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MUSIC OF INDIA

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MUSIC
OF
INDIA

WILLIAM JONES
Centre for the Arts
AND
N. AUGUSTUS WILLARD

Centre for the Arts

AND

N. AUGUSTUS WILLARD

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PUBLISHERS' NOTE

The expediency of a re-issue of these two remarkable monographs from the pens of two pioneers in Western study of Indian Music was first suggested by the known and increasing demand for the typically rare and out-of-print copies of Willard's celebrated treatise (first published in book form in 1834 and subsequently reproduced in S. M. Tagore's *Hindu Music from Various Authors*, Calcutta, 1875), and the third volume of *Asiatic Researches*, 1874, in which Jones' paper, the first printed essay in English on Indian Musical Modes, was embodied; and the impression that these papers, albeit of old date, were still surprisingly scholarly and erudite in their details to merit the attention of the learned.

The first essay is drawn from Tagore's compilation mentioned above and the second, a revised and enlarged version, is reprinted from Ethel Rosenthal's *Indian Music and Its Instruments*, London, 1918.

The publishers have, for obvious reasons, exercised reserve in curtailing or modifying the author's standard texts. But with a view to bringing them up to the present state of our knowledge and the intention of a little more than mere mechanical reproduction, Willard's essay is supplemented with occasional references to or quotation from recent works, and mark of interrogation has been put within parentheses where doubts have arisen as to the correctness of any statement. Much of the comparatively obsolete and out-of-date matter has been revised.

The reader should note that the authors wrote about the state of Indian Music in the eighteenth and early nineteenth centuries. They had to labour more under the limitation of paucity and unavailability of requisite materials than by any defect in their talent.

The publishers are grateful to the famous artist Debabrata Mukherjee for permission to reproduce his beautiful and accurate line-drawings of seventy-two musical instruments.

"He who thoroughly knows the art of Vina playing," says our Shastra, "and is an expert in the subject of Shrutis and Jatis and knows the times as well, that person is without effort on the way to deliverance".

"In sound is a bond powerful beyond the imagination of men. The law of the universe is not in physical laws, but in etheric laws, and these do strangely depend on sound as known to men in music. Music is the physical manifestation of a great force that is necessary to life".

"Philosophers from Plato to Samuel Alexander, when they have been sensitive at all to aesthetic experience, have conceded that music has some metaphysical affinity with the ultimate root of things, even while regarding its detachment from other modes of thought and feeling as one of its most important and distinctive characteristics. Architecture is earth-bound, painting is tied to the visible shapes of the physical world, poetry is only half-articulate, but music can soar clean out of the world and carry the human spirit with it into a realm of varified and subtilised experience that gives us some of our strongest imitations of immortality".

*"Music is the eternal subtractor of everything that stands between man and his Maker".**

* These quotations, except the first, are drawn from Claude Bragdon's *More Lives Than One*, New York, 1938.

A TREATISE ON THE MUSIC OF INDIA

(By N. Augustus Willard)

PREFACE

It is impossible to convey an accurate idea of music by words or written language ; that is, the various degrees of acuteness or gravity of sounds, together with the precise quantity of the duration of each, cannot be expressed by common language, so as to be of any use to performers, and as the musical characters now in use, which alone can express music in the manner that could be desired, is a modern invention, of course all attempts to define music anterior to the invention of this elegant and concise method must have necessarily proved abortive.

How far the ancient philosophers of this country advanced towards the perfection of this science will appear in the course of this work ; but as they were something similar to the awkward attempts made in Europe previous to the invention of the system now in use, they were insufficient for practice. The musical scale, invented by Magister Franco, and the time table, were both known here, and it only required a trifling degree of ingenuity to connect the one with the other, so that one individual character might instantly express both. This step was wanting, and it is this which has rendered all their treatises on music an unintelligible and almost useless jargon.

During the earlier ages of India, music was cultivated by philosophers and men eminent for polite literature, for whom such general directions and rules for composition sufficed, after a course of musical education acquired from living tutors ; indeed, the abhorrence of innovation, and veneration for the established national music, which was firmly believed to be of divine origin, precluded the necessity of any other ; but when, from the theory of music, a defection took place of its practice, and men of learning confined themselves exclusively to the former, while the latter branch was abandoned entirely to the illiterate, all attempts to elucidate music from rules laid down in books, a science incapable of explanation by mere words, became idle. This is the reason why even so able and eminent an Orientalist as Sir William Jones has failed. Books alone are insufficient for

this purpose—we must endeavour to procure solutions from living professors, of whom there are several, although grossly illiterate. This method, although very laborious, and even precarious, seems to be the only one by which any advance can be made in so abstruse an undertaking. Should the public consider this work as at all conducive to the end to which it achieves to aspire, it is the intention of the author to lay before them specimens of original Ragas and Raginis, set to music, accompanied with short notices, which will serve to elucidate the facts advanced in this volume.

The causes which induced a defection of the theory from the practice of music in India will be developed in the course of the work, and it is sufficient here to notice that such a defection has actually taken place, and that a search for one versed both in the theory and practice of Indian music would perhaps prove as fruitless as that after the philosopher's stone. The similitude will hold still further if we take the trouble to second our search with due caution, for there are many reputed Kemiagurs in this country, all of whom prove themselves to possess no more knowledge of the auriferous art, than the reader can himself possibly be possessed of.

A taste for the classics is imbibed by us from our school education. No philologer will, I believe, deny that impressions contracted in early infancy, or tender age, will, if possible, be effaced with the greatest difficulty.

It is therefore hard for us to divest ourselves of the idea that whatever is of Greck or Egyptian origin must be deserving of respect and imitation. The near connection between poetry and music should not be forgotten. To the antiquarian such researches afford a two-fold interest. From this source should be derived that veneration for ancient music which all classical scholars entertain, and for which several have laboured.

The similitude between the music of the classical nations and that of India has never, I believe, been traced, and the following labour will, I presume to hope, be productive of some fruit.

There is no doubt that harmony is a refinement on melody; but much modern music, divested of the harmony which accompanies it, presents to us its blank nudity, and want of that beauty which warranted the expression "and most adorned when adorned the least." Although I am myself very fond of harmony, and it cannot but be acknowledged that it is a very sublime stretch of the human mind, the reasoning on harmony will perhaps convince

the reader that harmony is more conducive to cover the nakedness, than show the fertility, of genius. Indeed, perhaps all the most beautiful successions of tones which constitute agreeable melody are exhausted, and this is the reason of the poverty of our modern melody, and the abundant use of harmony, which however in a good measure compensates by its novelty. At the same time, we are constrained to allow that harmony is nothing but art, which can never charm equally with nature. "Enthusiastic melody can be produced by an illiterate mind, but tolerable harmony always supposes previous study,"—a plain indication that the former is natural, the latter artificial.

To be convinced that foreign music, such as we have not been accustomed to, is always repugnant to our taste, till habit reconcile us to it, we need only refer to the sentiments of the several travellers who have recorded their particular feelings on hearing the music of nations with whom they have had but little intercourse. Europe, the boast of civilization, will likewise throw an additional weight into the balance of impartiality when the music or science of those nations is concerned who are designated semi-barbarous by her proud sons. It should be a question likewise whether they have witnessed the performance of those who are reputed to excel in so difficult a practice.

If an Indian were to visit Europe, and who having never had opportunities of hearing music in its utmost perfection—who had never witnessed an opera, or a concert, directed by an able musician, but had merely heard blind beggars, and itinerant scrapers, such as frequent inns and taverns—were to assert that the music of Europe was execrable, it would perhaps never have occurred to his hearer that he had heard only such music as he would himself designate by the same title, and the poor traveller's want of taste would perhaps be the first and uppermost idea that would present itself. But when we possess the contrary testimonies of two enlightened travellers with respect to the same subject, surely we may have reason to appear somewhat sceptical. On the opinions given by Europeans on the music of India, I shall produce an example.

Griffiths says,¹ "there are amongst the Turks some who affect a taste for music; but they understand not 'the concord of sweet sounds,' nor comprehend according to our system a single principle of musical composition. An ill-shaped guitar with several wires, always out of tune,—a narrow wooden case,

¹ *Travels in Europe, Asia Minor and Arabia*, 1805, p. 115.

upon which are fastened two catgut strings,—a tambourine of leather, instead of parchment, ornamented with many small plates of brass, which jingle most discordantly,—and a sort of flute, made without any regard to the just proportion of distance between the apertures, constitute the principal instruments of these virtuosi ; yet it is extremely common to see, amongst the lowest orders, performers on the guitar, which they continue for hours to torment with a monotony the most detestable.”

In a note on this paragraph, Griffiths says : “These ideas were committed to paper many years ago : I have since seen Dallaway’s interesting remarks upon the music of the Turks, which I shall transcribe ; and only observe, that however correct may be their theory, their execution has always appeared to me (and I had many occasions of attending to it) so far beneath mediocrity, as to merit no kind of comparison with any other music or musical performers. From the division of the semi-tones into minor tones, Dallaway says, results that *sweetness of melody* by which they are so much delighted, and which leads them to disparage the *greater harmony* of European music ;—but Turkish judgement only can give way to a preference so preposterous ; nor can it be supposed that performers, who *play merely from memory*, and *reject notes*, can acquire any eminence in the difficult science of music.” Dallaway says : “They are guided by strict rules of composition according to their own musical theory.”

I have quoted this passage not as the only or most appropriate example, but because it first occurred to me, and the similarity between the Turkish, as described by Griffiths and Dallaway, and the Indian music, appeared to me to be sufficiently close to warrant its insertion in this place.

From the censure passed by Griffiths on musicians playing from memory, it should appear, that it did not occur to him that all ancient musicians of Egypt, Greece and Rome, lived in an age much prior to that of the monk of Arezzo, who is supposed to be the inventor of the modern musical characters, and must consequently have played from memory, notwithstanding which they are celebrated to have acquired eminence. In more modern times we have had several bright examples in men who were either born blind, or were deprived of sight in early infancy, and constantly played from memory, who became great musicians and composers. In fact, several eminent men have been of opinion that the study of music was to be chiefly recommended to blind persons. Saunderson, the algebraist, became blind in

his infancy, and Milton was so when he composed his divine poem, which shows what men are capable of doing from memory.

On the acquisition of India to the Europeans, it was generally believed to have been in a semi-barbarous state. The generous attempts made by Jones and Gilchrist, together with the elegant acquirements of H. H. Wilson, have proved it to be an inexhaustible mine, pregnant with the most luxuriant ores of literature. Several French authors have likewise contributed to the more intimate acquaintance of the Europeans with Eastern learning.

The poetry of a nation is almost universally sought after by the traveller and the curious, and it is seldom considered by him that its music deserves a thought ; while it should be remembered, that poetry and music have always illustrated and assisted each other, particularly in India, where both are subservient to religion, and where the ablest performers of music were *Munis* and *Yogis* (saints and seers), a set of men reputed for sanctity, and whose devout aspirations were continually poured forth in measured numbers and varied tone.

Every scrap of Egyptian and Grecian music is treasured up as a relic of antiquity, how despicable soever its merits might be. I at least have not discernment sufficient to comprehend the beauties of the Greek air inserted in the "Flutist's Journal," No. 6, page 123, and many other pieces of equal merit, which I could point out, were I inclined to criticise.

That Indian music, although in general possessing intrinsic claim to beauty in melody, is seldom sought after, will, I presume, be allowed ; but why ? I shall venture to say, because possession cloy. We think it in our power to obtain it whenever we please, and therefore, we never strive for it ; but may we never, never become a nation so lost and forgotten as the ancient Egyptians and Greeks, whose music can only be gleaned from some imperfect accounts in their writings, although it would enhance the value of the music of this country. I am however convinced, for reasons given above, that an endeavour to comprehend the ancient music of India would not prove so easy an undertaking as one would be inclined to promise himself it would.

I have endeavoured to notice the similarity which appears to me to exist between the music of India and that of the other two ancient nations—how far my conjectures have been correct, it remains with the learned to decide. Should my labours prove successful in any one instance, I shall feel happy to have con-

tributed even in so small a degree to the development of a science so intimately connected with the *belles lettres*, and which respects a country acting so conspicuous a part on the theatre of the modern world.

Egypt, Greece and Rome are the only ancient countries which the European scholar is taught to reverence as having been civilized and enlightened—all the rest he is to consider as barbarous. India is not generally thought of, as deserving of any approximation in rank; but the acuteness of some has even led them to doubt, whether this country was not in a state of civilization even before the most ancient of those three; nay, whether this was not the parent country—the root of civilization. If a graft from the parent tree, having found better soil, has flourished more luxuriantly, are we to despise the root which gave it birth? In India, to this day, superstition and idolatry prevail; so did they in Egypt, Greece, and Rome; and if the truths of the gospel were not to have been announced to the world for two thousand years longer, we should have found the same things prevailing in Europe. India has besides suffered the persecutions of illiberal Muhammadan princes, who were equally superstitious; and although desirous of eradicating idolatry (the falsity of which they never thought of demonstrating but with the sword), and were thus far certainly iconoclasts, surely were no encouragers to the improvement of sciences. So that all the philosophy and learning of the Hindus consist in the knowledge of their most ancient writings. If it should appear that in those times they had advanced more towards the perfection of music than did the classical nations, it seems to me sufficient to authorise their bearing the palm, at least in this branch of science.

The theory and practice of music, as far as it is now known and practised in India, I hope I have succeeded in describing. A knowledge of what might be wanting here, I presume will be found on inquiry very difficult to obtain;² but I hope some one

² "Had the Indian empire continued in full energy for the last two thousand years, religion would, no doubt, have given permanence to systems of music invented, as the Hindus believe, by their gods, and adapted to mystical poetry; but such have been the revolutions of their government since the time of Alexander, that, although the Sanskrit books have preserved the theory of their musical compositions, the practice of it seems wholly lost (as all the Pandits and Rajas confess) in Gour and Magadha, or the provinces of Bengal and Bihar. When I first read the songs of Jayadeva, who has prefixed to each of them the name of the mode in which it was anciently sung, I had hopes of procuring the original music; but the Pandits of the south referred me to those of the west, and the Brahmins of the west would have sent me to those of the

more able and persevering will supply the deficiencies, and restore the original music of this country to its primitive state. Many branches of Indian science and literature have been received by zealous Orientalists, and it seems not quite clear why its music has been so much neglected.

I have not confined myself to the details in books, but have also consulted the most famous performers, both Hindus and Muhammadans, the first *Veenkars* in India, the more expert musicians of Lucknow, and Hakim Salamat Ali Khan of Banaras, who has written a treatise on music.

The reader will not find this work a translation of any of the existing treatises on music, but an original work, comprehending the system of Indian music according to the ancient theory, noticing as much of it as is confirmed by the practice of the present day. I have endeavoured, likewise, throughout the work, to assign the motives for several peculiarities in Hindu music and manners, for which none has been hitherto assigned, such as the confining their Ragas and Raginis to particular seasons of the year and time of day and night; the difference between the lyric poetry of several nations of Asia, sung in this country; some ancient customs now become wholly or partly obsolete, and practices now out of fashion, or rendered useless in consequence of the security afforded by the British Government.

In the definition of the term "Raga", I have taken the liberty to differ from Gilchrist and Jones; the motives for which will, I hope, appear sufficiently cogent to have warranted the presumption. Some reasoning on harmony and melody will likewise be found, which I hope will not be unacceptable; but on impartial consideration found to possess some weight. The immense variety in time noticed in the original treatises, a great many of which are still practised, has led me to discuss this subject more largely than I should have done,

north; while they, I mean those of Nepal and Kashmir declared that they had no ancient music, but imagined that the notes of the *Gitagovinda* must exist, if anywhere, in one of the southern provinces, where the poet was born; from all this, I collect, that the art which flourished in India many centuries ago, has faded for want of due culture, though some scanty remnants of it may, perhaps, be preserved in the pastoral round-lays of Mathura on the loves and sports of the Indian Apollo." Sir William Jones, vol. 1, p. 440.

Sir William Jones, it seems, confined his search to that phoenix, a learned Pandit, who might likewise be a musician; but, I believe, such a person does not exist in India for reasons which shall be hereafter noticed.

had its number not been so limited in European practice, and the subject not appeared so important. All the species of composition have been noticed, with a short sketch of the distinguishing characters of each; and a brief account of the principal musicians, from the most ancient to the present time, is superadded.

INTRODUCTION

All arts and sciences have undoubtedly had very trivial and obscure beginnings, and the accounts given by historians of their inventors are generally to be considered as fabulous; for they certainly are the gradual productions of several, wrought up into a system after the lapse of considerable time and the confirmation of a variety of experiments. Nature is always gradual in her productions, and the length of time required to bring any thing to perfection is in proportion to the quality of that thing. The stately banyan tree (*ficus indica*) takes ages to develop its majesty, while the insignificant mushroom springs up in a few hours. With the human mind, it is observed to be the same as with other productions of nature; time and culture improve it, and the more the adventitious circumstances surrounding it are favourable, the more it flourishes.

"The invention of great arts and sciences have amongst all nations of antiquity been attributed to deities or men actuated by divine inspiration, except by the Hebrews, the only nation upon earth who had the knowledge of the true God. Indeed, there is an awe with which men of great minds, particularly such as exercise them for the benefit of mankind, inspire us, that it is no wonder they were regarded by the ancients as beings of a superior order." Men of limited command have it not in their power to diffuse their benevolence to an extensive circle; but when princes, or great statesmen and able generals condescend to employ their leisure in works which are conducive to the benefit, or alleviation of the cares, of society, they evince the natural goodness of their hearts, they gain the particular esteem of the people over whom they exercise control, and are regarded as men of a superior order.

All philologers are agreed, that music is anterior to language.

Burney³ says, "Vocal music is of such high antiquity, that its origin seems to have been coeval with mankind; at least the lengthened tones of pleasure and pain, of joy and affection, must long have preceded every other language, and music. The voice of passion wants but few articulations, and must have been nearly the same in all human creatures, differing only in gravity or acuteness according to age, sex, and organization, till the invention of words by particular convention, in different societies, weakened, and by degrees rendered it unintelligible. The primitive and instinctive language, or cry of nature, is still retained by animals, and universally understood; while our artificial tongues are known only to the small part of the globe, where, after being learned with great pains, they are spoken. 'We talk of love, and of hatred,' says Voltaire, 'in general terms, without being able to express the different degrees of those passions. It is the same with respect to pain and pleasure, of which there are such innumerable species. The shades and gradations of volition, repugnance or compulsion, are equally indistinct want of colours.' This censure should, however, be confined to written language; for though a word can be accurately expressed in writing, and pronounced but one way, yet the different tones of voice that can be given to it in the utterance are infinite. A mere negative or affirmative may even be uttered in such a manner as to convey ideas diametrically opposite to the original import of the word." From this it appears, that music, or at least variety in tone, is the soul of language, and without which no precise meaning can be attached to any particular word.

"If the art of music be so natural to man that vocal melody is practised wherever articulate sounds are used, there can be little reason for deducing the idea of music from the whistling of winds through the reeds that grew on the river Nile. And indeed, when we reflect with how easy a transition we may pass from the accents of speaking to diatonic sounds; when we observe how early children adapt the language of their amusements to measure and melody, however rude; when we consider how early and universally these practices take place—there is no avoiding the conclusion, that the idea of music is connatural to man, and implied in the original principles of his constitution."⁴ The Hindus attribute the invention of music to Mahadeva; but after making due allowances for superstition

³ *General History of Music from the Earliest Ages to the Present Period*, vol. I, p. 464.

⁴ *Encyclopaedia Britannica*, 9th Ed. Art. Music.

and ignorance, as well as for the innate pride of man, it seems unnecessary to argue this point any farther.

Every nation, how rude soever, has, we see, its music, and the degree of its refinement is in proportion to the civilization of its professors. She is yet in her cradle with the rude Indians of America, or the "hideous virgins of Congo." With the people of India, she may be said long to have left the puerile state, though perhaps still far from that of puberty, her progress towards maturity having been checked, and her constitution ruined and thrown into decay by the overwhelming and supercilious power of the Muhammadan government; while in Europe, and especially in the luxuriant soil of Italy, she sports in all the gaiety of youthful bloom and heavenly beauty. It is with music, as with painting, sculpture, statuary, architecture, and every other art or science, chiefly ornamental or amusing, that it flourishes best under steady and peaceful governments, which encourage them by their patronage. "Literature, arts, and refinements, were encouraged more early at the courts of the Roman pontiffs, than in any other country; and owing to that circumstance, it is, that the scale, the counter-point, the best melodies, the dramas, religious and secular, the chief graces and elegances of modern music, have derived their origin from Italy."

It is a very ancient observation that the "greatest masters in every profession and science always appear in the same period of time;" and P. Bossu and Juvenal do not give much credit for doubting "whether any influence of stars, any power of planets, or kindly aspect of the heavenly bodies, might not at times reach our globe, and impregnate some favourite race with a celestial spirit." He also sneers at the assertion of the supernatural conceptions and miraculous nursings of Hercules and Alexander, Orpheus, Homer, and Plato, Pindar, and the founders of the Roman and Persian empires, and attributes the cause to emulation. This latter principle, however, cannot exist without encouragement, which is the source of all emulation. Had Akbar, the Mughal Emperor, not encouraged and patronized genius, his court would not have been filled with the gems "Naoratan" (*nava ratna*—nine gems). Why is Italy considered as the school of music? Or why was she with regard to the rest of Europe what ancient Greece was to Rome?

The power of music on the human mind has always been acknowledged to be very great, as well as its general tendency towards the soft and amiable passions. Polibius, speaking of

the inhabitants of Cynete, Plato, with his opponent Aristotle, Theophrastus, and other ancient writers, were of this mind. In Arcadia, every man was required by law to learn music, to soften the ferocity of his manners; and her admirers of India have not been backward in their praises of it. Most Indians faithfully believe that ancient songsters of the period, when their government flourished, had power not only over human beings, and passions, but also over irrational animals and inanimate and insensible creatures. There are professors on record to whom the wild beasts listened with admiration, nay at the sound of whose voice rocks melted and whole rivers forgot to flow.

"I have been assured by a credible eye-witness," says Sir William Jones,⁵ "that two wild antelopes used often to come from the woods, to the place where the Nawab Siraj-ud-Doulah, entertained himself with concerts, and that they listened to the strain with an appearance of pleasure, till the Nawab in whose soul there was no music, shot one of them to display his archery; secondly, a learned man of this country told me that he had frequently seen the more venomous and malignant snakes leave their holes, upon hearing tunes on a flute, which, as he supposed, gave them peculiar delight; and thirdly, an intelligent Persian, who repeated his story again and again, permitted me to write it down from his lips, told me, he had more than once been present when a celebrated lutanist, Mirza Mohammad, surnamed Bulbul, was playing to a large company in a grove near Shiraz, where he distinctly saw the nightingales trying to vie with the musician, sometimes warbling on the trees, sometimes fluttering from branch to branch, as if they wished to approach the instrument whence the melody proceeded, and at length dropping on the ground in a kind of ecstasy, from which they were soon raised, he assured me, by a change of the mode."

Whatever poets or fabulists might have alleged in favour of music, and whatever extravatant praises the wildness of their heated imaginations, assisted by the dictates of a fertile genius, led them to pronounce, it is nevertheless certain that very few persons have been found in every age whose apathetic bosom did not feel the glow music is wont to inspire. The power of music anciently, it has been supposed, would, from the agree-

⁵ *On the Musical Modes of the Hindoos*, written in 1784, and since much enlarged by the him, in the *Asiatic Researches*, p. 415. See the next article.

able surprise, which must have been occasioned by its novelty, add much to the effect that could be looked for in later times ; indeed, some have supposed, it could not but be irresistible. With regard to Oriental music, although it has been generally celebrated by almost all scholars of the East, yet it seems to me very doubtful, whether any of those who have thus eulogised the subject fully comprehended its beauties.

The only way by which perfection in this can be attained is by studying the original works, and consulting the best living performers, both vocal and instrumental ; and few persons have inclination, leisure, and opportunities sufficient for an undertaking in itself so complicated, and rendered more so from the want of perspicuous definitions. Indeed, without the assistance of learned Indians, the search would be entirely fruitless. The theory of music is so little discussed at present, that few even of the best performers have the least knowledge of any thing but the practical part, in which to their credit it must be acknowledged they excel. The reason of which seems to be, that most treatises on Indian music are written in the mannar of "Tartini on Harmony," which men of erudition have lamented was not committed "in a style of greater perspicuity."

Notwithstanding what men of great learning and taste have alleged in favour of Oriental music, persons whose authority should be venerable, there are many who treat it with derision ; some that pretend to be connoisseurs, but upon whose judgment I shall leave others to offer their opinion, and will observe in a transient manner, that the only reasoning they have to allege is to remark with a smile that it is Indian music, and not consistent with their natural taste, without satisfying us that their taste is of the most refined nature.

There is a note in Wilson's translation of the *Megha Duta* on this passage :

"Not e'en the vilest, when a falling friend
Solicits help it once was his to lend,"

which I cannot help transcribing.

"The Hindus have been the object of much idle panegyric, and equally idle detraction ; some writers have invested them with every amiable attribute, and they have been deprived by others of the common virtues of humanity. Amongst the excellencies denied to them, gratitude has been always particularized, and there are many of the European residents of India, who scarcely imagine that the people of the country ever heard of such a sentiment. To them, and to all detractors on this head,

the above verse is a satisfactory reply ; and that no doubt of its tenor may remain, I add the literal translation of the original passage, "Not even a low man, when laid hold of for support by a friend, will turn away his face with forgetfulness of former kindness ; how therefore should the exalted act thus ?"

If by Indian music is meant that melody of confusion and noise which consists of drums of different sorts, and perhaps a fife—if the assertion be made by such as have heard these only, I admit the assertion in its full extent ; but if it be so asserted of all Indian music, or of all the beauties which it possesses or is susceptible of, I deny the charge. The prepossession might rise from one or more of the following causes : first, ignorance, in which I include the not having had opportunities of hearing the best performers ; secondly, natural prepossession against Indian music ; thirdly, inattention to its beauties from the second motive or otherwise ; fourthly, incapacity of comprehension. It is probably not infrequent that all these causes concur to produce the effect.

It is certainly not rational in a man to praise or decry any thing before he is perfectly acquainted with its various excellencies or imperfections. There are many things in nature which might appear impossible to a superficial observer of her works—there are likewise several mechanical and philosophical contrivances which present a similar view to the uninitiated. Who would have thought that instinct could lead an irrational animal so far as almost to approach to sense, before proper attention was paid to the various devices and arts employed by different animals ? Who should have credited the wonderful effects, of gunpowder, which obtained for the Spaniards the appellation of the "mighty thunders" in the wars with the Incas so late as the middle of the fourteenth century ? That fire might be literally brought down from heaven was considered a miracle before Franklin's time, and such a thing as the fulminating silver was not dreamed of before the invention of it by Brugnatelli. What surprising and stupendous effects have of late years been produced by the action of so simple an agent as steam ; and to what variety of purposes has it been directed by the ingenuity of man ! How it would have rejoiced Captain Savery to have beheld steam, acting as it were from its own impulse and consciousness, resembling that of a reasonable being !

We can easily see how ignorance or incapacity might lead a person to wrong conclusions, yet we do not consider whether those persons who decry Indian music have had opportunities

of hearing it to the best advantage ; whether, supposing they had, they were at the time divested of all prejudices against it, and were disposed to judge impartially ; whether they possessed the requisite capacity to comprehend its beauties.

Burney, in his preface to his *General History of Music*,⁶ from the earliest ages to the present period, very justly observes, that "to love such music as our ears are accustomed to is an instinct so generally subsisting in our nature, that it appears less wonderful it should have been in the highest estimation at all times, and in every place, than that it should hitherto never have had its progressive improvements and revolutions." It is perhaps owing to this general want of acquaintance with it, that Oriental music is not so much esteemed as perhaps its merit deserves. Although I have met with some European ladies who eagerly desired to possess a copy of an Indian song or air, yet it seemed to me that they esteemed it more as a relic of curiosity, perhaps to be sent home, than for its intrinsic worth in their eyes.

The author of "An Inquiry into the Life and writings of Homer" very justly observes, that "we are born but with narrow capacities ; our minds are not able to master two sets of manners or comprehend with facility different ways of life. Our company, education and circumstances make deep impressions, and form us into a character, of which we can hardly divest ourselves afterwards. The manners, not only of the age and nation in which we live, but of our city and family, stick closely to us and betray us at every turn when we try to dissemble, and would pass for foreigners. In a similar manner, unless we are perfectly well acquainted with the manners and customs, and mode of life prevalent amongst a nation, and at the very juncture of time which the poet describes, it is not possible to feel the effect intended to be conveyed."

Various are the opinions which the Indians entertain of music with regard to its lawfulness or otherwise. The Hindus are unanimous in their praises of it, and extol it as one of the sweetest enjoyments of life, in which the gods are praised with due sublimity, kings and princes have their benevolent and heroic actions recited in the most suitable manner, the affluent enjoy its beauties without reproach, the needy by its aid forget their misery, the unfortunate finds relief by giving vent to his sorrow in song, the lover pays the most gratifying compliment

⁶ Published in 1776.

to his mistress, and the coy maiden without a blush describes the ardour of her passion.

The Muhammadan theologians, however, disagree from them and with each other. The more severe of them prohibit the use of it altogether as irreligious and profane ; while others are somewhat more indulgent, and permit it with certain restrictions. A few, convinced of its excellence, but dreading the censure of casuists, have prudently preferred silence. Some have considered it as exhilarating the spirits, and others, perhaps with more reason, declare it to be an incentive to the bent of the inclination, and consequently possessing the property of producing both good and evil. That moral writer Shaikh Sadi says : *beguyam sama ai biradar keh chist āgar mustami rā biranam keh kist.*

Music is either vocal or instrumental. The former is everywhere acknowledged to be superior to the latter. It is not in the power of man to form an artificial instrument so very delicate and beautiful in tone, and possessing all the pliability of a truly good voice.

