

# Some Names In Early Sangeet Literature

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Continued from Bulletin No. 5

WE must separately deal with the commentators on the *Natya Sastra*. The only commentator whose work has been recovered is Abhinavagupta. Even his *Abhinava Bharati* is available in the Madras manuscript only up to a part of the तालाध्याय and there is some lacuna in the seventh chapter. The 8th is also missing. The *Abhinava Bharati*, edited by Mr. R. Kavi, in the Gaekwad series, is a store-house of information, giving us material to construct a history of early Sangita literature. Abhinava's life was a full and very rich one. His place in the history of Kashmir Saivism is as great as that of Sri Sankara in *Advaita* literature. His importance in *Alankara*, i.e., poetics, is also as great. He studied the *Natya Sastra* under 'the good Brahmin' Tota, Bhatta Tota or Tauta, the author of *Kavya Kautuka*, an *Alankara* work upon which also Abhinavagupta has commented. Tota was a scholar of *Natya* and music and Abhinava often refers to his interpretations of the text of the *Natya Sastra* in the गेयधिकार also as Upadhyaya's mata. Besides Tauta, one Nrsimhagupta *alias* Mukhala (Cukhala) was the preceptor in music to Abhinavagupta. He mentions this music teacher in two verses at the end of chapters 20 and 27:

नृसिंहगुप्तायतिनेत्यमत्र वृत्तिस्वरूपं प्रकटं व्यधायि ।  
यत् तत् त्रिनेत्रेण हृदन्तरात्मस्वरूपमेव प्रकटं व्यधायि ॥  
नृसिंहगुप्तापरनामधेयः विद्यावदातो मुखलाभिधानः ।  
यं गेह (य) विद्याभिरयूयुजस्तः प्रयोगसिद्धिं कृतवान्महार्थम् ॥

Since Abhinava refers to Bhatta Tauta in his *Abhinava Bharati* invariably as *Upadhyaya* only, one or two references to one *Acarya* available in the गेयधिकार may be taken to re-

present reference to the interpretations of this music teacher Nrsimhagupta. Who is this Nrsimhagupta? He is Abhinava's own father. This we know from an anonymous commentary

on Abhinava's Saiva work called ईश्वरप्रत्यभिज्ञा-विमर्शिनी (R. No. 4353, p. 6399, Mad. Cat. Triennial, 1922-23 to 1924-25). *Vide* my article in the "Journal of Oriental Research", Madras, Vol. VI, part 2, on the writers quoted in the *Abhinava Bharati*.

## Kirtidhara

The other commentators on the *Natya Sastra* as given by Sarngadeva are Lollata, Udbhata, Sankuka and Kirtidhara. Though mentioned last in Sarngadeva's list, if it is a fact that his work was a regular commentary on the *Bharata Natya Sastra*, Kirtidhara was the first known commentator. Abhinava quotes him four times. The first reference is in Chap. 4, in the discussion on the difference between नृत्त and नाट्य (p. 208, Gaek. Ed.) The other three references to Kirtidharacarya are in the गेयधिकार, the music section of the *Natya Sastra*. The first of these occurs in the जात्यध्याय. (Vol. IV, p. 42). The next is found on p. 50, in the same volume. The last reference to him is on the group-dances to be performed in the *Purva Ranga*. Abhinava says here that he is going to give additional information from Nandikesvara, on the authority of Kirtidhara, who quotes Nandikesvara:

‘यत् यत् कीर्तिधरेण नन्दिकेश्वरतन्मात्रगामित्वेन (?) ।  
दर्शितं तदन्या (स्मा) भिः न दृष्टं, तत्प्रत्ययात् लिख्यते ॥

Then Abhinava gives on pp. 51—54 large prose extracts from Nandikesvara as given by Kirtidhara.

