

The Musicological Portions of the Saṅgītanārāyaṇa:
a critical edition and commentary

submitted for the D.Phil. degree

by

J.B. Katz



Wolfson College
Oxford

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My first guide in Saṅgītaśāstra was Dr E. te Nijenhuis (University of Utrecht), and it was through her work that I first became aware of the Saṅgītanārāyaṇa and the Orissan branch of the literature. In Madras in 1978 Prof. V. Raghavan made several valuable suggestions and encouraged me to visit Bhubaneswar in quest of manuscripts. During three visits to Bhubaneswar (1979, 1981 and 1982) I received a great deal of help and cooperation from Sri Nilamani Misra, Curator of Manuscripts at the Orissa State Museum, and his staff. Through him I met and talked with his predecessor Sri Kedarnath Mahapatra, who had been one of the editors of the Orissa Sangeet Natak Akademi text of the Nārāyaṇa. While on my third visit I was fortunate enough to work with Sri Nilamadhaba Panigrahi, whose musicological publications are well known among Oriya readers. Without his help I would have been unable to finish collating the Orissan manuscripts, which have been essential to my textual work, and during our meetings I enjoyed many stimulating discussions about Indian musicology in general. My debt to his editions of Kṛṣṇadāsa's Gītaprakāśa and Haladhara's Saṅgītakalpalatikā will be clear from this thesis, and is the greater because I was not able to see the manuscripts of these works while the editions were awaiting publication. The same applies to the promised edition of the Saṅgītakaumudī, and when this appears I may be able to modify some of my arguments and conclusions. I am grateful to Mr Michael O'Keefe, to Dr A. Daniélou, and to Dr D. Wujastyk for helping me in various ways to see other manuscripts and to obtain films.

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Kalyani and Joseph Rahul Katz have suffered, perhaps far more than I have, the antenatal agonies of this thesis, but their constant good humour, affection and carefully pitched support have seen us all through without permanent trauma!

CONTENTS

Volume 1

Acknowledgements

Introduction i - xxvi

Critical text and translation 1 - 219

Supplementary notes on manuscripts 1 - 62

Volume 2

Abbreviations

Commentary 1 - 241

Bibliography

INTRODUCTION

The work and its author

The Saṅgītanārāyaṇa is the most extensive surviving Sanskrit treatise on music to have been composed in the Eastern region of India now called Orissa. It consists of four chapters (*paricchedas*): *gītanirṇaya* (on vocal music), *vādyanirṇaya* (on instruments), *nāṭyanirṇaya* (on dance and the mimetic art) and *śuddhaprabandhodāharana* (sample compositions of the *śuddha* and *sālaga* varieties). The inclusion of dance is one of those features that distinguish *saṅgīta* (the *tauryatrika*, cf. note on I.12 etc.) from *gāndharva*, an earlier conception of music as applied in the *Nāṭyaśāstra* of Bharatamuni and the *Dattilam*. Though we can already see in the *Nāṭyaśāstra* the context in which music and dance are closely allied in the service of the total *vṛtti*, which is drama¹, the category of *saṅgīta* itself, in which the three forms *gīta*, *vādyā* and *nṛtya* were considered integral, became the subject of a post-Bharata śāstric tradition. The outstanding treatise in this tradition was the *Saṅgītaratnākara* of Śārṅgadeva, composed in the Deccan in the 13th century, and this work was to exert a strong influence on the technical

1. The expounding of *lāsya* (a form of dance) is 'appended' to that of music in *BhNS*; cf. Lath 1978, p.32: "Gāndharva was explicitly defined as containing three elements: *svara*, *pada* and *tāla*; *nṛtta* or *nṛtya* did not form a part of it by definition. Yet Bharata describes *lāsya* as part of his exposition of *gāndharva* because its musical accompaniment was, evidently, formed with elements of *gāndharva*. Strictly and logically speaking, *lāsya* had no place in an exposition of *gāndharva*, and Dattila, indeed, makes no mention of it. *Lāsya* is not included within the scope of any of the topics under *gāndharva* or even remotely suggested by them. Bharata's chief interest, however, lay in theatre of which *lāsya* formed an integral part."

literature of many regions for many centuries. It is in the Saṅgītaratnākara tradition that we must place much of the material we find in the Saṅgītanārāyaṇa. In both works dance is dealt with comprehensively, and I regret that I have had to omit this section from my study, both because of its length (the chapter is the longest in a long work) and because I lack the necessary expertise to deal with it in the same depth as the (in the Western sense) 'musicological' portions. It has, however, received some attention from the dance specialist D.N. Patnaik⁽¹⁾, who was able to use the chapter in a comparative study of sources for a general examination of 'Orissi' dance. I have confined this dissertation to the first, second and fourth chapters, which have figured far less in studies of the saṅgīta literature. In these sections I have found opportunities to examine or re-examine some of the language and method of Sanskrit musicology, since the Nārāyaṇa is a *nibandha* in which a good variety of earlier sources are drawn together, with or without new emphasis or interpretation. Moreover, although an edition of the Nārāyaṇa was printed in 1966, I have found it necessary to re-edit the text, using fresh manuscript evidence.

There is no evidence that the author of the Nārāyaṇa possessed a copy of the Ratnākara, or that he derived material directly from it, but the detail, the ordering, and even the wording of topics is often so close that an indirect link is certain. Most often this link was the work of Harināyaka, an early (at least pre-16th century) authority for the Orissan and 'Greater Bengal' saṅgīta tradition;⁽²⁾ his treatise is not yet available except through fragmentary quotations in these later

1. Patnaik 1971.

2. See note on I.35.

works. The immediate influences on the Nārāyaṇa are those of this Eastern tradition, on which published research is scanty and scattered. Some of the Orissan literature is briefly described by Kavi (1951, intr.), Raghavan (1961), and Nijenhuis (1977, p.31f.), but these accounts are in need of correction and updating.

In two articles⁽¹⁾ the late K.N. Mahapatra has proposed an earlier date for the composition of the Nārāyaṇa than the mid-18th century, which Nijenhuis and others have accepted. These articles were published shortly after the second volume of the Descriptive Catalogue of Sanskrit Manuscripts of the Orissa State Museum, in the introduction to which Mahapatra had given his earlier opinion in a statement on the date and literary oeuvre of Puruṣottamamiśra, namely that this author was writing in the 18th century.⁽²⁾ It was, I believe, on the basis of this earlier statement by Mahapatra that S.K. Sahu (in the English foreword to the printed edition) identified Gajapati Jagannātha Nārāyaṇadeva of Parlākimiḍi (c.1718-1767 A.D.) with the putative author of the work, and it was presumably from this source that other scholars have repeated the identification. Mahapatra's later argument rests on several layers of evidence, which I summarise.

