



You have no idea of what he looks now ; he is but a shadow of his former self. But, that is not the worst of it. His illness has correspondingly affected the well-being of that kingdom of Nature over which he rules. The vegetable creation turns to him for life and energy ; animals and men depend upon the vegetable kingdom for sustenance ; and we depend upon men to give us life, strength and energy ; and the three words depend upon us for guidance and rule. You know it as well as we, if not better. All the more reason why you should forgive your son-in-law." "But," said Daksha, "my word has gone forth and cannot be recalled, Let him look to it that he treats my girls fairly, at least from to-day ; and I will see if I cannot relieve him a bit. Advise him to bathe in the Sarasvathi-theertha for a time and keep the necessary observances. That will restore him to health, But, he will wax during one half of the month and wane during the other half. He cannot escape *that*." Then, Soma followed the instructions of Daksha ; and his health, energy and brightness came back to him. He proceeded to thank his father-in-law for his kindness and the gods went with him. Daksha was glad to see him well and said, "I hope you will have a happier home hereafter. It would not do for you to trifle with me or with mine." Everafter, Soma bathes in the waters of the Prabhasa-theertha and regains his beauty and energy.—*M. B. Salya Parva. 35; Ib. Santhi Parva, 343 ; Padma Purana, Swarga-khanda, II.*

P. 9. 10. Here begins the story of the Aranya-kanda.

18. *Brother* :—The *Markandeya-purana* calls him Agasthya. One day, he cursed his mates who chanced to offend him while he was engaged in the congenial occupation of gathering roots, flowers and herbs.—*Thilaka*. But, there is another version of it which gives him the name of *Idhmavaha*.

P. 11, 14. Here begins the summary of the Kishkin-
 dha-kanda.

P. 12, 24. Here begins the Sundara-kanda.

P. 13, 18. Here begins the story of the Yuddha-kanda.

P. 14, 27. Here begins the Uththara-kanda.

P. 15, 26. *The world of gods* :—It is absurd to say that he who has freed himself from all sin should reach only the world of gods, if but Swarga is meant by it. It is more reasonable to take it that he has a place in the highest heavens where Vishnu rules, even "the Swargaloka surrounded by the Lights and girt with a golden wall," as the Sruthi has it.

Welcome guest :—"Five hundred Apsarasas come forth to greet him with garlands and perfumes."—*Kausheethaki Upanishad*.

32. *Soodra* :—The Smrithi has it that the Kshathriyas, the Vaisyas and the Soodras should listen to the Ithihasas and the Puranas expounded by a Brahmana. All the more, a Soodra is not allowed to read them. But, since the word *read* is used in connexion with him, we can safely conclude that he is permitted to read this Summary of the Ramayana.

i. The Gayathri-manthra is an exposition of the nature of Brahman; and he who meditates upon it is raised to the world of Brahma. Then, it goes without saying that the Ramayana, which is but an amplification of the inner meaning of the Gayathri, secures the same results. The Manthra is confined only to the Brahmanas, the Kshathriyas and the Vaisyas; and the restriction applies equally well to the Ramayana. Women and the Soodras should listen to it only when expounded by a Brahmana; but, they are not qualified to *read* it,—*Thilaka*.

ii. The twenty-four thousand stanzas begin each with a letter of the Gayathri. The first chapter is a summary

of the Epic. And as such, it begins with *Tha* and ends with *Th*—the first and the last letters of the Manthra.

iii. Some hold that the summary and the next three chapters were composed by some disciple of Valmeeki or by a later poet. But the A. R (Yathra-kanda II) has it that "the Original Ramayana, as represented in the Bharatha-varsha by the portion allotted to it by Vishnu, would gradually fade away from the hearts of men. Long after, Veda-vyasa would turn his attention to it; 24,000 stanzas would be the utmost that he could save from the wreck; he will supply the introduction, the epilogue and the opening salutation and hand down to posterity a complete work in seven cantos." From this we can safely infer that Vyasa was the author of all the stanzas over and above the 24,000.

P. 16. 1. It is an old dictum that the wise love to narrate events in detail and in brief. Valmeeki gave, in the first chapter of his epic, a summary of it; and now he proceeds to relate, before he begins the poem itself, the events that led to his composition of it, a brief recital of the prominent incidents treated of, as also how the message was carried to the homes and hearts of men. The author of an epic must be able to see for himself the incidents as they occurred and give to the world a life-like description of them. Valmeeki stands unrivalled in that respect, thanks to the powers conferred on him by Brahma.

2. *Righteousness* :—He knew better than any the respect and reverence owe to the Teacher.

6. *Marvellously* :—Speech should be free from the nine verbal defects and the nine defects of judgment. It should set forth very clearly the meaning intended; it should possess the following eighteen merits. Saukshmya (ambiguity or minuteness), Sankhya (ascertaining the faults and merits of premises and conclusions), Krama (weighing the relative strength or weakness of the above),



Nirnaya (establishment of the conclusion), and Prayojana (the element of persuasiveness or otherwise attaching to the conclusion thus arrived at)—go to make speech authoritative.

When the objects to be known differ from one another; when the knowledge thereof depends on the distinction between them; when, to grasp the subject, it is necessary for the mind to rest upon many points one after another, such a passage is said to be vitiated by Saukshmya or ambiguity. (To take an instance, the passage in the Parasara-smrithi that has been understood to sanction the re-marriage of Hindu widows, contains words, each of which is employed in various senses; the objects indicated by those words are also many. You cannot have a clear and correct knowledge of the meaning of each word, except by distinguishing each from every other. Then, the intellect deals with the various points one after another and arrives at the true meaning by a process of selection and elimination. If a passage requires to be understood that way, it is said to be vitiated with the fault of over minuteness). The Sankhya leads us to adopt tentative meanings. (Supposing that Parasara advocated the re-marriage of widows, we find that several words in the passage support him, while others do not. After duly weighing the reasons and probabilities, we tentatively adopt the meaning that Parasara allowed the Hindu widow to marry again). Krama settles the order of the words employed in a sentence—which should come before and which after. Nirnaya is the final determination in respect of what it particularly is that has been treated of in the text, after critically examining what has been said on the Aims of life. (Now, we should either accept or reject our tentative meaning. We see that it does not fit in with other settled conclusions arrived at by authoritative writers. There are more reasons for rejecting it than for

adopting it. Hence, widows may take a husband, not by marriage, but according to the Niyoga injunction). Prayojana is the course of action or conduct that one adopts for removing the pain generated by an ungratified wish, to enjoy pleasure or avoid pain. No one can claim that his speech is complete and intelligible who has not properly attended to the above. (The Nyaya school calls them Prathignya, Hethu, Udaharana, Upanaya, and Nigamana. The Meemamsa philosophy names them Vishaya, Samsaya, Poorvapaksha, Uththara and Siddhantha).

The words should be full of sense, free from ambiguity, logical and without repetition; they should be smooth, certain, free from bombast, agreeable, truthful and consistent with the Purusharthas; they should be refined (free from vulgarism, solecisms, dialectisms and slang); they should not be elliptical or marred by harshness or darkness; they should be arranged in due order and their meanings should not be far-fetched; they should have a logical connexion with one another as cause and effect; and every one of them should denote a specific object and no other. (For further details see *Sarasvathi-kanthabharana* of Bhoja Deva).

Speech should not be prompted by desire or wrath or fear. It should not be the expression of cupidity or pride or shame or meanness or compassion. The sense of a speech is clear when the speaker, the listener and the words are thoroughly in agreement with one another; but, when the speaker uses words understood by himself alone or when he attaches to them a meaning different from what his hearer does, it is hopeless for the latter to try to comprehend; when he uses words excellent in themselves, but have no clear connexion with the ideas he wants to express nor the objects he desires to denote, the listener carries away but a very imperfect or wrong impression of it. (Clearly think

out what you want to say ; and select such words as clearly and completely convey your thoughts to the auditors.)—
M. B. Santhi Parva, 320.

13. *Heavenly spheres* :—To report to Brahma the success of his mission.

18. *Thamasa* :—Now *Tons*. It falls into the Ganges near Allahabad.

17. 32. *Curse* :—The Teachers of old have decided that the first words that fell unconscious from the lips of Valmeeki could never have been a curse, but a devout blessing and prayer. As it stands in the text, it reads.

Ma, nishada ! parthishtham twam agamah sasvateeh samah ; yath kraunchamithunath ekam avadheeh kamamohitam. Or, in prose :—

Nishada ! kraunchamithunath kamamohitham ekam-yath avadheeh, thwam sasvateeh samah prathishtham-amagamah. But *ma* instead of forming a negative prefix to *agamah* might be taken as the first of the compound *Manishada*. Then, it means—“Lord of Lakshmi ! May your greatness and glory never grow less. Out of the Rakshasa couple (Ravana and his wife Mandodari), your keen arrow found its way to the heart of one (Ravana) who, mad with unholy love, carried away Seetha.”

In truth, this stanza contains the opening salutation to the deity whom the author pays adoration to. Further, it satisfies the rules of poetical art, that the opening stanza of the work should contain, as in a germ, the prominent incidents of the plot. ‘Lord of Lakshmi’ alludes to Rama’s marriage with Seetha, the main incident of the Bala-kanda. ‘May your greatness and glory be never less’ refers to the greatness and glory obtained by Rama through his perfect carrying out of the commands of his father. ‘Never’ points to the undying fame reaped by him in that he fulfilled his promise to the sages of



Dandakaranya—the main story of the Aranya-kanda. Out of the two monkeys (Krauncha) Vali and Thara, Rama slew Vali, who took away, all unlawfully, Ruma, the wife of Sugreeva,—the central incident of the Kishkindhakanda. The same expression—*krauncha mithunath kamamohitham ekam*—might be understood to refer to the grief of Seetha, who, with her husband Rama, was worn out (krauncha) with the grief of long separation—the central topic of Sundara-kanda. The story of the Yuddha-kanda might be read into the same to denote the death of Ravana, the Rakshasa (krauncha), whom unholy love and lust separated for ever from the side of his wife Mandodari; and '*Kamamohitham*' may also apply to Seetha's desire to visit the wives of the Rishis in the Dandakaranya, which was taken advantage of by Rama to send her away from Ayodhya—practically the most important episode of the Uththara-kanda.

Q:—Sree Rama himself has laid down the rules of hunting in his reply to Vali—"It is not unlawful to slay beasts and birds for the sake of their flesh. They may be careful or careless, prepared or unprepared, aware or unaware of our approach." Then, was it just and proper of Valmeeki, who knew very well the habits and usages of the hunters, to launch a dreadful curse upon the poor hunter for pursuing his legitimate calling?

A :—The point of the crime lay not in the act itself, but in the occasion. Rishi Kindama cursed Pandu for a similar offence. "Born of the line of Bharatha, you ought to avoid, more than others, an act that bars your way to fame and heaven. No one in his senses, not even the most careless, would ever bring himself to slay creatures in the embraces of love."

[The stanzas in this chapter dealing with the fowler and his crime are interpreted to refer to the incidents connected with Ravana; hence the title 'The Fall

of Ravana, given by the Poet to this poem. Others point out to an equally valid title 'Seetha-charitha' (The Life of Seetha) and interpret the very same passages so as to support their contention. The discussion turns upon the various meanings of the words employed and quaint etymological concert and would not interest the average reader].

Q.:—It is a fact that the fowler slew the bird; and no less so that Valmeeki cursed him. This is the meaning patent. But, it also alludes to the central episode of the epic and is a devout blessing upon all beings. For, it might be explained thus :—"Ravana ! The three worlds were groaning under your iron heel. Rama and Seetha left behind them their power, their pomp, their luxury and their comforts to lead the life of exiles. You made their hearts heavier by subjecting Seetha to a grief that was worse than death. The marvellous boons you got from Brahma shall no more have power to save you. Your kingdom, your wealth, your strength, your might, your kin, your subjects, and your army shall go down into oblivion." The Goddess of Speech is said to have spoken through the lips of Valmeeki and the above words are eminently characteristic of that embodiment of wisdom and truth.—*Kathaka*.

But, Valmeeki met Narada only after Rama had come back to Ayodhya from his wars with Ravana. It seems absurd that Sarasvathi should say of an event, 'Let it be so' when it is already a thing of the past. You don't bless a man with what he already has. Further, Theerthā, the commentator, maintains that the poet has epitomised his epic in this opening stanza. Then, Valmeeki's words—"Passing strange ! How came I, of subdued passions and serene heart, to speak words of such dread import?"—are meaningless in the extreme.

A.:—He might have been in doubt as to whether the words were prose or poetry.



Q.:—The Anushtup metre must have been familiar to Valmeeki in the Vedic hymns. If his conversation with Naráda had been in stanzas of that metre, he should have entertained the doubt *then* and not later on.

A.:—The talk might have been in prose; and Valmeeki might have rendered it into poetry after the composition of the stanza 'Manishada'.

Q.:—You have no premises to go upon.

