Samskritam & Bharateeya Kalaa Vaibhavam
(with special focus on Sangeetam, Naatakam & Naatyam)

Organised by
Bharateeya Samaakhyaa
(A Group of 26 Cultural Organisations)

NATIONAL SEMINAR
10, 11 & 12 November, 2017

HYDERABAD

SOUVENIR
2017
KAKATIYA CEMENT

Quality - always ahead

53 Grade Cement & White Crystal Sugar

Late Sri P. Venkateswarlu
Founder and Chief Promoter

Sri P. Veeraiah
Chairman & Managing Director

KAKATIYA CEMENT SUGAR & INDUSTRIES LIMITED

Regd Office: 1-10-140/1, Gurukrupa, Ashok Nagar, Hyderabad-500 020
Ph: 040-2763 7717, 2763 3627, Fax No. 040-2763 0172.
email: info@kakatiyacements.com

Cement Factory
Dondapadu Village, Chintalapalem Mandal
Suryapet District- 508246
Telangana State
Ph: 08654-200014
Fax No. 08654-296331

Sugar Factory
PERUVANCHI Village, Kallur Mandal,
Khammam Dt. 507 209
Ph: 08761-287204
Fax No. 08761-287206
Samskritam & Bharateeya Kalaa Vaibhavam
(with special focus on Sangeetam, Naatakam & Naatyam)

NATIONAL SEMINAR
10,11 & 12 November 2017

Co-sponsors
Department of Language & Culture, Tourism, Govt. of Telangana
Telangana Brahmana Samkshema Parishad, Hyderabad
Jeeyar Integrated Vedic Academy, Hyderabad
Department of Culture, Govt. of Andhra Pradesh

Organised by
Bharateeya Samaakhyaa
(A Group of 26 Cultural Organisations)

SOUVENIR
2017
SAMSKRITAM & BHARATEEYA KALAA VAIBHAVAM
(with special focus on Sangeetam, Naatakam & Naatyam)

November 2017

No. of Copies : 1000

For copies : SHRI VEDA BHARATHI
House No. H Block-34, Madhura Nagar
Hyderabad- 500 038
Cell: 98494 59316
Email-id: shrivedabharathi@gmail.com
www.shrivedabharathi.in

VEDA SAMSKRUTI SAMITI
13-1-62 & 47/1, Bank Colony,
Veenapani Nagar,
Malkajgiri,Hyderabad-500 04
Cell : 9246572182
E-Mail-Id: vedasamskruti17@gmail.com
www.facebook.com; vedahyperlink
Prime Minister

MESSAGE

It is a pleasure to know that a National Seminar on “Samskritam and Bharateeya Kalaa Vaibhavam” is being organized by Shri Veda Bharathi, Hyderabad in collaboration with the Department of Language and Culture of Government of Telangana at Hyderabad from 10-12 November, 2017.

The love for Sanskrit has brought authors and artists from across our country on a single platform. Literary and Art critics from Kashmir to Kanyakumari will engage and have fruitful discussions.

It is appreciable that the Seminar is organized to discuss the role of Sanskrit in the formation of our shared cultural and artistic tradition. Best wishes for its successful organization.

New Delhi
10 November, 2017

Dr. RVSS Avadhanulu
Chief Executive
Shri Veda Bharathi
H Block-34, Madhura Nagar
Hyderabad- 500038

(Narendra Modi)
<table>
<thead>
<tr>
<th>CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Acknowledgements</td>
</tr>
<tr>
<td>2. Messages</td>
</tr>
<tr>
<td>3. Foreword</td>
</tr>
<tr>
<td>4. Preface</td>
</tr>
<tr>
<td>5. The Seminar “Samskritam &amp; The Indian Cultural Heritage</td>
</tr>
<tr>
<td>6. Committees &amp; Members-Annexure</td>
</tr>
<tr>
<td>7. Invitation-Annexure</td>
</tr>
<tr>
<td>8. Disclaimer</td>
</tr>
<tr>
<td>10. Constituent Organizationsof Bharateeya Samaakhyaa-Annexure</td>
</tr>
<tr>
<td>11. Shraddhaanjali</td>
</tr>
<tr>
<td>12. Briefs of Organisations</td>
</tr>
<tr>
<td>13. Details of Authors-Annexure</td>
</tr>
<tr>
<td>14. Abstracts of Papers (Samskitam-Sangeetam)</td>
</tr>
<tr>
<td>15. Abstracts of Papers (Samskitam-Naatakam)</td>
</tr>
<tr>
<td>16. Abstracts of Papers (Samskitam-Naatyam)</td>
</tr>
<tr>
<td>17. Abstracts of Papers (Samskitam-Manuscripts)</td>
</tr>
<tr>
<td>18. Advertisements</td>
</tr>
</tbody>
</table>
We, the member organizations of “Bharateeya Samaakhyaa” in general, and “Shri Veda Bharathi” and “Veda Samskruti Samiti” in particular, record our gratitude to all the Institutions and individuals who have come forward to support the National seminar on “Samskritam & Bharateeya Kalaavaibhavam”, morally, physically and financially. Some of the names, which have to be mentioned essentially to reflect our gratitude, are as indicated below:

1. HH Sri Tridandi Srimannarayana Ramanuja Jeeyar Swamiji, Chairman, Jeeyar Integrated Vedic Academy
2. Dr. KV Ramanachari, I.A.S.(Retd), Chairman, Telangana Brahmana Samkshema Parishad, and Hon’ble Advisor to Govt. of Telangana
3. Sri Venkatesham, I.A.S., Secretary to Government of Telangana, Dept. of Language, Tourism and Culture
4. Commissioner, Department of Youth Services, Government of Andhra Pradesh
5. Director, Department of Language and Culture, Government of Andhra Pradesh
6. State Bank of India
7. Andhra Bank
8. Dr. K.I. Varaprasada Reddy, “PadmaBhushan” Awardee, Chairman, M/s. Santa Biotech Ltd.
10. Dr. Col. A. A. Babu
11. Sri. R.D. Sarma, Ex. Dharmadhikari, Nallakunta, Shringeri Shankara Mutt
12. Sri. T.K. Raghunathan
13. Dr. V. Sampath
14. Sri M.V.R. Kumar
15. Sri Ramanatham
16. Dr. G.V.R.K. Somayajulu
17. Sri Amalapuram Kanna Rao
18. Sri R. Krishnan, Computer Professional, Chennai
20-10-2017

Dr.RVSS Avadhanulu,
Chief Executive, Shri Veda Bharathi,
‘H’ - Block- 34, Madhura Nagar,
HYDERABAD – 500 038
Mob: 9849459316
அனேகம்புத்தாலாசனானை

இன்னையன்று இன்னையன்று, வேத விளக்கத்தின் முக்கியத்துவத்தைக் கண்டுபிடித்து இது. நான் வேதத்தில் பிரமாண்டம் விளக்கம் விளக்கமானது வேதநிதை குறுக்கு என்றும். விளக்கம் மற்றும் விளக்கத்தின் பொருளற்ற பாகம் வேதநிதையின் காலம் காரணமாக இவ்வாறு பயன்படுத்தப்படுகிறது.

ஆதாரங்கள் விளக்கத்தானால் வேதநிதையில் வேதநிதையின் முக்கியத்துவமைக்கு வழங்கலாம். எனவே கௌமாக கூறும் வேதநிதையின் முக்கியத்துவத்தைக் கண்டுபிடித்து இது.

ஆதாரங்களையும் முன் வழங்கலாம். வேதநிதையின் முக்கியத்துவமைக்கு வழங்கலாம். எனவே கௌமாக கூறும் வேதநிதையில் வேதநிதையின் முக்கியத்துவத்தைக் கண்டுபிடித்து இது. ஆதாரங்களையும் முன்புத்தாண்டு வழங்கலாம். எனவே கௌமாக கூறும் வேதநிதையில் வேதநிதையின் முக்கியத்துவமைக்கு வழங்கலாம்.

சிங்குரீயனார் திருச்சிராப்புச்சு ராமனுஜா ஜீயார்

CHINNA SRIMANNARAYANA RAMANUJA JEEYAR

JET Hyderabad
E-mail: acharya27@yahoo.com Internet: www.chinnajeeyar.org
Ref. No.: 120 /2017-18

Date: 6-11-2017

To,
The Trustee,
Shri Veda Bharati

I thank you for your kind invitation of “NATIONAL SEMINAR”.

Wishing the “NATIONAL SEMINAR” all the success.

With regards,

Kisanlal Sarda
Department of Youth Services was established in the year 1972 with a view to wean away the youth from unsocial activities and channelize their energies towards constructive activities. Keeping in view the changing aspirations of youth, the department has been taking initiatives for youth advancement and empowerment.

Programmes:

- Construction of Yuva Bhavans in all the District Headquarters which will be hubs of Youth Empowerment.
- Celebrations of National/International Importance Days
- Youth Festivals at Divisional, District and State Level
- National Youth Week Celebrations
- Inter-District Youth Exchange programmes
- Formation/Rejuvenation/Recognition of NGOs / Youth Associations / Youth Clubs in the development of Youth
- Recommendations for Youth Awards to Government of India.
- Conduct of Pre-Training Programmes for recruitment into Army and Allied Forces.
- Disaster Management and First Aid Training
- Financial Assistance to undergo training in Adventure Activities
- Adventure Expeditions
- Sports material to the youth clubs/associations
- Andhra Pradesh (Youth Leadership, Innovation and Entrepreneurship Awards) for Future Stars Awards
- Inter-State Youth Exchange Programme – “Ek Bharath Shresht Bharat”
Achievements during the year 2017-18:

- 6 member team of youth from Department of Youth Services, Government of Andhra Pradesh was sent for expedition to Mount Everest 2017 and 5 of them have reached the summit on 13-5-2017 and 16-5-2017. The Department of Youth Services, Government of Andhra Pradesh is proud to share that:

  - **First Ascent** for the year on Mount Everest by Indians that to from North route achieved by the youth members belonging to Andhra Pradesh State, which is now on the “Top of the World”.

- First person and team to conquer Mount Everest this season by Sri Sandrana Nagaraju sent by Department of Youth Services, GoAP.

- Youth Festivals were conducted in all Divisions and District Headquarters. State Youth Festival is planned to be conducted during the first week of December, 2017.

- Disaster Management and First Aid Trainings were given to 4837 youth all over the state in collaboration with Indian Red Cross Society.

- 1300 youth were sent to other regions of the state to participate in Inter-District Youth Exchange programme.

- 2861 youth clubs/associations have been reactivated and 567 youth associations/clubs have been newly formed.

- 2862 unemployed youth were given training to enroll as Commandos in Indian Air Force...t.o.,

- 2078 youth were given training to enroll as Soldier (Clerk), Soldier (Tradesmen) etc., in Indian Army.

- 27 youth members were given financial assistance to undergo training at HMI, Darjeeling and National Institute of Mountaineering and Allied Sports, Dirang.

- Women Start-up Camps were conducted in collaboration with Girls-In-Tech Foundation and organized two day Hackthon on Smart City at Visakhapatnam.

- 300 youth were sent to Karnal, Haryana State to participate in Harmony-2017

Proposed to be taken-up:

(i) Self Defence Training for women Youth;

(ii) Youth Parliament/Assembly at District and State Levels;

(iii) Sending of A.P. Contingent to Visit Punjab under “Ek Bharath Shresht Bharat”. 
Dear Venkata Ramanayya garu,

Very glad to follow the blossoming of veda Sanskriti Samiti into an organisation of repute in twin cities. Having successfully conducted the first national seminar, we are now embarking upon the second. With the selfless and hard work put in by great friends like you and others, I am sure this effort is bound to succeed.

I wish all success to the seminar in rising awareness among the general populace about Hindu ethos.

With warm regards,
Swami Tattvavidananda.

Hyderabad
29-Oct-2017
18th October, 2017

Dear Dr. RVSS Avadhanulu,

It is to acknowledge with thanks the receipt of your letter dated 11th September, 2017 requesting Hon’ble Vice President of India to be the Chief Guest in the National Seminar on ‘Samskritam & Bharateeya Kalaa Vaibhavam’ at Hyderabad on November 12, 2017. Due to prior commitments of Hon’ble VPI, it is not possible to accept your request at this stage.

The Hon’ble Vice President conveys his best wishes for the success of the event.

With regards,

Yours sincerely,

(N. YUVARAJ)

Dr. RVSS Avadhanulu
Chief Executive
Shri Veda Bharathi
“H” Block-34, Madhura Nagar
Hyderabad – 500 038.
To
Dr. RVSS Avadhanulu,
Chief Executive,
Shri Veda Bharathi,
‘H’ Block-34, Madhura Nagar,
Hyderabad – 500 038.

With reference to your letter No.
SVB/101/207, dated 27th September, 2017 the
Honourable Governor is not able to accept your
invitation, due to prior commitments.

However the Honourable Governor wishes all
the best for success of the function.

Yours sincerely,

A.D.C. to Governor.
The divine language “Sanskrit” has been the medium of preservation of eternal knowledge of the universe, and life line of our country, the Vedas. Also it has been the grand vehicle of our huge literature related to several spheres of human development, by a galaxy of great personalities over ages, like Valmiki, Veda Vyasa, Panini, Patanjali, Kalidasa, Bhasa, Tyagaraja, Shyamasastri, Bharata Muni, Siddhendra yogi, Varahamihira, Bhaskracharya, just to mention a few.

The fragrance of our culture pervaded the whole world and sustained the spirit of “oneness among diversity” from times immemorial, and contributed for flawless expression on one side and the peace and prosperity of the human society on the other side. In fact it became the common language of the people, and hence was encouraged, nourished and further enriched by the great scholars, poets and artists of various branches of culture, with the patronage of several broad minded rulers of the whole world, irrespective of regions and religions.

But during the dark period of the past thousand years, which witnessed foreign aggressions and alien rule in India, this language also faced several ordeals of indescribable nature. Scenes of horrors were created at the centers of its study, and constraints were imposed on its propagation. Much worse is the fact that the mindset of our leaders in independent India has undergone a massive change under the influence of western culture. All these factors ultimately resulted in the wide scale alienation of our own people from Sanskrit, the mother of all Indian languages.

However, the monolithic spirit of some saintly personalities in the fields of Music, Drama and Dance, coupled with their unfathomable depths of knowledge in Sanskrit, kept our culture alive even in the darkest times. It must be the duty of our generation to collect their compositions, preserve their contributions, and pass on the same to the future generations for immortal sustenance of our grand heritage. It is the need of the hour.
Feeling the urgency, it was decided to constantly create awareness in the society in general and among our youth and students in particular, about the relevance and significance of Sanskrit in respect of our daily life and culture. As part of this exercise, a seminar was held on 21-August, 2016 on “Preservation and Promotion of Sanskrit and Samaskruti“.

With the success of the program instilling confidence and enthusiasm among the Members, now it is planned to hold a three-day seminar with the theme of “Sanskritam and Bharateeya Kala Vaibhavam with special focus on Sangeetam, Naatyam and Naatakam”.

It’s a happy occasion to mention that several cultural organizations of Hyderabad have appreciated our efforts and have agreed to be a respectful partner of an expanded cultural federation titled “Bharateeya Samaakhyaa” and are actively participating in this endeavor of our cultural rejuvenation.

We are further happy to state that the present seminar is going to start with a much awaited “Shobhayatra” of Vedas and several works of Sanskrit literature. Further it is going to witness the deliberations of several Mahamahopadhyayas, Vice-chancellors, honourable judges of High Court, senior administrators and professors, outstanding scholars, researchers and artists of various fields, and several other professionals.

Now we welcome you all to join and make the proposed National Seminar a grand success and a memorable one.
This Shloka takes us to tretaayuga when Sage Vishwamitra wakes up Lord ShriRaama and reminds of his duty as the king of Bharata about the protection and establishment of dharma. This incident establishes the importance of dharma since yugas.

The great epic Raamaayana reminds us of the Raamaraja, a replica of real democracy wherein people were the real rulers of the country, where each house and every voter was like ‘one king Raama’ and was enjoying a free hand so as to protect dharma and is applicable even today.

In fact, ‘dharma’ is the code of conduct. It denotes Law in widest sense. It is laid down in religious, philosophical and ethical books. Similarly, ‘culture’ is the invaluable treasure of any society or nation. It is considered as a ‘must’ for a particular country. It may be observed that when people of some other countries were leading an ordinary life, the Indian culture reached the pinnacle of its glory contributing to the welfare of all human beings by imparting dharma to them. Spirituality and value-based life-style is the core of the Indian culture.

Bharatavarsha (India) is the land of Saints and Sages. Its Religion is Sanaatanadharma. Its Culture is Vedic Culture, while its Civilization is very ancient. Its Language - Sanskrit is Divine. Its most ancient Literature comprises of Vedas – Rigveda, Yajurveda, Saamaveda and Adharvanaveda, is the treasure-house of knowledge related to all branches of Science. It was a matter of great pride that many a country of the world used to look to it so as to seek lessons useful for their overall development. Its ancient Vishwavidyalas (Universities) – Nalanda and Takshasila were very famous for their unique teachings which were attracting students from all corners of the world. By virtue of its uniqueness of various glories, our Bharatavarsha was adorned with the title of ‘Jagadguru’ (Teacher of the Universe) during ancient days!

Unfortunately our country had lost its ancient glory owing to several attacks, invasions, long Muslim and British Rules, etc! Besides, our present Educational System based on Western principles too has added fuel to the fire!!
Bharat is Veda Bhoomi. It is the native land for all people who follow sanaatana dharma and veda samskruti.

Western ideologies, Indologists, Neo Hindu forces, etc., are working with planned targets putting futile efforts to extinguish dharma from this country. This apart, ‘breaking India’ forces are also working with wrong beliefs such as aaryan invasion and dravidian & dalit fault lines, caste centrism, etc., and replacing patriotism among the people with self-centered and regionalist-priorities and reducing unified concepts and patriotism among the common folk. Here, it should be our minimum courteousness to take the name of NRI, Mr. Rajiv Malhotra who has been campaigning from U.S.A., to enlighten the intellectuals of Bharat through his five books titled ‘Breaking India’, ‘Being Different’, ‘Indra’s Net’, ‘Battle for Sanskrit’ and ‘Academic Hindu Phobia’ which are very relevant for exposing the real problems of the present Bharat.

Our present-day Educational System and History are full of Western scholar-based studies instead of concentrating on Indian author-based studies, as a result of which, the value of Indian literature and vedavaangmaya which were being taught by Bharat to whole world, have now become ‘unknown’ things for the present generations. The history taught in the schools is all biased and far from truth.

The fallacy in our curriculum, is that the Study of ‘Paradise lost’ and ‘Paradise regained’ in our colleges are considered as secular syllabus, where as veda vaangmayam, which is full of science, universal based social and ethical values is being considered as communal.

Further, eliminating the Divine language – SANSKRIT from the Indian curriculum is a major blunder in the Indian Educational System and a great injustice to our vedavaangmaya and samskruti which is the intellectual property of our country.

Despite various debacles from time to time, our country withstood its uniqueness till date only because of the principles laid down in our sanaatanadharma. Therefore, the need of the hour is to preserve and protect our Sanskrit language-based Veda Samskruti, which is the intellectual property of our Bharatavarsha. The protection and preservation of our veda samskruti and Vaangmayam is birth right of every one born in Bharat.
Our Intellectual property in the form of Manuscripts, has reached international libraries and museums. Cream of Intellectuals leaving the country and become the back bones for the prosperity of the developed countries. We have to find our methods to bring back this wealth of knowledge as soon as possible.

We have inherited the present perils of our society, divisive politics, alcoholism, communism, Intellectual apathy and corruption from the long spell of invaders rule and colonialism.

Time has come to realize the importance of culture and its strength for the good and corrupt-free bharat, besides striving for the goodness of the total humanity.

are the basic slogans of sanaatanadharma. Hence, let us join our hands barring caste, creed and region so as to protect and preserve the intellectual property of our country, the Veda Samskruti.

To conclude, I am reminded of the following Shloka of the ‘Srimadbhagavadgita’ wherein Lord Shrikrishna advised to do your duty and leave the issue of establishment of dharma to HIM:

Let us all learn the Divine Language –SANSKRIT and also let us follow all the Rules of ‘Srimadbhagavadgita’ for the welfare of all the people of the Universe in general and of our Bharatavarsha in particular.

Hopefully, with the wholehearted co-operation of the Members of various Organizations and active participation of the public especially lovers of Sanskrit, Music, Drama and Dance in very large numbers, I pray the Almighty for the Grand Success of this 3-Day National Seminar on ‘SAMKRITAM & BHAARATEEYA KALAA VAIBHAVAM’(With special focus on Sangeetam, Naatakam & Naatyam) scheduled to be organized from 10th to 12th November, 2017.

I, on behalf Veda Samskruti Samiti and all group members of Bharateeya Samaakhyaa, thank one and all who has contributed for the successful implementation of this National Seminar, directly or indirectly.

- A.H. Prabhakara Rao
  Founder & President
  Veda Samskruti Samiti.
  Co-ordinator of This Seminar
  Bharateeya Samaakhya
The Seminar

Samskritam & The Indian Cultural Heritage

OM SRI GURUBHYO NAMAH

The Divine Thought and the Blessings of HH Swami Tatvavidananda Saraswati, HH Sri Sri Sri Tridandi Srimannarayana Ramanuja Chinna Jeeyar Swamiji must have inspired Brahmasri RVSS Avadhanulu of Shri Veda Bharati and Sri AH Prabakara Rao of Veda Samskruti Samiti to join together and conceive the idea of organizing the Seminar of this nature and magnitude. Subsequently, the ethical support of another twenty four organisations has further strengthened the plan and helped in materializing this great event. As in the past, the focus is exclusively on the preservation and protection of Samskritam and samskruti by propagation. For that, the theme and the source chosen are the ARTS especially the evolution of Music, Drama and Dance in our scriptures in the vedic language Sanskritam.

As Indians, we should be proud of our origin and existence in this holy land of Bharath. We have inherited from our great ancestors and Rishis a great Vedic knowledge, Culture and Dharma known to be sanatana i.e the eternal on this earth. The life on this land is fully entwined with music and vibrant as Swami Vivekananda once proclaimed. It is true and undeniable because the entire culture and literature that is being transferred from generation to generation for thousands of years solely evolved and developed from our Vedic Knowledge and dependent on it. This has been a guiding force and inspiration for the entire world for centuries. This being the main factor that attracted the attention of many western empires who have invaded this great nation. In the process, they looted and plundered its treasures of gold and diamonds, destroyed the temples, monuments and killed lakhs of vedic scholars resulting the destruction of the vedic knowledge. During the British colonial rule for about two centuries, the traditional education system and the related cultural ethos were completely ignored and the Macaulay system of education (English) was introduced to decimate the language Sanskrit, in other words its culture. In spite of all these adverse factors and immense loss, our Hindu/Sanatana Dharma and the Sanskrit literature could withstand the onslaught and survived. The Sanskrit literature and the vedic knowledge transmitted from the teacher to his disciple for centuries have become an inseparable part of the life of the people of this great nation.
We cannot ignore the contribution of Great Rishis like Valmiki, Vyasa, Ancient Grammarians Panini, Patanjali, Great Poets and Dramatists Kalidasa, Bhasa, Bhavabhuti and Bharata Muni, Great Sangeetakara Sarangdeva, Great Mathematicians and Astronomers like Varahamihira, Bhaskaracharya and Aryabhatta and in modern times “Vaggeyakaras Tyagaraja, Shyam Sastry and Muthuswami Dikshitiar (the Music Trinity) and Siddhendra Yogi, the founder of Kuchipudi Dance form and many other stalwarts and gurus in the field of music, dance and drama. All these great men should always be remembered and worshipped for their contribution in the field of Sanskrit literature and the culture. Even though, Sanskrit language was neglected by the British and successive governments after independence, its literature in the form of Music, Drama and Dance is still alive, performed and practiced all over the world. The two different forms of Classical Music in Sanskrit are Carnatic in South and Hindustani in the North. Thousands of Kritis and keertanas in Sanskrit and their Ragas are learnt and sung by artists all over. In the same manner, many forms of Classical Dances such as Bharatanatyam, Kuchipudi, Kathak, Kathakali and Mohinyattam based on the principles of Bharata Muni Natya Sastra are regularly performed. The literary works (Kavya/Drama) like AbhignanaShakuntalam, of Kalidasa, have become very popular in the world of literature in many countries.

It is in this context and to bring awareness among the present day people especially the youth about the richness of our ancient (yet modern in practice) Sanskrit literature and the language (the backbone of all these Artistic forms), Shri Veda Bharati, Veda SamskrutiSamiti jointly and in association with the Department of Culture (TS) and many other Cultural Dharmic Associations are organizing a three day seminar at Hyderabad in the name of “Samskritam-BharateeyaKalavaibhavam (Music, Drama and Dance). It is heartening to know that as many as 50(fifty) papers from different parts of the country have been received in Sanskrit, Telugu, Hindi and English on various topics of music, drama and dance in sanskrit literature. All these papers are now published in the souvenir after their critical evaluation by experts in their respective fields. Apart from the seminar activities, Cultural Events on Music and Dance (based on Sanskrit literature) by well established and prominent artists are being performed. It is a matter of great pleasure and satisfaction to associate with this kind of National Seminar, meant to spread the richness of our Indian culture and life associated with our Ancient Heritage and the Divine language Samskritam.

Jai Hind

O.Venkata Ramanayya
Organizing Secretary
Committees & Members

Organising Committee
Sri. Neil Goge
Sri. Harihara Sharma
Sri. B.S. Sarma
Sri. V. Giridharan
Sri. L.V. Gangadhara Sastry
Sri. B. Puppala
Acharya Narendra Kapre
Dr. V. Srinivasa Sarma
Prof. A. Ramulu
Sri. Ogeti Krupalu
Sri. M.V.R. Sharma
Sri. A. Ravi Kumar
Dr. M.M. Rao
Dr. T.S. Ramakrishna
Sri. Ch. Sheshacharyulu
Sri. V. Rajagopal
Sri. C. Kutumbaraya Sarma
Sri. N. Mallikharjuna Sastry
Sri. M. Raghuram
Sri. Kamisetty Srinivasulu
Sri. Vemaraju Vijaya Kumar
Sri. M. Seeta Rama Sharma
Sri Madhav Endluru
Sri. K.V.V. Satyanarayana
Sri. V. Bhaskara Rao
Sri. N. Guru Murthy
Sri. C.V.S. Arun Kumar
Sri. Srinivas Udumudi
Sri. M. Raghu
Sri. P.V.R. Appa Rao

Executive committee member
Sri. Sanjeev Kumar
Sri. A. Anjaneya Prasad
Sri. K. Sricharan
Sri. T.V. Seshagiri
Smt. T. Nalini
Dr. Col. (Retd.) A.A. Babu
Smt. M. Satyavani
Sri. T. Sivaramakrishna
Sri. O. Shiv Kumar
Sri. O. Vishwam
Smt. Amruteshwari
Sri. S. Ramachandra Murthy
Sri. Rameswara Rao Kaipa
Smt. Padmavati Kaipa
Sri. Ramesh Joshi
Sri. Kanaka Raju
Sri. Seetaram Reddy
Sri. K. Varun
Sri. Shankar
Sri. P. Raamu
Sri. R. Adinarayana
Sri. R. Srinivasa Rao
Sri. S. Sivaramakrishna
Sri. C. Sivaramakrishna
Sri. B. Sarvesh
Sri. M.V.R. Kumar
Kum. Dhriti
Sri. G. Ramacharyulu
Sri. K. Seetarama Rao
Sri. D. Ramakrishnan
Sri. G. Venkata Ramana
Sri. J. Saibaba
Kum. Veda Samhita
Sri. Amarendra
Sri. Amrutesh
Sri. J. Vasanth
Sri. K. Venkanna
Sri. V. Sambasiva Sai
Sri. Srinivasan Harati
Sri. Kannarao Amalapurapu
Sri. P.A. Sastry
Sri. G.V.S. Murthy
Sri. Col. (Retd.) Vijayakanth

Technical Committee:
Sangeeta Vidyadhar, Kalarama
Dr. Komanduri Seshadri
Sri. V. Ramanarayanan
Sri. S. Narahari
Dr. J.S.R.A. Prasad
Dr. Smt. G. Swarnabala
Dr. V. Subrahmaniam
Dr. K. Varalakshmi
Dr. Y.N. Rao
Dr. K.V.R.S. Murthy
Sri. Y. Srinivasa Sarma
Sri. Kala Krishna
Dr. Santosh Joshi
Prof. K. Nilakantam
November 11, 2017, Saturday
Venue: Keshav Memorial Institute of Technology
KMIT Auditorium, Narayanguda, Hyderabad
8.00 am to 4.00 pm: Inauguration of Science Exhibition & Book Stalls
Seminar Proceedings (Paper presentations)

4.00 pm to 6.00 pm: Address by Dignitaries
Blessings: HH Sri Vidyaranya Bharathi Swamiji
Hamali
Chief Guest: Shri Ajaib Singh, IAAS
Director General of Audit (Central), Hyderabad
To preside: Dr. K. Aravinda Rao, IPS (Retd.)
Former Director General of Police, Govt. of A.P.

Key Note Address: “Samskritam & Sansketa”
Prof. Komanduri Seshadri, "Vagneya Vachaspati"
Principal (Retd.), Govt. Music College, Hyderabad

Guests of Honour:
Sri L.V. Subrahmanyan, IAS
Secretary, Govt. of A.P.
Dr. Phani Kumar, IAS (Retd.)
Former Chairman, Andhra Pradesh Pollution Control Board
Dr. Smt. Sobha Naidu
"PadmaSri" Awardee, Director, Kuchipudi Art Academy

Prof. V. Muralidhara Sarma
Director, Rashtriya Sanskrit Vidyapeetha, Tirupati

Sri Ogeti Krapalu
CEO, "Gitasamskritam.net"

Release of Books: "Vedanta Prabhaasha & Mahanubhavavali"
Authored By Sri Kalanidhi Satyanarayana Murty
Former Law Secretary, Govt. of A.P.

Felicitation of Scholars & Dignitaries
6.00 pm - 8.00 pm: Cultural programmes
1. "Abhijnaana Saakuntalam" –
in Harikatha Style in Sanskrit
Dr. D. Ummaheshwari
2. Kuchipudi Dance –
   a) Jayadeva Ashtapadi - Smt. Vani Ramana
   b) Marriage Rituals - V. Nivedita

November 12, 2017, Sunday
Venue: Keshav Memorial Institute of Technology
KMIT Auditorium, Narayanguda, Hyderabad
8.00 am to 4.00 pm: Seminar Proceedings
(Paper presentations)

4.00 pm to 6.00 pm: Address by Dignitaries
Blessings: HH Sri Paripoornananda Saraswathi Swami
Hyderabad
Chief Guest: Hon'ble Justice Sri V. Rama Subramaniam
High Court of Hyderabad
To preside: Sri T. Hanuman Chowdary
"PadmaSri" Awardee, Chairman, Pragati Bharathi

Key Note Address: "Samaskritam & Nastam"
Prof. P. Ramalinga Sastry
Dean, University of Hyderabad

Guests of Honour:
Sri V.V. Lakshminarayana, IPS
Additional DGP, Maharashtr
Mahamahopadhyaya
Dr. Durbala Prabhakara Sarma, Principal (Retd.)
Andhra Geervana Vidyai Parishad, Kovuru
"Sastra Ratnakara", "Sastra Vidhiyamini"
Dr. S.V. Ranga Ramamacharyulu
Director, Jeeyar Integrated Vedic Academy, Hyderabad

Prof. Kasireddy Venkata Reddy
Head (Retd.), Dept. of Telugu, Osmania University
Dr. T.S. Ramakrishna
Founder & Secretary, "ESWARA"

Brahmasri Narendra Kapre
Rigveda Ghanapathi &
President, Samskruti Bharati,Telangana

Dr. K.V.R.S. Murty
Director, "ISERV5"

Felicitations of Scholars & Dignitaries
Vote of Thanks: Sri A.H. Prabhakara Rao
Founder & President, Veda Samskruti Samiti, Hyderabad

6.00 pm - 8.00 pm: Cultural programmes
1. Annamacharya Samskritaka Keertanams Sri S. Venugadham
2. Sankeertana Samskriram Dr. Y. Ramapraba
Principal, Andhra Mahilasabha Music College, Hyderabad &
   Team of Students
3. Flute - Sri Nagaraju, Music Director
4. Nakhatra Veena - Sri Rayaprolu Sudhakar & Team
Dignitaries Gracing the Events

Prof. S.V. Seshagiri Rao
Head(Retd.), Department of Geophysics, Osmania University

Sri K.L. Sarda
Industrialist, Nasik

Sri M. Gopalakrishna, IAS (Retd.)
Special Chief Secretary, Govt. of A.P.

Sri Pola Bhaskar, IAS
I/C Vice-chancellor, Sri Venkateswara Vedic University & JEO, TTD, Tirupati

Sri D. Ramakrishna, IAS(Retd)
Former Secretary, Govt. of A.P.

Sri B.Ch.V. Subba Rao
Chairman, Aswini Group of Industries

Dr. B. Soma Raju
“Padmasi” Awardee, Chairman, Care Hospitals

Dr. G.V.R.K. Somayajulu
Former Nuclear Scientist, UNESCO

Sri P. Veeraya
Chairman & Managing Director, Kakatiya Cement Sugar & Industries Limited, Hyderabad

Prof. G.S.N. Raju
Head, Dept. of Surgical Oncology, NIMS, Hyderabad

Dr. G.S. Raman
Ophthalmologist, Hyderabad

Sri N. Sambhu
Chartered Accountant, Hyderabad

Sri S.N. Agarwal
Secretary, Bharatiya Chaturthami Vedbhawan Nyas, Jaipur

Sri Tanikella Bharani
Writer & Cine Artiste

Sri Kallash Narayan Bangdia
Visc Chairman (Retd.), Mahesh Co-op. Bank, Hyderabad

Sri V. Radhakrishna
Director, NCC, Hyderabad

Dr. M.V.R. Sastry
Editor (Retd.), Andhra Bhoomi

Smt. G. Satyavani
Chairperson, Dharmapuri Group of Temples

Sri M.K. Agarwal
Industrialist, Hyderabad

Sri N. Krishna Mohan
Chairman, Srichakra Cements

Sri M.B. Raju
Chairman, Deccan Cements

Sri R.D. Sarma
Former Dharmadhikari, Sringeri Sankaramutt, Nallakunta

Scholars Overseeing Seminar presentations

Mahamahopadhyaya Sri Purushottama Sarma, Hyderabad

Sriman Kandadai Ramanujacharya
Former Principal, TTD Sanskrit College, Hyderabad

Vidvan Sri Akella Mallikarjuna Sarma
Principal (Retd.), Govt. Music College, Hyderabad

Prof. Dwaram Lakshmi
Principal, Music College, Tirupati

Dr. Kamisetty Srinivasulu
Former Director, Annamacharya Project, TTD

Dr. Y.N. Rao
Advisor, Veda Samskruti Samiti

Brahmasri K.V. Chalapati Sarma
Vedic Scholar, Hyderabad

Prof. V.S.R. Murthy, Eminent Spiritualist

Prof. P. Shashikanta
Head (Retd.), Dept. of Sanskrit, Osmania University

Prof. Korada Subrahmanym
Dept. of Sanskrit, University of Hyderabad

Prof. Sripara Subrahmanym
Head (Retd.), Dept. of Sanskrit, P.S University

Prof. J.S.R.A. Prasad
Head, Dept. of Sanskrit, University of Hyderabad

Dr. M. Amaranatha Sarma, Hyderabad

Dr. M. Gouri Sankara Sarma, Hyderabad

Dr. Madugula Sasibhusana Sarma, Hyderabad

Dr. Yanamandra Srinivasa Sarma, Hyderabad

Prof. Mudigonda Siva Prasad
“Chaaritrakara Navala Chakravarti”

Sri N.C.T. Acharyulu, Eminent Sanskrit Scholar

Sri Mrutyunjaya Sarma, Chairman, Saiva Maha Peetham

Dr. S. Umadevi, Head(Retd.),Dept.of Music, PST University

Vidvan Sri S. Venumadhav, Eminent Musician, Hyd

Vidvan Sri M.R.Vaidyanathan, Eminent Musician, Hyd

Acharya Kala Krishna
Dancer Emeritus, Founder, Harithara Nithyaniketan

Sri Gummadi Gopala Krishna, Eminent Stage Artiste, Hyd

and Others

1. On-line Registration (FREE)
All the delegates and participants are requested to register their names on-line, in advance with www.shrivedabharathi.in

2. Donations for the Seminar

Donations are invited in the name of SHRIVEDA BHARATHI

Account Details : State Bank of India, Balkampet Branch,
A/c.No. 10123100659; IFSC : SBIN0003607
Payments may be made Online / by Cheques / D.D.
(All donations exempted under Sec. 80(G) of the Income Tax Act of India.)

3. Special Exhibits

✦ Sabda Veda
(11 Veda Samithis of 4 Vedas-15”x20” Size about 4000 pages, 15 kgs)
✦ Vedic Maths - Set of 5 Workbooks
✦ Vedic CD’s & DVD’s, etc.
✦ Publications & Products of Cultural Organisations
✦ Science in Samskritam by Samskrita Bharathi

4. For Further Details, Please Contact:

RECEPTION DESK : 98484 67669

VEDA SAMSKRUTI SAMITI
(An org.committed for “Protection & Preservation of Indian Intellectual Property Rights”)
13-1-62 & 47/1, Bank Colony, Veena Pani Nagar, Malkajgiri, Hyderabad- 500 047
vedasamskruti17@gmail.com; Mobile : 92465 72182

SHRI VEDA BHARATHI
(A Public Charitable Trust Dedicated for Research in Vedas & Sanskrit)
H Block - 34, Madhuranagar, Hyderabad-500 038.
shrivedabharathi@gmail.com; Mobile : 98494 59316

Chief Patron
Mahamahopadhyaya, HH Swami Sri Tattvavdaanaanda-Saraswati

Convener
“Vachaspati”, “Samskrit Mitra”
Dr. R.V.S.S. Avadhau
Founder, Shri Veda Bharathi.

98494 59316

Co-ordinator
Sri A.H. Prabhakara Rao
Founder & President, Veda Samskruti Samiti.
92465 72182

Organising Secretary
Sri O. Venkataramanayya
Secretary, Veda Samskruti Samiti.
84640 75628
<table>
<thead>
<tr>
<th>DATE</th>
<th>Session &amp; Time</th>
<th>HALL 1</th>
<th>Topic language</th>
<th>DATE</th>
<th>Session &amp; Time</th>
<th>Hall 2</th>
<th>Topic language</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.11.2017</td>
<td>SESSION (ONE) 08.00am to 10.30am</td>
<td>Paper Presenter</td>
<td></td>
<td>11.11.2017</td>
<td>SESSION (ONE) 08.00am to 10.30am</td>
<td>Paper Presenter</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Session Chairman-1</td>
<td></td>
<td></td>
<td></td>
<td>Session Chairman-1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Keynote Speaker-1</td>
<td></td>
<td></td>
<td></td>
<td>Keynote Speaker-1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paper 1)</td>
<td>08.30 to 8.50am</td>
<td>Anuradha Mahesh (Kochi)</td>
<td>Music(English)</td>
<td>Paper 7)</td>
<td>08.30 to 8.50am</td>
<td>Dr.P.K.Srivastha (Bangalore)</td>
<td>Music(English)</td>
</tr>
<tr>
<td>2)</td>
<td>08.50 to 09.10am</td>
<td>Ramnarain V (Hyderabad)</td>
<td>Music(Samskrutam)</td>
<td>8)</td>
<td>08.50 to 09.10am</td>
<td>Avija Madhavilata (Hyderabad)</td>
<td>Music(English)</td>
</tr>
<tr>
<td>3)</td>
<td>09.10 to 09.30am</td>
<td>Bhatt VV (Hasan)</td>
<td>Music(English)</td>
<td>9)</td>
<td>09.10 to 09.30am</td>
<td>Srilakshmi (Secund.)</td>
<td>Music(Telugu)</td>
</tr>
<tr>
<td>4)</td>
<td>09.30 to 9.50am</td>
<td>Sindhuja S (Hyderabad)</td>
<td>Music(English)</td>
<td>10)</td>
<td>09.30 to 9.50am</td>
<td>Sweta Jejurkar (Vadodara)</td>
<td>Music(English)</td>
</tr>
<tr>
<td>5)</td>
<td>09.50 to 10.10am</td>
<td>AnuradhaAvadhaniulu (Visakhapatnam)</td>
<td>Music(Telugu)</td>
<td>11)</td>
<td>09.50 to 10.10am</td>
<td>Dr.K.Varalaxmi (Sanskrit Academy,Hyd)</td>
<td>Music(Samskritam)</td>
</tr>
<tr>
<td>6)</td>
<td>10.10 to 10.30am</td>
<td>Vedaprakash Joshi (Tirupati)</td>
<td>Dance (Samskritam)</td>
<td>12)</td>
<td>10.10 to 10.30am</td>
<td>Vasumati Rajaram (Chennai)</td>
<td>Music(English)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10.30 TO 10.45 -TEA BREAK</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

TENTATIVE TIMINGS OF SESSIONS FOR PRESENTATION OF PAPERS
<table>
<thead>
<tr>
<th>DATE</th>
<th>SESSION (TWO)</th>
<th>HALL 1</th>
<th>SPEAKER/CHAIRMAN</th>
<th>TOPIC/LANGUAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.11.2017</td>
<td>10.45am To 01.00pm</td>
<td>Paper Presenter</td>
<td>Chairmain -3</td>
<td>Paper 13</td>
</tr>
<tr>
<td></td>
<td>10.45am to 11.05am</td>
<td></td>
<td>Speaker -3</td>
<td>Music (English)</td>
</tr>
<tr>
<td></td>
<td>11.05am to 11.25am</td>
<td></td>
<td></td>
<td>Maheswari (Bangalore)</td>
</tr>
<tr>
<td></td>
<td>11.25am to 11.45am</td>
<td></td>
<td></td>
<td>Praphulla (Anantapur)</td>
</tr>
<tr>
<td></td>
<td>11.45am to 12.05pm</td>
<td></td>
<td>Vasanti Joshi (Vadodara)</td>
<td>Dance (English)</td>
</tr>
<tr>
<td></td>
<td>12.05pm to 12.25pm</td>
<td></td>
<td>Achyut Kane (Thane)</td>
<td>Music (English)</td>
</tr>
<tr>
<td></td>
<td>12.25pm to 12.45pm</td>
<td></td>
<td>Purushottam (Tirupati)</td>
<td>Music (English)</td>
</tr>
<tr>
<td>DATE</td>
<td>SESSION (ONE)</td>
<td>Topic &amp; language</td>
<td>Abstracts</td>
<td>Session Chairman &amp; Speaker</td>
</tr>
<tr>
<td>--------------</td>
<td>---------------</td>
<td>------------------</td>
<td>-----------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>12.11.2017</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Music (Hindi)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>08.30 to 10.30am</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Bangali</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>09.00 to 10.30am</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Samskriti</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>09.30 to 11.00am</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Dance</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10.30 to 11.00am</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Telugu</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10.30 to 11.00am</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Telugu</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10.30 to 11.00am</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Telugu</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10.30 to 11.00am</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Telugu</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10.30 to 11.00am</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Telugu</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10.30 to 11.00am</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Telugu</td>
</tr>
<tr>
<td>DATE</td>
<td>Session &amp; Time</td>
<td>HALL 1</td>
<td>Topic Language</td>
<td>DATE</td>
</tr>
<tr>
<td>----------</td>
<td>-----------------</td>
<td>-------------------------</td>
<td>----------------</td>
<td>--------------</td>
</tr>
<tr>
<td></td>
<td>10.45am To 01.00pm</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Session Chairman - 7</td>
<td></td>
<td>Session Chairman -8</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>10.45 to 11.05am</td>
<td></td>
<td>Music (Telugu)</td>
<td>11.05 to 11.25 am</td>
</tr>
<tr>
<td></td>
<td>11.05 to 11.25 am</td>
<td></td>
<td>Music (Telugu)</td>
<td>11.25 to 11.45 am</td>
</tr>
<tr>
<td></td>
<td>11.25 to 11.45 am</td>
<td></td>
<td>Music (Telugu)</td>
<td>11.45 to 12.05 pm</td>
</tr>
<tr>
<td></td>
<td>11.45 to 12.05 pm</td>
<td></td>
<td>Music (Telugu)</td>
<td>12.05 to 12.25 pm</td>
</tr>
<tr>
<td></td>
<td>12.05 to 12.25 pm</td>
<td></td>
<td>Music (English)</td>
<td>12.25 to 12.45 pm</td>
</tr>
<tr>
<td></td>
<td>12.25 to 12.45 pm</td>
<td></td>
<td>Music (English)</td>
<td>01.00 to 01.45 LUNCH BREAK</td>
</tr>
</tbody>
</table>

The time slots to authors, names of session chairmen, speakers and cultural programmes and timings are subject to change depending upon the decisions / suggestions of the organizers.
<table>
<thead>
<tr>
<th>Logo</th>
<th>Name of the Organisation</th>
<th>Chief Executive &amp; Members</th>
<th>Mobile No. &amp; Email ID</th>
</tr>
</thead>
</table>
| ![Logo](image1) | Shri Veda Bharathi | Dr. RVSS Avadhanulu (CEO)  
Sri PVR Apparao  
Sri M. Raghu | 9849459316  
shrivedabharathi@gmail.com |
| ![Logo](image2) | Veda Samskruti Samiti | Sri Akella H Prabhakara Rao  
President  
Sri O.V. Ramanayya  
Secretary | 9246572182  
vedasamskruti@gmail.com |
| ![Logo](image3) | Bhagavadgita Foundation | Sri L.V. Gangadhara Sasstry | 9848911223  
singadhar@gmail.com |
| ![Logo](image4) | Brahma Vidya Kuteer | Swami Tatva Vidananda Saraswati | 040-27502035  
tatvavit36@gmail.com |
| ![Logo](image5) | Darshanam | Sri MVR Sharma | 9441015469  
mvr.sharmal1@gmail.com |
| ![Logo](image6) | I-SERVE | Brhmasri Madugula Nagaphani Sarma  
Dr.KVR Murthy | 8897457534  
kvrsm1946@gmail.com |
| ![Logo](image7) | SACRIFICE | Dr. M.M. Rao | 9848681419  
dr.raomm@gmail.com |
| ![Logo](image8) | ESWARA | Dr. T.S. Ramakrishna | 9440285483  
tsr@eswaraindia.org |
| ![Logo](image9) | Vasista Cultural Association | Sri N. Mallikarjunasarma | 8885543726  
avistacultural@gmail.com |
## Organisations of Bharateeya Samaakahyaan

<table>
<thead>
<tr>
<th>Logo</th>
<th>Name of the Organisation</th>
<th>Chief Executive &amp; Members</th>
<th>Mobile No. &amp; Email ID</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Logo" /></td>
<td>Navya Nataka Samiti</td>
<td>Sri Vemaraju Vijayakumar</td>
<td><a href="mailto:vemaraju59@gmail.com">vemaraju59@gmail.com</a></td>
</tr>
<tr>
<td><img src="image2.png" alt="Logo" /></td>
<td>Akella Foundation</td>
<td>Sri Akella Ravi Kumar</td>
<td>akella.ravikumar@akella Foundation.org</td>
</tr>
<tr>
<td><img src="image3.png" alt="Logo" /></td>
<td>Andhra Mahila Sabha Music College</td>
<td>Dr. Smt. Y. Ramaprabha</td>
<td>9949076560 <a href="mailto:ramaprabha_2009@yahoo.com">ramaprabha_2009@yahoo.com</a></td>
</tr>
<tr>
<td><img src="image4.png" alt="Logo" /></td>
<td>Sadguru Sangeeta Samiti</td>
<td></td>
<td></td>
</tr>
<tr>
<td><img src="image5.png" alt="Logo" /></td>
<td>INDIC Society</td>
<td>Sri U. Srinivas</td>
<td>9949635000 srinivas.udumudi@indicacademy</td>
</tr>
<tr>
<td><img src="image6.png" alt="Logo" /></td>
<td>Keshav Memorial Educational Society</td>
<td>Sri L. Narasimha Reddy</td>
<td>040-23227009 <a href="mailto:info@kmit.in">info@kmit.in</a></td>
</tr>
<tr>
<td><img src="image7.png" alt="Logo" /></td>
<td>Samskrita Bharati</td>
<td>Brahmasri Narendra Kapre</td>
<td>9490684675 <a href="mailto:kapreguruji@gmail.com">kapreguruji@gmail.com</a></td>
</tr>
<tr>
<td><img src="image8.png" alt="Logo" /></td>
<td>Sanskrit Academy</td>
<td>Sri V. Srinivasa Sarma</td>
<td>9346570748 <a href="mailto:sanskritsurya@gmail.com">sanskritsurya@gmail.com</a> <a href="mailto:sanskritacademyhyd@gmail.com">sanskritacademyhyd@gmail.com</a> <a href="mailto:srivedasharma@gmail.com">srivedasharma@gmail.com</a></td>
</tr>
<tr>
<td><img src="image9.png" alt="Logo" /></td>
<td>Pragna Bharati</td>
<td>Sri B.S. Sarma</td>
<td>9246101884 <a href="mailto:bssarma56@gmail.com">bssarma56@gmail.com</a></td>
</tr>
</tbody>
</table>
# Organisations of Bharateeya Samaakhyaa

<table>
<thead>
<tr>
<th>Logo</th>
<th>Name of the Organisation</th>
<th>Chief Executive &amp; Members</th>
<th>Mobile No. &amp; Email ID</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="#" alt="Gita Samskritam" /></td>
<td>Gita Samskritam</td>
<td>Sri Ogeti Krupalu</td>
<td>7396249650 <a href="mailto:okrupalu@samskritam.net">okrupalu@samskritam.net</a></td>
</tr>
<tr>
<td><img src="#" alt="Samkruta Bhasha Prachara Samiti" /></td>
<td>Samkruta Bhasha Prachara Samiti</td>
<td>Dr. Seshacharyulu, Sri C. Arun Kumar</td>
<td>9849254282 <a href="mailto:arunkumar1063@gmail.com">arunkumar1063@gmail.com</a></td>
</tr>
<tr>
<td><img src="#" alt="Sura Bharati Samiti" /></td>
<td>Sura Bharati Samiti</td>
<td>Dr. A. Ramulu</td>
<td>9866016214 <a href="mailto:sanskritramulu@yahoo.com">sanskritramulu@yahoo.com</a> <a href="mailto:secretary@surabharati.org">secretary@surabharati.org</a></td>
</tr>
<tr>
<td><img src="#" alt="Kalasagaram" /></td>
<td>Kalasagaram</td>
<td>Sri Rajagopal</td>
<td>040-2731775 <a href="mailto:kalasagaram@gmail.com">kalasagaram@gmail.com</a></td>
</tr>
<tr>
<td><img src="#" alt="Kinnera Art Theatres" /></td>
<td>Kinnera Art Theatres</td>
<td>Sri Raghuram</td>
<td>9866057777 <a href="mailto:kinneraarttheatres@gmail.com">kinneraarttheatres@gmail.com</a></td>
</tr>
<tr>
<td><img src="#" alt="Annamacharya Mission &amp; YPC Charities Association" /></td>
<td>Annamacharya Mission &amp; YPC Charities Association</td>
<td>Sri Kamisetty Srinivasulu</td>
<td>9701103777 <a href="mailto:sskamesetty@gmail.com">sskamesetty@gmail.com</a></td>
</tr>
<tr>
<td><img src="#" alt="Sujana Ranjani" /></td>
<td>Sujana Ranjani</td>
<td>Sri Mahidhara Seetaramasarma</td>
<td>9849302342 <a href="mailto:seetaramasarma@gmail.com">seetaramasarma@gmail.com</a></td>
</tr>
<tr>
<td><img src="#" alt="Shree Bhadra Peetham" /></td>
<td>Shree Bhadra Peetham</td>
<td>Sri Tumu Venkata Ramakrishna</td>
<td>9848415175</td>
</tr>
</tbody>
</table>
All the members and constituent organizations of BHARATEEYA SAMAAKHYAA record with deep grief the sudden demise of Sri T. Harahara Sarma garu on 29.06.2017.

Sri Sarma garu was a profound scholar, writer, thinker, worker, leader, academician, administrator, and more than all, a nationalist. He represented Keshav Memorial Education Society of Hyderabad, and was the “Guiding Force” of the activities of Bharateeya Samaakhyaa from the beginning.

His contribution to the present Seminar started from the “title” of the Seminar itself. At the very first introductory level meeting on 09.04.2017, he recommended to use the word “Samskritam” in place of “Sanskrit” which was unanimously accepted by all the members present on that day. His deep sense of understanding of abstract subjects, flawless expression and affectionate way of addressing the associates, and several other virtues made him to be remembered for ever.

We all pray the Almighty for granting “Sadgati” to him.
SHRI VEDA BHARATHI

Dr. RVSS Avadhanulu

“VEDE SARVAM PRATISHTHITAM”

The Great Onward journey of
SHRI VEDA BHARATHI from 1992

Introduction

Vedas embody the eternal values of India’s great civilization. The knowledge and wisdom contained in the Vedas are a source of inspiration for millions, in the past, present and future. With a view to explaining their contents and structures, Vedangas and Darshanas were written. They were further elucidated through Smritis, Itihasas, Puranas, Bhashyas, and several other books.

Need for Preservation of Vedic Knowledge

It is ironical that such a great system had to face challenges from internal dissension. It had to encounter several external onslaughts too. As a result, only 13 branches could be traced as against 1131 branches. Among these 13 also, only 7 are being studied, at all places put together.

Formation of Shri Veda Bharathi (SVB) as a Historical Necessity

Hence Shri Veda Bharathi, Hyderabad, was conceptually formed in 1992 because of historical necessity. It immediately started working for preservation of Vedic sabda and Vedic literature using computer technology, and for propagation of Vedic knowledge among all cross sections of the society. Subsequently it was registered in 1994 as a Public Charitable Trust, with Registration Number of 2728/94.

Trustees of SVB

The Trust Board of Shri Veda Bharathi has several distinguished scholars, scientists, social workers and Administrators drawn from all over the country. They include Dr. RVSS Avadhanulu (Former Deputy Director, NIMS), Sri KB Somayajulu (Founder member of Vishwa Hindu Parishad of A.P.), Sri Hota KameswaraRao (Former Director of Finance, Govt.of A.P.), Sri S Narahari (Former Senior Technical Manager, ECIL), Sri M.Suyaprapaksh (Former General Manager, Nuclear Fuel Complex), Sri V.Giridharan (Chairman, Karishma Software systems), Sri Kalanidhi Satyanarayana Murty (Law Secretary, Govt.of A.P.), and others.
Presidents of SVB Governing Council

Shri Veda Bharathi is fortunate to have illustrious personalities as Presidents of its Governing Council periodically. They include Dr. B. Soma Raju, Chairman of CARE Hospitals, Sri KR Paramahamsa, IAS (Retd), Sri P. Venkateswarlu, Chairman & Managing Director of Kakatiya Cements. The Vice-Presidents of Governing Council over different periods include Shri Kisanlal Sarda, industrialist of Nasik, Sri Kailash Narayan Bangdia, Chairman of Mahesh co-operative Bank, etc.

Philanthropic Personalities

Shri Veda Bharathi could progress for so long just because of the excellent generosity and philanthropic support of several donors at various levels. SVB records its gratitude to all in general, and to Sri B.Ch.V.Subbarao, Aswini Pharmaceuticals, Hyderabad, Sri P.Venkateswarlu, Chairman & Managing Director of Kakatiya Cements, Dr. Vasant Parikh, Opthalmologist and Sarvodaya leader of Gujarat, Shri Kisanlal Sarda of Nasik, Dr. K.I. Varapurasa Reddy, Chairman of Shanta Bio-Tech Ltd., Sri V. Radhakrishna, Director, Nagarjuna Constructions, Smt. Aruna Saripella, etc.

Blessings of Holy Swamijis

In its marathon journey, Shri Veda Bharathi could receive the holy blessings of several Acharyas and peethadhipatis, like that of Sringeri, Kanchi, Dwaraka, Joshimath, Hampi, Pushpagiri etc.

Some Achievements of SVB in the past 25 years

Recording of Vedic Chantings

Shri Veda Bharathi has so far carried out recording of thousands of hours of Vedic Chantings, and brought out edited matter onto digital media. The list of products is available on the website www.shrivedabharathi.in. The work is in progress for the remaining portions.

Publications

Shri Veda Bharathi has also carried out extensive research in Vedas and published about 50 books, including ‘Vedas and Computers’, highlighting the concepts of computer science as found in Mimamsastra. Similarly it has also published a book titled ‘Science and Technology in Vedas and Sastras’, correlating several Vedic mantras with relevant topics in subjects such as mathematics, physics, chemistry, medicine and space science. The book on “Bharatiya Ganita Sastra Charitra” running into 2 Volumes (about 2100 pages) is appreciated by all.
Propagation of Vedic Knowledge through TV Channels

Hundreds of lectures by Dr. Remella Avadhanulu on “Veda Ganitham” telecast in Bhakti and Pooja television Channels and “Veda Vijnanam” telecast in Sri Venkateswara Bhakti Channel, “Viswa Vijnanam” in Jaya Jaya sankara Channel are appreciated by thousands of viewers as being highly educative. It is heartening to note that the Vedic Mathematics- TV programme was adjudged as the ‘First Best Educational film’ and received “Golden Nandi” Award from the Government of Andhra Pradesh for the year 2008.