That the real author of the treatise was not the king Nārāyaṇadeva but his *guru* Puruṣottama Miśra is indicated both by colophons to some manuscripts⁽³⁾ and by internal evidence in the text itself; in the text the putative author (a Gajapati Nārāyaṇadeva of Parlākimiḍi, Ganjam District) respectfully acknowledges his indebtedness to Puruṣottama,

1. Mahapatra 1960⁽²⁾, 1961. 2. Mahapatra 1960, p.cciif.
 3. Where this occurs, it is attached to a post-colophon after the statement of Nārāyaṇa's authorship: *śrījagannāthāya namaḥ | śrīkaviratna-puruṣottamamiśrakṛtiḥ saṅgītanārāyaṇanāmā granthaḥ samāptaḥ |* Mahapatra was not aware of the 'Northern' group of manuscripts, which support this ascription.

makes frequent references to examples of Puruṣottama's compositions, and quotes other of his literary works. There remains the possibility that the king really did compile the work under the influence or direction of his guru, but we shall see that the *maṅgalācaraṇa* supports the latter's actual authorship. Mahapatra has collected evidence for the dates of both the king and Puruṣottama. A commentator (*ṭīkākāra*) Kaviratna Puruṣottama Miśra is known as the author of several works in the first half of the seventeenth century⁽¹⁾, the earliest extant of which is a grammatical treatise called *Subantapradīpikā*, in which the author states that the work was finished in the 24th *aṅka*⁽²⁾ year of king Puruṣottamadeva of the Khurda dynasty, a year which corresponds to 1621 A.D. Puruṣottama mentions that he composed the work as a mere boy (... *mayā bālyavatā viracitā* ...), and his birth is therefore to be roughly fixed in the first few years of the seventeenth century.

Corroborative evidence for an early 17th century date is found in two commentaries by Puruṣottama, one on the *Anargharāghava* of Murāri and one on the *Haṃsadūta* of Rūpagosvāmin, both stated to have been composed in the reign of Nṛsiṃhadeva or Narasiṃhadeva, son of Puruṣottamadeva of Khurda, i.e. in the 1620's. From the *ṭīkā* on *Anargharāghava* it is known that the author's father, Ānandamiśra of the Śāṅḍilya gotra, was also an accomplished scholar, and a verse in the *Haṃsadūtaṭīkā* mentions Puruṣottama's brother, Śrīdharamiśra, also as a scholar in various branches of learning. References to Puruṣottama's poetic compositions

1. Manuscripts of some of these are to be found in the Orissa State Museum collection and are listed in the Descriptive Catalogue. 2. The system of *aṅka* (regnal) years was a special prerogative of the Orissan Gajapati kings. See Kulke in Eschmann *et al.*, 1978, p.325.

in the *Nāṭyamānoramā* of Raghunātharatha (dated 1697⁽¹⁾ in a chronological statement in the text itself) suggest that by the end of the 17th century his reputation was well established. By the 18th century the *Saṅgītanārāyaṇa* was sufficiently popular to be quoted, with or without acknowledgement, by other Eastern *saṅgītaśāstra* writers such as Narahari Cakravartin, and possible Haricandana in his *Saṅgītamuktāvalī*.⁽²⁾ Further extant works by Puruṣottamamiśra are a *ṭīkā* on Śrīharṣa's *Naiṣadhacarita* and a *Nīlādrināthaśataka*, this being datable from its concluding verse to 1644 A.D. (again given as a year in the reign of Gajapati Narasiṃhadeva). There is also a poem called *Yamakabhāgavata* by the same author. A connection between the *Saṅgītanārāyaṇa*, the *Yamakabhāgavata* and the *Nīlādrināthaśataka* is confirmed by a common *maṅgalācaraṇa* verse (which opens our present work). Other works no longer extant are referred to in the *Saṅgītanārāyaṇa*. The identification of *Nārāyaṇadeva* with the 18th century Gajapati Jagannātha *Nārāyaṇadeva* of Parlakimidi is ruled out first by the statement in the colophons to each *pariccheda* (in all manuscripts) that *Nārāyaṇadeva* is the son of *Padmanābha*, also mentioned in the genealogical verses which follow the *maṅgalācaraṇa* in most manuscripts (but are omitted in the printed text). Only one king in the Parlakimidi line called *Padmanābha* was succeeded^e by a son named *Nārāyaṇa*, and this was Ananta *Padmanābha Nārāyaṇadeva*, who ruled from 1636 to 1645

1. See Mahapatra 1960, p. clvii. This is to be accepted rather than 1702, a date given in the preface to the published edition (Raghunātha 1959) and followed by Nijenhuis (1977, p. 31). 2. In the Sanskrit foreword to his edition of the *Muktāvalī* (Haricandana 1955, p. ca), Pt. Vānāmbharācārya suggests that the references to the *Nārāyaṇa* in that text are interpolations, but this is based on the assumption of an 18th century date which he, like other writers apart from Mahapatra and those who have read Mahapatra, accepts for the *Nārāyaṇa*.

A.D. His son Sarvajña Jagannātha Nārāyaṇadeva ruled from 1648 to 1664⁽¹⁾, and it is he that must have been the patron of the latter half of Puruṣottamaśra's career.

Our author, who thus appears to have dedicated and ascribed his *magnum opus* on music to his second patron, must have left the service of his former Khurda court patrons (at Puri) some time after the composition of the Nīlādrināthaśataka (1644 A.D.). By then, if we can trust the colophons, he had already acquired the title Kaviratna, which was also in other known cases conferred by the Khurda kings on their favoured poets. Puruṣottama would have had good reason to leave Puri at this time. During a period of political upheaval the Khurda territory, and in particular the palace and temple of Puri, was invaded by the Mughal Subahdar of Cuttack in 1647.⁽²⁾ Gajapati Narasiṃha was killed in his palace in an open revolt, and we may infer that Puruṣottama felt his future patronage much in doubt. Such circumstances could easily have led to his migration to the relatively stable Southern feudatory kingdom of Parlakimidi in Ganjam district, where a growing cultural interest in the court could soon absorb him as the king's teacher.

1. Mahapatra 1960⁽²⁾, p.207-208. The chronology of the Parlakimidi dynasty has thus been reassessed since the publication of Sewell's 'Sketch of the dynasties of South India' (Sewell 1884), and also the succession of the later king Pratāpurudra Gajapati Nārāyaṇadeva, who was brother, not son, of Padmanābha Nārāyaṇadeva, according to Mahapatra. Mahapatra probably had access to such records as the family chronology of the Khemundi rājas, which is referred to by K.C. Pattanaik (see Prajnanananda 1960, p.242). 2. See Kulke, *The struggle between the Rajas of Khurda and the Muslim Subahdars of Cuttack for dominance of the Jagannath temple* (op. cit., p.329) Kulke shows the episode to be a revolt which was the culmination of tensions created by Narasiṃha's ritual and social reforms at the court and in the temple. The evidence suggests that the priests of Puri were to some extent in collusion with the Mughal forces, both groups having been suspicious and mistrustful of the king's growing influence in certain political and social areas. His court poets could not have been certain of continuing patronage under his successors. See also Mahtab 1959-60, vol.2, p.463 etc.