When I speak of the beauties of Indian music, I would have it understood, that I mean its intrinsic and real beauties, uncircumscribed in its acceptation to any individual branch of it. Although nature might not perhaps have bestowed sufficient ingenuity on the people of India, which might enable them to rival other nations in the nicety of their instrument, (or what appears to me a more attributable cause—a want of patronage from the distracted state of the country and depravity of the times), she has, however, been sufficiently indulgent to them in their natural organs. The names Baiju, Nayak Gopal, and Tansen will never be forgotten in the annals of Indian music ; and time will show whether any of the disciples of the late Shori Mian will ever rival him. The above observation on the musical instruments of India should only be applied to the present times, for we can offer no opinion as to the care bestowed on their manufacture during the flourishing state of the empire. With respect to the voice, there are some in existence whose singing does them great credit, and I have myself had the pleasure of hearing a few both males and females who richly deserve this praise.

It is allowed that 'some compositions contain sentences so pithy, delivered in such beautiful poetry, that they do not at all stand in need of music to set them off to advantage ; while there are sometimes such happy effusions of the musician's imagination that they speak for themselves ; nor could all the fire

of the poet or the persuasion of the rhetorician add a single grace to those they already possess.' The people of India are sensible of this power of music, and have sometimes demonstrated it in their melodies, which if considered in a musical view are really elegant, and engage all our attention; but when we come to examine the sentiment which has been delivered in so delicate a strain, and which we fancy will be in accordance with the beauty of the melody, we find ourselves sadly disappointed, for they contain odd sentences awkwardly put together. I shall explain how this comes to pass.

The ancient musicians of India were also generally poets and men of erudition, and sung their own compositions; in fact, music and poetry have always gone hand in hand, and as the Egyptian priests, by means of their hieroglyphics, reserved the knowledge of their sciences exclusively to themselves, so the ancient Brahmins of this country threatened with excommunication any of their tribe who should presume to apostatise and betray the sacred writings or *Sastras* to any but members of the elect, whose mouths only were esteemed sufficiently holy to utter words so sacred; indeed, the innate pride of man would induce them to keep that to themselves which was the sole cause of all the abject deference and almost adoration paid to Brahmins by all the other tribes. On the other hand, none of the inferior tribes could presume to wish to acquire a knowledge of the sacred writings, as it would be reckoned impious to do so. It was thus that the ancients sung their own composition; but in progress of time, and especially under the Muhammadan princes, when music became a distinct trade, (and all whose imaginations were fruitful for musical composition were not likewise blessed with talent for poetry), the musician, relying on the strength of his own abilities in music, and fancying himself a poet of course, scorned to set melody to the poetry of others. The consequence has been what I have noticed in the preceding paragraph; but notwithstanding this disadvantage, they have gained the palm from competitors, who as poets might claim superiority, whilst the melody of the others has preserved its rank for ages.

The history of the world, and of the rise and decline of empires, the biography of eminent men, and the account of the invention and progress of arts and sciences, furnish us with one melancholy and common moral, that nothing sublunary is stable. How trivial and insignificant were the beginnings of nations, who in time grew powerful, and became the terror of their neighbours,

or of the world! How different the picture of their flourishing state from that of their decline and fall; even to the time when men inquire of each other, where was Thebes, or Palibothra situated!

The history of music, in common with that of other arts and sciences, furnishes us with similar instruction. Its first origin seems to have been to convey the idea of our passions to others. In progress of time, when language arrived to a certain degree of intelligibility, its use began to be restricted to the worship of the Supreme Being. It was afterwards extended to the commemoration of great events, the celebration of the praises of chieftains and heroes, and lastly to the alleviation of the cares of society, in which the enumeration of the joys of love holds a distinguished place. In India music arrived at its greatest height during the flourishing period of the Indian monarchs and princes, just a little before the Muhammadan conquest, and its subsequent depravity and decline since then, closed the scene with the usual catastrophe.

Music has always been highly appreciated, especially when its charms have not been prostituted to add to the allurements of licentious poetry. Hence it is that after it had been methodised, the greatest men in this country in ancient days admired it, and patronised its professors; till in course of time, these becoming licentious, cast such a stigma on the science, that men of honour disdained to be numbered amongst its professors. At present (1834) most Indian performers of this noble science are the most immortal set of them on earth, and the term is another word for all that is abominable, synonymous with that of the most abandoned and profligate exercises under the sun. The later musicians of Greece and Rome were not better; indeed the parallel will admit of being drawn through the whole latitude.

The author of "An Inquiry into the Life and Writings of Homer," treating of bards of the age of that poet, says, "It was indeed no life of wealth or power, but of great ease and much honour. The *Aoidoi* were welcome to kings and courts; were necessary at feasts and sacrifices; and were highly revered by the people." The ancient troubadours of Provence were likewise all musicians.⁷ Their subsequent depravity is well-known.

The common opinion in India is, that to be a great musician, a man must live retired from the world like a *Yogi*. This

⁷ *Todos o los mas cavalleros andantes de la edad passada eran grandes Trobadores y grandes musicos.* Part I, lib. iii, *Don Quixote*.

opinion is influenced by a consideration of the practices of the greatest professors of antiquity, and is not perhaps without some foundation. We know that some of the greatest poets used to retire to their favourite romantic and wildly beautiful spots, the most attracting parts of which they copied from nature, and adopted as the foundation of their enchanting scenes. The aid the painter derives from them is evident. It is not only the poet and the painter, however, that such delightful places befriend, the genius of music likewise inhabits them, and in a special manner patronises her votaries there. This opinion was also common with the Greeks, as will appear from a passage quoted from Plato by Burney; "The grasshopper sings all the summer without food, like those men who, dedicating themselves to the muses, forget the common concerns of life."

The paucity of men of genius has been one reason for the estimation in which they were held. This scarcity has been universally acknowledged. Sir William Temple says, "Of all the numbers of mankind that live within the compass of a thousand years, for one man that is born capable of making a great poet, there may be a thousand born capable of making great generals, or ministers of State, as the most renowned in story."

The musicians of this country of old, who adopted this austere method of living, concerning themselves little about the luxuries and vanities of the world, would not be bribed to display their talents in public as hired professors. No gifts or grants were considered by them as worth accepting, as they cared for nothing. Princes and great men of taste therefore found themselves under the necessity of courting their friendship, and of accepting the fruit of their genius as a favour, for which they possessed no other means of repaying them but with honour and kind treatment. Their tribe likewise screened them from all sacrilegious violence, and insured respect. The religious sentiments of the Indians, who considered these persons as voluntary exiles, who had renounced the world, and dedicated themselves to the worship of the gods, added some weight to the admiration they commanded; and the ease and independence enjoyed by such men would spur the desire of its acquisition in others.

The consideration obtained by these men, in time, induced several of an avaricious disposition to engage as pupils, and after acquiring some knowledge of the art, to set up for themselves; but the sordidness of their views was soon discovered. They, however, still continued to maintain their ground, till

the country became overstocked with professors, who prostituted their abilities for a mere trifle ; and lastly, considering themselves as ministers of pleasure, and seeing that it answered their avaricious views, even engaged in other traffic not at all honourable to a man of any profession, and they might have said, with the Provençal minstrel of the 12th and 13th century—

*I from lovers tokens bear,
I can flow'ry chaplets weave,
Amorous belts can well prepare,
And with courteous speech deceive.*

They were become like the minstrels of England in the reign of Edward II, when it was found necessary in 1315 to restrain them by express laws.

Musicians of real merit, however, continued to meet with due honour and patronage till the reign of Mohammad Shah, who is considered the most luxurious of the sovereigns of Delhi, and the splendour of whose court could not be maintained without expert musicians. After the reign of this monarch, his successors had neither tranquillity nor leisure sufficient for such amusements, and became engaged in sports of a quite different nature, replete with dismal reflections.

Carey, in the preface to his Sanskrit Grammar,⁸ supposes the Egyptians to have been a colony from India. The reasons stated by that gentleman appear very plausible, which may be consulted by the curious readers. Bigland⁹ treating on the difference of castes, says, "This regulation has nowhere been found in any country of note, ancient or modern, except Egypt and India, which has caused many to suppose that the inhabitants of India were originally a colony from Egypt, or that the Egyptians were a colony from India." And again,¹⁰ "These distinctions were sanctioned by religion, and interwoven into its very essence in Egypt as well as in India. In this the Egyptian priests and the Brahmins of India have exactly hit the same mark and met with equal success."

Although a similarity in the music of the two countries would not have much weight in hazarding such an opinion, yet, added to other resemblances, and to the conjectures of such respectable authorities, it will perhaps not be considered out of

⁸ Serampore, 1820,

⁹ *Letters on the Study and Use of Ancient and Modern History*, p 67.

¹⁰ *Ibid.* p. 69

place that I have pointed out all the conformity which appeared to me to subsist between the two.

Every person who reads the history of ancient music must be struck with the vast laborious researches made in that branch of science, and cannot but admire the abilities and patience of the authors. But it is a matter of regret that their labours have more generally ended in obscurity, doubt, and conjecture than in ascertaining the desired point. This, however, has been the case with almost all disputed points, of great antiquity, and must perhaps for ever remain so for want of authentic documents, which can never be produced by either party; for none could have existed previous to the invention of letters and most of what was since committed to writing has been destroyed by revolutions and time. There is, however, another difficulty particularly attending upon the history of music. This is a science which addresses itself exclusively to the ear, and before the invention of the modern method of committing an air to paper, all description of it in books must have been vague, and liable to great uncertainty. The hatred of the people of India to innovation has prompted them to preserve their ancient practice almost inviolable, and hence perhaps if a thorough knowledge of Indian music is acquired, and some similarity be found between it and that of the nations above noticed, there would perhaps be some hopes of unravelling the practice of those celebrated countries. That great part of ancient music is unintelligible is most generally allowed, and such as have endeavoured to elucidate them, have for the most part made but little progress for want of perspicuous definitions and living performers, who might assist in deciphering the theory.

If a comparison between the ancient music of Greece which was principally borrowed from the Egyptians, and that of India, might be hazarded, it would appear that great similarity exists between the two. The same rhythmical measure, the same subdivision of semitones into minor divisions, the same noisy¹¹

¹¹ Many ancient instruments were monotonous, and of little use but to mark the measure; such were the Cymbalum and the Systrum; and it was for this reason, perhaps, that the cymbals were called *Æera* by Petronius. But it would afford us no very favourable idea of the abilities of modern musicians, who would acquire so much parade and noise in keeping together. "The more time is beat", says Rousseau, "the less it is kept; and in general bad music and bad musicians stand most in need of such noisy assistance."—Burney's *History of Music*, vol. i, p. 75. With due deference to such authors, I beg to observe that no allowance seems to have been made for the different styles of music. The music now in use in Europe would certainly be despoiled

method of beating time not only with the hand, but also with instruments of percussion; melody without harmony, in its present acceptation; and the similarity of the effects said to have been produced by the music of the two nations. The Diatesaron or 4th of the Greeks was always fixed, while the intermediate sounds were mutable, which equally corresponds with the practice of India.

The Greeks divided their diatonic scale into two tetrachords, which were exactly similar to each other, *si ut re mi* and *mi fa sol la*, and the note *mi*, being that by which both were joined, was denominated the conjunctive tetrachord. The Sarengi or fiddle of India is always tuned in this manner, and not by 5ths, as is the practice in Europe, and the Greek method is allowed to be more correct in intonation and in some respects more simple.

If it were inquired whether the nation of Greece or India proceeded farther in the cultivation of music, the accounts we have of its state amongst the former, and the living examples at present found in the latter, aided by a review of its flourishing state under the Indian princes, would decide in favour of India. The use of a flute, with holes to produce melodies, was only discovered during the latter ages of Greece, as well as the performance on that instrument as a solo; both of which existed in India from time immemorial. It was the instrument on which Krishna played. The Greeks did not play solo, except on the trumpet, till the Pythic games were celebrated, when Sacadas of Argos is said to have been the first who distinguished himself by playing on the flute alone.¹²

Agalaus¹³ of Tegea won the crown which was proposed for a player upon stringed instruments without singing. This was so late as the 8th of Pythiad, 558 B.C., and seems to be the first instance of such a performance.

"The Greek scale at the time of Aristoxenus extended to two octaves, and was called *Systema perfectum, maximum, immutatum*." The Vina, one of the most ancient instruments of India, and on which the Narada Muni is said to have performed, extends to three octaves and a half.

"There was no instrument amongst the Greeks with necks

of all its beauty by such an accompaniment; but the ancient music was on the rhythmical principle, in which the greatest beauty consisted in marking the time distinctly. The same train of reasoning will account for the practice of India.

¹² Burney, vol. I. p. 82

¹³ *Ibid.*

or finger-board, so that they were not acquainted with the method of shortening strings in playing, so as to produce different sounds ; (so their melody must therefore have been confined to from four to ten sounds, as their Cithara had only that number of strings) ;" while here various musical instruments have existed which possessed these improvements, as will be shown when I come to treat of them respectively. They did not express the octave of any sound by the same character ; these have one common name for the same note in every octave.

"The dancers in Rome were called Saltatores from their frequent leaping and springing." This is all that is known of their dance ; but we have no account of their particular graces. "The dance of the Greeks was similar, and served as the model which their conquerors, the Romans, adopted. Amongst them this class of people were denominated Curetes." This description is evidently very defective, and gives us not very distinct or graceful idea of this amusement amongst them.

The dance, as it is now practised in India, is comparatively of a modern date. Music having been in more ancient times dedicated almost solely to religious purposes, the dance was likewise practised by persons actuated with religious zeal and and warlike enthusiasm, till they were subsequently prostituted by interested performers for the entertainment of the luxurious. Dances being accompanied with song, and the theme of the latter being changed from pious hymns to live ditties, the actions of the one were necessarily conformed to the words of the other ; and this in a short time could not fail, amongst so voluptuous a people as conquered the degenerate sons of India, to change into that effeminate and meretricious style in which it is at present. Indeed, the want of morals amongst its professors of both sexes is the primary cause of the present derogation of this elegant science amongst the Indians from its original dignity. If we consider, however, this branch of music in an abstract sense, without reverting to any tendency which it might have on the morals of the spectators, it cannot but be allowed that they are accompanied with much grace, and the *Bhava*, which regards gesticulations expressive of the poetry, is, by expert performers, such as would not disgrace a stage-player.

MUSIC OF INDIA

Music in India is termed "Sangit" from the Sanskrit, whence this as well as all terms connected with it are derived. There are various original treatises on this science, with translations of several in the Hindi and Persian. The most esteemed of these are the *Nadapurana*, *Ragarnava*, *Sabhavinod*, *Ragadarpan*, and the *Sangit Darpan*, and other works in the original Sanskrit, and short accounts in the works of Hakim Salamat-ulla Khan, and the *Tohfuht-ul Hind*, by Mirza Khan. The Indian authors divide *Sangit* into seven parts : 1. Sur-Adhyay which treats of the seven musical tones, with their sub-divisions ; 2. Rag-Adhyay, defines the melody ; 3. Tal-Adhyay, describes the measures, with the manner of beating time ; 4. Nrit-Adhyay, regards dancing ; 5. Arth-Adhyay, expatiates on the signification of the poetry sung ; 6. Bhav-Adhyay, confines itself to expression and gesture ; and 7. Hasta-Adhyay, instructs the method of performing on the several musical instruments.

The first three of these heads are more immediately connected with my design. Something will likewise be cursorily mentioned in the course of the work regarding the fifth and last heads. Those referring to dancing and its appropriate actions, I shall leave aside.

I shall not, however, confine myself to the method adopted in the original works on this subject, but shall treat of its various branches in the order in which they will naturally present themselves.

THE GAMUT

The Gamut in India is termed *Sargam*, which appellation is said to be derived from the four first notes of the scale, as our A B C is from the three first letters of the alphabet, or the word itself from the two with which the Greek letters begin. The number of tones is the same as in the modern music of Europe, but the sub-divisions are more in the manner of the ancient enharmonic genus of the Greeks. The difference in the sub-division of the tones which characterised the enharmonic, consisted in the notes of the chromatic genus being divided by the diesis or quarter tone.

To a person versed in the modern music of Europe, the

sub-divisions of semi-tones into minuter parts will appear incomprehensible, at least inasmuch as to be productive of any melody that would be pleasing to the ear. I shall forbear to say anything on my own authority, but shall quote a passage which I think appropriate.

Burney, in his general dissertation on the music of the ancients, treating of the Grecian enharmonic genus has this : "How this *quarter tone* could be managed, so as to be rendered pleasing, still remains a mystery ; yet the difficulty of splitting a semi-tone into two halves or even dividing it into more minute intervals, is less, perhaps, than has been imagined. When it is practised by a capital singer or a good performer on the violin or hautbois, at a pause, how wide it seems !"

T. Moore, in his translation of the Ode of Anacreon has the following note on these lines :

And while the harp impassioned flings
Tuneful rapture from the strings. (XLIII).

"If one of their modes was a progression by quarter tones, which, we are told, was the nature of the enharmonic scale, simplicity was by no means the characteristic of their melody ; for this is a nicety of progression, of which modern music is not susceptible."¹⁴

That such sub-divisions exist in Indian music is certain, but it must be left to time, and more intimate acquaintance with the science, to determine whether it has any claim to the eulogium bestowed by this gentleman on the enharmonic of the Greeks.

The names of the notes are : 1. Sadaj or Kharaj ; Rekhav ; 3. Gandhar ; 4. Madhyam ; 5. Pancham ; 6. Dhaivat, and 7. Nikhad. In solfa-ing, however, the first syllable only of each is mentioned—*sa, re* or *ri, ga, ma, pa, dha, ni*. The *Sadaj* or *Kharaj* is called *sa*, on account of its being likewise denominated *sur*, or the fundamental note, by way of pre-eminence.

I do not recollect that any of those who have written on Indian music has informed the public what system has been adhered to by him ; that is, which note of the *Sargam* has been made to correspond with which of our gamut. It seems to me to be a matter of some consequence to determine this point, for the benefit of those who might wish to take the comparison.

As the number of notes is the same in both cases, the only

¹⁴ Barbiton : *Ancient Music*.

thing to be determined is, which is to correspond to the first of their scale, or *Sadaj* or *Kharaj*. Sir William Jones¹⁵ makes the *Kharaj* to correspond to A; but in this it appears to me he is guided more by alphabetical arrangement of letters than by any connection it may have with musical arrangement.

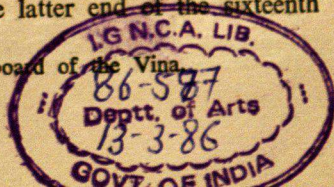
If the *Kharaj* is tuned *UT* or *C*, it seems to me to be more systematic, it being the key-note of the natural scale.

The musicians of India never appear to have had any determined pitch by which their instruments were regulated, each person tuning his own to a certain height, adapted by guess, to the power of the instrument and quality of the strings, the capacity of the voice intended to be accompanied, and other adventitious circumstances. From this it may be observed that it is immaterial which note is designated by which letter, but it seems to me more systematic that some such definition be made.

The authors of the East, being desirous of tracing every thing to its source, in the want of authentic history, supply its place by fable. In the instance of the origin (*utpanna*) of the gamut, they say, that the various sounds of which it is composed are derived from the natural sounds or calls of various animals. The *Kharaj*, they assert, is in imitation of the call of the peacock; the *Rekhab*, of the bird called papiha; the *Gandhar*, of the lowing of a sheep; *Madhyam* from the call of the bird named Culang; *Pancham*, Koel; *Dhaivat*, horse; and *Nikhad*, elephant. How far this opinion can be maintained, I leave the reader to determine. I was not aware, before I got a sight of Indian treatises on music, that the lowing of sheep, the neighing of horses, or the call of the elephant, could be construed into musical sounds.

It will be allowed that the Hindus have made no despicable advances in music, when it is known that they have seven distinct names for notes which compose their gamut. Guido of Arezzo in Tuscany, a monk of the order of St. Benedict, is allowed to be the inventor of the gamut as it is adopted in Europe, although some dispute this point. The date of this invention is about the year 1022. The syllables ascribed to him are only six in number, taken from the first syllables of the hymn of St. John. "Ut queont laxis," the major seventh being then considered merely as a note of grace, and not essential to the scale; and it was not till about the latter end of the sixteenth

¹⁵ See his delineation of the finger-board of the Vina.



century that the last *si* was invented by Le Maire, a singing-master of Paris.¹⁶

Solmization, however, in various parts of Europe, still continues to be performed by the tetrachord, as was the practice in Greece, adapting only the Guidonian terms in lieu of the Grecian. In England, the syllables *mi*, *fa*, *sol*, *la*, only were used, so that the octave of *mi*, was *la*, till the eighteenth century, when the whole of the hexachord was introduced by Pepusch.

The notes of an octave are divided into twenty-two minor sub-divisions, instead of the twelve semi-tones, as is done with us. These are called *Srutis*, (microtonal intervals) and each of them has a distinct name assigned to it, as is specified in the following :

The note Kharaj comprises the following *Srutis*:—Butra (?), Kumudvati, Mandrika and Chhandovati. The comprising *Srutis* of Rikhav are Dayavati, Ranjani, Raktika and Sivi (?). Gandhar : Krodhi. Madhyam : Bajra, Prasarini, Priti, Marjani (? Manjari) and Kshati (? Kshiti). Pancham :—Rikta (? Rakta), Sidpani (? Sandipini), Alapani and Mandati (? Madanti). Dhaivat :—Rohini and Ramya, Nikhad :—Ugra, Jubhanka (?)¹⁷

Here it must be observed that the intervals between the first and second, fourth and fifth, and fifth and sixth notes of the

¹⁶ *Sa ri* &c. Three of which syllables are, by a singular concurrence, exactly, though not in the same places, with three of those invented by David Mostare, as a substitute for the troublesome gamut used in his time, and which he arranges thus :

Bo, ce, di, ga, lo, ma, ni.—Sir William Jones, vol. i, p. 426.

¹⁷ The correct version of the 22 *Srutis* are as follows :—

Sadaj—1. Tivra, 2. Kumudwati, 3. Manda and 4. Chhandobati. Rishava (Suddha)—5. Dayavati, 6. Ranjani, 7. Raktika, Gandhara (Suddha)—8. Raudri and 9. Krodhi. Madhyama (Suddha)—10. Bajrika, 11. Prasarini, 12. Priti, 13. Manjari, Panchama (*Achala* or fixed)—14. Kshiti, 15. Rakta, 16. Sandipini and 17. Alapini. Dhaivata (Suddha)—18. Madanti, 19. Rohini and 20. Ramya. Nishad (Suddha)—21. Ugra and 22. Kshovini. These 22 *Srutis*, when placed one after the other, the seven Suddha Svaras will fall on the 1st, 5th, 8th, 10th, 14th, 18th and 21st *Srutis* as illustrated above. All the 12 notes of Indian Music, viz., seven Suddha (sharp) and five Vikrita (flat) can be placed on the 22 *Srutis* as is shown in the following : Suddha Swara Sadaja or Sa—1. Tivra, 2. Kumudvati, Vikrita Swara Komal Ri—3. Manda, 4. Chhandobati. Suddha Ri—5. Dayabati, 6. Ranjanj, Vikrita Swara Komal Ga—7. Raktika, Suddha Ga—7. Raudri, 9. Krodhi, Suddha Ma—10. Bajrika, 11. Prasarini, Vikrita Swara Tivra Ma—12. Priti, 13. Manjari, Suddha Pancham—14. Kshiti, 15. Rakta, Vikrita Swara Komal Dha—16. Sandipini, 17. Alapini, Suddha Dha—18. Madanti, 19. Rohini, Vikrita Swara Komal Ni—20. Ramya, Suddha Ni—21. Ugra and 22. Kshovini. *Vide The Music of India*, S. Bandopadhyaya, pp. 6—12.—Ed.

Octave are divided each into four parts; those between the second and third and sixth and seventh, each into three parts, and those between the third and fourth, and seventh and eighth, which with us are reckoned semitones, each into two parts.

TIME

Time in music signifies the measure by which the melody is regulated, and without which there is no music. The importance of this branch of the science is so generally acknowledged, that it is superfluous to expatiate on its merits. I shall not here insist on the different measures in European practice, as it must be understood by all who have any knowledge of music and to those who are not initiated in that science, it is not my object to enter into any explanation.

A great difference prevails between the music of Europe and that of the Oriental nations in respect to time, in which branch it resembles more the rhythm of the Greeks, and other ancient nations, than the measures peculiar to the modern music of Europe. To all those who are acquainted with the principles of ancient music it will be unnecessary to observe that this rhythm was no other than the poetical feet which formed the basis of their musical measure.

From the certain knowledge of the rhythm of the ancients and the similarity observed in the practices of the people of India, Persia, and other Oriental countries, it inclines one to the opinion that the rhythmical measure is the lawful offspring of nature, found in all parts of the world, which existed much prior to the birth of her younger sister, the modern musical measure.

Much has been said by writers against the use of rhythm, as it confines the melody to certain measures; but I question whether there can be any melody without restrictions of that nature, be that the ancient rhythmical, or the present musical measure. When the great variety of poetical feet in the Greek and Sanskrit languages, as well as in those derived from the latter, is taken into consideration, it seems doubtful, whether the one would not even allow more variety than the other. The Hebrew is acknowledged to be a harsh language and unfavourable to music, from the paucity of vowels and abundance of consonants; the same is likewise applicable to the Arabic; the Sanskrit has sixteen vowels, and the language is sonorous beyond doubt. This should perhaps be one reason for its being particularly adapted for music.

On the contrary, authors have not been wanting who have defended it, perhaps with more zeal than the subject would freely admit. Amongst others, Isaac Vossius is of opinion, that "since the discontinuance of the use of rhythm, and the adoption of the modern musical measure, musicians have lost that power over the passions which the ancients are said to have possessed." I mention this fact only in a transient manner, and leave it on his authority for the decision of others ; but I must confess, that I can by no means agree with him when he ascribes this power to rhythm unassisted by melody.

Sir William Jones¹⁸ seems to have more reasonably assigned the cause of the power of the ancient musicians. His words are : "It is in this view only that we must consider the music of the ancient Greeks, or attempt to account for its amazing effects which we find related by the greatest historians and philosophers ; it was wholly passionate or descriptive, and so closely united to poetry, that it never obstructed, but always increased, its influence ; whereas our boasted harmony, with all its fine accords and numerous parts, paints nothing, expresses nothing, says nothing to the heart, and consequently can only give more or less pleasure to one of our senses ; and no reasonable man will seriously prefer a transitory pleasure, which must soon end in satiety, or even in disgust, to a delight of the soul, being always interesting, always transporting." However, to give all the merit to melody, and deny that rhythm has any share in aiding the effects produced by melody in exciting the passions, cannot be consonant to sound reasoning, as the very idea of the necessity of some sort of measure by which the melody might be regulated is repugnant to it. How different would epic poetry sound if written in the measure peculiar to anacreontic odes, or *vice versa* ? Metre is allowed to have this effect in poetry, and why not in music ? It is very well known that a mere transposition of key, without a change in the time, has very little power on the spirits of the hearer.

It has also been alleged in defence of rhythm, that "a melody of even very ordinary merit, in which the time is distinctly and accurately marked, is more capable of pleasing and giving satisfaction generally than a more scientific and laboured composition that is deficient in this respect." Many of our songs will prove this assertion.

From the strict regard paid by the ancients to their long

¹⁸ *Essay on the Arts commonly called Imitative*, inserted in his Works, vol. iv. p. 556.

and short syllables, Tartini supposes, "they could not have prolonged any note beyond the time allowed to the syllable, and from this cause a fine voice would be unable to display its powers by passing rapidly from syllable to syllable to prevent the loss of time." How far this may hold good with respect to the music of the Greeks, we possess no existing means of judging; but with regard to Oriental music, this is not the case. For in this respect, there is more liberty allowed than our modern system of time will permit, as I shall endeavour to demonstrate.

The peculiar nature of the melody of Indian music not only permits but enjoins the singer, if he has the least pretension to excel in it, not to sing a song throughout more than once in its naked form; but on its repetition, which is a natural consequence, occasioned by the brevity of the pieces in general, to break off sometimes at the conclusion, at other times at the commencement, middle or any certain part of a measure, and fall into a rhapsodical embellishment called *Alap*, and after going through a variety of *ad libitum* passages, rejoin the melody with as much grace as if it had never been disunited, the musical accompaniment all the while keeping time. These passages are not reckoned essential to the melody, but are considered only as grace notes, introduced according to the fancy of the singer, where the only limitations by which the performer is bound are the notes peculiar to that particular melody, and a strict regard to time. No other rules exist for them, and if measured with the opinion of Burney,¹⁹ they appear to be in the right for not confining them to certain forms.

It will perhaps be inquired how in such cases strict adherence to time can be maintained. The reply is, that when these flights are more lengthened than a single apogiatura, the *ad libitum* movement runs through the full time of a whole measure, or a certain number of measures, reckoning from the instant of its adoption to that when it is dropped, taking up the measure of the rhythm at the same foot where it was dropped, or if these passages require more or less time than the complement of the measure requires, allowance is made for it in rejoining the melody.

A great number of pieces are in dignified prose, of an elevated strain, peculiar to the Sanskrit and the languages derived from it. These are not strictly confined to poetical feet and

¹⁹ Writing down grace is like recording the nonsense and impertinence of conversation, which, bad at first, is rendered more and more insipid and absurd as the times, manners, and occasions which produced it become more distant.—*General History of Music*, Vol. ii, p. 151, note u.

admit of much variety. In compositions of this nature, two or more notes are frequently allotted to one syllable, and they resemble more the style of the modern musical measure than the generality of poetical compositions. These pieces, and indeed all those songs called Dhrupads and Kheyals, as well as those of some other species, are commonly in the *Vraja Bhakha*, a language, spoken at *Vraja* and in the district of Khairabad.

