

कृति रक्षा

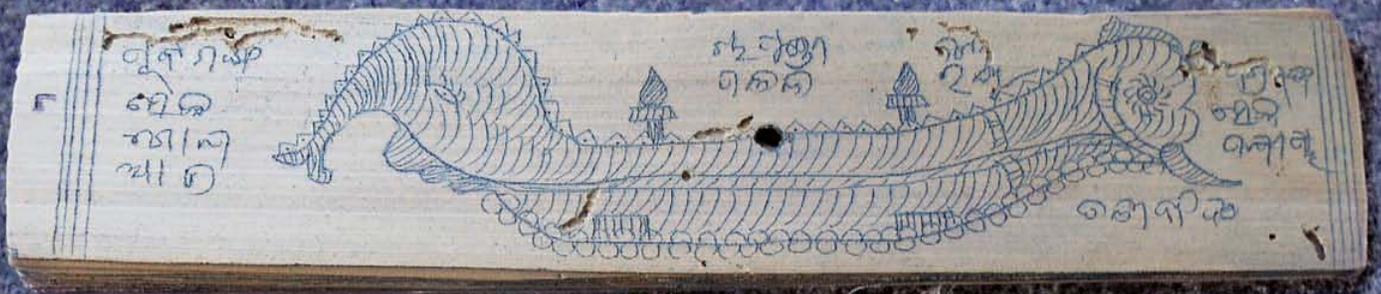
राष्ट्रीय पाण्डुलिपि मिशन की द्वैमासिक पत्रिका

Kriti Rakshana

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Editorial

Nobel laureate Amartya Sen sees India's history and identity in the light of its 'traditions of public debate and intellectual pluralism'. In his book *The Argumentative Indian* he 'demonstrates the importance of public debate in Indian traditions'. Dr. Devshankar Nabin's article on Mandan Mishra is apt for a couple of reasons. As it is based on firm arguments, it is the befitting tribute towards a Mimamsaka of the stature of Mandan Mishra. On the other hand, the article is in fine tune with the Indian intellectual tradition of pluralism of thought. The perception and practice in ancient India was: One who doesn't possess a different view, cannot be identified as a hrishi. In his article, Dr. Nabin has said something not only differently, but something different altogether.

It is rightly said, every elite culture has folk origin and every element of folk culture has elite ingredients in it. Trinatha Mela is a unique living example, which nullifies the elite-folk dichotomy. The article on Trinatha Mela has been organized to share taste of joy, which is at the core of this performance.

The focus of this issue is a rich collection of manuscripts at Parija Library. In another article on *Tarikh-i Khandan-i Timuria*, Dr. Sayesta Khan presents a visual of that rare manuscript in words. Former Principal of the Govt. Sanskrit College, Agartala, Dr. Rabindranath Das Shastri's note on a manuscript, in fact, opens a gateway to the history of Tripura. It is noteworthy how popular Sanskrit was among the tribal kings of the North East.

The article by Padma Sugavanam on treatises and manuscripts on music is thorough research based paper with considerable academic value.

Articles were picked up to table an issue which is delicious, dainty and nutritious, a complete food for thought for the readers. Help us make it more meaningful, through your assessment and advice.

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Editor



Kohala and Jagadekamalla

Padma Sugavanam

Kohala is an ancient authority on Nāṭya. He is believed to be a contemporary of Bharata and is credited with being the founder and pioneer of minor dramatic forms called Uparūpaka-s. The original treatise of Kohala is unavailable today and therefore, information about his views is gathered from manuscripts which have been attributed to him, as well as from later lakṣaṇagrantha-s wherein he is quoted. Jagadekamalla (alternatively called Pratāpa) was a Cālukyan king who ruled Kalyāṇ between 1138 and 1151 C.E. and in this period composed a valuable work on music titled 'Saṅgītacūḍāmaṇi'. The present paper is an attempt to determine the relationship between the works of Kohala and Jagadekamalla.

