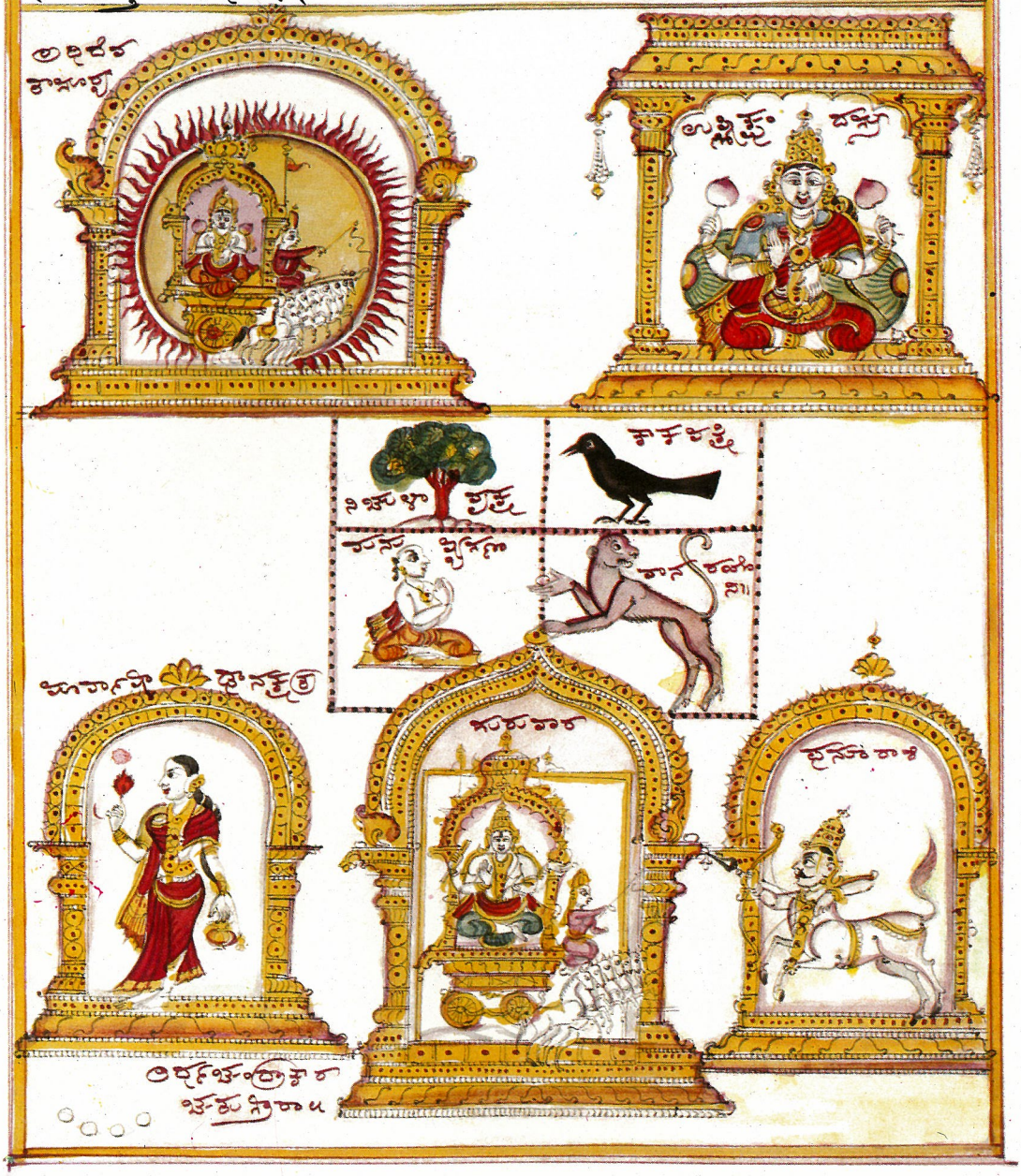
॥ ॥ ಭೈರವಸ್ತವರಾಜಸ್ತೋತ್ರಮ್ ॥ ॥

ಭೈರವಾಖ್ಯಸ್ತವರಾಜಸ್ಯ ಋಷಿರ್ಮುಚ್ಯತೇ ಶಿವಃ ॥ ಛಂದೋಽನುಷ್ಟುಬಿತಿ ಜ್ಞೇಯಂ ದೇವತಾ ಭೈರವಃ ಸ್ಮೃತಃ ॥ ೪ ॥ ಶ್ರೀಭೈರವೀಪತಿಸ್ತೋತ್ರಸ್ಯಾನಾರದಋಷಿರುಚ್ಯತೇ ॥ ಅನುಷ್ಟುಪ್ ಛಂದ ಇತ್ಯುಕ್ತಂ ದೇವತಾ ಭೈರವಃ ಸ್ಮೃತಃ ॥ ತ್ರಿಮುಖೋರಣಬಾಹುಶ್ಚ ಷಡ್ಭುಜೋರ್ಧ್ವತನುಸ್ತಥಾ ॥ ಗುಣನಾಸೋದ್ವಿಪಿಂಡಶ್ಚ ದ್ವಿಪಿಂಡಶ್ಚ ದ್ವಿಹೃದಃ ಸ್ಮೃತಃ ॥ ೪ ॥ ಚಿತ್ರವಜ್ರಧರಃ ಪೂಜ್ಯಃ ಕರವೀರಸ್ರಜಾಲಕಃ ॥ ತಾರಾಗಂಧೇನಾನುಲಿಪ್ತಾಂಗಃ ಸ್ಮೇರಾನ್ಯಾನನ್ಯಕಮಾನನಃ ॥ ೪ ॥ ಗೋಮೇಧಿಕಮಣಿಪ್ರೇಮೋದ್ಭಾಕ್ಷಾವಲ್ಲೀಕೃತಾಶ್ರಯಃ ॥ ಸುರಾಂಗನಾನನ್ಯಕಮಾನನ್ಯಪ್ತಮಿಗುರುವಾರಜಃ ॥ ೪ ॥ ಹೂಹಾಪ್ತೋಧಾಽಸಿನಂಜಾತಶ್ಚಾವರಾಖ್ಯಾದಿರಥ್ಥಾ ॥ ಉಷ್ಣೀಕೀಳಂದೋಯುತಶ್ಚೈವಕ್ಷೀರವಾಧೀಕೃತಾಶ್ರಯಃ ॥ ೪ ॥ ಶ್ರೀತಮಾನನಸೈಲಿಂ ಶ್ರೀನಿಷಿಪಾತಬನಿಕೇತಃ ॥ ಏವಮಾದಿಗುಣೋಪೇತೋ ಭೈರವಃ ಪರಿಕೀರ್ತಿತಃ ॥ ೪ ॥ ❀ ॥



॥೦॥ ॥ಶೈವತಸ್ಯೈರಲಕ್ಷಣಂ॥ ॥೦॥

ಶೈವವಂಶಕ್ಷತ್ರಿಯಜಾತಿ, ವರುಷಯುಕ್ತು॥ ಪ್ರಸನ್ನವರ್ಣ, ಶ್ವೇತಬ್ರಹ್ಮನಿವಾಸ, ಪೂರ್ವದಿ
ಸ, ನಾರದಗೋತ್ರ, ಶುಕವಾಹನ, ಅಧಿದೇವತಾಸೂರ್ಯ, ಮುಖ ಮೂರು, ನಿಮ್ಮಿತೀರು, ಕಿ
ವಿತೀರು, ಕಂಣುತೀರು, ಮೂಗು ಮೂರು, ಪಾದಯರಡು, ದಿಘ್ರದೇಹ, ಬಾಣಾಯುಧ,
ಚಿತ್ರವಸ್ತ್ರಧಾರಣ, ಕರವೀರಮಪಿಲಂಕಾರ, ತ್ರಿಗಂಧಾನುಲಿಪನ, ಕ್ಷೀರಾಂನಭೋಜನ,
ಗೋಮೇಧಿಕಾಭರಣ, ಬ್ರಾಹ್ಮೀವೃಕ್ಷನಿವಾಸ, ದಿವಕಾಸ್ತ್ರಿಪರಿವಾರ, ಹಸ್ತಾಪಾಧಾನಕ್ಷತ್ರ,
ಗುರುವಾರ, ಧನುಸ್ರಾಶಿ, ಉಷ್ಣಕಿಳ್ಳಂದಸ್ಸು, ಕ್ಷೀರನಮುದ್ರ, ಮಾನನವರ್ತ, ನಿಪಿಲಿಂ
ನದಿ, ಇವ್ಯ ಮೂತಿಥಿಜನ್ಮನಂ॥ ,, ,, ,, ,, ,, ,, ,, ,, ,,




ಅಶ್ವಿನಿ ದೇವತಾ
ಜಗತ್ ಪ್ರಸೂತಿ ಜ್ಞಾನ
ಭರಣಿ ಯಮ
ಕೃತ್ತಿಕಾ ಅಗ್ನಿ
ಅಂಗಾರಕ ಕೃತ್ತಿಕಾ ವಾಹನ
ಅನೂರಾಧಾ ನಕ್ಷತ್ರ
ವೃಶ್ಚಿಕ ರಾಶಿ


।। ।। ನಿಷಾಧಪ್ಪೈರಲಕ್ಷಣಂ ।।
ಅಸುರವಂಶ। ವೈಶ್ಯಜಾತಿ। ವರುಷಹತ್ತು। ಧೂಮ್ರವರ್ಣ। ಮಿಶ್ರಾದ್ವೈವತನಿವಾಸ। ಶೃಂಗಾರರಸ। ತುಂ
ಬುರಗೋತ್ರ। ಗೋರವಂಕವಾಹನ। ಗಣೇಶಾಧಿದೇವತಾ। ಮುಖಯರಡು। ನಿಯಜನಾಲ್ಕು। ಕಿವಿನಾ
ಲ್ಕು। ಕಂಬುನಾಲ್ಕು। ಮೂಗುಯರಡು। ಪಾದಯರಡು। ಅತಿಸ್ಥೂಲದೇಹ। ಅಂಕುಶಾಯುಧ। ವ
ಸ್ತ್ರೈವಸ್ತ್ರಾಭರಣ। ಪದ್ಮಮಣಿಪಲಂಕಾರ। ದೇವದಾರುಗಂಧಲೇಪನ। ಶಾಲ್ಯೋದನಭೋಜನ। ಮಿಶ್ರೈ
ಕಾಗಾನಿಯರಣ। ಕಪಿಷ್ಠವೈಕ್ಷನಿವಾಸ। ರಾಕ್ಷಸಸ್ತ್ರೀಯರವರಿವಾರ। ಅನೂರಾಧಾನಕ್ಷತ್ರ। ಅಂಗಾ
ರಕವಾರ। ವೃಶ್ಚಿಕರಾಶಿ। ಜಗತೀಚ್ಛಂದಸ್ಸು। ಶುಭ್ರೋದಕವಿಮಿಶ್ರ। ಮಾನಸೋತ್ತರಪರ್ವತ। ಅ
ಮೃತಹಸ್ತಕೊನದಿ। ಚೈತ್ರತಿಥಿಯೆರಲ್ಲಕ್ಷಣದಿನಿಜನಂ ।।
ಕಪಿಷ್ಠವೃಕ್ಷ
ರಾಕ್ಷಸಸ್ತ್ರೀಯರು
ನಿಷಾದಪ್ಪೈರ
ಕಪಿಷ್ಠವೃಕ್ಷ
ಮಾನಸೋತ್ತರವರ್ಣಕ
ಅಮೃತಹಸ್ತಕೊನದಿ
ಶುಭ್ರೋದಕವಿಮಿಶ್ರ


ಕುಮ್ಭಕಾಂಸ್ಯ
ಕಾಗ
ಭೈರವ
ಕಾಗ
ಕುಂಭಕಾಂಸ್ಯ
ಕಾಗ
ದೇವ್ರಿ
ಯಾಕಾ

మధ్యమాదిరాగస్వరూప।। పక్వాగ్ని హోగ్నింపరిరక్వికామంస్నుంబిరొట్టిక మలాయతాక్షి।స్వోర్ణపీఃకుంకుమలిప్తదేహాసామధ్యమాదిఃకథితామనేంద్రైఃII

।। యీరాగలక్షణ।। మధ్యమాదిశ్చరాగాంగగ్రహాంశన్యాసగమధ్యమా।। గపధ్ని స్వైర్స్తుగాంధర్వమధ్యమాదికమూర్ఛనా।। సంపూర్ణాకథితారవ్యైఃరిథ్ హినాక్షజిన్మరా।। మూర్ఛనా।। ।। గరిగమపధని।।





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బంగాళరాగస్వరూపమాహ॥ ॥కక్ష్యానివేశితకరండవరాతపట్టి॥స్వృష్ట్వతి
శూలపరిమండితవామహస్తా॥ఖట్వాంగజ్వలానిబిడబద్ధజటాకలాపాబంగా
ళికైర్నిహితాదరుణాకర్ణకోజిః॥ ॥యీరాగలక్షణ॥ బంగాళ్వైడవా
జ్ఞేయాగ్రహాంశస్వ్వనషడ్జకోక్॥రిధహీనాచవిజ్ఞేయా మూళ్రనాప్రి
థమమకా॥మాణాద్వాంగత్రయోపికాకలినాథేనకూపికా॥ మూళ్రనా॥





సైంధవీరాగస్వరూపమాహ॥ ॥త్రిశూలపాణిశ్శివ భక్తియుక్తారక్తాంబ
రాధారిరబంధుజీవా॥ప్ర చండకోపారుణవీరయుక్తా సాసైంధవీ శైరవ
రాగిణేయం॥ ॥యీరాగలక్షణం॥ షడ్జగ్రహాంశకన్యాసాషాడ్జాసైం
ధవికామకా॥ మూర్ఛనోత్తరమంద్రాద్యాశ్చత్వారిషోడవికామకా॥ ॥రిహి
నాతుభవేన్నిత్యంరసేవీరేప్రయుజ్యతే॥ ॥సగమపధని॥ట॥






కోడిరాగము

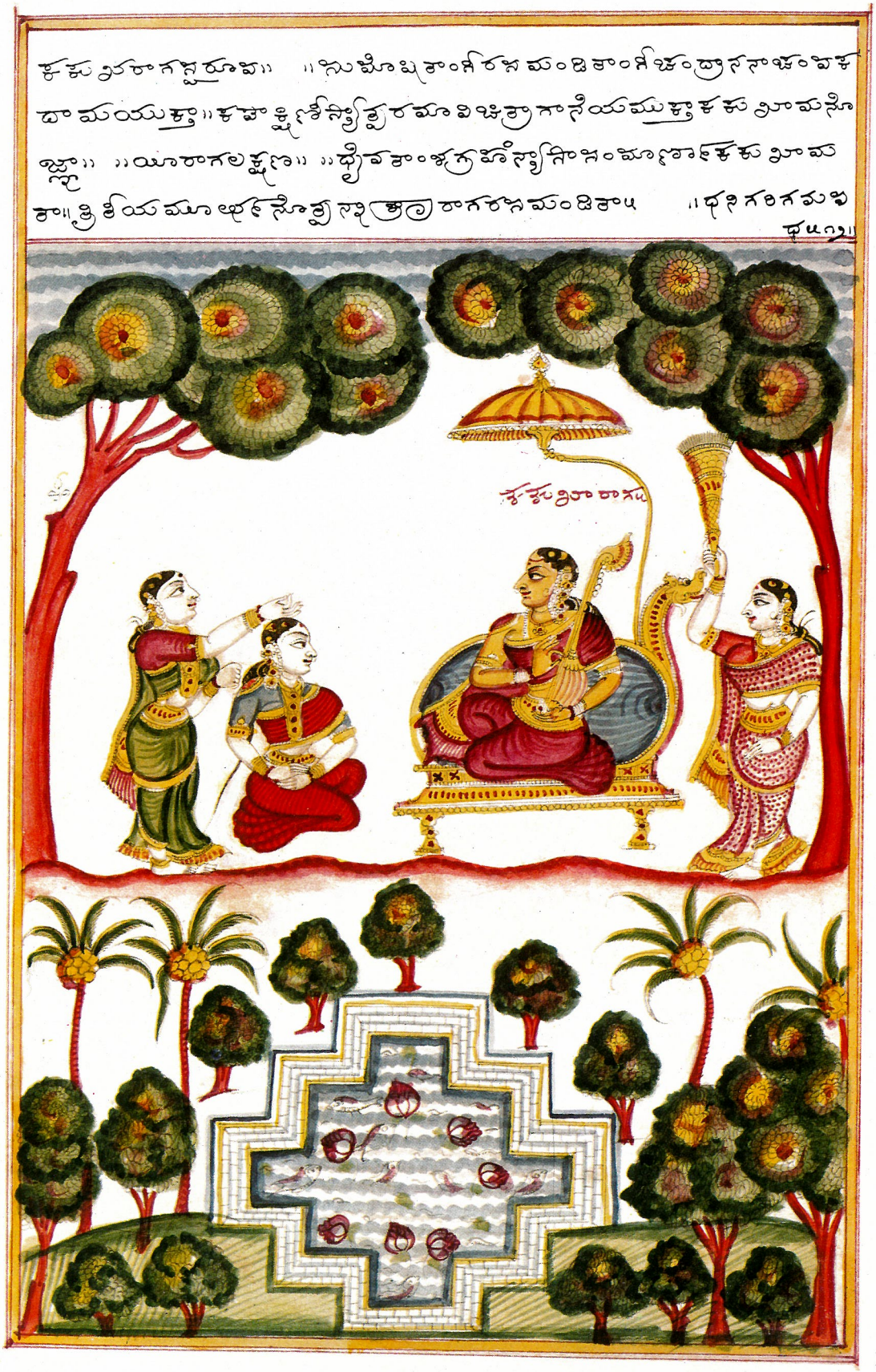
కంభావతీకాగస్వరూప॥ ॥కంభావతీస్వీకృతుఖదాకరజ్ఞాకారు
ణ్యలావణ్యవిభూషితాంగీగానప్రియాఖేటకిలరమ్యనాదాప్రియం
వదాకాళికరాగిణీయం॥ యీరాగలక్షణా॥ ధైవతాంశగ్రహాంన్యా
సాంషాడవావ్యక్తపంచమాకంజీవతీవిజ్ఞేయమూళ్రనాపో
రవేమతా॥ ॥ధనిసరిగమ॥ ర్॥ ** ॥ ॥ ॥ ॥




కాతికాగన

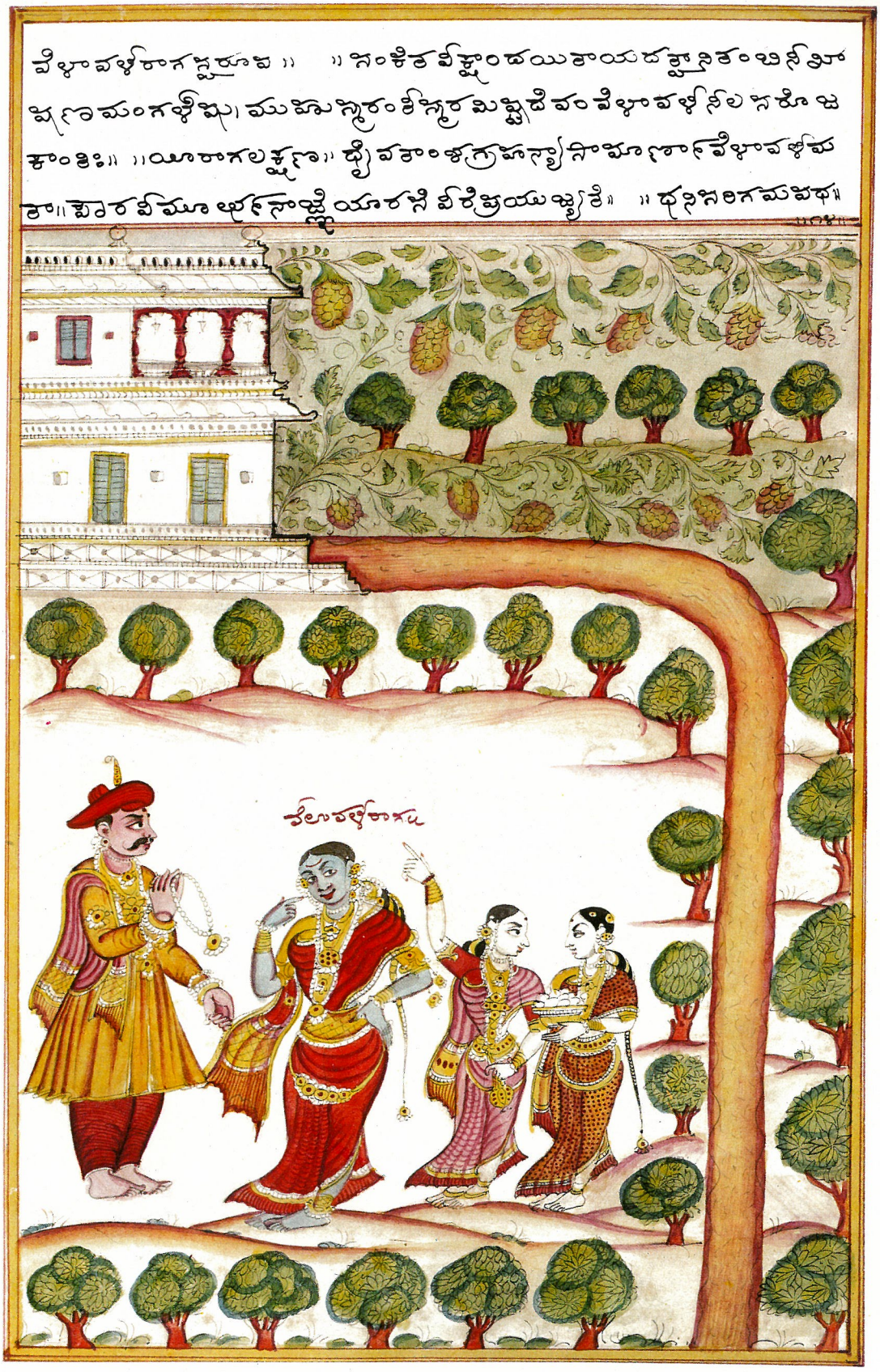
॥ సుందర్తియరాగస్వరూపవు॥ శ్లోకామి విమతనయనాపరుషంరుదంతీనంప్ర
నతాధర్ణవిధూసరగాత్రయష్టిః॥ త్వమక్తజారుకచలీప్రియదూరవృత్తిః నంకి
తికాసుణళలితరుణీళ్ళాంగీ॥ ॥యీరాగలక్షణ॥ అథహీనాసుణళలిక్షాడ
వాపరికితికా॥ విగ్రహాంళెమవిస్వాగుఃక్ష్మీశ్రీక్షడ్జత్రయామతా॥ రజనీమూర్ఛ
నా జ్ఞాత్రహాళవాశ్రయణశేతిక॥ ॥నిసిగమపనిస॥ ॥సగమపనిస॥ ॥౧౧॥ ॥




శ్రీశ్రీ త్రిలోకరాగము

హిందోళరాగస్వరూపం॥ నిశం చిన్మందహరందితాస్యాడోళాసుఖేలాస
ఖమాదధానః॥ తాస్యాంకమాలేఖ్యత్రికామయుక్తో హిందోళరాగఃకథి
తోమునీంద్రైః॥ యీరాగలక్షణం॥ ॥ హిందోళకోరిధవ్యక్తనిక్రయోగ
దిహోబుధైః॥ మూర్ఛానాంశుద్ధమధ్యస్యాచాడవఃకాకలీయుతః॥ ౫ ౬
సగమవనిధ్న॥ ౫౧॥




ವೇಳುವಳ್ಳಿಕಾಗಮನ

రామకలికాగజ్జరూపు॥ హేమప్రభాభాసురశిరోభూషణాభ్రనీలంనిజో
భంవిమలంవహంతీకాంతేనమోవిభుమాశ్రితేబుమాసోన్నకారామ
కలిమతేయంయీరాగలక్షణం॥ షడ్జగ్రహాంశకన్యాసమూర్ఛారామ
కలిమకా॥ మూర్ఛనాప్రథమాజ్ఞేయాకరుణేసాప్రయుజ్యతే॥ రిధక్కైక్తా
రుక్కైక్కిచ్చక్కైక్కిత్రైంచ్చమవర్జికా॥ ॥నిగమపనిసి॥నిరిగమపధనిసి॥



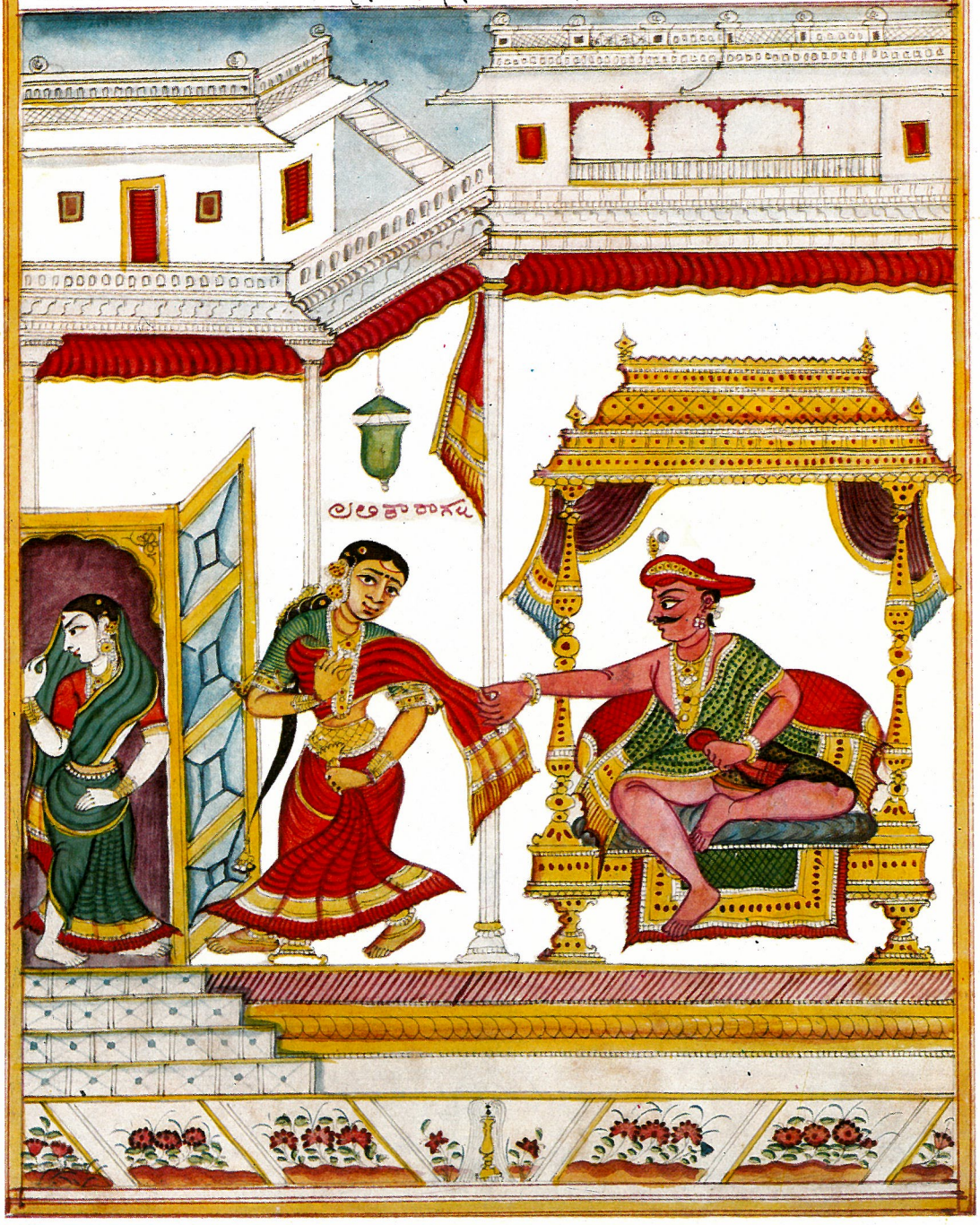
ಬೆಳಾಕ್ಷಿರಾಗಸ್ವರೂಪ॥ ॥ ವೀರರಸೇ ವೃಂಜಿತರೌದ್ರಹಾಸ್ಯಬೀಭತ್ಸ
ವಿಲಾಸಬಾಹುಃ॥ಪ್ರಾಂಶುಪ್ರಚಂಡಃಕಲಿತೇಂದುರಾಗೋ ಬೆಳಾಕ್ಷಿರಾಗಃಕಥಿ
ತೋಮುನೀಂದ್ರೈಃ॥ ಯಾರಾಗಲಕ್ಷಣ॥ ॥ಬೆಳಾಕ್ಷಿಷಾಡವಾಜ್ಞೇಯಾಗಕ್ರಮೇಣವಿ
ಖಾಷಿಕಾ।ಶೃಷಿಖಿಣವಿಯುಕ್ತಾಸಾಳಾರ್ಜಬೆವೇನಕೆಕಿಣಿಕಾ॥ಮಾಳ್ವನಾಟಾ
ರಿಣಾಖ್ಯಾ ಚಜನಂಪಾಣಾಕೆಂಜಿಡೂಜಿಕೆ॥ ॥ಸಮಪಧನಿಸರಿಗ॥ ॥೧೬॥



ಪಲ ಮಂಜರೀರಾಗದ್ವಿತೀಯರೂಪವು ॥ ವಿಯೋಗಿನೀಕ್ಲೇಂಶವಿಖೇದಗಾತ್ರಾ ಸ್ರಿಚುಂಬಹೇಂತೇವ
ಮಷೀಚಕಾಶಾಸ್ಮಿ। ತೀಕ್ಷ್ಣಾಸ್ರಿಮಾನಾಬ್ರಯಯಾಡಸಿಖ್ಯೆಸಾಂಧೂಸಕಾಂಗೀಪಲಮಂಜು
ಲೀಯಂ॥ ॥ಯೀರಾಗಲಕ್ಷಣಾ॥ ಪಂಚಮಾಂಶಗ್ರಹಂನ್ಯಾಸಾಪೂರ್ಣಾನ್ಯಪಲಮಂಜು
ರೀ, ಹೈವ್ಯಕಾಮೂಲ್ಯಗ್ರಾಜ್ಞೇಯರಭಕಾನಾಂಸುಖಪ್ರದಾಲ ಇವಿಧನಿಸರಿಗಮಪಲ
೧೧೭॥