A.:—In fact, it is exactly the other way. Valmeeki's anger was roused at the sight of the fowler's heartless cruelty. Nobody would expect any prayer or blessing or profound reflections from him at that time. Rama, his adventures and any record of them, were then the farthest from his thoughts; and it was Brahma that put the idea into his mind and gave him the necessary facilities. Hence, I believe that Sree Rama appeared before Valmeeki as a hunter and slew the bird Ravana before his very eyes; Rama knew that Valmeeki had heard from Narada of his deeds and glory; he knew that the sage wanted to convey the Gospel he had received to all men. Pathos and compassion play a prominent part in the incidents of his career; and no one can do justice to it but he must have sounded its utmost depths. Further, he wanted Valmeeki the descendent of Bhrigu, to pronounce again the curse that his ancestor had launched against Mahavishnu; and the sage must be witness to it and to its effects. So, he caused him to conclude that the hunter had perpetrated a very wicked act; and in his anger, the curse was spoken anew. The hunter slays birds and beasts for food; he has no grudge against them nor any revenge to take. But, the Rakshasas are the eternal foes of the Lord, in that, they try to upset his Law.

Q.:—What is the basis of this new interpretation?

A.:—The inner current of meaning that runs through



the whole poem. Our developed intuition is a more convincing and safer guide in these respects than books or opinions. It is not an ordinary epic that Valmeeki sang. It is a record of macrocosmic processes reflected of course in the microcosm. Rama, Ravana, Seetha, Valmeeki and others are eternal symbols; not of one age or of one land.

The *Padma-purana*, in describing the greatness of Rama, has the following passage. "Then, Rama came to know that a wood-cutter passed some cruel remarks upon his wife's character and incidentally compared her to Seetha in the house of Ravana. He called Lakshmana to his side and said "I shall take advantage of this lucky coincidence to put away Seetha from me. Nay, the curse of Bhrigu must be worked out, especially when it is reiterated by his descendant, Valmeeki". The *Skanda-purana*, (*Pathala-khanda*, *Ayodhyamahatmya*), tells us that Brahma came to Valmeeki, when he was in great grief about the curse that escaped his lips and said, "The cruel hunter is no other than Sree Rama. You will win eternal fame by singing his marvellous deeds of valour." The *Yoga-vasishtha* in enumerating the causes that led to the coming down of the lord as Sree Rama, says "He wanted to perpetuate on earth, the story of his life and doings. Accordingly, he appeared before Valmeeki as a fowler and slew in his sight a bird who was no other than Ravana. Valmeeki cursed him for it; and his purpose accomplished the Lord vanished before his eyes. The Rishi was seized with remorse for what he had done and was only consoled by Brahma, who came down to him and acquainted him with the true aspect of the affair.—*Thilaka*.

P. 18. 1. *Misgiving* :—The Inner Ruler caused him to see that the fowler was in reality greater and nobler than any other man on earth; there was something in him that unconsciously compelled Valmeeki's reverence and ad-



miration. The bird that formed till then the object of his pity appeared to him in a new light, as richly deserving its fate; it was vile and wicked beyond conception. In his desire to censure an apparent wrong, he had unconsciously committed an act extremely sinful, and unspeakably infamous. These were so many intuitive flashes which he felt must be true, but could not reason out.

P. 19. *Bath* :—For details the reader is referred to the *Parasara-smrithi*. Rivers, lakes, and wells within the temple precincts and holy theerthas should be resorted to. The earth beneath the sacred trees, such as Bilva and Aswatha, should be applied before the first bath to various parts of the body. Then, the same process is to be gone through with cow-dung. Next follows the Achamana (sipping of water) and the bath proper, accompanied by the recitation of the vedic hymns in praise of Varuna. The Waters form the resting place of the Lord; that is reason enough for us to meditate upon him during the bath. Standing in the water, we should utter the sacred word thrice, with eyes turned towards the Lord of Light and offer libations of water to the sun as the visible symbol of life, light and wisdom.

31. *Came* :—Brahma paid a similar visit to Vyasa on the occasion of his composing the Maha-bharatha. Vyasa offered him due respect and told him that he had composed the Maha-bharatha. The Four-faced One gave him his blessing and directed him to secure Ganapathi to write it out.—*M. B. Adi-parva I.*

36. *Reasons* :—May be he wanted to have a sight of Valmeeki whom Narada praised so highly.—*Go.*

P. 19. 3. *To welcome* :—When a senior in age, learning and holiness approaches a younger man than himself, the latter should get up and offer him reverence. But, if he defiantly or in ignorance sits on, his life-breaths go out from

his body ; they come back only after he had reverently saluted his elders. He, who makes it a point to pay reverence to elders every day and walks in their ways, never grows less in learning, fame or energy. When saluting others, we should announce our clan, family, Sootbra (particular school of ritual), Veda and last our name. (The usual formula runs thus : Abhivadaye—Pravaranvithah—Gothrah—Soothrah—Sakhadhyayi—Sarma—nama aham, asmi bhoh ! “Sir I am—by name ;—are the Rishis of my clan ;—is the ancestral Rishi of my family ; I belong to the—school of ritual ; I study the—Veda ; I salute you”). He should touch the ground with the eight parts of his body, and repeat the above formula with his head reverently bent towards the other and his ears closed with the finger tips, after which, he should touch the feet of the elder. In his turn, the latter should reply “Ayushman Bhava—sarma, May you live long—Sarma” (the last vowel being drawn out). He who knows not to bless as above is verily a Soodra. It is enough if we salute him as we do women, by giving out only our name. After the blessing follows the enquiry about the welfare ; the words *Kusala*, *Anamaya*, and *Sukha* are to be used respectively with regard to the Brahmana, the Kshathriya and the Vaisya. One who has consecrated himself to the performance of a sacrifice should be addressed as ‘O, Reverend sir’, though he be younger in years. The wives of others and women not related to him, should be respectfully addressed as ‘Madam ! sister ! Auspicious one !!’ An uncle, a father-in-law and a sacrificial priest should be honoured by getting up and Abhivadana (formal salutation). The mother’s sister, the aunt, the mother-in-law, and the father’s sister are to be treated with the same respect as the wife of the Preceptor. The wife of the elder brother should be saluted every day if she



belongs to the same caste. The wives of the cognates and relations by marriage should be saluted only when they come back after a journey. Parents' sisters should be treated as the mother. But, a Soodra past ninety should be respected by all. We should step aside to make way for him that comes on a conveyance, for one over ninety years, for one in weak health or suffering from disease, for carriers of loads, women, kings, bridal-parties and Brahmanas of rigid observances. But, of these, the king and the Brahmana should be given preference ; and of the two, the Brahmana should be first given consideration.—*Manu-smrithi*, II.

It is against the Smrithis that Brahma should use the word *Anamaya* in making enquiries after Valmeeki's welfare—*Thilaka*.

24. *My direction* :—As one of the Trinity, he can well speak out for Maha-vishnu, who, as Rama, desired that his life and deeds should be recorded on earth.

Q.:—What were his motives in doing so?

A.:—A Brahmana's curse would make even the Lord of Serenity to experience the sorrows of separation from the beloved object—a thing legitimate only in those under the sway of Karma ; this reveals to us the inconceivable might of a Brahmana. Besides, he wanted to show to the world by his own example that it is better to rule one's kingdom within than to be invested with material power without while all the time remaining the slave of his lower Self. Again, it was a fit expiation for the unconscious sin of Valmeeki that he should sing the glory of the Lord. It endowed him with immortal fame. Lastly, if the Ramayana has power to free Valmeeki from a sin committed against the Lord himself, it goes without saying that it destroys root and branch the Tree of Sin growing in the hearts of those that recite or listen to it.—*Thilaka*.

29. *Nobler subject* :—The fall of Ravana brought



peace and joy to the worlds ; the fall of the bird you deplore is likewise bound to bring life, light and happiness to many a soul on earth now and ever.

31. *Hero* :—The attributes enumerated are in effect the same as the characteristics required of a perfect hero. (vide Introduction, pp. 20 and 21.)

Valmeeki launched his curse upon the fowler, but in reality against Sree Rama. The expiations prescribed by the Smrithis do not apply to this case. The narration of the life and deeds of Him who was thus cursed might alone expiate the sin.—*Thilaka*.

34. Brahma proceeds to endow him not only with the power of clear vision, but also of clearly and truly expressing the same.

P. 20. 5 to 11. Immortal fame on earth and eternal life in the highest heavens is the meed of him who sings the perfect epic.

21. *Such verses* :—Where pathos rules supreme.—*Thilaka*.

30. *Listen* :—These words were probably addressed to the disciples of Valmeeki by Kusa and Lava who were the first to sing the poem.

Noble Poem :—The various metres introduced—Upajathi, Vasantha-thilaka, Vamsastha and the like—are admirably suited to the emotions depicted ; Draksha-paka is the mode of composition adopted ; the Saiyya is of the best ; and the style used is Vaidarbhi, the most attractive.

31. *The Fall of Ravana* :—Some hold that the first six kandas alone are authoritative and form the real epic to which such wonderful results are attributed. The Hari-vamsa in the Maha-bharatha and the Uththara-kanda in the Ramayana are not Pramana (are apocryphal). Valmeeki's divine vision extended only up to the time of Rama's return from his exile in the forest. But, others contend with



equal reason that the word *cha* (and) in *Dasa-sirasas-cha* denotes what befell Rama after his return to Ayodhya.

P. 21-1. The previous chapter informs the reader how Valmeeki came to possess the power of clear sight and clear speech ; and in this he praises high the subject of his poem. It must have filtered down to the author's consciousness during the hours of Samadhi (divine communion.) This takes it away from the sphere of the ordinary efforts of human intellect and lifts it into the region of Revealed books. It must be resplendent with the excellences of the perfect Hero. He proceeds to relate how he exercised his divine gift of vision, wishing to assure us that the material came to him through no ordinary medium.

9. *Sipping* :—A Brahmana may sip water connected with the Brahma-theertha (the middle joint of the thumb) or the Kaya-theertha (the last joint of the little finger) or the Deva-theertha (the space between the thumb and the forefinger). Having first sipped thrice of the water consecrated with the appropriate manthras, he should wipe with particular finger-tips the mouth twice and the eyes, the ears, the nose, the shoulders, the chest and the head each once. The water must be neither tepid nor foaming. He should silently face the east or the north. The Brahmana should sip water that reaches as far as the chest, the Kshathriya as far as the throat, the Vaisya as far as the root of the tongue and the Soodra as far as the lips and the tongue.—*Manu-smrithi*. II.

11. *East* :—In rituals connected with the Gods they are pointed east ; when the Fathers are invoked they are pointed south.

13. *Superhuman powers* :—Every one of our thoughts, words, and acts are photographed at once in their correlative forms and colours in the great screen

of Akasa and there they remain to the end of time. The Puranas give the name of Chithra-guptha to the Energy that impresses the above on the pages of Nature's book. He is the keeper of the Akasic Records; and reads from them the good and the evil deeds, words and thoughts of beings when they stand face to face with Yama or the Dispensor of karmic justice. (*Agni-purana* 368, 370). Modern science has come to the same conclusion. "Ether must not be merely like fluid poured into the vacant spaces and intestines of the material world and exercising no action on objects. It must affect the physical, the chemical and the vital powers of what it touches. It must be a great and active agent in the work of the universe, as well as an active reporter of what is done by other agents."—*Dr. Whewell.*

"It seems that this photographic influence pervades all nature; nor can we say where it stops. We do not know but it may print upon the world around us our features as they are modified by various fashions; and thus fill nature with daguerrotype impressions of all our actions. It may be too that there are tests by which nature, more skilful than any photographers, can bring out and fix these portraits, so that acuter senses than ours shall see them as upon a great canvass."—*Prof. E. Hitchcock.*

"The air is one vast library on whose pages are for ever written all that man has ever said or women whispered."—*Prof. Babbage.*

"Every thought displaces particles of the brain, sets them in motion and scatters them through the universe; thus, each particle of the existing matter should be a register of all that has happened."—*Prof. Jevons.*

"A shadow never falls upon a wall without leaving thereupon a permanent trace, a trace which might be made visible by resorting to proper processes. Photographic



operations are cases in point. The portraits of our friends or landscape views, may be hidden on the sensitive surface from the eye, but they are ready to make their appearance as soon as proper developers are resorted to. A spectre is concealed on a silver or glassy surface until, by our necromeny, we make it come forth into the visible world. Upon the walls of our most private apartments, where, we think, the eye of intrusion is altogether shut out and our retirement can never be profaned, there exists the vestiges of all our acts, silhouettes of whatever we have done."—*Prof. Draper's 'The conflict between Religion and Science.'*

It is a scientific fact founded upon the law of action and reaction. There exists a mutual and reciprocal action of things upon one another. Thus, if a body falls to the earth, the latter reacts upon it and stops it or throws it back. If sulphuric acid be poured upon lime-stone, it acts upon the stone, and the latter re-acts upon the acid, thus forming a new compound. Again, if light falls upon a solid body, the body re-acts upon the light, which it sends back to the eye along with an image of itself. And from this established principle of mechanics, it follows that every impression that man makes upon ether, air, water or earth by means of his aura, whenever he acts or thinks, must produce a series of changes in each of these elements. Thus the word which leaves the mouth causes pulsations or waves in the air; and these expand in every direction. The waters retain traces of every disturbance, as for instance, where ships cross the sea; and the earth too is tenacious of every impression man makes upon it.

The emanations of aura which are thus pictured on nature are no doubt exceedingly subtle; but they are not therefore less definite or less perceptible as objects of vision than the grosser particles of matter, although it cannot be denied that, owing to the great subtlety of the



aura, it needs a very superior power of analysis to follow and discern its colours, and read the character of the actions producing the variously coloured emanations. Nevertheless, as all these phenomena are due to physical laws, their analysis must be within the reach of human beings, under certain conditions.