The *Sangita Meru* of Kohala, in the extracts given by Kallinatha therefrom, quotes Kirtidhara, p. 677. So Kirtidhara is earlier than the *Sangita Meru*.<sup>1</sup>

#### Udbhata, Lollata and Sankuka

It is now accepted by all scholars that the great *Alankarika*, Udbhata, wrote a regular commentary on the *Natya Sastra*. Abhinava refers to his interpretations and views four times at distant intervals in his *Abhinava Bharati*. First, he refers to the followers of Udbhata in Chap. 6, on the *Natya Angas* (p. 265, Gaek. Ed.). Then in Chap. 9, (Vol. II, p. 307, Mad. MS.), Abhinava quotes Bhatta Udbhata on पताक. The third reference is on p. 472, Vol. II. The fourth reference to Udbhata is on p. 479, Vol. II, in the chapter on दशरूप. This reference shows that Udbhata recognised only three *Vrttis*, and even those three, of a different nature from *Kaisiki*, etc. There is another reference which does not mention him but presupposes him and his view of the *Vrttis*. (Vol. III, p. 4.)

Here in the first reference, as well as in the fourth, Abhinava first gives Udbhata's opinion and then Lollata's refutation of Udbhata's view. One of the two references to Udbhata in Rajasekhara's *Kavyamimamsa* also is of the same nature. Thus Udbhata was the earlier commentator and Lollata and Sankuka came afterwards. Udbhata was the Court poet of King Jayapida of Kashmir (778—813 A.D.).

As regards Bhatta Lollata and Sankuka, there is no doubt of the fact of their having written commentaries on the *Natya Sastra*, for, references to their interpretations of particular texts in Bharata are profuse all over the *Abhinava Bharati*. Lollata flourished about 825 A.D. and Sankuka a little later, about 850 A.D.

#### Sri Harsha's Varttika

Besides these direct commentaries, the *Natya Sastra* had two other commentaries, *Varttika* and *Tika*. Abhinavagupta quotes often Sri Harsha and his *Varttika* in the first six chapters. Altogether there are eight quotations from Sri Harsha's *Varttika*. The quotations are mostly in Arya verses and occasionally in prose also. Thus the *Varttika* was mainly

in Aryas and occasionally in prose. Saradatanaya in his *Bhavaprakasa* also refers to Harsha and his definition of the *Uparupaka* called *Totaka* (p. 238-1. 5). This Sri Harsha is not the Royal dramatist and patron of poet Bana, since in a reference in the गेयधिकार to the music verse of King Sri Harsha, found in two of his dramas, Abhinava does not refer to him as the *Varttikakara*. It is strange how Abhinava, who quotes Harsha so often in the first six chapters, never quotes him in the later chapters on dance and drama proper and music. Perhaps Sri Harsha's *Varttika* was available even to Abhinavagupta only in fragments at the beginning.

#### The Tikakara

The name of the author of the *Tika* on the *Natya Sastra* is not available. Beginning in the 22nd Chapter, there are seventeen references to him in the *Abhinava Bharati*, (mostly in the गेयधिकार).

Earlier also there are two references to him in Chapter VI. Abhinavagupta quotes him only to refute him. It appears that the Tikakara on the *Natya Sastra* blundered hopelessly in the गेयधिकार. All the seventeen references to him are those in which Abhinava completely ridicules him. From one of the references we see that the Tikakara quotes Kasyapa (Vol. IV, p. 2). The Tikakara finds some discrepancy between Bharata and Kasyapa which Abhinava removes. In one reference to the Tikakara, we find him quoting Sadasiva and there is mention of one श्रीगद as the *Guru* of the Tikakara (p. 25, Vol. IV).

Besides these commentators on Bharata's work which dealt with dance and music, there are some more names also whom we may take as writers on *Natya* and music from Abhinavagupta's references.

#### Bhatta Sumanas

This writer is quoted in the 32nd Chapter, in the तालाध्याय (Vol. IV, p. 32). Since the reference occurs in the गेयधिकार, Bhatta Sumanas must be the author of some work on music. The reference given by Abhinavagupta is to his interpretation of a verse in Bharata. Perhaps he commented on Bharata, or only on the गेयधिकार in Bharata or had occasion to quote and interpret a verse from Bharata in an independent work of his.

<sup>1</sup>Kirtidhara is quoted often by Jayasenapati in his *Nritta—ratnavali* which I am editing now.

### Bhatta Vrddhi

This author also wrote some work on music. He is referred to in the तालाध्याय (p. 203, Vol. IV).

### Ghantaka

Poet Ghantaka is quoted by Abhinavagupta, but only on a topic in dramaturgy. If, however, poet Ghantaka also was a commentator on Bharata, it follows that he was a writer on music as well.

