CHAPTER I

INTRODUCTION

ĀTTŪR KṚṢṆA PIṢĀROṬI- THE EFFULGENT SCHOLAR
ATTUR KRISHNA PIŠAROTI- THE EFFULGENT SCHOLAR

LIFE

Date and Education.

Attur Krishnapišaroti is a poet luminary who is adorned with the epithet “Pañdita Kavi Ratnam”. He was born in the year M.E. 1052 Kanni 4 Th. as the son of Shri Pappikkutty Pišarotisyār and Vellanjuṉ Nārāyanan Nampūtiri. He learnt the rudiments of Sanskrit and Malayalam from his home itself. He studied, ‘Aṣṭāṅga ḫṛdayam’, Tarkasaṅgaraham’ etc. from Melēdathu Nambiar and Vēṟēri Nambūtiri. At the age of 18 he went to Kodungallūr and became a disciple of the famous ‘Mahāmahopadhyāya Gōdavarma Bhaṭṭan Tampuran’. He stayed there for four years and studied ‘Nyāyaśāstrā. After his education, he started teaching Sanskrit in some aristocratic families. Later he became a teacher in certain schools at Alattūr and Trissūr.

In his 27th year he became a teacher at Alattūr school and he continued there for one year. After that he went to Trissūr. It was during his stay at Trissur that he worked as a teacher at a Government school. He also worked in the Bhāratīvilāsam press. Moreover, he had been awarded the honour of ‘Pañditarāja’ by
the learned men of ‘Trippūṇitturai’. It was believed that he had been offered the degree of ‘Kavitāratnam’ by the learned Sabhā at Ayōdhyā.

**His Erudition**

Āttūr served the Malayalam language for more than seventy years. He enriched the Malayalam language by his tremendous works. His expertise could be detected in the fields of poetry, criticism, translation, history, science, research and interpretative analysis. He contributed so many works in these fields which are great assets for Malayalam language and literature.

Āttūr excelled himself in all sorts of literary activities. He inspired the youngsters to write articles and other works. In order to encourage the publishers he himself wrote articles. He helped the young poets, by examining their’s poems. He wrote prefaces to the works of prose writers and helped the missionaries by presiding over their meetings. He clarified doubts about historical incidents, myths, legends and science. He also possessed musical and artistic excellence, which had not been displayed by any other literary giant. He excelled others in the field of literary interpretation and research analysis. He loved Indian culture, Sanskrit literature and Kērala culture and wrote a number of essays about them. He was the president of Kerala Kalāpariṣad for a long period.
ATTUR’S WORKS.

As he was actively involved in encouraging the Malayalam literature, Āttūr had not written many works in Sanskrit language. His main Sanskrit works are, Saṅgīta Candrikā, Yōgollasitam, Raktāpuruṣakam, Samanvayam and Bhaṭṭārakakriyākalpam. “Saṅgīta Candrikā” is a valuable scientific work on music. The work enabled him to reach the zenith of literary success. Yōgollasitam, Raktāpuruṣakam and Samanvayam are dramas. ‘Bhaṭṭārakakriyākalpam’ is a narration of his occasional work. He contributed a number of essays to the Maṅgalōdayam patram.

Dramas.

Raktāpuruṣakam, Yōgollasitam and Samanvayam are best historical dramas written by Āttūr.

His works

1. Uttara rāmacaritam - Bhaṣakāvyam
2. Nitimalā - Bhaṣakāvyam
3. Bhārgaviyacaritam - Bhaṣakāvyam
4. Dhīravrātoma - Drama
5. Kērala Katha - Story
6. Tārakā - Bālasāhityam
7. Purāṇapuruṣanmār -
8. Laghurāmāyānam
9. Rasikaratnam - Essay
10. Vidyāvivekam
11. Vidyāsaṅgraham
12. Bhāṣāsāhityacaritram - (History of literature)
14. Lipi Sādhāranyam
15. Kōttayam Kathakali - (Art)
16. Kēralacaritram - (Ancient period, history)
17. Kēralacaritram - (To 1500 AD)
18. Tiruvitāmkūr caritram.
19. Kērala Katha - Drama (in Sanskrit)
20. Kēralaśakuntalam - Vivartanam
21. Līlātilakam - 1907- the name of Vyākhyānā is Unmīlanam
22. Samskṛta pāṭakramam - two parts
23. Bālaratnam - Grammar
24. Ambariṣacaritam Kathakali - The name of Vyākhyānā is Sudarśanam
25. Subhadrādhanañjayam - Drama (Mūlakavi Kulasēkhara varma)
Among the works of Āttūr, Saṅgītacandrīkā occupies a unique place. This was published in 1954, on the eve of Saṅgītavidyādhīrāja Śrī Svāṭi Tīrūnāl Mahārāja’s centenary memorial celebration. In the preface of the book he stated that he had completed this work in 1947, and this year also witnessed the death centenary of Śrī Svāṭi Tīrūnāl and Āttūr’s completion of 72 years. This work was printed out by the Gīta press at Trissūr and its price was ‘12’ rupees and ‘8’ paise. The work begins with the glorification of Śrī Svāṭi Tīrūnāl.

