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Qand-i Pārsī: An Introduction to Twenty Persian Texts on Indo-Persian Music

Preface

A brief introduction to some specimens of Persian musical writings¹, which discuss both Persian and Indian musics and were authored within the Indian subcontinent,² will be presented in this paper. An attempt has been made to cite their contents as they appeared in the original texts; the transliteration of

¹ Several works have already been published on Persian musical texts, for instance see:

I-Sarmadee, Shahab, *Nur Ratnakar: A Bio-Bibliographical Survey, and Techno-Historical Study, of All Available Important Writings in Arabic, Persian, Sanskrit and Other Allied Languages on the Subject of Song, Dance and Drama*, Edited by Prem Lata Sharma and Francoise 'Nalini' Delvoye, Calcutta: ITC Sangeet Research Academy, Vol. I, 2003.

II-Massoudieh, Mohammad Taghi, *Manuscrits Persans Concernant la Musique*, München: G. Henle Verlag, 1996.

III-Ahmad, Najma Perveen, *Hindustani Music (A Study of its Development in Seventeenth and Eighteenth Centuries)*, New Delhi: Monahr Publications, 1984, 16-73.

IV-Malik, Rashid, *Barr-i Sağr min Mūsīqī Ki Fārsī Ma'āhid*, Lahore: Idārih-yi Taḥqīqāt-i Pakistan, 1983.

V-Daneshpazhooh, Muhammad Taghi, *Nimūnih-ī az Fihrist-i Ātār-i Dānišmandān-i Irān wa Islāmī dar Ġinā' wa Mūsīqī*, Tehran: Idārih-yi Kull-i Niğāriš-i Wizārat-i Farhang wa Honar, 1355/1977.

VI-Askari, S. H., *Music in Early Indo-Persian Literature*, Malik Ram Felicitation Volume, Ed. S. A. J. Zaidi, New Delhi: Malik Ram Felicitation Committee, 1972, 89-120.

VII-Monzavi, Ahmad, *Fihrist-i Nuṣṣih-hā-yi Ḥaṭṭī-yi Fārsī*, Tehran: Mu'assisih-yi Farhangī-yi Manṭaqih-ī R.C.D., 1349/1972, V 5 Part 30, Mūsīqī.

² In addition to the original works written inside India, one may also refer to a number of works that were copied. The British Museum Ms. Or. 2361 is a good example, which consists of several Persian and Arabic treatises on music, and was compiled during 1073-9/1662-8 for Šāh Qubād Ibn-i 'Abd al-Jalīl al-Ḥārīṭī al-Badaḥšī al-Muḥāṭab bih Dīyānat Ḥān, See:

Daneshpazhooh, M.T., *Ibid*, 191, Rieu, Charles, *Supplement of the Catalogue of the Arabic Manuscripts in the British Museum*, London: British Museum, 1894, 558-61.

the Indian terms is based on the glossary of the edited version of *Tuḥfah al-Hind*.³

Persian musical texts of India can be divided into several groups. The first group is Persian books on Persian music, which are mostly written by immigrants in India. Due to differences between Persian and Indian musics, it seems that there were fewer musician immigrants than poets. Golchin Maani enumerates about 800 immigrant poets,⁴ many of whom were also musicians;⁵ however, Golchin Maani's description shows that only Muḥammad Mu'min-i Niyšābūrī "was acquainted with Indian *Rāga* and *Gīt*". The works *Ṭūḫ Nāmih* by Ḍīyā' al-Dīn-i Naḥšabī,⁶ *Maqāmāt al-Niḡam*⁷ and *Kašf al-Awtar*⁸ by Qāsim Ibn-i Dūst 'Alī-yi Buḥārī, *Tuḥfah al-Adwar* by 'Ināyat Allah Ibn-i Mīr Ḥājj al-Hirawī,⁹ and *Farīd al-Zamān fī Ma'rīfah al-Alḥān*¹⁰ are specimens of this group.

³ Ibn-i Faḥr al-Dīn Muḥammad, Mīrzā Ḥān, *Tuḥfah al-Hind*, Ed. Nur Al Hassan Ansari, Tehran: Intišārāt-i Bunyād-i Farhang-i Iran, 1354/1975, V 1, 519-758.

⁴ Golchin Maani, Ahmad, *Kāravān-i Hind*, Mashad: Mu`assisih-yi Čāp wa Intišārāt-i Āstān-i Quds-i Raḍawī, 1369/1990.

⁵ Āhang-i Yazdī (7), Mīr Ibrāhīm Qānūnī (10), Adham Biyg-i Qazvīnī (38), Aṣlī Ḥān Biyg-i Ḍulqadr (79), Muḥammad Riḍā Umīd-i Hamidānī (109), Bāqīyā-ye Nā'inī (158), Kamāl al-Dīn Jismī-yi Hamidānī (277), Muḥammad Qāsim-i Sirājā-yi Iṣfahānī (535), Mīr Muḥammad Mu'min-i Šamīmī-yi Yazdī (654), Amīr Sayyid 'Alī-ye Ṣawfī-yi Yazdī (740), Muḥammad Ibn-i Muḥammad-i Dārābī (850), 'Alī Biyg-i Muṣannif-i Iṣfahānī (908), Fāyiq-i Lāhījānī (990), Gulšanī-yi Šīrāzī (1192), Qulī Ḥān Biyg-i Mujrim-i Šāmlū (1214), Mīrzā Ḥasan Biyg-i Muqīmī Tabrīzī (1336), Muḥammad Mu'min-i Niyšābūrī (1379), Muḥammad Mu'min-i Hirawī (1380). For more information about the immigration of Persian musicians to India, see: Meysami, Seyyed Hossein, *Muhājirat-i Mūsīqīdānān-i Dawrān-i Šafawī bih Hind*, Tehran: Mahoor quarterly, No. 16, summer, 2002.

⁶ Naḥšabī, Ḍīyā' al-Dīn, *Ṭūḫ Nāmih*, Ed. Fathullah Mujtabaei & Gholam Ali Arya, Tehran: Intišārāt-i Manūčihri, 1372/1992, 121-35.

⁷ Manchester University Library, Ms. J.R. 707, ff 1a-41b, Massoudieh, M. T., *Ibid*, 52-3.

⁸ The British Library, Ms. Or. 2361, ff 240b-266b, Daneshpazhooh, M.T., *Ibid*, 193, Massoudieh, M. T., *Ibid*, 52, Monzavi, Ahmad, *Ibid*, 3903, Rieu, Charles, *Ibid*, 115.

⁹ Bodleian Library, Ms. Or. Ouseley 30, ff 50a-52b, Ethé, Herman and Ed. Sakhau, *Catalogue of The Persian, Turkish, Hindustani and Pushtū Manuscripts in The Bodleian Library*, Oxford: 1889, Part 1, The Persian Manuscripts, 1063-4, Daneshpazhooh, M.T., *Ibid*, 168, Massoudieh, M. T., *Ibid*, 112-3, Monzavi, Ahmad, *Ibid*, 3889.

¹⁰ Ali Razawī, Sayyed Sarafraz, *Maḥtūṭāt-i Anjuman-i Taraqqī-yi Urdū*, Karachi: Anjuman-i Taraqqī-yi Urdū Pakistan, 1967, 66, Daneshpazhooh, M.T., *Ibid*, 207, Monzavi, Ahmad, *Ibid*, 3901.