National & International Conferences

Simultaneously Shri Veda Bharathi has organized several National and International seminars on various aspects of Vedic wisdom (1994, 2005, 2016 etc). While inspiring the youth and the students to participate in the Vedic projects, it highlighted the need for taking up necessary steps urgently for preservation and propagation of Vedic knowledge for the welfare of mankind.

Appreciations From the President and Prime Minister of India & Others

The former President of India, Dr. Shankar Dayal Sharma, lauded the efforts of Shri Veda Bharathi in 1995 and called it an ‘Excellent work’. He further appreciated the project of computerization of Vedas as ‘Unique of its kind in the world’. While releasing the first batch of Vedic CDROMs in April 2000, the then Prime Minister of India, Shri Atal Behari Vajpayee, remarked that ‘Indeed a dream has come to be true’.

Other Dignitaries

It will be pleasing to note that Shri Rameswar Thakur, the then Governor of Andhra Pradesh, lauded the efforts, while releasing the books published by Shri Veda Bharathi on the subject of Vedic mathematics, in 2006. The list of High Dignitaries, who also encouraged SVB, includes Shi Sudarshanji and Sri Mohan Bhagawatji, Sarsangh Chalaks of RSS, Shri Ashok Singhalji of Viswa Hindu Parishad, etc.

Honoring the Scholars

From the beginning, SVB took it as a policy to honour the outstanding scholars of Vedas, Sastras and Sanskrit. In that process, SVB, sometimes in collaboration with organizations like SamskritaBharathi, had the fortune to facilitate pundits of Mahamahopadhyaya category like Shri DongareVeerawara Krishna Sastry, Sri Remella Suryapprakasa Sastry, Sri Sannidhanam Lakshmi Narayana MurtySastry, Prof. Pullela Sriramachandrudu, Prof. Rajendra Mishra, Dr. Rajanna Sastry, Dr. Kharvandekarji, Sri CBV Subrahmany Sastry, etc.
Opportunity to help in formation of SV Vedic University

Recognising the contributions of SVB, Dr. RVSS Avadhanulu was invited by the Governor of Andhra Pradesh to be a Member in the committee constituted for formation of SV Vedic University, Tirupati, in 2006.

Recent Programme

With a view to highlight the need for preservation of the remaining Vedic branches, and also to create awareness about the potentialities of Vedas among the students and the modern youth, a grand “Veda Rathayatra” is organized in BHEL Township on 18th June, 2016, which is acclaimed as unique and first of its kind in recent times in the entire country. Similar Rathayatras were organized at various places like Dharmapuri colony, Vanasthalipuram, and Vijayawada.
Veda Samskruti-Intellectual Property:
Protection and Preservation

Veda Samskruti is inherent intellectual property of Bhaarata dEsham.

It is the basic duty and right of every person in Bhaarata dEsham to protect the Intellectual property of Bhaarata dEsham ie Veda Samskruti.

Indian Constitution and Law provides provision for protection and preservation of its culture, its monuments, architecture etc.

Vedaas Four said to have 1131 shaakhaas right up to the time of Aadi Shankaraachaarya, there after during last 10 centuries, many shaakhaas are out of practice due to various reasons and presently only seven shaakaas are in the practice of Guru shiShya parampara.

If we do not take care of these available shaakhaas even, it is likely to disappear in short future due to various external forces acting in the country vigorously with the power of money and global politics.

Veda samskruti: E-satsang in Local circle formed in oct.2014. As on date it has 314 members. Around 1500 articles have been posted by members on our Veda vaangmayamu and sanaatana dharma and its protection and preservation.

The following are the targets of the circle “Veda Samskruti”

- Propagation of Sanskrit Language
- Protection and preservation of Veda VaaNGmayamu
- Stream lining the procedures for KarmakaanDaas.
- Research and revision of Dharma shaashaas akin to present times.

It is time for intellectuals of Bharata dEsham to wakeup and work collectively to protect and preserve Veda Samskruti of Bharata dEsham, by empowering the The Youth of Bharat dEsham, the future care takers of Our Heritage, with suitable education of our correct history and culture.

dharmO rakShati rakShitaH : Join “Veda Samskruti” on local circles
Pl send your email id to: akellahp@gmail.com for getting invitation; or contact: A.H.Prabhakara Rao. 9246572182.

While, Dr. Cherla Sastry, Toronto, Canada; Sri. R.D Sharma, Hyderabad, India and Dr. Y.N. Rao, Hyderabad, India; are Major supporters for the present position of “Veda Samkruti “Local circle,

Sri A.H.Prabhakara Rao is Founder & Coordinator of Circle “Veda Samkruti” in Local circles and

Founder and President of“Veda Samkruti Samiti” Malkajgiri, Hyderabad.

Dr.Col. A.A.Babu, Founder Vice President; Sri. O. Venkata Ramanaih, Founder Secretary; Sri.R.Adinarayana & Smt. T.Nalini are the Founder Jt. Secretaries; Sri C.Sivaramakrishna Founder Treasurer and

Founder Donor members are Sri.A.Anjaneya Prasad, Sri. K..SriCharan, Sri.T.V.Seshagiri,

Sri. A.Ghanasyam, Smt. A.Chitkala, Sri. A.Sreesa, Sri. M.B.Raju, Dr. T.K.Raghunathan and

Founder Executive Members are Sri. S. Ramachandra Murthy, Sri. B.Kalyankumar. Sri. Kanaka Raju;

Sri. G.Venkata Ramana, Sri. P.Purushottam; Sri.K.Seetaram; Sri. MVS Raju and Dr. M.Satyavani.

Activities Of Veda Samskruti Samiti

1. Promotion and maintenance of Veda Samskruti site in Local Circles Network since Oct.2014.

2. Promotion and Maintenance of Face book page:
   [www.facebook.com/veda](http://www.facebook.com/vedaHYPERLINK)
   samskrutiHYPERLINK “http://www.facebook.com/veda%20samkruti-910627159023408/”-HYPERLINK

3. Established and maintaining -veeNaapaaNi samskruta paaThashaalaa; VeeNaapaani Nagar, Bank colony, behind Sairam theatre, near pochamma mandiram.Malkajgiri.
*** FREE Coaching ***

*Samskritam, Bhagavadgeetaa & sandhyaavandanamu* For details Contact :9246572182

4. Promotion of Samskrita Bharati activities:
   a. Conducting dasha dina free ‘speak in Sanskrit classes’.
   c. Running Coaching classes for Postal courses of Samskrita Bharati.

5. Promoted Two Contact programs for ‘The Learn sanskrit Through Net’ students, which were conducted by Dr. Y. N.Rao in association with Sri Aurobindo aashram.


7. Assistance to other organizations like Shri Veda Bharati, Tarani, KCD Trust, Veda Bhavan, Darshanam etc. to the extent of its capacity.

8. Conducted National Seminar acting as Nodal agency for 13 organisations at Hyderabad on the subject: Preservation and Promotion of Samskritam and Samskruti on 21-08-2016 at KMIT Auditorium, Narayanaguda, Hyderabad.
   —Associated Darshanam in conducting AShTaavadhaanmu in sanskritam during samskrita saptaaaham 2017.


OM TAT SAT
Geyamgeetaanamasahasramdhyeyamsripatiroopamajasram | Neyamsajanasangyenchittamdeyamdeenajnaaya cha vittam ||

Sankaracharya said that we should read Bhagavadgita and Vishnu sahasranaama and meditate upon the Lord Vishnu. We should fill our mind with the association of noble men. We should donate money to the poor and helpless.

We firmly believe that service to humankind is service to the God. With this motivating vision, we strive to establish this Foundation to serve the society for:

Recording the lofty spiritual, ethical and cultural values of India in the form of CDs and propagating them.

Conducting classes on personality development based on the teachings of Bhagavadgita.

Extending free education to orphaned children.

Helping physically challenged persons

Helping the uncared for old people

Establishing ‘Gosalas’ (to protect uncared for cows)

Promoting Ayurveda, the ancient Indian system of medicine and propagating traditional cures for simple ailments.

Organizing free medical camps.

Conducting Yoga Classes.

Conducting Sanskrit Classes and conserving and propagating Vedic knowledge and Sastras which should eventually lead to the sublime goal of. Establishing BHAGAVADGITA UNIVERSITY as a Centre for spiritual and social services

UNDER THE AEGIS OF BHAGAVADGITA FOUNDATION

We invite your active participation and interest in our activities so as to involve yourself render service to humankind. Please get in touch with singadhar@yahoo.co.in if you would like to be

Bhagavadgita Foundation
H.No. 8-2-469/A, Flat No. 102, 1st Floor, Road No. 5, Banjara Hills, Hyderabad ❖❖❖
The teaching centre at Secunderabad where Swami Tattvavidananda Saraswati conducts Vedanta classes is known as Brahma Vidya Kuteer. In the beginning, the centre was in Old Alwal and later from the year 2000 onwards the centre was shifted to Diamond Point. Vedanta classes commenced with the teaching of Kathopanishad with Sankara Bhashya on Telugu New Year day, 5 April in the year 2000. During the last 16 years and more Swamiji completed teaching 7 out of the 10 major Upanishads and large sections of Chandogya and Brihadaranyaka Upanishads. Several Prakarana texts of Sankara, five chapters of Bhagvad Gita and a part of Vedanta Panchadasi were also taught. The teaching includes Bhrama Sutras with Sankara Bhashya

In addition, Swamiji taught most of the Laghusiddhanta Kaumudi and prepared students for appearing in Sanskrit examinations from Pravesika to Chudamani. The students have excelled in those examinations. Swamiji also teaches at Sivananda Ashram and at Bolaram in Hyderabad. In addition, Swamiji regularly teaches at Arsha Vidya Gurukulam, Saylorsburg USA, Arsha Vidya Gurukulam, Rushikesh and at Kakinada and other places.

Over a period of time, Brahma Vidya Kuteer has developed into a centre for publication of his works in Sanskrit, English and Telugu. Most of them are based on his teachings or his translations from Sanskrit. His magnum opus is Srimad Bhagavatam in three large volumes, a translation of Vyasa’s work in Sanskrit into Telugu with his commentary Tattva Prakasika. Some of his works especially Brihadaranyaka Upanishad, Chandogya Upanishad, Kena Upanishad, Isavisya Upanishad, etc. with Sankara Bhashya and Swamiji’s lucid commentary Tattva Prakasika in Telugu were published by outsiders. Similarly Dakshinamurti Stotram, Aditya Hridayam and Ganapati Upanishad in English are published by others.

Swamiji has about 70 books published to his credit.
**BRIEF NOTE**

*Darshanam* is a monthly magazine dedicated to spiritual uplift, character-building and Indian way of life and thinking. For the past Thirteen (13) years, the magazine has culled out the best of Indian spirituality and presented the universal wisdom in its pristine, pure and distilled form, transforming the lives of its countless readers. With immense pleasure we feel proud to inform your Exalted Highness that *Darshanam*, the Telugu Devotional Magazine has a unique recognition in the segment of Telugu devotional magazines. *Darshanam* is undoubtedly rendering its services in promoting, upkeep the Sanatana Dharma ideology, philosophy, and promotion of tourism in Andhra Pradesh since Thirteen (13) years.

With articles and serials penned by eminent scholars, *Darshanam* is active in spreading the cultural uniqueness of India, especially the Hindu theology. On festive occasions and occasions of specific value and rituals, *Darshanam* is guiding the readers in right direction.

*Darshanam* is convinced that the ancient philosophical and religious traditions of this great and hoary land have answers to all the questions exorcising the minds of humanity. Hence, it presents the lives, deeds and thoughts of great seers and scholars of towering intellect, intense devotion and unparalleled wisdom through its columns. We are filled with a sense of pride that several spiritual giants of Telangana and Andhra Pradesh are not just regular columnists in *Darshanam*, but also great ambassadors of goodwill for our endeavour. Over 1,00,000 readers eagerly await our editions.

We also take immense pride in the fact that several towering spiritual personalities such as his highness most reverend Jagadguru Sankaracharya of Shringeri, his highness the most respected Jayendra Saraswati Swamigal of Kanchi mutt, Kurtalam Peethadhipati, Hampi Peethadhipathi, Pushpagiri Peetham Sankaracharya, Swami Swaroopananda of Sarada Mutt, Vizag, Swami Paripoornananda of Sripeetham, Kakinada, Swami Kamalananda Bharathi of Hindu Devalaya Pratishthan and a host of other seers have blessed *Darshanam* and showered their holy benedictions on us. Besides publication activity, *Darshanam* organizes a slew of service and spiritual and social service activities. We have hosted
mass Satyanarayana Vratams at Panduranga Ashram in Medak district, where over 1300 couples performed the vratam with utmost devotion. Felicitation of Vedic Scholars, organizing of homams, havans, conducting of Yagnams is another constructive activity taken up by Darshanam. We are also proud that Darshanam had organized “Guruvandanam” massive Dharmic congregations addressed by such venerable souls as H.H.Sringeri Sharada Peetadhipati Jagadguru Sankaracharya Sri Sri Sri Bharathi Teertha Mahaswamy and Kanchi Sankaracharya Sri Sri Sri Jayendra Saraswathi Mahaswamy and Sri Shaiva Maha Peetadhipathi Sadguru Dr.Sri Kandukoori Shivananda Myrthy, Sri Kurtalam Siddheshwari Petham Peetadheeshwara Sri Sri Sri Siddheshwarananda Bharatee Swamy, Uttaramnaya Badari, Pashchimamnaya Dwaraka Petham Peetadheeshwara, Dharma Samrat Sri Sri Sri Swaroopananda Saraswati Maha Swamy and Sri Gurumadananda Saraswati Peethadheeshwara Sri Sri Sri Madhavananda Saraswati Swamy. To promote spirituality, we have also been awarding Dharmika Varenya title to eminent personalities from all walks of life for their contribution to dharma and spirituality. Darshanam also takes pride in the fact that it is in the forefront of the efforts aimed at making Hindu temple the centre of socio-spiritual activity. We have played a major role in the renovation of Kondapaka Rudreshwara temple in Siddipet District.

We also conducted Two Days Telangana Rashtra Jyotisha Maha Sabhalu September 9th and 10th at Lalita Kalatoranam, Ravindrabharathi.

Our endeavour is non-profit and service oriented. We believe that spirituality alone can save the humankind from destruction. Not only publishing the magazine with useful content, Darshanam is also putting its stamp in the service of the culture. Many art forms are being encouraged. Rare arts like Avadhanam in Sanskrit and Telugu are especially encouraged along with promoting religious tourism in the Telangana and AndhraPradesh states.
INTRODUCTION

Institute of Scientific Research on Vedas (I-SERVE) is a registered non-profit making Trust, established in 2004 at Hyderabad. This institute is dedicated to unearth the technical details of the science from the Vedic and post Vedic ancient Indian literature for the benefit of mankind, without any barricades of caste, creed or gender. The former president of India, Late Sri R Venkatraman was its founder Patron-in-Chief. The Institute is Recognised by DSIR, Government of India, as SIRO (Scientific and Industrial Research Organization), Registered Under FCRA, MoH Government of India and notified by Department of Income Tax U/s 35(1)(ii) and 80G of IT act. The institute has a Chapter at Delhi, which is associated with the activity of “Dating of ancient Events through Planetarium software” etc, and cultural continuity of the country in many focused areas of interest.

THE INSTITUTE’s OBJECTIVES ARE:

- To identify, collect, categorize and study scriptures such as Vedas, Upanishads, Puranas, Shastras, Agamas, Tantras, Samhitas etc; scattered all over the country and the world; to unveil their scientific secrets and unravel their mysteries so that scientific wonders are discovered and shared with the entire humanity.

- To decipher and discover the scientific theories, techniques and knowledge in several fields of study such as agriculture, medicine, energy, minerals and metals, mathematics etc. which were the foundation of the Vedic civilization that was highly advanced scientifically and technically.

- To provide a platform for individual scholars and groups, as well as, institutions involved in Vedic studies and coordinating and cooperating with them in their endeavors and utilize their energies and resources to supplement and support our efforts in the discovery of suitable scientific knowledge useful to modern society.

- To explore and identify the potential technologies pregnant with possibilities of application to the most pressing problem faced by current society, in areas such
as, environmental degradation, pollution, poverty, malnutrition, widespread diseases etc; to improve the standard of life, for the common man and make life safer and secured.

- To disseminate ancient information on the products, processes and technologies found feasible for adoption by various sectors, societies, cultures and countries and encourage the intervention and initiative of state, central and international agencies to popularize their adoption in the areas concerned.

- To directly and indirectly arouse interest in our Vedas and Vedic culture in India and around the world, more importantly, in the scientific community and to explore the depths of Vedas, not only for scientific solutions, but also for, ancient wisdom, heralding worldwide interest in India’s culture, its traditions and its attainments in the spiritual and material fields.

- To utilize scientific tools for the purpose of reconstructing the History of ancient Indian civilization & culture and to arrive at undisputed conclusions. The achievement of these objectives is possible only when learned scholars of Indian scriptures, modern scientists, Sanskrit Scholars, University Professors and many others from different walks of life come forward to work together, think together and analyze together. The nectar that comes out of such an intellectual churning should benefit the entire Humanity

- Establishment of Vedic University in association with Avadhana Saraswathi Peetham.

- Establishment of Chikleetha Nagaphani International School of Dharana (CNISD) in association with Avadhana Saraswathi Peetham.

- A Project on Marvellous Orientation for the Development of India (MODI) a skill development programme in association with Avadhana Saraswathi Peetham.

- A Project on Kushala Chatra Rachana (KCR) a rural development project in association with Avadhana Saraswathi Peetham.

**R&D PROJECTS UNDERTAKEN**

i) **Ayurveda** :

   a) Word search Engines computer drives for Devanagari script for Charaka Susrutha and Susrutha Samhita.

   b) Anti Microbial properties of Patoladi Khashayam (DoBT project)
c) Nagarjuna Rasa sastra

d) Medicinal references in Atharvana Veda

ii) **Ancient Mathematics**:  
a) Exploring the mathematics genius from Sulba sutra to Ramanujan & Sri Bharati Krishna Tirtha  
b) Vedic Mathematics applications in computer programmes  
c) Teacher Training

iii) **Vedic Astronomy and Cosmology**:  
a) Publications in National and International Journals of repute  
b) Training students in Almanac related astronomy

iv) **New Computer Logic**:  
Sanskrit Panini grammar applications for new computer logic programme.

v) **Vedic Geology & Environment**:  
Environmental purification, ancient mining techniques

vi) **Earthquakes in Varahamihira’s Brihatsamhita- correlation with modern science**:  
Classification of Earth Quakes as narrated in Brihat Samhita and to develop programmes for possibility of a prediction

vii) **Science of Animals**:  
Pasu sastra the ancient veterinary science, Study of animals. Treating the animals and humans with the products of animals

viii) **Atharvana Veda**:  
Study of Medical references

ix) **Vedas and Puranas**:  
Search of Scientific references

x) **Vedaghosha Therapy**:  
Krishna Yajurveda recital study for patients reliefs and recoveries. (Pilot project completed)
xi) **Weather Forecast and Rain fall** (Rain mapping project):

Pilot project to study rainfall for Telangana and Andhra Pradesh

xii) **Organic Farming**:

Study and implementation of organic farming refereeing to, Brihtsamhita of Varahamihara, Vrikshayurveda and allied ancient scriptures. Training camps to farmers in the villages. A Pilot project is undertaken for training in Andhra Pradesh and Telangana.

xiii) Dating of Ancient events:

- Astronomical dating of planetary references in ancient manuscripts by making use of planetarium software and co-relation of such dates with archaeological, geological, anthropological, oceanographic, ecological and remote sensing evidences.

“Cultural continuity since vedic and epic eras: scientific reconstruction of the history of holocene period”

I-SERVE is striving towards intensive R&D and has MoUs with Various Universities and has a vision to have a Vedic University to step up R&D and academic programmes further in this direction. I-SERVE has published more than 40 publications depicting the Vedic sciences and mathematics and cultural continuity of Indian Art & Culture.

I-SERVE & Avadhana Saraswathi Peetham will undertake any Research Programme and social responsibility programmes by accepting donations for the benefit of the public at large.

Institute of Scientific Research on Vedas (I-SERVE) & Avadhana Saraswati Peetham

Svy.No. 42, Saradabad, (NAC) Hitex Road, Hitech City, Hyderabad - 500084, Telangana, India.

09849744556 / 09989773849

nagaphanisarmamadugula@gmail.com
vedakavi@serveveda.org
vedakavi@gmail.com
www.serveveda.org
SACRIFICE (Social And Cultural Research Institution For Inter Continental Exchange) is an NGO & Research Institution registered with ROC, New Delhi, in the year 2014, with the objectives to promote research in the areas of Social and Cultural scenario of global societies. Coordinates: Dr. M. M. Rao, Chairman, SACRIFICE, e-mail: dr.raomm@gmail.com Cell: +91 9848681419.

SACRIFICE aims to develop an International research hub that deep dives into historic and traditional practices of various allied cultures of ancient times and to provide a scientific and systematic outlook to such traditions.

SACRIFICE currently handles research in (1) The Concept of Ramarajya (2) Scientific Yoga & Yoga practices in ancient Bharat, (3) Reconstructing Bharatiya Bhugola Shastra and (4) Making a film on River Sarasvathi Culture.
Modern science and technology, which apparently has been able to sustain a tremendous growth of human population solely by industrialization and urbanization, started cracking up with dangerous consequences to the humanity in the form of an alarming depletion of natural resources, growing environmental degradation, changing climate besides causing several lifestyle diseases. The inapplicability of a Western model of development adopted by poor and densely populated countries like India is leading to disastrous consequences to the planet as a whole. If every person in the developing countries also follows a lifestyle wasting as much resources and creating as much pollution as those in developed countries, the consequences are going to be terrible for the whole of mankind, including those in developed countries - because after all it is all one Earth. Under these circumstances it is only the ancient Indian scientific wisdom that promotes an austere and eco-friendly lifestyle that can save the country and the planet.

In this context, the Indian scientist who is backed - however remotely - by the brilliant Vedic culture and scientific wisdom is better equipped to take a lead in creating awareness and enlightenment among the world scientific community. But speaking different languages, there is hardly any communication between the English speaking modern scientist and Sanskrit speaking traditional scholar. The Earth-system Sciences Awareness and Research Association was established in the year 2000 to open a channel of communication between the Vedic scholar and the modern scientist with the following objectives:

* Bring awareness:
  of the importance of Earth system Sciences to mankind
  of the need to preserve the environment
  of the beauty of living closer to the Mother Nature

* Open a channel of communication between Vedic scholars and modern researchers in Earthy system Science.

* Search for the Vedic roots of Earth system Sciences and help conducting research for the benefit of mankind, in the context of modern style of living.
Strive to prove the relevance of ancient Indian wisdom in the quest for a more harmonious living between man and Nature

Strive to take all positive steps for achieving the above objectives.

ESWARA had an Advisory Council comprising eight modern scientists and eight traditional scholars during the years 2000 to 2006. Presently it has an Advisory Council comprising 12 members, six from each group. It was thought the best way to bring together scientists from both sides is to organize a series of lectures in ancient Indian sciences in the presence and premises modern scientists located in national laboratories, universities, engineering and medical colleges etc. In the year 2011, commemorating the 50th lecture in the series in Ancient Indian Sciences, a two day National Seminar was very successfully conducted with the theme:

**Ancient Indian Science and their Relevance to Modern Society, with Special Reference to Green Concepts**

This seminar was supported by Central government as well as the then combined Andhra Pradesh government, national laboratories like NGRI and IICT, University of Hyderabad among others.

As on date, ESWARA has organized 70 lectures on a wide band of sciences including: agriculture, artificial intelligence, astrology, astronomy, ayurveda, botany, consciousness, culture, earthquakes, ecology, economics, education, environment, history, hygiene, mathematics, medicine, metallurgy, microbiology, music, nutrition, physics, philosophy, sociology, solar energy, space technology, spirituality, yoga etc.

ESWARA will continue with the lecture series and also work to achieve the aforesaid objectives, which will hopefully retard the steep fall in human values and human environment, making Mother Earth a better and safer place to live in.

*Prithvi Shanti.*
Akella Foundation: Constructive thoughts coupled with a vision, committed intention and aim to serve the society and the country by large, lead to creation “AKELLA FOUNDATION” which is formally registered on an auspicious day of 11-07-2017 by aggregating all Akella’s across various geographical territories. What can’t be done or achieved by a single individual can be done and achieved if many hands joined together, is our strong belief. The Mission statement of Akella Foundation is properly structured and our Vision and activities are directed towards it. We begin to progress right from the early stages of inception by conducting some good programs like cultural and medical camps.

“Akella Foundation” that stands on pillars of Dharma focuses all its activities on the following five areas that would help in building up a strong, better society and Nation.

1) EDUCATION
2) HEALTH
3) WOMEN EMPOWERMENT
4) PROTECTING & PROMOTING OUR DHARMA, CULTURE & HERITAGE
5) EVOKING PATRIOTISM AMONGST US.

“SWAGRUHE POOJYATE PITARAH, SWAGRAME POOJYATE PRABHU, SWADESHE POOJYATE RAJAH, VIDVAN SARVATRA POOJYATE“

We at “AKELLA FOUNDATION” strongly believe this and encourage good quality education to all and designing various programs to accomplish.

“Health is Wealth”; a simple and very old saying yet with a great meaning. A healthy man can make his surroundings healthy thus paving way for a healthy society and building a healthy and stronger Nation. “Akella Foundation” works in this direction with a great compassion by conducting health camps and distributing medicines to the poor and needy.
We at “Akella Foundation” follow this and respect our Women and designing various programs and schemes to empower them.

Dharma is such a gravitational force, if Gravitational Force is destroyed, everything on earth will fall apart; Gravitational Force keeps everything protected on earth. Neither Gravitational Force can be destroyed, nor does Gravitational Force destroy. Dharma is a name given to that essence, which contains everything, just like Gravitation is a name given to that force which holds everything on earth. Our culture and traditions are such a legacy to be carry forward to our next generations and helps us to follow our Sanatana- Dharma. “Akella Foundation” advocates this and thus promotes our rich cultural heritage.

Our culture and traditions are such a legacy to be carry forward to our next generations and helps us to follow our Sanatana- Dharma. “Akella Foundation” advocates this and thus promotes our rich cultural heritage.

We at “Akella Foundation” feel this and work towards evoking patriotism amongst us.
Preamble:
Andhra Mahila Sabha College of Fine Arts & Media Education (in short referred as AMS-FAME) was established in 4 July 2005 with the twin objects of promotion of Fine Arts and Creation of Employability. Dr. Durgabai Deshmukh, the founder of Andhra Mahila Sabha was an ardent lover of Fine Arts and was proficient in playing Veena. She introduced Arts & Crafts in many institutions founded by her. With the establishment of this college, Andhra Mahila Sabha extended its services to the field of fine arts too. In fact, Andhra Mahila Sabha at Chennai has initially started Music classes and Hindi classes for women and children. It is mainly service oriented to promote Carnatic Music and teach rich traditional music which should be reachable to all women in the society. The objectives of the college are —-

- Promotion of fine arts especially Carnatic Music
- Creation of Employability through Music
- Promotion and preservation of Culture

Brief facts:
(1) AMS-FAME is a self financing unit affiliated to Potti Sreeramulu Telugu University. With a view to inculcate appreciation for Music, in the students, a part-time Diploma Course in Light Music, affiliated to Potti Sreeramulu Telugu University was started in Arts & Science College for Women during the academic year 2003-04. At the time of introducing the course, approval was taken from Osmania University also, as Arts & Science College is affiliated to Osmania University.

(2) Impressed by the success of the Diploma course in Light Music introduced in Arts & Science College for women, Potti Sreeramulu Telugu University sanctioned a full-time degree course in Carnatic Music i.e. B.A. Music to Arts & Science College for Women in the year 2004-05. At this point of time, Osmania University raised an objection for running the courses affiliated to Potti Sreeramulu Telugu University in their affiliated college, i.e. Arts & Science College for Women and suggested to establish a separate unit, for running these courses.
Prof. G. V. Subrahmanyam, the then Vice-chancellor of Potti Sreeramulu Telugu University advised to name the new unit as college of Fine Arts instead of college of Music, so that other courses in Fine Arts affiliated to Potti Sreeramulu Telugu University also can be introduced gradually. Thus AMS started a new unit in 2005 for running the Music courses affiliated to Potti Sreeramulu Telugu University and the Media Courses and named it as **Andhra Mahila Sabha College of Fine Arts & Media Education**.

3) AMS-FAME aims at making the learning of Fine Arts accessible to as many people as possible. For almost all the courses offered by the college there is no age limit. Most of the courses are part-time and convenient for house-wives, working women and students. Boys and men are also allowed for part-time courses. The fee structure is cost based and is low, when compared to the fee charged by other institutions offering similar courses.

4) Courses offered in Music, by this college, affiliated to Potti Sreeramulu Telugu University are, 1 year certificate course in Carnatic Music, 2 years Diploma in Light Music and 3 years degree in Carnatic Music (i.e B.A. Music). Apart from these the college offers training in Devotional Music (Vocal) and instrument Music, Veena, Violin, Flute, Key-Board and Guitar.

5) Apart from courses in Music, AMS-FAME offers courses in Painting – Fashion Designing and Beautician courses. Several other courses are also offered by the college, from time to time depending on demand. But some of the courses offered were wound up either due to lack of proper response or due to lack of financial viability.

6) Since the Electronic Media is blooming and providing ample employment opportunities, particularly for women, to develop employable skills in women, part-time certificate courses in Anchoring, News Reading and Dubbing were started in Arts & Science College were conducted. Anchoring / Dubbing / News Reading 3 months Certificate Course was started in July 2005 and continued till December 2011. After training 17 batches successfully, this course was wound up in 2012. It is proposed to revive this course in this year.

**Infra-Structure:**
AMS-FAME constructed a Building with a plinth area of about 2000 sft. through donations raised to the tune of Rs. 22,00,000/-. Two rooms in the cellar of Gandhi Satabdhi Bhavan in the AMS Academic Campus are also taken on rent for conducting the classes.
**Personnel:** Prof. Y. Saraswathy Rao, served the college as chairperson from 2005-2014. Smt. M. B. Kameswari, rendered voluntary services as the principal of the college from 2005 to 2012. She relinquished the position of principal in March 2012 and chose to retire as the Hon. Secretary from March 2013.

**Finances:**
AMS-FAME is a self-financing unit and gets no financial support from any agency. It depends on donations and sponsorships. The entire amount of Rs. 22,00,000/- spent for the construction of the college building was raised by donations. The donors, to name a few, to whom the institution ever remains grateful, are:

(a) Sri. M. Radha Krishna Murthy who donated Rs. 15,00,000/-,
(b) Smt. Y. Lalitha Murthy who donated Rs. 4,00,000/-,
(c) Dr. S. L. Thulasammawho donated Rs. 1,00,000/- and
(d) Andhra Mahila Sabha contributed Rs. 2,00,000/-. 
(e) Smt. T. Indira Rao donated an amount Rs. 1,00,000/- for the development of the college library.
(f) Prof. Y. Saraswathy Rao donated an amount of Rs. 1,00,000/- in the year 2012 as a fund for conducting (with the interest on the deposit) "Thyagaraja Aaradhana" every year
(g) Smt. Sudha an ex-student of the college donated Rs. 2,00,000/- in the year 2013 for conducting Guru Pooja and "Thyagaraja Aaradhana" every year. The amount is deposited in the bank and annual interest on the deposit is utilized for meeting the expenses.
(h) Since 2009 AMS-Obul Reddy Educational Academy has been sponsoring Rs. 1,25,000/- per annum towards the salaries of teachers.

**Annual events:**
(1) Since the inception of the college in 2005, the college has been conducting "Thyagaraja Aaradhana" "Gurupooja" and "Saraswathy Pooja" every year. "Jajara", the folk festival is another annual event. This year, Tyagaraja Aradhana was celebrated in a grand manner by inviting Smt. Vimala Narasimhan w/o Smt. E. L. Narasimhan, Governor of Andhra Pradesh and Telangana as chief guest. She addressed the large gathering and spoke eloquently about Tyagaraja.
(2) *As our college is in its Decennial year*, we are planning to celebrate the event in a befitting manner during this financial year.
Keshav Memorial Educational Society, though formally registered in 1967, was established in 1940. The Arya Samaj was in the forefront in all movements organized for the liberation of the Hyderabad state from the tentacles of the Nizam rule.

Justice Keshav Rao Koratkar (1867-1932) in whose sacred memory the society was formed, was an eminent educationist, social reformer and political activist. He was a very close friend of LokNayak Bal Gangadhar Tilak and on his request Keshav Rao gave shelter to one of the Chapekar brothers who was wanted by the British police. In 1919 he missed his own daughter’s marriage to participate in the Khilaphat movement of the Indian national Congress for such was his commitment to the cause.

He studied in Gulbarga and started practising Law. Later in 1893 he shifted to Hyderabad and became a member of the Bar in Hyderabad. He also picked up interest in the activities of Arya Samaj and took membership. In 1904 he was elected president of Hyderabad Arya samaj. In 1921 Shri Keshav Rao Koratkar was elevated to the Bench of the Hyderabad High Court. He was elected the first president of Arya Pratinidhi Sabha in 1931, and expired on 31 May 1932.

Justice Keshav Rao Koratkar started a Marathi medium school in Hyderabad and also one in Gulbarga. He was also responsible for the establishment of a Marathi Library in 1920 in Hyderabad. He was editor of a Marathi Monthly Raj Hansa.

Justice Keshav Rao Koratkar had two sons and one daughter. His first son was Vinayak Rao Koratkar (1895-1963) who studied in Kangri Gurukul Vishwa Vidyalaya, founded by Swami Shradhananda and was awarded Vidyalankar degree. Thus he was called Vinayaka Rao Vidyalankar. He did his Bar-at-Law from Middleton Temple, London. He also studied in the Agricultural college, Pune. Pandit Vinayak Rao Vidyalankar had patriotism in his genes. After the death of his father, he was elected the president of Arya Pratinidhi Sabha. That was another reason for his nationalist spirit. He practised law in Hyderabad from 1922 to 1950. He was president of Arya pratinidhi Sabha, president of Aryan educational Society, president Aryan...
Educational Conference, Hyderabad, and president Hindhi Prachara Sabha. He was editor of Deccan law Reporter and Arya Bhoomi (Hindi Monthly). He was an MLA in Hyderabad state legislature from 1952 to 1956 during which period he was minister for finance in Burgula Ramakrishna Rao cabinet. After the formation of Andhra Pradesh in 1956, he became an MLA of Bombay state legislature from 1954-56. He was elected Member of Parliament from Hyderabad in 1957 and remained so till 1962. After Justice Keshav Rao Koratkar passed away, Pandit Vinayak Rao Vidyalankar wanted to create a memorial in his father’s name. After great efforts a middle school was started on 20th July 1940 in a rented building on Nampally station road with 10-15 students. In the beginning the school was imparting education from class I to V in Hindi Medium and within one year the strength grew to 100. The Nizam Government’s fiat was that higher education should be in Urdu medium. So from VI class to X Class the medium of instruction used to be Urdu. After the police action in 1948 i.e. from the academic year 1949-50 the Urdu medium was dispensed with. In 1950 a Girls ‘high school was started. The society has slowly started many educational institutions and many great persons were the alumni of our institutions.

We follow the traditions of Arya Samaj. Our students do havan every Saturday.

Our experience of these 75 years is an arch through which gleams the untraveled world’ We will try to strive further and that shall be our platinum jubilee (75 years) resolution and ‘Tomorrow to fresh woods and pastures new’.
Samskrita Bharati's activities

Besides its Sanskrit teaching focus, Samskrita Bharati actively conducts a variety of programs to bring greater awareness about Sanskrit in India. One of the main events is the annual Samkriti Week that is celebrated during ‘Srawana Purnima’ (late Aug/early Sep), which brings together the increasingly larger Sanskrit community in all parts of India. The congregation of senior pandits at the Samskriti ‘Ashtavadyam’ and ‘Vrhostra-chara’ is a treat in itself. Playlets, folk art and dance, children’s programs—conducted entirely in Sanskrit—bring about an atmosphere of gaiety, often amazing a public that continues to believe that Sanskrit is a ‘dead’ language. On ‘Vasanta Panchami’, a ‘Sarasvati Puja’ is organized to re-dedicate oneself to the promotion of Samskriti and Indian culture. Samskrita Bharati also provides opportunities and sponsorship for young men and women (Vistaraks) who volunteer their services to the cause of Sanskrit. If you wish to support Samskrita Bharati in its exceptional endeavour, do request a detailed presentation of its activities.

HIGHLIGHTS OF ACHIEVEMENTS
- Over 95 lakh individuals trained in spoken Sanskrit
- Over 40,000 Spoken Sanskrit teachers trained
- Over 350 books & Learning DVDs published
- Over 5000 Samskrita-gruhas created
- Five Samskrita-villages established
- Year 2000 celebrated throughout the country as the Year of Samskrit

You can participate in Samskrita Bharati’s efforts
- Learn Sanskrit through a 10-day spoken Sanskrit camp
- Enrol for Samskrit training through postal correspondence
- Become a regular subscriber of ‘Samkhshama Sandasa’
- With Samskrita Bharati’s help, conduct Sanskrit classes for beginners

You can also help by ...
- Helping organize/co-ordinate a 10-day spoken Sanskrit camp in your apartment, office, school, college, temple, etc.
- Arranging to sell Samskrita Bharati’s publications
- Donating valuable manuscripts that you are not able to take care of
- Donating Samskrita Bharati books to various institutions
- Writing and displaying a ‘Samskriti-sentence-a-day’ at a prominent place in your institution, or simply on your desk

Do you wish to donate to the cause of Samskrit?

Besides monetary support (Vistaraka, Poshaka, Hit-Chintaka, Schayoga), there are several ways in which you could extend your sponsorship for volunteers (Vistaraka / Jurnalkallaka), for the printing of publication for the organization of Samskrita Bharati programs, etc. Samskrita Bharati needs your support. Do contact us!

SANKRUTAM

Reviving a language
Rejuvenating a culture
Rebuilding a nation

The Sanskrit language is inseparably linked with India - its ancient history, culture, or civilization. Over millennia, India’s spiritual, moral and intellectual achievements have been rendered in this language. Sanskrit is the key to the phenomenal wealth of learning and knowledge that our ancestors have given us - be it in the sciences (agriculture, astronomy, chemistry & physics, engineering, mathematics, medicine), the arts (dance, music, sculpture), social science (law, statecraft), or the philosophical and spiritual pillars of our existence (the Vedas, the Upanishads, the Puranas) that have shaped our very identity.

Sanskrit is the only language that has had the capacity to create innumerable words to aptly reflect any intellectual, emotional and spiritual nuance of human thought. In all Indian languages, more than half of the words have a Sanskrit origin. Even in English and other foreign languages, there are innumerable words that bear the undeniable influence of Sanskrit - the mother of all languages.
Sanskrit Bharati, Telangana

'Sanskrit Bharati' is a voluntary organization that has been continuously promoting Sanskrit over the last 34 years. It aims to teach this language to all sections of society, without any bias towards religion, class, or age and with the sole purpose of bringing Sanskrit back into the spoken language mainstream. The organization's goal is to unify all Indians and rebuild a vibrant India. Though Sanskrit Bharati was established in 1981, its large-scale efforts in united Andhra Pradesh began only in 1983.

In just about three decades, Sanskrit Bharati has provided a range of Sanskrit learning opportunities in various villages, districts and cities of Telangana and Andhra Pradesh. While its programs are drawing individuals from all age groups and social backgrounds, it is particularly encouraging to note that the younger generation is showing a tremendous interest in the activities and efforts of this organization.

Sanskrit Bharati's flagship language course is the 10-day Spoken Sanskrit Camp, where beginners are immersed in a Sanskrit-only environment. Participants are initiated into the language through active conversation and structured lessons. To date, more than 95 lakh people have undertaken this course, and now have a good grounding in the basics of Sanskrit.

Overview of Sanskrit courses

Sambhashana Sibiram (Spoken Sanskrit camp)

This is a 10-day course for learning spoken Sanskrit. The 2-hour classes are conducted entirely in Sanskrit. A well-researched, conversational approach enables participants to quickly pick up simple Sanskrit. The camp includes exposure to songs, stories, games and drama - all in Sanskrit. For groups of 20-30 interested participants, Sanskrit Bharati could arrange this camp at their doorstep, and at a mutually convenient time.

Saptahika Melanam (Weekly contact program)

These informal weekly contact sessions help beginners stay in touch with and improve their knowledge of Sanskrit. The contact enables them to clarify their doubts, besides introducing them to a collective study of simple Sanskrit books. Participants of the 10-day Sambhashana Sibiram would find these sessions useful in applying what they have learnt.

Patrachara Samskritam (Postal correspondence)

'Patrachara Samskritam' is a convenient method for those who wish to learn the language at home and at their own pace. The 2-year course is offered in 8 languages including Telugu, English and Hindi. Special contact classes are conducted, where possible, to help students prepare for the four levels of examinations - Pravasa, Parichaya, Siksha and Kovid. Successful candidates will be able to read and comprehend the classics (the Ramayana, the Bhagavad Gita) directly in Sanskrit, without the support of translation.

Balakendra (Children’s camp)

Boys and girls in the age group of 7 to 12 years are taught simple conversational Sanskrit in these Balakendras through songs, slokas and games. The 2-hour classes can be arranged once or twice a week. Apart from learning the language, children would find these camps culturally enriching.

Samskrita Sikhsana Kendram (Sanskrit training center)

Ideal for full-time professionals, 2-hour evening classes are held twice a week at specific centers (Kendrams). The course is spread over 3 months (one quarter) and students are provided specially adapted course material. At the end of each quarter - 'Bhasha Pravesa' of two quarters and 'Gesta Pravesa' of two quarters - eligible students take oral and written tests.

Samskrit Griham (Sanskrit home)

In hundreds of households in Telangana and Andhra Pradesh, the family members routinely converse with each other in Sanskrit. They have achieved this through a conscious effort to speak and practice this veritable mother of all languages. If you wish to make your home a 'Samskrit - Griham' (Sanskrit home) you can obtain the necessary advice and assistance from Sanskrita Bharati.

Sikshaka Prasikshanaam (Training the trainers)

Samskrita Bharati has tailored this program specifically for individuals who already possess excellent conversational skills in Sanskrit and an adequate knowledge of its grammar and who are interested in imparting their knowledge to others. Among other things, the course trains candidates to effectively conduct 10-day camps. Similarly, Sanskrita teachers and lecturers also receive specialized training in teaching more effectively in the Sanskrit medium.

Samskrita Bharati Publications

Samskrita Bharati has published more than 350 books and learning DVDs for the lover of Sanskrit and for those who wish to learn more about the role of Sanskrit in India's history, culture and civilization. The full-color, hardbound 'Pride of India' offers a glimpse into India's scientific heritage, taking the reader through the complex and fascinating story of some of the brilliant achievements of our ancient civilization. It also raises the question, "Is today's India really conscious of the phenomenal wealth of knowledge available to us since millennia?"

A wide array of Sanskrit primers, grammar books and teaching materials - for every level of proficiency - are available from Samskrita Bharati. Its 'Sambhashana Sandesha' is a low-priced, colorful monthly magazine for all age groups. With diverse content - articles in simple Sanskrit, short stories, jokes, current affairs and Sanskrit news from all over the world - this periodical makes very interesting reading.
Established under Osmania University: Sanskrit Academy is a semi autonomous Research Institute was established in the year 1954 which was run jointly by the Osmania University and the Government of Hyderabad.

Brief History: The Sanskrit Academy is a well-known research Institute in the field of Sanskrit, functioning as an inter-university research centre of the famous Osmania University (OU), Hyderabad, South India. It was established in 1954 as part of the Indology Department within the premises of the University’s College of Arts and was started by honourable Prof. Aryendra Sharma as its founder Director and later honoured by its successive Directors Prof. B. R. Shastry, Prof. P. Sriramachandrudu, Prof. Gopal Reddy, Prof. B. Narasimhacharyulu and others. Grown up like a Lofty banyan tree, the Sanskrit Academy has brought to light many invaluable books under the guidance of its erudite and eminent Directors.

Recognized as Adarsh Shodha Sansthan: In the year 2002, the Sanskrit Academy was taken over by the Rashtriya Sanskrit Sansthan under Ministry of HRD, Govt. of India, New Delhi was rejuvenated as one of its Adarsha Shodha Sansthans and regained its past glory. Now it is progressing with great speed through publishing books vast Sanskrit literature, organizing seminars and workshops with a notice of propagating Sanskrit.

Objectives:

Sanskrit Academy, established with three aims and objectives are as under:-

I. To collect, preserve and investigate old and rare Sanskrit Manuscripts.

II. To Edit and publish rare Sanskrit Manuscripts and also to undertake the publications of research work pertaining to Sanskrit.

III. To promote Sanskrit learning in general and research in particular.

Sanskrit Academy has successfully accomplished its task of following Activities since its inception.

✧ Printing of publications in the last five decades, the Academy has published more than 100 publications, of which many are extremely rare.
The Academy’s most remarkable Publications are:

- *Kashika* (a commentary on Panini’s Asthadhyayi),
- *Nyasa and Padamanjari*, and index to *Kasika*,
- A collection of Kshemendra’s small literacy pieces,
- A collection of poetics by Jagannatha Pandita,
- *Sahityaratnakara*,
- *Ayurvedabdhisara etc.*
- *Samskruta kavi jeevitam*

- **Collection of Manuscripts and preservation (Manuscripts Repository)**

Sanskrit manuscripts are the base to achieve the aims of Sanskrit Academy especially to edit and publish rare Sanskrit manuscripts and also to undertake the publication of research work pertaining to Sanskrit. Since the Sanskrit Academy establishment i.e., 1954 having its own Manuscript Repository division. Hence entire manuscripts are belongs to Osmania University.

- **Collection of rare books and their subsequent publications from personal Libraries.**
Formation and objectives

Our country has a hoary and continuous civilization as also abundant material and mental resources. It has its own integrated philosophy of life which enables us to form a concrete opinion and judgement of every aspect of life. To see life, truth and nature as a continuum is the hallmark of our outlook. In contrast, the Western view of life sees mind and matter, faith and reform, man and nature, religion and science as separate.

Indiscriminate and rapid spread of the Westernised mechanic civilization with its Cartesian division, has not only resulted in a crisis of human values in our society but also endangering the very existence of the human race at large. It is an irony that independent Bharat, instead of learning lessons from the Western experience and following the basic inspiration of its own freedom struggle, has been forced to blindly follow the Western model.

There is an urgent need to correct this trend, to take stock of our own moral and intellectual resources and use them in concerted manner to formulate a plan of our own for national regeneration. Thus, it is time the country needs a powerful moral and intellectual movement to:

(a) Present, in modern idiom, the sublime philosophy evolved by the ancient Bharatiya genius and the social system aiming at the evolution of the man into a superior being, by pursuing the Indian holistic approach which is based on the concept of fundamental organic relationship between man, his environment and the cosmic process.

(b) Analyse, assess and suitably re-orient the existing social structure which has become distorted and disoriented during the prolonged period of foreign rule, and promote a dynamic forward looking social setup founded in our universal Sanatana life values.

(c) Strive to bring modern science and technology in harmony with mother nature and higher human values, by encouraging a comparative study of the scientific and technological knowledge acquired by mankind during the last few centuries and the Bharatiya perception of nature, science and technology.
(d) Raise the people’s thinking from narrow loyalties to all-encompassing loyalty to our country, our people, our culture and, indeed, to all mankind.

(e) Strengthen the resolve of the nation to fight against tendencies detrimental to the unity and integrity of the country.

(f) Develop studies and thought among our people about economics, politics, history, ethics, scientific and technological applications bearing upon life and welfare of our people.

Activities and Programmes:

To translate above aims into practice PragnaBharathi:

1. Prepared an exhaustive list of intellectuals of the area.

2. Conducted periodical group discussions, seminars, symposia, round tables and invited competent scholars to deliver lectures followed by a ‘Question & Answer’ session on topics relevant to the objectives of PragnaBharathi.

3. Had set up a library of reference books and magazines for study and reference.

4. Published important lectures delivered at our fora and other relevant material.

To facilitate its functioning, PragnaBharathi, A.P. (that was Andhra & Telangana united) operated through the following wings also.

1. VignanaBharathi (For Scientists and Doctors)

2. Maharishi Bhardwaj Institute of Vedic Sciences and Technology

3. Centre for Developmental Studies

4. Centre for Women’s studies

These wings have still been taking up various activities and projects relating to indigenous science, technology and medicine; women issues and development. PragnaBharathi had published a monthly newsletter VandeBharathMataram continuously for five years in English. Eventually that transformed into BharatiyaPragna Magazine which is in circulation now. PragnaBharati also published year-books, souvenirs and monographs on various specialised topics.

PRAGNA BHARATI, ANDHRA PRADESH (United)

PragnaBharati started its activities in early 1992. By 1995 it had conducted many seminars, symposia, lectures, etc. on national and international issues like Secularism, Nuclear Option, Indian Constitution, Economy, Human Rights, Swadeshi Movement, Common Civil Code, Hindutva etc. attended by eminent...
intellectuals like S/Sri A.P.Venkateswaran, ArunShourie, NanajiDeshmukh, Guru Murthy, A.S.Raman, K.S.Sudarshan, Justice Rama Jois, Gopal Rao Ekbote, and RanganadhMisra, Maneka Gandhi, A.B. Vajpayee, DrMurali Manohar Joshi, K.Suryanarayana Rao, H.V.Seshadri, Dr.SumanSahai etc. , among the host of others. It had over twenty branches all over Andhra Pradesh including all university centres and important towns soon after having established. Now the branches have spread far and wide both in Telangana and Andhra Pradesh states. The Organisation and the work grew by leaps and bounds by every passing year. On the 25th anniversary, we have young, enthusiastic youth (the Gen-Next) enrolled to take up the mantle forward.

★★★★
GitaSamskritam started on Gita Jayanti in 2012. It is a three-year old organization, working on empowering its members to read Gita accurately. This Gita practice would enable the member to progress well in daily life as well as in spiritual, in line with Sanatanadharma. Knowledge of Gita with its meaning will be a great boon for everybody in general, and every Indian in particular.

**GitaSamskritam (GS)** is run by persons who are comfortable with Sanskrit. There is always an undertone of Sanskrit learning in our programmes. We do not believe in Gita’s translations. Our aim is to make you learn Gita directly in Sanskrit, slowly and steadily. We, the children of Samskrita Bharati, can help you a lot with learning Sanskrit too.

GS helps you to get proper pronunciation of not only of Gita, but also of every other Sanskrit poem. There are clear-cut rules for Sanskrit pronunciation. We tutor our members for these skills. The result is a ‘soul lifting’ experience in our Gita Reading sessions.

We don’t talk about Gita. We talk Gita itself. As a result, you won’t learn about Gita. You learn Gita itself. We stand by you when you are going through the process. GitaSamskritam does not just promote Gita with meager knowledge about it. For example, we don’t directly conduct Gita competitions for children. It is our experience that children are simply reciting the Slokas just for the competition. We need to take them further. However, we would like to help other organizations which conduct these competitions.

There are tests for reading Gita by GS. If you clear a short-test (less than half-an-hour duration for the test) of Gita reading, you would become a GitaPurohit and qualify for a number of our programmes. If you clear the full-test (less than 3 hours) of Gita reading, then you would become a GitaPatu qualifying for our more challenging programmes.

**GS is a membership-based organization.** GS conducts **2 regular monthly Sessions** at the moment wherein anybody can participate, on 2nd Saturday (in a temple) and 4th Sunday (in an institution) in the afternoon from normally 2pm to 6:30pm. Here too from 2pm to 3:30pm, it is a learning atmosphere (including new memberships); while the actual Gita Reading is from 3:30pm to about 6:30pm. You can initially attend one or two Gita sessions just to familiarize yourself with our team and processes. You can even help us organize these sessions near your place of
residence. GS announces its programmes in several ways. You can just participate by contacting any of us, particularly our Sri Ramacharyulu (9493106957), prior to 2nd Saturday and 4th Sunday, regarding venue.

Once you attend a couple or more of such programmes in a reasonable span of time, our team will give you an opportunity to become a member. Right now the membership fees is a meager Rs.25/-. Upon becoming a member, you start receiving our session details by email or SMS. We at GS expect you to be comfortable with emails and SMSs.

We have some practice tools for improving your Gita reading experience. For example, you can get a CD for just Rs.25/-. You can get an Uccharanam PPS. We are in the process of building more such to help you practice Gita.

Gita Tests are to help you prove your competence in rendering Gita properly. Perhaps the first step is to clear the short-test, which happens twice a year (in May and November) and carries a test fee of Rs.125/-. Even non-members with comfort developed by other means can directly attend this test, with a promise to become member, if qualified. In this test, you read chosen Gita Slokas in front of 3 GS seniors. In case some more practice is required, these ‘judges’ may ask you to come back again for the test. Once you clear this test, you become a GitaPurohit (GP) and would be eligible to represent GS in its programmes. After you develop comfort to read the entire Gita, you can give the long-test which we are offering this year. At least two senior members will listen to your rendering and qualify you. A person clearing this is GitaPatu.

Sringeri Math conducts Gita Jnana Yajna on the 4th Sunday of every month. A person who can recite by heart, any of the three Shatkams (there are 3 Shatkams in Gita: Chapters 1 to 6, 7 to 12 and 13 to 18 each form a Shatkam), or the entire Gita together can apply for the test. The Matha honours the qualifying participants with a certificate and a good ‘dakShiNa’ also. GS is keen that its members take up this test and qualify as soon as they can. We offer special training for such members.

As a part of our service offering, we would be happy to do ‘Arjita Parayanams’. An Arjitam is a Gita Reading at individual homes or premises, such as a building complex. A house-holder (gRuhastha) can encourage us by scheduling a Gita session at his home or premises. All Gita Purohits are eligible to sing here. There are more than 30 such persons now. Our interest is to sing the entire 18 adhyayas. However, we can ‘tone down’ or ‘design’ the programme to suit the interest of the organizer. GS expects a Dakshina of Rs.500/- for every GP thus invited. At the end of the session, the house-holder would pay the entire dakshina to a person authorized by GS. Some GPs opt to take their share of Dakshina; while others prefer to leave it to GS for its operations. As this is an internal matter, we request the house-holder not to worry about it, and pay the lump sum amount to the authorized person from GS.
While reciting Gita, **after each 6 adhyayas**, we take a short ‘break’. **At the end, a simple ‘prasadam’ is distributed.**

If a Gita lover would like to organize a **free session** at his house **without any ‘Dakshina’**, GS would endeavour to arrange such sessions as well. Such sessions would be attended by some members based on our general invitation. While a ‘hot beverage’ is an operational requirement, we don’t expect any ‘prasadam’ also at the end in such cases. We are happy with the love and the respect of the house-holder gives to us and to the Gita. We would like to treat it **as another opportunity for us to ‘practice’ Gita.**

Our year ends with GitaJayanti celebrations, which typically happen in Nov/Dec every year. GS announces special programmes of various kinds on this special occasion. One special Gita reading session at Balaji Temple, Chilukur would definitely be planned.

The resources available with GS enable it to plan these important celebrations. However, any resource (such as money) left unutilized after this celebration is distributed among eligible members. Thus GS starts every year with no carried-forward resources.

Gita Samskritam, towards the end of the year 2016, became an integral part of “Samskritam.Net”, an umbrella organization for overall promotion of Spoken samskritam in Greater Hyderabad in particular and the two Telugu States in general. In the first year of operations itself, Samskritam.Net has demonstrated its commitment to Samskritam by participating in Sanskrit Week Celebrations in a couple of places, conducting several Shibirs independently, and creating several Samskrit Centres wherein continuing Samskrit activity is a norm.

**We normally do not take any ad-hoc donations.**
It is a well-known fact that two things, the great hoary culture and the most ancient language, Sanskrit have brought India extensive fame in foreign countries. The Sanskrit Language is something like a chest of good jewels in which our precious culture is treasured carefully and preserved safely all through the ages. Sanskrit is a treasure trove of the knowledge and wisdom which our ancient seers and saints acquired by their profound penance. Our ancient Sanskrit poets have illumined their great works of literature with the light of their deep intuition and meditation, so much so Sanskrit and our culture go hand in hand and they are quite inseparable. This great language with the great culture embedded in it, has been handed down to the present generation through the grand tradition of master-disciple relationship.

