

CHAPTER V

**THE DEVELOPMENT
OF RAGA-RAGINI SYSTEM**

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Before Pundarika Vittala many types of classifications existed to analyze the ragas. These classifications can be divided into two categories, one was rational types of classification like, grama ragas, bhasha, vibhasha, antra bhasha; then bhashnga, kriyanga, and uparaga etc., then sudha, chayalaga and sankeerna etc.

The other category to classify these ragas included stri, purusha, ragas ragini putra, suryavamsha, chandravamsha, mādhyana, etc. The earliest available treatises to discuss these kinds of classifications was Sangita Makaranda by Narada. The classifications mentioned in Sangita Makaranada were (Page 18 Verse 67):

- (1) 24 stri ragas and 20 pullinga ragas and 23 napumsaka ragas,
- (2) 6 purusha ragas and for each 6 wives (this classification appears to be incomplete),
- (3) 3 stri (yosit) for each of the 8 purusha ragas,
- (4) suryavamsa, mādhyana, and chandramsa,
- (5) raganga ragas, 13 in number,
- (6) sampurna, shadava and audava.

Sangita Makaranada did not mention svaras or any murcanas of the ragas. His period was controversial (11th century or 14th century). On the basis of a reference to Matruguṇṭha contemporary of Sailaditya Pratapasila of Malva (556-600 AD), Mr. Telang the editor of 'Sangita Makaranada' by Narada (Gaekwad oriental series No XVI) ascribes this text to a period between seventh and eleventh centuries. But in Madras Music Academy journal 1935, there was a reference that a manuscript was copied in Saka 1599 (1677 AD) at Vidyapura (Vijayanagar) which the edition identified with Vijayanagar. A new commentary in Marathi called 'Sangita Makranad' by a muslim by the name of Multoji of Khilji dynasty, was edited by Sardar G.N. Majumder (Poona). According to the editor of the above book, 'Sangita Makaranda' was older than Sangita Ratnakara. The period approximately was fixed at (1435-1550). Whatever the period may be but the content or the different classifications mentioned in this book seems to be very old. It seems that the list of classifications given in this book were those which prevailed during his time and earlier.

5.1 The Influence of Tantric Concept in Raga Classification

In the development of music, tantric period played an important role. The tantric period was as old as vedic period. In the history of Indian civilization two types of 'dharma' had prevailed; one was vedic dharma, second was tantric. The first one gave importance to the nīgama (vedic or upanishad text), and the second one āgama - this gave importance to acquired knowledge for practical purposes (like rituals). The important texts for āgama were Siva Sūtra, Shakti Sūtra and other tantric grāntas.

According to tantric sīdhānta the world was created by the union of Siva and Sakthi. According to Sankaracharya,

सदाशिवोत्कानि सपादल क्षलयावधानानि वसन्तिलोके
नादानुसन्धान समाधिमेकं मन्यायहे मान्यत्वं लयानां

(B S I - p 230)

So the yoga and āgama grantas gave importance to nādā and tala. According to the Sivāgama, nada was divided into 3 states, one was mahānādā, - this was like shakti itself. From this bindunādā was created, this was in the shape of anāhata nādā engulfed around the world. And from this nādā came in the shape of speech, music, etc.

Dr. P.L. Sharma also mentions that the vedic deities manifested themselves in the tantric age in the sound forms or varna bijas. Ākāsha equaled to Ma and Sun or mitra to Pa; the earth to Sa etc.

In the later period also the Ardhanari principle in which this the union of Siva and Parvati, Brahman, and Maya, the male and female principles were responsible for the creation or manifestation of the cosmos. The five elements were equated with Siva's face. These were (1) Sadyojata with earth (mathi) (2) Vamadeva with water (Jalam) (3) Aghora with brilliance (raja) (4) Tat purusha with air (vagu) and (5) Isana with sky.

Then again these 5 elements were also equated with svaras Sa, Ri, Ga, Ma, Pa and then were later on equated the purusha ragas. Murcanas came out or originated from these faces and later authors had mentioned that svara Dha had sprung from Girija mukam.