ಲಲಿತಾಕಾರಾನ್ವಿರೂಪ॥ ॥ಪ್ರಫುಲ್ಲನಿಪ್ತಳದಮಾಲ್ಯಧಾರಿಕುಚಾಚ್ಚನಾಯೊಪ್ಪಲ
ಯೋಚ್ಚನಶ್ರೋಃ॥ ವಿನಿಗರ್ತಕಾಬ್ಜೈವವಳಾಪ್ರೈಃಖಾತೆ ವಿಲಾಸವೆಷಿಂಲಲಿತಾಪ್ರಿಯದ್ಯಾ॥ ॥
ಯಾರಾಗಲಕ್ಷಣ॥ ॥ರಿವವಜ್ಯೋಜ್ಜಲಲಿತಾಕ್ಷೌಡವಾಜಿತ್ರಯಾನಕಾ॥ಮೂಳ್ಕೇನಾ
ಳುಬ್ಧಮಧ್ಯಸ್ತ್ರೀಕ್ಷಂಮೋಣೋಕೆಚಿದೂಚ್ಚಿರೆ॥ಧೈವತತ್ರಯಸಂಯುಕ್ತಾ ದ್ವಿಕೈಯೂ
ಲಲಿತಾಮತಾ॥ ॥ನಿಗಮಥನಿಸ॥ ಥನಿಸಗಮಥಪ ಗಂಗೂರು ೫ ೫ ೫



ప్రదీపకరాగస్వరూపం॥ ।। బాలారకాభరణంప్రవిలసనవేషాగృహింభుకాశిసుఖ
సంప్రయుక్తా॥ కస్తూరికిరీ మూషణరత్నదీప్తిభిలజ్జాముదగ్రంకృతవాన్ప్ర
దీపః॥ యూరాగలక్షణం॥ షడ్జగ్రహాంశకన్యాససంపూర్ణోదీపకోమతః॥
మూర్ఛనాశుద్ధమధ్యాస్తై ర్ధ్రువకైర్గాయనేసదా॥ ।। సరిగమపధనిస॥ ౧౬॥

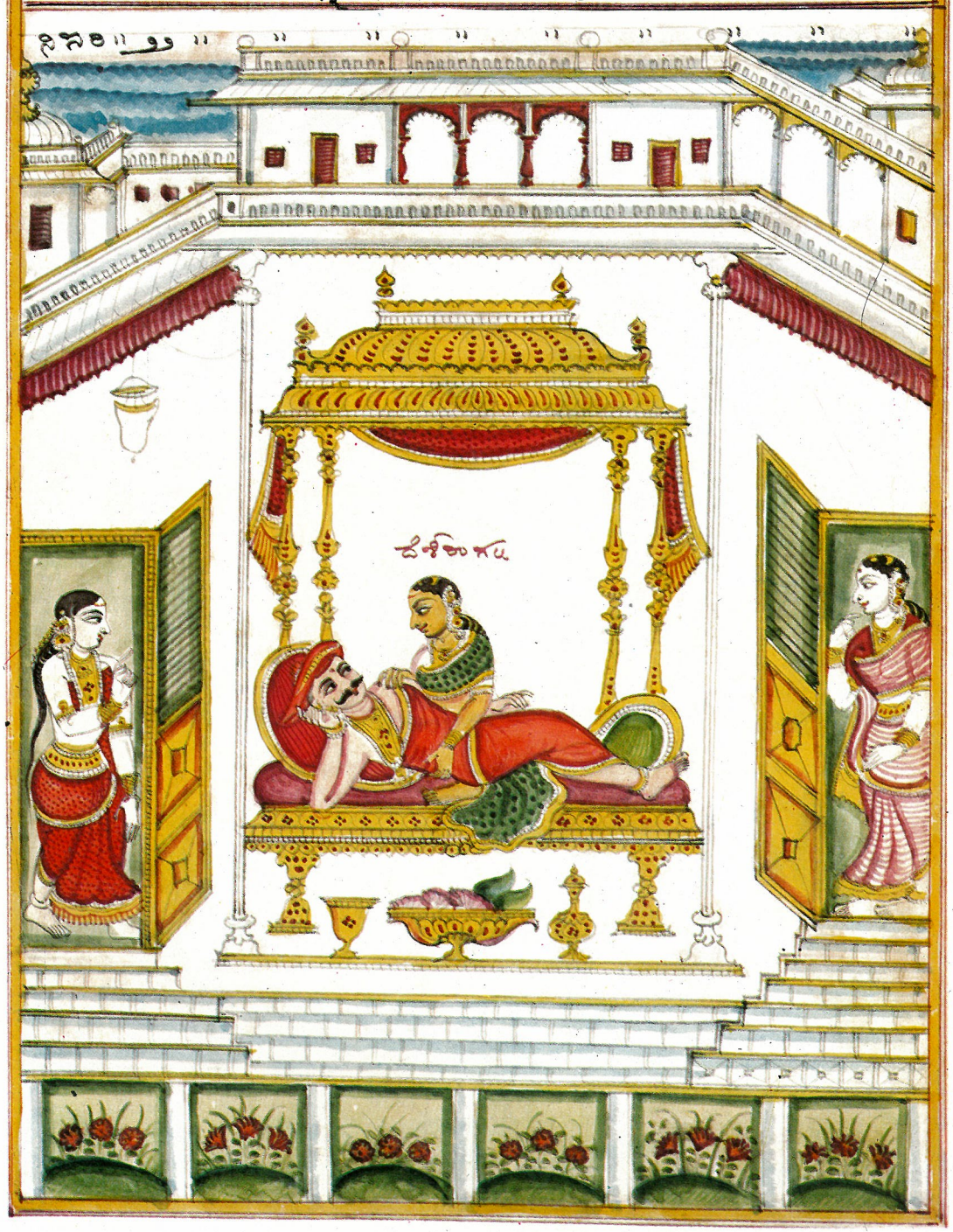



ಕೈಕಾರಕಾಗ

ಕನಾಟರಾಗಪ್ಪಿಕೂಖಲು ಕೈಪಾಣಿಪಾಣಿಗತ್ತಿದಂಡಚಕ್ರಮೆಕಂದಧ್ವಾಮಕ
ಹಸ್ತಕಿನಗಂಸ್ತ್ರಾಯಮಾನಸ್ಸುರಜ್ಜಾರಣತಾಳೈಃ ಕನಾಟಕೊಯಂಕ್ಷಿತಿಪಾಲ
ಮೂರ್ತಿಃಲ ಇಯಂರಾಗಲಕ್ಷಣಂ॥ ॥ ಅನಿಷ್ಟಾದಾಧನಂಮಾಣ್ಣಾನ್ನಷ್ಟಾಪೊವಿಕೈ
ತೊ ಮಿವೆಕೆ, ಮಾಗೆರ್ಚ್ಚಮೂಳ್ಳನಾಳ್ಗಿಯಾಕನಾಟಪೊಯಂಸುಖಪ್ರದಃಲ ಲ
ನಿಸಲಿಗಮವಧನಿಲ್ಲಿಗಲ ಲ ಲ ಲ ಲ ಲ ಲ ಲ



దేశీకాగ్ధైరూపము ॥ నిద్రాలసంసాకపటేనకాంతంవిబోధయంతీ
సురకోశ్వాయఇగాలీమనోజ్ఞాకుచబింభవస్త్రైవ్యాకాశదేశీరగమూ
ర్ఛక్తాయ ॥ యూరాగలక్షణం॥ దేశీపంచమహీనాస్యాద్భూషవిక్రయసం
యుక్తాకపోలలలితాజ్ఞేయమూర్ఛనావిక్షరక్షిమా॥ ॥ రిగమపధ



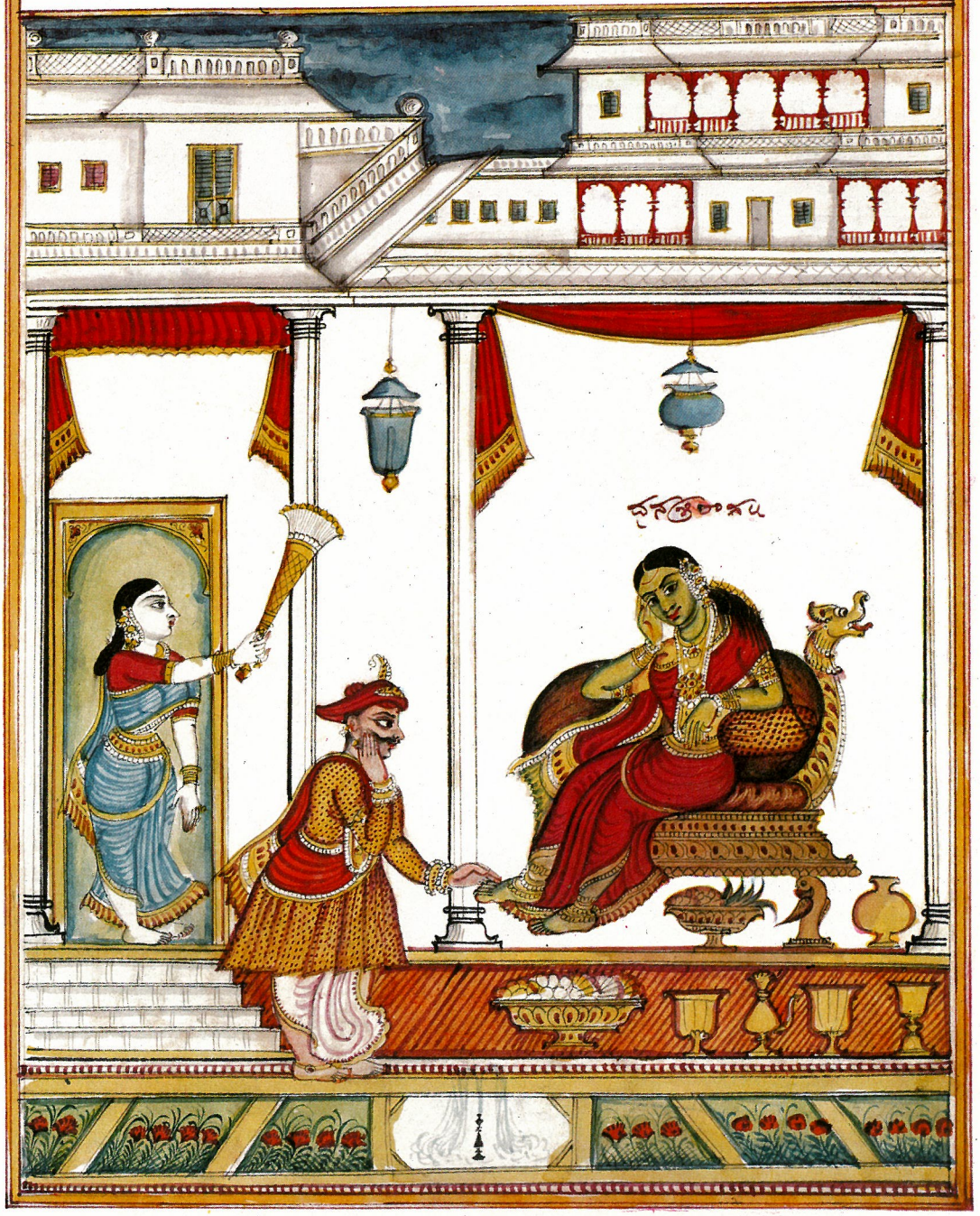
ಕಾಂಭೋಜಿರಾಗಸ್ವರೂಪ ॥ ವಿರಂವಸಾನಾವಸನಂಸುಕಿಶೋವನೇರುದಂಕಿಳು
ಕನಾದದೂನಾ ವಿಲೋಕಯಂತೀ ದಿಶಾಸು ಖೇಕಾಕಾಂಭೋಜಿಕಾಕಾಂತಮನು
ಸ್ಮರಂತೀ ॥ಯಾರಾಗಲಕ್ಷಣಂ ॥ ಧಾಂಶನ್ಮೃಗಸ್ತ್ರೀಹೂಣಾಕ್ಷಾರವೀಮೂರ್ಧ
ನಾಮಕಾ॥ಮಲ್ಲಾರಿನಿಕಪಿಗೇಯಕಾಂಭೋಜೀಸಾನಿಗಧ್ಯರೇ» ,, ,,
ನಿಸರಿಗಮಪಧನಿ ॥ ॥ ॥ ॥ ॥ ॥ ॥




నాయికాభట



ಧನಶ್ರೀರಾಗಸ್ವರೂಪ ॥ ಪದ್ಯ ವಾಡಪಳಿಕ್ಕಿಮತನುಮನೊಪ್ಪಿಕಾಂತಂಲಿ
ಖಂತೆಜರನೆನಪ್ಪಾನಂ॥ ಮಿನ್ನಂಕಮೊಲಿನಯನೆಕ್ರುಬಿಂಪೂರ್ಣಿಕ್ಕುಂದಿನಿಧೂ
ರಕಚ್ಛಾಧನಶ್ರೀಯಿರಾಗಲಕ್ಷಣಾ॥ ಸತ್ರಯಾಶ್ಲಿಷಿತಪ್ತಕ್ತಷಾಡವಾಚ್ಛಧನ
ಶ್ರೀಕಾ ಮೂಲ್ಯಾನಾಪ್ರಥಮಾಜ್ಞೆಯಾರನಿವಿಶಿಪ್ರಯುಜ್ಯತೆ ॥
ನಿಗಮವಿನಿ ನಿಗಿಥವಮಗರಿನಿ ॥ ೧೦ ॥ ॥ ॥ ॥

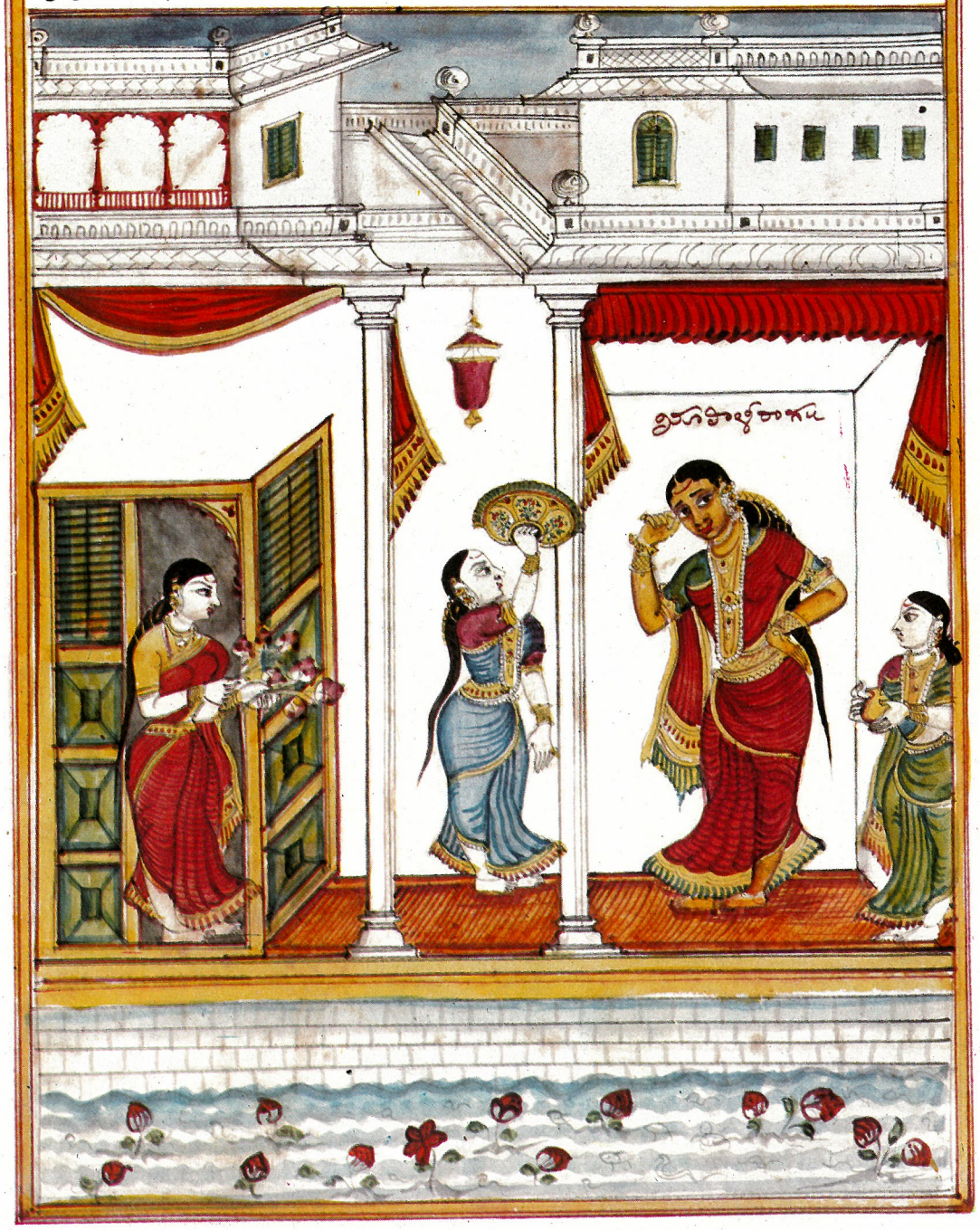


మల్లారీరాగస్వరూపము ॥ గాంధారీక్ష్వేళాకోకిలరవ్యనాదాగతేళులీనాత్మేవతిం
స్మరంతి॥ తీవ్రాయవీణాంమలినారుచుంకీమల్లారికాయవ్వనారాగజిక్తా॥
యీరాగలక్షణా॥ మల్లారీనిరిహీనాస్యాద్రాడవాపౌరవేయుతాఃవక్రోస్తు
సుఖదాఖ్యేయాధాంశన్యాసగ్రహాన్వితాఃఃః

మేఘరాగస్వరూపము ఓనేత్రోత్పలాభివమరింధుసమానళలఃపీతాంబ
రస్త్రైణరజారక్తయాశ్యామానఃపియూషమందహాసకోద్యమమధ్యవ
క్త్రఃవీణాపుస్తకాజపతియువాకిలమేఘరాగః॥ యీరాగలక్షణం॥మేఘఃమో
నోదయస్యాసాపుత్తరాయణామూళానేనః॥ వికల్పుధ్వకోజ్ఞేయఃశ్రీం
గారరసమూర్తిశః॥ ॥సరిగమపధనిసే॥సనిధపమగరిసి ఓత్తిరు



ತಿರುಪಾಳ್ಕಾಗಪ್ಪಕ್ಕೂಳು ಒಗಾರದ್ವೈಕಿಃ ಕುಂಕುಮಲಿಪ್ತ ಪೆಟೋಕುಂಕಸ್ತನೀ
ಜಂದ್ರಮಖೀ ಮನೋಜ್ಞಾ ವಿಕಟಃಸ್ಮೇರಂತೆ ವಿರಹೋಣದೂನಾ ತಿರುಪಾಳಿಕೆ=
ಯಂರಸಾಖಾಂತರಯುಕ್ತಾ ಒಯೂಕಾಗಲಕ್ಷಣಾ॥ ಷಡ್ವಿಗ್ರಹೊಂಳಕಸ್ಯೈನಿ
ತಿರುಪಾಳ್ಕಳಿಕಾಬುದ್ಧೈಃ॥ ಮೂಳ್ಳನಾಪ್ರಥಮಾಜ್ಞೆಯಾನಂಮಾನಾರ್ಥಾಂ
ತಕ್ಕಿರನೆಳ. ಒನಲಿಗಮಪ್ಪಧನಿನಿ॥ನನಿಧ್ಪಮಗರಿನಿಳ ಒಒಳಿಳ ಒ

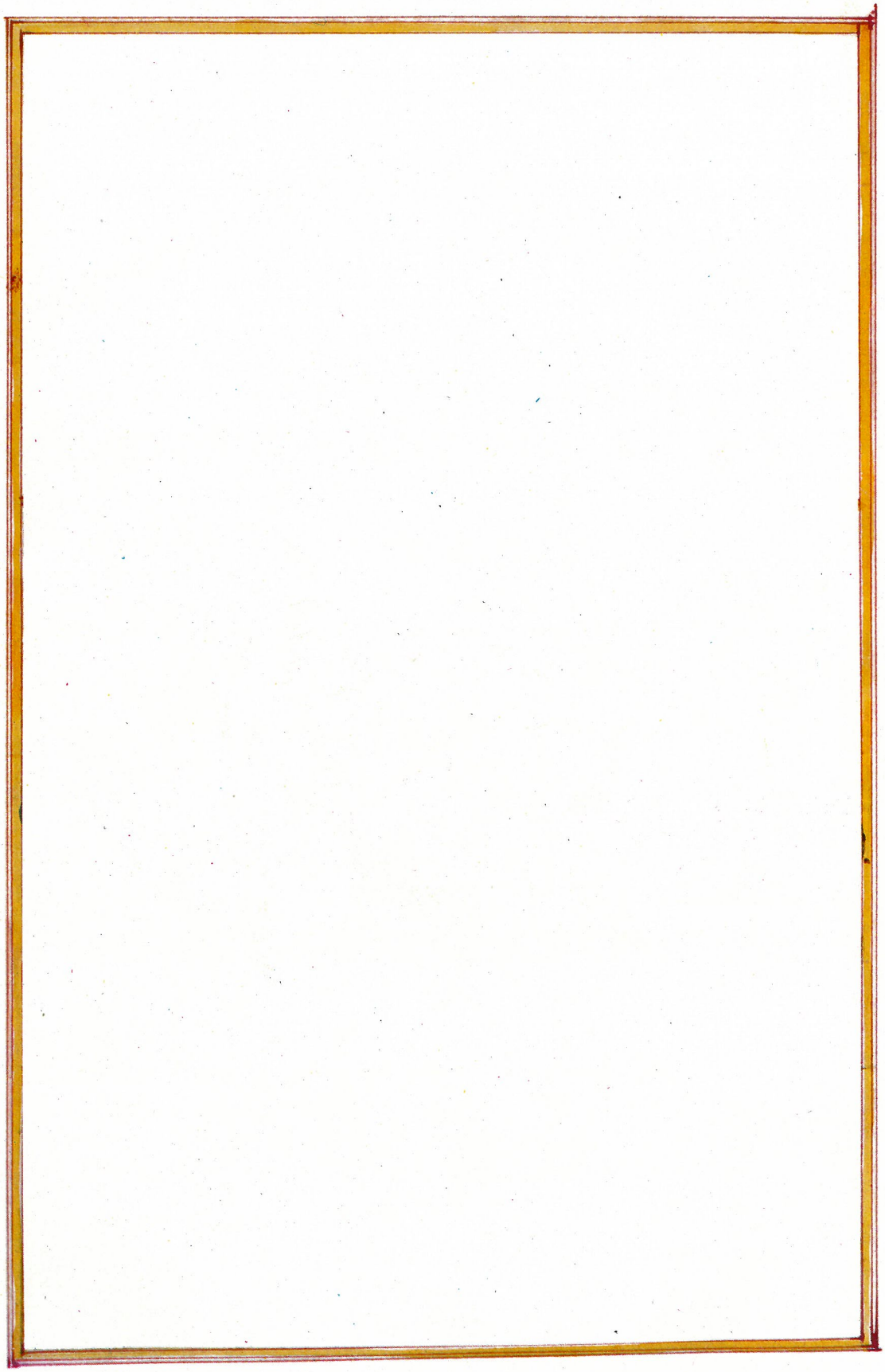



ಬೆಳಕಾರಿರಾಗ

ಪಕ್ಷಕಾಗಮನಲಕ್ಷಣಂ ಅಥ

ಶ್ರೀ ಜ್ಞಾನೇಶ್ವರೀ ಪ ಶ್ಯಾಮಸುಖೀ ಮಲಯಪ್ರಭಾಂಬು
ಧೌಲ್ಲಸದ್ವಲ್ಲವಕಲ್ಪಮಧ್ಯೇ ॥ಶ್ರೀಕಿಶ್ವರಾಣಾಂ ಪದಭಕ್ತಿವಿಭಾಗಂ ಕಂತ್ರೀಮುಖಾ
ದ್ದಕ್ಷಿಣಾ ಶ್ರೀ ಜ್ಞಾನೇಶ್ವರೀಯಂ ಪ ಯೋಗಾಂಗಲಕ್ಷಣಂ ಪ ಗ್ರಹಾಂಶನ್ಯಾಸೇನ ರೃ
ಷಿಮುನಿಂ ಶ್ರೀ ಜ್ಞಾನೇಶ್ವರೀಮಕಾಳಗಚ್ಛ ಮಿ ಮಾಳ್ಪನಾತನ್ಯೋಃ ಮಿಶ್ರ
ಪಾಳ್ಯಾಗಹಾ ಮಿಶ್ರಿಕಾಳ ಪ ಮಾಳ್ಪನಾಳ ಪ ನಾಲಿಗವಳಧನಿನಿನಿಳವಿಮಗರಿನಿ॥೨೬॥





SVARA-CHŪḌĀMAṆI

The title of the work as given in the manuscript is in Kannaḍa, and is also self-explanatory:

> 'navīna-kṛta-svara-chūḍāmaṇi-grantha- rītyā devategaḷa nirmāṇavam māḍuva vivaragaḷu'

"The particulars of preparing (in pictures) the deities (of the musical notes and melody-moulds) in accordance with *Svara-chūḍāmaṇi*, which is newly made (or made new)"

While it is clear that the title of the work is 'Svara-chūḍāmaṇi', it is rather emigmatic that the work is described as 'navīna-kṛta'. It has been suggested earlier that the author (viz., Krishṇaraja- woḍeyar III) revised a work of this name, written either by himself or by another author, and got it illustrated. The first and the last verses are obviously his compositions; it cannot be ascertained whether the other verses are from his own pen; they may, in the alternative, be selected from other and earlier sources. The contents of the work, however, are found in several medieval musicological treatises, and appear to have been rather familiar to the scholars of those days.

The bulk of the work is in simple Sanskrit, and the purpose of its preparation as given in the descriptive title, is to provide material for the artist to visualize the personification of the musical notes and the melody-moulds. Such personification is looked upon as a deity (devatā) that is evoked by contemplating upon a 'dhyāna-śloka' (verse for visualization). This is the familiar practice of Indian icon-makers, who memorize and recite relevant 'dhyāna-ślokas' in order to obtain a clear mental image of the deity he is commissioned to prepare. The present book is a compilation of such verses meant for the visualization of musical notes and melody-moulds.

The main text is in Sanskrit verses. But in the section on musical notes, the details are also given in Kannaḍa. The section on melody-moulds has single Kannaḍa lines introducing verses in Sanskrit giving the characteristics of the rāgas (yi rāga-lakshaṇa).

ON SVARA-FORMS

PROLOGUE

1. *śrī-chāmuṇḍām dayā-pūrṇām sarvābhishṭa-pradāyinīm,*
   sarva-lokaika-jananīm vande-tripura-sundarīm.
2. *nandyādi-bharatāchārya-praṇītāgama-vāridheh,*
   uddhṛtya sāram prājñānām pramodāya yathā mati.
3. *shaḍjādi-svara-varyāṇām dvā-triṁśal-lakshaṇātmikāh,*
   vaṁśa-jāti-vayo-varṇa-dvīpāś cha rasa-gotrake.
4. *vāhādhidevate vaktra-bāhu-karṇākshi-nāsikam,*
   pāda-dehāyudham vastram pushpam gandhaś cha bhojanam.
5. *bhūshaṇam vṛksha-vanitā tithi-vārā-bha-rāsayah,*
   chhandobdhi-śaila-nadyās cha vakshyante krameśo mudā.

The first verse is a prayer to the goddess Chāmuṇḍā, who is identified with Tripura-sundarī. She is eulogized here as filled with compassion and the sole mother of the entire universe. She bestows on her devotees all that they long for. Chāmuṇḍī, a form of Durgā is the tutellary deity of the royal family of Mysore; and she is the chosen patron-goddess of the author of this work.

The following four verses constitute one sentence, which purports to state that this book has been written for the delight of the wise folk, and that the book has extracted the essence of the ocean-like Āgama literature (viz. canonical works relating to music), composed by ancient masters like Nandi and Bharata. The expression 'āgama' signifies traditional knowledge handed down from teacher to his disciples in an unbroken succession. The art and science of music and dance, which is known as Bharata-śāstra, is described as an āgama here. Because of the great profundity and wide expanse of this class of literature, it is likened to an ocean.

In the traditional lore of music, three streams are usually recognised: Nārada-mata, Hanūmān-mata and Someśvara-mata. Nārada, who is a quasi-historical figure, celebrated for his musical expertise and devotional fervour, is regarded as the founder of the first stream of musical tradition. He is credited with several musicological treatises like *Nāradiya-śikshā, Saṅgīta-makaranda, Svaraṃava, Chatvāriṁśachchhata-rāga-nirūpaṇa* and *Pañchama-saṁhitā*. The ancient Tamil classic, *Śilappadikaram* speaks of Nārada singing to the accompaniment of Viṇā he was himself playing ('nāradan viṇeyinayandēri pāḍalum').

