

Critical evaluation of Saṅgīta-sāroddhāraḥ and Saṅgītopaniṣat-sāroddhāraḥ

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Abstract:

Keywords: Saṅgīta-sāroddhāraḥ; Saṅgītopaniṣat-sāroddhāraḥ

Saṅgīta-sāroddhāraḥ of Kīkarāja is a rare unpublished manuscript in Sanskrit on the subject of Indian Music, preserved in the Government Manuscript Library at the Bhandarkar Oriental Research Institute, Pune. The Manuscript contains 16 folios (a and b) i.e. 32 pages in all. Saṅgītopaniṣat-sāroddhāraḥ of Vācanācārya Sudhākalaśa (a Jain monk) is a work on Indian Music and Dancing written in Sanskrit and edited by Umakant Shah and published in 1961 under the Gaekwad Oriental Series of the Oriental Institute of the Maharaja Sayajirao University of Baroda. The main confusion regarding these two texts is created because Umakant Shah, refers to both these texts as the same. It is possible that he must have traced these texts which are unavailable to us now, for one or the other reason. After studying the contents of both these texts available to me, it is evident that both these texts are different and do not bear whatsoever resemblance to each other. This Paper will focus on the concepts of Indian Music and dancing elaborated upon in these Sanskrit texts on music, out of which one is published and other is yet to be published. It will also point out the relevance and difference for such a confusion of text names as to whether they are one or whether there are other such texts in Sanskrit written on music bearing the same name. It will critically evaluate their significance and contribution to both the fields of literature – Sanskrit as well as Indian Music.

Introduction:

Music is the soul of life. Performers, artists and connoisseurs of music have contributed in their own way to Indian Music in general. Sanskrit is a field not new to music. There is a deep relation of Sanskrit and Sanskritists with music. There are several Sanskrit scholars who are performers, artists or connoisseurs of music. *Chanda* or Rhyme cannot be separated from music. Creative writers in Sanskrit write their poetry in different metres may it be *Akṣara Chanda* (based on syllables) or *Mātrā Chanda* (based on short and long vowels) or even sometimes *Achāndas* i.e. free from metres. Then also the poetry does not leave rhyme. This is new evolving field in modern Sanskrit literature. In every form of literature, we find inherent ‘Music’. In a way, Sanskrit writings and music seem to be inseparable. Several poetries in Sanskrit are sung even today may it be devotional or social viz. Saundaryalaharī of Śaṅkarācārya (8th century A.D.), Gītagovinda of Jayadeva (11th Century A.D.), *Laharī-kāvya*s of Jagannātha (16th Century A.D.), or even songs found in musical dramas or songs composed in *Rāgas* in Sanskrit dramas even today for e.g. dramas as found in Saṁyogītā Svayaṁvaram of Mulashankar Yagnik of 19th century or Parikṣinnāṭakacakram of Ogety Parikshit Sharma of 20th century, so on and so forth. There are even *Hāykus*, *Garbās*, *Gazals*, *Kavvālis*, children songs and Fishermen songs apart from devotional songs written in Sanskrit today. Thus modern forms of music not known to the earlier composers have come in vogue, which shows the popularity, interest and demand for it amongst the people. May it be to revive or enliven Sanskrit, but the way is interesting i.e. through Music. Here an independent discipline is saving another independent discipline, which shows their mutual dependence. This also makes the local and folk forms popular amongst masses and with the onslaught of media and internet now-a-days, it is like the whole world has come near. Sanskrit scholars have played their role, are playing and will always have a role to play as far as their contribution to music is concerned.

The present paper deals with two texts written in Sanskrit based on music namely 1. Saṅgīta-sāroddhāraḥ and 2. Saṅgītopaniṣat-sāroddhāraḥ.

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Saṅgītopaniṣat-sāroddhāraḥ of Vācanācārya Sudhākalaśa (a Jain monk) is a work on Indian Music and Dancing written in Sanskrit and edited by Umakant Shah and published under the Gaekwad Oriental Series of the Oriental Institute of the Maharaja Sayajirao University of Baroda.

The main confusion regarding these two texts is created because Umakant Shah, refers to both these texts as same.

There is one more work titled Saṅgīta-sāroddhāraḥ by one Haribhaṭṭa as described in the Bikaner Catalogue p. 527, Manuscript no. 1123. This is also referred to in the Oppert's catalogue and Burnell's Tanjore Catalogue. The work begins thus:

भरतादिमतं सर्वमालोक्यातिप्रयत्नतः ।
श्रीमता हरिभट्टेन सज्जनानन्दहेतुना ।
प्रचरद्रूपसङ्गीतसारोद्धारो विधीयते ।

This work is available in the Madras Manuscripts Library also. The text of this work is virtually the same as that of Dāmodara's Saṅgīta-darpaṇa. Perhaps Dāmodara is another name of Haribhaṭṭa, or perhaps Haribhaṭṭa is a mistaken name for Hari-bhakta, or perhaps an author named Haribhaṭṭa made his own version of Dāmodara's work. The last interpretation seems to be more appropriate. The Tanjore Sarasvati Mahal edition of Saṅgīta-darpaṇa presents this text.

The catalogue of Manuscripts of the N.W.Provinces (612) describes the work as Haribhaṭṭa's Saṅgīta-darpaṇa. The catalogue describes it as a work on meters. The Saṅgīta-darpaṇa of Dāmodara does not contain a separate section on *Dhruvas* but Haribhaṭṭa's version referred to in some Manuscripts as Saṅgīta-sāroddhāraḥ which perhaps contain a treatment on *Dhruvas*. The Tanjore manuscript of Haribhaṭṭa's Saṅgīta-darpaṇa contains seven chapters, the last dealing with dance. The Madras manuscript has a Telugu *Tikā* appended to it.