Even so, many centuries later, Pundarika Vittala, in his Ragamala and Damodara in Sangita Darpan analysed the ragas into male and female and they mentioned that 6 purusha ragas had originated from the five faces of Siva.

(ardhanari form) The ragas as given by Pundarika Vittala and by Damodara were given in Table 5.1:

Table 5.1: Purusha Ragas and the Faces of Siva

| Faces of Siva | Pundarika Vittala's Ragamala | Damodara's Sangita Darpan |
|------------------------|------------------------------|---------------------------|
| (1) Sadjojalha mukam | Sudha Bhairava | Sri Raga |
| (2) Vamadeva mukam | Hindola | Vasanta |
| (3) Aghora mukam | Desikar | Bhairava |
| (4) Tath Purusha mukam | Sri Raga | Pancama |
| (5) Isana mukam | Sudha Nata | Mega |
| (6) Girija mukam | Nattananarayana | Nattananarayana |

There was agreement between the two authors only in one raga, Nattananarayana, as having sprung from Girija Mukam. As mentioned above the svaras Sa, Ri, Ga, Ma, Pa were considered as male and from Dha onwards female. When Dha and Ni added to the other svaras created ragas. So the categorization of ragas as male or female started during the time of tantric age. This also suggests that the sapthak was divided into two, viz, purvanga which corresponds to male and the uttranga, to female.

In Sangita Raj (Page 71 P.L. Sharma) mentions that the Chandogya Upanishad defines Bhuman and Alpa.

यत्र नान्यत् पश्यति, नान्यत् श्रुणोति, नान्यत् विजानाति स भूया

अथ यत्र अन्यत् पश्यति, अन्यत् श्रुणोति, अन्यत् विजानाति तत् अल्पम्

यो वै भूमा तत् अमृतम् अथ यत् अल्पं तत् मर्त्यम्

(Chandrodaya Upanished' 1.24.1)

"where a man does not see another, does not hear another, does not know another there is 'Bhuman' and where he sees another, hears another, knows another, there is Alpa. That which is Bhuman is immortal and that which is Alpa

is mortal. And according to Brahmasutra [(138) मूया सरप्रसादात् अच्युपदेशात्] this Bhuman is 'paravak' beyond the pasyanti."

It was also said that the paravak or nādā should be seen, heard and known. It must have body or form, 'nada' must have a 'tanu', Saint Thyagaraja also composed a Kriti called 'Nādātanu mani sam'. Now a definition of raga in Indian sastra is, Nādātanu, that is, it has the body of nādā. A raga is therefore really a Bhuman of the Chandogya Upanisad and 'amṛta' of the vedānta, because having a body it can be seen, heard and known in the heart."

Hence this kind of philosophical idea might have been given the iconographical image to a raga. Panini also used the word shilpa for the lalita kala. Panini divided the shilpakala into two divisions. One was called charu and the other, karu. In charu shilpa he included music and other lalita kala, and in the karu he included pottery, black smithy, gold smithy. [B.S.I. - p.167] Those who were experts in their respective fields were called as Rajashilpis.

Even Kalidasa called music as shilpa. King Agnimitra's harem had many ladies who were learned musicians. Kalidasa called them as 'Shilpakari'. Vishnu Dharmotara Purana mentions about the king who wanted to learn shilpa (icon making) was advised to learn music. This shows that learning music became the base for all other arts.

So from the above description, the personification of a raga into Devi, Devata or male, female concept was evolved in the tantric period itself, but along with this rational types of classification like grama murcāna jati system were also existing.

5.2 Influence of Rasa theory

Bharata did not classify ragas into male or female. However Prof Sambhamurthi mentions "Kohala may be the first one who started to classify ragas into Sri and Pumsaka ragas" (South Indian music by Prof Sambhamurthi book IV Page 97). This might have been possible (although he may not be the first one) because in the ancient days drama and music grew together. Music was very important for a drama, and Mukund Lath's study of Dattilam also describes (Page 433) that kohala was an exponent of rasa theory. He quotes from Abinavabharati on Natyasastra (18-116) that in rasa such as shringara, hasya, karuna etc., the suitable vrti (style of acting) was kaisiki. He says that kohala had specified the names of particular ragas to be used in different dramatic situations. Hence this kind of imagination could have been possible only by an expert actor and by an exponent of rasa theory.