The *Vraja Bhasa* is peculiar to the Hindus, and although an extremely elegant and sonorous language, bearing the greatest resemblance of any to the Sanskrit, is nevertheless not so generally understood as the Urdu. It appears, however, to be far superior for poetical compositions and there certainly are more numerous works in its possessing genuine poetical beauties than in the other.

I have not seen any account of the origin of the present musical measure of Europe, and am led to believe that it must have had its rise from the following cause. The primitive fathers of the Christian churches being desirous of admitting music in their divine service, in imitation of the Apostles, the Hebrews, and all other nations, were however unwilling to admit the melodies then in use amongst pagans as profane. The rhythmical measure also was objected to, as being too light and lively, and the distinction of poetical feet being laid aside, all notes were rendered of the same length. When music began afterwards to be cultivated for the stage and the cabinet, the insipidity of music composed of notes of equal length was soon felt, and the ancient metrical measure being out of favour, while the adoption of some sort of measure was found necessary, appears to be the most plausible reason for the invention of the measure now in use throughout Europe.

Burney, in his *General History of Music*, has the following paragraph, page 82: "Tartini has deduced all measure from the proportions of the octave and its fifth; 'common time, or measure,' says he, 'arises from that octave, which is as 1: 2; triple time arises from the fifth, which is as 2: 3'. 'These' adds he, 'are the utmost limits within which we can hope to find any practicable proportions for melody'. Indeed, many have attempted to introduce other kinds of measure, which, instead of good effects, have produced nothing but the greatest confusion, and this must always be the case. Music has been composed of five equal notes in a bar, but no musician has yet been found that is able to execute it." The authorities of Tartini and Burney are very respectable, yet we may satisfy ourselves every

day that there is beautiful melody in India, comprising seven and other unequal number of notes in a measure, and that they have musicians in abundance that are able to execute it. The above deduction itself of Tartini remains yet to be proved, before we give it our unqualified assent.

From all that has been discussed above, a question naturally arises, namely, which has the advantage—the ancient rhythmical or the modern musical measure? This appears to be a point difficult to decide, and will perhaps not be finally settled until the musicians of Europe shall have learned to play the music of India in unequal number of notes. In the meantime, perhaps, if we steer a middle course, and allow each its merit, we shall not be far from the truth. The rhythmical measure seems to have been quite adapted to the language of the Greeks, which admitted of such variety in the metrical feet, and as the Sanskrit is known to bear a striking resemblance to it in this respect, the use of it may be allowed to be equally advantageous in melodies of that language, and those derived from it, many of the poetical feet of which could not be adapted to the modern melody of Europe.

The time table in Europe was first formed in the eleventh century. Magister Franco, believed to be a native of Cologne, is by some allowed the honour of this invention, although others suppose him only to have improved on the principles of his predecessors. He is, however, acknowledged to have invented the term *minim*; as only the long, breve, and semi-breve were known about that time. Although six different characters for time are generally described in modern time tables, yet no more than four were known till several centuries after the time of Franco.

There are four sorts of characters for time used by the musicians of India—the *Undrut*, (*Vilamvat*), the *Drut*, (quick) *Loghu*, and the *Guru*, with marks, which serve as our point to lengthen the preceding note half its value. They reckon a fifth, *Plut*, but that I conceive is not a distinct character.

It is certainly very creditable to the knowledge of music in India that characters of such different values have subsisted amongst them. The ancient Greeks seem to have had only two, the long and the short, which served to mark the measure both of poetry and music, and in the *canto fermo* notes of equal value only are found.

Time, in the acceptation it has in music, is called *Tala*²⁰.

²⁰ The origin of this word is said to be from *Tand* (*Tandava*) the dance of Mahadeva, and *Lasya*, that of his wife Parvati, the first letters of which form the word *Tala*.

They reckon an immense variety of these, but such as are now practised are limited to ninety-two. The aggregate quantity or value,²¹ forms one complete measure, but in beating, the commencement of every note given there is struck. The syllables corresponding with certain number of the strokes of the *Tala*, from its commencement, *Uchchar*, are called *Paran*, the last of which in the measure is termed *Sam*, which is always on an accented syllable, and is the principle note in the measure. In this respect, *Sam* is equivalent to the most emphatic parts of our music denominated accented parts.

HARMONY AND MELODY

Harmony, in the present acceptation of the word, is a plant whose native soil is Europe, whence it has been transplanted to some other countries; but all the native culture of music has not been able to make it grow spontaneously in any other part of the world as in its indigenous soil and climate. Whatever else it is found, it is exotic. The only harmony which Indian music generally admits of, and indeed requires, if it can be called harmony, is a continuation of its key note, in which respect it resembles very much the Scotch pastorals, or the instrument accompanies the voice in unison, as was the practice in Europe, until towards the end of St. Lewis's reign in the thirteenth century.

Many discussions have taken place amongst the learned on the merits of harmony. Rousseau and some other authors seem to be of opinion that music is not really improved by the use of harmony. The former produces various arguments to prove that it is a barbarous and Gothic invention. All our reasoning, however, cannot lead us to subscribe to the truth of this great author's assertion when we hear the harmony of a piece judiciously selected, and in which the melody is not overpowered; in short, harmony by which melody is adorned, is not overloaded.

Burney, in a note,²² says: "There is a fashion, we find, not only in melody, but also in harmony; modern ears are best pleased with Ptolomy's arrangement, though Doni tells us that in the last (18th) century, the diapason of Didymus was most in vogue.

"Tartini has asserted, that melody is the offspring of har-

²¹ I use the word "Value" not in the double sense ascribed to it by D' Alembert, but simply mean its quantity of duration.

²² *General History of Music*, Vol. ii. p. 459.

mony as being deduced from it. I cannot presume to dispute so great an authority, but I would only beg to question, whether melody or harmony was first practised in the world. Every unprejudiced person will, I believe, coincide with me, that although melody can certainly be deduced from harmony, yet the former is the elder sister by many a thousand year. Harmony and melody are not like music and language; there is not the same relation between them."

"Notwithstanding the dependence of melody upon harmony, and the sensible influence which the latter may exert upon the former, we must not however from thence conclude, with some celebrated musicians, that the effects of harmony are preferable to those of melody. Experience proves the contrary.²³

It is not in my power to decide a point on which the learned are divided in their opinion. I shall only offer a few obvious remarks, which must naturally strike every person who bestows any degree of attention on the subject.

Many pieces of music, in parts, even by the greatest masters, which are universally admired, would sound quite insipid if divested of that harmony which animates them. This at once decides the merit of harmony, although it may likewise add some weight to the opinion which some entertain, that the modern melody has not the merit of the ancient, and that harmony is used with the view of compensating for its poverty and diverting the attention of the audience from perceiving the barrenness of genius.

It will be easily allowed that the beauties of a piece of melody are not so perceptible when sung with accompaniment in parts, as when it is performed as a solo. Burney has some very appropriate sentences, which I beg leave to transcribe.

"Upon the whole, therefore, it seems demonstrable that harmony like ours was never practised by the ancients; however I have endeavoured to show, that the stripping their music of counterpoint does not take from it the power of pleasing, or of producing great effects; and in modern times if a Farinelli, a Gizziello, or a Cafarelli, had sung their airs wholly without accompaniment, they would, perhaps, have been listened to but with still more pleasure. Indeed, the closes of great singers, made wholly without accompaniment, are more attended to than all the contrivance of complicated parts, in the course of the airs which they terminate."

"An elegant and graceful melody, exquisitely sung by a fine

²³ *Encyclopaedia Britannica*, 9th Ed. Art Music, p. 531.

voice,²⁴ is sure to engage attention, and to create delight without instrumental assistance, and in a solo, composed and performed by a great master, the less the accompaniment is heard the better. Hence it should seem as if the harmony of accumulated vocal parts, or the tumult of instrumental, was no more than a succedaneum to a melliflous voice, or single instrument of the first class, which is but seldom found. However, to diversify and vary our musical amusements, and to assist in dramatic painting, a full piece and a well-written chorus have their peculiar merit, even among songs and solos, however elegant the composition or perfect the performance.”²⁵

²⁴ “All these instruments (pianoforte, organ &c) were far inferior to the voice, the spontaneous gift of nature, in promptitude, and in the power of obeying every call of sentiment, every degree, as well as every kind of emotion, with which the heart was agitated. The pleasures of harmony though great, were monotonous, and could not express the momentary variations of sentiment, which are as fleeting as the light and shade of a prospect, while the dappled clouds fall across the sky. The violin and a small number of the simple wind instruments were found to be the only ones which could fully express those momentary gradations of sentiment that give music its pathos, and enable it to thrill the very soul.” Supplement to *Encyclopædia Britannica*, 9th Ed. vol. ii, Art. *Pianoforte*.

We may here likewise observe, that as all musical instruments without exception are inferior to that unrivalled gift of nature, a good voice, and a single voice is not able to sing in parts, it may be deduced that music in parts was never intended by nature.

²⁵ “It may indeed happen, from the number of performers, and the complication of the harmony, that meaning and sentiment may be lost in the multiplicity of sounds; but this, though it may be harmony, loses the name of music.

“The second department of this division by lively and accentuate inflections, and by sounds which may be said to speak, expresses all the passions, paints every possible picture, reflects every object, subjects the whole of nature to its skilful imitations, and impresses even on the heart and soul of man sentiments proper to affect them in the most sensible manner. This, continues he, (Rousseau) which is the genuine lyric and theatrical music, was what gave double charms and energy to ancient poetry; this is what, in our days, we exert ourselves in applying to the drama and what our singers execute on the stage. It is in this music alone, and not in harmonies, or the resonance of nature, that we must expect to find accounts of those prodigious effects which it formerly produced.

“But, with Rousseau’s permission, all music, which is not in some degree characterised by these pathetic and imitative powers, deserves no better name than that of a musical jargon, and can only be effectuated by such a complication and intricacy of harmony as may confound, but cannot entertain, the audience. This character, therefore, ought to be added as essential to the definition of music; and it must be attributed to our neglect of this alone, whilst our whole attention is bestowed on harmony and execution, that the best performances of our artists and composers are heard with listless indifference and oscitation, nor ever can conciliate any admirers but such as are, indeed, by pedantry and affectation, to pretend what they do not feel. Still may the curse of

Melody seems to be as much the child of nature as the rhythmical measure already noticed. Indeed, music is found all over the world, and that music, except in Europe, where harmony has been introduced for the space of little more than two centuries, is purely melody, be that of a refined or gross nature and generally in rhythmical measure.²⁶

That melody is the production of genius, and harmony of art, will not, I believe, be disputed; nor that the former is more generally comprehended and realised by mankind than complicated harmony.

Music had already been circumscribed by rules of art, mathematics was made to supply the place of the ear, or rather in a great measure to supplant its authority altogether, even before the invention of harmony.²⁷

Having advanced all that I thought was necessary on the subject of harmony and melody in general, I shall now introduce the reader to the melodies of Indian music.

MELODY OF INDIAN MUSIC

The melody of the East has always been admired, and I believe very justly. The Europeans, however, are at present so much accustomed to harmony, that to their ear this melody will sound less attracting than it would otherwise have been. Indeed, so wide is the difference between the natures of European and Indian music, that I conceive a great many of the latter would baffle the attempts of the most expert contrapuntist to set a harmony to them, by the existing rules of that science.²⁸

indifference and inattention pursue and harrow up the souls of every composer or performer who pretend to regale our ears with this musical legerdomain; still the grin of scorn, or the hiss of infamy, teach them to correct this depravity of taste and entertain us with the voice of nature." *Encyclopaedia Britannica*, 9th Ed Art. *Music*.

²⁶ "Music is at present divided more simply into melody and harmony; for since the introduction of *harmony*, the proportion between the length and shortness of sounds, or even that between the distance of returning cadences are of less consequence amongst us. For it often happens in modern languages, that verses assume their measure from the musical air, and almost entirely lose the small share of proportion and quantity which in themselves they possess."—*Ibid*.

²⁷ "Had the philosophers never meddled with it (music), had they allowed the practical musicians to construct and tune their instruments in their own way, so as to please their ear, it is scarcely possible that they should not have hit on what they wanted, without all the embarrassment of the chromatic and the enharmonic scales of the Greeks." *Ibid*. Art. *Temperament*.

²⁸ We do not say that this *total* innovation (harmony) in the principle of musical pleasure is exceptionable; we rather think it very defective,

To expect an endless variety in the melody of Indian music, would be an injudicious hope, as their authentic melody is limited to a certain number, said to have been composed by professors universally acknowledged to have possessed not only real merit, but also the original genius of composition, beyond the precincts of whose authority it would be criminal to trespass. What the more reputed of the moderns have since done is, that they have adapted them to their own purposes, and formed others by the combination of two or more of them. Thus far they are licensed, but they dare not proceed a step further. Whatever merit an entire modern composition might possess, should it have no resemblance to the established melody of the country, it would be looked upon as spurious. It is implicitly believed, that it is impossible to add to the number of these one single melody of equal merit. So tenacious are the Indians of their ancient practices !

It may here be remarked, that in the art of combining two or more Raginis, the Indian musicians are guided by their own rules of modulation, the propriety of which should of course not be judged of by the rules laid down by Rousseau, or his commentator D'Alembert ; but by those determined by the Ustads (masters of music), allowing the ear to be the best and most natural judge of that which has its existence merely with the view of affording pleasure to the auditory organ.

The general term for melody in India is Raga or Ragini, which is the subject I shall next be led to treat of ; but before I enter upon that head, I shall offer a few observations which are common to all :

1. Indian melodies are short, lengthened by repetition and variations.

believing that the thrilling pleasure of music depends more upon the melody or air. We appeal even to instructed musicians whether the heart and affections are not more affected (*and with much more distinct variety of emotion*) by a fine melody, supported, but not obscured, by harmonies judiciously chosen. It appears to us that the effect of harmony, always filled up, is more uniformly the same, and less touching to the soul, than some simple air sung or played by a performer of sensibility and powers of utterance. We do not wonder, then, that the ingenuous Greeks deduced all their rules from this department of music, nor at their being so satisfied with the pleasures it yielded, that they were not solicitous of the additional support of harmony. We see that melody has suffered by the change in every country. There is no Scotchman, Irishman, Pole, or Russian, who does not lament that the skill in composing heart-touching airs is degenerated in his respective nation; and all admire the productions of their muse of the days that are past. They are pleasant and mournful to the soul"—*Encyclopaedia Britannica*, Art. *Temperament*.

2. They all partake of the nature of what is denominated by us Rondo, the piece being invariably concluded with the first strain, and sometimes with the first bar, or at least with the first note of that bar.

3. A bar, or measure, or a certain number of measures, are frequently repeated, with slight variation almost *ad lib*.

4. There is as much liberty allowed with respect to pauses, which may be lengthened at pleasure, provided the time be not disturbed.

RAGAS AND RAGINIS

Ragas and Raginis are generally construed to mean certain Indian musical modes.²⁹ How far this definition is correct, I shall here inquire into.

The word "Mode" may be taken in two different significations, the one employing manner of style, and the other a key;³⁰ and strictly speaking, this latter is the sense in which it is usually understood in music.

Mode, in the language of the musicians of this country, is, in my opinion, termed *T'hat*, and not *Raga* or *Ragini*; the signification of which terms should be limited to that given by Carey. As amongst us there are two modes, the major and the minor, so the Indians have a certain number of *T'hats*, to each of which two or more Ragas or Raginis are appropriated. If these signified mode, each should require a different arrangement, which is certainly not the case. Any one may convince himself of this by procuring a performer on the Sitar. This instrument has movable frets that are shifted from their places, so that when the instrument is properly adjusted, the fingers of the left hand

²⁹ *Raga*—A melody-mould (principally six in number): *Raga-Ranga*, representation of respective melody-mould: *Raga-sagar*, a song composed of many Ragas or musical modes: *Raga-mala*, the name of a treatise in music—(nothing more than a collection of pictures, exhibiting the traditional history of the primary and subordinate modes and the subject appointed to each).

Ragini, a mode in music (wives of Ragas, 30 (?) in number). Hunter Taylor's *Hindoostanee Dictionary*, 1808.—Shakespear's *Hindoostanee Dictionary*, 1817, exactly as the preceding.

The celebrated William Carey of Serampore, however, in his *Bengali Dictionary*, gives the following meaning:

Raga, a tune (this is the only signification applicable).

Ragini—(from *Raga*, a tune), a female personification of tunes in Hindu music.

³⁰ Mode, in music. A regular disposition of the air and accompaniments relative to certain principal sounds upon which a piece of music is formed, and which are called the essential sounds of the mode. *Encyclopaedia Britannica*. 9th Ed. Art. Music.

running over them produce those tones only which are proper for the mode to which the frets have been transferred, and no other. Let the Sitar-player be desired to play something in the Ragini Uluya (? Alahiya) and after he has done that, tell him to play some other Ragini without altering the frets, and it will be seen that other Raginis may be performed on the same *T'hat*. On the other hand, after he has played Alahiya, let him play Lalit, or Bhiravi, or Kafi &c. &c. and he will be obliged to alter the *T'hat* or mode by shifting the frets. This proves that the former are all in the same mode or *T'hat*. It is true that a Ragini is not to be considered exactly in the same situation as a tune is amongst us. It is not strictly a tune according to the acceptation of the word, as its definition given hereafter will show. A *T'hat* comes nearest to what with us is implied by a mode, and consists in determining the exact relative distances of the several sounds which constitute an octave with respect to each other; while the Ragini disposes of those sounds in a given succession, and determines the principal sounds. The same *T'hat* may be adapted to several Raginis, by a different order of succession; whereas no Ragini can be played but in its own proper *T'hat*. It is likewise not a song, for able performers can adapt the words of a song to any Ragini; nor does a change of time destroy its inherent quality, although it may so far disguise the Ragini before an inexperienced ear as to appear a different one.

After the ancients had made pretty good observations on the firmament of fixed stars, and had as nearly as they could ascertained their respective situations, they thought of reducing them into constellations, under the representations of certain familiar objects, in order to assist the memory to retain them the better and easier. To connect a variety of heterogeneous subjects that have no relation with each other under one common head, in order to preserve a concatenation, has been a practice common amongst the Oriental nations, and subsists to this very day. The *Arabian Nights' Entertainments*, the *Totahnamah*, the *Buhardanish*, and a variety of works in all the languages of the East, are proofs known to every person who has trod the paths of Oriental literature.

It seems probable, therefore, that the author of the Ragas and Raginis, having composed a certain number of tunes, resolved to form some sort of fable in which he might introduce them all in a regular series. To this purpose, he pretended that there were six Ragas, or a species of divinity, who presided over as many peculiar tunes or melodies, and that each of them had,

agreeably to Hanumanta, five, or as Kallinatha says, six wives, who also presided each one over her tune. Thus having arbitrarily, and according to his own fancy, distributed his compositions amongst them, he gave the names of those pretended divinities to the tunes.

It is also probable that the *Putras* (Sons) and *Bharjyas* (wives) are the composition of the same, but some subsequent genius who apprehending that their number would be greatly increased by this additional acquisition, or dreading an innovation in the number established by long usage might not be well received, or that some time or other it might cause a rejection of the supernumerary tunes as not genuine, contrived the story that the Ragas and Raginis had begotten children. This opinion is strengthened by its being asserted that forty-eight new modes are added by Bharata.

That this fiction, however, (as well as every other fiction, allegory, and in fact, as it appears to me, the whole of the mythology of the ancient heathens,) pleasingly beguiles us, is acknowledged by Sir William Jones.³¹ "Every branch of knowledge in this country," says he, "has been embellished by poetical fables, and the inventive talents of the Greeks never suggested a more charming allegory than the lovely families of the six Ragas, each of whom is a genius or demi-god, wedded to five Raginis or nymphs, and father of eight little genii, called his *putrus*, or sons. The fancy of Shakespeare and the pencil of Albano might have been finely employed in giving speech and form to this assemblage of new aerial beings, who people the fairy-land of Indian imagination; nor have the Hindu poets and painters lost the advantages with which so beautiful a subject presented them."

That the name of any one of the Ragas or Raginis was arbitrarily assigned by the author to any one of his compositions, is as probable as the often whimsical names given by our country-dance and reel composers to their productions. No person believes that the "Devil's Dream" is a genuine communication from the dreamer. This is further probable from there being very little or no similarity between a Raga and his Raginis. The disparity is sometimes so great, that Hindu authors disagree with regard to the Raga to which several of the Raginis, *Putras*, (sons) or *Bharjyas* (wives) belong. Nay, some of the tunes allowed by one author to be a Raga is emasculated by another to a Ragini, as Gilchrist justly observes; and on the other hand,

³¹ *Works*, Vol. I, p. 430.

a Ragini is classed under the head of Ragas. The same uncertainty prevails with respect to their *Putras* and *Bharjyas*.³²

If we look to the characters under which the Ragas and Raginis are delineated in the *Raga-mala*, it will be seen that they are altogether metaphorical. As the figures of the signs of the Zodiac are descriptive of the seasons of the year, so these divinities are represented in attitudes and characters most appropriate to the time and season in which the tune was prescribed to the song, although the determining of the time itself is wholly arbitrary.

The songsters of India pretend, that any song sung out of the time appropriated for it sounds uncouth. The reason alleged by them is, that the times and seasons allotted to each are those at which the divinities are at leisure to attend at the place where their favourite tune is sung, and to inspire the performer with due warmth in his execution. Jones says on this subject, *Works*, p. 429 : "Whether it had occurred to the Hindu musicians that the velocity or slowness of sound must depend, in a certain ratio, upon the rarefaction and condensation of the air, so that their motion must be quicker in summer than in spring or autumn, and much quicker than in winter, I cannot assure myself ; but am persuaded that their primary modes, in the system ascribed to Pavana, were first arranged according to the number of Indian seasons."

Jones's observations are very acute and plausible ; they appear quite philosophical ; but to satisfy us of their probability, he should have entered much deeper into the subject, and endeavoured to prove that the nature of the several Ragas and Raginis are such as to be really improved by the difference of temperature naturally incident to the varieties of season, even without making allowance for accidental variations, which constantly take place every year. Jones asserts that the modes ascribed to one system were arranged according to the number of Indian seasons, which are six, and his calculations just preceding it are founded on the four seasons of Europe. It seems to me not improbable, that in limiting the season in which each

³² The author's conclusion is not correct. The sexual division of Ragas and Raginis is neither arbitrary, nor fanciful. As the late Pandit K. C. Ghosh, Vedantachintamani, has pointed out, the musical phrases in Ragas have a generally ascending tendency, with the cadential notes resting on the stronger pulses, thus suggesting a masculine trait, while Raginis in the phrases tend downwards with cadential notes resting on weaker pulses, thus reflecting the feminine. Vide *The Laud Ragamala Miniatures : A Study in Indian Painting and Music* by H. J. Stooke and Karl Khandelvala, Oxford, 1953. —Ed.

Raga or Ragini should be sung, the composers had their preservation in view, for by this means, they would all necessarily have each one its turn, and for the want of any such regulation, the prettiest ones only would be performed, and the rest neglected and suffered to be forgotten. Perhaps this will be considered the more reasonable when we take notice that the same cause which converts all the several parts to one whole conduces likewise to keep every individual part alive, active and in its turn brought on the stage.

It may probably be with those who are accustomed to hear certain Ragas and Raginis at stated hours and seasons, that being reconciled to them from habit, they would not relish tunes so well at what was reckoned improper seasons. Perhaps being a usage of the country, established from time immemorial, and in some measure sanctioned by religious authority, or a dread of being taxed with want of taste, might constrain several to comply with the established custom. But it must be quite indifferent to others unacquainted with these limitations. It would be reckoned extremely ridiculous to call for a particular tune at an improper season. This may indeed show the ignorance of the person who makes the request in this branch of Indian music; but, in my opinion, it can be no imputation against his taste; for the same tune may sound pleasant or otherwise according to the humour a person may be in, but the time of the day can make no difference. A man deeply in love, for instance, will always relish love ditties, and a huntsman is ever for the chase. Moreover, seasons have more regard to the words of a song than to the tune; for although the tune should in some measure correspond with the subject, whether gay or grave, &c., yet there are more tunes than one that will or may be made to suit the same set of words. It is also observable that the subject proper for each Raga or Ragini is not determined, and it often happens, through the abuse of unqualified composers, that the words are not seasonable with the tunes.

The Hindus define Ragas to have their origin from words combined in a determinate series, so as to be distinct from each other. Some Ragas and Raginis resemble each other in the similarity and succession of their sounds or tones, but differ in the *Srutis* (see page 26) which gives them a claim to distinction.

Ragas and Raginis are divided into three classes (*Jati*); first *Sumpurna*, or those which comprise all the seven notes, in their course, in any determinate succession whatever; second,

Khadav, or such as are composed of six notes ; and third, *Oday*, whose extent ranges to but five notes ; and hence it is said that no *Raga* or *Ragini* is confined within limits whose extent is less than five notes.

There is likewise another distinction of these with regard to their formation or composition, and this also comprises three classes ; first, *Sudh*, or such as are simple and original. This first class is subdivided into two species, viz., *Sudh* and *Mahasudh* ; *Sudh* are such as are deficient in some of their *Srutis* ; and those which retain all their *Srutis* are termed *Mahasudh*. *Todi* is an example of the former, and *Sarang* and *Kanada* of the later. Second, *Salang*. (?) These are likewise simple, but bear a resemblance to some other, as for example *Sri-Rag*, which has the likeness of *Gouri*. Third, *Sankirna* ; and these are the compound ones. This last class is also sub-divided into two species ; first, *Sankirna*, or such as are compounded of two *Sudhs*, e.g., *Bhairon*, which is formed of *Todi* and *Kanada* ; and second, *Mahasankirna*, or such as consist of two or more of any of three classes, except two *Sudhs* of course.

There is a diversity of opinion with regard to which of the *Ragas* and *Raginis* belong to which class. In general, the *Ragas* are believed to be *Sudh*, and the *Raginis* &c., *Sankirna*. Some suppose even the *Ragas* to be of this last mentioned class. Others reckon these even *Sudh* ; first, *Kanada* ; second, *Sarang*, third, *Gurjari* ; fourth, *Nat* ; fifth, *Malhar* ; sixth, *Todi* ; and seventh, *Gouri*. To the second class, *Salang*, (?) they ascribe the following : first, *Deskar* ; second, *Bibhas*, third, *Lalit* ; fourth, *Rewa* ; fifth, *Bilawal* ; sixth, *Megh* ; seventh, *Surath* ; eighth, *Dhanasri* ; ninth, *Gouri* ; tenth, *Sri-Raga* ; eleventh, *Dipak*, twelfth, *Kafi* and thirteenth, *Kidara*.

The rule for determining the names of the mixed *Ragas* is, agreeably to some authorities, to name the principal one last, and that which is introduced in it first ; as *Puria-Dhanasri* ; others more naturally say that that which is introduced in the first part of the song or tune should be mentioned first, and the other or others subjoined to it in regular succession ; e.g., suppose *Shyam* and *Ramakiri* to be compounded with each other ; if *Shyam* forms the commencement, and *Ramakiri* is afterwards introduced into it, it should be called *Shyam-Ram* ; but if, on the contrary, it commence with *Ramakiri*, and *Shyam* be afterwards introduced, the whole should be denominated *Ram-Shyam*. (?)

COMPOUND RAGAS

These are Ragas compounded from others chiefly by the more modern composers. The word Raga is here used in a general acceptation, and seems here to imply simply 'a tune'; for most of these cannot with propriety be denominated either Ragas or Raginis, Putras or Bharyas. I have arranged them alphabetically for easy reference.

<i>Name of Ragas</i>	<i>Compounded of</i>
B.	
Bagesri	Dhanasri and Kanada.
Bhimpalasi	Dhanasri, Sudh (?) and Purbi.
Bhupali	Gound (? Gond) and Culian (? Kalyan); or according to others, Bilawal and Kalyan.
Bhairon or Bhairav	Hindol, Sudh, Kanada and Puria.
Bhairavi	Barari, Lalit, Sudh, Sarang, Pancham and Bilawal; or, agreeably to others, Sudh, Shyam and Bhairon.
Bibhas	Bilawal, Gujri (? Gurjari) and Asavari.
Bichitra (?)	Sriravon (?), Chiti (? Chaiti), Gauri and Barari.
Bihagada	Kidara, Maru and Sarasvati.
Bihari	Maru and Sankarabharan.
Bijoya (?)	Todi, Kambhari (?) and Puria.
Bilawal	Bilawal and Gaudsarang, or Bilawal and Sarang; or, as others say, Kalyan and Kidara.
Bahuli (?)	Ramakiri or Ramkeli. Gujri, Deskar, Bangal and Pancham; some say Tank instead of Bangal.
Bahulgujri	Deskar, Bangal, Ramakiri and Gujri.
Bangal	Dhanasri, Maru, Gouri and Lalit; others say Barari, Gound and Gujri.
Barari	Deskar, Todi and Tarwan (?).
Badhamsa (? Sarang)	Marwa, Rourani (?), Chiti (? Chaiti). Durga and Dhanasri.
Basant	Deogiri, Nat, Mallar, Sarang and Bilawal.
C.	
C(K)afi	Sankarabharan and Gauri.
C(K)amodi	Surishtak (?) and Gauri, or agreeably to others, Sughras and Sorathi.