With the laudable objective of imparting and improving the knowledge of Sanskrit simultaneously with the general education imparted in our schools and colleges, Samskruta Bhasha Prachara Samithi was started in 1978 with the following founder office-bearers: Late Sri G. Pulla Reddy, President, Late Dr, Diwakarla Venkatavadhani, Kulapathi, Late Dr. Pullela Sriramachandrudu, Upa-Kulapathi and Late Sri Ch.V. Subrahmanyam, Secretary. The Samithi has acquired status and prestige as an institution of state wide activity conducting Seven Examinations of Samskruta Bharati Pravesika, Prathama, Dvitiya, Tritiya, Nishnata, Parina and Chudamani. Of these examinations Nishnata and Parina are recognized by the Government of Andhra Pradesh, as equivalent to the OSSC and PDC examinations respectively.

**SAMSKRUTA BHARATI EXAMINATIONS:**

About 80 pracharaks, well versed in Sanskrit, are conducting classes in more than 80 centers in Andhra Pradesh and Telangana coaching the students for various examinations. So far over 5,15,000 candidates appeared for the examinations from nearly 700 centers. Those of the pracharaks who train up candidates regularly and send them for examinations are taken as part-time teachers and some of them are being paid honorarium form the financial assistance from the Rashtriya Sanskrit Sansthan under their Scheme of ‘Assistance to Voluntary Sanskrit Organizations’.
SAMSKRUTA BHARATI PUBLICATIONS:
One of the important programmes the Samiti has undertaken is publication of books under the name of ‘Samskuta Bharati Granthamala’. Under this scheme the Samiti has been publishing books relating to Sanskrit Literature and Indian Culture. So far 72 publications are brought out. Some prominent publications of these are Valmiki Vyasa Kalidasa, Meghasandesam, Panchatantram 2 Volumes, Hitopadesam 2 Volumes, Kavyaprakasam, Laghusiddhanta Kaumudi, Samskruta Swabodhini 2 Parts, Bharatiya Vijnana Vettalu, Ashtavakra Peeyushamu, Pullelavari Prastavanalu, Pullelavari Vyasa Manjari, Vivekachudamani, Neeti Vakyamruthamamu, Chanakyaneeiti Sutramulu, Samskrutha Sookti Ratnakosamu 2 parts, Sastrasiddhantalesa Sangrahaamu, Vemabhupalacharitamu I Uchvasa, Rajatotsava Grandhamala (25 different poets Parichayam of the their works) and text books of for the various examinations conducting by the Samiti.

INDOLOGICAL BOOK CENTRE:
A sales counter has been started with the name ‘Bharatiya Vijnana Grantha Vikraya Sala’ (Indological Book Centre). Books relating to phylosophy, epics, sastras, spiritual subjects, kavyas, dictionaries, literature, Bhagavadgita with comments by various writers and text books for the Oriental Learners and Samskruta Bharati examinations are kept for sale.

SAMSKRUTA BHARATI LIBRARY:
A library with the name of ‘Samskruta Bharati Granthayamamu’ is being run for the use of Sanskrit students, pandits, pracharaks and Sanskrit lovers with hundreds of books including different puranas, works on Ethics, Sanskrit Text Books. etc.

FESTIVALS:
Many cultural festivals like Sanskrit Day and Gita Jayanthi are organized under the auspices of the Samiti to generate enthusiasm and interest in the general public towards Indian Culture and Sanskrit.

Convocations to distribute Certificates to successful candidates in the higher examinations and also to award prizes to meritorious candidates are held. To encourage the students, three prizes are instituted for the 1st, 2nd and 3rd rankers of each examination. 1st Ranker of all the Examinations were given in memory of Late SRI G. PULLA REDDY, the Founder President of the Samiti, for both September & March Sessions @ Rs.500/- each. Two students who got 2nd Rank in ‘Samskruta
Bharati Dvitiya’ examination in each session were awarded ‘ADDEPALLI SOMA SURYA MALIKARJUNA VACHASPATI MEMORIAL PRIZE’ worth Rs.400/-. In addition to the above, twenty students who secured 2nd and 3rd Ranks were given prizes of @ Rs.400/- and 200/- respectively by the Samiti.

AN APPEAL

Today it is the most essential and sacred duty of everyone in our country to spread Sanskrit, the basis of the Indian Culture and take it to the nook and corner of the every town and village. So we appeal to the Sanskrit and Telugu Pandits in Schools and Colleges, Scholars and educationists and lovers of Sanskrit language to encourage and support the efforts of the Samskruta Bhasha Prachara Samiti.

MAIN ACTIVITIES OF THE SAMITI

* To conduct Samskruta Bharati Examinations Twice in a year i.e. March and September.
* To publish books in and about Sanskrit under the name of ‘Samskruta Bharati Granthamala’.
* To run a ‘Bharatiya Vijnan Grantha Vikrayasala’ (Indological Book Centre) to make books like Puranas, Shastras and text books of Oriental Schools, Colleges, Samskruta Bharati examinations etc within the reach of reader to purchase.
* To Procure Books and run ‘Samskruta Bharati Library’ to bring the books within the reach of readers.

MANAGING COMMITTEE:

PRESIDENT : SRI P. SUBBA REDDY
KULAPATI : Dr. RAVVA SRIHARI
SECRETART : SRI C.V. SESACHARYULU
MEMBERS : SRI G. EKAMBAR REDDY
          SMT. Dr. P. SHASHIREKHA
          SRI Dr. D. NARSING RAO
          SRI DR. PHANI KUMAR

(AFfliliated to G. Pulla Reddy Charities Trust)
5-4-743/C, 2nd Floor, Beside Hare Krishna Temple,
Nampally Station Road, Abids,
HYDERABAD-500 001
SURABHARATI SAMITI

Js. L. Narasimha Reddy and Prof. A. Ramulu

The “SurabharatiSamiti” was established on 21st April 1970 by an enthusiastic band of Sanskrit scholars and lovers of the twin cities of Hyderabad and Secunderabad. The main object of the Samiti is to popularize Sanskrit language and encourage its study. Sanskrit is the greatest cultural heritage of India which reveals the true religion, philosophy and culture of our nation. Apart from the Vedas, the Upanishads and great epics Sanskrit abounds in famous works of prose, poetry and drama. Comprehensive knowledge relating to various disciplines viz. Social sciences, Life sciences, Physical sciences, Astronomy, Astrology, Geography etc. are available in Sanskrit language. In fact there is no discipline which is not covered by Sanskrit language. Sanskrit is the mother of many languages including some of the West. The Samiti’s object of popularizing Sanskrit is sought to be achieved in various ways.

OBJECTIVES AND ENVIRONMENT

To run classes to propagate Sanskrit and make it a spoken language.

To conduct monthly meetings where participants are encouraged to speak in Sanskrit for a limited time on a subject of general interest.

To conduct elocution and essay competitions in Sanskrit language.

To conduct seminars and meetings where the works of great authors like Valmiki, Vyasa, Kalidasa, Bhavabhuti etc. are discussed.

To maintain a reading room and a library in its own building.

To strengthen the Indian culture and tradition.

To publish an annual issue covering the year long activities of the Samiti.

To undertake publication of noted works of great authors.

The Samiti proposes to expand its academic activities to the level of research in various fields with emphasis on the treatises in the relevant subjects in Sanskrit. It also proposes to work in association with renowned organizations in Sanskrit at National and State level.

Samiti is located in its own building since 1975 within the campus of Osmania university. It is in the vicinity of Institutions of various disciplines providing an ideal atmosphere to pursue learning. It has the advantage of attracting the youngsters towards Sanskrit language.
GOVERNING BODY

General body of the Samiti consists of members and patrons.

Office bearers of the Samiti are - President, Vice-President, Secretary, Joint-Secretary, Asst. Secretary and Treasurer:

PRESIDENT Justice - Sri L. Narasimha Reddy

VICE PRESIDENTS - DR. K. ARAVINDA RAO, IPS, DGP (RETD.)

DR. B. NARASIMHACHARYULU

Retd. Professor., Dept. of Sanskrit, O.U

ACTIVITIES

Conducting Sanskrit Classes At Three Levels

1. Spoken Sanskrit

2. Basic of Sanskrit Grammar

3. Teaching Mahakavyas et.,

4. Conducting Monthly Meetings In Which A Topic Is Taken By The Scholars For Discussion

CONTACT : SURABHARATI SAMITI

Osmania Campus, Hyderabad: 500007

Email: secretary@surabharati.org

Phone: +91 40-27 60 211

Mobile: +91 934 666 4116
KALASAGARAM
SECUNDERABAD

ABOUT OURSELVES

Kalasagaram which is a leading Cultural Organisation of the Twin Cities of Hyderabad — Secunderabad is a registered body, instituted in the year 1987 with the aim of promoting cultural activities in the field of Music, Dance and Drama in order to cater to the needs of the Art loving citizens of the area. One of our objectives is to bring out the latent talent in the youth by conducting Annual Music Competitions and also by providing opportunities to the young and up-and-coming talents by presenting them in the music concerts.

Programmes are arranged every month regularly, besides conducting an Annual Cultural Festival for nine days in the months of November / December every year. So far about 2,500 such programmes have been conducted by the Organization. On the inaugural day of the festival, leading artistes are honoured with the Title of “SANGEETHA KALASAGARA / NRITYA KALASAGARA / NATAKA KALASAGARAM”.

The programmes are so arranged that the young talents as well as senior artists get equal opportunities to perform. A separate Annual Youth Festival of Music for the youth is arranged in February every year besides a special Youth Festival of Dance for the local and upcoming talents arranged in the month of March. Annual Music Competitions are conducted in various categories such as Vocel Music, Veena, Violin, Flute, Mridangam, Ghatam and Kanjira, under different age groups for the youth in the month of October every year. Three special competitions for Tambura prizes for seniors are also conducted namely, Kalasagaram Tambura Prize, Muthuswamy Dikshitar Tambura Prize & Papanasam Sivan Tambura Prize competitions. A large number of children not only from the Twin Cities but also from outstations take part in the Competitions and prizes are awarded to the winners at the Annual Festival. Apart from this, Satguru Thyagaraja Aradhana Celebrations is also conducted in the month of January every year jointly with Sharada Cultural Trust. We have got a proposal to run a library on subjects pertaining to Music, Dance and Drama as and when resources permit.

It is also our intention to construct an Auditorium for the purpose of expanding the activities further for the development of art and culture, which will serve the art loving people of this area in the coming years. We have purchased a plot for this purpose and we need financial support from philanthropic Institutions / Individuals for developing it into an auditorium. The construction of the Building is nearing completion.

All these activities require a considerable amount of funds. We have been lucky enough to get the valuable financial support from philanthropic Institutions / Individuals so far and we hope that this kind of patronage will continue to flow in future also in greater measure, so that we can continue our humble service to the society at large in the realm of Music, Dance and Drama and preserve our ancient culture.

We fervently appeal to all our well-wishers and philanthropic Institutions / Individuals to generously donate to Kalasagaram and help us in this good cause.

Donations are exempt under section 80 G of Income Tax Act, 1961.
Good music to a larger audience – that’s been our objective since 2001. As an academy at the forefront of promoting Carnatic Classical music, Sujanaranjani has provided a strong platform for encouraging budding talent. Not just that, from tiny tots to the enthusiastic elderly, we have trained everyone with a penchant for music. Sujanaranjani is into its 18th year of its musical journey.

At Sujanaranjani, we endeavour to bring talented artistes and appreciative, newer audiences closer to each other. For we believe that the universality of music deserves an ever growing listener base. Our achievements till date include, but are not limited to:

- 225 music concerts, including special programmes
- Annual night long music concerts as part of Maha Sivaratri celebrations
- Annual Thyagaraja Aradhana
- Annual Annamayya Jayanthi celebrations
- 6-day music festival on the occasion of 600th birth anniversary of Annamayya
- Release of book titled Annamayya Padamruthavarshini - elucidating the meaning and commentary for 310 Sankeerthanas of Annamayya
- Release of book & MP3 CD titled Annamayya Padamandakini - a compilation of 108 hitherto unheard Annamayya sankeerthanas composed by young and upcoming Carnatic vocal musician, Sri Sathiraju Venu Madhav.
- Annamayya Geethopadesalu – a compilation of Annamayya sankeerthanas that lucidly capture the essence of the Bhagavad Gita – written by Dr. Tadepally Pathanjali
- Annamayya Annamata – extensive commentary on selected 60 sankeerthanas of Sriman Annamayya – written by Dr. Tadepally Patanjali
- Workshops by eminent musicians like Sri D.Raghavachari (of Hyderabad Brothers) and Dr. Smt. Seshulatha to impart advanced skills in singing to the younger generation.
Anuradha Mahesh
Vainika / Vocalist / Musicologist / Researcher
No.26, J M Gardens Pallikavu Temple Road, Vadhusala Kochi-682023 anuradha7.mahesh@gmail.com Ph.: 9349983223, 0484-2401937

Avija Madhavilata
Director Sruti-Laya Institute of Music 6-4-369/1, Bholakpur, Krishna Nagar Colony, Secunderabad, Telangana, India madhavi.avija@gmail.com 8790475378

Bhatt v v
Sanskrit Teacher Kendreeya Vidyalaya Samaveda Vidwan, M.A, M.Ed, Ph.D, D.Litt, Kendriya Vidyalaya, Hassan, Karnataka. vbhatv8@gmail.com; vvb_8@yahoo.co.in 9448655061, 0817231397

Sindhooja S
Kuchipudi Dancer Sinjini School of Arts HNo.489, St.12 Bagh Amberpet Hyderabad-500013 Sinjini.arts@gmail.com 9848550800

Rahul Satgar
Lecturer Sathaye college, dixit rd, vile Parle. Mumbai 400 057. 1303/A Jaswanti garden. behind liberty garden Malad. west Mumbai 400 064. sanskritayana@gmail.com 9821253275

Subramanian Chidambaran
M.A. (Sanskrit University of Mumbai) MBA (IIM Lucknow) BE (VJTI, Mumbai) Sr. Project Manager, Siemens group 2/94, Kum Kum, Wadala, Mumbai – 400031 bcsubbu@gmail.com 9920866917

Dr. Padmaja Venkata Suresh
Bharatanatyam Dancer, Teacher and Researcher Director Aatmalaya Bangalore padmajasuresh@hotmail.com 9448068993
<table>
<thead>
<tr>
<th>Name</th>
<th>Title/Position</th>
<th>Address</th>
<th>Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ramnarain VM</td>
<td>Scientist, Hyderabad</td>
<td>22-87/1, R.K.Nagar 102, 2nd Street Malkajgiri, Secunderabad</td>
<td><a href="mailto:vrnsamskritam@gmail.com">vrnsamskritam@gmail.com</a> 87127-87217</td>
</tr>
<tr>
<td>Srilakshmi S</td>
<td>Freelance Telugu Translator and Teacher</td>
<td>HNo.10-3-72, Teachers' colony East Marredipally Secunderabad-500026</td>
<td><a href="mailto:Lakshmisais.vellanki@gmail.com">Lakshmisais.vellanki@gmail.com</a> <a href="mailto:lakshmisais@gmail.com">lakshmisais@gmail.com</a> 9494929526</td>
</tr>
<tr>
<td>Sweta Jejurkar</td>
<td>Well qualified/established / versatile / talented/ Personality in the field of Sanskrit, Music and arts. Member and Examiner in many central and state Educational and cultural organisations.</td>
<td>Martanda Ranga C-164,Shivam Duplex Near Sun City, Opp.Ambe School, Darbar Chokadi, Manjalpur, Vadodara-390011</td>
<td><a href="mailto:shwetajejurkar@gmail.com">shwetajejurkar@gmail.com</a> 9427849706, 9714517101</td>
</tr>
<tr>
<td>Leena Mehendale</td>
<td>मुर्मुग्य सृजना आयुक्त गोवा (निवृत्त)</td>
<td>Leenna Mehendale Pod Road PUNE-411038</td>
<td><a href="mailto:leena.mehendale@gmail.com">leena.mehendale@gmail.com</a>                                                        Ph (Res) 020-25383472</td>
</tr>
<tr>
<td>Vasumati Rajam</td>
<td>Research Scholar</td>
<td>K.S.R.I Chennai</td>
<td><a href="mailto:vasu.rajaram@gmail.com">vasu.rajaram@gmail.com</a>                                                              9176393879</td>
</tr>
<tr>
<td>Aswathi KB</td>
<td>Research Scholar in Music</td>
<td>Deptt. of Music University of Kerala Trivendrum</td>
<td><a href="mailto:aswathikb1608@gmail.com">aswathikb1608@gmail.com</a> 9847170231, 9061125639</td>
</tr>
<tr>
<td>Dr. Praphulla Madugula</td>
<td>Professor and Member of Board of Studies Sri Satyasai Institute of Higher Learning etc.,</td>
<td>Associate Professor(Telugu) Sri Satya Sai Institute of Higher Learning Anantapuram Campus, AP</td>
<td><a href="mailto:praphull1963@gmail.com">praphull1963@gmail.com</a></td>
</tr>
<tr>
<td>Name</td>
<td>Position</td>
<td>Affiliation</td>
<td>Contact Information</td>
</tr>
<tr>
<td>--------------------</td>
<td>-----------------------------------------------</td>
<td>-------------------------------------------------------</td>
<td>----------------------------------------------------------</td>
</tr>
<tr>
<td>Dr. Shruti Patki</td>
<td>Faculty Akhil Bharatiya</td>
<td>Gandharva Mahavidyalay Mandal, Mumbai</td>
<td>Mrs. Shruti D. Patki RBB-208, PurvaRiviera, Marathahalli, Bangalore - 560037 <a href="mailto:shruti.d.patki@gmail.com">shruti.d.patki@gmail.com</a> 09739977831</td>
</tr>
<tr>
<td>Vasanta Joshi</td>
<td>M S University</td>
<td>Nrutya-Rajeshwar Academy of Dance, Comrade Colony, Sai Chokdi, Manjalpur, Vadodara - 390011 <a href="mailto:Nrutyavas@gmail.com">Nrutyavas@gmail.com</a> 09426025650</td>
<td></td>
</tr>
<tr>
<td>Achyut Karve</td>
<td>TABALA MAESTRO</td>
<td>Research Scholar, S.V.university, Tirupati</td>
<td>Flat No. 1, Ground Floor, Neeldhara Co-op Hsg. Society, Gandhi Chowk, Kulgaon, Badlapur (E), Dist:Thane- 421503 <a href="mailto:achyut.karve@gmail.com">achyut.karve@gmail.com</a> 7083635630, 9403640799</td>
</tr>
<tr>
<td>Purushottam</td>
<td>Research Scholar, Department of Performing Arts, S.V.university, Tirupati</td>
<td>Research Scholar, Department of Performing Arts, S.V.university, Tirupati</td>
<td>Flat No. 1, Ground Floor, Neeldhara Co-op Hsg. Society, Gandhi Chowk, Kulgaon, Badlapur (E), Dist:Thane- 421503 <a href="mailto:achyut.karve@gmail.com">achyut.karve@gmail.com</a> 7083635630, 9403640799</td>
</tr>
<tr>
<td>Vedaprakash Joshi</td>
<td>Research Scholar</td>
<td>Rastriya samskrut vidyapeeth Tirupati</td>
<td><a href="mailto:joshi4vedas@gmail.com">joshi4vedas@gmail.com</a> 9849315263</td>
</tr>
<tr>
<td>Maheswari</td>
<td>Research Scholar in Music</td>
<td>S-VYASA university</td>
<td><a href="mailto:mahi.tapovan@gmail.com">mahi.tapovan@gmail.com</a></td>
</tr>
<tr>
<td>Kannarao A</td>
<td>Prominent Classical and playback Singer</td>
<td>Sr.Scientific Officer(Retd.) Nuclear Fuel Complex</td>
<td><a href="mailto:amalapuramkannarao@gmail.com">amalapuramkannarao@gmail.com</a> 9866650411</td>
</tr>
<tr>
<td>Author Name</td>
<td>Designation/Membership</td>
<td>Contact Information</td>
<td></td>
</tr>
<tr>
<td>--------------------------</td>
<td>--------------------------------------------------</td>
<td>----------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Pooja A Jani</td>
<td>Research Student Dept. Of Sanskrit Pali Prakruti Language &amp; Lit. Faculty of Arts The Maharaja Sayajirao University of Baroda Baroda <a href="mailto:shweta.jejurkar-spp@msubaroda.ac.in">shweta.jejurkar-spp@msubaroda.ac.in</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr. Indira Rao T</td>
<td>Yoga Therapist, Counselor C-103, Fortune Towers, and researcher/Professor Madhapur (Retd.), Dept. Of English SB Mahila Maha Vidyalaya <a href="mailto:Indira.tumuluri@yahoo.in">Indira.tumuluri@yahoo.in</a> Nagpur</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jalpa Patel</td>
<td>Assistant Professor, M.S. University, Baroda, Gujarat 32 Shivam Tenements, Near Saurabh Park, Bh. Samta Flats, Subhanpura, Baroda-390023 <a href="mailto:Jalpa.odissi@gmail.com">Jalpa.odissi@gmail.com</a> 9825561942</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Avani Pagar</td>
<td>Bharatanatyam Performer Baroda 32 Shivam Tenements, Near Saurabh Park, Bh. Samta Flats, Subhanpura, Baroda-390023 <a href="mailto:avani8pagar@gamil.com">avani8pagar@gamil.com</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ritik Tripathi</td>
<td>Music (vocal) Research Scholar 568 kha/2 Gita Palli Alambagh Lucknow-226005 <a href="mailto:Ritika.tripathi18@gmail.com">Ritika.tripathi18@gmail.com</a> 9026927188</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mahesh Pandey</td>
<td>Professor 147, Sushil Nagar Urai, Jaulana Jhansi <a href="mailto:maheshpandey25161@gmail.com">maheshpandey25161@gmail.com</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anuradha Avadhanulu</td>
<td>Professor &amp; Chair person Dept. of Music &amp; Dance Andhra University Visakhapatnam-500003 8-41-2, Relli st., China Waltair Visakhapatnam <a href="mailto:anuradha_12465@yahoo.co.in">anuradha_12465@yahoo.co.in</a> 0891-2844395, 9441039033</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Designation</td>
<td>Address</td>
<td>Contact Details</td>
</tr>
<tr>
<td>---------------------------</td>
<td>------------------------------</td>
<td>------------------------------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>Sampreeti Malladi</td>
<td>Architect and Dancer</td>
<td>21, Vijayashanti Enclave, Behind Cine Planet, NH 7, Kompally, Hyderabad</td>
<td><a href="mailto:sampreeti@gmail.com">sampreeti@gmail.com</a>, 89785 54195</td>
</tr>
<tr>
<td>Vani Ramana</td>
<td>Kuchipudi Dancer</td>
<td>1-9-311/b, Beside Redcross Blood Bank, Street No-6, Vidyanagar, Hyderabad</td>
<td><a href="mailto:vani.vemula14@gmail.com">vani.vemula14@gmail.com</a></td>
</tr>
<tr>
<td>Sampreeti Malladi</td>
<td>Architect and Dancer</td>
<td>21, Vijayashanti Enclave, Behind Cine Planet, NH 7, Kompally, Hyderabad</td>
<td><a href="mailto:sampreeti@gmail.com">sampreeti@gmail.com</a>, 89785 54195</td>
</tr>
<tr>
<td>Vani Ramana</td>
<td>Kuchipudi Dancer</td>
<td>1-9-311/b, Beside Redcross Blood Bank, Street No-6, Vidyanagar, Hyderabad</td>
<td><a href="mailto:vani.vemula14@gmail.com">vani.vemula14@gmail.com</a></td>
</tr>
<tr>
<td>Swaphneil Chapekar</td>
<td>Research Scholar in Music</td>
<td>Chinmaya Vibhooti, Post: Kolwan, Taluk: Mulsi, Pune -412108</td>
<td><a href="mailto:Swapnil.chaphekar@cvv.ac.in">Swapnil.chaphekar@cvv.ac.in</a>, 9764605430</td>
</tr>
<tr>
<td>Charusheela belapurkar</td>
<td>Research Scholar in</td>
<td>Sanskrit Vyakarana, 8605051087</td>
<td><a href="mailto:Charusheela.belapurkar@cvv.ac.in">Charusheela.belapurkar@cvv.ac.in</a></td>
</tr>
<tr>
<td>Sushma Madiraju</td>
<td>Sanskrit Lecturer</td>
<td>Kasturba Degree College, West Marradupalli, Secunderabad,</td>
<td><a href="mailto:sushmadpudi@gmail.com">sushmadpudi@gmail.com</a>, 9441795154</td>
</tr>
<tr>
<td>Anasuya Tangirala</td>
<td>Professor</td>
<td>Co –Director SACRED, Sri Annamacharya Center for Research and Expositional Development, Hyderabad,</td>
<td><a href="mailto:sacred.anu@gmail.com">sacred.anu@gmail.com</a></td>
</tr>
<tr>
<td>Sarda Mandapaka</td>
<td></td>
<td>Visakapatnam</td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Profession</td>
<td>Address</td>
<td>Email/Contact Information</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-------------------------------------</td>
<td>--------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>V Nivedita</strong></td>
<td>Kuchipudi Dancer</td>
<td>Flat no:412, Sree krupa apartments, Shrungeri colony, Mohan nagar, Kothapet, Hyderabad, 500035.A.P.</td>
<td><a href="mailto:nivedita0204@gmail.com">nivedita0204@gmail.com</a>, 9505908979, 9989300108</td>
</tr>
<tr>
<td><strong>Raja Rajeswari R</strong></td>
<td>Teacher (Sanskrit)</td>
<td>H.No.19-32/3, Gautamnagar, Malkajgiri, Hyderabad-500047</td>
<td><a href="mailto:devarakonda.rajanala@gmail.com">devarakonda.rajanala@gmail.com</a>, 09550254480</td>
</tr>
<tr>
<td><strong>K.V. Gopalacharyulu</strong></td>
<td>Retired</td>
<td>Malkajgiri, Secunderabad</td>
<td><a href="mailto:akellahp@gmail.com">akellahp@gmail.com</a></td>
</tr>
<tr>
<td><strong>A Ramulu</strong></td>
<td>Secretory</td>
<td>Malkajgiri, Secunderabad</td>
<td><a href="mailto:akellahp@gmail.com">akellahp@gmail.com</a></td>
</tr>
<tr>
<td><strong>Dr.Palepu Subba Rao</strong></td>
<td>Assistant Director (Telugu)</td>
<td>TGOML &amp; amp; RI, Hyderabad. <a href="mailto:Sridevibhavanam74@gmail.com">Sridevibhavanam74@gmail.com</a>, 8331946036</td>
<td></td>
</tr>
<tr>
<td><strong>Dr.Y.N.Rao</strong></td>
<td>Dy.Director (Retd.)</td>
<td>Plot No.31, Venture-II Hastinapuram (central) Nagarjunasagar Road, Hyd-79.</td>
<td><a href="mailto:doctorynrao@yahoo.co.in">doctorynrao@yahoo.co.in</a>, 9177086660</td>
</tr>
<tr>
<td><strong>Chakrapani T</strong></td>
<td></td>
<td><a href="mailto:tp.chakrapani@gmail.com">tp.chakrapani@gmail.com</a></td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Position</td>
<td>Contact Information</td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td>-------------------</td>
<td>----------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Dr. RVSS Avadhanulu</td>
<td>Chief Executive</td>
<td>H Block 34, Madhura Nagar, Hyderabad - 500 038. &lt;br&gt;<a href="mailto:shrivedabharathi@gmail.com">shrivedabharathi@gmail.com</a> &lt;br&gt;www.shrivedabharathi.in &lt;br&gt;9849459316</td>
<td></td>
</tr>
<tr>
<td>A H P Rao</td>
<td>Founder &amp; President</td>
<td><a href="mailto:akellaahp@gmail.com">akellaahp@gmail.com</a> &lt;br&gt;9246572182</td>
<td></td>
</tr>
<tr>
<td>Dr. K. Varalakshmi</td>
<td>Dy. Director</td>
<td>Sanskrit Academy &lt;br&gt;Osmania University &lt;br&gt;Hyderabad</td>
<td></td>
</tr>
<tr>
<td>Dr. Santosh Joshi</td>
<td>Research Assistant</td>
<td>Sanskrit Academy &lt;br&gt;Osmania University &lt;br&gt;Hyderabad</td>
<td></td>
</tr>
<tr>
<td>STP Kanakavalli</td>
<td>Professor</td>
<td>Flat No-55, D.No.24-26/293, Tata Vijaya Prasad House, 1.Floor EastPoint colony, Visakhapatnam -530028</td>
<td></td>
</tr>
<tr>
<td>Rama Murari</td>
<td>Sanskrit Student</td>
<td>Potti Sriramulu &lt;br&gt;Osmania University &lt;br&gt;Hyderabad</td>
<td></td>
</tr>
<tr>
<td>Dr. JSR Prasad</td>
<td>Professor</td>
<td>Hyderabad Central University &lt;br&gt;Hyderabad</td>
<td></td>
</tr>
<tr>
<td>K. Seshadri</td>
<td>Sangeeta Vidyanidhi Kalaratna</td>
<td>Nallakunta, Near Ramalayam, Hyderabad &lt;br&gt;9849718074</td>
<td></td>
</tr>
<tr>
<td>Vankayala Siva Ramakrishna</td>
<td>Mridanga Vidwan</td>
<td>Visakhapatnam</td>
<td></td>
</tr>
</tbody>
</table>

National Seminar 2017
ABSTRACTS
AND
EXTENDED
ABSTRACTS
OF
SOUVENIR

DISCLAIMER

The views and opinions expressed in these Abstracts are those of the authors only and do not reflect the views and opinions of the Seminar Organisers. Any clarification in this regard may be obtained directly from the Authors whose details are given in the souvenir.
SAMSKRITAM-SANGEETAM

Shyama Sastri  Tyagaraja Swami  Muthu Swami Dikshitar

Annamayya  Kshetrayya  Sri Ramadas
ABSTRACT

A Study of Ooththukkad Venkata Subbaiyer's, Kamâkshi Navâvaranam &
Muthuswamy Dikshithar's, Kamalâmba Navâvaranam
- Anuradha Mahesh
Among the composers of the Pre-Trinity Period, **Ooththukkad Venkata Subbaiyer (1700-1765)** occupies an honoured place. Venkata Kavi took Srividya initiation from Sri. Bhaskararaya who is widely considered an authority on all questions pertaining Srividya Upāsana. He was one of the most prolific, imaginative, original and versatile composers in Indian culture. His krithis are with dazzling contrasting passages, complex talas, scholarly lyrics and evocative melody.

**Muthuswami Dikshitar (176-1836)**, the youngest among the Trinity was a Srividya Upasaka and a Mahâ Yogi. He was highly proficient in Sanskrit, Astrology, Tanthra Sāstra, Manthra Sāstra and Sangeetham. Being a Srividya Upasaka he presented several aspects of Devi Pūja in his Avarana Krithis. **His works illustrate musical and poetic excellence, intellectual sophistication and soulful devotional lyrics.**

Venkata Kavi and Muthuswami Dikshitar are the only major composers who composed a set of krithis symbolising the Navāvarana worship. **Ooththukkad Venkata Kavi composed Kamâkshi Navâvarana while Muthuswami Dikshitar composed Kamalâmba Navâvarana.** These krithis numbering twelve (OVK) and thirteen (MD) respectively, were divinely inspired and exemplary pieces for both lakshya and lakshana values. The emotional appeal of these compositions and the intricacies of rhythm are noteworthy features.

This seminar **presentation attempts to study these two sets of Navâvaranams by comparing and contrasting them with respect to Structural, Musical, Literary and Thematic Analysis.** The presentation also aims to bring out the intellectual, aesthetic, philosophical and spiritual aspects of these compositions and how the two composers bring out the concept of Sri Chakra and its different aspects, the description of Avaranas, how they draw inspiration from or relate their work to our rich heritage, by quoting directly from Lalithâ Sahasranâmam, which is a text in Brahmānda Purānam, Taiththariya Upanishad, rare instances of Lalithopâkhyānam, Lalitha Thrishathi, Soundarya Lahari, Srimad Devi Bhāgavatham and many other such sources, using different lyrical expressions. This shows that these vaggeyakaras were not just familiar with these works but deeply internalized their content and spirit and reproduced them in Avarana Krithis.

These monumental creations of the great vāggeyakaras reflect their philosophy, proficiency in Samskritham and their erudition in Sangeetham, Sâhityam and Tâlam along with devotion, intellect and a soul that was in a state of spiritual bliss. The prāsa and other prosodic refinements in the krithis testify their command over the language and gift of poesy.

These krithis are Manthra Poorvaka Krithis where several Bîjaaksharas (powerful syllables) find place in their content. A study of these compositions will immensely benefit musicians, music teachers, students and passionate Carnatic Music listeners.
Sanskrit, the very foundation of our culture, is the language and essence of our Vedas, Scriptures and epics. Through the medium of this refined conceptual classical language, the great seers and masters have expressed their deep insights of spiritual truths. The origin of our music is traced to the sacred hymns of the ‘Samaveda’, one among the sacred ancient Sanskrit texts. Both the theoretical and practical sides of our classical music bear a strong leaning to the Sanskrit language. The ancient Sanskrit treatises such as Natyasastra, Sangeeta Ratnakaram, Sangraha chudamani etc., deal extensively with the various aspects of music, musicology and dance. The Katapayadi Sankhya conceived by our ancients is a formula based on the alphabets of the Sanskrit language and is utilized in the scientific formulation of the nomenclature of 72 melakartas. This has brought a clear cut foundation in the understanding of the classification, formation and there by derivation of several hundreds of new ragas from a single melakarta. Most importantly, many terms used in sangeetam are also sanskritic in origin.

In the practical field also, the influence of Sanskrit on music is clearly felt. The prestigious status of recognition earned by carnatic music among various other musical systems of the world is undoubtedly due to illustrious creations of the musical trinity – Tyagaraja, Muttuswami Dikshitar and Syama Sastri whose first compositions are in Sanskrit language. The earliest Sanskrit authors, with regard to compositions are Jayadeva and Narayana teertha followed by many vaggeyakaras namely Annamacharya, Swati tirunal, Margadarsi sesha Iyengar etc., have chosen Sanskrit language as a medium of expression in many of their compositions that brought a discipline, majesty and grandeur to Carnatic music and made it most dignified, aesthetic and popular among all other kinds of music in the world.

This paper discusses the importance of Samskritam in both theory and practical sides of our classical music in brief through various examples of slokas quoted from the lakshana grantas and also rendering the Sanskrit compositions of various vaggeyakaras along with the meaning explanation of the musical and lyrical beauties imbibed in them, thus imparting the knowledge on various aspects of our culture, traditions and customs to be followed that can inculcate the moral values in humans and make them sanskritised that ultimately leads to the development of better society in and around us.
The Sama Veda Is The Origin of Sangeetha (Music)

- Dr. V V Bhatt

Samaveda’s secret is in its musical annotation and rendering. The Sama Veda represents the ecstasy of spiritual knowledge and the power of devotion. The Rig Veda is the word, the Sama Veda is the song.

The Rig Veda is the knowledge, the *Sama Veda its realization*. Hence the two always go together like husband and wife. The Rig Veda is the wife and the Sama is the husband.

The Sama-Veda is the “Veda of chants” or “Knowledge of melodies”. The name of this Veda is from the Sanskrit word saman which means a metrical hymn or song of praise. It consists of 1549 stanzas, taken entirely (except 78) from the Rig-Veda. Some of the Rig-Veda verses are repeated more than once. Three major recensions remain today, the Kauthuma/Ranayaniya and the Jaiminiya. Its purpose was liturgical and practical, to serve as a songbook for the “singer” priests who took part in the liturgy. A priest who sings hymns from the Sama-Veda during a ritual is called an udgatha, a word derived from the Sanskrit root ud-gai (“to sing” or “to chant”). A similar word in English might be “cantor”. The styles of chanting are important to the liturgical use of the verses. The hymns were to be sung according to certain fixed melodies.

Samaveda consists of a selection of poetry mainly from the Rigveda, and some original matter. It has two parts, *Purva-Archika* and *Uttar-Archika*, containing verses addressed to the three gods Agni, Indra and Soma. The verses are not to be chanted anyhow, but to be sung in specifically indicated melodies using the seven svaras or notes. Such songs are called *Samagana* and in this sense Samaveda is really a book of hymns.

Sama Veda was meant for the priests who performed the rituals of the soma ceremonies [rituals of the threefold realm of life & death (samsara)]. As time went on rituals and ceremonies of worship became increasingly complex and so a need arose to compile all the rituals and their chants in a book, as a sort of reference point for the priests. The emphasis was on the specific style of its poetry and its literary content had no relevance. There are also very strict instructions in SamaVeda as to how particular hymns must be sung. Great emphasis was put upon sounds of the words of the mantras so that they could have accomplished effects on the environment and the person who pronounced them.
Samaveda Mantras are single or strung together syllables of energy-based sounds. The Indian metaphysical tradition explains that the body is composed of the combination of five elements and the first of them is sound. Vocal sounds have a profound effect in our lives whether we are consciously aware of them or not, no vocal utterance is entirely without meaning. Using Samaveda mantras such as Gaayatra Gaanam can have a profound effect on the way the mind attains clarity, peace and single minded focus.

One’s subconscious mind can easily find its solution through recitation of Samaveda mantras which will dissolve into a state of meditation. A mantra, when repeated constantly during meditation, first loudly and then through silent and mental chanting, takes one into a heightened state of consciousness and awareness.

There are many unique Mantras in the Samaveda Texts.

**Brahma Mantra**
Lord Brahma is the originator and the generator of the mankind. Brahma represents the universal mind, as creation is the work of the mind and the intellect. Lord Brahma is considered as the “Brahm”, the Supreme God.

**Soma Mantra**
Lord Soma is regarded as the god of Happiness. People pray to Soma asking him for good health for themselves and for others.

**Saraswathi Mantra**
Sarasvathi is one of the most popular goddesses. Devi represents strength, morality, power and protection. Goddess Sarasvathi is the divine mother, who protects people from evil forces of selfishness, jealousy, hatred, anger and ego.

**Brahmanaspathi Mantra**
Lord Brahmanaspathi is the Lord of beginnings, as per the Samaveda Text. He is the remover of obstacles and also he represents wisdom, intellect and knowledge.

**Vishnu Mantra**
Lord Vishnu is one of the most popular and worshipped deities. Vishnu represents strength, beauty, knowledge.

**Shanti Mantras**
The Shanti Mantras are prayers for peace. Shanti Mantras are also known as “Peace Mantras”. Shanti Mantras form the part of Vedic Upanishads.

**Mantra Power**
Mantras are powerful sounds and when chanted with devotion produce enormous effects and can be meditated on while chanting. As the mind concentrates more and more on the mantra and its meaning, it conditions the mind and takes us to higher
అబ్స్ట్రక్ట:

నేటికి ఎందోక సంభాషణం మరియు పత్రిక పతాఖాలు. నేటికి ఎందోక సంభాషణం మరియు పత్రిక పతాఖాలు. నేటికి ఎందోక సంభాషణం మరియు పత్రిక పతాఖాలు. నేటికి ఎందోక సంభాషణం మరియు పత్రిక పతాఖాలు. నేటికి ఎందోక సంభాషణం మరియు పత్రిక పతాఖాలు. నేటికి ఎందోక సంభాషణం మరియు పత్రిక పతాఖాలు.

నేటికి ఎందోక సంభాషణం మరియు పత్రిక పతాఖాలు. నేటికి ఎందోక సంభాషణం మరియు పత్రిక పతాఖాలు. నేటికి ఎందోక సంభాషణం మరియు పత్రిక పతాఖాలు. నేటికి ఎందోక సంభాషణం మరియు పత్రిక పతాఖాలు. నేటికి ఎందోక సంభాషణం మరియు పత్రిక పతాఖాలు. నేటికి ఎందోక సంభాషణం మరియు పత్రిక పతాఖాలు.

ప్రొఫ్ అనూరాదా అవధానులు

(పాఠాంశం)
సామ్స్క్రింతం - సంగీతం

నేతా విభూతి శివాయ చిత్రాల సాంఘారిక గ్రంథాలు. దీనిలో లంకా గణం, మంత్రి స్వరూపం, సామ్స్క్రింతం-సంగీతం గ్రంథాల ప్రకారం స్వరూపాన్ని వివరించిన నిర్దేశాలు. మాధ్యమాన ప్రపంచంలో, సామ్స్క్రింతం-సంగీతం గ్రంథాలు గ్రంథాలపై ‘సామ్స్క్రింతం-సంగీతం’ గ్రంథాలు కొలువు ఎందుకు ఎంచుకోవడానికి పైనమని చెబుతుందను. 

సామ్స్క్రింతం-సంగీతం గ్రంథాలు గ్రంథానికి పిలువడానికి ప్రమాణం చేయే పరిపాలన నిర్ధారించాలా. దీని వివరణ సామ్స్క్రింతం-సంగీతం గ్రంథాలు ప్రతి విశ్లేషణ ప్రాంత్యం ప్రతిసామ్యం, వివరణ ప్రకారం సామ్స్క్రింతం-సంగీతం గ్రంథాలు ప్రతి విశ్లేషణ ప్రతిసామ్యం సామ్స్క్రింతం-సంగీతం గ్రంథాలు ప్రతి విశ్లేషణ ప్రతిసామ్యం సామ్స్క్రింతం-సంగీతం గ్రంథాలు ప్రతి విశ్లేషణ ప్రతిసామ్యం సామ్స్క్రింతం-సంగీతం గ్రంథాలు ప్రతి విశ్లేషణ ప్రతిసామ్యం. వాయువ్యం, నిర్ధారించిన పరిపాలన నిర్ధారించాలా. దీని వివరణ సామ్స్క్రింతం-సంగీతం గ్రంథాలు ప్రతి విశ్లేషణ ప్రతిసామ్యం, వివరణ ప్రకారం సామ్స్క్రింతం-సంగీతం గ్రంథాలు ప్రతి విశ్లేషణ ప్రతిసామ్యం సామ్స్క్రింతం-సంగీతం గ్రంథాలు ప్రతి విశ్లేషణ ప్రతిసామ్యం సామ్స్క్రింతం-సంగీతం గ్రంథాలు ప్రతి విశ్లేషణ ప్రతిసామ్యం. 

హా సామ్స్క్రింతం-సంగీతం గ్రంథాలు ప్రతి విశ్లేషణ ప్రతిసామ్యం, ద్వారం (సామ్స్క్రింతం) - మాయా (మాయాతా)గా మాతిలేదు మాయ, మాయాగా ద్వారం మాత్రం సామ్స్క్రింతం నిర్ధారించండి. అందుకే సామ్స్క్రింతం సామ్స్క్రింతం ధ్వని నిర్ధారించండి.
प्रदर्शनीयकलाकाराणां संस्कृतत्वान्य आवश्यकता - संस्कृतगीतानां भावात्मक गानम् - श्री मुदुकुम्भमिदिशिकात्वर्यस्य कीर्तनानां विश्लेषण:

>> माधवश्रीमुखलं वैद्यनाथ रामनारायण: <<

1. भारतीय: सर्व्व अवश्यं संस्कृतं पठेय: | कलाकारं अवश्यं आचरणं एवं प्रदर्शनं केवलं प्रेमकण्ठं नृत्यां नाचित | कलाकारस्य मनोविकासस्य शौककण्ठस्य च भवतीति लोकविदिविविषयं: | संस्कृतस्य अवश्यं तु सर्व्वं व्यक्तित्वादस्यं भवतीति निस्सदेहाक्क विषयं: | यदि कलाकारं संस्कृतशिल्पं प्राप्नेश्य, तत्स्यथा व्यक्तित्वः स्वरुपस्य पुरुषोत्सवम् यथाति | तथा कलाकारं: सदनुभवाः: भवतीति | असंस्कृतत्वान्य कलाकारस्य प्रदर्शनस्य अपेक्षायं संस्कृतत्वान्य कलाकारस्य प्रदर्शनं बहु भिन्न भावात्मकं तथा हर्षस्य भवतीति निन्दितमेव | कलाकाराणां वर्गं स्नित्ताः स तु संस्कृतसाहित्याः स्नित्ताः बहु अवश्याः | इति अधिकतया आवश्यकता तु गायकाः । वर्तते | उदाहरणेन, संस्कृतसाहित्याः प्रदर्शनं त्रिविधं उत्तमं भवति - उच्चारणं; साहित्यविश्लेषणं: तथा गायनसमये भावप्रकटनश्च.

साधारण गायक:

← उच्चारणे →

संस्कृतगायक:

याकुदे...चुतुशा...र हारधवल
याशु...ब्रवस्त...तुत
यावी...ना...वर दण्ड मणित करा...
याश्त्रा पदा...सना
याब्रह्मचर शंकर प्रभुति बि:

साधारण गायक:

← साहित्यविश्लेषणे →

संस्कृतगायक:

अगजनाः...पद्मपर्क गजनन महर्निंसं
अगजनपद्मपर्क गजननम् अहर्निः
अनेकदत्तं भक्ता नामे क दत्तमुपासेः ||
अनेकदत्तं तं भक्तान्म् एकदत्तमुपासे ||

साधारणगायकेन अवगतः अर्थः

संस्कृतगायकेन अवगतः अर्थः

पुरुषतजसी गजननं: एकदत्ती,
अनेकदत्तिन: भक्ता: एकदा नामस्य
पुष्पेण सह उपासनं कुर्वेन्ति |
एवम् असंस्कृत:, वेदिकायां प्रदर्शनसमये हस्तप्रहरणं, शरीरकपमां, विकृतमुखाकृति यथा करेति तथा न करेति संस्कृतगायकः: | मृदुलं, संतुष्टमुखं, दर्शिता सभाया: मयादाम्बिपि पालयति संस्कृतगायकः:
It is common knowledge that Samskritam uses many varieties of compound letters. It is also well known that many words in languages like Telugu, Kannada, Marathi, etc., are of Samskritam origin and most of them have been imported and adopted into these languages as such, without modifications, especially the words containing compound letters and aspiratives. This paper humbly attempts to bring out (1) the difference between the performance of the Samskritam illiterate musician (especially a singer ) and a Samskritam literate musician, emphasizing the fact that basic knowledge of Samskritam is very essential for all artistes in general and musicians in particular. (2) the genius of Shri Muthuswamy Dikshitar and Saint Thyagaraja by examining the lyrical beauty and the clever use of compound letters in conjunction with the rhythm (taala) and also the poetic imagery in their compositions, by analysing a select few kritis in Samskritam. The influence of Samskritam on the kritis composed in Telugu also will be elucidated.

The author of this paper is a Post Graduate in Chemistry and a scientist by profession, with a flair for learning languages, music and culture. He also learnt and gained insight into Carnatic music, due to his father being a respected Carnatic classical musician of traditional learning (gurukulavasam) and very high standards. With formal school education he had studied Telugu, Hindi and English well. Later on, he learnt basic German, French, Italian & Japanese with distinction and passed graduate-level courses in Spanish language with distinction. He has studied the basic grammar of Samskritam and gained proficiency in conversational Samskritam. He uses all his expertise and the available time for rendering social service, counselling and teaching others in various subjects.
ABSTRACT

- Srilakshmi S


National Seminar 2017
Samskritam - Sangeetam

92
నాటికిచేలా పాఠ్యాంశం కలిగి ఉంది. ఈ పాఠ్యం లో సమాధానము, సంప్రదాయం, సంస్కృతం సంబంధిత ప్రాముఖ్యత కలిగి ఉంది.

సమాధానము: పిలిచబడిన పాఠ్యాంశం

క్షేత్రం: సంగీతం

ఇది ఒక ప్రతినిధిత్వ ప్రతిసామయికంగా ఉంది. ఈ పాఠ్యం లో సమాధానములు ఉంటాయి.

సంప్రదాయం: సమాధానములు

ఇది ఒక ప్రతినిధిత్వ ప్రతిసామయికంగా ఉంది.
ఫిదరివాడ మండలంలో ఆస్తిత్వ ప్రాంగణం ఇది ప్రామాణికంగా సంపాదించబడింది, అందుకే అంశించిన అంశాలు ప్రతిసిద్ధంగా ప్రాశంధించబడింది, తాత్కాలికత విశేషిస్తే ఇతరిక పంచాయత్య రూపాలంగా ప్రత్యేకమైన పదవాలు సమర్పించబడాయి.

హీమింది మండలంలో అభ్యాస సంస్థ తమిళం మార్పులు అందరించాయి. తమిళం మార్పులు అందరించడానికి పూర్వం మరింత సంస్థ నిర్వహణ సమాధానం చేసాయి. మరింత సంస్థ నిర్వహణ సమాధానానికి ప్రత్యేకంగా మృదు అందరించాయి. మరింత సంస్థ నిర్వహణ సమాధానం అందరించడానికి ప్రత్యేకంగా మృదు అంచనాను పండించాయి.

హీమింది మండలంలో ఆస్తిత్వ ప్రామాణికంగా సంపాదించబడింది, అందుకే అంశించిన అంశాలు ప్రతిసిద్ధంగా ప్రాశంధించబడింది, తాత్కాలికత విశేషిస్తే ఇతరిక పంచాయత్య రూపాలంగా ప్రత్యేకమైన పదవాలు సమర్పించబడాయి.
Contribution of some Sanskrit Scholars to Indian Music

- Dr. Shweta Jejurkar

The field of Music is vast, may it be vocal or instrumental. Any science requires a theory to explain it. Similarly great stalwarts of Music have been contributing to this field from time to time. We find a list of scholars who have written in Sanskrit explaining the practical aspect of Music. Many of these texts have been translated and many are yet to be translated. Some of the works are still in manuscript form, yet to see the light of the day.

Looking to all these aspects, the present paper will attempt to focus on some scholars of Sanskrit and Music who contributed in their own way by writing a text on Indian music, adding to the existing lot of works. For example, amongst the published works are the Sangita Ratnakara of Sarngdeva, Sangita Makaranda of Narada, Srimallaksyasangitam of Chatur Pandit, Brhaddesi of Matanga, Sangitadarpana of Damodara and unpublished manuscripts like Manamanoranjana, Samgitasaroddharah, Sangitasara, Dattila-kohaliyam etc. This paper will focus on all these works of Music from various points of view and will bring about their original contribution to the field of Hindustani form of Music.
संस्कृतं च संगीतं च

- लीना मेहंदले

संस्कृत और संगीत दोनों ही विशिष्ट भारतीय शब्द हैं और उन दो विषयों को इंगित करते हैं जिनका आपस में घनिष्ठ संबंध है।

मूल शब्द संस्कृत से संस्कृत शब्द बना है। संस्कृत का अर्थ है ऐसी प्रक्रिया जिसमें सभी कुछ अच्छा हो, सुफिल हो। प्रयोग हो, गुणवत्ता हो, सांदर्भिकता हो, नीतिवत्ता हो। ऐसी प्रक्रियाएँ अपने आप प्रकट नहीं होती वरन चिंतन के द्वारा उनकी अन्वेषण की जाती है। इस प्रकार चिंतन द्वारा लीना संस्कृत मनुष्य पर संस्कृत तक के उपस्थिति जीवन समाजोपयोगी हो, पशु व वृक्षों पर संस्कृत तक के दीर्घजीवी और आरंभिक हो, इत्यादि हमारी परंपराओं में आरम्भ ही है। भाषा भी संस्कृत कित:param हुई तो संस्कृत हो। कभी - कभी एक उपालंभकार वाद चलता है कि संस्कृत से प्राकृत भाषाएँ ही या प्राकृत से संस्कृत। दोनोंके प्रकार में तर्क दिए जा सकते हैं। संस्कृत की प्राथमिकता के पक्ष में भी तर्क है। हमारे सारे दर्शन, सारे प्रायं इस बात का इंगित करते हैं कि हमारे ऋषि मुनियों सदीकाल (दूसरे-चौथे शताब्दी) की परंपरा थी और क्यों न हो। जब सदीकता होती है तभी ज्ञानवृद्धि की गति एवं व्याप्ति अतिशीघ्र हो सकती है। इसी सदीकता के कारण कोई आश्चर्य नहीं कि हमारे ऋषि - मुनियों की भाषा अतिप्राचीन कालों से ही संस्कृत पड़ती है।

सदीकता और संस्कृत की इतनी गहराई से चर्चा करने का कारण है। इस देश में जो संगीत उपजा है उसमें भी भवी संस्कृत और भवी सदीकता है, भवी सूक्ष्मति सूक्ष्मती विवेचन है। यूं कहा जाए कि संस्कृत और संगीत दोनों ही प्रवृत्तियों एक जंतिही हैं और एक दूसरे के पूरक भी। इसी धनिष्ठ संबंधकी हम विश्वृत चर्चा करने जा रहे हैं।

संस्कृत में भाषा की सदीकता के लिए कई संस्कार हुए जो हम प्रत्यक्षः देख सकते हैं और सरलता से उसका आकारण भी कर सकते हैं। हमारे व्यक्तिक की बातों को गोर से देखिए। शब्दों के शब्दरूप, उनमें लिंग-भेद, वचन-भेद, द्विवचन का प्रयोग, कालज्ञानके लिए क्रियाओंमें लकारों का प्रयोग, संधि व समास, तथा उपसर्ग और तद्धितादि प्रत्यय, वस्तु इतनें सी ह्यकरणके पाठ होते हैं। लेकिन इनमें प्रत्येक पाठ अपने आपस में विश्वृत है, नियमवृद्ध है, और यही सुदृढ़ता है जो संस्कृतकी सदीकताको संभाल कर रखती है।

संस्कृतके व्यक्तिक शास्त्रके साथ ऋषि-मुनियों ने ध्वनि शास्त्र को भी समझा और उसका विस्तार से अध्ययन किया। अनादि ब्रह्मांड में ध्वनि की उत्पत्ति से ही सृजनका प्रारंभ हुआ। इस
रहस्यको हमारे ऋषियों अपने चिन्ता द्वारा जाना। उन्हें तत्त्वाधिकार के साथ तत्त्वीयता भी हुआ। तब उनकी भक्तिमया आया कि ध्वनि शास्त्र और श्रीर शास्त्रके बीच साथ गहरा संबंध है। मनके भावों प्रकटिकरणके लिए चिन्तके स्तर पर चार सीढ़ियां हैं — परा, पश्चिम, मध्यमा और वेक्सरी। परंतु श्रीरके स्तरपर अक्षरों और नादका सृजन होता है। श्रीरके मिन स्थानों से निकली अक्षर-ध्वनियां मिन स्थित होती है।

इसी बात का आधार लेकर कुंडलिनी मार्गक चक्रों पर मिन-मिन अक्षरों की उपस्थिति का दर्शन हमारे नन्दियों किया। उस उस अक्षर के केंद्र द्वारा उस उस चक्र को गुंजाने से जो अलग-अलग प्रभाव उत्पन्न होते हैं उनके अध्ययनसे मंत्र वद्याका जन्म हुआ। इसी रहस्यसे गान विद्याका भी जन्म हुआ। वेक्सरी वाणीमें जो ध्वनि उच्चारण होता है उसके आधार पर वर्णमालाकी निश्चित हुई और वर्गीकरण भी। इस प्रकार ऋषियों देवता स्वतः स्वयं की अनुभूति की। तत्पश्चात् व्यंजनों में भी कंठ वर्गके व्यंजन, तालव, मूर्धन्य, मंत्री और ओंठ वर्ण के व्यंजन इत्यादि वर्गीकरणसे हमारी वर्णमाला बनी। इसका प्रचलन समस्त दक्षिण आशिया खंडके सभी देशों में रहा। आज भी कोशियातक की भाषाओं, जैसे नेपाली, बैरी, थाय, भूटानी, तिब्बती, सिंहली आदि में भी यही वर्णमाला प्रचलित है।

व्यकरणशास्त्र व मंत्रशास्त्रके साथ उपस्थितका छद्दशास्त्र भी अपूर्वत योग्य है। नाद, लय, ताल, छंद, आदि के उद्घाटन स्वयं भगवान शिव, कहे गये हैं। इन्ही के कारण साँदर्भिक कथा लकित कालोंकी सृजन होती है। लक्षके साथ अपने आप ही गायण, बादन और नृत्य भी जुड़ जाते हैं। लक्षका गहन संवेध मनोकथा के साथ है। छंद शास्त्रके साथ-साथ संगीत व गायनकला की उदय और विस्तार हुआ।

ऋषियों प्रकृति के रहस्यों का वेद लेते हुए जिन अगणित ऋषियों का दर्शन किया उन्हें अगली श्रीर तक पहुँचाने हेतु गान-परंपरा एक सशक्त माध्यम बनी। जनमानस के आकलन के लिए व्यकरण, ध्वनि-शास्त्र अथवा छंद-शास्त्र की अपेक्षा गायन विद्या अधिक सुगम एवं सरल सिद्ध हुई। इसी कारण परा पश्चिम इत्यादि अवस्थाखों के अंतर्गत वापसी, अनदु मूर्त रूप सर्वेद वीणाके साथ ही होते हैं। वीणा, दुसर एवं भे — ऐसा माना जाता है कि सभी वाद्यों तथा संगीत गायन कलाकी उत्पत्ति इन्ही तीन वाद्योंसे हुई है। वीणा, भे एवं भे — ऐसा माना जाता है कि सभी वाद्यों तथा संगीत गायन कलाकी उत्पत्ति इन्ही तीन वाद्योंसे हुई है। गान में गान वाद्योंसे संबंधित गंधर्व-गान, तवष-गान, यक्ष-गान तथा दुसरा-गान इत्यादि गणोंका वर्ण है जिन्होंने गान कला का अध्ययन, विस्तार एवं प्रचार किया। इनके प्रमुख अधिष्ठत रूपमें गणपति प्रतिष्ठित हैं।

ऋ गेड आदि आदि वेन्दों दर-पीढ़ियों पहुँचाने के लिए श्रृंखला परंपरा चली। उसमें अशुद्धता आनेका संकट था। अशुद्ध मंत्रों से फलकी प्राप्ति नहीं हो सकती। तीक उसी प्रकार जैसे अव्यक्ती रूप से की गई प्रक्रियाओं अच्छा उत्पादन नहीं निकल सकता। अशुद्धताके
संकटको टालने के लिए एक अद्भुत तरीके की रचना हुई। ऋचाओं में उदात्त, अनुदात और सचित्र ध्वनियों के आचरण के कारण उनकी गेयता बढ़ी और मंत्र सामाध्य भी। फिर उन ऋचाओं के पदों में विभक्त किया गया। उनकी पाठ विधियां बनी जो सरलरे कठिन और कठिनसे कठिनतर होती गई। इस प्रकार पदपाठ, क्रमपाठ, जटापाठ और घनपाठ का चलन प्रारंभ हुआ। पदपाठ में हर पदको अपनी स्थिरतिनुसार गाया जाता है परंतु क्रमपाठ में दो पदों को उलट फेर कर गाया जाता है। जटापाठ में तीन पदों को और घनपाठ में चार पदों को उल्टा पुल्टा कर गाया जाता है। इस शास्त्र के साथ ही किसी पदावर्त संतसुरूका भी प्रकटीकरण हुआ होगा ऐसी मेरी मान्यता है। हमारे गृंथ बताते हैं कि स्वरों की स्थिरतियों को प्राचीन स्वरों का साथ सिद्ध किया गया है। कोकिलके स्वरसंग्रह, हाथीके स्वरसंग्रह धैर्य और मगृहके स्वरसंग्रह निषाद सिद्ध होते हैं। इसी प्रकार ऋषभ, गंधार और मध्यम भी सिद्ध होते हैं। बज्र की उत्पत्ति अन्य छ: सुरों से होती है। इसीलिए उसे बज्र कहा गया है।

स्वरों को केंद्र में ध्वजस्तर स्थापित करने के लिए हर एक स्वर की साधना आवश्यक है। इस प्रकार रस, राग एवं सौंदर्य की उत्पत्ति के लिए उनका उलटफेर गायन भी केंद्रस्थित होना चाहिए। इस उलटफेरका क्रम भी दो स्वर, तीन स्वर और चार स्वरों के साथ उसी प्रकार गाया जाता है। जैसी बेंजके पदों की उलटफेर करने की पद्धति है। जैसे पदपाठ, क्रमपाठ, जटापाठ और घनपाठ की सिद्धता होती है उसी प्रकार संतसुरूका आलाप एवं तानकी विधियाँ हैं।

अतएव कहा जा सकता है कि हमारे मनोनिष्ठों ने पूरी तरह सोच बिचार कर ही गानसाधना और ज्ञानसाधनाको एक दूसरे पूरक पाया, उनकी एकत्रित उपासना का विधियां नियुक्ति की। उनका स्मरण, उनका अभ्यास, अभिव्यक्ति और अनुभूति एक साथ गुद्धे हुए हैं। जहाँ बेंजके निहित ज्ञानसाधना मानवों मोक्ष तक ले जाती हैं, वहीं संगीत-साधना भी समाहित-दर्शनीको अनुभूति दे जाती है। इस प्रकारसे भारती के संस्कृति, भारत की संस्कृतीद्वार भाषा तथा भारतीय संगीतका एक अभिन्न नाता है, जिसका सही-सही आकलन हमने शायद अभी तक नहीं किया है। हमारे सेम्निनर इस दिशा में आगे भी कायर्तर रहे, शोधप्रयासरत बने और सफल होता चले यही शुभकामना।
Swāti Tirunāl’s Kucelopākhyānam
- Vasumathi Rajaram

Swāti Tirunāl needs no introduction to the world of classical Carnatic music. This versatile composer’s mastery over every form of musical composition be it varna, pada or keértana is acclaimed by connoisseurs of music to this day. His proficiency in Hindustani classical music is seen in his presentation of abhangs and in his use of Hindustanirāgas. He was a poet par excellence and could compose mellifluously in Malayalam, Sanskrit and Telugu thereby reaching a wide audience. Some of his works are Padmanābha-çatakam, Syānandürapuravarēana-prabandham, Utsavavarēanaprabandam, Yayāticharitam and Bhakti Manjari. His compositions, irrespective of whether they are poetical or musical are an outpouring from the heart to Lord Padmanābha.