In the later treatises like Sangita Makaranda, refer to the different sentiments like, admiration or heroism, the masculine melodies should be used. In interpreting feelings of love, humour and sorrow the feminine melodies should be employed. In interpreting abhorrence and peace the neutral melodies should be employed.

Apart from this, there may be two more reasons for this kind of classification, one was language and another was desi ragas.

After Bharata many desi ragas got evolved. These ragas cannot be classified under the older system of classification like grama murcana. For this situation the stri, purusha classification might have become handy to the musicians. Matanga classified these newly developed desi ragas under bhasha, vibhasha, antrabasha etc. O.C ganguli says that these bhasas vibhasas, later on corresponded to raginis. (Ganguli Page 177). But this must be on the other way

round as ragas were classified under stri, purusha before Matanga. and Matanga only classified ragas under a logical system viz., bhasha, vibhasa etc. Groves dictionary mentions "Bruhaddesi makes a major turning point in South Asian musical theory, firstly, theories of sound based on the metaphysical and physiological theories of tantric age are propounded for the first time and are argued with standard logical technique".

Matanga classified ragas as bhasha which were born out of grama ragas and from this bhasha, vibhasa and then antra bhasha was evolved. Moreover the relation between raga and rasa was further worked out by Matanga. He says Bhinna class of ragas, like Bhinna Sadja was useful for the entry of hero proceeding on a hunt. The Gauda group, Gauda Panchama used in separation of lovers; of the vesaras, Sauvirika good for quietude and scenes of recluses and says, of the sadharana ragas, Bhammana Panchama for fatigue enroute in forests. In the same way Abhinava Gupta points out that the Kashyapa analysis, when tranquility follows anxious thought, Malavi followed by Gurjari was helpful. Andhali may be employed when intoxication waxes; when a low character indulging in the comic scenes Gandhara Panchama was used. A lady's cogitation, as distinct from a gentleman's may be properly backed up by a Malava Panchama. (Dr. V. Ragavan Music in ancient Indian Drama JMA Vol. XXV). May be these kinds of description of ragas gave impetus to evolving raga painting. Next, Mammata (acarya) author of Sangita Ratnamala as cited in Sangita Narayana, also classifies ragas as stri and purusha. If his time is taken as 8th century AD he was the earliest one who classified ragas into stri and purusha according to O.C Ganguli.

5.3 The influence of language and the development of suddha chatalaga raga:

It seems history repeats again and again. After Matanga many ragas got

developed. So again a new rational classification was a felt need during that time.

The language spoken in drama may be the indirect cause for this kind of development. Because, in the ancient days in a drama many dialects were spoken depending on the character. Sangita Damodara by Subhankara also explains that in a drama gods, kings, saints, ministers and other noble characters used to speak in sanskrit. Sanskrit language was considered as a sacred language. In the hierarchy, next came prakrit which was derived from Sanskrit.

Then gandharva women, secondary characters spoke in prakrit and the language apabramsa was mainly spoken by low born people and untouchables foreigners, wicked people, etc. Then came paisāc language spoken by barbarians and sinful persons.

In this way music or ragas set in gitis in different languages were sung or used according to the character. It was mentioned above that Kāsyapa says gandhara panchama used by low character when they indulge in comic scenes. So may be ragas were divided into pure, chayalaga and Sankirana. The pure ragas were considered as those raga which were derived from grama ragas or which were established from ancient days or those ragas which were bound by rules and regulations. Then next, was derivative or similar to those of pure ragas. Then the ragas were developed which were mixed with the newly developed desi ragas. **This suddha, chayalaga and sankirna classification later became raga ragini and parivara system.**

The desi ragas which were developed after Matanga and were classified by Sarangadeva (13th century AD). The aduna prasidha ragas, he classifies into Raganga, Bhasanga, Kriyanga and Upanga. But even before Sangita Ratnakara a treatise called Natya Locana (circa 850 AD to 1000 AD) classifies ragas into sudha ragas, salanka ragas and sandhi ragas (ragas given at the end of this

chapter). From O.C. Ganguly.