Bharata-muni is famous as the author of the encyclopaedic *Nāṭya-śāstra*, which is the earliest treatise on music, dance and drama. It is supposed to be a work of the first or the second century before Christ. *Abhinava- bhārāti* is the celebrated commentary by the polymath, Abhinava-gupta (about 1013 A.D.) on this work. *Nānya-deva's Bharata-bhāshya* (also called *Bharata-vārtika*) is a well-known gloss on *Nāṭya-śāstra* (about 1160 A.D.). There are several works which present Bharata's views on music and dance; like *Bharata-kalpa-latāmañjari* (1887), *Bharātaṃava, Bharata-śāstra* and *Abhinava-bharata-sāra-saṁgraha*.

Nārada, Bharata, Dattila and Kohala (immediate disciples of Bharata) and Mataṅga (author of *Bṛhaddeśī*) are some of the early exponents of the art and science of music Nandi (Nandikeśvara) is another ancient authority. Although classed in legend among of the attendants of Śiva, he is historically regarded as later than Bharata. He is said to have composed a huge tome of four thousand verses, entitled *Bharatāṃava*, (or *Nāṭyāṃava*) explaining the views of Bharata. The extant *Abhinava-darpaṇa*, ascribed to Nandikeśvara, is claimed to be an abridgement of a portion of this work. *Bhāgavata-purāṇa* mentions Tuṁburu, another ancient authority on musicology, as one of the students of Bharata.

Someśvara (Bhūloka-malla, the Chāḷukyan king who ruled between 1116 and 1127 A.D.) was a great authority on music and dance in the middle ages. His *Mānasollāsa* ('Abhilashitārtha-chintāmaṇi') deals with music in more than two-thousand verses. But Somesvara as an authority on musicology is also associated with Bhoja, the King of Dhārā. It is hard to ascertain who pioneered the view known as Someśvara-mata.

Sāṁga-deva's *Saṅgīta-ratnākara* (between 1132 and 1169 A.D.) it was that provided a definitive form to musicology, selectively integrating all the earlier views and crystallizing the essential concepts. This book became the most authentic expression of the traditional music in its theoretical as well as practical aspects. Kallinātha, who lived when Deva-rāya II (1446-1465) was ruling, wrote an equally authoritative commentary on this work, entitled *Kalānidhi*. The author of *Svara-chūḍamaṇi* has cited the views of Sāṁga-deva and Kallinātha,

and has quoted among earlier musicologists Kohala (disciple of Bharata)

Svara-chūḍāmaṇi sets out to enumerate thirty-two characteristic features of each of the seven musical notes (svara), which are fundamental to melody-moulds (rāga). A musical note is defined as that aspect of sound which pleases the ear, delights the mind, subtle and reverberating; it is located between the 'śrutis' (quarter-tones or intervals). The notes of a musical scale are enumerated as seven in number; shaḍja (sa), ṛshabha (ri), gāndhāra (ga), madhyama (ma), pañchama (pa), dhaivata (dha), nishāda (ni). Their origin is traced to the natural sounds produced by birds and animals; peacock, bull, goat, (kraunchа) bird, cuckoo, horse and elephant. Attempts are made to provide a personality for each of these notes.

Following this convention, the book has sought to iconographically represent the seven svaras, giving thirty-two characteristic features: (1) family, (2) caste, (3) life-span, (4) complexion, (5) island of origin, (6) aesthetic relish, (7) lineage (gotra), (8) vehicle, (9) patron-divinity, (10) number of heads, (11) number of arms, (12) number of ears, (13) number of eyes, (14) nose, (15) number of legs, (16) body-mass (height, size etc.), (17) weapons in the hands, (18) garments (colour), (19) flowers worn, (20) sandal-paste, (21) food eaten, (22) ornaments, (23) associated trees and plants, (24) consorts (celestial, nymphs etc.), (25) the lunar day of birth, (26) week-day of birth, (27) asterisk in which born, (28) zodiacal sign, (29) metrical form (chhandas), (30) inhabiting ocean, (31) residential mountain, and (32) stream on the banks of which one strolls.

These are no doubt imaginary and purely conjectural. But it is be noted that ancient texts prescribe thirty-two characteristics which help in the identification of a great personage (mahā-purusha-lakshaṇa), the convention of thirty-two details must have inspired the above account. Here can be seen an endeavour to characterize each of the musical notes as having a distinct personality, even as the Śilpa-śāstra texts speak of the personalities of the gods and goddesses, identifiable by their physical features, weapons, ornaments, vehicles and so on.

Although the number of particulars given in the text is thirty-two, the visual representation of the musical notes utilize only sixteen of them; number of heads, number of arms, weapons held in the hands, vehicles on which it rides, the consorts, trees, island, stream, mountain, ocean, patron-deity, metre, constellation, week-day, zodiacal sign, and plant; and adds two more details: lunar mansions or groups of asterisms (gaṇa) and source (yoni). These two, like many other details mentioned above, are of astrological significance.

1. SHAḌJA-SVARA

atra shaḍja-svara-svarūpam āha

6. *shaḍjābhidhah svara-varo deva-vaṁśa-samudbhavah,*
   brahma-jāti-bhavo' śiti-vayaskah pāṭala-chchhavih.
7. *jaṁbū-dvīpa-sthito vīrah rasa-vān vanhi-gotrajah,*
   haṁsa-vāho' gni daivatyaś chatur-vaktro' shṭa-bāhukah.
8. *ashṭa-karṇo' shṭa-netraś cha chaturnāso dvi-pādakah,*
   sthūla-dehah khaḍga-dharah śveta-vastra-dharas tathā.
9. *jātī-pushpa-priyaś chaiva kuṁkumākta- vilepanah,*
   dadhyanna-bhojana-prīto muktābharaṇa-bhūshitah.
10. *śritāṁra-vrksho gandharva-yuvatī-chitta-rañjanah,*
    pratipat-tithigo manda-vāra-vāruṇa-ṛkshajah.
11. *kuṁbha-rāśi-bhavo'nushṭup-chhandā lavaṇa-sāgarah,*
    meru-śaila-sthito gaṅgā-tīrasthah shaḍjanīritah.

shaḍja-svara-lakshana -

deva-vaṁśa. brāhmaṇa-jāti, varusha yaṁbattu. pāṭhala-varṇa. jambū-dvīpa-nivāsa. vīra-rasa. vanhi-gotra. haṁsa-vāhana. adhi-devatā agni. mukha nālku. bhuja yaṇṭu. kivi yaṇṭu. netra yaṇṭu. mūgu nālku. pāda yaraḍu. sthūla-deha. khaḍgāyudha. śveta-vastra. jāji-pushpa. kesari gandha. dadhyaṁna-bhojana. mauktikābharaṇa. āmla (aṁra) vṛksha. gandharva-strīyaru. śatabhishā nakshatra. sthira-vāra. kuṁbha rāśi. anushṭup chhandassu. lavaṇa samudra. meru-parvata. gaṅgā-nadi. pāḍya-tithi-jananam.

The characteristic features of the first of the seven musical notes as given in the text are as follows: Family of gods, brāhmaṇa (caste); lineage of Fire; life-span eighty years; pale reddish complexion; Agni (patron-deity); four faces, eight arms, eight ears, eight eyes, four noses, two legs; corpulent body, sword (weapon); white garments; jasmine flower; fragrance of śaffron; curds-rice (food); ornament of pearls; mango tree; gardharva women (consorts); śatabhishā (asterisk of birth); Saturday (day of birth); Aquarius (zodiacal sign); anushṭup (chhandas, metre); Jaṁbū-dvīpa (residence); salt-ocean; associated sea (residence); Meru-parvata (associated mountain); Gaṅgā (river); birth on the first lunar day of the fortnight.

While the details given above agree with those given in many medieval manuals, there are a few variations. *Bharata- śāstra*, for instance, gives Sarasvati as the patron-deity of this note, Āṅgīrasa as the gotra, Śaka-dvīpa as the place of residence, mithuna as the zodiac, compassion (karuṇā) as the aesthetic relish and eighty years as the life-span in one manuscript and seventy years in another; the note is said to have been born on a Sunday when moon had completely disappeared; the birth-asterisk is given as Ārdrā, and zodiac mithuna (as also given in *Bharata-kalpa-latā-mañjari*). *Saṅgita-sarvārtha-sāra-saṁgraha* also gives the life-span as seventy, but the aesthetic relish as terrific (raudra); Agni is given as the 'seer' (ṛshi)

The painting accompanying the text has the following additional details: kadaṁba (tree); rākshasa (gaṇa) and horse (yoni).

II ṚSHABHA-SVARA (RI)

ṛshabha-svara-svarūpam āha

12. *ṛshabhas tu svara-varo ṛshi-vaṁśa-samudbhavah,*
kshatrajah saptati-vayāh pīta-varṇa-dharas tathā.

13. *śaka-dvīpa-sthitaś chaiva śritādbhuta-rasottamah,*
veda-gotra-janih simha-vāho brahmādi (dhi) devatah.

14. *tri-mukhah shaḍbhujaś chaiva shaṭ-karṇah shaḍ-vilochanah,*
tri-nāsiko dvi-charaṇah sūkshmāṅgah kunta-dhārakah.

15. *pīta-vāsaś chaṁpakeshṭah kṛshṇāgaru-vilepanah,*
pāyasāṁno nīla-bhūshah śrita-kharjūra-pādapah.

16. *kiṁnara-strī-vṛtas tvashṭu-tithi-bhārgava-vārajah,*
chitrārksha-jas tulā-rāśir gāyatrī-chhandasā yutah.

17. *dadhi-pāthodhi-nilayo mahānasa-giri-priyah,*
śritānaghā-nadī-tīrah so'yam ṛshabha īritah.

ṛshabha-svara-lakshaṇa

ṛshi-vaṁśa. kshatriya-jati. varusha yappattu. kanaka-varṇa. śaka-dvipa. adbhuta-rasa. veda-gotra. simha- vāhana. adhi-devata brahmā. mukha mūru. bhuja āru. kivi āru. netra āru. mūru nāsika. pada yaraḍu. sūkshma-deha. kuntāyudha. pīta-vastra. champaka pushpa.

agaru-gandha-lepana. pāyasa bhojana. nīla-ratnā-bharana. kharjūra-vrksha-nivāsa. kimnara-strī-parivāra. chittā nakshatra. sukravāra. tula-rāsi. gāyatrī-chhandassu. dadhi-samudra. mahānasa-parvata. anaghā-nadī. bidige-tithi-jananam.

RSHABHA-SVARA



The characteristic features of the second of the seven notes are given as follows; Family of sages; kshatriya caste; seventy years (life-span); yellow-coloured garments; śaka-dvīpa (residence); awe and wonder (aesthetic relish); veda (lineage); lion (vehicle); Brahmā (patron-deity); three faces, six arms, six ears, six eyes, three noses; legs; subtle body; lance (weapon); yellow garments; champaka (flower); agaru (unguent); sweet rice porridge (food); blue gems (ornament); date palm (tree); kiṁnara women (consorts); chittā (asterisk); Friday; Libra (zodiac); gāyatrī (chhandas); Dadhi-samudra (curds ocean); Mahānasa-parvata (mountain); Anaghā (river); born on the second lunar day of the fortnight.

The painting accompanying the text has the following additional details; bilva (tree); parrot (bird); rākshasa (gaṇa) and tiger (yoni).

The details given in *Bharata-śāstra* are slightly different: Bhārgava (sage), Sarasvatī (form), sutala (chhandas), Maheśvari (patron-deity); Kuśa-dvīpa (residence); valour (aesthetic relish), tawny (piñjara) complextion; born on Wednesday, the thirteenth lunar day; Pushya (asterisk); Karkaṭāka (zodiac); bull (voice); yellow garments. *Bharata-kalpa-latā-mañjari*, however, mentions the island of residence as śaka-dvīpa, and not kuśa-dvīpa

Saṅgīta-sarvārtha-sāra-samgraha gives sixty years as the life-span, Brahmā as the sage and founder of the lineage, and the day of birth as Monday; the aesthetic relish is valorous. Other details are the same as given in our text.

III GĀNDHĀRA-SVARA

gāndhāra-svara-svarūpam āha

18. *gāndhārākhya-svara-varo deva-vaṁśa-samudbhavah,*
vaiśya-jātih shashṭi-varsha-vayās champaka- samnibhah.

19. *kuśa-dvīpī raudra-rāgah chandra-gotra-samanvitah,*
bheruṇḍa-vāhanaś chaiva sarasvatyadhi-devatah.

20. *dvimukhaś-chatur-bāhuś-chatuh-śrotra-samanvitah,*
veda-netro dvi-nāsaś cha dvi-pād-dirghoru-deha-bhṛt.

21. *gadāyudho rakta-vastrah punnāga-kusuma-priyah,*
kusturi-gandha-liptāṅgo bhakshyāśī vajra-bhūshaṇah.

22. *kadalī-vṛksha-nilayo yaksha-strī-chuṁbana-priyah,*
navamī-tithijo manda-vārajo vasu-ṛkshajah.

23. *mṛga-rāśi-bhā-vas-trisshṭup-chhandovān*
madya-vāradhijah, draviṇāchala-śṛṅgastha rasa-kūpa-nadī-taṭī.

24. *pūrvokta-lakshaṇair yuktas tritīyah svara-puṅgavah,*
gāndhārākhya-svara(s) śrīmān nāṭyāchāryair udāhṛtah.



gāndhāra-svara-lakshaṇa. GĀNDHĀRA-SVARA

deva-vaṁśa. varusha aravattu. saṁpige-varṇa. kuśa-dvīpa. raudra-rasa. chandra-gotra. bherunḍa-vāhana. sarasvatī adhi-devatā. mukha yaraḍu. bhuja nālku. kivi nālku. kaṁṇu nalku. mūgu yaraḍu. pāda yaraḍu. sthūla-dīrgha-deha. gadāyudha. rakta-vastra. puṁnāga-pushpa alaṁkāra. kastūri-gandha-lepana. bhakshyāhāra. vajrābharaṇa. kadalī-vṛksha-nivāsa. yaksha-strī-parivāra. dhanishṭhā nakshatra. sthira-vāra. makara-rāśi. tr(i)shṭupu chhandassu. surā-samudra. draviḍa-parvata. rasa-kūpa-nadī.

The characteristic features of the third of the seven musical notes are given as follows: the family of gods; sixty years (life-span); complexion of champaka flower; kusa-dvīpa (residence); terror-inspiring (aesthetic-relish); chandra (lineage); the mythical double-headed bherunda-bird (vehicle); Sarasvatī (patron-deity); two faces, four arms, four ears, four eyes, two noses, two legs; corpulent and elongated body; mace (weapons); red clothes; punnāga-flower; musk (unguent); eatables requiring mastication (bhakshya) (food); diamonds (ornaments); banana plant (residence); yaksha-women (retinue); Dhanishṭā (asterisk); Capricorn (zodiac); trishṭup (chhandas); surā-samudra (liquor-sea); Dravida-parvata (mountain); Rasa-kūpa (stream); born on Saturday, the ninth lunar day of the fortnight.

The illustration adds the following details: black bee (winged bird), rākshasa (gaṇa), lion (yoni). The artist has forgotten to indicate the name of the tree in the painting.

Bharata-śāstra gives the form of the note as that of Agni, the patron-goddess as Kaumārī, the island of residence as Krauñcha, the birth-asterisk as Revatī and the zodiac as Mīna; the number of legs according to this text is four; *Bharata-kalpa-latā-mañjarī* mentions the afternoon of the fifth lunar day of the fortnight as the time of this note's birth, golden colour as this note's complexion; and the sentiment of wonderment (adbhuta) as the aesthetic relish (while according to *Saṅgīta-sarvārtha-sāra-samgraha* it is the sentiment of compassion or karuṇā).

Saṅgīta-sarvārtha-sāra-saṅgraha gives the life-span of this note as fifty years.

IV MADHYAMA-SVARA

25. *madhyama-svaro deva-vaṁśajo dvija-jāti-mān,*
chatvāriṁśad-vayah proktah kunda-pushpa-sama-prabhah.

26. *krauñcha-dvīpa-sthitaś chaiva bībhatsa-rasa-samyutah,*
Vishṇu-gotro mṛgārūḍhah śaila-putry-adhi-devatah.

27. *chatur-mukhaś chāshṭa-bāhur ashṭa-karṇo' shṭa-lochanah,*
chatur-nāso dvi-pādaś cha sama-dehas cha chakra-bhṛt.

28. *nīla-vastro malli-pushpī hima-vāluka-gandha-vān,*
chitrāṁna bhojana-prīto vaiḍūrya-maṇi-bhūshaṇah.

29. *jaṁbū-vṛkshāśrita(h) śrī-mān yukta-kiṁpurushāṅganāh,*
tritīya-tithijo bhānu-vāsarah pitṛ-ṛkshajah.

30. *simha-rāśi-samudbhūto bṛhatī-chhandasā yutah,*
ghṛtāmbudhi-sthitah pūjyah sarvato-bhadra-śailagah.

31. *abhayākhya-nadī-tīra-vīhara-para-mānasah,*
madhyamākhyasvara-sreshṭho lakshaṇajñair .ıdāhṛatah.

madhyama-svara-lakshaṇa

deva-vaṁśa. brāhmaṇa-jāti. varusha nalvattu. molle-huvvina varṇa. krauñcha-dvīpa-nivāsa. bhībhatsa-rasa. vishṇu-gotra. hulle vāhana. parvatī adhi-devatā. mukha nālku. bhuja yaṇṭu. kivi yaṇṭu. kaṁṇu yaṇṭu. mūgu nāku. pāda yaraḍu. sama-deha. chakrāyudha. nīla-vastra. mallikā-pushpālaṅkāra. pacchakarpura gandha-lepana. chitrāṁna bhojana. vaiḍūrya-ratnābharaṇa. jaṁbū-vrksha-nivāsa. kiṁ-purusha-strī-parivāra. makhā-nakshatra. bhānu-vāra. simha-rāśi. bṛhatī-chhandassu. sarpi-samudra. sarvato-bhadra parvata. abhayā nadī. tadige-tithi jananam.

The characteristic features of the fourth of the seven musical notes are given as follows; the family of gods; brāhmaṇa (caste); forty years (life-span); complexion like that of jasmine flower (white); krauñcha-dvīpa (residence); loathesome and disgusting (bībhatsa) (aesthetic relish); Vishṇu-lineage; deer (vehicle); Pārvati (patron-deity); four faces, eight arms, eight ears, eight eyes; four noses, two legs; proportionate body; discus (weapon); blue garments, rice- preparation with variegated condiments (food); lapis lazuli (ornament); rose-apple tree (residence); kim-purusha damsels (retinue); Makhā (asterisk); Leo (zodiac); born on Sunday, the third lunar day of the fortnight, Bṛhatī (chhandas); Sarpi-samudra (ghee-ocean); Sarvato-bhadra-parvata (mountain); Abhayā (river).

The painting accompanying the text gives in addition to the above details cock as the bird, banyan as the tree, rākshasa as the gaṇa and mouse as the yoni.

The details given in *Bharata-śāstra* are different; the form of the musical note is that of the sun, the island of origin as Kuśa-dvīpa, the lineage is that of Gautama (or Kāśyapa in a variant reading), the complexion is white, the colour of the garment is red, the tree is citron (jambīra, or in a variant reading silk-cotton, śālmalī), the chhandas is Madhu, the birth asterisk is Viśākha and the zodiac Tulā, the unguent is musk and the flower is punnāga; the life-span is given as fifty years; according to this text, the birth of this note was on Friday the eighth lunar day of the fortnight.

Saṅgīta-sarvārtha-sāra-samgraha mentions that the aesthetic relish of this note is the sentiment of humour (hāsya)

V PAÑCHAMA-SVARA

pañchama-svara-svarūpam āha

32. *pañchamākhya-svarah pitrya-vaṁśajas śūdra-jātigah,*
triṁśad-vayah kṛshṇa-varṇah śālmalī-dvīpa-saṁbhavah.

33. *bhayānaka-rasah saṁbhu-gotrajo nakra-vāhanah,*
māhavishṇvadhi-daivatyo vedāsyo vasu-bāhukah.

34. *nāga-karṇo danti-netro yuga-nāso dvi-pādakah,*
pushṭa-deho bhiṇḍi-vālāyudhāḍhya-kara-pallavah.

35. *harid-vastra-samāyuktah ketakī-pushpa-dhārakah,*
go-rochana-viliptāṅgah pishṭa-kshīra-kṛtāsanah.

36. *bhūshā-marakatāsakto dāḍimī-pādapa-priyah,*
nāga-kanyā-rati-prīto dvādaśī-saumya-vārajah.

37. *uttarā-tārakā-jātah kanyā-rāśi-samudbhavah,*
satpaṅkti-chhandasā yukta ikshu-vārdhi-kṛtāśrayah.

38. *sahāśṛtyadri-vasatir-anumatyāpagā-priyah,*
kīrṭitah śāstra-kuśalaih pañchama-svara-nāyakah.

pañchama-svara-lakshaṇam

pitṛ-vaṁśa, śūdra-jāti. varusha mūvattu. kṛshṇa-varṇa. śālmalī-dvīpa-nivāsa. bhayānaka-rasa. yīśvara-gotra. nakra-vāhana. adhi-devatā vishṇu. mukha nālku. bhuja yaṇṭu. kivi yaṇṭu. kaṁṇu yaṇṭu. nāsika nālku. pāda yaraḍu. pushṭa deha. bhiṇḍivāḷāyudha. harid-vaṃa-vastra. ketāki pushpālaṅkāra. gorochana-gandha-lepana. hāluṇḍige āhāra. marakatābharaṇa. dāḍima-vṛksha-nivāsa. nāga-strī-parivāra. uttarā-nakshatra. budha-vāra. kanyā-rāśi. paṅkti-chhandassu. ikshu-samudra. sahāśṛti-parvata. anumatī-nadī. dvādaśī-tithi-jananam.

The characteristic features of the fifth of the seven musical notes are given as follows; family of the manes (viz. ancestral spirits); śūdra (caste); thirty years (life-span); dark

complexion; śālmalī-dvīpa (residence); Iśvara (lineage); crocodile (vehicle); Vishṇu (patron-deity); four faces, eight arms, eight ears, eight eyes, four noses, two legs, well-nourshed body; bhiṇḍivāla (short javelin) (weapon); green coloured garment; ketakī-flower (decoration), go-rochana (unguent); milk porridge (hāluṇḍalige, food); emarald (ornament); pomegranate tree (residence); nāga-women (retinue); uttarā (asterisk); Virgo (zodiac); born on Wednesday, the twelfth lunar day of the fortnight; pankti (chhandas); Ikshu-samudra (ocean of sugarcane juice); Sahāśṛti-parvata (mountain); Anumatī (stream).

The painting illustrating the text indicates that plaksha (fig) is the tree, vulture the bird, manushya the gaṇa, and cow the yoni.

Saṅgīta-sarvārtha-sāra-samgraha agrees with the details given in our text, excepting that it regards the aesthetic relish of this note as erotic (śṛṅgāra), and mentions Nārada as the seer (ṛshi). But *Bharata-śāstra* presents some details differently; life-span forty years, eight legs, Jyesthṭhā (asterisk), Vṛśchika (zodiac), Vaśishṭha (lineage) female crocodile (vehicle), Pushkara-dvīpa, Agni (chhandas), and Vārāhi (presiding-deity); the form of the note is said to be Gaṇapati, and the aesthetic relish disgust and abhorrence (bībhatsa) (cf. *Bharata-kalpa-latā mañjarī*)

VI DHAIVATA-SVARA

dhaivata-svarūpam āha-

39. *dhaivatākhya-svara-varo ṛshi-vaṁśa-samudbhavah,*
kshatrajo viṁśati-vayāh pīta-varṇa-samudbhavah.

40. *śveta-dvīpa-sthito hāsya-raso nārada-gotrajah,*
śuka-vāhana-sañchārī bhāsvat-sūryādhi-devatah.

41. *tri-mukho rasa-bāhus cha shaṭ-karṇo ṛtu-lochanah,*
guṇa-nāso dvi-pādaś cha dīrgha-dehah śarāyudhah.

42. *chitra-vastra-dharah pūjyah karavīra-sumālikah,*
śrī-gandhenānu-liptāṅgah kshīrānnāsakta-mānasah.

43. *go-medhika-maṇi-prīto drākshā-vallī-kṛtāśrayah,*
surāṅganāsakta-manas saptamī-guruvārajah.

44. *purvāshāḍhā-bha-sañjātas chāparāśyuditas tathā,*
ushṇik-chando-yutaś chaiva kshīra-vārdhi-kṛtāśrayah.

45. *śrita-mānasa-śailendrah nishpāpā-taṭinī-ratah,*
evam-ādi-guṇopeto daivatah pari-kīrtitah.

dhaivata-svara-lakshaṇam

ṛshi-vaṁśa. kshatriya-jāti. varusha yippattu. svarṇa-varṇa. śveta-dvīpa-nivāsa. hāsya-rasa. nārada-gotra. śuka-vāhana. adhi-devatā sūrya. mukha mūru. bhuja āru. kivi āru. kaṁṇu āru. mūgu mūru. pāda yaradu. dīrgha-deha. bāṇāyudha. chitra-vastra-dhārana. karavīra-pushpālaṅkāra. śrī-gandhānu-lepana. kshīrāṁna bhojana. gomedhikābharaṇa. drākshā-vṛksha-nivāsa. devatā-strī-parivāra. purvāshāḍhā-nakshatra. guruvāra. dhunur-rāśi. ushṇik chhandassu. kshīra-samudra. mānasa-parvata. nishpāpā-nadī. saptamī-tithi-jananam.

The characteristic features of the sixth of the seven musical notes are given as follows: the family of sages; kshatriya (caste); twenty years (life-span); golden-colour (complexion); Śveta-dvīpa (residence); the sentiment of humour and laughter (aesthetic relish); Nārada (lineage); parrot (vehicle); Sūrya (patron-deity); three faces, six arms, six ears, six eyes, three noses, two legs; elongated body; arrow (weapon); variegated garments; karavīra-flowers (decoration); sandal paste (unguent); milk-rice (food); gomedhika-gem (ornament); grape-vine (residence); deva-women (retinue); pūrvāshāḍhā (asterisk); Sagittarius (zodiac); born on Thursday, the seventh lunar day of the fortnight; Ushṇik (chhandas) kshīra-samudra (ocean of milk, residence); Mānasa-parvata (mountain); Nishpāpā (stream).

The accompanying painting adds the following particulars. Nichula (tree), crow (bird), manushya (gaṇa), and monkey (yoni).

Saṅgīta-sarvārtha-sāra-saṁgraha differs only in these details: sage Tumburu, the patron-deity Vināyaka, aesthetic relish disgust, day of birth Friday and ornament lapis lazuli. *Bharata-śāstra* describes the form of this note as that of Māruti (viz. Hanumān), and gives Brhatī as the chhandas, Jaṁbū-dvīpa as the island of residence, number of legs six, life-span thirty years and the seer Vātsyāyana. The zodiac is given as Kumbha, the day of birth as Tuesday and food as pure rice-preparation (śuddhānna).

VII. NISHĀDA-SVARA

nishāda-svara-svarāpam āha

46. *nishādākhya-svara-varo daitya-vaṁśa-samudbhavah,*
vaiśya-jātir daśa-vayā dhūmra-varṇa-vibhāsurah.

47. *pushkara-dvīpa-nilaya(s) śṛṅgāra-rasa-nāyakah,*
tuṁburor gotraja(h) śrīmān śārikā-vāhana-priyah.

48. *gaṇa-nāthādhi-daivaś cha yugmāsyah śruti-bāhukah,*
yuga-karṇo vyūha-netrah dvi-nāsaś cha dvi-pādakah.

49. *ati sthūla-tanu(h) śrī-mān aṅkuśāyudha-pāṇikah,*
kshauma-vastrah padma-pushpo deva-dāru-vilepanah.

50. *śālyāṁna-bhakshaṇa-prītah pushya-rāga-maṇi-priyah,*
kapittha-vṛksha-mūlastho daitya-strī-kucha-mardanah.

51. *chaturthī-bhauma-vārottho mitra-tārāli-rāśijah,*
jagati-chhandasā yuktah śuddhodadhi-kṛtāśrayah.

52. *mānasottara-śailasthah śritāmṛta-sarovarah,*
varṇiko (varṇito) nāṭya-tattvajñair nishāda-svara-puṁgavah.

nishāda-svara-lakshaṇam

asura-vaṁśa. vaiśya-jāti. varusha hattu. dhūmra-varṇa. pushkara-dvīpa-nivāsa. śṛṅgāra-rasa. tuṁbara (ru)-gotra. goravaṁka vāhana. gaṇesādhidevatā. mūkha yaraḍu. bhuja nālku. kivi nālku. kaṁṇu nālku. mūgu yaraḍu. pāda yaraḍu. ati-sthūla-deha. aṅkuśāyudha. paṭṭe-vastra-dhāraṇa. padma-pushpālaṅkāra. deva-dāru-gandha-lepana. śālyāṁna-bhojana. pushyarāgābharaṇa. kapittha-vṛksha-nivāsa. rākshasa-strīyara parivāra. anūrādhā-nakshatra. aṅgāraka-vāra. vṛschika-rāśi. jagatī-chhandassu. śuddhodaka-samudra. mānasottara-parvata. amṛta-saro-nadī. chautī-tithi etal lakshaṇa-dine jananam.

The characteristic features of the last of the seven musical notes are given as follows: the family of asuras; vaiśya (caste); ten years (life-span); ash grey (complexion); Pushkara-dvīpa (residence); erotic sentiment (aesthetic relish); Tuṁbura(u) (lineage); śārikā (bird); Gaṇeśa (patron-deity); two faces, four arms, four ears, four eyes, two noses, two legs; exceedingly corpulent body; elephant-goad (weapon); silken garments; lotus-flowers (decoration); devadāru (unguent); śālyānna (food); topaz (ornament); wood-apple tree



NISHĀDA-SVARA

(residence); rākshasa-women (retinue); Anūrādhā (asterisk); born on Tuesday, the fourth lunar day of the fortnight; Scorpio (zodiac); Jagatī (chhandas); Śuddhodaka-samudra (pure-water-ocean, residence); Mānasottara-parvata (mountain); Amṛta-saras (stream).