He was open to sharing his scholarship and absorbing the erudition of stalwarts like Kilimanur Koyil Thamburan, Iravi Varman Thambi, Tanjavur Vadivelu and his brothers, Kannayya (a disciple of Saint Tyagaraja) who were his court musicians. His association with Meru Svamigal led him to contribute two exemplary compositions in the Harikatha genre of music — Ajāmelopākhyānam and Kucelopākhyānam. It is an outstanding poetic work of this great composer. It follows Shrimad Bhāgavata and Narayaēeyam in its content. Swāti Tirunāl classifies bhakti into nine divisions in his Bhakti Manjari and Ajāmelopākhyānam and Kucelopākhyānam nourish bhakti through the mode of çravana. It is interesting to note that that while harikathās are usually rendered in the vernacular, this composer has chosen Samskrutam to express his thoughts. This was as recent as the nineteenth century indicating that Samskrutam was still regarded as a viable medium to reach out to the masses.

This paper is an attempt to give a glimpse into this valuable work. The unparalleled dedication of this king to his deity, to the culture and language of this country while ceding to the demands of his royal duties within a span of thirty-four years is incomprehensible. Shri Sambasiva Sastrī suggests that he was probably a jávan-mukta reborn as his compositions show his undeterred devotion to God and his vairāgya even in the midst of regality.
Sangeetam is a medium of attaining liberation through the vocal composition sung in the praise of God. The presiding deity of sangeetam is Lord Shiva, embodied in the form of Nada. Nada is the very basis of all manifest life and it manifests itself in the human body. It constitutes the very substance of speech which is the only means of communication.

The genesis of the human embodiment has three viewpoints.

According to the metaphysical viewpoint, Human body is a part and parcel of the manifest phenomenon, the unmanifest being the ‘Brahman’, the formless, yet, the essence of all existence, free from all modifications. The individual beings are the limited manifestations of the unlimited Brahman. The individual manifestation is a part of the whole like the sparks are identical with fire and yet have an individual identity in form. The physical gross body is destroyed in course of time. Along with the physical body, there exists the subtle body, the essence of five elements. This subtle body transmigrates from one birth to another. It is also destroyed at the time of liberation.

According to the physiological viewpoint, the embryo develops through various stages during the entire period of pregnancy. The different parts and the principles and the mind of the embryo are contributed by the mother, the father, the food, the soul, the mind and the innate physiological conditions inherited by the foetus. The five great elements and the ten modifications of air are acquired from air.

According to the psychophysical viewpoint, six psycho-physical centres are conceived in the astral body. These function as the centres of consciousness at various planes and concentration. Mastery over these psycho-physical centres can lead to freedom from the limitations of mind and matter.

Music is a means to spiritual emancipation when it is practised in the spirit of dedication.
ABSTRACT

నాట్-సంగీతాన్ని - మాత్రమే

- Dr. Praphulla Madugula

భారత సియారిటీ భూమిలోని ఉత్తర ప్రదేశ్, తెలంగాణ, కర్నాటక రాష్ట్రాలలో నగియాయ విభాగాలలో, నేలా ఉండే నాట్-సంగీతాన్ని ప్రశ్నించబడించారు. దీని ప్రతి మందిని, అగస్త్యంలో తానికి చేసే శత్రువు మంది ఒక రకం అనుభవం చేసే అనుభవం ఉండటానికి జరిగింది. యుగాల విశాలం, అంకటంపరుగుల బాధాలు, నాట్లలో సంగీతాన్ని యుద్ధంలో బాధించడానికి తెరిగిపోయాయి. ఉండి శత్రువు పరుగులు నాట్-సంగీతంలో మాత్రమే ఉంది ఈ శత్రువు మంది మాత్రమే ఉంది. అందుకే అంతకు నాట్-సంగీతాన్ని చేసే మాత్రమే ఉంది ఈ శత్రువు మంది మాత్రమే ఉంది.

భారత సియారిటీ నాట్-సంగీతంలో ప్రతి మంది సంగీతంలో మాత్రమే ఉంది. కానీ డిస్కు సేట్ వంటి మంది ప్రతి మంది సంగీతం చేసే శత్రువు మంది మాత్రమే ఉంది. అందుకే అంతకు నాట్-సంగీతంలో మాత్రమే ఉంది ఈ శత్రువు మంది మాత్రమే ఉంది. నాట్లలో సంగీతాన్ని యుద్ధంలో బాధించడానికి తెరిగిపోయాయి. ఉండి శత్రువు పరుగులు నాట్-సంగీతంలో మాత్రమే ఉంది ఈ శత్రువు మంది మాత్రమే ఉంది. కానీ డిస్కు సేట్ వంటి మంది ప్రతి మంది సంగీతం చేసే శత్రువు మంది మాత్రమే ఉంది. అందుకే అంతకు నాట్-సంగీతంలో మాత్రమే ఉంది ఈ శత్రువు మంది మాత్రమే ఉంది.

అందుకే అంతకు నాట్-సంగీతంలో మాత్రమే ఉంది ఈ శత్రువు మంది మాత్రమే ఉంది. నాట్లలో సంగీతం యుద్ధంలో బాధించడానికి తెరిగిపోయాయి. ఉండి శత్రువు పరుగులు నాట్-సంగీతంలో మాత్రమే ఉంది ఈ శత్రువు మంది మాత్రమే ఉంది. సంగీతం యుద్ధంలో బాధించడానికి తెరిగిపోయాయి. ఉండి శత్రువు పరుగులు నాట్-సంగీతంలో మాత్రమే ఉంది ఈ శత్రువు మంది మాత్రమే ఉంది. కానీ డిస్కు సేట్ వంటి మంది ప్రతి మంది సంగీతం చేసే శత్రువు మంది మాత్రమే ఉంది. అందుకే అంతకు నాట్-సంగీతంలో మాత్రమే ఉంది ఈ శత్రువు మంది మాత్రమే ఉంది.

అంతకే అంతకు నాట్-సంగీతంలో మాత్రమే ఉంది ఈ శత్రువు మంది మాత్రమే ఉంది. నాట్లలో సంగీతం యుద్ధంలో బాధించడానికి తెరిగిపోయాయి. ఉండి శత్రువు పరుగులు నాట్-సంగీతంలో మాత్రమే ఉంది ఈ శత్రు మంది మాత్రమే ఉంది. సంగీతం యుద్ధంలో బాధించడానికి తెరిగిపోయాయి. ఉండి శత్రువు పరుగులు నాట్-సంగీతంలో మాత్రమే ఉంది ఈ శత్రువు మంది మాత్రమే ఉంది. కానీ డిస్కు సేట్ వంటి మంది ప్రతి మంది సంగీతం చేసే శత్రువు మంది మాత్రమే ఉంది. అందుకే అంతకు నాట్-సంగీతంలో మాత్రమే ఉంది ఈ శత్రువు మంది మాత్రమే ఉంది.
To formulate an approach for using the Maheshwar Sutras to instruct recitation of the classical compositions of the Tabla.

Problem Statement:

The musicality of the Tabla depends on how the artist recites compositions. There is a lack of scientific approach in defining the internal and external effort required in reciting the compositions of the classical Tabla. This leads to distortion and corruption of the compositions, as students just imitate their teachers.

Link between Sanskrit (& thus Maheshwar Sutras) and the Tabla:

Sanskrit offers the prerequisites of music namely swara and laya, which explains its direct linkage with the Tabla.

The language of the tabla also contains short and long vowels. It is an intonated language too. Hence representing the long and short vowels as also the intonation markings as they appear in the Vedas are necessary for preserving and protecting the compositions. In short all the phonetic aspects of Vedic Sanskrit are engrained in the compositions of Classical Tabla.

Why Maheshwar Sutras?

In order to ensure immutability of letters both of consonants and vowels Panini wove them into the Maheshwar Sutras to serve as abbreviations to render the Ashthadhyayi as well as to instruct chaste letters for generations to come. Therefore the author chose to use the Sutras for solving the stated problem.

Current Limitations of Sutras & the solutions suggested by the Author
a) It is said that the total number of letters (aksharas) are 64. If all these letters could be enumerated it will help in writing down the compositions of the Tabla together with its subtleties. The Maheshwar Sutras however contain only 43 letters. The discrepancy and the reasons thereof need to be addressed..

- In this paper, the author suggests improvements to Maheshwar Sutras to cover the unenumerated 21 letters.

b) Maheshwar Sutras themselves are not immutable in terms of phonation. This compromises the intended purpose of reciting the sutras.

- In this paper, the author suggests a rhythm based method for reciting the Maheshwar Sutras, in order to standardize the phonation of all letters.

c) Sanskrit Grammar does not describe in detail the points of phonation of each of the letters of the Maheshwar Sutras as well as the nature of modulations they undergo.

- In this paper, the author describes: a) Specific points of phonation of each of the plosive consonants both soft and hard; b) Specific points of phonation of short and long vowels when they are individually voiced or are suffixed to plosive consonants; c) Effect of intonation of vowels on the points of phonation of the consonants to which they are suffixed; (The above three constitute the external effort) and d) To define the specific internal effort necessary to recite the compositions of the Tabla.
Bharath is a divine land, it is the land of Vedas. The tradition of India developed from Rig, Yajur, Sama, Adharvana Vedas and Upanishads. The four Vedas and Upanishads are in Devanagari language. The name Devanagari literally means the language of Gods. All Vedas and Upanishads are meant for the betterment of mankind. Vedas Puranas, Ithihasas, and Bhagavatham also found in the form of slokas, which are the spinal cord of Hindu religion. In the development of religion in India the above works were act like a guide for planning the lifestyle of human with love, passion, and compassion in this world. This preplanned lifestyle is called as “Loukiga Dharma” of a Hindu. These vedic slokas were taught traditionally to the student by the “Guru” along with relevant explanations. This school system is called gurukula system. Veda and music were taught in this system still last century. To make the common man aware about the truth explained in Vedas, some scholars translated it’s essence in local languages and propagate the same. Later the essence of Vedas was propagated in the form of anecdotes. In between the stories apt slokas were rendered. This type of slokam rendering in the midst of stories is found in the Harikatha, yakshagana and drama art forms. The main intention of rendering Vedas in the midst of other art forms is to propagate the essence of Vedas and make it to reach to common man. After the scientific evolution of cinema the vedic slokas were used in cinemas like earlier it was used in other performing art forms. This type of using the Vedic slokas helped in publicizing some slokas in a wide range. A few Indian producers of Indian cinema selected stories from the Ithihasam, puranam, , Bhagavatham, in earlier days. Some interesting stories from the puranas like Raja harishchandra, Bhakta prahlada, Sampurna ramayanam, Mahabharatham, Ramayana etc., were taken as cinemas and successfully screened . These cinemas became very popular and reached the common man of the society. In these films **musically tuned Sanskrit slokas** were used according to the situation. These slokas have become very popular among all class and mass of the society. Among these films “LAVA KUSA”(1963) produced by Sankar Reddy, Directed by C.Pullaiah & C.S.Rao music in this film composed by Ghantasala Venkateswara Rao & K.V.Mahadevan was very popular. The songs of this film were very much enjoyed by the most of the music lovers of Andrapradesh. Sanskrit slokas also tuned in popular ragas like Hindola and Gambhiranata are rendered in this cinema. This paper is to highlight the Sanskrit slokas like Sri vidyam jagatham dhathri – Hindola Sapthaswara Rathamarudam – Gambhiranata Sri Raghavam Dasarathatmaja - Hindola tuned and used in this film and its prominence and impact.
Music is an Universal language which combines cultures. Indian Music has many varieties. I am going to deal with Music, its origin from the Vedas and how it is dealt with in the Upanisads and then later texts of Sanskrit.

The origin of Music is seen from the Samaveda, the third in order of the four Vedas. We find the mantras of Samaveda sung in a peculiar fashion making use of three Svaras. Hence Samaveda is considered as the base text of Indian Music. There are three types of mantras in the Vedas – Metrical i.e. Rk of Rgveda, Prose mantras i.e. Yajus of Yajurveda and Gana – Saman i.e. mantras which are sung i.e. of Samaveda. Each Veda has its own function to perform. Thus locating the origin of Music to Vedas, I shall deal with this topic in details as it is found later on in one of its Upanisads titled ‘Chhandogya Upanisad’. The paper will deal with the types of Saman like Gayatra, Rathatantra, Vamadevya, Brhatsaman, Vairupa, Vairaja etc. The Chhandogya Upanisad discusses the gains of meditating upon various types of Saman.

How many were the number of mantras in Samaveda and its recensions and how does these seven Svaras came into existence? this will be discussed in this paper. Which were the basic Svaras in the beginning and how do they correspond to the Svaras seen today? In how many Sanskrit texts we find this dealt with? How do we find this topic discussed in the Sangita Ratnakara of Sarngdeva and Naradiya Siksha. What is the relation of these Svaras with Samagana and their nomenclature found in todays Hindustani music will be dealt with here. Which are the instruments we find mentioned in the Vedas, their list with the original source from the Vedas will be presented here. What are the merits and demerits of Samagana like we find of Music in todays times. This and many more such thoughts or ideas on Music depicted in the Vedas and Upanisads and later Sanskrit texts of Music will be a discussed in this paper.
సమ్మితి నిర్ణయం - నాటకాలయం

- సామర్థ్యం లేదా దుర్గతి

సమ్మితి నిర్ణయం - నాటకాలయం ముందు సామర్థ్యం అందించాయి. సమ్మితి మీదిక, సమ్మితి నిర్ణయం ఖచ్చితం చేయ సాంప్రదాయ ఉంటుంది, అభిమాన ప్రస్తుతం అందించవచ్చు.

సమ్మితి సహాయంతో రెండు ప్రత్యేకయుంగా సమ్మితి నిర్ణయం అంటే సమ్మితి తీసుకుని లేదా సముద్రత్సమ్మితి వనరు రాయబడింది. అంటే సమ్మితి నిర్ణయం నమూనా కొనసాగుతుంది. ఇది సమ్మితి నిర్ణయం చేసే సమయంలో ప్రధాన సమాచారాన్ని అధికారికంగా కాదు. అంటే సమావేశమొట్టంగా యుగ్మం కంప్ల్యుటెడ్ ఉంటుంది. నిర్ణయం సమ్మితి ప్రధానంగా దాదాపు ఉంటుంది. అసలు నిర్ణయం మరియు తత్కాలంలో సమ్మితి నిర్ణయం అంటే సమావేశమొట్టం ఉంటుంది. సమ్మితి నిర్ణయం అంగం సమావేశమొట్టంతో సమాచారం కోసం సమావేశమొట్టం తత్కాలం ఉంటుంది. సమ్మితి నిర్ణయం అంగం సమదృఢంగా సమావేశమొట్టం అంటే సమావేశమొట్టం తత్కాలం ఉంటుంది.
Contribution of ‘Srimallaksyasangitam’ to the field of Indian Music

Pooja A Jani

Music is a wonderful ocean of joy. Music and Sanskrit are inherent part of ancient Indian culture. The rich heritage of our Indian classical music can be studied well from Sanskrit texts like sangita Makaranda, sangita Rtnakara, sangitopanisat-saroddharah, sangita Narayana, etc.

The work ‘Srimallaksyasangitam’ is in Sanskrit language written by ‘Chatur Pandit’ which is a pseudonym of great scholar of Indian Music-Pandit Sri Vishnu Narayan Bhatkhande(10/08/1860 to 19/09/1936). In the 21st century, his work and research are very useful to students and Music lovers. He carried out intense studies of Hindustani classical Music.

‘Srimallaksyasangitam’ is the best gift to Music theory and even in practical. This book has two chapters called - Adhyayas. In the first chapter author has defined technical terms of Music like – sruti, svara, grama, murchana, ragalaksana, vadi, tana, etc.

In the second chapter he gives us 140 ragas divided by the main thatas. He also gives classical definitions, too. The charts have given in the end of the book, mentioned by author in appendix. They were about raga-parivar, raga-ragini, etc.

The present paper points out the importance of ‘Srimallaksyasangitam’ to the field of Indian Music.
Samskrutam is the origin of Vedas and upanishads. The Vedic Traditions of India had a great intuition about the power of sound and intonation which led to the chanting of mantras with a specific sound and rhythm. Those chants were used by the people to please the presiding deities. The Vedic sacrifices with chanting mantras were also used for healing and upliftment and to get the benedictions of brilliance, power and wisdom to cure diseases. It is scientifically studied that mantras have the capacity to invoke the dormant power of healing as chanting brings extra sensory perception through invoking many layers of consciousness.

Vedas and upanishads are the fundamental source of music initiated with the mantras. Bharata has selected the plots of drama from the Rig-veda, music from the Samaveda, the art of acting from the Yajurveda and aesthetic qualities from the Athrvaveda. Further, music became the source of entertainment also. There are instances of music used for entertainment in Ramayana and Mahabharata. Important occasions were celebrated with singing, playing instruments, dancing and acting.

The quality of voice and its pitch are of great importance whether it is chanting of mantras or vocal singing. The quality of voice production is conditioned by the anatomical and physiological peculiarities. The pause, melody, meaning, language and tune are of prime importance in evoking the emotion. The voice, right pitch, pause and intonation are the essential ingredients to influence the emotions.
Samskritam - Sangeetam

ABSTRACT

- Raja Rajeswari R

“అయికో మన్నాం మన్న, మనిషి మనామందమినం !
ఆయుగు పొందినంతో, అంది మొట్టం సమమినం II”

మాత్రమే ఆయుగం నుండి మన్న మన్నగా అందించాయి, మనిషివారి విదేశించాయి. మనిషి మనామందమినం అందించాయి. రెండు నుంచి అనేకా విదేశించాయి.

ఆయుగం పెడితున్నిని ప్రతి వ్యక్తిని చింతిసింది చింతిసింది అని ప్రతిత్రించాయి. ఆయుగం విదేశించాయి కనుక చింతిసింది చింతిసింది. ఆయుగం విదేశించాయి కనుక చింతిసింది చింతిసింది. ఆయుగం విదేశించాయి కనుక చింతిసింది చింతిసింది.

ఆయుగం పెడితున్నిని ప్రతి వ్యక్తిని చింతిసింది చింతిసింది అని ప్రతిత్రించాయి.

ఆయుగం పెడితున్నిని ప్రతి వ్యక్తిని చింతిసింది చింతిసింది అని ప్రతిత్రించాయి. ఆయుగం పెడితున్నిని ప్రతి వ్యక్తిని చింతిసింది చింతిసింది. ఆయుగం పెడితున్నిని ప్రతి వ్యక్తిని చింతిసింది చింతిసింది. ఆయుగం పెడితున్నిని ప్రతి వ్యక్తిని చింతిసింది చింతిసింది.
ప్రస్తుతం నేను విధానానికి అనుభవించాను. యా ప్రబల్లమైన నిర్మాణం నుండి మిగిలి వచ్చియాం. “నాటకం
పై నువ్వు నిర్మాణంలో అనేక విలస. అంటే ఆనందించడానికి చేశాం. కానీ ఇద్దరు నుండి నాటకం మనిషి వివిధ పంపించడానికి. గణం ఉంది నుండి
ప్రకారంచే అనుభవించడానికి.

“అంటే అంటాం అంటాం నిర్మాణం. నిర్మాణంలో యొక్క నిర్మాణిక అనంత అవసరం. మాత్రం నిర్మాణం చేయాలను మాత్రం మాత్రం నిర్మాణం చేయండి. మాత్రం నిర్మాణం చేయండి విషయం మాత్రం మాత్రం నిర్మాణం చేయండి.

యామా నిర్మాణంలో యొక్క నిర్మాణిక విశేషాల యొక్క అనంత అవసరం. యొక్క నిర్మాణిక విశేషాల యొక్క విశేషాలు యొక్క అనంత అవసరం. యొక్క నిర్మాణిక విశేషాల యొక్క విశేషాలు యొక్క అనంత అవసరం. యొక్క నిర్మాణిక విశేషాల యొక్క విశేషాలు యొక్క అనంత అవసరం. యొక్క నిర్మాణిక విశేషాల యొక్క విశేషాలు యొక్క అనంత అవసరం.

- యొక్క నిర్మాణిక విశేషాల యొక్క నిర్మాణిక విశేషాల యొక్క నిర్మాణిక విశేషాల యొక్క విశేషాలు యొక్క విశేషాలు యొక్క అనంత అవసరం. యొక్క నిర్మాణిక విశేషాల యొక్క విశేషాలు యొక్క అనంత అవసరం. యొక్క నిర్మాణిక విశేషాల యొక్క విశేషాలు యొక్క అనంత అవసరం.

- యొక్క నిర్మాణిక విశేషాల యొక్క నిర్మాణిక విశేషాల యొక్క విశేషాలు యొక్క విశేషాలు యొక్క అనంత అవసరం. యొక్క నిర్మాణిక విశేషాల యొక్క విశేషాలు యొక్క అనంత అవసరం. యొక్క నిర్మాణిక విశేషాల యొక్క విశేషాలు యొక్క అనంత అవసరం. యొక్క నిర్మాణిక విశేషాల యొక్క విశేషాలు యొక్క అనంత అవసరం. యొక్క నిర్మాణిక విశేషాల యొక్క విశేషాలు యొక్క అనంత అవసరం.
ABSTRACT

राग की उत्पत्ति और विकास
(वैदिक काल से भात्तखंडे युग तक)

ऋतिका त्रिपाठी
शोध छात्रा, गायन विभाग
संगीत एवं मंचकला संकाय
काशी हिन्दू विश्वविद्यालय, वाराणसी

संस्कृत भाषा को देववाणी की उपाधि प्राप्त है अतः यह हमारे देवी - देवताओं की भाषा कही जाती है। इसलिए हमारे वेद - पुराण और प्राचीन ग्रन्थ हमें संस्कृत भाषा में ही उपलब्ध हैं। संस्कृत भाषा ही हमें हमारी संस्कृति का ज्ञान कराती है। फिर यो योग हो, आयुर्वेद हो या फिर हमारा भारतीय शास्त्रीय संगीत हो, सबका रहस्य संस्कृत भाषा के श्लोकों में भरा पड़ा है।

वैदिक काल से ही संगीत का लिखित रूप में प्रमाण हमें सामान्य से प्राप्त होता है माना जाता है कि वेदों के निर्माता ब्रह्मा जी से इस कला का प्रचार देवताओं में हुआ। ऋषियों - मलियों में वाल्मीकि, भरत, याज्ञवल्क्य आदि ने संगीत को न केवल सर्वोत्तम कला सिद्ध किया है अपितु इसको मोक्ष की भी प्राप्ति का साधन बताया है।

वीणा वादनतत्वज्ञ: श्रुति ज्ञाति विशिष्टः।

तालज्ञाचार्यसेने तोड़ मार्ग निगच्छति। (याज्ञवल्क्य स्मृति)

राग शब्द मूलत: संस्कृत भाषा का है। इसकी उत्पत्ति रंज भावे घाझ। इस प्रकार हुई है इससे स्पष्ट होता है कि रंजकला से ही राग है। राग शब्द परिभाषा रूप में मगत के भृहदेशी में प्रयुक्त हुआ है। मतगंग ने भी राग की परिभाषा देते हुए कहा:-

स्वरवर्ग विशेषण ध्वनिमेधेन वा पुनः

रंजते येन यः कश्चित् सराग: संमतः सताम्।। (भृहदेशी, पृ. ८१ श्लोक २८०)

प्रस्तुत शोध पत्र का उद्देश्य वैदिक काल से आधुनिक काल (पृ. भात्तखमारे जी के समय तक) के सभी संस्कृत ग्रन्थों में प्राप्त राग की उत्पत्ति और विकास के क्रम को प्रस्तुत करना है इसके साथ ही राग से सम्बन्धित कुछ नवीन मत को सामने लाना है।
ABSTRACT

संस्कृतं सद्गीतं तथा नादसंस्कृति।
तेषां प्रभावः योगदानं च शारीरिकविज्ञानाय।
संगीतपावचारण व्याधिनिर्यथयति।

- Rahul Satgar

उमा नाम संस्कृतं उमा नाम सद्गीतम्।
उमा हि एको नादः उमामयं जगदिदम्।

नमः नमः।

संस्कृताभ्यासकस्य तत्रापि वैयाकरणस्य महत्भावमेव हि यद्य संस्कृतं सद्गीतं नादसंस्कृति: इत्येषां साकल्येन विचारः अर्थस्य निबंधे भवति।

संस्कृतस्य महत्तं विशदीकरणाय वैदिककालतः अद्यावतः नैके ग्रन्थः वुधिचारः।

प्रसिद्धः।

ततः ज्ञायते एषा संस्कृतभाषा नाम सम्प्रृक्ता कृता संस्कारिता वा। वैयाकरणप्रकेरपि व्याकरणशास्त्रे अस्यः महत्तं तान्त्रिकपद्वत्या विशदीकृतम्। सुभाषितकारः वर्तिता भाषासु मुख्या मधुरा विद्या मीरायणभारती।

ऋग्वेदे एषा वाणी देवीरूपः कथिता। देवी वाचमजनयता। देवा। १.९००.१९

अर्थस्य निबंधे सप्तीभवति।

ततश्च पुनः सद्गीतस्य मूलं, विकासः, संस्कृतेन उपयोजनं कथं भूतं, कथं किर्मिष्ठम् अद्वापि भवति अर्थ विवेचनाय एषः निबंधः प्रयत्ते।

संस्कृतस्य सद्गीताय विविधानामानि सन्ति। तेषु सन्तनिः, वाणी, गायनधर्मकला, वाणम, कल्लम्, आदीनिः।

संस्कृतस्य सद्गीतस्य समानांशेन मनुजान के लाभः भवति। सद्गीतं मानसे कि परिणामं दर्शयति। स्वरस्थानं कथं तुकरं भवति इदं सर्वं सांदर्भरणेन सप्तीक्रियते।

अध्रु गत्वा संस्कृतसद्गीतयों मूलं नाम नादः ध्वनि: वा तत्स्य विचारः पृथक्क्र भवति। अस्यः नादसंस्कृतः: विशदीकरणाय विविधानां बुधानां महं ग्राहयम्। तत्र नादलक्षणानि, नादहेतुः, नादप्रयोजनानि, पारम्परिकी तथा वैज्ञानिकी नादपद्वति: इत्येषां घटकानां विचारः।

शारीरिविद्यायां अद्गीदयायां वा संस्कृतं सद्गीतं नादसंस्कृतः: एते: क: परिणाम: दश्यते, शारीरिविद्यायाः: लिंगभेदनं के लक्षणप्रकारा भवति। अर्थ विचारः।

सर्वम् पृथक्के विवेचना साकल्येन परिणामः: मनुजनिरामयजीवनाय भवति इति सप्तीकरणेन अर्थ निविधश्रय मूलहेतुः भवेत्।

National Seminar 2017
Influence of Scriptures and Sanskrit on music
A study of the life and compositions of Sri Muthuswamy Dikshitar.

- Sushma Madiraju

Singers at many musical gatherings commence their performance with “वालावाणि गणपति नमः” This krithi is a composition of Sri Muthuswamy Dikshitar. There are about 500 such compositions of this great man. Of the musical trinity of Tyagaraja (1767-1847), Syama Sastri (1762-1827) and Muthuswamy Dikshitar (1775-1835), Dikshitar composed predominantly in Sanskrit.

Born to Ramaswami Dikshitar and Subbammal in Tiruvarur in Tamil Nadu, he learnt Sanskrit, Vedas and music at an early age. His father was a concert vidwan himself and was the inventor of Raaga Hamsadhwani. At the request of a wandering monk called Chidambaranatha Yogi, his father sent him on a pilgrimage to North India. He spent about 5 years in Benaras and visited places of pilgrimage in the north his mentor. He absorbed Hindustani music during this stay.

While at Varanasi Sri Chidambaranatha Yogi initiated Dikshitar in Srividya and gave him Upadesa of Shodasakshari Mantram. The Yogi taught him Upanishads as interpreted by Adi Sankara. During this time Dikshitar composed songs on Visweswara, Visalakshi, Annapurna and Kalabhairava. There is a composition even on Pasupatiswara (Kathmandu, Nepal) who was worshipped by “King of Western Kashmir”(पश्चिम काश्मीर राजविनुतम). By now, Dikshitar was deeply immersed in Sankaraadvita. He says in one Krithi:

श्री गुरुगुहर दासोऽह नो चेत्
चित्रुगुहरावहः

(I am the Dasa of Guru Guha or rather I am myself Guru Guha). The expression चित्रुगुहरावहः (I am myself Guru Guha) is actually the paraphrase of the mahavakya “अहं प्राप्तिः” (I am Brahman from the Brihadaranyaka Upanishad of the Shukla Yajurveda) Dikshitar had realized that Brahman is the infinite reality, the all encompassing existence. In another composition Dikshitar says श्री कमलाविक्या कटाष्टिसिः हम् सङ्किरावं दं परिपुर्ण प्रहामसिः. Here, the mahavakya itself appears.

Apart from Vedas, Dikshitar was also instructed in Siddhanta Kaumudi, alamkaras and Kavyas. This profound knowledge of Sanskrit grammar is reflected in his vibhakti krithis composed on Guruguha, Ambika and Tyagaraja Swamy.
The Ambika vibhakti kritis are:

<table>
<thead>
<tr>
<th>Composition</th>
<th>Vibhakti</th>
<th>Raaga</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abhayamba Jagadamba</td>
<td>Pratham</td>
<td>Kalyani</td>
</tr>
<tr>
<td>Aryamabhayamam</td>
<td>Dvitiya</td>
<td>Bhairavi</td>
</tr>
<tr>
<td>Girijaya</td>
<td>Tritiya</td>
<td>Sankarabharanam</td>
</tr>
<tr>
<td>Abhayambikayai</td>
<td>Chaturthi</td>
<td>Yadukulakambhoji</td>
</tr>
<tr>
<td>Abnayambikayah</td>
<td>Panchami</td>
<td>Kedaragoula</td>
</tr>
<tr>
<td>Ambikayah</td>
<td>Shasti</td>
<td>Kedaram</td>
</tr>
<tr>
<td>Abhayambikayaam</td>
<td>Saptami</td>
<td>Sahana</td>
</tr>
<tr>
<td>Dakshayani</td>
<td>Sambodhana prathama</td>
<td>Todi</td>
</tr>
</tbody>
</table>

**Vibhakti Kritis on Tyagaraja**

<table>
<thead>
<tr>
<th>Tyagaraja Virajate</th>
<th>Pratham</th>
<th>Atana</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tyagarajam Bhaja Re</td>
<td>Dvitiya</td>
<td>Yadukula kambhoji</td>
</tr>
<tr>
<td>Tyagarajena Samrakshitoham</td>
<td>Tritiya</td>
<td>Salaka Bhairavi</td>
</tr>
<tr>
<td>Tyagarajaaya Namasthe</td>
<td>Chaturthi</td>
<td>Begada</td>
</tr>
<tr>
<td>Tyagarajaadanyam</td>
<td>Panchami</td>
<td>Darbar</td>
</tr>
<tr>
<td>Sri Tyagarajasya Bhakto</td>
<td>Shasti</td>
<td>Rudra priya</td>
</tr>
<tr>
<td>Tyagaraje Krita</td>
<td>Saptami</td>
<td>Saranga</td>
</tr>
<tr>
<td>Viravasantha Tyagaraja</td>
<td>Sambodhana prathama</td>
<td>Viravasanthan</td>
</tr>
</tbody>
</table>

Even in the Devi Navaavarana Krithis, the first 8 krithis are in 8 vibhaktis and the ninth krithi contains all the eight vibhaktis.

This great scholar, vedantin and vaggeyakara breathed his last on chaturdasi of aswayuja in the year 1934 listening to a recital of Devi kirtanas by his disciples.

Generatious of singers have sung Dikshitar’s krithis. Apart from music Dikshitar’s krithis are a treasure house of Sanskrit language and grammar and Vedanta.
हिंदुस्थानिसंगीते संस्कृतम्
स्वप्निल चाफेकर
चारुशिला बेलापुरकर

नादोपासनया देवा श्रव्यविष्णुमहेश्वराः।
भवन्त्युपासिता नूरं ययामादेते तदात्मकाः॥

सोऽध्यं नित्यं शाक्तं: नादं: सामाभि: गीतं: भारतीयसंगीताभिभेदयस्य संगीतस्य मूलम् इति विख्रितः परिचिते। असंख्यं: तु जगति: विचारमानस्य सर्वस्यापि संगीतस्य सामाभि: नादं एव मूलम्।

तर्समादन्यामार्हरे यत् वैदिककाल एव संगीतस्य आरम्भकालः। ईशानीयाधारर्धपरकीर्तिक्रमानलं: भारतीयसंगीतास्मीदं शास्त्राद्वेयं विभक्तं। हिंदुस्थानीसंगीतायं स्वरभारतीयसंगीतस्य कृष्णटकनामावर्गं दक्षिणभारतीयस्थानं। ततं: प्रभृति: अन्तर्विदं दृष्टिः: पश्यं श्रवणविशिष्टृः: सह जगादिं द्रकाश्यत्वं विराजते।

गीतं वाचं च नृत्यं च त्रयं संगीतमुच्यते। स्वरं: लयस्य तत्त्वं मुख्यांगोऽह। भूविभिक्षुकितं श्रीनेत्र अपिका श्लोक।

गायनकथा: स्त्रियां तृतीयमध्ये अड़ण: वचनम्: गीतं: काव्यरूपेण: शब्दं: शब्दं। तत्त्वामक्षणं। महत्यावहिनं। भाषा: काव्यनिर्देशार्थेव। संगीतस्य यत्: तत्त्वायम्बत्र समाविष्णितं।

फलम्: जन्मेतं नियंत्र मातृभाषनस्: गायकं: योक्तरसभामायाणाग्रहितं: इति: च न्यायम्।

शास्त्रकौर्ण्यं रागार्गायकस्तिर्यांगोपाद्यायकोविदं: भाषां। गायकं: स्तुत्याः।

किन्तु: सुनिता: ताहिं: अर्थं। गायकं: ये मन्यन्ते। यत्: स्वारामवस्थानवस्थावत: शब्दं। इति। परं भैलुज्यरेते।

तर्समादेत विशिष्टवर्णमुख्यसृष्टिघोराः। नारायणकिं रचन। इव तराना:-

जार्थं यत् संस्कृतम्यासीते भारतीयसंगीतस्य अड़ण: तृतीयमं। किन्तु: संगीतार्थं प्रवहन्त्वा:

तत्स्या: प्रवह:। श्रीणार्थार्कम् लघुत्वं। मध्ये एव लुसो: जाता।। हिंदुस्थानिसंगीतात् लुमाया। संस्कृतार्था:।

पुनरायनेत:। प्रयोगावकाशानं: सूचिद्वयेतिरिहितं:। कामशान।

संगीतस्य वेदमूलत्वम्:। वैदिकसंगीतार्थविद्ये किचिद् जालीयाम। मन्त्रभाषणं:।

मन्त्राध्य: स:। यस्तु गैये।।।। गायकं: प्रकोण।।।।

गायनमत्वा:। इमें शब्दं:। वर्णिता:। ऋषियेदेश:। सामवित्तत:। शहार:। गायत्री:।

संगीतस्य वर्णत:। वर्णिताः। यजुर्वेद: ततात्वच्याच्याति:। तु सामसंहिताया:।

श्रीमानमेव महत्त्वपूर्णं। मौलिकं:।

‘सामाख्यं’ इति। अपिमिनुस्त्रं:। विद्युगोर्तिः। सामायिको। यो वेदी। ते वेद तत्त्वादिति। महत्त्व: विवासन कालात नादोपासनया देवा श्रव्यविष्णुमहेश्वराः।।
प्रतिपादयते। वैदिकसाहित्यं साम एव संगीतं मनुष्य। भारतीयसंगीतशास्त्रं च साम एव संगीताधारं मनुष्यं।
वैदिककालोत्तरं संगीतं प्रामुख्येन हिंधा विभक्तमात्रेः। मार्गसंगीतं देशसंगीतमात्रेः।
ईशारणाकथा प्रेणिः वोकसाधनं मार्गितं उच्चतात्र सम।

dेशी देशी जनानां यदृच्छ इद्यरुज्जकम्

देशिरागादिषु

प्रोक्तं तदानं जनरुज्जकम्।

dेशी तु गानमित्यनानापि अभिमीयते। मार्गी च गान्ध्यमिति, यदृ अनादिसमप्रदायेः गधर्येः समप्रयुज्यते
रम। उपासनासंगीतानाम् अपरुः रुक्तकम् इति अभिधातु श्वयते। उपासनासंगीतं प्रामुख्येण श्रुतिः।
सामवेदेन च समवम् संस्कृतग्राहितनेव। देशिगानन्तु वहीविः प्रदेशिकाशाश्च गीते यदृथृः सम।

भारतीय-प्रयोगः लुसः घटमानया: संस्कृतबाण्यायः हिन्दुस्थानसंगीते।

भारतीयसंगीतशस्त्रं विभजनातपूर्वः प्रकटमानं प्रयतिः सुप्रतिः चासितृः। प्रकटभवशदस्य प्रयोगः
अभिनवगुप्तेन अभिनवभारत्यृः कृतः वर्तते। स्वरविशिष्टपदतत्त्वाताला इत्येक्ष्ठःप्रकटमानं
प्रवर्धायनानुभर्गे। प्रकर्षणां पदार्थमुखः बायसमवदं भवति। प्रबन्धोपि देशिमार्गितेदेनत्वाय।

अतापि देशिप्रयोगः। अन्तःनाणवाण्याप्रिःशक्तं अनुमातुः इति संस्कृतवर्षः। च मार्गी लोकः
तेन। प्रकटभवशदस्य परं जातिगायनम् निरङ्कितम् एतसु गायनप्राणालीव आयत्त्वत।

यथाकामम् च धुपदगायनं गीतिगायनं, चतस्यु पदस्वरूपम्-घराना वर्तते।

थावदर्णिः प्रये: समथरामु स्वुधर्षस्य वेदान्तमिल्लिण्व अभिधाते।

विकासहस्तिः अतसु हुपदगायनम् विधासु-घराना अप्रत्याः।

पदस्य आकांक्षिः उत्तरभारते एव पच्चदशानि जाता, विकिरसिः प्रतस्तता च।

तात्त्विता मुद्धलसमाज्यं उत्तरभारते स्थिरं जातितेसी।

तथापि तदानी धुपदगायने संस्कृतशस्त्राः प्रयोगः।

विशेषोपन्नरेखः दश्ये।

यथा आदिशाकुरचाचार्यविविधसातसाद्राः।

यतदशसु मात्रासु गीतये सभ।

पारसिकावाण्याः सूक्ष्मसाहित्याः। च उत्तर सर्वाथिः। अवर्तम।

तरसातु कुणारकसंगीतं यादव्

नाट्यशास्त्रैयं निकष्यनस्ये यथावदवतसमते तात् हिन्दुस्थानसमात्तम।

संगीतशस्त्रम् मुख्यप्रायादेव धारेचे।

सिद्ध।

ल्याणकार्यं संगीतम् चतत्त्वे श्रीमानाश्रीगणेश्वरसिद्धिः।

मुख्यसीमां त्येः।

हुःः संस्कृतेन विस्थते।

तथापि देशिप्रयोगञ्जु संगीतेन संस्कृतभाषा अवर्तमसैं रक्षिता दश्ये।

यथा हि तथा भक्तिप्रदाये बहवः।

कवयः अभिवन्त।

भक्तिप्राचारं चासितृः।

किंचिं उत्तरभारते गायने मुद्धलभावानु शृंगारप्रथानान्

अणाताः।

संस्कृतगानं च ते। धर्मधिरुः समस्तम्।

राजा कालस्य कारणो इत्येक्षणेन व्यायमेन मुद्धलाधिकृते।
संस्कृतस्य आश्रयः एव समासः । तस्मादेष्य पण्डितः हरिदासः यथापि संस्कृतेषु पुपदरचनाः रचित्यता गायती स्मतच्छ तथापि, विष्णुण अक्षरस्य सेवकश्रुतीर्ततान सत्यावकाशः प्रासः स्वादिति यथूऽ न शक्यते। सतदशाण्डदाशशानाभ्यां प्रामुख्येन ये गायकः जाता: ते सर्वश्रुति सुधिलिमसप्रदायिणिः आसन। संस्कृतकाल्पं प्रति ममत्याब्हायाः, तेष्य धर्मस्य तत्त्वदातानै स्तुतिः कर्तर्ना न शक्यते इति भावना या अर्द्धभावाः। तत्रभावित्र धर्मश्रदेशकमाण्डाण च महत्वं वर्षितम्। ततथ वंशपर्यम्य युस्मिमगायकः शास्त्रीयगायने अधिकारः सम्प्रासः।।

हेवलीसंगीतम् स्वागृहेऽश्व आर्यन ततः देवताः स्थापिताः देवायांदिसु जसे: रक्षितुं मुगलनमाणाद् - ता संस्कृताः। च प्रीतार्णसु मा च विग्रहाणां पुरुऽ व गायनसेवा आर्यस्य सौऽ हेवलीसंगीतांतिमिति विश्रुताः। तत्रापि सत्त्रकविविखि: कृष्णस्य दिनचर्य अधिकु प्रहसेः प्रभवत्य तदर्थे च विशेषत्त्वां पदालि रचित्यता तत्तव राघ: संखोलिताः। गीतपदवन्येताः व्रजतत् यतः विशेषं अस्य रचिताः। भाषाः: अपवशे-मैथिली-र संस्कृतकाल्पकः। स्तोत्राणि चापि यथा नादलिय कीवनते सर्वः। पण्डितजसेवार्थे: हेवलीसंगीतस्य प्रतिनिधिष्ठयु कृष्णाः सुविख्यात: गायकः अस्त्यः। देवीस्तोत्राणि जनप्राप्तव्यकमिद्वार्थी न वेवलीसांगीते अन्त्यावृत्तिः। अन्त्र आदित्यकराचर्यस्य रचना: अपि प्रामुख्येन उलिखयते।

नादयथानितिः मराठीप्राप्तेऽय विशेषत्वा लोकिकमय: प्रकारः। संस्कृतदलविंदिताः संस्कृतेन विदिताः लोकिकमय: प्रकारः।।

अलेखीकरणस्य भाषामृद्यस्याः संस्कृतभावाः: - सर्वामापि शास्त्रग्रन्थानां ध्यानं संस्कृतेन प्राचरत्। व्याकरणद्वयुक्ताः प्रतिविकाले केवलं शास्त्रग्रन्थात्तं रचितृस्य अपयुक्ताः।।

रत्नकारायणेऽय यथापि संस्कृतस्य प्रयोगः: अत्यंपि: जातं: तथापि संगीतस्य अलेखीकरणनुं संस्कृतेन बहूऽ वर्णां च प्रचलितम्। अनतिदूरः सतदशाण्ड: ठामुरैचिनकाशिः। संस्कृतेन चोपत्रवर्धयते। अलेखीकरणस्य अव्यधेके रूपं नाम रागालाचित्राणिः। रागाणां वित्तार्थविभक्तिः: एव रागालाचित्राणामाधजियते। संगीतदानाद्वयुस्या रागान्त वस्कृतवर्णं प्राप्तयते। तत्समिः रागस्य वर्णं: एवं रागायापि इत्यं वर्णनमुपलभयते। इति स्वतिः नारागिनी, रागासामिल्यं शहुक्षिणाः, केशाः, एव मुघललघुचित्वश्लीलाकार्येऽपि स्तुतिष्ठायतियते। रागालाचित्राणीं कल्पना इति भावित व्यथित्वनेन पुनःश्रद्धाधिकः एतत्त्व गतः।।

पुष्पिकायाः: रागालाचित्राणां समालोके: भावते आसन। दक्षिण-मध्यसागर-प्रभावतिः कालस्य प्रदत्तः। अस्वावर्षवित्ताः एव स्थानिकाः। विकसिताः।।

रागालाचित्राणां लोकां नारागिनी, रागासामिल्यं शहुक्षिणाः, केशाः, एव मुघललघुचित्वश्लीलाकार्येऽपि स्तुतिष्ठायियते। रागालाचित्राणीं कल्पना इति भावित व्यथितवनेन पुनःश्रद्धाधिकः एतत्त्व गतः।।

शास्त्राद्वयुस्य नादयथानितिः मराठीप्राप्तेऽय विशेषत्वा लोकिकमय: प्रकारः। संस्कृतदलविंदिताः संस्कृतेन विदिताः लोकिकमय: प्रकारः।।
संस्कृत शास्त्रीय तत्त्व प्राप्त होता| तत्त्वकार वा तदनुपालनः गीतपत्रकत्वः वा भवति। कदाचित् सा कामित्व, पौराणिक कथा वा अपवादाधिकारिणिः सत्वः वा भवति। इत्यदि संस्कृतस्य गायनभाषापूर्वम् यथापि समासप्रायम् तथापि ग्राम्मिकरूपः वहृति गीताणिकोऽधिक प्रचलनदासीत्।
एताशानि कालिनोदहरणान्तरितिः गायनस्य मुख्यप्रयवेशस्वति तातोऽसंस्कृतस्य प्रयोगः अत्यतः जातः। देवतासंस्तुतिपरस्त्रस्तोत्रवाक्यः रङ्गः एव सः किञ्चिन्मायथ रक्षितः। गायनाय स्तोत्रातीतां प्रस्तुतिकरणाय प्रयोगः अर्थापि अत्यतः एव रहस्यः। भविष्यविद्वत्तमा आध्यात्मिकतमा च हवेदिकान्वितमिव इरुः परिवर्तमात्रां रक्षितमभवत्।
कि सम्बन्धितम् संस्कृतस्य पुनरायणम् हिन्दुस्थानिद्विगते?
आशांते यथा अर्थात। प्रदर्शनेन हुक्कूकः लोकार्जनस्वतः यथा संगीतं ततुः लोकाभियोगः मुख्यप्रायः प्रदर्शित्वमात्राम्। यथा पारसी पारसीप्रचारवादत् ख्यातरचनाम् भारतीयसंस्कृतिसिङ्ग्रंिश्रृष्टिभूतम्। अक्षरियोऽधिकः सः संवरस्त्रव मार्गसंगीतस्य अन्यभाषाप्रभावेण शुद्धगारे गदान्यः। प्रवाहातुत्त मव सम्बन्धः।
ख्यातरचनाम् भा्णा अपि प्रदर्शिका। मुख्यः। स्तुतिविशेषेऽवयः यथा या। राजनरक्षकः भा्णा। आभिनवराजमहर्षीवान्मां समुपलन्यः। वा संकल्पिता कृतः संस्कृतिन ख्यातरचनाम्: वहः।
कि सम्बन्धः। संस्कृतिन मां ख्यातरच शतः श्रुतमाहिनिकापांतु संगीतस्य प्रकाष्ठे। निशाचार्यः: ताः: न गीतः। तस्मात् सुवर्णप्रेमी स्थितानां तासां प्रधाः: नाधिकः: सम्बन्धः। तासां ख्यातरचनामां प्रयोगपुरससः प्रदर्शनेन: आभिनवप्रक्रमः: भवितुमहितः।
संगीतं तासी भाषाप्रेषतं वा स्वरं रक्षतं। तातश्च एव भाषाः: प्रायोगिन्ति अधिका भवितः। हिन्दुस्थानिद्विगते स्वराधिकतमाः प्रजाभाषारचनाम्: प्रविष्टिः। संस्कृतृभाषाः। संवरकारानां तत्त्वमायः: इत्यतः श्री यथा शक्तमुः। दृष्टां भ्रममायां वर्य मुदुरकण महाप्राणां: कठोरवानां विभ्रोः संवरकारानां परिवर्तिते डरते सकारारं अन्तिमस्वरे संवरकार साध्यः। सुंदर तित सिरिष दार्थमायः वृत्ता कि अपेक्षः। मुदुरवान एवेवेवेव गीतकथितप्रविष्टि इति 'बन्दिश' हिन्दुस्थानिद्विगतस्य। नान्यिष्टा मुदुः: ततथेन् रचनाकृतः कि प्रभाति किन्तु सम्बन्धतः। प्रयासः: भागी बन्दिशरचनामाः: प्रयोगायंति तस्मात्तुष्णादि न गतः। किन्तु अस्मानमक्तामां माधुर्यगुणोपतेः सरला संस्कृतरचनाम अवशेषम्येतान्तादापृणां जन्यः।
यथा माधुर्यगुणोपतेः भाषा ख्यातरचनामाः अपेक्षः ततथे प्रजाभारतीयाः भाष्याः। प्रस्तुतूर्वादिः तथा तया प्रकाषणमाः: तपा इति गीतप्रकारः अथजगुणोपतेः भाष्याः अपेक्षः। यथा: तपामध्ये वस्तुभाषाः महत्वे आद्यानाति। शिवलीलस्तोत्रादिति ओजोगुणोपतेः रचनाकपि उत्साहोढ़कषणपूर्वकः मनः आकार्षितः। एवेवेवेवेव गीतकपि तपाः
इति पञ्चावीक्षि विशेष: तथापि संस्कृतेन टप्पारचना एका नवीनकपणा भवितुमहिति। किन्तु अस्य शब्दयोजनावसे वाग्येकरणं अवधातव्य यत्र तत्र अर्थसंस्कृतमास्त्यत। येन ससिका: सहजत्यता आकृष्टा: भवेयु: तथा शब्दवाच संस्कृतेन समर्था: स्या:।

गाछलतां कालेन लोकसंगीतादिपि केचन विषयः शास्त्रीयसंगीतेन गृहीताः। चैती झूला, दादरा, ककरी, मुञ्च गीतयते। धूर्तमद्रमपदाद्ध्वम् गीतयते। दोहा एव मध्ये प्रकराणेष्टेश्वरे प्रेमये। इत्यदेखिलां भविष्यमे द्वोहि इत्यस्य स्थानं प्रभावत् उद्दंभाय: शेष इति प्रकराणेन गृहीतम्। कुतो वा एताशस्त्रावसंगीतेन संस्कृताकरणसः शरणचना: गातुः न शरणस्तो विचारालक्षणनायाते।

इति बनायस्त, लघुगीती प्रकराणयोगे इति कुमारी परस्य तत्:। गा यत्र शरणस्तो अनुमानां आत्मोमनेन एतेषाः प्रणायः नायाविनिधानु विशिष्टः केशव्ये सः संस्कृतपदम् श्रोतर्मण: च गानपर्यं गात्रमात्र शरणस्तो। वातिष्ठो तु वृविष्ठे च सा,

गायकानाधिकारी वाग्येकरणां गायकारणीय पांश महत्त्वपूर्ण भवित संगीते। वाग्येकरणक: वाच्यं गृहीते। संगीतरचनां गृहीताः च योजिततः। च नायाविनिधानान्यवन्नुः सः वर्णितोस्तिः।

उत्तमस्यमधयमन्येष्वेदेन च सः। चिन्हः भवितस्त। संगीतरचनां अर्थस्य लक्षणां विवृतान्त, तत्र प्रधानलक्षणोऽभावपापाणितस्तं शीक्षकत्वं अत्यतं अत्यतं। उत्तमस्य लक्षणां च यथा सुस्थरं सुरसं वैवमध्यर्मणां मधुराक्षरम्। संगीतिष्ठे गृहीतरचने चक्राक:। सः लक्षणावपत्तिं मनसे स्मरल आधुनिकसिद्धांतापूर्विति च निर्देशोऽयं रचना: यथार्थस्य गायने भवितुमहिति। सकन्त: प्रणाय: योणियं तहिः कुर्यानु रागब्रह्मानं च तांस।

युक्तिपूर्वक र्यार्याणांश्च ताहि स्यातुः वाग्येकरणस्य यथिध्वां भवति। त्वमिति तदमयर्य भवित। वाग्येकरणस्य संतुल्नाः न सःस्वभवितः।

तराणा अन्तरामध्य: तत्स्य तथापि भवित्। वा वर्णसमूहप्रत्यतः विश्वव्यवहरणीयं तत्लानागणयने। अन्तरामध्य: येष्व मृदुमय। अम्ब्रस्यमाना परमपरा योजनस्य वा पश्चिमाशवाणि पारसीशवाणि स्वीकाराः अवश्यं वा कृष्यं संस्कृतास्तिः संस्कृतश्रवाः स्यातुः।

पण्डितजाराजयस्य अहितस्वर्य अत्र स्तुत्वते। रसिके: बन्दिश्वरचना सुप्रसिद्धा इति ‘आनन्द तो आज’ गीतयते। योक: इत्यं ‘पुरुणमद ओम’ सुपर्चये तत्म्मच्च प्राप्यते। उल्लेखः अन्तरामध्य: योजिणागानास्य समुचितसंस्कृतश्रवका: मध्ये ब्रजारामप्रेयणिः शीतेय अथवा गायनम् अवकाशे वर्तते।

उत्तरभाते व्याप्त्राङ्गारामायले यथापि अहस्तिः गीतीस्य संस्कृतेनवे। सा च प्रमाणोऽहुः कथे: यात्वेस्वर्य अहस्तिः। कथिना जयदेवायक कुतोलेखात् तेन वरिष्ठता अहस्तिः प्रबन्धशीलनुमुस्तीति वासयते।

संगीतस्य नृत्यप्रविष्ठायं विशेषत्या ओडिसीनूत्ये अहस्तिः प्रयुक्ताय। इत्यम् अहस्तिः कविष्ठे दिशे किंतु।
अदयापि गीतमानः गानप्रकारः इदानीन्त्ये युजोःपि रसिकमनासि आकर्षन्त्य अष्टपदी शाश्वीयसंगीतस्वरुपे द्रव्योऽपि स्वरुपे शक्तिः।
नित्यपरिचयादिशिकिर्भुर्जयम्यूः क्रमायेन निरन्तरप्रयोगेण श्रीलक्षुः अपि अकलसिमुच्यताय शब्दप्रथानसहिते। संस्कृतस्य धाराप्रवाहिता आनेतुम् अवश्यमें शक्या। यथा दश्यते यत्र आधुनिकः। अपि बाग्यकाराः प्रारंभ गीतं योजित संगीतेन पूर्वमेव ये सम्प्ति तद्धशः। बहवः कवचः। प्रस्तुतवत्त्विः युनालिङ्गः । रागशैल्यः। यद्यत्र जनसामान्यस्य आकर्षणकेन्द्रमस्ति।
इत्यं संस्कृतस्य नित्यचित्रहरे आन्यनाय विविधपरे ये प्रयत्नः प्रचलित्वते तेषु ‘संस्कृतस्य संगीते’ यथाशक्ति संभाव्योपायः कार्यान्यनाय अस्या। कल्पनाया। भविष्यविद्वत्ताः। अन्यत्म। इत्यत्यामपि। यत्र काहासे सुपुष्टिः। शोधपर्येषस्मिन्।
संगीतभारतं नित्यं सुरसामकर्षेन कपुरः।
लुक्सा प्रवाहिता श्रवणसा संस्कृतसरस्वती॥

**************************************************************************
Samskrutham Krutis of Muthuswami Dikshitar on Lord Rama

- K.B. Aswathi

The contributions of Dikshitar family in the history of Carnatic Music are considered to be very valuable. For about a century and a half from the middle of the 18th century to the beginning of the twentieth century, its members were composing and playing music, making a rich and varied contribution to what may be called the golden age of carnatic music. Its greatest member was Muthuswami Dikshitar (1775-1835), one of the three immortals who were the makers of the present day carnatic music, the other two being Tyagaraja and Syamasastri.

