

## 5.4 Conclusion:

Chapter 1 describes the journey of Music and Sanskrit. Important treatises were written in Sanskrit language only. The age of Veda is the root of Indian Cultural heritage. The flow of every subject is starting from that *Gaṅgotrī* called Vedic time. After that *Brāhmaṇas*, *Āraṇyakas*, *Upaniṣads* and *Sūtra Granthas*, *Mahākāvyas* – *Rāmāyaṇa* and *Mahābhārata*, *Purāṇas*, *Nāṭyaśāstra* and other treatises also carries music and its glory to the next era. Sanskrit treatises with explanatory definitions, started after this. Political issues and British rules made this flow slower but again Indian culture strongly made its glory fullfledge. After this came the era of devotional music, that gave music a unique devotional touch. So the journey of Sanskrit – music treatises was started long ago and is described in this chapter.

Chapter 2 contains the information of author. In the 19<sup>th</sup> century two great personalities entered in this field and given notation system. They are Pt. Viṣṇu Digambara Paluskar and Pt. Viṣṇu Nārāyaṇa Bhātakhaṇḍe. This chapter includes life, works and time of *Paṇḍita Viṣṇu Nārāyaṇa Bhātakhaṇḍe*. In the beginning of introduction, the topics like situation of Music before British arrival, situation, and changes during British rule, rise of *Gharānā* and their advantages and disadvantages and the improvement in the world of Music are discussed. The 19<sup>th</sup> century proved to be the time of revolution where many patriots sacrifice their lives and many scholars rendered their services to their motherland. *Paṇḍita Bhātakhaṇḍe* also rendered his life for Music. So, in the second part his birth, childhood, education, study of Music, profession, his personality, studying and editing of musical treatise and many other things are discussed.

*Paṇḍita Bhātakhaṇḍe* has deserves the highest position in the field of Indian Music. He was a composer of books, musical notations and *Vāggeyekara*. He was also a singer and musical instrument player. By profession he was a lawyer having

fluency in Marathi, Sanskrit & English language, through his hard work and efforts in right direction, he raised high the position of Indian Music. When there was a need for resurrection in Music, *Bhātakhaṇḍe* came ahead and shouldered the responsibility like true patriots. A person becomes immortal by the work he has done during his life. *Paṇḍita Bhātakhaṇḍe* has also made his memories unforgettable by offering gifts in the form of treasure of knowledge and his wonderful books. He has opened a simple way to understand the ancient and middle age science of Music through his compositions. He has written a variety of literature in huge quantity which consist the treatise of Sanskrit, Marathi and English volumes and published them. His literature can be divided into three parts as follows:

**Theoretical books:** *Śrīmallakṣyaśaṅgītam*, *Abhinavarāgamañjarī*, *Aṣṭottaraśata-Tālalakṣaṇam*, *Bhātakhaṇḍe Śaṅgīta Śāstra* part 1 to 4 and A short historical survey of the music of upper India. A comparative study of some of the leading systems of 15<sup>th</sup> to 18<sup>th</sup> century, Diaries of *Bhātakhaṇḍe* and *Śaṅgīta Pāṭhamālā*.

**Books for Practical:** *Svaramālikā Saṅgraha*, *Lakṣaṇagīta-Saṅgraha*, *Gītamālikā*, *Kramika Pustaka Mālikā* part -1 to 6. The works published, printed and compiled by *Paṇḍita Bhātakhaṇḍe* are many viz. ‘*Caturdaṇḍī Prakāśikā*’ written by *Vyaṅkaṭeśvara Dikṣīta*, ‘*Svaramelakalānidhi*’ composed by P. *Rāmāmātya* of south was published with translation, Published ‘*Śaṅgīta Pārijāta*’ of *Ahobala* and *Rāgavibodha*’ of *Somanātha*. *Śaṅgītasārāmṛtoddhara* of Śrī *Tulajendra*, a king of *Tanjor*, with the help of friends *Ratansi* and *Vadilal*, he translated in Gujarati the *Svarādhyāya* (chapters on *Svaras*) of *Śaṅgīta Darpaṇa* and *Śaṅgīta Ratnākara* of *Paṇḍita Sāraṅgadeva* with their original text and publish them, *Rāgakalpadrumāṅkura* of *Appa Tulsi*, *Ṣaḍrāgacandrodaya* of *Puṇḍarīka Viṭṭhala* etc.

It is not important how long a person lives but it is very important how he lives. But works lives forever. In second part the great and significant works of *Bhātakhaṇḍe* are narrated. For the upliftment of Music, *Bhātakhaṇḍe* started a campaign. He brought a great revolution in the field of Music by his journey, organising conferences, establishing schools and colleges by making many efforts. He made a drastic change in the field of Music by the classification of *Rāga-Rāgiṇī*, system of *Thāṭa*, *Svara*, *Śrutis* etc. He made Music available to a common person. His innovation of *Svaralipi* is a great contribution of the world of Indian Music. He has given the gift of many disciples who are offering their services in the field of Music. In fact, *Catura Paṇḍita* alias *Viṣṇu Nārāyaṇa Bhātakhaṇḍe* was a great man possessing great qualities like a dutiful, hardworking, simple, noble person, etc. The world of Music will be indebted to him forever.

In Chapter 3 the detailed study of the text is given. There are two chapters with an appendix at the end. The first chapter is *स्वराध्याय*, in which – श्रुति, स्वर, ग्राम, मूर्च्छना, मेल, राग, वर्ण, अलंकार, तान, etc are described with reference to music treatises. It discusses both – the North Indian music system and the South Indian music system. In *रागाध्याय* the मेल and राग are divided as per the North Indian system as जनक(मेल) and जन्य (राग). At the end there are subjects like – the strength and weaknesses of a singer etc. described as per the *Saṅgīta Ratnākara*. All the terms are described in third chapter with required explanations.

In chapter 4 Besides detailed study, the discussion on major topics are required. From 11<sup>th</sup> century A.D. to 19<sup>th</sup> century A.D. the treatises which were written in Sanskrit are similar in some matters. They are different, too. Comparison of these treatises considering some major topics, help to understand the theory in an easy way. It makes the doubts clear. Hence, the comparison of major points including the references like *Saṅgīta*

*Ratnākara, Saṅgīta Pārijāta, Saṅgītopaniṣatsāroddhara, Saṅgīta Cuḍāmaṇi, Saṅgīta Makaranda etc.* are given in this chapter.

Chapter 5 is Contribution of Śrīmallakṣya Saṅgītam and explanatory notes on the technical terms referred there in and conclusion. *Saṅgīta, Nāda, Gīta, Svara, Śruti, Grāma, Mūrchanā, Tāna, Alamkāra, Thāṭa, Rāgas* etc are musical terms is discussed here. In the selected treatise for the research work is the Sanskrit text written by Pt. Bhātakhaṇḍe. Starting from ancient treatises Paṇḍitaji has given the current music in the form of *Lakṣya Saṅgīta*. Thus, this treatise is selected for the research work. This contribution is awesome and memorable. The work will be helpful in future.

Chapter 6 is English translation of the Sanskrit text *Śrīmallakṣyasāṅgītam*. What is the importance of translation in this modern time is also discussed. The text is in the form of verses. Hence, the translation in English will be helpful to learn theory of music. In Sanskrit language, drama, dance, draw etc. arts are the topics were general people are most interested but could not understand without the help of translation in common language. So here the translation of the SLS 1 is given in this chapter.

Appendix is given for various types of classification of Rāgas. The classifications are given in many treatises and by many scholars of music. Bibliography is included after appendix.

It will be my pleasure when the work will be helpful to music and Sanskrit both the streams.

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