

BOOK REVIEWS

Sanskrit Play Production in Ancient India

Tarla Mehta

Motilal Banarsidass, Delhi, 1995

446 pages, Rs 400

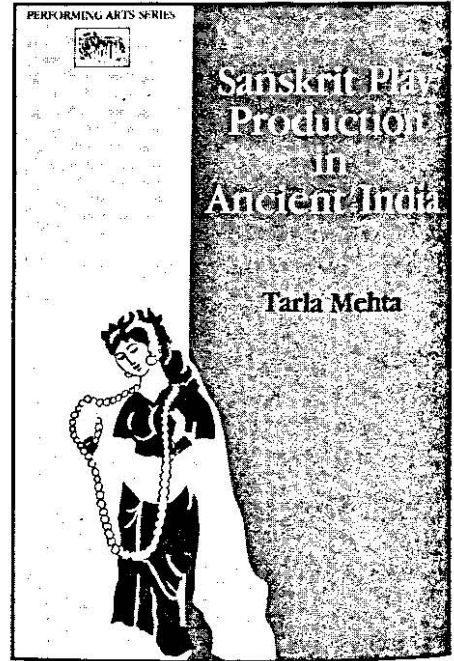
Dr Tarla Mehta, through her book, takes us into the dim past when the Sanskrit dramatic tradition was prevalent almost all over India, and it would not be wrong to say that it was the national theatre of India in ancient times. This tradition was patronized by the court and the elite of sophisticated society.

Side by side, there was a parallel dramatic tradition popular among the people. Bharata, in his *Natyashastra*, called it the *Uttaratantra*, and said that Kohala, his disciple, would write about it. Only a few fragments of Kohala's work are available.

There must have been a good deal of give-and-take between these two dramatic traditions. Both were based on music, dance and *abhinaya*, and had some common conventions. But each dealt with these elements in its own way. The highly evolved and sophisticated Sanskrit *natya* was based on *vakyarthabhinaya* in which each sentence or word was expressed in highly codified gestures, movements and *abhinaya* (*angika*, *vachika*, *sattvika* and *aharya*) to evoke a *rasa*. The popular dramatic tradition was based on *padarthabhinaya* expressing broadly the *bhava* or a *pada*.

There is a widespread belief that the Sanskrit *natya* tradition is lost. Dr Mehta thinks that it is

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possible to recreate it, and some knowledgeable scholars as well as this reviewer agree with her. Out of the large amount of traditional material in India (mentioned below) and in Asian dramatic traditions, it is possible to glean the elements which formed the basis for the staging techniques of Sanskrit plays in the *natya* tradition of Bharata.

In India, traditional practices have not vanished completely as they have in some other ancient civilizations. We still have our classical dances, ancient paintings and sculptures, dra-

matic traditions such as the Kutiyattam of Kerala and Bhagavat Mela, etc. We also have a good deal of technical literature on drama, play-texts going back to the second century B.C., the illuminating commentary on *Shakuntala* by Raghava Bhatt, dance sculptures showing the *karanas* mentioned by Bharata in the 9th-10th century temple of Brihadiswara at Thanjavur, in the 12th-century temple at Darasuram, and in the temple of Chidambaram; and, above all, the *Natyashastra* text itself on which most of these performing and other arts were based. From all these, the Sanskrit *Natya* tradition can reasonably be recreated. The music tradition of Bharata is said to have been lost. Dr Tarla Mehta's book makes an attempt in this direction and explains various elements of the composite *natya* of Bharata such as music, dance, *abhinaya*, *natyadharmi* and *lokadharmi*, *vritti* and *pravritti*, etc. that were employed to evoke *rasa* in the spectators.

Brahma, according to *Natyashastra*, took music from the *Samaveda*, and the traditional *Samaveda* chanting is very much alive in Kerala, Gujarat and other regions. This needs to be investigated and studied by scholars well-versed in musicology.