The science of psychometry recognises the fact that all things radiate their character upon all the surrounding objects, so that any sensitive person can see and describe them minutely. When such person—technically called a psychometer—sees any object or any substance placed before him, he comes in contact with the current of the astral light connected with that object or specimen which retains pictures of scenes and events associated with its history. But these pass before him with the swiftness of light; scene after scene, each crowding upon the other so rapidly that it is only by a great exercise of will that he is able to hold any one scene in the field of vision long enough to describe it. Nature does not work without instruments; nor does it violate in one department, those general laws which it follows in others. A human being must have special organs for special operations of the mind as truly as for walking or speaking; and no vision therefore is possible without an eye and without a grade of light adapted to that eye. The question is whether man possesses such an eye and whether there is light adapted to it for the purpose of discerning the minute emanations of aura and reading the character of actions represented by them. Man *has* an another finer and quite different eye besides the two outer ones; and Nature furnishes the light necessary for the exercise of this finer faculty. Man sees gross objects through his gross eye coming into relation with the gross rays of the sun; and he sees subtle objects by his



subtle eye coming into relation, with the subtle rays of the sun, the vehicle of light from the sun to man being in either case the universal ether, which is most subtle and most luminous.

This fact ought not to be ignored simply because ordinary people do not know that they are possessed of such a faculty as that of which we are speaking. As regards man's outer faculty of vision, let us here call to mind the well-known fact that it is not equally developed in all alike; and that it is moreover liable to be affected by various causes, such as distance and nearness, grossness and minuteness, confusion and concealments, inattention and predominance of other matter, and lastly the defect of the organ by age or disease. So that, all men do not see alike; and every day we meet people who are short-sighted, long-sighted, dim-sighted, blind, or partially blind, as in the case of colour-blindness, which scientists say is caused "by the imperfect working of a portion of the rods and cones of the retina, or from the fact that the humours of the eye may be absorptive of certain colours, and thus prevent them from passing on to the retina and the brain, so that some can only see some colours and not others." And moreover, even without any of these defects, man's vision is by nature limited to a certain range; and there are certain animals whose range of vision is naturally circumscribed within the narrow limit of a few inches, while there are others whose visual range is much wider than that of man. In these respects ophthalmascopy and optical science have done much by compounding medicines and inventing instruments, such as spectacles, telescopes and microscopes, to improve the outward faculty of vision by removing constitutional or natural defects and limits.

While such is the state of things in the

temple of nature, it should be no matter of surprise that when we enter the vestibule of the inner temple, we there find a most subtle faculty of vision—a *third eye in fact*—which is free from all defects that belong to the outward eyes, and which unfolds to us the mysterious nature of aura, its lights and colours.

The seat of this visual faculty is the aperture, of the size of a thumb, in the internal structure of man's forehead at the base of the nose between the two eye-brows. This cavity is the reservoir of *Tejas*, which spreads itself in the body on its being fanned by the vital airs :—

“As the spreading light of a precious gem placed in a closed room collects itself in the key-hole, so the luminosity of the *sathva* (essence of the said *Tejas*) in the *hridaya* (heart) collects itself in the said aperture on the forehead; and illumines the yogi in respect of all things irrespective of nearness or distance, alike of space and time.” (*Pathanjali's Yogasoothras* pp. 163, Bom. Trans.)

This internal faculty has been called by different names with reference to its position and its properties. It is called the “light of the head” (*Moordhna-Jyothis*), “seat of immortality” (*Amrittha-sthana*), “the circle between the eye-brows” (*Bhroo-chakram*), “eye on the forehead” (*Lalata-nethram* and *Phala-nethram*), “eye of wisdom” (*Gnana-chakshus*), “celestial eye” (*Divya-chakshus* or *Divya-drishhti*) and so on.

True, this faculty has not that elaborate organism which the eye of the body possesses, but this is not necessary. The cause of the perception of form is not the same in all. In the case of men generally, the cause is the contact of the external eye with the form by the medium of the external light; whereas in the case of animals that roam at night and can see in the dark, the cause of perception is simply the contact of the eye with the form, no light being

necessary at all. And the occultist needs neither the external eye nor the external light. His perception arises from the conjunction of the mind with the soul, assisted by the spiritual light, which results from such conjunction, and shows itself in the cavity of the forehead above referred to. Says Pathanjali :—

“The Yogi, disregarding all other instrumental causes, sees everything solely from *Prathibha* (i.e.,) the light or right knowledge instantly produced from the conjunction of the mind and soul, antecedent to the exercise of the reasoning faculty.” (*Viveka-khyathi*).

This knowledge is technically called *Tharaka* ; which (as indeed the whole subject) may be fully studied by the disciple in the Upanishads entitled the Saubhagya-lakshmi, Dhyana-bindu, Amritha-bindu, and Thripura-thapani ; and in Vaiseshika-nyaya-siddhantha, and Pathanjali's Yoga-sasthra, Book III, Aphorism 33, etc.

The existence of this internal faculty and its powers are also mentioned incidentally in the Rig-Veda V, 42 ; Chandogya Upanishad VIII, 14 ; Mathsya-purana IV, 1 ; Niruktha I, 20 ; Taiththareeya Samhitha ; Bhagavad-geetha XIII, 34 ; and in numerous places in the Maha-bharatha and Sree Bhagavatha. It is remarkable that the Prabodha-chandrodaya identifies this internal visual faculty of a Yogi with the third eye, which the deity *Rudra* is declared in various sacred works to be possessed of (vide M. B. Anusasana-parva ch. 140 ; Brahma-kaivartha-purana, Krishna-janmakhanda, ch. 39, etc).—From *P. Srinivasarao's Commentary and annotations on the Light on the Path*.

Every one of our senses can be thus developed infinitely so as to take in and respond to wider and wider ranges of vibrations, either through Yogic practices or through securing the help of some Power in nature. The divine vision is but the synthesis of the powers exercised by the



various sense organs, which after all are but limited expressions of it. Veda-vyasa bestowed such a power on Sanyasa to enable him to observe what took place on the battle-field of Kurushethra and report it to the blind king Dhritharashtra. Sree Krishna conferred the same vision on Arjuna and Uddhava. "Behold, O Partha ! my form hundred-fold, thousand-fold, various in kind, in colour, in shape and divine. Behold the Adithyas, the Vasus, the Rudras, the two Aswins and also the Maruths. Behold many marvels never seen before this, O Bharatha ! Here to-day behold the whole universe movable and immovable, standing in one, in my body, O Gudakesa ! with anything else you desire to see. But, verily you are not able to behold me with these your eyes. I give you the divine Eye. Behold my sovereign Yoga."—*Geetha* XI.

31. *Aims of life* :—The epic deals with Dharma and Wealth in detail and with Pleasure but incidentally.

P. 25. 1 The last chapter extolled the excellence of the subject ; while the present deals with the unrivalled pre-eminence of the poem itself. The Singer of it is matchless for his power to see things and describe them truly ; the Poem is the life-record of that Great Person, a recital of whose deeds and glories puts away all sin and attracts everything good ; the good and the wise have expressed their unqualified approbation of it ; and last, not least, it was sung before the hero himself and praised by him in no mean terms.

6. *Diction* :—The Vaidarbhi style is the soul of the poem.

7. The enumeration of the cantos, the chapters and the stanzas is to show that it is neither too long nor too short in these respects, and to guard against future interpolation or corruption.



18. *Touched his feet*:—Prayed to be instructed in the Ramayana and its mysteries.

26. *Taught*:—Valmeeki sang this epic after the coronation of Rama; Kusa and Lava were born subsequent to it; so Rama had a purpose in directing Lakshmana, to leave Seetha near the hermitage of the Rishi.

27. *Seetha - charithra*:—The Teachers hold that the Bharatha instructs humanity in the mysteries of the Means to Salvation, while the Ramayana unveils the nature of Maha-lakshmi, the Divine Intercessor. If Rama and his glories be the sole topic of the Ramayana, how could it be that the hero listened to it with unqualified approbation? As a Dheerodaththa, it was quite against his nature to listen to praise of himself. Hence, the epic deals with the greatness and glory of Seetha. Sweet to him was the recital thereof, her noble excellences, her supreme love and devotion to himself; sweeter in that he was separated from her on earth for ever. Hence, the poem is aptly given this title.

29. *Paulasthya-vadha* :—Five are the characteristic marks of a poem—Beeja, Bindu, Pathaka, Prakari, and Karya. The coming down of the lord and his marriage to Seetha forms the *Beeja* (the germ). The coronation of Rama would have prevented the destruction of Ravana, which the gods prayed at his hands; the measures adopted by Kaikeyee to frustrate it, and to send Rama away from the kingdom saved the situation, and forms the *Bindu* (the seed). Sugreeva's adventures form a parallel almost to those of Rama and form the *Pathaka*. The episode of Vibheeshana is similarly conducive to the accomplishment of the desired object and is the *Prakari*. The fall of Ravana and his Rakshasas constitute the *Karya* (the goal aimed at). Hence, the Ramayana regards the Life of Seetha as the main

incident ; the doings of Rama are auxiliary to it, while the fall of Ravana is the result to be achieved.

31. *Sentiment*.—The Rasas (the Tastes or Essences—literally) give one a taste for material existence ; they form the very essence of it.

Sringara (love), *Veera* (heroism), *Bheebhathsa* (disgust), *Raudra* (the terrible), *Hasya* (the humorous), *Bhayanaka* (fear), *Karuna* (pathos), *Adbhutha* (the wonderful), and *Santha* (serenity)—analyse the birth and growth of the above emotions, describe how they affect the nature and character of men and how they think, speak and act under the circumstances. (*Karuna* deals with pity, compassion and sympathy ; *Veera*, with courage, prowess and heroism ; *Raudra*, with anger and its results ; and *Santha* with the state of mind unmoved by joy or sorrow, anger or hate). The *Sakunthala*, the *Malavikagnimithra* of Kalidasa and the *Malathee-madhava* are based upon the *Sringara* ; the *Karuna* is the under-current that runs through the *Uthara-rama-charithra* of Bhava-bhoothi and the *Vikramoorvaseeya* of Kalidasa ; such stanzas as are illustrative of the *Alankara*, *Athisayokthi* (hyperbole) represent the *Adbutha* ; descriptions in didactic works of the pains and miseries of embodied existence, ante-natal life, the transiency of this house of flesh, the pangs of death, the miseries of war and the horrors of hell arouse in us feelings of disgust ; descriptions of burning-grounds, battle-fields, *Rakshasas*, *Asuras* and such like arouse in us the sentiment of Fear ; the *Mahaveera-charithra* and the *Venee-samhara* depict the *Veera* and the *Raudra* Rasas ; the words of the *Vidooshakas* (court-fools) and the entire body of the *Prahasanas* (screaming farces) have the *Hasya* as their key-note ; indifference to worldly pleasures and a calmness of soul that nothing could disturb,

is secured to us by the study of such works as the Bhagavad-geetha, the Bhagavatha, the Vairagya-sathaka and the like.

P. 27, 5. *Model* :—Countless are the works suggested by Valmeeki's Ramayana; countless are the imitations thereof ; but, it is still their ideal and unapproached.

P. 28, 1. *The noble poem* :— Rama was not wrong in saying so, in attributing to it extreme sanctity, greatness and glory. "You are the life and soul of the Ramayana," says the Sree-guna-rathna-kosa, speaking of Maha-lakshmi. Again, the passage "Unbounded is the might of him whom Janaka's daughter has chosen as her husband" (V.R.III. 37) reveals to us the innate superiority of Seetha over Rama.

(a) Of the many reasons adduced by Dasaratha against sending Rama after Visvamithra, one was that the boy was not yet sixteen. But, Rama was only twelve at that time ; and it would not do to speak of him as a little below sixteen. Now, the Teachers understand it to mean that Rama, the Supreme Person, was, in his incarnation, not yet completely equipped for his work. The Pūrusha has sixteen kalas (rays), and Rama fell a little short of the number. Visvamithra imparted to him the mysteries of the divine weapons, that were to be used against the demons of darkness ; he took him to Mithila, and caused him to break the bow of Siva, thus absorbing into himself the energy concentrated in it by Mahadeva, one of the Trinity. For, Rama was the Preserver; wrath and destruction was not in his nature ; he had to borrow them, as it were, from Rudra, the Destroyer. The sage undertook a very strange mission for him ; he became a match-maker and induced Janaka to give his daughter in marriage to Rama, who thus became perfect. Sakthi, the last and the greatest of the kalas, was inseparably wedded to her Lord. But for her, he could not have annihilated the Rakshasa brood.

Q. How do you account for the easy victory that Rama gained over Thataka, Subahu and Mareecha? He was not then married.

A. The Vidyas, Bala and Athibala, imparted to him by the sage during their journey to his Asrama, gave him power to slay Thataka ; while, the divine weapons given him by his Teacher at the close of the sacrifice enabled him to destroy Mareecha, Subahu and their followers.