The Saṅgītanārāyaṇa was obviously intended to serve as a reference guide to topics in the theory of music. Apart from the author's original poetic compositions, the work contains a mixture of new observations with more or less substantial extracts from older works of saṅgītaśāstra, some from Orissa and Bengal and some (mainly through the intermediary of the Eastern sources) from the earlier 'canonical' repertoire. In many works of the genre in this period we can see a tendency to preserve ancient theory, even when it may appear obsolete if applied to contemporary musical reality, alongside genuinely contemporary material. It is arguable that that this tendency is a constant feature of the śāstra; it need not be considered a blemish if we attempt to understand the context and readership of the literature. The canonical technical literature on musical theory had a learned and autonomous tradition of its own, not necessarily subject to change under the influence of practical musical performance. Works like the Nārāyaṇa are then not only concerned with practical musicianship and contemporary musical structures (which certainly figure to some extent) but are also exercises of scholarship and erudition. We should not be surprised to find that the author of such a treatise has wider scholarly interests and talents in Sanskrit literature and thought than music alone; the varied literary output of Puruṣottamamiśra is a good example of the context in which a number of music treatises were composed and studied. To reproach the author for antiquarianism or for presenting "old wine in new bottles" is, in my view, to miss the point; musical references in, for instance, Sanskrit kāvya literature, whether reflecting contemporary

musical practice or not, needed to be explained through just such special treatises.⁽¹⁾

The text is in verse, mainly the standard śāstric anuṣṭubh and sometimes longer kāvya metres, for instance in the genealogical prologue and in the numerous quotations of *rāgadhyānaślokas*; in the poetic compositions illustrative of musical settings, newer metres are used which are closer to the tradition of Jayadeva and show a clear link with vernacular poetry (as also in the diction and idiom). Quotations from other technical works are frequently expanded by a prose *vṛtti*. The work opens with a *maṅgalācaraṇa* and a lengthy genealogical section on the dynastic heritage of king Nārāyaṇa, composed as a poetic *tour de force* in kāvya metres. There follows a statement of the śāstric *sampradāya* and a *prāśastya*. After this the first chapter deals with general musical theory taking a strict order of topics in accordance with earlier śāstric models; this order is far from random, and in itself shows a developing argument concerning the genesis of musical material from simple elements through stages of growing complexity, e.g. *nāda* → *śruti* → *svara* → *grāma* etc.⁽²⁾ The long section dealing with the classification and description of *rāgas* (I.122ff.) contains a large number of *rāgamālā* iconic verses taken from an Eastern repertoire of texts and including some which have not hitherto figured in studies of *rāgamālā* iconography. Indeed, interest in the poetic tradition of *rāgamālā*, in the *dhyānaślokas*, has so far been almost entirely subordinate to the art-historical classification of the pictorial icons.

1. I have discussed this point in Katz 1983. 2. The method is examined in my notes in the commentary, e.g. in the sections on *rāga* and *tāla*. A preliminary comparison of the classical Indian and Greek notions of melodic construction may be found in Rowell 1981.

The 'recensions' of several sets of verses as found in the Orissan and Bengal works add useful textual data to the material presented by Waldschmidt (1972, 1975), Ebeling (1973) and Nijenhuis (1971, 1976), as well as providing valuable iconographic comparisons with the dhyānas of Somanātha's Rāgavibodha, Dāmodara's Saṅgītadarpaṇa, Śrīkaṇṭha's Rasakaumudī, and other works.

It is in the treatment of composition and tāla that we find material of most interest for the study of the specifically Eastern music of the Vaiṣṇava devotional tradition. The account of formal structures relies quite substantially on the categories and terms of earlier Indian theory, but is useful as a record of the later Eastern perceptions of that theory. In an effort to link local Eastern practices and terminology with earlier theoretical writings, the author and/or his sources provide various descriptions of contemporary musical structures, technical terms and classifications, such as the *kṣudra gītas* (I.547ff.) and occasional vernacular words. Perhaps the most interesting section in this regard is the account of the *sūda* composition and its *sūḍāṅga tālas* (I.453ff. etc.), which may be compared with song-forms known from other parts of India. The final *pariccheda* gives valuable examples of such compositions from the putative author's own hand, and though there is too little evidence to give any clear idea of the melodic character of these songs, we can make some attempt to understand the order of their structural sections and their metrical organization. The second *pariccheda* gives lists of musical instruments, and singles out certain ones for detailed description, presumably because these are instruments familiar at the time of composition of the text, even if parts of the descriptions are borrowed from older literature and applied to

contemporary local models; such use of the śāstra is characteristic throughout. These instruments are three chordophones (the kacchapī- , rudra- and kapilāsikā-vīṇās), then in the *avanaddha* ('covered') group the mardala and the muraja (a type still used to this day in the accompaniment of Orissi and Bengali devotional music in preference to the Hindustani tabla), and among the śuṣira (= *suṣira* , aerophones) the vaṃśa (horizontal flute) and in the *ghana* (idiophones) the tala or cymbals.

The author draws regularly on at least a dozen separate sources, of which some are not at present available except through such quotations. I have described the sources to the best of my knowledge in the commentary; but I am sure that much evidence remains to be recovered from manuscript sources in Bengal, Orissa and elsewhere, and that it will be easy in time to improve on my findings. The main intermediate source for the earlier classical theory of Śārṅgadeva's tradition is Harināyaka, but also prominent are Śubhaṅkara's Saṅgīta-dāmodara and the Pañcamasārasaṃhitā of 'Nārada' (often referred to simply as the Nāradasaṃhitā). Though these are without doubt Eastern texts¹, there is no evidence to link them specifically with Orissa or the Oriya-speaking areas of 'Greater Bengal'. The two other most quoted works are, however, definitely Orissan, namely the Gītaprakāśa of Kṛṣṇadāsa

1. In the late 18th century Sir William Jones comments: "The *Pandits* of this province (= Bengal) prefer the *Dāmódara* to any of the popular *Sangítas*; but I have not been able to procure a good copy of it, and am perfectly satisfied with the *Nārayan*, which I received from *Benáres*, and in which the *Dāmódar* is frequently quoted." (Jones 1965, p.135f.) Thus it appears that by then the Nārāyaṇa had had time to spread beyond its native Orissa, perhaps through the agency of the Vaiṣṇava bhakti movement, and become recognized as an authority further North. Jones nowhere shows any awareness that the work came from Orissa.