Bharata mentions four types of 'languages' to be used in a *prayoga*: The Superhuman Language (*Atibhasha*), the Noble Language (*Aryabhasha*), the Common Language (*Jatibhasha*) and the Language of Other Animals (*Yonyantribhasha*) (*Natya Sastra*, Vol. I, translated by M. M. Ghose, P. 326). Kutiyattam speech and *Swaras* need to be studied to understand this aspect. The speech of Japanese Noh which reminds me of Bharata's *Atibhasha* also needs to be studied in this context. Thus the attempt to recreate the *Natya* tradition of Bharata has to be made by multi-disciplinary and multi-national scholars, particularly Asian scholars.

In recent times, several attempts have been made to recreate the *Natya* style by integrating the above-mentioned elements in theory and practice. Books like *Sanskrit Drama in Performance* edited by Rachel Van M. Baumer and James R. Brandon, and *The Concept of Ancient Indian Theatre* by M. Christopher Byrski, and several others, will go a long way in creating the right

background to the understanding of the Sanskrit drama and its practical and theoretical aspects.

In the recent past, some knowledgeable directors have tried to recreate the *Natya* style of Bharata in their productions. They have meticulously avoided the proscenium theatre and its paraphernalia. They have shown that the play and the theatre in which it is produced are vitally interlinked. Dr Tarla Mehta, who is aware of the importance of the *natyamandapa* of Bharata, describes it in some detail and explains the purposes of the three types of curtains used, the only equipment used on the bare stage.

The *Natyamandapa* was divided into two parts, the *prekshakaniveshana* (auditorium) and the *rangamandapa*. The *rangamandapa* included the *ranga* (stage) and the *nepathya* (dressing rooms). The *ranga* had several acting areas separated from each other by pillars which were an absolute architectural requirement. The stage areas—the *rangapitha* (main acting area), two *mattavaranis* on either side of 'the *rangapitha*, *rangashirsha* at the back of the *rangapitha* and *mattavaranis*, a *vedika* (platform) on the *rangashirsha* for the musicians to sit, and two doors for entries and exits of the performers, which were on either side of the *kutapa* (musicians' platform)—were used to show different locales (*kakshyas*) mentioned in the text. By walking out of one *Kakshya* to another, the locale changed.

Each door was curtained and was called *pata* or *pati/apati* and was manipulated differently by the performer according to his mood. The curtain between the *rangapitha* and *rangashirsha*, named *yavanika*, was a draw-type curtain and was meant to conceal the nine *purvarangas* (preliminaries) which were not to be seen by the audience. The third curtain was a movable, flexible curtain held by hand by two persons. This was used in various ways—to highlight a character entry, conceal a death scene, or conceal a character who was to 'enter seated' as the stage-directions in plays mention. On this stage, with just curtains to help him, the actor by the power of his *abhinaya* unfolded the actions of the *trailokya* (Three Worlds) and evoked *rasa* in the spectator, which was the ultimate aim—*siddhi*—of a play-production.

The book under review provides the necessary background to a modern director wanting

to stage a Sanskrit play in the *Natya* tradition of Bharata. Dr Tarla Mehta has analyzed the different aspects of the *prayoga* (production) technique to aid him. She has provided drawings of the *natyamandapa* and some props, as well as costume designs in colour based on the *Natyashastra* tradition with the manner of wearing them. With her wide experience in theatre as an actress, she has visualized some scenes from different plays which would also be helpful to modern directors.

The Sanskrit plays produced without a proper understanding of the tradition have by and large failed to create the desired impact—they have actually failed to evoke the *rasa* which is the quintessence of *natya*. The quest for this must go on, for the Sanskrit dramatic tradition is an important part of our cultural heritage. This *natya* has influenced Asian dramatic traditions in general and could therefore be of help in understanding the theatrical traditions of our neighbouring countries too.

