CHAPTER 1

INTRODUCTION

MUSIC
From the primeval times onwards there existed a strong and powerful bond between man and nature. The evolution from the four-legged physical condition to the two-legged brought about steady intellectual development and thought process in man. He started thinking about the scenes and sights around him and the wonderful natural phenomena. Gradually his isolated life for hunting for food, and eating roots and fruits, to quench hunger, evolved to finding suitable habitats, and then living as groups. Groups became communities and communities developed to races of humanity. A faculty that differentiates man from animals is his power of imagination, and this power is the root of all later human advance. It is strongly believed that the faculty of art was born in man from the earliest times of cave life and hunting. The power of thinking helped to him to learn more about art and to identify different forms of art.

In all activities beginning from the earliest stages to present, we can see an artistic touch. There is an element of art in making a fence, spreading bricks on floor, the shape of a hay-stack, digging or ploughing the earth, driving and other innumerable activities. The art we detect in all these human affairs is the beauty, order, the rhythm and the style of movement involved. In each and every activity there is an aesthetic touch and the touch is what we call art. Beginning from small handicrafts out of little things in nature, man learned and developed the activity of dance
and rhythemic beats and art beautifully grew. The basis of all these was the rhythm in the universe. Starting from the rhythm of human breathing there is nothing that is unrhythemic in nature.

The word 'Art' means creation. We do not refer to anything originally part of nature, as art. Art is what man creates rarely in nature. Thus when man's knowledge and creation join the result is artistic knowledge. Man discovers certain things in nature, his mind works on it and gives attractive and beautiful shapes to it, and when it reflects expertise and rarity, the creation is labelled as art. It is defined as art, only when it gives pleasure and happiness to others, to the world in general. In short, art generates knowledge and pleasure in the onlooker's mind. The net result of an artistic creation should be that it must have the capability not only to create but prolong the sense of pleasure and enjoyment in human hearts. In short, it should carry the power to appeal to the soft and sympathetic areas of human heart and mind. Great experts in the field have divided art into two categories as professional arts and fine arts. Iron smithy, carpentry, etc are professional arts. The purpose of fine arts is to provide mental recreation which leads to happiness and pleasure of the mind. Fine arts always originate from undisturbed and peaceful state of mind. Literature, music, painting, statue-making, architecture, etc are chief examples of fine arts. The aim of these, both auditorally and visually experienced, is pleasure. With these aspects art can also be divided into
auditory arts and visual arts. Dance, drama, painting, etc. are main areas of visual arts. There are special and wide differences between these two.

If culture can be divided as the life of a country and its people, art can be defined as the expression of vigour energy or the Caitanya. Indian tradition has classified sixty four art forms. Kāmasūtra, the Indian epic in sex literature asserts that all these arts should be learned under a single master or Guru. Arts like music, dance, painting, essay-writing, tailoring, sports and games, flower decoration, cooking, gardening, linguistics, magic and so on are all smoothly adaptable along with contemporary human culture. The primary purpose of art is to fulfil human interests and aptitudes. Through art functions beyond the necessities of human body, it is not a luxury. The development and growth of fine arts is closely related to the cultural and fashionable regions of different communities of people all over the world.

The basic meaning of the word 'art' is as an inevitable part of something. It is the root part of the seven elements of the human body and it carries the worldly and the unworldly essence. Art is essentially a part of the human body that proclaims the conscious and artistic talents in him. Aesthetic sense and imaginative powers blend together to give rise to art forms. Art works as an agent to promote human culture. Noble art forms definitely purify human heart and emotions.
Both western and eastern people unanimously agree that art should be a mirror of life and at the same time a criticism of life. Art reaches the point of success only when our mind, that is, the onlooker's mind certifies it as beautiful. Indian arts reflect and fulfil the broad and generous Indian culture. Theoretically all arts in the world perform the duty of enriching man's mental quality but each country has certain definite cultural legacy, its own problems, hopes and expectations, and the art of that area naturally reflect these and seek to find answers and solutions. A country's art and literature re-create for it a newly refined and cultured set of people. Ravindra Nath Tagore comments at the beginning of his noble work 'Geethanjali' that arts are capable of breaking all kinds of man-made barriers. Even an ordinary person can reach a transcendental state while totally immersed in noble, classical arts. It is a state of mind where selfish and worldly aspects disappear from man. Yogis normally achieve it by their normal life style and mental exercise. Arts make an ordinary man capable of enjoying this state by lifting his mind to achieve a oneness with the art quality.