Another group consists of Persian books on Indian music, some of which are Persian translations of Sanskrit books: *Translation and commentary on Pārijātak* by Mīrzā Rawšan Ḍamīr,¹¹ *Miftāḥ al-Surūd* by Qāḏī Ḥusīyn Ibn-i Ḥwājih Ṭāhir Ibn-i Ḥwājih Muḥammad Qāḏī,¹² *Šams al-Ašwāt* by Ras Baras,¹³ and *Translation of Nādapurān Mata*¹⁴. Other books were originally written in Persian: *Uṣūl al-Naḡamāt* by Ġulām Riḏā,¹⁵ *Aṣl al-Uṣūl* by Muḥammad Naṣīr-i Muḥammadī,¹⁶ *Rāg Sindhāw* by Ṣafdar ‘Alī Ḥān Bahādur,¹⁷ *Dastūr al-Niḡam*,¹⁸ *Mufarriḥ al-Qulūb*,¹⁹ *Ilhām al-Ṭarab*,²⁰ and *Sahansa Rasa*.²¹

¹¹ Staatsbibliothek zu Berlin, Ms. Sprenger 1667, ff 1b-87a, Daneshpazhooh, M.T., *Ibid*, 163 & 175, Massoudieh, M.T., *Ibid*, 12-3, Monzavi, Ahmad, *Ibid*, 3891 & 3911, Pertsch, Wilhelm, *Verzeichniss der Persischen Handschriften der Königlichen Bibliothek zu Berlin*, Berlin: A. Asher & Co., 1888, 339-40.

¹² Staatsbibliothek zu Berlin, Ms. Or. Quart 214, ff 278b-306a, Daneshpazhooh, M.T., *Ibid*, 162, Massoudieh, M.T., *Ibid*, 183-4, Monzavi, Ahmad, *Ibid*, 3905, Pertsch, Wilhelm, *Ibid*, 85.

¹³ India Office Library, Ms. 2022, ff 1b-33b, Daneshpazhooh, M.T., *Ibid*, 175 & 205, Ethé, Herman, *Catalogue of the Persian Manuscripts in the Library of the India Office*, Oxford: 1903, V. 1, 1122-3, Massoudieh, M.T., *Ibid*, 189-90, Monzavi, Ahmad, *Ibid*, 3900.

¹⁴ Staatsbibliothek zu Berlin, Ms. Sprenger 2009, ff 1b-82a, Daneshpazhooh, M.T., *Ibid*, 163 & 210, Massoudieh, M.T., *Ibid*, 297-8, Monzavi, Ahmad, *Ibid*, 3886, Pertsch, Wilhelm, *Ibid*, 340-1.

¹⁵ India Office Library, Ms. 2023, ff 1b-35b, Daneshpazhooh, M.T., *Ibid*, 163 & 210, Ethé, Herman, *Ibid*, 1123, Massoudieh, M.T., *Ibid*, 103, Monzavi, Ahmad, *Ibid*, 3886.

¹⁶ India Office Library, Ms. 2975, ff 1b-35b, Ethé, Herman, *Ibid*, 1613-4, Massoudieh, M.T., *Ibid*, 173.

¹⁷ The British Library, Ms. Or. 14382, ff 1a-186b, Isa Waley, Muhammad, *Supplementary Hand List of Persian Manuscripts*, 1966-1988, London: The British Library, 1998, 34.

¹⁸ Staatsbibliothek zu Berlin, Ms. Or. Quart 214, ff 307b-320a, Daneshpazhooh, M.T., *Ibid*, 209, Massoudieh, M.T., *Ibid*, 271-2, Monzavi, Ahmad, *Ibid*, 3895, Pertsch, Wilhelm, *Ibid*, 84-5.

¹⁹ India Office Library, Ms. 2024, ff 1b-185b, Daneshpazhooh, M.T., *Ibid*, 177, Ethé, Herman, *Ibid*, 1123-4, Massoudieh, M.T., *Ibid*, 108-9, Monzavi, Ahmad, *Ibid*, 3906.

²⁰ India Office Library, Ms. 2033, ff 1b-33b, Daneshpazhooh, M.T., *Ibid*, 197 & 210, Ethé, Herman, *Ibid*, 1126, Massoudieh, M.T., *Ibid*, 278-9, Monzavi, Ahmad, *Ibid*, 3887.

²¹ India Office Library, Ms. 2015, ff 1b-197a, Daneshpazhooh, M.T., *Ibid*, 208, Ethé, Herman, *Ibid*, 1119-20, Massoudieh, M.T., *Ibid*, 37-8, Monzavi, Ahmad, *Ibid*, 3896.

Books on paramusical subjects, such as religious songs and dances of Sufis, prohibition and permissibility of music constitute another group of Persian musical texts of India: *Kašf al-Maḥjūb* by ‘Alī Ibn-i ‘Uṭmān-i Hujwīrī,²² *Maqāmāt al-Sālikīn* by Muḥammad Ibn-i Muḥammad-i Dārābī,²³ *Hidāyah al-A‘mā* by Ḥusīyn Ibn-i Zīnat wa Zīyn-i Kišmīrī,²⁴ *Risālih-yi Fawā’d-i Istīmā’-i Ṣawt-i Ḥasan* by Muḥammad Ḥazīn-i Lāhījī,²⁵ and *Mi’yār al-Samā’*.²⁶

A further group comprises books on Indo-Persian music, which form the subject of this paper. Here, Persian and Indian musics are considered together. One of the most important and noteworthy sections is devoted to a comparative study of Persian and Indian musics to find similarities between certain *Rāgas* and *Maqāms*, which can be very fascinating for musicologists or ethnomusicologists. Mīrzā Ḥān, the author of *Tuḥfah al-Hind*, states in the 11th/17th century:

“Rakb and ‘Uzzāl sound like Khat Rāga. Bayāt sounds like Dhanāsrī. Ḥusīynī and Dugāh and Nawrūz-i ‘Ajam sound like Kāphī. Nawā and Niyšābūrak and Nahāwandak sound like Saranga. Sigāh and Čahārgāh and Māyih and Bastih Nigār and Zangūlih and Maḡlūb sound like Todī. Zābul and Muḥālīf sound like Pūrvī. Nayrīz-i Ṣaḡīr and Nayrīz-i Kabīr sound like Aiman. ‘Uššāq and ‘Irāq and ‘Awj sound like Gunakali”.²⁷

Perhaps this comparison can help us to obtain more insight into aspects of the modal system of Persian music during the reign of the Safawids. The musical treatises of this period lack mathematical discussions about the modal

²² Hujwīrī, ‘Alī Ibn-i ‘Uṭmān, *Kašf al-Maḥjūb*, Ed. Mahmood Abedi, Tehran: Intišārāt-i Surūš, 1383/2004.

²³ The British Library, Ms. Or. 11005, ff 7b-55a, Daneshpazhooh, M.T., *Ibid*, 167, Massoudieh, M.T., *Ibid*, 53-4, Meredith-Owens, G. M., *Handlist of Persian Manuscripts 1895-1966*, Oxford: The Trustees of the British Museum, 1968, 33, Monzavi, Ahmad, *Ibid*, 3908.

²⁴ Staatsbibliothek zu Berlin, Ms. Petermann II 559, ff 178b-207a, Massoudieh, M.T., *Ibid*, 150-1, Pertsch, Wilhelm, *Ibid*, 296-7.

²⁵ Lāhījī, Muḥammad Ḥazīn, *Rasā’l-i Ḥazīn-i Lāhījī (Risālih-yi Fawā’d-i Istīmā’-i Ṣawt-i Ḥasan)*, Ed. Akbar Irani, Tehran: Našr-i Mīrāt-i Maktūb, 1377/1998, 175-83, Monzavi, Ahmad, *Ibid*, 3901.

²⁶ Central Library of the University of Tehran, Ms. No. 9774, ff 1a-32b, Daneshpazhooh, M.T., *Fihrist-i Nuṣḥih-hā-yi Ḥaṭṭī-yi Kitābhānih-yi Markazī wa Markaz-i Asnād-i Dānišgāh-i Tehran*, Tehran: Intišārāt-i Dānišgāh-i Tehran, V.17 1364/1987, 480-1, Massoudieh, M.T., *Ibid*, 219.