Kohala and his Works

The very first reference to Kohala is found in Nāṭyaśāstra wherein he is mentioned as one of Bharata's hundred sons. Subsequently, several works like Bṛhaddeśi, Abhinavabhāratī, Saṅgītakālānidhi, Saṅgītasudhā, etc. refer to or quote from the work of Kohala. On scrutiny, these references appear to come from more than one hand (all probably going under the name of Kohala) who belong to different periods. Apart from references found in published works, there are six manuscripts and one published work titled Kauhaliya-śikṣā which are attributed to Kohala. In addition to these primary sources, there are also references to Kohala made by modern scholars such as P. V. Kane, S. K. De, M. Krishnamachariar, Dr. V. Raghavan, Mandakranta Bose and others. These scholars have also provided valuable insights into the works of Kohala.

On an examination of the references and quotations of Kohala that have been collected from published works, it can be found that there is no correspondence with those material and those which are available in Saṅgītacūḍāmaṇi (Printed or Manuscript form). Therefore, this study will analyse the relationship between Kohala and Jagadekamalla based on the manuscripts attributed to Kohala. A point to be noted in this context is that all the unpublished works attributed to Kohala belong to a period after the 14th Century C.E. Therefore Kohala (the contemporary of Bharata) can be ruled out as the author of these works. These represent the work of much later Kohala(s). This study will involve only those later Kohala(s).

Jagadekamalla – Saṅgītacūḍāmaṇi

Jagadekamalla was the son of the Cālukyan King Someśvara (1131 C.E.) who is the author of the work Abhilaṣītārtha-cintāmaṇi (otherwise known as Mānasollāsa). Jagadeka is the author of Saṅgītacūḍāmaṇi. This text is available from three different sources.

i. Printed Edition

The edition of Saṅgītacūḍāmaṇi has been made from a single manuscript (BORI, Acc. No. 9892) by Pt. D. K. Velankar. The printed edition (referred to henceforth as SC) contains material under the following heads

- Introductory chapter – Definition of Deśi Saṅgīta, three types of Svāra, Definition of Nāda etc.
- Prabandhādhyāya –Lists the names of 101 Prabandhas

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- Rāgādhyāya – Lists the names of Rāgas
- Vādyādhyāya – Only three verses are found
- Nṛttādhyāya – Missing
- Tālādhyāya – Available in detail

ii. Manuscripts

Manuscripts of Saṅgitacūḍamaṇi are available in the Mysore Oriental Research Institute, the details of which are as follows:

S. No.	Name of the Text	Source	Source No.	Material	Lang/Script	Folios
1.	Saṅgitacūḍamaṇi	ORI Mysore	P-105/1	PL	Skt – Telugu/Kannaḍa	54
2.	Saṅgitacūḍamaṇi	ORI Mysore	P-1298/1	PL	Skt – Telugu/Kannaḍa	154
3.	Saṅgitacūḍamaṇi	ORI Mysore	P-5081	PL	Skt – Kannaḍa	14

Of these, the mss. P-105/1 and P-1298/1 contain material of works such as Saṅgītasudhākara, Abhinayadarpaṇam, Bharatārṇavam and Bṛhaspatidarpaṇam. Saṅgitacūḍamaṇi is not to be found in either of these codices. The mss. P-5081 (referred to henceforth as SC-Ms) contains the text of Saṅgitacūḍamaṇi. Here, a detailed exposition of the Prabandhādihikaraṇam, a brief Tālādihikaraṇam and two folios of an incomplete Rāgādihikaraṇam are found. It is interesting that SC-Ms contains much material that is not to be found in SC and vice versa.

iii. Bharatakośa

In addition to the printed edition and the manuscripts, information regarding Saṅgitacūḍamaṇi is available in Bharatakośa of M. Ramakrishna Kavi (referred to henceforth as SC-BK). SC includes many such verses of Jagadeka as footnotes, which are found in Bharatakośa especially in the chapters on Prabandha and Rāga. There are a little over 200 entries of Jagadekamalla in Bharatakośa. It is interesting to note that M. R. Kavi, in the introduction of Bharatakośa, mentions that the chapters on Tāla, Rāga and Nṛtta of Saṅgitacūḍamaṇi are available¹. But the entries

found in this book do not represent any quotations on the subject of dance.