An art form is not suddenly born, it is the result of acquired culture of human life. This is what we gain, that is generations gain, by seeing, hearing, reading, learning and experiencing from our native surroundings. Creativity, aesthetic experiences, and devotion are involved in this. Art happens in man when all these positively blend. Enjoyment and
appreciation are rising from art when we consume the essence at the core of each art, and appreciation becomes a process.

Indian arts present and share a noble universality where all mankind is just one. It teaches that dignified and sublime philosophy. The basic principle of arts is that they express something new different from the worldly and the ordinary. We can call it an experience of novelty. An art aims at unity in diversity, and that is why arts are considered divine boons. There is no single and final authority to make a judgement on art. It is special, at the same time open the capabilities and imaginative powers of human mind are infinite, a naturally each and every epoch creates fresh ever-new arts. There is no repetition, and creativity presents variety. Persons of poetic authenticity and literary historians have attempted to define art and such attempts still continue. But no one can claim a correct definition because the essence of art changes with the changing times. Man has ever been in a process of evolution, and naturally every new generation's interests vary. New style of appreciation comes and such new creations also are seen to be lasting. 'Classical' is a label that declares a high quality and standard and classical arts are immortal. Humanity always salutes and respects arts belonging to this category. Longines' concept of sublimity becomes quite relevant here. Sublime arts lift generations to a standard of purity and nobility. No doubt sublime arts are capable of refining the cultures of the people of the world.
Arts take roots in a human heart when the person has a link with some kind of artistic legacy or heredity. The individual should also have an independent and personal talent to identify and appreciate the subtle creativities based on rhythm and harmony. This background naturally helps a man to identify and promote the talents hidden inside him. The total absence of artistic heredity in the family line and native surroundings nullifies creativity in a man and he is getting dwarfed in talents. When this happens to a society, community or country in general, the traditional and classical arts get cut off from the mainstream of man's cultural life. He may continue his life fulfilling the bare necessities of the animal aspect but never reaching a cultural perfection.

Based on human progress and the artistic interests and aptitudes in man novel and modern arts are taking shape in different part of the world. Some are artistically talented by birth and are found to succeed in different art forms at the same time and become experts in their areas. We Indians are passing through a period when colonisation and consumerism are trying to drive away and destroy our original cultural and artistic legacy. Not only external forces, but it is bad to say, even internal forces are working in this way. The deterioration of the traditional and hereditary Indian artistic and cultural values are affected naturally, and this situation paves the way for the decay of our own culture and arts.