“Yo vā saṅgīta nṛtyādiśu
garī madhurā mādhurī sārāpūrṇāt
margān nirmāyanaṁ svakṛtisu
krтинō rañjayān rājamauliḥ
Attur took six years to complete this monumental study on music and the writing of it was an arduous laborious task. He had studied the works of ancient sages like Bharata, Matanga and scientific books on music written in middle ages such as Sangitaratnakaram and also the theoretical works of modern musicologists like Ramamatyana, Raghunadhan, Veṅkatamakhy and Govindaḍīkṣitar. A close scrutiny of many books on music and its poetics gives a clear understanding of the distinction between Marga-prastāna and Daksinaprasastāna and Desiya-prastāna in music; an awareness of subtle changes in evolution that took place in music and a practical testing of his surmises on Vina are evident in this work. It is sad to note that after the era of Sri Svāti Tirunāl, Sri Tyāgarājasvāmi, Sri Muttsuvāmidikṣitar and the establishment of separate schools and theories of music, the interest in Scientific study of music has considerably eroded.

After Bharatamuni’s ‘Nātyaśastrā’ a number of scientific works on music had been written. Among these works the Naradaśikṣa, Dattilam, Matanga’s Brhaddeśi, Sārugadēvā’s Saṅgītaratnakaraṇa, Veṅkatamakhy’s Caturdaṇḍipraṅkaśikā etc.
are the important works. The ‘Sangīta Kalpadrumam’ of Harikeśanallūr Muttayyā Bhagavatār is the prominent work produced in modern Kerala. But as far as scientific works on music is concerned, no acclaimed work has been produced in Kerala except the Sangīta Candrikā. This work was written on the basis of Sūtras and their Bhaṣyās. The former is written in Sanskrit language and the latter in Malayalam. (Kēraliya samskṛta Sāhitya Caritram - Vaḍakkumkūr, Vol.-VI, Chapter 11, Page 435 to 440. Sangīta Candrikā Introduction Page 440 to 444. Sangīta Candrikā Avatanaṇikā-by Dr. V.S. Sharmā, Chairman- Kēralakalānaṇḍālam, Page XI to XVI)

A SUMMARY OF ‘SANGITACANDRIKA’

Chapter I - Nadaprakasam. (Total number of sutras are 49)

Sangīta Candrikā begins by glorifying music as the unique being of this phenomenal world. Music is its light, life, essence and Soul and it is an embodied joy, pure and blissful untouched by sadness. Celebrating music and its all pervasive power and beauty, Āttūr writes:-

“Ohm Nāda binduśaktyākhya
śānta bhēdeṇa bhaswate
namaścidāṇantamaya
brahmane jagatātmane”
Hailing Nāda as Brahmā which is manifested in the universe as its very being, Nāradā observes;

“Caitanyam sarvabhūtanām
vivṛttam jagadātmanām
nādabrahma tadānanta-
madvitīyamupāsmahē”

‘Ohm’ represents creation, existence, and destruction by the letters ‘Ah, U, Ma’. Nāda is embodied in this Prāṇavā which is Brahmā. Hence, Nāda is Brahmā which is manifested in all objects in this world.

“Sa tattva sajñā cinmātra jyotiṣa sannidhēstadā
vicikīrṣur ghanibhūtva kvacidabhhyēdi bindutēm
bindōstasmādbhidyamānādravāsyaktēmakēbhavēt
Sa ravaśrutisampanneiśbdabrahmēdi kathyate
Sa vistāraprakārōṣyam yathā vakṣyāmi sāṃpratam
Avyaktēndantarudītāvbhēda gahanēmakēm
MaChannēmabhavētattvam mahatōṣhamkṛtistathē”

In the above ‘Prapañcasāravacana’ Sri Saṅkara endorses the earlier views and points out that the saptasvara are born out of Prāṇavā. Saṅkara’s verses assert that Nāda fills the world just as the Spirit of God permeates the entire universe. Vedic theory states that Prāṇavā mantra has seven elements ‘A’ kāra’, ‘U’ kāra’, ‘M’ kāra’, Nāda, Bindu, Śakti and Śantā.
Attiir’s work opens with a discussion of the origin of Āhatā sound and its divisions, different views about various sounds, followed by description of the system of reception of sounds, lists the reasons of pure and impure sounds and their positions. The first chapter ends with the discussion of Viṇā nādā, the distinction between Viṇā nādā and Sarīra nādā, the stāīs and their classification and the definition of Anāhata nādā.

In this thesis the scholar attempts a detailed critical analysis of this chapter.

Chapter II - ‘Śrutiprakāśam (The total number of Śūtras are 69)

The second chapter begins with a description and definition of music and goes on to deal with the divisions of music and Svarās in South and North Indian music. He also dwells on ‘Sruti’ “Svarāntaraṅgānādāḥ śrutayah” : defines śruti and discusses its classification followed by his assessment of ‘Śrutiś in Śārīrā, examination of Śrutīs in the Viṇā, interpretations of Amātyan’s arguments, and the evaluation of pure and impure svarās

Chapter - III ‘Svaraprakāśam’ (Total number of Śūtras are 75)

This chapter begins with as exaltation of Bāla Gōvindā:

“Yō līlayāh vividhayā jagadraṁjayanti svayam
tam vandē bālagōvindamānandamaya vigraham”
Defining svara as radiating delight and joy, Āttūr represents it as:

"Svayam rānjayati, svayam rājata iti vā svarah
svaryate śrutiḥ akspyatē iti vā svarah"

Āttūr defines Svara and then speaks of the features of the parts of svara. Without ‘Communicating meaning music delights and excites the mind of listeners. “Yām svarati tat svarah”. This chapter gives us an account of Svara, the division and nature of saptasvāraḥ and their classification in to Vādi, Samvādi etc., and their definitions, examinations and opinions by ancient and modern musicologists.

