

NATIONAL SEMINAR ON *DHVANI*

A four day National Seminar On *Dhvani* (Sound) organised from March 11th to 14th, 1999 was one of the most salient academic achievements of *Jñāna-Pravāha*. It was initially planned by the renowned scholar and musicologist Prof. Premlata Sharma, who suddenly left for her divinely abode and this Conference was dedicated to her sacred memory.

It was an Enquiry into the various facets of sound explored in Indian Culture. Sound occupies a pivotal position in Indian thought. The whole system of Vedic recitation, *Śikṣās* and *Praśikṣās* (both forming part of phonetics), *Vyākaraṇa* (grammar and its philosophy), *Tantra*, *Mantra*, *Yoga*, *Śabda* (word) and its relationship with *Artha* (meaning) - these are various channels in which sound has manifested in the 'inner' and 'outer' planes of human life in our land. The arts, music, dance and theatre have delved deep into the application of sound in various degrees of intensity, vast variety of timbre, infinite temporal dimensions and pitch-variations. Literature has fully exploited the compatibility and of sounds. The psycho-physical impact of sound has been studied and explored from times immemorial.

This Seminar aimed at bringing together experts in the above fields and discovering the depth and expanse of the thought about and application of sound as well as to reveal the basic unity underlying the speculative, contemplative, meditative, discursive and creative manifestations of sound in Indian culture. *Dhvani*, *Vāk*, *Nāda*, *Śabda* - these are some important words that stand for sound, but their shades of significance are different. Adequate demonstrations were arranged to support the postulations made in the Seminar.

The Conference was divided into eight academic sessions beside the Inaugural and Valedictory functions. In all twenty four papers were presented in the four day assembly of scholars. Dr. Kapila Vatsyayan delivered the Keynote Address on March 11th and Dr. I. Panduranga Rao gave the Valedictory Note on March 14th. Kunwar Anant Narain Singh who graced the inaugural session conveyed the message of Maharaja Dr. Vibhuti Narain Singh that an Institution or a Museum of *Nādabrahma* should be founded in Kashi. The eight academic sessions dealt with different aspects of Sound, viz. Vedic Sounds, *Vyāhṛti*, *Nāda*, Grammar/Literature, Theatre, Music, Visual Arts and *Kīrtana*. The brief of presentations forms the part of this issue of Bulletin and an independent book on the subject will be published in due course.

The Seminar met not only the desired success but it was beyond expectations. Scholars almost from all quarters of India and a few from foreign countries participated. This Conference with rich academic contents was responded well and attended from the beginning to the end by a galaxy of outstation and local scholars.

An important event which coincided with the inauguration of Seminar was the release of a book 'The Universe That Is God' by Dr. I. Panduranga Rao which is a commendable commentary on One thousand names of Lord.

Session I Vedic Sounds

Chairperson: Dr. Kapila Vatsyayan

Dr. Visvanatha Vaman Deva presented his paper on the significance of sound in *R̥gveda* and *Yajurveda*. He agreed with the tradition which believe that the *Vedas* are divine scriptures as the name of their author is not known. He elaborated four catagories of speech viz. *Parā*, *Paśyanti*, *Madhyamā*, and *Vaikharī* and emergence of sound in different forms particularly the main three ones i. e. *Udātta*, *Anudātta* and *Svarita* with a number of citations. Dr. Vaman also analysed the views of the commentators who gave further dimensions to the recitations.

Pt. Gagan Kumar Chattopadhyaya dealing with the use of sound in the *Sāmaveda* first highlighted the importance of this *Veda* and its respectful mention in the later sacred scriptures like *Bṛhadāraṇyaka Upaniṣad*, *Mahābhārata* and *Gītā*. The pitch accent plays a big role in the *Sāmaveda* as the entire composition is lyric. This has seven classifications viz. *Ṣaḍaja*, *R̥ṣabha*, *Gandhāra*, *Madhyamā*, *Pañcamā*, *Dhaivata* and *Niṣāda*. *Sāmaveda* should better be recited in the evening and its sound should have close resemble with some birds. Citing from the *Nārādīya Sikṣā*, Shri Chattopadhyaya explained ten attributes of music of *Sāmaveda* :- *Raktā*, *Pūrṇā*, *Alaṅkṛtā*, *Prasannā*, *Vyaktā*, *Vikṛṣṭā*, *Slakṣaṇā*, *Sāmā*,

Sukumārā and *Madhurā*. The scholar himself recited profusely to demonstrate the high quality of music in *Sāmaveda*.