About Kīkarāja:

The author of Saṅgīta-sāroddhāraḥ, Kīkarāja is a learned versatile scholar belonging to Kapola-*Vamśa*, as stated in the colophon of every *prakaraṇa*:

“इति श्रीमत्कपोलवंशावतंस-साधु-श्रीसज्जनात्मज-सकलविद्याविशारद-महनीयचरितमहाशय-
श्रीशारदानन्दन-कीकराजविरचिते संगीतसारोद्धारे स्वरप्रकरणं प्रथमम् ।”

As evinced from the above colophon, his parents were Śrī Sajjana and Śrīmatī Sārādā.

Date of Saṅgīta-Sāroddhāraḥ:

The author, Kīkarāja does not leave for us any evidence in his work or even in the colophon to every *prakaraṇa*, to find out the date of this work, as is the practice of many writers of Sanskrit literature. But as Kīkarāja refers to Śārṅgadeva (of 13th Century), it is crystal clear that the author of Saṅgīta-ratnākara lived after 13th century A.D.

Description of the manuscript of Saṅgīta-sāroddhāraḥ:

Saṅgīta-sāroddhāraḥ of Kīkarāja is a rare manuscript on Indian music. This text (Ms.) written by Kīkarāja is unpublished so far.

Manuscript	:	Accession No. 828, Mss. Library, BORI, Poona
Material	:	Paper
Extent	:	16 Folios (complete)
Language	:	Sanskrit
Script	:	Devanāgarī; (Scribe-Lakṣmīnārāyaṇa Gauḍa)
Subject	:	Saṅgīta- Śāstra (Indian Music)
Number of lines on each side of folio	:	15 lines
Number of letters in each line	:	40-50 letters in each line
Granthas	:	518 verses (total)
Condition	:	Good

Remarks:

The manuscript begins on folio 1a and ends on folio 16a.

It begins with ‘श्रीगणेशाय नमः’ i.e. with salutation to Lord Ganeśa and ends with “इतिश्रीमत्कपोलवंशावतंस-साधुश्रीसज्जनात्मज-सकलविद्याविशारद-महनीयचरितमहाशय-श्रीशारदानन्दन-कीकराज-विरचिते संगीतसारोद्धारे नृत्यप्रकरणं सप्तमं समाप्तम्। शुभं भवतु। कल्याणमस्तु लिप्यकृतं लिखमिनारायणगौड।”

The manuscript bears the numerical figures only on every ‘a’ page on the top at left margin and at right bottom margin.

There are very few marginal notes or scribal errors.

The manuscript in totality has 518 verses except for the different titles given to the various topics therein which are in prose.

No vertical bars are shown to mark the completion of the verse, instead the number of the verse is mentioned.

The author has skipped number 30 while numbering the verses in prakarana-4.

Contents of Saṅgīta-Sāroddhāraḥ:

The author Kīkarāja begins his work with the auspicious i.e. maṅgala verse glorifying God Kṛṣṇa(Govinda), who is obtained by the good deeds of many births. The present text consists of seven chapters dealing with *Svara*, *Rāga*, *Prakīrṇa*, *Gīta*, *Vādyā*, *Tāla* and *Nṛtyaprakaraṇas* respectively, which contain 44, 25, 37, 170, 14, 58 and 170 verses respectively. The work totally consists of 518 verses. As it is observed, it deals with almost all the aspects of Indian music in seven chapters.

In the first *prakaraṇa*, Kīkarāja begins with the definition of ‘*Saṅgīta*’ and ‘*Svara*’ and then discusses about their origin. He further gives information about three scales. He discusses about the formation of *Mūrchanā*, *Grāma* and four types of *Varṇas*.

In the second *Prakaraṇa* i.e. *Rāga Prakaraṇa*, he discusses at length the five *Grāma Rāgas*, 15 *Janaka Rāgas* and 20 *Vibhāṣās* along with 8 *Rāgāṅgas*, 3 *Upāṅgas* and 12 *Kriyāṅgas*.

In the third *Prakīrṇa prakaraṇa*, he enumerates the concepts useful for singing, one of which is *Gamaka*. He mentions 15 types of *Gamakas*. He discusses the merits and demerits of singers, 25 faults, six good qualities of *Vṛnda* etc. in this chapter.

The fourth chapter i.e. *Gīta Prakaraṇa* begins with the definition of ‘*Gīta*’. He discusses four parts of *Gīta*, eight kinds of *Lambhaka*, *Svara-Nyāsa*, types of *Svaras*, different *Rasas* and *Tālas*, *Prabandhas* and *Rasa-doṣas*.

The fifth *Prakaraṇa* i.e. *Vādyā Prakaraṇa* discusses in details about the four types of instruments.

The sixth *Prakaraṇa* i.e. *Tāla Prakaraṇa* describes *Tāla* to be of two types. He describes different *Tālas*, *bolas* of *Tālas* used in *Nṛtya* etc.

The seventh *Nṛtya Prakaraṇa* puts forth the difference between *Nāṭya*, *Nṛtya* and *Nṛtta*. He discusses about dances such as *Tāṇḍava*, *Lāsya* etc. and the position of the body in various dances.

I shall deal with each chapter in brief here.

Svara-Prakaraṇa:

Kīkarāja begins with the definition of *Saṅgita* in the eighth verse of his first *prakaraṇa* viz. *Svara- prakaraṇa*. He refers to the famous definition of *Saṅgita* as given in the *Saṅgita -ratnākara* of Śārṅgadeva: गीतं वाद्यं नर्तनं च त्रयं संगीतम् उच्यते । १.८ ॥

He then defines *Svara* as that which are placed at different intervals of *Śruti* and gives pleasure:

श्रुत्यनन्तरभावित्वं यस्यानुरणनात्मनः ।

स्निग्धस्य रजकस्यासौ स्वर इत्यभिधीयते ॥

Further he gives the names of seven notes *Sa*, *Re*, *Ga*, *Ma*, *Pa*, *Dha*, *Ni* as *Ṣadu*, *Riṣabha*, *Gandhāra*, *Madhyama*, *Pañcama*, *Dhaivata* and *Niṣāda*.