SC, SC-BK and SC-Ms – A Comparison

The pictures of Jagadekamalla that emerge from SC, SC-BK and SC-Ms appear to be different. Firstly, term used in SC to indicate

a chapter is called 'Adhyāya', while SC-BK and SC-Ms use the term 'Adhikaraṇa'. Whereas D. K. Velankar says that the entire chapter on dance is unavailable, but M.R.Kavi is of the opinion that it is available. While SC merely lists out the names of 101 prabandha-s, Bharatakośa offers the lakṣaṇa śloka for twenty two of these. SC-Ms also has explanatory verses on the Prabandha-s, but there does not seem to be much of a match between this ms. and SC-BK. The verses in SC-Ms relating to 'Mātrkā' are also found in SC. In the chapter on rāga, SC just mentions the names of 29 rāgas whereas M. R. Kavi gives us the lakṣaṇa-s of nearly 100 rāga-s. SC-Ms has two folios which has rāgalakṣaṇa-s. On comparison with SC-BK, nearly ten matches are found. The rāga chapter is incomplete; therefore only limited material is available for study and comparison. SC and SC-Ms have almost entirely matching expositions of the 101 deśi tālas whereas SC-BK presents different verses.

Although there is much overlapping material of Saṅgitacūḍamaṇi amongst these three sources, each of them also provides material which is not to be found in the other two. In other words, no single source contains all the material of Saṅgitacūḍamaṇi. Further, such variances in these sources are a clear indication that the manuscripts of Saṅgitacūḍamaṇi

¹ Bharatakośa, M. Ramakrishna Kavi, Intro, p.iv



consulted in each of these cases were different. Though the editor of SC has included many excerpts from Bharatakośa as footnotes, this represents only a small part of all the material of Saṅgītacūḍāmaṇi available in Bharatakośa.

Kohala and Jagadekamalla

A comparison of the works of these two authors reveals that the unpublished works attributed to Kohala contain common material with Saṅgītacūḍāmaṇi. It is interesting to note that all these works belong to a period after the 14th Century C.E. which is nearly two centuries post-Saṅgītacūḍāmaṇi. These works are as follows:

- Abhinayaśāstram/Kohaliyam
- Dattilakohaliyam
- Kohalarahasyam
- Kohalamatam
- Bharataśāstram
- Tālakṣaṇam

Of these, the manuscript titled Abhinayaśāstram Kohaliyam is unavailable today. The next manuscript titled Dattilakohaliyam contains no information relating to Saṅgītacūḍāmaṇi. The remaining four manuscripts bear some claim to a relation with the work Saṅgītacūḍāmaṇi. These are examined individually.

Kohalarahasyam and Kohalamatam

Kohalarahasyam is available in a single manuscript (GOML R787). The thirteenth chapter of Kōhalarahasyam is found in the 10 available folios of the manuscript. The work begins with the heading Rāgalakṣaṇam. The narrative in this work is in the form of a dialogue between Kohala and Mataṅga, where Mataṅga poses questions regarding the time-theory of rāga-s to Kohala, and the latter answering through śloka-s that follow. There are also other instances of treatises being patterned in a similar manner. For example the work Aumāpatam is presented as a dialogue

between Śiva and Pārvatī. In Kohalarahasyam, the classification of rāgas into sūryāmśa and candramāmśa, pum, strī and napumsaka rāgas, śuddha and saṅkirṇa rāgas, pūrṇa, śadava and audava ragas, association of rāgas with rasa etc. have been mentioned in this manuscript. There is also a short segment giving list of puruṣa rāgas and their corresponding strī rāgas after which the work ends abruptly. The entire text of Kohalarahasyam is found in the manuscripts of Kohalamatam.

The work Kohalamatam is available in the form of paper and palm leaf manuscripts in the ORI Kāriavaṭṭom in Thiruvananthapuram.² (References to Kohalamatam in this paper represent those found in the manuscript T822). The manuscript of Kohalamatam contains material on Svāra, Rāga, Gīta, Tāla, Vādyā and Nṛtya. The descriptions of the aspects of svāra and tāla are found to be in great detail. In the section relating to the 101 deśī tāla-s, three separate lists are found. The names of the tālas is enumerated first, this is followed by the definition of tāla-s along with Pāṭākṣaras, subsequently alaṅkāras for these tālas in svāra-form can be found. The content of Kohalamatam coincides to a great extent with that of another manuscript titled Svaratālādīlakṣaṇam and also shares a lot of material with another work titled Tālavīdhikāla.