Badajenā Mahāpātra¹ and the Saṅgītakāumudī of (?)Vīravara². The second of these exists in four manuscripts in the Orissa State Museum³, but I have not been able to have access to them, as they were said to be in process of preparation for publication. The promised published edition of this earlier text, short though it appears to be, may turn out to be a valuable source, dealing with the whole field of the *tauryatrika* through Orissan eyes. Raghavan (1961 vol.18, p.7) gives brief notes from the Madras manuscript, which also I have been unable to consult so far. The Gītaprakāśa has now appeared in an edition by Śrī Nīlamādhaba Pānigrāhī⁴. The work deals with *gīta* (vocal music) alone, and provides the Nārāyaṇa with many of its terms of description. As I have shown in the commentary, some arguments raised in the Gītaprakāśa are respectfully relayed by the Nārāyaṇa but without complete agreement. In this respect the Nārāyaṇa, and also its contemporary or later contemporary Saṅgītakalpalatikā (Haladhara, 1984), give an interesting record of current debate in musical theory.⁵ For several of the passages quoted by our author I have been able to improve on previous readings, and in this respect the Nārāyaṇa can be of value even for our reading of earlier texts.

1. Sic, not as in Nijenhuis 1977 p.32. 2. Not 'Sānasena' as in Raghavan 1961, vol.18, p.6 and Nijenhuis p.32. See note on I.35. 3. See Mishra 1974, p.428. 4. Kṛṣṇadāsa 1983. I have recently filmed a manuscript in Jaipur that Panigrahi did not know, and at first sight I find this may improve on several readings. 5. See for instance note on the āṅgas of prabandha, I.362ff.

The manuscripts and other textual evidence

I have examined fifteen manuscripts of the Nārāyaṇa, six of them fragmentary and nine complete, and I have seen references to several others. The printed Nāgarī text, published by the Orissa Sangeet Natak Akademi in 1966, does not refer specifically to any manuscripts, but it is stated in the Sanskrit foreword that several (*aneka*) were consulted by the editors, Paṇḍit Vānāmbārācārya, Kavicandra K.C. Paṭṭanāik⁽¹⁾ and K.N. Mahapatra. The first two of these scholars died before I started my work, but I did have an opportunity to meet K.N. Mahapatra early in 1981, not long before his death. He told me that he had in fact had little to do with the edition; this must explain the failure of both Sanskrit and English forewords to take into account his research published in the two articles cited above, which he was the first to show me. Furthermore he was unable to say which manuscripts had been used for the edition; he felt that rather few had been read by the other two editors, and could not explain why the genealogical verses had been omitted unless it was simply that they did not figure in the manuscripts they had seen. He therefore agreed with my proposal to accord the printed text no more authority than a further undated manuscript.⁽²⁾ I was told elsewhere that Vānāmbārācārya had dealt with the text in his capacity as a Sanskrit scholar (he had published in 1955 an edition of the Saṅgītamuktāvalī with an Oriya translation) while Paṭṭanaik had lent

1. 'Kālī Babu' or Śrī Kālīcaraṇa Paṭṭanāik, of revered memory in Orissa today, was a leading influence in the effort to establish 'Odissi music' on the Indian cultural map in the 1960's. His reputation rested largely on his Oriya plays and songs. Among his many publications was the edition of the Rāgacitra (see Rāgacitra 1966 in the bibliography).
2. It is likely that one manuscript he consulted was the one he gave to the Orissa State Museum (see note below on Mus 43).

the project his knowledge of music. Though I have not been able to see what remains of Pattanaik's library, we know from published statements that he had some Saṅgītanārāyaṇa manuscripts (and/or transcripts?) of his own.¹ Of the manuscripts that were available to him in the Orissa State Museum there are indications that not all were consulted. The printed version does however give occasional variant readings, or perhaps conjectures, in brackets in the text. The status of these is unclear to me, and here again Mr K.N. Mahapatra was unable to answer my questions. If the bracketed readings are genuine variants it is strange that so few are given. At the end of the book there is an appendix with a few extra verses (compositions) and apparently variant readings of some of the *rāgadyānaśloka*s; I have not seen these in any of the manuscripts I have examined, and none of those I asked in Bhubaneswar had any idea where the material came from.

It will be seen from the number of references in my apparatus to BS (the printed edition) that I have found much to ^{re-}edit. But I admit that the task would have been very much more arduous if I had not been able to use this edition as an initial model, against which I could record variants. Of the manuscripts available in the Orissa State Museum, Bhubaneswar, I have thoroughly examined the four complete texts except for the second pariccheda of MS Mus 43 (in my edition Ms 'Biv'), which time prevented me from reading. The remaining four manuscripts that had so far been brought into that great collection contain only the first

1. Mentioned by him in his lectures on 'Odissi music' at the Madras Music Academy (published as Pattanaik 1958); also see Prajnanananda 1960, p.242, in which Pattanaik is quoted: "I have collected six different readings of the manuscripts, of Sangita-narayana, from different parts of Orissa, and in each manuscript the name of the author is Gajapati Narayana-deva of Khemundi ..."

pariccheda or little more and are ~~are~~ in very poor, virtually unusable, condition.¹ I examined them briefly but was discouraged from attempting to work with them. The following information was gathered partly from the unpublished library records, as not all the manuscripts have yet appeared in the published catalogue. Śrī Nīlamanī Miśra's Alphabetical Catalogue (Mishra 1974) is a fuller listing than the Descriptive Catalogue, but even there two of the manuscripts are not included. All of the Bhubaneswar manuscripts are in Oriya script incised in palm (palmyra) leaf.

Ms. Mus/5a (Ms. no. 261 in vol. 2 of the Descriptive Catalogue, Mahapatra 1960). Incomplete. Extends to the end of the pariccheda 2. Collected in April 1950 from Sakhigopal, Puri. The rest of the manuscript contains the Saṅgītakāumudī and the Gītaprakāśa, and some leaves have been identified as belonging to one section of the Bharatāgama of Nandikeśvara. The script is unclear and the whole manuscript is in very poor condition; the beginning portion has crumbled away and the rest is hard to handle without doing further damage. No scribal details or date in colophon.

Ms. Mus/6 (Ms. no. 259 in vol. 2 of the Descriptive Catalogue). Incomplete, in similarly poor condition. Collected from Puri town in 1950. No date etc.

Ms. Mus/44 (uncatalogued) First pariccheda. Very poor condition. Contains also the Caurapañcāśikā. Acquired from K.M. Senapati and collected from Banpur, Puri District, 1973. No date etc.

The lengthy genealogical prologue which appears after the maṅgalācaraṇa in these three manuscripts (see present edition I.3-15) is absent in

Ms. Mus/8 (no. 260 in Descriptive Catalogue, vol. 2) Fragment of pariccheda 1 in very poor condition, collected in 1955 from Ranapur, Puri District. No date etc.