²⁷ Ibn-i Faḥr al-Dīn Muḥammad, Mīrzā Ḥān, *Ibid*, 519-758.

system, the most obvious characteristic of the Systematist School²⁸, which used to prevail among Ilkhanid and Timurid musicians. Persian musical texts of India also show that Persian musical terminology, at least, had become so familiar in India that many authors allocated part of their books to Persian music; nevertheless, Persian musicians normally seem to have had no special interest in Indian music.

Treatises

1. *I'jāz-i Ḥusrawī* (Late 7th/13th or Early 8th/14th century)²⁹

The author, well-known Indian poet *Amīr Ḥusraw* (651-725/1253-1325), here presents models for literary composition and correspondence. The third *Ḥarf* (second division) of the ninth *Ḥaṭ* (first division) of the second *Kitāb* (book) is called “On the division of the primary and secondary branches of music,” in which elements of musical terminology are described. The terms used include the names of modes, instruments, and so on, in both Persian and Indian musics.

2. *Jawāhir al-Asmār* (Early 8th/14th century)³⁰

The *Jawāhir al-Asmār* is a free translation of the Sanskrit book, *Suka Saptati*, which was translated into Persian by ‘Imād Ibn-i Muḥammad al-Ṭaḡrī, and dedicated to Sulṭān ‘Alā’ al-Dīn Ḥaljī (R. 695-716/1296-1316). The thirteenth chapter (*Šab-i Sīzdahum*) is entitled “The principles of the knowledge of music, *Mazāmīr* and *Awtār* (Music) as related by the parrot,” and mentions Persian and Indian musics. The following topics arise in this chapter: the genesis of music according to Persians, the times of playing *Maqāms*, the genesis of music according to Indians, the names of *Rāgas* and *Rāḡinīs*, and so on.

3. Majmū‘ah-yi Laṭā’if wa Safīnah-yi Zārā’if (8th/14th century)³¹

²⁸ For more information see: Wright, Owen, *The Modal System of Arab and Persian Music, A.D. 1250-1300*, London Oriental Series, Vol. 28, Oxford: Oxford University Press, 1978.

²⁹ Dihlawī, Amīr Ḥusraw; *I'jāz-i Ḥusrawī*; Lithograph print, Lucknow. 275-291.

³⁰ Al-Ṭaḡrī ‘Imād Ibn-i Muḥammad, *Jawāhir al-Asmār*, Ed. Shams Ale Ahmad; Tehran: Bunyād-i Farhang-i Iran, 1352/1973, 171-180, Massoudieh, M.T., *Ibid*, 179.

The names of Fīrūz Šāh (R. 752-790/1351-88) and Sikandar Pādšāh (R. 759-792/1358-90) are mentioned by the author, Sayf Jām-i Hirawī; therefore it may be presumed that he wrote his account in India. He names the *Maqāms* of music along with their equivalents from Indian *Rāgas*, in the 94th *Qism* (chapter) of his book, after some words in Arabic on the rudiments of music and rhythm (*Īqa'*). At the end he also refers to an ode (*Qaṣīdah*) by Mawlānā Mas'ūd-i Ṣafī in which the times of playing *Maqāms* are described.

4. *Risālih-yi Mūsīqī*³² (963-1014/1555-1605)

A treatise on the science of music, on the knowledge of Persian *Maqāms* and Indian *Rāgas*, their derivation and nomenclature, the *Risālih-yi Mūsīqī* consists of two discourses (*Maqālah*):

The first *Maqālah* describes knowledge of *Maqāms* and *Pardihs* (modes) of *Wilāyat* (i.e. Persia). The following points are discussed: which *Maqām* should be sung at what time; the genesis of the 12 *Maqām*; the priority of *Maqāms*; that each original *Maqām* has two *Šu'bihs*: a description in verse; the appropriate singing time for each *Maqām*; the times of *Maqāms* in verse; which *Maqām* should be sung in the presence of which tribe; which *Maqām* should be sung in each region; for singing each *Maqām*, which *Maqāms* and *Šu'bihs* should be performed; that the pundits have related 12 *Maqāms* to 12 Zodiac signs; what would happen when you increase any *Pardiḥ* (mode); the way instrumentalists should play in anyone's presence; the kind of rhythm that should be played in anyone's presence; the temperament of each *Maqām*; the voices of the genres of human beings; seventeen rhythmic cycles (*Baḥr-i Uṣūl*); six *Āwāzes*; the roles of *Maqāms*; the impact of music on the people's souls; and that "at the beginning there were seven *Maqāms*, each from one prophet".

The second discourse is on the Indian *Rāgas*. These points are covered: the description of *Rāgas* in verse; the number of *Rāgas* of India; the appropriate

³¹ Sayf Jām-i Hirawī, *Majmū'ah-yi Laṭā'if wa Safīnah-yi Zārā'if*; Ed. Arif Nawshahi, *Ma'ārif periodical*, vol.17, No.2, Mordad- Aban 1379/2000 (Serial No.50), 135-140.

³² The British Literary, Ms. Or. 8116, ff 1b-16b, Daneshpazhooh, M.T., *Nimūnih-ī az Fihrist-i Ātār-i Dānišmandān-i Irānī wa Islāmī dar Ġinā' wa Mūsīqī*, 197, Massoudieh, M.T., *Ibid*, 293, Meredith-Owens, G. M., *Ibid*, 32-3, Monzavi, Ahmad, *Ibid*, 3920.

time to perform each *Rāga*; the timings of *Rāgas* in verse; the description of *Dhrupad*, etc. from poetry; *Awsar*; *Pātar*; the description of Hindi *Rāgas* in Hindi poetry; the kinds of Hindi poetry; the number of Hindi *Rāgas*, and the description of some poems.

Ahmad Monzavi introduces another book whose beginning is similar to the above manuscript, which was written during the reign of Akbar *Šāh* (R. 963-1014/1556-1605)³³.

5. Jawāhir al-Mūsīqāt-i Muḥammadī (1036-67/1627-57)³⁴

Dedicated to Abū al-Muzaffar Sulṭān Muḥammad ‘Ādilšāh Ibn-i Ibrāhīm ‘Ādilšāh (R. 1036-67/1627-57), this treatise was written by Šayḥ ‘Abd al-Karīm Ibn-i Šayḥ Farīd-i Anšārī al-Qādirī-yi Jawnpūrī. The author claims that “he has made much research in the books of Arabic, Persian and Indian sages”. The contents of the book are arranged in five chapters (*Bāb*), as follows:

The first chapter describes “the beginning of *Āwāz* which came into existence from the entity of God, the highest glory to Him, the presence of the world of heavens; four centuries passed before the human being, the soul and jinn came into existence,” he says.

The second chapter concerns the beginning of the knowledge of music and its derivation, as all the earlier sages have spoken about its aspects, the certain *Nağmih* (note), seven aspects of *Surs* of *Grāma* and fourteen *Mūrchanās*.

The third chapter describes *Maqām* and *Maqāms*, with a certain *Nağmih* for each *Maqām*: one *Maqām* has five *Nağmihs*, one *Maqām* has six *Nağmihs*, and one *Maqām* has seven *Nağmihs*, he says.

The fourth chapter concerns knowing the time of performing *Ḍarb* (rhythm) with both hands, in the way of *Tālas*, and the names of *Tālas*.

³³ Monzavi, Ahmad, *Fihrist-i Muštarak-i Nusḥih-hā-yi Ḥaṭṭī-yi Fārsī-yi Pakistan*, Islamabad: Markaz-i Taḥqīqāt-i Fārsī-yi Iran wa Pakistan, 1375/1997, V 14, 331.