He further gives information regarding the three scales i.e. *Saptakas* – *Mandra*, *Madhya* and *Tāra*. He calls *Mandra Saptaka* as *Mantra* (I.12).

Kīkarāja then proceeds to tell about the origin of the seven notes:

Ṣaḍja – Peacock, *Rṣabha* – *Cātaka*, *Gandhāra* – *Chāga*, *Madhyama* – *Krauñca*, *Pañcama* – Cuckoo, *Dhaivata* – Frog, *Niṣāda* – Elephant (Nasal tone).

Kīkarāja perhaps follows this concept of origin of *svaras* as stated by Śārṅgadeva (13th century) in his *Saṅgita -ratnākara* (I.3.48).

मयूरचातकच्छागक्रौञ्चकोकिलददुराः ।

गजश्च सप्तषड्जादीन्क्रमादुच्चारयन्त्यमी॥

Kīkarāja mentions four types of *Svaras* viz. *Vādī*, *Samvādī*, *Vivādī* and *Anuvādī*. He also talks about the three *Grāmas* – *Ṣaḍja*, *Madhyama* and *Gandhāra grāmas* prevalent in olden days. He also discusses about *Mūrchanā* and how the *grāmas* are formed. He further talks about four types of *Varṇas* viz. *Ārohī*, *Avarohī*, *Sañcārī* and *Sthyayī*.

2. *Rāga-Prakarāṇa*:

In this *prakaraṇa*, Kīkarāja discusses at length the five *Grāma-rāgas* viz. *Śuddha*, *Bhinna*, *Gauḍī*, *Vesara* and *Sādhāraṇa*. He talks about 15 *Janaka rāgas* and 20 *Vibhāṣās*, along with 8 *Rāgāṅgas*, 3 *Upāṅgas* and 12 *Kriyāṅgas*. Later on, he specifies 13 *Rāgāṅgas* as: *Madhayamādī*, *Mālava*, *Śrī*, *Toḍī*, *Vaṅgāla*, *Bhairava*, *Vamrāṭī*, *Gurjarī*, *Gauḍa*, *Vasanta*, *Dhanyāśī*, *Deśī* and *Deśa*. He names *Kriyāṅgas* as *Rāmākṛti*, *Gauḍākṛti* and *Daivākṛti*. Further he names the 27 *Upāṅgas*.

3. *Prakīrṇa-Prakarāṇa*:

In this *prakaraṇa*, he enumerates those concepts which are useful for singing *Gamaka* etc. He defines *Gamaka* as:

अलिप्तः क्रियते तज्जैर्बहुवैचित्र्यसंयुतः।

स्वरस्य कम्पो गमकः श्रोतृचित्तसुखावहः॥३.१०॥

Gamaka is the kind of *Ālāpa* done or performed by the singers by shivering or wavering the note for the pleasure of audience. Kīkarāja mentions 15 types of *Gamakas*.

He further discusses the merits and demerits i.e. *Guṇas* and *Doṣas* of the singers:

जितश्रमः सावधानः सर्वदोषविवर्जितः ।

सुसंप्रदायो गीतज्ञैः कथ्यते गायकोत्तमः॥३.३१॥

i.e. a person who has won over his activities, who is alert and free from faults, hailing from a good tradition, that singing is said to be the best. While,

गुणः कतिपयैर्हीनो निर्दोषो मध्यमो मतः ।

कैचिद्गुणैरुपेतोऽपि सदोषो गायकोधमः ॥

the song of inferior quality is termed as '*Adhama*'. He talks about the faults which are 25 in number. Then he defines *Vṛnda* - i.e. the collection of singers, dancers and players of instruments are known a *Vṛnda* or Orchestra.

4. *Gīta-Prakaraṇa*:

Kīkarāja begins this *prakaraṇa* with the definition of the terms '*Gīta*':

वागुपकारेण कृतं शास्त्रलक्षणसंयुतम् ।

तद्वच्चतुर्भिरङ्गैश्च गीतमित्यभिधियते ॥४.१॥

Prabandha, *Melāpaka*, *Dhruva* and *Ābhoga* are considered to be the four parts of *Gīta*. A very novel concept of ascribing deities to the different letters is found here:

अकचटतपयशवर्णास्तेषामेतास्तु देवताः ।

क्रमशः सोमो भौमः सौम्ये जीवः शुक्रः शनी रवी राहुः ॥४.१८॥

It seems that the author was aware of Aṣṭādhyāyī of Pāṇini and the *Samjñā prakaraṇa* of Siddhāntakaumudī of Bhaṭṭoji Dīkṣita, as evinced from the order of letters seen above: *a, ka, ca, ṭa, ta, pa*, etc.

Further he states that the letters ‘*Na*’, ‘*Ha*’ and ‘*Ma*’ should be avoided in the beginning of a song as the letter ‘*Na*’ destroys Lakṣmī, ‘*Ha*’ destroys fame and ‘*Ma*’ destroys everything.