Art is an essential, special and divine part of the basic
principles of the emotional, imaginative and thought processes of human
life. But the expression of art shows variety and it is found different
among different communities and people. For example, a poet’s
creativity is expressed through word-pictures which capture the rare
activities of nature and the subtle working of the human mind and heart. A
painter, on the other hand is creating and reproducing these through the
medium of painted pictures, and creates an artistic impact on our mind.
The one difference between a poet and a painter is that the former can
represent even abstract matters through the poetic medium whereas the
latter generally works on the concrete aspects and ideas. But there is a
great similarity and speciality in representing styles, both of the poet and
the painter. They never imitate things around them as it is. There is a
similar artistic touch in their re-production of Nature. The artist makes a
selection, omitting the unnecessary and projecting the vital elements, and
creating an artistic effect and pleasure in our heart. Both the artists are
fulfilling this mission through subtle suggestions with a sense of
propriety. The depth and extend of Dhvanikārika is relevant here. Indian
poetry proclaims the general principles of its audio-visual arts. The arts of
Indian dance and poetry become most appreciable through its unique
audio-musical-sound effect. The same is equally applicable to Indian
music. Take for example a Kīrtana by Tyagaraja. It creates entirely
different aesthetic effects and experiences in the heart of the listener
when it is heard sung by great master like Chembai Vaidyanatha -
Bhagavatar, Dr. M Balamuralikrishna, V Dakshinamoorthy, Neyyattinkara
Vasudevan and K J Jesudas in one and the same Rāga. Music and
literature (mainly poetry) most important among the audio-arts
respectfully maintain a mutual dependence with each other. In phonetic
effects like Vṛtta , Šabda, Prāsa, Prakaraṇa, Šayyā, etc poetry has to
depend on music. Music thrills and inspires the plain human feelings by
the technique of the aesthetic blending and merging of sweet sounds at
the auditory level. This is a peculiar magic power of music. The fact is that
no artistic creation can succeed without an element of music inside the
artist. Music hides under all sublime arts listed at the classical status.
Music is the rhythm of life, the rhythm of Universe. It is inherent in every
aspects of nature, big or small. It is inherent in the Kṛṣṇāla(rock) out of
which the sculpture creates the idol of Kṛṣṇa. Inside the strong rock pillars
the seven Svaras of music hide. Examples are the Saptasvara pillars of
Sree Padmanabha Temple, Thiruvananthapuram and the Madhura
Meenakshi Temple of Tamil Nadu. There is musical sound in the Jack fruit
tree in the temple compound, out of which the polished stumps for the
instruments Chenda and Timila are prepared. Music hides in the heart
of Sopana Sangita as well. Mudras of the hands in dance silently express
rhythm, blend, music and language. Among the various arts dance, song,
instruments,acting, etc are considered to be creative arts and painting,
sculpture etc are considered Dravyātmaka (came out that has to depend on a surface).

In the field of narration and presentation of art forms Indian arts maintains its own proud tradition. This is the noble contribution of India's world-famous classical epics Rāmāyaṇa and Mahābhārata; the invaluable Puraṇas, Vedas and the Upaniniṣads. It is a fact that there is no clear evidence to prove the historical ancestry of the Indian arts. But it is recorded that the Indus valley Civilization existed long before the Aryan colonization of India. Most of the comforts and luxuries of modern cities had been enjoyed by the people related to Indus valley Civilization five thousand years ago. The statue of the dancing girl excavated from the historical debris and remnants of this great civilization proclaims the artistic genius of that long-lost period. The oldest recorded literature known to the world today is Rgveda. The mantras of Rgveda are prepared with unique poetic and musical quality apart from its high intellectual and moral content its recitation is an art by itself as it carries rhythm blend and Rāga together in the structure of the words. It is believed to have a magic power in itself as Mantras. The singing and recitation of its lines provide mental and spiritual inspiration and upliftment. when it is musically sung its expression is like beautiful poetry. Researches conclude that the art of acting must have come out of the argumentative and conversational structure Rgveda. Great thinkers like Max Muller,
Mandish and Pirmal agree with this theory. The origin of Indian music etc. is supposed to be from Rgvedic period. Macdowel believes Rgveda was created even six centuries before the birth of Jesus Christ. According to Sardar K M. Panicker the Rgveda period was between BC 2000 to 2500 AD.

In Rgvada, Usā (dawn) is compared to a dancer girl. Rāmāyaṇa refer to Lava-Kuṣa singing Rāma's stories moving around the country. The sculptures of actors, and dancers, their gestures, and their skilful and delighting dialogues can be seen in Mahābhārata. These are again references to the ancient development of Indian art.