As mentioned earlier, it must be borne in mind that the author of Kohalamatam is quite different from the Kohala mentioned in earlier works like Nāṭyaśāstra, Bṛhaddeśī, Abhinavabhāratī and such others. Concepts such as Sūryāmśa-Candramāmśa rāga-s mentioned in Kohalamatam and Kohalarahasyam could be dated around the 16th Century C.E. Hence, it is possible that this work was written by 'A Kohala' who could have lived in that time period (i.e. around 16th Century C.E.). Further there is no introduction or colophon in the manuscript which would establish that Kohala was indeed the author of this work.

² ORI Tvm- PL-12643,C140B,C1724, Paper-T822



The title 'Kohalamatam' is the only indication available at present to substantiate this theory. Since Kohalamatam contains the material of Kohalarahasyam, they have been studied together. The title of this manuscript namely 'Kohalamatam' could also indicate that this work is a compilation of the views and opinions of Kohala. Further, the Kohala-Mataṅga- samvāda which forms part of both Kohalamatam and Kohalarahasyam could signify that these works were not 'written' by Kohala

but are compilations of his theories. The above mentioned reasons make Kohala's connection with these works rather uncertain.

Kohalamatam and Saṅgitacūḍamaṇi

The table below presents the common material between Kohalamatam and Saṅgitacūḍamaṇi which has been studied under the heads - Svāra, Jāti, Rāga, Tāla, Prabandha and Vādyā.

Subject	Kohalamatam	SC	SC-Ms	SC-BK
Svāra - Ṛṣabha	Fol.2 Line 19	-		p.88
	Fol.3 Line 6	-		p.88
	Fol.4. Line 11	-		p.88
Jāti – Dhyāna śloka - Ṣādji	Fol. 8 Line 1-4	-		p.690
Jāti – Dhyāna śloka – Āṛṣabhī	Fol.8 Line 5-8	-		p.57
Jāti – Dhyāna śloka – Gāndhārī	Fol.8 Line 9-12	-		p.174
Jāti – Dhyāna śloka – Madhyamā	Fol.8 Line 13-16	-		p.467
Jāti – Dhyāna śloka- Pañcamī	Fol.8 Line 17-20	-		p.346
Jāti – Dhyāna śloka – Dhaivatī	Fol.9 Line 1-4	-		p.299
Jāti – Dhyāna śloka – Niṣādī	Fol.9 Line 5-8	-		p.337
Svāra Mantra - Ṣadja	Fol.9 Line 9-13	-		p.688
Svāra Mantra - Ṛṣabha	Fol.9 Line 13-17	-		p.89
Svāra Mantra – Gāndhāra	Fol.9 Line 17 - Fol.10 Line 2	-		p.173
Svāra Mantra – Madhyama	Fol.10 Line 2-6	-		p.465
Svāra Mantra – Pañcamā	Fol.10 Line 6-11	-		p.346
Svāra Mantra – Dhaivata	Fol.10 Line 11-15	-		p.298
Svāra Mantra – Niṣāda	Fol.10 Line 15-19	-		p.337
Rāga- Time theory – Morning	Fol. 13 Line 19 - Fol.14 Line 2	-		p.405
Rāga- Time theory – Prahāra	Fol.14 Line 19 - Fol.15 Line 5	-		p.404
Rāga- Time theory – Evening	Fol.14 Line 19 - fol.15 Line 5	-		p.404
Prabandha	p.21 Lines 1-3, 6-8, 13-20, p.22 line 1-8		Fol.42 Line5, Line8-12	-
Tāla/Laya	Fol.23 Line 10-11	p.7 sl.58		-
101 Tālas list	Fol.24 Line 4 - Fol.25 Line 14	p.8 sl.65- p.9 sl.79b		-
Prastāra	Fol.26 Line 3 - Fol.26 Line 9	p.8 sl. 60-63b		-
101 Tālas – lakṣaṇa	Fol.26 Line 10 -Fol.43 Line 1	p.9 sl.79c -p.19 sl.132	Fol.52-52A Line3	-
101 Tālas- svāra alaṅkāra-s	Fol.44 Line 18 - Fol.50 Line 18			-
Vādyā	fol.54 Line 9-13	p. 69 sl.1 - p.70 sl.3b		-