Chapter IV. ‘Vīṇaprakāśam’ *(Total number of Sūtras are 103)*

This chapter is concerned with the description of Vīṇā, the making of various kinds of Vīṇā, arrangement of strings, description of different types of Vīṇā, examinations of the opinions of others and the theory of Bharata, refutation of Veṅkatamakhy’s formulations, the ordering of metteus on the Vīṇā and an examination of Amātyan’s opinions.
Chapter V ‘Grāmamūrccanādiprakāśam’

(Total number of Sūtrās are 89)

It begins with the definitions of grāmā,

“Rāgādyālambanam svarasamudayostra grāmāh”.

A group of Svaras which includes rāgās, mūrccanās, tānās, is called Grāmā by Āttūr. It focuses on the features of grāmā and its divisions, the features and divisions of mūrccanās, the features and divisions of Tānās and an assessment of the theories and views of ancient scholars.

Chapter VI Mēlaprakāśam (Total number of Sūtrās are 177)

“Yanmēlana prakṛti prāpancaminām
vitasta rivividhām vidhattēh
tadāti caitanyamananta īlām
bhajāmahē gōpaktsōrarūpam”.

He discusses mēlās that cause the division of rāgās which rely on mūrccanā.

“Mūrccanāśrayam tattadraṅgānuguṇam svaramēlanam mēlāh”. Mēla is defined as, the harmonizing of each rāgā in each mūrccanā with the saptasvarās. Besides this, he deals with the features of Mēlās, its divisions, 6984 major mēlās, and conflicting views of ancient musicologists.
Chapter VII ‘Tālaprakāśam’ (Total number of Sūtrās are 90)

Āttūr after describing mēlās, discusses tālā which has a prominent place in Rāgas and Gitās. Tālā is defined as: Tālā, Kālā Kriyāmānah, Vilaghu, Viguru and Viplutah are the parts of Tālās. Its definitions and classifications are included in this chapter. In the last part of this chapter focuses on his views of Ratnākarā and Veṅkata Dīkṣitā.

Chapter VIII. ‘Varnālankāraprakāśam’
(Total number of Sūtrās are 155)

This chapter deals with varnās and alankāras. Different svarās and pādās, their co-relation and repetitions in various forms, the musical expressions of which in tune with manodharmā can be termed as Varnā. The phrase ‘Pādā’ denotes ‘A’ kāram and other letters.

Chapter IX. ‘Gamakastāvīprakāśam’
(Total number of Sūtrās are 158)

“Ēka stāṇagataḥ kampanādinyāsrutisćā nyat gamayātīti gamakah”.

Nādā at one Svarāgānā producing the elements of the next śruti in addition to its own śruti by the vibration of strings or throat is commonly called ‘Gamakā’. As Ratnākara point out; svarasyakampō gamakah śrōtṛcittāḥ sukhāvahā.
"Svaśrutistāna saṁbhūtacchāyam śrutyantarāśrayam
Svarā yad gamayet gītē gamakośau nirūpitaḥ".
(Saṅgīta Samayasāram)

Āttūr deals here with the features of Gamakā and the opinions of scholars on it.

Chapter X 'Prabandhaprakāśam'
(Total number of Sūtras are 128)

Prabandhā is described as a type of Gītā. Gītā is divided in to two. They are:- Nibaddha gītā and Anibaddha gītā. Nibaddha is also called prabandhā, Vastu, rūpakas. This chapter is devoted to a discussion on Prabandha and its categories.

Chapter XI 'Ragaprakāśam'
(Total number of Sūtras are 34)

Rāgā is endless as the waves of the ocean. It is defined as:- "Raṇjayati rāghah, raṇjayatē janō yēna sa rāghah". It designates a group of Svarās and its features including varṇās like stā, saṅcāri, alaṅkārās like Sakarṣā and Prakarṣā, stāyās like tāla stāyam and sabda stāyam, Gamaka like trirūpa and sphuritā. It also denotes to a harmonious and perfect combination of these features with grahasvarā, amśasvara and nyāsa svarā which give an immense ineffable delight and joy. He has listed 442 ragas.
which belong to the *mukhyamēla* and *saṅkīrṇa mēla*.

**Chapter XII ‘Gītaprakāṣam’**

It includes 443 gītas. It is the final Chapter of *Saṅgīta Candrika* which is the crowning achievement of Āttūr and an invaluable guide to lovers and students of music.