A Devi Bhaktha and an ardent devotee of the Sri Vidya- shodashakshari mantra, Sri Dikshitar is an advaithin in all respects. His songs breathe the theme of both Nirgunopasana and Sagunopasana. According to him, the absolute or Para Brahman is worshipped in the saguna as well as Nirguna forms. He had a profound knowledge of Vedic lore, Vedanta yoga, Mantra and Tantra sastras, Astrology and Agamas. His sound mastery in Sanskrit and the vast literature in it, is responsible for the creation of his sublime kruties wrapped in dignified Sanskrit replete with Sabdalankaras such as Antyaprasa, Anuprasa, Yati and Yamaka. Kruties like Sri Varalakshmi in Sri raga, Tyagarajyogavaibhavam in Anandabhairavi, Maye in Tarangini are instances in which the Gopuchayati and Srotovaha Yati are beautifully interwoven into the texture of the sahitya. Knowledge of Vedanta and Stotra literature like the Trishakti, Lalitha Sahasranama, Anandalahari and Devi Khadgamala provided him with inspiration for his various songs.

Muthuswami Dikshithar has composed many group krutis on various deities, and the Vibhakti Krutis are one among them. Vibhakti krutis use the eight vibhakthis or declensions of the Sanskrit noun, which in the case of these krutis, is the name of the deity. There are Vibhakti krutis on Rama, Subramanya or Guruguha, Neelotpalamba, Tyagaraja, Madhuramba and Abhayamba.
### Kruties of Muthuswami Dikshitar on Lord Rama:

<table>
<thead>
<tr>
<th>Kruthi</th>
<th>Raga</th>
<th>Tala</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Dasharathe</td>
<td>Sankarabharanam</td>
<td>Tisra Ekam</td>
</tr>
<tr>
<td>2. Dinabandho</td>
<td>Sankarabharanam</td>
<td>Tisra Ekam</td>
</tr>
<tr>
<td>3. Kodandarama</td>
<td>Kokilaramav</td>
<td>Adi</td>
</tr>
<tr>
<td>4. Kshitijaramanam</td>
<td>Devagandhari</td>
<td>Adi (2 kala)</td>
</tr>
<tr>
<td>5. Santanaramaswaminam</td>
<td>Hindolavasantham</td>
<td>Adi</td>
</tr>
<tr>
<td>6. Mamava pattabhirama</td>
<td>Manirang</td>
<td>Misra chappu</td>
</tr>
<tr>
<td>7. Sri ramam</td>
<td>Narayanagoula</td>
<td>Adi 2 kala</td>
</tr>
<tr>
<td>8. Mamava Raghu</td>
<td>Mahuri</td>
<td>Misra chappu</td>
</tr>
<tr>
<td>9. Pahimam janaki</td>
<td>Sankarabharanam</td>
<td>Ekam</td>
</tr>
<tr>
<td>10. Rajeevalochanam</td>
<td>Sankarabharanam</td>
<td>Tisra Ekam</td>
</tr>
<tr>
<td>11. Ramachandram</td>
<td>Sankarabharanam</td>
<td>Ekam</td>
</tr>
<tr>
<td>12. Ramachandram</td>
<td>Vasantha</td>
<td>Rupakam</td>
</tr>
<tr>
<td>13. Rama janardhana</td>
<td>Sankarabharanam</td>
<td>Tisra Ekam</td>
</tr>
<tr>
<td>14. Ramakrishnena</td>
<td>Sahana</td>
<td>Adi</td>
</tr>
</tbody>
</table>

**RAMAVIBHAKTHI KRUTIS [In its vibhakthi order]**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>Sri Ramachandro</td>
<td>Sri Ranjini</td>
</tr>
<tr>
<td>16</td>
<td>Rama chandram</td>
<td>Vasantha</td>
</tr>
<tr>
<td>17</td>
<td>Ramachandrena</td>
<td>Manji</td>
</tr>
<tr>
<td>18</td>
<td>Ramachandraya</td>
<td>Todi</td>
</tr>
<tr>
<td>19</td>
<td>Ramachadranam</td>
<td>Dhanyasi</td>
</tr>
<tr>
<td>20</td>
<td>Ramachandrasya</td>
<td>Dharmavathi</td>
</tr>
<tr>
<td>21</td>
<td>Rama Bharatha</td>
<td>Jyothi</td>
</tr>
<tr>
<td>22</td>
<td>Rama Rama</td>
<td>Ramakali</td>
</tr>
</tbody>
</table>
THE RAMAYANA THROUGH DIKSHITAR KRUTIES

An inspiration from a thematic concert by Sri Jayaraaj and Smt Jayasree, narration by Ranjani Sankar and mridangam: Mannarkoil J Balaji.

1. Ramachandram bhavayami: vasantha-Rupakam

Here Dikshitar describes Sri Rama as the Ragu-Kula-Thilaka, the adornment of the Raghu family and a resident of Ayodhya which is also called as Saketa. Here reference of the characters like Sita and Anjaneya can also be found.

2. Kodandarama - Kokilarava- Adi

Here Dikshitar refers to the instances from Bala Kandam, like the regaining of Ahalya’s human form and being absolved from all sons, by the contact with the dust of rama’s feet.

3. Sri ramachandro - Sri ranjani - misra chappu

In this composition, Dikshitar narrates the incidents from the Balakandam, in the same order in which the incidents took place. That is rama’s sojourn with Viswamitra, killing Tataka and Subahu, breaking the bow of Siva and Sita Kalyanam. The Kandam concludes with Parashurama’s pride being subdued by Rama.

4. Ramachandravadanyam- Dhanyasi- Khanda Chappu

In the Charanam, Sri Dikshitar refers to the Bala Kandam incidents, where Sri Rama as a young prince destroyed the arrogance of Subahu and Maaricha, who caused havoc to the Yajnam of sage Viswamitra. He also refers to the later episode in Aranya Kandam, where single handedly, Sri Rama destroyed Kara of Dhooshana as well as the 14,000 ogres that accompanied them from Janasthanam, the seat of Kara, the brother of Soorpanaka and Ravana.

5. Ramachandrasya - Dharmavathi - Adi

In Pallavi, Sri Dikshitar emphasises Daasyam (one of the 9 modes of Bhakthi) the others being Sravanam, Keetanam, Padasevanam, Archanam, Vandanam, Sakhyam and Atma Nivedanam.

In Charanam he reminds one of the concept “Samadaana bheda danda chatura” Dikshitar’s choice of words is “Saama dhana bhedadi chaturasya”, he leaves out danda instead he goes on to eulogise Rama as “Sajjana Paalasya Dushta Harasya”.

In the third line Dikshitar salutes Rama as “samayacharam” is the ancient code of conduct defined by sastras. Rama never swerves from that Aacharam.
In the final line, Dikshitar refers to another servant of Sri Rama. The lady on the banks of Pamba river by the name of Sabari served The Lord through her unique hospitality and received the blessing of Moksham from The Lord Himself. This refers to “Sabari Moksha Pratasya” which is an important incident from Aranya Kandam.

6. Ramachandraya - Todi- Misra chappu

This is a majestic kriti which declares that Rama was “Kapi Brindadi Manohara” the one who captivated the hearts of the Vanara multitude, such that they served him not because their king had ordered them to, but because Rama had charmed them with his noble qualities.

kishkinda Kandam is at the centre of the Ramayana. So it is fit that this kriti looks back at events of the Balakanda, as well as forward to the death of Ravana and the refuge given of Vibhishana.

7. Rama bharata- Jyothi - Khanda chappu

Dikshitar joins the rank of bharata in extolling the incident related to Paduka Pattabhishekam and Bharata’s Rajya Paripalanam as the representative of Rama Padukas. Dikshitar offers to Sri Rama the kingdom protected by Bharata and salutes the lotus feet associated with those Padukas and worshipped by the emperors of the land (Rajadhiraja pujitha Charanam namaami).

The Charana vakyams describe the Pattabhisheka scene and rama’s gentle gait as he walked to the throne and admired by his nephew Guruguha and by Indra fall the Devas (Amaresadi sakala devata modhena, antharanga Guruguhananda Mrudhu gadhena - Charana namaami). He was seated on the throne of the Ishvakus with joyous Sita, who was captivated by his incomparable beauty (SAANANDAYUTA SITA MANOHARA MADHANE CHARANAM NAMAAMI). The sages and rushes assembled to witness this Pattabhisheka scene were exhilarated by the auspicious darsanam of The Lord with His consort and eulogised Him. Dikshitar salutes the holy feet wearing the Padukas revered by Bharata in this kriti.

An analytical study of Dikshitar compositions unveils the possibilities of the art of incorporating science and literature into music.

Dikshitar’s association with Rama is not usually discussed about and the study on this topic unfurls much new information regarding Lord Sri Rama’s influence on Dikshitar and also the nature of Dikshitar’s composition. This is a vast and interesting topic which has a great scope for further detailed study. His compositions are also a great specimen of study for the Samskrutam students.

**Source of Reference:**

1. Rama in Indian literature art and thought. (Vol 1) P.Banerjee
2. Themes in Carnatic Music and Dance. (Vol 2) Lalita Ramakrishna
3. Rama (An incarnation of Vishnu). Shantilal Nagar
4. The Musical heritage of Sri Muthuswamy Dikshitar. T.S.Parthasarathy
If Sanskrit is deva bhasha, Indian music is daiva dhwani. Indian arts in general, music in particular elevate man’s culture and brings out the spiritual nature to the fore. Our south Indian music is built totally on the foundations of spirituality, the reason being the people who practiced and mastered it were aesthetics and yogis. They used music as a tool on their way to salvation. After Jayadeva’s ashtapadi, Annamacharya the pada kavitha pithamahā defined and gave a form to sankeerthana or keerthana. Apart from his songs, he delineated the concept of krithi and keerthana in his Sanskrit work ‘Sankeerthana Lakshana Sangraham’.

From then, keerthana took many forms and formats and stood as the characteristic feature of our system. The work of saints and aesthetics on the keerthana format through music elevated it from a mere Sahithi prakriya(literary format) to upasana prakriya(worship format inclusive of mantra beejakshara and ritualistic ideas etc). Basically, keerthana is meant for devatha stuthi meaning extolling the qualities of God. In the present context we will confine to the study of the role of sanskritham in keertana development in south Indian classical music. Inspite of having a plethora regional language keerthanas, the basis has always been in samskritam, which paved the way of incorporating the Puranic anecdotes, vedic hemp, otes and above all mantras.

All the important texts from Sangeetha Ratnakara and later were only in Sanskrit. If we consider the vaggeyakaras like Annamacharya, who composed majority of his keerthanas in Telugu still depended on Samskritam when it came to expound the principles of greater intensity like Veda vichara, visishtadvaita sampradaya and other significant issues relating to philosophy were presented in Samskrita keerthanas only. He also wrote Treatises like Sringara manjari, Sankeerthana rakshana manjaram in Samskritam.

Thyagaraja swamy found a striking balance between Telugu and samskritam. He resorted to a innovative format of keerthana where in only a word in the end of charanam or just pallavi is in Telugu, rest of the body in keertana was composed in samskritham. Utsava sampradaya and divya nama sankeerthanas prove this.
Muthu Swamy Deekshithar composed all his keerthanas in samskritham. Took it to the level of upasana by composing on navagrahas, navavarnas. Deekshithar directly embedded the Mantra bhaga into his keerthana formats.

Swathi Tirunal, Oothukadu venkata kavi apart from their regional language compositions, composed samskritha keerthanas in good number. Oothukadu’s kamkshi navavarns, Swathi tirunal devi navaratri krithis are of highest musical and lyrical content composed in Sanskrit. Oothukadu venkata kavi’s Kaaleya nartana vritti and Thyagaraja’s Jagadanandakaraka stand as towering examples as to why Sanskrit is preferred extol and describe the infinite nature of God. The other composers who have contributed significantly after the Trinity are Muthai Bhagavathar and Mysore Vasudevachar. Purandaradasa who classified and made a learning format for classical carnatic music gave all the importance to samskritham by composing Geethams in samskritham. His idea was students of music should learn samskrutham simultaneously. At a later stage, Sanskrit actually was reinforced into the learning structure of Carnatic music by composing Saahitya in samskritham from the basic Saraliswaram through Janta varasa, Alankarams in two speeds.

If we go through the music text books of the 19th century and early 20th Century, all the musicians were well versed and proficient in samskritham. Singing of Shlokas was a part of the Carnatic music syllabus. Because of the commercial impact and concert trends few great compositions in samskritham like Ethiraja keerthanas, venkateshwara pancharatna, Aadi shankaracharya pancharatna and compositions of Seshanna, krishnayengar, Singarachar did not gain as much prominence in recent times. G n Balasubramaniam, Maha Vaidyanadha Iyer, Mangalampalli Balamurali Krishna are few of the recent vaggeyakaras who composed samskritha keerthanas. I would like to present the journey of keerthanas in samskrit of carnatic music through a brief but, engaging demonstration lecture come paper presentation.

Hari Om
MUSIC AND PIONEERS OF KARNAATAK MUSIC

—Dr. Y.N. RAO
M.A., Ph.D. (Hindi)
M.O.L. (Telugu), M.A. (English)
M.A. (Sanskrit). M.Ed., etc.,
Retd. Deputy Director, O.L., Deptt. of Telecom., G.O.I.

Plot No. 31, Venture-II. Hastinapuram (Central),
Nagarjuna Sagar Road, HYDERABAD-500 079
(Telangana), India. Mobile: 9246263646
e-mail: doctorynrao@yahoo.co.in

Of all fine arts, music delights one and all irrespective of age, sex and
education. It is a great boon given by the Almighty to bless and enlighten the
mankind. It has no barrier of the language. Its language is universal! That is to say,
it is understood by the people of all races, regions and languages. It is very often said
that music is a language by itself. Leave alone mankind, it sways even animals, birds
and plants.

The first and foremost characteristic of good music is that it should please the
ear. In fact, the main mission of music is to please the ear and finally to stir the soul,
so as to enable it to have a glimpse of paramaanananda or the supreme delight. There is
a common saying that ‘the weeping of ten is better than the music of one’. So, it can
be said without any ray of hesitation that music is not worth the name if it does not
soothe and please the ear. However, the ‘ear’ should be cultivated and developed to a
fair degree of sensitiveness, while the ‘person’ concerned should get himself/herself
accommodated to the right type of traditional music. Lest, the purpose either side would
be defeated.

The music of the entire universe can be broadly classified into two kinds, viz.,
Western and Eastern. Of the various systems of the Eastern Music, Indian Music is
the supreme. For the purpose of practice and propagation, music is further sub-
classified into various categories, viz., Classical Music, Light Classical Music, Light
Music, Folk Music, and so on. So far as the Classical Indian Music is concerned, it
takes its origin from the Saama Veda.

Naarada is said to be the foremost stalwart of the Indian Classical Music. His work
entitled ‘Sangiita Makaranda’ is well-accepted as a standard treatise of music.
Bharata, the author of ‘Naatyaa Shastra’ devoted a few chapters to music. Maatanga
who has given us the great work ‘Brihaddesii’ comes next. These saints devoted
their works to the science of music, both instrumental and vocal. ‘Gītāgovinda’ of Jayadeva, a poet of Bengal, provides perhaps the Compositions in music. The ‘Sangiita Ratnaakara’ of Saarangadeva of Kashmir is an exhaustive volume and a fairly comprehensive work on the science of music.

Though only one system of music prevailed throughout India till the Muslim invasions, a very distinct difference figures in the music of Northern India and that of Southern India. While the music of North attained the nomenclature of ‘Hindustaanii Music’ after having undergone certain changes under the Persian influence owing to Muslim domination there, the music of South which was adorned with the nomenclature of ‘Karnataka Music’ remained unhampered without coming under any foreign influences by virtue of the Vindhyas which served as a protective barrier for this part of the country. Yet, historical causes, natural differences of region, climate, etc., are responsible in superimposing certain characteristics which distinguish the South Indian Music or Karnataka Music from the North Indian Music or Hindustaanii Music.

South Indian Music attained the nomenclature of Karnataka Music purely under historical circumstances. It is an established fact that the South Indian Music substantively in its present form had first flourished in Deogiri, the capital city of the Yadavas in the middle ages. After this, city was sacked and plundered by Muslim invasions, it came to be rescued by the then Karnataka Empire of Vijayanagar on the banks of the river Tungabhadra, where it underwent thorough systematization and refinement in the hands of Purandaradaasa, the divine sculptor of music. And, after the break-up of the Vijayanagar Empire, it was patronized by the Nayak chieftains who had promoted Karnataka culture in the further South where they had migrated and founded independent kingdoms, the most famous of which being the Kingdom of Tanjore. The Maratha princes who succeeded the Nayaks, had furthered the same Karnataka culture in Tanjore, and by virtue of the impetus given by them, the Karnataka Music flourished well and finally reached its zenith in the entire South India enjoying the patronage of various Kingdoms of Tanjore (Tamil Nadu), Mysore (Karnataka), Travancore (Kerala), Gadwal and Vizianagaram (the then Andhra Pradesh) and others while maintaining its original shape till the present.

While the Indian Music itself is highly individualistic in character, yet the Karnataka Music has its own and distinct characteristic features. It is the right type of traditional music. Its power to delight is very high and very pleasing to the ear. It
possesses most pleasing degrees of concord of shruti and svara. Raaga studded with Rasa is its very soul. Laya is its indispensible element. It is very faithful to sampradaaya or tradition. It is considered highly worthy with the possession of the trio of power, beauty and effect. It has high regard for shastra which helps in maintaining its fundamental laws eternal. It is very rich in its literature and has good style which is an inseparable element of literature. And finally, it has the power and capacity to instill the boundless immensity of paramaananda or the supreme delight in the souls of mankind. Of course, to derive the so-called aananda or delight out of this good music, there is every need of a good ear too! In short, all the essential characteristics of a well-defined good music are inherent in the Karnatak system of music.

This very pious flow of Karnatak Music like that of the pious river Ganges has been flowing in an unobstructed and unprecedented manner since over six centuries ago in South India. As was stated supra, it was first systematized and refined by Purandaradaasa, and then enriched by the ‘padas’ of Kshetrajna and others, and finally perfected by the Compositions of Tyagaaraaja, Muttuswaamy Dikshitaar and Syaama Sastry, the Trinity of Modern Karnatak Music. There have been a number of pioneers of Karnatak Music over the centuries, who have contributed to the uplift and propagation of this school of music. There have flourished many a composer and many a singer, spending prodigal portions of their lives for this noble cause. As an attempt of discussing or narrating in detail their lives and achievements does not lie in the very narrow compass in which this Article is set, its author would like to pay a brief homage to those stalwarts hereunder:

01. TAALLAPAAKA ANNAMAACHAARYULU (1408-1503 A.D.): He was a Telugu brahmin and a resident of Tirupati. He was a devotee of Lord Venkateswara. He was acclaimed as the foremost among the Telugu stalwarts of Karnatak Music. He was adorned with the titles of ‘Padakavitaapitaamaha’, ‘Sankiirtanaachaarya’, ‘Panchamaagama Saarvabhauma’ and ‘Dravidaagaana Saarvabhauma’. He was renowned as the author of bhajana tradition. He composed about 32,000 kiirtanas appropriate to various sevaas in this tradition, and dedicated them to Lord Venkateswara. His greatness lies in the fact that he did not express his own name in any of his songs. ‘Srungaarasankiirtanas’ (about 11.526 in 1,921 copper plates), ‘Adhyaatma Sankiirtanas’ (about 2,209 in 363 copper plates), ‘Srungaaramanjari’ and ‘Venkateswara Satakam’ are among his available Telugu books. Several of his other works said to have been written in Telugu, Sanskrit and many other languages are not available now.
02. ARUNAGIRINAATHAR (16th Century A.D.): He was the author of several works including ‘Tiruppugal’ in the field of bhakti. These works are available in Tamil and are very popular.

03. RAAMAMAAATYA (16th Century A.D.): He was a Telugu Niyogi brahmin. He was the son of Timmaamaatya. He authored a great work titled ‘Svaramelaa Kalaanidhi’ at the instance of Raamadevaraaaja who ruled over Vijayanagar in 1550 A.D., in which svara, viina and mela ragas are discussed vividly. He was the creator of the system called ‘janakajanyaraaga’. He was the author of several works on Sangiita Shaastra. He was adorned with the title of ‘Abhinava Bharataachaarya’.

04. PURANDARADAASA (1484-1564 A.D.): He was a Kannada brahmin. He was born in the city of Purandaragadh, eighteen miles from Pune. He belonged to Madhva religion. His father was Varadappa Naick, a very rich banker and a great scholar of Kannada language. His original name was Srinivaasa Naick. At a very early age itself, he received his education and attained great mastery of Sanskrit and music. He was also well-conversant with all the spoken languages of his region. He enlarged the business of his father with utmost care but with all the learning and wealth, he was parsimonious. His wife Saraswati Bai was from a rich and noble family. She was a pativrata in the truest sense. She was responsible in converting Srinivaasa Naick into a great devotee of Lord Paanduranga Vithal.

At the instance of the Lord, Srinivaasa Naick went to Vijayanagar and obtained the initiation from Vyaasaraaya, the renowned Raajaguru and was thereafter known as Purandaradaasa.

Since the moment he became a Haridaasa, he turned out many a Kiirtana of imperishable beauty. He went along the principal streets of Vijayanagar sounding his tambura, composing and singing Kiirtanas. He had a superb voice like that of gandharvas. He also visited many sacred places and composed songs in praise of deities of those kshetras. He composed many svaraavalis, alankaaras, giitams, thayams, suladis, prabhandas, etc., suitable for the teaching of music. He was not merely a composer of thousands of Kiirtanas but also a lakshanakaara of the highest caliber, The system of Karnataka Music is entirely his gift. He had systematized its laws. He introduced several new raagas and gave correct shape to the existing ones. He is termed with reverence as ‘Karnaataka Sangiita Pitaamaha’ (Grandfather of Karnataka Music).
05. TIIRTHANAARAYANASWAAMY (16th Century A.D.): He was an Andhra brahmin, and a resident of Krishna District of Andhra Pradesh. He was a great scholar who authored the great work entitled ‘Sri Krishna Leelaatarangini’ in 12 sargas. His tarangams are beautiful compositions with bhaktirasa which have been equally famous in musical and dance recitals.

06. BHADRAACHALA RAAMADAAS (16th Century A.D.): He was a Telugu Niyogi brahmin of Nelakondapally. His original name was Gopanna. He was very proficient in sangiita and saahitya. He got the initiation of ‘sriraama taaraaka mantra’ from Raghunaathabhattacharya and Kabiirdas when he went to Bhadraachalam to worship Lord Raama. Since then, he was known as Bhadraachala Raamadaas. While he was the Tahsildaar of Bhaadrachalam, he spent the money of erstwhile Nizam Government in the devotion of Lord Raama and was imprisoned. He created numerous kirtanas filled with bhaktirasa while in prison, which are very heart-touching. All his kirtanas have become very popular in the field of music.

07. SOMANAATHA (15th-16th Century A.D.): He was an Andhra and a resident of Godavari delta. He was very proficient in music and Sanskrit. He authored a lakshana grantha entitled ‘Raagavibodham’ in Sanskrit, in which he included 23 melas which were in vogue in his time and also janyaraagas born out of them. ‘Somanaathiya’is his miimaamsa grantha.

08. VENKATAMAKHIN (17th Century A.D.): He was also known as Venkateswara Dixitar. He was the second son of Govinda Dixitaar. He first learnt music from his elder brother Yaginanaarayana Dixitaar and later he mastered music under the guidance of Tanappacharya, a renowned musical exponent of the North. He authored a song entitled ‘Gandharva kharva durvaara garva bhjananure’in devotion to his guru. He wrote a great work entitled ‘Chaturthanidhi Prakaasika’ in 1660 A.D., at the instance of Vijayaraaghava Bhupaala, the then ruler of Chola Mandala. He discussed many taalaas in this work. He wrote 24 ashtapadas in the praise of Tyaagaraaja. He invented a system of 72 melaas which is a priceless treasure of the Karnaatak Music.

09. KSHETRAJNA (17th Century A.D.): He was a Telugu brahmin and was a resident of Muvvapuri, a village in Chandragiri Taluq, Chittoor District of Andhra Pradesh. He was renowned scholar and was honoured by several kingdoms like Madurai, Tangore, Golkonda, Vijayanagar, etc. He had the vision of Lord Gopaala and wrote
about 4,000 padas in Telugu in the name of the Lord Muvva Gopaala which are very popular both with singers and dancers. He authored ‘Sri Vijayaraagha Pancharatnaas’ at the instance of Sri Vijayaraaghava Naick.

10. SADAASIVA BRAHMENDRA SARASWATI (17th – 18th Century A.D.): He was the disciple of Paramasivendra Saraswati, the Piithaadhhipati of Kaamakoti. He authored three granthaas entitled ‘Sivamaanasika Pooja’, ‘Aatmavidyavilaasam’ and ‘Brahmasutra Vrutti’.

11. GIRIRAJA KAVI (17th – 18th Century A.D.): He was a Telugu brahmin and a resident of Tiruvarur. He was highly proficient in Sanskrit and Telugu. He was a great scholar of Sangiita Shastra. He authored many Kiirtanas in Telugu devoted to Bhaktirasa and Vedanta and was honoured by Sahaji Maharaaja, the second king of Maharashtra. He was the grandfather of Sri Tyagaagaraaja.

12. PAIDAALA GURUMURTHY SASTRY (18th Century A.D.): He was a Telugu brahmin settled in Kayattar in Tirunelveli District of Tamil Nadu. He was a master of all the four shastraas and well-versed in music. He authored one thousand giitas which is known as ‘veyigiita’. He also authored many prabhandas and kritis.

13. SONTHI VENKATARAMANAYYA (18th Century A.D.): He was the son of Sonthi Venkata Subbavya and a contemporary of Sarabhoji Maharaaja. He was the guru of Shri Tyagaagaraaja. He excelled in sangiitalakshna, ragaalaapana, pallavi and taala.

14. TULAJAAJI MAHARAJA (18thCentury A.D.): He was very proficient in music. He authored a book entitled ‘sangiitasaaraamrutam’ in 1770 A.D., which is the latest of the series of classical treatises and is of great value in the field of music. He dealt with raagas in his work very exhaustively which makes the book one of immense value.

15. PACHCHIMIRLAM ADI APPAYYA (18th Century A.D.): He was a Madhva brahmin of Karnaataka. He was well-versed in music in Telugu language. He was a contemporary of Tuljaaji Maharaaja. Besides composing a number of kiitanas, he refined the raagaalaapana and madhyamakala pallavi. He was very famous for his varnam ‘viriboni’ in bhairavi.

16. RAMASWAAMY DIXITAAR (18th Century A.D.): He was a disciple of Bodhendra and father of Muttuswaamy Dixitaar. He was well-versed in all types of learning. He was honoured with kanakaabhishekam by Manali Venkata Krishna Mudaliar for a Composition in 108 raagas.
17. TYAAGARAAJA (18th – 19th Century A.D.): He was a Telugu brahmin settled in South India. He was renowned as one of the greatest musicians India has produced. His Compositions run into thousands, of which, a greater part is not even available, which is a pity! A staunch devotee of Lord Raama, he lived his entire life in bhaktimaarga, never craving for wealth and never caring for honours. It is said that he was presented with a book entitled ‘svaraarannya’ by Sage Narada. He is believed to be an incarnation of Maharshi Vaalmiki. Karnaatak music is highly enriched by his matchless Compositions.

18. SYAAMA SASTRY (18th – 19th Century A.D.): He was born in Tiruvarur and a contemporary of Shri Tyaagaraaja. Originally he was named as ‘Subrahmanyam’ but was affectionately called as ‘Syaamakrishnayya’, which came to form the mudra in his kritis. He learnt Sanskrit and Telugu in his childhood itself and was taught music by his maternal uncle. His knowledge of music received a boost by the visit of Sangitiwaswamy to their house, who gave him valuable suggestions. On his suggestion, Syaama Sastry used to listen to the singing of Aadi Appayya. His kritis are poetic beauties. They overflow with maatrubhakti.

19. MUTTUSWAAMY DIXITAAR (18th – 19th Century A.D.): He was a lineal descendant of Venkatamakhin. After his education, he lived for several years at Kaasi (Banaras). There he attained proficiency in both KarnaAtak and Hindustaanli systems of music. His Compositions are in Sanskrit. They abound in very efficient treatment of raaga forms. They are a perfect artistic blend of sangiita and saahitya. As he was also proficient in Viina, his Compositions reflect the vainika sampradaaya. His Compositions include navagraha kritis, navaavarana kritis, panchalingasthala kritis, etc. He was well-versed in maantrika jyotisha and medicine also. His brothers Chinnaswaamy Dixitaar and Baalaswaamy Dixitaar were also renowned musicians.

20. VAALAAJAABAD VENKATARAMANA BHAAGAVATAAR (18th – 19th Century A.D.): He was a Sourashtra brahmin. He was a devotee and beloved disciple of Shri Tyaagaraaja. He was a great artist too. Inspired by the picture of Lord Kodandaraama depicted by him, Shri Tyaagaraaja had sung a song called ‘nanu paalimpaga nadachi vachchitivaa’ in mohana raaga. He authored dhyanashokas and mangalaashtakam in praise of his guru Shri Tyaagaraaja. It is said that Shri Tyaagaraaja, at the time of his death, handed over all his belongings to Venkataramana Bhaagavataar, and at present they are in the custody of Saurashtra Sabha, Madurai.
21. SHATKAALA GOVINDA MARAR (18th Century A.D.): He used to sing pallavi in six kalas. His tambura had seven strings, of which, three were madhya shadjas, three were mandra panchamas and mandra shadjama which was also patakam. He had the darshan of Shri Tyaagaraaja and received his blessings.

22. VIINA KUPPAYYA (19th Century A.D.): He was a Saamavedi brahmin. He was a beloved disciple of Shri Tyaagaraaja. His father was Shri Saambamurty Sastry. He was a great musician, vainika and violinist. He was as Sangiita Vidwan of Kovvur Samsthaanam. He was matchless in singing.

23. PALLAVI GOPAALAYYAR (18th – 19th Century A.D.): He was a Draavida brahmin. He was a Sangiita Vidwan of Sarabhoji Maharaja of Tanjavur. He was a renowned Vidwan of music, Sanskrit, Tamil and Telugu. As he was matchless in singing pallavi, he became famous by the name ‘Pallavi Gopaalayyar’. He authored many varnams of which ‘kanakaangi’ in todi raaga, ‘vanajaakshi’ in kalyaani raaga and aata taala varnam in kaambhoji raaga are very famous. He also authored several kiirtanas in rakti ragas with the mudra of ‘Venkata’.

24. SUBBARAAYA SASTRY (18th – 19th Century A.D.): He was the second son of Shri Syama Sastry. He was a renowned Vidwan of music, Tamil, Sanskrit and Telugu. His first guru was his father Shri Syama Sastry, and later on he became the disciple of Shri Tyaagaraaja. He authored several kritis and svarajatis with the mudra of ‘Kumaara’. He also authored many kritis in madhyamakala saahitya, svara saahitya and chittasvaras. Shri Tyaagaraaja used to praise his works. He was also well-versed in playing Violin.

25. GOPAALAKRISHNA BHAARATI (19th Century A.D.): He was a Tamil brahmin and a resident of Narimanam Village of Tanjavur District. His father was Ramaswaamy Bhaarati. His grandfather was Kodandaraamayya, a renowned Vainika. He learnt Vedas and also practiced yoga. He was a great Vidwan of music. He authored several kiirtanaas in rakti raaga, desiiya raaga and other famous raagas with the mudra of ‘Gopaalakrishna’. He also authored a drama entitled ‘Nandana Charitram’, musical dramas entitled ‘Ayarpagaainaayaanar Charitram’ and ‘Kaarkikal Ammayaar Charitram’ besides granthaas entitled ‘jnaanasindhu’ and ‘jnaanakummi’. He was a hachelor.
26. SWAATI TIRUNAAL (19th Century A.D.): His original name was Kulasekhara Mahaaraaja. He was the ruler of Travancore. He was one of the renowned ‘Raaja Kavis’ of South India. He was a great Vidwan of Sanskrit, Telugu, Tamil, Malayalam, Hindustanii, Marathi and Manipravala languages. He was a renowned musician and authored more than 300 padas, tillanas, raagamaalikas, varnams and kiirtanas with the mudra of ‘Padmanaabha’ besides composing suitable tunes also for them. He used to honour Vidwans from time to time.

27. PALLAVI SESHAYYAR (19th Century A.D.): He was a Telugu brahmin and a resident of Naikkarpatti Village of Salem District. He was the son of Subbayya Sastry, a disciple of Shri Tyagaraaja. He was a ‘lakshya-lakshana’ Vidwan. He was a devotee of Lord Raama. He was a matchless singer of pallavi. He defeated other musicians and established a record of eight hours in singing ‘Saveri’ raaga. He authored several varnams, kritis and tillanaas with his own mudra.

28. MAHAAVAIDYANAATHAYYAR (19th Century A.D.): He was a resident of Vayyacheri Village. His father was Doraiswaamayyar. He was a disciple of Manambuchavaadi Venkatasubbayyar. He turned to be a great singer at his 7th year itself. His voice was very melodic and was acclaimed as ‘Gandharvagaana’. He was capable of singing in shatkalas. He was honored by several kings. He was honoured by Desikar with the title of ‘Mahaa’ at a tender age of 12 years for his performance of ‘Kathaakaalakshepa’. He authored ‘Raagamaalika’ of seventytwo melakartas. He can be equated to the famous English poet Mojart.

29. PATNAM SUBRAHMANYAYYAR (19th Century A.D.): He learnt music first from Melattur Ganapati Sastry and later from Manambuchavaadi Venkatasubbayya. He first resided in Tiruvayyaru and later in Madras. By virtue of his residing at Madras, he is called ‘Patnam Subrahmanyayyar’. He was a great musician. He composed and sang pallavi in simhanandana taala with 128 aksharakalas in 108 taalas. He was matchless in the knowledge of taala. He authored about 100 kritis, tanavarnas, tillanaas and jaavalis. ‘Begada raaga’ was his property. He authored his kritis in the lines of the works of Shri Tyagaraaja. His works are in Sanskrit, Tamil and Telugu with the mudra of ‘Venkateswarar’.

30. MYSORE SADAASIVA RAO (19th Century A.D.): He was a Maharashatra brahmin. He was a Vidwan of Mysore Aasthana. He was the disciple of Valaajaabad Venkataramana Bhaagavataar. He authored several kritis, varnams and tillanaas with his own mudra, which are very rich both in svara and saahitya and are very popular.
31. HARIKESANULLUR  L. MUTHIA *BHAAGAVATAAR* (19th – 20th Century A.D.): He was a great musician who lived in the early part of our Century. He had his early training in music from Patnam Subrahmanyayyar and later from Saambasiva Ayyar. Due to an accident, his voice lost its ring and he took to giving *kaalakshepas* and used to perform on *gotuvaadya*. His latent talent for composing came to limelight when he was commissioned by the Mahaaraaja of Mysore to compose *Ashtottara Sata Kiirtanas* on Sri Chaamundeswari. He later became Aasthaana Vidwan of Mysore, and was provided with residence and life pension. This versatile composer composed *kiirtanas* in Telugu, Kannada and Sanskrit. His music is simple and devotional and bears the impression of high craftsmanship. His style is influenced by Shri Tyaagaraaja’s style. He has the credit of introducing *apuuruva raagas*. He did loyal serve to the Music Academy. He was also appointed Principal of Swaati Tirunaal Academy of Music, Trivancore. He was adorned wth the titles ‘*Doctor of Letters*’, ‘*Gaayakasikhaamani*’ and ‘*Sangiitakalaanidhi*’. He was a person of large build with a massive face and a broad forehead. He lived a life of comfort, ease and luxury.

And, among several other stalwarts of Karnataka Music whose homage the author of these lines could not include in this Article owing to its limited scope, the names of Tallapaakam Chinnayya, Raghunaathanayakudu, Pundarika Vithal, Lochana Kavi, Govinda Dixitulu, Ahobalu, Margadarsi Seshayyangar, Ghanam Seenayya, Saarangapaani, Sahaji Maharaaja, and several others can also be remembered with utmost reverence.

In conclusion, it may be said that the very roots of Karnataka Music are in the Sanskrit language, by virtue of which, it has been flowing through the ages in an unobstructed manner like that of the pious River Ganges!

***
ఉమామూర్తి ప్రభుత్వం

ప్రశ్నలు : ఉనాటికి తెరిచడం లభించింది?

ప్రతిభావాదికి మిత్రానంతర రచయితులు సాధారణం

ప్రతిభావాదికి మిత్రానంతర రచయితులు సాధారణం

- KV Gopalacharyulu

ABSTRACT

ప్రతిభావాది మాట్లాడకాని నగదిలోముందు

- KV Gopalacharyulu

National Seminar 2017
National Seminar

Samskritam - Sangeetam

138
‘పుస్తకశాస్త్రమయోగించండి సంగీతశాస్త్రం’

మూలభాషలో ఈతని కంటెన్ట్ లో ఉంది. ఎందుకు ఈ సంస్కృత కాలే యొక్క క్రింద ఉంటాయి?

కను మీసం దీనితో ఈట చేసి పరిశ్రమలు ప్రారంభం చేసాం. ఇది మంచి సాధనాం?

పాటలు కాపోం రాయాం?

మేఖల కొండం కాపోం మెండు ఆనాం?

సత్యారామదివ్యం నాటి జీవితం?

నాటి జీవితం నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?

సత్యారామ నాటి?
సంస్కృతము – సంగీతము

Collected by - A.H.P. Rao

సంస్కృతము – సంగీతము

అంగేష్య నిష్పోగ్ధం మాత్రం సంఘచాలనానికి, ప్రపంచంలో నిష్పోగ్ధ కొరకు మనం మాత్రం
ప్రయత్నిస్తుంది.

అంగేష్యం, సంస్కృతం, సంగీతం మాత్రం అధికారం ఉంది. ప్రపంచంలో సంగీతం
మాత్రం కేంద్రం ఉంది.

నిష్పోగ్ధ పండ్లు

అంగేష్యం పండ్లు

ప్రపంచంలో నిష్పోగ్ధ ఆరోగ్యం ఉంది.

సంస్కృతం – సంగీతం

ప్రపంచంలో సంగీతం మాత్రం అధికారం ఉంది.

ప్రపంచంలో సంగీతం మాత్రం కేంద్రం ఉంది.
హైదరాబాద్ సంస్కృత సంగీత నేత్, 3 ప్రాంతాలలో, 21 లాంటి సంస్కృత అంకముల, 49 సంస్కృత రంగాలు కలిగించారు సమాందిత ప్రదర్శన. 7 సంస్కృత గీతాలు, రంగ ఉత్తమంగా 7 సంస్కృత గీతాలు కలిగిన సంస్కృత గీతాలు కలిగించారు. అంకము  పాటు మాటలు: “మ, క, డ, ఆ, ఇ, ఇ, ఎ” గీతాలు నియంత్రము, వారి సంస్కృత సంగీతాల నిర్మాణ అంచనలో ల, క, డ, ఆ, 
ఇ, ఇ, ఎ అనే విధంగా ప్రదర్శించబడింది.

హామియున్న సంస్కృత సంగీతం, సంస్కృత అంకముల, ప్రాంతాల సంగీతం నియంత్రించే సమాందిత ప్రదర్శన కలిగించారు. అంకము 11 ప్రదర్శనల కలిగించారు. అన్ని ప్రదర్శనలు నియంత్రణ అంశాలను అభివృద్ధి చేసారు.

సంస్కృతం నియంత్రణ అంకము నియంత్రించి నిర్మాణ కారకాల సంస్కృత గీతాల కలిగించారు. కేంద్రం:

<table>
<thead>
<tr>
<th>నాలుగు సంస్కృత</th>
<th>ప్రాంతాల సంస్కృత</th>
<th>అంకము సంస్కృత</th>
</tr>
</thead>
<tbody>
<tr>
<td>ఎంపికునెన్నె</td>
<td>కొడుకునెన్నె</td>
<td>ఇంపుగుడుకునెన్నె</td>
</tr>
<tr>
<td>కొడుకునెన్నె</td>
<td>కొడుకునెన్నె</td>
<td>ఇంపుగుడుకునెన్నె</td>
</tr>
<tr>
<td>ఎంపికునెన్నె</td>
<td>ఎంపికునెన్నె</td>
<td>ఇంపుగుడుకునెన్నె</td>
</tr>
<tr>
<td>కొడుకునెన్నె</td>
<td>కొడుకునెన్నె</td>
<td>ఇంపుగుడుకునెన్నె</td>
</tr>
<tr>
<td>ఎంపికునెన్నె</td>
<td>ఎంపికునెన్నె</td>
<td>ఇంపుగుడుకునెన్నె</td>
</tr>
<tr>
<td>కొడుకునెన్నె</td>
<td>కొడుకునెన్నె</td>
<td>ఇంపుగుడుకునెన్నె</td>
</tr>
<tr>
<td>ఎంపికునెన్నె</td>
<td>ఎంపికునెన్నె</td>
<td>ఇంపుగుడుకునెన్నె</td>
</tr>
<tr>
<td>కొడుకునెన్నె</td>
<td>కొడుకునెన్నె</td>
<td>ఇంపుగుడుకునెన్నె</td>
</tr>
</tbody>
</table>

National Seminar | 2017
Samskritam - Sangeetam

National Seminar

1. మారండా : మీరు జోగు నివాసం చేసేందుకు మాత్రమే చేసేందుకు. ఏముండా: ‘అయో సంఖ్యలు’
   ‘లోభ ఆ అతిపెద్దం’.


5. మారండా : మీరు సంఖ్యలు సంఖ్యలు చేసి చేసి అమరించాం.

6. మారండా : మీరు సంఖ్యలు చేసి చేసి అమరించాం.

7. మారండా : మీరు సంఖ్యలు చేసి చేసి అమరించాం.

ప్రెస్ నెమనాలు

నాటికి అంశాలను ప్రతి భాగం విస్తారంగా ప్రచురించాలి.
8. తిరుపటి: లాంటిగా పిల్లముని కొనుగోలు చేస్తుందను క్రమంలో అంటారు. ఏంటి: 'చందనం మహాతమం
లేకపాటు రామాయణ గీతాలు' నాట్యం' ని లేకపాటు' వేత అంటారు (బావి) అడిగించారు.

ప్రమాణం - ప్రతిపాదం

ప్రమాణం: ప్రతిపాదం అంటే అనుసరించడానికి అంటే, చందనం, రామాయణం ప్రతిపాదం, తిరిగితం నిర్ధారించి మనం
ప్రతిపాదం

అనేక ప్రశ్నలు ఉన్నాయి, సంప్రదాయ వంటి ప్రత్యేక విషయాలను సంఖ్యలో సంఖ్యలో సంఖ్యలో ప్రతిపాదం

ప్రత్యేకంగా అంటే అంటే చందనం రామాయణం ఈ విషయాలు నేలా సంఖ్యలో సంఖ్యలో ప్రతిపాదం

అంటానికి ముందు ప్రతిపాదం నిర్ధారించి మనం మరింత ప్రతిపాదం నిర్ధారించారని

ప్రతిపాదం - ప్రతిపాదం

ప్రతిపాదం: ప్రతిపాదం అంటే ప్రతిపాదం నేలం నేలం ప్రతిపాదం నిర్ధారించి అనుసరించడానికి అంటే

ప్రతిపాదం: 2500 వరకు సంప్రదాయ మీద ప్రత్యేక విషయాలు ఉన్నాయి. ఎండి: రాకేశు, పొందం, చక్రాలు, మినుష్య రామే, చిత్ర, మినుష్యం, రామే, మినుష్యం, విషయాలు పాటు చందనం

ప్రతిపాదం - గుడి

గుడి: కావయింది అనేక సాధనాల వివిధ విషయాలు ఉన్నాయి. అంటానికి లంచపాటు, చక్రాలు, మినుష్య రామే, చిత్ర, మినుష్యం, రామే, మినుష్యం, విషయాలు పాటు చందనం

ప్రతిపాదం - మామూలు

మామూలు: మామూలు అంటే ప్రతిపాదం నేలం నేలం ప్రతిపాదం నిర్ధారించి అనుసరించడానికి అంటే.
Samskritam - Sangeetam

National Seminar

Samskritam - Sangeetam

144
Ramayanbhyudayaharikatha (Samskrutham) of Bellamkonda Ramaraya Kavi

- Prof. A. Ramulu

For Several centuries, the Ramayana, the Mahabharata and the puranas have proved themselves to be the most effective means of popular instruction in Indian Religion and philosophy. They were recited in temples and congregations on several occasions. The practice of popular exposition of the Epics and the puranas has been handed down to us up to the present day in an unbroken tradition. South India has preserved till today this ancient popular practice of exposition of the Ramayana, the Mahabharata and the Bhagavata for teaching the four goals of life.

Narrating the story of Hari i.e. Harikatha awards merit and so Harikatha meant the exposition of the story of Hari. Later, worshippers of other Gods like siva and Devi began on the lines of Harikatha, narrating the stories of their favourite gods and such expositions were also called by the general name Harikatha, meaning the exposition of a God.

This system has been very much alive in Andhra and the greatest name in Harikathas of Andhra was Adibhatla Naryanadasa who lived during 1864-1945 A.D.

Bellamkonda Ramaraya Kavi’s present piece called the Ramayanbhyudayaharikatha which is in nine foolscap size in manuscript commences with a prayer to lord Rama. Here the Harikatha or the exponent is BRK himself. He says that graced by Harigreeva, he commences the Harikatha in order to rescue the mankind from falling into the mouth of the Whale of this world Samsara, in Kaliyuga. On listening to this story the mankind can escape the pangs of birth and death; thus BRK shows the good arising out of listening to the sacred story of the Ramayana.

The sage Narada, the Divine Musician singing the glory of Rama i.e. the Ramayana, chances to descend to the earth, full of adharma and in the garb of an old man, visits some towns in coastal Andhra. During his visit, he comes across several sinful activities as debauchery, drinking meat eating, embracing Christianity, neglect of the vedic studies and revolt against established traditions of Religion of the so called
orthodox people. BRK describes the town Rajahmundry in East Godavari District of Andhra Pradesh in detail and takes the opportunity to ridicule KandukuriVeeresalingamPantulu who championed the cause of Remarriage of widows. When the Old man (Narada) enquires a citizen of Rajahmundry if there was any suitable girl in that town for marrying his son, the citizen directs him to go to the widow home (maintained by ViresalingamPantulu for the uplift of widows) where a number of good looking, rich and young widows were available for remarriage. Again the Oldman comes across several sinful activities like debauchery. The sage Narada returns to Heaven and narrates to lord Brahma the evils on the Earth. Then the lord entrusted him with the task of going to Valmiki and asking him to write and propagate the story of Lord Rama which could wash off all evils and sins. When the sage Narada did accordingly, Valmiki wrote the Ramayana, the exposition of which leads the devotees to the attainment of Heaven. Thus the purpose and the origin of the story of the Ramayana are explained.

The uniqueness of this piece is that, while generally Harikathas are in the regional language, this work is in Sanskrit and it is rare to find a Harikatha in Sanskrit. He has made it as interesting as in Telugu. He employs here both verse and prose and the language is sweet and musical. He displays his knowledge of music by using several technical words of musicology as sahana etc. He employs some kritis or kirtanas (musical songs with a particular raga, tala etc.). In describing the sinful activities of his times, he exhibits his wit and humor and criticizes the anti-orthodox practices and reforms. His style is easy and unpedantic. He has demonstrated that Harikathas can be narrated in Sanskrit also on modern themes and trends. Probably he wrote this to point out the sinful activities of the people of his times and to show them a remedy to get over the evils. He seems to have disapproved the social reform work of ViresalingamPantulu and others.
Influence of Sanskrit on the Krtis of Tyagaraja Swami

- Subramanian Chidambaran

Though music is said to be beyond boundaries of language, the uniqueness of Carnatic music is the rich lyrical beauty of its krtis. In fact, music and lyrics have been treated equally by our ancestors when they said saEgitamapi sâhityam sarasvatyâ sthana dvayam. Carnatic music has a strong and inseparable relationship with Sanskrit right from its origin with nearly 250 treatises on musicology >90% of which are in Sanskrit.

The language of Sanskrit has significantly influenced the vāggeyakāras of Carnatic music including those who have primarily composed in languages other than Sanskrit.