नकारो नाशयेल्लक्ष्मीं हकारस्तु हरेद्यशः ।

मकारः सर्वहृत्तस्माद् गीतादौ तत्परित्यजेत् ॥४. २२॥

Kīkarāja has even classified the letters as *Brahmin*, *Kṣatriya*, *Vaiśya* and *Śudra* for e.g. he classifies *dha, va, ga, ra* as Brahmin letters, *va* and *ta* are *Kṣatriya* letters, *ta* and *pa* are *Vaiśya* letters and *ya* and *sa* are *Śudra* letters. He proceeds further to enumerate the eight kinds of *Lambhaka*. He refers to Śārṅgadeva, who has given 75 varieties of *Tāla*, out of which some are *Dhruva*, *Mantha (Matta)*, *Adhā* and *Ekatālī (Ekatāla)*. He specifies the order to perform *Cakravāla*. He also disusses about *Svara-nyāsa*, and types of *Svaras* i.e. *Śuddha*, *Miśrita* (80), *Mātrūkāvarṇa* (82-84) and also about *Nibaddha* and *Anibaddha Gāna* (85). He has beautifully described about the *rasas* and the different *tālas* used in various shades of sentiments. *Ekatāla* is used for *Vīra* and *Śṛṅgārārāsa*, *Candraśekhara* for *Vīra*, *Hāsya* and *Śṛṅgārārāsa*, *Āditāla* for *Hāsya*, *Śṛṅgāra* and *Karuṇārāsa* and *Kridātāla* for *Śṛṅgāra* and *Vīrārāsa*, which also portrays victory and auspiciousness. According to Kīkarāja, the *tālas* of 19 letters bestow success, the *tālas* of 21 letters when used for *Śṛṅgārārāsa* provide whatever is desired and the *tālas* of 22 letters should be used for *Hāsyārāsa*. For e.g.

चतुर्विंशतिवर्णास्तु क्रीडातालेन गीयते ।

शृङ्गारवीरयोरेतज्जयमङ्गलसंज्ञकः ॥४. ३१॥

He, then discusses in brief the *Prabandhas* described by Śārṅgadeva in his *Saṅgita-ratnākara* and also puts forth the faults found in the song as well as *Rasa-doṣas* and *Bhāva-doṣas*.

5. Vādyā-Prakaraṇa:

Here, Kīkarāja discusses in detail the four types of instruments viz. *Avanaddha*, *Ghana*, *Tata* and *Taintriṇata* (*Vitata*) instruments. He mentions about two types of *Vīṇās* of ancient days viz. *Shruti-Vīṇā* and *Svara-Vīṇā*. In today's age the different types of *Vīṇās* mentioned by Kīkarāja are: *Ekatāntrī*, *Nakula* (*Tritāntrikā*), *Citrā*, *Vipaṅcī*, *Mattakokilā*, *Ālāpinī*, *Kinnarī* and *Pinākī*. He classifies *Vamśa*, *Pāvā*, *Pāvīkā*, *Muralī*, etc. under the category of *Suśira* instruments. *Ḍamaru*, *ḍakkā*, *ḍakkulī*, *dundubhḍ*, *tāmbukī*, etc. are *Avanaddha* instruments and in the category of *Ghana* fall *Nāla*, *Kamśya*, *Tāla*, *Ghaṅṭā*, *Kṣudraghaṅṭikā*, *Jayaghaṅṭā* etc.

नालस्य कांस्यतालश्च घण्टा च क्षुद्रघण्टिका ।

जयघण्टा ततः क्रमात् शुक्तिपदादयस्तथा ॥५.१० ॥

घनवाद्यप्रभेदास्युरेतेभ्यो ये च दर्शनात् ॥

The most important feature of this *prakaraṇa* is that Kīkarāja has mentioned Śiva and Śakti as the powers:

अन्त्यनादी भवेच्छक्तिर्भूरिनादो शिवो भवेत् ।

वामेन धारयेच्छक्तिं शिवं दक्षिणपाणिना ॥५.१३ ॥

6. Tāla-Prakaraṇa:

Tāla is said to be of two types: *Mārgī* and *Desī* opines Kīkarāja. (Mostly these two are the types for music i.e. Saṅgīta-paddhati). Kīkarāja looks forward to describe and give the different *tālas*. For e.g. he gives Āditāla as follows:

आदितालो लघुः प्रोक्तो लोके रासः स उच्यते ।

तकजगकढिक्वुत क्विट किण थिरदरगीऽदोहयिऽदिष्किटद्गोङ्कितत –

क्विट किण प्परि न गि भगि दिगि दिगि तुं कुं को इत्यादितालः । ।

This whole *prakaraṇa* is full of such *tālas*, wherein the *bolās* (words) of the *tālas* are found to be similar to that of *Nṛtya* i.e. used for dance and it deals with *Dvītīya*, *Tṛtīya*, *Caturtha-tāla*, etc. referring to the

Laghu, Guru and Pluta. Further he proceeds to give *tālas* like *Gaurī, Sarasvatīkaṅṭhābharaṇa, Brahmaṭāla, Vattatāla*, (might be *matta-tāla*), etc.

7. *Nṛtya-Prakaraṇa*:

In this final or last *prakaraṇa*, Kīkarāja presents before us the demarcation line or difference between *Nāṭya, Nṛtya* and *Nṛtta*. He also discusses whether the dances such as *Tāṇḍava, Lāsya*, etc. should be performed and how should be the facial expressions therein.

तद्वक्त्रमुद्धतप्रायप्रयोगं तत्र ताण्डवम् ।

लास्यं तु सुकुमाराङ्गं रसभावसमन्वितम् । ।

What should be the position of every limb of the body during different dances is enumerated at length by Kīkarāja. He also talks about *Patākāḥ, Tripatākāḥ, Kartarīmukhaḥ, Śikharāḥ, Kapatthaḥ, Śatakamukhaḥ, Śukatuṇḍaḥ, Kaṅgula, Padmakośa, Alapallava, Śucimukha, Sarpaśira, Mṛgaśirṣa*, etc. and so on.

About *Saṅgītopaniṣat-Sāroddhāraḥ*:

Saṅgītopaniṣat-sāroddhāraḥ of Vācanācārya Sudhākalaśa (a Jain monk) is a work on Indian Music and Dancing written in Sanskrit and edited by Umakant Premchand Shah and published in 1961. He states that as the title suggests, it must be an abridged version of a bigger and possibly more comprehensive work called *Saṅgītopaniṣad*, by the author himself, as admitted in chapter 6, verses 151-152. He further states that the original bigger work is not yet traced in any manuscript collection.