**CONCEPT OF NADA - AN OVERVIEW**

The word *Nāda* is untranslatable, for it conveys different ideas in different contexts. It has, however, a core of meaning which is esoterically common to all the usages of the word. In its essence, it means the stir or impulse of the divine power which manifests itself to the ear at a gross level as sound. Here the scholar introducing *‘Nāda’* in its five aspects, (1) Concept of Nāda in Vēda and Upaniṣads, (2) Nāda in Yōgā, (3) Nāda as described in the philosophy of Grammar, (4) Nāda in Tantra, (5) Nāda in music on the basis of Nādaprakāṣa in Saṅgitacantrikā.

**Nada in Veda and Upanisads.**

After the great cosmic night or *Pralayā* (dissolution of a world-system), the desire of the divine for vision again of the lost world is associated with a sense of void. The vision of void is accompanied by an indistinct sound designated as *parā-nāda* or supreme sound which fills the entire Ākāśa. This is the first *spandā*
or motion. The subjective divine ill takes an objective form as spanda or motion. And wherever there is motion, there is sound. Even Otto Karolyi in his book on western music titled, *Introducing Music*, says: “The creation of the world, however it came about, must here been accompanied by motion-and therefore sound”. Nādā is of the nature of light. The tantrās believe that sound and light are phases of the same phenomenon.

The first sole expression of the supreme will or Icchā is the origination of void or Śūnyā and of sound and light filling this void. Nādā according to the Tantrās is the first stage of manifestation. That is why Nādā is generally called Nāda Brahmā or Sabda Brahmā.

The next step is the concentration of Nādā or diffuse light-sound in to a focus called Bindu. “Nādabindu samuddhīrah”. At this stage Kriyā-sakti or the power of action comes into operation. The principles of creation or tattvās are evolved out of this bindu. Bindu means point. But it is point in a totally different sense. Even mathematical point has position, though not magnitude. But bindu has neither position, nor magnitude. It is an aspect of Śakti or divine consciousness-power. It is sakti ready to create. It is the massive state or ghanavasta of śakā. It is fully equipped to pass from the state of potency to that of patency. It is called Parābindu or Mahābindu to distinguish it from the other bindu-s which follow. This parābindu breaks in to three, known
as bindu, bija and nāda. This bindu is that part of parābindu in which the Śivā aspect is predominant. The third part of parābindu is known as simply nāda or apara nāda (lower nāda) is that in which the elements of Śivā and Śaktī are of equal strength. The great sound which comes in to being when the parābindu breaks is known as Śabda-Brahman.

As stated above when the divine wills to create, the initial movement towards manifestation is Nāda. Nāda is really ŚivaŚaktī passing from the state of mere potency in to that of the first idealizing movement from which the whole universe is evolved.

At its highest level, Nāda is known as paravak when it is a mere Śaktī of the divine. The other three aspects from the Śabda stand point are pāsyanti, madhyamā and vaikhari. Pasyanti refers to that stage of the creative movement where there is a vision of the mere outline of the whole manifestation. Madhyamā is the subtle stage of the Śabda, intermediate between pāsyanti and vaikhari. Vaikhari is the final gross stage of the Śabda when it is audible to the ear.

Physics of the sound that sound is the effect of vibrations, but the Indian metaphysics of Nāda says that Nāda is the cause of vibrations, not its effect. There can be Nāda without
vibrations. Gross sound cannot be heard without a receiver like the ear and without a perceptible medium. But Nādā in its essential nature is perceptible to the divine mind without any medium or receiver. It is the primordial causal stress, the creative energy of all manifestations. All matter- solid, liquid and gaseous-is the result of coagulation of Nādā. Light, according to Indian metaphysics, is but sound of a particular frequency. By condensation of Nādā, energy becomes nuclear and thus gives rise to shapes and forms.

Indian philosophy makes a distinction between sound and dhvani or vibration. Śabdā is not language. It is the primordial causal stress formed by the desire of the universal consciousness to the individual, of the one to be many. Parā-vāk or Paraśabdā or Parā-nādā is the first stirring of the universal consciousness. Parā-vāk or Parā nādā may be called the potential energy, the second or pāṣyanti may be called the casual, the third or madhyamā may be called the subtle, and the forth or Vaikhari may be called the gross form of Nādā. As Swāmi Pratyagātmananda puts it, “Parāvak is the total thrill and overflow of the Basic joy of Being and Becoming”. (Japasūtra; p. 44)

Commonly it is believed that this fourfold division of Nādā or Sabda in to Parā, Paśyanti, Madhyamā and Vaikhari is Tantrikā, not Vaidikā. But this is a mistaken idea. We find a clear
mention of Vāk in to four divisions in the Rgveda 1,164;45.

“Catvāri vāk parimitā padāni tāni
vidurbhraṁanā yē maniśināh
ghastraṇi nihītā nēnjayanti
turiyam vāco manusyaḥ vadanti”.

‘Vāk’ in its entirety is measured out in four steps. These steps the Brāhmaṇas-who know the veda—and have understanding know. Three of the four divisions of steps, established in the secrecy, are not manifested. Men speak the fourth step of the speech in their dealings.

Sāyaṇā in his commentary on this RK after discussing various theories regarding the four steps of vāk says that these are, as the Tantrikas maintain Parā, Paśyanti, Madhyama and Vaikhari.