The painting accompanying the text mentions pagaḍe-mara (tree), owl (bird), deva

(gaṇa) and antelope (yoni)

Saṅgīta-sarvārtha-sāra-saṁgraha, while agreeing with the details given in our text, mentions a few-variant particulars; mixed complexion, Sūrya as the patron-deity, sentiment of fright-revoking (bhayānaka) as the aesthetic-relish and Saturday as the day of birth. *Bharata-śāstra* differs in more details: chhandas of the note is given as 'Śarvāṇi' (?), the presiding deity as Chāmuṇḍi, the lineage as Kutsa, the island of residence as Plaksha-dvipa, the tree as puṁnāga, complexion spotted or pigeon-coloured (karbura), the birth-day as Thursday, the tenth lunar day of the fortnight, the asterisk as Chittā, the zodiac as Virgo, life-span as twenty years, the unguent as all fragrant substances, the vehicle as crow and the food as rice.

The section on musical notes ends with two verses, the first of which recounts that thirty-two characteristic features of the seven musical notes have been mentioned for the delight of musicians, and the second is in the nature of a colophon indicating the title of the work (Svara-chūḍāmaṇi) and its author (Krishṇarāja-woḍeyar).

53. *shaḍjādi-svara-varyāṇām dvā-triṁśal-lakshaṇair yutah,*
vaṁśādi-nimnagāṅgaś cha gāyakānām sukhāvahah.

54. *śrī-chāmuṇḍā-kṛpā-pūrṇa-kṛshṇarāja-vinirmitah,*
svara-chūḍāmaṇi-grantho jīyād āchandra-tārakam.



KAMBHAVATI-RAGA



DESAKARI-RAGA



KAMBHOJI-RAGA



HINDOLA-RAGA



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GHURJARI-RAGA





After the section of the seven musical notes (svara), the text of *Svara-chūḍāmaṇi* continues to deal with the melody-moulds (rāga) without, however, suggesting any title for the new section (which should properly be *Rāga-chūḍāmaṇi*). But the beginning of a new section has been suggested by the conventional 'śubham astu'. That the scribe who was commissioned to write *Svara-chūḍāmaṇi* had with him, along with the section on svaras, the section on rāgas also is evident by the uninterrupted continuity in the pages. And the blank but prepared pages after the section on rāgas that the bound manuscript contains suggests that the details of the musical time-measures (tāḷas) were also planned to be given (constituting probably *Tāḷa-chūḍāmaṇi*).

However, the method of giving thirty-two characteristic features of each of the seven musical notes has not been here adopted while dealing with the thirty-six melody-moulds. There are medieval texts (like *Bharata-śāstra*) which do indicate all the thirty-two characteristic features for the six or eight principal melody-moulds. The royal author appears to prefer the practice of giving rāga- dhyāna verses that were in vogue among the rāga-māḷā painters of the Rājāsthānī and Deccani schools. The verses given here seem to have been borrowed, partially at least, from earlier sources like Dāmodara-miśra's *Saṅgīta-darpaṇa*.

ON RĀGA-FORMS

PROLOGUE

śubham astu.

yathoktam umā-patinā-

mayaiva pañchabhir vaktraih
sṛshṭvā pūrvam kutūhalāt,
atah saṁbhūya śuddhās te
shaḍ-triṁsat saṁkhyayoditāh.

The first verse is given as Śiva's own statement regarding the thirty-six 'pure' (viz. principal) melody-moulds, proceeding from the five faces of Śiva.

That the principal melody-moulds are thirty-six in number is an old conception of almost universal acceptance. Reference has already been made to the enumeration of six

major melody-moulds by all the prevalent schools of music: Bharata, Hanūmān, Someśvara and Kallinātha. According to the first two schools, the six major rāgas are (1) Bhairavī, (2) Kauśika, (3) Hindoḷa, (4) Dīpaka (5) Śrī-rāga, and (6) Megha. According, however, to the latter two schools, they are: (1) Śrī-rāga, (2) Vasanta, (3) Pañchama, (4) Bhairava, (5) Megha and (6) Naṭṭa-nārāyaṇa. The first two schools enumerate five 'rāgiṇis' for each of the six 'rāgas', thus making a total of thirty-six melody-moulds (six rāgas and thirty rāgiṇis) But the last two schools count six rāgiṇīs for each of the six rāgas, thus making a total of forty-two melody-moulds (six rāgas and thirty-six rāgiṇīs). *Saṅgīta-dāmodara* takes the latter stand:

rāgāh shaḍ atha rāgiṇyah shaṭ-triṁśach chāru-vigrahāh,
āgatā brahma-sadanāt brahmāṇam sam-upāsate.

The convention of six "major', original' or "masculine' melody- moulds was derived from the legend that music and dance were formed while Śiva danced at the beginning of creation. Śiva is credited with five faces, and as he danced, a rāga sprang forth from each of them. Thus five rāgas took shape. And Śiva's consort, Pārvatī, too danced along with Śiva. Śiva's dance is known as 'tāṇḍava' and Parvati's 'lāsya'. From Pārvatī's face emanated the sixth rāga. We have this account in *Saṅgīta-darpaṇa*:

śiva-śakti-samāyogād rāgāṇām saṁbhavo bhavet,
pañchāsyāt pañcha-rāgās syuh shashṭhas tu girijā-mukhāt.

sadyo-vaktrāt tu śrī-rāgo vāma- devād vasantakah,
aghorād bhairavo' bhūt tat-purushāt pañchamo' bhavat.

īśānākhyān megha-rāgo nāṭyāraṁbhe śivād abhūt,
girijā-mukhāl lāsye naṭṭa-nārāyaṇo' bhavat.

The five countenances of Śiva are named Sadyojāta (from which Śrī-rāga proceeded), Vāma-deva (from which came out the rāga Vasanta), Aghora (from which Bhairava sprang forth), Tatpurusha (originating Pañchama), and Īśāna (from which Megha emanated). And from the countenance of Pārvatī proceeded the rāga Naṭṭa-nārāyaṇa. Thus the group of six rāgas were produced by the union of Śiva and Śakti (viz. Pārvatī). The verse significntly suggests that a rāga (which etymologically means 'delightful', 'evocative of pleasure') is a

conjoint production of the 'male' principle of divine consciousness and the 'female' principle of creative energy.

The convention of six primary melody-moulds is also traced to the well-known notion of the cycle of six 'seasons' (shaḍ-ṛtu-chakra) which is valid in the Indian context. According to Someśvara, the melody-mould known as Śrī-rāga is associated with the cold season (śiśira), Vasanta-rāga with spring (vasanta), Bhairava with summer (grīshma), Pañchama with autumn (śarat), Megha with the rainy season (varsha) and Naṭṭa-nārāyaṇa with winter (hemanta).

The author of *Svara-chūḍāmaṇi* and *Śrī-tattva-nidhi* is seen to follow the convention (now prevalent only in Hindusthāni music) of thirty-six melody-moulds, but does not, recognize the division into 'masculine' (rāga) and 'feminine' (rāgiṇī) varieties. Further, the author while conceding five countenances to Śiva, does not make each of the countenances responsible for a single rāga; nor does he introduce Pārvatī into the picture to make up for the six primary rāgas as the schools mentioned above suggest. In fact, the text does not contain any reference to the primary rāgas as six in number. On the other hand, the first verse says that all the thirty-six rāgas emanated from the five countenances Śiva.

The thirty-six rāgas taken for visualization in *Svara- chūḍāmaṇi* and *Śrī-tattva-nidhi* are:

(1) Bhairava, (2) Madhyamādi, (3) Bhairavī, (4) Baṅgāli, (5) Varāṭi, (6) Saindhavī (7) Māḷava-kauśika, (8) Toḍi, (9) Kaṁbhāvati, (10) Gauḍī (Gaurī), (11) Guṇḍa-kriyā, (12) Kakubhā, (13) Hindoḷa, (14) Veḷāvaḷi, (15) Rāma-kalī, (16) Deśākshī. (17) Pala-mañjari, (18) Lalitā, (19) Pradīpaka, (20) Ketāra, (21) Karṇāṭī (22) Deśi, (23) Kāṁbojī, (24) Nāṭi, (25) Śrī-rāga, (26) Vasanta, (27) Māḷava-śrī, (28) Māḷavī, (29) Asāveri, (30) Dhana-śrī, (31) Mallāri, (32) Megha, (33) Bhūpāli, (34) Deśa-kāri, (35) Ṭakka, and (36) Ghūrjarī.

The details about these rāgas are contained in identical verses with some variant readings, in the manuscripts of *Svara-chūḍāmaṇi* (in my possession) and *Śrī-tattva-nidhi* (in the Oriental Research Institute, Mysore). The verses in the former manuscript are reproduced below, with indications of variant readings from the latter.

1. BHAIRAVA-RĀGA

bhairava-rāga-

gaṅgā-dharah śaśi-kalāttilakas triṇetras-
sarpair vibhūshita-tanur gaja-kṛtti-vāsah,
bhāsvat triśūla-karavāḷa-nṛmuṇḍa-dhārī
śubhrāṁbaro jayati bhairava-rāga-rājah.

yī rāga-lakshaṇa-

dhaivatāṁśa-graha-nyāsa-
ri-pa-hīno dha-māṁśakah,

bhairavas sa tu vijñeyo

dhaivatādika-mūrchhanah.
dhaivato vikṛto yasmin-nauḍavah parikīrtitah,

mūrchhanā-

ma pa dha sa sa ri ga ma
matāntare-deva-kriyā, megha-rañjī, kurañjī, bhairava-striyah.

The melody-mould Bhairava is here pictured as Śiva himself. He is described as three-eyed, carrying Gaṅgā on his head and the crescent moon on the locks of his hair, decorated by serpents, draped with elephant's hide and holding in his hands trident, sword and severed head. The painting shows the fourth hand (normal left) assuming the gesture of boon-bestowal (vara-da).

This is a 'masculine' rāga, eulogized as the 'king of melody-moulds' (rāga-rāja), and true to this description, two 'feminine' melodic modes (rāgiṇīs), named Megha-rañji and Kurañji, are standing fanning him while the third one, Deva-kriyā, is seated below on a foot-stool, pressing his right foot.

Almost the same description obtains in Puṇḍarīka-viṭṭhala's *Rāga-mālā* (146) which calls this rāga Śuddha-bhairava and explains that it proceeded from the Sadyojāta face of

Śiva. To the details provided above, this book adds reddish black complexion (rakta-śyāma), matted hair dressed as a crown (kapardi), ash-smeared body, (bhasma), poison at the throat (visha-kaṇṭha), ear-ornaments, and bull as vehicle. There is a suggestion here that winter (hemanta) is the most suitable time for singing this rāga.

Śrī-tattva-nidhi calls this the first of melody-moulds (ādi-rāga), and this is also placed as the first in the list of rāgas given by Puṇḍarīka-viṭhala, probably becuse it corresponds with our Māyā-māḷava-gauḷa. Chatura-dāmodara, following Hanūmān-mata counts this as the first of the six 'masculine' melody-moulds (cf his *Saṅgīta-darpaṇa*, 2, 113). *Bharata-śāstra* also counts this as the first among the eight principal melody-moulds. According to this text, the details given for this rāga are Brahmā (jaṭi), Kinnara (family), Jaṁbū-dvīpa (residence), grape-vine (plant), Ṛig-veda (chhandas), Sunday (day of birth), Śatabhishak (asterisk), Kuṁbha (zodiac), white (complexion), two faces, four arms, four feet, white garments, camphor (unguent); diamonds (ornament), jasmine-flower (decoration), sweet-cake (modaka, food), swan (vehicle), mace (weapon), compassion (aesthetic relish) and Kāśyapa (seer).

Saṅgīta-samaya-sāra suggests that this rāga is appropriate for prayers ('prārthane bhairavas sthitah'). Deva-kriyā, Megha-rañji and Kurañji are given as the 'feminine' melodic modes (rāgiṇī) of this rāga.

The account in *Śrī-tattva-nidhi* and *Svara-chūḍāmaṇi* mentions the 'mūrchhanā' peculiar to each of the rāgas given here. Mūrchhanā embodies all the essential details of the rāga, and provides the very basis for that particular melody-form. It is a peculiar and orderly succession of constituent as well as the grace-notes characteristic of the rāga, without however any transilient (vakra) note ('krama- yuktās svarāh sapta-murchhanās tvabhisaṁjñitāh'). It states the ascent (āroha) and descent (avaroha) of the notes. Generally, four types of mūrchhanas are recognized; 'pūrṇa' (septatonic), 'shāḍava' (sextatonic), 'auḍava' (pentatonic) and 'sādhāraṇa'.

Mūrchhanā was an important aspect of the system of grāma-rāgas. In shaḍja-grāma and madhyama-grāma scales, seven mūrchhanās in each of them were counted; they were also described as 'śuddha-tānas'.

kramāt svarāṇām saptānām ārohaś chāvarohaṇam,
mūrchhanety uchyate grāma-dvaye tāh sapta sapta cha.

The account also mentions the 'aṁśa', 'graha' and 'ṇyāsa' of the rāgas. 'Aṁśa' is

the predominant note in a 'melody-mould, the very soul (jiva) of the rāga, sometimes also spoken of as the 'vādi' note. (viz. the king-note 'vādisvaraś cha rājā syāt'). This note is all important in a rāga, furnishing the rāga with its peculiar 'feel'. It occurs again and again amidst many notes.

Svarair anekair vyavadhīyamāne' aṁśatā.

This note divides the scale into 'āscent (ārohaṇa), and descent (avarohaṇa), and also into 'low' (mandra), midling (madhya) and 'high' (tāra) pitches.

'Graha' is the proper note with which the particular melody-mould should begin and 'nyāsa' is the note with which the specific scale concludes. 'Aṁśa', graha' and 'nyāsa' are considered as three major features of a rāga, hence called the 'triad' (traya).

In this rāga, 'dha' ('śuddha-dhaivata') is the dominant note (aṁśa, graha and nyāsa); the mūrchhanā of this rāga is described as 'dhaivatādika'. As given here, the mūrchhanā is ma pa dha sa/sa ri ga ma. The ascent and descent given in *Bharata-kalpa-latā- mañjari* are: sa ri ga ma pa dha ni sa/sa dha pa ma ga ri ga sa.

According to this text, the three rāgiṇīs of Bhairava have the ascent and descent as follows:

Deva-kriyā: sa ga ri ga pa dha ni dha sa/sa ni dha pa ma ga ri ga sa

Megha-rañji: sa ri ma pa dha ni sa/sa dha pa ma ga ri sa

Kurañji: sa ga ri ga ma pa dha/sa ma ga ri sa ni sa.

2. MADHYAMĀDI-RĀGA

madhyamādi-rāga-svarūpa

patyā sahāsam parirabhya kāmam
sū-chuṁbitoshṭhī kamalāyatākshī,
svarna-chhavih kuṁkuma-lipta-dehā
sā madhyamādih kathitā munīndraih.

yī rāga-lakshaṇa

madhyamādiś cha rāgāṅga- grahāṁśa-nyāsa-madhyamā,
sapta-svarais tu gātavyā madhyamādika- mūrchhana.
sampūrṇā kathitā tajjñair ri-dha- hīnā kvachin matā

mūrchhanā

sa ri ga ma pa dha ni

This corresponds with the rāga now known as Madhyamāvati. According to Jagadekamalla's *Saṅgīta-chūḍāmaṇi*, this is the first of the rāgas produced in madhyama-grāma. This melody-mould has been popular for a long time now, and it was especially indicated for music on flute. It was originally a septatonic scale (sampūrṇa), as mentioned in this text as well as in Nārada's *Saṅgīta-makaranda*;, but it became pentatonic (auḍava) during the days of Veṅkaṭamakhi. That this rāga belongs to the 'rāgāṅga' variety is also confirmed by Madana-pāla.

According to Mādhava-bhaṭṭa, this rāga is to be sung in the morning during summer season; but Veṅkaṭamakhi prefers evening for it ('sāyam-geya'). *Saṅgīta-samaya-sāra* prescribes this rāga for evoking the erotic sentiment ('śṛṅgāre viniyujyate').

The description given here is that this 'feminine' rāga, golden-complexioned Madhyamādi, bedaubed with the kuṁkuma unguent, is enjoying herself in the arms of her lover, who is fondly kissing her lips. The painting shows the couple surrounded by maid-servants, one fanning them, another offering betel-leaves, and the other two guarding the doors.

Puṇḍarīka-viṭṭhala gives this rāga as belonging to Kedāra-mela (*Sadrāga-chandrodaya*, 'svara-mela-prasāda, 39). But he is found also to call this melody-mould Madhu-mādhavi, and regards it as the 'feminine' rāga for Śuddha-nāṭa (*Rāga-mālā*, 194). According to the description, he has given, the rāga-damsel is fair-complexioned (guarāṅgi), and wears garments of variegated colours. Exquisitely decorated, this innocent lady has come to her lover's home early in the morning, accompanied by her friends.

'bhartur gehe sakhībhih saha
vara-madhu-madhāvy ushah saṁprayāti'.

It is likely that the painting has utilized this detail, which is not to be found in our text.

The note 'ma' is the 'aṁśa', 'graha' and 'nyāsa' of the scale. The text gives it as septatonic (sampūrṇa), but it also mentions that it is considered by some as omitting 'ri' and 'dha' (as Puṇḍarīka-viṭṭhala has done, cf. *Sadrāga-chandrodaya*, op. cit. 44)

It is, however, doubtful if Madhyamādi, Madhyamāvati, and Madhu-mādhavī are names of the same rāga.

3 BHAIRVAĪ-RĀGA

bhairavā-rāga-svarūpam āha

sphaṭika-rajata-pīṭhe ramya-kailāsa-śṛṅge,
vikacha-kamala-patrair archayantī maheśam,
kara-dhṛta-ghana-vādyā pīta-varṇāyatākshī,
su-kavibhir iyam uktā bhairavī bhairava-strī.

yī rāga-lakshaṇa

sampūrṇā bhairavī jñeyā madhyama-grāma-chāriṇī,
kaiśchid eshā bhairava-strī svarair jñeyā vichakshaṇaih

mūrchhanā

ma pa dha ni sa ga ma.

An old septatonic scale, it may possibly correspond to the presentday Toḍi of Karnāṭak music. Like the author of the above verses, Puṇḍarīka-viṭṭhala also regards it as the 'feminine' rāga of Śuddha-bhairava, but mentions that it is an emergent of Dhanyāsi-mela (*Rāga-mālā*, 140); and in another place as belonging to Śrī-rāga-mela (*Sadrāga-chandrodaya*, Svara-mela-prasāda, 26). There is a specific mention in our text that it belongs to madhyama-grāma.

The descriptive verse above speaks of this rāga as engaged in worshipping Śiva with lotus blossoms on the beautiful peak of Kailāsa. Śiva is seated on a splendid throne, and

the rāga-damsel holds in her hand a musical instrument of the 'ghana' type (viz. solid, any metallic instrument like the cymbals). However, the painting accompanying the text shows her as holding no instrument. She is seen carrying in her right hand a lotus flower, which she is offering at the feet of Śiva, and in her left hand a rosary. There are three maidens engaged in providing music during the worship session. One of them is playing on vīnā, another on mrdanga and the third one on flute. If music is in the service of God, as it is here, it answers to the prescription of *Saṅgīta-samaya-sāra* ('devādi- prārthanāyām'.)

Texts like *Saṅgīta-dāmodara* describe this rāga as the very form of Pārvatī, Śiva's consort. The painting here also represents the rāga as a goddess, with a crown on her head, and the descriptive verse too refers to the rāga as Bhairava's spouse ('bhairava-strī'). The painting appears to incorporate the additional details given in another source; that the rāga-damsel, Gaurī, is in the vicinity of a pond, and on the front platform music is going on, dominated by time-beats (viz. percussion instruments, like mṛdaṅga)

sarovarasthā sphaṭikasya mandire
saroruhais śaṁkaram archayantī,
tāḷa-prayoga-pratiranga-gītair
gaurī-tanur bhairavikā satī yam.

Rāga-mālā of Puṇḍarīka-viṭṭhala pictures this rāga altogether differently. Golden-complexioned and covered with white garments, wearing a sindūra-dot on her forehead, and bedecked with all decorations, this rāga-damsel is singing and dancing ('nṛtyantī gīyamānā'); she is here described as a favourite of the South Indian folk ('draviḍa-jana- ratā').

4. BAṄGĀLI-RĀGA

baṅgāḷi-rāga-svarūpam āha-

kakshyā niveśita-karaṇḍa-varā tapasvī
nyudyat-triśūla-parimaṇḍita-vāma-hastā,
bhasmojjvalā nibiḍa-baddha-jaṭā- kalāpā
baṅgāḷikety abhihitā taruṇārka-rochih

yī rāga-lakshaṇa

baṅgālī tu-auḍavā jñeyā grahāṁśa-nyāsa-shaḍja-bhāk,
ni-dha-hīnā cha vijñeyā mūrchhanā prathamā matā,
pūrṇā vaṅga- trayopetā kali-nāthena bhāshitā.

mūrchhanā

sa ga ma pa ni sa.

This melody-mould, probably the same as 'baṅgāla-yoshitā' mentioned in Nārada's *Saṅgīta-makaranda*, is here described as a lady-hermit (tapasvinī), with a complexion like that of the morning sun, and wearing on her head matted-hair tied into a top-knot; she carries in her left hand a trident, and a flower-basket hangs from her shoulder. The painter has delineated this rāga-damsel as plucking flowers for worshipping Śiva at the shrine close at hand. The atmosphere suggests a hermitage.

The artist has in all likelihood seen the Rājasthānī painting of this rāga (noticed in Norman Brown's "Some Early Rajasthani Raga-paintings", Journal of Indian Society of Oriental Art, 1948, 16, 1-10); The verse (chaupāii) at the back of the painting in local dialect describes the rāga-damsel as one who became an ascetic because of her love-lorn condition, which it was impossible to endure or cure; she is said to wear birch-bark garments and her sacred water-pot is filled with water from the river Gaṅgā.

viraha dahī baṅgalīna nārī
kāma-rūp rishi chhavi anuhār,
gaṅga-udak kamaṇḍala bhara-i
bhoja-patra tana basatara dhara-i

5. VARĀṬI-RĀGA

varāṭī-rāga-svarūpam āha

vinodayantī dayitam su-keśī
su-kaṅkaṇā chāmara-chālanena,
karṇe dadhānā sura-vṛksha-pushpam
varāṅgane'yam kathitā varāṭī

yī rāga-lakshaṇa

shaḍja-grahāṁśaka-nyāsā
varāṭī kathitā budhaih,
prathamā mūrchhanā yasyāh
sampūrṇā kīrti-vardhanī

(mūrchhanā)

sa ri ga ma pa dha ni

It would appear that this was one of the fifteen melody-moulds described as melas by Vidyāraṇya. Rāmāmātya and Puṇḍarīka-viṭṭhala know this rāga as Śuddha-varāṭi, Tuḷajāji as Varāḷi, Lochana-paṇḍita (author of *Rāga-taraṁgiṇī*) as Varāḍi. *Saṅgīta-samaya-sāra* describes this rāga as appropriate to arouse erotic sentiment (śṛṅgāra). Puṇḍarīka-viṭṭhala has suggested this rāga as the 'spouse' of Hindoḷa (*Rāga-mālā*, 135), as complete and as suitable for rendering in the eventide (*Nartana-niṃaya*). *Bhārata-kalpa-latā-mañjarī* associats this rāga with Vasanta ('rāma-kriyā varāḷī cha kāśi vasanta- yoshitā) and gives it a full scale, regular in its ascent as well as descent.

The text reproduced above, pictures the rāga as a damsel with beautiful hair and wearing lovely bangles, standing in front of her lover and fanning him; he is being honoured. The accompanying painting shows two of her friends guarding the doors, and seven other maidens engaged apparently in talking about the lovers.

Puṇḍarīka-viṭṭhala's *Nartana-niṃaya* (181) visualizes this rāga (Varāḷi) as well-decorated and companion to the god of love ('madana- sahachari'); but here she is described as comfortable in her own home, and is being fanned by an attendant ('svāgāre svechhayā chāmarair vījyamānā')

As given here, *Rāga-mañjarī* also gives shaḍja-note as 'aṁśa' as well as 'graha'; and the scale as a complete one, delightful, and fit for rendering at all times ('sada pūrṇā manoharā'). This text distinguishes 'śuddha-varāṭi' (given here) from its variant 'śyāma-varāti' where kākalī-nishāda note becomes characteristic ('rāgādhyāya' section 23, 25).

According to *Saṅgīta-samaya-sāra*, this rāga is suitable for evoking the sentiment of calm (sampūrṇo 'yam rase śānte prayogo' syāh pradarśyate)

6. SAINDHAVĪ-RĀGA

saindhavī-rāga-svarūpam āha

triśūla-pāṇiś chaiva bhakti-yuktā
raktāmbarādhārita-bandu-jīvā,
prachaṇḍa-kopā rasa-vīra-yuktā
sā saindhavī bhairava-ragiṇīyam

yī rāga-lakshaṇa

shaḍja-grahāṁśaka-nyāsā
pūrṇā saindavikā matā,
mūrchhanottara-mandrādyā
kaiśchit shāḍavikā matā
ri-hīnā tu bhaven nityam
rase vīre prayujyate.

(mūrchhanā)

sa ga ma pa dha ni

This melody-mould, also called Sindhura and Sindhuḍā, is eulogized in Matañga's *Bṛhaddeśī* as most suitable for 'gamaka', and is described as a bhāshāṅga-rāga associated with Māḷava-pañchama. Now there is a view that this belongs to the Kafi-thāṭ of Hindusthāni music. And there is also a textual prescription, as given here, that it should avoid the ri-note ('tyakta-rishabhā shāḍavā bhavet'), and hence is a sextatonic scale (shāḍavikā). Our text describes it as one of the 'feminine' rāgas of Bhairava; *Rāga-māla* (149) and *Nartana-nirṇaya* (3, 155) also mention this rāga among the spouses of Bhairava.

Our text pictures this 'feminine' melody-mould as a valiant lady flourishing a trident in her right hand. She is described as attired in red-garments and as ferociously indignant. The accompanying painting, however, makes a form of Durgā (more particularly Agni-durgā), standing in a relaxed posture. She is not shown here as angry or fierce as the descriptive verse would suggest. Two attendants stand by her sides, offering her the weapons of warfare: one (on the right) bow and arrows, and the other (on the left) sword and shield. Two other maidens are shown as prostrating in front of her.

The *Rāga-mālā* description (149) makes her clothed in red, moon-faced, lotus-eyed, slim in build, and riding an elephant in rut ('matta- mātaṅga-yānī'). She is engaged in talk, which she does in slow measure and with a variety of gamakas ('mandam mandam vadanti bahu-vidha-gamakaih'). She is said to bestow celebrity for valiant folk in battles ('yuddhe yodheśvarānām vimala-tara-yaśah prārthayantī')

But there are descriptions of this melody-mould, which are vastly different. Some texts make her complexion blue-black, and make her wear variegated ornaments of jewels, and she is said to be in close proximity to her lover. Here is a verse (the meaning of the second line of which is not clear to me).

mahendra-nīla-dyutir aṁbujākshī,
pravādayantī kapilāśa-yantram,
vichitra-ratnābharaṇā sukeśī
sā sindhuḍā kānta-samīpa-saṁsthā

Bharata-kalpa-latā-mañjarī gives the scale of this rāga as follows:

ni dha ni sa ri ga ma pa dha ni sa
sa ni dha pa ma ga ri sa ni dha ni sa

7. MĀḶAVA-KAUŚIKA-RĀGA

māḷava-kauśika-rāga-svarūpa-

ārakta-varṇo dhrta-gaura-yashṭir
vīras su-vireshu kṛta-prahārah,
vīrair vṛto vīra-kapāla- dhārī
mato māḷava-kausikoyam.

yī rāga-lakshaṇa-

shaḍja-grahāṁśaka-nyāsah
pūrṇo mālava-kauśikah,
mūrchhanā prathamā jñeyā
kākali-svara-saṁyutah.

(mūrchhanā)

sa ri ga ma pa dha ni

Māḷava-kauśika was the old name for the present-day melody-mould Mālkauns in Hindusthāni music. Puṇḍarīka-viṭṭhala gives the name of the rāga as Māḷava-kaiśika, which is perhaps a better form. However, *Bharata-kalpa-latā-mañjari*, mentions a rāga known as Maṅgaḷa-kauśika, which would suggest that Kauśika was also the name of a group of rāgas. But this rāga here is a complete scale (septatonic), with the shaḍja-note as 'graha' as well as 'aṁśa'. The rāga is said to be suitable for evoking the sentiment of valour (vīra-rasa).

The descriptive verse delineates a hero returning victorious from a battle-field; he is reddish in complexion, carries a human head, and is surrounded by heroes who form his retinue. The painting shows him as carrying a sword in his right hand and a severed head dripping with blood in his left hand. The corresponding painting in *Śrī-tattva-nidhi*, however, omits the detail of the severed head being carried in his left hand. The bow hangs from



MĀḶAVA-KAUŚIKA-RAGA

his left shoulder. Women of the household are welcoming him with lighted lamps on a platter (ārati); two of them are washing his feet before he steps into the house. The inner apartments, and excitement in them are shown in the top panel, and the scene of the battle in the panel below. These are absent in the painting in *Śrī-tattva-nidhi*.

The mood of the melody-mould is similarly in the kavitta verse that is given at the back of the early Rājāsthānī rāga-painting, which also describes the hero being received by the ladies of his harem. He wears a golden crest on his head, and his various ornaments are all made of gold. A splendid throne is kept ready for him. A lady is offering him betel-leaves which he receives, and another lady standing behind him is seen fanning him. His body is golden-complexioned, his house is golden and everything is golden.

sone kau mukuṭ māthem
bhūsan bibidh sohem sone hikau,
siṅghāsana subhaga banāyau,
hai sone sī saloni ttryā.
āge thāḍī liyem pān-sone hi
kau pān-dān param suhāyau hai,
ek sashi pāchetem dulāvatī hai
chaur āchem sone sau bhuvan
sab-sone hi naum chāyau hai ānand
naum virī shāt upamāmna
kahī jāta sone hī se gāta
mālakauns mana bhāyau hai

The painting, however, does not correspond with this description. It shows the hero sitting upon a cot and being entertained by two musicians one of whom plays upon lute and other keeps the time.