तत्पट्टाद्रिरविश्विरं विजयतां सन्मार्गसन्दर्शकः

सूरीन्द्रः किल राजशेखरगुरुर्वादीभपञ्चाननः ।

शिष्यस्तस्य पुनः सुधाकलश इत्याख्यां दधानो व्यधात्

संगीतोपनिषत्सुसारमखिलं विज्ञानिसौख्याय यत् ॥१५१ ॥

**संगीतोपनिषद्ग्रन्थं खाष्टाग्निशशिवत्सरे ।
ऋतुशून्ययुगेन्द्रब्दे तत्सारं चापि निर्ममे ॥१५२ ॥**

The main confusion regarding these two texts is created because Umakant Shah refers to Saṅgīta-sāroddhāraḥ and Saṅgītopeniṣat-sāroddhāraḥ as the same. It is possible that he must have traced these texts which he refers to and today they are unavailable to us for one or the other reason.

The Saṅgītopeniṣat-sāroddhāraḥ (SUS) is available in a few collections and is referred to as Saṅgītasāroddhāra (also Saṅgītopeniṣatsāra) by Velankar¹. Two manuscripts of this work have been noticed as numbers 1126 and 1127 by Rajendralal Mitra². One more manuscript is noticed as no. 434 by Velankar³. It contains only the second chapter of SUS. The Catalogus Catalogorum⁴ also notices this work. Velankar⁵ has noticed in the Jinaratnakoṣa two more manuscripts, one from manuscript Collection of Muni Śrī Kāntivijayajī (No. 1953) and another (No. 1442) from the collection of Muni Śrī Hamsavijayajī; both these collections are in Śrī Ātmārāmajī Jaina Jñānamandira, Baroda.

The catalogue of the Anup Sanskrit Library, (Bikaner, 1947) edited by C. Kunhan Raja and K. Mahadeva Krishna Sharma includes of all the Bikaner Manuscripts referred to earlier by Rajendralal Mitra. According to this catalogue, p. 3545, there are 3 mss. of this work in Bikaner, of which no. 195, containing 55 folios, is dated in *Samvat* 1517. It has folios 19-23 and 28-34 missing, is worn, and also contains Saṅgīta-ratnāvalī.

The present paper does not discuss the Bombay and Bikaner manuscripts discussed above.

U. P. Shah discusses the details of the other mss. mentioned above as well as two more mss. given below with their abbreviations as specified below, along with their particulars and specialities of scribes as well. He compares all the manuscripts in the collection of:

K – from the collection of Muni Śrī Kāntivijayajī mentioned above

H - from the collection of Muni Śrī Hamsavijayajī mentioned above

P – Manuscript no. 218 from the collections of Āgama Prabhākara Muni Śrī Puṇyavijayajī, Ahmedabad, now given as a gift to the Bhārātīya Samskriti Vidyā Mandira, Ahmedabad.

O – Manuscript no. 4550 in the collection of the Oriental Institute of Baroda. Noticed in the alphabetical list of Manuscripts in the Oriental Institute, Baroda, Vol. II (G.O.S. Vol. CXIV, Baroda, 1950), pp. 1154-1155.

The alphabetical list of Manuscripts in the Oriental Institute, Vol. II, pp. 1154-1155 shows one more entry no. 13271, entitled Saṅgīta-sāroddhāra having 128 leaves, but it is a modern transcript prepared from K. mentioned above.

He compares all these manuscripts for the reconstruction of the text of Saṅgītopaniṣat-sāroddhāraḥ.

Dr. V. Raghavan⁶ (2007) mentions Saṅgīta-Upaniṣad and Saṅgīta-Upaniṣatsāra of Sudhākalaśa belonging to 1323 A.D. and 1349 A.D. respectively. He states that we come to know of a work of this high sounding name of Saṅgīta Upaniṣad from its quotation by Bhāva Bhaṭṭa. From p. 274 of the Catalogue of Manuscripts from Gujarat, Kutch, we learn of the existence of such a work. We see there that the Saṅgīta Upaniṣad is the basic text and SUS is the author's own commentary there on and that both of them are available at Ahmedabad. Two manuscripts of the work under the single combined name, Saṅgītopaniṣatsāra are described also on pp. 528-529 of the Bikaner Catalogue (Mss. Nos. 1126-1127). Another Manuscript of it is preserved in the Dahilaxmi Library, Nadiad. The first Bikaner Manuscript contains only two chapters on *Rāgas* and *Tālas*.

Author of Saṅgītopaniṣat-Sāroddhāraḥ:

We know the author of this work as a Jain, by name Sudhākalaśa from the colophon which runs thus: ‘इति मालधारिगच्छ-मण्डन-वादीन्द्र-श्रीराजशेखरसूरिशिष्यवाचनाचार्य-श्रीसुधाकलशविरचिते स्वोपज्ञ-सङ्गीतोपनिषत्सारे नृत्यप्रकाशो नाम षष्ठोऽध्यायः।’

The author of the text Saṅgītopaniṣat-sāroddhāraḥ, in Ch. 6, verses 149 ff. says that monks who were the crowning glory of the Śrī