Vātsyāyana, the author of Kāmasūtra includes each and every human activity under his list of sixty four arts. He had encouraged stage arts which recreated and delighted urban human life. He had specially mentioned the sixty four arts in his Vidyāsamuddēśapramana. Song, instruments, dance, inscription, Daśanavasanāngarāga, Nēpathyaprayōga, reading, stage drama-watching etc. are noted as symbolic of urban life. In the affairs related to the art of acting, the names Bharata, Bhārata and Bharatamuni occure frequently. Bharatam is an abbreviation of the artistic terms Bhāva- Rāga and Tāla. Bharata has also the meaning actor. Bharatajñā means one who has learned the art of acting.

Music can not be defined just as a representation of life. Life itself is music. Music can not be compressed inside a few words, symbols,
experiences or philosophical theories at all. Music is pregnant with meaning. It carries its great meaning in itself and therefore an attempt at its definition from outside is futile. That is the reason why music is given a triple title by Acarya-

गीतं वाद्यं तथा नृत्यं त्रयं संगीतमुच्यते।

Gita, Vadya and Nṛtta together is named music. But generally song and instruments are considered the areas of music today. All these three have developed so much today that each has grown into a separate art form and become very famous. In spite of the fact that the basic root remains in all these Nāda

न नादेन विना गीतं न नादेन विना स्वरं।

न नादेन विना नृत्यं तन्नात्मकं जगत्।

There is no music without Nāda, no Svaras without Nāda, no dance without Nāda. This whole universe is musical. The essence of song is Nāda. The quality and greatness of instruments is definitely Nāda-based. Dance quality is totally dependent on Nāda, and instruments. Naturally, music which is the combination of all the three, exist that dependent on Nāda. Letters of language are resulting from Nāda. Letters combine to form meaningful words, and words create sentences. Thereby the whole world is Nāda-based.

सर्वस्वामित्वाय नृत्यं च व्यायं च चाराचरम।

नात्मकं तदात्मकं भूतानामपि कारणम।
Whatever is the root cause of all worldly dealings, what ever is the matter that has spread all over this created world and the sky, even before life began here, that matter can be broadly defined as Nāda.

The term Nāda originated from the root element ‘nad’ which means Dhvani. Derivation explains Nadyatē Iti Nāda. 'Na' represents life breath, and 'Da' represents Agni(Fire) and they join to form Nāda. 'An' is the element (preposition) that means something that comes out of and when this is added to the two sounds the first sound gets prolonged to form the sound Nāda.

Nāradamuni describes 'Ākaśa Sambhavō Nāda'. Nāda is classified into two, Āhata and Anāhata. Anāhata is described as sound that originate from the sky without any use of beats string-play. This is purely divine. Gods and Rṣis, who gain Yōgaśiddhi by following strict practice and restrictions of Prāṇyāma and other breath-control processes, attain the state of Nāda (supreme divine pleasure) through Anāhatanāda. Āhatanāda is described as the root spring of music. This is universally enjoyed by all, with no difference between scholars and the ignorant, and even by animal and birds.

Āhatanāda is divided into five sections- Nakhaja, Vāyuja, Karmaja, Lōhaja and Šarīraja. The Nāda that is produced by hand-nails playing on strings is known as Nakhajam. Examples are stringed instruments like Vīṇā. The Nāda produced by the movement-control of the current air
inside the instrument is known as Vāyuja. Flute, Nāgāsvara, Śangha, etc.
are a few examples. The Nāda produced by hands or sticks on tightly
bound hide is known as Carmaja. Mṛdaṅga, Tabala and Doluk, etc. are
examples. The Nāda created by orderly touches on metals like Brass is
called Lauhaja. Jhaller, Chengila, Elathalam, etc. are examples. The Nāda
which is basically from human body produced from important spots like
the throat is known as Śarīra.