Nādā in Yoga

We shall now try to understand the part played by Nādā in Yoga. First of all, we shall try to understand the functions of Nādā as Mantra. We have seen that the great which comes into being when Parābindu splits is known as Šabda Brahmā. According to Rāghavabhatta, the commentator on Śāradā Tilaka, Šabda-Brahmā is the Caitanya in all beings. This Caitanyaśakti exists in the individual bodies in the form of Kundalini. Nādā is the first in the production of Mantra. The second is Bindu or
Śabda Brahmā, the third is Tribindū i.e., Bindu, Nāda and Bījā or Kāmakalā, the fourth is the stage of matrās which are the subtle stage of the manifested gross letters. The last stage is the gross letters or Stūla Śabdā.

We have seen that bīja is Śaktī and Bindu is Śivā and aparānāda or lower nāda is the product of their union. Bījā is practically the entire alphabet, the letters of which are arranged in a triangular way in the Tantra-s. They form as a-ka-tha triangle. The three lines of this triangle are formed of sixteen letters each, beginning with ‘a’, ‘ka’ and ‘tha’.

The Nāda which arises from the interaction of aparabindu and bīja has to be distinguished from Śabdabrahman or Mahanāda which comes into being after the division of parābindu. This Śabdabrahman or Mahanādā contains within itself the indistinct sound of all the letters of the alphabet. Śabdabrahman is represented by Kuṇḍalini in the body of man and serves as a mechanism for the articulation of sound.

In the human body, Parā-vāk is in the Mulādhārā cakrā, Paśyanti in the Svādhīstānā and upwards, Madhyama in anāhata and upwards and Vaikhari in the throat. In Kuṇḍalini, Śakti is subtle (sūkṣmā) and in the form of light and not an object of hearing. When she goes upwards she becomes Paśyanti into Susumnānādī. When she reaches the heart-lotus or anāhata
cakrā, she becomes Madhyamā and assumes the form of Nādā in the subtle form. Appearing in the throat and vocal organs, she becomes Vaikhari, assumes the form of all letters and becomes audible.

The word mantra is exposed of the root ‘man’ meaning ‘to ponder’ and the suffix ‘tra’ meaning ‘to protect’. “Mananāt trāyatē iti mantrah”-mantra is that composite of letters which when pondered over and repeated protects the sādhakā or the aspirant. It has been rightly defined by Sir. John Woodroffe as ‘power in the form of idea clothed with sound’. A mantra is not simply sound, nor simply word or the meaning of that word. It is the dēvata infused in words. At first, the dēvata exists for the sādhaka as an audible sound. By mantrasādhakā he realizes that as form of power or Śakti of which word and sound are a first reflection. The Śādhakā has to realize the power of which the word is only a vehicle. He can do this by the mantra Śakti and Japa Śakti or ardent mental repetition of the mantra. Mantra-śastrā believes that there is ‘natural name’ of objects and processes.

Human language consists of artificial, conventional words. Natural name is that sound which denotes a particular object is the creative process of Nādā. For instance in ‘Mantra-Śastrā’, ‘Rām’ is the natural name of fire. So also krīm,
which appear to us entirely senseless gibberish are the natural names of physical or mental phenomena. These are Bija-mantrās. The Bīja-s indicate the dēvata which they are. Ṭum (ohm) is considered to be the greatest mantra. It is at the human or Vaikhari level as information of the Nāda or creative process of the divine mind.

It has been rightly said that Mantra and Dēvata are one and the same. The presence of the dēvata is invoked by Japa or repetition of the mantra. Japa has three aspects viz; sound, rhythm and content. When sound and rhythm are properly maintained in Japa, the content or meaning is automatically revealed to the mind, for sound and sense, vāk and artha are inseparably connected.

Mantra has to be imparted by a Guru who is thoroughly charged with power. Such mantra churns our whole being. Japa brings about Bhūta-Buddhi or purification of our physical and mental makeup. Finally Japa ends in silence which is the movement of self-realization.

We have briefly considered the function of Nāda as Mantra. We shall now consider the function of Nada in a special Yoga, known as ‘Nādānusandhāna Yoga’. This is briefly described in Yogatārāvali which is ascribed to Śaṅkara and in detail in Nādabindūpaniṣad and Hatha-yoga-pradīpikā. A gist of the
Yōga as described in Hātha-yōga-pradīpikā is presented here.

By prāṇāyāmā, sambhāvi-mudrā etc. when prāṇa becomes steady, anāhata nāḍā i.e.; unstruck sound or sound without any impact is audible in the susumnā nāḍā. One should continue listening to it attentively with the right ear. At first when the anāhata cakra near the heart is pierced, the yōgi hears gross anāhata sound. This is the first face or ārambhāvastā.

The second phase is known as ghata. When prāṇavāyu and apānavāyu mingle together and become one, the viṣudhi cakra near the throat is crossed, one hears subtle sound. When the yōgi goes listening to it, his mind is absorbed in it, and he loses interest in any external phenomenon. He experiences great delight in listening to this sound. His mind is, therefore, deeply immersed in it.

The third phase is known as paricaya. Here the prāṇā enters the void or ākāśa in the ājñā cakra between the two eyebrows. The sādhasha hears a sound like that of maddala drum and his mind is deeply absorbed in it. Here, he experiences sahajanāda or the natural bliss which can be experienced only by resting in the self.