(b) Khara, Dooshana, Thrisiras and their 14,000 followers were exterminated by Rama, alone and unaided, in a shorter time than it would take to count them. Later on, he had to fight against Ravana and his hosts ; Lakshmana, almost equal to Rama in valour and might, then fought with him ; Hanuman, Sugreeva, Jambavan, Angada and the countless monkeys loyally aided him ; the divine weapons given him by Agasthya were constantly in use ; Vibheeshana rendered him signal service in furnishing him with every information about the enemy ; but—Rama ; was no whit nearer success. Agasthya had to impart to him the mystery of the Adithya-hridaya ; Indra had to send down his war-chariot ; Mathali, the divine charioteer, had to guide the horses ; for days and nights the hero had to fight on without pause, without break ; and in the end, he managed to slay Ravana with the Brahmasthra. Seetha, the Divine Energy was *with* Rama on the former occasion ; she was *away* from him in his battle with Ravana. Seetha openly embraced Rama on his return to her from his battle with Khara and his Rakshasas, bristling with arrows, bleeding at every pore like the Asoka tree in full bloom. What, Seetha, the soul of propriety, the ideal of womanly modesty and timidity to dare to do this ! It is a very suggestive incident hinting at profound mysteries. She but infused into him fresh



life, vigour and energy in place of what he had to expend in his fight with the demons.

(c) "Ravana! I have not my lord's sanction to destroy you. It I took it upon myself, my spiritual energy would suffer waste. I would not be a true wife to Rama. I would deprive him of glory and fame that ought to be his. Else, I could, with a slight up-raise of my eye-brow, consume you to ashes. Fool! You deceive yourself with the idea that you took me away by force from the side of Rama. Could that ever be? Your fate comes upon you apace, and my abduction at your hands is but a friendly hint thrown out to you."—(V. R. V. 22).

"A blazing fire is as nothing before the anger shot from Seetha's eyes. Wonderful is the might acquired by Ravana's stern thapas, in that it has saved him from being reduced to ashes when he laid violent hands upon her" (*Ib., id.* 59).

(d) Ravana importuned her time and oft to become his mistress. He used every art in his power to shake her resolve. At last, Seetha began to reply; but, she bethought herself that she might be unconsciously led to anger, and dart glances of wrath at him. In a moment he would be but a heap of ashes. She would have robbed Rama of the fame and glory that would be his of right, as the Fate that laid low the proud head of the monarch of Lanka; she would have earned for herself an immortality of evil fame as the model wife that set at naught the expressed wishes of her lord and husband. So, it were best that she provided against such a dread contingency by placing before her on the ground a blade of straw upon which her unconscious wrath might vent itself. (*Ib. id.* 21-2.) It was but a trifle for her to annihilate the terrible Ravana.



Q.—The Ramayana records many instances when Rama has extended his love and protection to such as took refuge in him, thereby illustrating the supreme greatness of the Doctrine of Surrender ; but Seetha is not so distinguished.

A.—Let us examine Rama's claims first.

Q.—The Devas groaned under the tyranny of Ravana and sought refuge with the Lord. He came down on earth in consequence, lived as a man among men, slew in stern battle Ravana and his dark brood ; and were not the worlds made brighter thereby and the hearts of men and gods gladdened ?

A.—If He took birth as a man solely and wholly in response to their appeal, you would be about right. But the curse of Bhrigu, the curse of Narada, the curse of Vrinda and many other causes demanded His presence on earth ; and He but made a virtue of necessity if you affirm that His incarnation is the immediate reply to the heart-cry of the Shining Ones. Have you any other claims more reasonable ?

Q.—Bharatha took refuge with Rama and prayed him to come back and rule over Ayodhya. Rama granted his prayer, gave him his wooden sandals to keep till he should come back and when he had destroyed the Rakshasas, returned on the very day he promised to and took over the kingdom from him. This is good evidence, is it not ?

A.—Dasaratha had promised Kaikeyee two boons ; and in consequence, the kingdom was secured to Bharatha passing over Rama. He refused what was not his ; he wanted to keep the word passed by his father, and he returned only after the period of exile was over. There is nothing very wonderful or impossible in this ; anyone endowed with an ordinary amount of self-respect would have done the same.



Besides, Kaikeyee desired that her son Bharatha should rule over Ayodhya ; she never bargained that Rama should get it back from him and rule instead. So, why bring in the question of the Doctrine of Surrender and once more make a virtue of necessity ? You are not very happy in your choice of proofs. Moreover, we have the distinct and emphatic declaration of Rama himself to support us. " I will be the last man to harbour even the shadow of a desire to rule over this fair realm ; nay, I will not accept it. Far more pleasant and congenial to me would be a free and calm life in the pathless woods. Neither this kingdom, nor this broad earth, nor the manifold pleasures of life here, nor the Mansions of the Blessed on high, nay, not even my life has any power to attract me." (*V. R. II, 34*). " Lakshmana ! you might seek far and wide and never come upon another such a good father as ours. Behold ! A woman's word, light as a feather, a glance of her angry eyes was enough to condemn to a horrible exile for ten years and four, him whom he called, time and oft, the darling of his heart, the apple of his eye, the life of his life—and I, tried my very best to be an ideal son to him. Brother mine ! pardon me saying it, but Folly could grow no further. Well, Bharatha, the fortunate son of Kaikeyee, who lies upon the heart of the king, may now lord it over the broad dominions of Kosala and his wife with him—free, without a rival and supremely happy. But, fair brother, you know best what my wrath can do. This universe, animate and inanimate, is but a pile of ashes if I set my dread shaft at it. It is but sweet pity that holds my hand back ; it is the Holy Books of our people that tell us it is the greatest of sins to go against Law and Duty ; they say that the offenders have to pay very heavily for it in the super-physical worlds. Ah ! would that my hands were free and unchained ! Nothing else prevents me but the fear of the future. And



right fortunate for our father and brother that it is so. My fingers itch to bend my mighty bow and plant a keen shaft in the false hearts of Dasaratha and Bharatha ; it will be mercy enough, if I should let them escape with their lives. And, after all, I would have but come into my own, nor usurped another's right." (*Ib.* 53). Now, honestly speaking, is it not the veriest contradiction ! And, this is he to whom nothing on earth or in the heavens above nor in the hells below holds any charm.

Further, when Ravana and his impious crew had been wiped clean off the earth and Rama was at Bharadwaja's hermitage on his way back to Ayodhya, he sent before him Hanuman to apprise Bharatha of his arrival. He would not stay at Lanka a moment to accept the kind and sincere hospitality of Vibheeshana ; his brother, dearer unto him than life itself, was wearing out his heart for him in anxious expectation, his eyes eagerly scanning the road that leads from the forests to fair Ayodhya. No happiness for him, no pleasures, no baths, no perfumes, no royal dresses or decorations until he clasps Bharatha to his heart. For, as he said Lakshmana, "As a brother, Bharatha stands unrivalled in the world, past, present and future." But—just mark the instructions he gives to his trusted messenger about Bharatha. "Narrate unto him in detail everything that befell me from the time he saw me last till now. But, all the while observe him carefully; mark the fleeting expressions that pass over his face and form an index to his feelings, his movements, his acts, his words and any other thing that might enable you to read his heart like an open book. It is but natural that, after having exercised unbounded sway over the empire of Kosala and had his heart's desires gratified to their utmost, he should find it hard to be called upon to resign his kingdom, his pomp, his power, his pleasures and sink back into insignificance among the weltering crowd.



Nay, one should be either below or above man not to yield to the sweet temptation." Now, he knew, better than any other, that Bharatha had no other god but him; that he had set his hopes upon him, then and for ever; that earnest and humble service to him in all times and in all places was his Means and his Goal; that the world and its hollow phantoms of joy and power were to him as nought. But, why should Rama, his god, his ideal, thus cruelly suspect him? Is it manly? Is it brotherly? Is it a Master of Compassion that speaks? Is it the Teacher of the Doctrine of Surrender? Well; let us hear of some other instance less illogical and more reasonable.

Q.—A crow offered him a deadly insult, one which the meanest of men would avenge dreadfully. Yet, when the miserable criminal clasped his feet in humble appeal, he gave it refuge; he pardoned it; he gave it back the life that was rightly forfeited. Now, is it not as good an instance as any one can wish?

A.—Unfortunately no. The crow insulted *Seetha*, and not Rama. Yet, *she* was never wroth against him; *she* did not cry out for vengeance; *she* did not hound on her husband to pursue the offender. On the contrary, when the crow had exhausted every available source of help, every means of escape, it came back even unto him whose red shaft pursued it mercilessly. In its utter bewilderment it unconsciously clasped the feet of *Seetha*, mistaking her for Rama. She was sorely afraid that her lord would take offence at this unwitting slight offered to him; for, were not the feet of the crow stretched towards him, who held its life in the hollow of his hand? So, she hastened to lift it up and place its head at the feet of Rama. *Such was the love of the Mother of Mercy.* But, Rama, whom the crow had never offended, was beside himself with rage. Against the puny creature, too



far below notice as an opponent, Rama, the descendent of monarchs, the veteran warrior, launched his terrible shaft. He chased it without a moment's respite through the three worlds; and at last, the miserable bird came back in utter despair to him who set his blood-hounds upon it, and laid its head at his feet in abject submission. He granted it life—but at the earnest appeal and prayer of Seetha who suffered most. Nay, even then, his calculating instincts got the better of him and the crow bought its deliverance from death with one of his eyes. A fair example of the Doctrine of Surrender !!

Q.—Let be. A vulture, a mere bird, was raised by him to the Worlds of Light that are won by incalculable ages of hard thapas and no end of merit.

A.—Yes. Jatayus, the vulture, the friend of his father, defended Seetha to the last, and nobly sacrificed his life in his master's cause; and, Rama freed him from the cycle of birth and death. But, when all is said and done, it is a bargain, and no disinterested act. It is not a thing to be proud of.

Q.—Well. The hermits of Dandaka prayed Rama to save them from the cruelties of the Rakshasas and nobly did Rama fulfil his promise to them. Surely, you cannot attach any stigma of selfishness or calculation to it.

A.—Unfortunately yes. The same causes that vitiated the first instance hold good here too in full force.

Q.—Vali insulted his brother Sugreeva past all bearing; he forcibly took his wife into himself; he chased him to the four corners of the Earth; he kept him ever in mortal terror of himself. Now, Rama interposed, took Sugreeva under his protection, put an end to Vali's career of iniquity and restored to Sugreeva his wife and his kingdom. What have you to say to this? Sugreeva took refuge with Rama and had no reason to repent of it.



4.—Very good. Rama gave back to Sugreeva his lost wife ; but the monkey-king did not stand under any great obligations to Rama ; for, he and his myriad hosts of monkeys and bears placed themselves at the disposal of Rama, sought for his wife far and near, discovered her at Lanka, did yeoman service in exterminating the Rakshasas and restored Seetha to the arms of her husband. Again, nice calculation ; again, a hard-driven bargain, worthy of a son of Israel. A truce to this and similar proofs of Rama's *disinterested compassion*.

Further, Rama had no cause of quarrel with Vali. Like a coward, like a common assassin, like a hired bravo, he stabbed Vali in the dark from behind ; he lay concealed behind the leafy foliage of a tree when he let fly his treacherous arrow at the heart of the noble Vali, whom he dared not face in open fight. He shot the hero of a hundred fights while he was fighting with Sugreeva —another act of meanness and cowardice. But the arrow of his brother slew him when he came down again on earth as Krishna ; for, the hunter was no other than the son of his father, albeit illegitimate.

Moreover, the head and front of Vali's offence was his abduction of Sugreeva's wife and for this heinous crime the lord of monkeys was foully done to death. But, the very same champion of justice and morality looked on with approval while Sugreeva, his protegee, took unto himself Thara, the wife of Vali, his elder brother.

Q.—It may be so. But I shall submit to your consideration the last and the most forcible instance ; and I am sure that you have but to hear it to accept it unreservedly and without demur. What say you of the world-famous Vibheeshana-saranagathi ? Rama gave shelter to the brother of the very man who had offered him the deadliest of insults. Against the advice and the importunities of his friends,

Sugreeva and his captains, he welcomed Vibheeshana, promised him refuge and protection, destroyed his enemies and gave him the empire of the Rakshasas to rule over ?

A.—I am glad you have come to the end of your list. Now, for your ideal example. Vibheeshana remained with his brother and king as long as he was basking in the smiles of Fortune. He was loaded with honors, titles, wealth, commands and every luxury his heart could desire. But, when the first breath of Adversity dimmed Ravana's reign of glory, the son of his father, the flesh of his flesh, abandoned him; nay, he went over to his deadliest enemy, placed himself at his absolute disposal, and by his cunning, by his treachery, brought about the destruction of his brother, his kith and kin and his race. His hatred did not stop at the gates of Death, but pursued Ravana beyond, into the realms of quiet and peace. He refused to perform for Dasagreeva the last offices that should raise him to the homes on high of his ancestors of happy memory. "Little do I reckon what the stupid world might say of me. They may call me cruel, heartless and ungrateful. But, he who lies before me was my deadliest enemy and the most hated. It was but the accident of birth that brought us together as the sons of the same mother. True, he deserves respect and reverence at my hands as a brother; but, I would be the greatest sinner if I should bow my head to him, knowing as I do his black heart and blacker deeds. The Path of Righteousness knows him not; he was a monster of cruelty, utterly heartless, nay, fiendish in his vengeance. Truth was a stranger to his lips; many a woman's heart has he broken; many a woman's fair name has he soiled; many a woman's life has he made an everlasting hell; the worlds stood in affright and dismay so long as he was counted among the living; and now, they breathe in peace. No, I will not defile myself by touching him." And this was the amiable



and mild Vibheeshana who sought refuge with Rama ; this was the Vibheeshana whom Rama took unto his heart. I would like to know how *he* would have acted under similar circumstances—if Lakshmana were to go over to Ravana and canvass by every means in his power the death of his brother ; if Bharatha and Sathrugna were to aid the King of Lanka with their forces and those of their allies.