GOVERDHAN PANCHAL

Nangiar Koothu: The Classical Dance-theatre of the Nangiar

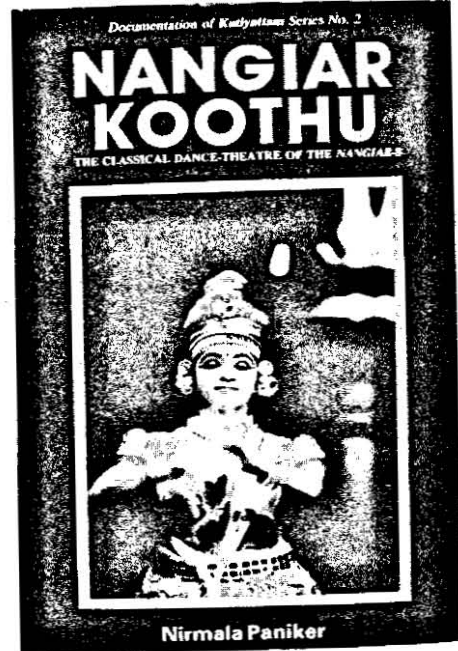
Nirmala Paniker

Natana Kairali, Irinjalakuda, 1992

104 pages, price not stated

Nangiar Koothu is not a separate form of drama production. It is actually the introductory part of the second act of the famous Sanskrit play *Subhadra Dhananjayam* by Kulasekhara Varma, a ruler of Kerala who lived between the years 976 and 1036 A.D. Detailed production manuals for the enactment of Sanskrit plays in the form of Kutiyattam, as was and still is in vogue in Kerala, were prepared during the period of Kulasekhara Varma with the active cooperation of 'Tholakavi', a great scholar-poet who was equally learned in Sanskrit and Malayalam in addition to being a versatile humorist.

Subhadra Dhananjayam, with all the acts in proper order, was staged during the time of



Kulasekhara Varma, taking several days for the completion of each one of the acts. But the portion known as Nangiar Koothu did not originally form a part of the drama. It was added later in order to afford opportunity to the Nangiar, a woman who was given the roles of all the female characters in the play, to show her histrionic talents. Under royal orders and in recognition of the remarkable acting ability of the Nangiar, the story of Krishna was introduced as the opening part of the second act of *Subhadra Dhananjayam*. It was to be narrated by Kalpalatika, a maiden companion of the heroine Subhadra, who was sent on a mission to look for the missing *gatrika* (a specially made brassiere with the ten names of Arjuna recorded on it, and presented to Subhadra by her elder brother Krishna). The manuscript of the text consists of about 240 *shlokas*, of which 217 have been printed in the Malayalam book *Nangiaramma Koothu* compiled by P.K. Narayanan Nambiar, who was a teacher in the Kutiyattam section of Kalamandalam.

Shlokas from the Bhagavatham, the *Geethagovindam* of Jayadeva, and Kalidasa's

Shakuntalam, etc. are included in the text along with a large number of originally composed *shlokas* in order to make the narration coherent and suitable for presentation on the stage with dramatic effect. As such Nangiar Koothu cannot have claim to be a separate classical art form; it is only a part of Kutiyattam.

Though the author has taken a lot of pains to collect details of several dance forms that existed in Kerala in the old days, she often forgets that Nangiar Koothu is not a separate dance form. She also attempts to prove that Nangiar Koothu is based on the *Natyashastra*. The fact is that Kutiyattam itself is not based on the *Natyashastra* whether in *Aharya*, *Vachika*, *Vadya* (the accompaniments), in the use of ragas for musical recitation of *shlokas*, in details of *abhinaya* and *mudra* or in the movement of the eyeballs to express emotions.

Again, Nangiar Koothu has nothing to do with pure dance. It uses *lasya* and *tandava* in support of *abhinaya*, which plays the prime role. In Padapurappad (preparation of the army for an expedition), Nayattu (hunting expedition), Mallayudham (duel with wrestlers), Kamsavadham, and in Jarasandhayudham, a lot of *tandava*-type movements are employed. Though Nangiar Koothu is enacted by the Nangiar, a woman, it calls for a lot of masculine movements of the limbs of the body.

The author says (p.39): "A careful and minute study of these two art forms (Mohiniyattam and Nangiar Koothu) will convince us that both Mohiniyattam and Nangiar Koothu have evolved out of very ancient dance forms that were very popular in Kerala". This is incorrect, as Nangiar Koothu is neither a dance nor is it a very popular show in Kerala. Nangiar Koothu was performed in the presence of a small number of spectators in Koothambalams (playhouses) in a limited number of temples as a ritual. It was never performed in public places or to seek popularity or popular appreciation.