1. I am convinced that there are several more to be found in other libraries in Orissa, such as the Raghunandana Library in Puri and perhaps even in Parlakimidi itself. There is no published record of these, however, and I have not had the time to conduct a comprehensive search.

While I was discouraged from even handling the manuscripts just listed, so poor was their condition, the following four complete texts were in a less precarious state and have been used for my edition.

Ms. Mus/9 (no. 258 in Descriptive Catalogue, vol. 2) = Ms. Bi in present edition. cm.4 x 38.5. 2-5 lines. Ff.186. Sanskrit mūla with Oriya prose translation by Sadāśiva. Collected in 1956 from Khallikot, Ganjam District. There is no date, but the scribe's name is given in the post-colophon: *artatrāṇarathaśarmaṇā likhitam idaṃ pustam* ! The text is clear and readable, and the presence of the complete Oriya translation in what I was told is judged to be 18th century prose is a valuable indication of the state of the text at that time.

Ms. Mus/19c (uncatalogued, but listed in Mishra's Alphabetical Catalogue, p.429, as no. 4467) = Ms. Bii in the present edition. Kept in well decorated wooden covers. cm.3.5 x 33. 5 lines. Collected in 1965 from Narasinghpur, Cuttack District. Generally legible and correct text. This is the only Orissan manuscript yet found which ascribes the work to Puruṣottamamiśra (see apparatus at end of pariccheda 4). Many folia are damaged, but most of the text could be made out. Many folia were uninked, and I was advised that if the text had been studied recently it would almost certainly have been inked at the time of reading. The museum staff had no hesitation in inking these leaves for my use. No date, but the scribe's name is given in a post-colophon statement: *tuṅgagovindadakṣiṇarāyamahāpātrayā १ likhitam idaṃ / śrīlakṣmīvallabhāyaḥ śrīprasanaṇapuruṣottamadeva udhāra karibe adhama lekhanakāraku / bhīmasyāpi ...* (scribal aphorism)

These two manuscripts contain the genealogical prologue already mentioned. It is abent in

Ms. Mus/25 (uncatalogued, but listed in Mishra's Alphabetical Catalogue p.429, as no. 4468) = Ms. Biii in the present edition. cm.3.5 x 35. 4 lines. Ff.148. Collected from Gadamanitri, Puri District, between March 1967 and December 1968. Post-colophon mentions scribe and a date corresponding to 1910 A.D.: *adya āṣāḍha śuklapakṣa daśamī vela tini prahara sna 1317 sālā ṭhāre śeṣa helā / likhitam hariharamiśraśarmaṇā /*

Ms. Mus/43 (uncatalogued) = Ms Biv in the present edition. cm.3.5 x 36.5. 3-5 lines. Acquired in 1969 from K.C. Pattanaik, collected from Jagannath Vallabh, Cuttack. Pattanaik probably used it or part of it for the published edition. Leaves of the third and fourth paricchedas in disarray. Additional leaves from another text (which is not what appears as the *pariśiṣṭa* portion of the printed text). No date etc. found.

The three undated manuscripts were judged by Sri Nilamani Misra (an acknowledged authority on the palaeography of Orissan manuscripts) to be no earlier than the last part of the 18th century and no later than the first part of the 19th. I collated the four manuscripts during April and May 1982 with the help of Sri Nilamadhaba Panigrahi, who was in Bhubaneswar at the time to oversee the printing of his *Gītaprakāśa* edition. For the most part I used the printed version as a master copy and took down variants at dictation. In frequently imposed moments of spare time I checked my transcriptions by reading back in the manuscripts myself. In addition I was helped by two specialists on the staff of the Manuscripts Department, both of whom inadvertently confirmed the accuracy of my readings. Sri Panigrahi was in any case aware of the necessity for accuracy and took pains to remove any possible ambiguities in his Oriya pronunciation of Sanskrit.

The other manuscripts consulted, all of them containing the genealogy in the first pariccheda, were the following. (All are Nāgarī except for Calcutta. I have not repeated the dimensions and other details of physical description etc. which are readily available in the published catalogues, but my readings often differ from those of the cataloguers.)

Oxford, Bodleian Library Ms. Mill 47a (no. 480 in Aufrecht 1864, p.201) = Ms. O in the present edition. Very inaccurate, but closely similar to the Calcutta manuscript (see below). The post-colophon gives the scribe's name and Kāśī as the place of copying: *li° śrīvānī-vamdhopādhyāyena kāśyām rāmeśvarāsanne vai° śu° ṣa.kuje |* Keith 1909, p.59. suggests a date between 1813 and 1820, a period when other Banaras manuscripts in the Mill collection were copied.

London, India Office Library, San. Ms. R.S. XVI W 29 (no. 16 in the catalogue of the Jones manuscripts, Tawney and Thomas 1903, pp.7-9) = Ms. L in the present edition. Less inaccurate than the other Nāgarī Mss., and more heavily corrected. This is the manuscript to which Jones refers in his essay "On the Musical Modes of the Hindus". There is no

scribal post-colophon, but the copy was obviously made before the publication of that treatise in the 1790's.⁽¹⁾ The first part (only) of the manuscript is annotated with headings and jottings by Jones himself. Tawney and Thomas suggest (p.7) that the copy was probably made from a Telugu original. It now seems more likely that the original was Nāgarī, but this itself may have come straight, or through other intermediaries, from an Oriya model. When Jones commissioned the copy he had apparently no knowledge that the work or its manuscripts were from Orissa.

Jammu, Shri Ranbir Sanskrit Research Institute, Ms. 1856 (catalogued by Sir Aurel Stein in his Raghunātha Temple Library volume, Stein 1894, p.57, as no. 656 and by M.M. Patkar 1973, p.260 as sangita Ms. 26) = Ms. J in the present edition. A date of samvat. 1892 (= A.D. 1835) is given in the post-colophon (see below). Microfilm obtained, lacking ff.75v. and 76.r (pariccheda IV.20.c. - 25.12. (p.218), etāvata).

Kathmandu, Nepal Durbar Library, Ms. III. 267 A (catalogued by Haraprasād Śāstrī 1915, p.150f.) = Ms. N in the present edition. This is strikingly similar to the Jammu manuscript in its (only moderate) standard of clarity and accuracy. It is dated samvat. 1857 (= A.D. 1800) in a post-colophon. It is likely that both this and the Jammu copy were taken at Banaras, together with many other manuscripts in these two collections. Haraprasād's catalogue entry for this is slightly puzzling; the verses he cites from the 'beginning' are simply not in the microfilm copy I have obtained, which starts with the same verse as the other Nāgarī manuscripts. Also he indicates a large number of lacunae which are in fact perfectly clear akṣaras, but perhaps the markings are simply intended to indicate what he considers to be doubtful readings. Lastly, in the brief descriptive note he says that the manuscript is prose and is correct. It is neither.