8. TOḌI-RĀGA

toḍī-rāga-svarūpa

tushāra-kundojjvala-deha-yashṭih
kāśmira-karpāra-vilipta-dehā
vinodayantī hariṇān vanānte
vīṇā-dharā rājati toḍikākhyā

yī rāga-lakshaṇa

madhyamāṁśa-graha-nyāsā
sauvvīrī mūṛchhanā matā,
sampūrṇā kathitā taj-jñais
toḍis strī kauśikī matā
grahāṁśa-nyāsa-shaḍjaś cha
kechid atra samūchire

(mūrchhanā)

ma pa dha ni sa ri ga ma

Toḍi is an ancient and popular melody-mould, regarded as a complete scale (septatonic) from very early times. Puṇḍarīka-viṭṭhala has identified it as the 'spouse' of the rāga Hindoḷa (*Rāga-mālā*, 135 and *Nartana-nirṇaya*, 3, 157)



TOḌI-RĀGA

9. KAMBHĀVATĪ-RĀGA

kaṁbhāvatī-rāga-svarūpa

kaṁbhāvatī syāt sukhadā rasajñā
tāruṇya-lāvaṇya-vibhushitāṅgī,
gāna-priyā kokila-ramya-nādā
priyam-vadā kauśika-rāgiṇīyam.

yī rāga-lakshaṇa-

dhaivatāṁśa-graham-nyāsā
sā shāḍavāvyakta pañchamā,
kambhāvatī vijñeyā
mūrchhanā pauravī matā.

(mūrchhanā)

dha ni sa ri ga ma

A melody-mould which is not very well-known is regarded here as belonging to the mela of Mālava-kauśika. The set of early Rājasthāni rāga-māla paintings, noticed by Norman Brown, also illustrates this rāga.

The rāga is a 'feminine' one. She is pictured as providing delight, adept at evoking aesthetic relish, and attractively youthful. She loves music, and her voice is sweet like that of a cuckoo. She is pleasant in her talk. The painting accompanying the descriptive verse shows her on an ornate and cushioned seat, playing on vīnā. One of her attendants is offering a rolled betel-leaf, and another is fanning her. In the forground are four maidens providing accompaniments for her, one on flute, another on the mouth-organ, and the third one on the drum (mṛdaṅga), the fourth one having cymbols in her hands.

The Rājasthāni painting mentioned above, however, suggests a different picture. The descriptive verse (chaupāi) in the local dialect describes her as a teacher of the Vedic lore like the four-faced Brahma and as engaged in fire-ritual again like Brahma, her body-lustre is hidden under her excellent garment, but her fair complexion gleams through it.

chaturānana-sama beda paḍhāvai
vidhi-savum homa karayi ruka karāvayi,

chīra surangama aṅga-chhavi chājayi
gaura-baraṇa shambāvati rājai

The painting projects her as four-faced and four-armed. In one of the hands she assumes the gesture of exposition (vyākhyāna); another of the hands carries a sacrificial ladle (sruk).

10. GAUḌ(R)I-RĀGA

gauḍī-rāga-svarūpa-
niveśayantī śravane'vataṁsam
āmrāmkuram kokila-nāda-ramyā
śyāmā madhusyandi-su-sūkshma-nādā
gauḍīyam uktā kila kohalena
yī rāga-lakshaṇa-
grahāṁśa-nyāsa-shaḍja(h) syād
ri-pa-hīnā sukha-pradā
mūrchhanā prathamā jñeyā
gauḍī sarvāṅga-sundarī
(mūrchhanā)
sa ga ma dha ni.

This melody-mould named 'Gauḍi', probably after the region of origin (Gauḍa-deśa). Rāga-mala identifies it as a spouse of Śrī-rāga (129) and as derived from the mela Rāma-krī (180). But this book gives the scale as devoid of dhaivata and gāndhāra notes (17, 'dha- gābhyām rikta'), whereas our text makes the scale omit ṛshabha and pañchama notes ('ri-pa- hīnā). Both sources, however, give shaḍja as the 'aṁśa', 'graha' and 'nyāsa' of the scale.

The verse given above quotes the authority of Kohala and describes her as dark-complexioned, and as having sprouts of mango tucked in her ears. She coos delightfully like a cuckoo, and her voice drips with honey. The accompanying painting shows her as seated amidst a group of maidens. She wears a red saree and holds in her right hand a red flower. Her complexion is yellowish and hence dark, in contrast to her friends who are all fair-complexioned; the four maidens in front of her are

entertaining her with instrumental music: flute, viṇā, drum (mṛdaṅga) and cymbols (kara-tāla). There is a lady standing at her back and fanning her; anotherattendant is offering her betel leaves. Birds (presumably cuckoos) are shown in her audience.

Rāgamāla (180) pictures her as a maiden of sixteen years ('shoḍaśābda'), carrying a lotus-flower in her hand ('kara-dhṛta- kamala') as shown in our painting. Her eyes are elongated, and she wears variegated garments ('chitram vastram dadhānā'). But this book suggests Persian association with this melody-mould ('multāni-pūrvī' 'vara-yevana-purī'). The melody-mould is said to be suitable for evenings ('dinānte vihitam').

The early Rājasthāni painting (noticed by Norman Brown) calls this melody-mould 'Godi', and the verse given at the back of the painting describes her body-colour as fair (gaura- tana) like the champaka flower; she tarries in the garden, confused of mind; she carries in her hand a cluster of kalpa-vrksha flowers. She looks verily like the celestial nymph Urvaśī, but she is all alone;

champaka baraṇa gaura-tana bhānau
hatha thāḍi bāga mohinī manau,
kalpa-vṛchchha-gucchhā liyem hātha
urvaśī sashi na sātha.

Books like *Saṅgita-dāmodara* provide a different description of this rāga. She wears garlands of flowers freshly plucked and strewn by her; roams about the garden, and she, the beautiful girl, is being kissed by her lover:

sambhṛthya saṅgṛhya gale dadhānā,
prasūna-mālā dayitena bālā,
gaurī svakāntānana-chumbitāsyā
sā sundarī mādhavikā nikunje

11. GUṆḌA-KRIYĀ-RĀGA

guṇḍa-kriya-rāga-svarūpa-
śokābhibhūta-nayanā parusham rudantī
namrānanā dharaṇi-dhūsara-gātra-yashṭih,
āmukta-chāru-kabarī priya-dūra-vṛttih

saṁkīrtitā guṇa-karī taruṇī kṛśāṅgī
yī rāga-lakshaṇa-
ri-dha-hīnā guṇa-karī tv-auḍavā parikīrtita,
vigrahāṁśe tu vinyāsah kaiśchit shaḍja-trayā matā
rajanī mūrchhanā chātra mālavāśrayaṇī ti cha.
(mūrchhanā)
ni sa ga ma pa ni/sa ga ma pa ni sa

This is an ancient melody-mould (called guṇḍa-kṛti in *Saṅgīta-samaya-sāra* and Goṇḍa-kriya in *Rāga-vibodha*) but not so well-known for a long time. In South India, this rāga was in use till the days of Tāḷḷapākam Aṇṇamāchārya as derived from Māya-māḷava-gauḷa. In northern regions, it was known as the 'feminine' melody-mould of Mālava *(Bharata-śāstra)*, as the rāgāṅga- rāga associated with Deśi- Hindola *(Saṅgīta-samaya-sāra)*, and as the 'spouse' of Śrī-rāga, derived from Gurjarī-mela (Rāga-mālā). The detail given above that it is a pentatonic (audava) scale, omitting rishabha and dhaivata notes agrees with that in our text.

The descriptive verse given above emphasises the sentiment of sorrow of separation. The personified melody-mould is a lady in despondency because of the lover being far removed; she is in tears and her head is bent with grief, her hair is dishevelled and her body is emaciated. The painting shows that the lady, unable to stand, is holding on to a banana plant. Her friends are trying to bring comfort to her in various ways.

Puṇḍarīka-viṭṭhala's picturisation of the melody-mould is also that of a lady in sorrow, because of separation from her lover. But here she has come to the spot indicated by her lover (kāma-saṁketa-saṁsthā), and is looking forward to his arrival ('bhāminī sā priyatama- padavīm prekshayantī'). The tree that has afforded shelter to her is kadaṁba ('nīpa- chhāyopavishtā'); sitting under that tree, she holds a lotus-leaf (padma-patra), probably a note sent by her lover. The time of the day indicated is morning.

According to *Saṅgīta-samaya-sāra* morning is suitable for humour and Erotic sentiment.

12. KAKUBHA-RĀGA

kakubha-rāga-svarūpa-
suposhitāṅgī rasa-maṇḍitāṅgī
chandrānanā champaka-dāma-yuktā,
kaṭākshiṇī syāt paramā vichitrā
gāneyam ukta[1] *kakubhā manojñā*

yī rāga lakshaṇa-
dhaivatāṁśa-graham-nyāsā
saṁpūrṇā kakubhā-matā,
tṛitīya-mūrchhanotpannā
Śrī-raga-rasa-maṇḍitā

(mūrchhanā)
dha ni ga ri ga ma pa dha
gane niyukta

This is an ancient grāma-rāga, not much in use. Even the textual references to it are scarce.

The descriptive verse given above visualizes the melody-mould as a lady, with a well-nourished body, and mind well acquainted with esthetic relish, engaged in singing ('gāne niyaktā' as the variant reading in *Śrī-tattva-nidhi* has it). The accompanying painting makes' her seated and play on vīnā, while one of her friends sitting in front of her is marking time and another standing behind her exhibiting dance-gestures; a third lady, an attendant, is fanning her. The suggestion of the location being a garden with a lovely lotus-pond is also there.

The scale is a complete one (septatonic) with the dhaivata note as 'aṁśa', graha' and 'nyāsa',

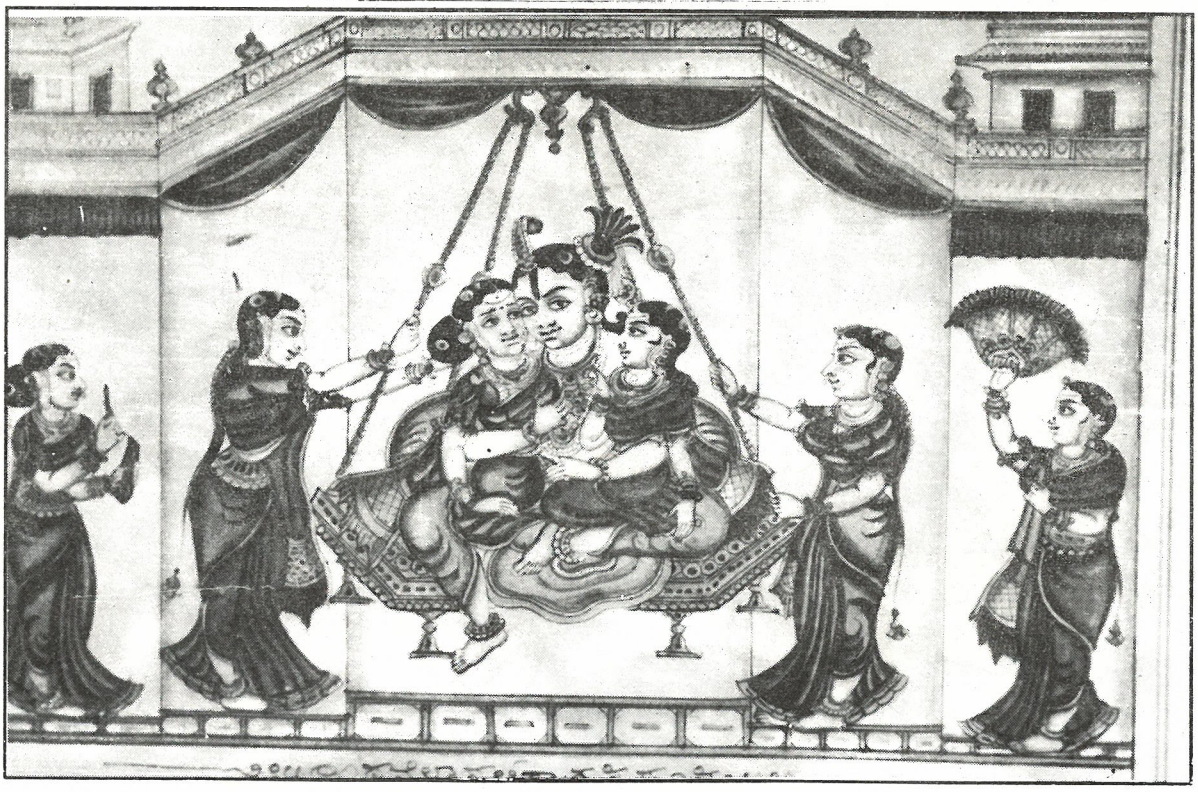
13. HINDOLA-RĀGA

hindola-rāga-svarūpa-
nitaṁbinī manda-taraṅgitāsau
dolāsukhā-sukham ādadhānah,

RĀGA PAINTINGS FROM ŚRĪ-TATTVA-NIDHI



KAṂBHĀVĀTI-RĀGA

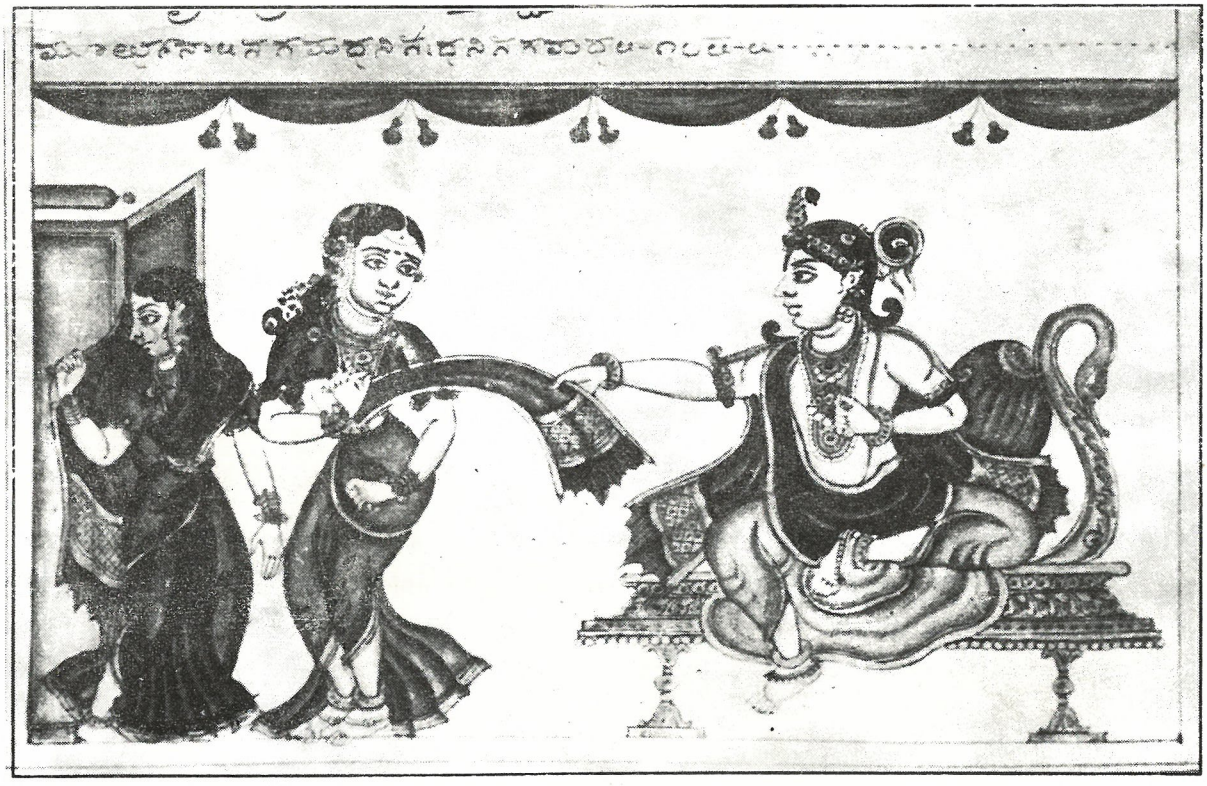


HINDOLA-RĀGA

RĀGA PAINTINGS FROM ŚRĪ-TATTVA-NIDHI



PALA-MA[illegible]



LALITĀ-RĀGA

tāsām kapoleshv ati-kāma-yuktā
hindola-rāgah kathito munīndraih
yī rāga-lakshaṇa-
hindolako ri-dha-tyaktā-
sa-trayo gadito budhaih,
mūrchhanā śuddha-madhyā
syād-auḍavah kākalī-yutah
(mūrchhanā)
sa ga ma pa ni sa

This well-known and popular melody-mould is also an ancient one. It is regarded as a masculine rāga, in the Hanumān school of music. According to Puṇḍarīka-viṭṭhala, it is major rāga, springing forth from the Vāmadeva-face of Śiva *(Rāga-mālā, 15,* 'vāmadevābhijātah'). It is here septatonic mela-rāga with a pentatonic scale (auḍava) of the same name included in that mela. But the notes omitted in the latter according to the works of Puṇḍarīka-viṭṭhala, are rishabha and panchama ('ri-pa-tyakta', 'ri-pa-varjitaś-cha', *Sadrāga-chandrodaya, 'Svara-mela-prasāda'* 72-73), while our text makes ṛishabha and dhaivata the notes to be avoided.

Bharata-kalpa-latā-mañjari appears to follow the former trend in giving the ascent and descent of this rāga: sa ma ga ma dha ni sa/ sa ni dha ma ga sa, which makes it the Hindoḷa of Karnātak music, which is probably nearer to Mālakauns of the Hindusthāni system.

The descriptive verse given above pictures the melody-mould as 'masculine', a romantic youth ('kāma-yuktah'), seated on a slow-moving swing (which the expression 'hindola' really signifies), kissing his beloved. The painting accompanying the text provides two maidens for him to embrace and kiss, and they are surrounded by four others, two of them engaged in pushing the swing to and fro, and the other two fanning the trios on the swing. The painting in *Śrī-tattva-nidhi,* which is obviously a poorer rendering than the one in *Svara-chūḍāmaṇi,* makes Kṛishṇa the lover here.

Puṇḍarīka-viṭṭhala *(Rāga-mālā, 159)* also provides a similar picture of a fair-complexioned youth accompanied by maidens ('strī-sahāyah) enjoying himself on a swing in

a blossoming garden ('ghana-kusuma-vane krīḍato dola-yāne'). The time of the sport is given as morning and the season as spring ('prātah-kāle vasante vicharati chaturo').

The verse given in *Śabda-kalpa-druma* takes a different situation as the theme of this rāga. A romantic youth, excited by music, gets inebriated and falls on the ground; but the humming bees at once make him get up.

hāsābhilāsena patan pṛthivyām
utthāpitas tat-kshaṇam āli-bṛndaih,
ullola-saṅgīta-rasair vidagdho
hindoḷa-rāgah kathito rasajñaih

The shaḍja-note is the 'aṁśa', 'graha' and 'nyāsa' of this pentatonic scale ('sāṁśa-grahānto', 'sa-trikah')

14. VELĀVALI-RĀGA

velāvalī-rāga-svarūpa-
saṁketa-dīkshām dayitāya datvā
nitaṁbinī bhāshaṇa-maṅgaleshu;[1]
muhu(h) smarantī, smaram[2] *ishṭa-devam*
velāvali nīla-saroja-kāntih.

yī rāga-lakshaṇa
dhaivatāṁśa-graha-nyāsā
pūrṇā velāvalī matā,
pauravī mūrchhanā jñeyā
rase vīre prayujyate

(mūrchhanā)
dha ni sa ri ga ma pa dha.

1. *vitanvati, bhūshaṇam aṅgulīshu*
2. *nṛpam*

This is an ancient melody-mould, which was also in considerable use. This is variously called Velāvalī (Mataṅga and Śārṅgadeva), Velāvulli (Someśvara), Velādhuti (Jagadekamalia and Haripāla-deva), Velākuli (Somarāja-deva and Sudhākalaśa) and Velāvali (Pārśva-deva). According to *Saṅgīta-samaya-sāra* this is a complete scale associated with

the rāga Bhoga-varshiṇi, derived from the melody-mould Kakubha (3, 34-35). Sudhā-kalaśa, however identifies it as a bhāsha-rāga derived from Bhairavī Govinda-dīkshita's *Saṅgīta-sudhā* traces its origin to the Śrī-rāga. Puṇḍarīka-viṭṭhala affiliates it to the Naṭṭa-nārāyaṇa mela (*Rāgamāla,* 143). Somanātha in his *Rāga-vibodha* associates it with the Persian maquām Sarpardā, (which is said to be seen in the present day Bilāwal of Hindūsthani music.

Accordingly, descriptive verses of this melody-mould are also various. However, it is generally regarded as suitable for the sentiment of love in separation (vipralaṁbha-śṛṅgāra), although our text suggests valour (vīra) as the sentiment indicated.

The verse given above visualizes a lover, who communicates to his beloved the time and place of their future clandestine meeting, presenting to her a costly ornament in advance. The maiden is remembering Eros, her chosen deity while looking forward to the meeting. The accompanying painting has illustrated this situation exceedingly well; the lover is catching hold of the end of the upper garment of the maiden, who is blue in complexion (for the verse suggests her body-colour to be that of the blue-lily ('nīla-saroja-kāntih').

The above verse is also to be found in Chatura-Dāmodara-miśra's *Saṅgita-darpaṇa.* But the second line in this text is given as 'vitanvati bhūshaṇam aṅgakeshu', which appears to be a better reading, and in conformity with the situation found in the painting, viz., presentation of a necklace to the lady. Śrīkaṇṭha, the author of *Rasa-kaumudī,* also involves the same situation in the rāga-description of Velāvali: the charming girl receiving a golden necklace from her fond lover.

vidhāya saṅketam iyam priyeṇa,
hemnollasad-bhūshaṇam udvahantī,
smaram smarantī smara-kāminīva
velāvalī śyāma-tanur vibhāti

It can be seen that the description of the rāga given by Kṛishnarāja-woḍeyar and the painting commissioned by him to illustrate have borrowed heavily from the above verse.

However, the account of the rāga found in *Śabda-kalpa-druma* which mentions the 'saṅketa' aspect of the above picture (viz. fixing of the time and place for the secret

union) refrains from saying anything about the presentation of the ornament; the girl is waiting in the garden for her lover to arrive:

saṅketitotphulla-lata-nikuñje
kṛta-sthitih kānta-samāgamāya,
velāvalī champaka-mālinī sā
bālā vichitrābharaṇā niruktā

The same theme is to be found in the early Rājasthāni painting of this rāga (cf Norman Brown's collection). The lovely maiden is seated on the cot arranging her ornaments in eager expectancy of her lover's arrival, according to the plan already made. The verse (doha) at the back of the painting describes this as 'graha-sanketa'.

prītama kavum mana main
bhajayi bhūshaṇa saja-i sujāna,
bhaiṭhī graha-saṅketa main
belāvali bashāṇa

But the picture provided by Puṇḍarika-viṭṭhala (*Rāga-mālā*, 202) is altogether different. The slender-bodied girl, fair-complexioned and well-decorated, is seen softly playing on the drum (muraja) producing the sound 'dhittām dhittam dhittām tām', which reverberates. He also describes this melody-mould as the 'daughter' of the Persian maquām Sarparda, and mentions that another Persian melodic mode Sat-kurā (viz. Sugharāyi) is an associate (sahāyā) of this rāga.

Another medieval text, *Rāga-ratnākara*, describes Velāvali as the 'consort' of the rāga Bhairava, and as having red complexion dressed in red garments, decorated with red ornaments, and carrying in both of her hands red lotus flowers:

velāvali rakta-nibhā su-madhyā
raktāmbarā rakta-vibhūshaṇādhyā,
dvābhyām karābhyām dhṛta-rakta-padmā
kuchonnatā bhairava-nātha-kāntā

According to our text, Velāvali is a complete (viz., septatonic) scale, with the dhaivata note as 'aṁśa', graha' and 'nyāsa'. *Rāga-mālā* (202) also agrees with this, and mentions that it is the rāga fit to be sung at dawn.

15. RĀMA-KALI-RĀGA

rāma-kalī-rāga-svarūpa-
hema-prabhā-bhāsura-bhūshaṇā cha,
nīlam nicholam vipulam vahantī
kānte samīpe padam āśritepi
mānonnatā rāmakalī mateyam.

yī rāga-lakshaṇa-
shaḍja-grahāṁśaka-nyā
sa-purṇā rāmakalī matā
mūrchhanā prathamā jñeyā
karuṇe sā prayujyate,
ri-dha-tyaktā tu kaiśchich cha
kaiśchit pañchama-varjitā
(mūrchhanā)
sa ga ma pa ni sa/sa ri ga ma pa dha ni sa.

This melody-mould appears to have been frequently in use at one time in North India. It is noteworthy that the celebrated South Indian composer Muttuswāmi-dīkshitar has composed a song in this rāga, which in Karnāṭaka music is spoken of as derived from the principal melody-mould Mālava-gauḷa. Puṇḍarīka-viṭṭhala also identifies Rāmakali as belonging to the Gauḍi-mela (*Rāga-mañjari*, Rāgādhyāya, 17). He describes the rāga as a complete scale (pūrṇā) with the shadja-note as its 'amsa', 'graha' and 'nyāsa' ('sa-traya'), even as our text mentions. According to him, the rāga is suitable for rendering at all times (sadā-geyā).

Puṇḍarīka-viṭṭhala's description of the rāga as 'virāgiṇī (op.cit) is rather enigmatic. The expression usually signifies dispassion and renunciation. But it may mean in the present context devoid of the erotic sentiment. The painting commissioned by Kṛishṇarāja-woḍeyar III shows a lady who faithfully turns her head away from her penitent lover who has fallen at her feet. The descriptive verse also provides the picture of a beautiful lady who is also arrogant ('mānonnatā); she does not care to look at the poor lover who has held her foot ('kānte samīpe padam āśritepi'); her expression shows disdain and revulsion. Does this answer to the description of a 'vi-rāgiṇi'?

The 'rāga-lakshaṇa' given in our text mentions that some authorities take this rāga as having a pentatonic (auḍava) scale, omitting the rishabha and dhaivata notes, and that some others take the scale as sextatonic (shāḍava), omitting the pañchama note.

16. DEŚĀKSHI-RĀGA

deśākshī-rāga-svarūpa

vīre rase vyañjita-roma-harsham
nirudhya-saṁbaddha-vilāsa-bāhuh,
prāṁśu-prachaṇḍah kalitendu-rāgo
deśākshi-rāgah kathito munīndraih

yī rāga-lakshaṇa-

deśākshī shāḍavā jñeyā
ga-trayeṇa vibhūshitā,
ṛshabheṇa viyuktā sā
śārṅga-devena kīrtitā;
mūrchhanā hāriṇāśvā cha
sampūrṇā kechid ūchire.

(mūrchhanā)

sa ma pa dha ni sa ri ga.

Deśākshi is a well-known melody-mould which was once very popular. There are also frequent textual references to it. And its employment in Yakshagāna (folk dance-drama) in Karṇāṭaka, Koravañji-songs (in Tamil Nāḍu), the songs of the Haridāsas of Karṇāṭaka, Jayadeva's Ashṭapadi and the compositions of Aṇṇamāchārya is not inconsiderable. It has the reputation for being the rāga ideally suited for early morning (an udaya-rāga) ('prātar geyā vichakashaṇaih' *Rāga-mañjarī*, 2, 38). Vidyāraṇya includes it as one among the fifteen principle melody-moulds (melas).

However, it has elicited a variety of viewpoints. In South India, it is a rāga derived from the Dhīra-śaṅkarābharaṇa. According to Puṇḍarīka viṭṭhala, Deśākshi is the best consort of Śuddha-nāṭa (*Rāga-mālā*, 141, 'Śuddha-nāṭa-vara-strī'). But he mentions a Deśākshi-rāga-which is a mela, from which another Deśākshi springs forth (Sadrāga-*chandrodaya, Svara-mela-prasāda*, 31, 'deśākshikā-mela-samudbhavaś cha deśakshikād-

yāh'); but this latter Deśākshi is described in another work of his (*Rāga-mālā*, 192) as 'closely associated with Nārāyaṇī' ('nārāyaṇyaṅga-lagnā'), the precise significance of which description is obscure.

Puṇḍarīka-viṭṭhala mentions that this rāga is either a pentatonic scale omitting nishāda and madhyama-notes or a complete scale (*Sadrāga-chandrodaya*, op cit 31), and that gāndhāra is the 'amsa', 'grha' and 'nyāsa' of the scale. Our present text, while agreeing with the latter detail ('ga-trayeṇa vibhūshitā'), regards the scale of the rāga as sextatonic (shāḍava), omitting the rshabha note, and cites Śārṅgadeva as the authority. This is also the detail that we find in Puṇḍarīka-viṭṭhala's *Rāga-mañjarī* (Rāgādhyāya, 38, 'ga-tri ri-hīnā'). It also mentions that some people view this rāga as a complete (septatonic) scale ('saṁpūrṇā kechid ūchire')

The rāga is described here as suitable for evoking the heroic sentiment (vīra-rasa). The text mentions the excitement of valour in the battle-field. Two warriors (not however on the battle-field) are shown in the accompanying painting, one of them tall and mighty, fair-complexioned and well-attired, who represents the rāga, holding the throat of another (who is shorter in stature and darker in complexion, but courageous and undaunted) and about to behead him. The text however does not suggest this situation, which is obviously the artist's imagination.