The fourth phase is known as Niṣpatī. In this, the prāṇā enters the brahmarandhra or the void over the crown of the head.
The sadhaka now hears sweet anāhata nada like that of flute or vīṇā. The mind is now completely absorbed. It undergoes mutation; it loses its character of saṅkalpa and vikalpa i.e. grasping phenomena in parts and singling out one of them. After this, manas enters the unmanī avastā. The partial view of the sadhaka is gone. He now sees life steadily and sees it whole. The jīva or soul is now in communion with the supreme self.

Nādā in the philosophy of grammar.

The most authoritative book on this subject is Bhartrhari’s Vākyapadīya. The grammatical aspect of the subject is beyond the scope of this chapter. Therefore only a brief description of its philosophical aspect is given here. Philosophy of Grammar uses the word Šabdā or Nādā in its highest sense as synonyms. The very first verse of Canto 1 of Vākyapadīya says:

“The imperishable Brahma-s is beginningless and endless. Its essential nature is Šabdā which unfolds itself into various objects and which brings about the creation of the universe.
It is clear, therefore, that according to Bhartṛhari, Sabda or Nāda is the essential nature of Brahmā. The origin of the universe can be traced to Śabda or Nāda which unfolds itself into various objects of creation. There is a double entendre in the word Śabda, Artha and Prakriya. Śabda means both sound and word. Artha means both object and meaning. Prakriya means both production and creation and also rules for the formation and inflection of words.

It is clear that the standpoint of Bhartṛhari and non-dualistic Saivagama is the same in as much as both believe that the essential Sakti of the divine can be described by Nāda which is creative energy of which sound is the most manifest example at the physical level. The only difference between the two is that Saivagama believes in four levels of Nāda, viz; Para, Pasyanti, Madhyama and Vaikhari. The other difference is that Saivagama believes that it is Vimarśa Sakti or the self consciousness of the divine which brings about manifestation, but the grammarian says that it is Kalā-Sakti.

Śabda, according to both is metaempirical, the prices and underlying principle of all phenomena, Sabda or Nāda is the light of all lights. The most important contribution made by the philosophy of grammar is the theory of Sphotā which alone is germane to the scope of this chapter. The theory of Sphotā maintains
that a word or sentence should not be considered simply as a
concertation of different sound units, but as a single, integral mean-
ing bearing symbol. The word or sentence thus considered as a
single meaning-bearing symbol is called Sphōṭā. Sphōṭā is indi-
visible and has no time order; the articulated sound with the time-
order are only a means of revealing the symbol.

The word Sphota is derived from the root Sphuta which
means ‘to burst’, ‘to appear in a flush’. As Nāgāśabhata puts
it, “Sphutaṭi prakāśatēśrthōf smād iti Sphōṭā; Vācaka iti
yāvat”. (Sphōṭavāda, p.5). “That from which meaning bursts forth
in a flash is Sphōṭā; in other words, it is the vācaka or meaningful
symbol”. It may be considered as a linguistic sign in its aspect of
hearing, meaning and as an entity manifested by letters.

According to Bhartrhari, speech and thought or speech and
meaning but they are two aspects of one and the same principle.
“Ekasyeivatmanō bhēdo sabdārdheiva prthak stitāḥ”.

(V.P. ii, 31)

“Speech and meaning are aspect of one and the same fact; they
stand as non-distinct and inseparable”.

Janus-like, words have two faces- dhvani and arthā, the former
is the prākṛta dhvani, the external face of the symbol, the letter is
the semantic or internal face, directly bearing the meaning or
Sphōṭā, the integral linguistic symbol. Bhārtr̥hari says:-

"Nadeirāhita bijāyāmantyēṇām dhvaninā saha
avāttaparipākāyāṃ buddhau sābdाṣvadāhāryatē”

(V.P. i,84)

“The word is grasped in the final cognition, the impressions of which have been left by the sounds including the final one and which has gradually attained maturity”.

The sounds of the letters which form the word are only manifesting agencies, they only help to reveal the word-symbol or Sphōṭā. Each succeeding sound carries forward the Samskārā or engram of the previous sound until in the final sound. The totality of all the sounds reveal the word-symbol or Sphōṭā. The Sphōṭā is not an arithmetical sum of the letters of the word. It is, in terms of modern Psychology a gestalt. It is clear that Abhinavaguptā made full use of this in his description of the relation of Sruti and Svara.

Nādā in Tantra

The Tantrā-s give a detailed description of the manifestation of the universe or creation from Parā-vāk. Space will not permit a description of the creative process. Parā-vāk, Para Samvid, Parā Śakti are synonymous. From this Śakti appear Sadāśivā, Īswarā, Śuddhavidyā, Māyā with her five Kaṃcukā-s,
Puruṣa-Prakṛti followed by Buddhi, Ahaṅkāra, Manas, five tanmātrā-s, five jñanendriyā-s or five active functions and organs of action and five Mahābhūta-s or gross elements.

Jīva is the part of Paramāśiva and Kuṇḍalini is the part of Tripurasundarī. This Kuṇḍalini moves up through the Suṣumnā enlightening all the Cakrā-s. All the Panchabhūta-s and Nādi-s receive this vibration and the Sādhaka enters into the world of knowledge, which is described as ‘Nissīma Mahimā’ or great light. This is something beyond description.