Harṣapuriya *gaccha* of the *Śvetāmbara* community, have composed many works. In this *gaccha* arose Śrī Abhayadeva Sūri, the great teacher whom King Karṇa of the Cālukyan dynasty of the Anhilavād Pātan, c. 1072-1097 A.D., gave the title of *Māladhāri* to a monk, who himself was a *māladhāri* or pure in character. In his lineage arose Śrī Naracandra Sūri, a knower of science of Saṅgīta; his disciple was Sri Tilaka, the Guru of our author and the monk who gave the formal initiation (*dīkṣā*) to Sudhākalaśa, the author of our text. Śrī Rājaśekhara, who was *vādibha-paṅcānana*, was the chief monk succeeding Śrī Tilaka and who was also the Guru of Sudhākalaśa. Thus, it is seen that Sudhākalaśa lived in an age of prolific writing activity amongst Jaina monks. He was a disciple of great scholar and belonged to the line of monks amongst whom literary activities in diverse branches of knowledge were carried on almost unceasingly. The fact that Sudhākalaśa was given the title of *Vācanācārya* shows that he himself was a great scholar of philosophy, theology etc. and possibly a master logician and debator for the unpublished *Kahāvalī* which says that *Vādī*, *Vācaka*, *Kṣmāśramaṇa*, *Divākara* etc. are *Ekārthavācī* terms as quoted and discussed by U.P.Shah.⁷

Date of Saṅgītopaniṣat-Sāroddhāraḥ:

The SUS as the author himself shows in Chapter 6, verse 152, was composed in 1404 *Samvat* i.e. 1350 A.D. It was abridged from its older work Saṅgītopaniṣad, composed in 1380 *Samvat* i.e. 1324 A.D.

संगीतोपनिषद्ग्रन्थं खाष्टाग्निशशिवत्सरे ।

ऋतुशून्ययुगेन्द्रब्दे तत्सारं चापि निर्ममे ॥१५२॥

It means the basic text of Saṅgītopaniṣad was written in *Samvat* 1380 or 1323 A.D. and the commentary *Sāra* upon it in *Samvat* 1406 or 1349 A.D. states V. Raghavan (2007, p.158).

The Saṅgīta-ratnākara of Sārṅgadeva was composed in c. 1250 A.D. It is therefore obvious that we obtain in the SUS, a tradition from Western India, almost contemporary with that of Saṅgīta-ratnākara, which latter work may naturally be expected to have preserved some Saṅgīta traditions of Deccan, Karnataka etc. for c. 13th century A.D.

The SUS is thus useful to the students of history of *Saṅgīta* i.e. Music.

Contents of Saṅgītopaniṣat-Sāroddhāraḥ:

The SUS is divided into six chapters titled *Adhyāyas*.

The **first *Adhyāya*** is known as ***Gīta-prakāśana-adhyāya***. It praises *Gīta* and defines *Desī* form of Music. *Mārgī Gīta* is omitted in this text. The *Nādotpatti* given in this chapter is very similar to that in the text *Samayasāra*. The two divisions of *Gīta* viz. the *Nibaddha* and the *Anibaddha* further being divided into *Prabandha*, *Vāstu* and *Rūpaka* are discussed in detail. Various *Prabandhas* are named and we are told that both the writers and singers of *Prabandhas* are rare. *Rūpaka* is also defined. The six *aṅgas* viz. *svaras*, *rāgas*, *tālas*, *tennas*, *birudas* and *patapadas* are explained. Then the divisions of *Jātis*, *Rūpakas*, *Sūdas* are given. Further we also find explained the *Dhruvas*, *Maṅṭhas*, *Pratimaṅṭhas*, *Nissaruka*, *Rasaka*, *Ekatālī* etc.

The **second *Adhyāya*** known as ***Prastarādi-sopāśraya-tālaprakāśana-adhyāya*** first shows the Jaina tradition of the origin of musical instruments and *Nāṭakas* (dramas and dance dramas) from the *Saṅkha-nidhi*, one of the mythical nine *nidhis* of a *Cakravartin*. Others believe that *Saṅgīta* originated from *Hara* or *Siva*. Then begins the treatment of *Tālas*. First the *Kālamāna* or *mātrās* are given. The SUS differs from the general tradition by taking *virāma* = $1/8$ *mātrā* instead of $1/4$ *mātrā*. The *prastaravidhi*, *naṣṭa-uddiṣṭa* and *kalita* are discussed. It is said that *Tālas* are innumerable and out of those previously described by the earlier exponents are described in SUS. The *Saṅgīta-ratnākara* Chapter 5 classifies *Tālas* into *Mārgī* and *Desī*. SUS omits the *Mārga-Tālas*. *Sārṅgdeva* discusses in all 120 *Desī Tālas*. SUS gives only 74. Here *Sudhākalaśa* himself states that the last i.e. *Prṭhvīkuṇḍala* or *Tālaratnākara*, is his own innovation. *Saṅgīta-makaranda* and *Saṅgīta-cūḍāmaṇi* refers to 101 *Tālas*. In the *Ādibhārata* and *Bhāratārṇava* 108 *Tālas* are noted. The speciality of SUS is that it gives *paṭas* or *Paṭavarṇas* i.e. *Bolas* of each of these *Tālas*.

The **third Adhyāya** is known as **Gānasvara-rāgādīprakāśana-adhyāya**. The origin of *Piṇḍa* and its being made up of Brahmā, Viṣṇu and Maheśvara is described according to Brāhmanical traditions known to other works. *Kalita* is discussed and in the treatment of *Gānas*, a work *Cūḍāmaṇi* is referred to. It must be most probably Saṅgīta-cūḍāmaṇi of Jagadekamalla composed in c. 1138-1150 A.D. as noted by Velankar Shastri (1958, p.3). No other book by the name *Cūḍāmaṇi* is known to me or found even in the introduction of Bhārata Kośa written by M. Ramakrishna Kavi. Further in this *Adhyāya*, *Lakṣaṇas* of *Svaras*, *Grāmas*, *Mūrchanās*, *Tānas* etc. are discussed which is followed by list of *Śrutis*. This list of *Śrutis* is different from the one found in Saṅgīta-makaranda, Saṅgīta-ratnākara and Nāṭyasāstra. The total number of *Śrutis* given in SUS is 21 unless we take para in V.68a as a name of *Śruti*. Then are discussed six principal *Rāgas* with their *bhāryās*. It should be noted here that SUS is the earliest known datable work giving iconography of different *Rāgās* states U. P. Shah (1961, p.xxi). Various *aṅgas*, *upāṅgas* etc. of different *ragas* are summarized later followed by description of *Alaṃkāras*. SUS refers to 18 *Alaṃkāras* as per *Gaurī-mata*. However, the treatment of *Alaṃkāras* in SUS differs from that of Saṅgīta-ratnākara (I.6)