### Sakaligarbha

From Abhinava Bharati (Vol. II, p. 480), we come to know of a new writer on *Nitya* named Sakali Garbha? He has a curious view of five *Vrttis* in dramas. His work on *Natyā* might have dealt with music also—undoubtedly so, if he is a commentator on Bharata.

### Rahula

Rahula is an early writer on music. Sarngadeva mentions him among his authorities as Rahala.

स्वातिगुणो बिन्दुराजः क्षेत्रसजश्च राहुलः ।

Abhinava quotes him thrice, first on the difference between *Natyā* and *Nritya* in Chap. 4, p. 172 (Gaek. ed.), then on p. 197 of the same edition and then in the 23rd Chap. on वैशिक, p. 38, Vol. III, Mad. Ms. The third reference is reproduced in Abhinava's faithful follower, Hemachandra's *Alankara* work, *Kavyanusasana*.

शाक्याचार्यराहुलादयस्तु—मौग्यमदभाविकत्वपरितपनादीनप्यलंकारानाचक्षते तेऽस्माभिर्मरतमतानुसारिभिः उपेक्षिताः ।

*Hemachandra, K.A., N.S. ed., p. 316.*

तेन मौग्यमदभाविकत्व परितपनादीनामपि गत्यादूराक्याचार्य-राहुलादिभिरभिधानं विरुद्धमित्यलं बहुना ।

*Abhi. Bhar.*

The context is सामान्याभिनय and the *Alankaras* of women भाव, हाव etc. Abhinava criticises Rahula for holding मौग्य, मद etc. also to be *Alankaras*. In the reference given above, Abhinava, in the text in Madras Ms. refers to Rahula as गत्याचार्य. It is likely that it is a scribal error for शाक्याचार्य, since we find it so in Hemacandra, who is always very useful in deciding the text of Abhinava's works. He was a Buddhist. We had among Buddhists many such writers on such secular subjects. One Padmasri is known to us as a Buddhist

monk who has written the pornography work, called *Nagara Sarvasva*, from which we learn, in addition to what we know from the second reference to Rahula, that the Buddhist *Sampradaya* on topics of *Alankara*, etc. had their own deviations and peculiarities. Thus Rahula either commented on the *Natyā Sastra* or wrote a big treatise on dance, drama and music, like the *Natyā Sastra*.

### Bhatta Yatra

There is only one reference to Bhatta Yantra in the *Abhinava Bharati* and that too only on dance. It is in chapter 4, p. 208, (Gaek. ed.), on the difference between *Natyā* and *Nritya*. If he is a commentator on Bharata, to decide which sufficient evidence is not available, we have in him a writer on music also.

### Rudrata

Sarngadeva mentions Rudrata as a Sangita Acarya:

रुद्रो नान्यभूपलो भोजभूवल्लभस्तथा ।

Confirmation of his having written a work on music comes from a reference to him by Abhinavagupta. Abhinava criticises Rudrata as having written without understanding Bharata:

रुद्रका (रा) दिभिस्तु एतमर्थं बु (अबु) ध्यमानैः उक्तानां श्लोकपाठविप्रलब्धैः सर्वत्रैव अशक्यलस्य उक्तः

p. 160 Vol. IV.

This Rudrata is the *Alankarika*, author of the *Kavyalankara*, whom some scholars identify with Rudra or Rudra Bhatta, author of another *Alankara* work called *Srngaratilaka*. Rudrata is placed in the 9th century. He is thus a contemporary of King Avantivarman of Kashmir and the great *Alankarika* Anandavardhana. Rudrata is quoted by Kallinatha, once independently and, again, as being quoted by Matanga.

यथा यावत् षड्जमेव तारगतिः मध्यमस्याप्यत्र संवादित्वात् अनाशित्वात् तारगतीरु द्रष्टेन कृता मध्यमस्येति मतंगोक्तम् ।

S.R. p.82

Mr. R. Kavi, as usual, without evidence or authority, postulates the identity of this Rudrata with Medhavi Rudra, another writer on *Alankara*, which is wrong, and again both of them with Rudracarya, protege of Kngi Mahendra Vikrama Pallava and author connec-

ted with the Kudumiyamalai music inscription. This triple equation is absolutely baseless.