In among this Cakra-s, the top Cakrā-s are more subtle than the bottom Cakrā-s. So as the Kuṇḍalini rises up more and more wonderful experiences come to the Sādhaka. More and more worlds are opened to him. The Nādi that he hears when the Kuṇḍalini enters the Sahasradalakamalā outlives all the worlds, organs, mind and intellect. It eliminates all the materialistic thoughts and feelings and dissolves the Sādhaka in ānandalahari.

After allowing to the 72,000 Nādi-s to enjoy this bliss, Kuṇḍalini goes back to its original place or Mūlādhāracakrā. It once again attain its original shape and falls into sleep just like a female serpent sleeping around the Ādharakanda.
Nada in Music

Now we turn to Nāda as dealt with in books on music. Śarṅgadēva, the author of Sangitaratnakara, first of all uses the word Nāda in its highest sense as the consciousness-power of the divine which unfolds itself as the phenomenal world.

“Caitanyam sarvabhūtanām vivrttam jagadātmanām nādabrahma tadānantamadvityamupāsmahē”.

(Vol.1,P. 62)

We worship the Nādabrahman which is the life and consciousness in all creatures, which appears in the form of the world, which is bliss par excellence and which is non-dual.

Kalinādhā in his commentary says that this Nāda is the Parāvāk Sakti of Brahman. Nāda is the Sakti of Brahman, synonymous with Parāvāk. By worshipping the Sakti of Brahman which is closely related to Brahman, we can attain to Brahman itself, just as a man moved by the lustre of a gem attains the gem itself’.

The word Nāda has been used in three senses in our musical literature, viz; (1) in the sense of supreme nāda, the Sakti of the Divine (2) Sound in general (3) Musical sound. This has caused confusion of stand points in places. For instance, Sargadēva pays
homage to Nādabrahman in which he uses the word Nādā in its ultimate, supreme sense. Then he calls Śivā Nada-tanu in which he uses the word Nādā in the sense of musical sound. All books on music say that Nādā is of two kinds, viz, āhata - that is due to an impact, and anāhata - that which is not due to any impact, which is sui-generies or spontaneous and then they maintain that Śivā is Nāda Tanu in the musical sense. If āhatanāda alone is musical, surely Śivā cannot be called Nāda-tanu in the sense of āhata nādā.

Again, the first verse of the second chapter of Saṅgīta-ratnakara (vol1) says that gīita or song and vēda or musical instrument is of the nature of Nādā, meaning by Nādā, musical sound. Then the second verse says that a letter owes its expression to Nādā, a word is composed of letters, speech is made up of words, all dealings in the world are carried on by speech; hence the entire world depends on Nādā. As the second verse comes closely on the heals of the first verse, and in the first verse the word Nādā has been used in the sense of musical sound, Sarāgadēva, in order to praise the preeminence and glory of music, seems to suggest that the entire world depends on Nādā in the sense of musical sound. Undoubtedly the entire world depends on Nādā in the sense of divine power which causes movements, but it cannot be said that the entire world depends on Nādā in the sense of musical sound as we know it. As the same word Nādā is used for
Divine Sakti, speech, sound and musical sound, writers on music, in their enthusiasm to land music, have tried to suggest that the entire world depends on music as its primary cause. They have exploited the word Nāda in order to glorify music. Surely the Divine Sakti is not āhata nāda which alone is earthly music. Nāda in its ultimate sense may be musical in a higher sense, may be harmonious, but we cannot say that it is the music of āhata nāda.

Our musical literature accounts for the production of nāda in the following way. In this context, the nada is used in the wide sense of sound musical or nonmusical. Sāṅgadēva says that when human desires to express, it moves the Vāyu. The Vāyu which resides in Brahma-grandhi gradually moves upward and through impact in the navel, heart, throat, head, mouth etc. expresses sound (‘avirbhāva yati dhvanīm’). It is difficult to say what in this context is meant by ‘fire’. Probably it means nervous energy. Vāyu obviously is air which is the mechanism of sound. Again it is difficult to say what exactly is meant by Brahmagrandhi here. Both the commentators Kallinātha and Simhabhūpāla are silent on this point. In ‘Haṭha yōga pradipika’, this word occurs in verse ‘70’ of the fourth chapter. There Brahmmandā, the commentator explains it as anāhata cakrā or the cakrā near the heart.

After this Sāṅgadēva classifies nada into five kinds- ‘Atisūksma’.

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‘Śūkṣmā’, ‘Puṣṭā’, ‘Apuṣṭā’ and ‘Krtrimā’. Simhabhūpalā says that in other works ‘Puṣṭa and Apuṣṭa nāḍā’ have been designated as ‘Vyaktā and Avyaktā’. He quotes two verses from Mataṅgā’s ‘Bṛhaddēśi’ which says that ‘atisūkṣma nāḍā’ resides in the heart, ‘sūkṣma nāḍā’ resides in guha or cave, ‘puṣṭā’ or vyakta nāḍā’ is perceived in the throat, ‘avyakta nāḍā or apuṣṭā nāḍā’ is in the palate and ‘kṛtrima nāḍā’ is in the mouth.

The etymology of the word nāḍā is given by Sarṅgadēva as follows:-

“Nakāram prāṇanamanānam dakāramanalam vidūḥ
jataḥ prāṇāgni samyogattena nāḍōḥ bhāyate”.