Session II *Vyāhṛti*

Chairperson: Prof. Govindagopal Mukhopadhyaya

Prof. Arindam Chakravarti of the University of Hawaii could not participate but his paper captioned 'Uttering the Words: A Philosophical Reconstruction of Vedic *Vyāhṛti* and Theory of Creation' was read out in the Seminar. The presentation began with the quest about the cosmos as we find in the prologue of *Kenopaniṣad*. The meditative movement from Cosmological to Self - referential inquiry was cited from *Rgveda* (1.164) where the process of evolution of cosmos has been metaphysically interpreted. The *Brahma* itself stands for speech of Vedic word. Prof. Chakravarti then defied the dualistic prejudice and chose to discuss only three *lokas* (worlds) viz. *Bhūh* (earth), *Bhuvah* (sky) and *Svah* (heaven) out of seven. Others being *Maha*, *Jana*, *Tapas* and *Satyam* and their existence or creation may be beyond explanation. The *Taittirīya Brāhmaṇa* (2.2.4) suggests the desire of *Prajāpati* to multiply and by the utterance of three words *Bhūh*, *Bhuvah* and *Svah* the three worlds were created. This implies the role of sound (*dhvani*) through utterance. The seemingly contradiction between the *Bṛhadāraṇyak Upaniṣad* and *Nāsadīya Sūkta* with regard to death or hunger was also refuted. Discussing the beginning of speech the scholar thinks that there is audible speech in the form of the first sounds, the cry of the newborn life-world. Shankaracharya in the *Brahmasūtra* commentary observed that the deities were created by uttering their respective names.

The theme of **Prof. Ramashraya Ray's** paper was '*Pāṇinīya Pratyāhāra* and Vedic Cosmology'. The scholar opined that the relationship between *Parabrahma* and *Śabdabrahma* is of great significance. One cannot realise the former without being conversant with the latter. The *Vākyapadīya* explained the process transformation that *Brahma* generates *Śakti* (power) which is inherent in itself and when separated from the source becomes the cause of differentiation of *Brahma* and functions with autonomy. The undefined (*anirukta*) sound (*dhvani*) becomes defined (*nirukta*) and *Śabda* becomes *Akṣaya*. Transformation of sound into word involves the desire to communicate. The *Varṇas* are created out of *Dhvani* and the entire process becomes *Vāk* which springs into *Śabda* (word) and *Artha* (meaning). The spreading of *Śabda* is *Nāda* and its origin is from *Bindu* or *Bīja*. The Vedic Cosmology identifies *Brahma* as the *Soma* of *Viśva* but this is through the process of *Yajña*. *Brahma* undergoes a series of transformation and splits into two opposites like *Puruṣa* and *Prakṛti*, *Agni* and *Soma* etc.

Prof. Priya Vrata Sharma could not participate in the Seminar for his indisposition but he was kind enough to send his paper captioned '*Sound in Āyurveda*'. He explained that the system of *Āyurveda* accepts the five basic elements of which *Ākāśa* is foremost and it is symbolised by sound (*śabda*). In the *Pañcapāñcaka* of *Caraka*, ear and hearing faculties are associated with sound. *Suśruta* opined that ear or sound should also be considered as important aspect of diagnosis. Music therapy has been prescribed to cure certain diseases particularly of psychological nature. It is for this reason that *Caraka* suggests the appointment of a musician or storyteller in the clinic.