Under the title 'Nangiar Koothu and Asthapadiyattam' (pp. 39-41), it is stated: "If a *Natyashastra* expert had come from Kanchipuram and stayed at the Zamorin's palace at Calicut, composed a dance form based on Geetha Govindam, then he must have surely taken the Nangiars (professional danseuses of Kerala)

also for training in that dance". This is only a conjecture, for the Nangiars were not professionals. They were only the female players in Kutiyattam who also recited the *shlokas* and played Kuzhithalam (cymbals) as rhythmic accompaniment on the Kutiyattam stage. They used to get trained under the older Nangiars in the family, and not any other guru.

The section 'Nangiar Koothu and Theyyam Koothu' (pp. 36-38) seeks to establish a far-fetched similarity between the two performances on the ground that both are performed by women and that there are a few points of resemblance in dress. The author comes to the conclusion: "The resemblance between Theyyam Koothu and Nangiar Koothu are (*sic*) a strong evidence in support of the view that the roots of our classical dance forms are ancient folk and ritual dances".

Nangiar Koothu is not a dance form and it has no folk roots. Nor is the matter under the subtitle 'Orissa and Kerala' (pp. 41-42) relevant in a book on Nangiar Koothu. So with the next section 'Nangiar Koothu and Krishnattam' (pp. 42-44).

The fourth chapter, 'Attaprakaram of Nangiar Koothu', gives a concise acting manual for Nangiar Koothu production. The *shlokas* in Sanskrit are given in Nagari script, and are useful material for Sanskrit-knowing readers. But only about one-fourth of the text is included. This might serve as an incentive to the enthusiastic reader to look for the full text to gain a fuller understanding of Nangiar Koothu literature.

An attempt has been made to familiarize the reader with the names of the various ragas. (They are called *swaras* by the Chakyars and Nangiars, and transmitted by oral tradition. Not subjected to notation, the *swaras* continue to maintain their chaste original form and are able to convey the emotions perfectly.)

The three appendices provide useful information. The book is printed neatly without mistakes in spelling, the pictures given are clear, and the get-up of the book is quite attractive.

Meaning in Music

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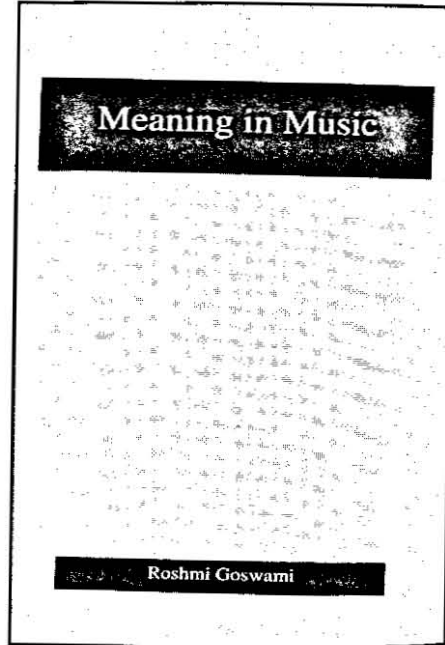
107 pages, Rs 100

This book is riddled with so many defects of various kinds that I had to make quite an effort in looking for its good points. Luckily, I could find some; and it is with a feeling of relief that I open this review on an approbatory note.

To begin with, I must compliment the authors on choosing a subject of contemporary relevance. *Our* musicians and *rasikas*, very rarely, if ever, speak of the meaning of music, which is not the same thing as the import of the *text* of a *sthāyi-antarā* twosome. Indeed, in my 45 years' experience as a *rasika* I have never heard anyone admiring a good musical performance by saying: 'What a *meaningful* recital'! We use other predicates for the purpose, say, the following: sweet, expressive, fluent, orderly, tightly structured, robust, poignant. But most *aestheticians* in the West today surely prefer to speak of the meaning *of* art or of meaning *in* the arts, rather than of the beautiful in art; and in so far as detailed and rigorous aesthetical thinking on the arts is being done today much more by them than by scholars in India, it is the due meeting of a need to reflect on the concept of meaning in relation to music. Be that as it may, the author of the present work is probably the first to make this attempt from the viewpoint of Hindustani music, and this is surely creditable. Further, though none of them may be said to provide any revelation, the following remarks of the author are quite sensible; and they surely admit of emphasis:

1. "The first step in a critical appreciation is an intelligent 'wide-eyed' exposure to a number of instances of genuinely creative art" (p. 67).

