CHAPTER VII.

OTHER ALLIED FINE ARTS.

Other allied fine arts. (a) Engraving.

AMONG the other allied fine arts, the chief ones deserving special notice are engraving and music. Engraving is closely connected with inscriptions while dancing and music are properly represented in the figure sculpture of most of the temples known in the State. Of the art of engraving, the best examples are to be found in the numerous inscriptions on copper or stone scattered over the country. Some of the oldest on stone (as those of the Bâna kings at Srinivaspur) are deeply and heavily cut, on ponderous and massive slabs, as if by the hands of a giant race. But the Kadamba inscription of the fifth century on a stone pillar at Tâlgunda is a beautiful example of regular and ornamental engraving in the so-called box-headed character. Some of the old rock inscriptions at Sravana Belgola are also fine specimens. The Ganga grants on copper of the fifth to the eighth centuries are most artistically incised, both as to form and execution. Many of these are the work of a Visvakarma, and as the Kadamba inscription of about the third century on a stone pillar at Malvalli, in the cave character, was also engraved by a Visvakarma, it is evident that there was a family of this name attached to the court as engravers, first under the Kadambas and then under the Gangas. With the Châlukyas the style improves, and later on the Chôlas covered some of the Eastern temples with inscriptions in old Tamil deeply and well cut. But it is under the Hoysalas, perhaps, that we find the most perfect specimens. Their inscriptions, on beautifully polished slabs of hornblende, are masterpieces of the art. The letters are of ornamental

design, varied to suit their positions, and the whole so well fitted and harmonized together that no space is left where a single additional letter could be introduced. Sometimes the initial letters are formed into designs imitating birds or other animals.

Most inscriptions, both lithic and copper-plate, mention the name of the engraver. A few of the more famous of these may be noted. Thus *E.C.* XI, Chitaldrug 47, dated in 1067 A.D., which belongs to the period of the Chālukya chief (or prince as inscriptions put it) Vijayāditya, is said to have been engraved by the Rudra sculptor Mahākāla Brahma, of whose ornamental lettering, it is said:—"When he can entwine the forms of elephant, lion, parrots and many of the forms so as to shine among the letters, will you madly compete with such a Sculptor?" Again, in *E.C.* XI, Davangere 149) which records a grant made at the Kodangur *agrahāra* in 1113 A.D., special praise is given to Ikkudōja, "who so well understood how to engrave the different parts of letters, with their head strokes." Ikkudōja was also the engraver of Davangere 155, dated 1124 A.D., in the reign of the Chālukya King Vikramāditya VI surnamed Tribhuvanamalla. In this grant he is described as the son of Sarasvati-gana-dāsi Chengōja and as the builder of two temples, besides being the engraver of the grants referred to. Engravers appear to have been paid for their work, and some must have been paid handsomely, judging from the fact that Ikkudōja was able to build two temples. Goldsmiths of some standing seem also to have been attached to the more important temples for "correcting" inscriptions, for which work they seem to be requited by grants of land. (Davangere 31, dated 1531 A.D.) According to this inscription one Kariya Tipōja, son of Niravisōja was thus attached to the Harihara temple at Harihar. (*Ibid*) Davangere 34, dated in 1379 A.D., is said to have been written "nicely" by one

Dharanōja. Kannada engravers seem to have been in demand in distant parts of the Chālukya Kingdom. Thus an inscription (*M.E.R.* 1910, No. 575 of 1909) at Mācherla, dated in 1111 A.D., shows not only that the grant was made by one Nagamayya for the Kannada Country, but also the engravers of the record were Kannada people who have registered their names in the Kannada language.

(*b*) Music.

As to music, the following remarks of Captain Day, who is an authority on the subject, may not be inappropriate :—

"There are two distinct systems of music in use in India, the Hindustani and the Karnatik. The latter, practised chiefly in Southern India, may be called the national system; the Hindustani shows traces of Arabian and Persian influence. The Hindu scale has, possibly from a natural transformation tending to simplicity, become practically a half tone one, allowing of the performance of expressive melodic music capable of the greatest refinement of treatment and altogether outside the experience of the Western musician. As regards the apparent similarity of the Indian and European scales, it must be remembered that the latter were evolved in process of time from those of ancient Greece. It is tolerably certain that the music of the whole ancient world consisted entirely of melody, and that harmony or counterpoint, in the modern acceptation of the word, was altogether unknown. The historian Strabo shows that Greek influence extended to India, and also that Greek musicians of a certain school attributed the greater part of the science of music to India. Even now, most of the old Greek modes are represented in the Indian system."

In Vēdic times, various kinds of music were practised with the drum, the flute and lute (*Vīna*). Representations of the first two are commonly to be seen in temple walls in almost every part of Southern India, including this State. Dancing figures are equally prominent. The

Vīna has from early times been popular as the chief musical instrument of the people of India. The *Sūtras* state that instrumental music was performed at religious rites, and that the *Vīna* was played at the sacrifice of the Manes. By the time of the *Yajurvēda*, as Macdonell points out, several kinds of professional musicians existed; and that vocal music had already advanced beyond the most primitive stage appears from the somewhat complicated method in which the *Sāmavēda* was chanted. The study of music in this country originated, perhaps, in the chanting of the *Sāmavēda*. Sacrificial rites, it is said, lost their efficacy unless three Brāhmans were present, two playing on the *Vīna* and the third chanting. Even now, every temple of any consequence has some provision for the regular performance of vocal and instrumental music. The *Chhandōgya* and the *Brihadāranyaka Upanishads* (*Circa* 600 B. C.) mention the singing of the *Sāmavēda* and the latter also refers to a number of musical instruments. Pānini (4th century B. C.) mentions two persons named Sitanin and Krisasvin as the authors of two sets of *Sūtras* on dancing. The *Rāmāyana* refers to music, musical instruments (including *Vīna*) and *Jātis*. The *Mahābhārata* speaks of the seven *Svaras*. Patanjali in his *Mahābhāshya* (2nd century B. C.) speaks of musical instruments being played at meetings in the temples of Rāma and Krishna. The designation of the seven notes by the initial letters of their names is older than the time of Pānini. This notation passed from the Hindus to the Persians, and from these again to the Arabs, and was introduced into European music by Guido O'Arezzo at the beginning of the eleventh century. The English word *Gāmut* indeed, is supposed to come from the Sānskrit *Grāma*, Prākrit *Gāma*, a musical scale.