The painting utilizes a detail given in Puṇḍarīka-viṭṭhala's Rāga-mālā (192), 'the princess watching at dawn everyday the duel of heroes' ('rāja-kanyā prati-dinam ushasi prekshate malla-yuddham'). The top portion of the painting shows two ladies, one of whom keenly watches the encounter between the two warriors. Puṇḍarika-viṭṭhala, however, regards the melody-mould as 'feminine', a lady with her mouth filled with betel leaves (tāmbūlāsyā), her eyes smeared with 'añjana'; dressed in golden and bejewelled ornaments, and wears flowers in her hair-bun; and her garment is of variegated hue.

17. PALAMAÑJARI-RĀGA

pala-mañjarī-rāga-svarūpa-
viyoginī klānta-viśīrna-gātrā
srajam vahantī vapushā cha śushkā,
āśvāsya-mānā priyayā cha sakhyā

sā dhūsarāṅgī pala-mañjarī yam.
yī rāga-lakshaṇa-
pañchamāṁśa-graham-nyāsā
pūrṇā cha pala-mañjarī
hṛshyakā mūrchhanā jñeyā
rasikānām sukha-pradā
(mūrchhanā)
pa dha ni sa ri ga ma pa

Known variously as Paṭa-mañjari, Pada-mañjari, Phala-mañjari and Prathama-mañjari, this melody mould is popular in Hindusthāni music. It is one of the nine melody-moulds belonging to the Sāraṅga division (aṅga) of the Kāfi- thāṭ; it is also rendered sometimes as a division (aṅga) of Bilāwal. The melody-mould is described as having a pentatonic scale (auḍava), omitting gardhāra and dhaivata notes but more often it is given as a complete (septatonic) scale, as our text here has done and as Puṇḍarika-viṭṭhala also says. The pañchama-note is the 'aṁśa', 'graha' and 'nyāsa' (cf also *Rāga-mañjari*, Rāgādhyāya, 20, 'pa-trikā pūrṇā'). It is said to belong to the Gauḍi- mela, and to be suitable at all times ('sarvadā rājate')

The situation of the rāga in our text emphasises the agony of love in separation. The damsel, whom the rāga represents, is love-lorn, fatigued, despondent and burning in anguish; a dear friend is trying to console her. The painting accompanying the text has added five other friends or attendants who are trying in various ways to cheer her up.

Saṅgita-dāmodara also pictures the rāga-damsel as a 'viyogini'; separated from her lover; she rolls on the ground inconsolably, but her friends here are making fun of her;

sakhi-kalāpaih parihāsyamānā,
viyoginī kānta-viyoga-dehā,
pīna-stanī chaiva dharā-prasuptā,
śyāmā sukeśī paṭha-mañjarī' yam.

One of the early Rāga-mālā paintings from Rājasthān (cf Norman Brown's collection) has depicted this rāga. The theme again is love in separation (viyoga) the maiden,

grief-stricken and emaciated, is seated not knowing where to go or what to do, while a friend of hers is trying to console and distract her. This latter detail is not found in the doha at the back of the painting.

chīna gāta aru malina mana
mahā-viyogī na jāna,
bhaiṭhī thoḍī hātha dhari
patamañjarī bashāṇa.

Thus the rāga is usually delineated as a viyogini, although *Saṅgīta-samaya-sāra*, which knows this melody-mould as 'Prathama-mañjari' prescribes it for evoking the mood of celebration (3, 40-41, 'utsave viniyujyate')

18. LALITĀ-RĀGA

lalitā-rāga-svarūpa-
praphulla-sapta-chhada-mālya-dhārī
ruchā cha gaurotpala-lochana-śrīh,
vinirgatā daiva-vaśāt prabhāte
vilāsa-veshā lalitā prasiddhā
yī rāga-lakshaṇa-
ri-pa-varjyā cha lalitā
tv-audavā sa-trayānakā,
mūrchhanā śuddha-madhyā
syāt sampūrṇā kechid ūchire;
dhaivata-traya-saṁyuktā
dvitīyā lalitā matā
(mūrchhanā):
sa ga ma dha ni sa/dha ni ra ga ma dha

The melody-mould called Lalitā appears to have several variations. One of them is taken as a 'feminine rāga, as it is done here and also in *Saṅgīta-samaya-sāra*, which takes this rāga as an 'aṅga' of the rāga Ṭakka (3, 41-42). Another is a 'masculine' rāga, a 'putra-rāga' an offspring of Deśi ('deśi- melę prajātah', *Rāga-mālā* 174, viz. Deśikāra, cf. ibid. 138, and *Rāgamañjari*, Rāgādhyāya, 39) Puṇḍarika viṭṭhala distinguishes

between this 'Lalita (which is Kuṭila-lalita, 'sukuṭila-lalita' *Rāga-mālā 174)* and another Lalita ('apara-lalitā' or 'Śuddha-lalitā',' Sadrāga-chandrodaya, svara-mela-prasāda, 21). The Lalitā that our text speaks of appears to be different. This is a pentatonic scale (auḍava) omitting ṛishabha and pañchama-notes, whereas the kuṭila-lalita of *Rāga-mālā* is a complete scale ('svara-sakala-yuta', 174) and the Śuddha-Lalitā of *Sadrāga-chandrodaya* is sextatonic omitting pañchama-note (21, 'pa- riktah').

Further, Kuṭila-lalitā has dhaivata-note as 'aṁśa', 'graha' and 'nyāsa' ('dha-trikah', *Rāga-mālā,* 174), while Śuddha-lalitā has shaḍja-note for all three (*Sadrāga-chandrodaya,* op cit, 64 and 21). Our Lalita here also has shadja for 'aṁśa', 'graha' and 'nyāsa' ('sa-traya')

The descriptive verse as well as the accompanying painting delineates the melody-mould as a well-decorated, fair-complexioned and pretty demsel starting out early in the morning. But the painting involves a lover who is trying to hold her back. Puṇḍarīka-viṭhala's Lalita is the lover who is erotic ('kāmī kāmāvatārah', and who holds back the 'innocent maiden' ('mugdha-stri', *Rāga-mālā,* 174).

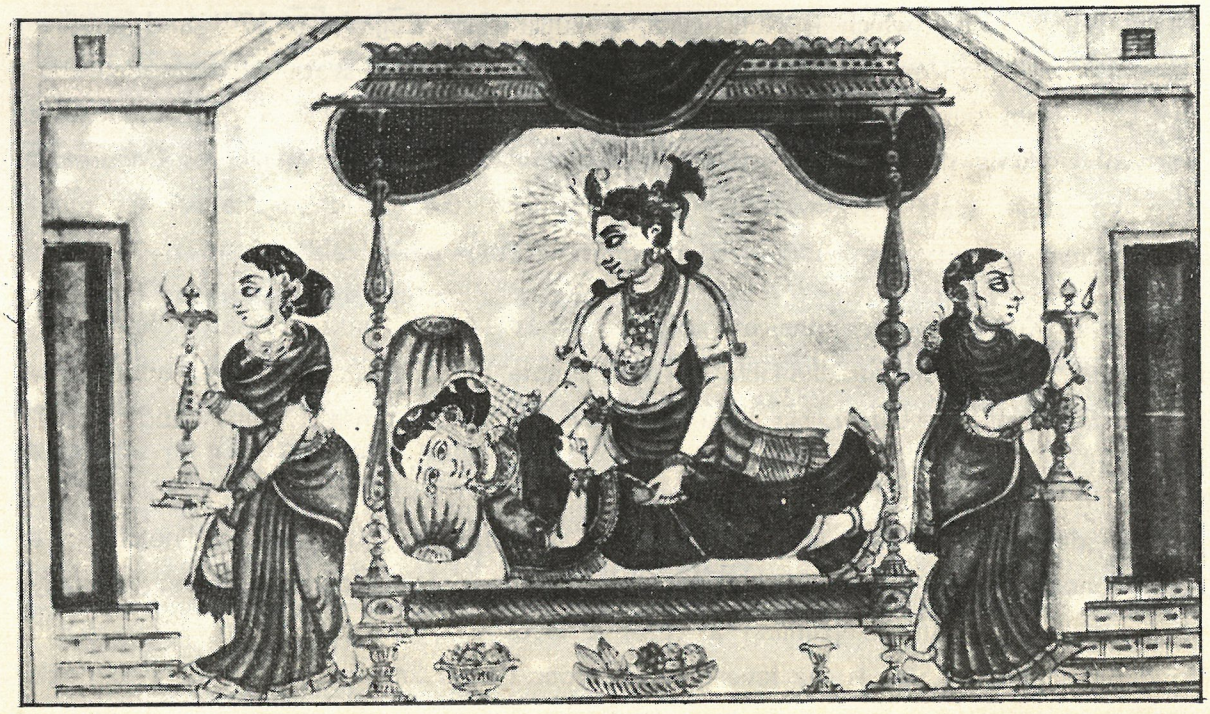
The verse descriptive of this rāga cited in *Śabda-kalpa-druma* also visualizes a lone maiden, just got up from bed early in the morning, her hair all dishevelled; starved of love, she is emaciated.

urasi keśa-chayasya su-bhāram
vidadhatī śayanotthita-chāru-veśam,
vilulitālaka-vallī kṛśāṅgī
bhāsurā lalitā kathitā budhaih

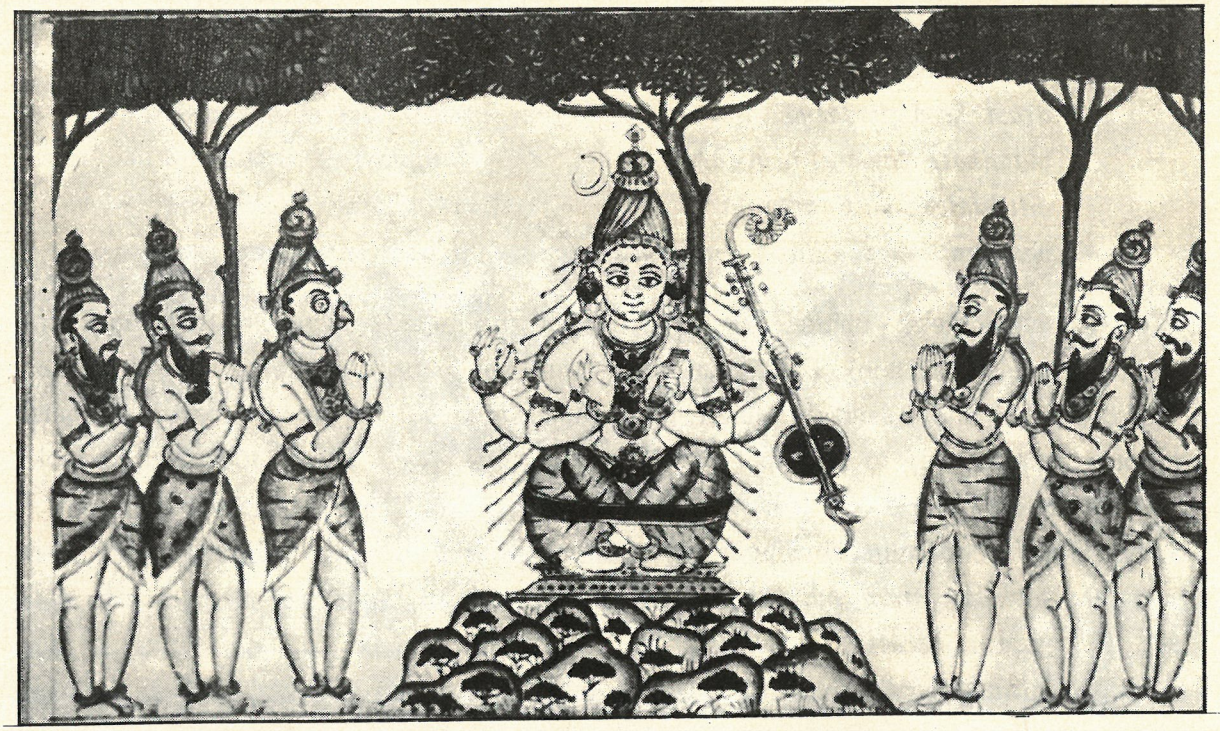
The same theme is utilized by the artist for the rāga painting in Rājasthān (cf. Norman Brown's collection). The 'doha' verse found at the back of the painting describes a well-decorated and splendidly attired, fair-complexioned but fatigued woman, who gets up from the bed only to find that her lover has gone away; she is too tired to look for him.

pahireṁ bahu bhūshaṇa basana
sobhita gorem māta,
sayana karati nija seja para
lalita rāgiṇi prāta

RAGA PAINTINGS FROM ŚRĪ-TATTVA-NIDHI

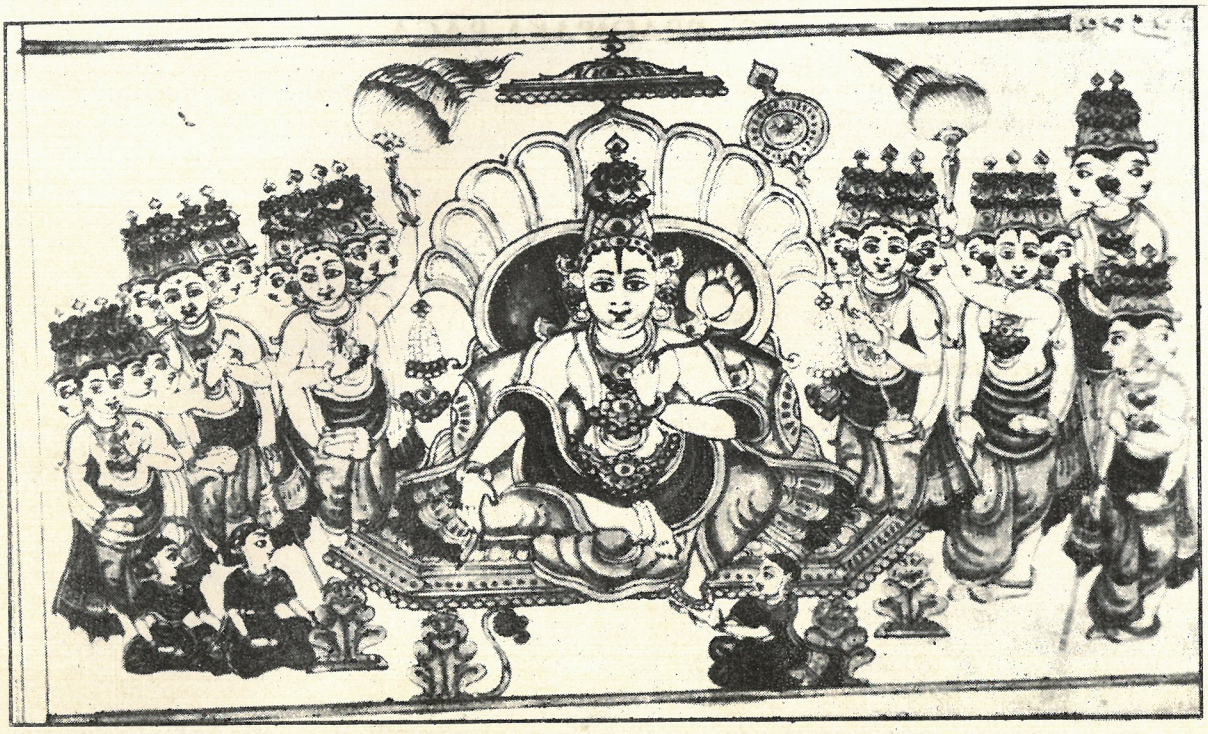


DĪPAKA-RAGA



KEDARA-RĀGA

RAGA PAINTINGS FROM ŚRĪ-TATTVA-NIDHI



ŚRĪ-RĀGA



VASANTA-RĀGA

19. PRADĪPAKA-RĀGA

pradīpaka-rāga-svarūpa-
bālā-ratārtham pravilīna-veshā
gṛhe 'ndhakāre sukha-samprayuktā,
tasyāh śiro-bhūshaṇa-ratna-dīpaih
lajjām udagrām kṛtavān pradīpah.

yī rāga-lakshaṇa-
shadja-grahāṁśaka-nyāsah
sampūrṇo dīpiko matah,
mūrchhanā śuddhamadhyā
syād gātavyo gāyane sadā.

(mūrchhanā)
sa ri ga ma pa dha ni sa

A well-known melody-mould also called Dīpaka, especially in North Indian system of music, it is regarded as 'musculine'. It is one of the six principal rāgas enumerated in *Saṅgīta-darpaṇa*. According to *Rāga-mañjari*, Rāgādhyāya, 42), it is a complete scale ('sampūrṇā), with the dhaivata-note as 'aṁśa', 'graha' and nyāsa' ('dha-trih') and suitable for evenings ('sandhyā- kāle cha gātavyah'). But our text, which also agrees that it is a septatonic scale, gives shadja-note as its 'aṁśa', graha' and 'nyāsa'.

The descriptive verse visualizes the situation thus: the personified rāga, Pradīpaka, enters the dark chamber, where his beloved is eagerly and happily waiting for him, slipping down her garment. But the crest-jewel that she was wearing shone brilliantly and became the cause for embarrasment. But the accompanying painting does not show the lady as bereft of covering. Nor does the light in the picture come from her crest-jewel; it is from the lover that it comes. And it is the lady that turns her head aside in discomfiture. Her friends are shown in the act of carrying away the lamp-stands from the room, which in consequence wrapped in darkness.

There are several illustrations of this melody-mould. In the early rāga-painting from Rājasthān (cf. Norman Brown's collection), Dīpaka is the pùtra-rāga; well-dressed and engaged in erotic sport with a fair damsel, he turns his gaze by chance to a lamp

hung on the wall; the light from the lamp illumines the cot on which they are enjoying themselves. The 'doha' at the back of the painting is as follows:

gorī saṅga sobhita mahā
deshata dīpaka ora,
aṅkamālā da-i kucha gaheṁ
dīpaka rāga-kisora.

Another descriptive verse pictures the melody-mould as 'feminine' (dīpikā). The rāgiṇi is imagined to hold a lamp in the evening and enter the house; her complexion, garment, ornaments have all been illumined because of the lamp; especially the sindūra which she wears on the parting of her hair, acquires the hue of glowing red:

pradosha-kāle gṛha-sampravishṭā
pradīpa-hastāruṇa-gātra-vastrā,
sīmanta-sindūra-virāja-mānā
su-rakta-mālyā kila dīpike' yam.

20. KEDĀRA-RĀGA

ketāra-rāga-svarūpa-
jaṭām dadhānah sita-chandra-mauḷī
rāgottarīyo dhṛta-yoga-paṭṭah,
gaṅgādharo dhyāna-nimilitākshah
ketara-rāgah kathitas tapasvī
yī rāga-lakshaṇa-
ketāro ni-dha-hīnas syād
auḍavah parikīrtitah,
ni-trayā mūrchhanā mārgī
kākalī svara-maṇḍitā
(mūrchhanā)
ni sa ga ma pa ni

This melody-mould does not appear to be an ancient one, especially when we read in *Rāga-mālā* (209) that it is born out of the Suhavī-mela (which bears an impact of Persian music). Somanātha's *Rāga-vibhodha*, this rāga, belongs to Hammīra mela. Tulajāji

and others ascribe it to Śaṅkarābharaṇa-mela. The melody-mould is said to be suitable for the eventide ('sāyam abhīshṭah' *Sadrāga-chandrodaya*, svara-mela, 40) or night ('niśithe', *Rāga-māla*, 209). Like our text, Puṇḍarīka-viṭṭhala also takes this scale as pentatonic (auḍava), omitting ṛishabha and dhaivata-notes ('a-ri-dho vā', *Sadrāga-chandrodaya*, svara-mela, 40) or ṛishaba- and pañchama-notes ('kedāro vāripo vā', *Rāga-mālā*, 209). Śrī-kaṇṭha's *Rasa-kaumudī* has preferred the latter omissions ('kedāro vā ri- pojjhitah'). Puṇḍarīka-viṭṭhala is also in agrement with the nishāda-note being the 'aṁśa', 'graha' and 'nyāsa' of the scale as given in our text ('trividha-nih', *Rāga-mālā*, 209, 'nyaṁśāntakah', *Sadrāga-chandrodaya*, op. cit)

The verse above pictures the rāga as Śiva in the form of an ascetic (tapasvī), with matted hair to which the white crescent moon is stuck, and seated in the yoga-posture, deeply absorbed in meditation. He carries Gaṅgā on his head, and his eyes are closed. The accompanying painting presents a picture of Yoga-dakshiṇāmūrti carrying viṇā in one of the four hands, rosary and scripture in the other two hands, the fourth one assuming the gesture of exposition (vyākhyāna). He is surrounded by sages, among whom Śuka and Patañjali could easily be recognised.

Rāga-māla (209) provides the same theme, but the rāga ('rāga-putra') is not Śiva himself but a devotee of Śiva, engaged in contemplating on Śiva ('giriśa-japa-manāh'). He carries a staff in one hand and a trident in the other. His body is smeared with ash, and eyes are settled on the tip of the nose ('nāsāgre tyakta-drshṭih'). He is seated upon a tiger-skin.

21. KARṆĀṬA-RĀGA

karṇāṭa-rāga-svarūpa-
kṛpāna-pāṇir gaja-danta-patram
ekam dadhat-vāmaka-hastakena
samstūya-mānas sura-chāraṇaughaih
karṇaṭako' yam kshiti-pāla-mūrtih.
yī rāga-lakshaṇa-
ri-nishādād-adha-sampūrṇā
nishādo vikṛto bhavet,

mārgi cha mūrchhanā jñeyā
karnāto' yam sukha-pradah
(mūrchhanā)
ni sa ri ga ma pa dha ni

A comparatively recent (since about the sixteenth century) melody-mould, it is also known sometimes as Kannaḍa. Its association with Huseni ('śri-huseni-rāga-suhṛd', *Rāga-mālā*, 198) and Bāgeśrī ('pūrva-vāgiśvarīshṭah', ibid) are recognised. A melody-mould which is tender and evocative of sentiments of love and devotion (rakti-rāga), it is claimed to be most suitable during evenings ('divasānta', Puṇḍarīka-viṭṭhala, 'niśi geya', Somanātha). Our text mentions that it brings about pleasure.

The first two lines of the verse giving rāga-lal:shaṇa appear to be defective. The rāga characteristics given in *Rāga-mālā* (198), however, make it a pentatonic scale ('asaṁpūrṇa', or auḍava), omitting ṛishabha and dhaivata-notes ('aridho vā vilasati') and nishāda-note is the 'aṁśa', 'graha' and 'nyāsa' (*'nyādyantaṁśo'*) of the scale.

It is seen here as a 'masculine' melody-mould, even as it is found in *Rāga-mālā* (198). But the descriptive verse in *Śrī-tattva-nidhi* refers to it as 'Karṇāṭikā' (the last line of the first verse above being 'karṇāṭikeyam kshitipāla-mūrtih'). The accompanying paintings in both cases are similar. A prince carrying a sword in his right hand and an ivory block in his left, is seated upon a throne, being served and eulogized by a group of attendants. The descriptive verse in *Rāga-mālā* also speaks of a dandy prince (śṛṅgārī), decorated with a crown and wrist-lets and seated upon a throne with a parasol ('kaṭaka-mukuṭa-siṁhāsana-chhatra-yukta')

The early Rājasthāni rāga-painting, noticed by Norman Brown, gives the name of the rāga Kannaḍa, but the verse (doha) at the back of the painting calls the rāga Karnāṭaki. The doha, curiously enough, appears to describe what precisely is found in our text. The rāga-person carries sword in one of the hands, an ivory-plank in the other; an attendant (minstreal, chāraṇa) is eulogizing him.

eka hātha shaṇḍau liyaṁ
dūje kara gaja-danta,
lishi śobhā karanāṭakī
chāraṇa virada paḍhanta.

A variant description is given in *Saṅgita-dāmodara*. It is of a person valiant but sweet-voiced, calm and brilliant, carrying a sword in the hand and riding upon a horse.

kṛpāna-pāṇis turagādhirūḍho,
mayūra-kānthāti-sukāntha-kāntih,
sphurat sita-snigdha-rasah praśāntah
karnāṭa-rāgo haritāla-varṇah.

22. DEŚĪ-RĀGA

deśī-rāga-svarūpa-
nidrālasam sā kapaṭena kāntam
vibodhayantī suratotsavāya,
gaurī manojñā śuka-piñchha-vastrā
khyātā cha deśī rasa-pūrṇa-chittā
yī rāga-lakshaṇa-
deśī pañchama-hīnā syād-
ṛshabha-traya-samyutā,
kapola-lalitā jñeya mūrchhanā
vikṛtarshabhā
(mūrchhanā)

ri ga ma pa dha ni sa ri.

This melody-mould, also known as Desh, is not an ancient one. It is to be noted that Puṇḍarīka-vitthala describes it as the great grand-daughter of Ahaṅg' (*Rāga-mālā*, 171, 'ahaṅgasya pra-pautrī), and thus it may have arisen because of Persian influence on Indian music. *Saṅgīta-samaya-sāra* considers this a rāgāṅga-rāga, suitable for the evocation of the mood of tenderness and compassiono 'deśi nāma prayoktavyā rāgo yam karuṇe rase'). *Sadrāga-chandrodaya* (svara-mela, 64) regards this melody-mould as the rāgiṇī of Deśikāra.

According to Puṇḍarīka-viṭṭhala, and as for our text, the rāga- scale as sextatonic (shāḍava) omitting the pañchama-note ('pa-rikta prayujyate', *Sadrāga-chandrodaya* 'Svara-mela, 64) and has ṛshabha-note as its 'aṁśa', 'graha' and 'nyāsa' ('nyāsaṁśa-rī' ibid. 'trisamaya-rir-apā, *Rāga-mālā*, 171).

The descriptive verse and the accompanying painting here delineates the clever and clandestine attempt on the part of the nāyikā whose mind is filled with love, to wake up her sleepy lover for erotic sport. The painting shows the lover already awake. The nayikā's garment has the hue of peacock's feathers.

The description in *Rāga-mālā* (171) does not suggest this situation. The rāgiṇī wears jasmine flowers on her hair-bun, ear-rings, necklace, bracelets and jacket; she carries fresh sprouts in her tender hands.

23. KĀṀBHOJĪ-RĀGA

kāṁbhoji-rāga-svarūpa-
pītam vasānā vasanam su-keśī
vane rudantī śuka-nāda-dūna,
vilokayantī vidiśāsu bhītā
kāṁbhojikā kāntam anusmarantī
yī rāga-lakshaṇa
dhāṁśa-nyāsa-grahā pūrṇā matā,
mallārī-nikaṭe geyā
kāṁbhojī sā nigadyate.
(mūrchhanā)
ni sa ri ga ma pa dha.

This is a well-known, popular and ancient melody-mould. There are numerous textual references also to it. It is one of the rāgas which began as regional in character (Kaṁbuja) but soon became wide-spread. The name is spelt sometimes as kāṁbodi, and in Kerala it is known as kāmodarī. It is probable that its usage was conspicuous in South India, for Puṇḍarīka-viṭhala describes the rāga-damsel as having friends from Karṇāṭaka and Āndhra ('karṇāṭyāndhrī-sakhībhyām)

Belonging to the Kedāra-mela, according to Puṇḍarīka-viṭhala, it is the 'spouse' of Naṭṭa-nārāyaṇa (*Rāga-mālā*, 143). But, unlike in our text, we find in *Rāga-mañjari* (Rāgādhyāya, 32) that it is given as having a pentatonic scale, omitting madhyama and nishāda ('ma-ni-hīnā vā', cf *Rāga-mālā*, 203, 'a-ni-mā vā'). Further, our text gives dhaivata-note as 'aṁśa', graha' and 'nyāsa, of this complete scale ('pūrṇā'); but

Rāga-mañjari and *Rāga-mālā* give shadja-note as all three features of the scale ('sa-trih', 'sa- trikāḍhyā') suitable for this rāga; and kākali-nishāda-note is permissible.

The descriptive verse and the accompanying painting delineate a maiden, dressed in yellow, crying in a forest, depressed all the more listening to the prattling of the parrots. She is scared, and looks in all directions; she is thinking of her lover and is troubled because he has not arrived as yet.

The verse given in *Rāga-mālā* (203) and *Nartana-nimaya* (3, 225) provides a different picture altogether. Here the rāgiṇī is a charming damsel, well-attired and splendidly decorated, and playing on the stringed instrument known as kinnarī.

24. NĀṬĪ-RĀGA

nāṭi-rāga-svarūpa-
turaṅgama-skandha-nishaṁṇa-bāhuh
svarṇa-prabhah śonita-śona-gātrah,
saṁgrāma-bhūmau vicharaṁn pratāpī
nāṭo' yam uktah kila śṛṅga-mūrtih.
yī rāga-lakshaṇa-
grahāṁśa-nyāsa-shaḍjā syāt
sampūrṇā nāṭikā matā,
kechit tu kathayanty enam
rishabha-traya-samyutam.
(mūrchhanā)
sa ri ga ma pa dha ni sa.

This melody-mould is variously known as Nāṭa, Nāṭi, Naṭṭa, Nāṭṭa, Nāṭṭā, Nāṭṭi, Nāṭikā. Naṭṭa seems to be the old usage. Our text makes use of three forms: Nāṭi at the beginning, Nāṭa at the end of the first verse and Naṭikā in the second verse. Whatever the form, the melody-mould is always regarded as 'masculine' (purusha-rāga)

Vidyāraṇya included this rāga among the fifteen principal melody-moulds; this is also one of the five ghana-rāgas in the South Indian reckoning . Puṇḍarika-viṭhala knows this as Śuddha-nāṭṭa and counts it as one of the six purusha- rāgas, having come out of the Īśāna face of Śiva ('iśānāsyābhijātā', *Rāga-mālā* 190). It is the mela, and there

is a derived rāga from this mela, having the same name (cf. *Rāga-mañjari*, Rāgādhyāya 136).