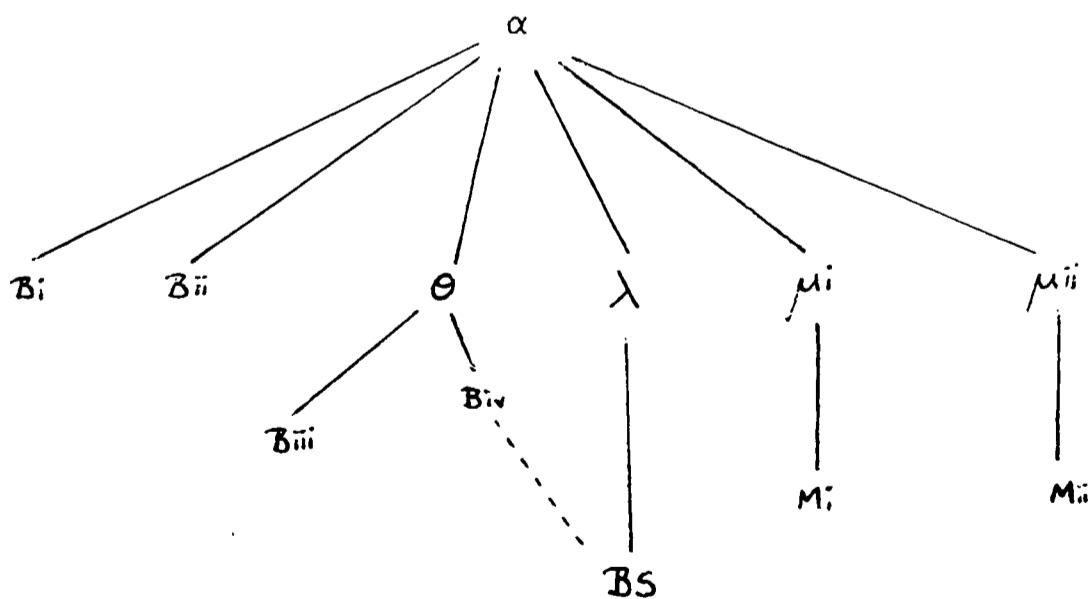
Calcutta, Asiatic Society Ms. no. 2513 (catalogued by Haraprasād Śāstrī 1955, p.37, no.60) = Ms. C in the present edition. This is one of the two copies that were found by Rajendralal Mitra and recorded in his 'Notices' (Mitra 1871, 1886) vol.1, p.180, Ms.318 and vol.8, pp.39-40, Ms.2583. The former, which Mitra noted as being in the possession of Satīśacandra of Kṛṣṇanagara, Nabadvip⁽²⁾, may still exist in Nabadvip; the latter is the one now in the Asiatic Society. Mitra believed the two to be different works, but it is clear from the extracts that they are both the same Saṅgītanārāyaṇa. The script is Bengali, demonstrably copied from a Nāgarī original and very close in most respects to the Oxford Ms. No details of scribe or date. Microfilm obtained.

1. The treatise was first written in 1784, then published in an expanded version in the third volume of the 'Asiatick Researches'. It has been reprinted several times since. 2. The files of the 'New Catalogus Catalogorum' in Madras refer to a Saṅgītanārāyaṇa in the Edward VII Anglo-Sanskrit Library, Nabadwip, Bengal. There is no published catalogue of the collection, and this information is from a library handlist. I have made inquiries by letter to Nabadwip, but received no further information.

Madras Government Oriental Mss. Library, R. no. 3234 (Madras Triennial Catalogue 1919-20 to 1921-22, p.4804f.) = Ms. **Mi** in the present edition. A Nāgarī transcript made in 1920-21 of the first pariccheda and part of the second from a (presumably Oriya palm leaf) manuscript at Parlakimedi.

Madras Government Oriental Mss. Library, R. no. 4212 (Madras Triennial Catalogue 1922-23 to 1924-25, p.6227f.) = Ms. **Mii** in the present edition. A similar Nāgarī transcript, starting in the second pariccheda (before the point at which Mi. breaks off) and continuing to the end of the work, made in 1922-23 from a manuscript at Kadala post, Ganjam district. With the small overlap this makes up an almost complete text with Mi, but there are lacunae and it appears that the leaves at the beginning of the original of Mii were in disarray.

The Ganjam origin of the Madras copies makes these valuable *a priori*, and there is a striking similarity between their readings and those of the Bhubaneswar manuscripts, often differing from the others. I consider these as a group separate from the Nāgarī manuscripts. All are from Orissa, share significant readings, and represent an unbroken transmission through Oriya script (barring the transfer to Nāgarī of Mi. and Mii., the originals of which I indicate by $\mu i.$ and $\mu ii.$). The omissions, errors etc. of Biii and Biv are sufficiently similar to suggest a common origin (θ):

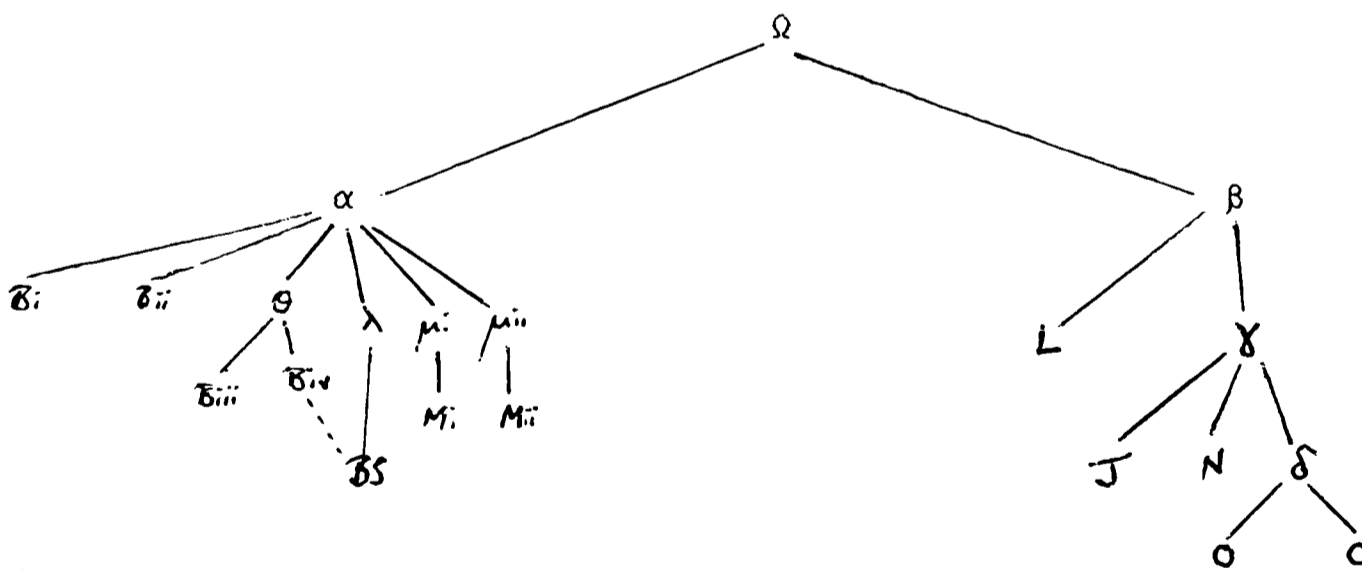


BS (the edition published by the Bhubaneswara Orissa Sangeet Natak Akademi, is not obviously transcribed from any of the Orissan manuscripts I have seen, and I assume that its model(s) were others which K.C. Pattanaik had in his collection. These I represent by λ in the stemma. There are occasional signs that Biv (which belonged to Pattanaik) may have been consulted, but I cannot be sure that it was; he may have used some other manuscript which resembled, or was related to, Biv.