Then the next important aspect to be considered was, there were 7 svaras but the ragas were mentioned as only 6. During the developmental period or even upto Patanjali 250 BC, five svaras, Sa, Ri, Ga, Ma Pa have been mentioned and Dha was later accepted as a svara which emerged from Girija mukha, and Ni was only an extension of Sa (it seems that vocative cases have no independent identity).

Many books discussed the development of svaras. Bharatiya Sangita Itihas while describing sāmāsvaras, explains about the first svara as krushta. Then it explains and quotes from Samāvidhana Brahmana कृष्ट प्रजापत्यो ब्राह्मन् वा आदित्यानां प्रथम (B.S.I. foot note P 91). So Krushta means progenitor, like Brahma. From this svara only all the other svaras originate. The 6 svaras were called as: (1) pratama (2) dviteya, (3) triteya (4) chaturta (5) pancama and (6) shasta. If Sa gets included then only there were 7 svaras. Hence during that time only 6 svaras were considered as svaras and later on only the 7th svara got included.

In the later period Nanyadeva's Bharata Bhashya also refers as follows:
(Written in Hindi)

अत्युदात्त उदात्त श्रानुदात्तां त्यनुदात्तकः

स्वरितश्रेति भेदास्यस्तथा सत्पस्वरा अमी ॥८०॥

उपरोक्त श्रलोकम् -१ उदात्त २ अत्युदात्त अर्थात् उदात्ततर ३ अनुदात्त

४ अत्यनुदात्ततर अर्थात् अनुदात्ततर एवं स्वरित वर्णन है ॥

यह पांच स्वर सप्त स्वर के निदर्शक है ॥ पाणिनि ने उदात्ततर के निर्देश

उच्चैस्तडाम् शब्द से एवं अनुदात्तत का सन्नतर से किया है ॥

पतंजली ने सप्त स्वर इस प्रकार बतलाया है ॥

“ न एते तर निर्देशे सप्त स्वरा भवन्ति । इस सप्त स्वरों का आन्तिम दो स्वरों का स्वतंत्र अस्तित्व नहीं है । क्यों की पतंजली ने छेदवे एवं सात्वे स्वर का वर्णन इस प्रकार किया है । “ स्वरितं य उदात्त अन्येने विशिष्ट एक श्रुति सप्तया

(Bharata Bhashya - p.28)

Sangita Ratnakara by Sarangadeva also mentions "Some desivad think that the nisada had to be taken as sadja."

षड्ज स्थाने स्थितैर्याद्यै रजन्याधा परेविदु ॥२८॥

(S R - R K Shringy 1 4 14)

In the preface to 'Sangita Raj' by Maharana Kumbha, P.L. Sharma discusses the practical applications of murcana and the starting point (P127) "Sarangadeva says 'others', but Kumbha puts this 'others' as 'desivad, desivad think that Nisāda has to be taken as Sadja..... accordingly sadja etc., will become rishabha, etc. He raises an objection on this that if nisada was located on the string sadja, it becomes identical with sadja and no new svra could be obtained by this process. He answers this objection by saying that it is not a fact that there is no svarantara in this case. He says preceding note gets its nomenclature according to the succeeding note."

अन्यता मूच्छना प्राहस्त प्रकारो निरूपयते

(S Raj - p.127)

अद्यः स्थाने निषादाद्यैः षड्जस्यान्मूच्छना भवेत्

(S M. - p 9 & 56)

Hence this shows those who were stranch Hindus, and belonged to the older tradition, and because of their traditarial belief, carried the idea that ragas emerge from svaras Sa, Ri, Ga, Ma, Pa, Dha.