<i>Name of Ragas</i>	<i>Compound of</i>
C(K)amod	Gound and Bilawal.
C(K)amod-Nat	Kamod and Nat.
C(K)aodi (?)	Maru, Bihagra and Nat.
C(K)apurgauri (?)	Jati (?) Khamvavati, Jyetsri, Ahiri, Tank and Barari.
Chiti (?) Chaiti)	Sanwant (?), Lalit and Puria.
C(K)olahal (?)	Bihagra, Culian (?) Kalyan) and Kanada.
C(K)ukub	Bilawal, Purbi, Kidara, Deogiri and Madho (?)
C(K)umbh(?)	Dhanasri and Sorathi.
C(K)adam-Nat(?)	Dhanasri, Dhaval (?), Kanada, Ahiri, Kidara, Sudh, Madhmad (Sarang).
C(K)ulai (?) or C(K)arai (?) or Sughras	Natnarayan, Adana and Bilawal; or, according to others, Bilawal and Kanada.
Culayer (?)	Bilawal, Kanada, Nat and Mallar
C(K)alyan Binod (?) or Kalyan-Kamod	Eman and Kamod.
Culian-Nat	Culian (?) Kalyan) and Nat.
Cumbhari (?)	Saurashtah (?) and Dhanasri, composed by Ganesh.
Cumbhavati (?) Kham- babati)	Malasri and Malhar.
Cuntha (?)	Maru, Kidara, Jyatsri and Sankarabharan.
Curai vide Culai	
Curna-Nat (?)	Pancham, Lalit, Bibhas and Gujri.
Curum-Pancham (?)	Lalit, Basant, Hindol and Deskar.

D.

Dipavati (?)	Dipak and Sarasvati.
Dipak	Kidara Kamod, Sudh, Nat and Bagesri.
Desi	Todi and Khatrag.
Deskar	Sarasvati, Paraj and Surath.
Deogiri	Purbi, Sarang and Sudh ; sung by the Devatas (Gods).
Deosakh	Sankarabharan, Sudh, Mallar and Kanada.
Dhawalasri	Bilawali and Jyatsri.
Dhanasri	Todi, Asavari and Maru.

<i>Name of Ragas</i>	<i>Compounded of</i>
Dhyanji (?)	Todi, Bibhas and Sahana.
Dewali (?)	Kambhari (?), Malasri and Saraswati.
Durga	Malasri, Lilavati (?), Gauri and Sarang.
Dakshin-Nat	Kukabh, Bilawal, Purbi and Kidara,
<i>E.</i>	
Eman	Kidara, Bilawal and Sudh Kalyan.
<i>F.</i>	
Fardust	Purbi, Shyam and Gauri.
<i>G.</i>	
Gujri (?)	Lalit and Ramakiri or Ramkeli.
Gunakiri or Gunakeli	Desi, Todi, Lalit, Asavari, Deskar and Gujri.
Gaund (? Gond)	Dhanasri, Mallar and Bilawal.
Gaundcalee(?)	Gujri and Asavari.
Gaura	Gauri, Nat and Tarwan (?).
Gauri	Jujavanti (? Jaijayanti), Asavari, Gurjari and Sorath; some say, Suhu (? Suha) and Kanada.
Gaudsarang	Goura (?); or, according to others, Gauri and Sarang.
Gambhir-Nat (?)	Kanada and Nat.
Gandhar (?)	Sindhola (? Sinduda), Asavari, Gauri, Deogiri and Bhairon; or according to some, Khatrag, Asavari and Desi.
<i>H.</i>	
Hindol	Bilawali, Lalit, Pancham, Puria and Bhairon.
Hamir	Kidara, Eman and Sudh Kalyan. Sung by Gaurinath.
Hamir-Nat	Hamir and Nat.
Harkh (?)	Deosakh, Bilawali, Sarang, Sudh Mallar and Gound.
<i>J</i>	
Jujavanti (Jaijayanti)	Sorath, Dhawalsri and Bilawal; others say, Gauri, Bihagada and Nat.
Jati-Gauri(?)	Lalit and Gauri.
Jyat-Kalyan	Jyatsri and Sudh Kalyan.
Jyatsri	Dhoul (?), Barari and Deskar.

*Name of Ragas**Compounded of**K.*

Khem
Khem-Kalyan

Kanada, Sarasvati and Kalyan.
Kidara and Hamir; or, as others affirm, Kanada, Sarasvati and Sudh Kalyan.

Khutnag
Khatrag

Maru, Dhoul (?), Jytsri and Kidara Barari, Asavari, Todi, Shyam, Bahuli and Gandhar; some say Bahul-Gujri instead of Bahuli; others, instead of Shyam.

Kidara

Cooekba (? Kukubh), Purbi and Bilawal.

Kidar-Nat
Kyrvi (?)

Kidara and Nat.
Sarang, Suha, Gujri and Gauri.

L.

Lilavati (?)
Lalit

Deskari, Jyatsri and Lalit.
Desi, Bibhas and Pancham. Some leave out the last, and others make it comprise of Deosakh, Bangal, Dhoul and Bibhas.

Lankadahan (? Sarang)

Bilhari (?) and Kidara, composed by Hanumant.

M.

Madho (?)

Sudh, Mallar, Bilawal and Nat-narayan.

Malavati

Pancham, Kamod, Sudh-Nat and Hamir.

Maligaura

Gauri and Sorath.

Manj

Sarang, Sorath, Bilawal and Mallar.

Malkaus

Hindol, Basant, Jaijayanti, Pancham, Khatrag, Maru Sarang and Sanwanti (?).

Malasri

Sankarabharan, Kidara, Madhumadh and Sarasvati.

Malwa

Gauri, Paraj and Bibhas.

Maru

Gauri, Paraj and Sorath.

Marwa

Coelut (?), Kanada and Suha, composed by Narad.

Megh

Culiyan (?) Kalyan), Kamod, Sanwant (?) and Basant.

<i>Name of Ragas</i>	<i>Compounded of</i>
Madhmadh	Malhar, Sudh-Kalyan and Malasri.
Madmithun (?) or Madhvi (?)	Natnarayan, Malhar, Sudh, Hamir, Madhmadh, sung by Kanh (?).
Mallar	Sarang, Sorath, Bilawal; or agreeably to others, Nat, Sarang and Meghrag.
Mallar-Nat	Mallar and Nat.
Mangaleshtak (?)	Jayatsri, Kanada, Kidara and Kalyan. Some add Shyam.
Mangal-Gujri (? Gurjari)	Ramakiri, Shyam, Gandhar and Mangalashtak. Some say, instead of the last, Bahuli (?).
Manohar (?)	Marwa, Tarwan (?), Gauri or instead of Gauri, Bihari.

N.

Nagdhan (? Nagadhvani Kanada)	Mallar, Kidara and Suha.
Nat-Narayan	Sankarabharan, Madhmadh, Lanka- dahan and Bilawal.

P.

Paravati (?)	Dewkulee (?), Gound, Gouri and Purbi.
Purbi	Malwa and Gouri; or agreeably to others, Gauri, Gound and Deogiri.
Puria	Dhawalasri, Tank, Mangalashtak and Kanada.
Pancham	Lalit and Vasant. According to some Barari, Gound and Gurjari. Others say, Gandhar, Manohar and Hindol.
Pralayi (?)	Deogiri, Purba, Gauri and Gound,
Paraj	Dhanasri, Maru and Gandhar. Some assert it consists of Maru, Todi and Asavari.
Patmanjari	Maru, Dhoul (?), Dhanasri and Kambhari (?).

R.

Rageswar (? Rageswari)	Bhairon, Gouri, Kidara, Deogiri Devchandhar, Sindhuda, Dhanasri, Kanada and Asavari.
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<i>Name of Ragas</i>	<i>Compounded of</i>
Rajhauns (?)	Malwa, Sri-Rag and Manohar. Sung by Bharat.
Rajnarayan-Nat (?)	Kambhari (? Kumari), Puria and Todi.
Rowrani (?)	Lalit, Lilavati (?), Chaiti and Pancham.
Rahas Mangla or Rahas Mongal (?)	Sankarabharan, Adana and Sorathi.
Rambhabati (?)	Malasri, Sudh and Mallar.
Rati Ballabh(?)	Nat, Sarang, Bhairon, Lalit and Pancham.

S.

Sanwant (?)	Sarang and Mallar. According to some, Kidara and Kamod. Others add also Kanada.
Sanwant-Kamod (?)	Kidara and Kamod. Some add Sudh. Others say, Sawant and Kamod.
Sarang	Deogiri, Mallar and Nat. Others say Marwa and Malhar.
Shiwrati (?)	Badhans and Sindhu.
Sahana	Fardast and Kanada.
Sindhuda or Sindhavi	Asavari and Ahiri.
Sorath	Gurjari, Pancham, Bhairavi, Gandhar and Bangal.
Sorathi	Malwa, Eman and Sorath.
Saurashtak	Gandhar, Gurjari, Bangal, Pancham and Bhairavi.
Sri-Rag	Badhans, Tank and Gauri.
Sri Ravan (?)	Sri Rag, Malasri and Sankarabharan.
Sri Samod (?)	Malasri, Sudh, Sri-Rag, Bhimpalasi and Tank.
Stambh (?)	Malasri, Sudh and Malhar.
Sudh-Kamod	Sudh and Kamod.
Sudh-Kalyan	Tank, Kamod and Gond.
Sudh Nat	Bagesri, Puria and Madhmadh.
Sughrayi vide Culai (?)	
Suha	Malasri, Bilawal and Bibhas. Others substitute Sudh or Bagesri in the room of Bibhas.

<i>Name of Ragas</i>	<i>Compound of</i>
Sakroan (?)	Sorath, Lankadahan and Bilawal.
Saktbalibh (?)	Gunakiri, Ramakiri, Gandhar, Gujri, Shyam and Gaur (?).
Sankarabharan	Kidara and Bilawal.
Surd (?)	Bhairon, Suha and Sudh.
Sarasvati	Natnarayan, Sankarabharan and Sudh.
Sasirekha (?)	Lalit, Pancham, Tilak, Sarang and Suha.

T.

Thumri (?)	Sankarabharan and Maru.
Tilak-Kamod	Khatrag and Kamod.
Todi	Asavari and Khatrag. Some add Dhanasri. Others make it consist of Lalit, Dhanasri and Dhawalasri.
Triksan (?)	Bijaya (?), Badhans and Desi.
Triveni	Natnarayan, Jayatasri and Sunuru (?).
Tank	Sri-Rag, Kanada and Bhairon.
Tarwan (?)	Deskar, Gauri, Purbi. Some in the room of the last, say Lalit; others Bibhas.

U.

Ubhiri (Abhiri) or	Kalyan, Deskar, Gurjari and Shyam.
Uhiri (Ahiri)	Ahiri and Nat.
Uhir-Nat (Ahir-Nat)	Dhanasri and Todi.
Uhir-Rup (?)	Dhawalsri and Gound.
Unsi (?)	Mallar and Kanada.
Urana (Adana)	

PICTORIAL REPRESENTATIONS OF MUSICAL MODES

RAGAMALA³³ (GARLAND OF MELODIES)

The personification of melodies in *Ragamala*, or chaplet of melodies is what I shall next describe. Custom, which has subsisted from time immemorial, has rendered this an essential branch of knowledge and polite learning. How far these symbolical representations are by Indian painters made to correspond with what they should represent, I shall leave to the decision of the

³³ *Daraba* or *Zaraba*, See Note, p. 29

reader, when he sees one, and compares it with the description which I shall here give of it. I shall, however, remark that the *Ragamalas* generally offered for sale are sometimes so incorrect, that scarcely one of the representations is strictly in conformity with the description given in books. As painting is not now exercised in the greatest perfection in India, it is probable that drawings intended in the original to represent one object were mistaken for another, and accordingly adopted in the copy. Subsequent copies were made in a similar manner, former errors were perpetuated, and new ones added, till very little resemblance remained between the pictures of the *Ragamala* and that which should have been represented. The generality of amateurs are more solicitous of possessing a copy of the drawings denominated *Ragamala* than of ascertaining its accuracy, for which indeed few are competent or will go to the trouble. The painter, if he should even possess skill, as long as he can find purchasers for his work, sees no reason for his being at the pains of reforming the pictures to their original state of purity. I beg leave to quote the opinion of Jones on the subject of Indian drawings. "Whenever the Indian drawing differs from the memorial verse in the *Ratnamala*, I have preferred the authority of the writer to that of the painter, who has drawn some terrestrial things with so little similitude, that we must not implicitly rely on his representation of objects."³⁴

I. BHAIKAV OR BHAIKON

This raga is personified in the exact representation of Mahadeva or Shiva, one of the three principal deities of the Hindus. He is drawn as a Sanyasi or Hindu mendicant of a comely aspect, having his whole body besmeared with ashes, his hair is clotted into knots, and from amongst them flows the impetuous Ganga. He wears bracelets on his wrists, and his forehead is adorned with a crescent. The monster appears in the third eye situated between his brows. A hideous serpent is entwined about his shoulders and bosom, and from his neck is pendent a string of skulls instead of flowers. The skin of the huge elephant is negligently thrown over his shoulder, and one of his hands supports a triple dart. Thus equipped, he is mounted on an enormous bull. Sometimes he is represented seated on the elephant's skin, and the bull tied beside him.

³⁴ Vol. I, p. 343. "On the Antiquity of the Indian Zodiac."

1. *Bhairavi*

This is one of the five Raginis (wives) allotted to Bhairava or Bhairon, and is perhaps not only the eldest, but also his best beloved, at least she seems to be the first and most respected.

Her form bespeaks a young and beautiful virgin of a delicate complexion, with beaming eyes; her hair hangs gracefully down to her waist. A white *saree* or sheet is thrown over her slender form, and exposes her feet which are tinged red.³⁵ A garland of champa flowers graces her neck; she is seated on the summit of a rock; the *Kamal* (lotus) blooms by her side, and she holds a pair of *manjiras* or little cymbals in her hands, with which she keeps time to the song or hymn which she appears to be singing.

2. *Barari or Bairari*

This young girl, the beauty of whose countenance is heightened by the contrast of her jetty ringlets, is engaged in dalliance with her lover. The colour of her dress is white. Her wrists are adorned with *Kangan* (bracelets), and her ears with the flowers of the Kalpa-taru.

I cannot account for the apparent incongruity in this and some other Raginis. She is one of the consorts of Bhairava, and is here represented as deficient in the conjugal faith towards him. Ovid's advice "to retaliate in kind" cannot be properly applicable here, as the Hindus are permitted by law a plurality of wives (?) but the women are not at liberty to marry twice. But, have not the gods and goddesses been privileged in matters of love from all eternity?

3. *Madhmadh, (? Madhumadavi or Madhyamadi)*

The complexion of this Ragini is of a golden colour, and she appears to prefer that to every other tint. Her dress is of the

³⁵ Wilson, in his translation of the *Megha Duta*, in a note on verse 212, says :

O'er every floor the painted footstep treads.

Staining the soles of the feet with a red colour derived from *mehndi*, the Lac &c., is a favourite practice of the Hindu toilet. It is thus elegantly alluded to in the ode to one of the female personifications of music, the Ragini Asavari—

*The rose hath humbly bowed to meet,
With glowing lips her hallowed feet,
And lent them all its bloom.*

Hindu Odes by John David Paterson published in the new series of Gladwin's *Oriental Miscellany*, Calcutta.

same tinge, and her body is stained with the fragrant die of the saffron. She is engaged in the same manner as the preceding.

It is to be observed for the satisfaction of the non-Indian readers that a golden complexion is as much admired by the people of India as a moon-faced beauty, both of which sound uncouth in the idioms of Europe ; but it is to be understood that the latter of the two expressions has reference only to the pleasure which the beams of the moon diffuse, and not to its rotundity ; while in the former case respect is only had to the natural beauty of pure gold, and not to its actual hue.

4. *Saindhavi*

The sanguinary disposition of this female is displayed in her features. She is clothed in red garments, holds a triple dart in her hand and a *dopaharia* flower hangs from her ear. She is enraged at the delay of her lover and waits, impatient for his arrival.

5. *Bangal* (? *Bangali*)

A *yogini* or female mendicant or devotee. Her face is sprinkled over with ashes ; her body is stained with marks of ground sandal ; and her forehead streaked with musk. Her clotted hair is tied in a knot ; a yellow sari conceals her bosom ; she holds a lotus in her right hand, and a triple dart in her left. This Ragini, although the native of a foreign and distant land, appears in the costume most proper for a wife of Bhairava.

II. MALKOUSA

An athletic young man of rosy complexion and intoxicated with wine. His vestments are blue, and he holds a staff in his hand. A string of large pearls is hung round his neck. He is surrounded by women, whom he addresses with gallant familiarity. The pearls are sometimes exchanged for the heads of such as he has conquered in battle.

It is remarkable that, although wine is prohibited by the religion of several nations, yet votaries to Bacchus are everywhere to be found. Amongst Hindus, some are not only permitted the use of this intoxicating beverage, but it is even offered in libations by them to the gods ; while others abstain from it altogether. By the precept of the faith of Islam, its very touch is polluting. The poets, particularly the Muhammadans,

however, are very eloquent and lavish of its praises. Scarce a work of fancy either in prose or verse is to be found in which some lines are not dedicated to the altar of the rosy god. Turn up the works of the admirable Hafiz, almost at any page, and you will be convinced of it. The commentators on that work ascribe, it is true, a very different meaning to that word, but any unprejudiced person must find the construction rendered by the commentators on several passages very much strained. Wine used by the people of India, both actually and fictitiously, is always taken to excess, so as to cause deep intoxication.

1. *Todi*

This delicate minstrel is clothed in a white *sari*. Her fair skin is tinged and perfumed with touches of camphor and saffron. She stands in a wild romantic spot playing on the Veen. The skill with which she strikes that instrument has so fascinated the deer in the neighbouring groves, that they have forgotten their pasture, and stand listening to the notes which she produces. This is one of the effects of music attributed to the ancient musicians, and confirmed even by modern asseveration.³⁶ (See page 3).

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2. *Gouri*

This very young brunette has adopted the blossom of the mangoe for her ornament. She is endeavouring to sing her favourite melody, but is so infatuated and intoxicated as to be hardly able to proceed with it.

3. *Gunkiri or Gunakeli*

The grief which is depicted in the air of this female, the tears which flow fast from her eyes, the scattered wildness of her hair which wantons with the breeze, the sighs which she breathes, and the dejected posture in which she is sitting under the Kadam tree, with her head leaning forwards, prove the anguish of her heart for the absence of her beloved.

³⁶ See for instance the sloka 7, canto. II of the *Bhatti-Kavyam* —*Dattādhānam Madhulehigitaṁ Praśāntacheṣṭam Harinaṁ Jighāmsu Akarṇajannut Śukahamsanādān Lakṣye Samādhim Nadadhe Mrgāvit.*

"The hunter though desirous of killing the stag that was all attention to the songs of the bees and, hence, that stood with all his movements entirely suspended, was himself absorbed in listening to the cackle of the hilarious swans and hence could not fix his aim at the object."—Ed.

4. *Khamavati*

This wanton beauty, neglectful of care, studies her own enjoyment ; she is constantly immersed in music and dancing ; mirth and pleasure are her constant attendants.³⁷

5. *Kukava*

The revels of the preceding night have rendered her countenance pale, her eyes, though naturally sparkling, are drowsy from want of sleep ; the garlands of champa flowers with which she had decorated herself lies scattered about, and her dress is discomposed ; but yet she seems to loathe the light of the dawn, and would fain convince her lover that the morn has not yet blushed.

III. HINDOL

He is seated in a golden swing, while a number of nymphs, by whom he is surrounded, amuse him with music and keep time with the rocking of the swing on which he sits, indolently gazing on their charms, enjoying the sweets spontaneously offered to his shrine. His countenance is wan, which seems to indicate that, although an immortal, his constitution is impaired by the early and unceasing career of pleasures and irregularities which he has pursued.

I. *Ramakiri or Ramakeli*

The complexion of this nymph is pale, her dress is blue, she is decked with jewels, and her forehead is stripped with infusion of musk. She has been disappointed in an interview she expected with her lover the preceding night ; while he, having had more important business in hand, perhaps a new amour, has just arrived after daylight, and is endeavouring to effect a reconciliation for his late neglect. It is not certain how soon he will obtain his object, for, although we easily forgive those we love, yet the present affair is of a very serious nature. She is not

³⁷It is to the commentators that I am indebted for the sole occupation of the goddesses, being pleasure and dress; the fact is,

*To sing, to dance,
To dress, and troll the tongue, and roll the eye,*

constitutes a very well educated female, according to the customs of India. We cannot help, however, being pleased with the simplicity and propriety of taste, which gives to the graceful ornaments of nature so prominent a part in the decoration of feminine beauty.—Wilson's *Megha Duta*, p. 76.

only actuated by jealousy, but is also apprehensive lest her rival wean the affections of her beloved from her.

2. *Deosakh*

In treatises on the Ragas, this Ragini is described as an enraged Amazonian, wielding a naked sword in her hand, with which she has overcome a number of foes and defended her lover who stands by her side; but the general representation in the *Rag-mala* is quite ambiguous; there she is drawn in the figure of several athletic young men engaged in various gymnastic exercises, such as wrestling, casting of huge masses of stone &c. It is quite uncertain what gave rise to this preposterous representation.

3. *Lalit*

It is not satisfactorily explained why this beautifully fair creature, who is so overwhelmed with grief for the absence of her lover, should decorate herself with all her finery of dress, jewelry and flowers.

4. *Vilavali*

The pride of this Ragini consists in the beautiful symmetry of her limbs, and her solicitude to please her beloved is expressed by the pains she takes to adorn herself against his arrival, whom she awaits with anxious expectation and beating heart. She is dressed in rose-coloured vestments.

5. *Patmanjari*

O! the pangs of separation; the poignancy of whose sting is known only to those who have felt its wound! May my readers and particularly those of the fair sex, never experience its fatal power!

The object now before us is oppressed with the deepest anguish. She sheds incessant tears, which give her a sad and solitary relief, the only consolation her tender heart will admit. The flowers hung round her neck no longer laugh in the bloom of freshness, the fever in her mind and body has withered them to sapless leaves, which exhale no more their wonted perfume.

IV. DIPAK

The flame which the ancient musicians are said to have kindled by the performance of this Raga is depicted in his fiery counte-

nance and red vestments. A string of the large pearls is thrown round his neck, and he is mounted on a furious elephant accompanied by several women. He is also represented in a different form.

1. *Desi*

The excess of passion to which this blooming Ragini is subject induces her to pay a visit to her lover at his abode. She accordingly adds the assistance of art to the natural charms of her person, and puts her resolution into practice.

2. *Kamod*

What troubles and dangers will not love instigate one to undergo! When under its influence what will not youth dare to accomplish! Here we see a nymph forget the natural delicacy of her sex and venture alone in the desert in the hideousness of night. She quits her soft bed and friendly neighbourhood and traverses unaccompanied the wilderness infested with ravenous beasts. The chance of an interview with the object of her love she considers well worth the risking of her life and character. A thousand fears now mock her fortitude when she finds herself at the place of assignation alone, for he, on whose account she has staked all this, is not yet there! The timidity of her sex then displays itself. She starts at the fall of a leaf, and melts into tears. She has on a short white boddice, and passes unnoticed under cover of a red *sari*.

3. *Nat*

This young maiden prefers the career of glory to that of pleasure. She is adorned with jewels and has clothed herself in men's attire, and being mounted upon a furious steed, Minerva-like, engages in battle with those of the opposite sex. Her countenance is flushed with the ardours and fatigues of such an undertaking.

4. *Kidara*

The subject of this Ragini is a masculine character. The young man in white garments wields a sword in his right hand, and in his left grasps the tusk of an elephant which he has rooted out. A bard standing besides him recites the praises of his valour.

V. SRI-RAGA

A handsome man dressed in white, or some say in red. A string of crystal and ruby beads hung round his neck. He holds a lotus flower in his hand, and is seated upon a carved throne ; musicians performing in his presence.

1. *Malasri*

Although love holds an exalted rank in the music of India, as it does in that of other countries, and instances are not wanting of its existence in a refined state, yet, the beauties of nature are allowed to arrest their share of attention. The fascinating creature before us is an example. She is clad in a flowing yellow robe, and sits under a mangoe tree, in the society of her female companion, enjoying the verdure and luxuriance of the extensive scene before her.

2. *Marva*

Her dress is of gold brocade, and she has a garland of flowers round her neck. She sits in anxious expectation of the arrival of her lover.

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3. *Dhanasri*

We cannot but sympathise with solitary grief in a beautiful female. There is something so irresistible, that we naturally feel inclined to become acquainted with the circumstance which gave rise to her misfortune, not by a vain curiosity, but with the view to affording her any consolation which may be in our power, and of sympathising with her in her griefs. The misfortunes of the subject now under consideration proceed from the absence of her lover, and that she has long languished is evident from her emaciated frame. Her dress is red, and avoiding the society of her friends, she sits alone under a Malasri tree, venting her griefs to the woods.

4. *Vasant*

Vasant is the spring of India, the time of mirth and festivity. The hero of this piece therefore is the . . . God Krishna, who is represented in his usual costume and occupation. His vestment is tinged red. His head is adorned with his favourite plumage, extracted from the tail of the peacock ; in his right

hand he holds a bunch of mangoe blossoms, and in the left a prepared leaf of the betel tree. In this manner he stands in a garden surrounded with a number of women as jolly as himself, and all join in the dance, and sing and play a thousand jovial tricks.

5. *Asavari*

The hideousness of this picture is mitigated only by the delicacy of the principal figure. Her dark-brown complexion, the monstrous snake which entwines her arms and legs—her hair tied in a knot on the crown of her head—the wild solitude of the rock environed with waters where she sits, are all beautifully relieved and contrasted with the fine outlines of her features, the white sheet gracefully thrown over her, (which is sometimes changed for a covering of leaves), and the streaks of dissolved camphor with which she has stained her forehead.

VII. MEGH

This is the only Raga that bears a masculine character. He is represented of a dark complexion, his hair is tied in a knot on the crown of his head, and in his hand he balances a sharp-edged sword.

1. *Tune (? Tanka or Takka)*

Various expedients have been resorted to by love-sick maids to allay in some measure the fever ranging in their veins. The object of our present inquiry, labouring under its influence, has applied to the crown of her head the leaves of the lotus, which is said to possess refreshing qualities.

2. *Malhara or Mallara*

The frequent representation of scenes of separation, and the consequent grief attendant upon it, recalls to one's mind the sad history of ancient India! As I review the Ragamala, which I peruse as pictures of real life, I am affected with sadness at the deplorable state in which, in former times, the female sex particularly subsisted. Various sources of abject injustice and oppression still exist; but as they are rendered sacred by their laws, and they have been habituated to them by custom which has prevailed from time immemorial, the poor women acquiesce under them without murmur. Some causes, however, have been

removed, in later times, which must be a source of great comfort to them. The convenience of travelling in these days, even with women, children and property, must be reckoned as one of the foremost. Such ancient princes of India who afforded convenience to travellers are some of the most celebrated amongst them; and the construction of high roads, bridges, tanks, wells and *choukis*, for public use and protection, are amongst the most meritorious acts of their religion. The pious and chaste Ramachandra of Ajodhya is celebrated for his great care in these matters.

This Ragini is delineated of a complexion, wan and pale; she is decorated with the white jasmine, and sits sad and solitary, endeavouring to soothe and dissipate her melancholy, with the tones of the Vina, in happier days her delight; but

“In vain the lute for harmony is strung,
And round the robe-neglected shoulder hung;
And faltering accents strive to catch in vain
her race's old commemorative strain;
The falling tear that from reflection springs,
Corrodes incessantly the silvery strings;
Recurring woe still pressing on the heart,
The skilful hand forgets its grateful art;
And idly wandering strikes no measured tone,
But wakes a sad wild warbling of its own.
At times such solace animates her mind,
As widowed wives in cheerless absence find.”

3. *Gujri* (? *Gujari* or *Gurjari*)

The tenor of this picture is not evident. It presents a young female minstrel, of a delicate voice and engaging mien, dressed in yellow short stays and red sari, and adorned with jewels.

4. *Bhupali*

This is some happy nymph engaged in dalliance with her lover. A white sari is thrown over her body, which is stained with the fragrant saffron. A garland of flowers adorns her bosom. The favoured youth sits by her side, round whose neck her arms are enfolded.

5. *Deskar* or *Desakari*

There is no material difference between this and the preceding delineation. The characters by which we distinguish them are,

the string of pearls substituted for the flowers, and the marks with which she has stained herself are of ground sandal.³⁸

INDIAN MUSICAL INSTRUMENTS

How proud so ever the people of India may be of their musical instruments, I am of opinion, as I have already observed, that they are susceptible of very important improvements. The defects which have come under my notice are of two sorts ; the first regards the materials of which they are made, and the second their construction.

With respect to the first of these defects—the materials of which their musical instruments are made, it appears that very little attention is paid to it, as if it were immaterial what substance was employed for the purpose. This want of choice is influenced by pecuniary considerations, as well as want of ingenuity. It cannot be supposed that such carelessness prevailed during the flourishing period of the Indian empire ; but that from the commencement of its decline a check had been opposed to its further refinement is what perhaps all will allow. At present, for reasons offered in a preceding part of the work, it will appear reasonable, that, far from expecting a progressive improvement, we should rather be prepared to anticipate this noble science on the wane in the same portion as the decline of its empire, and the consequent decrease of knowledge and depravity of the people of this once celebrated country. The root of the venerable tree being sapped, its blossoms are no longer supplied with nourishment by the branches which they were designed to decorate, and must soon decay. The security and stability proffered from political motives by the British Government to the native chieftains has, perhaps, materially conducted to render them luxurious and effeminate in a still greater degree than the climate to which those vices are generally attributed ; and these have been the bane of the music of India.³⁹ In Europe professional men are always employed in

³⁸ The author nowhere discloses the source wherefrom he had drawn the above list of compound Ragas or the Raga-Mala texts he has translated. His classification of Ragas and Raginis also does not represent a complete picture of the subject, but merely a fragment thereof. Curiously enough, he has omitted Kanada from the group of 35 melody-moulds he has dealt with in the section of Raga-Mala. For a fuller treatment of the classification of Ragas according to thirty-six authorities and the Raga-Mela texts, vide O. C. Gangoly : *Ragas and Raginis*. 2 Vols., Calcutta, 1935 and K. V. Deval : *The Ragas of Hindustan*, 3 Vols., 1918-23. —Ed.