Now, “ look upon this picture and upon that,—the counterfeit presentment of two brothers.” Kumbhakarna, brother unto Ravana, heard that his king had abducted Seetha from the side of Rama ; he knew it was a base and sinful deed ; he knew that it would bring upon them all sorrow, misery, disgrace and ruin ; he did not mince matters with Ravana, but spoke plainly and bluntly, even more so than Vibheeshana. But, here ends the comparison. Vibheeshana resented the obstinacy of Ravana ; his self-respect was wounded when he saw his advice not taken ; in high dudgeon he left the place with four follower to keep him company. Kumbhakarna but smiled in pity at Ravana’s pertinacity. He was too noble-minded to take notice of the insults offered to him. He would not take mortal offence because his sincere and precious advice was treated with contempt. He only said to himself, “ Poor Ravana is driving us on to certain destruction and all because he will not see that he is in the wrong. But, I know my duty better. It is right *here* by the side of my brother, my king and my bread-giver. Myself, my kith and kin, my wealth, my time, my talents, my hopes here and hereafter are valuable in my eyes only as they are useful to him and to his cause, right or wrong. It is not for a servant to look through or behind his master’s orders ; he knows but one thing—to obey.” And he went unto certain death, open-eyed and glad of heart. The Lords of Karma could not deny him the bright worlds where repose the Sons of Duty

and warriors stern, who never knew what it was to retreat. In later times, Bheeshma, Drona, Kripa, Karna, and numerous others knew full well that King Dhritharashtra and his sons acted wrongly and flouted law and justice. But, it was not for *them* to question. They did their duty in pointing out the two paths ; which advice being neglected, they did their duty to the last, and gave up their bodies and lives on the field of battle for those whose salt they had eaten. Sugreeva and Vibheeshana taking refuge with Rama were but two offenders against human law and justice seeking some one who will wink at their crimes and further their traitorous schemes ; Rama's offering them refuge and protection is but a polite name for shielding criminals and driving hard bargains with them, all along with a careful eye to his own interests. Now, your world-famous Vibheeshana-saranagathi, what is it, to put it most mildly, but a practical demonstration of the old proverb, "Scratch my back and I will scratch yours?"

"Never shall I let go the hand of him who seeks me out as a friend. He may have 'one virtue linked to a thousand crimes'; but he is all the more welcome to me and to all good men. It is quite enough if a man comes up to me and says but once 'I am yours to do with me as you will'; and right then and there do I promise him safety, and immunity ; he has nothing more to fear from any created being. This is my rule of life ; this is my motto ; this is vow I shall ever keep". Now, this I believe, is the text upon which you found your famous Doctrine of Surrender. Let us examine them somewhat.

Whenever a man is borne down to the earth by his load of misery, whenever dangers and troubles assail him from every side, he seeks out one whose eyes can see into his heart, whose heart can beat in sympathy with his grief, whose arm can stand between him and his Nemesis. And



to him he clasps hands of appeal and cries "Lord ! Misery has marked me for its own. Powerless am I to stay its cruel hand. No other protector have I but you. My only refuge is in your mercy. It behoves thee to stand between me and my torment." "Fear not," exclaims the saviour, out of the utter pity that wells up from the depths of his heart, "It shall be my care to see that sorrow and grief, danger and trouble approach you not. You have my word for it." He never seeks any return nor even dreams of it; his wealth, his kin, his friends, his followers, his fame, his life, his hopes here and hereafter are as nothing to him before his plighted word. This is *Abhaya-pradana*—offering refuge to him who seeks it.

He is most deserving of charity or assistance, from whom we have not as yet received any help or obligation, and from whom we have no reason to expect it at any time hereafter. Refuge too should be offered *only to such a one*.

When a man offends us grievously and we are about to wreak our vengeance upon him, he clasps our feet and cries to us in piteous accents, "Save me. I have sinned against you." Our nobler instincts might change our wrath into pity and we may forgive him his offence ; but, *that* is not *Abhaya-pradana*. *That* is nothing for us to be proud of ; for, it is our duty to forgive those that injure us. Now, from whose wrath do we save him ? From whom do we protect him ?

We let him exhaust every available source of refuge. Every one turns his face from the suppliant. In the extremity of despair, he comes to us ; and we exclaim out of a conceited heart, "Fear not. I shall be your saviour". But, there is no virtue in it nor glory. If, in a village, there are none others who can afford to entertain wayfarers and guests, the rich man of the place can claim no special merit if he keeps open house to the hungry and the needy ;

for, they come to him perforce, and common humanity will not allow him to shut his doors against them. But, if, when there are many in the village who can well afford to give shelter and food to the hungry, the rich man above mentioned anticipates them, *that* is something to speak of ; *that* is hospitality.

A poor soul, whom the rough gales of adversity have driven adrift, swallows his pride, self-respect and manhood, lays his head at our feet and cries, “ I am powerless to save myself. I take my refuge in you ;” and we, with a heart big with pride, extend our lofty protection unto him. Take another case. The victim of misfortune seeks us not ; his voice is not raised to us in piteous appeal ; he keeps his sorrow unto himself ; *we* seek him out ; *we* gauge his depth of suffering; and when he least expects it, we chase away his fears. Now, which is more manly, more honourable, more sympathetic, more welcome, more characteristic of a champion of the Doctrine of Surrender ? But, Rama has expressed in no uncertain terms, that he who takes refuge in him must present, as his first credentials, the outspoken confession of utter inability and weakness to save himself—“My hands are powerless to ward off the dangers that assail me. I take my refuge in you. Save me, O, Lord of Mercy!”

Further, Rama's words—“ Even if he possesses a single virtue linked to a thousand crimes ”—are an open confession of his views of the question. He admits that *there are men who offend* and who ought to be forgiven. Besides, there is no recorded instance of his forgiving fully and freely and disinterestedly any one who did *him* a serious harm.

Q.—If Rama, the Ideal King, does not illustrate in himself the Doctrine of Refuge in all its grandeur, in all its beauty and in all its perfection, then, surely we have no other being in the whole creation that can take his place ?



A.—Nay, not so. Seetha, the Mother of Mercy, stands forth for all time the best and the noblest champion of the Doctrine of Refuge.

The crow dug his brazen beak and talons into her fair and soft flesh; he offered her the deadliest insult ever known; but, she pitied his ignorance that drove him on to the crime; she stood up between him and the wrath of Rama; she begged his life from her lord and successfully.

Her jailers, the Rakshasis, cruel, heartless and terrible of visage, threatened her time and oft with mutilation, and refined torture; reviled and scoffed at her; made her the most repulsive and horrible proposals. But, never for a single moment did any shadow of resentment darken her heart, never any the least craving for vengeance, for punishment; her spirit was never wroth at their inhumanities. Later on, Thrijata described to the tormentors the dream that she saw and said, "I know, of a truth, that Rama comes here sooner than you think. Ravana and his race are to be wiped off the earth, root and branch. This Seetha, your uncomplaining victim, shall see the end of her sorrows and shall sit on the lap of her noble lord. But, then your hour of doom and torment strikes; and if you would be spared the dread vengeance of Rama, if you would not that the hounds of Seetha's righteous wrath fasten their brazen fangs deep into your vitals, clasp her feet in piteous appeal; soothe her wounded heart with soft prayer; prefer in time your petitions for pardon and mercy. Fear not that she will spurn you in scorn and anger; for, one has but to murmur 'I seek your protection' to be assured of her pity and grace. She and no other, can ward off the dread chastisement that hangs over our heads. So, let us take our refuge in her." But, they, out of natural mistrust and hardness of heart, spoke not. And, lo! Seetha took their dubious silence for glad consent and exclaimed out of a heart welling with



pity, "I will, of a surety, protect you from harm".—
V. R. V. 51.

Hanuman sought her out in the Asoka garden after the war was over and said, "Mother of Mercy! These hags, these Rakshasis, tormented you cruelly past all bearing, when you were plunged in grief; they scoffed at your love towards my Lord; they tried every means in their power to turn your heart away from Rama; they would have thrown you into the arms of Ravana; and I stood by, I saw it all—a silent and impotent spectator. But, *my* time is come; this is *my* hour of victory; this is *their* hour of doom. Their lord and master, who set them on to this task, is now a headless corpse; and they have no one to save them from my just wrath. I await but a single word of permission from you to wreak my fearful vengeance upon them." So he prayed—he who had done unto her the most valuable service; he who sought her out in her desolation, in her prison and brought her comfort, hope and joy; he who restored her to the arms of her lord and love. But, she never hesitated; she never faltered; no considerations, no benefits, no hopes, no partiality, no prejudices dimmed, even for a moment, her clear conception of duty, of mercy and of justice. "Maruthi, thou faithful friend and loyal henchman! Know you not that these are the slaves of Ravana? Their bodies, their souls, their words, their acts are at *his* command; they are but moving automata that obey *his* slightest thought; how then are *they* responsible for what they did? Have *they* any cause of anger against me? *They* had no mind to torment me. Now that their master Ravana is dead, they persecute me no more. One should be very much below humanity to be wroth with them. I but reap what I sowed in the past; and, no other can take my place. It is only the foolish beast that would bite to pieces the shaft that wounds his heart, but



looks not beyond it to him who sent it. So, these have done me no harm and *I* have nothing to complain of at their hands. Then, why should *you* desire to torment them?

Once upon a time, a hunter was chased by a tiger very closely and saved himself by running up a lofty tree that stood welcomingly near. But lo! there was a huge grizzly bear sitting on its branches; the man, in utter despair, threw himself on the mercy of the hairy monster and cried "I place my life in your hands. Do with me as you will." "Fear not" replied the bear "The tiger shall not come at you." Later on, the hunter was overcome with sleep and the bear allowed him to rest his head on its lap. Then, the tiger called out to the bear above and said "Friend, we are of the same kind; we live in the same forest; we have our joys and sorrows in common. But, this is a man, a hunter by profession and our sworn enemy; he makes his living by killing us; he is not of our kith nor kin; we have nothing in common with him. The moment he is safe from my clutches, he will forget everything that he owes you and will return your kindness by seeking to kill you. Throw him down to me. We will go shares upon him."

Then, the bear, out of the generosity of his nature, sternly replied, "Enough of this. What treachery and baseness! He who seeks me out and craves my protection is my honored guest. If I should place myself on a level with you and traitorously hand him over to your tender mercies, the finger of Scorn would be ever pointed at me as a monster of wickedness, as a wretch that betrayed him that sought shelter with me. Nay, the Holy Books say that an eternity of nameless woe in the deepest and the darkest hells is the portion of such ingrates. Soil my ears no more with such foulness."



Soon after, the hunter awoke, and the bear, feeling tired and sleepy, laid his head on his lap and fell into profound slumber. Then, the tiger called out to him and said "Fool ! You sought to escape me, is it ? A nice person have you pitched upon to protect you. May be you belong to the same species ; may be you live together ; may be he is your dear friend. Idiot that you are ! Know you not that he is a deadlier enemy to you than myself. You have played into his hands nicely and placed your head between his jaws. He but waits for me to leave this place to crush your poor bones to powder. Now, be wise and take heed in time. Throw him down to me while he is heavy with sleep. It matters very little to me whether you or he goes to relieve my pangs of hunger. Look sharp and neither of us will be the worse for it."

Alas ! Man, frail man, listened to the words of the tempter and fell. Distrust of the noble bear grew upon him apace and without a pang of regret he threw him down to the tiger. But, beneficent Providence slept not ; the bear awoke as it fell and by an instinctive movement, caught at a branch and swung himself up to his seat. Then horrible fear came over the traitor and he gave himself up for lost. But, the noble beast read his heart like an open book and said to him with a smile, "Good man ! Fear not. Far be it from me to ever seek to remember what you might have been tempted to do ; and far be it from me to seek to go back upon my plighted word."

At once, the wily tiger turned the situation to his advantage and cried out, "Friend Bruin ! See you not that I was a true prophet ? Now, it needs no ghost to tell you that your protege is a demon of ingratitude. If you have not taken leave of your senses, you will at once throw him down to me."



And to him spake back the bear, "It is in the nature of things for fire to scorch, for water to drown, for scorpions to sting, for cobras to kill. A wicked heart ever asserts itself; but, no one who walks the Path of Righteousness ever dreams of taking offence at it. He would not place himself on the same level by seeking to pay back ingratitude with injury. To me my life is as naught, when placed against my plighted word. Truth is the brightest jewel that ever shines on the head of the righteous." He closed his ears to every argument that the tiger used to draw him away from his purpose and watched over the safety of the hunter that live-long night until the tiger slunk away from the spot in sheer despair.

Now, Anjaneya! you would be the last to advise me to behave less nobly than the beast. He who does us good is entitled to our love, to our gratitude, even to the fullest, is it not? But, equally so, if not more, is he who seeks to harm us. It is no great boast that we return good for good; but, to return good for evil is something worth remembering.