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On the subject of the svara ṛṣabha, the following entry is found in Bharatakośa

ऋषभः

उद्गीथायास्समुत्पन्नो ऋषभो रञ्जितस्वरः।
शुकपिञ्जरवर्णोऽयं ऋषभो वह्निदैवतः।।

ब्रह्मणा कथितः पूर्वं। वीररौद्रान्दुतेषु प्रवृत्तः। शिरसः
उत्थितः। सनन्दो ऋषिः।
प्रतिष्ठाच्छन्दः। सरस्वत्यधिदेवता। कुलीरे विश्रामन्तः।
कुलीरः, कर्कटः।

ऋषभस्त्रिश्रुतिस्तालुमूले तस्यापि संभवात्।
मज्जाधात्वग्निजो नाद ऋषभस्त्रिश्रुतिः स्मृतः।।

ऋषभस्य शाकद्वीपः

तिस्रोधमन्यो वर्धन्यो मज्जाया नाभिमाश्रिताः।
तस्माद्वात्वाश्रितत्वेन ऋषभस्त्रिश्रुतिर्भवेत्।।

Only three half-verses from the above entry from SC-BK are available in Kohalamatam. And even here, they are found to occur in different places and as part of different verses.

The common entries relating to the time theory of rāgas are the only ones which find place both in the manuscripts of Kohalamatam and Kohalarahasyam. SC-BK has an account of the lakṣaṇa-s of 100 rāga-s, whereas SC reflects only the names of 29 rāga-s (without Lakṣaṇas) and SC-Ms around ten (with raāgalakṣaṇa-s). The lakṣaṇa-s of some of these rāga-s, as found in Bharatakośa are given as footnotes in SC. Even this list of 29 rāga-s does not match exactly with the entry in Kohalamatam. There are some rāgas such as 'Gatih' which are listed in SC but not found in Kohalamatam. Kohalamatam does not contain lakṣaṇa-s of rāga-s. The names are merely listed out. However it can be noted that the manuscript of Svaratālādīlakṣaṇam mentioned earlier contains the lakṣaṇa-s of some of these rāga-s. On an examination of the rāga-s mentioned in SC-BK and Kohalamatam quite a few variances can be noticed. Of the 100 rāga-s described in SC-BK, the names (with minor changes) of 75 can be found in Kohalamatam. There are 23 rāga-s in the list found in Kohalamatam which do not match

with any of the rāga-s mentioned in SC-BK. On the subject of prabandha-s, SC, SC-BK and SC-Ms have much material, but Kohalamatam shares common material only with SC-Ms.

The lakṣaṇa-s of tāla-s along with the details of the aṅga-s furnished in Kohalamatam and SC (and SC Ms.) are found to match. SC-BK also provides us with lakṣaṇa-s of a few tāla-s. Though these entries are found under the name of Jagadeka, there are some differences between these and the ones found in SC, and therefore consequently those of Kohalamatam too. For instance, in the case of the tāla called Śarabhalīla, the definition that is found in SC as well as Kohalamatam reads thus.

‘लघुर्द्रुतचतुष्कं लौ स्यातां शरभलीलके।। 10000।।’

The corresponding reading found in Bharatakośa is

‘लौ द्वौ चतुर्द्रुती लौद्वौ ताले शरभलीलके।। 10000।।’

It is to be noted that the difference lies not in mere phrasing of the lakṣaṇa, but Bharatakośa appears to include an extra laghu in the beginning of the tāla. This is not to be found in the entries in SC or Kohalamatam. Among the 101 Deśī tāla-s mentioned in Kohalamatam, alaṅkāra-s for around 40 tāla-s can also be found in Bharatakośa. There are minor variances of hrasva and dirgha between the entries of Kohalamatam and that of Bharatakośa. SC does not mention the alaṅkāra-s for any of the 101 Deśī tāla-s.

The section on instruments in Kohalamatam begins with vādya-prakārāh with the following verses.