The internal system of the human body is behind the production of
Śarīra. Certain areas of the nerve systems, the related nerves, vital
centres and the special structure of the interior of the body help to
produce Nāda and to please audibly. The triangular structure called
Brahmagrandhi, closely placed near Mūlādhāra (the prime centre of
human body) is a part filled with the breath-air all the time.
Brahmagrandhi is situated below the naval and above the sex organs.
Here the flame known as Jaṭharāgni is burning all the time in a living
body. The breath air after reaching Mūlādhāra, comes in contact with
Jaṭharāgni, and produces Nāda. The air from here moves upwards and
touches the naval area and the loins, the heart, and throat and then
reaches the top of the head Mūrdhā and the Āsyā and creates Dhvani.
During this process Āhatacakra from naval area, Viśuddhicakra from the
throat, and Sahasrāracakra from the head give rise to Mandra Madhya
and Tāra differences. Ōmkāra or Praṇava is the Nada created by the
fusion of the life-breath and the Jaṭharāgni.

The minute Nāda that is totally spread in the heart is divided into four.

1. Parā - extremely minute
2. Paśyantī - The minute Nāda between the naval and Mūlādhāra.
3. Vaikhari - The feeble Nāda from Mūlādhāra.
4. Madhyamā - The Nāda from the Mūlādhāra up to the heart.

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Nāda is divided into five groups as it is created at five points. Mataṅga named these five as Sūkṣma (minute), Atisūkṣma (very minute), Vyakta (clear), Avyakta (unclear), Kṛtrima (artificial). Authorities like Pārvatadēva and Šāṅgadēva called them Sūkṣma, Atisūkṣma, Puṣṭa, Apuṣṭa and Kṛtrima. Pārvatadēva and Šāṅgadēva have divided Āhatanāda into three according to the differences of places of its production.

The science of musical affairs classifies Nāda into three. Mandra is the Nāda at heart, Madhya at the throat and Tāra at the head. Music is found defined as 'श्रोतार्गमः शब्दः' by great masters.

Mary Priestly, observes that music is the language of human
emotions. Besides being an art, music is advancing today as an effective style of medical treatment. In her book 'Essays on analytical music therapy' published in 1994, Mary priestly explains the therapy model she had designed. She observes that music enlightens the extremely minute sub-conscious loves of the human body. This level may be silent area without language or one which hesitate to express itself. Music lights up this area and it is there fore different from Vaikhari language. Every individual carries an image which may be for the contacts with the external world. But the same person has a real individuality, strict, internal and totally different from the image mentioned above. Psychology has recorded serious studies on these aspects. Music therapy or Rāga treatment helps to go deep into these sub-conscious areas and to bring out healthy and effective medical results. This expressive power of music creates a new meaning through the contacts between the therapist and the patient. The real music therapy begins at this point where the outsider(therapist) discovers the real internal person hiding behind the accepted image. once this happens, it became easier to diagnose and solve the problems of the patient through music. The excitement and thrill experienced by the patient at the sub-conscious level is scientifically brought to the conscious level and converted to undisturbed speech. This new stage gradually merges with the real personality and the expected results are achieved.
Asuravādyas like drum, perumpara etc. are not used in music therapy. The reason is that the use of the fast and rapid beats, heavy metal music, drum etc rouse the base human emotions terribly. They retain our brain-waves in the beta stage itself causing negative results. Therefore it is safe not to use them in music therapy.

Music permeates all nature and is mingled with the process of the creation in the universe. There is nothing that attract our attention or affects our feelings so quickly as a movement and related sound in nature. Even the smallest movement gives rise to sound and sound carries music. The roar of storms, the whispers of beeze, chirping of birds, cries of animals, murmuring of water etc arouse the feeling of pleasure, pain or fear and these feelings bring the germs of music along with it. A musical sound is definitely a noise, but every noise is not a musical sound. There is a marked difference between noise and musical sound. A noise is a confused combination of sounds resulting from the concussion of non-elastic bodies. Musical sound is a pure harmonious effect produced from simple elastic bodies such as the tone of a bell. It travels farther and is heard at a greater distance than a noise. Instrumental music can be heard at a distance of about a mile, but the noise made by people is audible on the spot it is scarcely heard at a similar distance.