Foremost among them is Tyāgarāja swāmi who, being a Tailingi Brahmin, composed most of his compositions in Telugu. Its however interesting to observe how language of Sanskrit has influenced his krtis including usages of many innovative Sanskrit phrases, epithets such as Sāmaja for elephant, unique terms in both his Sanskrit and Telugu (also referred to at times as Sanskritised Telugu) krtis. This paper accompanied by the author’s demonstration is expected to focus on these nuances and explain them for the benefit of the readers and listeners.
संगीतन आरोग्यवर्धनम्

- Dr. S.T.P. Kanakavalli

साहित्यसंगीतकलाविहीनः
साक्षात्प्रभुप्रचविषणहीनः।
तृणनखादनपि जीवमानः
तद्रगदेयं परम पशूनाम्॥

अनेन श्लोकेन ज्ञायते यत् जीवनस्य परिपूर्णता विना साहित्य-संगीत-कलया न भवत्येव।

साहित्यकलयाः ज्ञान निश्चितकालावधाः एव प्रारम्भाः। परंतु संगीताध्ययनं तु न तथा। गृहस्थ
वातावरणानुगुणं संगीतशिष्याः। ज्ञाने नैनागिकतयाः मातुः लालनगीतेन बालः अवान्नोति। तथा
सः। संगीतासक्तः भवति तेन श्रवणकौशलस्यापि विकासः। जायते। आजीवनपर्यन्तं संगीतस्य
मानवस्य च अविभक्तसम्बन्धः वर्तते। पोड़शसंस्करेऽपि अन्यतमो वर्तते सीमन्तोत्सवसंस्कारः। तत्र
वीणावादनमुत्कुमः। अनेन ज्ञायते यत् पूर्वजा। संगीतानुर्गणः। आसन् इति। द्वारपयुऽग्रीकृपणस्य
वेणुनादश्रवणमाध्रेणव गावः। तं प्रति आकृष्टः। चन् तम्मुसरितस्य मम।। तथैव गोपिका अपि इहलोकं
विस्मृत्य केवलं वेणुनादं श्रुत्वा तन्मयत्वमापुर्वतिः मम।। एवं रामः रूद्रवीणया शिवं प्रसन्नं चकार
फलरूपं वर्मपि अवाच्यवान्। त्रिशु लोकेष्यपि गान्यप्रयः। आसन् अनेन ज्ञायते यत् न केवलं
मानवः।। जतंतवः। अपि तु। देवता अपि संगीतासक्तः। आसन्नतिः। ज्ञायते।। न केवलं संगीतं
श्रवणनं जनयति। अपि तु देहस्य स्वास्थ्यमपि वर्धयतीति असमाभ:। पूर्वजः। सूचितः।। तत्र
संगीतन कथमारोग्यवर्धनम् भवति। इत्यमु विश्यमधिकृत्य किंचिदवलोकयामः।।

१ नीति। शत। १२
अब्जांकुणि उल्लिखित वाद्याणि विवेचनम् - तत्प्रकारः: ब्रेदाशच

प्रमाणार्थि:
सक्षुल्लुणि

प्रेमिकापुत्रीकुलसंस्कृतिविद्वारस्य, हृदराबाद

दा. के. वरलक्ष्मीः

उपनिदेशिका, संस्कृत अकादमी

उस्मालिया विश्वविद्यालयः, हृदराबाद- 500 007

varalakshmihari@gmail.com

शोधपत्रसारः

परिचयः - धर्मर्थकामममोकेषु वैचक्षण्यं कलासु च।

करोति कीर्ति प्रीति च साधुकाव्यनिषेधम्। इति भामहः

कात्यालड़कारग्रन्थे उतमकाव्यपठनेन प्राप्तमाणेषु प्रयोजनेषु कलावैचक्षणम्

अन्यतरमिति उल्लिखितवान्।

कलानां ग्रहणादेव सौभाग्यमुपजायते।

देशकालोऽत्पेक्ष्यासां प्रयोगः सम्भवेन्न वा।। का.शा.१.३.२२

कलानाम् अध्यासेनेव नां: सौभाग्यं प्राप्तोति। देशाङ्गुणं

कालानुगुणः आसां प्रयोगः: कर्तव्यश्चेति वात्स्यायनमुनि: नरान

उपददात्त। वात्स्यायनमतानुसारं चतुष्णिष्ठिन्ताल। इतयं विवेचिता: -

चतुष्णिष्ठिन्तालः:

गीतं वाद्यं नृत्यम् आलेक्यं विशेषकछेद्यं तण्डुलकुसमवलिविकाराः

पुष्पास्तरणं, दशानवसङ्गागारं: मणिभूमिकाकर्मशयनरचनम् उदकवाद्यम्

उदकाधातः.............इति चतुष्णिष्ठिरस्विद्या:। कामसूत्रस्यायविविन्यः।।

१.३.१९

गीतनृत्यादिकं वाद्यानां साहाय्यकै एव प्रदर्श्यते। उक्तः वाद्यस्य

महत्वं सड़क्तेनायारं ग्रन्थे -

न वाद्येन विना यस्माद्गीतं तालश्च शोभते।

तस्मानसाङ्गगलयं अस्माभि: वाद्यम् अत्र निगद्यते।। सं.ना. २.९
वाद्यम्
श्रीशास्त्रगदेव: सङ्गीतरत्नाकर: इति नामके ग्रन्थेः वाद्यस्य इश्वरकर्तृकात्वं
निरूपयति।

वाद्यं दक्षाधिकर्मवर्धान्दोद्वेगत्यागाय शम्भुनाद।
चक्रे कौतुकतो नन्दिस्वाति(मि) तुम्भुरुनन्दरे॥ स.र.६.९८
सतीदेव्या: प्राणपरित्यागेन कुपित: शिव: दक्षस्य यागशालाध्वंसं
चकार। तत: उत्पन्नम् उद्वेगं त्यक्तुं शिव: नन्दियादिभि: वाद्यं
कारितवानिति शार्ड्गादेव: स्वग्रन्थे उल्लिखयति।

वाद्यप्रकारः

संस्कृतशास्त्रकारः वाद्यानां प्रकारान् शेषाश्च ग्रन्थस्य कृतवतं।
वाद्यं: स्वरूपत: चतुर्भ्यदिविन्न:। प्रयोगभेदनापि चतुर्भदिविन्नश्चेति।
संगीतारत्नायेण वाद्यस्य स्वरूपभेदाः: इत्यं प्रदर्शिता:।

ततानवधुषि: प्रिमानुजानी: चतुर्विधम्। ततं वीणादिकं वाद्यमानदं
मुरजादिकम्।

वंशयादिकं तु शुष्किं कांस्यतालादिकं घनम्॥ सं. नाः २.२
तेषु तेषु संस्कृतग्रन्थेषु उल्लिखितानां वाद्यप्रकाराणां शेषाश्च
शास्त्रप्रमाणपूर्वकं विवरणं विश्लेषणाय असिमिन् शोधपत्रे प्रस्तुयते।

आकर्षणाः:
१. काव्यालंकार: भामः, पुल्ले स्रीरामचन्द्रस्य बालानन्दिनीयाक्यासामेत:, सुरभारतीसमिति:, हैदराबाद
२. कामशास्त्रम् - वास्त्यायन:, चौकम्बा कृष्णादास अकादमी, वाराणसी
३. नाट्यशास्त्रम् - भरतमुनिप्रणीतम्, पुल्ले स्रीरामचन्द्रस्य
बालानन्दिनीवाक्यासामेतं, हैदराबाद, पि.एन.शास्त्रिणा मुद्रितम्
४. सङ्गीतरत्नारायणम् - प्रथमो भागः, इन्द्रासंगाधीनेनजल सेंटर फर द आर्ट्स,
दिल्ली
५. सङ्गीतरत्नाकर: - श्रीशास्त्रगदेप्रणीत: आनन्दश्रमसंस्कृतग्रन्थावलि:
ABSTRACT

श्रीमन्नरायणतीर्थाने संस्कृतम् सिखाया

इत्यादि त्रिशत्वर्षम्: पूर्वी जीवितवात सर्वभक्तार्गोसरणां श्रीमन्नरायणतीर्थाने कृतः
श्रीकृष्णलीलारथिगणि स्मृत्यु: सर्वां सद्गृहतानां कृते तत्त्रापि विशिष्य आन्द्राणि कृते सुपरिचितेति
कथने व शीतनात्ले: । बहुशास्त्रविद्वानर्य महानुभाव: स्वकृतिश्च स्वात्मानुभावं भक्तिमार्गस्य प्रकाश्यन्ते
तदुपरे राधकृष्णभक्तिकृत्य अभिज्ञान चक्राकार । मोक्षकारणसाधनां अभिभूत गर्भियसि इत्युक्तीत्यां
भक्तिमार्गयो अत्यन्त्युक्ति युगेश्वरुल सुतिः: सरलः विदेहसुके: प्राप्तेऽ वेदान्ततत्त्वस्य साक्षादग्रामगमने
अल्पज्ञानाम् अर्कामेशानां काठिंत्य वरीवाति । तदेव भक्तिभाराशिन्त्य, तत्त्रापि विशिष्य
साक्षाददशेदयानुमतिकृतकृतिः उपलिब्धेऽपैत्र एकः भक्तिपरवशभूमि, अपरस्तृतीत्रांत्रिकः,
अन्यत्र च दुर्गाहस्य वेदान्ततत्त्वस्य सम्प्रज्ञानवेष्टितः इति विषयनबोध इति विषयनक्षत्रिति।

श्रीमन्नरायणतीर्थाने दशस्मदेखुलपूर्वस्तुमार्गशिष्य विचित्रे अन्वेषितं श्रीमन्नरायणतीर्थाने: स्वकृतिश्च
आन्तरिकतया प्रोकात्मकतया, पूर्णपात्र, श्रीवद्यावदानिमुखेन निशितवेदान्ततत्त्वस्य प्रकटीपूछः । वहुतः श्रुति
स्य-रागाभिषेकस्तुतिः: श्रीकृष्णभक्तिः त्वायः: । श्रीकृष्णभक्ति परब्रह्म-ोद्दरकस्वरूपेण एते प्रत्यादयनः
सकलानिवासरस्त्रेष्वर्कृपणा । समस्ततः गोपिकापर श्रीकृष्णस्य तत्तुपदेशस्मालोकशीर्षतं
सकलनिवासरस्त्रश्च गोचरित्तं भवति । अत्र सन्नद्धे विशेषस्तु एष: - सामवेदान्तगीतावदगुप्तिः
विषयं सङ्गृहाः तत्त्वप्रदेशमेतेऽतीथी अग्राहयन इति। गानं कुर्वतां गोपिकानां स्थितिः कीर्तिः
अनेन श्रीवेंद्रे जातुः रामायणः: ।

एवं कृष्णार्जुनमत्वत्वः: कृष्णश्रावप्रत्यात्मा स्थिताः: ।
सर्वप्राप्तिः सारं गायनत्य: कृष्णमास्ते ।।
ईति। पत्रेश्वरम् श्रीकृष्णलीलारथिगणिः सामान्यतया वेदान्तबल्बम्, विशिष्य च सामस्तस्माङ्गात: विशेषा: प्रस्तृतोप्यते।
ABSTRACT

हरिकथासम्प्रदायविकासभूमि:
श्रीमदजाज्ञादिभद्वलनारायणदासस्य संस्कृतप्रतिभा

परिचयः - भारतीयसम्प्रदाये हरिकथाकालक्षेपः महत्त्वपूर्णस्थानं वहति।
तोरदेशिति सुलभिक्रियासारं मध्यमानि यस्मिन् कारे नाविकृतानि तदा
लोकहरूर्वाणाय आध्यात्मिकजानप्रदानाय च कार्यित विशेषता कला
अविष्कृताः। पद्यश्रवणकथाध्यायनस्मृतिरुपमृत्युदार्शीनकृत्त्वं बोधनादीनां
समाहारः एव हरिकथाकालक्षेपः। नवदशाताब्दं उद्धृता इति हरिकथायाख्यातमः
नैः प्रद्युः: विशिष्ट संस्कृतपरिच्छेतः: उन्नतिशिखः प्रतिष्ठापिता आसीतः।
पुराणसहित्यम् आश्रित्य प्रदर्शनमानेन हरिकथाकार्यक्रमेण आबालवृंदं
आध्यात्मिकसंकलने प्रवर्त्तियथा हरिकथासम्प्रदायप्रवर्त्तकः
संस्कृतान्ध्रसिद्धिः: आहरारं परिश्राम्यन्ति सम।
आधुनिके अस्मिन युगे अवसानदशशामानयः अयं हरिकथासम्प्रदायः पूर्व
संकलनहद्यायार्जकः: आसीतिदिः सर्वविद्विदित्विशयः: एव।
हरिकथासम्प्रदायप्रवर्त्तकेषु संस्कृतविद्वांसु अयणीः: अस्ति सहजपरिच्छेतः
सरस्वतीपुत्र: हरिकथापिरिताः इति प्रख्यातिः गतः: अपरमनथः
श्रीमदजाज्ञादिभद्वलनारायणदासस्यः

श्रीमदजाज्ञादिभद्वलनारायणदासस्य संस्कृतभाषा प्रतिभा चैव हरिकथासम्प्रदाय प्रचारसारे हेतु सीतिदिः
निश्चयं वक्तुः प्रभवं:।
नारायणदासस्य संस्कृतकुटम्बनेपथ्यम् - ना येषुक इति
श्रीमद्वजातिधिबिद्वन्नारायणदासस्य स्वयंचरित्रपथं तत्संस्कृतमैथं तस्य कुटम्बनेपथम् हरिकथापाणित्यहते जातिमीति तत्स्य श्रव्यंशः। अज्ञाियाने प्राप्तजन्मायं महतः संस्कृतविदुः सूः इत्यतः नैसर्गिकी प्रतिभा करत्तामालकवद् चापनोत्। आलक्कारिकेण दृष्टना काव्याद्वेश उक्ततच -
नैसर्गिकी च प्रतिभा श्रुतं च बहु निर्मलम्।
अमन्दशर्शान्तयोगो अस्या: काव्य काव्यसम्पदः।१९.१०३

नारायणदासस्य पिता नैसर्गिकाकव्याच्याति बोधयति सम।
तालपनग्रहन्यत्रनाकुलकाशतचेति। श्रीमहाभारतश्रीमद्वासानविष्णुपराणानां
केषापवचन आलक्कारिकन्यानाखाच्ययां व्याख्यां व्याख्ययतिति। नारायणदासस्य
मातुः प्रिथिः पुराणप्रवचनकारचेति। माता अक्षरानन्दिनाः। किन्तु
पुराणश्रवणकुशला। बाल्ये पुत्रे नारायणदासे भागवतपुराणवचनं कृतं माता
तालपथानो वदति सम। अस्य सोदरः वेदाभ्यां चकः। स्वयं नारायणपोषि
वेदसहिताभ्यां चकर। बाल्ये पितुः सकाशादृष्टं गुरुभाकाशादृष्टं
संस्कृतजानां वचनां गुरुधारामां साधिश्चेदृष्टं संस्कृतसहिताभ्यां विशिष्ये
पुराणसहिताभ्यां नस्तसंगुनिष्ठं नित्याध्यायं गौरवाध्यायं नस्तविहिताः
कथितं इत्यतः प्रात्मशास्त्रविद्यमानी
हरिकथा: श्रीगीतरचरणाश्च नारायणदासः
मितिविधिविशिष्टरचना:।
काव्यप्रकाशकाराणि
शक्तिशिल्पातां लोकशास्त्रकाव्याद्वेशवक्षणसि।
काव्यशिश्काभ्यां इति हेतुस्वतं चकर। काव्यप्रकाशः।

बुधभाषानुविदश्च नारायणदासः। अष्टावधीश्च आपि आसि। द रूपायित
आकु ओमर ख्याम। इति परिष्यन्त चकर।
नवरसतर्कसिद्धिनी हरिकथामृतं तारकं रामचन्द्रशतकं
दशविषाकल्पनारिताक्षुमात्रजी
ऋकसंझ्यवहस्वेति 
चर्मा:।
आदिभट्लनारायणदासप्रतिभापाणित्यं लिखितम्। शोधपन्त्रे अस्मिन्
नातिविराज्येण आदिभट्लनारायणदासमहोदयेन कृता संस्कृतभाषासेवा
हरिकथासमप्रदायप्रचारप्रसारे कृतं योगदानं संस्कृतसंस्कृत्योः परिरक्षणाम्
प्रस्तूयते।

आकर्षणतः:
1. ना एरूक - आदिभट्लनारायणदासविरिचितम्, रीम लिटिकेशन प्रेक्षेट
लिमिटेड, अन्सारी रोड, न्यू देल्ही।
2. काव्यप्रकाशः - मम्मटः -
3. काव्यादर्शः - दण्डी - http://sa.m.wikisource.org
भारतीयवाणिज्य समाजोपयोगः

द्वारा संतोषकुमार जोशी

गीतां वाचं ते नृत्यं च त्रयं सज्जितामुख्यते। इत्यनेन भरतवाकेन एतत्तितयं सज्जितशब्दन्व

व्यवहित्ये इतिहासं तथा। एवं वाचं चतुर्विकलास्वर्त्तमांगमानापि परिगम्यते।

सज्जितशास्त्रसम्बद्धेशु सर्वविधग्रन्थेशु, वेदिकसाहित्ये एवं पुराणसाहित्य, इतिहासयोः,

तत्तवसाहित्ये, लोकिकवाणिः च वाणिज्यं स्वरूपं, लक्षणं, प्रयोगविधिः, प्रयोजनं च सर्वं निर्देशं वर्तते।

भारतीयान्न भावना कल्याणमयी भवति सर्वदा। अतः सर्वविभंसद्वेशु उत्साहं जनकत्या आसन्दकारकत्या च वाणिज्यं उपयोगः कियते भारतीयः।

भरत: स्वसंहच्छन्ते सज्जितशास्त्रसम्बद्धेशु, एवं निर्देशवाने।

उतसे चैव याने च गुणाणं महतेभु च। शुभकल्याणाय योगे च विवाहकरणे तथा।।

उत्पत्तो च सम्भवे चैव संध्यंमा पुनर्जननी। ईशवरो हि कार्यः स्वरा। तोव्याणी विद्रहे। ववरहे।।

नाथ्यशास्त्रम्

चतुर्विधानि वाणिज्ञ

तत्र चैव चिल्लकेश्व घानं सुखिमेव च।

चतुर्विधे तु विज्ञयमातोर्यं लक्षणान्वितम्।। नाथ्यशास्त्रम् 28-1

वेदिकसाहित्ये वाणिज्ञ

वेदकालेष्व वीणा समस्तवाणिषु अधिकोपक्रिपियाणि एवं मनोरञ्जनकारकद्वष्टव।।

(अधिपदेः 185) परवती वेदकालेष्व शततन्त्रवीणाया: प्रसः: उपलभ्यते।
पुराणसाहित्य वाचानि
शिवविहायमहोत्सवसन्दर्भें आनंदवाचोपयोगः वर्णितः शिवपुराणः 
(शिव रूप ४७
अध्यायः)। काहन्वाचार्यप्रयोगः बहुपुराणः (बहुपुराण 214-115) एवं 
सूर्यपुराणः (सूर्यपुराण 37-52) हस्यते ।

अस्मां भारतदेशे वेद-कालाधेव विभिन्नवाचानि आसनः। तेषां 
उपयोगंपि अनेकेषु अवसरेषु जनेः समाजे कियते । वाचानि 
तावत् सज्जीतान्तर्भंगतया एवं 
नित्यजीवनोपयोगः कठासुचारन्तर्भंगतेन 
च हिस्सकार्तया हस्यते । एतयोः 
श्रवणप्रयोगोपि मानवानि आनन्दकारकः 
एवे�ह भवति । इमानि नवतुष्कश्च 
वाचानि कालकमेण विविधप्रकारणे परस्ति
तस्मात् कारणात् पूर्णे संस्कर्त । एते शं 
उपयोगः देवालयेषु विविधदेवालयोत्तरेषु
एवं मानवविज्ञान प्रभृति मरणपर्यन्तं 
निर्विभाजनेषु विविधसंस्कर्षेषु 
वाचानां उपयोगः पुरा
आसीतः अधुना भवत्वेऽ। एवं 
सज्जीतप्रयोगः अणि देवालयेषु एवं 
विविधोत्तरेषु च कियते ।

अतः मानवविज्ञान नानानि 
आनन्दजनककारणभूतानि 
वाचानां ज्ञान सत्यां अत्यन्तमेः
आवश्यकम् 
सर्वसां 
विद्यानि 
मूलश्रोतः 
भवति 
संस्कृतवाचारम्
सज्जीतशास्त्रसम्बन्धः
अन्तः वहवः 
समुपत्तम्यते 
अश्यामः भाषायामः 
अतः 
सर्वशास्त्राणि 
पूर्णज्ञानसम्पादनाय 
संस्कृत सर्वः 
सर्वदा 
संस्कृतमितिनिधाम्

डा. संतोषकुमारः जोशी, शोधसहायकः
संस्कृत अकादेमी
उदारमन्याविविधालयः हैदराबादः
RELEVENCE OF SANSKRIT IN CARNATIC MUSIC

Sangeeta vidyanidhi - Kalaratna
Sriman Dr. Komanduri Seshadri

Sankrit has ancient beginning. It is the vedic language, the divine. It was spoken by all cadres of folk know as Geeravani and it ruled the country length and the breadth and also provided key to all knowledge to emphasise its importance. Sankrit means refined, reformed and reoriented. It is pregnant with full of ‘AKSHRAMALA’ and hence it is sweet, sonorous and sounds vibrant. It has the timbre, intensity, poetic affinity and hence very much suited for designing Gadya-Padya-Sahitya and Kirtanas. Its prosaic, poetic and emphatic, intrinsic quality made the language of high culture and musical splendour.

Valmiki, Vyasa, Kalidasa, Bharavi, Dandi and other Mahakavi’s employed this sweet language of vedic times for their mahakavyas. The language has persuading splendour and the reason so many texts were conceived in all the branches of knowledge. Musical pieces were slokas for many years until the unparalleled musical trinity appeared on the horizon of the sky. We are to quote Bharata, Sarangdeva, Ramamatya, Venkatmakhi and other legendary scholars who wrote lakshanagrandhas in Sankrit only. Further almost all vaggeyakaras composed their music pieces in Sankrit as the fitting finale. There is everything gained for an ardent devotee when he plans to sing or recite or construct musical pieces in his profound way to gain the results of the grace in abundance.

Sankrit has treasured our musical heritage. The hidden glory of our musical compositions owe much to Sankrit as it mathu (lyrical expression. Right from Ramayana, the sweetness of its singing or rendition was well expressed by the folk. Sri rama was known by the ephithet gandharvavedajna. Even Lava and Kusa, the twins sang the Ramayana gadha with accompaniment of saptatanriveena, mridanga and panava. Music was prominent art in the houses of asuras in lanka. It was all related to sacred music in the yakshagana format.

Coming to secular music we have jayadeva’s “geetagovindam” more as NrityaPrabhanda with fascinating poetic imagination and musical excellence.
The songs are named ‘Ashtapadis’ having eight stanzas with built in gait and ineffable sweetness of words.

Our composers realized that Sanskrit would amply and delectable communicate the real expression in its entirety. Thus language has its own font, culture and concept to retain freshness and impact in carrying scriptural elements in sahitya. I would delineate five to six musical pieces as illustrations.

I would like to quote pallavi and anupallavi of charana of a kriti.

Tallapaka Annamacharya, the luminary also regarded as the ‘pada kavita pitamahaa’ Sankeertanacharya, who wrote thousands of sankeethanas in telugu and Sanskrit. One composition set to raga bhowli, adhitala is illustrated

Pallavi- Vandejagad vallabham

Mandaradharagurum madhavambudhavam

Charanam- Ramananamamyajnarakshanam akshanam

Vamanam kaminam srivasudam devam

Srimadavasinam srivenkateshwaran

Shyamalam komalam shantamurtim //

What a magical description! We felt the lord is before us like this in many songs. We can see the image of ultimate reality.

Purandaradasa, the contemporary of annamacharya, the musical bard of Karnataka who is respected as “Aadhiguru” – “Karnataka SamgeetaPitamahaa” for his great services to music, one devarnama in Sanskrit sung by the bard is given as illustration. (Rag-Sindhu Bharaivi-Aditala).

Pallavi- Venkatachalaanilayam- vaikuntapurvasam

Pankajnetram parampavitram

Sankhachakradhara chinamayarupam

Ambujodhbbhava vinutam aganithagunanaamam

Ambudhisayanam atmabhramam
Tumburanarada ganavilolam

Thus there is an arrow of epithets on the Lord Venkateswara. Annamacharya observes the lord Srinivasa in all other forms.

Besides many songs in telugu, Tyagaraja, the foremost in the Musical Trinity composed Kritis in simple and sweet Sanskrit. He could bring beauty and harmony of the lord in his unique way in Sanskrit. Let's observe the beauty and identity of his Sanskrit composing ability.

Illustration- Rag Hindola- Adithala:

Pallavi- Samja vara gamana- sadhuhrith

Sarasabjapala- koalateetha –vikhyata

Anupallavi: Sama nigamaja sudhamaya gana-vi

Chakshana gunaseela dayalavala

The quintessence of Upanishads is brought and incorporated with flavored padabhandhas.

Muthuswami Deekshitar, the doyen has mostly composed in Sanskrit and his style, idiom and the texture are little tough even to spell. One of his Kritis in Raga-Manohari-Adhitala is quoted here.

Pallavi: Kanjadelayatakshi- kamakshi

Kamalamanohari –tripurasundari

Mitram: Kunjaragamane manimandita manjula charane

Mamava siva pankajamukhi- panjarasuki

Guruguha ranjani-durita bhanjani

The decorated end phrases are very fantastically superb and more expressive, glorifying the goddess. As Deekshitar was more a vaidika and vyakarajna, he has chosen Sanskrit as lyrical mode for his compositions in abundance.
The third in trinity, syama sastry also composed in Telugu, Tamil and Sanskrit. His Sanskrit composition in Ragasaveri-Thala Adi (Trisragati) is presented here.

**Pallavi:** Sankari Sankuru Chandra mukhi
Akhilandeswari sambhavi
Sarsijabhava vandite gowri

**Anupallavi:** Sakata harini ripuvidaarini kaiyani
Sadnathaphalaadayaayaki
Hara nayike jagath janani

Here we can observe the epithets of the goddess carved in an expressive combination of delectable and refined Sanskrit words denoting the goddess as his intimate and ultimate reality with Matha-sisubhavam.

The tarangas of Naryanateertha are priceless pieces very familiar in all the southern parts. This devoted composer danced, drafted and designed in ecstasy, the Dasamkanda of Srimadbhaagavatam as ‘Krishnaleela tarangini’ and it was rendered in bhajankutams in earlier days. Tarangas belong to Yakshagana and are sung and danced widely.

The phraseology is uniquely purported in musical form in Sanskrit in a vibrant way. We have one Taranga as illustration set to raga Bilahari- Rupaka thala. The following taranga displays his passion of Sanskrit.

**Pallavi:** Puraya mama komam gopaia

**Anupallavi:** Varam varam vanamastute
Varijadalanayana gopaia

**Charanam:** Mastyakurmadi dasa mahitavotaaram
Madanugrahadava madanagopalam
Vasthalyapalita varayogibrunda
Varanarayanateertha vardhitamoda

This Taranga speaks the symbolic veil that is imposed between us and the lord. The glittering padabhandas so natural and sounding vibrant and spiritually symbolic. There is laya folding with speaking the beauty of the Sanskrit language. The composition is sung and danced colourfully in a transcended manner.

Maharaja Swaati Tirunal, the Emperor-Composer was equally versatile in Malayalam and Sanskrit set music in different genres. His Sanskrit krithi is given here set in Rag-Kuntalavarali. Khandachaputala

Pallavi: Bhogeendra Saayinam Purusaladayinam

Purusham saswatam Kalaye

Anupallavi: Vageesa Gowreesa Vasavadyamara pari

Varahi vandita padam padmanabham.

What a beautiful and enriched word-setting is this! There is the expressional lucidity combined with thoughtful lyrics in an interesting way.

Sadashiva brahmaendra is a philosopher. He composed Sanskrit texts and also manasabodha kritis in a sublime and soothing style. Let us see the Sanskrit phraseology which commendably presented the required transcendental effect. The following song is set in raga ‘Sama and Adhitala’

Pallavi- Manasa sancharare brahmani

Charanam- madasikhipincha-alankritachikure

Mahaniyakapola-vijitamukure
We have several Sanskrit compositions of Mysore Vasudevacharya who essayed talent in a graceful way. As an example, just two lines of pallavi of his Kriti is taken up here. The delivered pallavi is enough to understand his consummate ability of graceful composing.

Hansdhwani-Vandeni samaham-varana vadanam

Vandaru mandola vignanasakam

We have Muthaiah Bhagavatar, a Scholar-musician and a devoted Harikatha performer. He composed in Telugu, Kannada and Sanskrit. The pallavi portion of his kriti in raga Vijayanagari and Aadhitala is taken up as an illustration.

Pallavi-Vijayambike Vimalatmike

Vijayanaagari vibhava saagari/

The brilliantly beautiful and mellifluously musical piece is rightly choreographed excellently by many scholar-musicians.

N Ch Krishnamacharya is yet another renowned Sanskrit scholar and a musician of fame of recent times. His Kriti in Natakapiya-aditaala is full of epithets delivered with decorative words.

Pallavi: Marajananimasraye suku

mara padam varadam sadamudam

Mithram: Natakapiyanutam pramuditam

Naradaadivandya maunicharitam

Hatakabharananutam -vasumahitam -sumahitam -hitam -tam
We can understand how beautifully the prosodic embellishments are carved nicely. This also speaks the appropriate and impressive padabhandas from the mind of the composer at length.

Papanasam sivan is a legendary geyakara, who did in Tamil and Sanskrit. Let us see pallavi of the kriti in Natabhairavi-Adi taala.

Pallavi: srivalli devasenapate sri subramanya namostute

devathasarvabhauma jayajaya tavi shadbhuja kartikeyamaya

What a loving word setting of attributes on Kumaraswami carved in rich, intensifying and gloriously speaking of the lord in the Sanskrit idiom.

We have another composer M.Balamuralikrishna, the outstanding composer-musician of recent times. To his credit he has composed in many languages including Sanskrit. Here is his Nata-raagakriti set to aditaala. The kriti is set on Tyagaraja with beautiful words shining with splendour and gait.

Pallavi- Gaanasudarasa paananiratam

Gaamakaromi santatam-saama
Srinaradamsajam bharatiyagaa Lakshelakshana
Sampradayasamskaramkritikartaram

There are several composers who devotedly selected Sanskrit as the medium for their Kritis due to time and space I have chosen some portions of kritis from few composers as my illustrations. Sanskrit Language convincingly coined for the compositions with an accomplished artistry. Thus Sanskrit has taken pride of place as a remarkable medium for the musical compositions. It is a must for every musician and connoisseur to understand the text and lyrical exuberance to express the depth and the value of the divine language.
Though many languages were used in different parts of Bharatavarsha to communicate verbally, till the 1400s, all that was written was in Sanskrit- the mother of all languages. Tallapaka Annamacharya (1408-1503) was the very first poet/composer who took the very bold step of composing musical works in a Desi language- Telugu. The sole mission of his life was to spread Vishishtadvaita tattva and the concepts of Vishnu Bhakti and Sharanagati amongst the masses. And he understood that he could touch the hearts of the common man only through his native tongue and idiom.

It will not be an overstatement to say that there is no other poet/composer in the whole of the literary world equal to Annamacharya after looking at – the sheer volume of his compositions, the mind boggling variety of subjects he dealt with, variety of genres he explored, his unbelievable imagery and thought and his brilliant expression and style. He composed a staggering volume of 32,000 sankeertanas apart from other works, out of which only 12,000 are available today. There are two major categories of kirtanas- Shringara and Adhyatma. Most of them are in Telugu but he also composed kirtanas in Sanskrit which into several hundred among the available, both Shringara and Adhyatma. Though the majority of the kiratnas are in Telugu, Annamacharya wrote a musical treatise by name sankeertana Lakshanam in Sanskrit, which enumerates the rules, regulations and guidelines to be followed while composing a kirtana. This work is not available today. The telugu translation of this treatise written by Tiruvengalanatha, Annamacharya’s grandson is available. Annamacharya also composed a Kavya- Venkatachala Mahatmyam in Sanskrit and several other shatakas which are not available.

A perusal of Annamacharya’s Sanskrit kirtanas leaves one in wonderment. Here too there is a wide variety of subjects he touched upon other than Stutis and Varnanas. There are songs ranging from those which advocate Sharanagati, songs which discuss complicated philosophical matters stated in various shastras, Upanishads, Gita and Puranas to songs of the most erotic expression. There are few kirtanas which are exactly on the lines of Ashtapadis of Jayadeva Kavi.
Annamacharya was of a bold and highly liberal nature. On one side he followed all the rules of strict prosody and meter, on the other he would not think twice in breaking a rule or two in order to convey what he wants to in the way he wants to, which he does with utmost brilliance, in a most sensitive and sweet manner, without bringing any damage to the Rasa. Every other kirtana is an example of this. In the first glance, a kirtana seems like a Sanskrit one. But by adding one syllable or a small word he transforms it into Telugu.

Another very rare combination which we seldom find in the works of any other poet/composer is that he composed two lines of the charanam in Sanskrit and the next two in Telugu. He goes one step further where half line is in Sanskrit and the other half in Telugu.

We also find unexpected but extremely interesting compound words- Samasas.

This paper tries to explore extensively quoting the relevant kirtanas as examples, the exquisite Sanskrit works of Annamacharya including all his uncommon, interesting and bold endeavors.
There is a consensus among ancient thinkers all over the world that Cosmic Sound Energy is the source of all creation in the Universe. The sacred word ‘ Om ‘ or pranava is the fundamental sound and all sounds - music or talk - are manifestations of this cosmic energy or supreme consciousness. In fact this consciousness has two states, one is energy ( Shakti ) and the other is form ( Siva ). This energy is present in inanimate objects also, which can be easily understood from the atomic structure of the matter.

Sound is classified as anahatam the inaudible and ahatam the audible. Music (or even talk) involves four stages, para, pasyanti, madhyama and vaikhari. Para is unmanifest fluid state. This transforms into pasyanti, the vibratory state. These vibrations are organised in the state of madhyama. Finally they manifest in the audible form in the state of vaikhari. This entire process takes only microseconds. Lingering and haunting music in the mind is anahatam while what is audible or ahatam is nadam . Nadam is manifest as various ragas . Any sound produces sympatheitic reactions in all living organisms.

The secret power of music is being recognised even in the western countries. Ancient Indians and even Chinese believed that audible sound is not only capable of influencing the mind and emotions of man but literally shaping and changing physical events taking place within the world. Music is also believed to aid in raising the vibration or spiritual frequency of the body itself, beginning the process of transformation of matter into spirit. The traditional bhajans ( group singing of devotional songs), which are believed to be great relievers of stress besides having curative power, are based on this concept.
Difference in pitch results in microtones or Srutis. There are 7 tones, 12 semitones and 22 quartertones. A group of microtones becomes a quartertone or semitone or tone. A combination of various tones becomes a raga. Different ragas produce different emotions, principally the nava rasas. All the soft emotions like tranquility, serenity etc. are produced by flat semitones or komala swarasthanas. The ragas todi, bhairavi etc come under this category. Teevra swarasrthanas are a result of sharp semitones and produce robust feelings, spirited and enthusiastic activity and remove dullness. Kalyani, mohana etc come under this class. There are also ragas of a mixed kind called komala-teevra swarasthanas, which are a combination of the first two. Mayamalavi gouda, subhapantu karali etc. belong to this type. Music of a particular raga can be effectively used for bringing requisite effects in the patients. For smoothly waking up somebody, bhupala, bhouli, revagupta are very useful. Neelambari raga has sleep inducing power. Lullabies thus are based on neelambari.

Music can be used either orally or even directly fed to the patient with sensors, similar to that used in ECG etc. This is useful in the case of patients averse to music. In summary, music plays a role of a catalyst, in the process of healing, particularly in diseases related to stress and other emotional disturbances.
Knowledge Management and its dimensions with respect to Sanskrit compositions of Karnataka Classical Music.

- Vidwan: Prof. Dr. P.K. Srivathsa

“Naadaadheena matho Jagat”-whole world is pervaded by the cosmic vibration.

There are many branches of knowledge, where 'Learning' is of different levels, dimensions, methods and techniques. To, learn and master any branch of knowledge, be it Arts, Science, Commerce, Engineering or Management requires a harmonious blend of necessary aptitude, attitude, skills and techniques. The mastery /expertise can only be gained by sincere work i.e. Chintana-contemplation Manana-Assimilation and Saadhana-diligent work under the effective and efficient guidance of a Guru (Master). The learning and mastering of Karnataka classical music poses an unique challenge of following an integrated vision and approach; which is quite different from any other branch of knowledge systems. This paper aims to bring out the different dimensions of Knowledge Management (KM) in the Karnataka classical music compositions with examples. The scope is limited to the Sanskrit compositions as per the seminar boundaries.

Before we go into the nuances of the subject, let us begin with the basic concept of KM, which involves identification, adoption, assimilation, utilization (application) and dissemination, for the benefit of users.

Basic KM model:

<table>
<thead>
<tr>
<th>You know what you know</th>
<th>You know what you don't know</th>
</tr>
</thead>
<tbody>
<tr>
<td>You don't know what you know</td>
<td>You don't know what you don't know.</td>
</tr>
</tbody>
</table>

One will be surprised to find the amazing dimensions of knowledge fields with respect to the Karnataka Classical Music like musicology, art, culture, religion, philosophy, spirituality, aesthetics, science and technology etc.

The classical music of India traces back its origin to Samaveda and is the most scientific, structured and intricate system, comprising of Laksana (Theory) Musicology) and Laksya (Practical side). In fact, there are thousands of works right from the Bharata's Natya shastra (III cent BC), Naradiya Shiksha, Sangita Prakasha (King Bhoja), Sangita Ratnakara (Sharngadeva, 12th cent AD) Sangraha Choodamani (13 Cent AD) Sadraagachandrodaya (Pandarika Vittala), Brhaddeshi (Matangamuni) Sagitasamayasara (Parsvadeva) etc. Apart from these important Sanskrit works,
there are thousands of works in the local languages of India Incidentally the musical Trinity Saint Tyagaraja, Sri. Muthuswami Dixitar and Sri. Syamashastri and their disciples have immensely contributed for the wonderful growth and development of KCM through their works and dissemination of Knowledge.

In order to understand, the different knowledge dimensions of KCM let us consider the different levels viz, Basic to the Advanced.

The KCM education follows a well structured approach so that. The student keeps on proceeding from the fundamental level to the advanced.

Level 1: Basic:
(i) Introduction to the subject comprising of awareness, value, scope benefits and applications (Basic foundation laying)
(ii) Listening ability test, concepts of pitch and rhythm and their alignment through audio / video recordings.
(iii) Aptitude test (vocal / instrumental)
(iv) As the basic lessons progress, the need for basic exercises, diet regimentation, the methodology and technique of learning, posture, basic aesthetics etc are emphasized and practice sessions are held and performance evaluation is carried out.

This clearly illustrates the knowledge assimilation, acquisition, learning, abilities, knowledge dissemination. In fact, the master used to test the student for his /her aptitude learning abilities (vocal / instrumental).

Incidentally saint Thyagaraja used to have 4 classes of disciples:
1. The quick learners with good progress.
2. Medium learners.
3. Slow learners, but very hard working and used to attend to various other duties.
4. Interested in musicology, nuances of the theory, compositions, astrology etc.

Hence, it was only through sheer dedication and through the Guru’s grace, the students used to achieve land marks.

An interesting fact about the interpretation of the 7 notes Sa, Ri, Ga, Ma, Pa, Dha, Ni-Sa ri (Saratiti Sa ri) meaning, boat in Sanskrit. Ga Ma (Gamayatiti gamah)-travels in water unhindered, Pa Da (place), Ni (Nayatiti Ni) gives / paves way. Put together, Music is the one, which makes one transcend the ocean of Samsaara (world) providing the necessary boat, to attain the supreme God.
Level 2: The middle level:
Here the following aspects are covered. Introduction to musicology, fine tuning the basic lessons, voice culture, strengthening the playing technique (Unique to each instrument), up keep of the instruments etc. the sensitive Guru finds the level / standard of the student and designs the syllabus accordingly. Even the Instrumentalists are given vocal training which helps the artistes to understand and play according to the Bhaava of the composition.

Level 3: Advanced / Proficiency level:
Development of the candidate’s style of singing / playing, advanced concept of Talas, finer nuances of singing / playing, voice culture, the technique of playing the instrument (varies according to the instrument), musicology base for better understanding of the compositions, their various aspects, aligning the competencies, mock concerts to have better command of the stage, sensitivity to the audience, effective professional concert management etc.

The compositions learnt are multilingual with the placement of words and the structure of the composition is unique to each language. The themes vary from various aspects of musicology like Naada, Naadotpatti, Sangeeta Lakshana, Mahaatmya, Yati, Prasa (allegory), religion, spirituality, specialties of the presiding deities, temples, architecture, rituals, moral values, prayers etc. In fact one expert defined Music as the combination of Morality, Universality, Spirituality, Individuality and Creativity.

In fact, at the advanced stage, the candidate will be guided to “Learn to learn” Unlearn and Relearn, so that, he / she will become a refined, knowledgeable performer and sought after artist or an accompanist. Incidentally, when the student starts performing by himself / herself or accompanies the master, over a period of time; the student proceeds from ‘Ignorance of Knowledge’ to ‘Knowledge of Ignorance’ and starts mastering the subject. Indeed, a successful performer has to be an effective listener, quick to grasp the nuances and be creative. The journey must be a constant quest for excellence. One of the highly reputed violinists remarked to his audience, Quote:

“You people become degree holders, once you pass through the exams and are awarded the certificates; valid lifelong. But, I need to graduate in every concert, after getting your appreciation and maintain the standard”

As mentioned earlier, a successful performer has to not only practice diligently, but also be good at various knowledge fields, like art, culture religion musicology,
philosophy etc, which calls for integrated approach, which is unique to KCM. The mastery of these variegated themes, takes the concert to the different aesthetical heights. Also, further advanced lessons like Raagam Taanam & Pallavi which are the hallmark of a matured musician are mastered.

Now, let us examine some of the Sanskrit compositions of the Trinity and other Vidwans, depicting various themes (variegated knowledge fields)

1. **Raga: Chittaranjani (22nd Mela, Kharaharapriya)**
   **Composition:** Naadatanumanisam
   **Taala:** Adi  **Composer:** Saint Thyagaraja (1767-1847)
   **Pallavi:**
   
   | Naadatanumanisam Shankaram |
   | Namaami me manasaa shirasaa |
   (Naadatanum..)
   **Anu Pallavi:**
   
   | Modakara nigamottama Saama |
   | Veda saaram vaaram vaaram |
   (Naadatanum..)
   **Charana:**
   
   | Sadyojaataadi Panchavaktraja |
   | Sarigama Pa dha nee vara saptasvara |
   | vidya lolam vidalita kaalam |
   | vimalahrdaya thyagaraja paalam |
   (Naadatanum..)

In this composition, Saint Thyagaraja prays to Lord Shankara thus ------

I bow to lord Shankara, the embodiment of Naada (the primordial cosmic sound) with my mind, body. To HIM, the essence of the blissful Saamaveda, the best of Vedas, I bow every time to HIM, who is delighting in the art of seven swaras Sa-Ri-Ga-Ma-Pa-Dha-Ni; born of his five faces Sadyojaata etc. (Aghora, Eshana Tatpurusha, Vaamadeva, Sadyojaata). I bow to HIM the destroyer of Kaala, the protector of the pure hearted Thyagaraja I bow.

If the artiste has to do justice in rendering this composition, he / she has to be aware of the fields of knowledge like concept of Naada in musicology and a prayer to lord Siva who is the embodiment of it, philosophy, purana, the structure and aesthetics of the composition the composers greatness etc. one has to render it with proper diction and devotion.

2. **Raga: Hindolam**
   **Composition:** Saamajavaragamana
   **Taala:** Adi  **Composer:** Saint Thyagaraja
   **Pallavi:**
   
   | Saamajavaragamana Saadhu hrd |
   | Saaraasaabja Paala! Kaalaateeta! Vikhyata |
   (saamaja)
   **Anupallavi:**
   
   | Saama Nigamaja Sudhaamaya Gaanavi |
   | Chakshana Gunasheela dayaalavaalamaam Paalaya |
   (saamaja)
Charana: | | Vedashiro mattrja saptaswara  
| Naadachala deepa sweekrta|  
| Yadavakula murali vaadana vi|  
| Noda! Mohanakara Thyagaraja Vandaneeya| | (saamaja)

Observe the poetic imagination of the composer, allegory rhyme and rhythm, the creative usage of the term 'saama'. Oh! bewitching Lord, shining like a beacon light on the mountain of Naada of seven Swaras born of Pranava (Cosmic Primordial Sound), which is the source of all Vedanta! Oh! adept in nectar like music born of the Saamaveda! Oh you resorted to the Yadava race, who delighted in the playing of the flute, protect me, Oh Lord of magnificent gait (Saamaja varagamana), the sun who makes the lotus of good men’s (virtuous) heart blossom! Oh celebrated Lord who transcends time.

The artiste who renders this composition integrating the different fields of knowledge and enjoying the creativity is bound to float in an ocean of BLISS, due to the effulgence of Jnana & Bhakti.

We find that in our mythology, Gods and Goddesses playing their special music instruments are depicted. For ex. Goddess Lakshmi-Varaveena Goddess Saraswati-Kachapi Veena and Goddess Parvati-Maatangi Veena, Lord Krishna –Flute, Nandikesvara-Mrdangam, Lord Siva as Nataraja, the cosmic dancer etc. Now, let us further examine some special Krits by the celebrated Muthuswamy Dixitar (1775-1835). He has composed many Raagamalikas (for Ex. Chaturdasa Ragamalike-Sri Viswantham bhaje (Garland of 14 ragas), group compositions, vibhakti keertanas, (9 cases) Navavaranakrtis (Depicting SriVidya upaasana) Navagrahakrits, etc. His compositions are replete with the richness of Raga, creative selection and arrangement of words allegory, yatis, rare nuances of Raga portrayal. Thus he is a highly creative poetical musical genius. Let us examine his famous composition 'Thyagaraja yoga vaibhavam' in the Raga Anandabhairavi set to Rupaka Taala this is composed on lord Thyagaraja swamy of Tiruvaroor.

Pallavi: | | Thyagaraja yoga vybhavam sadashivam | |  
Thyagaraja yoga vybhavam sadaa smaraami | |  
Thyagaraja yoga vybhavam  
Agaraja yoga vybhavam  
Rajayoga vybhavam  
Yoga vybhavam  
Vybhavam  
Bhavam  
Vam

In the same composition, we find one more Yati called Srotovaha Yati.
An analysis of the composition reveals many creative facets of the composer and command over the medium with aesthetic beauty.

Next, we find, the group compositions.

Abhayaamva vibhakti krits (presiding deity Abhyaamba of Tiruvaroor)

<table>
<thead>
<tr>
<th>Composition</th>
<th>Raga</th>
<th>Taala</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sadashraye abhayambike</td>
<td>shanmukhapriya (chaamaram)</td>
<td>Rupaka</td>
</tr>
<tr>
<td>2. Abhayamba jagadamba</td>
<td>Kalyani</td>
<td>Aadi</td>
</tr>
<tr>
<td>3. Aryam abhayambaam</td>
<td>Bhairavai</td>
<td>Triputa</td>
</tr>
<tr>
<td>4. Girijaya Ajaya</td>
<td>Shankarabharana</td>
<td>Aadi</td>
</tr>
<tr>
<td>5. Abhayambikayai</td>
<td>Yadukula kamboodhi</td>
<td>Rupaka</td>
</tr>
<tr>
<td>6. Abhayambikayaa</td>
<td>Kedaram</td>
<td>Aadi</td>
</tr>
<tr>
<td>7. Ambikaya Abhayambikayaa</td>
<td>Shahan</td>
<td>- Misra chapu</td>
</tr>
<tr>
<td>8. Abhayambaam</td>
<td>Shahana</td>
<td>Rupaka</td>
</tr>
<tr>
<td>9. Daakshayani Abhayambike</td>
<td>Todi</td>
<td>Rupaka</td>
</tr>
<tr>
<td>10. Sri. Abhayamba</td>
<td>Sri Raga</td>
<td>Aadi</td>
</tr>
</tbody>
</table>

(Maniprawala krti – Sanskrit, Telugu, Tamil)

Sri Guruguha Vibhakti kriti:

<table>
<thead>
<tr>
<th>Composition</th>
<th>Raaga</th>
<th>Taala</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sri Naathadi Guruguho</td>
<td>Mayamalavagaula</td>
<td>Aadi</td>
</tr>
<tr>
<td>2. Maanasa Guruguha</td>
<td>Anandabhairavi</td>
<td>Rupaka</td>
</tr>
<tr>
<td>3. Sri. Gurunapaalitosmi</td>
<td>Paadi</td>
<td>Aadi</td>
</tr>
<tr>
<td>4. Guruguhaaya</td>
<td>Saama</td>
<td>Jhampa</td>
</tr>
<tr>
<td>5. Gurugahadanyan</td>
<td>Balahamsa</td>
<td>Jhampa</td>
</tr>
<tr>
<td>6. Sri Guruguhasya</td>
<td>Poorvi</td>
<td>Misrachapu</td>
</tr>
<tr>
<td>7. Guruguha Swami</td>
<td>Bhanumathi</td>
<td>Khanda Triputa</td>
</tr>
<tr>
<td>8. Sri. Guruguhamoorthi</td>
<td>Udayaravichandrika</td>
<td>Rupaka</td>
</tr>
</tbody>
</table>
Each of the above compositions is a master piece with philosophy, devotion, details of the presiding deities, musicology, occult, creative poetry and of course various fields and dimensions of knowledge embedded in them. One has to make a deep study to understand the deep philosophy, musicology and music of these master pieces. The justice can only be done after these efforts.

Similarly, we find Sri. Neelotpalaamba vibhakti krtis (Deity of Tiruvaroor) and Sri. Kamalaamba Navavarana kritis (Deity of Tiruvaroor). These give various subtle features of SriVidya Upasana. In fact, during the Navarathri festival, many devotees render these Kamalaamba Navaavarana krits with devotion and religious fervor.

Let us consider a few examples from the modern composers. This is a composition by Sangita kalanidhi Dr. M.Balamuralikrishna

Raga : Rishabha Priya (62\textsuperscript{nd} Mela) Composition: Nandeesam Vande

Tala : Rupaka

Pallavi:  ||Nandeesam Vande sadaa|| (Nandeesam)

Anupallavi: ||Vandaru bhakta Janaanandakaram
                      |Vaamadeva bhaktavaram|
                      |Saamagaana Kalaanidhim|
                      |Shabdastra Praveenam|| (Nandeesam)

Charanam ||Parashiva taandavakaale Murajaarava sammodam
             |Murali gaanaamrita pulakita Kaayam
             |Varadam saptaswara Vrishabha priyam
             |Karadhrtavetram, shwetasugaatram
             |Parama pavithram ||Nandeesam||

The language is quite a simple Sanskrit, with allegories and the Raga’s name is creatively embedded, in compliment to the deity Nandeesha (Vrshabha). Of course, this was composed as a part of 72 Melaraga compositions by Dr. M. Balamurali Krishna barely at the age of 15 years, (1945 AD)

Now let us consider a rare composition in a rare Raga (Smrti-Derivative of Keeravani, 21\textsuperscript{st} Mela

Arohana : Sa  Ri  Ma  Pa  Dha  Ni  Sa
            2  1  1  3

Avarohana: Sa  Ni  Dha  Pa  Dha  Ni  Dha  Pa  Ma  Ree  Sa
            3  1  1  3  1  1  2

This is a composition by Prof. Dr. R.Visvesvaran of Mysore
Here, the Goddess Tripurasundari who is considered as an embodiment of the primordial cosmic vibration is fervently prayed by the composer to bless him and remove the hurdles and difficulties in all the 3 dimensions (Adhyatmika, Adi Daivika, Adi Bhoutika) and make him experience the real BLISS. The composition is beautifully composed in 4th case (Chaturthi Vibhakti) with allegory and creative poetry.

There are thousands of compositions by different composers each with a specialty and one has to make a deep study to choose and render real good class compositions.

KCM also offers large scope for R&D works in different topics; be it musicology, musical instruments, multi disciplinary research, music therapy, different themes of compositions etc, using the modern techniques like Neural networks, Pattern recognition, Image processing etc.

The author himself has done research on the health and growth parameters of specific plants, influenced by Ragas by conducting number of experiments based on the physics of sound. The Ancient musicological texts have mentioned different Ragas called ‘Dina Ragas’ which are ascribed to 7 days of a week. They are for Sunday-Sriraga, Monday-Shankarabharana, Tuesday-Shanmukhapriya, Wednesday-Mohana, Thursday-Kedaragoula, Friday-Bhairavi and Saturday–Neelambari.

Similarly, for each day based on the Navagrahas (9 planets) there are different grains like wheat, paddy, Toordaal, Chana, Blacktil (Gingelly) etc. which are supposed to be assigned to each planet.
1. The author played on the veena, the specific ragas and were broadcast through the speakers surrounding each plant specimen as per above. No fertilizer has used. The Homa (oblation) was done to propitiate the Grahas (planets) on each day. The ash mixed with mud and water with the daily music, made the plants grow phenomenally well with good health (2.8-3.2 times the normal growth). This field still holds lot of scope for further R & D work.

2. R&D on the design and manufacturing of South Indian classical music instruments viz Tamboora, Veena, Mrdangam and Ghatam.

Any musical instrument has to help the musician render the music in an effective and efficient way, which in turn enhances creativity.

The author has designed the above instruments, with due regards to the aesthetics, economics, ergonomics and there by standardizing the manufacturing methods and techniques. Every aspect of the instrument is thoroughly tested, evaluated and modified; resulting in the good enhancement of the quality and quantity of the sound production and facility of playing. In fact, these have won high appreciation from the stalwart musicians and musicologists.

To conclude, the KCM provides great scope to enhance and integrate the various fields and dimensions of knowledge. A holistic approach to the subject is necessary to be benefitted and enjoyed.

* * * * * * *
नादोपासनया श्रीविष्णु – एकम् अवलोकनम्।

श्रीमती मदुला अचिन, शोधविवाचरिणी, केन्द्रियविद्याविद्यालयः, हैदराबादः।

Email ID : rmridu.musicsans@gmail.com.

प्रस्ताव:

अस्तमांक सनातनदशमौकरित्या मुक्ते त्रयः मार्गः सन्ति – कर्ममार्गः, भक्तिमार्गः, ज्ञानमार्गः। तत्र कर्ममार्गार्यां निदर्शता:, फलानुसंधानः वेदशास्त्रिनिबवधः कार्यं वर्णाश्रमानुसारेण कृष्णितिः। भक्तिमार्गे ये सन्तिविश्राश्वः, ते यक्षगणः भगवदगृहम् इष्टदेवतान्त्वें स्वीकृत्यः, नित्यपूजऽजमकः ज्ञानान्तः। ज्ञानपथः सार्वस्रिष्टः: 'एकमेव अद्वितीयः ग्रहः' इति वचनं मनसि निधाय कौल्यं प्रति गम्यते। तत्र भक्तिमार्गे त्रयः मुख्यांशा: सन्ति –

1. ज्ञान्यात्मांक मानसिकं कर्मः।

2. पूजासेवात्मकं शारीरिकं कर्मः।

3. संहितेनात्मकं वाचिकं कर्मः।

केचन जपादिकं, केचन कीतार्कां, केचन ध्यानं, केचन च उभयम् अथवा श्रीनं अक्षानपि गृहितानु। यत्र विविधं कर्मं पूर्णसृष्टेः अध्ययनं तत्र उपासना इत्युक्तते। श्रीमद्विश्वकर्मानुपादेः: यममातानामुपासानाद्यां उपाधिः: स्थापितता:। भुजा: देवता: एते – गणपति:। सूर्य:। विष्णु:। शिवः। शक्ति:। कुमारश्च। भगवता श्रीविष्णुपादि उक्तं गीतायाम् –

'यो यो यो यो तन्तु भक्त: प्रभुचितुचित्ततुच्छति। तत्र तस्य श्रीमातास्वरूपिणी निलोकामताः आराध्यते। एतमतत्स्तन्त्रा उपासनारितेषु श्रीविष्णुते इत्यक्षणं व्यवहितयते। वस्तुतः: इतरं पञ्चदेवं:। शक्तिः: विना जड्भूताः। अशक्ताः: भवेन। अत एव यथे वचनाद्विं मीमांसायां महामहारायणं शक्तिशक्तिमतौ रखेत: इति।
ABSTRACT

మాహంపోషం, భాషాత్రం, శాసనమతం, సాహిత్యమతం మనది సాహిత్య సాహిత్య విభాగాల అభిమానం. ఇది మహాపోషం భాష, వాస్తవం, శాసనం, సాహిత్య ప్రామాణ్యం. ఇది మహాపోషం భాష, వాస్తవం, శాసనం, సాహిత్య ప్రామాణ్యం. ఇది మహాపోషం భాష, వాస్తవం, శాసనం, సాహిత్య ప్రామాణ్యం. ఇది మహాపోషం భాష, వాస్తవం, శాసనం, సాహిత్య ప్రామాణ్యం. ఇది మహాపోషం భాష, వాస్తవం, శాసనం, సాహిత్య ప్రామాణ్యం.

మాహంపోషం భాష, వాస్తవం, శాసనం, సాహిత్య ప్రామాణ్యం. ఇది మహాపోషం భాష, వాస్తవం, శాసనం, సాహిత్య ప్రామాణ్యం. ఇది మహాపోషం భాష, వాస్తవం, శాసనం, సాహిత్య ప్రామాణ్యం. ఇది మహాపోషం భాష, వాస్తవం, శాసనం, సాహిత్య ప్రామాణ్యం. ఇది మహాపోషం భాష, వాస్తవం, శాసనం, సాహిత్య ప్రామాణ్యం. ఇది మహాపోషం భాష, వాస్తవం, శాసనం, సాహిత్య ప్రామాణ్యం. ఇది మహాపోషం భాష, వాస్తవం, శాసనం, సాహిత్య ప్రామాణ్యం. ఇది మహాపోషం భాష, వాస్తవం, శాసనం, సాహిత్య ప్రామాణ్యం. ఇది మహాపోషం భాష, వాస్తవం, శాసనం, సాహిత్య ప్రామాణ్యం. ఇది మహాపోషం భాష, వాస్తవం, శాసనం, సాహిత్య ప్రామాణ్యం. ఇది మహాపోషం భాష, వాస్తవం, శాసనం, సాహిత్య ప్రామాణ్యం. ఇది మహాపోషం భాష, వాస్తవం, శాసనం, సాహిత్య ప్రామాణ్యం. ఇది మహాపోషం భాష, వాస్తవం, శాసనం, సాహిత్య ప్రామాణ్యం.

National Seminar 2017 Samskritam - Sangeetam
The Genius of Shri Muthuswamy Dikshitar and Saint Thyagaraja

- M.V. Ramanarayanan

It is common knowledge that Samskritam uses many varieties of compound letters. It is also well known that many words in languages like Telugu, Kannada, Marathi, etc., are of Samskritam origin and most of them have been imported and adopted into these languages as such, without modifications, especially the words containing compound letters and aspiratives. This paper humbly attempts to bring out the genius of Shri Muthuswamy Dikshitar and Saint Thyagaraja by examining the lyrical beauty and the clever use of compound letters in conjunction with the rhythm (taala) and also the poetic imagery in their compositions, by analysing a select few kritis in Samskritam. The influence of Samskritam on the kritis composed in Telugu also will be elucidated.
వాస్తవం ఇల్ల చెపుకును ప్రస్తుత ప్రాణాల సమయంలోను వాస్తవం
పాటు ప్రారంభించుకుండా ఎందుకంటే సమయంలోను వాస్తవం
వాస్తవ బాట అవతరణకారి అవతరణக్షరింగు.
"వాస్తవం ఇల్ల చెపుకును ప్రస్తుత ప్రాణాల సమయంలోను వాస్తవం"
వాస్తవ బాట అవతరణకారి అవతరణ.
వాస్తవ బాట అవతరణకారి అవతరణ.
వాస్తవ బాట అవతరణకారి అవతరణ.
నాసికు ప్రాంతానికి ప్రయాణించింది.
నాసికు ప్రాంతానికి ప్రయాణించింది.
నాసికు ప్రాంతానికి ప్రయాణించింది.

యాకు నాసికు ప్రాంతానికి ప్రయాణించింది.
యాకు నాసికు ప్రాంతానికి ప్రయాణించింది.
యాకు నాసికు ప్రాంతానికి ప్రయాణించింది.

"వాస్తవం ఇల్ల చెపుకును ప్రస్తుత ప్రాణాల సమయంలోను వాస్తవం"
"వాస్తవం ఇల్ల చెపుకును ప్రస్తుత ప్రాణాల సమయంలోను వాస్తవం"
"நாளன்று நாட்டின் எழுப்பக்கால அங்குள்ள பாடல்" என்று பாடிய எழுத்து.

நாடன் வாழ்கிறார், என்று மனிதன் விளக்குவதில் சென்று விளக்குவதற்கு, காட்டுக்கு பெயர், மூன்று கல்வி, பிறை மாணவர்களை விளக்குவதற்கு, கணினியால் பல்லனுக்கு மாற்றும் முதல்துறைக்கு விளக்குவதற்கு. எனவே பல்லனுக்கு மாற்றும் முதல்துறைக்கு விளக்குவதற்கு.

எனினும் எழுத்தில் சொல்லப்படும், புது கருத்துக்கள், நம்பிக்கை, புலமாற்றம் விளக்கும் விளக்கும் விளக்கும். எனவே பல்லனுக்கு மாற்றும் முதல்துறைக்கு விளக்கும் விளக்கும் விளக்கும்.

எனினும் எழுத்தில் சொல்லப்படும், புது கருத்தற்கள், நம்பிக்கை, புலமாற்றம் விளக்கும் விளக்கும் விளக்கும். எனவே பல்லனுக்கு மாற்றும் முதல்துறைக்கு விளக்கும் விளக்கும் விளக்கும்.

எனினும் எழுத்தில் சொல்லப்படும், புது கருத்தற்கள், நம்பிக்கை, புலமாற்றம் விளக்கும் விளக்கும் விளக்கும். எனவே பல்லனுக்கு மாற்றும் முதல்துறைக்கு விளக்கும் விளக்கும் விளக்கும்.
"సమ్మత షింది నామం అరిసిన విద్యార్థి కూర్చు సాధనాలు ప్రదస్తి సఫలంగా ఇచ్చు అయినప్పటి ఇది జీవితం "నామ సత్యం". కార్యాలయ పంపాలు రెండు (తూర్పు రెండు) (సమ్మత షిందిలేదు), అపుర్వ రాఖ్యం సార్లేలేదు (సమ్మత షింది ప్రదశిల్యులు) ఎందుకు నిర్ణయించాలి? అందంగా నాకు నిర్ణయించాలి, అపురూపం ప్రదశిల్యులు కాకపోయించాలి, అపురూపం ప్రదశిల్యులు కాకపోయించాలి, అపురూపం ప్రదశిల్యులు కాకపోయించాలి?