³⁴ The British library, MS. Or. 12857, ff 1b-214b, Daneshpazhooh, M.T., *Ibid*, 179, Massoudieh, M. T., *Ibid*, 104-5, Meredith-Owens, G. M., *Ibid*, 33, Monzavi, Ahmad, *Fihrist-i Nusḥih-hā-yi Ḥaṭṭī-yi Fārsī*, 3893.

The fifth chapter is about the meaning of *Maqām* and playing the *Maqāms* in *Raḥṣ*, by the help of hand and foot with the meter of *Tāla*.

The order given in the preface is not observed much in the text. For instance, the book has six chapters and he says: “the sixth chapter talks of the description of *Raḥṣ*”. In the second chapter the Persian *Maqāms* and times of singing each one are mentioned. The manuscript is defective.

6. *Tuḥfah al-Hind* (1071/1660 or 1076/1665)³⁵

“Mīrzā Ḥān Ibn-i Faḥr al-Dīn Muḥammad ... in the time of ... Abū al-Muẓaffar Muḥy al-Dīn Muḥammad Awrangzīb (R. 1068-1118/1658-1707) on the indication full of joyful tidings of the Vizier and the Emir ranking ... Kūkultāš Ḥān for the study of ... the prince Muḥammad A‘zam Šāh ...” wrote a book on the common Indian sciences and has named it *Tuḥfah al-Hind*. This book “consists of a preface, seven discourses (*Bāb*) and an epilogue (*Ḥatimih*) ... the fifth chapter on the science of *Sangīta*, i.e. the Indian music ... and that consists of ten chapters (*Faṣl*):

The first chapter on the definition of the science of *Sangīta*; the description of its initiator, the differences of *Matas*, and the *Sapta Adhyāya*, *Sur*, *Surta* and *Mūrchanā*, etc. and that is divided into nine branches (*Šu‘bih*): The first branch on the definition of *Sangīta* and the description of its initiator, and the differences of *Matas*, i.e. creeds, the mention of *Sapta Adhyāya*, and that is divided into two kinds (*Naw’*): the first kind on the definition of *Sangīta* and the description of its initiator and the differences of *Matas*, i.e. creeds. The second kind on the *Sapta Adhyāya*, which are the principles and fundamentals of this knowledge. The second branch on the description of *Sur*. The third branch on the description of the degrees and amounts of the seven *Surs*. The fourth branch on the description of *Grāma*. The fifth branch on the description of *Uṭpanna*. The sixth branch on the description of the *Sthāna* of three *Grāmas*. The seventh branch on the description of *Surta*. The eighth branch on the description of *Mūrchanā*. The ninth branch on the description of the *Rāgas*.

The second chapter on the description of the kinds of *Gāyana*, which is singer and his/her merits and demerits, and the mention of some of its attachments; is divided into six branches: The first branch on the description

³⁵ Ibn-i Faḥr al-Dīn Muḥammad, Mīrzā Ḥān, *Tuḥfah al-Hind*, 322-456, Daneshpazhooh, M.T., *Ibid*, 161, Massoudieh, M.T., *Ibid*, 118-22, Monzavi, Ahmad, *Ibid*, 3889-90.

of the kinds of *Gāyana*, i.e. singer. The second branch on the description of the merits of the *Gāyana*, i.e. the singer of the song, and that is divided into two kinds: The first kind on the merits of the *Gāyana* according to the beauty of the sound and melody. The second kind on the merits of the *Gāyana* according to the attaining of perfection without the beauty of sound and melody. The third branch on the demerits of the *Gāyana*, and that is divided into two kinds: The first kind on the demerits of the *Gāyana* according to the awkwardness of the sound and melody. The second kind on the demerits of the *Gāyana* according to imperfection and lack of skill. The fourth branch on the description of *Vrinda*. The fifth branch on the description of the kinds of composers (*Muṣannīf*) and compositions (*Taṣnīf*) and its attachments, and that is divided into two kinds: The first kind on the description of the kinds of composers. The second kind on the description of the kinds of compositions, and the mention of some of its attachments, and that is divided into three types (*Qism*): The first type on the description of the kinds of composition, which are sung in the songs and modes as per the usage and arrangement of the ancients of the songs. The second type on the description of the kinds of compositions according to the usage and arrangement of the contemporaries of the songs. The third kind on the description of letters and *Ganas* which are inauspicious and ominous at the beginning of compositions, and the masters have not considered them auspicious and fortunate, and have prevented from them, and the mention of some regulations. The sixth branch on the description of the names of the songs and their number, and that is divided into two kinds: The first kind on the names of the ancients of the songs, who are the initiators and founders of this science, and they have been the *Devatās*, i.e. celestials (the Hindu Gods). The second kind on the description of the names of the contemporaries of the songs, and that is divided into two types: The first type on the description of the names of *Nāyakas*. The second kind on the description of *Gandaharva* and *Gunakāra*, which is also called *Gunī*.

The third chapter on *Rāga*, *Rāginī*, *Putra* and *Bhārjā* and the season, time, dress, decoration and the situation of each of the *Rāgas* and *Rāginīs*, according to *Hanumān Mata*, and that is divided into four branches: The first branch on the definition of *Rāga*, *Rāginī*, *Putra* and *Bhārjā*, and the mention of some necessary matters, and that is divided into two kinds: The first kind on the definition of *Rāga*, *Rāginī*, *Putra*, and *Bhārjā*. The second kind on the mention of some necessary matters and that is divided into two types: The first type on the description of *Griha*, and the second type on the description of *Khat Rut*. The second branch on the description of the six *Rāgas* according to *Hanumān Mata*, and that is divided into six kinds: The first kind on the description of *Bhairon Rāga*. The second kind on the description of

Mālakausa Rāga. The third kind on the description of *Hindola Rāga*. The fourth kind on the description of *Dīpaka*. The fifth kind on the description of *Srī Rāga*. The sixth kind on the description of *Megha Rāga*. The third branch on the description of *Rāginīs* and, that is also divided into six kinds: The first kind on the description of the *Rāginīs* of *Bhairon Rāga*. The second kind on the description of the *Rāginīs* of *Mālakausa Rāga*. The third kind on the description of the *Rāginīs* of *Hindola Rāga*. The fourth kind on the description of the *Rāginīs* of *Dīpaka Rāga*. The fifth kind on the description of the *Rāginīs* of *Srī Rāga*. The sixth kind on the description of the *Rāginīs* of *Megha Rāga*. The fourth branch on the description of *Putras*, i.e. the sons of the six *Rāgas*, and that is also divided into six kinds: the first kind on the description of the *Putras* of *Bhairon Rāga*. The second kind on the description of the *Putras* of *Mālakausa Rāga*. The third kind on the description of the *Putras* of *Hindola Rāga*. The fourth kind on the description of the *Putras* of *Dīpaka Rāga*. The fifth kind on the description of the *Putras* of *Srī Rāga*. The sixth kind on the description of the *Putras* of *Megha Rāga*.

The fourth chapter on the description of *Rāga*, *Rāginī* and *Putra* according to *Kallinātha Mata* ... and that is divided into three branches: The first branch on the description of *Rāgas*. The second branch on the description of the *Rāginīs* of the aforementioned *Rāgas*, and that is divided into six kinds: The first kind on the *Rāginīs* of *Srī Rāga*. The second kind on the description of the *Rāginīs* of *Vasanta Rāga*. The third kind on the description of the *Rāginīs* of *Pančama Rāga*. The fourth kind on the description of the *Rāginīs* of *Bhairon Rāga*. The fifth kind on the description of the *Rāginīs* of *Megha Rāga*. The sixth kind on the description of the *Rāginīs* of *Nata Nārāyana*. The third branch on the description of the *Putras* of the aforementioned six *Rāgas*.