³⁹ See p. 19 and following.

the construction of all instruments and engines, or at least their advice is solicited, and suggestions acted upon ; here, the making and fitting up of musical instruments is entrusted entirely to persons who are ignorant not only of the merest elements of music, but who, besides manufacturing musical instruments, are general carpenters and other artificers, who if they even possessed the abilities could not afford to waste their time in experiments for the improvement of musical instruments, the number rather than the quality of which would ensure the greater gain. It is on this account that the better musicians prefer to patch and mend their old instruments rather than construct new ones, of which to find the just proportions, they lack the abilities. Khusal Khan and Umrao Khan, Vinkars, mentioned before, have in their possession the instrument on which their grandfather Jjwan Shah used to ravish his audience. Some no doubt are not aware that a difference of material produces any difference in the tone of an instrument. There is an anecdote of a Rajah, who in token of his approbation presented a favourite player with a silver Sarengi on which he was to perform before him.⁴⁰

It is problematical whether a violin of the sort just mentioned could produce sound sufficiently sweet to arrest any attention ; but it cannot certainly be denied that a good performer on any instrument, whether musical or other, can do more execution on one of inferior quality than can be produced from one of a far superior quality put into the hands of a person who is only an inferior artist.

Drums and tabors of all sorts are covered with goat's skin, fresh and in an unprepared state ; the body and neck of Sarengis are made of wood, one entire piece, excavated, the top covered with skin instead of thin light board ; the flutes are pieces of the bamboo cane, formed by nature, and generally bored without regard to just proportion. It is not, however, the musicians that are entirely to blame for making use of such imperfect instruments. A musical instrument of the first class requires so much time and nicety in its construction, besides scientific skill in the maker, that the musicians of India cannot now-a-days afford to pay for one ; indeed, on this account one is not procurable.

⁴⁰ There is a European anecdote similar to the one quoted above. Leonardi da Vinci, the celebrated painter, passed at his time for an excellent violin player, and was even professionally engaged by the Duke of Milan, Ludovico Sforzia. In the Sketch of his life, prefixed to his treatise on painting, is this singular statement : "Vinci had a violin of silver made for him, which was shaped in the form of a horse's head, and he surpassed on this instrument all other violin players."

What extravagant sums were paid by the Greeks even for their flutes! The more respectable performers in this country, if they would be well paid, should rather keep up a large retinue than really superior instrument.

As for the defects which regard their construction, there is one, which exclusive of other minor ones, is found to affect them all. I mean that material radical imperfection which will not admit of a change of keys. They have likewise no method of tuning their instruments to a certain pitch, but are guided in this respect merely by the ear.

If an opinion might be hazarded, why no person has endeavoured to render instruments playable in every key, I should suppose the reason to be this: A drum or tabor, the sound of which is necessarily monotonous, is an ever-attendant and inseparable companion to Indian songs, whether any other instrument be present or not. Its sound is taken as the key-note, and all other instruments that may be present, and the voice, are regulated by it. From this it should appear that as long as the use of the drum or tabor is not laid aside, there will be no necessity for change of keys, and the rythmical nature of Indian music renders a liberal use of the drum more essential, in order to mark the time distinctly, than any other accompaniment.

Musical instruments are divided into four classes:

1. *Tata*. Such as are strung with wires or *gut* are thus denominated; The Rabab, the Tambura, the Sitar, the Sarengi, the Vin, and the Qanoon, etc., belong to this class.

2. *Bitata*. To this division are referred all those which are covered with skins, as the Mridanga, the Dholak, the Tablas, the Daera, the Duph, the Nuqqara, etc.

3. *Ghana*. These are instruments of percussion and used two at a time. The Manjira, the Jhanjh, the Kurtar, etc., (Cymbals, Castanets) are of this description.

4. *Sughara*. Wind instruments are classed under this name. The Sunai, the Bansli, the Torey, etc. are examples of it.

The grand instrumental music of India is the Noubat, and the instruments used in the cabinet are the Mridang, the Dholak, the Tablas, the Daera, the Duph, the Munjira, the Kartar, the Sarengi, the Tambura, the Sitar, the Rabab, the Vin, the Qanoon, and the Bansli. Five of the last are occasionally played solo; the rest are used as accompaniment either to these, or to the voice.

NOUBUT

The Noubut is the grandest instrumental music of India. It is a concert, and the instruments which comprise a full band of the Noubut Khanah are two pairs of Nuqqaras, one pair of large Noubuts, one Quna, one Toruy, one pair of Jhanjhs, two Surna, two Nuy, two Alghoza, one Roshun Choukee Surna, and one pair Qulum flutes, and flageolets.

The effect produced by the joint efforts of expert performers is considerably imposing, and should be witnessed to be properly appreciated. It is heard to advantage from some distance.

THE MRIDANGA, THE DHOLAK AND THE TABLAS

These are drums, and differ from each other in form, construction, and likewise in the manner of playing. The first is the most ancient, and is one of those instruments which accompanied the voice in the more chaste ages ; the Dholak is generally preferred by amateur performers, and is the domestic and homely companion to the music of the uninitiated female ; and the last, less solemn than the Mridanga, and more adapted to accompany light and trivial compositions, is selected as the fittest counterpart with the Sarengi to the silver tones of the modern meretricious Hindu dancing girl. It is from hence evident, that the two last are modern licentious (?) inventions, unknown to the ages when music breathed sacred and solemn numbers.

The Mridanga is a hollow cylinder of wood, resembling a cask, open at both the ends, which are covered with crude goat's skin of different thicknesses, so as to produce different sounds ; one end has likewise a coating of a composition made of rosin, oil, etc. applied to the inside, and is tightened with leather braces like our drums. The Dholak is similar to this, only the diameter bears a greater proportion to the length, and is a lighter and more delicate instrument. The braces are strings. The difference between both the above and the Tabla is, that the latter are always used two together, the one being the treble, and the other the bass, which however may be considered as one instrument, divided from the middle for the sake of convenience.

The method of playing on these instruments is curious. They are struck with the fingers and palms of both hands, and it is surprising what variety of measures, and changes of the same measure, expert players can produce on them. It is allowed to be more difficult to describe the manner of using the blow pipe than of acquiring its use ; the method of playing on these

instruments is absolutely indescribable, and is only to be learnt from a master, chiefly by imitation and long practice.

THE DUPH AND THE DAERA

The first of these is an octagon frame of wood, about three feet in diameter and six inches deep, covered on one side with skin, the stress of which is counterbalanced on the other with a network of thin slips of the same. The skin is struck upon, in playing, with the fingers of the right hand, while a tender flexible switch, held perpendicularly over the instrument with the forefinger of the left, is made to strike on it with the middle finger at stated intervals of the measure.

The Daera, as its name implies, is a circle of wood, metal or other material, covered on one side, as the preceding. Its diameter is generally about 11 to 12 inches. The right hand fingers are applied in the same manner as in using the Dufh, and the thumb of the left is thrust into a string passed through a hole on one side of the circle, so as to form a rest or support for that hand a little above the centre, against which the knuckle of the middle finger is pressed on the inside when a rise in the tone is desired.

Both these instruments are now almost entirely used by amateurs, although the former is sometimes played upon by professional men of the lower order. These instruments may be compared to the Tambour de basque, Tabret or Timbrel of the ancients.

THE MANJIRA AND THE KARTAL

These are Cymbals and Castanets, and are of no other use than to mark the time distinctly, which, as I have already several times noticed, is the very life of rythmical music.

THE SARENGI

The Sarengi is the fiddle of India. It is strung with four gut strings, and played with a bow, the hairs of which are loose, and tightened with the hand at the time of playing. The two lowest strings are tuned to Kharaj, and the others to a perfect fourth. The instrument is held in a position contrary to that in which the violin is used; that is, in the manner of the bass violin; and the fingers of the left hand do not press upon the strings, but are held close beside them, while the right hand draws the bow.

Besides the gut strings, the instrument has a number of metal wires, generally thirteen, of unequal lengths, which go under the gut-strings. These wires are tuned to the mode proper to Ragas or Raginis intended to be played. The bow can never touch or approach them, so they are of use only to reverberate with the sound of the gut-strings. This proves that the musicians of India are aware of the fact that sound propagated on one string will communicate vibration to another that is in unison with it, or the difference of whose tone is exactly an octave.

THE TAMBURA

The Tambura or Tanpoora is another very ancient instrument, and the simplest of all those of the guitar kind. It somewhat resembles that instrument, but has a very long neck without frets. The body is generally made of about the two-thirds of the dry shell of a gourd, the top covered with a thin board. It is strung with three (?) or four wire strings, one brass and the rest steel. The lowest is tuned to the key note, and the others to its quint and octave above. These are struck alternately, the instrument reclining on the shoulder. Its use is calculated, as the name indicates, to fill up all pauses and vacuities in the song, and likewise to keep the songster from straying from the tone which he originally adopted.

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THE SITAR

This is likewise a modern instrument, and was invented by Amir Khusru of Delhi. It resembles the last mentioned instrument, but is made a good deal smaller, and has movable frets of silver, brass, or other material, which are fastened with catgut or slik. Seventeen frets are generally used, and as they are movable, they answer every purpose required. The shifting of these to their proper places requires a delicate ear.

The instrument derives its name from *si*, signifying in Persian *three* and *tar*, a string, as that number is commonly used. More modern performers have made several additions.

Of the three wires, one is steel, and the others brass. These last are tuned in unison, and are called Kharaj from their sound, and the other is a perfect fourth to it. The fingers of the left hand slide over the frets on the finger-board, and stop the notes in the same manner as on the guitar, and the wires are struck with the fore-finger of the right, to which is fitted a kind of plectrum or instrument called a Mizrab,⁴¹ made of a

⁴¹ From the Arabic verb *daraba* or *zaraba*, to strike.

piece of wire curiously twisted to facilitate the various motions of the finger.

The Sitar is very much admired, is used both by professional men and amateurs, and is really a very pleasing toned instrument in the hands of an expert performer.

THE RABAB

This instrument is strung with gut-strings, and in shape and tone resembles a Spanish guitar. It is played with a plectrum of horn held between the fore-finger and thumb of the right hand, while the fingers of the left stop the strings on the finger-board. I have heard some performers on this, who are said to excel, and their performance certainly deserved praise, for the delight with which they inspired their hearers. The Pathans are remarkably fond of this instrument which is very common at Rampur.

THE VEEN

The Veen is one of the most ancient of the musical instruments of India. It was played upon by the minstrel Narad Muni, to whom the credit of its invention is allowed. It is the instrument of the greatest capacity and power; and a really superior Veen in the hands of an expert performer is perhaps little inferior to a fine-toned piano, and indeed, for Indian music, the best devised, and calculated to be adapted to all practical modifications.

Although the Veen has a fingerboard and frets, it is not strictly confined in its intonation, as a guitar, a pianoforte, or an organ is; for it is so delicate an instrument, that the slightest difference in the pressure of the finger, or of its distance from the frets, will cause a sensible variation in the tone, of which a good performer avails himself. Hence results that beautiful nicety of just intonation in every mode which charms the musical ear. To convey a correct idea of this beauty, we need only observe that the superiority of the violin over most other instruments is to be derived from this source.

The Veen is strung with seven metal wires, three steel and four brass; but as is the case with the Sitar and the Rabab, the melody is generally played on one of the steel wires, and the rest are chiefly for accompaniment; several fingers of the right hand striking simultaneously on several of the wires, each of the fingers to be thus employed is armed with a plectrum

usually made with the large scales of fishes, and fastened on with springs, or tied down with thread.

THE BANSULI OR BANSI

The flute was formerly a very favourite instrument, and is said to have produced wonderful effects in the hands of the God Krishna. There are few professional performers on this instrument now.⁴²

TWENTY SPECIES OF VOCAL COMPOSITIONS

The most ancient sorts of composition are, 1st, the Geet ; 2nd the Tuk ; 3rd, the Chhand ; 4th, the Prabandh ; 5th, the Dharoo ; 6th, the Dhua ; and 7th, the Man. These are chiefly in the Sanskrit, and difficult both of comprehension and execution. The first four I have heard ; but much of these is not known in these days.

The various species of the more modern compositions are the following :

1. The Dhrupad. This may properly be considered as the heroic song of India. The subject is frequently the recital of some of the memorable actions of their heroes, or other didactic theme. It also engrosses love matters, as well as trifling and frivolous subjects. The style is very masculine, and almost entirely devoid of studied ornamental flourishes. Manly negligence and ease seems to pervade the whole, and the few turns that are allowed are always short and peculiar. This sort of composition has its origin from the time of Raja Man Singh of Gwalior, who is considered as the father of Dhrupad singers. The Dhrupad has four Tuks or strains,—the 1st is called Sthul, Sthayi, or Bedha ; the 2nd, Antara ; the 3rd, Abhog ; and the last Bhog. Others term the two last Abhog. Dhrupads, in which the names of flowers are introduced, in such manner that the meaning will admit of two different constructions, are called Phulpand ; and two Dhrupads which correspond with each other in time, syllable, and accent, are denominated Jugal.

2. Kheyal. In the Kheyal the subject generally is a love tale, and the person supposed to utter it, a female. (?) The style is extremely graceful, and replete with studied elegance and

⁴² For a fuller treatment of the subject see *Catalogue of Indian Musical instruments* by P. T. French. ("The Proceedings of the Royal Irish Academy", Vol. IX, Part I).

embellishments. It is chiefly in the language spoken in the district of Khairabad, and consists of two Tuks. Sultan Hussain Sherqui of Jounpur is the inventor of this class of song. A species of this, consisting of only one Tuk, is called Chutkala; another termed Barwi, comprises two Tuks and is in the Purbi tongue.

Although the pathetic is found in almost all species of Indian musical as well as poetical compositions, yet the Kheyal is perhaps its more immediate sphere. The style of the Dhrupad is too masculine to suit the tender delicacy of female expression, and the Tappa is more conformable to the character of a maid, who inhabits the shores of the Ravi, (and has its connexion with a particular tale,) than with the beauties of Hindusthan; while the Ghazals and Rekhtas are quite exotic, transplanted and reared on the Indian soil since the Muhammadan conquest. To a person who understands the language sufficiently, it is enough to hear a few good Kheyls, to be convinced of the beauties of Indian songs, both with regard to the pathos of the poetry and delicacy of the melody.

3. Tappa. Songs of this species are the admiration of India. It has been brought to its present degree of perfection by the famous Shori Mian, who in some measure may be considered its founder.* Tappas were formerly sung in very rude style by the camel-drivers of the Punjab, and it was he who modelled it into the elegance it is now sung. Tappas have two Tuks, and are generally sung in the language spoken at Punjab, or mixed jargon of that and Hindi. They recite the loves of Hir and Ranjha, equally renowned for their attachment and misfortunes, and allude to some circumstance in the history of their lives.

4. Thumri. This is an impure dialect of the Vrajbhasha. The measure is lively and so peculiar, that it is not mistaken by one who has heard a few songs of this class. It is useless to waste words in description, which must after all prove inadequate, of a subject which will impress the mind more sensibly when attention is bestowed on a few songs.

5. Rag-Sagar, or the Sea of Ragas. It is a species of Rondo, which commences with a particular Raga. Each successive strain is sung in a different Raga, and at the end of each, the first strain is repeated.

6. Holi or Hori, consists of four Tuks or strains like Dhrupad, and the style is peculiar to itself.

If the songs of India were classed by subjects, perhaps that which recites the sports of Krishna would be the more volumi-

nous. The age of that God forms a very important era in the history of India, and it is not to be wondered at that it should so materially influence their song.

Every nation has celebrated the valorous deeds of its heroes in song, and so have the people of India done. Numerous compositions are in existence, which recite the victories and virtues of their ancient princes and heroes. The joys of love, however, have everywhere been more numerously sung; and so has Krishna, who is represented as the unrivalled Damon, Paris and Adonis of India; all the excellencies of these are united in him. Equally sportive in his own turn, and beloved by all the fair without exception. He is emphatically styled "Mohan", or the enchanter. His person was so graceful, that every woman who once beheld him, became instantly enamoured of it. His pipe possessed such irresistible charms, that none who ever heard it could attend to any thing else, however serious, incumbent, or necessary. It diffused a sort of frenzy along with its tone, the influence of which could not be withstood by any woman of Vraja. Neither the usual cares of the household, the desire of arraying so natural to the female sex, nor the threats of the enraged husband; no, not even the attention due to a hungry and crying infant could for a moment detain her from following the impulse occasioned by the music of Krishna's flute.

I have observed above, that songs which have love for their theme, are more numerous amongst all nations. In India there is one other motive for their being esteemed—being the acts of the God Krishna, they are considered as pious hymns. The old sing them as acts of devotion, the young derive pleasure from their contents; by the pious they are held sacred; while the profane find in them many things which they glory either to have themselves performed, or should have been glad to have had it in their power to achieve. The wise man has folly enough to be beguiled by them, and the fool possesses sufficient taste to relish their beauties. All, in short, agree in admiring songs of this class, how different soever their motives might be for this predilection in its favour.

The scenes of Krishna's frolics were the villages of Gokula and Mathura, on the opposite banks of the Jamuna and the wilds of Vrindaban. No milkmaid could here pass without being attracted by the sportive Krishna. All Hindu women went a-watering to the Jamuna with pitchers on their heads or under their arms, and never returned without being charmed and enamoured by the lure of Lord Krishna's lute.

These are recited in the Holi (festival). One song of this class describes a maiden reproaching Krishna for his skill in casting such a hypnotic spell upon her; another admires his comeliness and extraordinary address. One with beating heart warns her female friends to be cautious how they venture to the river-side alone; another with tears in her eyes states her tale, how she has been charmed and captivated by the God. In this a forsaken girl bemoans her fate, and imprecates her rivals; in that other she declares the excess of her passion, and fondly confines the God in her arms. One declares her resolution of bearing no longer with the pangs of separation; another congratulates her friend's arrival at a village like Gokula, where love revels. The forcible seizure of milk forms the theme of one song; while in another you hear them bribe his stay with it. Some adore him as a God, others esteem him as a lover, and a few treat him as an impudent fellow.

7. *Jat*. A few hemistichs, each in a different dialect and Raga.

8. *Trivat and Tarana*. No words are adapted to these. It being considered necessary, however, to utter something for the easier and more perfect vocalization of this species of music, the following set of words has been adopted for this purpose, without regard to the order of succession here set down:

dara dara tā dāni

There is a tale connected with these words, which is in almost every one's mouth, and therefore not necessary to be inserted here.

9. *Sargam*—Is sung with the notes contained in the Hindi scale (Sargam), as the name implies. It is literally what we call Solfa-ing or Solmization, although it is not now invariably used with the same view.

10. *Vishnupad*. This is a species of Hindu hymns. It was founded by Surdas, a blind poet and musician, and is of a moral tendency.

11. *Chaturung*—Is of four strains: 1, Kheyal; 2, Tarana; 3, Sargam; and 4, Trivat. It is of modern invention.

12. *Ghazal and Rekhtu*. These are in the Urdu and Persian languages, and differ from each other, according to some, merely in the subject they treat of. The former has for its theme a description of the beauties of the beloved object, minutely enumerated, such as the green beard, moles, ringlets, size, shape, etc. etc., as well as his cruelties and indifference and the pain endured by the lover; whilst in the Rekhtu he

eulogizes the beauty of the beloved in general terms, and evinces his own intention of persevering in his love, and bearing with all the difficulties to which he might be exposed in the accomplishment of his desires. They consist mostly of from five to ten or a dozen couplets. One species of these is termed *Charbyt*, and contains only four couplets, as its name indicates.

13. *Dadra and Nakta*—Are of various lengths, and generally in the dialect spoken in the districts of Bundelkhand and Bughelkhand. The subject is almost universally mean—the petition of the fond woman for the acquisition of the most trifling favours.

14. *Garka*. War songs in praise of valour. This is generally in the tongue spoken by the Rajputs. It is the profession of a class of songsters denominated *Dharis*. Those in the language of Vraja and Gwalior are called *Sadra*. One species of this, in very lengthened couplets, is termed *Bagad*. Those in the Charnee tongue are denominated *Bar*.

15. *Palna*. Cradle songs or hymns. The subject is appropriate. Childhood and blessings for longevity, etc.

16. *Sohla* is sung on marriages.

17. *Mouloud*. One or two hemistichs in praise of the Almighty, or of Mahommud. It is chiefly in the Arabic.

18. *Stuti*. In praise of superiors.

19. *Kawal*, *Qulbana* and *Cool* are in Arabic. These are sung by Quawals.

20. *Zikri*. The subject of these is morality, and is sung in the dialect of Gujerat. It was originally introduced in India by Quazee Mahmud.

MUSIC AND THE PECULIARITIES OF INDIAN MANNERS AND CUSTOMS

It will perhaps be desirable to expatiate a little on such parts of the prevailing manners and customs of ancient India as influence their music. The songs of a nation, as well as its poetry, go a great way towards developing its domestic practices, rites, and ceremonies, as also its habits of life. Those of India are very characteristic, and it is perhaps, as is justly observed, owing to this happy union of melody and poetry, when judiciously adapted to each other, that we can reconcile ourselves to the extraordinary power music is said to have anciently possessed over the human soul, not only in India, but likewise over the occidental nations, and probably over the whole world.

The allowed insignificance of the female sex in the idea of

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

In Arabic poetry the man is invariably in love with the woman who is the object beloved. In Persia he is represented, contrary to the dictates of nature, as in love with his own sex. This is evident in all lyric poems of that country. Their pieces abound with the praises of the youthful cupbearer, the beauty of his green beard, and the comeliness of his mien. In India the fair sex⁴³ are the first to woo, and the man yields after much courting. In compositions of this country, therefore, love and desire, hope and despair and in short every demonstration of the tender passion, is first felt in the female bosom and evinced by her pathetic exclamations.

If we should trace the origin of this disparity in the poetry of these nations, it will perhaps appear that the women in Arabia are less subject to be wounded by Cupid's darts, and are similar to the lukewarm beauties of Kabul. The peculiar custom of Persia is evidently the reason that their pieces abound with themes of the cast just noticed. The poor neglected women in vain expose their charms—in vain add the assistance of art to the comeliness of their persons—in vain has nature bestowed such charms, and been so lavish in her gifts to beings whom it does not much benefit. Alas ! lovely creature, adorn not thy head with those precious gems, nor thy person with rich brocades ; for neither these nor thy jetty ringlets, hanging gracefully down thy back, nor the reviving perfume, which thou carriest about thee, shall have any influence on the icy heart of the beloved object of thy cares—his warmth is reserved for another, he fancies superior beauties in the yet unsprung beard of his beloved Saqi, which, if it claim any attention, it is purely that it approaches to and resembles thy softness.

In India I can see no other motive but that the men being

⁴³ "We must here make an allowance for Indian prejudices, which always assigns the active part of amorous intercourse to the female, and make the mistress seek the lover, not the lover his mistress"—Note on verse 255. Translation of Kali Dasa's *Megha Duta*.

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

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

To comprehend the songs of this country, and to relish their beauties, we must not figure to ourselves India in the state in which it is at present (1834), but must transport ourselves back to those earlier ages to which allusions are made by them; to those times, when these regions enjoyed not the tranquillity at present subsisting in its parts, but when they were possessed by petty chieftains, arbitrary in their respective dominions—when no highroads existed, but communication between one village and another was maintained by narrow footpaths, and rude mountains and jungles formed the natural barrier of the different chiefs, guarded by almost impassable woods and wild beasts—when navigation by river was as impracticable as travelling by land—when a journey even to a few leagues was rendered hazardous by robbers and marauders, who infested the despicable roads of themselves formidable, and rendered more so by frequent interruptions from rivulets and morrasses, and from ravines and nallas, which during the rains presented by their rapidity and intricacies very powerful obstacles—when topography was almost unknown, and the advice of a stranger adventitiously met was to be cautiously embraced, as robbers lurked about the roads in various disguises to seize on their prey by force or stratagem; to the time, in short, when parting even for a journey to an adjoining village, was accompanied by mutual tears, and prayers for safe return.

A distant tour such as in those days is looked upon with indifference, was formerly contemplated and consulted on for a year or two before undertaken; and when a man who had accomplished his purpose returned home in safety, after encountering all the hardships incident to it, the wonderful recital of his adventures, the skill with which he conducted himself in the presence of princes, his valour and intrepidity in times of danger,

his cunning and foresight in preventing or avoiding the toils of the evil-minded, and all these exaggerated by the vanity of the traveller, formed the theme of admiration to the village, and the subject of pride to his relatives, not soon likely to be forgotten.

It is observed by the author of "An Inquiry into the Life and Writings of Homer", page 26, "that it has not been given by the gods to one and the same country to produce rich crops and warlike men, neither indeed does it seem to be given to one and the same kingdom, to be thoroughly civilized, and afford proper subjects for poetry." It is this which renders Hindusthani songs flat and unpalatable, unless we transport ourselves back to their barbarous and heroic ages. Their abhorrence of innovation induces them to retain their ancient ways of thinking, or at least to imitate their manner of thinking in times of yore, notwithstanding the changes introduced by time. Indeed, from what has been observed in this and the preceding paragraph, although I heartily rejoice at the effects of the British government in India, I should really be sorry that their poetry should be tinctured with the rules and regulations in force at present, and their poetical and fictitious lovers reach their homes in the security which the government allows.

Hindu women are married at so tender an age, that it is indeed very seldom that they feel any influence of love till some years after marriage; there are therefore consequently very few pieces to be found wherein a maiden (by which I mean an unmarried woman) is concerned.

It is customary in India for the parents and their sons, with their daughters-in-law, and maiden daughter, to live together, and in the event of the young men going abroad in quest of employment, to leave their wives behind. What induced them to do this in former times was the difficulties and dangers attendant on the roads, which rendered it impossible to perform a journey of any extent in company with females, who would not only be liable to the greatest abuse even immediately in the neighbourhood, but also to be torn from the arms of their husbands to grace the beds of any chieftain who might chance to take a fancy to them, or might be induced to do it through mere wantonness and caprice.

Let us figure to ourselves an amiable and fond woman in the bloom of her age, wasting her years in sighs for her absent and beloved husband, in whom are centred all her hopes of life—let us behold her at public festivals, where themes to which her heart is familiar are sung in the most pathetic language enforced by the charms of melody—let us accompany her to the

riverside, which she daily visits to procure water for the use of the household, and where she witnesses a thousand tender interviews—let us turn our eyes to her domestic scenes, we see her happier sisters-in-law adorning and ornamenting themselves, and sporting in all the gaiety natural to their age, and she striving to stifle her grief, and appear cheerful. Perhaps she hears news of her husband's intention shortly to return; she revives as the drooping flower refreshed by sudden and timely rain. If this be in the winter, she laments his absence during the long cold nights of that season, and calls him cruel for not having thought of home earlier. Winter past, she trembles at the idea of the scorching rays of the sun, which will assail him on his journey. But when the rains set in, those months which are the most delightful⁴⁴ of all in India to those whose hearts are not afflicted by separation, then it is that she feels her existence insupportable. Cheering hope, which beguiled her during the former seasons, no longer affords its balmy aid, and she despairs of his arrival this year. Every cloud, every flash of lightning sends forth a dart to her tender bosom, and every drop of rain adds fresh poignancy to the wound in her agonizing heart. If she endeavours by domestic toils to wean her thoughts for a moment from her absent lover, the Koel, and particularly the Papiha, reminds her of him by her constant and reiterated interrogations of *Pi-kahan-Pi-kahan*?

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These, however, are not the only birds which are addressed by the females of India, by the title of *Bairi* or enemy; the peacock,⁴⁵ the chatak, and several others are said to add to their

⁴⁴“The commencement of the rainy season being peculiarly delightful in India, from the contrast it affords to the sultry weather immediately preceding, and also rendering the roads pleasant and practicable, is usually selected for travelling. Hence frequent allusions occur in the poets to the expected return of such persons as are at this time absent from their family and home.” Note on line 20 of the Translation of the *Megha Duta*, by Wilson,

*Meghāloke bhavati sukhino(a)pyanyathārvrtticetaḥ/
Kaṇṭāśleshapraṇayinijane kimpunardurasamsthe||*

“Sprang from such gathering shades to happier sight.”

The meaning of Kalidasa seems to be somewhat different.

And a hundred Indian songs will prove that after the rains are set in, it is no season for travelling.

⁴⁵“Or can the peacock's animated hail,

The bird with lucid eyes, to lure thee fail?”