విభాగాన్ని విద్యార్థికును సాధనాలు ప్రదస్తి సఫలంగా ఇచ్చండి. మేన్స్ విభాగానికి విద్యార్థి సాధనాలు ప్రదస్తి సఫలంగా ఇచ్చండి. అపురూపం ప్రదశిల్యులు కాకపోయించండి.

మనం బాగా విద్యార్థి సాధనాలు ప్రదస్తి సఫలంగా ఇందులో ఉంటాం,
మనం బాగా విద్యార్థి సాధనాలు ప్రదస్తి సఫలంగా ఇందులో ఉంటాం,
మనం బాగా విద్యార్థి సాధనాలు ప్రదస్తి సఫలంగా ఇందులో ఉంటాం,
మనం బాగా విద్యార్థి సాధనాలు ప్రదస్తి సఫలంగా ఇందులో ఉంటాం,
మనం బాగా విద్యార్థి సాధనాలు ప్రదస్తి సఫలంగా ఇందులో ఉంటాం,
మనం బాగా విద్యార్థి సాధనాలు ప్రదస్తి సఫలంగా ఇందులో ఉంటాం.

మనం బాగా విద్యార్థి సాధనాలు ప్రదస్తి సఫలంగా ఇందులో ఉంటాం.
懑ாழிக்கு பாராட்டுவதற்காக, "நான் கேரள மக்களை வரையறையின் தொடக்கில் பெற்று எழுதினேன்." என்று கூறினான்.

நான் குறிப்பிட்டேன், இது கேரளத்தின் பாரம்பரிய வரலாறானது, பல காலங்களில் தான் காண முடியும். கேரளத்தின் தொடக்கத்தில் குருநெருமறை பாடல்களை தான் முதன்மையாகக் கொண்டவர். இந்தப் பாடல்கள் பொழுதைய கருத்தில் வரிசைசெய்யப்பட்டவை, அவை மக்களின் மத்தியில் பயன்படுத்தப்பட்டன. இவை மக்களின் கலைநிலையை மீண்டும் வளர்த்ததையும் குறிப்பிட்டேன்.

(புத்த வாக்கு) மூன்று நாட்கள் பேரேற்ற வந்து, என்று கூறினான். இந்தத் தொடர்பில், குருநெருமறையின் நிகழ்வுகளை முதன்மையாகக் கொண்டு வரிசையைப் பெற்றது. இவை மக்களின் கலைநிலையை மீண்டும் வளர்ந்ததையும் குறிப்பிட்டேன்.
ప్రతిసమితి (Melodious mathematics), పాదతి క్రికి నిల్లబడా నిల్లబడా "ప్రతిసమితి మాథమాటికస్" భాషాదేశాల్లో, బుద్ధి సంతరం కూడా రాయడా, అందా, ప్రతిసమితి పరిస్థితి విధానాన్ని సంపూర్ణంగా అమలు చేసే ప్రత్యేకత ఉంటుంది.

అనేక సంప్రదాయ రెండు పాలిత యన్నాడు, ఇది దీనిని పశు పాలన సమాధానం (Positive energy) మొదలుతుంది. అప్పుడు ఎందుకు ఎందుకు రెండు పండుగై అంటే మాత్రమే ప్రతిసమితి పరిస్థితి ఉంది. రెండు పండుగై రెండూ పండుగై అంటే, ఎందుకం ఉంది ఎందుకం ఉంది. కానీ ఈ విషయం దాని ఉపరివేష్టిత రేమను ఉంటుంది, ఇది ఉంటాయి దాని అన్వేషణ కారణం.

మన జాతి పిలిచిన, ధ్రువ పాలన కోసం, పాలన మాధ్యమాలను, పండుగై ప్రతిసమితి అనేది అనేక ప్రతిసమితి అవసరం ఉంది.

ప్రతిసమితి పరిస్థితి రెండు పండుగై అంటే, ఈ పరిస్థితి మాత్రమే సమాధానం (Positive energy) మొదలుతుంది. ఇది ప్రతిసమితి పరిస్థితి ఉంది.

"ఇది దీని ద్వారా మాయ ప్రత్యేకత ఉంటుంది."

నాటికి పండుగై, పండుగై ప్రతిసమితి రెండు పండుగై అంటే పరిస్థితి ఉంది. ఇది పండుగై మాయ ప్రతిసమితి ఉంది, ఇది పండుగై మాయ ప్రతిసమితి ఉంది. ఇది పండుగై మాయ ప్రతిసమితి ఉంది, ఇది పండుగై మాయ ప్రతిసమితి ఉంది. ఇది పండుగై మాయ ప్రతిసమితి ఉంది.
విద్యార్థులకు సంప్రదాయానికి సంబంధం ఉన్న పదపరచ యొక్క పదాలను సూచిస్తుంది. వాస్తవానికి పదాలను సంప్రదాయానికి సంబంధం ఉన్న పదపరచ యొక్క పదాలను సూచిస్తుంది. 

వాస్తవానికి పదాలను సంప్రదాయానికి సంబంధం ఉన్న పదపరచ యొక్క పదాలను సూచిస్తుంది. 

కారకుల సంప్రదాయానికి సంబంధం ఉన్న పదపరచ యొక్క పదాలను సూచిస్తుంది. 

తప్పకు పదపరచ యొక్క పదాలను సూచిస్తుంది.

తప్పకు పదపరచ యొక్క పదాలను సూచిస్తుంది.

తప్పకు పదపరచ యొక్క పదాలను సూచిస్తుంది.
"మంచు యుగానికి పారసాగిన కొన్ని విషయాలను పరిశీలించమని ప్రచురించారు. సుందరంగా స్పష్టంగా ప్రకటించారు ప్రతిభ రచయ శిష్యుల ప్రతి. ఈపాటిలో నాట్యం, గాయనం, పిత్రముల, తెలుగు సంగీతం ఉన్నాయి. ఇవి సాధకత వంటి సాంస్కృతిక ప్రతిభ ప్రకటించాడు. ఇవి ఉష్ణా సంగీత ప్రదర్శన అంశాల పై అడిగి ఉండాలి. \\
\\nమమ్మల్లి మాత్రమే అప్పడానికి. ఎలా పార్థానికి?

ప్రాణాల, ప్రాణాల, ఉత్సాహాన్ని ప్రతిరేఖించండి.

ఎందుకంటే సమాధానం చేసి పాత్రాలు వారికి అందించండి?

ఉత్తరం అందించండి, నాట్యానికి విభాగానికి నిలువు చేసిన సంగీతానికి అందించండి.

సూచిస్తే సూచిస్తే అంతకంటే నాట్యానికి పాత్ర పక్షం కూడా అందించండి.

ఉత్తరం అందించండి. 29 డిసంబర్, 2017 నుండి 2018 నాటక సంగీత పాట ప్రారంభం.
(1) 

(2) 

(3)
Samskritam - Sangeetam

National Seminar

188

2017


నాయకత్వ చేసిన సంగీతాన్ని అలంపారి, అత్యంత విదేశ వ్యాపించిన తీర్థరాయలు జాతికి అవసరాన్ని అధ్యాయం చేసినారు. 

యుద్ధాన్ని సంపాదించడానికి అనేక అవసరాన్ని అధ్యాయం చేసినారు.

చరిత్రానికి ప్రధాన భాగంగా అయిన అవసరాన్ని అధ్యాయం చేసినారు. 

నాయకత్వ చేసిన సంగీతాన్ని అలంపండి ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

నాయకత్వ చేసిన సంగీతాన్ని అలంపండి ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.

ప్రధాన అవసరాన్ని అధ్యాయం చేసినారు.
విశ్లేషించి ఎంతం సంగీతం, నాటకం సంస్కృతం

అంతర్వేలు చూపించిన సంగీతం పండితుడు కూడా - నాటకం మనస్తత్వం

ఒకే సంగీతం చాలా చాలా వరకు విభిన్నమైన వాపసులు ఉండేవి. బాగా అప్పుడు అందానందం కలిగి ఉండవచ్చు. అందానందం దృశ్యం చూపించే కాలానికి చాలా విభిన్నమైన వాపసులు ఉండేవి. కానీ అప్పుడు అందానందం కలిగి ఉండవచ్చు. అందానందం దృశ్యం చూపించే కాలానికి చాలా విభిన్నమైన వాపసులు ఉండేవి. కానీ అప్పుడు అందానందం కలిగి ఉండవచ్చు. అందానందం దృశ్యం చూపించే కాలానికి చాలా విభిన్నమైన వాపసులు ఉండేవి. కానీ అప్పుడు అందానందం కలిగి ఉండవచ్చు. అందానందం దృశ్యం చూపించే కాలానికి చాలా విభిన్నమైన వాపసులు ఉండేవి. కానీ అప్పుడు అందానందం కలిగి ఉండవచ్చు. అందానందం దృశ్యం చూపించే కాలానికి చాలా విభిన్నమైన వాపసులు ఉండేవి. కానీ అప్పుడు అందానందం కలిగి ఉండవచ్చు. అందానందం దృశ్యం చూపించే కాలానికి చాలా విభిన్నమైన వాపసులు ఉండేవి. కానీ అప్పుడు అందానందం కలిగి ఉండవచ్చు. అందానందం దృశ్యం చూపించే కాలానికి చాలా విభిన్నమైన వాపసులు ఉండేవి. కానీ అప్పుడు అందానందం కలిగి ఉండవచ్చు. అందానందం దృశ్యం చూపించే కాలానికి చాలా విభిన్నమైన వాపసులు ఉండేవి. కానీ అప్పుడు అందానందం కలిగి ఉండవచ్చు. అందానందం దృశ్యం చూపించే కాలానికి చాలా విభిన్నమైన వాపసులు ఉండేవి. కానీ అప్పుడు అందానందం కలిగి ఉండవచ్చు.
4. ಮಂದಿ:

(ಸತ್ಸು ಸ್ಥಾನೇಶು ಜಾಯತ ಇತಿ ಪುಜ: 'ಜನಿ ಪ್ರಾದುಭಾವೇ' - ನಾಸಾ ಕಣ್ತದುರುಸತ್ತಾಲು ಜಿಲ್ಲಾ ದೂರಾಂಕ ಸಂಪೂರ್ಣ, ಪ್ರಜ್ಞ ಸಂಜ್ಞಾಯಾಯತೆ ಯೋಜಿಸುತ್ತೆ ಪಡೆಯಂತೆ ಉತ್ತರವೆಡೆ)

5. ಮೂರು:

(ತತ್ವಾವಿತ್ತಿತೆ ವಿಷಯ ಕಣ್ಣ ಸಮಾಧು:)

ನಾಭಿ ಪ್ರಾಣ ಮಹಾನೂಡೆ ಮಡ್ಯಯಸ್ತತ್ತ್ವಾಲು ಮಧ್ಯಮ:.

ಸುರಾಣಾ ಮಡ್ಯ ಸಿಂಹ ತತ್ವಾದ ಮಧ್ಯಮ:.

ಮಾರ್ತಿತಿತೆಲೆ 'ಮದ್ಯಹರು' ಮಾಡಂ ಧ್ವಾಣಿತಿತೆ ಮಧ್ಯ:.

ಮಧ್ಯಭವ: ಮಧ್ಯಮ: | ಮಧ್ಯಂ ಮಾರ್ತಿತಿತೆ ಮಧ್ಯ: |
'माज माने वर्तने चच ||
वङ्क्र(20032)४ .

6. हृदः:
{धीमद्गीर्यते धैर्यतः |
सक्रुणाशीध प्रशुधापि.
धावति नाम्यादि स्थानेयः: गच्छतित्ति वापितः: धावु मतिषुद्धयो: |
रवंग्रुशीशस्यां ग्रहज्ञा|
ध्यातिति थी: | 'चि चिन्तयाम | थी: येशा - आह्मेट्री थीमतः |
धीमता सम्यं धैर्यतः: वृक्षेदरादि: धीमद्गीर्यते इति देवताम् |
अंजोऽराज्ये ग्रहज्ञा रवंग्रुशीशस्यां ग्रहज्ञा.
मोक्षं धावतिति धैर्य: |
अंग्रुशीशस्यां ग्रहज्ञा|
थी:= इति, तद्वस्तु नाम्यादिस्थानेयुः भव: |
थी:;}

7. हृदः:
{वायु: समुत्तितो नाम्ये स्रोहत्कण्ठाम्पूर्षे |
सचरणः पञ्चञ्चस्थानप्रास्या पञ्चचम उच्यते ||
रजी, चंद्रमा, कर्त्तापमा, कहंसमा, विभ्रम 5 |
केदारानन्दे रक्षयते क्रक्ष ोधिनमाः |
पिके: वाचयत इति पञ्चचम: | 'पचि विधाते' |
अंग्रुशीशस्यां ग्रहज्ञा रवंग्रुशीशस्यां ग्रहज्ञा|
पञ्चसु स्थानेषु मातिति पञ्चचम: | 'माज माने वर्तने चच ||
सक्रुणाशीध प्रशुधापि |
पञ्चस्थान जन्यत्वम् स्वर: पञ्चचम: पञ्चचानां पूर्ण: ||
సమాచారశాలు మొదలుగా తెలుగు ఉపయోగించబడాయి. అయితే, ఇది తెలుగు భాషకు ఉపయోగించబడి తెలియజేస్తుంది.

ప్రపంచంలో ఉపయోగించబడే ప్రామాణిక విధానాలు మరియు శాస్త్రాలు సమాచారశాలు మొదలుగా తెలుగు ఉపయోగించబడాయి.

ఇది గ్రామానిక సమాచారశాలు మరియు శాస్త్రాలు సమాచారశాలు మొదలుగా తెలుగు ఉపయోగించబడాయి.

ఈ గ్రామానిక సమాచారశాలు మరియు శాస్త్రాలు సమాచారశాలు మొదలుగా తెలుగు ఉపయోగించబడాయి.

ఇది గ్రామానిక సమాచారశాలు మరియు శాస్త్రాలు సమాచారశాలు మొదలుగా తెలుగు ఉపయోగించబడాయి.

ఈ గ్రామానిక సమాచారశాలు మరియు శాస్త్రాలు సమాచారశాలు మొదలుగా తెలుగు ఉపయోగించబడాయి.

ఇది గ్రామానిక సమాచారశాలు మరియు శాస్త్రాలు సమాచారశాలు మొదలుగా తెలుగు ఉపయోగించబడాయి.

ఈ గ్రామానిక సమాచారశాలు మరియు శాస్త్రాలు సమాచారశాలు మొదలుగా తెలుగు ఉపయోగించబడాయి.
शोध पत्र का शीर्षक
(कालिदास के नाटकों में लोकदृष्टि)

- Mahesh Pandey

अनुक्रमाणिका
1. कालिदास का संस्कृत्त्व व्यक्तित्व एवं कृतित्व
2. कालिदास की नाट्य कला
3. कालिदास के नाटकों में लोकदृष्टि
4. सारांश
5. सन्दर्भ सूची

कालिदास का संस्कृत्त्व व्यक्तित्व एवं कृतित्व
कालिदास ने भरत भूमि को अलंकृत किया है। महाकवि के काव्यों को छोड़कर हमारे पास, न किसी अन्य के पास, कोई ऐसा ऐतिहासिक साधन है, कि वह कवि की प्रकृतिगत विशेषताओं का मूल्यांकन कर सके। महाकवि के रचनाओं के विश्लेषण के लिये उनके अनुसार बहुत से समाचारों ने उनके नाटकों की उपलब्धता स्थीत करते हुये अपने आलोचना सम्बन्धी तथ्यों में लिखा है कि ऐसी समीक्षा कवि की अंतरंग परीक्षा एवं युगाधिर्म्क को मीमांसा में सहयोग होती है। यदि कवि की जीवन सम्बन्धी घटनाओं का हमें विश्वसूत सामना होता हो, प्रायः हम उसके काव्य के साथ न्याय कर सकते हैं।

विद्वानों ने कालिदास को गुप्त युगीन मानकर उनके विविध निषेधों पर उप युग की मुहर लगाई है। कालिदास की रचनाओं ने उनके प्रथम विक्रमादित्य का स्वभाव पंजत करके उनके जीवन एवं काव्य की व्याख्या की है। कुछ विद्वानों ने उनके रूप के अनुसार व्याख्या करके उनके कश्मीरी बंगाली या दक्षिणात्य विश्लेषण करने की क्षमा की है। इन सही भाषाओं में अनुसूच आलोचना एवं विश्लेषण से स्वीकारित तत्त्व तक पहुँचना कठिन कार्य है। इससे यह बात स्पष्ट होती है कि कालिदास भारतीय संस्कृति के एक रूप है, वे जातीय दृष्टि के समार की हैं, हर भारतीय उन्हें अपना समझकर गोरीचित्तित होता है। बाहर केम्ब्रिज से लेकर कश्मीरी तक अपने काव्य के क्षेत्र के विचार किये हैं।

कविता कामिनी कांत भारतीय कालिदास ने अपने जीवन काल में नाटक, महाकाव्य तथा गीत काव्य के माध्यम से संस्कृत में जो ध्यात्वित्त अर्जित कही है वह अवर्तनीय है। इन्होंने अपनी कृतियों में जीवन के प्रत्येक क्षेत्र का वर्णन किया है कालिदास के रचना की है। यह ठीक-ठीक कहना असंभव है क्योंकि अनेक कालिदास नामाधीन कवियों व विद्वानों के नाम से भी अनेक ग्रंथ पाये जाते हैं, ऐसे भी ग्रंथ हैं, जिनकी रचना में कालिदास का हाथ बताया जाता है।

इस प्रकार विभिन्न आधारों पर विद्वानों ने उपर्युक्त कृतियों के तत्त्वों तथा अंत सम्बंधों के आधार पर सात रचनाओं को ही दीपिकाय कालिदास की मानता है। जा इस प्रकार है -

1. मालविकानिमित्रम्
2. विक्रमोयवशीयम्
3. अभिज्ञ शाकुक्तमलम्
4. रघुवंशम्
5. कुमार संभवम्
6. मेघदूतम्
7. ऋदुसंहारम्, इनमें तीन नाटक दो महाकाव्य एवं दो गीत काव्य हैं।
लोक

लोक हमारे जीवन का महासमुद्र है। उसमें भूत, भविष्य, वर्तमान सभी कुछ संचित रहता है एवं लोक साधारण जन समाज है अथवा सामाजिक जन समाज है, जिसमें भूभाग पर फैले हुये समस्त संसार के मानव सम्मिलित है। यह शब्द वर्गविभाजन रहित व्यापक एवं प्राचीन परम्पराओं की श्रेणी राशि सहित अर्थात् सभ्यता संस्कृति के कल्याण्य विवेचन घोटक है, वही समाज का गतिशील अंश है।

डॉ. हजारी प्रसाद दिवेदी के अनुसार-लोक शब्द का अर्थ, जनपद का ग्राम्य नहीं है, बल्कि नगरों और गाँवों में फैली हुई वह समूची जनता है, जिसके व्यवहारिक रूप का आधार पौराणिक नहीं है। लोग नगर के परिस्तृत रूप से सम्पन्न सुसंस्कृत समझौते जाने वाले लोगों की अपेक्षा सरल और अकृतिम जीवन के अनुप्रयोग होते हैं और परिस्तृत रूप से वाले लोगों की समृद्ध विलासिता और सुकुमारिता को जिन्दा रखने के लिये जो भी वस्तुएँ आवश्यक होती है, उनको उत्पन्न करते है।

आचार्य भरत मुनि ने दो प्रकार के धर्मों का उल्लेख किया है - लोकधर्मी और नाट्यधर्मी।

लोकधर्मी नाट्यधर्मी धर्मीत हिरवदः समृतः।

जब अभिनव लोकिक उपयोगी तथा प्रतिष्ठित सामाजिक परम्पराओं (धर्मों) का अनुगमन करता है, तो इस आधार पर उसे लोकधर्मी तथा नाट्यधर्मी कहा जाता है।

संक्षेप में लोक सहज जीवन का अनुकरण करने वाला अभिनव जिस्ताव करने तो उसे लोक धर्मी शास्त्रीय पद्धति से जब रत्न पुरुष या पुरुष पत्र का रत्न पत्र का उप धारण कर अभिनय करने तो उसे नाट्यधर्मी कहते हैं।

नाट्य और काव्य के समग्र चिंतन के प्रवर्तक आचार्य भरत ने जलोक को कविता और कला के केन्द्र में रखा है। अर्थात् कविता और कला लोक के लिये हैं।

यह लोक क्या है? अभिनव गुप्त इसे स्पष्ट करते हुए कहते हैं - 'लोको नाम जनपदवासी जनः।' जनपदों, नगरों, कर्मों और देहातों के लोग ही लोक है।

लोक से ही कला, साहित्य या नाट्य में लोकाभिव्यक्ति प्रस्फुटित होती हैं, जो रचना की आरंभिक शर्त भी है।

आचार्य हजारी प्रसाद दिवेदी जी ने लोकधर्मिता को ही नाट्यधर्मिता माना है। उनका कहना है कि लोकधर्मी और नाट्यधर्मी रूढ़ियाँ मिन्न - मिन्न परम्पराओं का संकेत करती हैं, परन्तु नाट्यधर्मी रूढ़ियाँ का भी मूलस्त्रोत लोकधर्मी रूढ़ियाँ ही हैं।

इससे स्पष्ट होता है, कि लोक का स्वभाव अर्थात् लोक के सहज जीवन का अनुकरण करने वाला अन्य नहीं है लोकधर्मी है। इसी लोक की भावभूमि को केन्द्र में रखकर कालिदास विवेचन नाट्यों में उपस्थित विभिन्न लोक जीवन के विभिन्न आयामों को प्रस्तुत किया गया है।
कालिदास की नाट्यकला

नाट्यम शब्द की चुनौतिः (नट+व्यज) के साथ हुई। इसका अर्थ है, नाचना, अनुकरणात्मक, विचारण, सत्य, हाव-भाव प्रदर्शन, अभिनय करना आदि।

रंगमंच पर किसी कथा से समबंध पुरुषों के रूप धारण किये हुये नटों या नर्तकों के द्वारा कथा पात्रों के कवि कल्पित कार्य - कलापों का अपने व्यवसाय (अभिनय) हारा प्रत्यक्षीकरण नाट्य है। जिन काव्य का आश्रय लेकर नाट्य प्रयोग किया जाता है, उसे रूपक या उपरूपक कहते है। संस्कृत साहित्य में दशरूपक माने गये है, इन रूपकों के परस्पर मिलन तत्त्व प्रमुख है, ये है - वर्तु, नेता तथा रस।

वर्तु:-

वर्तु जिसे कथावस्तु के नाम से जाना जाता है। यह ही इतिहास का काव्यात्मक निबन्ध है। यह जितना सरल, सहज होगा, नाटक उतना ही सरल एवं मनोहक होगा। कथावस्तु का अध्ययन प्रमुख रूप से निम्न आयामों की दृष्टि से दिया जाता है।

1- अर्थ प्रकृति, अवस्था और संधि।
2- अर्थ प्रकृति: अभिनव गुप्त के अनुसार -
कथावस्तु के आयाम के उद्भव को अर्थ प्रकृति कहते है।

यत्रार्थ: फल तत्त्व प्रकृति उपाया: फलहेतवः
त्र विधि: पंचमिनिकारे: पूर्णस्तवं निष्पादते
भोज ने अर्थप्रकृति की परिभाषा निम्न प्रकार दी है।
कथाशरीरोपादानकारणमूता: पंचार्थप्रकृतयो भवति।
अर्थात अर्थप्रकृतियों कथावस्तु के उपादान - कारण होते है। अर्थ प्रकृतियों पाँच है।
1-बीज, 2-बिन्दु 3-पताका 4-प्रकरी 5-कार्य
आचार्य भरत ने बीज की परिभाषा निम्न प्रकार दी है।

स्वत्समात्र समुप्पुर्ण बहुधा विक्षिप्तत।
फलाध्वेऽ वचन्त बीजं तत्त परिकीर्तितम्।
19 आशय है कि संवाद के माध्यम से एक छोटी सी बात कह दी जाती है, जो विभिन्न आयामों पर अनेक आशयों पर निर्भर होती हुई अंत तक पर पहुंच जाती है, बीज कहलाती है।

बिन्दु:-

बिन्दु के विषय में शारदादनाथ ने निम्न परिभाषा दी है।

बीजगुप्तं यथा सक्ष्माशाखा पुष्पादिरुपतः।
बहुधविस्तृतं गच्छेत् फलाध्वेऽवक्लयते।
अर्थात रूपक में किसी प्रयोजन के समाप्त होने पर कथा के प्रवाह के रुपरेखे पर उसे कभी-कभी बिन्दु के द्वारा अगले या मुख्य प्रयोजन तक ले जाते है। बिन्दु को आगे ले जाता है, और आगे की कथा का बीज बन जाता है।
पताका:-
आचार्य भरत मुनि ने पताका की परिभाषा निम्न प्रकार की है।
यद्र वृत्त तु परार्थ स्यात् प्रधानस्योपकारकम्।
प्रधानवच्च कल्येत सा पताकेति कीर्तिता।
पताका को तीसरी अर्थप्रकृति कहा गया है। इसे प्रारंभिक वृत्त भी कहते हैं। पताका की कथावस्तु रूपक की कथावस्तु का अभिन्न अंग होती है। पताका का नायक रूपक का उपनायक होता है। और रूपक में अंत तक रहता है। यह रूपक के प्रधान नायक का सहायक भी होता है।
प्रकरण:
प्रकरण चौथी अर्थप्रकृति है, यदि भी पताका की तरह प्रासंगिक वृत्त है, किन्तु यह लघु होता है, और इसके नायक का अपना कोई स्वर्ण नहीं होता है।
जिसे प्रधान नायक की सहायता से सिद्ध करना है, इस प्रकरण प्रकरण का नायक निष्काम है। भरतमुनि ने प्रकरण को निम्न प्रकार परिभाषित किया है।
फलप्रकरणपर्यंत यश्याः परार्थवेयां केवलम्।
अनुवन्धविहीनत्वात् प्रकरणीति विनिदिशेऽत्।
कार्य:-
कार्य पांचवी अर्थात् अंतिम अर्थप्रकृति है, भरत ने नाट्यशास्त्र में कार्य की परिभाषा दी है।
यदाधिकारिक वस्तु सम्पूर्ण प्रार्थी: प्रमुच्यते।
तदर्थो यो समाराम्भ: तत्कार्यपरिकृतितम्।
अर्थात कार्य का अभिप्राय केवल व्यापार तक ही सीमित नहीं है, बल्कि कर्ता के लिये आवश्यक स्पष्टता परिस्थितियों समाहित होती है, आधिकारिक वस्तु से सम्बंध जो कुछ किया जाता है, वह कार्य के अन्तर्गत आता है।
अभिनव गुण ने कार्य के विषय में लिखा है।
तेन जनपदकोशदुर्गाकाव्यार्थवेचित्य।
सामायुपायायं इत्येतसर्व कार्यान्तर्भवति।
अर्थात् कार्य के अन्तर्गत, जनपद, कोश दुर्गा आदि से सम्बंधित सारे व्यापार तथा समादि सभी उपाय वर्ग समाहित होते हैं।
अवस्था:-
भरतमुनि ने अवस्था की परिभाषा करते हुये लिखा है कि
संसाध्ये फलयोगे तु व्यापार कारस्य यत:।
तत्स्यानुपूर्विकं विज्ञे: पंचावस्त्र प्रयोक्तृत्ति:।।१६
अर्थात् किसी भी रूपक में फल की प्राप्ति हेतु नायक आदि अन्य पात्रों को अनेक कार्य करने
होते हैं, ये सभी कार्य तीन कोटियों में समाप्त हैं, वे हैं - कायिक, वाचिक, तथा मानसिक।
आधिकारिक वृत्त में प्रमुख नायक के कार्य व्यापार को उसके विकास के क्रम से पांच भागों में बांटा जा
सकता है। यथा - आरूढ, यतन, प्राप्ति और फलागम। इन्हें ही अवस्था कहते हैं। उक्त
पांचों अवस्था से कार्य व्यापार को चलना होता है, और अंत में फल प्राप्ति पर पहुँचना है।

संधि: -

अभिनव गुप्त ने संधि की व्युत्पत्ति करते हुए बाता है कि -

येनार्त्यवयवा सम्भीयमाना परस्परम्बुङ्गश्च सन्ध्य इति समाख्य निरुक्ता।

अर्थात् कार्य की प्रत्येक अवस्था के अंग प्रथम-प्रथम होते हैं। प्रत्येक अंग का वर्ण पृथक-पृथक
सन्ध्यं में होता है। इस प्रकार नाटकीय वाक्यों को कलात्मक विधि से जोड़ना संधि है।

संधिया पांच हैं - मुख, प्रतिमुख गर्भ, विम्मर्ष और निर्वहण। प्रत्येक संधि प्रसंगानुकूल अंगों में विभिन्न
होती है। सन्ध्यं में कृं ६४ है।

संक्षेप में रूपक के दस भेद गये हैं - नाटक, प्रकरण, भाण, प्रहसन, डिम, व्यायोग, संभवकार, बीयी,
अंक और ईहामृग।

नाटक संप्रकरण भाण: प्रहसन डिम:।

व्यायोगसंभवकारोबीयीपड़ोतामृगिति।।

नाटक और प्रकरण में सभी संधिया होती है, नाटक में शृंगार या वीर रस मुख्य होता है। नाटक का
नायक राजा तथा प्रकरण का नायक अभाव विप्र, वृणिक आदि में से कोई हो सकता है। नाटक में पंच से तला
अंक होते हैं। प्रकरण में दस अंक होते हैं। डिम में चार अंक, संभवकार में तीन अंत तथा ईहामृग में चार अंक
होते हैं। व्यायोग, अंक भाण प्रहसन और बीयी एकांकी है।

National Seminar  203  2017
उपरोक्त दशरूपकों पर संस्कृत के कवियों, साहित्यकारों ने अपनी लेखनी चलाई और संस्कृत साहित्य में भी नाट्यशास्त्र का सुन्दर हुआ। इन्हे नाट्यशāत्र का आधार तथा भी माना जाता है। नाट्क सामाजिक जीवन के एक आवश्यक अंग थे, ये मानवीय जीवन शैली को सीधे प्रभावित करते हैं, इसीलिए प्राचीन काल में नाटक लिखे गये हैं, और प्रदर्शित किये गये।

संस्कृत साहित्य में संस्कृत के कवि शुद्रक द्वारा रचित मृच्छकितम भट्टनारायण कृत वेणी संहार, हर्षवर्धन की रत्नाली, तथा धनजय का दशरूप नाट्यशास्त्र के प्रमुख अंश है। महाकवि कालिदास ने भी नाट्यशास्त्र पर अपनी लेखनी चलाई है। उनके प्रारंभ या रूपक अभिज्ञान शाकुनलम् - विक्रमोर्षियस्वीयम् और मालविकानिमित्त मिलते हैं।

विद्वानों ने मालविकानिमित्त, विक्रमोर्षियस्वीयम् तथा अभिज्ञान शाकुनलम् का क्रम निर्धारित किया है। अभिज्ञान शाकुनलम् कालिदास की सर्वश्रेष्ठ रचना है। प्राचीन समय में नाटककारों द्वारा नाटक संसार में मनुष्य का केसा जीवन है, इसका चित्रण नहीं था, अपितु उसकी संसार में क्या स्थिति है इसका चित्रण था।

नाटक कार का मत्य जीवन के तथ्यों का आकलन करना नहीं है। अपितु जीवन में कार्य करने वाली वशीनियों की भावना का संप्रेषण करना था। आरंभिक संस्कृत नाटक में निम्न तत्त्र प्रमुख रूप से प्राप्त होते हैं।

1: - आरंभिक नाटक न्युनाधिकतायं भृकाक्यां द्वारा अनुप्राणित तथा उन्ही पर आघूर्त थे।
2: - रूप एवं विकास में कथानात्मक थे।
3: - इन्के रचयिता पहले नीतिवादी और बाद में कलाकार थे।

जीम नेपाल विषंतम पे त्यम अमेतपवदेण लवन बंड नचहार्वकम पञ्ज जीम नचहार्वकम अमेतपवदेणीजज चरुर्ध्रससपुर्णसपुर्णसपुर्णसपुर्णभावसंबोध
कालिदास की नाट्यपोपलिथियां विवेचन उपरोक्त परिश्रेष्ठ में किया जा सकता है।

महाकवि कालिदा ने अपने प्रथम नाटक मालविकानिमित्त के प्रथम सर्ग में नाटय शब्द का ही प्रयोग किया है।

नाट्यमित्र रवेजनस्य बुद्धाप्येकं समाराधनम्! 20
कालिदास ने मालविकानिमित्त की प्रस्तावना में भाषा सीमितक, कवि पुत्र इत्यादि प्रामाण्यी नाट्ककारों का उल्लेख किया है। भाषा की चर्चाओं की तुलना में कालिदास की नाट्यकृतियां इतने अधिक कलात्मक सीवें से परिपूर्ण है कि यह अनुमान असंगत नहीं होगा, कि भाषा के बाद भी नाटक लिखे जाते रहे हैं। और नाटय कला में उत्तरोत परिस्थिति होता रहा है।

नाट्यदर्शी समाज का वैधिक तथा रगात्मक धरातल भी विकसित होता रहा, और नाट्यकला विश्वक मान भी परिवर्तन घटित होता गया। परिवर्तनों का यह क्रम कालिदास के नाटकों में चुनौति उत्कर्ष को प्राप्त हुआ है।

कालिदास ने विक्रमोर्षियस्वीयम तथा अभिज्ञान शाकुनलम् की कथाओं पुराण और इतिहास से ली है।
मालविनिमित्र का नायक अग्रिमित्र पुष्पिमित्र का पुत्र है, जिसने इसके पूर्व हिंदीय शतक में शुरू - वंश की
स्थापना की थी, इससे यह स्पष्ट है, कि कालिदास में भी पूर्ववर्तीय की प्रभुता अर्थात् का गुणगान वर्तमान है,
लेकिन कालिदास का प्रमुख वेश्शिक्षण यह है कि वे सर्वप्रथम कलाकार है, कला के पारस्क एवं मर्म ढे है। तीनों
नाटकों में चित्त, नृत्य, संगीत इत्यादि का प्रवेश ऐसे शब्दों तथा ऐसी परिस्थितियों में कराया गय कि जिनसे
उनके सुक्ष्म आलोचक तथा प्रवीण सौंदर्य मर्म ढे होने की विश्वस्त होती है।

नाटक के विषय में कालिदास के विचार अधिक ध्यान है। वे नाटक को चायख यज्ञ मानते है। उनकी
दृष्टि में नाटक उपदेश की लोकप्रिय प्रणाली नहीं है। उनका कथन है कि नाटक जीवन का उपदेश नहीं,
जीवन का अध्ययन है। इसी अध्ययन क्षेत्र के वेदीय से मिन्न मिन्न चुरिवाले व्यक्तियों के लिये नाटक रुचिकर
प्रतीत हाता है। नृत्य, गीत, चित्र, इत्यादि पौर्वयुक्ति का आक्रमण नहीं करते है, जबकि नाटक इन सभी को
तथा सम्पूर्ण लोक यथावत होके अपने में समर्थन के कारण बहुस्थित लोगों को आकर्षित करता है।

मालविनिमित्र ने गणित ने कहा है -

- देवामिनिमित्र ने मुनयः शान्ता क्रांतिकाशयं।
- रूपःिनिमित्र कृष्णविश्वास स्वाभाविक विश्वसन हिष्टा।
- श्रेष्ठिनिमित्र चन्द्रिकास्त्र सावर्थितिन सावर्थितिन।
- नाट्यांचनिमित्र नारायणाय नारायणाय, सामार्थ्याक्षम्।
- अपि यह यह हेम रेतियार के नेत्रों का सुन्दर दिखाया वाला यज्ञ है। भगवान शंकर ते पावती को अपने
- शरीर में मिलाकर इसके दो भाग कर दिया है, एक ताप्नव और दूसरा लाश म्। इसमें तीनों गुण सत्य रज तम
- भी दृष्टिगोचर होते हैं और अनेक रसों में मनुष्य को देखने मिलते है। नाट्य पृथक-पृथक रूपी वाले लोगों के
- लिये एक मनोरंजन का साधन है जिससे सभी को समाज रूप से आनंद का प्रभाव होती है।

रांग अधीनी प्रदर्शन की दृष्टि

मंच अधीन रंग मंच नाटक का भौलिक अवश्य है। यह चेतन करता है, इसके माध्यम से जीवन का
- जीवन रूप प्रदर्शित किया जाता है।
- संस्कृत नाट्य शास्त्र में रंग शब्द का प्रयोग बहुत हुआ है, रंग शब्द का अर्थ है, सार्वजनिक आमोद
- रूप, सामाध्य नृत्य, गान और अभिनय। मंच का संस्कृत भाषा में अर्थ है - सभा। सामातियों में ऊँचा बना
- हुआ मछली अर्थात् वह स्थल पर जिस पर वैदिक या खड़े होकर सार्वजनिक रूप से कोई कार्य किया जाये।
- साधारण रूप से रंगमंच वह स्थल या स्थान है, जहाँ नाटक का अभिनय होता है।
- पाश्चात्य सम्प्रदाय में आंग्ल भाषा में इसे थियेटर कहते है। रंगमंच से मनोरंजन और उद्धोधन दोनों
- बनाते है। रंगमंच से मनोरंजन और उद्धोधन दोनों
- होते है। गो. ई. एन. नारायण के अनुसार सभी नाटक कलाओं का उद्देश्य है। उद्धोधन और मनोरंजन।
- रंगमंच के विषय में केंग ने लिखा है, कि नाटक पढ़े जाने का कोई अर्थ नहीं, उसका रंगमंच पर खेला जाना
- और देखा जाना भी महत्वपूर्ण है।

रंगमंच के तत्त्व:-

Samskritam - Naatakam

National Seminar 2017
रंगमंच निम्न तत्त्वों से मिलकर बना है।
1 -- मंच, 2 -- अभिनेता, 3 -- निर्देशक, 4 -- नाटककार, 5 -- दृश्य सज्जनक, 6 -- प्रकाश संयोजक,
7 -- वाद्य एवं संगीत संयोजक, 8 -- रूप सज्जनक, 9 -- दर्शक।
उपरोक्त तत्त्वों में से यदि एक की भी कमी हुई तो रंगमंच पंगु बन जाता है।

रंगमंच के प्रकार:-
भरतमुनि ने नाट्य शास्त्र में रंगमंच के नौ प्रकार बताये हैं। जो निम्न हैं - 1 -- विकृष्ट (आयताकार), 2 -- चतुर्स (बर्गाकार), 3 -- व्यस्त्र (त्रिभुजाकार)। इन रंगमंचों के पुनः तीन-तीन प्रकार - ज्येष्ठ, मध्यय, और क़िपस। इनके वर्गीकरण का मूल्य आधार नाट्य मंडप की बनावट है। बनावट के आधार पर ही उसके स्वरूप का निर्धारण होता है।

नाटकों में लोक दृष्टि
संस्कृत साहित्य के रचनाकारों ने तत्तकालिन राजनीतिक बातावरण से प्रभावित होकर जहाँ राजाओं को वैभव विलासिता तथा उनके ऐश्वर्य का वर्णन अपने साहित्य में किया हैं, वही उन्होंने उस समय की सामाजिक धार्मिक तथा सांस्कृतिक परिवेश पर भी अनपी लेखनी चलाई है।

संस्कृत का विशाल साहित्य जहाँ राजश्री सम्प्रदाय सम्बन्ध और विशिष्ट नागरिक जीवन से परिपूर्ण है, वही सामाजिक जननीयन विषय किंतु यथार्थ चित्रण से भी भरा पड़ा है।
महाकाव कलिदास की कल्पना जिसमें जीवन का याथार्थ्य प्राप्त होता है, उसमें एकप्रेयता अथवा ग्राहाओं के अभाव के लिये स्थान कहाँ सम्बन्ध है। कवि ने जहाँ एक और विक्रमाध्यक्ष में पुरुषों और उद्देश्यों के अलावा क्रियाकलाप का चित्रण किया है। दूसरी ओर, उससे शापित यक्ष की विरह वेदना के साथ तात्त्विक स्थापित करने के लिये सहायकों को मेध्य प्रवाह द्वारा प्रेरित भी किया है, यही नहीं। सर्बप्रेम नाट्यकृति अभिज्ञान शकुन्तलम् में यह यथार्थ स्वरूप अपनी वैभव उनकी वीरता और धीरता का वर्णन है, तो आश्रम के अनुभव वातावरण में पोषित तपस्वियों, पशु-पक्षियों और वन्य दृश्यों का सजीव चित्रण कम प्रमाणक नहीं हुआ है। कलिदास के साहित्य में जहाँ राजदलों में रहनेवाले राजा को वे अपने विशिष्टताओं का वर्णन हुआ है, वही वर्ण बनाते, पर्यायों, उपक्रमों और गाथा में बसने वाले कोल किरातों तथा कृष्ण स्त्रियों के अकृतित स्नेहन का भी चित्र उपस्थित हुआ है। इसी भाव से परिपूर्ण नेपालाव द्वारा विरित प्रस्तुत है।

त्यागार्त्र कृष्णलभितृ भूषिविकार-निर्मितः।
प्रातिष्ठानिक्षेजन पदव्यूहत् लोधनम्: प्रीयमानः।।
सदा: खीरोऽक्षण तुर्मिक्षात्र मारुता मालं।
किंवित्तपशुक्रजनमाहितेयमूर्त्य एवोत्तरण।।२५
अर्थात् विरही यक्ष मेघ को अनलकापुरी के मार्ग का निर्देश करने के विषय में कह रहा है, कि खेतों की
फसल का अर्थन होनातुम हानी हो नर्म्य है।

इसलिए मूलिक आपकी चर्चा असे एक नाय की ग्राम्य रमणीय तुम्हें स्नेह भरी दृष्टि से देखने और
tुरंत जोते हुये खेतों की सुरम्य से पूर्व मालदेश के ऊपर तुम कुछ प्रशिक्षण की ऊर्जा मुड़ना और फिर मंदगति से
उत्तर दिशा की ऊर्जा अप्रासार हो जाना।

कालिदास कालीन लोक जीवन ध्वनि के आति निरक्ष था। उस समय की सत्राङ्गी की सोन्दर्य प्रसाथन
किया करती थी। नारियाँ नाना के समय बोलता स्मृति से खेतों को धीरी तथा अग्र अंग्रे दुने सुखाती थी,
ऐसी मान्यता थी, कि ऐसा करने के बाल (केश लम्बे चमकीले) होते है। मेघदूत में कवि ने इसी भाव का
वर्णन इस प्रकार किया है ।

जलोदगीरणरुपितवः: केश:संस्कारधृष्टे:।

वर्णुप्रित्या भवनशंखिशिरित्वन्तः:पोधार:।

हर्षचर्या: कुर्मसुरुरभिष्यवंद्यं: नयेथा:।

लक्ष्मी पशुचन् ललितवनितपादारणादिविधाते।

आशय यह है, कि खिडकियों अर्थात ज्वालियों से निकलते हुये सत्राङ्गी के खेतों को सुगमति करने वाले
दृष्टि सुगमति द्रव्यों से प्रसिद्ध सादर बाले भाई बाले की उपुद्धित तथा नासाए में प्रासाद दरा दिया गये नृत्यरूपी
उपहार बलो, फूलों से सुशासित सुंदर नारियाँ के परों में लगाये गये महाबार बले चिन्तित प्रासाद में इस
उद्धृति की शोभा को देखते हुये तुम मार्ग की धर्मन को दूर करना। वन्धु प्रीति लोक जीवन का अहमत तत्त्व
है, आपसी भाईचारा लोकजीवन की रीढ़ है।

कवि ने मेघ व मयूरों में बन्धु प्रीति बताकर लोक जीवन के दृष्टिगोचर को पुष्ट किया है। तत्त्वकालीन
समय में भाई - भाई में अग्र प्रेम हुआ करता था।

उसी भाव को कवि ने मेघ व मयूरों के साथ बताया है, कि गर्मी के कारण बेचैन मयूर मेघों के बसने
पर परमशान्तित तथा सुख का अनुभव करते है। मेघों को देखकर प्रसन्नता के मारे मयूर नाचते तथा कुकते है।
मेघों तथा मयूरों के इसी परसपरक प्रेम को कवि ने वन्धुप्रीति कहा है। आज भी बांग्र प्रेमी रिस्तेदारे के घर
आने पर गले मिलते है, उदल कुकते है।

कालिदास कालीन समाज प्रकृति के साथ समन्वय बनाकर जीता था। प्रकृति के साथ उनका अग्र हास्य
सम्बन्ध था, यहाँ तक कि आमुमण के रूप में प्रकृति की वस्तुओं का प्रयोग जाता था। इसी भाव का वर्णन
कालिदास ने निम्न श्लोक में किया है।

हस्त तीला कमल मलके बाल कुदानुनिहः।
हिरी लोंग प्रसव रजसा पाण्डुतामानने श्री।।
चुडापाशे नवकुरवकं चारु कर्ण शिरोशं।
सीमान्ते च त्वदुपपातं पत्र नीपं बधूनाम्।।

आशय यह है, कि उस समय की नारियाँ लोंग पुष्कर पराग मुख के पाऊड़र के रूप में प्रयोग रकती
तथा मान में कदम्ब पृथ्वी को धारण किया जाता था और केश पाश में नूतन कुरवक को धारण किया जाता था।
इससे यह प्रतीत होता है, कि अंत नाभी काल की नार्यों में भी मुख पर पाउडर लगाने की प्रथा थी।
प्रकृति, मानव और जीवजन्तु का अच्छा समन्वय कालिदास के नाटकों में दृष्टिगोचर होता है। उन्होंने सामाजिक समस्याओं लाने में उक्त तीन अंगों को महत्वपूर्ण माना है। अभिज्ञान शकुन्तल उनका यह समझ नए हो रहा है।

आक्षेपण भूषि पत्नीनामुटज द्वारसरोविन्म।
अपर्याप्त नीवर भाग धेरोबितमृगः॥२८॥
भाव यह है, कि तपोवनों की ऋषि पत्तियों, आक्षेपण में रहने वाले मृग शिशुओं और अन्य जीव जन्तुओं को नीवर आदि पुनर्वत दिया करती थी। आक्षेपण के बृक्ष लताओं का भी पुनर्वत स्नेह से सीचा जाता था।
इस प्रकार मानव के प्रकृति का समन्वय सच्चे दृष्टिगोचर होता है। आज के सन्तर्भ में देखा जाये तो मानव, प्रकृति और जीवजन्तु का शत्रु बना हुआ है। जिससे ही सामाजिक समस्ता चिन्तन-भिन्न है।
लोक जीवन में विदाई एक महत्वपूर्ण आयाम के रूप में उपस्थित होती है। सामान्यतः: विदाई का समय कष्टदायी होता है, क्योंकि विदाई से तात्कस्त्र विया करने से है, अलग होने से है। लेकिन समाज में कहना की विदाई के समय हर्ष और विशाद दोनों का अच्छा समन्वय प्रस्तुत होता है। इसमें सामान्य जन रामावित होता है।
लेकिन ऋषि, महर्षि पर इस दु:ख का प्रभाव नहीं पड़ता है, ऐसा माना जाता था। लेकिन महाकवि कालिदास ने शकुन्तल में कहना की विदाई के समय महर्षि क्रव का दुःख बताकर विदाई का जीवंत चित्रण किया है।
अभिज्ञान शकुन्तल के निन्म श्लोक से दृष्टव्य हैं-

यास्यत्वदश क्रमानलेति हदयंसंप्याप्तमुकंतः।
कण्ठः सत्तमितापुषुककलुषशिवनाजूङदमनम्॥
वेकल्या ममतावदी दृश्यभिं स्नेहदरणयोकसः।
पीड़यन्ते गृहिण कथं न तपयवाशिलेषु:खेन्यः॥२९॥
भाव यह है, कि आज मेरी पुत्री शकुन्तला अपने पति गृहिण जायेगी। इस कारण से हदय दु:ख से अच्छी प्रकार से अभिमृत हो रहा है। गला रोक हुए अश्वों के प्रवाह से कल्पित है और दुःख अयोध्या उस ज्ञानेन्द्रीय से उत्पन्न ज्ञान (शकुन्तला के जाने के रूप) बिन्दा (निरंतर सोचने) से जड अर्थात् अपने विषय को प्राप्त करने में असमर्थ है। वन है, विदाई स्थान जिनका ऐसे अर्थात् वनवासी मेरी पुत्री प्रेम के कारण यह अनिर्वाचनीय (अनुभव की जाती हुई) विकल्प है, तो गृहस्त क्यों नदीन (सबसे पहले होने वाले) पुत्री के विषय से उत्पन्न दुःख उनसे क्यों पीड़ता नहीं होता है। अर्थात् अवश्य चित्रित होते ही है।

कालिदास से अभिज्ञान शकुन्तलम् में शकुन्तला की विदाई के समय वन्य जीव जन्तुओं के दुःख का वर्णन किया है।
इससे स्पष्ट है, कि कालिदास कालीन समाज का प्रकृति जीव जन्तु व शायद के बीच अच्छा समन्वय था। निन्म श्लोक दृष्टव्य हैं-

उद्गरिलदंबकिला मृगः॥
परंपरागत नर्तना मयूरा।

अपसृतपाण्डुपत्राय मुनित्रय श्रुणीवलता: 30

कवि का आशय यह है, कि मूर्गियों ने कुशों के ग्रास को उगल दिये हैं। मयूरों ने नाचना छोड़ दिया है 
और लताओं पीले पत्रों को छोड़कर मानों आसुओं को बहा रही है।

सारांश

महाकवि कालिदास भारतीय संस्कृति के सबसे पुनरी भी हैं। उनके साहित्य में संस्कृति वैभव की ज़ोरी 
दृष्टिगोचर होती है। जो रमाशंकर तिवारी लिखते है, कि - कालिदास सम्पूर्ण मानवता के कवि हैं। वस्तुतः 
भारतीय संस्कृति के उच्चतम आदर्शों को बानी प्रदान करने वाला महाकविव मानव मान्त्र का कवि हो सकता है, 
उसे कपिली श्रृंखला तथा संकीर्ण प्राचीनों में बांधा नहीं जा सकता। जिन आज भी मूलभूत में अपना महत्व अक्षुण 
बनाए हुए हैं।

वर्तमान युग प्रश्नों का युग बन गया है। प्रश्न परायण एवं प्रश्नाभिमुख बन गया हैं। किन्तु इन सभी 
प्रश्नों को भारतीय चिन्ता में पुरुषार्थ के भीतर समाहित कर तिथ्य है। मोक्ष की अति लोकिक उपलब्धि मान 
लेने पर, तत्वेन ही (धर्म, अर्थ और काम) मानव के समग्र व्यवाहारों का लक्ष्य बताता है। कालिदास ने धर्म को इस 
तत्त्वेन श्रेष्ठ बताया है - तत्त्वेन्तनार: प्रतिभाभामिनि। किन्तु अर्थ और काम के निपटे उन्होंने नहीं किया है।

भौतिकवादी सम्पत्ति का प्रत्याश्यन न करते हुए भी, कालिदास ने तपावन का बर्णन किया है, वह भी 
विश्व मानव के लिए उद्दोषक सन्देह है। नागर प्रणाय और बीणा वर्णन करने वाले कवि ने मनुष्य को तपावन 
की ओर जहाँ समस्त जीव अपना परमर्पात्र बैठ - भाव भुलाकर वे जीवन यज्ञ करते हैं। 
गुड़ने के लिए प्रशिक्षित किया है। वस्तुतः उनका यही सन्देह है कि तपावन के क्रोड़ में पली हुई सम्भाता ही मानव 
का सच्चा मंगल करने में सच्ची है।

मनुष्य और प्रकृति के बीच जो चौड़ी खिड़की मानवता की सुदीर्ध विकास - यात्रा में उत्साह होती गयी 
उनके पास जाने की आवश्यकता और स्पृहणीयता की ओर कालिदास ने हमारी मनोदृष्टि आकुस्तित की है। 
महर्षि अरविन्द भी इसी के अनुरूप विचार रखते है।

उनके अनुसार भारत उसके विशाल भिंति - कानन, उसके सपाट - मेधान, उसके नितासी नर-नारी 
और उनके जीवन की परिस्थितियाँ, उसके पशुधन, गंव, तपावन, नदियाँ उसके उपवन और वर्णित खेत 
कालिदास के आश्चर्य नाटक और प्रेम गीत की पृष्ठभूमि है।

उन्होंने इस सब का देखा है और अपने मानस में समाहित कर लिया, इन सबको हमारे समाने वर्णन कर 
देने में वे सक्षम हैं, इनमें कभी चूकते नहीं हैं। भारत के वैष्णविक आदर्श, वन में विवाह करने 
बाले या पहाड़ों पर ध्यान अथवा तप में लील योगियों के जीवन, गृहस्थ के जीवन, देश के सर्वजनन, जनान 
रीतिविवाद, सामाजिक मानक एवं प्रथा, धार्मिक विश्वास मन और प्रतीक से परिवर्त और वातावरण की अन्य 
बातें प्रकट होती है।

प्रकृति के श्रृंगार के एक मात्र चित्रकार महाकवि कालिदास ने भारत की राष्ट्रीय संस्कृति का जो प्रभावी 
वर्णन अपने साहित्य में किया है, अनुपम व असाधारण है। उनकी दृष्टि व्यापक एवं उदार है। उनके साहित्य में 
वे सभी तत्त्व उपस्थित है, जिनके अनुशीलन से राष्ट्र समुन्नत हो सकता है।
మానసిక పరిస్థితి రాళ్ళ రాయతం

మాయానీ శ్రీరామ

- ఎ.ఎ.ఎ.ఎస్. సర్వకమ్మ,

స.ఎ.ఎస్. (సంగ్రహాలయ సహాయి) మాయ మాయస్థ, భాగపత్య చరిత్ర, సంఖారం (1970)

 మానసిక పరిస్థితి రాళ్ళ రాయతం కనుక మాయాని శ్రీరామ అభిమానం అవసరం, ఈ మానసిక పరిస్థితి రాళ్ళ రాయతం అవసరం.

ఇందులో యుగాన్ని రాయితో ఇచ్చి బాలి శ్రీరామ వ్యవహారం మనం వ్యవహారం పై కనుగోష్ఠి వ్యవహారం. ఎందుకంటే యుగాన్ని ప్రతిష్ఠించి వచ్చింది శ్రీరామ, అంతే వచ్చింది యుగాన్ని ప్రామాణిక వ్యవహారం.

ఇది యుగాన్ని ప్రతిష్ఠించి అభిమానం కలిగివుంది.

మానసిక పరిస్థితి రాళ్ళ రాయతం అవసరం, ఈ మానసిక పరిస్థితి రాళ్ళ రాయతం అవసరం.

యుగాన్ని ప్రతిష్ఠించి వచ్చింది శ్రీరామ, అంతే వచ్చింది యుగాన్ని ప్రామాణిక వ్యవహారం.

ఇది యుగాన్ని ప్రతిష్ఠించి అభిమానం కలిగివుంది.

యుగాన్ని ప్రతిష్ఠించి వచ్చింది శ్రీరామ, అంతే వచ్చింది యుగాన్ని ప్రామాణిక వ్యవహారం.

ఇది యుగాన్ని ప్రతిష్ఠించి అభిమానం కలిగివుంది.

యుగాన్ని ప్రతిష్ఠించి వచ్చింది శ్రీరామ, అంతే వచ్చింది యుగాన్ని ప్రామాణిక వ్యవహారం.

ఇది యుగాన్ని ప్రతిష్ఠించి అభిమానం కలిగివుంది.

యుగాన్ని ప్రతిష్ఠించి వచ్చింది శ్రీరామ, అంతే వచ్చింది యుగాన్ని ప్రామాణిక వ్యవహారం.

ఇది యుగాన్ని ప్రతిష్ఠించి అభిమానం కలిగివుంది.

యుగాన్ని ప్రతిష్ఠించి వచ్చింది శ్రీరామ, అంతే వచ్చింది యుగాన్ని ప్రామాణిక వ్యవహారం.

ఇది యుగాన్ని ప్రతిష్ఠించి అభిమానం కలిగివుంది.

యుగాన్ని ప్రతిష్ఠించి వచ్చింది శ్రీరామ, అంతే వచ్చింది యుగాన్ని ప్రామాణిక వ్యవహారం.

ఇది యుగాన్ని ప్రతిష్ఠించి అభిమానం కలిగివుంది.

యుగాన్ని ప్రతిష్ఠించి వచ్చింది శ్రీరామ, అంతే వచ్చింది యుగాన్ని ప్రామాణిక వ్యవహారం.

ఇది యుగాన్ని ప్రతిష్ఠించి అభిమానం కలిగివుంది.

యుగాన్ని ప్రతిష్ఠించి వచ్చింది శ్రీరామ, అంతే వచ్చింది యుగాన్ని ప్రామాణిక వ్యవహారం.