The original(s) of the Nāgarī/Bengali group may quite possibly antedate any of the α group, and these manuscripts may therefore contain some readings of greater antiquity and authenticity than any of the Orissan ones. This group I consider as a separate branch descended from a manuscript β . Despite the common coverage, shared lacunae, and countless common readings in this branch, there are sufficient divergences between L and the rest of the group to suggest that J, N, O and C are from a different intermediary, which I have called γ . The Oxford (O) and Calcutta (C) manuscripts are so close that I believe they can only be explained as copies of a single model, δ . There are many signs in C that its model was a bad Nāgarī manuscript, *ya* being confused with *pa* and *tha*, *tra* with *va* etc. Many nonsenses are shared by O and C, e.g. *dāmodās tu* (I.70.1) and all those readings designated δ , most often to be found in the 'supplementary notes' to my apparatus. C often reads Π (initial \bar{a} , for \bar{a}) as *ga*, *ma* as *nya* etc., which are easy misunderstandings of Nāgarī. Some lacunae in O which are not shared by C rule out the otherwise attractive possibility that C was copied from O. There are places where even such poor manuscripts as O and C have

restored a plausible or even certainly correct reading which is not to be had in L, J or N. The hypothetical original I represent by β was almost certainly a Nāgarī manuscript in Banaras. The Banaras link is shown in the post-colophon to O, in Sir William Jones' statement that his copy was made there, and in what we know about the origins of the Jammu and Nepal collections, many items in which were commissioned copies of Banaras manuscripts.¹ β must have met the hurdle of transcription from Oriya to Nāgarī, resulting in characteristic casualties like *va* for *ba*, and confusion of *da* and *ha* (not uncommon in Nāgarī but very characteristic of Oriya, in which the extra stroke on दा making दा , *ha* is often omitted); the resulting solecisms have been copied with great faithfulness by the scribes, whose ignorance of musical theory is plain in many places.

The complete stemma, then, shows two main branches, the 'Northern' group β and the Orissan group α :



1. cf. Stein 1894, p.viii.

According to the 'Catalogue of Sanskrit manuscripts in private libraries of the North-Western Provinces', pt.III (Allahabad 1878), no.87, there was an incomplete Nāgarī paper manuscript of fifteen leaves in the possession of Ayodhyāprasāda Tivārī of Jaunpur, 'not procurable for copying'. I assume that this was in some way connected with the β group. Three incomplete Telugu-script copies of the Nārāyaṇa are listed from the library of the Sri Venkateswara Oriental Research Institute (see bibliography, Tirupati 1956), nos.8814-8816. I came to know of these too late to attempt to include them in this edition, but I intend to procure copies in the future, since it is possible that they are transcriptions from reliable Orissan manuscripts in Ganjam, where Telugu and Oriya have coexisted near the Orissa-Andhra border.

In this survey of manuscripts I should mention the textual work done by Pandit N.R. Bhatt and some other Indian scholars under the direction of M. Alain Daniélou in the early 1950's. M. Daniélou's staff was busy collecting manuscript and printed sources on saṅgītaśāstra from all over India when he was in charge of musicological research at the Benares Hindu University, and thereafter while he was Director of the Adyar Library, Madras. Numerous transcripts were commissioned from libraries and many texts were indexed. A resulting achievement was the extensive index of references, technical terms etc., numbering around 250,000 entries according to Daniélou's own estimate; on his return to Europe, M. Daniélou deposited this valuable work in a special section of the library of the Fondazione Cini in Venice, together with much of his library of manuscripts and printed books on music. Some work had been done by N.R. Bhatt at Adyar on the Saṅgītanārāyaṇa. The Oxford

manuscript was taken as a model, and variant readings were collected from the London, Jammu and Calcutta manuscripts, as well as from a transcript of an Orissan palm-leaf copy. This last manuscript appears, from a bibliographical entry in the above mentioned index, to have been in the "MS library Maharaja of Kalahandi in Bhubaneswar library." I have not been able to identify this with any manuscript that I have seen, as there is no reference number available and the library staff and records in Bhubaneswar have no record of any copy made for Daniélou. Bhatt and his colleagues (whom I refer to collectively as the 'Venice copyist') started work on collating these sources, and I have obtained a film of the unfinished collation book from Venice. I have found that this does not render my own manuscript collations redundant, as I differ from the Venice copyist in very many interpretations of readings. The copy has nevertheless been useful to me when I wished to confirm lacunae or take a 'second opinion' on some bizarre readings in the γ manuscripts, but I have depended in most cases on my own readings. The index, on the other hand, is a work of enormous potential value, and could be used to identify and locate numerous quotations and technical discussions in many saṅgīta works.

Some printed works must be taken into account. Two compilations bearing the title Saṅgītasārasaṅgraha borrow substantial sections from the Nārāyaṇa. The first was the work of the late 18th or early 19th century Bengal Vaiṣṇava poet Narahari Cakravartin, also called Ghanaśyāmadāsa.¹ In this treatise, and again in other works dealing with music, the Rāgaratnākara, Gītaandrodaya and the fifth chapter

1. See Nijenhuis 1977 p.35. I have yet to see a definitive statement on the date of this author.

(*tarāṅga*) of the *Bhaktiratnākara*, there are many borrowed passages which I have been able to use as further textual evidence for the *Nārāyaṇa* in its 18th century readings in some, presumably Bengali or perhaps Orissan, manuscript. *Narahari* uses his own illustrative compositions, but the theoretical account is largely the same as *Puruṣottama*'s. Having no independent manuscript evidence for the text of these works, I have referred to the published editions by *Prajnanananda* (*Ghanaśyāmadāsa* 1956) and *Guru Bipin Singh* (*Naraharī Cakravartin* 1982). As these are not critical editions, it is impossible to know how many of the readings are editorial corrections; nevertheless I have sometimes found useful confirmation of readings which occur in one or more of the *Nārāyaṇa* manuscripts. The *Saṅgītasārasaṅgraha* of *Sir S.M. Tagore* (Tagore 1875) is a compilation from the *Nārāyaṇa* and several other sources, sometimes acknowledged and sometimes not. I assume that Tagore had access to a manuscript closely related to C, if not C itself. His readings of *Nārāyaṇa* passages fall generally into the β group, but some of his variants or emendations are worthy of notice.⁽¹⁾

The Madras manuscripts were used by *M. Ramakrishna Kavi* for the numerous citations from the *Nārāyaṇa* in his encyclopaedic compilation, *Bharatakośa* (Kavi 1951). His readings show frequent editorial changes, and I have been wary of using them as a textual source for this edition, preferring the *Mi* and *Mii* transcripts in most cases (except where the photocopies were illegible).