According to Puṇḍarīka-viṭhala, this rāga is a complete scale (pūrṇa), having the shaḍja-note as 'aṁśa', 'graha' and 'nyāsa' ('sa-trih', cf. also *Sadrāga-chandrodaya*, Svara-mela, 29, 'sāṁśa-grahāntah sakala-svaraś cha'). Our text agrees with this description, but mentions also a variant view that the scale has the ṛishabha-note as 'aṁśa', 'graha' and 'nyāsa'.

The rāga-description given here is that of a hero on the battlefield. He rides a horse and slays the enemies with the sword he holds in his hand. His own body which is golden-coloured is smeared with blood. The text suggests that he rests his arm on the horse's neck and walks about. But the accompanying painting makes him ride on the horse. The scene of the battle-field is delineated rather graphically.

The description given in *Rāga-mālā* (190), however, visualizes him as a valiant hero, sword in hand; he rides on a horse along the main street of the town in the evening of an autumnal season ('sandhyāyām rāja-mārge śaradi haya-gatī rājate'). There is no indication of a battle-field. He is said to wear clean garments and to talk pleasantly.

25. ŚRĪ-RĀGA

śrī-rāga-svarūpa-
ashṭādaśābda-smara-chāpa[1]*-mūrtir*
dhīrollasat-pallava-karṇa-pūrah,
shaḍjādi-sevyo'[2] *runa-vastra-dhāri*
śrī-rāga-rājah kshiti-pālamūrtih
yī rāga-lakshaṇa-
śrī-rāgas sa tu vikhyātas-
sa-trayeṇa vibhūshitah,
pūrṇah sarva-guṇopeto
mūrchhanā prathamā matā,
kechit tu kathayanty enam
ṛishabha-traya-samyutam
(mūrchhanā).

sa ri ga ma pa dha ni sa ri
1. chāru in Śri-tattva-nidhi
2. shadjādhidevo

As the name of the melody-mould indicates, it is an auspicious and fine rāga, which is regarded as a prince among rāgas (rāga-rāja). It is also an ancient rāga, mentioned in all the musicological texts. It is one of the six principal ('masculine') rāgas that emanated from the Tatpurusha-face of Śiva (*Rāga-mālā,* 131). Vidyāraṇya counts it among the fifteen major melody-moulds. Chatura-Dāmodara's *Saṅgīta-darpaṇa* (2, 112-189) includes it among the six principal rāgas. Pārśva-deva prescribes this rāga as particularly suited for joyous emotion (*Saṅgīta-samaya-sāra*, 3, 20, 'praharshe niyojyate'). Puṇḍarīka-viṭṭhala concludes his Rāga-mañjari with this rāga, describing it as 'śrī-rasa-priyah' extolling its excellence over all other rāgas. Besides the septatonic and principal melody-mould known as Śrī-rāga, the texts also describe a sextatonic rāga of the same name derived from it' omitting dhaivata-note ('dha-vivarjito vā', *Sadrāga-chandrodaya),* or gāndhāra(*Rāga-mañjari*, Rāgādhyāya, 69 ; 'ārohe adhaivatah avagamadhagajah', *Rāga-mālā,* 179).

The South Indian Śrī-rāga, which is one of the five ghana-rāgas, is regarded as derived from Kharahara-priya; it is sextatonic in scale in its ascent (omitting gāndhāra- and dhaivata-notes) but complete (septatonic) although irregular (vakra) in its descent.

It is considered as an auspicious rāga, especially suited for evoking sentiments of devotion (bhakti) and compassion (karuṇā). But the rāga, described here is a complete scale (viz., septatonic), with the shadja-note as 'aṁśa', 'graha' and 'nyāsa', with a remark that some authorities prefer the rishabha-note for the three features ('kechit tu kathayanty enam ṛshabha-traya-samyutaṁ').

The descriptive verse as well as the accompanying painting in our text delineates a fine, handsome, courageous young man of eighteen years, seated on the throne as the sovereign of the realm, and attended by all the seven notes of the scale personified (according to the details given the first section of *Svara-chūḍāmaṇi).*

There is a seated lady shown in the painting as pressing the rāga-purusha's right foot, and there are also two other ladies standing in attendance (seated in the Mysore

manuscript of *Śrī-tattva-nidhi*). This particular is not found in the descriptive verse. It is hard to imagine what the artist had in his mind. It is probable that the three ladies represent 'aṁśa', 'graha' and 'nyāsa'.

The arrangement of the seven notes round the rāga-prince differs in the two paintings commissioned by Kṛshṇarāja-woḍeyar III. The painting accompanying the text of *Svara-chūḍāmaṇi* is obviously superior to the other one (in the Mysore manuscript of *Śrī-tattva-nidhi*) in composition, colouring and presentation.

The description of the rāga found in *Rāga-mālā* (179) is only that of an aesthete (śṛṅgārī), handsome and clad in white, dancing on a summer evening, with a lotus in his hand, bees hovering round the lotus ('grīshme sāyam su-nṛtye vilasati sarasam hasta-lagnālī-padmah').

The verse preserved in *Śabda-kalpa-druma* has a different picture of the rāga to present. The rāga-purusha is seen here as an exceedingly pretty person, romantically dressed and accompanied by his wife, plucking flowers in the garden;

līlāvatāreṇa vanāntarāṇi
chinvan prasūnāni vadhū-sahāyah,
vilāsa-veśo' ati-divya-mūrtih
śrī-rāga esha prathitah pṛthivyām.

An early Rājasthāni rāga-painting (noticed by Norman Brown) delineates the rāga in yet a different manner. The account found in the 'doha' accompanying the painting mentions a youth seated in a fine house, thinking about the glory of Śrī-rāga; a maiden stands behind him, fanning him with a fly-whisk:

baiṭhe sundara bhuvan main
chaura dulāvati nāri
lipi śobhā śrī-rāga kī
tan man dārati vāri.

Bharata-kalpa-latā-mañjari, which provides the ṛishabha-note as the 'aṁśa' of the scale, gives the following details of the rāga-person: vaiśya (caste), siddha (family), Gautama (lineage), Sun (the presiding deity), Śāka-dvīpa (residence), Sāma-veda (chhandas), red-complexion, Rohiṇī (birth-asterisk), Vṛshabha (zodiac), Thursday, agaru

(unguent), pushya-rāga (decoration), ketakī (flower), pāyasa (food), cuckoo (bird), bow and arrow (weapons) and sentiment of fright (bhayānaka-rasa). *Bharata-śāstra* mentions some of the details differently: Tumburu (lineage), Śveta-dvīpa (residence), Friday (day of birth), mūlā (birth-asterisk), Dhanus (zodiac), mango (tree), fruits (food), parrot (vehicle), ploughshare (weapon) and the sentiment of wonderment (adbhuta-rasa). It may be noted that these very details are given as relevant to rāga Vasanta in *Bharata-kalpa- latā-mañjari*. The rāga-person is said to have four faces, eight eyes, eight arms and eight legs.

26. VASANTA-RĀGA

vasanta-rāga-svarūpa-
śikhandi-barhochchaya-baddha-chūḍah
karṇāvataṁsī-kṛta-śobha-nāmā,
indīvara-śyāma-tanur vilāsī
vasantakas syād ati-mañjula-śrīh.

yī rāga-lakshaṇa
vasantikā tu sampūrṇā
sa-trayā kathitā budhaih,
śrī-rāga-mūrchhanaivātra
jñeya gāna-vichakshaṇaih.

(mūrchhanā).
sa ri ga ma pa dha ni sa.

The name of the melody-mould is probably derived from the exhilirating effect of the rāga, reminding one of the glories of the spring season. This is an ancient grāma-rāga, which in former times was known as Deśī-Hindoḷa, as for instance in Chāḷukya-Someśvara's *Mānasollāsa*. It is known to writers like Pārśva-deva and others as Vasanta. It came to be recognized as an upāṅga-rāga of Hindoḷa. Puṇḍarīka-viṭhala assigns this rāga to the mela Hindoḷa (*Rāga-mālā*, 163 'jāto hindoḷa-mele'; ibid 136 'hindolasya suta').

According to him, this is a complete (viz. septatonic) scale, with the shaḍja-note as 'aṁśa', 'grha' and 'nyāsa' ('sa-trikah svara-sakala yutah'). And our text agrees with this description. The rāga is different from a rāga of the same name in South Indian music,

which is an incomplete scale, omitting the pañchama-note, and also the ṛishabha-note in the ascent. Nārada's *Chatvārimśach-chhata-rāga-nirūpaṇa* mentions Nilāmbarī- rāga as the spouse of Vasanta.

This rāga was specially indicated for evoking the romantic mood (cf. *Saṅgita-samaya-sāra*, 3, 16 'śṛṅgāre viniyujyate'). Our text visualizes the rāga as the personification of the spring season, and the accompanying painting depicts Kṛshṇa with the gopīs in a pleasure-grove. The hero described as blue-bodied and romantic (vilāsī), with a peacock's feather adorning his topknot of hair, all details being typical of Kṛshṇa.

Puṇḍarīka-viṭṭhala also describes the rāga-person as 'like Eros himself' ('rati-pati-sadṛśa'), sporting with maidens in the garden early in the morning ('prabhāte tvarāme krīḍa-māṇe , sārdham yoshidbhih'). He wears red garments, and his mouth is red with the juice of the betel-leaves ('tāmbūlāsya'). He too does not suggest Kṛshṇa as the rāga-purusha.

And the early Rājasthāni painting (noticed by Norman Brown) provides the imagery of the same situation with Kṛshṇa as the central figure. Kṛshṇa is dancing under a mango-tree in the spring season, with two maidens marking time, one with the mrdanga and the other with cymbols. He wears on his head topknot, and carries a musical instrument (lute, vīṇā) in his hand. His dance charms the onlookers. All around him are flowers and mango-sprouts. The cuckoo and the peacock are providing soft music. The maiden playing on the drum is glorifying the spring season. Kṛshṇa's dance and the maidens' music are inspired by the loveliness of the atmosphere.

māthem mukuṭa bīna-kara rāja-i
nṛtya karata manam maina birāja
pūle aṁba-latā chāhum ora
kūkati kokila bolata pora,
tākī sakhi mṛdaṅga bajāva-i
sundara aṅga basanta kahāva-i.

Sudhā-kalaśa's *Saṅgītopanishat-sāroddhāra* visualizes the rāga-person as a six-faced and ten-armed deity. Two of his hands are engaged in playing vīṇā, while the other hands carry conch, discus, lotus, khaṭvāṅga (magical weapon), fruit, cymbols and gestures

of protection; and boon-bestowal. His complexion is said to be like that of coral ('pravāḷa-kāntih'), and he is said to ride a cuckoo.

Bharata-śāstra gives these additional details for the rāga; vaiśya (caste), siddha (family), Sūrya (patron-deity), Pushkara-dvīpa (residence), Sāma-veda (chhandas), pomegranate (dāḍima, tree), yellow (garment), agaru (unguent), champakā (flower), Thursday (weekday of birth), Makha (birth-asterisk), Simha (zodiac), pushya-rāga (ornament), paramānna (food), cuckoo (vehicle), bow (weapon), fear (bhaya, aesthetic relish; and Gautama the seer. The variant details given in *Bharata-kalpa-latā- mañjari* under this rāga are those given in *Bharata-śāstra* under Śrī-rāga.

27. MĀḶAVA-ŚRĪ-RĀGA

māḷava-śrī-rāga-svarūpa
raktotpalam hasta-tale cha yuktam
vibhāvayantī tanu-dīrgha-yashṭih,
rasātale vṛksha-tale nishaṇṇā
kṛta-smitā sā kila māḷava-śrīh.

yī rāga-lakshaṇa-
māḷava-śrīs tu rāgāṅga- pūrṇā
sa-traya-bhushitā,
mūrchhanottara-mandrā syāt
śṛṅgāra-rasa-maṇḍitā.

(mūrchhanā).

sa ga ma pa dha ni dha ma ga sa

The melody-mould, not so well known, described by Puṇḍarīka- viṭṭhala as a 'feminine' rāga belonging to the family of Śrī-rāga-mela (*Sadrāga-chandrodaya,* Svara-mela, 25) and as the consort of Suddha-nāṭa (*Rāga-mālā,* 141). It is also identified as derived from Śrī-rāga (*Rāga-mālā,* 191, 'jātā śrī-rāga-mele'). The details given by him are also what we find in our text, that it is a complete scale and that the shaḍja-note is the 'aṁśa', 'graha' and 'nyāsa' of the scale. Puṇḍarīka-viṭṭhala mentions that it is rāga suitable for all times.

RĀGA PAINTINGS FROM ŚRĪ-TATTVA-NIDHI



MĀLAVA-ŚRĪ-RĀGA

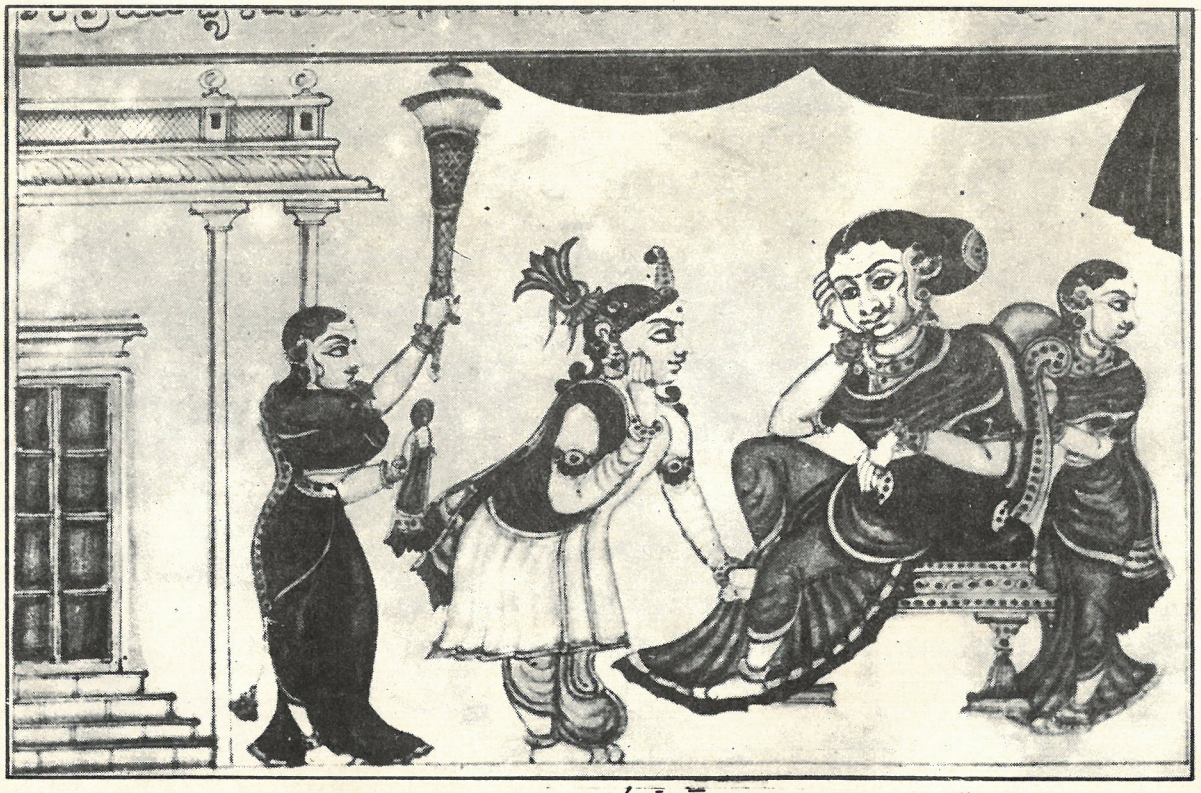


MĀLAVA-RĀGA

RĀGA PAINTINGS FROM ŚRĪ-TATTVA-NIDHI



ASĀVERI-RĀGA



DHANA-ŚRĪ-RĀGA

Our text visualizes this rāga as a slender and tall maiden, standing beneath a tree, smiling and showing a red-lotus which she carries in her hand. But the accompanying painting shows a lover also in her proximity, plucking red lotus flowers from a tank and handing them over to a friend of the rāgiṇī. *Rāga-mālā* (191) adds that the proud lady, her gaze fleeting like that of an antelope, is making fun of her lover with words slightly sarcastic ('īshad-vyaṅgya-vākyaih priyam upahasatī'); she holds in her hands a flower-bouquet, which she constantly twirls round ('chakrī-kshepāva-karshaiś chapala-kara-talād bhrāmyati sā sadaiva')

28. MĀḶAVA-RĀGA

māḷava-rāga-svarūpa-
nitaṁbinī chumbita-vaktra-padmas-
samujvalat-kuṇḍala-vān pramattah,
saṅgīta-śālām praviśan pradoshe
mālā-dharo māḷava-rāga-rājah

yī rāga-lakshaṇa-
māḷavas tv-auḍavo jñeyo
ni-trayah pa-ri-varjitah,
rajanī mūrchhanā jñeyā
kākalī-svara-maṇḍitā.

(mūrchhanā)
dha ni sa ga ma dha.

This melody-mould is frequently identified in texts as Māḷava-gauḍa (gauḷa), which is described as a meḷa-rāga (cf. *Vīṇā-lakshaṇa* of Parameśvara); and also as derived from Gauḍī-meḷa (cf. *Nartana-nirṇaya*, 3, 162-3, 'gauḍi-mele prajāta',); this text also describes the rāga as the offspring of Śri-rāga (3, 162-3). Most authorities like Rāmāmātya and Puṇḍarīka-viṭṭhala mention the details which our texts also provides; that it is pentatonic scale (auḍava), omitting ṛishabha and pañchama notes, and that the nishada-note is the 'aṁśa', 'graha', and 'nyāsa' of the scale.

The descriptive verse and the accompanying painting delineate the rāgas as 'masculine': an inebriated youth ('pramattah') having entered the music-chamber in the evening is seated with a maiden on his lap, enjoying music and dance. The maiden is kissing the face of the man who wears brilliant ear-pieces and necklaces. The painting presents the picture of a group of artists: a lady getting ready to dance, another lady standing with a stringed instrument. Two men in the foreground are seen as attendants serving the couple.

Puṇḍarīka-viṭṭhala suggests the same situation ('sāyaṅkāle sabhāyām prakaṭita-chaturo', *Rāga-mālā*, 209). According to him, the rāga-person who is valourous ('vīra') and romantic ('śṛṅgāra-niṣṭha'), is a friend of the Persian melody-mould Busalik ('musalīka-rāgasya mitrah'). It may be noticed that the descriptive verse in *Rāga-mālā* calls this rāga 'prince among rāgas' (rāga-rāja), even as our text does.

29. ASĀVERI-RĀGA

asāveri-rāga-svarūpa-

śri-khaṇḍa-śaila-śikhare śuka-paksha-vastrā
mātaṅga-mauktika-kṛtottama-hāra-vallī
ākṛshya chandana-taror uragam vahantī
sāsāvari malayajojjvala-nīla- kāntih.

yī rāga-lakshaṇa-

asāvari ga-ri-tyaktā
dha-grahāṁśakauḍavā,
nyāsas tu dhaivato jñeyah
karuṇā-rasa-nirbharah,
atha vā kakubhotpannā
khyātā māṁśa-grahā matā,
pañchamenaiva rahitā.
shaḍavā cha nigadyate.

(mūrchhanā)

sa ri ma pa dha sa ni/dha pa ma ga ri sa.

The correct name of the melody-mould appears to be Āsāvarī, although it is frequently called Asāveri of Asāvarī. It is a fairly popular rāga, and it is described in texts like *Sadrāga-chandrodaya, Rāga-mañjari* and *Rāga-mālā*, as a complete (viz., septatonic) scale, with the ma-dhyama-note as 'aṁsa', 'graha' and 'nyāsa' of the scale ('mādi-madhyānta-pūrṇa', 'ma-trika'). But our text knows this rāga as a pentatonic scale (auḍava), omitting gāndhāra and rishabha-notes, and with the dhaivata-note as 'aṁśa' and 'graha'. And it gives two variant views about this rāga: one, that it is a pentatonic scale derived from Kakubha, and with the madhyama-note as 'aṁśa' and ' graha'; and the other that it is a sextatonic scale (shāḍava), 'spouse' of Śuddha-bhairava (*Rāga-mālā,* 133), a complete scale and suitable for any time ('sadā geyā,'). As our text here mentions, Puṇḍarīka-viṭṭhala also suggests that this melody-mould is capable of evoking the mood of compassion ('ati-karuṇā').

The descriptive verse suggests a form of a feminine deity, who is bright blue in complexion, draped in garments the colour of which is that of the parrot's wings (viz. red), and decorated with the necklace of pearls got from the elephant; she is to be shown as snatching a serpent from a sandal-tree on the peaks of the Malaya mountains. The verse appears to utilize a belief that pearls are hidden in the heads of elephants; elephants were probably killed by forest-tribes for the pearls. The painting depicts the collection of pearls that have fallen out of the heads of elephants killed by lions. While one of the four ladies in the painting picks up the pearls in a basket, another strews them together; the third one brings the necklaces on a platter, and the fourth one offers them to the goddess. The painting shows the rāga-maiden as a form of eight-armed Durgā.

The account in *Rāga-mālā* (151) does not suggest any form of Durgā. A slim and dark lady, well-decorated, is wandering about the grove of banana plants, carrying a bud in her hand and thinking fondly of the celebrity of her lover ('raṁbhāyāh kānaneshu priya-vimala-yaśo-dhyāpayantī'); she is being eulogized by the celestial minstrels ('gandharvais stūyamānā').

30. DHANA-ŚRĪ-RĀGA

dhana-śrī-rāga-svarūpa-
dūrvā-dala-śyāma-tanur manojñā
kāntam likhantī charaṇena dūnam,
khinnam kapole nayaneśru-bindūn
nishyandinī dhūta-kachā dhana-śrīh.
yī rāga-lakshaṇa-
sa-trayā ṛshabha-tyaktā
shāḍavā cha dhana-śrikā,
mūrchhanā prathamāñj eyā
rase vīre prayujyate
(mūrchhanā)
ga ma pa ni sa mi dha pa ma ri sa

Known by several names such as dhanyāsi, dhannāsi (*Saṅgīta-ratnākara* and *Saṅgīta-makaranda*), dhanyāsikā (*Rāga-vibodha*), dhanyā, dhanā, dhanā-śrī , bahu-dhanadā (cf. *Rāga-mālā*, 147, bahu-dhanadā, dhanya-dhannāsikā'), this is an old melody-mould occurring in many forms. Puṇḍarīka-viṭṭhala views this melody-mould as the 'spouse' of Śuddha-bhairava (*Rāga-mālā*, 133) and as akin to the Persian maquam Īrāk. *Bhārata-kalpa-latā-mañjari* gives this as the 'spouse' of Baṅgāla, and as derived from Hanuma-toḍi. Another authority makes this a rāgiṇī of Mālava-kauśika.

According to Puṇḍarīka-viṭṭhala this is a pentatonic (auḍava) scale, omitting ṛishabha-and dhaivata-notes ('ri-dha- varjiteshṭa', *Sadrāga-chandrodaya*, svara-mela, 26), but Rāmāmātya and others would omit ṛishabha and pañchama notes from this pentatonic scale. *Bharata-kalpa-latā-mañjari*, however, omits ṛishabha and dhaivata only in ascent but it is a complete scale in descent (auḍava-sampūrṇa). Our text here explicitly states that this is sextatonic scale, omitting only the ṛishabha-note.

Although our text prescribes the rāga for the evocation of the valourous mood ('rase vīre prayujyate'), the descriptive verse as well as the accompanying painting do not bear this out. The situation depicted is that of an errant but repentent lover being spurned by a maiden, who is owe-begotten and in copious tears. The maiden, whose body-colour resembles the green of a blade of durvā-grass, is seated in deep depression,

scratching the earth with her toe-nail. The lover, abject and anxious, is trying to make up, touching her feet. But she is inconsolable and adamant; she would not even look at him.

The maiden's complexion ('durvā-śyāmā') and mood ('netrāntar-bāshpa-yukta') are exactly those given in *Rāgamālā* (147). But the situation indicated in our text is not to be found in the other work, where she is all alone, decorated in every limb ('sarvāṅga bhūshaṇāḍhyā') and carrying a pomegranate flower in her hand ('dāḍimī-pushpa-hastā').

31. MALLĀRI-RĀGA

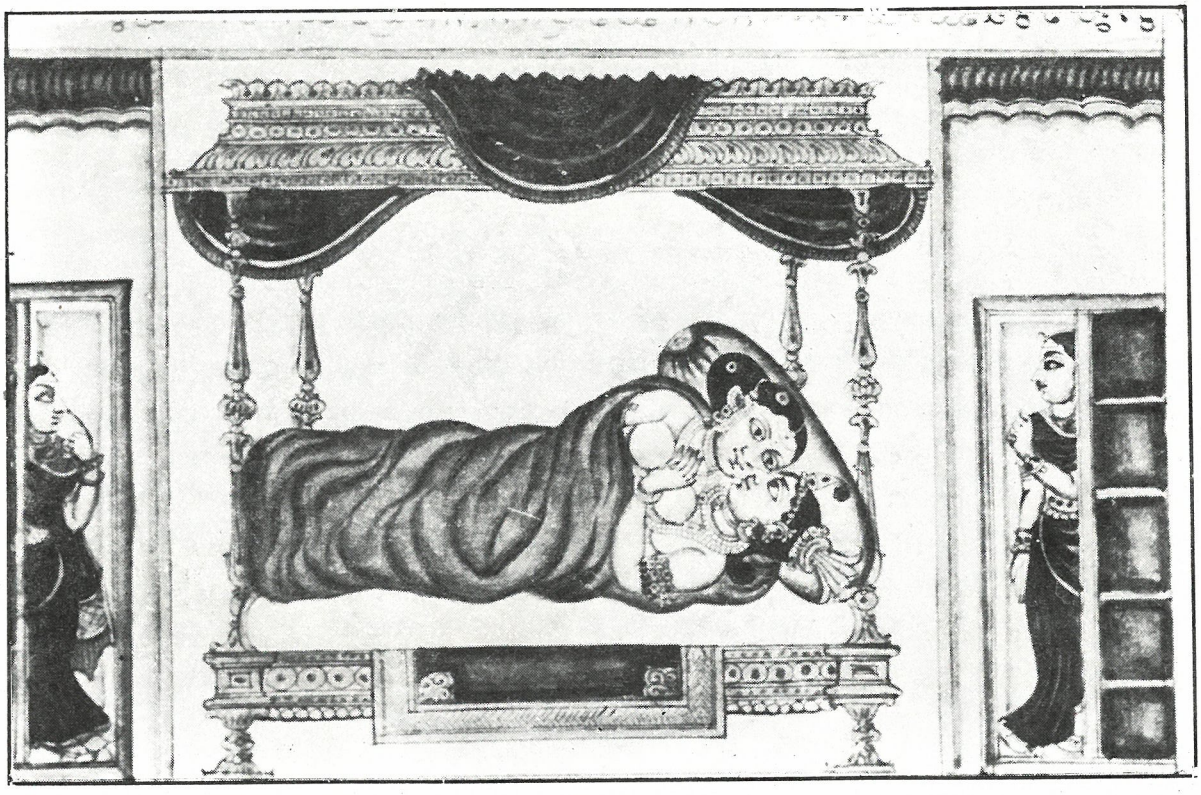
mallārī-rāga-svarūpa-
gaurī kṛśā kokila-ramya-nādā
gīta-chhalenātma-patim smarantī,
ādāya vīṇām malinā rudantī
mallarikā yavvana-rāga-chittā.
yī rāga-lakshaṇa-
mallārī sa-ri-hīnā syād
auḍavā pauravī-yutā,
varshāsu sukhadā jñeyā
dhāṁśa-nyāsa-grahānvitā.
(mūrchhanā)
sa ri ga ma pa dha/sa dha pa ma ga ri sa.

According to a musicological work known as *Hamsa-vilāsa*, this is one of the six principal melody-moulds. It is also said that this is a derived rāga, an offspring of Naṭṭa-nārāyaṇa (*Nartana-nimaya*, 3, 166-7) .It is also, sad to be derived from sāveri, (Rāga-mālā 207). There is also a claim that it is closely related to the Persian maquam, Bāram. The Malhāra in the presentday Hindusthani music, is an anga of Kāfi-thāṭ, and occurs in many forms like Śuddha-malhār, Megha-malhār, Gauḍa-malhār and the malhārs associated with the names of saints like Sūrdās, Rāmdās and Mīrā. This is a rāga best suited for the early hours of the morning ('ushasi malaharo bhāti malhāra-ragah', *Rāga-mālā*-207)

RĀGA PAINTINGS FROM ŚRĪ-TATTVA-NIDHI



BHŪPĀLI-RĀGA



DEŚAKĀRI-RĀGA

RĀGA PAINTINGS FROM ŚRĪ-TATTVA-NIDHI



MALLĀRI RĀGA



MEGHA-RĀGA

While our text takes this melody-mould as 'feminine' in form (hence the expressions Mallārī and Mallārikā), Puṇḍarīka-viṭṭhala and others have viewed it as 'masculine'. And the descriptive verse here is that of a fair-complexioned and emaciated maiden, filled with romantic thoughts, who is crying piteously, her voice is sweet like the cuckoo's. The accompanying painting faithfully portrays the mood and situation of the verse.

Rāga-mālā and *Saṅgīta-dāmodara,* taking the melody-mould as 'masculine', delineate a fine young man, romantically inclined. The former text describes him as dark-complexioned, wearing silken clothes, yellow in colour, and distraught with love for his girl ('madana-parijitah' 207). Peacocks, dancing in glee at the lightnings and thunders in the sky, are in close proximity ('vidyun-meghāti-garjair udita-śikhi-gaṇān nartayan kīṇa-pakshān'). The latter text describes a similar youth with a fine body; he is love-lorn and his beloved is fond of him. Eager to enjoy her company, he spends a sleepless night and his eyes are red in consequence.

vihāra-śīla' ti-sukānta-dehah
kāntā-priyo dhārmika-śīla-yuktah,
kāmāturah piṅgalanetra-yuktah
mallāra-rāgah priya-kṛt suveśah.