ఇది యుగాన్ని ప్రతిష్ఠించి అభిమానం కలిగివుంది.

యుగాన్ని ప్రతిష్ఠించి వచ్చింది శ్రీరామ, అంతే వచ్చింది యుగాన్ని ప్రామాణిక వ్యవహారం.

ఇది యుగాన్ని ప్రతిష్ఠించి అభిమానం కలిగివుంది.
సమాఖ్యాతమకము. ఆ సమాఖ్యాతమకము మాత్రమే సాధనాత్మకము, సాధనాత్మకము లేదు. నేటి సమాఖ్యాతమకము వాడుకోవడానికి మరింత ప్రపంచంలో వాడారను. నాట్‌కండం ప్రతి నాట్‌కండం వాడుకోవడానికి ఎందుకంటే కంది. 

సమాఖ్యాతమ సమాఖ్యాతమకము మాత్రమే సాధనాత్మకము, సాధనాత్మకము లేదు. నేటి సమాఖ్యాతమకము వాడుకోవడానికి మరింత ప్రపంచంలో వాడారను. నాట్‌కండం ప్రతి నాట్‌కండం వాడుకోవడానికి ఎందుకంటే కంది. 

సమాఖ్యాతమ సమాఖ్యాతమకము మాత్రమే సాధనాత్మకము, సాధనాత్మకము లేదు. నేటి సమాఖ్యాతమకము వాడుకోవడానికి మరింత ప్రపంచంలో వాడారను. నాట్‌కండం ప్రతి నాట్‌కండం వాడుకోవడానికి ఎందుకంటే కంది. 

సమాఖ్యాతమ సమాఖ్యాతమకము మాత్రమే సాధనాత్మకము, సాధనాత్మకము లేదు. నేటి సమాఖ్యాతమకము వాడుకోవడానికి మరింత ప్రపంచంలో వాడారను. నాట్‌కండం ప్రతి నాట్‌కండం వాడుకోవడానికి ఎందుకంటే కంది. 

సమాఖ్యాతమకము సమాఖ్యాతమకము మాత్రమే సాధనాత్మకము, సాధనాత్మకము లేదు. నేటి సమాఖ్యాతమకము వాడుకోవడానికి మరింత ప్రపంచంలో వాడారను. నాట్‌కండం ప్రతి నాట్‌కండం వాడుకోవడానికి ఎందుకంటే కంది.
సమీప పరిస్థితులు అప్పటి కాలాన్ని సంభజించే సంభరణ చరిత్రను చూసి ఎంత ప్రపంచాన్ని సంభరించడం సాధ్యం కాదు. 

ఎంతకే సహాయం చేసారోట్లు! కానీ దివ్యాంగా సంభరించడానికి తనే భూమి కేంద్రాన్ని నిలువు చేసారు. మద్యాంగా వ్యవహారిక కార్యాఖానే సమాధానంలో ఉండాలి. అప్పుడు కూడా సంభరిఫ్లేక్షన్ చేసాడు. 

మాత్రమే ఈ ప్రతిష్ఠలు నందించారు. మరింత ప్రతిష్ఠలను చేసారు. ఈ ప్రతిష్ఠలు ప్రతి సమాధానంలో ఉండాలి. అప్పుడు అమర్మించారు. 

అప్పుడు ఈ ప్రతిష్ఠలు నందించాయి. మరింత ప్రతిష్ఠలను చేసారు. ఈ ప్రతిష్ఠలు ప్రతి సమాధానంలో ఉండాలి. 

అప్పుడు ఈ ప్రతిష్ఠలు నందించాయి. మరింత ప్రతిష్ఠలను చేసారు. ఈ ప్రతిష్ఠలు ప్రతి సమాధానంలో ఉండాలి.

సమీప పరిస్థితులు అప్పటి కాలాన్ని సంభజించే సంభరణ చరిత్రను చూసి ఎంత ప్రపంచాన్ని సంభరించడం సాధ్యం కాదు.
“మహోనం రాతి కోసం వారికి పనిచేసేందుకు ఫలితంతో విలువు ప్రత్యేక సంభవించింది” అన్ని చరిత్ర ప్రసిద్ధి. ప్రియ కుటుంబంలో సంభవించిన విచారణలు మరణించడం గడిచడం కారణంగా మండనం చేశాడని కొలుగుతున్నాం. ఇది మన సంస్కృతం నుండి ప్రత్యేకమైన సంభవంగా ప్రతిష్టించాడని కొలుగుతున్నాం.

ప్రియవంతులు ప్రతిష్టించిన పాట్టానికి, పాటు చూసాడం వల్ల మనం పరిశీలిస్తాము. ప్రతిష్టిన పాటు చూసాడం వల్ల మన సంస్కృతం పరిశీలిస్తాము.

ప్రతిష్టిన పాటు చూసాడం వల్ల మన సంస్కృతం పరిశీలిస్తాము.

ప్రతిష్టిదించిన పాటు చూసాడం వల్ల మన సంస్కృతం పరిశీలిస్తాము.

ప్రతిష్టించిన పాటు చూసాడం వల్ల మన సంస్కృతం పరిశీలిస్తాము.

ప్రతిష్టించిన పాటు చూసాడం వల్ల మన సంస్కృతం పరిశీలిస్తాము.

ప్రతిష్టించిన పాటు చూసాడం వల్ల మన సంస్కృతం పరిశీలిస్తాము.

ప్రతిష్టించిన పాటు చూసాడం వల్ల మన సంస్కృతం పరిశీలిస్తాము.

ప్రతిష్టించిన పాటు చూసాడం వల్ల మన సంస్కృతం పరిశీలిస్తాము.

ప్రతిష్టించిన పాటు చూసాడం వల్ల మన సంస్కృతం పరిశీలిస్తాము.

ప్రతిష్టించిన పాటు చూసాడం వల్ల మన సంస్కృతం పరిశీలిస్తాము.

ప్రతిష్టించిన పాటు చూసాడం వల్ల మన సంస్కృతం పరిశీలిస్తాము.

ప్రతిష్టించిన పాటు చూసాడం వల్ల మన సంస్కృతం పరిశీలిస్తాము.

ప్రతిష్టించిన పాటు చూసాడం వల్ల మన సంస్కృతం పరిశీలిస్తాము.

ప్రతిష్టించిన పాటు చూసాడం వల్ల మన సంస్కృతం పరిశీలిస్తాము.

ప్రతిష్టించిన పాటు చూసాడం వల్ల మన సంస్కృతం పరిశీలిస్తాము.

ప్రతిష్టించిన పాటు చూసాడం వల్ల మన సంస్కృతం పరిశీలిస్తాము.
సమ్మూహంపై సందర్శనం అంటే మేనియు సిద్ధాంతానికి సందర్శనం ఉంటుంది. ఇది సామాన్య నిర్ణాయం కాక సమ్మూహంపై సందర్శనం ఉంటుంది.

మాత్రమే గొప్పతనం ఉంది. మనము అవయవాలు కృషిచేసే కోసం అలా చేసింది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది. ఈ సందర్శనం కృషిచేసిన మాత్రమే సమ్మూహంపై సందర్శనం ఉంటుంది.

ఒకసారి సమ్మూహంపై సందర్శనం ఉంటుంది. అది మాత్రమే గొప్పతనం ఉంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది. ఈ సందర్శనం గొప్పతనం ఉంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది.

మాత్రమే సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది.

సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది.

సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది.

సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది.

సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది.

సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది.

సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది.

సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది.

సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది.

సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది.

సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది.

సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది.

సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది. అప్పుడు సమ్మూహంపై సందర్శనం ఉంటుంది.
సమూహానికి సంపాదనసాధనం. అయినప్పటికి ఆమెకంటే అవసరం నిరంతరమైన
మామలు గా ఉంటాయి. ఆమె నిర్ణయం వేయాలి ఎండ నిర్ధారణ నిర్ధారణం
చేసి గుర్తించారు.

“శ్రీనివాస్ శ్రీవిశ్వాస దీపారధించినే చెప్పాలని
మా వారి మాత్రమే అందనే నాటకం చున్నాయనే మాత్రమే నైని నైని నైని నైని నైని...”

అనుసరించి “మా వారి మాత్రమే అందనే నాటకం చున్నాయనే మాత్రమే నైని నైని నైని నైని...”

ఇక్కడ నిర్ణయం చేసి అంటే దీని మాదిప మాత్రమే నాటకం చున్నాయనే మాత్రమే నైని నైని నైని నైని... జాతీయ సమావేశంలో నటుండాం నాటకం చేయాలి కాలి కాలి కాలి కాలి
తాంత్రిక మాధ్యమం విలుమ మారుతనం కాలి కాలి కాలి కాలి.
The Influence of Sanskrit drama and treatises on the evolution of performance spaces for Dance in India.

- Sampreeti Malladi

The science of dance, in India and even across the world evolved from drama. The structuring of dance (the one presented in a formal setting) would hence imitate or borrow from the principles of staging of the drama. As a dancer attempting to trace the evolution of stage spaces and the resulting influence on the practices of dance in India, the very first source has been the Natyasastra. This treatise deals with the stage space in considerable detail. Over the course of the next millennia, despite the numerable texts on Natya, no elaborate descriptions of theatre spaces are found in them. Although a few do mention the existence of theatrical spaces, the tracing of the evolution of the stage space from them is a formidable task. However, when one refers to the plays of Sanskrit theatre, the structuring of them reveals the importance of stage practices which in turn helps in the interpretation of Sanskrit theatre.

As Kapila Vatsyayan states “indeed the artistic principle of using certain areas of the stage for particular purposes is essential for understanding of some of the basic principles of Sanskrit theatre”.

In the absence of extant structures from the first millennia, these sources of Sanskrit literature and treatises then become extremely important in the present study.

The present paper will thus draw upon the Sanskrit dramas of poets such as Kalidasa, Bhasa and at a much later date the authors of Kathakali plays along with inscriptive evidence to interpret the changes and the transformations that would have taken place in the evolution of stage spaces in India. This in turn will be sought to understand the implications and changes in the dance traditions associated or symbiotic to them.
SAMSKRITAM-NAATYAM
Indian Classical Dance Forms

Bharatanatyam  Kuchipudi  Odissi

Katak  Manipuri  Mohiniyattam
Exploring the role of Sanskrit Treatises in shaping the
Prevailing Indian Classical Dances

- S. Sindhuja

Sanskrit and Indian Dance share a profound alliance. It is observed that the Indian Classical Dances practiced now rely heavily on ancient Sanskrit texts to lend authenticity and base. From Natyaashastra (2BC-2AD) to the more recent works like Sangitasarasamgraha (19th century), Sanskrit has been the language to explicate dance. There is a framed structure, grammar that has to be adhered to for both the genres. In a way, these treatises contributed in pronouncing a holistic performance tradition. There are works that deal solely with dance and others with select references. The multiple commentaries in Sanskrit and the innumerable translations of many of these texts aid in understanding them. The retrieval of Sanskrit texts began in 1865 when Natyaashastra was first brought to light and significantly with the English translation of Abhinaya Darpana in 1917. Ever since, the texts formed a crucial segment in the Indian dance arena. The whole gamut of Indian dances are divided into Desi and Margi, based on what is postulated in most of the texts, which loosely translates to folk and classical respectively, though the definitions of the terms are ever evolving. Sanskrit has been the tongue of the elite and from Colonial times however, classical dances are presented as a possession of the sophisticated. There was a conscious attempt to provide a Sanskrit rooting to most classical dances. Why did the language and its impact become so evident at a point of time and how is it continuing? This paper, citing illustrations from existing forms of dance and the texts aims at:

i. Appreciating the relation between the language and Indian dances and
ii. Insights into how Sanskrit treatises have shaped the neo-classical dances

4. Term adopted for the current branding of classical dances beginning in the 1930’s period; those that are the reconstructed, codified.
Indian Music has various aspects and branches spread across the world. Bharatnatyam is a dance form which I have preferred as my career and performances. The authentic text on music ‘Natyasastra’ which is originally in Sanskrit is the base text on any form of Music.

At the Seminar, I wish to present a Bharatnatyam performance on the Dashavataras as depicted in various Puranas, in comparison to their reference or hasta in the Natyasastra of Bharatamuni and Abhinayadarpana of Nandikesvara; may it be the head gestures, eye gestures, neck gestures, hand gestures (single hand, combined hand), Nrtta hastas or Cari.

I will try to compare the details given on the hastas of Dashavatara in the both the Sanskrit texts viz. Natyasastra and Abhinayadarpana.
Git Govinda is an epic in Sanskrit by Poet Shri Jaydeva of 12th Century. Gita govindam is a lyrical poetry in twelve chapters, sub-divided into twentyfour divisions called Prabandha. This work describes the love sports of Radha and Krishna and pangs of separation of Radha. In this poem, according to the author, he has shown his mastery Sanskrit, in music and dance, his devotion to Vishnu, his understanding of erotism. Radha is in different moods and as different Nayikas. Shringara is the dominant Raas in Git Govinda. Git Govinda is a perfect poetry in Sanskrit for Dance, and is used by all the classical dance styles as it has words which describes all the rasas and all the nayikas if different moods in perfect sankrit words which can be set to music for classical dance.

The language used in Geet-Govind describes the nature, the atmosphere and the love of Radha and Krishna very beautifully. For example in the Asthapadi “Lalita lavanga lata parishilana ,komal Malaya sameere”, Poet has described the atmosphere so beautifully in one line. And it can be expressed in so many different ways in Classical dance. The lyrics of Gîta Govinda have also been set to devotional music throughout India and have been adapted by all classical dance styles. This is due to its capacity to arouse the emotions of the audience. When you hear the Gîta Govinda song or see its depiction by classical dancers, it invokes your interest and conveys a literary flavour and religious significance. Git Govinda has mingled into out culture due to its use in dance, music and other arts. It lends itself to be adapted to the different musical versions and dance performance. Because of its religious fervour, it was adapted by temple dancers called devadasis and Maharies. Originating in Orissa, it has travelled to Bengal, Gujarat, South India and even Nepal. Raga and tala came to be assigned to these lyrics and they used for different occasions to be sung or danced. Because of its capacity to arouse emotions and to invoke interest of religious significance it has been translated in all the Indian languages and in European Languages as well.
The Vedic period (or Vedic age) (1500 BCE, 500 BCE) was the period in Indian history during which the Vedas, the oldest scriptures of Hinduism, were composed.

During the early part of the Vedic period, the associated culture (sometimes referred to as Vedic civilisation) was initially a tribal, pastoral society centred in the northwestern parts of the Indian subcontinent; it spread after 1200 BCE to the Ganges Plain, as it was shaped by increasing settled agriculture, a hierarchy of four social classes, and the emergence of monarchical, state-level polities. Scholars consider Vedic civilisation to have been a composite of the Indo Harappan cultures.

The end of the Vedic period witnessed the rise of large, urbanised states as well as of shramana movements (including Jainism and Buddhism) which challenged the Vedic orthodoxy. Around the beginning of the Common Era, the Vedic tradition formed one of the main constituents of the so-called “Hindu synthesis”. The heritage of dancing in India is at least 5000 years old. Since prehistoric times dance had been a mode of expression. Through ages, dance has been used as a vehicle of worship and manifestation. Dance has been an indispensable element of the ancient Indian society. Hindu mythologies associate many deities with this art form. Lord Shiva, Lord Ganesha and Lord Krishna were considered to have expressed their joy, ecstasy as well as their rage through dancing. The Nataraja embodiment of Lord Shiva has exclusive effect on Indian dance and the Rasa Lila of Lord Krishna has developed as a dance form in contemporary times. All the aesthetic aspect of this art form is dealt in details in the oldest text, Natyashastra authored by Bharata Muni. Dance in Ancient India developed out of religious themes and most dance forms had rich mythological lore as their content.

Various historical proofs reveal the charisma of Dance in ancient India. The archeological evidences from Mohenjodaro establish the fact that dances originated in the country since the early Indus valley civilisations in the 2nd Century B.C. The findings of a dancing girl figurine from the Mohenjodaro ruins display the talents of the people and their appreciation for this art form. The Vedic period also witnessed expansion of the dance and music which were the favourite pastimes of the Aryans. Furthermore, the group dancing sequences represented in the rock paintings of Bhimbhetka caves of Madhya Pradesh is again an evidence of continuation of dance in Madhaya Pradesh during the ancient times. The sculptures of the dancing figures in Khajuraho and in the temple walls of Hoysala dynasty provide evidences of popularity of Indian dances in ancient times.

Dance in ancient India was augmented by the Devadasis. The Devadasis or the temple dancers danced in the temples to offer gratitude to the gods. This form of dancing in the sanctum of the temple progressed with due course of time. The temple dancers led an ascetic life in order to perform sacred dances in front of the Gods and Goddesses. However, alongside the temple dancers, several dancing girls also performed in the princely courts. The dancing girls were invited by the local kings and
they had to perform in various joyous occasions of the kingdom. Thus dance was appreciated as a medium of entertainment by the kings and courtyards in India. The Gupta period was the golden period for culture, art and literature. In that period, dance was given suitable acknowledgment and various dancers had the opportunity of showcasing their talents.

The earliest tradition of Indian music may be traced to Sama Veda which contained the slokas that were put to music. Chanting of Vedic hymns with prescribed pitch and accent still form a part of religious rituals. The earliest text dealing exclusively with performing arts is Bharata’s Natyashashtra (compiled between second century BC and second century AD) which has six chapters on music. Another major text is Matanga’s Brihaddesi compiled between eight and ninth century AD. In this work ragas were first named and discussed at great length. Sangeet Ratnakara written by Sarangdeva in the thirteenth century mentions 264 ragas. A variety of string and wind instruments were invented over the period of time. In ancient texts references have been made to flutes, drums, veena, and cymbals. Many rulers such as Samudragupta, King Bhoja of Dhara and King Someshavra of Kalyanapatronised music. The Gupta monarch Samudra Gupta was himself an accomplished musician. In some of his coins, he is shown playing on the Veena. Music was also associated with the worship of Gods and Goddess in the temples. In the twelfth century, Jayadeva of Orissa produced the most brilliant raga kavya, the Gita Govinda, each song of which was set in a raga and was composed on the theme of love of Radha and Krishna. Abhinavagupta’s (993-1055) Abhinavabharati provides useful information about music. Tamil music has a number of terms and concepts parallel to what is found in Sanskrit texts. The Saivite Nayanars and Vaishnavite Alvars too set their poems to music.

Similarly in the medieval period the Sufi and Bhakti saints encouraged music. Qawwalis were sung in Sufi khanqahs and devotional music like kirtan and bhajan became popular with the Bhakti saints. Names of Kabir, Mirabai, Surdas, Chandidas, Tulsidas, Vidyapati are closely associated with religious music. Great scholars like Amir Khusrau contributed equally to the promotion of music. The legendary ruler of Malwa, Baz Bahadur and his wife Rupmati introduced new ragas. Kitab Navras written by Ibrahim Adil Shah II during the seventeenth century is a collection of songs in praise of Hindu deities as well as Muslim saints. The most famous musician of Akbar’s court was Tansen and there was nobody to match him, even though there were all kinds of singers. Baiju Bawra was also a well known musician during Akbar’s time. The patronage given to these artists by the ancient and medieval rulers have been instrumental in keeping the traditions alive. In fact the Mughal rulers were great patrons of music. According to Lanepoole- “Babar himself was fond of music. He is supposed to have developed some very popular musical style forms like Qawalis, Khayal, etc. Humayun was said to have illustrated Indian texts on music. Akbar composed songs and encouraged musicians. Swami Haridas and his disciples composed many songs in different tunes. Pundarika Vittal was a great scholar of music who wrote the famous Ragamala. Hindustani Music was also enriched by devotional songs sung by Mira Bai, Tulsidas and Surdas.
నాటికేయ చరిత్ర - రామానా

- Vani Ramana

చరిత్రసంక్షిప్తం కంటే నాటికేయ చరిత్ర లేదు. ఈ చరిత్రం మైనట్టు ఆధిక్యం కలిగి ఉంది. చరిత్రలో వాతావరణ అంతర్గతం నాటికేయ చరిత్రానికి చెందిన చతుర్వేత్త ఉంది. చరిత్రలో నాటికేయ చరిత్ర ప్రవహించి ఉంది లేదా నాటికేయ చరిత్ర ప్రారంభించి ఉంది. చరిత్రలో నాటికేయ చరిత్ర ప్రవహించి ఉంది లేదా నాటికేయ చరిత్ర ప్రారంభించి ఉంది. చరిత్రలో నాటికేయ చరిత్ర ప్రవహించి ఉంది లేదా నాటికేయ చరిత్ర ప్రారంభించి ఉంది. చరిత్రలో నాటికేయ చరిత్ర ప్రవహించి ఉంది లేదా నాటికేయ చరిత్ర ప్రారంభించి ఉంది. చరిత్రలో నాటికేయ చరిత్ర ప్రవహించి ఉంది. చరిత్రలో నాటికేయ చరిత్ర ప్రవహించి ఉంది లేదా నాటికేయ చరిత్ర ప్రారంభించి ఉంది. చరిత్రలో నాటికేయ చరిత్ర ప్రవహించి ఉంది. చరిత్రలో నాటికేయ చరిత్ర ప్రవహించి ఉంది లేదా నాటికేయ చరిత్ర ప్రారంభించి ఉంది. చరిత్రలో నాటికేయ చరిత్ర ప్రవహించి ఉంది.

వర్షాలూరిలో నాటికేయ చరిత్ర ప్రవహించింది. నాటికేయ చరిత్ర ప్రవహించింది. నాటికేయ చరిత్ర ప్రవహించింది. నాటికేయ చరిత్ర ప్రవహించింది. నాటికేయ చరిత్ర ప్రవహించింది. నాటికేయ చరిత్ర ప్రవహించింది. నాటికేయ చరిత్ర ప్రవహించింది. నాటికేయ చరిత్ర ప్రవహించింది. నాటికేయ చరిత్ర ప్రవహించింది. నాటికేయ చరిత్ర ప్రవహించింది. నాటికేయ చరిత్ర ప్రవహించింది. నాటికేయ చరిత్ర ప్రవహించింది. నాటికేయ చరిత్ర ప్రవహించింది. నాటికేయ చరిత్ర ప్రవహించింది. నాటికేయ చరిత్ర ప్రవహించింది. నాటికేయ చరిత్ర ప్రవహించింది. నాటికేయ చరిత్ర ప్రవహించింది.
సమాచారం: నాట్యాంశం


నాట్యాంశం: నాట్యాంశం ప్రపంచంలో సాధారణ నాట్యం పైన నాట్యం సామాన్యం.

భాషా: తెలుగు

స్థావరం: సమాచారం


నాట్యాంశం: నాట్యాంశం ప్రపంచంలో సాధారణ నాట్యం పైన నాట్యం సామాన్యం.
సమాసాడిల్లో సంపాదకుడి అంశాంత్రిక సంభాషణ చేయాలం, సంపాదకుడి రామదంపత్తులు ప్రత్యేక రాంభించడానికి. సమాసాడిల్లో ఆత్మా కణం కలిగి 8 లేదా 10 సింహాసనం దీనిని అంశాంత్రిక సంభాషణ చేసే ప్రత్యేక రాంభించడానికి పిలువబడి ఉంటుంది. అందువల్ల అంశాంత్రిక సంభాషణ సమాచారం ఈ ప్రదేశం, మందిరం, పుస్తాకారం, అంశాడి, అచ్ఛాడి, అచ్ఛాడి, అచ్ఛాడి, రామదంపత్తులు కంటే సమాచారం ఉంటుంది. సమాచారం చీటలు అంశాంత్రిక సంభాషణ చేయడానికి పిలువబడి ఉంటుంది.

భారత సాంస్కృతిక కళారూపాలుకు పిలువబడి, భారత సాంస్కృతిక కళా రంగ ఱాడంలో ప్రత్యేక రాంభించడానికి పిలువబడి ఉంటుంది. ప్రత్యేక రాంభించడానికి పిలువబడి ఉంటుంది. ప్రత్యేక రాంభించడానికి పిలువబడి ఉంటుంది. ప్రత్యేక రాంభించడానికి పిలువబడి ఉంటుంది. ప్రత్యేక రాంభించడానికి పిలువబడి ఉంటుంది. ప్రత్యేక రాంభించడానికి పిలువబడి ఉంటుంది. ప్రత్యేక రాంభించడానికి పిలువబడి ఉంటుంది.

అది సమాచారం కేంద్రంలో ఒక అంశం, అది ఆధారానికి ప్రత్యేక రాంభించడానికి పిలువబడి ఉంటుంది. అది ఆధారానికి ప్రత్యేక రాంభించడానికి పిలువబడి ఉంటుంది. అది ఆధారానికి ప్రత్యేక రాంభించడానికి పిలువబడి ఉంటుంది. అది ఆధారానికి ప్రత్యేక రాంభించడానికి పిలువబడి ఉంటుంది.
The Unique contribution of Sanatana Dharma/Vedic Hinduism to the mankind is “the Institution of Marriage”. Other societies are still grappling with the confusions & evils of unbridled experimentation with this man-woman relation. This Vedic Marriage (Vivâha) is solemnised with highly noble Mantras and attendant Rituals that have deep meaning and high significance. These are common to all the four Vedas and are thus used through out India, Nepal and Bali island. The meaning of these same Vedic Mantras are re-stated in Paurânika Mantras used for Marriage by Hindu Communities that do not undergo Upanayana while the same Rituals are performed by them also and Homa to Agni is conducted by the Purohita so that the marriage is sanctified by Agni-Sakshi.

The famous Mangala Sloka of Kalidasa at the beginning of his Raghuvamúa Kâvya, viz., “Vâgarthâviva Samprkt tau….Jagata: Pitarau Vande Pârvati-Parameúwarau” sums it all. Hence,

1. By making

   ❖ An in-depth study of these Vedic Marriage Mantras & Rituals and

   ❖ Illustrating & Amplifying their Spirit by juxtaposing them with appropriate relevant quotes from our Rishi-Poets of Their Songs from Jayadeva, Annamâcharya, Kanchi Paramâchârya Sri Chandrasekharendra Saraswati & Sri Lakshmana Yateendrulu and Slokas & Poems from Vâlmiki, Vyâsa, Ádi Samkara, Bhagavad Râmânuja, Vedânta Desika, Kâlidâsa, Bhavabhuti, Potana, Viswanâdha Sathyanârâyana & Sri Lakshmana Yateendrulu,

1. Program starts with explaining the purpose of entering into Grhasthâúrama by enacting through dance (Abhinaya), Sri Lakshmana Yateendrulu (SLY)’s Telugu poem on Godâ Devi (translation of Parasara Bhatta’s Samskrta Sloka: ‘Nilâ Tunga Stana...’) & Meaning of 3 Mantras from Kamha & Mundakopanishads that complement its spirit, sung as Telugu-song with English explanation.
2. Then first Sloka of Sivânanda Lahari, one from Vedanta Desika’s Srîstuti, another from SLY’s Sri Lakshmipati Sataka & last one from Agastya’s Saraswati Stuti are enacted that highlight Importance of Devi in her three forms of Pârvatî, Lakshmi & Saraswati for evolution & maintenance of world, supported by Upanishadic Mantras from Brhadâranyaka, Chândogya & Swetâ-swatara Ups. that highlight Grhasthâsrama & Importance of woman in the Progressive journey of all Jîvas towards Bhagavân/Moksha.

3. With the aid of

3.1. Jayadeva’s Ashtapadi, Sivâshtapadi of Kanchi Paramâchârya Sri Chandrasekharendra Saraswatî & Annamâcharya’s famous song on Talambrâlu and

3.2. Slokas/Poems from Ādi Samkara’s Saundarya Lahari & Kanaka Dhârâ Stotra, Bhagavad Râmânuja’s Lakshmi Gadya, Devî Khadga Mâlâ Stotra, Vâlmiki Râmâyana-Bâla, Ayodhya & Sundara Kândas, Vyâsa Mahâ Bhârata-Vana Parva, Potana’s Andhra Mahâ Bhâgavata (Rukmini Kalyânam), Manu Dharma Sastra, Bhagavad Gîtâ-Vibhûti Yoga, Sri Rudram-Krshna Yajurveda, Kâlidasa’s Kumâra Sambhavam (Pârvatî Parinaya Sarga), Bhavabhûti’s Uttara Râma Charita Nâtakam, Viswanâtha Sathyanârâyana gâru’s Srimad Râmâyana Kalpavrksamu (Sita-Râma Dâmpatya-Anubandha) & SLY’s Ishta Kâmeswari Stuti,

**Spirit & Meaning of Vivâha Mantras & Rituals is illustrated through Bharatâbhinaya to set the ambience for appreciating them.**

4.0 Finally, the following **Ten Important Marriage Rituals** are enacted on the stage:

4.1. Agni-Pradakshina by unmarried Kanyâs in their Pitr-Grha during Sâkamedheshti, Vadhû’s Gaurî Pûja and Kanyâ-Dâna by Parents

4.2. Vadhû-Sobhâ Prârthana, Samîkshana & Vadhû-Alakshmî-Nirasana

4.3. Enacting Atri Maharshi’s daughter Apâlâ’s Itihâsa from XV & performing those Rituals

4.4. Dîkshâ-Vastra-Dhârana, Patni’s Vratopanayana (Yoktrabandha) & Agni-Abhyaânana

4.5. Pâni-Grahanam and Sapta-Padî

4.6. Aûmâ Sthâpana, Lâja Homa & Agni Pradakshinam thrice

4.7. Vadhû-Grha-Pravesa

4.8. Dhruva-Arundhati Darûana & Tri-Râtra Vrata seeking Viûvâvasu Deva Gandharva’s Anugraha to the newly-wed couple

4.9. Âdityopasthâna by Vadhû and
హేన నాయుడు ప్రభ - ప్రపంచ గ్రహాంగా

- నాయక ఆరణ్యం రేపుం

యువదయన తిరిగి మిత్రరామ కాలిస్తుంది, సిద్ధాంతం, ఆధారం, పండితులు. మిత్ర యువ అనంత సమాచారం

ప్రముఖంగా అవి మనుష్య ప్రపంచానికి నిర్ణయాంశంగా నాయుడు ప్రభ లాభంగా ఉండాలి. భారతం ప్రముఖంగా నాయుడు ప్రభ తపస్సు చేసుకున్నది. ప్రభావం ప్రముఖంగా నాయుడు ప్రభ కాలిస్తుండాడు.

ప్రభమే అంది రోమాంచ వంటి వాతావరణ అద్భుతంగా నాయుడు ప్రభ నుండి ప్రముఖంగా ఉండాలి. ఈ ప్రభావం ప్రముఖంగా నాయుడు ప్రభ నుండి ప్రముఖంగా ఉండాలి. నాయక యువకుడు మరియు నాయక యువకుడు నుండి ప్రముఖంగా ఉండాలి.

"ప్రభు, ప్రభు, ప్రభు! నాయుడు ప్రభ నుండి ప్రముఖంగా ఉండాలి. మనుష్య ప్రపంచంలో ప్రముఖంగా ఉండాలి, నాయక యువకుడు నుండి ప్రముఖంగా ఉండాలి."

- ప్రముఖంగా రేపుం: సిద్ధాంత అభివృద్ధి, రెండవ, మూడవ ఏకాంతం రేపుం

ప్రభమే: కొనసాగితే మనుష్య ప్రపంచంలో ప్రముఖంగా ఉండాలి. ప్రభుల ముఖంగా ఉండాలి.

ప్రభమే కొనసాగితే వంటి ప్రముఖంగా ఉండాలి. మనుష్య ప్రపంచంలో ప్రముఖంగా ఉండాలి.

ప్రభమే: కొనసాగితే ప్రముఖంగా ఉండాలి. మనుష్య ప్రపంచంలో ప్రముఖంగా ఉండాలి. ప్రభమే ప్రముఖంగా ఉండాలి.

ప్రభమే కొనసాగితే మనుష్య ప్రపంచంలో ప్రముఖంగా ఉండాలి. ప్రభమే ప్రముఖంగా ఉండాలి.
"సంస్కృతం - నాయయం"  

హైదరాబాదు, జనవరి 17, 2017

"సంస్కృతం నాయయం" లేదా "సంస్కృత న్యాయ" అనే రాణాల సామ్రాజ్యం యొక్క సంస్కృత ముఖ్య విభాగం. ఈ సంస్కృత న్యాయం ప్రఖ్యాతి సంస్కృత విశ్వవిద్యాలాయాల మధ్య ఉన్నాం. ఈ సంస్కృత న్యాయం అనేది సంస్కృత సాహిత్య పరిశోధన పరిస్థితులను ప్రకటించింది.

సంస్కృతం - నాయయం

1. సంస్కృతం నాయయం

సంస్కృతం నాయయం సాధనాలు అధ్యయనంతో, సంస్కృతం నాయయం పిని అధ్యయనంతో. ఈ సంస్కృతం నాయయం సాధనాలు అధ్యయనం పిని అధ్యయనంతో. 

"మాత్రమే తగ్గం నాయయం. ఈ సంస్కృతం నాయయం పిని సాధనాలు అధ్యయనం పిని అధ్యయనంతో. ఈ సంస్కృతం నాయయం పిని అధ్యయనంతో."

2. సంస్కృతం నాయయం

సంస్కృతం నాయయం సాధనాలు అధ్యయనంతో, సంస్కృతం నాయయం పిని అధ్యయనంతో. ఈ సంస్కృతం నాయయం సాధనాలు అధ్యయనం పిని అధ్యయనంతో. 


సంస్కృతం నాయయం సాధనాలు అధ్యయనంతో, సాధనామత్వం సాధనాలు అధ్యయనంతో. ఈ సంస్కృతం నాయయం సాధనాలు అధ్యయనం పిని అధ్యయనంతో. 

సంస్కృతం నాయయం సాధనాలు అధ్యయనంతో, సాధనామత్వం సాధనాలు అధ్యయనం పిని అధ్యయనంతో.
సమీప కాలంలో తెలుగు ఆస్వాదన, నాటికొల్లు రెండు సార్లు ఏమిట్టే వివిధ విధానాలు ప్రకారం తిమికినారు. 

ముందు సమాచారాల రేటు, తెలందిన నాటికొల్లు ఇందూ మిత్రానికి సాంప్రదాయానికి కలుపబడింది. రాష్ట్రం 2017 వ సంవత్సరంలో లభయించిన నాటికొల్ల సంఖ్య ఎడారు 

<table>
<thead>
<tr>
<th>ఎంటర్</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ఎంటర్</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>

సమాచారాలు ప్రకారం రాష్ట్రం ప్రపంచంలో మూడు సంవత్సరాల వరకు ప్రస్తుతించబడింది. తెలుగు సంవత్సరాలకు ప్రకారం రాష్ట్రం ప్రపంచంలో మూడు సంవత్సరాల వరకు ప్రస్తుతించబడింది. లభించిన నాటికొల్ల సంఖ్య ఎడారు 12 సంవత్సరాల వరకు ప్రస్తుతించబడింది.

*National Seminar* 2017

Samskritam - Naatyam

231

2017
1961 జనవరి 8వ తెలియింది. నాటికెత్తి సందర్భంగా నేను గుండారం మూలం, ఉమ్లత బాగా సంస్కృతి నాట్యానికి రాశించాను (శంకరేశ్వరిని). నాట్యానికి మద్యం, నాట్యానికి బిగించి సంస్కృతి నాట్యానికి రాశించాను రంధ్రానిప్పులని సంపాదిస్తాం. 

1960 జనవరి 8వ తెలియింది మన కాలంలో నేను తెలియింది. నాట్యానికి రాశించాను (శంకరేశ్వరిని). నాట్యానికి మద్యం, నాట్యానికి బిగించి సంస్కృతి నాట్యానికి రాశించాను రంధ్రానిప్పులని సంపాదిస్తాం.

1960 అంతర్భాగంలో మన కాలంలో నేను తెలియింది. నాట్యానికి రాశించాను (శంకరేశ్వరి). నాట్యానికి మద్యం, నాట్యానికి బిగించి సంస్కృతి నాట్యానికి రాశించాను రంధ్రానిప్పులని సంపాదిస్తాం.

శంకరేశ్వరి నాట్యానికి రాశించాను (శంకరేశ్వరి) స్వయం తెలియాడు. ఎంత విషయంలో నేను తెలియింది. నాట్యానికి మద్యం, నాట్యానికి బిగించి సంస్కృతి నాట్యానికి రాశించాను రంధ్రానిప్పులని సంపాదిస్తాం.

శంకరేశ్వరి నాట్యానికి రాశించాను (శంకరేశ్వరి) స్వయం తెలియాడు. ఎంత విషయంలో నేను తెలియింది. నాట్యానికి మద్యం, నాట్యానికి బిగించి సంస్కృతి నాట్యానికి రాశించాను రంధ్రానిప్పులని సంపాదిస్తాం.

1960 లో నేను తెలియింది. నాట్యానికి రాశించాను (శంకరేశ్వరి). నాట్యానికి మద్యం, నాట్యానికి బిగించి సంస్కృతి నాట్యానికి రాశించాను రంధ్రానిప్పులని సంపాదిస్తాం.
మార్గ 2:

ప్రశ్న 2: “మయపోయిన రేతలిని, లింగాలంయ చూసం”

విద్యాదిపాలితం ఉంచండి, రాతి మార్గ వివాదాధిపతి

నీం మానిక్యం, రాతి మార్గ వివాదాధిపతి వాతావరణం చూసం

“నీం మానిక్యం, రాతి మార్గ వివాదాధిపతి వాతావరణం చూసం”

మహాశివరాత్రి అయినా అత్యంత మానిక్యం ఉంది. మానిక్యం అయినా ఐసియిస్ట్ మార్గ వివాదాధిపతి వాతావరణం చూసం.

మహాశివరాత్రి అయినా అత్యంత మానిక్యం ఉన్నది. మానిక్యం అయినా ఐసియిస్ట్ మార్గ వివాదాధిపతి వాతావరణం చూసం.

మహాశివరాత్రి అయినా అత్యంత మానిక్యం ఉన్నది. మానిక్యం అయినా ఐసియిస్ట్ మార్గ వివాదాధిపతి వాతావరణం చూసం.

“మానిక్యం అయినా ఐసియిస్ట్ మార్గ వివాదాధిపతి వాతావరణం చూసం…”

2017 నేషనల్ సీమారు సమావేశం

Samskritam - Naatyam

National Seminar 2017

238
అంతే ఎవరు మనస్తాభం నుండి బంధం చేయడం. అంటే సమాధిగా గురించి కాకపైన నంది గితం -

“సామాధి రూపం సామాధి రూపం
కాంద మాత్రమే కాందం...”

చోట్ల రీతి స్నానం...

“సామాధి నామం సామాధి నామం
సామాధి నామం సామాధి నామం”

చోట్ల రీతి పాత్రం పాత్రం లంఘనం.

వాయించి సమాధి నామం వాయించి సమాధి
వాయించి సమాధి నామం వాయించి సమాధి నంది మిత్రులకు ప్రాంతం కావాలం నంది గితం...“సామాధి నామం సామాధి నామం
సామాధి నామం సామాధి నామం”

చోట్ల రీతి పాత్రం పాత్రం లంఘనం. అంటే ఎవరు పాత్రం లంఘనం.

“సమాధి నామం సమాధి నామం
సమాధి నామం సమాధి నామం...”

చోట్ల గ్రంథం మనస్తాభం మనస్తాభం నంది మనస్తాభం సమాధి సమాధి సామాధి సమాధి సమాధి సమాధి సమాధి సమాధి సమాధి సమాధి సమాధి సమాధి.

అంతే గ్రామం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం.

అంతే ఎవరు పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం.

అంతే ఎవరు పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం పాత్రం.
Tantra and Natya - Concept and Co-relation

- Padmaja Venkata Suresh

The art of Dance, when co-related with the science of energy or Tantra is the union of Shiva Shakti, when the Ardhanareeshwara within one’s subtle body is in action portraying the generative, operative and destructive forces. Natya Shastra refers to dramaturgy as the fifth Veda which, like the Tantras is open to all people with no barriers. Natya is a discipline encompassing in its totality the physical, the psychical, metaphysical and synthesising all other art forms. The fundamental principle of Tantra is that man is a microcosm of whatever exists in the outer universe. The body, with its solar and lunar energies, five elements, senses and the mind becomes the perfect temple for this inner worship.

Bharata’s replicating the stage as a vedika and making offerings, reveals the coexistence of Âgamic Pûja with Nâtya where the space is enlivened, given breath and soul and acquires the same potency as an image through infusing life-prânāpratishta. Based on the view considering the manifest and unmanifest as part of one unified reality, it unravels multiple forms, accepts the formless and enters beyond the concept of form.

In the Tantric philosophy of recognition, the ultimate enlightenment consists of recognition that one’s own true identity is Shiva. The philosophy of vibration speaks of the importance of experiencing Spanda, the vibration or pulse of consciousness. This is the symbiosis of Tantra with artistic bliss and brought out by the Tantrik Yogi Abhinavagupta- Aesthetic relishing is an immersion in spanda. All forms of objective “this” are absorbed into the universal “I” in the realization “I am this”. “The Self of the self-realised yogin experiences itself as a sheer actor in the drama of life in the world playing various roles in his outer being but remaining absolutely detached from the entire play essentially”[1].

The Dissolution and Creation endlessly played as a dance by Shiva –Shakti is represented by the ascent of energy circles, Chakras and their descent. The subtle body is composed of seven Chakrâs or energy centres. An insight into the Chakrâs indicates how the syllables in our pure dance movements would have originated. The
beeja/seed Mantrās of each Chakrā according to Tāntric Yoga were very well known and practiced by the sages of yore and were absorbed into dances, which includes the important aspect of silence. In our yoga there is no willed opening of the cakrās, they open of themselves by the descent of the Force. The ascension and descent of the Force in this yoga accomplishes itself in its own way without any necessary reproduction of the details laid down in the Tāntric books’[2]

‘Laya’ is self- absorption and dissolution – Shiva Vyapti/ fusion with Shiva through the path shown by Shakti, energized in the yantra of body-mind-spirit. “A Contemplative discipline and an art process are connected”. [3]

[2] Sri Aurobindo on Tantra, compiled by M.P. Pandit, Sri Aurobindo Ashram Publication Department
[3] Natya Tantra- The Liberating Dance, Dr.Padmaja suresh. Aatmalaya Academy of art and culture trust
సమ్స్క్రీటము – నాట్యం

- KVR Gopalacharyulu

ప్రత్యేకపద వన్నద గా నూను, గితం

మాసికభాషాధార్మం

నామ సాహిత్యం: మనుగాంధి రామారాధ కట్టోకు.
మాత్రమే నాయంలో ఎగిరాలింది భూతం కావడం పెంచవచ్చు. అది నాయంలో ఉండాలింది. సమాచారం నాయంలో ఉండాలింది విశ్వీయం. అది సమాచారం నాయంలో ఉండాలింది ప్రామాణికీ. సమాచారం నాయంలో ఉండాలింది ప్రామాణికీ. సమాచారం నాయంలో ఉండాలింది ప్రామాణికీ. సమాచారం నాయంలో ఉండాలింది ప్రామాణికీ. సమాచారం నాయంలో ఉండాలింది ప్రామాణికీ. సమాచారం నాయంలో ఉండాలింది ప్రామాణికీ. సమాచారం నాయంలో ఉండాలింది ప్రామాణికీ. సమాచారం నాయంలో ఉండాలింది ప్రామాణికీ.

అయిని దర్శనం నిర్ధారించండి:


అయిని దర్శనం పిల్లె 2. యాడక 3. అగ్రభూమి 4. మాట్లాడడం. అయిని దర్శనం నిర్ధారించండి. పిల్లె 2. యాడక 3. అగ్రభూమి 4. మాట్లాడడం. అయిని దర్శనం నిర్ధారించండి.

ఎవరు మాట్లాడడం పిల్లె 2. యాడక 3. అగ్రభూమి 4. మాట్లాడడం. అయిని దర్శనం నిర్ధారించండి. పిల్లె 2. యాడక 3. అగ్రభూమి 4. మాట్లాడడం. అయిని దర్శనం నిర్ధారించండి.

ఎవరు మాట్లాడడం పిల్లె 2. యాడక 3. అగ్రభూమి 4. మాట్లాడడం. అయిని దర్శనం నిర్ధారించండి.

ఎవరు మాట్లాడడం పిల్లె 2. యాడక 3. అగ్రభూమి 4. మాట్లాడడం. అయిని దర్శనం నిర్ధారించండి.

ఎవరు మాట్లాడడం పిల్లె 2. యాడక 3. అగ్రభూమి 4. మాట్లాడడం. అయిని దర్శనం నిర్ధారించండి.

ఎవరు మాట్లాడడం పిల్లె 2. యాడక 3. అగ్రభూమి 4. మాట్లాడడం. అయిని దర్శనం నిర్ధారించండి. ఎవరు మాట్లాడడం 342 అయిని దర్శనం నిర్ధారించండి.
పాల్పు సుబ్బా రాయును పిలిచి వచ్చు. ఈ పాఠశాఖలు పిలిచి వచ్చి అధ్యయనం చేసే పనించి ఉంది. ఈ పాఠశాఖలు పిలిచి వచ్చి అధ్యయనం చేసే పనించి ఉంది.

ఈ పాఠశాఖలు పిలిచి వచ్చి అధ్యయనం చేసే పనించి ఉంది.

ఈ పాఠశాఖలు పిలిచి వచ్చి అధ్యయనం చేసే పనించి ఉంది.

ఈ పాఠశాఖలు పిలిచి వచ్చి అధ్యయనం చేసే పనించి ఉంది.

ఈ పాఠశాఖలు పిలిచి వచ్చి అధ్యయనం చేసే పనించి ఉంది.

ఈ పాఠశాఖలు పిలిచి వచ్చి అధ్యయనం చేసే పనించి ఉంది.

ఈ పాఠశాఖలు పిలిచి వచ్చి అధ్యయనం చేసే పనించి ఉంది.

ఈ పాఠశాఖలు పిలిచి వచ్చి అధ్యయనం చేసే పనించి ఉంది.

ఈ పాఠశాఖలు పిలిచి వచ్చి అధ్యయనం చేసే పనించి ఉంది.


<p>| | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
</tr>
<tr>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>31</td>
<td>32</td>
</tr>
<tr>
<td>33</td>
<td>34</td>
<td>35</td>
<td>36</td>
<td>37</td>
<td>38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ప్రశ్న</td>
<td>పండితుడి పేరు</td>
<td>కొండ/పిన్ విభాగం</td>
<td>అంశం/నామం</td>
<td>కర్ణాలు</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>-----------------</td>
<td>------------------</td>
<td>----------------</td>
<td>----------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>గభుతుడు చున్నూరి</td>
<td>కాశిపేట</td>
<td>లుయినోటియాడు</td>
<td>అడవియాం</td>
<td>సామాన్య</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>పసుపుదారు లేప కాశిపేట</td>
<td>కాశిపేట</td>
<td>లుయినోటియాడు</td>
<td>అడవియాం</td>
<td>సామాన్య</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>సముద్ర నాదం కాశిపేట</td>
<td>కాశిపేట</td>
<td>లుయినోటియాడు</td>
<td>అడవియాం</td>
<td>సామాన్య</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>సముద్ర నాదం కాశిపేట</td>
<td>కాశిపేట</td>
<td>లుయినోటియాడు</td>
<td>అడవియాం</td>
<td>సామాన్య</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>కర్ణా కోసాలి కాశిపేట</td>
<td>కాశిపేట</td>
<td>లుయినోటియాడు</td>
<td>అడవియాం</td>
<td>సామాన్య</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>బాబు రామ్సయా కాశిపేట</td>
<td>కాశిపేట</td>
<td>లుయినోటియాడు</td>
<td>అడవియాం</td>
<td>సామాన్య</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>కర్ణా కోసాలి కాశిపేట</td>
<td>కాశిపేట</td>
<td>లుయినోటియాడు</td>
<td>అడవియాం</td>
<td>సామాన్య</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>కర్ణా కోసాలి కాశిపేట</td>
<td>కాశిపేట</td>
<td>లుయినోటియాడు</td>
<td>అడవియాం</td>
<td>సామాన్య</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>కర్ణా కోసాలి కాశిపేట</td>
<td>కాశిపేట</td>
<td>లుయినోటియాడు</td>
<td>అడవియాం</td>
<td>సామాన్య</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>కర్ణా కోసాలి కాశిపేట</td>
<td>కాశిపేట</td>
<td>లుయినోటియాడు</td>
<td>అడవియాం</td>
<td>సామాన్య</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>కర్ణా కోసాలి కాశిపేట</td>
<td>కాశిపేట</td>
<td>లుయినోటియాడు</td>
<td>అడవియాం</td>
<td>సామాన్య</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ప్రశ్న</th>
<th>పండితుడి పేరు</th>
<th>కొండ/పిన్ విభాగం</th>
<th>అంశం/నామం</th>
<th>కర్ణాలు</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>కర్ణా కోసాలి</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>2.</td>
<td>కర్ణా కోసాలి</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>నామం</th>
<th>అంకిత నవంబరు</th>
<th>శాఖ</th>
<th>విడిది</th>
<th>అంశసంఖ్య</th>
<th>రాయాచిట్టు</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>గాయత్రీ గుండా</td>
<td>విడిది</td>
<td>విద్యాచారు</td>
<td>అంశసంఖ్య</td>
<td>రాయాచిట్టు</td>
</tr>
<tr>
<td>2.</td>
<td>గాయత్రీ గుండా</td>
<td>విడిది</td>
<td>విద్యాచారు</td>
<td>అంశసంఖ్య</td>
<td>రాయాచిట్టు</td>
</tr>
</tbody>
</table>

మహానాయి:

సమాచారాలు దీనిని సంఖ్యతత్వాన్ని తగ్గించింది. కానీ విద్యాచారులు, శాఖలు, విడిదిలు, మొత్తం సంఖ్యలు పరామర్శించినా, మూడు సంఖ్యలు మిగిలి అయింది. మూడు సంఖ్యలు మిగిలి అయినప్పటికీ విద్యాచారు మిగిలి ఉంది. అంటే దీనిని మిగిలి ఉంటే అప్పుడు విద్యాచారు మిగిలి ఉంది. మూడు సంఖ్యలు మిగిలి ఉండి అప్పుడు విద్యాచారు మిగిలి ఉంది. మూడు సంఖ్యలు మిగిలి ఉండి అప్పుడు విద్యాచారు మిగిలి ఉంది. మూడు సంఖ్యలు మిగిలి ఉండి అప్పుడు విద్యాచారు మిగిలి ఉంది.

మహానాయిని మాత్రమే విద్యాచారు మిగిలి ఉంది. మహానాయిని మాత్రమే విద్యాచారు మిగిలి ఉంది. మహానాయిని మాత్రమే విద్యాచారు మిగిలి ఉంది. మహానాయిని మాత్రమే విద్యాచారు మిగిలి ఉంది. మహానాయిని మాత్రమే విద్యాచారు మిగిలి ఉంది. మహానాయిని మాత్రమే విద్యాచారు మిగిలి ఉంది.

VEDSRI
I.T. SOLUTIONS
(INSTRUMENTATION DIVISION)

MANUFACTURERS
of PROCESS CONTROL INSTRUMENTATION

TEMPERATURE SENSORS

TEMPERATURE INDICATORS

SIGNAL ISOLATORS

CALIBRATION SERVICES

FLAME PROOF SENSORS

REACH US

M I G - 27,
APIIC COLONY
MOULA- ALI
HYDERABAD - 500 040

vedsri555@gmail.com
info@vedsri.com

www.vedsri.com

040-27145535/36

040-27145535/36

Mt V. RAMAKRISHNA
9848 023 095

CHANDRAKALA
9848 358 298
Enabling individuals to realize their potential and making their career dreams come true

CAT | LST | GRE | SSC | SAT | GMAT
CA-CPT | BANK PO | RBI GRADE B | FUTURE MAP
CIVIL SERVICES | IIT FOUNDATION | IPM INDORE/ BBA
HOTEL MANAGEMENT | MASS COMMUNICATIONS
Welcome to ARIETIS INC., the smart, Abacus based learning institution focusing on a Comprehensive Brain Development Programme which uses not just the abacus instrument but the teaching techniques which are unique in activating the brain in such important proficiencies like listening, concentration, enhanced memory, time management, self-confidence, judgement and creativity besides fostering logical, analytical and reasoning abilities. Developing the visualization technique in young children is the hallmark of this program.

Benefits

Child
- Fun and Freedom
- Joy of Learning
- Rapid Skill Development
- Independence from Physical Calculators
- Enhanced Brain Speed

Parent
- Value for money
- Positive & marked results with every passing level
- Builds confidence in parents and child
- Pride they get from the child’s success

Teacher
- Develops skill sets required to impart abacus training
- Exposure to very ancient and time tested methods in mathematics
- Develops every child for a better future
- Commercially viable

Franchisee
- Industry knowledge
- Sales support
- Knowledge integration
- Pedagogical best practices
- Affordable royalty
- Cost-effective business model
- Liberty of engagement

Numeracy is a key denominator for professional growth!

For FRANCHISEE OPPORTUNITIES or to become a COURSE INSTRUCTOR, please send your enquiries to enquiry@arietisabacus.com or dial any of our contact numbers.

Regd. Office:
Garnet 605, Myhome Jewel, Madinaguda, Hyderabad - 500049
☎ 040-6736 9445 | 85008 51199 | 98664 21372
✉ info@arietisabacus.com | © www.arietisabacus.com
SRI NATESHWARI FOUNDATION OF ARTS & CULTURE
(Regd. No.1430/2016)
(Kuchipudi Dance, Vishnu Sahasranamam&Bhagavadgita classes)

Flat No. 412, Sri Krupa Apartments, Road No. 1, Shrungeri colony,
Mohan nagar, Kothapet, Hyderabad- 500035.

President :
Smt. Madugula Umadevi
9989300108

General Secretary :
Nivedita
9505908979
It is rain that brings the rainbow

PNB Monsoon Bonanza
Housing, Vehicle & Education Loan

Housing and Vehicle Loan
Full waiver of upfront / processing fee and documentation charges

Education Loans (For study in India)
Waiver of documentation charges

Limited period offer

For further details, Call: 1800 180 2222, 1800 103 2222 (Toll Free) or dial 0120-2490000 (Tolled)
SMS PNB PROD to 5607040  @indiapnb  www.pnbindia.in
WITH BEST COMPLIMENTS
TO
BHARATEEYA
KALAVAIBHAVAM&SAAMSKRUTAM
FROM
SNEHAPURI WELFARE &
DEVELOPMENT SOCIETY
(REGD No 282/1981)

President
ANANTULA SURENDRA REDDY

Vice President
D. RAMAKRISHNA RAO

Vice President
I. HEMASUNDAR RAO

SNEHAPURI COLONY, NAGOLE
HYDERABAD 500102

Secretary
K S S PRASANNA KRISHNA

Treasurer
KVRS MURTHY
With best compliments from:

VIJAYANJALI
MEDICAL & GENERAL STORES

8-3-318/6/3/13/1/3, Opp. State Home
Jayaprakash Nagar, Ameerpet,
Hyderabad - 500 073
Phone: 040-2375 4128
Cell: 98480 10781, 98498 38469

WE ARE FOR YOU, WITH YOU ALWAYS
Deccan Cement
The Most Trusted Brand

OPC-43 Grade
OPC-53 Grade
PPC, PSC & Speciality Cements

CORPORATE OFFICE
DECCAN CEMENTS LIMITED
6-3-666/B, SOMAJIGUDA
HYDERABAD - 500082
TELANGANA, INDIA.
Tel: 040-23310168, 23310555/552
Fax: 040-23318366
URL: www.deccancements.com

WORKS
DECCAN CEMENTS LIMITED
BHAVANIPURAM, JANPAHAD P.O.
NALGONDA DISTRICT-508218
TELANGANA, INDIA.
Tel: 08683-229503/504/505/507
Fax: 08683-229502
With Best Compliments from:

Zonal Office
Koti, Hyderabad
With Best Compliments from:

State Bank of India
Pure Banking. Nothing else.

One Stop financial Destination for all your needs

On Home Loans
- Lowest Int Rate*
- Zero processing Fee*
- Prime Minister Awas Yojna* benefits
- Income tax benefits

Affordable Home Loans
8.35% p.a.
For loans up to ₹75 lakh
OUR CLAIM IS NOW LAB PROVEN

ASWINI Controls hair-fall and dandruff problems in **45 days**

Results of Clinical Tests Conducted on Aswini Hair Oil**

**Aswini Controls Hair Fall in 45 Days**

- **Moderate Hair-Fall**
  - Controls in 30 Days
  - Controls in 45 Days

- **Severe Hair-Fall**
  - Controls in 45 Days

**Aswini Controls Dandruff in 45 Days**

- Before Using Aswini
  - After Using Aswini

Aswini Enhances Hair Length in **90 days**

*Results achieved on daily usage of Aswini Hair Oil.
**Based on clinical study findings on Aswini Hair Oil, evaluated qualitatively and quantitatively for its efficacy and safety. Individual test results may vary.

Customer Care Executive (Toll free) ☏ 1-800-8435599

customercare@aswini.com | www.aswini.com