### Bhatta Gopala

Abhinava refers to this writer on music twice. He first quotes him and his तालदीपिका in Chap. 12, on p. 332, Vol. II, along with Bhatta Lollata. He promises here to come to the topic of ध्रुवाताल in the तालाध्याय and accordingly, in the तालाध्याय, he again quotes Bhatta Gopala, who, he says, has refuted at length in his *Tala Dipika* the ध्रुवातालविधि of his predecessors.

“अत एवेतदनुसारेण भट्टलोलटगोपालादि भंग सर्वभंग स चे (?) तालदीपिकादौ चिरन्तनसंमतो ध्रुवातालानां विनियोगः प्रपन्नतो दूषितः । तत्तु ध्रुवाध्याये विचारविषयामः इत्यास्ताम्”

Vol. II. p. 382.

“यथाहि भट्टगोपालः स्वाभिप्रायेण ध्रुवके विधिरिति ।”

Vol. II. p. 181.

### Matrugupta

Matrugupta is referred to by many writers and his *Anustubh* verses on subjects of *Natya* are found quoted in Ranganatha Dikṣita's commentary on the *Vikramorvasiya*, Raghava Bhatta's commentary on the *Sakuntala*, etc. His work should have been in *Anustubhs*, modelled after the *Bharata Natya Sastra* treating of music also. For the reference in *Abhinava Bharati* to Bhatta Matrugupta is in the तालाध्याय, (p. 32, Vol. IV.):

तथोक्तं भट्टमातृगुप्तेन—

“पुष्पं च जनयत्येको भूयोऽनुस्पर्शान्वितः ।”

Sarṅgadeva mentions him as a Sangitacarya:

आजनेयो मातृगुप्तो रावणो नन्दिकेश्वरः ।

The reference in Narada's *Sangita Makaranda*, p. 13, to one Matrugupta is evidently only to Matrugupta.

Matrugupta lived in King Sri Harsa's time, 607-647 A.D. He was a great poet and was later made king of Kashmir.

### Priyatithi

This is a very new name in *Natya* literature, which we are given by the *Abhinava Bharati*. It quotes this writer on *Natya* on the subject of *Saindhava*, one of the ten *Lasyangas*:

“प्रियातिथिप्रभृतिः (तिभिः) मुनिमतोपेक्ष्यैव लक्षण (खं)

उदाहरणं च कृतं न चोक्तं युक्त्या तेन किञ्चित्, इत्यसदेव ।”

p. 537, Vol. II

Priyatithi wrote against Bharata's view and Abhinava criticises him for this.

### King Bhoja

About the time of Abhinavagupta the Paramara King Bhoja ruled at Dhara (A.D. 1010-1055). He was a patron of arts and prolific writer. Bhoja's literary period was a little later than that of Abhinava. Sarṅgadeva mentions Bhoja in his list and Saradatanaya quotes him often in music also along with Somesvara. We can believe that King Bhoja, master of all arts and sciences, wrote on *Sangita* also but we want evidence for accepting Mr. R. Kavi's calm assertion that Bhoja's *Sangita* work was called संगीत-प्रकाश, which name is only a fancy, built on analogy the of the name of Bhoja's great *Alankara* work called *Sringara Prakasa*. Parsvadeva says that Bhoja gave the technical terms music in the *Bhandika* vernacular in his work on music.

### Somesvara

परमदी च सोमेशः जगदेकमहीपतिः ।

This reference in Sarṅgadeva gives Somesvara, Paramardi and Jagadelaṁhipati as Sangitacaryas. Saradatanaya in his *Bhavaprakasa* refers to Somesvara along with Bhoja twice. Saradatanaya says that he is not elaborating music since it has been already dealt with by Somesvara and others. The *Sangita Samaya Sara* of Parsvadeva quotes him with Dattila, as having dealt with *Tala*, and with Bhoja as having given the technical terms of music in the *Bhandika Bhasa*. This *Bhandika Bhasa* is a vernacular and very highly musical are and a grammar of it is available in the Tanjore Sarasvati Mahal Library. In that grammar, a beautiful story of the origin of that vernacular is given. It is said that when Krishna danced the *Rasa*, along with the Gopis from all parts of India, and when each sang in her own tongue, there arose, in that beautiful medley of tongues, the very musical language of the *Bhandika*.