The system of music prevalent in Mysore is the Karnātic and it recognizes twelve semitones in an octave

which corresponds to the European scale (Chromatic) of Music. The *Sruti* question is not much discussed, though in practice, most of the *Dvavimsati* (or twenty-two) *Srutis*, according to the *Sangīta Ratnākara* of Sārangadhara (13th century) or twenty-four, according to certain other theorists, are brought into full use. The *Grāma-rāgas* and *Jātis* of yore have been forgotten as in other parts of India and their discussion is only a matter of antiquarian interest. The *Svaras* or notes are natural in temperament and out of them seventy-two Root *Rāgas* or *Mēlakartas* and numberless Derivative *Rāgas* are formed. The combination of the notes is purely melodic and a highly developed set of embellishments or *Gāmakas* supplies the place of accompaniments in Western Music. The method of cultivating time, embodied in the *Thālas*, is very complex and skilful and the art of keeping time is specialised by means of the drum (*Mridanga* or *Tabala*) which, while emphasizing the rhythmic structures of music, adds to the harmonic beauty of the song by adding to it the consonant notes of the scale in different colours. The songs composed in the several *Rāgas* go by the name of *Gīta*, *Swarjāti*, *Varna*, *Kriti*, *Pada*, *Tillāna*, *Jāvali* and *Pallavi*.

Music has received considerable patronage at the hands of the Rulers of Mysore. Many eminent *Vidvāns* of whom may be mentioned Vīna Sāmbayya, Vīna Venkatasubbaiya, Mugur Subbanna and Sadāsiva Rao, flourished during the reign of Srī Krishna Rāja Wodeyar III. Sadāsiva Rao, an immigrant from Tanjore, was a great composer and his *Kritis*, though very difficult in style and execution, are highly appreciated by connoisseurs in music. His Highness Srī Chāmarājēndra Wodeyar was also a great patron of music and his court was a favourite resort of eminent artists from all parts of India like Moula Baksh, Mahāvaidyanātha Iyer, Pattanam Subramanyam Iyer, Tirukkōdikāval Krishna Iyer and Sarabha

Sāstri. Among local proficients, Vidwān Vīna Sēshanna (later Vainikasikhāmani) must be mentioned. During the time of the present Mahārāja, a great impetus has been given to music in all its branches—Karnātic, Hindustāni as well as English—and the art may be said to have assumed a new phase altogether. An orchestra of Karnātic musicians has been formed and another of Hindustāni musicians. An attempt is also being made to introduce an element of *harmony* into Indian Music and several instruments such as *Vīna*, Violin, *Jalatarang* and Harmonium are played in unison so as to produce a very good musical effect.

Mysore is famous for its excellence in *vīna*-playing. There are three centres in Southern India (namely, Mysore, Vizianagaram and Travancore) where *Vīna* is practised on a large scale and where there have appeared from time to time eminent artists. The gracefulness of style, clearness of intonation and softness of execution, perfected by Sēshanna, have won for Mysore the premier position in the art of *vīna*-playing in the whole of India. Rudrapatna and Bettadapura are villages in the State where music, vocal as well as instrumental, is cultivated to some extent. At Hunasenahalli, in Goribidnur Taluk, there existed a number of good *vīna*-players and a small Inām of lands is said to have been given to one of them by a former Ruler of Mysore in recognition of his attainments.

Musical Instruments.

At Māgadi and Mysore good *Vīnas* are made. Māgadi is noted also for the manufacture of *Tambūras*. Steel strings for Violin, *Vīna* and *Tambūra* are made at Channapatna and exported to several places throughout India.

Musical Instruments in Mysore Sculpture.

It has been stated above that musical instruments of different kinds are to be seen represented in the sculptural art of Mysore. The *flute* is frequently to be seen

in the representation of Vēnugōpāla in Hoysala art (12th century). The *vīna* (lute), perhaps, the greatest of all musical instruments known in Mysore and South India generally, has also been depicted in Hoysala art, especially in the representation of Sarasvati (*e.g.*, at Halebīd, 12th century). On the wall of the Penugonda gate at Dēvarāyadurga, Tumkur, there is sculptured the figure of a man holding a *vīna* in the right hand with a label (*E.C.* XII, Tumkur District, Tumkur 40) in characters of about the 15th century stating that the figure represents the musician Virūpanna, son of Sukumāradēva. The *vīna* is also to be seen in the hand of the three-legged Bhringi cut on the south face of the fine lamp-pillar in front of the Santamallappa temple at Oderhalli. (The age of this temple is not known but it probably belongs to the 17th century). The *tambūra* appears in the inscribed portrait statuette, about 3 feet high, of the Madhva devotee Subbarāya Dāsa *alias* Gōpāla Dāsa, standing in front of the shrine of Prasanna Venkataramanaswāmi, Mysore. The date of the statuette is about 1836. Subbarāya Dāsa was patronised by Krishna Rāja Wodeyar III and with his aid travelled all over India (*M.A.R.* for 1919, para 37 and plate IX). Though it is not frequently represented in sculptural art, the *tambūra* is undoubtedly one of the most ancient instruments known to Mysore.

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