Prof. Govind Gopal Mukhopadhyaya from Calcutta spoke on 'The *Nāda* in Spiritual Culture, Specially Yoga and *Tantra*'. At the outset he put his view point that the spiritual culture in India has its foundation of the *Vedas* and *Nāda* (Sound) has been rightly considered as the root of all creation. This concentrates in resolving the mystery of creation. Quoting from the *Śāradātilaka* an early *Tāntrik* text he explained that the Supreme generated *śakti* which was the origin of *Nāda*, the Sound or *Dhvani*. Prof. Mukhopadhyaya held that even *Japa* rouses the *Nāda* and *Gāyatrī* literally means which saves through its singing. In *Japa* the dry letters gradually melt hearing the flowing *Nāda*. He firmly believed in the importance of revelation which may not be dominated by reason.

Pt. H. N. Chakravarty spoke on 'The *Mantra* and The Significance of Repetitive Sound'. Quoting from Dandi the scholar observed that without light of sound the entire world would have been dumb and blind. *Mantra* is the sacred syllabic sound the repetition of which has a great spiritual impact. A *Mantra* has a presiding deity. The devotee has to concentrate on Him/Her through *japa* of a *Mantra* in balance with vital energy. In everybody's mind the great *Mantra* (*so'ham*) is repeated automatically 216000 times in twenty four hours. The sound (*nāda*) of *Mantra* has two forms viz. *Parānāda* and *Aparānāda*. The scholar explained the eight forms of *Nāda* being *Ghoṣa*, *Rava*, *Svana*, *Śabda*, *Sphota*, *Dhvani*, *Jhaṅkāra* and *Dhvaṅkṛta*.

Pt. Nallan Chakravarti Krishnamacharyulu from Hyderabad presented his paper in *Sam̐skṛta* on 'Nādaḥ: Jīvana-Mukṭiḥ'. He viewed that *Oṅkāra* is the first *Nāda* (Sound). God created the five basic elements of cosmos and also *Nāda* which is known as *Dhvani*, *Śabda*, *Nināda* etc. The seers listened to the words of *Veda* from sky, therefore the *Vedas* are known as *Śruti*. Sky is characterised by sound or words or *Nāda*. *Nāda* is inseparably associated with God (*Brahma*) hence known as *Nādabrahma*. Without *Nāda* there is no word and without word the language dose not exist and without language worldly process would not continue. *Nāda* is worshiped in three ways viz. Through *Japa*, through poetry and through music. Music originates from *Sāmaveda* and its devotees become liberated souls. The scholar also explained that the speech has four forms- *Parā*, *Paśyanti*, *Madhyamā* and *Vaikharī*. These are respectively originated from navel, heart, throat and tongue. One who practises *Nāda* through any of these forms or listens to them, also becomes liberated as he experiences the highest ecstasy through his constant practice and devotion. Illustrations from Tyagaraja, Mira, Tulsi, were given and these became liberated through the worship of *Nādabrahma*.

Dr. I. Panduranga Rao's paper was on 'The Eloquence of Silence'. He thought that the language of silence is the language of soul and it certainly creates a better impact. *Śaṅkara* in *Viveka Chūḍāmaṇi* expressed that all sorts of speeches may be the means of livelihood but cannot lead to liberation. *Gītā* lays stress on the austerity of speech (*Vāṅgamaya tapa*). The scholar further explained that silence should not be confined to the speech only, it should be reflected through body as well as mind. There have been occasions when the doubts of disciples

were clarified just by the silence of teacher. Dr. Rao cited from Keats, Tagore, Tulsi, Valmiki, Kalidas and the savants who realised the importance of silence and brevity. He also drew attention to the common experience that less we talk more we are heard. We should therefore, have control over our speech. Mahatma Gandhi kept silence (*mauna*) for some time and he wielded more influence than any other leader.