This is surely true. I say so in the light of my own past experience as a music critic. But, at this point, some questions too may be put and reflected on. What exactly is meant by genuine creativity in the art of music? A measure of



newness? If yes, how are we to account for the fact that in India a rising young representative of a *gharānā* is often admired for singing a composition strictly according to the (traditional) way of his father and even remoter ancestors? (See, here, the author's own remark: "the *cheez* of the various *rāgas* is normally a composition handed down from generation to generation, composed by great masters of music", p.63). Are Ajoy Chakraborty of Calcutta and Madhup Mudgal of Delhi to be put outside the pale of genuinely creative artists simply because they replicate, to a nicety, the singing (respectively) of Ustad Bade Ghulam Ali and Pandit Kumar Gandharva? Is a young *rasika* who may not have heard the two deceased maestros—and so cannot think of them as models imitated—to be dubbed as critically obtuse if he exults over the singing of Chakraborty and Mudgal?

2. "... While the spiritual and the moral are certainly distinguishable, the only available criterion of authenticity of the spiritual is the moral. The spiritual cannot at the same time be immoral. Immorality deprives 'spirituality' of its

very core" (p. 70).

This is quite defensible, by and large. Even if the spiritual is taken in an essentially subjective sense, or as apart from observable conduct—say in terms of what the Gita calls *daivi sampada* or 'riches of the spirit'—"the available criterion" of authenticity, in respect of most of the 'riches', will probably remain moral. Even *abhaya*, which heads the Gita list, cannot be freed from the moral requirement that fearlessness may not be allowed to spill over into foolhardiness, and that the fear of straying into evil ways be duly kept in mind even after the experience of His grace.

3. "Whereas the possibilities of a *rāga* are infinite, the *rāga* always remains unfinished. And it is the quality of 'eternal flow' of incessant movement which is the quintessence or *prāna* of all music specially of the *rāga*, and in this sense one cannot plausibly talk about 'completing' a *raga*" (p. 71).

Here, one would perhaps like to replace the 'the' (which immediately precedes *rāga* at two places) with 'a'; but surely no one who knows Indian music would disagree with the view that a *rāga* always "remains unfinished". But what does this quality of remaining unfinished really mean? Only this, that the number of compositions, figurations and effects that a *rāga* admits of is, in principle, infinite. Indeed, though countless compositions have been sung and played by our musicians say, in individual basic *ragās* like Yaman Kalyān and Bhairava—nobody would say that new compositions can no more be created in these *rāgas*. The author herself appears to see this truth; I say so because she opens the sentence under comment by saying that *the possibilities of a rāga are infinite*. But how are we to relate these words, meaningfully, to what immediately follows them: "and it is the quality of 'eternal flow', of incessant movement which is the quintessence . . . of all of music"? Specially because it has been put within inverted commas 'flow' may well be taken to convey the rather unusual meaning, 'continuity of remaining incomplete'; but what are we to make of incessant *movement* in respect of a *raga*? The thought that a *raga* is a matrix of exhaustless creative possibilities is not at all

the same as the suggestion that a *rāga* moves ceaselessly; and it is surely odd to couple the two. But, as I hope to bring out later, such awkwardness of sequence is a recurring defect of the book.

4. "Although Tovey is right [in saying] that didactic art as such may have very little aesthetic merit, morality does not necessarily have to be didactic; a moral message need not be expressed or conveyed in the form of an overt message . . . My contention is that great music or *music of any value* is that where the 'what' is interwoven into the 'how' and my attempt would be to show that spirituality and morality in a *rāga* is [or the the spiritual and the moral in a *rāga* are ?] experientially 'perceived' or 'felt' in the exposition of a *raga*" (pp. 70-71, first italics added).