Music is an art, which knows no limitation of any caste, creed or colour. Though it may be understood as an individual art, it is considered
as a social art and is founded on relationship between sounds and is based on certain universal physical laws. But these proportions can be rendered in a great many ways, thus creating similar contrasting systems of music.

The most primitive days, music evolved universally and used to be a part of culture almost in the very same way and through same process. At the beginning of human civilization music used to a combination only one or two notes, with the accompaniment of undeveloped dances, and simple and crude musical instruments, such as wooden drums and flutes of bamboo or bones. Music considered of hymns, songs, prayers, etc in the early stages. When man watched nature with awe and automatic sounds came out of him. The sun, the moon, the sky, mountains, rains, etc were all wonders and gradually he looked at them with respect and started worshipping them with hymns and songs.

The importance of music can be observed in all periods and in all parts of the world. Music plays a prominent role in all the events and functions of social as well as individual interest. Primitive men used to consider music as the most important of all the arts. Indians were not an exception to the general rule. They also attached great importance to it.

The Indian authors of music are of opinion that music of all the nations of the world has its root in a supreme sound which is known as Śabdabrahma or Sphōṭa. Patañjali enunciated this theory of Sphōṭa in the
Mahābhāṣya, and added the casual sound that gives birth to speech as well as to music, manifested in two ways as Āhata and Anāhata, unmanifested and manifested forms. Sound is known as Nāda in India. Nāda has been classified into two- Dhvanyātmaka and Varṇātmaka. Instrumental music is considered as Dhvanyātmaka and vocal music as Varṇātmaka. Man is capable of making a great variety tones, different from animals because of the curious structure of the vocal organs. Man has the power of giving expression to every emotion and the expression contains the elements of music.

Music is both an art and a science at the same time. It is known as the art of arts, as it excels all other fine arts like sculpture or architecture. Music excels for its charming and pleasing qualities, permanent value and beauty. The art of music charms not only sensible human beings, but also all other creatures like animals, birds and snakes

'पशुवीर्ति शिशुवीर्ति वेंटि गानरसं फणी।'

By distinctive features and style of presentation, classical music is treated as the master of all music forms. Moreover, it is scientifically proved that music helps to reduce intense psychological disorders and blood pressure of the human body.

The stories of many great geniuses related to music were spread all over India. They are believed to have worked wonders with the help of music. For example Tansan had sung Dīpakarāga and made lamps to lit
themselves. He had also sung Megharāga and brought the rains down from the heavens. The ancient writers observed that the appreciation and presentation of music help to support concentration of mind, and make the heart tender with spiritual happiness.

वीणावादनत्वः: श्रुतिज्ञातिविश्वारद: ।
	तत्त्त्वधार्मिकां मोक्षमार्ग नियंचिन्ति।।

In comparison with the other divisions of enchanting art forms it is beyond doubt that music stands supreme for its contribution of pleasure to the listeners. Growing culture and creative vision helped the Indian musical mind to classify music into two vocal (Kanṭha) and instrumental (Yantra) styles. This classification is scientific and binding to definite laws, principles and formulas as laid down in the treatises on it.

Classical music has advanced so far by following the twine principles of tradition and novelty. But when novelty is introduced, it is kept in strict harmony with the creative principles and tradition of the particular art. English word 'music' is derived from the French word 'muse'. In Sanskrit it called Gāna, Gīti or Gīta. In ancient days, Indian music was played with the accompaniment of Gīta, Vādya and Nṛtta.

When the prefix सम् is added to the root element गात्र and followed by the suffix क the word संगीतम् is obtained. Hemachandra, the author of कोश defines संगीतम् as नाटवगीतवाचके तत्तत्त्वादक्रमेयः च that in the work that describes नाटव गीत वाच्य is also added. सम्यक्गीते means'
well sung', and it is in this sense that the noun संगीतम् is being used.24

Throughout my study, my attempt is to specify the significance of the aspects vocal and instrumental, as vital parts of the word music (संगीतम्). नृत्ता, the other aspect, has already grown and flourished by itself as a powerful art form.