ततं च विततं चैव घनं सुषिरमेव च।
गानं चैव तु पञ्चैतत् पञ्चशब्दाः प्रकीर्तिताः।।
तत च तन्त्रितं विद्यात् विततं मुखवादनम्।
घनं च कांस्यतालादि सुषिरं वायुपूरितम्।।
गानं चैव तु पञ्चैतत् पञ्चशब्दाः इतीरिताः।।

These verses can be found in p.69-70 of SC. Subsequently, Kohalamatam also has a mention of the name of Pratāpa while enumerating the avanaddha-vādya-s.



Folios from Tālalakṣaṇam (SD12992), GOML, Chennai

‘पटहश्च हुडुक्का च कुडुक्का घटसं तथा ।
ठक्का च मण्डिढक्का च मृदङ्गो ढकुली तथा ।
करटा त्रिवली कुञ्जा सेल्लुका कस्सवा तथा ।
तथैव हमणा ज्ञेया ढक्का डमरुकवापिनी ।।
दाणस्तम्बकी चैव भेरी प्रभृतयस्त्विमाः ।
अवनद्धभिदा प्रोक्ता प्रतापपृथिवीभुजा ।।’

Of the three sources of Saṅgitacūḍāmaṇi, only SC contains any information about instruments, and even here only three verses (p.60-70 mentioned earlier) are available. On the other hand, Kohalamatam begins the section on instruments with the same verses (mentioned above) and continues giving lists of instruments under each category (tata, vitata, avanaddha and suṣira). While listing out the avanaddha varieties, the name of Pratāpa appears. This could indicate that the section on Vādyā that is found in Kohalamatam is an interpolation from Saṅgitacūḍāmaṇi.

In addition to these topics, the work Saṅgitacūḍāmaṇi also treats subjects such as Varṇālaṅkāra, Rāga-rāgiṇī-prastāra and such like. These topics are not to be found in the manuscripts of Kohalamatam. Conversely,

subjects on dance such as Hasta-s, Dṛṣṭi-s, Vakṣa-s etc. which find place in Kohalamatam are not found in either SC or SC-BK or SC-Ms (most probably because the manuscripts containing the dance chapter are yet to be located).

A significant point to note is that Kohalamatam also shares much material with works like Saṅgītasamayāsāra of Pārśvadeva and Saṅgitamakaraṇḍa of Nārada. It is known that these works themselves have incorporated much from Saṅgitacūḍāmaṇi of Jagadekamalla. Therefore Kohalamatam can also be included as one such work which has used material from Jagadeka’s work.

Tālalakṣaṇam and Saṅgitacūḍāmaṇi

The manuscript of Tālalakṣaṇam deals with the subject of Tālaśāstra-s. This work has been attributed to Kohalācārya, which is gathered from the introductory paragraph. This work is available in four mss³. Saṅgitacūḍāmaṇi is

³ GOML- D12992 (PL), R7979 (P), R20175 (PL), SVORI-R452(PL)

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a work composed in the 12th century C.E., whereas Tālalakṣaṇam deals with the concept of Tāladaśaprāṇa-s, which was a 16th century phenomenon. The subject matter that is taken up for elaboration in each of these works is different. Whereas Saṅgitacūḍamaṇi deals with the 101 deśi tāla-s, Tālalakṣaṇam deals only with the daśaprāṇa-s. Therefore there is not too much common material found between these two works. However there is one entry that is found in both these works. It runs as follows:

“विष्णु लोकगुरुं प्रणम्य शिरसा षण्मार्गसन्दर्शकम्
कीर्तिप्रीतिकरं जनस्य लघुना कालेन कामप्रदम् ।
सेव्यं सद्यतिभिर्धृतप्लुतपदं न्यासात्तलोकत्रयम्
तालानां कथयामि लक्षणमहं पूर्वोक्तशास्त्रक्रमात् ।”

This is a nāndi verse found in the manuscripts of Tālalakṣaṇam. The very same verse is also found in the Tāla-prakaraṇam of SC⁴ and SC-Ms⁵. It is common practice to indirectly indicate all the main subjects that are to be handled in a work, through the maṅgalācaraṇa/nāndi śloka. This particular verse, speaks of some general technical aspects of tāla, and not the daśaprāṇa-s in particular. Therefore, it is more likely to be a verse from Saṅgitacūḍamaṇi which was handed down through many generations and later got incorporated into the work of Tālalakṣaṇam too.

