


## P R E F A C E .

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 WITH a view to imparting His Royal Highness an idea of the Indian Melodies, the Author has set to notation the six principal *Rágas* of the Hindus, adopting their national notation as the one indispensable for the thorough expression of Hindu Music. To impart picturesqueness to the treatise, as well as to clothe it with orientalism, he has also given their emblematical representations. As a preliminary matter, the Introduction treats of topics, a knowledge of which is necessary for the due comprehension of the *Rágas*.

In the Appendix, the Author has noted down a few songs of *Jayadeva*—a true 'poetic child'—to marry at the auspicious moment of the Prince's advent, Music to 'immortal Verse.'

Conscious as the Author is that the offering he brings to the throne, is not worthy of His Royal Highness, he hopes and believes that what may be wanting in the book, will be considered made up for by his devoted loyalty.

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## INTRODUCTION.

IN the acceptation in which it is taken by us, the word *sāṅgīta* has a complex signification. It means the union of three things—*gīta*, *vādya* and *nritya*; or *song*, *percussion* and *dancing*. The works that treat of the principles and laws of both vocal and instrumental music, and of the rules and directions with regard to the whole scope of theatric representation, are called *Sāṅgīta Śāstras*. *Sāṅgīta Śāstra* may be considered in a two-fold view—as a science and as an art. Considered as a science, it treats of the origin and propagation of *Nāda* or sound of the doctrine of *śrutis*, or the theory of *Saṅskṛita* intervals, of the doctrine of *svaras* or musical sounds, of the formation of the different species of scales, of the rules of *mūrchechandas* and *tānas*, of the composition of *rāgas* and their various modifications and variations, of the variety of *tālas* or times conformable to regular metre, and of the rules and directions with respect to the various styles of theatric representation. Considered as an art, it lays down the necessary directions for the cultivation of the human voice, for the performance of instrumental music, and for the various motions and gestures in dancing. *Sāṅgīta Śāstra* is accordingly divided into two portions; namely, *avapattika* and *krīāsīdaha*, or theoretical and practical. The general and most essential characteristic of *gīta vādya* and *nritya* is *rakti* or the power of affecting the heart.

## APPENDIX.

# SONGS OF JAYADEVA.

वसन्तवाहार । ( ऋ, ग, ध, नि । ) सम्पूर्णा ।

ताल मध्यमान ।

ललितलवङ्गलतापरिशीलनकोमलमलयसमीरे  
मधुकरनिकरकरम्बितकोकिलकूजितकुङ्कुटीरे ॥  
बिहरति हरिर्हि सरसवसन्ते  
नृत्यति युवतिजनेन समं सखि बिरहिजनस्य दुरन्ते ॥  
उन्मदमदननोरथपथिकबधूजनजनितबिलापे  
अलिकुलसंकुलकुसुमसमूहिनिराकुलबकुलकलापे ॥  
मृगमदसौरभरभसवप्रम्बदनबदलमालतमाले  
युवजनहृदयविदारणमनसिजनखरुचिकिंशुकजाले ॥

*Rāga—Basantabāhāra. Tāla—Madhyamāna.*

