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Srimallaksyasingitam of Chatur Pandit: A Study

A Synopsis Submitted to
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DOCTOR OF PHILOSOPHY
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SYNOPSIS OF THE THESIS

STATEMENT – 1

PURPOSE OF RESEARCH

The rich heritage of our Indian classical music can well be studied from the Sanskrit treatises like Sangita –Ratnakara of Sarngdeva etc. All the treatises of Art and other subjects are from Sanskrit language.

Pandit Vishnu Narayan Bhatkhande realised the difference between the knowledge and the written texts of the old *Gurus* or Masters. He collected the data of the current times. With the thorough knowledge of Marathi, Gujarati, Hindi and Sanskrit language, he studied all the available scripts of music. He created a vast literature which comprises sound and systematic grammar and theory. Moreover, he developed '*Svaralipi-paddhati*' with the help of intensive research.

The speciality of this book is that Pandit Vishnu Narayan Bhatkhande describes musical terms with reference to the ancient *treatises* like Sangita-Ratnakara, Sangita-Darpana, Chaturdandi-Prakashika, Sangita-Parijata, Raga-Manjari and Kallinatha's commentary on Sangita-Ratnakara. After analysis on all the matters, he gives his comments in beautiful Sanskrit Shlokas. Srimallakshyasangitam is the best gift to Sanskrit and music - both literatures. In the first chapter author started basic definitions and in the second chapter he gives us 140 ragas. The Ragas are divided by the main ten *Thatas* or *Melas*. He also gives classical definitions. In first edition about 1454 verses has been given by author. In the last *Parisista*, author writes *Raga Parivara*, *Raga Ragini* etc. The division of *Ragas* according to almost all the types are given here. Ancient six ragas are also there.

The study of this treatise will provide a theoretical understanding and knowledge to students learning Music and a better understanding of Indian Music to Sanskrit readers. The translation of this work in English given in this Thesis will benefit musicologists as well, apart from the student and teachers of Music.

THE RELEVANCE OF THE PRESENT RESEARCH WORK AND ITS CONTRIBUTION TO SANSKRIT LITERATURE

Pandit Bhatkande has defined and clearly described the *Lakshanas* of *Mela*, with reference to renowned treatises and books of music, which is easy to learn. He also describes virtue and quality of a good listener of music. This book is for the curious people and those who love Music. Pandit Bhatkande has formulated easily understandable systematic theory and notation of current practice of music. Panditji wrote the '*Srimallakshyasangitam*' in balanced precise and expressive words, covering the vast area of ancient and current music with clear cut objective and commentary in precise and logical manner. It is highly condensed, so commentaries to elucidate its meaning was necessary, and as a corollary he wrote 4 parts of Bhatkande *Sangita sastra-Hindustani Sangita Paddhati*, *Laksanagitasangraha* and *Kramikapustakamalika*. Bhatkhandeji has introduced short, simple, scientific and systematic the modern methodology of training in music so that average men, women and children can learn and understand the grammar of current Classical music in short period. Research on this work will provide a critical and comparative study and will benefit students and teachers of Indian music. This study will bring to light an important work on Indian Music in front of Sanskrit and Music scholars. The work has not gained its importance due to its lack of translation. I am going to present English translation of this work as well.

STATEMENT - 2

METHODOLOGY, SOURCES AND ORIGINALITY

I have divided my study into six chapters with specific headings keeping in mind the systematic presentation of the contents. The critical and comparative methods have been adopted in the preparation of the thesis. I have fully drawn upon all the relevant published and unpublished literature.

I have collected all the available materials on Sanskrit and Music which are required.

To the best of my knowledge, an attempt is made for the first time to make critical and comparative study along with the translation of the Sanskrit text.

The study is presented in the following six chapters.

1. Introduction to the texts of Music in Sanskrit
2. Life, date and works of Chatur Pandit
3. Detailed study of Srimallakshyasangitam
4. Critical and comparative study of the text in the light of available Sanskrit texts on Indian Music
5. English Translation of Srimallakshyasangitam
6. Contribution of Srimallakshyasangitam and explanatory notes on the technical terms referred there in and conclusion

1. Introduction to the texts of Music in Sanskrit

The era of Music begins in the age of Vedas. *Udatta*, *Anudatta*, and *Svarita* are well described in the Vedas. The systematic and specific singing of *Reas* are described. In Puranas, Ramayana and Mahabharata also Musical part is visible. Astadhyayi of Panini also gives definitions of *Giti*, *Gayaka*, *Gayika*, *Nartaka*, *Privadaka*, *Vina*, etc. Ancient treatise *Natyasastra* of Bharat Muni is the foremost, significant and important jewel of Music. *Sangita Ratnakara* by Sarngdeva is a revolutionary work on Indian Music. There were many Sanskrit texts after these treatises, which helps us to understand Indian Music, i.e. *Sangita Makaranda* by Narada, *Sarasvati Hridayalankar* by Nanyadeva, *Sangita Ratnavali* by Somesvara, *Sangita Samayasara* by Parsvadeva, *Sangita Ratnakara* by Sarngdeva, *Svarmelakalanidhi* by Ramamatya, *Sadragacandrodaya* by Pundarika Vitthala, and many more treatises are there. This chapter is a summary of the journey of Indian Music which has been written in Sanskrit. In this chapter I

have given the details of selected books or treatises related to Sanskrit- Music, mentioned here with.