Further, this work, though attributed to Kohala, has been discovered to be the original treatise of Acyutarāya (1530-1543 C.E.), brother of Sri Kṛṣṇadevarāya of the Vijayanagara empire⁶. Acyutarāya is believed to have composed an authentic work on tāla titled Tālakalābdhi or Tālakalāvārdhi. The manuscript of Tālalakṣaṇam has been identified as this very work. Thus the very connection between Tālalakṣaṇam and Kohala has been determined as erroneous and as a result, its relationship with Jagadekamalla in this paper also becomes inconsequential.

4 SC-p.6, sl.42

5 SC-Ms Fol.51 Line 12

6 Tālakalābdhi of Acyutarāya: Discovery of a new work on Tāla, Dr. V. Premalatha, The Music Academy journal 2009, Vol 80, p.98

Bharataśāstram and Saṅgitacūḍamaṇi

Bharataśāstram is yet another manuscript attributed to Kohala. It is a single palm leaf codex available in the GOML (Acc. No. R20175). The different manuscripts contained in this codex are Svaramelakalānidhi of Rāmāmātya, Tālalakṣaṇam (Tālakalābdhi) of Acyutarāya and Saṅgitacūḍamaṇi of Jagadekamalla. In addition, there is also a portion of text, title(s) and author(s) which is yet to be identified. There are 13 folios (Fol. No 176-188) containing material from Saṅgitacūḍamaṇi. This entire section deals with dance. The name of Pratāpa occurs in the section dealing with Karaṇa-s in Fol. 181b. The reading is as follows:

“एवमष्टोत्तरं स्पृष्टं करणानां शत क्रमात् ।
समुद्दिष्टं यथा शास्त्रं प्रतापपृथिवीभुजा ।।
इति करण लक्षणम्”

The following colophon is seen in Folio No. 188b

“इति श्री महाराजाधिराज श्रीमत्प्रतापचक्रवर्ति
जगदेकमल्लविरचिते सङ्गीतचूडामणौ
नृत्याधिकरणं समाप्तम् ।।”

In contrast to the above colophon, SC-Ms reads thus – ‘इति सङ्गीतचूडामणौ ताब्धाधिकरणं द्वितीयम्’

Here, Jagadeka calls the chapter Nṛtyādhikaraṇam, whereas in the printed edition, the chapters are called Adhyāya-s. SC-Ms also uses the term Adhikaraṇam, but the colophon herein appears minimalistic. On the other hand, chapters in SC are called Adhyāya-s.

Some subjects dealt with in this section of Bharataśāstram are:

- i. Nikuṭṭaka
- ii. Recaka
- iii. 108 Karaṇa-s
- iv. Recita
- v. Aṅgahāra
- vi. Anñcita



- vii. Nrtyaprasāmsā
- viii. Sabhāpatilakṣaṇam
- ix. Sabhya-lakṣaṇam
- x. Sabhā-lakṣaṇam
- xi. Gāyaka-lakṣaṇam
- xii. Vādyā-lakṣaṇam
- xiii. Nartaka-lakṣaṇam

As mentioned earlier, Pt. D. K. Velankar has mentioned that the chapter on dance is completely unavailable. M. R. Kavi, though he indicates the availability of the dance chapter, does not provide us with any excerpts from it in his Bharatakośa. Therefore this manuscript, which contains the dance chapter, assumes great significance.

Besides the chapter on dance, the codex Bharataśāstram has another connection with Jagadeka. The Nāndī verse mentioned earlier in relation to Tālalakṣaṇam and which is found in SC, is also found once again in this codex in the section of unidentified text.