“The wild peacock is exceedingly abundant in many parts of India, and is especially found in marshy places; the habits of this bird are in a great measure aquatic, and the setting in of the rains is the season in which they pair; the peacock is therefore always introduced in the description of cloudy or rainy weather, together with the cranes and *chatakas*.”—*Megha Duta*, Cloud Messenger, pp. 29. 1, 148.

affliction, and remind them of their absent lovers. Superstition lends her aid to afflict or comfort them, by attaching importance to the throbbing of the eyes or pulsations of the limbs.⁴⁶

The husband remaining absent from home for several years together, his wife, if she had been married very young, when she attains the years of maturity, begins to feel the power of love, and readily finds a youth on whom she fixes her affections,⁴⁷ having perhaps little more knowledge of her absent husband than from hearsay. In such a state of things, the lover can seldom be admitted at home on account of the smallness of the house, and the number of relatives. She sees herself therefore reduced to the necessity of visiting⁴⁸ him at his, to effect which, it requires a great deal of circumspection and evasive art. The female sex being generally more fond, affords a fertile source of dread from the influence of rivals. It is undeniable that such practices are immoral; but such is the fact, and nature, unrestrained by education, (and the women of India are perfectly ignorant of all knowledge, but the art of pleasing,) will positively have its headlong course. Taking all matters into consideration, the poor woman of this country should be an object of our compassion rather than of our contempt. The stimulus given to India by British example, and capital employed for the education of Indian females, is not amongst the least of her beneficial operations. The time will come when their worth shall be duly appreciated by the daughters of India; and then, should this work chance to be perused by them, they will sigh at the follies of their ancestors, smile at their own good fortune, and perhaps think kindly on him who has endeavoured to palliate their weakness, and bring them nearer on a level with the more blessed fair sex of other regions.

The tenor of Indian love-ditties, therefore, generally is one

⁴⁶ "O'er her left limbs shall glad pulsations play."

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

⁴⁷ An objection very frequently started by Europeans against Hindu poetry and songs is, that they mostly appear to be licentious and voluptuous. (?) To such I would recommend the perusal of the note by Wilson on line 468 of his translation of the *Megha Duta*. It is too long to quote.

⁴⁸ "The pearls that bursting zones have taught to roam,
Speak of fond maids, and wanderers from home."

"I have already mentioned that the Hindus always send the lady to seek her lover, and they usually add a very reasonable degree of ardour and impatience." Note on line 466, Wilson's *Megha-Duta*.

or more of the following themes : 1. Beseeching the lover to be propitious. 2. Lamentations for the absence of the object beloved. 3. Imprecating of rivals. 4. Complaints of inability to meet the lover from the watchfulness of the mother and sisters-in-law, and the tinkling of little⁴⁹ bells worn as ornaments round the waist and ankles, called *payel*, *bichhua*, etc. 5. Fretting, and making use of invectives against the mother and sisters-in-law, as being obstacles in the way of her love. 6. Exclamation to female friends termed *Sakhis*, and supplicating their assistance ; and 7. *Sakhis* reminding their friends of the appointment made and exhorting them to persevere in their love.

CELEBRATED MUSICIANS OF INDIA

(Early Nineteenth Century)

The invention of all arts and sciences, as I mentioned in the early part of this treatise, has always been attributed by heathen nations to beings of superior order, of celestial origin, to demi-gods. These, however, were undoubtedly not the inventors of those arts and sciences which are attributed to them, but merely the compilers and collectors of the fruits of the industry and invention of ingenious men, who preceded them for centuries ; but as the compiler centered in his own person the aggregate sum of knowledge then existing, he of course possessed a greater fund than any other individual of that particular profession which he chose to investigate, and was of course, from his aggregate knowledge of what others possessed only in parts, enabled to make comparisons of the several details, and form rules for the whole, consistent, precisely defined, and universal. It should likewise be remembered that

By improving what was done before,

Invention labours less, but judgment more—Roscommon.

⁴⁹ "My fair awakens from her tinkling zone."

"A girdle of small bells (*kshudraghaṇṭika*) is a favourite Hindu ornament : also silver-circle at the ankles and wrists, which emit a ringing noise as the wearer moves."—Wilson's *Megha Duta*, pp. 85, 1. 514.

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

These compilers of sciences, if they were powerful and wise princes, persons reputed for religious sanctity, austerity of matters, of extraordinary benevolence, virtue, wisdom, or genius, could not but be looked upon, by so superstitious and polytheistical a nation as the Hindus, as an emanation from the Supreme Being, an *Avatar*; and their excessive fondness for fable and mythology would soon prompt them to adopt allegories, for which the genius of this people seems to have been nothing inferior to that of the Egyptians.

The Hindus, although an idolatrous, were never so luxurious and vicious a nation as their conquerors, the Muhammadans; most of the vices existing in this country having been introduced after the conquest. The songs of the aborigines of India will bear comparison with those of any other country for purity and chasteness of diction, and elevation and tenderness of sentiment.

By a rule of the Mahomedan law, the women of all Kafirs or unbelievers, to which class the Hindus belong, are to them *Halal*, or lawful, without marriage; and since the acquisition of the country to the latter, all manner of excesses and debauchery reached their acme. The vice of drunkenness was, I am persuaded, unknown, at least of the stimulating and inflammatory class. The opium, *Bhang*, and *Dhatura*, (the two latter of which were chiefly used by the Hindus,) are rather stupefying and sedative than irritative. There is no term, I believe, in Sanskrit, or tongues derived from it, for a slave or eunuch. The fear of the loss of caste, in the want of sound religion and refined morality, acted as a very wholesome check against promiscuous and unguarded indulgence of passion, except amongst the very lowest classes of society and outcasts.

A great many of the songs of this country abound with the praises of drunkenness. These are certainly not of Hindu origin, for the Hindus never drank wine or spirits; and although the Muhammadan religion prohibits the use of wine, the very touch of which is reckoned polluting, very few of their monarchs and nobles have refrained from indulging themselves freely with this beverage. They know no medium; it was, and now is, drunk by such as make use of it to excess. They never dilute their liquor with water, and in times of their prosperity, it was contrived to be made so pure and strong that it could not be drunk; in which case roast meat was a constant companion to liquor, in which they dipped the bits of roast, as we do in sauce. It was made strengthening and nutritive by the addition of all sorts of flesh of quadrupeds and birds into the still previous to

distillation. The liquor is used even now by the more wealthy Muhammadans, and is called *Ma ool laham*.

The conquest of India by the Muhammadan princes forms a most important epoch in the history of its music. From this time we may date the decline of all arts and sciences purely Hindu, for the Muhammadans were no great patrons to learning, and the more bigotted of them were not only great iconoclasts, but discouragers of the learning of the country. The progress of the theory of music once arrested, its decline was speedy; although the practice, which contributed to the entertainment of the princes and nobles, continued until the time of Muhammad Shah, after whose reign history is pregnant with facts replete with dismal scenes. But the practice of so fleeting and perishable a science as that of a succession of sounds, without a knowledge of the theory to keep it alive, or any mode to record it on paper, dies with the professor.

Amongst the most ancient musicians of this country, who are reckoned inventors, compilers, and masters of the science, we find the most prominent to be Someshwar, Bharata, Hanuman, the goddesses Parvati, Saraswati, and Durga, Vayu, Shesh, Narad (the *Muni* or Sage), Kulnath, Kashyap (another *Muni*), Haha, Huhu, Ravan, Disha, and Arjun. The first three and Kulnath have left treatises.

The most renowned of the Nayaks have been Gopal, a native of the Dakhin, who flourished during the reign of Sultan Ala-ud-din, and his contemporary Amir Khusrou⁵⁰ of Delhi, Sultan Husain Sharqui of Jaunpur, Rajah Man, Killadar of Gwalior, founder of the Dhrupud, Baiju, Bhunnu, Pandvi, Buksu and Lohang. The four following lived at the time of Raja Man Singh of Gwalior,—Jarju, Bhagwan, Dhondhi, and Dalu.

The *Gandharbas* and *Gunkars*, that is, such as were eminent singers, but were not acquainted with the theory of music, are very numerous; and the following are chiefly those who had the honor of performing in the presence of Jalal-ud-din

⁵⁰ It is related that when Gopal visited the court of Delhi, he sang that species of composition called *Git*, the beauty of which style enunciated by the powerful and harmonious voice of so able a performer, could not meet with competition. At this the monarch caused Amir Khusru to remain hid under the throne, whence he could hear the musicians unknown to him. The latter endeavoured to remember the style, and on a subsequent day, sang *Qawali* and *Tarana* in imitation of it, which surprised Gopal and fraudulently deprived him of a portion of his due honour.

Muhammad Akbar, King of Dehli. Tansen was originally with Rajah Ram, and was sent to court at the special request of the king; Surjan Khan, Surgyan Khan of Fatehpur, Chand Khan and Suraj Khan (brothers), Tantarung Khan, the son of Tansen, Madan Ray, Baba Ramdas, and his son Surdas, a blind moral poet and musician, the founder of the Vishnupad, who sang

*As the wakeful bird
Sings darkling, and in shadiest covert hid,
Tunes her nocturnal note,*

Baj Bahadur, Chandu, Daud, Is-haq, Shekh Khizar, Shekh Bechu, Husan Khan, Surat Sen, and his brother Lala Debi, Nilam Prakash and Mirza Aquil, and the Veen players Firoz Khan and Noubat Khan.

In more modern times, Sadarang, and Adarang, Nur Khan, Lad Khan and Pyar Khan, Janee and Ghulam Rasul, Shacker and Makhan, Titu and Mithu, Muhammud Khan and Chhajju Khan, and Shori, the founder of the Tappa stand in high repute; and several practical musicians of both sexes are even now to be met with, who, although ignorant of the theory of music may for extent, sweetness, pliability, and perfect command of the voice, rival some of the first-rate minstrels of Europe. Muhummad Khan and Serho Bai, amongst others whom I have heard, are living examples of superior vocal powers; and Khush-hal Khan and Umrao Khan, Veen players, of instrumental execution. Good performers on other instruments are more numerous.⁵¹

⁵¹ With the Glossary of Musical Terms (see page 81) this treatise concludes. The author Captain N. Augustus Willard, who was an Army Officer, commanding the services of H.H. The Nawab of Banda, first published this treatise in book form in 1834, with fifteen plates incorporating in their original the texts of a few select Hindi and Urdu songs along with musical notations. These songs were of various types such as Kheyal, Ghazal, Geet, Bhajan etc. set to various Ragas and Raginis. At the end of the book was appended a Table showing the varieties of *Talas* or time-measures of Indian music with their names, peculiarities and relation to musical moulds. Raja S. M. Tagore's compilation *Hindu Music from Various Authors*, from which this essay is being reprinted, does not contain any plate. It is quite impossible to reproduce the plates from the original edition now after 128 years, as the ravages of time have rendered the prints of these plates too faint and indistinct to be worthy of reproduction by photo-stat process.—Ed.

GLOSSARY OF MUSICAL TERMS.

B.

B(V)ishnupud. A species of Hindu divine songs.

Bagid, Bur. A species of song.

Bam. The bass end of a drum.

Bansi or Bansli. A flute.

Bairi, *m.* Bairam, *f.* An enemy. Krishna's flute, the Papiha, and some other birds are thus designated by the females of India, as being the enemies to their repose.

C.

Charbait. Songs in the Urdu, comprising four couplets.

Chhand. A sort of ancient songs, chiefly in the Sanskrit.

Chaturang. Songs consisting of four strains in different styles.

1, Kheyal ; 2, Tarana ; 3, Sargam ; 4, Trivat.

Cool. A sort of songs.

Kartar, castanets made of wood, ivory etc.

Cymbals and Castanets. Jhanjh, Manjira, Kartar, etc.

D.

Dadra. Original songs of Bundelkhand and Bhughalkhand.

Dholki. A sort of drum.

Dhun, from Dhvani, a sound. It is used in contradistinction to Raga and Ragini ; any piece of melody not strictly in conformity with the established melody is thus characterised.

Dhrupud. A species of song on the ancient fashion. It is not generally understood or relished, and its use seems to be about to be superseded by lighter compositions,(?) as Tappa.

Drums are of various sorts, the chief of them are Nakara. Mridang, Tabla and Dholki. For their construction, etc. see the Section on Musical Instruments.

F.

Flageolet. Ulghozab.

Flute. Bansali or Bansi. The famous instrument played upon by the god Krishna. It is seldom used, and there are few tolerable performers on it now.(?)

G.

Gamut. The native term for this is Sargam.

Geet. A species of ancient songs, chiefly in Sanskrit.

Ghazzal. Persian lyric poetry, and in imitation of it, those in Urdu.

Gramsthan. The first or lowest note of an octave is called *gram*, and is in some measure equivalent to our key note. The extent of Indian music being limited to three octaves, the notes of the lowest octave are said to belong to *Kharaj*, or *mandar grama* and the sounds supposed to proceed from the umbilical region, which is its *gramasthan*; those of the middle octave, to *maddhyam grama*, and are supposed to proceed from the throat immediately; and the notes of the highest octave are believed to have their origin in some of the cavities of the skull or brain, and thence denominated *taruk grama*.

Graha. The key note.

Granth. Indian treatises on music.

Guitar. See Rabab, Sitar etc.

H.

Holi, or Hori. A species of song sung during spring time.

I.

Instruments (Musical). These are divided into four classes; 1, "Tata;" 2, "Bitata;" 3, "Ghana;" and 4, "Sughar." For a description of these, vide the Section on Musical instruments and the illustrations at the end of the book.

J.

Jhanjh. Large cymbals.

Jat. A species of song.

K.

Khadu. A Raga or Ragini, which comprises in its course only six *suras* or notes.

Kheyal. A species of classical songs.

L.

Letters and Syllables, unpropitious.

The following eight letters are reckoned, unpropitious, and should not begin with any piece of Hindu poetry or song, viz. *Iksha ghanadharkhav*. Words consisting of three letters

or syllables, (which is the same in Nagree,) of the following sorts, are believed to be equally unlucky : 1. Those which have the middle syllable long, and the first and third short, and are called "Jugun" as *Malin* ; 2. Those which have the two first syllables short, and the last long, denominated "Sukun", as *Lalita* ; 3. A short syllable between the two long ones, "Rukun", as *Mohani* ; 4. "Tukun" the two first long and the last short, as *Patal*.

M.

Murchhana. A term expressive of the full extent of the Indian scale of music, and as this extends to three octaves, there are consequently twenty-one Murchhanas, having distinct names. A *Murchhana*, differs from a *Sura* in this respect, that, there are twenty-one of the former and only seven of the latter, so that every *sura* has the same name whether it belong to the lowest, middle, or highest octave ; whereas every individual sound through the whole range of three octaves has a distinct name when it is considered as *Murchhana* by which way of naming them the octave of any particular sound has a distinct appellative. A *Khadu Rag*, for instance, q.v. extends to six *suras* or notes ; but it may comprehend within its compass seven, or eight, or more *Murchhanas*, according to the number of notes which are repeated in another octave.

Mridang. A sort of drum, appropriately used to accompany Dhrupuds, and other solemn species of music.

Manjira. Little cymbals used to mark the time.

Muqamat Farsi. Persian music. These are said to have their origin from the prophets, whilst others ascribe them, as well as the invention of musical instruments, to philosophers. Although the Muqamat Farsi are originally of Persia, yet as they are now known in this country, it seems necessary to say a few words respecting them. The natives of Persia, like those of India, reckon their ancient music as comprising of twelve classes or *Maqams*, each of which has belonging to it two *Shobahs* and four *Goshahs*. The *Maqams* being generally considered equivalent to the Ragas of India, the *Shobahs* being esteemed their Raginis, and the *Goshahs* their *Putras* and *Bharjyas*.

The annexed table exhibits all the *Maqams* and *Shobahs* and thirty of the *Goshahs*, the rest being unknown.

Names of Moqamat	Shobah	Goshak
Rehavee	... Nourozi Urub ... consists of 8 notes Nourozi Ujum ... 6 notes	Bahare nishat Gharib Sawara Ghamzuda
Hoosynee	... Doogah ... 2 notes Moohyyer ... 8 notes	Nabate Turk Sarfaraz Basta nigar Nubate Curdania
Rast	... Mooturuffe ... 8 notes, some say 9 Punjgah ... 5 notes	Nihavunduk Sufa. Dilbar. Ouje Kamal.
Hijaz	... Sigah ... 3 notes Hisar ... 8 notes, some say 10	Nigar. Visal. Shuhuri. Ushiran.
Buzurg	... Humayun ... 4 notes Noohzut ... 8 notes	Ghizul. Turub ungez. Buhre Kumal. Buhre uslee.
Cochuk	... Rukb ... 3 notes Tyatee ... 5 notes	Etedal. Golistan. Surir. Hyran.
Iraq	... { Mookkalif ... or { Rooe Iraq ... 5 notes Mughlub ... 8 notes	Jumalee. Rooh ufza. Hyrut. Moatedilah.
Isfuhan or Isfuhang	Tubreez ... 5 notes Nushapuruk ... 6 notes	Muanuvee. Puhluvee.

Names of Moqamat Shobah	Goshak
Nuva ... Nourozi Khara ... 5 notes Mahvur 6 notes	
Ooshshaq ... Zabœl ... 3 notes Ouj ... 8 notes	
Zungooluh ... Chargah 4 notes Ghizal 5 notes	
Boosuleek ... Usheeran 10 notes Suba 5 notes	

Music. The science of. This in Sanskrit is termed Sangit. The invention of it is attributed to demi-gods, and amongst others to Narad, Someshwar, Hanuman, and Kallinath. Several treatises were written and are in existence, but they are so obscure, that little benefit is to be expected from them to the science.(?)

Musicians. These are divided into classes by the Indian authors, agreeably to merit and extent of knowledge.

- I. Nayak. He only has a right to claim this denomination who has a thorough knowledge of ancient music, both theoretical and practical. He should be intimately acquainted with all the rules for vocal and instrumental compositions, and for dancing. Should be qualified to sing Git, Chhand, Prabandh, etc., to perfection, and able to give instruction.
- II. To this class belong those who understand merely the practice of music, and is subdivided into—
 1. Gundharva. One who is acquainted with the ancient (Marga) Ragas, as well as the modern (Desi), and
 2. Guni, or Gunkar. He who has a knowledge of only the modern ones.
- III. Kalavant, Gandharvas, and Gunkars, who sing Dhru-pads, Tirvats, etc., to perfection, go by this appellation.

- IV. Quval, excels in singing Qual, Tarana, Kheyal, etc.
 V. Dhari, sings Curca, etc.
 VI. Pundit. This term literally signifies a Doc. Mus. and is applied to those who profess to teach the theory of music, and do not engage in its practice.
 (Kalavant and Quval are modern terms.)

N.

Nukta. A species of song, sung in Bundelkhand, etc.

Nuqaruh. A sort of large drum played upon with sticks. It is one of the instruments of the Noubut Khanah.

Nuy : Literally a reed, Persian. A Mahomedan musical instrument.

O.

Odav. A Raga or Ragini which consists of only five notes.

Oopaj. An a dlibitum passage.

Oo(A)rohee. Descending scale.

Oo(U)tpanna. Origin (of sounds).

P.

Palna. Cradle hymns.

Prabandh. A species of ancient songs.

Q.

Qual
 Qalvana } Species of Muhammadan song.

R.

Ragas and Raginis. Indian melody-moulds.

Ragsagar. A species of composition.

Rekhtah. Poetry in the tongue called Rekhtu, set to music,

Ritu. Seasons. The poets and musicians of Hindustan divide their year into six seasons, and one of these is allotted to each Rag, with his Raginis, Putras, and Bharjyas. The seasons are : Vasunt—Comprising the months Chaitra and Baisakh. Grishma—Jaistha and Asarh. Barkha—Sravan and Bhadra. Sarat—Aswin and Kartik. Hemant—Agrahayan and Paus. Shishir—Magh and Phalgun. The Ragas allotted to the seasons are : Bhairon—Sarat. Malkous—Shishir. Hindol—Basant. Deepak—Grishma. Sree—Hemant. Megh—Barkha.

(A)Rohi. Ascending scale.

Rabab. A guitar strung with gut strings.

It is a Mahomedan instrument, and particularly liked by the Pathans.

S.

Sarengi. The Indian fiddle, a modern invention.

Seasons, vide Ritu.

Sitar. An instrument of the Guitar species, invented by Amir Khusru of Delhi.

Sohla. A species of song.

Sur. A sound, the key-note, and the octave alt of the Khuraj.

Sur-bharna. To produce a sound from the throat, generally meant to sound the key-note.

Sruti. The chromatic scale of the Hindus, consisting of the sub-divisions of the seven notes of the gamut into twenty-two parts.

T.

Tala. Time or measure of melody.

Thumri. One of the more modern species of song.

Time. Tala.

Tirwat and Tarana. Modern compositions; the style is said to have been invented by Amir Khusru.

Treatise on music is called a Granth.

Tabla. Small drums. These are used two at a time, one played upon with each hand; the right is used for the treble (Zeer), and the left for the bass (Bumb). It is of modern invention.

Tamboora. A stringed instrument used to prolong the key-note and fill up pauses in song.

Tappa. One of the very modern species of song brought to perfection by the late Shori Mian of Lucknow.

V.

Veen. The most ancient, extensive, and complicated musical instrument of India. Its invention is attributed to the Muni Narad and was in extensive use in Vedic and post-Vedic India.

Z.

Zir. The treble end of a drum.

Zikri. A species of song originally of Gujrat, introduced into India by Qazee Muhmood.

ON THE MUSICAL MODES OF THE HINDUS

(By Sir William Jones)

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

Thus it is the province of the philosopher, to discover the true direction and divergence of sound propagated by the successive compressions and expansions of air, as the vibrating body advances and recedes : to show why sounds themselves may excite a tremulous motion in particular bodies, as in the known experiment of instruments tuned in unison ; to demonstrate the law, by which all the particles of air, when it undulates with great quickness, are continually accelerated and retarded ; to compare the number of pulses in agitated air with that of the vibrations, which cause them : to compute the velocities and intervals of those pulses in atmospheres of different density and elasticity ; to account, as well as he can, for the affections, which music produces ; and, generally, to investigate the many wonderful appearances, which it exhibits : but the artist, without considering, and even without knowing, any of the sublime theorems in the philosophy of sound, may attain his end by a happy selection of melodies and accents adapted to passionate verse, and of times conformable to regular metre ; and, above all, by modulation, or the choice and vibration of those modes, as they are called, of which, as they are contrived and arranged by the Indians, it is my design, and shall be my endeavour, to give you a general notion with all the perspicuity, that the subject will admit.

Although we must assign the first rank, transcendently and beyond all comparison, to that powerful music, which may be denominated the sister of poetry and eloquence, yet the lower art of pleasing the sense by a succession of agreeable sounds, not only has merit and even charms, but may, I persuade myself, be applied on a variety of occasions to salutary purposes. Whether, indeed, the sensation of hearing be caused, as many suspect, by the vibrations of an elastic ether flowing over the auditory nerves and propelled along their solid capillaments, or whether the fibres of our nerves, which seem indefinitely divisible, have, like the strings of a lute, peculiar vibrations proportioned to their length and degree of tension, we have not sufficient evidence to decide ; but we are very sure that the whole nervous system is affected in a singular manner by combinations of sound, and that melody alone will often relieve the mind, when it is oppressed by intense application to business or study. The old musician, who rather figuratively, we may suppose, than with philosophical seriousness, declared the soul itself to be nothing but harmony, provoked the sprightly remark of Cicero, that he drew his philosophy from the art which he professed ; but if, without departing from his own art, he had merely described the human frame as the noblest and sweetest of musical instruments, endued with a natural disposition to resonance and sympathy, alternately affecting and affected by the soul which pervades it, his description might, perhaps, have been physically just, and certainly ought not to have been hastily ridiculed. That any medical purpose may be fully answered by music, I dare not assert ; but after food, when the operations of digestion and absorption give so much employment to the vessels, that a temporary state of mental repose must be found, especially in hot climates, essential to health, it seems reasonable to believe, that a few agreeable airs, either heard or played without effort, must have all the good effects of sleep and none of its disadvantages ; putting the soul in tune, as Milton says, for any subsequent exertion ; an experiment, which has often been successfully made by myself, and which any one, who pleases, may easily repeat ; of what I am going to add, I cannot give equal evidence ; but hardly know how to disbelieve the testimony of men, who had no system of their own to support, and could have no interest in deceiving me : first, I have been assured by a credible eye witness, that two wild antelopes used often to come from their woods to the place, where a more savage beast, Sirajuddaulah, entertained himself with concerts, and that they listened to the strains with an appearance of pleasure, till

the monster, in whose soul there was no music, shot one of them to display his archery : secondly, a learned Indian told me, that he had frequently seen the most venomous and malignant snakes leave their holes, upon hearing tunes on a flute, which, as he supposed, gave them peculiar delight ; and, thirdly, an intelligent Persian, who repeated his story again and again, and permitted me to write it down from his lips, declared he had more than once been present, when a celebrated lutanist, Mirza Muhammad, surnamed Bulbul, was playing to a large company in a grove near Shiraz, where he distinctly saw the nightingales trying to vie with the musician, sometimes warbling on the trees, sometimes fluttering from branch to branch, as if they wished to approach the instrument, whence the melody proceeded, and at length dropping on the ground in a kind of ecstasy from which they were soon raised, he assured me, by a change of mode.

The astonishing effects ascribed to music by the old Greeks, and, in our days, by the Chinese, Persians, and Indians, have probably been exaggerated and embellished ; nor, if such effects had been really produced, could they be imputed, I think, to the mere influence of sounds, however combined or modified ; it may, therefore, be suspected (not that the accounts are wholly fictitious, but) that such wonders were performed by music in its largest sense, as it is now described by the Indians, that is, by the union of voices, instruments, and action ; for such is the complex idea conveyed by the word *Sangita*, the simple meaning of which is no more than symphony ; but most of the Indian books on this art consist accordingly of three parts, *gana*, *vadya*, *nritya*, or *song*, *percussion* and *dancing* ; the first of which includes the measures of poetry, the second extends to instrumental music of all sorts, and the third includes the whole compass of theatrical representation. Now it may easily be conceived, that such an alliance, with the potent auxiliaries of distinct articulation, graceful gesture, and well adapted scenery, must have a strong general effect, and may, from particular associations, operate so forcibly on very sensible minds, as to excite copious tears, change the colour and countenance, heat or chill the blood, make the heart palpitate with violence, or even compel the hearer to start from his seat with the look, speech, and actions of a man in a frenzy : the effect must be yet stronger, if the subject be religious, as that of the old Indian dramas, both great and small (I mean both regular plays in many acts and shorter dramatic pieces on divine love) seems in general to have been. In this way only can we attempt to

account for the indubitable effects of the great airs and impassioned recitative in the modern Italian dramas, where three beautiful arts, like the Graces united in a dance, are together exhibited in a state of excellence, which the ancient world could not have surpassed and probably could not have equalled ; an heroic opera of Metastasio, set by Pergolesi, or by some artist of his incomparable school, and represented at Naples, displays at once the perfection of human genius, awakens all the affections, and captivates the imagination at the same instant through all the senses.

When such aids, as a perfect theatre would afford, are not accessible, the power of music must in proportion be less ; but it will ever be very considerable, if the words of the song be fine in themselves, and not only well translated into the language of melody, with a complete union of musical and rhetorical accents, but clearly pronounced by an accomplished singer, who feels what he sings, and fully understood by a hearer, who has passions to be moved ; especially if the composer has availed himself in his translation (for such may his composition very justly be called) of all those advantages, with which nature, ever sedulous to promote our innocent gratifications, abundantly supplies him. The first of those natural advantages is the variety of modes, or manners, in which the seven harmonic sounds are perceived to move in succession, as each of them takes the lead, and consequently bears a new relation to the six others. Next to the phenomenon of seven sounds perpetually circulating in a geometrical progression, according to the length of the strings or the number of their vibrations, every ear must be sensible, that two of the seven intervals in the complete series, or octave, whether we consider it as placed in a circular form, or in a right line with the first sound repeated, are much shorter than the five other intervals ; and on these two phenomena the modes of the Hindus (who seem ignorant of our complicated harmony) are principally constructed. The longer intervals we shall call tones, and the shorter (in compliance with custom) semitones, without mentioning their exact ratios ; and it is evident that, as the places of the semitones admit seven variations relative to one fundamental sound, there are as many modes, which may be called primary ; but we must not confound them with our modern modes, which result from the system of accords now established in Europe : they may rather be compared with those of the Roman Church, where some valuable remnants of old Grecian music are preserved in the sweet, majestic, simple, and affecting strains of the Plain Song. Now,

since each of the tones may be divided, we find twelve semi tones in the whole series ; and, since each semitone may in its turn become the leader of a series formed after the model of every primary mode, we have seven times twelve, or eighty-four, modes in all, of which seventy-seven may be named secondary ; and we shall see accordingly that the Persians and the Hindus (at least in their most popular system) have exactly eighty-four modes, though distinguished by different appellations and arranged in different classes ; but, since many of them are unpleasing to the ear, others difficult in execution, and few sufficiently marked by a character of sentiment and expression, which the higher music always requires, the genius of the Indians has enabled them to retain the number of modes, which nature seems to have indicated, and to give each of them a character of its own by a happy and beautiful contrivance. Why any one series of sounds, the ratios of which are ascertained by observation and expressible by figures, should have a peculiar effect on the organ of hearing, and, by the auditory nerves, on the mind, will then only be known by mortals, when they shall know why each of the seven colours in the rainbow, where a proportion, analogous to that of musical sounds, most wonderfully, prevails, has a certain specific effect on our eyes ; why the shades of green and blue, for instance, are soft and soothing, while those of red and yellow distress and dazzle the sight ; but, without striving to account for the phenomena, let us be satisfied with knowing, that some of the modes have distinct perceptible properties, and may be applied to the expression of various mental emotions ; a fact, which ought well to be considered by those performers, who would reduce them all to a dull uniformity, and sacrifice the true beauties of their art to an injudicious temperament.