The fifth chapter on the description of *Rāga*, *Rāginī* and *Putra* according to *Someśvara Mata* ... and that is divided into four branches: The first branch on the description of *Rāgas*. The second branch on the description of the *Rāginīs* of the aforementioned six *Rāgas*, and that is also divided into six kinds: the first kind on the description of the *Rāginīs* of *Srī Rāga*. The second kind on the description of the *Rāginīs* of *Vasanta Rāga*. The third kind on the description of the *Rāginīs* of *Bhairon Rāga*. The fourth kind on the description of the *Rāginīs* of *Pančama Rāga*. The fifth kind on the description of the *Rāginīs* of *Megha Rāga*. The sixth kind on the description of the *Rāginīs* of *Nata Nārāyana Rāga*. The third branch on the description of the *Putras* of the aforementioned six *Rāgas*. The fourth branch on the description of *Rut*, i.e. the season and time of singing each *Rāga* and *Rāginī*,

and that is divided into two kinds: The first kind on the description of *Rut*, i.e. the season of singing each *Rāga* and *Rāginī*. The second kind on the description of the times of each *Rāga* and *Rāginī* in brief.

The sixth chapter on the description of *Rāga*, *Rāginī*, *Putra* and *Bhārjā*, according to *Bharata Mata* ... and is divided into three branches: The first branch on the description of *Rāgas* according to *Bharata Mata*. The second branch on the description of the *Rāginīs* of the aforementioned six *Rāgas*, and that is divided into six kinds: The first kind on the description of the *Rāginīs* of *Bhairon Rāga*. The second kind on the description of the *Rāginīs* of *Mālakausa Rāga*. The third kind on the description the *Rāginīs* of *Hindola Rāga*. The fourth kind on the description of the *Rāginīs* of *Dīpaka Rāga*. The fifth kind on the description of the *Rāginīs* of *Srī Rāga*. The sixth kind on the *Rāginīs* of *Megha Rāga*. The third branch on the description of the *Putras* of the aforementioned six *Rāgas*, and the mention of their *Bhārjās*, and that is also divided into six kinds: The first kind on the description of the *Putras* of the *Bhairon Rāga*, and the mention of their *Bhārjās*, and that is also divided into two types: The first type on the *Putras* of the *Bhairon Rāga*, The second type on the mention of the eight *Bhārjās* of the aforementioned *Putras*, The second kind on the description of the *Putras* of *Mālakausa Rāga*, and the mention of their *Bhārjās*, and that is also divided into two types: The first type on the eight *Putras* of the *Mālakausa Rāga*, The second type on the mention of the eight *Bhārjās* of the aforementioned *Putras*, The third kind on the description of the eight *Putras* of *Hindola Rāga*, and the mention of their *Bhārjās*, and that is also divided into two types: The first type on the eight *Putras* of the *Hindola Rāga*, The second type on the mention of the eight *Bhārjās* of the aforementioned *Putras*, The fourth kind on the description of the eight *Putras* of *Dīpaka Rāga*, and the mention of their *Bhārjās*, and that is also divided into two types: The first type on the eight *Putras* of the *Dīpaka Rāga*, The second type on the mention of the eight *Bhārjās* of the aforementioned *Putras*, The fifth kind on the description of the eight *Putras* of *Srī Rāga*, and the mention of their *Bhārjās*, and that is also divided into two types: The first type on the eight *Putras* of the *Srī Rāga*, The second type on the mention of the eight *Bhārjās* of the aforementioned *Putras*, The sixth kind on the description of the eight *Putras* of *Megha Rāga*, and the mention of their *Bhārjās*, and that is also divided into two types: The first type on the eight *Putras* of the *Megha Rāga*, The second type on the mention of the eight *Bhārjās* of the aforementioned *Putras*.

The seventh chapter on the description of the combination of *Rāgas*, *Rāginīs*, and the aforementioned *Putras*, according to the seven *Surs*, in a short and brief way.

The eighth chapter on the description of the *Rāgas* invented by the contemporaries like Amīr Ḥusraw Dihlawī, May God have mercy upon him, and others, and that is divided into two branches: The first branch on the description of the *Rāgas* invented by Amīr Ḥusraw, May God have mercy upon him. The second branch on the description of the *Rāginīs* which have been initiated by Sultān Ḥusiy-n-i Šarqī (R. 862-88/1458-83), the king of Jawnpūr, May God have mercy on him, and other masters and that is divided into two kinds: The first kind on the description of the *Rāgas* initiated by Sultān Ḥusiy-n-i Šarqī, may God have mercy on him. The second kind on the description of the *Rāginīs* invented by Maḥdūm Bahā' al-Dīn Ḍakarīyā' Multanī (566-661/1171-1262), May his grave be sanctified, and others.

The ninth chapter on the description of Persian *Maqāms*, *Šu'bih*, *Gūših* and *Āwāzih*, and that is divided into six branches: The first branch on the description of Persian *Maqāms*. The second branch on the description of the *Šu'bihs* of the aforementioned 12 *Maqāms*. The third branch on the description of six *Āwāzihs*. The fourth branch on the description of *Gūših*s. The fifth branch on the description of mixing the Persian *Maqāms* and Indian *Rāgas*. The sixth branch on the description of different rhythmic cycles and meters which is called *Tāla* in India.

The tenth chapter on the description of *Tāla Adhyāya*, i.e. the knowledge of Indian rhythmic cycles and meters, and that consists of two branches: The first branch on the definition of *Tāla*, and the description of some important matters and its attachments, and that is divided into four kinds: The first kind on the definition of *Tāla*. The second kind on the description of the *Mātrās* of *Tāla*, which is termed as *Kalā* by the masters of this art. The third kind on the description of *Tāla Karma*. The fourth kind on the description of some idiomatic expressions of *Nritya Adhyāya*, and the mention of the different kinds of musical instruments and songs, for increasing the benefits, so that this book does not remain void of their mention, and that is divided into two types: The first type on the description of some of the terms of *Nritya Adhyāya*. The second type on the description of the kind of instruments and songs. The second branch on the description of the different *Tālas*, their names and details”.

7. Ma‘rifah al-Niġam (1087/1676)³⁶

“Abū al-Ḥasan pen-named as *Qiyṣar*, who in the year 1087(1676)” had seen “some manuscripts on the knowledge of music, some on the description of Persian *Maqāms* and some on the explanation of rules of Indian *Rāgas*, based this treatise that is named *Ma‘rifah al-Niġam* on one foreword and two *Maqālih* and an epilogue:

The foreword is divided into two parts (*Qism*): The first part on the dignity of this knowledge. The second part on the description of the question of prohibition and permissibility.

The first *Maqālih* on the description of Persian *Maqāms* and rhythm and that is divided into two parts (*Qism*): the first part on the description of *Maqāms* and their appurtenances, which is divided into seven kinds: the first chapter (*Faṣl*) on *Maqāms*, etc. The second chapter on *Āwāz*. The third chapter on the description of *Šadd*. The fourth chapter on the description of derivation of the *Maqāms*. The fifth chapter on mentioning this point that each of the aforementioned *Maqāms* relate to which zodiac sign. The sixth chapter on ... which music makes the master of the ceremony delighted. The seventh chapter on fixing the timings. The second part on the description of *Uṣūls* (rhythmic cycles)”. The manuscript ends at this very point.

8. *Mir’āt al-Ḥīyāl* (Ca. 1102/1690)³⁷

The author, Amīr Šīr ‘Alī Ḥān-i Lodhi, records the biographies of Persian poets of Persia and India till the year 1102/1690. Under the biography of Mīrṣā Rawšan Ḍamīr, he refers to Indian as well as Persian music. The subjects of the book are:

The introduction on the definition of music and the verdict on *Ġinā*. The introduction on *Āwāz* which is called *Nāda* in India. The first type of *naġamāt* (songs) which belong to the inhabitants of *Wilāyat* (i.e. Persia). On the songs of the people of India.