Who is this Somesvara who is cited as an authority on music? The Editor of the *Bhavaprakasa* in the Gaekwad series, Mr. K.S. Ramaswamy Sastrigal, discusses this question. In *Sangita* we know of two Somesvaras. One is the Calukya King Somesvara III, who composed an encyclopaedic work called *Manasollasa* or the *Abhilasitartha Cintamani*, in the year 1131 A.D. This big work, part of which has been published from Mysore and Baroda, is said to contain a very big section on music. This

portion, when published, will light up our field very much. It is very likely that it is this Somesvara whom Sarngadeva and others mention.

Another Somesvara is known as the author of a music work called *Sangita Ratnavali*. Some identify Sarngadeva's Somesvara with this Somesvara.

#### Bhatta Soma Carana

But all are agreed that Somesvara was a King and Kshatriya. If so, we had another writer on music called Soma or Bhatta Soma Carana, a Brahmin. The learned Ranganatha Diksita, in his commentary on the *Vikramorvasiya*, Act. IV, quotes him after quoting Matanga, on the जम्भक or the जम्भलिका गीति, (p. 89, Nirnaya Sagar Edition).

#### King Paramardi

This word is taken by some as an attribute of the above-mentioned King Somesvara, परमर्दी च सोमेशो जगदेकमहोपतिः। Mr. K. S. Ramaswamy Sastri takes Paramardi as a separate name, as a different writer on music, identifiable with a king of that name of the Candel dynasty, a scholar and patron, who reigned between 1165-1203 A.D. This latter view is the justifiable one Parsvadeva in his *Sangita Samaya Sara* (on p. 24, Tri. Edn.) quotes King Paramardi, in the प्रबन्धाध्याय, i.e., Chapter 4.

“स्वयं यत्र प्रबन्धे स्यात् अनेनैव प्रूरणम्।

आभोगः कथितस्तेन परमर्दिमहोभुजा ॥” SI. 6.

Nothing more is known of King Paramardi or his work on music.

#### Nanya Bhupala

Through the kindness of my professor, I got the manuscript of the work of Nanyadeva from the Bhandarkar Oriental Institute, Poona. The work is incomplete and is generally called in the colophons *Bharata Bhasya*. But two of the colophons style it as *Bharata Varttika*. The work quotes Narada's *Siksa* and the author of the निवरण टीका on the नारदीय-शिक्षा, *Sikshas*, of Panini and Apisali, Bharata, Matanga and his *Brhaddesi*, Tumburu, Kasyapa and Brhat Kasyapa, Visakhila, Yashtika, Dattila and Abhinavagupta. Two names among the writers quoted must be noted. They are sages आस्तिक and द्धवक्त्र, of whom we do not hear elsewhere. References to these two are on p. 64a. *The Kalika Purana* is referred to by Nanyadeva

on page 132a, as containing the treatment of the *gita* called गोविन्दकम.

The colophon has sometimes this suggestive word—‘वाचिकारो’. From this we come to know that Nanyadeva's work is very big and divided into four sections according to the four *Abhinayas*—वाचिक, आंगिक, सात्त्विक and आहार्य. The first section—*Amsa*—called वाचिक, deals with *Sangita*. The portion dealing with music alone is available in the manuscript above referred to and even this runs to 221 sheets.

Nanyadeva, as one mentioned by Sarngadeva, is earlier to Sarngadeva. Nanyadeva was king of Mithila. He calls himself by the name मिथिलेश्वर and महासामन्ताधिपति. He has another name also—Rajananarayana.

“एवं द्वाविंशति (मि) ताः श्रुतयः परिकीर्तिताः।

राजनारायणेनेह श्रीमन्नान्यनभूज ॥”

p. 12a.

His work called *Bharata Bhasya* and *Bharata Varttika* has another name—*Sarasvati Hrdya Bhusana* or *Sarasvati Hrdyalankara* or *Sarasvati Hrdya Alankara Hara*, as described in the different colophons.

#### Bindu Raja and Ksetra Raja

Of these two authorities enumerated by Sarngadeva, we have no further knowledge. Both look like historical personages. Kohala, as quoted by Kallinatha, quotes one जेमराज on the कर्वरत्न called स्वस्तिकत्रिकोण on p. 688. If Ksetra Raja is the same as this Ksemaraja we may take him as a writer earlier than the *Sangita Meru*.