The ancient Greeks, among whom this delightful art was long in the hands of poets, and of mathematicians, who had much less to do with it, ascribe almost all its magic to the deversity of their Modes, but have left us little more than the names of them, without such discriminations, as might have enabled us to compare them with their own, and apply them to practice : their writers addressed themselves to Greeks, who could not but know their national music ; and most of those writers were professed men of science, who thought more of calculating ratios than of inventing melody ; so that, whenever we speak of the soft Eolian mode, of the tender Lydian, the voluptuous Ionic, the manly Dorian, or the animating Phrygian, we use mere phrases, I believe, without clear ideas. For all that

is known concerning the music of Greece, let me refer those, who have no inclination to read the dry works of the Greeks themselves, to a little tract of the learned Wallis, which he printed as an appendix to the Harmonics of Ptolemy, to the "Dictionary of Music" by Rousseau, whose pen, formed to elucidate all the arts, had the property of spreading light before it on the darkest subjects, as if he had written with phosphorus on the sides of a cavern; and, lastly, to the dissertation of Burney, who passing slightly over all that is obscure, explains with perspicuity whatever is explicable, and gives dignity to the character of modern musician, by uniting it with that of a scholar and philosopher.

The unexampled felicity of our nation, who diffuse the blessings of a mild government over the finest part of India, would enable us to attain a perfect knowledge of the oriental music, which is known and practised not by mercenary performers only, but even by Muhammadans and Hindus of eminent rank and learning: a native of Cashan, lately resident at Murshidabad, had a complete acquaintance with the Persian theory and practice; and the best artists in Hindustan would cheerfully attend our concerts. We have an easy access to approved Asiatic treatises on musical composition, and need not lament with Chardin, that he neglected to procure at Isfahan the explanation of a small tract on that subject, which he carried to Europe: we may here examine the best instruments of Asia, may be masters of them, if we please, or at least may compare them with ours: the concurrent labours, or rather amusements, of several in our own body, may facilitate the attainment of correct ideas on a subject so delightfully interesting; and a free communication from time to time of their respective discoveries would conduct them more surely and speedily, as well as more agreeably, to their desired end. Such would be the advantages of union, or, to borrow a term from the art before us, of harmonious accord, in all our pursuits, and above all in that of knowledge.

On Persian music, which is not the subject of this paper, it would be improper to enlarge: the whole system of it is explained in a celebrated collection of tracts on pure and mixed mathematics, entitled *Durratu'l'taj*, and composed by a very learned man, so generally called Allami Shirazi, or the great philosopher of Shiraz; that his proper name is almost forgotten; but, as the modern Persians had access, I believe, to Ptolemy's harmonics, their mathematical writers on music treat it rather as a science than as an art, and seem, like the Greeks, to be

more intent on splitting tones into quarters and eighth parts, of which they compute the ratios to show their arithmetic, than on displaying the principles of modulation as it may affect the passions. I apply the same observation to a short, but masterly, tract of the famed Abu'si'na, and suspect that it is applicable to an elegant essay in Persian, called *Shamsu'laswat*, of which I have not had courage to read more than the preface : It will be sufficient to subjoin on this head, that the Persians distribute their eighty-four modes, according to an idea of locality, into twelve rooms, twenty-four recesses, and forty-eight angles or corners : in the beautiful tale known by the title of the *Four Dervises*, originally written in Persia with great purity and elegance, we find the description of a concert, where your singers, with as many different instruments, are represented "modulating in twelve *makams* or *pardahs*, twenty-four *shobahs*, and forty-eight *gushahs*, and beginning a mirthful song of Ha'fiz on vernal delight in the *pardah* named *rast*, or direct." All the twelve *pardahs*, with their appropriated *shobahs*, are enumerated by Ami'n, a writer and musician of India, who mentions an opinion of the learned, that only seven primary modes were in use before the reign of Parvi'z, whose musical entertainments are magnificently described by the incomparable Niza'mi : the modes are chiefly denominated like those of the Greeks and Hindus, from different regions or towns ; as, among the *pardahs*, we see *Hijaz*, *Irak*, *Isfahan* : and, among the *shobahs*, or secondary modes, *Zabul*, *Nishapur*, and the like. In a Sanskrit book, which shall soon be particularly mentioned, I find the scale of a mode, named *Hijeja*, specified in the following verse :

Mans' agraha sa nyaso' c'hilo hijejastu sayahne.

The name of this mode is not Indian ; and, if I am right in believing it a corruption of *Hijaz*, which could hardly be written otherwise in the Nagari letters, we must conclude that it was imported from Persia : We have discovered then a Persian or Arabic mode with this diapason :

D,E,F sharp, G sharp, A,B,C sharp, D ;

where the first semitone appears between the fourth and fifth notes, and the second between the seventh and eighth ; as in the scale, *fa*, *sol*, *la*, *si*, *ut*, *re*, *mi*, *fa* : but the C sharp and G sharp, or *ga* and *ni* of the Indian author, are variously changed, and probably the series may be formed in a manner not very different (though certainly there is a diversity) from our major mode

of D. This melody must necessarily end with the fifth note from the tonic, and begin with the tonic itself ; and it would be a gross violation of musical decorum in India, to sing it at any time except at the close of day : these rules are comprised in the verse above cited ; but the species of octave is arranged according to Fowke's remarks on the *Veena*, compared with the fixed *Swaragrama*, or gamut, of all the Indian musicians.

Let us proceed to the Indian system, which is minutely explained in a great number of Sanskrit books, by authors, who leave arithmetic and geometry to their astronomers, and properly discourse on music as an art confined to the pleasures of imagination. The Pandits of this province (Bengal) unanimously prefer the *Damodara* to any of the popular *Sangitas* ; but I have not been able to procure a good copy of it, and am perfectly satisfied with the *Narayan*, which I received from Banaras, and in which the *Damodara* is frequently quoted. The Persian book, entitled *A Present from India*, was composed, under the patronage of Aazem Shah, by the very diligent and ingenious Mirza' Kha'n, and contains a minute account of Hindu literature in all, or most of, its branches : he professes to have extracted his elaborate chapter on music, with the assistance of Pandits, from the *Ragarnava*, or "Sea of Passions," the *Ragadarpana*, or "Mirror of Modes," the *Sabhavinoda*, or "Delight of Assemblies," and some other approved treatises in Sanskrit. The *Sangitadarpan*, which he also names among his authorities, has been translated into Persian ; but my experience justifies me in pronouncing, that the Mughals have no idea of accurate translation, and give that name to a mixture of gloss and text with a flimsy paraphrase of them both ; but they are wholly unable, yet always pretend, to write Sanskrit words in Arabic letters ; that a man, who knows the Hindus only from Persian books, does not know the Hindus ; and that an European, who follows the muddy rivulets of Muhammadan writers on India, instead of drinking from the pure fountain of Hindu learning, will be in perpetual danger of misleading himself and others. From the just severity of this censure, I except neither Abu'lfazl, nor the brother Faizi, nor Mohsani fa'ni, nor Mirza' Kha'n himself ; and I speak of all four after an attentive perusal of their works. A tract on music in the idiom of Mathura, with several essays in pure Hindustani, lately passed through my hands ; and I possess a dissertation on the same art in the soft dialect of Punjab, or *Panchanada*, where the national melody has, I am told, a peculiar and striking character ; but I am very

little acquainted with those dialects, and persuade myself, that nothing has been written in them, which may not be found more copiously and beautifully expressed in the language, as the Hindus perpetually call it, of the Gods, that is of their ancient bards, philosophers and legislators.

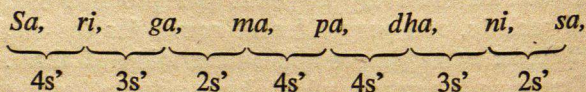
The most valuable work, that I have seen, and perhaps the most valuable that exists, on the subject of Indian music, is named *Ragavibodha*, or The Doctrine of Musical Modes ; and it ought here to be mentioned very particularly, because none of the Pandits, in our provinces, nor any of those from Kasi or Kashmir, to whom I have shown it, appear to have known that it was extant ; and it may be considered as a treasure in the history of the art, which the zeal of Polier has brought into light, and perhaps has preserved from destruction. He had purchased, among other curiosities, a volume containing a number of separate essays on music in prose and verse, and in a great variety of idioms : besides tracts in Arabic, Hindi and Persian, it includes a short essay in Latin by Alstedius, with an interlineary Persian translation, in which the passages quoted from Lucretius and Virgil made a singular appearance ; but the brightest gem in the string was the *Ragavibodha*, which Polier permitted my Nagari writer to transcribe, and the transcript was diligently collated with the original by my Pandit and myself. It seems a very ancient composition, but is less old unquestionably than the *Ratnakara* by Sarnga de'va, which is more than once mentioned in it, and a copy of which Burrow procured in his journey to Haridwar : the name of the author was So'ma, and he appears to have been a practical musician as well as a great scholar and an elegant poet ; for the whole book, without excepting the strains noted in letters, which fill the fifth and last chapter of it, consists of masterly couplets in the melodious metre called *A'rya* ; the first, third, and fourth chapters explain the doctrine of musical sounds, their division and succession, the variations of scales by temperament, and the enumeration of modes on a system totally different from those, which will presently be mentioned ; and the second chapter contains a minute description of different Veenas with rules for playing on them. This book alone would enable me, were I master of my time, to compose a treatise on the music of India, with assistance, in the practical part from an European professor and an Indian player on the Veena ; but I have leisure only to present you with an essay, and even that, I am conscious, must be very superficial ; it may be sometimes, but, I trust, not often erroneous ; and I have spared no pains to secure myself from error.

In the literature of the Hindus all nature is animated and personified ; every fine art is declared to have been revealed from heaven ; and all knowledge, divine and human, is traced to its source in the Vedas ; among which the Samaveda was intended to be *sung*, whence the reader or singer of it is called *Udgātri* or *Sāmaga* ; in Polier's copy of it the strains are noted in figures, which it may not be impossible to decipher. On account of this distinction, say the Brahmans, the supreme preserving power, in the form of Krishna, having enumerated in the *Gita* various orders of beings, to the chief of which he compares himself, pronounces, that "among the Vedas he was the *Saman*." From that Veda was accordingly derived the Upaveda of the Gandharbas, or musicians in Indra's heaven ; so that the divine art was communicated to our species by Brahma himself or by his active power Sarasvati, the Goddess of Speech ; and their mythological son Na'rad, who was in truth an ancient law-giver and astronomer, invented the Vina, called also *Cach'hapi*, or *Testudo* ; a very remarkable fact, which may be added to the other proofs of a resemblance between that Indian God, and the Mercury of the Latians. Among inspired mortals the first musician is believed to have been the sage Bharata, who was the inventor, they say, of *Natakas*, or dramas represented with songs and dances, and author of a musical system which bears his name. If we can rely on Mirza'kha'n, there are four principal *Matas*, or systems, the first of which is ascribed to Iswara, or Osiris ; the second to Bharata ; the third to Hanumat, or Pavan, the Pan of India, supposed to be the son of Pavana, the regent of air ; and the fourth to Kallinath, a *Rishi*, or Indian philosopher, eminently skilled in music, theoretical and practical : all four are mentioned by So'ma ; and it is the third of them, which must be very ancient, and seems to have been extremely popular, that I propose to explain after a few introductory remarks ; but I may here observe with So'ma, who exhibits a system of his own, and with the author of the Narayan, who mentions a great many others, that almost every kingdom and province had a peculiar style of melody, and very different names for the modes, as well as a different arrangement and enumeration of them.

The two phenomena, which have already been stated as the foundation of musical modes, could not long have escaped the attention of the Hindus, and their flexible language readily supplied them with names for the seven *Swaras*, or sounds, which they dispose in the following order : *Shadja*, pronounced *Sharja*, *Rishabha*, *Gandhara*, *Madhyama*, *Panchama*, *Dhaivata*, *Nishada*, but the first of them is emphatically named *Swara*, or the sound,

from the important office, which it bears in the scale ; and hence, by taking the seven initial letters or syllables of those words, they contrived a notation for their airs and at the same time exhibited a gamut, at least as convenient as that of Guido : they call it *Swaragrama* or *Saptaka*, and express it in this form : *Sa, ri, ga, ma, pa, dha, ni*, three of which syllables are, by a singular concurrence exactly the same, though not all in the same places, with three of those invented by David Mostare, as a substitute for the troublesome gamut used in his time, and which he arranges thus : *Bo, ce, di, ga, lo, ma, ni*.

As to the notation of melody, since every Indian consonant includes by its nature the short vowel *a*, five of the sounds are denoted by single consonants, and the two others have different short vowels taken from their full names ; by substituting long vowels, the time of each note is doubled, and other marks are used for a farther elongation of them ; the octaves above and below the mean scale, the connection and acceleration of notes, the graces of execution or manners of fingering the instrument, are expressed very clearly by small circles and ellipses, by little chains, by curves, by straight lines, horizontal or perpendicular, and by crescents, all in various positions : the close of a strain is distinguished by a lotus-flower ; but the time and measure are determined by the prosody of the verse and by the comparative length of each syllable, with which every note or assemblage of notes respectively corresponds. If I understand the Indian musicians, they have not only the chromatic, but even the second or new enharmonic, genus ; for they unanimously reckon twenty-two *s'rutis*, or quarters and thirds of a tone, in their octave : they do not pretend that those minute intervals are mathematically equal, but consider them as equal in practice, and allot them to the several notes in the following order : to *sa, ma*, and *pa*, four ; to *ri* and *dha*, three ; to *ga* and *ni*, two ; giving very smooth and significant names to each *s'ruti*. Their original scale therefore stands thus :



The semitones accordingly are placed as in our diatonic scale : the intervals between the fourth and fifth, and between the first and second, are major tones ; but that between the fifth and sixth, which is minor in our scale, appears to be major in theirs ; and the two scales are made to coincide by taking a

s'ruti from *pa* and adding it to *dha*, or, in the language of Indian artists, by raising *Sarvaratna* to the class of *Santa* and her sisters ; for every *s'ruti* they consider as a little nymph, and the nymphs of *Panchama*, or the fifth note, are *Malini*, *Chapala*, *Lola*, and *Sarvaratna*, while *Santa* and her two sisters regularly belong to *Dhaivata* : such at least is the system of Ko'hala, one of the ancient bards, who has left a treatise on music.

Soma seems to admit that a quarter or third of a tone cannot be separately and distinctly heard from the *Vina* ; but he takes for granted, that its effect is very perceptible in their arrangement of modes ; and their sixth, I imagine, is almost universally diminished by one *s'ruti* ; for he only mentions two modes, in which all the seven notes are unaltered. I tried in vain to discover any difference in practice between the Indian scale, and that of our own ; but, knowing my ear to be insufficiently exercised, I requested a German professor of music to accompany with his Violin a Hindu lutanist, who sung *by note* some popular airs on the loves of Krishna and Ra'dha ; he assured me, that the scales were the same ; and Shore afterwards informed me, that, when the voice of an Indian singer was in tune with his harpischord, he found the Hindu series of seven notes to ascend, like ours, by a sharp third.

For the construction and character of the *Vina*, I must refer you to the very accurate and valuable paper of Fowke in the first volume of your Transactions ;¹ and I now exhibit a scale of its fingerboard, which I received from him with the drawing of the instrument, and on the correctness of which you may confidently depend ; the regular Indian gamut answers, I believe, pretty nearly to our major mode : *Ut, re, mi, fa, sol, la, si, ut*, and, when the same syllables are applied to the notes, which compose our minor mode, they are distinguished by epithets expressing the change, which they suffer. It may be necessary to add, before we come to the *Ragas*, or modes of the Hindus, that the twenty-one *murch'hanas*, which Shore's native musician confounded with the two and twenty *s'rutis*, appear to be no more than seven species of diapason multiplied by three, according to the difference of pitch in the compass of three octaves.

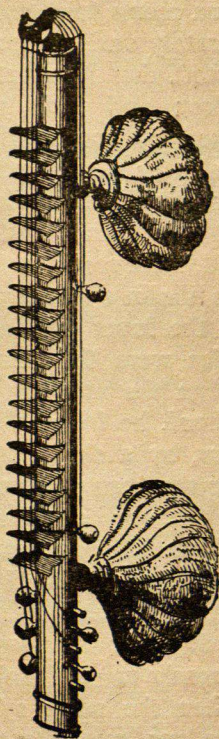
Raga, which I translate a mode, properly signifies a passion or affection of the mind, each mode being intended, according to Bharata's definition of it, to move one or another of our simple or mixed affections ; and we learn accordingly from the *Narayana*,² that, in the days of Krishna, there were sixteen thou-

¹ *Asiatic Researches*, Vol. I. ² *Sangita Narayana* (8th Century).

Scale of the finger-board of the Vīṇā, reduced three-fourths, the whole being twenty-one and six-eighths inches in length, from the nut to the highest fret.

19	—	ri	b
18	—	sa	a
17	—	ni	g
16	—	dha	f
15	—	dha	e
14	—	pa	d
13	—	ma	c
12	—	ma	b
11	—	ga	A
10	—	ga	g
9	—	ri	f
8	—	ri	e
7	—	sa	d
6	—	ni	c
5	—	ni	b
4	—	dha	A
3	—	dha	g
2	—	pa	f
1	—	ma	e
	—	ma	d

The open Wire.
The Nut
R



VINA AND A SCALE OF ITS FINGERBOARD

sand modes, each of the Gopis at Mathura choosing to sing in one of them, in order to captivate the heart of their pastoral God. The very learned So'ma, who mixes no mythology with his accurate system of Ragas, enumerates nine hundred and sixty possible variations by the means of temperament, but selects from them, as applicable to practice, only twenty-three primary modes, from which he deduces many others ; although he allows, that by a diversity of ornament and by various contrivances the Ragas might, like the waves of the sea, be multiplied to an infinite number. We have already observed, that eighty-four modes or manners might naturally be formed by giving the lead to each of our twelve sounds, and varying in seven different ways the position of the semitones ; but, since many of those modes would be insufferable in practice, and some would have no character sufficiently marked, the Indians appear to have retained with predilection the number indicated by nature, and to have enforced their system by two powerful aids, the association of ideas, and the mutilation of the regular scales.

Whether it had occurred to the Indian musicians, that the velocity or slowness of sounds must depend, in a certain ratio, upon the rarefaction and condensation of the air, so that their motion must be quicker in summer than in spring or autumn, and much quicker than in winter, I cannot assure myself ; but am persuaded that their primary modes, in the system ascribed to Pavan, were first arranged according to the number of Indian seasons.

The year is distributed by the Hindus into six *ritus*, or seasons, each consisting of two months ; and the first season according to the *Amarkosha*, began with *Margas'irsha*, near the time of the winter solstice, to which month accordingly we see Krishna compared in the *Gita* ; but the old lunar year began, I believe, with Aswina, or near the autumnal equinox, when the moon was at the full in the first mansion : hence the musical season, which takes the lead, includes the months of Aswin and Kartik, and bears the name of Sarat, corresponding with part of our autumn ; the next in order are Hemanta and Sisira, derived from words, which signify frost and dew ; then come Vasanta, or spring, called also Surabhi or fragrant, and *Pushpa-samaya*, or the flower time ; Grishma, or heat ; and Varsha, or the season of rain. By appropriating a different mode to each of the different seasons, the artists of India connected certain strains with certain ideas, and were able to recall the memory of autumnal merriment at the close of the harvest, or of separa-

tion and melancholy (very different from our ideas at Calcutta) during the cold months ; of reviving hilarity on the appearance of blossoms, and complete vernal delight in the month of *Madhu* or honey ; of languor during the dry heats, and of refreshment by the first rains, which cause in this climate a second spring. Yet farther : since the lunar year, by which festivals and superstitious duties are constantly regulated, proceeds concurrently with the solar year, to which the seasons are necessarily referred, devotion comes also to the aid of music, and all the powers of nature, which are allegorically worshipped as gods and goddesses on their several holidays, contribute to the influence of song on minds naturally susceptible of religious emotions. Hence it was, I imagine, that Pavan, or the inventor of his musical system, reduced the number of original modes from seven to six ; but even this was not enough for his purpose ; and he had recourse to the five principal divisions of the day, which are the morning, noon and evening, called *trisandhya*, with the two intervals between them, or the forenoon and afternoon : by adding two divisions, or intervals, of the night, and by leaving one species of melody without any such restriction, Soma reckons eight variations in respect of time ; and the system of Pavan retains that number also in the second order of derivative modes. Every branch of knowledge in this country has been embellished by poetical fables ; and the inventive talents of the Greeks never suggested a more charming allegory than the lovely families of the six Ragas, named, in the order of seasons above exhibited. Bhairava, Malava, Sriraga, Hindola or Vasanta, Dipaka, and Megha ; each of whom is a Genius, or Demi-god, wedded to five Raginis, or Nymphs, and father of eight little Genii, called his *Putras*, or sons ; the fancy of Shakspeare and the pencil of Albano might have been finely employed in giving speech and form to this assemblage of new aerial beings, who people the fairyland of Indian imagination ; nor have the Hindu poets and painters lost the advantages, with which so beautiful a subject presented them. A whole chapter of the *Narayana* contains descriptions of the Ragas and their consorts, extracted chiefly from the *Damodara*, the *Kalankura*, the *Ratnamala*, the *Chandrika*, and a metrical tract on music ascribed to the God Narad himself, from which, as among so many beauties a particular selection would be very preplexing, I present you with the first that occurs, and have no doubt, that you will think the Sanskrit language equal to Italian in softness and elegance.

*Lila viharena vanantarale,
Chinvan prasunani vadhu sahayah,
Vilasi vesodita divya murtih,
Sriraga esha prathitah prithivyam.*

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

These and similar images, but wonderfully diversified, are expressed in a variety of measures, and represented by delicate pencils in the *Ragamalas*, which all of us have examined, and among which the most beautiful are in the possession of R. Johnson and Hay. A noble work might be composed by any musician and scholar, who enjoyed leisure and disregarded expense, if he would exhibit a perfect system of Indian music from Sanskrit authorities, with the old melodies of Soma applied to the songs of Jayadeva, embellished with descriptions of all the modes accurately translated, and with Hay's *Ragamala* delineated and engraved by the scholars of Cipriani and Bartolozzi.

Let us proceed to the second artifice (?) of the Hindu musicians, in giving their modes a distinct character and a very agreeable diversity of expression. A curious passage from Plutarch's "Treatise on Music" is translated and explained by Burney, and stands as the text of the most interesting chapter in his dissertation: since I cannot procure the original I exhibit a paraphrase of his translation, on the correctness of which I can rely; but I have avoided, as much as possible, the technical words of the Greeks, which it might be necessary to explain at some length. "We are informed, says Plutarch, by Aristoxenus, that musicians ascribe to Olympus of Mysia the invention of enharmonic melody, and conjecture that, when he was playing diatonically on his flute, and frequently passed from the highest of four sounds to the lowest but one, or conversely, skipping over the second in descent, or the third in ascent, of that series, he perceived a singular beauty of expression, which induced him to dispose the whole series of seven or eight sounds by similar skips, and to frame by the same analogy his Dorian mode, omitting every sound peculiar to the diatonic and chromatic melodies then in use, but without adding any that have since been made essential to the new enharmonic: in this genus, they say, he composed the Nome, or strain, called *Spondean*, because it was used in temples at the time of religious libations. Those,

it seems, were the first enharmonic melodies ; and are still retained by some, who play on the flute in the antique style without any division of a semi-tone ; for it was after the age of Olympus, that the quarter of a tone was admitted into the Lydian and Phrygian modes ; and it was he, therefore, who, by introducing an exquisite melody before unknown in Greece, became the author and parent of the most beautiful and affecting music."

This method then of adding to the character and effect of a mode by diminishing the number of its primitive sounds, was introduced by a Greek of the lower Asia, who flourished, according to the learned and accurate writer of the *Tarvels of Ancharsis*, about the middle of the thirteenth century before Christ ; but it must have been older still among the Hindus, if the system, to which I now return, was actually invented in the age of Rama.

Since it appears from the *Narayana*, that thirty-six modes are in general use, and the rest very rarely applied to practice, I shall exhibit only the scales of the six Ragas and thirty Raginis, according to Soma, the authors quoted in the *Narayana*, and the books explained by Pandits to Mirza Khan on whose credit I must rely for that of *Kakubha*, which I cannot find in my Sanskrit treatises on music : had I depended on him for information of greater consequence, he would have led me into a very serious mistake ; for he asserts, what I now find erroneous, that the *graha* is the first note of every mode, with which every song, that is composed in it, must invariably begin and end. Three distinguished sounds in each mode are called *graha*, *nyasa*, *ans'a*, and the writer of the *Narayana* defines them in the two following couplets :

*Graha svarah sa ityukto yo gitadau samarpitah,
Nyasa svarastu sa prokto yo gitadi samaptikah :
Yo vyaktivyanjako gane, yasya sarve'nuga minah,
Yasya sarvatra bahulyam vadyansopinripotamah.*

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

"By the word *vadi*," says the commentator, "he means the note, which announces and ascertains the Raga, and which may be considered as the present origin of the *graha* and *nyasa* ;" this clearly shows, I think, that the *ansa* must be the tonic ; and we shall find that the two other notes are generally its third and fifth, or the mediant and the dominant. In the poem entitled

Magha there is a musical simile, which may illustrate and confirm our idea.

*Analpatvat pradhanatvad ansasyevetarasvrah,
Vijigishornripataya prayanti paricharatam.*

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

If the *ansa* be the tonic, or modal note, of the Indians, we may confidently exhibit the scales of the Indian modes, according to Soma, denoting by an asterisk the omission of a note.

BHAIRAVA : dha, *ni*, sa, ri, ga, ma, pa.

Bharati : sa, ri, ga, ma, pa, dha, *ni*.

Madhamadi : ma, pa, *, *ni*, sa, *, ga.

Bhairavi : Sa, ri, ga, ma, pa, dha, *ni*.

Saindhavi : sa, ri, *, ma, pa, dha, *.

Bengali : sa, ri, ga, ma, pa, dha, *ni*.

MALAVA : *ni*, sa, ri, ga, ma, pa, dha.

Todi : ga, ma, pa, dha, *ni*, sa, ri.

Gau'di : *ni*, sa, ri, *, ma, pa, *.

Gondakri : sa, ri, ga, ma, pa, *, *ni*.

Sust'havati(?) : not in Soma.

Kakubha : not in Soma.

SRI-RAGA : *ni*, sa, ri, ga, ma, pa, dha.

Malavasri : sa, *, ga, ma, pa, *, *ni*.

Maravi : ga, ma, pa, *, *ni*, sa, *.

Dhanyasi : sa, *, ga, ma, pa, *, *ni*.

Vasanti : sa, ri, ga, ma, *, dha, *ni*.

Asavari : ma, pa, dha, *ni*, sa, ri, ga.

HINDOLA : ma, *, dha, *ni*, sa, *, ga.

Ramakri : sa, ri, ga, ma, pa, dha, *ni*.

Desakshi : ga, ma, pa, dha, *, sa, ri.

Lalita : sa, ri, ga, ma, *, dha, *ni*.

Velavali : dha, *ni*, sa, *, ga, ma, *.

Patamanjari : not in Soma.

DIPAKA : not in Soma.

Desi : ri, *, ma, pa, dha, *ni*, sa.

Kambodi : sa, ri, ga, ma, pa, dha, *.

Natta : sa, ri, ga, ma, pa, dha, *ni*.

Kedari : *ni*, sa, ri, ga, ma, pa, dha.

Karnati : *ni*, sa, *, ga, ma, pa, *.

MEGHA : not in Soma.

Tacca : sa, ri, *ga*, ma, pa, dha, *ni*.

Mallari : dha, *, sa, *ri*, *, ma, pa.

Gurjari : ri, *ga*, ma, *, dha, *ni*, sa.

Bhupali : *ga*, *, pa, dha, *, sa, *ri*.

Desakri(?) : sa, ri, *ga*, ma, pa, dha, *ni*.

It is impossible, that I should have erred much, if at all, in the preceding table, because the regularity of the Sanskrit metre has in general enabled me to correct the manuscript ; but I have some doubt as to Velavali, of which *pa* is declared to be the *ans'a* or tonic, though it is said in the same line, that both *pa* and *ri* may be omitted. I, therefore, have supposed *dha* to be the true reading, both Mirza Khan and the *Narayana* exhibiting that note as the leader of the mode. The notes printed in Italic letters are variously changed by temperament or by shakes and other graces ; but, even if I were able to give you in words a distinct notion of those changes, the account of each mode would be insufferably tedious, and scarce intelligible without the assistance of a masterly performer on the Indian lyre. According to the best authorities adduced in the *Narayana*, the thirty-six modes are, in some provinces, arranged in these forms :

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BHAIRAVA : dha, ni, sa, ri, *ga*, ma, pa.

Bharati : sa, ri, *ga*, ma, pa, dha, ni.

Medhyamadi : ni, sa, *, *ga*, ma, pa, dha.

Bhairavi : sa, *, *ga*, ma, *, dha, ni.

Saindhavi : pa, dha, ni, sa, ri, *ga*, ma.

Bengali : sa, ri, *ga*, ma, pa, dha, ni.

MALAVA : ma, *, dha, ni, sa, ri, *ga*.

To'di : ma, pa, dha, ni, sa, ri, *ga*,

Gaudi : ni, sa, ri, *ga*, ma, *, dha.

Gondakri : sa, *, *ga*, ma, pa, *, ni.

Sasthavati(?) : dha, *ni*, sa, ri, *ga*, ma, *.

Kakubha : not in the *Narayan*.

SRIRAGA : sa, ri, *ga*, ma, pa, dha, ni

Malavasri : sa, *ri*, *ga*, ma, pa, dha, ni.

Maravi : sa, *, *ga*, ma, pa, dha, ni.

Dhanyasi : sa, ri, *ga*, ma, pa, dha, ni.

Vasanti : sa, ri, *ga*, ma, pa, dha, ni.

Asavari : ri, *ga*, ma, pa, dha, ni, sa.

HINDOLA : sa, *, ga, ma, *, dha, ni.
Ramakri : sa, ri, ga, ma, pa, dha, ni.
Des 'akshi : ga, ma, pa, dha, ni, sa, *,
Lalita : sa, *, ga, ma, pa, *, ni,
Velavali : dha, ni, sa, ri, ga, ma, pa.
Patamanjari : pa, dha, ni, sa, ri, ga, ma.