Now, take this view of the case. If every being in the universe were to sin and go against the Good Law, then, sin is no name for it. Now, can you point out to me any one who has not sinned? If so, he is welcome to judge the others and punish them. Let him that is pure, let him that is perfect, sit in judgment over the guilty. It is my honest conviction that the wide world holds none such. All have broken the sweet harmony of nature or will; all deserve to be judged and punished; and then, it is no crime and it is no punishment. Hence, I say unto you "THERE IS NO EVIL IN THE WORLD; THERE IS NO EVIL-DOER, NAY, NOT ONE."

My lord and master, whom all hold as the Ideal Man, the Soul of Perfection, is the first offender and the worst—even he to whose service you have dedicated yourself. The



meanest and the most insignificant creature on earth seeks to protect with his life, if necessary, its mate, who looks up to it for help, for guidance and for safety. It defends her life, her honor and her happiness with its last breath. Behold ! Sree Rama is a man, the crown of creation ; nay, more, he is a warrior brave, and the descendant of a long line of heroes ; the blood of the Ikshwakus runs in his veins. And here, he has chosen to swallow an insult, even the deadliest, put up on him by a Rakshasa. He calls me his wife ; he took my hand into his before the bright God of Fire, swore for all time to love, to cherish and to protect me ; I am, as he says, dearer to him than life ; I put my trust in his manhood, in his might, in his nobility and followed him to the trackless wilds ; and there came a vile Rakshasa, a monster of iniquity, laid violent hands upon me, and bore me away to his island-lair. Hours, days, weeks, months have gone by ; and still my lord comes not ; his patience or cowardice is something unspeakable. Is it human ? Is it manly ? Is it warrior-like ? is it kingly ? Was I wrong in saying that he is the first and the worst of offenders ? Go, mete out just punishment to *him* first and foremost.

You come next. Sugreeva's servant you are and messenger ; his word is or should be a law unto you ; it is not for you to transgress it nor to exceed it. He who does not what his master bids him is as much guilty as he who does what his master bids him not. Now, honestly speaking, were your master's commands to seek me out and take back the news to him ? Or, had you orders to go further, to destroy this Asoka grove, to slay the warriors Ravana, and set fire to his capital ? You are a traitor unto your master. You are a criminal of no mean order. Go, mete out justice and punishment to *yourself* before you speak of others.

Last, but not the least, I who discourse so wisely to you, am a great offender. The daughter of a race of warriors, spouse to the greatest hero of all time, I live in the breath of my fair name and chastity ; I should know no other god but my husband ; and never, even in my wildest dreams, should the shadow of another man darken my heart. I should have put away this frail body the moment that the impious hands of the Rakshasa polluted it with their touch. That is or should have been my Dharma. But I turned my face away from it ; twice five months have gone by ; and yet you see me clinging to this hated life like the most abandoned woman. Go, mete out justice due and punishment stern to *me*, ere you proceed further.

Now, sit in honest judgment over Sree Rama, yourself and me. Time enough to think of how you should deal with the poor Rakshasis." (V. R. VI. 115).

Who is the champion and the living exponent of the Doctrine of Refuge ? Rama or Seetha ? These and many other considerations go to prove that Valmeeki was perfectly right in designating his noble epic as *Seetha-Charithra* of mighty renown.—Go,

27. 26 Sang :—*Vide* V. R. VII. 71, 93, 94, 98, 99.

26, 6. *The science and art of song* :—Musical instruments among the Hindus are classified into Thatha (stringed), Sushira (having holes), Avanaddha (covered with leather) and Ghana (solid). The Veena, the Sitar, the Fiddle, the Violin, the Harp and other stringed instruments come under Thatha. Veenas are either Sruthi-veena, adapted to the 22 sruthis or the Swara-veena, adapted to the seven swaras. The Ekathanthri or Brahma-veena (one-stringed), the Nakula (two-stringed), the Thrithantrika or Janthra (three-stringed), the Chithra (seven-stringed), the Vipanchika (nine-stringed), the Maththakokila, or Swaramandala (twenty-one

stringed), the Alapini, the Kinnari, the Pinaki, the Parivadini and the Nissanka are the chief varieties. Kachchapee, Mahathee, Kalavathee and Puruhoothee are the names of the Veenas used by Sarasvathi, the Goddess of Speech, Narada, Thumburu and Visvavasru, the Gandharvas, respectively.

The *Raga vibodha* describes the construction of the Veena thus :—The frame should be 46 Indian inches in length. Five inches from the end there should be a hole open on both sides of the Veena to fix the movable pegs. An inch within this hole should be made another smaller one, with a firmly fixed peg to hold fast the moveable peg. One inch beyond this a little piece of wood about 2 inches high and 4 inches wide should be placed for the strings to run over."

An ideal player upon the Veena should be a proficient in the technicalities of Nada, Sruthi, Swara, Grama and Raga ; of handsome mien and faultless features, he should not move to and fro from his seat ; his arms and fingers should not tire and show signs of exhaustion during the performance. Calmness, self-control, keenness of perception, concentration of mind, a melodious voice and proficiency in vocal and instrumental music should form his prominent characteristics.

The Sushira includes Vamsa, Pava, Pavika, Muralee, Madhukaree, Kahala, Tundukinee, Chukka (all varieties of the flute), Sringa (the horn), Sankha (the conch) etc.

The perfect player on the above should not move from his seat when playing ; his fingers should pass with marvellous rapidity over the sound-holes ; he should bring out the nature and soul of the Ragas and the Raginis ; he should be a skilled vocalist ; by suitable preludes he should guide those who sing to his accompaniment ; and he should deftly cover up their defects. There should be a leader and four others to follow him.



The *Avanaddha* includes the *Pataha*, *Mardala*, *Hudukka*, *Karata*, *Ghata*, *Ghatasa*, *Davasa*, *Dakka*, *Damaruka*, *Dhakkalee*, *Runja*, *Thrivalie*, *Dundubhee*, *Bheri*, *Nissana*, *Thumbakee*, *Mandidakka*, *Jhallari*, *Selluka*, *Dukkuli* and other varieties, of which the drum and the kettle-drum are the types.

The *Ghana* comprises the *Thala*, *Kamsya-thala*, *Ghanta*, *Kshudra-ghantika*, *Jayaghanta*, *Kasra*, *Sukthi*, *Patta* and other varieties, of which the cymbals, the bells, great and small, the gong, and the triangle, are the most widely known.

The above are generally played upon during the coronations of kings, marches, festivals, marriages and other festive occasions, earth-quakes and other portents, battles, and the intervals between scenes and acts in plays depicting the Heroic and the Terrible. They ward off evil, put life and energy into the hearts of warriors and lead them on to deeds of fame and valour.

The *Vamsa* (flute) is generally made of bamboo, mahogany, ivory, sandal-wood, iron, bronze, silver or gold. Its varieties are named *Unapathi*, *Thripurusha*, *Chathurmukha*, *Panchavakthra*, *Shanmukha*, *Muni*, *Vasu*, *Nadendra*, *Mahananda*, *Rudra*, *Adithya*, *Manu*, *Kala-nithi*, *Ashthadasangula*, *Murali* and *Sruthi-nithi*, according as the distance from the sounding hole and the last one is 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 16, 18, 20 and 22 inches respectively. Those with less than 5 inches interval are pitched too high; the *Murali* and the *Sruthi-nithi* are pitched too low; those with intervals of 13, 15 and 17 inches do not clearly mark out the notes; hence the above varieties are not generally favoured.

The *Pava* is made of bamboo; it is 9 inches long and bound with tin bands.

The *Pavika* too is made of bamboo; it is 12



inches long and has a sounding hole and 5 others to play on. The Yakshas and the Nagas are charmed by it.

The *Muralee* is over two spans in length and has four holes to play upon.

The *Madhukaree* is 28 inches long and made of horn or wood. Four inches from the sounding hole, there are seven others to play upon. Between the two there is another on the other side, in which a small copper tube is inserted to make the sound sweeter. It is alternately closed and opened with the left thumb when playing.

The *Kahala* is three spans in length and made of copper, silver or gold. Its mouth is formed like the Dhatura flower in bloom. It produces *Ha*, *Hoo* and similar sounds and is generally played when announcing the deeds and glories and titles of warriors and heroes. The *Thundukini* and the *Chukka* are other varieties of it, two and four spans in length respectively.

The *Sringa* (the horn) is shaped like the face of an elephant and is made of ox-horn. It is smooth and shapely; a piece of the bull's horn, 8 inches long and like the Dhatura flower in shape, is to be attached to the bottom. It is generally used by shepherds.

The *Conch* should be flawless, deep in the middle and not exceeding 11 inches in length. It tapers gradually from the sounding hole, which should be $\frac{1}{2}$ an inch in diameter.

The *Pataha* is two-fold, corresponding to the Margi and the Desi styles of music.

The *Ghata* is like a pot in appearance, hard, smooth and made of well-baked clay. Small of mouth and large of body, it is sometimes covered with a piece of leather over the former. It is placed on the lap and played upon with both hands.

The *Dundubhi* (war-drum) gives out a loud and sonorous sound even like the roaring of dark clouds during

the rains. It is played upon in the houses of gods, or after victories, or on auspicious occasions.

The *Ghana* variety include all musical instruments made of bronze well-purified, The *Ghanta* (bell) is generally rung during divine worship.

VOCAL MUSIC.

Sadasiva, Parvathi, Brahma, Bharatha, Kasyapa, Mathanga, Yashtika, Durga, Sakthi, Bharadwaja, Gauthama, Vasishtha, Chyavana, Bhringi, Yagnavalkya, Brihaspathi, Sukra, Ganesa, Subrahmanya, Vayu, Kambala, Aswathara, Narada, Thumburu, Anjaneya, Ravana, Nandi, Visvavasu, Rambha, Haha, Hoo-hoo, Usha, Adishesha, Sarngadeva, Somanatha, Sardoola, Kohala, Visakhila, Danthila, Arjuna, Mathriguptha, Swathi, Guha, Bindu-raj, Kshethra-raj, Rahala, Rudrasena, Bhoja, Paramapthi, Somasa, Lollata, Nobhata, Sankuka, Bhatta, Abhinavaguptha, Keerthidhara and many others are regarded as very high authorities on the science and art of music.

The western world can have no better idea of Hindu music as a science and an art than that conveyed in the following extracts from the writings of my esteemed friend Mr. P. Thirumalayya Naidu of Madras, whose profound study of the theory and the practice of music in the East and in the West entitles him, more than any other, to speak with authority on the subject.

HINDU MUSIC.

“The unqualified testimony of oriental scholars has long marked India as the cradle of arts, sciences and literature, at a time when other nations scarcely emerged from the rudest state of barbarism. The early speculations of the Hindus overran every department of scientific truth and of philosophical research. The character of their religious institutions necessitated an early enquiry into the intricacies



of various sciences whose knowledge was indispensable to them. Their proficiency in the most abstruse mathematics and astronomy, and their ever-marked readiness to unriddle the complex subtleties of metaphysics have always excited universal admiration. As "the country which affords us the most ancient memorials of a perfect language, of an advanced civilization, of a philosophy where all directions of human thought find their expression, of a poetry immensely rich in every style," it was no less remarkable for "a musical art corresponding with the lively sensibility of the people". At a time when other nations were perhaps revelling in the scanty pleasure afforded by combinations of a few musical sounds, the Hindu sages already knew the origin of sound and were acquainted with the relationship of musical sounds in all their details. The sacrificial rites enjoined by their religion were always accompanied by chants of Vedic hymns. These which were sung perhaps at the early dawn of civilization, have come down to us with unsullied purity and transcendental beauty, and are held in a venerable appreciation which lapse of time could not alter. They are considered by some European scholars as the pastoral song of a nation of shepherds. They must indeed be extraordinary shepherds, who, at such an early stage of the world, had such a wonderful perception of sound as to enable them to arrive at its thorough analysis. They must have been extraordinary men who invented stringed instruments and knew the use of frets, at a time of world's civilization when other countries scarcely emerged from the stage of percussive instruments, which is said to be the earliest in the history of music.

The hymns of the Rig and Sama Vedas are the earliest examples of words set to music. The authoress of "The music of the waters" says : "In the Rig-Veda or the sacred



hymns of the Brahmins, several hymns are addressed to waters (ap), some to the nadi (the rivers), and some to Maruts (the storms); so, the connexion between Indian Music and the world of waters is one of great antiquity and classical association. In Mr. D. Whitney's article on the Veda, he gives, amongst other portions of the work, a few of the hymns to the great rivers; one account of the propitiation of the two branches of the Indus—the modern Beas and Sutlej—by songs and praises from the Saint Viswamitra, the chief priest of Bharatas". The Vedic musical chants, a work of 4000 years ago, have the same thrilling charm and enduring interest to the modern Hindu, as it was to his simple ancestors, who, struck with the resplendent beauty of the rising sun, burst forth into praises of the sun as the "eye of the universe." Some suppose that the first development of our music dates from the composition of the Sama Veda which, it appears, recognises but five notes, *dha, ni, sa, ri, ga*—*ma* and *pa* being supposed to be later additions. Others suppose that "music must have been cultivated in very early ages by the Hindus, as the abridged names of the seven notes, viz. *sa, ri, ga, ma, pa, dha* and *ni*, are said to occur in the Sama Veda and in their perfect order." Numerous allusions to music and musical instruments occur in the Vedic literature. Later on, the names of the seven notes of the musical scale occur in the Vedangas, Chandas, and Sikshas.