Now, this extract surely embodies a measure of truth. Morality can indeed avoid being didactic. The daily *conduct* of a righteous man does not preach any sermons; its significance or moral quality remains 'interwoven into' how he acts; but it may yet profoundly influence the lives of those who are close to him. Similarly, whatever be the significance of music, it is inseparable from *how* its elements are organized; it is inseparable from *how* its elements are organized; but it can yet steal into us—without being loosened from its locus in any way. So far, what the author says (or implies) makes admirable sense. But the suggestion that some moral and spiritual content is (always) there in *raga* music "of any value" is surely not true to fact. There is plenty of Hindustani music which is of some value, because it does not stray from the grammatical norms of *rāga* and *tāla*, but which *has nothing spiritual or moral about it*. I may pass over the superfluity of 'experientially' before 'perceived'; but I just cannot abstain from protesting against the author's settled opinion that in the "meaningful exposition of a *rāga* the various elements of musical expression are combined organically to create a musical entity which is *supremely edifying*, and . . . has profound . . . spiritual significance" (Blurb: italics added). The exposition of a difficult or *aprachalit rāga* may well be meaningful because of its grammatical subtlety; it may

strike us by virtue of its skill in avoiding trespass into cognate *rāgas*; its elements may also be organically put together, say, partly by observing *samvāditva*; and yet it may utterly fail to wear a spiritual look and to make us feel elevated. What is most commonly admired in a Khayāl recital is the fluency and variety of its *drut taans*; and, in respect of instrumental music, a similar width of appeal may be attributed to *atidrut* figurations, and to occasional spells of *jugalbandi* of the Sitar/Sarod player with the Tablā accompanist. But in neither of these cases does one see any moral or spiritual quality.

To turn now to the questionable side of the work under review, I find it impossible to ignore the following defects:

I. Avoidable mistakes, because of poor copy-editing and proof-reading (In some cases, I have put the correct form within brackets, before the page numbers):

On p. 9, in the second para, the following two sentences have been repeated, *at once and verbatim*: "Opinions . . . issue" "Some deny . . . views". 'Somemething (something), augumentative (argumentative), p.vii; he (the) appear (appears, p. xxii); his (this, p. 1, first line) 'specifity' (p. 19). Hosper's (Hospers', p. 27, 1st line); rage (raga, p. 33), ascend (ascent, p. 38), Lange's (Langer's, p. 53); decandence (decadence); vajit (varjit, p. 81); concen, begining (p. 84); listnes (listens, p.87); without (p.89), Meand (means, p.89, footnote); wha ('What', p.95); ambd (and, p.100).

Confusion in the use of 'is'/'are':

"Each, besides other *svaras*, use *komal* . . ." (p. 39). "It is in the *alapa* that the luminosity of the *svaras* are brought out" (p. 38). "However, no matter what the emotive significance of individual *svaras* are . . ." (p. 46). ".Proper application of *svaras* occupy a crucial place . . ." (p. 46).

II. Unclear, unconvincing, disorderly writing/thinking:

1. "The arts express 'truths' which are inextricably bound up with *the truth of Man*. Music, more than any other form of art perhaps, gives us profound insights into Man—or it expresses

man's basic relatedness to the world around him". (p. xii, italics added)

What, I ask, is *the truth of Man*? And if the essential excellence that the author sees in music—that is, its ability to give us "profound insights into Man"—is nothing but the power of this art to express man's basic *relatedness to the world around him* (mark the *or*), how can she also take for granted the view that music is "an *abstract auditory form*"? (p. 2), and affirm (as she clearly does, p.xi) that "classical music . . . could be understood *independently* of its socio-cultural context"? If it is the essential function of music to express man's basic relatedness to the world around him, will not our understanding of the art be inadequate, if not perverted, in case its socio-cultural context is not duly taken into account?

Consider, again, what "man's *basic relatedness to the world around him*"—of which the author speaks nonchalantly—could really be. I think it is an obvious twofold process of adaptation: turning some space into a congenial dwelling place, and getting along well with people. Does music say or suggest anything in respect of any of these two basic requirements?

2. "An emotive significance is inextricably bound up with a *rāga* [blurb] . . . There is a very intimate relationship between music and emotion . . . an emotive significance is inextricably bound with the music itself . . . The expressive power of music is such that even without having all the elements of meaning of an emotional expression, music can express emotions" (pp. xxi-xiii).