The **fourth Adhyāya** is known as **Caturvidha-vādyā-prakāśana-adhyāya**. It deals with four types of musical instruments – *Tata*, *Ghana*, *Suśira* and *Avanaddha*. The view about *pañca-śabdaḥ* i.e. five types of *Nādas* may be compared with Saṅgīta-makaranda. Names of various *Vīṇās* are given and also of the *Vīṇā-prāṇas* and *ālaptis*. The text gives an interesting mythical account of *murajā*, which according to the Jaina is from *Saṅkha-nidhi* but was first made by Śiva, according to a popular belief, from the skin and entrails of the demon Mura, killed by Rudra himself.

The **fifth Adhyāya** is called **Nṛtyapaddhati-prakāśana-adhyāya**. This *adhyāya* is devoted to dancing. According to our author, *Nṛtya* is desired on occasions like entering in a new house, palace, city, pilgrimage, anointment of a king, marriage, and festivals like that birth of a son etc. It is said that Brahmā first taught *Nṛtya* to the sage

Vasiṣṭha at the request of Indra. Vasiṣṭha conveyed it to his 100 sons. At the request of Indra, *Nṛtya* composed of *Lāśya* and *Tāṇḍava* was taught to Rambhā, Urvaśī and others. According to Sudhākalaśa, *Nṛtta* is Nara-kṛta, i.e. mainly performed by males; *Nṛtya* is *Nārī-kṛta* or performed by females whereas *Nāṭya* or *Nāṭaka* are said to be performed by both males and females. The *Lāśya* originating from Gaurī, is said to be endowed with delicacy and grace (*sukumāram*), while the *Tāṇḍava*, created by Rudra, is *Viṣamam*, terrific or void of delicacy. In the heavens, Gandharva Viśvavasu, having studied *Nṛtya*, taught it to Citraratha, who in turn instructed to Pārtha. Arjuna again taught this to Uttara, the daughter of King of Virāṭa, but she forgot it due to grief on the death of her husband Abhimanyu. This art, according to Sudhākalaśa, was again obtained by King Palaka from Śiva through worship and propitiation. It later became popular amongst human beings on this earth. King Palaka seems to be the same as the son of Pradyota of Avanti, well known to Jaina traditions. Sudhākalaśa then explains *Nṛtya* as *Gātrasya Vikṣepaḥ* – throwing of limbs i.e. movements of limbs or dance. He derives it from the root *Nṛt* and says that it is threefold according to *aṅga-upāṅga-pratyāṅga-bhedaḥ*. Then he enumerates the six divisions of each of the above three, along with their subdivisions. Various *Hastas*, *Karaṇas* etc. enumerated in the SUS can also be compared with the Odishi style of dance.

The last **sixth chapter** entitled *Nṛtyapaddhati- prakāśana-adhyāya*, continues treatment of dancing from previous chapter. It begins with the treatment of the *Karaṇas* and the author says that just as a *Rāga* is produced by the combination of *svaras*, *grāmas* etc. even so is produced *Karaṇa*, by use of positions of *Aṅgas*, *Upāṅgas*, *Pratyāṅgas* etc. Each *Karaṇa* expresses several *Bhāvas*. *Karaṇa* is explained as coordination of hand and foot (*hasta-pāda-samyogaḥ*) in the *Nāṭyaśāstra*⁸ 4.30 and in the *Viṣṇudharmottara Adhyāya* 20. According to Abhinavagupta⁹, any movement of hand and foot is not a *Karaṇa*, but only that moment in which beauty enters can be called a *Karaṇa*. Sudhākalaśa states that *Aṅgahāras* are produced by *Karaṇa*. SUS refers to 32 *Aṅgahāras*. The SUS description of the

Karaṇas is not in full detail and sometimes it is difficult to understand its form and nature thoroughly. The SUS tradition is especially important as it may with confidence be regarded as the tradition in western India during the 13th and 14th century A.D. The total number of *Karaṇas* actually described by the SUS is 105 and not 108. SUS notes 32 types of *Bhramarīs*. After this, the 32 *cārīs* – 16 on the ground i.e. *bhūmijā* and 16 above the ground i.e. *nabhojāta*, are named.

Sudhākalaśa, after listing the *cārīs*, says that in his age the dancers are not learned. They do not know the texts on dancing. Whereas, those who study the texts do not practice dancing. Hence I feel that the study of this science is never probably done without the help of musicians, singers or dancers. Thus the texts are not quite explicit and the traditional knowledge from the singers and dancers themselves is essential. The singers, dancers etc. have their own notes in their dialect only. This is also the case with our traditional architects or *salātas*, *sūtradhāras* etc. The *Narttakabhāṣā*, as noted by our author is again peculiar. Artisans like Goldsmiths etc. even today have their own special terminology. Their symbols, terms etc. are not understood by others. This is called ‘*Parasī*’ in Gujarat and Rajasthan. Sudhākalaśa gives some specimen of the ‘*Parasī*’ of *Narttakas* in the text pp. 140-141. It would be worthwhile making a search for such *Parasī* and notebooks of dancers, singers, architects etc. and publish them.