In the Upanishads, which, Prof. Max Muller thinks, "must be older than 600 B. C. i. e., anterior to the rise of Buddhism", several references are found to musical instruments which were then in common use. In the Chandogya Upanishad, we find, "Therefore Vaka Dalbhya knew it. He was the Udgathri (singer) of the Naimishiya sacrificers and by singing he obtained for them their wishes". "The Udgeetha, of which a poet said, I chose the



deep sounding note of the Saman as good for cattle, belongs to Agni ; the indefinite note belongs to Prajapathi ; the definite note to Soma, the soft and smooth note to Vayu, the smooth and strong note to Indra, the heron-like note to Brihaspathi the dull note to Varuna". Rules were at an early period laid down as to the qualifications necessary for a singer at a sacrifice. We find in the Brihadaranyaka Upanishad, " He who knows what is the property of this Saman obtains property. Now verily its property is tone only. Therefore let a priest, who is going to perform the sacrificial work of a Sama-singer, desire that his voice may have a good tone, and let him perform the sacrifice with a voice that is in good tone. Therefore people (who want a priest) for a sacrifice, look out for one who possesses a good voice, as for one who possesses property". Mention is also made in the same Upanishad, of the drum, the conch-shell and the lute. It will be seen from the following quotation from the Aithareya Aranyaka that the lute of the modern day differs but slightly from a description of the one given therein. " Next comes this divine lute (the human body made by the gods). The lute made by man is an imitation of it. As there is a head of this, so there is a head of that (lute made by man). As there is a stomach of this, so there is a cavity (*i. e.*, the board) of that. As there is a tongue of this, so there is a tongue in that. As there are fingers of this, so there are strings of that. As there are vowels of this, so there are tones of that. As there are consonants of this, so there are touches of that. As this is endowed with sound and firmly strung, so that is endowed with sound and firmly strung. As this is covered with a hairy skin, so that is covered with a hairy skin. Verily in former times they covered a lute with a hairy skin". It is quite clear from the above, that lutes were in existence covered with hairy skin at a time even prior



to that of this Upanishad. In the Hamsopanishad, ten kinds of Nadas are mentioned. The names of the seven swaras occur in the Jabalopanishad, which also makes mention of the three-fold classification of music into Nriththa, Geetha and Vadya, which is also the modern division of the subject. The whole science of Hindu Music is said to be embodied in the Gandharva Veda which treats of "the origin of sound, of various modulations of voice, of the formation of the several scales, of the theory of intervals of time and of its variations in subordination to the prescribed measure". The Ramayana mentions that Valmeeki taught the sons of Rama the science of vocal and instrumental music and that they sang the praises of their illustrious father. The Mahabharatha teems with many instances of music and musicians in the service of the Pandavas. Although the seven notes of the scale were introduced by the ancient Hindu sages very early, the leading note (*ni*) seems to have been one of the later introductions into the modern European music. It is said, "In many scales, both of civilized and barbarous people, it has found no place." The use of the leading note became common only during the middle ages.

Captain Day says, "From what we know of the science, it appears to have attained a theoretical precision yet unknown to Europe, at a period when even Greeks were little removed from barbarism. The inspirations of the bards of the first ages were all set to music and the children of the most powerful potentates sang the episodes of the great epics of Valmeeki and Vyasa. The Geetha Govinda, the Indian Song of songs, is music itself from beginning to end. It is difficult to imagine imagery more vivid, to picture scenes more charming, than those in which Krishna, with his fair Gopi companions, on the banks

of the Yamuna, played and sang those witching strains that, like those of Orpheus, held all creation spell-bound." There is sufficient evidence to believe that at an early date foreign nations were attracted by the splendid achievement of the Hindus in the musical art. Such was their intellectual fame that, according to Apuleius, Pythagoras visited the Chaldeans and then "the Brahmanes of India." Plato was prevented by wars in Asia from visiting the Magi and the Indians. Weber says, "From the high planes of Asia, where many ancient historical traces of it are found, it followed man in his wanderings through China, India and Egypt. Like the light of the day round the globe, musical enlightenment moved from East to West, from the ancient Chinese, Hindus, Assyrians, and Babylonians to the Egyptians, the Hebrews, Greeks and Romans". "Whether the ancient Greeks made any employment of Raga is not known, but it seems extremely probable, since they attributed the greater part of their science of music to India, that most Eastern nations still employ either Raga or its equivalent." Says another writer, "Again, the European theory of music had not made any essential advance in the 14th and 15th centuries, if we except the study of harmony, which never found favour with the Orientals. Hence the Europeans of those days could teach the Orientals nothing that they did not already know better than themselves, except some imperfect rudiments of harmony which they did not want. There is much more reason, I think, for asking whether the imperfect fragments of the natural system which we find among the Alexandrine Greeks, do not depend on Persian traditions, and also, whether the Europeans in the time of the Crusades did not learn much music from the Orientals. It is very probable that they brought the lute-shaped instruments with finger-boards and the bowed-instruments from the East. In the construction of tonal modes we might



especially instance the use of the leading-note, which we have here found existing in the East and which at that time also began to figure in the Western Music." Sir William Hunter says, "A regular system of notation had been worked out long before the age of Panini (350 B. C.) and the seven notes were designated by their initial letters. This notation passed from the Brahmins through the Persians to Arabia and was thence introduced into European music by Guido d'Arezzo at the beginning of the 11th century. Some indeed suppose that our modern word Gamut comes not from the letter Gamma, but from the Indian word *Gama* in Prakrit, in Sanskrit, *Grāma*, literally a musical scale." The antiquity of Hindu music is further established by the fact that Hindus were very early acquainted with the use of stringed instruments. It is said that "the contrivance of giving to stringed instruments a neck or finger-board by which one string can be made to produce a series of notes by the pressure of the different fingers, was totally unknown to the Greeks. This method of increasing the powers of stringed instruments was one of the circumstances which contributed most essentially to the advancement of modern music." If this is so, the Hindus had already known this contrivance thousands of years ago. Seeing that the different modes employed by the Greeks resemble the Moorchanas of the Hindu music, and that also some of their modern airs are in the scale of the Hindu Maya-malava-goula, it is not unlikely that the Greeks had early borrowed them from the Hindus.

Let us next examine the assertion of Mr. Herbert Spencer that "the Hindus seem never to have advanced beyond recitation". With all due deference to his deep erudition, one cannot help surmising that it was his want of acquaintance with Hindu music, ancient or modern, that has led the acute philosopher to hazard a guess of this sort. Probably, he was misled by accounts



of the Hindus given by casual observers who had little or no opportunity to hear the classical music of India, except "modern ditties sung by ill-instructed, screaming dancing-women." The testimony of several of the Oriental scholars who made a life-long study of the literature of the Hindus tends to show that their advancement in the direction of music was an achieved fact long before any of the sister nations attained anything like civilization. We are prepared to grant that the Vedic chants are forms of recitation. But, to say that Hindu music has not progressed beyond this stage betrays a profound ignorance of their science. Music was to Hindus not only an art but a science. Captain Day observes, "Music has there (in India) been developed to a degree far greater than has been generally recognised in Europe. It is there felt to be a means of passionate expression, such as is apparently unknown, amongst nations further East. And indeed, the very soul of all Indian music may be said to be Raga which, in its literal sense, means *that which creates passion*." Another writer observes, "The Hindu chromatic scale, from which the numerous modes and melody-types are selected, does not appear to differ from our own. As there is no harmony, slight differences may pass without notice. Very much of Hindu music impresses the European as being in the minor scale; but deflections in the stringed instruments, and possible accommodations in the wind, introduce an enharmonic elaboration that defies notation." If such music is not considered as having advanced beyond the stage of recitation, why then, the whole of European music has not advanced any further! If true music tends to soften and purify the mind, the capability of Hindu music in this direction is unquestioned. If music is "the art which we most enjoy when gathered together socially and which is comprehended by a thousand at once", the Hindu



system can most justifiably claim equality with any other system ancient or modern. If the test of music is to afford "the greatest happiness to the greatest number", we have the testimony of an Englishman qualified to speak authoritatively on the subject, who says "For, this music, let us remember, daily gives pleasure to as many thousands as its more cultivated Eurpoean sister gives to hundreds".

Mr. Spencer himself admits that not only men of different races but also different men of the same race and even the same men at different periods of life have different standards of taste. Illustrations of the relativity of tastes as furnished by the sentient world are innumerable. "Here human flesh is abhorred and there regarded as the greatest delicacy; the whale's blubber which one race devours with avidity, will in another by its very odour produce nausea. Asafoetida, which by us is singled out as typical of the disgusting in odour, ranked among the Esthonians as a favourite perfume." Every one has heard of the common saying that one man's meat is another man's poison. As with individuals, so is it the case with the æsthetic habits of nations. It is said that, "Sounds sweet in themselves and sweet in their combinations, which yield to unfatigued ears intense pleasure, become, at the end of a long concert not only wearisome but, if there is no escape from them, causes of irritation." While such is the case with one and the same individual, how much more varied should be the tastes of nations who are born and bred in entirely different climes and under entirely different influences? To judge of one nation by the standard of another is the act of an unfair and unreasonable partisan, whose field of vision is confined to very narrow limits. In all these circumstances, allowance must be made for the conditions of acquirement. Prof. Max Muller observes, "We must



not neglect to make full allowance for that very important intellectual parallax which renders it most difficult for a western observer to see things and thoughts under exactly the same angle and in the same light as they would appear to an eastern eye. A symphony of Beethoven would be mere noise to an Indian ear, and Indian Sangita seems to us without melody, harmony or rhythm." An Indian air may be devoid of harmony to the cultivated European ear. But he should also consider in what estimation his own music is held by the Hindus. In this case both may be right and both may be wrong, right in appreciating one's own music to the detriment of the other and wrong in not taking into account the relative appreciation of tastes. Sir William Hunter says, "The contempt with which Europeans in India regard it (Hindu Music) merely proves their ignorance of the system on which the Hindu Music is built up." Captain Day thinks, "But, it is hardly fair that an art so little really understood, even among the natives of India themselves, should be judged by such a criterion and then put aside as worthless, because solitary individuals have been deceived by parties of outcast charlatans whose object is mere gain. For, that Indian Music is an art and a very intricate and difficult one too, can hardly be denied. But, to appreciate it one must first put away all thought of European Music, and then judge of it by an Indian standard, and impartially upon its own merits—of the ingenuity of the performer—the peculiar rhythm of the music—the extraordinary scales used—the recitatives—the amount of imitation—the wonderful execution and memory of the performer and his skill in employing small interval as grace."

Different systems seem to have been in vogue in the early days such as the Archika, Gathika, Samika and Swarantara &c. Narada, one of the earliest authorities on



Hindu music thus defines these systems in the Siksha which bears his name. He says that the Archika recognises the employment of one swara ; the Gathika, two ; the Samika, three ; the Swarantara, 4 ; Oudava, 5 ; Shadava, 6 ; and Sampurna, 7. In modern music, any scale recognizing less than four swaras, is inadmissible, except those in which there is an occasional employment of four swaras either in ascending or in descending. The Vedic writers recognised but three swaras, Udattha, Anudattha and Swaritha. Interpreted in the modern phraseology, in Udattha are to be found Nishada and Gandhara ; Rishabha and Dhiavatha in Anudattha ; and Shadja, Madhyama and Panchama, in Swaritha. The chief of the modern systems are those that were propounded by Elswara, Bharatha, Kallinatha, Hanuman and Narada. Of these, Hanuman's and Narada's are the only two which are now followed, the former in the Northern India and the latter in the South.

The scope of the Hindu music is extensive and sufficiently comprehensive. Some of the subjects treated of may seem to a foreigner entirely out of place in treatises on music. To the ancient Hindus, the science of music did not convey the simple idea of vocal and instrumental music, but them the conception of the treatment of all the subjects that were directly, or indirectly concerned with musical sound. Hence it is that, under the comprehensive term Sangita, vocal and instrumental, music and dancing and gesture were included. Some prefer to restrict the use of the word to vocal and instrumental music only. According to the more ancient usage of the term, the Hindu music comprehends the seven musical tones, with their subdivisions, melody, measures, with the manner of beating time, dancing, rules of musical composition, expression and gesture, and the method of playing on the different instruments. The modern method, however,

is so entirely different from the ancient one that it has estranged dancing and gesture as being alien to it. Modern music has very widely diverged from ancient music. Even in the Sangita Ratnakara, two systems had been recognised, one of which was even then becoming obsolete. These were the Margi and the Desi systems. The Margi was the older of the two. In this system a strict adherence to rules was insisted upon, irrespective of the consequences of affecting the ear pleasantly or otherwise. This system was supposed to have been primarily taught by Brahma to Bharatha. With regard to this system, no traces exist excepting the mention of it as having been prevalent in a remote period. This may have been one of those obsolete systems which died a natural death on account of its rigid conformity to rules and its consequent want of sympathy with the latitudinarian habits of the masses, whose primary test of music is to be affected pleasantly. The Desi system, on the other hand, was more in touch with the people. It was greatly patronised on account of the facilities afforded by it. According to the definition given of it, it appears that it was not one recognised system; but the different modes of singing popular in different countries, constituted the Desi.