Here, by the "intimate relationship" of music with emotion the author seems to mean a *necessary* relation between the two. Now, I am surely aware of the time-honoured view of the relation between *rāga* and *rasa*. But in practice it does not hold true today. There is plenty of good Hindustani (*rāga*) music which is admired for its sweetness, fluency, shapeliness, grammatical accuracy, and orderliness, and not at all because of its emotional quality, which is just not there. It is also a sheer bias to believe that expressiveness is the essence of good music. What does a *drut gat* by the Sitar maestro, Ustad Vilayat Khan, express? Nothing; it only *looks* shapely, sparkling, sweet.

3. "Musical expression is a *complete form of expression* . . . emotions are expressed in music but the way it is done is unique . . . [here] the emotions appear to be *built into* the very fabric of the medium itself" (p. 19, first italics added).

I find it difficult to defend or even to understand this remark. A 'complete form of expression' can only be that which expresses everything—that is, every content of experience—and perfectly. But, upon the author's own view, music expresses emotions *only*. Indeed, nobody would say that music is a good medium for expressing philosophical thinking. How, then, can music be said to be a *complete* form of expression? Even if we think only of the expression of *emotions*, can such expression be done quite as elaborately and faithfully in music as in literature?

4. "A *rāga* can be articulated in an infinite variety of ways and even within the *comparative rigidity of the dhrupad style*". (p. 53, second italics added).

The italicized words make it plain that, according to the author, the infinitely varying articulation of a *rāga* is more easily possible in Khayāl-singing than in the Dhrupad style. But in the glossary she also says that *ālāpa* "is given the highest place in Indian music for in it the characteristics of the given *rāga* is [sic] unravelled and the mood of the *rāga* established" (p.101).

Now, in so far as *ālāpa* is much better known in the context of Dhrupad than in that of Khayāl—it being common to speak of *ālāpa*-Dhrupad-Dhamār as one—how can one complain of "the *comparative rigidity* of the dhrupad style" from the view point of *rāga*-rendering? The fact, indeed, is that *ālāpa* of the Dhrupad manner can provide a far more varied projection of the beauty, extent, dignity and grandeur of a *rāga* than the Khayāl style, where words and *taans* may easily distract attention from the charm of the *rāga* itself.

III: Incomplete sentences:

"Emotions which the musician internalizes and capturing its fleeting nuances, presents to the audience the very life or *prana* of the emotions" (p. 49). "His thesis being that . . . permanently

blocked" (p. 73).

IV. Wrong/inadquate punctuation:

(Note : I have put an oblique line where a needful mark of punctuation is missing. Where this has not been done, the mistake lies in putting a mark at the wrong place).

"J.S. Grewal who/despite his busy schedule, always had time to listen to . . ." "Some of them/however/I have just to thank individually" (p.vii). "Those who maintain, that a definition of music . . ." (p. 1).

"On the other hand/there are those" (p.1).

"Similar views were held by others as well, for instance/Bharatas" (p. 33).

"Like a concept" (p. 37).

"In Adana/on the other hand/occurring in its appointed place" (p. 37).

'In fact/in adana the movement . . .' (p. 39)

'In fact/when *gharanas* are classified . . .' (p. 40).

'Traditionally/Indian names were never...' (p. 46).

V. Inadequate attention to concepts of rhythm:

"In *Tabla* patterns [*quaiyedas*] the way in which the *sam* is approached increases expectancy. Some tabla patterns and a little after or before the sum, i.e., tabla patterns can be atet or anagat. It is a wilful deviation for by overstepping or not touching the *sam*, i.e. by the very design of refusing to comply, the idea of the *sam* is heightened" (p. 74).

This is questionable in many ways: Firstly, it is indiscriminating to equate *quaiyedas* with *Tabla* patterns in general. Yet the author does it in the glossary too (p. 105). Obviously, she does not know what a *quaiyeda* really is. An elaborate and methodically organized pattern, a *quāyedā* (this is how I would like to spell the world) is distinguished by the fact that the terminal syllables of its two segments are similar in sound, though not *quite* identical in content, such as लीनकिना, धीनागिना. The device is similar to what is called end-rhymes in poetry. Further, in the case of some specially intricate *quāyedās* what strikes the *rasika* specially is the *bul* that they throw up with delightful suddenness. This is a subtly controlled variant from the basic *laya*, and is both dainty and distinct. Secondly,

the *it* which opens the third sentence goes ill with "some tabla patterns", words which open the preceding sentence. Thirdly, the fourth word in the second sentence should be 'end', not 'and'. Finally, the closing sentence does not convey any clear meaning.