In the medieval period there was a treatise called `Sugam Ragamala by Kalyana Kavi. This book refers to while discussing vamsavarna of Bhairava, says,

अथ भैरवादी षट रागस्य वंश वर्णनं
..... स्वर्जपुत्र भैरव भयो प्रथम राग.....
मालवकौश पुनि रिषभते उपज्यो....
पुनि गांधारके अंशते भयो हिंडोल....। दीपक
मध्यमसुं वनहै दुर्लभ..... पंचम सुत है मेघ ।
श्रीरागे पिताको नाम । धैवंट आहि निषादको बांझ
वदत सह नाम ॥ स,रि,ग,म,प,घ,के गभते जन्मे ये राग

(Sagam Ragamala - p.15, Sl, 141 to 143)

This shows that each raga emerges from 6 svaras just like the murcana emerged from the different svaras. Nishada, the author calls as बांझ meaning 'barren'. So nothing came out from this svara. He says Sri Raga came out of its father, that is, Sa.

Mainly in the Raga-Ragini-Putra classification most of the books mentioned 6 ragas and 5 wives and some others 6 raga and 6 wives. Only few books mentioned more than 6 purusha ragas. Sangita Makranda describes a classification which has 8 purusha and with 3 wives and two other treatises called Raga Sagara by Narada and Dattilam also mention about the classification.

Chatvarinsa Satraga Nirupanam, mentions 10 purusha ragas, 5 wives and 4 sons for each raga.

Another classification which also should be considered here is the theory of time and season. As it has been mentioned before Sangita Makarandā by Narada also gives a classification of ragas under suryāmsha, chandramsha, and mādhyana. Just like other classifications, this also started from the vedic period itself. Yajurveda's sthomas were sung according to the season. Almost all the ancient texts or mainly those texts classified ragas under Raga Ragini Parivara System mention the periocular time for singing the raga, and season also mentioned.

Pundarika Vittala gives seasons for each purusha raga and singing time for each raginis and son. Vishnu Narayan Bhathkande gives a rational analysis for this time theory. Pundarika Vittala was the first one who analysed ragas under Raga Ragini, Parivara System, along with svaras, seasons, time of singing, colour of costume ornaments, etc.

| Purusha raga | season | time of singing |
|--------------------|--------------|-----------------|
| (1) Bhairava | Hemanta | Prabhath |
| (2) Hindola | Vasanta | Prathankal |
| (3) Deshikar | Shishitra | Madhyān |
| (4) Sri Raga | Geeshma | Sayamkal |
| (5) Suddha Natta | Sharad | Sandhya |
| (6) Natta narayana | Rainy season | all time. |

Season, time of singing everything has been described while explaining ragas, raginis and sons.

The ragas under the suddha - salankya - sandhi categories are as given below. Salanga must be chayalaga and sandhi could be sankirna ragas.

Suddha Ragas

(1) Panchama Malava (2) Mādhavāri, (3) Hindola (4) Malasika (5) Velavali (6) Todi (7) Gandhara (8) Nata

Salamga Ragas

(1) Lalita (2) Narada Bhiravi (3) Bhasa (4) Vasanta (5) Gurjari (6) Koda - Desag (7) Desā - Varāti (8) Vicitrā (9) Goundakri (10) Varādi (11) Vangāla (12) Karnāta (13) Rāmakri (14) Sālanka (15) Desāga (16) Mālava raga

Sandhi Ragas

| | |
|---------------|-------------------|
| (1) Mallāra | (2) Prathamanjari |
| (3) Dhanāsi | (4) Kakubha (?) |
| (5) Himakiri | (6) Savari |
| (7) Divadi | (8) Khamvavati |
| (9) Takka | (10) Kamoda |
| (11) Devakri | (12) Loungirati |
| (13) Motaki | (14) Bhallata |
| (15) Vahedi | (16) Gunakri |
| (17) Kokārikā | (18) Madhukiri |
| (19) Goudi | (20) Anuni |