To the ancient Hindu musicians, a knowledge of the physiology of the human body was essential for the true understanding of music. Accordingly, we find long dissertations on human physiology in works on music. In long digressions, they give elaborate descriptions of the several parts of the human body and the functions performed by them. They trace the development of the foetus from the first month of its conception and carefully describe the several changes undergone by it during its pre-natal stage. The formation and the development of the vocal chords are next treated of in minute details. The ori-



gī and production of sound in the human body is thus described. The soul, desirous of speaking out its intention, excites the mind, and the mind operates upon the vital heat of the body. This vital heat sets the airs in the body in motion and the airs remaining in the lungs rise up and produce sound through the navel, the heart, the neck, the head and the throat. Vital air (*i.e.*,) the air in the lungs, grows hot by compression and receiving an expansive motion forces its way through the larynx above the wind-pipe and by the tension of the vocal chords thus occasioned are produced rapid vibrations of the chords, giving rise to the various tones of the voice. Five different *nadas* (sounds) are also recognised as being produced in the navel, the heart, the throat, and the face. But, for the scientific purpose of music, only three kinds are admitted. They are the *mandra*, *madhya* and *tara*, according to the organs from which they proceed. The first is the chest voice ; second, the throat ; and the third, the high or the head voice. These are the ground-work of music. Mention is also made of certain *nadas* which are however summarily dispensed with, as being peculiarly indulged in by Yoga-philosophers and as being repulsive to the ordinary human ear.

The Hindu musicians divided the octave into twenty-two intervals, called *Srutis*. *Sruti* is the smallest interval of musical sound audible by the ear. "They are the essential elements in the formation of the tones of which *Saptaka* or the octave is composed. They vary in quality or intensity according to the places of their origin ; *viz.*, the chest, the throat and the head ; those of the throat vibrating twice as rapidly and being consequently twice as intense as these similar ones of the chest ; and what holds true of this, holds also true of the rest." Different writers on music have divided the octave differently. *Viswavasū*, an early writer, recognised but two *srutis* ; some, three, these identifying

sruti with pitch. Others recognised sixty. A few suppose that srutis are of an infinite number. But the usually recognised are the twenty srutis. These are supposed to be generated by the contact of external air with twenty-two Nadis or nerves which are supposed to be connected with the Sushumna. These srutis form the groundwork on which Hindu music is built. Swaras take their origin from srutis. To each swara is allotted a number of srutis. A major tone has four ; a minor, three ; and a semitone, two. Among the saptaka or group of seven notes, Shadja, Madhyama and Panchama (or the tonic, the fourth and the fifth) have each four srutis ; Rishabha and Dhaivata (*i.e.*, the second and the sixth) have each three ; and Gandhara and Nishadha (the third and the seventh) have each two.

From these srutis, three scales are formed, Shadja, Madhyama, and Gandhara. These are called Gramas, the word which has given birth to the word Gamut. The Shadja and the Madhyama gramas differ but slightly in the number of srutis allotted to *pa* (the fifth), four being allotted to it in the former scale and three in the latter scale. In the modern phraseology, "The Shadja Grama consists of two tetrachords similar to each other and separated by a major tone, nearly our diatonic scale. The Madhyama Grama is formed from the preceding by a transposition of the major tone between *pa* and *dha*, and of a minor tone between *dha* and *ni*, precisely our diatonic major scale." The Gandhara Grama is supposed to be peculiar to the celestials. Some authors have studiously omitted any explanation of the above for the foregoing reason. It has however given a world of troubles to earnest students of music. Its description as given in various books is different. The Sangita Parijata says that in this Grama, Nishada has four Srutis and Shadja, three. Sangita Ratnakara says



that Shadja has three srutis; Rishabha, three srutis; Gandhara, four srutis; Panchama, three srutis; Dhaivata, three srutis and Nishada, four srutis. According to Mr. Paterson, quoted by Day, there are four srutis to *sa*; two to *ri*; three to *ga*; four to *ma*; two to *pa*; four to *dha*; and three to *ni*. It appears that this is the explanation given in the Sangeeta Darpana. As the scale has long been obsolete for want of melody and musical persuasiveness, a consideration of it in its details seems unnecessary. These three Gramas are also understood in a different light. These are supposed to be the different ways of taking the tonic as the basis of singing. Accordingly Shadja Grama is the one wherein *sa* is the tonic or key-note; the Madhyama is the one wherein the fourth of the last scale is taken as the tonic; the Gandhara is the one wherein the third note of the second octave is taken as the tonic. From this it will be observed that the third Grama having the tonic in such a high pitch to begin with, is impossible of good execution. Hence it is supposed to be best suited to the Gandharvas, a class of celestials in the Hindu Mythology. For this reason, this scale is otherwise known as Gandharva Grama. As regards this system of srutis, it is remarked by an able writer that "this system of twenty-two possesses these remarkable properties; it has both fifths and thirds considerably better than any other cyclical system having so low a number of notes. For the purposes of the Hindus, where no stress is laid on the harmony, the system is already so perfect that improvement could hardly be expected." Mr. Bosanquet observes, "That the fifths and thirds produced by dividing the octave into twenty-two intervals do not deviate very widely from the exact intervals which are the foundation of the diatonic scale." It should be observed here that Hindu Music does not suppose the equality of the srutis.



From the srutis, Suddha and Vikrithi notes are formed. Suddha notes are those which have the full complement of srutis. "The native musicians ;" says an English musician, "have not only the chromatic but even the second enharmonic genus; for they unanimously reckon twenty-two srutis or quarters and thirds of a tone in their octave." This enharmonic or chromatic scale results from the division of the octave into Suddha and Vikrithi swaras. Sarngadeva, the author of the Sangita Ratnakara makes mention of twelve Vikrithi notes. Most of the Hindu musicians are agreed in adopting this division, except Somanatha, the author of Raga-vibodha, who speaks of only seven Vikrithis. It may be pointed out, however, that he bases his objection on the identical nature of some of the Vikrithis as given by the more ancient schools of musicians. The one division which is now in common use is that of Hanuman, who is reputed to be one of the greatest authorities on Hindu music. In this system, *sa* and *pa* do not undergo any changes ; *ri* is of three kinds, Suddha, Chatu-sruti, and Shat-sruti ; *ga* is also of three kinds, Suddha, Sadharana and Antara ; *ma*, of two kinds, Suddha, and Prati ; *dha*, of three kinds, Suddha, Chatu-sruti and Shatsruti ; and *ni*, of three kinds, Suddha, Kaisiki and Kakali. In this classification, Chatusruti and Shatsruti Rishabas are identical with Suddha and Sadharana Gandharas ; and Chatusruti and Shatsruti Dhaivathas, with Suddha and Kaisiki Nishadas. This scale does not differ materially from the European scale. On this Sir William Jones observes, "I tried in vain to discover in practice any difference between the Indian scale and that of our own ; but knowing my ear to be very insufficiently exercised, I requested a German professor of music to accompany on his violin a Hindu lutenist, who sang by note some popular airs on the loves of Krishna and Radha, and he assured me that the scales were the same ; and Mr. Shore afterwards informed

me that when the voice of a native singer was in tune with his harpsichord, he found the Hindu series of seven notes to ascend like ours—by a sharp third."

We have now come to the most important portion of Hindu music, namely the consideration of Ragas or melody-types. Here the ancient system differs from the modern one to a considerable extent. Before going into this subject, we shall give some account of the notes or swaras which are indispensable in the composition of Ragas. These swaras are divided into four kinds, *viz.*, Vadi, Samvadi, Anuvadi and Vivadi. Of these the first is the most important in a Raga. It is also called Amsa Swara. As the note best calculated to bring out the characteristics of a Raga, it must be frequently repeated and emphasized. The Samvadi is the note which accompanies the Vadi without marring its effect. The Vivadi note, on the other hand, is that which, by its position in relation to the Vadi, diminishes the effect of the Raga in which it is employed. The rest are called Anuvadi. These four kinds of notes are compared to a king, minister, enemy and servant, according to the part each plays towards the others. The last three seem to correspond to Homophonia, Paraphonia and Antiphonia of the Greeks. A determination of "the succession and state of the notes composing a Raga" is called the Moorchana. It is defined as the ascending and descending of notes in order. These are classified according to the Gramas to which they belong. Sir William Jones says, "That the twenty-one Moorehanas belonging to the three Gramas are no more than seven pieces of diapason multiplied by three, according to the difference of pitch in the compass of the three octaves." The early Greeks seem to have had scales similar to these Moorchanas. "It ought to be added that the Greeks, in order to increase the musical resources of their scale, also formed from it several different scales



which are distinguished from the first only by the point of departure. Suppose the scale written in the order *C, D, E, F, G, A, B*. Any note whatever may be taken as a starting point and the scale formed, *e. g.*, *E, F, G, A, B, C, D*, or *A, B, C, D, E, F, G*.

Before proceeding to explain the ancient system of Ragas and Raginis, it may be desirable to give a short account of certain preliminary technicalities, without which the characteristics of a Raga may not be clearly intelligible. Before a Raga is learned to be sung with accuracy, certain combinations of notes, called Alankaras, are required to be studied as a useful exercise in the beginning and as an indispensable aid to a knowledge of solmization in due course. They are divided into four classes comprised under Sthayi, Arohi, Avarohi and Sanchari Varnas. The Sthayi Varna is that in which a note is repeated with pauses in the middle; the Arohi is the ascending of notes; the Avarohi, the descending of notes; and the Sanchari combines all the three processes. Such Alankaras are manifold in number. Various authors have exhausted their ingenuity in permuting and combining the notes in the form of Alankaras. The Sangita Ratnakara gives sixty-three Alankaras and the Raga Vibodha, thirty-five. These are calculated to impress the beginner with the magnitude and relationship of notes. These combined with elementary Thalās (measures of time) to this day form the invariable exercise of beginners in music. Next there are the Nyasa, Graha and Amsa-swaras which explain the nature of a Raga. The Nyasa is that which ends a Gita and Graha that which begins one. Amsa-swara is the tonic or key-note. It is the note which is essential to a Raga and which, by its graceful repetition in singing, shows a Raga to its best advantage. The conception of a fundamental note in a piece of music dates from an early

time. It is said that "this idea did not exist in Greek music, the Greek music ending on the dominant, instead of the tonic." Helmholtz observes, "The Indians also hit upon the conception of a *tonic*, although their music is likewise adopted for one voice only. They called the tonic *Amsa*."

The most important portion of the Hindu music is taken up with a consideration of Ragas, the nature of their formation, their development and the manner in which they should be sung. A Raga is defined to be a melodic succession or any combination of notes tending to produce a pleasurable effect on the mind of the hearer. The word literally means *that which creates passion*. Raga forms the means of passionate expression or *rakti*. Ragas are primarily divided into *Oudava*, *Shadava* and *Sampoorna*, according as six, six or seven notes go to form the scale. Each of these is again sub-divided into *Suddha*, *Chayalaga*, and *Sankeerna*. *Suddha* Ragas are those which conform rigidly to the rules laid down for singing them. *Chayalaga* Ragas are those which, by their combining with other Ragas, tend to give pleasure. *Sankeerna* Ragas are those which partake of the nature of both the above. As regards the names and characteristics of these Ragas, the ancient music has greatly diverged from the modern. In fact different authors have pointed out different ways and given different names, the variegated character of which has puzzled the modern reader. But all agree in adopting the system of Ragas and *Raginis*. In their usual metaphorical language, they divide the melody-types into *Ragas*, which are supposed to be masculine, and *Raginis* which are supposed to be their wives. There are also *Putra-Ragas* and *Dooti-Ragas* which are respectively their children and messengers. It does not appear what led the early writers to this fanciful classification. Perhaps they are calculated

to show the relationship between the various Ragas, and their functions. Mathanga enumerates only twenty Ragas. Others make mention of six Ragas and thirty-six Raginis. Hanuman gives a different list. At least in Southern India, these have become entirely obsolete and no one ever dreams of resuscitating any of these. It may be useful to mention here that the classification of Ragas into Oudava, Shadava and Sampoorana is made with some object in view. It is supposed that the Sampoorana Ragas are adapted to the sentiments of heroism and love; the Shadava, are calculated to infuse spirit into warriors on the battle-field; and the Oudava tend to cure diseases, free one from his enemies and assuage fear and sorrow.

The modern music, on the other hand, is very extensive in its range and unlimited in scope. The classification of Ragas is based on the chromatic division of the scale. All Ragas are divided into those belonging to Suddha-madhyama group (perfect-fourth) and Prati-madhyama group (augmented fourth). By an ordinary process of calculation, the eight semi-tones and quarter-tones (excluding the tonic, the fifth and the two-fourths above-mentioned, which are invariable) can be combined in thirty-six ways. These combined with Suddha-madhyama would constitute the thirty-six Suddha-madhyama ragas. The other thirty-six are combined with Prati-madhyama, making a total of seventy-two-Ragas. These seventy-two Ragas are called Melakarthis or parent Ragas. From each of these several take their origin. All the Ragas having been classified as Oudava, Shadava and Sampoorana, according as they are composed of five, six or seven notes, we can exactly determine the number of Ragas derived from a parent Raga. The number is four-hundred and eighty-four. This is arrived at in the following way. The nature of a Raga is known by its ascending and descending modes. The ascending and descending modes may