VI. Absence of full publication particulars of works referred to:

This is a pervasive defect of the work. Perhaps its most glaring instances occur in the footnotes on p. 49 (Pandey, 1959), and p. 53 (Langer, 1959). In the latter case, the full form of the footnote should have been: S.K. Langer : *Feeling and Form*, Routledge and Kegan Paul, 3rd Impression, 1963, p. 123. (Be it noted that the publishers of this work are not mentioned even in the earlier footnotes referring to it: see pp. 11,12). A footnote on p. 34, which refers to my work, *Aesthetical Essay*, does not indicate the page numbers.

VII. Absence of diacritic marks at most places: See, for instance, *gharanas* (pp. 40,42), *parampara* (p. 42)

VIII. Very casual explanation of some terms in the glossary:

(Note: Correct explanations have been given immediately below the author's)

1. *Rajas* . . . Impure but higher
(No; *rajas* is one of the three *gunas* which, according to Samkhya philosophy, Prakriti comprises. It stands for restlessness or activity. The other two are *tamas* and *sattva* which stand, respectively, for dullness or inertia and righteousness or balance).

2. *Riyaz* . . . Practicing music as a daily ritual (p. 105)

(Practice, simply. Practising would be रियाज़ करना. A ritual is the performance of rites. It is a ceremonial observance, especially religious. *Riyāz*, on the other hand, is a musician's daily duty, a vocational obligation).

3. *Sahradaya* . . . Literally the 'same heart'; the appreciative listener (p. 105)

(No, the world is: sa-hṛdaya—and it means 'one of similar heart'. See Hirianna's *Art Experience*. Kavyalaya Publishers, Mysore, 1954, p. 41)

4. *Upaj*...Within the framework of a single or more *āvartana*, the variable (p. 106)
(This, again, is very vague. *Upaj* is improvisation, simply).

IX. Finally, though the work under review abounds in references to them, I doubt if the views of other aestheticians have all been correctly presented. Consider, for instance, the following. "Susanne Langer's theory shows that the primary function of music is to represent time" (p.12, italics added).

This is quite wrong. First, were it the function of music to represent time, *time in music* would be quite similar to *real or lived time*. Langer, on the other hand, takes pains to heighten the difference between the two. It is aestheticians like Philip Alperson who insist on the similarity of musical and real time. See his essay, " 'Musical Time' and Music as an 'Art of Time'" in *The Journal of Aesthetics and Art Criticism*, Summer 1980, pp. 411-12).

It is, of course, tempting—and sometimes quite necessary—for an author to cite from the works of eminent writers; but what they really mean by a particular utterance is, as a rule, to be seized by means of carefully co-ordinated attention to all their diverse remarks on the point at issue. To illustrate, the author could have avoided the misrepresentation I have pointed out by reflecting as follows.

Time (according to Langer) is the primary illusion of music (see her work *Mind—An Essay on Human Feeling*, The Johns Hopkins University Press, Vol I. Second Printing, paper, 1975, p. 201). In so far as it is an illusion the time we find in music is not the time of everyday life, but 'virtual' time. But because it is the primary illusion of music—and because such an illusion is (in her view) all along present in the art which it distinguishes—the creation and development of the 'illusion of flowing time in its passage' may well be said to be the essential or necessary "purpose of all musical labour, in thought or in physical activity" (*Feeling and Form*, p. 121). However, an essential purpose may not be a crowning or ultimate one too. Man's necessary purpose is to make life liveable; but the getting of a good dwelling and proper nourishment is clearly not his destiny.

Similarly, though music just cannot be what it is without creating the illusion of flowing time, its 'great office'—that is, the purpose which makes it akin to the other arts in respect of essential significance—is its ability "to organize our conception of feeling into more than occasional awareness of emotional storm, i.e., to give us an insight into what may truly be called 'the life of feeling'. . ." (Ibid, p. 126). In principle, "a

work of art presents *feeling* [regarded] as everything that can be felt ['] for our contemplation . . . What is artistically good is whatever articulates and presents feeling to our understanding" (*Problems of Art*, Routledge and Kegan Paul, 1957, p. 25).

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