Literary Evaluation of Both the Texts under Study:

Observing the language and flow maintained by the Kīkarāja and Sudhākalaśa, it is clear that they have followed the *vaidarbhī* style of composition, as stated by Viśvanātha in his *Sāhityadarpaṇa*:

माधुर्यव्यञ्जकैर्वर्णै रचना ललितात्मिका । ९ . २१ । ।

अवृत्तिरल्पवृत्तिर्वा वैदर्भी रीतिरिष्यते । ।

The main features of this style are sweet words, graceful composition and short compounds. The very first characteristic of literary style found is the ease with which the authors write. Moreover, elaborate constructions, long

compounds, and artificiality are totally absent in this work. Another prominent feature is conciseness. They do not use more words than those which are absolutely necessary. Both the works are mostly in *Anuṣṭup* metre which makes it easy, simple and clear to understand.

Critical Evaluation and Conclusion:

From the contents of the text *Saṅgītasāroddhāraḥ*, it is evinced that the authors Kīkarāja and Vācanācārya Sudhākalaśa were great lovers and connoisseurs of Indian music. From their descriptions of various *prakaraṇas* viz. *Svara*, *Rāga*, *Prakīrṇa*, *Gīta*, *Vādya*, *Tāla* and *Nṛtya* in *Saṅgīta-sāroddhāraḥ* or even various *adhyāyas* viz. *Gīta-prakāśana*, *Prastarādi-sopāśraya-tāla- prakāśana*, *Gānasvara-rāgadi- prakāśana*, *Caturvidha-vādya- prakāśana* and *Nṛtyapaddhati- prakāśana*, of *Saṅgītopaniṣat-sāroddhāraḥ*, it is very clear that they were well versed not only in Hindustānī form of music but also in the *Karṇāṭakī* form of music. Very few scholars are conversant with both the forms. Both the scholars, in their works, describes various important facets and concepts of Hindustānī and *Karṇāṭakī* forms of Indian Music and of all the three i.e. *Gīta*, *Vādya* and *Nṛtya*, which comprise of the term *Saṅgītam*. Both the scholars refer to all the forms viz. *Nṛtta*, *Nṛtya* and *Nāṭya*. In the last two chapters, both have given importance to *Abhinaya*. Both refer to all the important aspects and terminologies of dance and have tried to explain the same. Nevertheless, the texts and the words used are different, which point out their independent origin.

As Umakant Shah refers to the verses number 151-152 of the sixth chapter of *Saṅgītopaniṣat-sāroddhāraḥ*, admitting the work *Saṅgītopaniṣad*, the detailed contents of the text given in this book suggest that the original work, *Saṅgītopaniṣad*, must have been a fairly big comprehensive text like *Saṅgīta-ratnākara*.

Looking to the contents i.e. subject matter of both these texts on Music, it can be easily judged that U.P. Shah must be referring to an entirely different work titled *Saṅgīta-sāroddhāraḥ* which is mentioned earlier as identical or the transcript of one of the manuscripts of the *Saṅgītopaniṣat-sāroddhāraḥ*. Hence the title of this work has two names. It is possible that by this time, he had not come across this manuscript preserved in the Bhandarkar

Oriental Research Institute bearing the same name but which is entirely different in terms of contents and classification of chapters, though the subject is Indian Music. Hence the confusion of names has occurred. Thus it is proved that the manuscript Saṅgīta-sāroddhāraḥ and the work Saṅgītopaniṣat-sāroddhāraḥ are different.

Both the texts critically evaluated here are independent texts contributing in their own way to the field of Music. Both the texts uniquely contribute to the world of Indian Music in terms of history as well as terminologies of Music used. Saṅgītopaniṣat-sāroddhāraḥ is almost contemporary to Saṅgīta-ratnākara, which is considered as a milestone in the field of Music; that adds up to the value of this text.

The works of Kīkarāja and Sudhākalaśa are laudable and available for the connoisseurs of Music. Saṅgītopaniṣat-sāroddhāraḥ is printed while Saṅgīta-sāroddhāraḥ is being edited by me to be presented before the music lovers soon. As this rare manuscript sheds light on both the forms of Indian Music at one place, it is itself a unique and original contribution of Kīkarāja to Indian Music.

Acknowledgments

I heartily thank the Director, Bhandarkar Oriental Research Institute for providing me the copy of the manuscript of Saṅgīta-sāroddhāraḥ of Kīkarāja. Thanks are as well due to U. P. Shah, whose critical edition of Saṅgītopaniṣat-sāroddhāraḥ brought to light a reconstructed text based on several manuscripts along with the Introduction to the text and the author. His clarifications were very important to judge the subject matter and understand the lineage of the author Vācanācārya Sudhākalaśa.

¹ Velankar H.D., Jinaratnakoṣa, Vol. I, p.409,

² Mitra Rajendralal, Catalogue of Sanskrit manuscripts in the library of H.H. the Maharaja of Bikaner (published in 1880)

³ Velankar H.D.(Ed.), A descriptive catalogue of the manuscripts in the Bombay branch of the Royal Asiatic Society, Mumbai

⁴ Aufrecht, Catalogus catalogorum, Vol. I, p. 686

⁵ Ibid, Jinaratnakoṣa, Śrī Ātmārāmājī Jaina Jñānamandira, Baroda

⁶ V. Raghavan, Collected writings on Indian Music, Vol. II, 2007, pp. 157-158, pub. By Dr. Raghavan Centre for performing Arts, Chennai in association with Sangeet Natak Akademi, New Delhi.

⁷ Shah U. P., Jaina Satya Prakasa, Ahmedabad, Vol 17.

⁸ Natyasastra of Bharata Muni, 2nd revised edition Vol I, 1966, pp. 90-91 Gaekwad Oriental Series, The Maharaja Sayajirao University of Baroda

⁹ Abhinavaguptacharya, Natyasastra of Bharata Muni, Oriental Institute, Vadodara, 1964