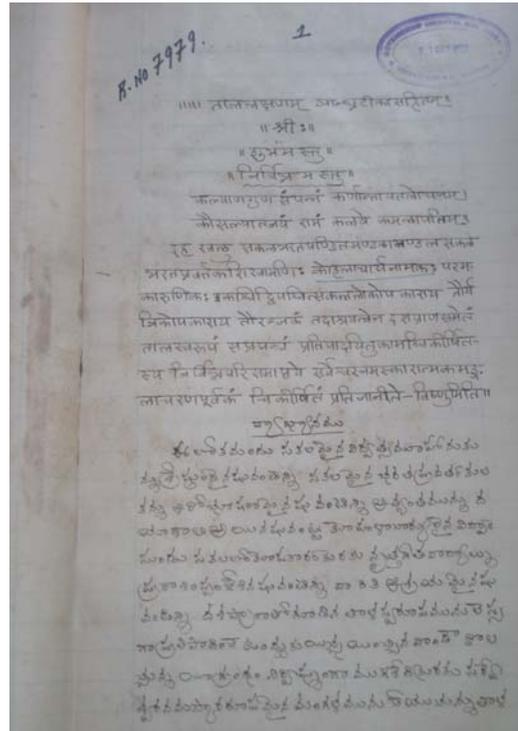
The relationship between Bharataśāstram and Jagadekamalla (Saṅgītacūḍāmaṇi) has thus been established, but the relationship between the codex Bharataśāstram and Kohala (who is supposed to be its author) is still unclear. Three separate manuscripts which are part of this codex have been identified as Svaramelakalānidhi, Tālalakṣaṇam and Saṅgītacūḍāmaṇi. The authors of these three works have also been established beyond doubt. Therefore, the claim to a connection with Kohala could only possibly arise from the portion of unidentified text. Even in this section there are some instances, such as the following:

“सदाशिवः शिरो ब्रह्मा भरतः काश्यपो मुनिः।
 मतङ्गो याष्टिको दुर्गाशक्तिः शार्दूलकोहळ।
 विशाखिलो दत्तिलशच कम्मलस्य तलस्त-
 युर्वि -- सु रंभा । नस्तुम्बुरु नारदौ।
 आज्जनेयमातृगुप्तौ रावणो नन्दिकेश्वरः।
 स्वाति गृळो देवराज क्षत्रराजश्च काहळः।
 रुक्मसेनोध भपालो भोजो भूवल्लभस्तथा।
 एते हि नाट्यशास्त्रप्रवक्तारो युग क्रमात्।।
 इति कोहल वदनम्।।”

This is a verse of benediction to all the pūrvācārya-s. (Incidentally this verse is found in Saṅgītaratnākara also). At the end of the verse there is a statement saying ‘Iti kohala vadanam’. This perhaps indicates that these are the words of Kohala as expressed by another author. Therefore this part of the textual material does not appear to be the work of Kohala. Hence it is rather difficult to say that the codex Bharataśāstram has any more relation to Kohala or Jagadeka apart from the presence of the Nrtyādhikaraṇa.

Observations

A comparison of the mss. attributed to Kohala with Saṅgītacūḍāmaṇi reveals that there are several points of commonality in the available material. In particular, the work Kohalamatam contains much material on svara, rāga, jāti, prabandha, tāla etc. which is also found in Saṅgītacūḍāmaṇi. It is possible that Kohalamatam has several interpolations



One page from restored copy of Tālalakṣaṇam (R7979), GOML, Chennai

Kriti Rakṣana



from the work of Jagadekamalla. But since the treatise of Saṅgītacūḍāmaṇi is not yet accessible to us in its entirety, the exact relationship between these two authors appears elusive. A clearer picture can be obtained when a critical edition of the complete work of Saṅgītacūḍāmaṇi is at hand and the original work(s) of Kohala are unearthed.

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2.	Tālalakṣaṇam	GOML	R7979 (Restored copy of D12992)	Paper
3.	Tālalakṣaṇam – Kōhaliyaṭikā	SVORI	R452	PL
4.	Bharataśāstram	GOML	R 20175/SR 8893	PL
5.	Kohalamatam	ORI Tvm	12643	PL
6.	Kohalamatam	ORI Tvm	C140B	PL
7.	Kohalamatam	ORI Tvm	C1724	PL
8.	Kohalamatam	ORI Tvm	T822	Paper
9.	Kohalarahsyam	GOML	R787	Paper
10.	Saṅgītacūḍāmaṇi	ORI Mysore	P-105/1	PL
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