DIPACA : omitted.

Des'i. : ni, sa, ri, ga, ma, pa, dha.
Kambodi : sa, ri, ga, ma, pa, dha, ni.
Natta : sa, ri, ga, ma, pa, dha, ni.
Kedari : omitted.
Karnati : ni, sa, ri, ga, ma, pa, dha.

MEGHA : dha, ni, sa, ri, ga, ma, pa.
Tacca : (a mixed mode).
Mallari : dha, ni, *, ri, ga, ma, *.
Gurjari : omitted in the *Narayana*.
Bhupali : sa, ri, ga, *, pa, dha, *.
Desakri : ni, sa, *, ga, ma, pa, *.

Among the scales just enumerated we may safely fix on that of *Sriraga* for our own major modes, since its form and character are thus described in a Sanskrit couplet :

*Jatinyasagrahagramans'eshu sha'djo, lpapanchamah,
 Sringaravirayorjneyah Srirago Gitacovidaiah.*

"Musicians know *Srira'ga* to have *sa* for its principal note and the first of its scale, with *pa* diminished, and to be used for expressing heroic love and valour." Now the diminution of *pa* by one *sruti* gives us the modern European scale,—*ut, re, mi, fa, sol, la, si, ut*, with a minor tone, or, as the Indians would express it, with three *srutis*, between the fifth and sixth notes.

On the formulas exhibited by Mirza Khan I have less reliance ; but, since he professes to give them from Sanskrit authorities it seemed proper to transcribe them.

BHAIRAVA : dha, ni, sa, *, ga, ma, *.
Bharati : sa, ri, ga, ma, pa, dha, ni.
Madhyamadi : ma, pa, dha, ni, sa, ri, ga.
Bhairavi : ma, pa, dha, ni, sa, ri, ga.
Saindhavi : sa, ri, ga, ma, pa, dha, ni.
Bangali : sa, ri, ga, ma, pa, dha, ni.

MA'LAVA : sa, ri, ga, ma, pa, dha, ni.
 To'di : sa, ri, ga, ma, pa, dha, ni.
Gaudi : Sa, *, ga, ma, *, dha, ni.
Gondakri : ni, sa, *, ga, ma, pa, *.
Sast'havati : dha, ni, sa, ri, ga, ma, *.
Kakubha : dha, ni, sa, ri, ga, ma, pa.

SRIRAGA : sa, ri, ga, ma, pa, dha, ni.
 Malavasri : sa, ri, ga, ma, pa, dha, ni.
 Maravi : sa, *, pa, ga, ma, dha, ni.
 Dhanyasi : sa, pa, dha, ni, ri, ga, *.
 Vasanti : sa, ri, ga, ma, pa, dha, ni.
 Asavari : dha, ni, sa, *, *, ma, pa.

HINDO'LA : sa, *, ga, ma, pa, *, ni.
Ramakri : sa, *, ga, ma, pa, *, ni.
Desakshi : ga, ma, pa, dha, ni, sa, *.
Lalita : dha, ni, sa, *, ga, ma, *.
Velavali : dha, ni, sa, ri, ga, ma, pa.
Patamanjari : pa, dha, ni, sa, ri, ga, ma.

DIPAKA : sa, ri, ga, ma, pa, dha, ni.
Desi : ri, ga, ma, *, dha, ni, sa.
Cambodi : dha, ni, sa, ri, ga, ma, pa.
Natta : sa, ni, *, dha, pa, ma, ga, ri.
Kedari : ni, sa, *, ga, ma, pa, *.
Karnati : ni, sa, ri, ga, ma, pa, dha.

MEGHA : dha, ni, sa, ri, ga, *, *.
Takka : sa, ri, ga, ma, pa, dha, ni.
Mallari : dha, ni, *, ri, ga, ma, *.
Gurjari : ri, ga, ma, pa, dha, ni, sa.
Bhupali : sa, ga, ma, dha, ni, pa, ri.
Desakri : sa, ri, ga, ma, pa, dha, ni.

It may reasonably be suspected, that the Mughol writer could not have shown the distinction, which must necessarily have been made, between the different modes, to which he assigns the same formula; and, as to his inversions of the notes in some of the Raginis, I can only say, that no such changes appear in the Sanskrit books, which I have inspected. I leave our scholars and musicians to find, among the scales here exhibited, the Dorian mode of Olympus; but it cannot escape notice, that the *Chinese* scale, C,D,E,*,G,A, *, corresponds very nearly with ga, ma, pa, *, ni, sa, *, or the Maravi of Soma; we have

long known in Bengal, from the information of a Scotch gentleman skilled in music, that the wild, but charming melodies of the ancient highlanders were formed by a similar mutilation of the natural scale. By such mutilations, and by various alterations of the notes in tuning the Vina, the number of modes might be augmented indefinitely; and Kallinatha, admits ninety into his system, allowing six nymphs, instead of five, to each of his musical deities: for Dipaka, which is generally considered as a lost mode (?) (though Mirza' Khan exhibits the notes of it), he substitutes *Panchama*; for Hindola, he gives us Vasanta, or the Spring; and for Malava, Natanarayan or Krishna the Dancer; all with scales rather different from those of Pavan. The system of Iswara which may have had some affinity with the old Egyptian music invented or improved by Osiris, nearly resembles that of Hanumat, but the names and scales are a little varied; in all the systems, the names of the modes are significant, and some of them as fanciful as those of the fairies in the "Midsummer Night's Dream." (?) Forty-eight new modes were added by Bharat, who marries a nymph, thence called *Bharya*, to each *Putra*, or Son, of a Raga, thus admitting, in his musical school, one hundred and thirty-two manners of arranging the series of notes.

Had the Indian empire continued in full energy for the last two thousand years, religion would, no doubt, have given permanence to systems of music invented, as the Hindus believe, by their Gods, and adapted to mystical poetry: but such have been the revolutions of their government since the time of Alexander, that, although the Sanskrit books have preserved the theory of their musical composition, the practice of it seems almost wholly lost (as all the Pandits and Rajas confess) in Gaur and Magarha, or the provinces of Bengal and Bihar. (?) When I first read the songs of Jayadeva, who has prefixed to each of them the name of the mode in which it was anciently sung, I had hopes of procuring the original music; but the Pandits of the south referred me to those of the west, and the Brahmans of the west would have sent me to those of the north; while they, I mean those of Nepal and Kashmir, declared that they had no ancient music, but imagined, that the notes to the *Gitagovinda* must exist, if anywhere, in one of the southern provinces, where the poet was born: from all this I collect that the art, which flourished in India many centuries ago, has faded for want of the culture, though some scanty remnants of it may, perhaps, be preserved in the pastoral roundelays of Mat'hura on the loves

and sports of the Indian Apollo. We must not, therefore, be surprised, if modern performers on the Vina have little or no modulation, or change of mode, to which passionate music owes nearly all its enchantment ; but that the old musicians of India, having fixed on a leading mode to express the general character of the song, which they were translating into the musical language, varied that mode, by certain rules, according to the variation of sentiment or passion in the poetical phrases, and always returned to it at the close of the air, many reasons induce me to believe ; though I cannot but admit, that their modulation must have been greatly confined by the restriction of certain modes to certain seasons and hours, unless those restrictions belonged merely to the principal mode. The scale of the Vina, we find, comprised both our European modes, and, if some of the notes can be raised to a semitone by a stronger pressure on the frets, a delicate and experienced singer might produce the effect of minute enharmonic intervals ; the construction of the instrument, therefore, seems to favour my conjecture ; and an excellent judge of the subject informs us, that "the open wires are from time to time struck in a manner, that prepares the ear for a change of modulation, to which the uncommonly full and fine tones of those notes greatly contribute".

We may add, that the Hindu poets never fail to change the metre, which is their mode, according to the change of subject or sentiment in the same piece ; and I could produce instances of poetical modulation (if such a phrase may be used) at least equal to the most affecting modulations of our greatest composers : now the musician must naturally have emulated the poet as every translator endeavours to resemble his original ; and, since each of the Indian modes is appropriated to a certain affection of the mind, it is hardly possible, that where the passion is varied, a skilful musician could avoid a variation of the mode. The rules for modulation seem to be contained in the chapters on mixed modes, for an intermixture of Mallari with Todi and Saindhavi means, I suppose, a transition, however short, from one to another : but the question must remain undecided, unless we can find in the *Sangitas* a clearer account of modulation, than I am able to produce, or unless we can procure a copy of the *Gitagovinda* with the music, to which it was set, before the time of Kalidasa, in some notation, that may be easily deciphered. It is obvious, that I have not been speaking of a modulation regulated by harmony, with which the Hindus, I believe, were unacquainted ; though, like the Greeks, they distinguish the

consonant and dissonant sounds : I mean only such a transition from one series of notes to another, as we see described by the Greek musicians, who were ignorant of harmony, in the modern sense of the word, and perhaps, if they had known it ever so perfectly, would have applied it solely to the support of melody, which alone speaks the language of passion and sentiment.

It would give me pleasure to close this essay with several specimens of old Indian airs from the fifth chapter of Soma ; but I have leisure only to present you with one of them in our own characters accompanied with the original notes : I selected the mode of Vasanta, because it was adapted by Jayadeva himself to the most beautiful of his odes, and because the number of notes in Soma, compared with that of the syllables in the Sanskrit stanza, may lead us to guess, that the strain itself was applied by the musician to the very words of the poet.

The words are :

*Lelita lavanga lata perisilana comala malaya samire,
Madhucara nicara carambita cocila cujita cunja cutire
Viharati heririhā sarasa vasante
Nrityati yuvati janena saman sac'hi vitahi janasya durante.*

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

I have noted Soma's air in the major mode of A, or sa, which, from its gaiety and brilliancy, well expresses the general hilarity of the song ; but the sentiment often tender pain, even in a season of delights, from the remembrance of pleasures no longer attainable, would require in our music a change to the minor mode ; and the air might be disposed in the form of a rondeau ending with the second line, or even with the third, where the sense is equally full, if it should be thought proper to express by another modulation that imitative melody, which the poet has manifestly attempted : the measure is very rapid, and the air should be gay, or even quick, in exact proportion to it.

The following is a strain in the mode of Hindola, beginning and ending with the fifth note, *sa*, but wanting *pa*, and *ri*, or the second and sixth : I could easily have found words for it in the *Gita Govinda*, but the united charms of poetry and music would lead me too far ; and I must now with reluctance bid

AN OLD INDIAN AIR.



la li ta la ban ga la ta pe ri si la na co mala am la ya sa



mi re mad huca ra ni ca ra ca ram bi ta co ci la



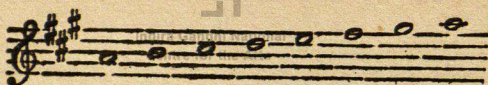
cu ji ta cun ja cu ti re bi ha ra ti he re ri ha



sa ra sa va sante nrit ya ti yu-va ti ja ne na sa man sachi



vi ra hi ja nas ya du ran te



sa ri ga ma pa dha ni sa

farewell to a subject, which I despair of having leisure to resume.³

³ The above treatise on Indian music by Sir William Jones (1746-94) first appeared in the third volume of *Asiatic Researches*, 1799, a rare work, described on the title-page as the "Transactions of the Society instituted in Bengal for inquiring into the History and Atiquities, the Arts, Sciences and Literature of Asia."

Sir William Jones founded the Asiatic Society in 1784, shortly after his arrival in Calcutta. He was a great scholar and remarkable linguist, possessing a thorough knowledge of thirteen languages. He was acquainted with the theory of music, and his essay is one of the earliest and most interesting contributions by an English writer to the study of Indian music. Sir William Jones was president of the Asiatic Society of Bengal for many years.

APPENDIX

A NOTE ON WILLARD'S TREATISE

With the exception of Sir William Jones' valuable and learned essay in the third volume of the *Asiatic Researches*, we have had little information on the music of India, beyond a notice of the adaptation of the Ragas to the different seasons and hours in Gilchrist's *Hindustani Grammar*, and occasional cursory (generally disparaging) mention of the existing practice of the art at nauches, in noisy processions, or on the Ghats, by travellers ill capable of appreciating the peculiarities of the science of sweet sounds among the nations of the East. The instruments themselves are pretty well known; Solwyn's magnificent work contains accurate drawings of most of them, which have been copied into other more popular works. (Accurate drawings of seventy-two varieties of Indian Musical Instruments are given at the end of the present volume.—Ed.)

Willard's treatise, therefore, a child of long promise, and consequently of high expectation, was received with avidity, as the author was known to be a skilful performer himself on several instruments, and to have enjoyed local advantages of observation from his appointment at the native court of the Nawab of Banda; neither has his little volume disappointed us, being a familiar and pleasing account of his subject, intended for the general reader, and rendered more inviting by frequent allusion to the music of the West both ancient and modern. An author in the present day labours under evident disadvantages, in attempting to describe what the music of India was in the flourishing period of their literature and religion, when poets and priests were also musicians, modulating and singing their own compositions. To have persued the subject as an antiquary, would have required extensive knowledge of Sanskrit, and sufficient familiarity with the varied metre of its heroic, and erotic poetry, to do without aid from Indian professors; for the present cultivators of the science are for the chief part of the most ignorant and abandoned classes; so that the very art is held to be disreputable among the more respectable ranks, just as among us the noble drama is forsworn by many, from the abuses which have crept into our theatres. Still in these degenerate days there are exceptions, and the sacred *Vin* may occasionally be heard pouring forth a strain of rhapsody that carries the imagination back to the fabulous age of Rishis and Gandharbas.

Our author treats successively of the Gamut, of time, of oriental melody, Ragas and Raginis (giving a long catalogue of compound Ragas), instruments, vocal compositions, and of the peculiarities of manners and customs exemplified in the songs of India. Then follows a brief account of the most celebrated musicians, a copious glossary of musical terms, and a copper-plate table showing the varieties of time or metre with their native characters and values. (This table is not included in the volume for reason indicated elsewhere.)

Says the author: "The musicians of India never appear to have had any determined pitch by which their instruments were regulated, each person tuning his own to a certain height, adapted by guess, to the power of the instrument and quality of the strings, the capacity of the voice intended to be accompanied, and other adventitious circumstances. From this it may be observed that it is immaterial which note is designated by which letter." Jones makes the Kharaj, or key-note, on the

Vin, to correspond with *A*, but the author thinks it would be more systematic to tune it to *Ut* or *C*, the key-note of the natural scale of Europe. This depends upon whether it was the intention to speak of the diatonic intervals, or of the absolute pitch of the instrument. "The notes of an octave are divided into 22 minor sub-divisions instead of twelve semi-tones, as is done with us; these are called *Sruti*, and each of them has a distinct name assigned. (See page 26.)

The intervals between the first and second, fourth and fifth and fifth and sixth notes are divided into four parts; those between the second and third, and sixth and seventh, each into three parts; and those between the third and fourth, and seventh and eighth, which with us are reckoned semitones, each into two parts." Willard asserts under the division 'time', notwithstanding the authority of Tartini and Burney, that no musician can execute measures of five notes in a bar—"There is beautiful melody in Hindustan comprising seven and other unequal number of notes in a measure, and that they have musicians in abundance that are able to execute it. We should much doubt this fact.

Indian Harmony is mostly confined to a monotonous (?) repetition of the key-note during the flights of their vocal or instrumental melody; for it is melody which has ever constituted the soul of the national music in India as among the Greeks and Egyptians

The personification of Ragas and Raginis, and the series of pictures called Ragmalas, (pictorial representations of musical modes) are too well known to require any remark; it would have increased the interest of the work to readers had the descriptions of these been accompanied by engravings of a selected series of drawings, but we are aware that this could not have been easily done in India at the time the treatise was written. The plates of sixteen melodies set to music (always excepting the impossible 7-quaver airs) form however, an interesting part of the author's labour; the effect of metre is strikingly marked in some of these airs. (These plates have not been published in the present volume. See p. 80.)
—*Scientific Intelligence*, 1834.



निधः

त्रि धस

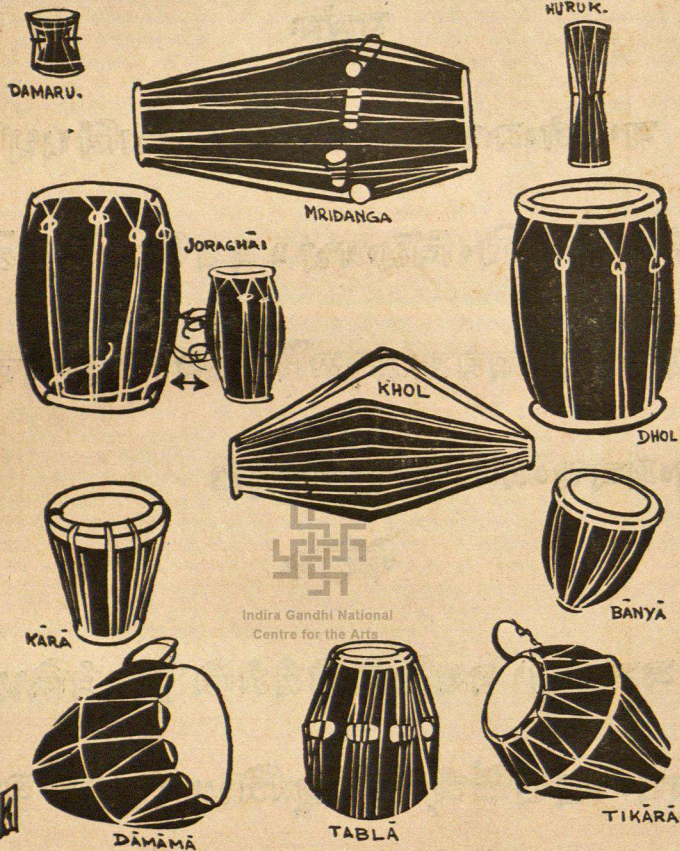
दालः

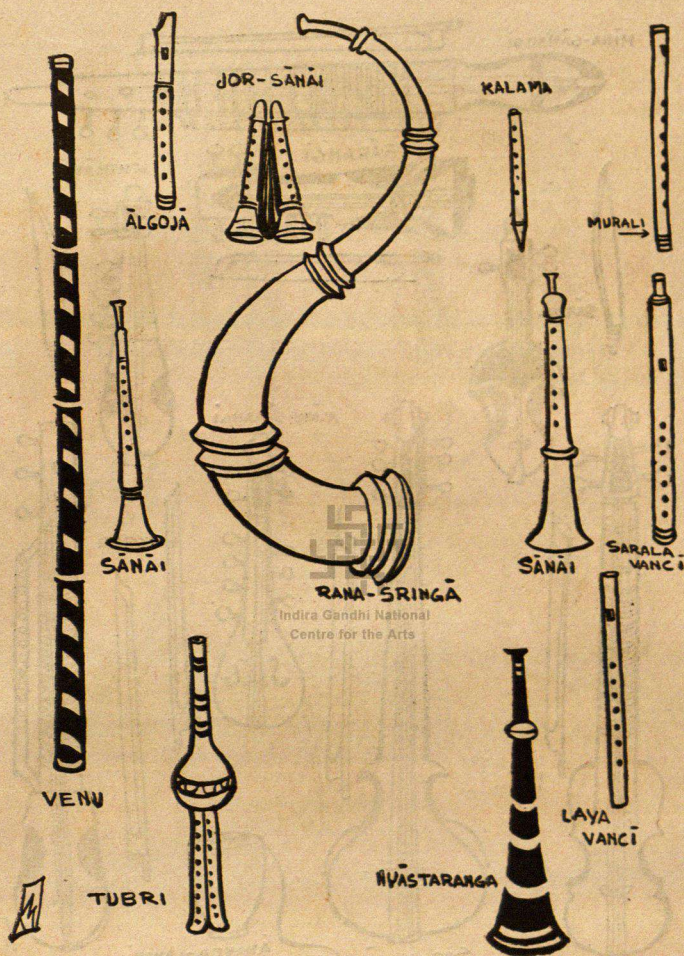
ਯੁਗੰ. ਭੰ

॥ ॐ ॥

नमो भगवते

नि.प्र.



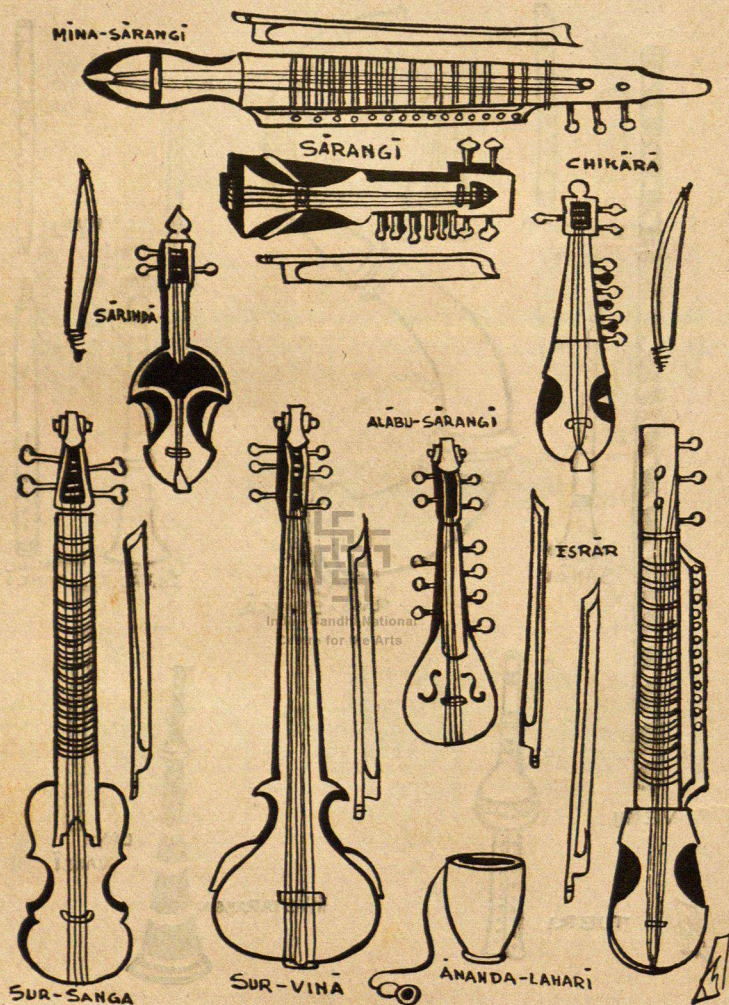


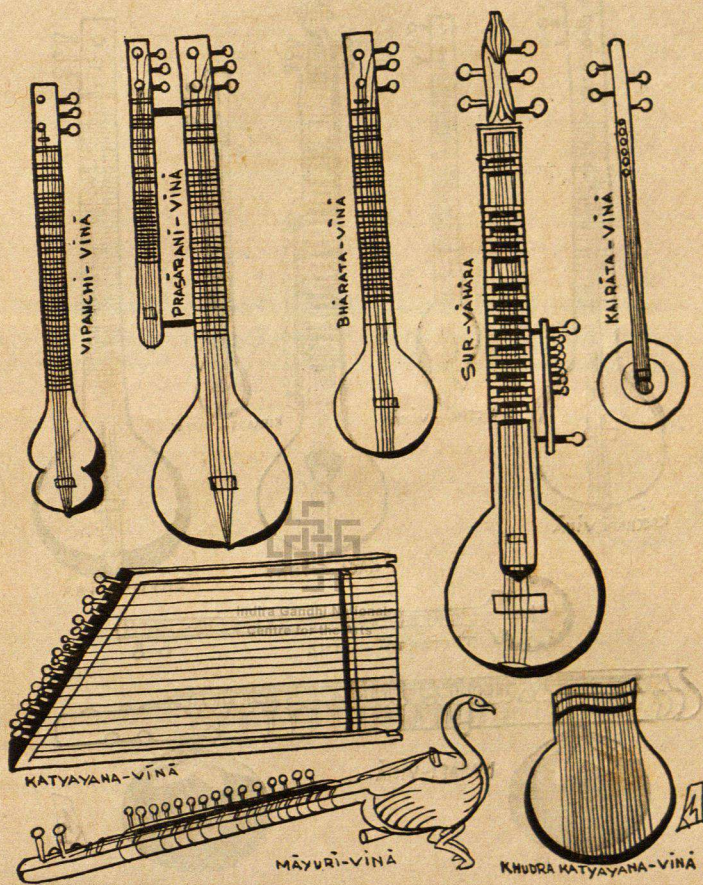
SUSIRA (or Venu Yantra)

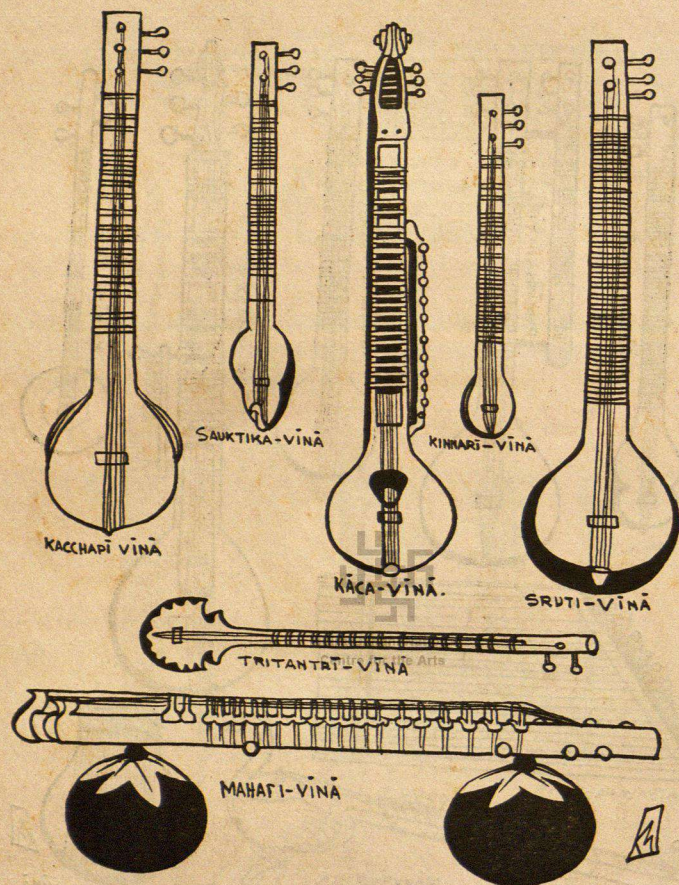
Wind Instruments

According to the author (See P. 62), the wind instruments are called Sughara.

PLATE FOUR







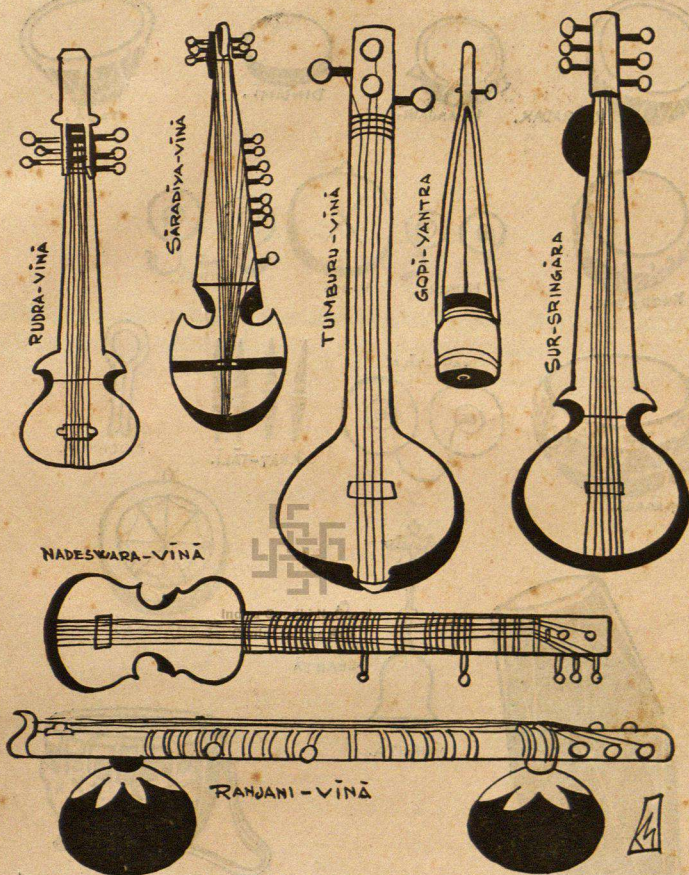


PLATE EIGHT



KHORADAK.



KHANJANI.



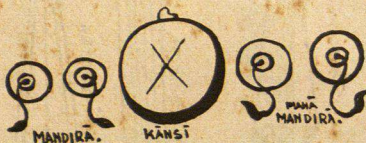
DINDIMI.



TASA.



KHORADAK.



MANDIRA.



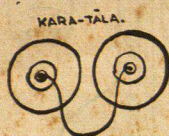
KANSI.



MAHA
MANDIRA.



NAGARA.



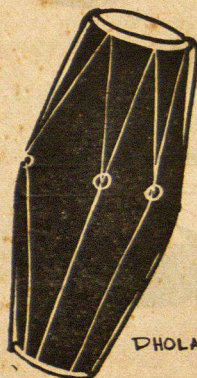
KARA-TALA.



KHAT-TALI.



MUCANGA.



DHOLAKA.



GHANTA.



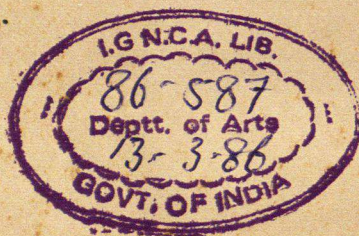
KHUDRA
GHANTA



KANSARA.



JAGAJHAMPA.





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