Session IV Grammer/Literature **Chairperson: Dr. I. Panduranga Rao**

The topic of **Mahamahopadhyaya Dr. Sitaram Shastri** was '*Dhvani - Vimarṣa*'. Differentiating *Nāda* with *Dhvani* he observed that *Nāda* is the music emitted from various instruments and *Dhvani* is the sound produced by nature, animals, birds, etc. He also elaborated the views of grammarians, poets and commentators on the term *Nāda*, *Dhvani* and *Sphoṭa*. Regarding four forms of speech viz. *Parā*, *Paśyantī*, *Madhyamā*, and *Vaikhari*, the scholar viewed that the first two are confined to the *Yogīs* only and the remaining two i.e. *Madhyamā* and *Vaikhari* are in practice. *Sphoṭa* is realised by mind. The works on *Paṇinīya* furnish a scientific analysis of sounds since the exact pronounciation depends on the proper use of faculties as per requirement of speech.

The concept of the paper of **Prof. Kamalesh Datt Tripathi** of Banaras Hindu University was '*Sphoṭa : The Theory of Meaning According to The Philosophy of Grammar and its Influence on Poetics*'. In the beginning Prof. Tripathi observed that language is not only a vehicle of communicating and receiving ideas, feelings and emotions, it is also a means of

release from bondage as well as realisation of Supreme Bliss. The Pāṇinian system of grammar has two core concepts namely *Sphoṭa* and *Pratibhā*, which immensely influenced *Saṃskṛt* poetics and its theory of *Dhvani*. The phenomenon of Sound is manifest as well as unmanifest. *Vākyapadīya* of *Bhartṛhari* offers ultimate nature and experience of nature through insight into Epistemology, the theory of meaning, the problem of correct form of language, the theory of error. Similarly, the theory of *Sphoṭa* - the inner word has also been considered as integral part. When the inner word (*Sphoṭa*) manifests (*Prakāśita*) the sound is produced and called *Vaikhari*. The exponents of *Dhvani* like Ānandavardhana and Abhinavagupta and also the later masters of *Dhvani* school owe much to grammarians, particularly *Bhartṛhari*.

Dr. Urmila Sharma of Varanasi, spoke on the 'Emergence of Aesthetic Sound through Poetic Ornamentation'. She confined her subject to *Chandas*, *Anuprāsa*, *Yamaka*, metric rhythm, alliteration and restrains respectively. The proper use of these ornaments (*alankāras*) in the language enhance its grandeur. She elaborated her theme by citing from Vedic sounds and later literature and expressed satisfaction for the fact that the unique system continued in *Saṃskṛit* down the ages. The poetic ornamentation is closely related with sound methodology and the *Nāṭyaśāstra* of Bharata has prescribed punctuations etc. made a *Chanda* more effective. The scholar concluded her paper with *Sarvobhadra* which is the outcome of extra ordinary brilliance of a poet.

Dr. Krishna Kant Sharma, head of Vedic Philosophy Department, Banaras Hindu University, delivered his lecture

on the 'Relationship of Speech and Meaning in The Indian Theology'. He observed that all the philosophical thoughts view that both speech and meaning are inseparable and to elaborate his point he cited from schools which believe in the existence of God i.e., *Sāṅkhya*, *Yoga*, *Nyāya Vaiśeṣika*, *Mīmāṃsā* and *Vedānta*. The scholar used a good number of similies to corroborate his narration.

Session V Theatre

Chairperson : Dr. Mukund Lath

Prof. Ashok D. Ranade from Mumbai sent his article on '*Bhāṣaṇaraṅga* and *Raṅgabhāṣaṇa*' as he could not attend the Sminar. The paper intended to draw attention to two seminal forms of human communication :the speech and theatre speech in the background of *Dhvani*. Both these types of speech are becoming more dry and poor in quality. A major factor of their decline is the diminished role allowed to the comprehensive oral tradition, skill etc. Tradition enabled fuller development of the aural sensibility, act of listening and operations of memory. But now it is denied on account of what Coleridge aptly characterised as 'The tyranny of the eye'. Another factor is that the situation is directly connected with unbalanced development of the sensory profile of the contemporary man. He lamented for the fact that the contemporary norms of speech in theatre do not follow the decent ideal laid down in the *Nāṭyaśāstra*.