2. Life, date and works of Chatur Pandit

Pt. Vishnu Narayan Bhatkhande born (10th August 1860) in the village Velaneshvar of Ratnagiri District. He studied the ancient and modern treatises and manuscripts. He travelled extensively for research and met the musicians. During this period, he noticed the lack of written theory of Music because of the most of Indian Music was learned by Guru-Shishya Parampara and Gharana system. He also organised and helped for conducting National Seminars. He has established schools, colleges, and institutions of Music. Notation system has also given by him, which is very easy and simple for learners. He also solves the problems of music learners in his books like Hindustani Sangita Paddhati- Bhatkhande Sangita sastra part 1 to 4. He has done classification of Ragas. By using 72 Thatas given by Pandit Vyankatmukhi, He gives 10 *Thatas* and its *Ragas*. The contribution of Chatur Pandit is given here.

Sastriya Granthas like *Srimallakshyasangitam*, Abhinav Raga Manjari, Astottarasatatlalaksanam, Bhatkhande Sangita sastra part -1, Bhatkhande Sangita sastra Part -2, Bhatkhande Sangita sastra Part -3, Bhatkhande Sangita sastra Part -4, A short historical survey of the Music of upper India, A comparative study of some of the leading Music system of 15th, 16th, 17th and 18th centuries.

Kriyatmaka Granthas like Svarmalika Sarasangraha, Lakshanagita Sangraha, Gitamalika, Kramik Pustak Malika Part-1 to 6. Other books are translated, revised and published many books that helps students to learn easily.

3. Detailed study of Srimallakshyasangitam

Srimallakshyasangitam comprises of two chapters called Adhyayas.

The first chapter is Svaradhyaya. The second is Ragadhyaya.

In the commencement of '*Lakshya Sangita*' (current music), the author bows down to Lord *Ganesa* the Son of Goddess *Gauri*, to pacify all types of obstacles. After Mangalacaranam the author gives definitions of Music related terms in Sanskrit like *Sruti*, *Svara*, *Gramas*, *Murchana*, *Ragalaksana*, *Vadi*, *Tana*, etc. In the second chapter '*Ragaprakanam*', he defines and gives the description of important *Ragas* divided by main ten *Melas*. Describing *Melas* synonym to that he explains '*Dasamela*' with *svara*. He describes characteristics of ten thatas - Kalyana, Bilavala, Khamaja, Bhairavi, Asavari, Todi, Purvi, Marva and Kafi.

4. Critical and comparative study of the text in the light of available Sanskrit texts on Indian Music

For expanding this work, he gives Bhatkhande Sangita Sastra in four parts in Marathi language. These are the books for theory which comprises definitions and rules of Indian Music. This chapter will comprise comparative study of the text *Srimallakshyasangitam* with other Sanskrit texts on Music. He also gives Kramik Pustak Malika in six parts. These are very useful for practical knowledge on Indian Music.

5. English Translation of Srimallakshyasangitam

This chapter comprises of English translation of the book '*Srimallakshyasangitam*' for the first time. During the data collection, I came to know that one edition of *Srimallakshyasangitam* is there in Madhya Pradesh Hindi Grantha academy, Bhopal translated in Hindi by Vyas Gunavanta M. This is the second edition of the book '*Srimallakshyasangitam*'. But all the shlokas are not same in both the books. So, the text undertaken for study here is complete.

6. Contribution of Srimallakshyasangitam and explanatory notes on the technical terms referred there in and conclusion

Pandit V.N. Bhatkhande has explained the terms of Indian Music in very easy and nice way in this text. Reference books used in this treatise are also helpful to learn and understand Indian Music. To know the history of Music we can read this book and can get better information. Basic Raga *Vargikaranam* as given in this book is easy to remember for students. The work has not gained its importance due to its lack of translation. I am going to present English translation of this work as well. Research on this work will provide a critical and comparative study and will benefit students and teachers of Indian music.

This study will bring to light an important work on Indian Music in front of Sanskrit and Music scholars.

BIBLIOGRAPHY

The bibliography contains a detailed list of the primary and secondary sources, thesis, web links and research articles that are used in the preparation of this thesis.