³⁶ Bodleian Library, Ms. Ouseley 160, ff 72a -74a, Daneshpazhooh, M.T., *Ibid*, 168, Ethé, Herman and Ed. Sakhau, *Ibid*, 1067-8, Massoudieh, M.T., *Ibid*, 11, Monzavi, Ahmad, *Ibid*, 3906.

³⁷ Lodhi, Amīr Šīr ‘Alī Ḥān, *Taḍkirih-yi Mir’āt al-Ḥīyāl*, Lithograph print, Mumbai: Mīrṣā Muḥammad Malik al-Kuttāb-i Šīrāzī, 1324/1907, Massoudieh, M.T., *Ibid*, 155-8, Monzavi, Ahmad, *Ibid*, 3905.

9. *Abū al-Niḡam* (1130/1718)³⁸

Dedicated to Farruḡ Siyar (R. 1124-31/1713-19) in the year 1130/1718, the book *Abū al-Niḡam*³⁹ by Abū al-Ra'ūf consists of 27 chapters. In addition to a detailed discussion on the Indian music, the author mentions “the Persian *Maqāms* and how to recite them” in the 21st chapter. The contents are as follows:

The first chapter (*Bāb*) on the description of the genesis of music. The second chapter on the description of the reality of *Surūd* (song) and the kinds of poems used in *Surūds*. The third chapter on seven *Surs* which are generally known as *Sapta Sur*. The fourth chapter on the *Rangas* of seven *Surs*. The fifth chapter on knowing the form of *Rāga* and the rhythmic cycles and the description of *Surs* and ... The sixth chapter on *Sur*, *Tāla*, *Varna*, *Tāna*, and other principles of *Surūd*. The seventh chapter on 21 *Mūrchanās*. The eighth chapter on 22 *Surtas*. The ninth chapter on 4 *Prabandha*. The tenth chapter on 4 *Rangas*. The eleventh chapter on 16 *Kalās* of all types. The twelfth chapter on 14 *Badhyas*. The Thirteenth chapter on 3 *Grāmas*. The fourteenth chapter on *Vādī*, *Samvādī*, *Vīvādī*, *Anvādī*. The fifteenth chapter on the reality of *Tāla* and its regulations. The sixteenth chapter on *Navarasa* and its *Sthāna*. The seventeenth chapter on *Rāga*, *Rāginī* and their dependents and connection. The eighteenth chapter on 30 letters of the names of *Rāgas* and *Rāginīs* and their connection. The nineteenth chapter on the times of *Rāgas* and some *Sindhi* and *Punjabi Rāgas*. The twentieth chapter on six seasons. The twenty first chapter on Persian *Maqāms* and how to recite them. The twenty second chapter on the perfect master and the conditions for *Qawwāls* (singers), the evidences of a singer and the words of *Gana* and *Agana*. The twenty third chapter on the singer and his/her evidences. The twenty fourth chapter on the larynxes and the defects of singers. The twenty fifth chapter on the kinds of *Nāyaka* and *Nāyikā*. The twenty sixth chapter on the reality of musical instruments and performing them. The twenty seventh chapter on the knowledge of *Vrinda* and its advantages.

10. Ḥulāṣah al-‘Iyṣ-i ‘Ālamšāhī (1177/1764)⁴⁰

Concerning “the matters of invigorating lust”, this work by “Muṭahhar Ibn-i Maḏaffar titled as Rawšan al-Dawlah Rustam Jang Ḍafar Ḥjān ... was completed in the year 1177 (1764) corresponding to the 5th year the

³⁸ Monzavi, Ahmad, *Fihrist-i Muṣṭarak-i Nuṣḥih-hā-yi Ḥaṭṭī-yi Fārsī-yi Pakistan*, 321.

³⁹ ابوالنغم = 40+1000+50+30+1+6+2+1=1130 A.H.=1717 A.D.

auspicious coronation of ... Šāh-i ‘Ālam, the king (1173-1221/1759-1806)”. The twentieth chapter is devoted to the subject of Persian and Indian musics. The subjects discussed in this chapter are:

Firstly *Sur Adhyaya* and that means note and different types of sound.
Secondly *Rāga Adhyaya* and that means the kinds of *Maqām*, *Šu‘bih* and *Gūših*.
Thirdly *Tāla Adhyaya* and that means the kinds of *Buḥūr* and *Uṣūl* (meters and rhythmic cycles).

After explaining *Tāla Adhyaya*, the author mentions “that since this treatise has been delivered and written in Persian language, if some part of this art is mentioned in the style of ‘*Ajam* (Persians)’ it would be appropriate; but he says: As “the composer of Persian songs has less often come to this side (i.e. India), therefore its research has been entrusted to the author of the *Tuḥfat al-Hind*”. In this way the end of the chapter on music is the detail of *Maqām*, *Šu‘bih*, *Gūših* and the *Uṣūl* and *Buḥūr*.

11. Ḥulāṣah al-Afkār (1206/1791)⁴¹

Abū Ṭālib Ibn-i Maḡfūr Ḥājī Muḥammad-i Tabrīzī al-Iṣfahānī who “due to some reasons went to Calcutta from Lucknow city which was his birth place and had become his hometown,” compiled this volume in 1206/1791. Giving the reason for doing so, he mentions the direction of “Late Sayyid al-Ḥukamā’ wa al-Fuḍalā’, Mīr Muḥammad Ḥusīyn whose noble biography is included in the epilogue”. He also considered the completion of the book to depend on “the acceptance of Āṣaf-i Dawlat”, apparently the Vizier. Abū Ṭālib annexes his other treatises at the end of this book, including the “*Risālih dar Muṣṭalahāt-i Mūsīqī*” (Treatise on Musical Terminology). In this treatise, first of all some narratives of the ancients regarding music are given and it continues with a description of the kinds of *Nāda* and the medical prescription for purity of voice. The names of the 12 *Maqāms*, the names of

⁴⁰ India Office Library, Ms. 3051, ff 1b-263b, Daneshpazhooh, M.T., *Ibid*, 176, Ethé, Herman and Edward Edwards, *Catalogue of Persian Manuscripts in the Library of the India Office*, Volume II, Additional Descriptions and Indices, The Clarendon Press, Oxford, 1937, 26, Massoudieh, M.T., *Ibid*, 167-9, Monzavi, Ahmad, *Fihrist-i Nushih-hā-yi Ḥaṭṭī-yi Fārsī*, 3894.

⁴¹ Malek National Library of Tehran, Ms. No. 4303, 627-30. Afshar, Iraj & Mohammad Taghi Daneshpazhooh, *Fihrist-i Kitāb-hā-yi Ḥaṭṭī-yi Kitābhānih-yi Millī-yi Malek*, Tehran, Intišārāt-i Dānišgāh-i Tehran, 1975, 226-7, Daneshpazhooh, M.T., *Ibid*, 180, Massoudieh, M.T., *Ibid*, 146-7, Monzavi, Ahmad, *Ibid*, 3905.

Rāgas and *Rāginīs* and the myths about *Rāgas* and *Rāginīs* are among the other subjects discussed.