Prof. Subhadra Chaudhari from Varanasi presented a paper on '*Kāku*' which according to the *Nāṭyaśāstra* of *Bharata* stands for the changing of vocal sounds. These are common to

men, animals and birds. The expression of emotions depends on the varied situations and can be gathered through bodily movements, gestures through eyes as well as through speech. The last one falls under the category of *Kāku*. This also has three variations viz. *Ura* (heart), *Kaṇṭha* (throat) and *Śira* (head). Two other divisions of *Kāku* are *Nirākāṅkṣā* and *Sākāṅkṣā*. The first represents completion of statement and the second indicates a stage which requires further addition or elaboration. The scholar highlighted different forms of *Kāku* citing some treatises and commentaries which have dealt with the subject.

Dr. Bhanu Shankar Mehta from Varanasi presented his paper on 'Theatre and Speech' and observed that the world is the creation of Sound (*Śabda Brahma*). Bharata has devoted six chapters on speech in his famous work *Nāṭyaśāstra*. Theatre (*Nāṭaka*) has been called as the fifth *Veda*. In drama both words and meaning are communicated and a number of sounds are used in it. Radio play (*Nāṭaka*) is purely an audio art and Television due to small screen remains inadequate for expression of sentiments. In theatre beside speech, postures, attitudes, expressions also play significant role. One should be careful of the defects of speech and the pronunciation should be very clear. Sound has different dimensions beside human eloquence like body language, eye gestures, facial expression, movement of head etc. Mime acting and silence create the same impact as sound. As per situation different variations of sound like those of animals, birds, rivers are also used. Symbolic language, diplomatic language, artificial language, codified language etc.

form important component of theatre art as these are helpful in creating desired effect in the sphere of sound.

Session VI Music

Chairperson: Ācārya Srivatsa Gosvami

Dr. N. Ramanathan from Chennai spoke on ‘The Perception of Indian Stringed and Wind Instruments in View of Their Pitch, Loudness and Timbre’. He explained music and *Svara* in the light of verses from *Saṅgītaśāstra*. According to the *Nāṭyaśāstra* (28.10) the music emanates from three sources: Voice, Stringed instruments and Wind instruments. The scholar then discussed the *Guṇa* (merits) and *Doṣa* (demerits) as mentioned in the literature on musicology. The techniques of instruments was also analysed as *Kāṣṭavyāpāra* of *Ekatantṛī Vīṇā* and *Dhātus* of *Citrā* and *Vipañcī*. Similarly, some points were highlighted on the aspects of music within the treatises on music. Mode of transmission of music performances and their learning only through observing the performance was also touched.

Dr. Mukund Lath from Jaipur presented a paper on ‘The Perception of Indian Drums and Bells in View of Their Pitch, Loudness and Timbre’. He correlated his theme with *Kāku* on element of the rhetoric of poetics and is associated with *Dhvani*. The poetic *Kāku* presupposes the tonal inflections of speech, which remain unuttered writing. *Svara* in *Kāku* is not *Svara* in music. *Svara* is *Samskār* (culture) of language. *Kāku* depends on language but in music *Svara* has its own identity. Some *Nāda* is defined as *Dhvani* (sound) but a subtle distinction between the two is to be appreciated. In music (*Saṅgītaśāstra*) *Nāda* is a weave of *Svaras* on the same manner as the language is the

weave of words. *Kāku* in the field of music uses *Svara* - like pitches and music - like movements. Of course *Kāku* remains vaguely language oriented. The percussion instruments are capable of expressing some *Svaras* or *Svara* like pitches. They have timbres closely related to the expressiveness of *Svaras*. The lecture was demonstrated and cited from *Nāṭyaśāstra* of Bharata.