(1.3.6)

‘Na’ of nāḍā indicates prāṇā, and its ‘da’ indicates fire. It is called Nāḍā because it is born of the contact of prāṇā and fire. It looks somewhat fantastic on the face of it. But Kallinādhā hastens to add in his commentary that nā and da are not to be taken as letters or words of the ordinary speech. They are to be taken as the bijākṣarā-ś or natural names of mantraśāstrā. That prāṇa and heat are concerned in the production of sound may be justified by the fact the sound is due to vibration, that vibration means motion and that where there is motion, there is heat.
After this Śāṅgadēva proceeds to describe nāda in the sense of musical sound. He says that there can be twenty-two perceivable sounds known as śruti-s and gives a practical demonstration of these śruti-s. The question of śruti-s is beyond this scope of this paper. Śruti-s are only the series of sounds that reveal a svara or musical note which is used in practical music. So the question of the exposition of svara according to the standpoint of Indian music is discussed. Śāṅgadēva gives the following definition of svara:-

“Śrutyantarābhavo yaḥ snigdhośnūraṇanātmakaḥ svatō raṇjayati śroṭcittam sa svara ucyate”.

(1.3. 24)

What is revealed immediately after śruti, what is smooth and pleasant, what is the nature of continuous tinkling echo, what in and by itself gives aesthetic joy to the mind of the listener is svara or a musical note.

In this definition, there are four important elements, viz;

1) Śrutyantarābhāvi 2) Snigdha 3) Anuraṇanātmakā 4) Svatō raṇjayati śroṭcittam
These here to be considered carefully. Of these four elements, two, viz; śrutiyanantarābhavi and anuraṇanātmaka are objective and two, viz; snigdhā and svaṭo raṇjayati are subjective / criteria of svarā or musical sound. First of all, we shall take up śrutiyanantarābhavi Kallinadha explains it this:-

“Śruteścaturthyadārmārutādyāhantyuppanna-prathamadhvanēranantarambhāvyāvirbhavanāśīlah”

i.e.. Svarā is that which is revealed immediately after the first sound produced by the impact of air etc. at the fourth and other śruti-s. This raises the question of the relationship between the śruti-s and svarā. Mataṅga gives five theories of this relationship, viz; 1) tadātmya or identity between the śruti-s and svara. 2) vivartī i.e.. reflection or different condition or state. 3) karyā or effect. 4) pariṇāmā or transformation 5) abhivyakti or revelation of these, Mataṅga rejects the first three and accepts the last two, viz; pariṇāmā and abhivyakti.

I feel, however, that pariṇāmā and abhivyakti are not the same, and both cannot be accepted as equally true. To are, it appears that abhivyakti or vyaṇjaka vyāṇjayabhāve best describes the relationship between the śruti-s and svara. The sruti-s are not the svarā; they only help to reveal the svarā, the relationship between the śruti-s and svarā is that of the manifestation
and manifested. It appears that there is close parallelism in relationship between varṇā and śabdā or word symbol or sphōṭā and that between śruti-s and svarā. Just as in the case of śabdā, the sounds of the proceeding letters together with the sound of the final letter, combine to reveal the word - symbol or sphōṭā, even so the impressions or engrams of the proceeding śruti-s roll forward and on the occasion of the final sruti burst forth in a flash into a svarā. This svarā is like a sphōṭā, but there is one important difference. Where as, a sphōṭā has an object external or internal as a referent, the svarā has no referent outside itself. It is own referent. Just as the sphōṭā is not an arithmetical sum of the sounds of the proceeding varṇā-s, but a gestalt in its own right, even so the svarā is not an arithmetical sum of the proceeding śruti-s, the śruti-s are only manifesting agencies that reveal the svarā which is a gestalt abinitio.

The second objective criteria is that svarā is anuraṇanātmaka i.e. svarā is of the nature of continuous tinkling echo. Western science says that sounds of regular vibrations are musical. It seems that anuraṇā includes the idea of continuity and regular vibration.

As has already been said, snigdhā and svaṭo raṇjayati are the subjective criteria of musical sound. Snigdhā means smooth
and pleasant. *Svato rañjayati* means which gives aesthetic joy is and by itself, which does not require any further means for producing aesthetic joy, which, in other words is an aesthetic gestalt.

Let us compare the definition of ‘Śāṅgadeva’ with that given by Alexander Wood in his ‘The Physics of Music’, “Musical sounds are those which are smooth, regular, pleasant and of definite pitch”. The idea of ‘smooth’ in the above definition is contained in the word ‘ṣnigdha’ of Śāṅgadeva. The idea of regular is contained in the word *anuraññatmakā*. The idea of pleasant is contained in *rañjayanti*. The main idea, therefore, of modern physics in the definition of acoustically musical sound are already present in the Indian concept of *svara*. The Indian authors, however, contribute to two new elements to the science of musical sound, viz; *śrutiyanantarabhāvi* which maintains that a musical sound is not merely a resultant of the component vibrations, but as energetic, acoustically a new and unique phenomenon, the vibrations only reveal it. Secondly, the musical sound is a complete harmonious whole is are itself and does not require any further aid for its pleasantness.