A humble attempt to go into, and study certain areas of the treasure house of ancient Indian art forms music in particular, is being done here. Ancient music, the other related art-forms; the origin of these; the Lakṣaṇas and divisions of these; Nāda which is the basic principles of Saṅgītā the nobility of Nāda; the different theories and scholarly opinions on Nāda-Lakṣaṇa; the classifications of Nāda and the like are the areas attempted. The dignity of the art of Saṅgītā; the different changing views that have come up according to the evolving times and periods on the Lakṣaṇas of music etc. are also being covered.

Wide-spread and various studies on Bharata and Nāṭyaśāstra had been conducted so far mainly on the art of drama. In the field of literary aesthetic and the theory of Rasa Bharata is the last word. When the subject of discussion is stage craft, drama, Nāṭya etc. Bharata has been discussed innumerable times; related to the area of Nṛtta also wide spread studies are there. The choice of the subject is an assumption that music has not been given sufficient coverage in the area of research studies. Another aim of the study is to create a fresh awareness in the public
about the depth and value of the unique work, Natyasastra

We are concerned that Bharata's own words are highly meaningful in the present context.

It is a plain fact that it was Bharata who paved the foundation stones for the growth and development of Indian music. This humble research work can be considered as a reminder towards this truth to the new generation. A great section of people here are students, teachers, aesthetes or even authors in the field of Indian classical music and they claim that, they are successors of Bharata. But generally it is found that no meaningful attempt is made to create a special awareness about Bharata's contribution to the specific field. It is common knowledge that Bharata is the founder of the noble art form and that he had authored the classic Natyaashastra. The inspiration from his great musical theories had quickened the theoretical development of Indian music. In the light of this present study it is hoped that the new generation will find the science of Natya and its inherent technical aspects, enlightening, and naturally there will be a tendency to learn more about it.

In all humility this research student wishes that the youth of the present India will try to know more and more about the width and depth of our genuine tradition. In the linguistic field Sanskrit has already become a
centre of attraction of the whole world as an early mother-language group. It is our cultural stamp and legacy. It is deeply linked with wide branches of ancient human knowledge. If any attempt of curiosity to go deep into this ocean of language and related art forms is caused by this humble research. It will be remembered with gratitude.

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Foot notes

1. Sreekandheshvaram Padmanabhapillai, Šabdataravali, P. 512
2. The making of Literature, P 264
3. Vātsyāyana, Kāmasūtra, P 106
5. Rabindra Nath Tagore, Gītāñjali
6. K R Pisharoti, Nammude Drushyakala, Preface , P 7
7. Elamkulam Kunhan Pillai, Sahityamalika, P 12
8. K P Narayana Pisharoti, Kalalokam, P 21
9. Prof. Prayar Prabhakaran, Bharatheeya Sahityashastra Padanangal , P 21
10. Vātsyāyana, Kāmasūtra, P 106-109
11. Śāṅgadēva, Saṅgītaratnākara. Ślōka- 21, P-10
12. L Muthayya Bhagavatar, Sangeethakalpadrumam , P 22
13. Ibid
14. Ibid, P 26
15. Thulaja Maharaj, Saṅgītasārāmṛtaṁ, P 8
16. L Muthayya Bhagavatar, Sangeethakalpadrumam, P 30
17. Ibid, P 29
18. Ibid
19. Śāṅgadēva, Saṅgītaratnākara, P 114
20. Dr. Suvarna Nalappat, Ragachikitsamritham- Nadalayasindhu P 210

22. L Muthayya Bhagavatar, Sangeethakalpadrumam, P 28

23. Ibid, P 3

24. Vācaspatyaṁ, Section-6, P 5203

25. Nāṭyaśāstra, Ślōka. 116/ 1, P 39