#### Lohita Bhattaka and Sumantu

These are two more writers quoted in the *Sangita Meru*. They are certainly historical from what we see by their names, but further light on these two is no yet available. We know of Sumantu who was a sage, who is mentioned in the *Maha Bharata* and *Asvalayana* as one of the five भारताचार्य, not भरताचार्य. He was one of those who edited the *Maha Bharata* after Vyasa. He is mentioned thus—

सुमन्तु जैमिनि पैलं शुक्रं चैव स्वमात्मजम्।

वेदानध्यापयामास महाभारतपंचमान् ॥

संहितास्तैः पृथक्त्वेव भारतस्य प्रकीर्तिताः।

### Saradatanaya

Now let us come to the third source of information, the *Bhavaprakasa* of Saradatanaya, a work on dramaturgy ascribed to the period 1175-1250 A.D.

Saradatanaya, if the above given date is correct, was living in Sarngadeva's time. Saradatanaya was, as his name shows, born of the grace of Sarasvati. In the 7th Chapter of his *Bhavaprakasa* he takes up *Sangita* and after elaborately telling us of the physiological process of *naḍottpatti*, just touches music and leaves it saying that he need not deal with it further, since Bhoja, Somesvara and others have treated of it. From this same reference in Chap. 7, we learn that Saradatanaya himself produced a companion work, certainly earlier, on music called *Saradiya*.

“मयापि शारदीयाख्ये प्रबन्धे सुष्ठु दर्शितं ।”

p. 194.

Further, Saradatanaya refers to many other works and authors on *Natya* and music. The following are noteworthy since they are not referred to elsewhere : द्रौहिणी, गान्धर्वनिर्णय and वासुकि.

### Gandharva Nirnaya

The गान्धर्वनिर्णय is a work on music, treating of *Natya* also by the way. Saradatanaya refers to it on p. 266 in Chapter 9, in the description of the minor *Rupaka* variety known as उल्लोप्यक, which is a गीतप्रबन्ध, an operatic composition:

‘यस्मिन्नुल्लोप्यकं नाम त्र्यंगं गीतं प्रवर्तते ।  
तल्लक्षणं च गान्धर्वनिर्णये स्पष्टमीरितं ॥’

The author of the *Gandharva Nirnaya* is not known.

### Drauhini

The quotation in the *Bhavaprakasa* in the name of *Drauhini*, on page 239, line 1., is on *Vrittis* and *Nataka*:

‘सास्वतीवृत्तिरत्र स्यात् इति: द्रौहिणिरब्रवीत् ।’

From this reference we can take him to be an author on drama only. But Rajasekhara in his *Kavyamimamsa* quotes him twice and from the first quotation there, we can surely make out *Drauhini* as an author of some music

work. This reference makes *Drauhini* praise music as the 5th Veda.

“वेदोपवेदात्मा सार्ववर्णिकः पञ्चमो गेयवेदः इति द्रौहिणिः ।”

K.M.p. 2 Gaek Ed.

Thus *Drauhini*'s work, like works of the early period, comprehensively dealt with *Sangita* proper, with its three departments. It is also likely that *Drauhini* is only *Druhina*'s son, i.e., *Narada*.

### Vasuki

Vasuki is a mythological name. Vasuki is quoted twice by Saradatanaya. He is earlier to the *Bharata Natya Sastra*, if we rely upon a verse attributed to him by Saradatanaya, which is found quoted by Bharata. Vasuki is not enumerated by Sarngadeva or *Narada* nor is he quoted elsewhere. *Narada*'s list however contains a name व्याल, which, if it is taken in the meaning ‘snake’, may refer to Vasuki, but this is quite far-fetched.

### Kalpavalli and Yogamala

The *Kalpavalli* or *Kalpalata* and the *Yoga Mala Samhita* quoted by Sarngadeva are definitely works on *Natya* but probably these two devoted some of their chapters to the *Samana tantra* (allied science) music also. The *Yoga-mala Samhita* seems to be in the form of a dialogue in which *Siva* teaches *Natya*, etc., to *Vivasvan* i.e., *Surya*. *Surya* seems to have some part in the history of *Natya* and *Sangita*.