12. Šarh-i Nawras-i Zuhūrī (1210/1795)⁴²

In this commentary by Abū al-Yamīn ‘Abd al-Razzāq Ibn-i Muḥammad Ishāq Al-Ḥusīynī Al-Sūrātī the verse and prose of Zuhūrī of Torshiz (d. 1024/1615) are explained, as well as the words and idiomatic expressions of music they contain which are concerned with Persian and Indian musics, and related matters. It was completed in 1210/1795, which “the phrase (*Kalām-i Zuhūrī*)⁴³ is chronogram by deducting two years”. The order of the subjects of this treatise is as follows:

The first preface on the biography of the author and compilation of the book *Nawras*, etc. The second preface is on the description of the fundamentals of *Aḡānī* (songs) in Persian language, and the researches on the fixed songs of the inhabitants of Persia; meanwhile the biographies of Indian sages, who have derived music, would be stated. The third preface on citing some of the figures of speech of prose and verse from the compositions of contemporaries, which seeking information about them results in the insight of the fineness of meanings and art of eloquence.

After these three prefaces comes “the commencement of the introduction of *Nawras* by the author”. The commentator benefits from some Persian dictionaries including *Farhang-i Jahāngīrī*, *Sirāj al-Iṣṭilāḥāt*, *Muṣṭalahāt al-Šu‘arā’*, *Burhān-i Qāṭi*, *Muntaḥab al-Luḡāt*, etc., and mentions the sayings of others such as the author of *Mir’āt al-Jinān*, Faḥr-i Rāzī (544-606/1149-1209), Šayḥ ‘Ālam in the treatise written by himself and named as *Madhuwanil*.

13. Mir’āt-i Āftāb Namā (1216/1801)⁴⁴

Abd al-Raḥmān Šāhnawaz Ḥān Hāšimī-yi Banbānī al-Dihlawī wrote this historical treatise in the year 1216 (1801); “*Mir’āt-i Āftāb Namā* is its name

⁴² Asiatic Society Library, Ms. No. P. Soc. 362, 1-336, Daneshpazhooh, M.T., *Ibid*, 178, Massoudieh, M.T. *Ibid*, 220.

⁴³ ظهوری کل م.: 10+200+6+5+900+40+1+30+20-2=1210/1698

⁴⁴ The British Library, Ms. Add. 11697, ff 270b-285b, Massoudieh, M. T., *Ibid*, 38-40, Monzavi, Ahmad, *Ibid*, 3905, Rieu, Charles, *Supplement to The Catalogue of The Persian Manuscripts in The British Museum*, London: British Museum, 1895, 131-2.

and year”.⁴⁵ It consists of one preface, two *Jilwihs* (chapter) and one epilogue. Of the first *Jilwih*, “the ninth *Tajallī* is on the initiators of the knowledge of music and the reality of Indian *Nāyakas*”, and of course “it will embark on writing on *Sur* and *Tāla* and defining the knowledge and terminology of music”. In this part, after mentioning musicians such as Amīr Ḥusraw Dihlawī, Nāyaka Baḥšū (10th/16th century), Bayjū Nāyaka (10th/16th century), Bābā Rāmdās, Nāyaka Dhundhu, Tānsin Guwaliorī (924-97/1520-89), Budh Sigh, Ḍulqarn-i Farangī and Sultān Ḥusiyn-i Šarqī, the following issues are discussed:

Sound, *Sur*, *Surta*, *Mūrchanā*, *Rāgas* and *Rāginīs*, the form of the *Rāgas* and *Rāginīs*, names of the *Putras* of the six *Rāgas*, *Tāla Adhyaya*, names of the Persian rhythmic cycles, kinds of musical instruments, kinds of *Gāyana*, merits of a singer, demerits of a singer, definition of music, genesis of music, names of *Maqāms*, relevance of *Maqāms* with continents, cities, temperaments, times of the day and night, Zodiac signs, *Šu‘bihs*, *Āwāzihs*, names of *Gūših*s, similarity of Persian *Maqāms* and Indian *Rāgas* and musical terminology.

14. *Maṭāli‘ al-Hind* (1223/1808)⁴⁶

Written by Salāmat ‘Alī in 1223/1808 for Haḍāqat Ḥān, five *Maṭla‘* and one *Mukammilah* of this volume are devoted to discussion on the kinds of philosophical knowledge. The fifth *Maṭla‘* is on the knowledge of music “and it comprises preface, four *Maqālihs* (discourses) and an epilogue:

Foreword on the definition of music and what is appropriated to it.

First discourse on the description of the seven *Surs*.

Second discourse on the description of *Rāgas* and that consists of six chapters: The first chapter on the description of *Rāgas* and *Rāginīs* in brief. The second chapter on the description of *Rāgas* and *Rāginīs* according to the differences among masters. The third chapter on the combination of *Rāgas* and *Rāginīs*. The fourth chapter on the description of the *Rāgas* of contemporaries. The fifth chapter on the description of Persian *Maqāms*. The sixth chapter on the description of the similarity of Persian *Maqāms* and Indian *Rāgas*.

The third discourse on the description of the kinds of musical instruments.

The fourth discourse on the description of *Tālas*.

⁴⁵ 1+40+50+2+1+400+80+1+400+1+200+40=1216 A.H.=1801 A.D.

⁴⁶ Asiatic society library. MS. 505, ff. 136a- 167b, Massoudieh, M. T., *Ibid*, 221-2.

The epilogue on the kinds of Indians *Surūd* (song) and the description of the renowned masters in a brief way.

Salāmat Ali mentions the views of Šayḥ Abū Naṣr (Fārābī, 260-339/878-950) and Šayḥ al-Ra'īs (Avicenna, 370-427/980-1037), and quotes from works such as *Kallinātha Mata*, *Hanumān Mata*, *Somešvara Mata* and *Bhārat Mata*.

15. *Čahār Bāḡ* (1261/1845)⁴⁷

The author of *Čahār Bāḡ* was a poet and man of letters named Muḥammad Riḍā Ibn-i Abū al-Qāsim-i Ṭabāṭabā, who had adopted two pen names: *Āḡāh* and *Najm*. He presents his treatise to Muḥammad Wājid 'Alīšāh Pādšāh (R. 1261-73/1847-56). It is divided into two *Rawḍah* and each *Rawḍah* is divided into two *Ḥadīqah*, the first of which concerns Persian music, the second being devoted to Indian music. The chronogram of the writing of the book is *Naḡmih-yi 'Andalīb*⁴⁸ and equivalent to 1261/1845. The contents of the second *Rawḍah* are as follows:

“The second *Rawḍah* on a brief description of the knowledge of music in the manner of ancient Greek sages, and Indian ascetics or contemporaries, and subjects of this *Rawḍah* (garden) are being mentioned in a few *Ḥadāyiq* (small gardens) full of *Šaqāyiq* (corn poppy):

The first *Ḥadīqah* includes few *Čamans* (meadows): The first *Čaman* as an introduction pertaining to this subject. The second *Čaman* on the manner of the Greek songs in a brief way. The third *Čaman* about the names of 24 *Šu'bihs*. The fourth *Čaman* on the names of *Gūših*s. The fifth *Čaman* on the names of the meters of Persians. The sixth *Čaman* on the description of similarities. The second *Ḥadīqah* on the description of the manner of the music of Indians in which number of *Pothīs* (book-like) are full. In this *Ḥadīqah* some *Nahrs* (streams) flow: the first *Nahr* on the description of *Sapta Adhyaya*. The second *Nahr* on the description of six *Ruts*, i.e. the six seasons. The third *Nahr* about the names of different kinds of musical instruments. The fourth *Nahr* about the names of the initiators of this art and the kinds of listeners and fans, the names of different songs and some anecdotes about this art. The fifth *Nahr* on the description of the seven *Surs* and the subjects appropriated to this royal art, the famous terms and the description of *Sur* and *Surta*, etc. The sixth *Nahr* on the description of *Rāgas*

⁴⁷ The British library, MS. Or. 1811, ff 201a-224 b. Rieu, Charles, *Ibid*, 978, Massoudieh, M. T., *Ibid*, 220-1, Monzavi, Ahmad, *Ibid*, 3924.