Session VII Visual Arts

Chairperson : Prof. R. C. Sharma

Prof. Bettina Bäumer's (from Varanasi) paper drew attention on *Dhvani* in Stone: Architecture and Sculpture. Although solid, inert, gross and silent, the stone also communicates through its quality, representation of theme and particularly music and dance and thirdly by application of poetic implications of *Dhvani* in sculpture in the sense of suggestion. The quality aspect depends on the selection of stone as presented in the *Śilpaśāstra*. The pillars of the Vittal temple in Vijaynagar, Darasuram etc. produce sound when touched. The music and dance aspect is profusely carved in the *Nāṭya* or *Nāṭa Mandira* of temples. Thirdly the sculptural panels contain a visual language of puns and suggestions as seen at Khajuraho. The lecture was illustrated with slides.

Prof. Rai Anand Krishna spoke on *Dhvani* in the context of Indian paintings. At the outset he explained that although the term *Citra* has been accepted to be a drawing with colour on flat surface but in early it really meant 'wonderful' an object of great aesthetic appeal. In the beginning *Citra* stood for a figure in relief and *Citrabhāṣā* expressed the meaning of paintings.

Made in two dimensional fashion it has all the elements of three dimensions. The scholar then analysed the characteristics and variations of paintings as mentioned in the *Citrasūtra* of *Viṣṇudharmottara Purāṇa* and also cited references from the works of the famous poet Kalidasa and others. He also drew attention to some of the well known paintings like that of Ajanta which appear to be speaking to the onlooker. The sentiments and emotions expressed through paintings are equal to *Dhvani* of music. He then presented a brief survey of Indian paintings and illustrated the theme with slides and his learned commentry.

Session VIII *Kīrtana*

Chairperson : Prof. Bettina Bäumer

Ms. Selina Thielemann's theme of lecture was Sound as Conveyor of the Sacred Message: *Nitya Kīrtana* in *Bhakti*. She observed that sound and specially its music content is closely linked with mystical experience and permeates both phenomenal and transcendental planes. In *bhakti* (devotional religion) personal relationship between man and God is of vital importance and this grows through different forms of music like songs, prayers and musical instruments. The prayer or glorification of deity in the *Vaiṣṇava* tradition is called *Anukīrtana* or *Stuti*. The devotional music in the *Vaiṣṇava* temples and sanctuaries has three main categories namely *Nityakīrtan*, *Samājagāyana* and *Samkīrtana*. Somewhat different convention is followed in the southern part of India. The *Nityakīrtana* assembly has a singer, player on *Pakhāvaja* (a variety of drum) and sometime a supporting melody instrument. *Samājagāyana* (group singing) is held at set times and particularly on festive occasions. *Samkīrtana* is a congregational setting of *Vaiṣṇava* devotional music and is often spontaneous in nature. The

scholar gave recorded glimpses of the devotional music sittings in the *Vraja* temples specially of *Vṛndāvana* and explained subtle distinction of the performances.

Dr. T. M. Hoffman of Musashimo College of Music, Gunma Women's College, Tokyo read and demonstrated his paper on *Nādarūpa* - a Musico-linguistic perspective on India and Japan. He opined that the Japanese language and music display forms and objects are visibly related to those of East Asia. This is very much in tune to ideograms and instruments, selection and organisation of sound and language and music of India. *Saṁskṛt* based Indian languages and Japanese have several common features which influence rhythm, metre, melodic modes, relative pitch concepts conducive to solo and small ensemble exposition. There is a good deal of resemblance in the phonetic order by *Kukai* (Japanese) and *Kana* (*Saṁskṛt*) of 10th cent. Perceptions, of course, about communicatory and aesthetic media differ. The scholar displayed charts comparing Indian and Japanese music systems relating to the principles of *Nāda* and also corroborated his presentation with live music (flute) as well as recorded music of both the countries.