### Vyasa and Agastya

Saradatanaya mentions at the beginning of his work that he studied and learnt the schools of the following writers on *Natya*—*Sadasiva*, *Siva*, *Parvati*, *Gauri*, *Vasuki*, *Sarasvati*, *Narada*, *Kumbhodbhava*, i.e., *Agastya*, *Vyasa*, *Bharata*'s pupils, and *Anjaneya*. Of these we have already dealt with *Narada*, *Vasuki* and *Anjaneya*. How *Sadasiva* and *Siva*, and *Parvati* and *Gauri* are separate and different we are not able to understand. *Vyasa* is quoted now and then by Saradatanaya. There are two possibilities. Some of the *Puranas* of which *Vyasa* is the general author contain chapters on music. Opinions quoted as *Vyasa*'s may refer to opinions contained there. But such references are not traceable to the *Sangita* text in the *Puranas*. The story of the origin of *Natya* which Saradatanaya attributes to *Vyasa*, the exact number of acts in उत्सृष्टिकांक according to *Vyasa* referred to by Saradatanaya, are not

traceable to the known *Puranas* which deal with drama and music. The other possibility is that there was some work on *Natya* current as Vyasa's. Anyway Vyasa is not a mere name, since Saradatanaya attributes to him two definite opinions on pp. 55 and 251. The name of Agastya does not seem to appear anywhere else. As a matter of fact, in literature, Agastya is a rare name in Sanskrit. It is only in Tamil that he is the eponymous father of all literature. Saradatanaya, as the editor of his work suggests, was thus possibly a South Indian. But in the body of the *Bhava Prakasa* itself, no quotation from Agastya is found.

### Parsvadeva

The *Sangita Samaya Sara* of Parsvadeva published in the Trivandrum Sanskrit series is mainly a work on music, but it treats of dance also in Chapter six. Parsvadeva, as his name indicates, was a Jain. He and his father were great scholars of the *Natya Sastra*. The upper limit of his date is easily fixed. He quotes these authors:

1. King Bhoja. 2. King Somesvara.
3. King Paramardi. 4. King Pratapa. 5. Digambara. 6. Matanga. 7. Sage Bharata and 8. Dattila.

Of these, the references to Kings Bhoja, Somesvara and Paramardi are valuable and they fix the upper limit to Parsvadeva's time. King Bhoja ruled between 1010 and 1055 A.D. Paramardi flourished about 1165 A.D. and Somesvara about 1131 A.D. Parsvadeva is thus later than the 12th century. Sarngadeva does not refer to Parsvadeva. Singa Bhupala (about 1330 A.D.) quotes him often in his commentary on the *Sangita Ratnakara*. Thus his date falls between 1165 and 1330 A.D.

The manuscript of the *Sangita Samaya Sara* in the Madras Mss. Library (No. 13028) gives much information about the author Parsvadeva. Parsvadeva was the son of Gauri and Adideva and disciple of one महादेवार्थ, who was himself the pupil of उमश्चन्द्र. The *paramaguru* was thus a Jain and born of Brahmin parents. Parsvadeva was a convert to Jainism. Parsvadeva mentions in the beginning that he consulted the following authorities: सोमेश्वर, तुंबुरु, भोज, मतंग, काश्यप, दत्तिल, कोहल and हनुमान्. Parsvadeva gives the name of his family as श्रीकण्ठान्वय. The colophons mention the names of his *guru* and *paramaguru* and the titles of Parsvadeva.

In the first verse in Chapter I, Parsvadeva says that he is going to follow Bhoja and Somesvara in giving the technical names of music in the *Bhandika Bhasa*:

भाण्डीकभाषयोद्ध्याः भोजसोमेश्वरादिभिः ।

गेयलक्षणतः केचित् वक्ष्यन्ते लक्ष्यसंभवाः ॥

S.S.S. II. 1.

We know of certain new writers for the first time from Parsvadeva.

### King Pratapa

King Pratapa is quoted on p. 29:

पञ्चतालेश्वरो यदा हृद्यं गद्यमथापि वा ।

आलिक्रमोऽयमेवोक्तः प्रतापपृथिवीबुजा ॥

Though Pratapa and Vikrama are synonymous, it is vain to identify this Pratapa with the Vikrama quoted in the *Sangita Makaranda*. See, below, separate note on king pratapa's *Sangita chudamani*.