⁴⁸ عن دلي ب ن غم^ه = 2+10+30+4+50+70+5+40+1000+50=1261 A.H. = 1845A.D.

and *Rāginīs* and the names of each of them. The seventh *Nahr* on the description of the combination of *Rāginīs*. The eighth *Nahr* on the pictures of *Rāgas* and *Rāginīs*. The ninth *Nahr* on the description of the kinds of *Tālas* and the kinds of dances and this *Nahr* flows in a number of *Čašmihs* (springs). The tenth *Nahr* on the description of *Rūpa* of *Rāgas* and *Rāginīs*. The epilogue on some advantages and the knowledge of *Kūk*, or the kinds of males and females.

Muḥammad Riḍā mentions many books and musicians.

16. Zamzamah-yi Waḥdat⁴⁹

The unity of Persian and Indian musics is discussed in this work by Šāni‘ al-Ġinā’ Ibn-i Sayyid ‘Alī Mīrzā Biyg Al-Ḥusiynī Al-Iṣfahānī. It has the following subjects:

The reason for compiling this volume. On the description of Persian and Indian songs, the relation of the *Āwāzes*, *Maqāms*, *Šu‘bihs* which are accordant with each other. On the description of the conformity of some Indian songs with some Persian (songs) and their names. On the description of ... composing Indian and Persian songs. *Faṣl* (chapter) on the description of the style and composing and singing Persian song. *Faṣl* on the description of the singing, i.e. which song should be sung at what time. On the description of Indian songs which have been fixed by the perfect masters of this art.

17. Ḥay al-Arwāḥ⁵⁰

Ḍiyā’ al-Dīn wrote *Ḥay al-Arwāḥ* “for the use of students as a gift”. In the preface, he mentions that he wrote it “after the authoring of *Intiḥāb al-Fawāyid*,” another work by him. The four chapters of the book are devoted to the discussion of Persian and Indian musics.

The first chapter (*Bāb*) on the genesis of the knowledge of music according to each sect, consists of five parts (*Faṣl*): The first part the sayings of Arabs. The second part the sayings of Persian musicians. The third part the sayings

⁴⁹ Ibn-i Sayyid Mīrzā ‘Alī Biyg, Šāni‘ al-Ġinā’, *Zamzamih-yi Waḥdat*, Ed. Arif Nawshahi, Ma‘ārif periodical, Vol.17, No.1, Farvardin-Tir 1379/2000 (Serial No.49), 102-24. Massoudieh, M.T., *Ibid*, 208-9.

⁵⁰ Manchester University Library, Ms. J.R. 346, ff 1B-41b, Massoudieh, M. T., *Ibid*, 61-2.

of sages about the knowledge of music. The fourth part the sayings of historians about the origin of music. The fifth part the sayings of Indians about the origin of music.

The second chapter on the description of Persian *Surūd* (song), consists of six parts: The first part on the Persian *Āhang* (music). The second part on description of the rudiments of Persian *Surūd*. The third part on the qualities of the *Darbs* (rhythms) of Persian *Surūd*. The fourth part on the description of the names of Persian *Maqāms*. The fifth part on the description of the *Šu'bihs* of Persian *Maqāms*. The sixth part on the description of the timings of Persian *Surūd*.

The third chapter on the description of the Indian *Surūds*, consists of thirty five parts: the first part regarding the sayings of those who consider that the origin of *Rāga* is from *Devas*. The second part on the description of the reality and quality of *Sur*. The third part on the genesis of *Surs*. The fourth part on the derivation of *Surs*. The fifth part on the description of *Surs* that in fact what they were. The sixth part on the nature of *Surs*. The seventh part on the colors of *Surs*. The eighth part on the description of kind of *Gūbay*? The ninth part on the description of *Surtas*. The tenth part on the description of three *Čakras*. The eleventh part on the description of three *Sthānas*. The twelfth part on the description of what *Nādas* have been prescribed in the aforementioned three places. The thirteenth part on the description of each three *Zīls* and each three *Khaur*s. The fourteenth part on the names of *Mūrčhanās* and their annexing with the seven *Surs*. The fifteenth part on the description of *Parsadih*, i.e. the condition. The sixteenth part on the description of *Ankha*, i.e. the form of the *Rāga*. The seventeenth part on the description of 16 *Kalās*. The eighteenth part on the description of composer and singer. The nineteenth part on the manner of the larynx (voice) of the singer and vocalist. The twentieth part on knowing larynx. The twenty first part on the description of the song of the person having beautiful voice. The twenty second part on the description of the kinds of *Rāgas*. The twenty third part on the description of things sung in Persian *Maqāms*. The twenty fourth part on the description of Indian *Surūd* (song) in detail. The twenty fifth part on the genesis of *Rāgas*. The twenty sixth part on the description of *Ruts*, i.e. the seasons of each *Rāga*. The twenty seventh part on the description of the timings of *Rāgas*. The twenty eighth part on the description of *Rasas*. The twenty ninth part on the description of the *Rāginīs* of each *Rāga*. The thirtieth part on the description of *Rāginīs* of *Suddha Salanga*. The thirty first part on the description of *Rāgas* and *Rāginīs* that have joined together and got name. The thirty second part about the Indian *Rāginīs* which have combined with

the Persian Maqāms by Amīr Ḥusraw, Mercy of God be upon him. The thirty third part on the description of musical instruments and their genesis. The thirty fourth part on the description of playing instruments. The thirty fifth part on the description of *Tāla*.

The fourth chapter on the biographies of musicians.

Ḍīyā' al-Dīn mentions the sayings of other authors, including Mīr Šams al-Dīn in the *Tārīḥ al-Ḥukamā'*, the author of *Ma'rifah al-Arwāḥ*, the late Mīrzā Rawšan Ḍamīr in his *Puthī* (treatise), and Ḥwājih Muḥammad ṣalāh in his treatise named *Rāga Parkāsa*.

18. Rāg-hā-yi Hinduwī⁵¹

By Dulu Rām, (epilogue) on the details of Persian and Indian *Rāgas* and the explanation of *Rāginīs*, *Āwāzihs*, their subsidiaries and times.

19. Tuḥfah al-Naḡamāt⁵²

By Mamdūḥ Allah to Ḥaḍrat-i Šāh 'Alī Riḍā, on the order of Muḥammad Ishāq Ḥān, is written in two *Maqālihs*: 1- on the *Pardihs* (Modes) of Persia, 2- on the *Rāgas* and *Rāginīs* of Hindustan.

20. Risālih-yi Mūsīqī⁵³

A defective manuscript on music, Indian and Persian music are discussed in the extant part. The subjects are:

The recent initiators of *Nāyakas*, the impacts of benefits of *Ġinā* and *Surūd*, seven *Faṣls* of *Sapta*, description of *Sapta Adhyāya*, the songs that are from *Naḡmih* (melody) and *Surūd* (song) in Persian and Hindi, *Rāga Adhyāya*, *Rāginīs* of *Dīpaka Rāga*, *Megha Rāga*, *Jay Jay* and *Natī Ġazal*.

⁵¹ Monzavi, Ahmad, *Fihrist-i Mušarak-i Nuṣṣih-hā-yi Ḥaḍḍī-yi Fārsī-yi Pakistan*, 326.

⁵² Monzavi, Ahmad, *Ibid*, 322-3.

⁵³ Monzavi, Ahmad, *Ibid*, 330.

Discussion

AP - In India, there is a feeling that the performing musicians do not have interest in the texts written on music. Is it the same phenomenon in Iran? Do the performing musician make use in any way of the long list of valuable textual sources that you mentioned in your lecture?

MM - Yes, musicians are the same in Iran as well.

RQ - Where are these manuscripts located? Are they available in published form? Were these manuscripts available to people or were they written for some patron and therefore remained in the library until today?

MM - Several copies of some manuscripts are available to people.