Padmabhushana Prof. Vidya Nivasa Misra from Varanasi read a paper on the Flute of *Kṛṣṇa*. It is an important identity among the wind instruments but the flute of Lord *Kṛṣṇa* is known for its magic spell. It has been called or compared with *Rudra* who possesses the power of destruction. Why an instrument of melodious sound has been named as *Rudra*, because it is so pleasing to here that the sounds of all musical instruments are subdued or destroyed. All the activities of *Vrajavāsīs* came to stand still when *Kṛṣṇa* played on flute. Even

the natural elements including the organic and inorganic objects became wet (effected) by the essence (Rasa) of flute. It seemed as invitation to the *Rāsa* and entire *Vraja* rushed to it. The impact reached the surmount of ecstasy and people, particularly the ladies ignored all household functions. This situation caused great crisis and people started cursing the flute. Prof. Misra cited relevant verses from *Bhāgavata* and *Vrajabhāṣā* works to corroborate his presentation.

Ācārya Srivatsa Gosvami from *Vṛndāvana* was the last speaker of the *Dhvani* Seminar and he titled his paper as ‘*Nāmasaṅkīrtana*’ which was a happy blend of sound and devotion. He specially focussed attention on the *Nāmasaṅkīrtana* propounded by *Śrī Caitanya* who was a great saint and considered to be the incarnation of the Lord. The *Kīrtana* performed by him had a magic spell, and even some followers of Islam were attracted to it. Constant recitation of the names of Lord is supposed to be the devotion of the highest merit in *Kaliyuga* (*Parābhakti*) and it is in nine fold : 1. To hear the names, praises and stories of Lord, 2. Chant them, 3. Remember Him, 4. To wait upon Him, 5. To worship, 6. Salutation to Him, 7. To dedicate ones actions to Him, 8. To cultivate friendship with Him and 9. To offer ones own body as well as dependents and belongings to Him. The scholar interpreted the importance of *Mahāmantra* :

हरे कृष्ण हरे कृष्ण कृष्ण कृष्ण हरे हरे ।
हरे राम हरे राम राम राम हरे हरे ॥

Hara is *Rādhā* who steals the heart of *Kṛṣṇa*. *Kṛṣṇa* attracts through His flute and *Rāma* is the invocative case where *Hara* becomes *Hare*. The *Mantra* has to be chanted so that the whole

creation gets permeated with the eternal sound of Divine names. Beside personal chanting, it could be chanted in a group with the help of drum (*mṛdaṅga*) and cymbals. Later other instruments like violin, flute and harmonium were also included. The *Mahāmantra* can be recited or remembered as *Japa* or with the help of just clapping. When *Śrī Caitanya* came to *Kāśī* first his *Nāmasaṅkīrtana* did not attract the people but when he returned after rediscovering *Vṛndāvana* the *Kīrtana* was given a rousing welcome. The lecture was followed by the performance of *Nāmasaṅkīrtana* by Acharya Srivatsa Gosvami and other saints from *Vṛndāvana*.

Valedictory Session

The four day seminar on *Dhvani* concluded with the Valedictory address by Dr. I. Panduranga Rao who summarised as under :

The subject covered in the various sessions included an intense and in depth study of Vedic vibrations, theory of creation based on *Vyāhṛti*, Vedic Cosmology, the role of *Śabda* in *Āyurveda*, *Nāda* in spiritual culture, phonetics and grammar, *Sphoṭa*, the theory of meaning, material composition in literature, *Śabda* and *Artha* in various systems of philosophy, the visible and invisible effects of sound *Rāga*, *Kāku*, the perception of Indian musical instruments in view of their pitch, loudness and timbre. Some learned speakers demonstrated with audio-visual aids how *Dhvani* plays a marvelous role in making the sculpture and pictures speak to us with all sentiments and emotions that a human being is proud of and thinks that it is all his own field and monopoly.

Dr. Rao composed and recited a Hindi poem highlighting the theme, aspects and significance of *Dhvani* conference.

The Seminar began with the *Lokārpaṇa* of the book 'The Universe That is God' interpreting one thousand names of Lord and closed with the grand spectacle of the chanting of the names of Lord '*Nāma Śṅkīrtana*' by Ācārya Srivatsa Gosvami and his associates from *Vṛndāvana*.