Puṇḍarīka-viṭṭhala's description of Mallhāra is that it is pentatonic ('sa-pa-pa-ri-rahito' which is rather unclear) scale, where the dhaivata-note is 'aṁśa', 'graha' and 'nyāsa' (*Rāga-mālā,* 207). Our text here also makes it a pentatonic scale (although the notes omitted are 'sa' and 'ri') and gives the same role to the dhaivata-note. However, it may be noted that *Saṅgīta-samaya-sāra* (3, 69) distinguishes between Malhāra and Malhārī, but both melody-moulds are said to be best suited for evoking the romantic mood ('śṛṅgāre').

32. MEGHĀ-RĀGA

megha rāga-svarūpa-
nīlotpalābha-vapur indu-samāna-śīlah
pitāmbaras tṛshita-chātakayāchyamānah,
piyūsha-manda-hasitodyama-madhya-vartī

vīreshu rājati yuvā kila megha-rāgah
yī rāga-lakshaṇa-
meghah pūrṇodayasyāsā-
vuttarāyaṇa-mūrchhanah,
vikalpa-dhaivato jñeyah
śṛṅgāra-rasa-pūritah.
(mūrchhanā).
sa ri ga ma pa dha ni sa/ sa ni dha pa ma ga ri sa.

Mentioned in Śārṅgadeva's *Saṅgīta-ratnākara*, this is one of the six principal ('masculine') melody-moulds enumerated in Chatura-Dāmodara's *Saṅgīta-darpaṇa*. According to the musicological work *Haṁsa-vilāsa*, already mentioned, it is derived from the rāga Malhāra. *Saṅgīta-darpaṇa* mentions Surati (Saurāshṭrikā) as the consort of Megha-rāga. Hṛdaya-nārāyaṇa (1667) points out the close affinity of this melody-mould with the Persian maquām, Suhavi.

Our text, which takes this scale as complete (septatonic) and the melody-mould suitable for the romantic mood, visualizes it as the lord of the clouds (megha-rāga) with body-colour like that of blue lily, moon-like, draped in yellow-silken garments, and giving out a nectarine smile. In the midst of the clouds he sits like a hero; the accompanying painting makes him hold a sword in his hand. The author has utilized the imagery of the chātaka-bird yearning for water from the clouds. The artist has delineated the situation of the rainy season; the delight of the peacocks and the satisfied looks of the farmers are illustrative of the season.

33. BHŪPĀLI-RĀGA

bhūpalī-rāga-svarūpa-
gaura-dyutih kuṁkuma-lipta-dehā
tuṅga-stanī chandra-mukhī manojñā,
bhartuh smarantī viraheṇa dūnā
bhūpālike'yam rasa-śānta-yuktā.
yī rāga-lakshaṇa-
shadja-grahāṁśaka-nyāsa

bhūpālī kathitā budhaih,
mūrchhanā prathamā jñeya
sampūrṇā śāntake rase.

(mūrchhanā)

sa ri ga ma pa dha ni sa/ sa ni dha pa ma ga ri ga sa.

It is said that an ancient madhyama-grāma-rāga, known as Ḍomba-kriyā got transformed into Bhūpālī around the fifteenth century. Vema-bhūpāla's *Saṅgīta-makaranda* speaks of this transformation ('tadā ḍomba-kṛti jñeyā bhūpālī'). Kumbha-karṇa, the royal author of a gloss on Jayadeva's *Gīta- govinda*, suggests that some king (bhū-pāla) was responsible for this transformation and hence the name ('bhūpāla-pālakenoktā bhūpālī). According to Rāmāmātya, this melody-mould became the Mohana of South Indian music by becoming pentatonic, omitting the madhyama and nishāda-notes ('ma-ni- lopād auḍavah').

Our text following Dāmodara's *Saṅgīta-darpana*, regards Bhūpālī as a complete scale (sampūrṇā), with the shaḍja- note as the 'aṁśa', 'graha' and 'nyāsa'; the melody-mould is suitable for evoking the sentiment of tranquility (śānta-rasa). However some authorities are inclined to regard this as a bhāshāṅga-rāga and suitable for the mood of humility (dainya). It is said to be a morning rāga; and associated in some ways with the rāgas Śuddha-kalyāṇa and Deśikāra. There is a view that this melody-mould, derived from Kedāra-mela, was pentatonic in scale (omitting 'ma' and 'ni' as mentioned above), with gāndhāra-note as 'aṁśa', 'graha' and 'nyāsa' ('ga- traya'). Scholars are of the opinion that the rāga Bhūpālī in course of time split into two melody-moulds: Bhūpala (having sādhāraṇa-gāndhāra and śuddha-dhaivata notes) and Bhūpalī (having antara-gāndhāra and pañcha-śruti-dhaivata notes). The latter is incorporated now in the Yaman-thāṭ of Hindusthāni music.

The descriptive verse as well as the accompanying painting delineate the rāgiṇī as fair-complexioned, her body smeared with saffron unguent, her face charming like moon, her breasts large and high : but she is distraught because of her separation from her lover; she is thinking about him. The painting also shows three of her friends trying to cheer her up. But the rāga is said to be suitable for the aesthetic mood of tranquility (śānta-rasa).

Nartana-nirṇaya (3, 180) derives this rāgiṇī from Malhāra-mela; according to this text, it is a pentatonic scale, omitting nishāda and gāndhāra notes; the madhyama-note is the 'aṁśa', 'graha' and 'nyāsa' of the scale. When personified, she wears a golden nose-ornament, kājal for the eyes; her forehead is adorned with a tilaka.

The verse about this rāginī that is found in *Śabda-kalpa-druma* gives a different rāga-picture. Here she is poviding delight to her lover, herself being delighted; her innocence is the prominent feature, and she is even oblivious of her upper garment slipping:

sva-nāyakam pushpa-latādhirūḍhā
hasan-mukhī sarva-mudam vahantī
svanāni śaśvad vitanoti mugdhā
bhūpālikā sā skhalad-uttarīyā.

34. DEŚA-KĀRI-RĀGA

deśa-kāri-rāga-svarūpa-

bhartrā samam keli-ratā sukeśī
sarvāṅga-pūrṇā kamalāyatākshī,
pīna-stanī rukma-tanus supūrṇā
chandrānanā saiva cha deśa-kāri.

yī rāga-lakshaṇa-

deśa-kārī tu sampūrṇā
shaḍja-nyāsa-grahāṁśakā,
mūchhanā prathmā jñeyā
varāṭī-miśritā bhavet.

(mūrchhanā)

sa ri ga ma pa dha ni sa/ sa ni dha pa ma ga ri sa.

In the Hanūman-mata of classical music, Megha is one of the six 'masculine' melody-moulds, each of which has five 'feminine' melodic forms. Deśa-kāri (also known as Deśi-kāra and Deśa-kāla) is one of the 'feminine' melodic forms associated with Megha-rāga. But Puṇḍarīka-viṭṭhala mentions that this rāga is itself a principal one, having come out of the Aghora-face of Śiva (*Rāga-mālā*, 131). He also identifies this rāga with Śuddha-rāma-krī (*Sadrāga-chandrodaya*, Svara-mela, 63) in the Deva-krī mela.

And his description of the rāga as having a complete scale, with the shadja-note as 'aṁśa', 'graha' and 'nyāsa' ('sa-trih pūrṇah', *Rāga-mālā*, 168) agrees with the details given in our text.

The descriptive verse here speaks of Deśa-kāri as the 'feminine' melody-mould. She is a charming lady, well-formed, wide-eyed, large-breasted, and golden-complexioned, she is engaged in erotic sport with her husband. The accompanying painting shows them on bed, the lady's friends talking about them in another apartment. The cot on which they are seen enjoying themselves has a beautiful canopy, resembling the vimāna over the sanctum in a temple.

Nartana-nirṇaya, however, takes this melody-mould as 'masculine' (3, 190). *Rāga-mālā* (168) describes this rāga-person as red-complexioned and lotus-eyed; he wears a necklace of pearls and a crown on his head. He carries a sword in his hand, and rides upon a white elephant. The rāga shines amidst a group of warriors in the afternoon of the comfortable cold season ('madhyāhne yodha-saṅghe sulalita-śiśire deśikāraś chakāsti').

Other sources visualize the rāga as 'feminine' as our text has done. One of the descriptive verses represents her as a maiden, living in seclusion with her friends looking at herself in a mirror.

sārdham sakhībhir vijane vasantī
vichitra-vakshoja-nitaṁba-saṅgā
nirīkshyamāṇānana-darpaṇā yā
sā deśakārī kathitā guṇañaih.

An early Rājasthāni rāga-painting of Deśa-kāri (noticed by Norman Brown) shows a woman in grief owing to separation from her lover. The 'doha' at the back of the painting, however, describes some Gāndhāri, who is seated silently on the ground with sorrow writ on her face; she wears a blue-coloured garment. It is not certain if the 'doha' is mistakenly written at the back of a painting to which it does not refer.

baiṭhi atiyālasa bharī mauna
dharem aindāt,
nīla-baraṇa sāri lasa-i
gandhāri sukha-gatā gāndhārī.

35. ṬAKKA-RĀGA

ṭakka-rāga-svarūpa

śayyāsu suptān nalinī-dalānām
viyoginam vīkshya nishaṇṇa-chittā
suvarṇa-varṇā gṛham āgatā sā
subhāshayantī kila ṭakka-saṁjñā.

yī rāga-lakshaṇa-

ṭakkas syāt tu tridhā shaḍjā
sampūrṇa sāti-mūrchhanā

mūrchhanā-

sa ri ga ma pa dha ni sa/sa ni dha pa ma ga ri sa.

An ancient melody-mould of the grāma-rāga system, mentioned by early musicologists like Mataṅga (author of *Bṛhaddeśi*). There was also an old Tamiḻ paṇṇ with this name (corresponding roughly to the presentday Kāṁboji of South Indian music). Ṭakka according to Puṇḍarīka-viṭṭhala, is derived from Śrī-raga (śrī-rāga-putra, *Rāga-mālā,* 140 and belongs to the Māḻava-gauḍa-meḻa (*Sadrāga-chandrodaya, Svara-mela*, 13). His description of the rāga as the complete scale (pūrṇa, viz., septatonic) of which the shaḍja-note is the 'aṁśa', 'graha' and 'nyāsa' agrees with the account given in our text. He also points out that this rāga utilizes antara-gāndhāra and kākali-nishāda (ibd.,).

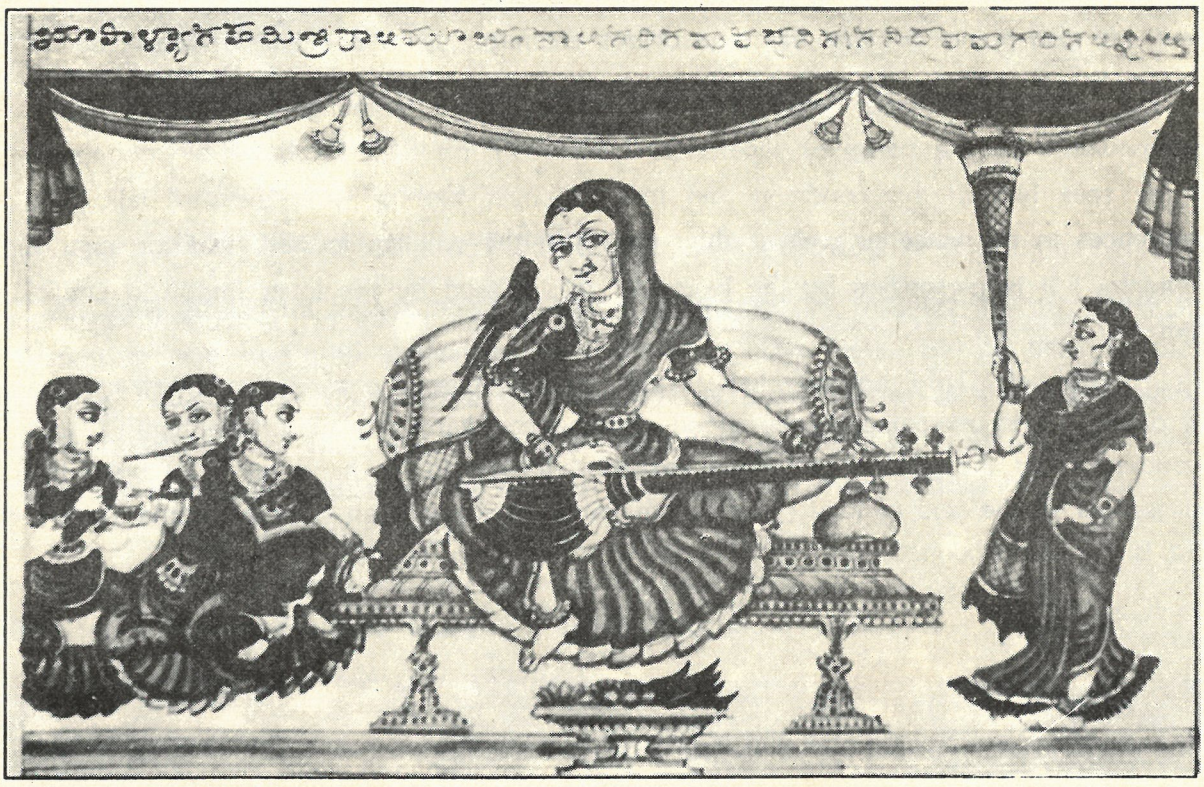
The descriptive verse here and the accompanying painting delineate a lover, overpowered by the pangs of separation, lying down on bed; his beloved who comes home sees him in this condition and tries to cheer him up with pleasant talk. The references in the verse as well as the writing in the painting indicate that the rāga is 'feminine'; it is personified by the lady who was missed by the lover and who cheers him up.

Rāga-mālā (185), however, takes Ṭakka as the 'masculine' rāga ('su-ṭakkah'). Fond of dance, he is overcome by the mood of romance ('kāmī madana-mada-bharah'), and wanders about the garden carrying a basket of flowers in his hand, as if he were the messenger of the god of love ('pushpānām kandu-hasto vicharati chaturah kāma-dūtah'). He is fair-complexioned, with sandal-paste smeared over his body.

RĀGA PAINTINGS FROM ŚRĪ-TATTVA-NIDHI



ṬAKKA-RĀGA



GHŪRJARĪ-RĀGA

36. GHURJARĪ-RĀGA

ghurjarī-rāga-svarūpa-

śyāmā sukeśī malaya-drumāṇām
mṛdhūllasat-pallava-talpa-madhye,
śruti-svarāṇām dadhatī vibhāgam
tantrī - mukhād dakshiṇa-ghūrjarīyam.

yi rāga-lakshana-

grahāṁśa-nyāsa-ṛshabha-
sampūrṇā ghūrjari matā,
saptamī mūrchhanā tasyāh
bhūpālyā saha miśritā.

mūrchhanā

sa ri ga ma pa dha ni sa/sa ni dha pa ma ga ri sa.

Known also as Gūrjarī, Gurjarī, or Gujjarī, this is a well-known and fairly ancient melody-mould. It is one of the fifteen principal rāgas enumerated by Vidyāraṇya. Derived from Māyāmāḷava-gauḷa, this rāga appears to have been prevalent in different regions of the country. Although the name of the rāga suggests its origination in Gūrjara, the western province of ancient India, it must have appealed to the people of the neighbouring regions, and we have variations of the melody-mould specified as Saurāshṭra-ghūrjarī, Mahārāshṭra-ghūrjarī and Drāviḍa-ghūrjarī.

According to *Saṅgīta-samaya-sāra* (3, 64-65), the Gūrjarī of the South (viz., Dakshiṇa-gūrjarī) is excellent for singing ('gūrjarī gāne ramyā dakshiṇa-deśiyā'). Mahārāshṭra- gūrjarī is indicated for the mood of celebration and excitement ('utsave viniyujyate') and Drāviḍa-gūrjarī for evoking the mood of merriment ('praharshe viniyujyate').

The Kannaḍa songs of the Haridāsas and the songs in the folk dance-drama presentations of Yaksha-gāna make frequent use of this melody-mould. In South Indian music, it is an 'udaya-rāga', the melody-mould suitable for dawn, and for songs that seek to awaken us to the day work (cf. also *Rāga-mañjari*, Rāgādhyāya, 15 'prātar ishṭadā')

Our text concurs with Puṇḍarīka-vitthala's description of the rāga as having the ṛishaba-note as 'aṁśa', 'graha' and 'nyāsa' ('tri-samaya-ṛih', *Rāga-mālā*, 173) but holds

that the rāga has a complete scale, while Puṇḍarīka-viṭṭhala says that it is sextatonic (shāḍava) omitting the pañchama note (*Rāga- mañjari*, Rāgādhyāya, 15). *Rāga-mālā* (137) makes this melody-mould the spouse of Deśikāra and a close associae of Rāma-krī-mela ('rāma-krī mela-saukhya' 173).

Our text visualizes the rāga as the lady dark in complexion, sitting on a soft bed of sprouts beneath the malaya-trees and playing on a stringed instrument. The painting, however, makes her sit on a cot inside her house, and play on vīnā. *Rāga-mālā* (173) also speaks of the vīnā known as kachhapī, which is in her hands. This text describes her as wearing ivory bangles on her wrists ('sandhatte hasta-mūle kari-rada-valayāni') and golden stud on her nose-tip ('nāsāgre hema-pushpam'). She is golden complexioned and wears red garments.

Puṇḍarīka-viṭṭhala's description of this rāgiṇī as the spouse of Deśikāra is supported by another descriptive verse, which names this rāga Gujjari and Deśikāra as Deśakāla ('deśa- kālochitāṅgī'). This rāga-maiden, who has set out to reach her lover is absorbed in the music of the bees fluttering around the flower in her ear.

karṇotpalālaṁbi-madhu-vrtālī.
śruṇoti sā mañjula kūjitāni,
kāntāntikam gantu-manāh pradoshe
sā gujjarī deśa-kālochitāṅgī.

The early Rājasthāni painting noticed by Norman Brown delineates this rāga as a dark-complexioned and talented lady, bedecked with many ornaments, who sits playing on the vīṇā:

pahiraṁ bahu bhūshaṇa basānā
dharem kandha-para bīnā,
śyāma saloni gujarī
rāgina parama prabīna.

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APPENDIX I

PORTRAITS

Krishnarāja Wodeyar III got an album prepared, after the manner of the Mughal albums. The artists of his court were commissioned to prepare portraits of the important persons of those days. The album, which is at present preserved in the Jaganmohan Palace, Mysore, contains excellent portrait-sketches of officials in the Mysore court, scholars and musicians, wrestlers and pontiffs.



Lalgudi Rāmayyar



Sangīta-jīyar



Vīne Annayya



General Shamkara-dāsa



Chitragāra-mestri Lakshmayya



Mullottina Kenchayya



Bairāgi of Natha cult



Dafedār Venkata-ramanayya



Chitragara Naranappa



Chitragara-Channa-krishna



Chaduranga Badagachari



Vine Venkatasubbayya



Jamādar Muddu Krishna-Singh



Lakshana-śāstra Banji Vīrambhappa



Kumandān Nārāyana Singh



Vīne Appayya



Mangapatayya (musician)



Vīne Anantasubbayya



Ghata Ranga-rāya



Vine Sāmbayya



Sarvegara Gollara Acchayya



Chunchanagiri Jogi



Vastād (wrestler) Hanumā Jatti



Subedār Pūrana Singh



Vastād (wrestler) Venkā-jatti



Tukadidār Rāmajatti



Sūra-pandita son of Lakshmī-pandita



Harikathe Seshadāsa of Surapura



Lakshmī Pandita



Harikathe Bhīmadasa of Surapura



Khadgavīra Lakshmana nāyaka



Appu-jatti (wrestler)

APPENDIX II

Among the books authored by Krishnarāja-Wodeyar III was Devata-nama-kusuma-manjari which bears Sālivāhana-saka 1782 (viz. 1859 A.D.) as the date of its composition. The work is in the nature of a compilation of holy names (108 in number) of the gods and goddesses of the Hindu pantheon. The work is in two sections: Pūrva-khaṇḍa and Uttara-khaṇḍa. The work begins with the hymns in praise of the ruler's tutellary deity Chāmuṇḍeśvarī.

An important detail of this work is the inclusion of the paintings of the gods and goddesses, got specially prepared by the artists attached to the Mysore palace. The paintings follow the iconographic prescriptions in the Āgama and Śilpa texts, and are fine specimens.

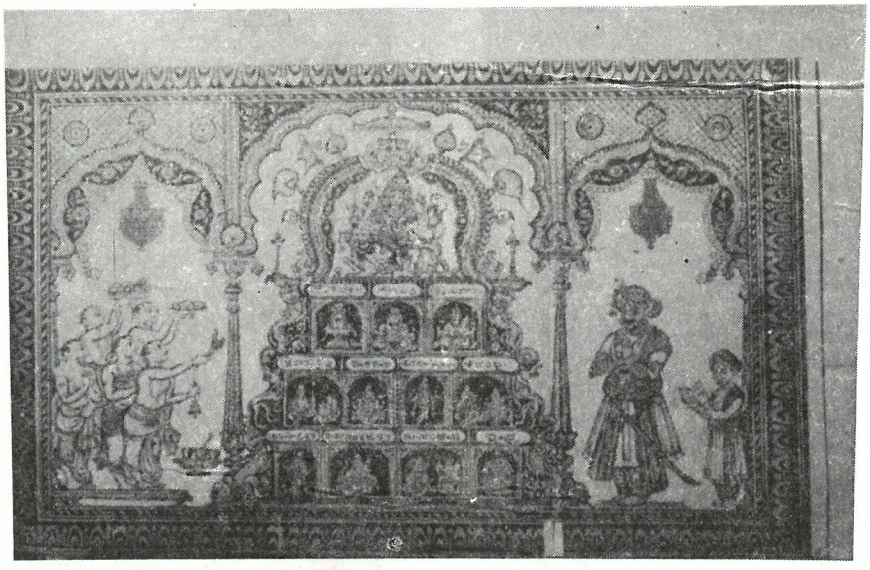
Besides the major and minor deities, illustrations include those of the saintly personages, heads of pontificates, the royal insignia, weapons, trees, mountains, rivers etc. This is a curious and unusual collection of a very large number of ashṭottara- śata-nāmas (108 names).



First page



Chāmundesvari



The king at worship



Siva-Pārvati



Brahma



Pārthasārrathi



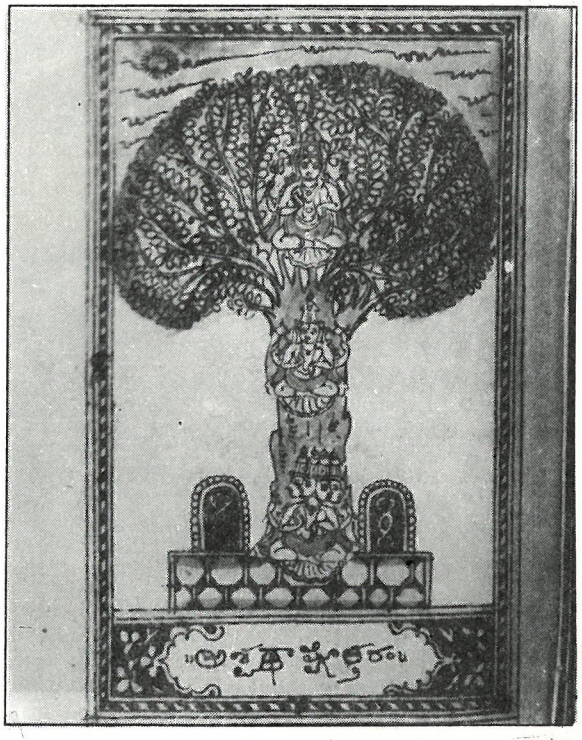
Ardha-nārīsvara



Venu-Gopāla



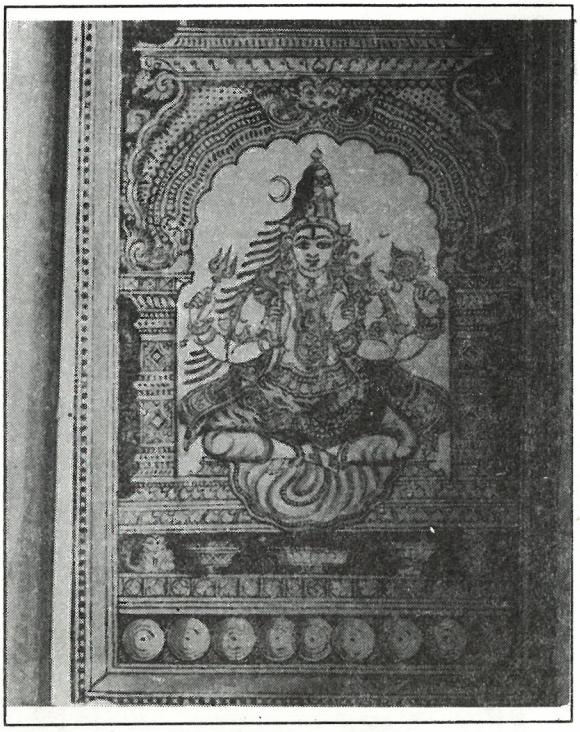
Dhanvantari



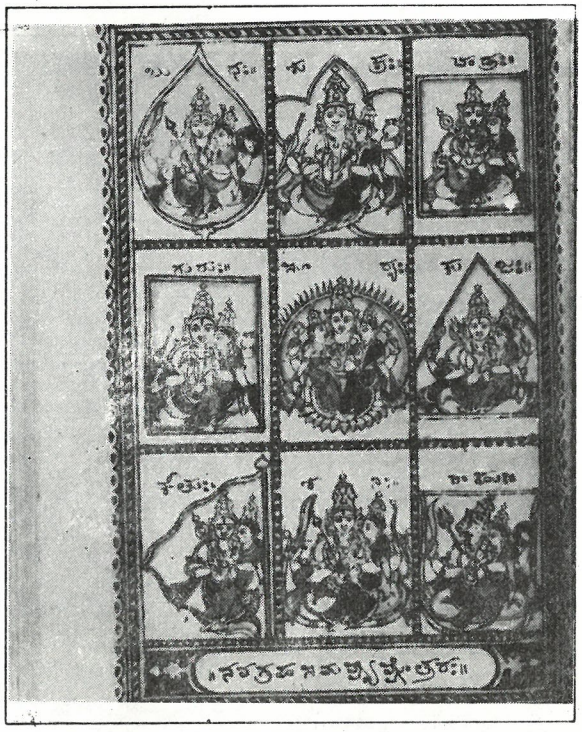
Asvattha



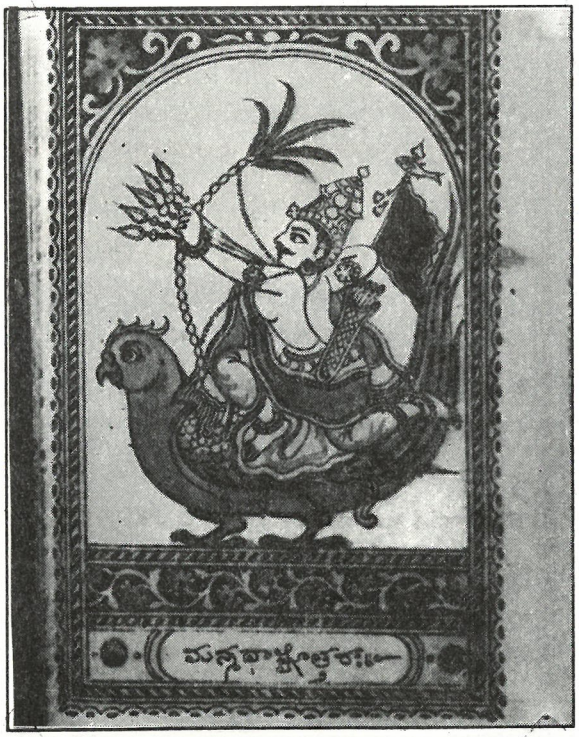
Sūrya-Chandra



Sankara-Narayana



Nava-graha



Manmatha



Kamadhenu



Lakshmi Nārāyana



Nara Nārāyana



Bhairava



Subrahmanya



Kāveri



Kalyāni



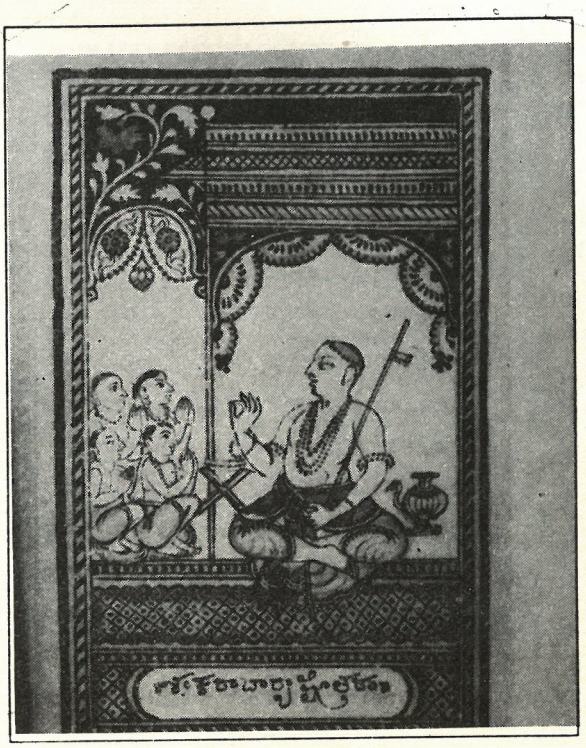
Dattātreya



Sarva-guru



Vyāsa



Samkharāchārya



Rāmānujāchārya



Madhvāchārya



Vidyāraṇya



Swāmi of Parakāla-Matha



Anādi-Jangama