### Digambara

Parsvadeva refers to Digambara or Digambara Suri thrice in the chapter on dance. The third reference is reverentially in plural. Evidently Digambara Suri is a Jain and most probably a teacher of Parsvadeva. The three references are these—

1. On the three kinds of सन्दर्श, a नृत्तहस्त—

सन्दर्शः त्रिप्रकारः स्यात् पार्श्वजो मुखजोऽश्रजः ।

इत्यनेकप्रयोगेषु दिगम्बरमतोदितः ॥ p. 60.

2. केशवबन्धकरो प्रोक्तौ तौ दिगम्बरसूरिणा ।

उत्तानावंचितौ किंचित् पार्श्वगौ त्रिपताकरो ॥

p. 63. Sl. 89.

3. हंसपक्षकरो दण्डपद्मावुक्तौ दिगम्बरैः ।

p. 63 Sl. 93.

Thus not only in philosophy and poetics, but in such subjects as drama, dance, music and pornography, also the Buddhist and Jain contributions to Sanskrit literature are immense.

### Sankara

Parsvadeva quotes Sankara in the वाचाध्याय i.e. the fifth, p. 42:

सकलं निष्कलं चेति वाचमेतद् द्विधा भवेत् ।

कथितं शंकरेणैदं एकतन्वीसमाश्रयम् ॥

It may be that this Sankara is a historical writer on music, or only God Siva.

### The Puranas and Music

As remarked above, references to Vyasa may refer to chapters on music in some of the *Puranas*. The *Puranas* that contain chapters on music are—the *Visnudharmottara*, the *Vayu* and the *Markandeya*.

### The Markandeya

Of these the *Markandeya* does not regularly treat of music. In Chapter 21, it gives the story of Asvatara, the king of the serpents. He did penance and requested Sarasvati to give him his brother Kambala and to impart to him and his brother the music lore. Sarasvati did so. Asvatara and Kambala propitiated Siva with this music. Here, incidentally, in mentioning Sarasvati's boon, the to pics in music learnt by the two Naga brothers are summarily given:

सप्तस्वराः ग्रामरागाः सप्त पन्नगसत्तम ।  
गीतकानि च सप्तैव तावत्पञ्चापि मूर्च्छनाः ॥  
तानाश्चैकोनपञ्चाशत् तथा ग्रामत्रयं च यत् ।  
एतत्सर्वं नवान् वेत्ता कम्बलश्चैव ते ऽनय ॥

\* \* \*  
चतुर्विधं परं तालं त्रिप्रकारं लयत्रयम् ।  
गीतत्रयं तथा कालं मया दत्तं चतुर्विधम् ॥

\* \* \*  
अस्यान्तर्गतमायत्तं स्वरव्यञ्जनयोश्च यत् ।  
तदशेषं मया दत्तं भवतः कम्बलस्य च ॥

Sl. 52—56.

### The Vayupurana

In the second *Khanda* of the *Vayupurana*, Chapter 24, latter half, and Chapter 25 deal with music. The former speaks of seven *Svaras*, three *Gramas* and the *Ragas* belonging to each *Gram*—twenty in मध्यमग्राम, fourteen in षड्जग्राम, and fifteen in गान्धारग्राम, the etymology, *devata* and description of each *Raga*, and मूर्च्छना. The 25th Chapter is devoted to thirty *Gita Alankaras*.

### The Visnudharmottara

The third *Khanda* of the *Visnudharmottara* contains a big art supplement treating of grammar, lexicography, prosody, poetics, dramaturgy, dance, *Sangita* and painting. Chapters 18 and 19 here deal with music. In the beginning the matter corresponds to that in the *Vayupurana*, though in the *Visnudharmottara* it is all in *Sutra* like prose. The following are dealt with—

*Svaras*, *Gramas* and the *Ragas* of each of the three *Gramas*, three *Vrttis*, वादि, संवादि, and अनुवादि, nine *Rasas* and the *Svaras* for each *Rasa*, the three *Layas* and the *Laya* for each *Rasa*, ten *Jatis*, four *Alankaras* प्रसन्नादि, प्रसन्नान्त, प्रसन्नाद्यन्त, and प्रसन्नमध्य, and the several kinds of songs, viz, अपरान्तक, उल्लोप्य, मन्द्रक, मकरी, उर्वेणक, सरोबिन्दु, ऋग्गाथा, पाण्डिका, दक्षविहता and ब्रह्मगीतिका.

Here this chapter called गीतलक्षण ends. The next chapter dealing with music is devoted to आतोष, instruments.