Finally, I have used the available printed editions of certain works

1. Many musical technical terms in *Monier Williams'* dictionary are derived from *Tagore's* work, or perhaps in some cases from discussions with *Tagore*. These include several corrupt readings from our text.

referred to by Puruṣottama - Śubhāṅkara's Saṅgīta-dāmodara, Nārada's Pañcamasārasaṃhitā, Rāmanandarāya's Jagannāthavallabha, and the Gītaprakāśa of Kṛṣṇadāsa. In my apparatus I have recorded significant variants in those editions from the readings in the Nārāyaṇa manuscripts. I have also noted variants in parallel passages in the Saṅgītamuktāvalī of Haricandana. I can find no certain indication of the relationship of this work to the Nārāyaṇa, but at the very least we can see that some of the same sources were used; the readings may therefore be useful for comparison.

The edition

I have recorded almost all readings from all manuscripts in the assumption that even some of the nonsenses could possibly be of use in determining a place in the stemma for manuscripts that may be discovered in future. Significant variants in related printed works are noted, but where Tag agrees with β or γ or δ or C I have not recorded it separately. The volume of 'rubbish' in the apparatus would have obscured the more valuable or genuine variants if all had been left in one place, and would have made the edition and translation harder to read. I have therefore removed readings of doubtful or secondary value to a section of supplementary textual notes. Perhaps many readings that still stand in the main apparatus might reasonably have been demoted to the 'supplementary' category, but of course a reading does not have to be 'correct' or 'possible' to be of interest; some of the solecisms that appear in the apparatus may represent corruptions of possible variants, or indeed the origins of scribal conjectures. Where I am convinced that an ascertainable reading of a lost original is corrupted by one or more

of its apographs or descendants, the original reading is stated first, and the errant readings thereafter within brackets. If the errant readings are of little interest I have indicated with an asterisk that they will be found in the supplementary notes. Thus in the apparatus to I.7.a, β(*OJ) means that I believe the β reading to have been *veṃkaṭādrau ca kole*, as is found in the β manuscripts except O and J, the readings of which are in the supplementary notes.

Doubtful readings are indicated with a (?). Where a reading in the apparatus is preceded or followed in its manuscript in some way other than what might be assumed from the main text, I have indicated the preceding or subsequent akṣaras in brackets.

Round brackets are used to indicate marginal and interlinear additions or corrections in manuscripts, e.g. I.5.d, where *niyahato* is added in the margin of L. Readings in round brackets in the BS edition are transliterated just as they stand in that text. In cases of damage and lacunae I have indicated a missing akṣara with + , and an uncertain number of missing akṣaras with ... + Following the common practice of editors of Latin and Greek texts, I use angled brackets < > in the text to mark akṣaras supplied by me, and square brackets [] for deletions. The dagger † marks passages which I am unable to restore to my satisfaction. In the apparatus I have used angled brackets to show what I suppose is the reading that has been corrupted. So in I.4.a I believe Bi intends *lālayantaṃ*; the actual reading is transferred to the supplementary notes.

I have not treated the Nāgarī use of anusvāra for all nasals as a true variant, but when there are other reasons for citing readings I have kept the anusvāra as it stands in the manuscript. Similarly I have

omitted to note the very frequent *va* for *ba*, though when a reading is recorded for some other reason the original *va* is given.

The numbering of verses is entirely editorial. Sometimes, for ease of reference, I have numbered half-ślokaś where perhaps in a continuous printing of the text they might have been treated differently. Letters are used to link printed lines with variants in the apparatus and supplementary notes.

Sigla and abbreviations

(See above for full details of Mss., and bibliography for printed editions.)

BS	Bhubaneswar printed edition.
Bi	Bhubaneswar Ms MUS/9.
Bii	Bhubaneswar Ms MUS/19c.
Biii	Bhubaneswar Ms MUS/25
Biv	Bhubaneswar Ms MUS/43.
Mi	Madras Ms 3234.
Mii	Madras Ms 4212
α	Bi.Bii.Biii.Biv.M.
θ	Biii + Biv.
C	Calcutta Ms 2513.
J	Jammu Ms 1856.
N	Nepal Ms III. 267 A.
O	Oxford Ms Mill 47a.
γ	JNOC.
δ	OC.
Ghan	Saṅgītasārasaṅgraha of Ghanaśyāmadāsa (Ghanaśyāmadāsa 1956)
GitPrak	Gītāprakāśa of Kṛṣṇadāsa (Kṛṣṇadāsa Baḍajenā Mahāpātra 1983)
JagVall	Jagannāthavallabha nāṭaka (Rāmānandarāya 1883)
Mano	Nāṭyamānoramā (Raghunātha 1959)
Mukt	Saṅgītamuktāvalī (Haricandana 1955)
NarPSSi	Pañcamasārasaṁhitā, Bangiya Sahitya Parisat (Banerji 1977)
NarPSSii	Pañcamasārasaṁhitā, Asiatic Society (Banerji 1977)
Śubh	Saṅgītadāmodara of Śubhāṅkara (Subhankara 1960)
Tag	Saṅgītasārasaṅgraha of S.M. Tagore (Tagore 1875)
VaisSS	Vaiṣṇava Saṅgīta Sāstra (Narahari Cakravartin 1982)

CRITICAL TEXT AND TRANSLATION

SAṄGĪTANĀRĀYANA

CRITICAL TEXT and TRANSLATION

pariccheda I

śrīgaṇeśāya namaḥ | 1.

nīlādrikandarānandimandarālayavanditam | a.
vande vandārumandāram indirāmandiram mahah ||1|| b.

I worship the greatness which resides in Lakṣmī, is the heavenly Mandāra tree to devotees, and is praised by those who reside on the sacred mountain Mandara taking pleasure in the caves of Nīlādri.

1. om namo gaṇeśāya L. śrīśrīga° C. śrīgaṇeśāya namaḥ | avighnam astu
Bi.Biii. śrīprasanapurūṣottamāya namaḥ | śrīgaṇeśāya namaḥ Bii. śrīga° |
śrīsarasvatyai namaḥ Biv.
a. °kandarānanda° Bi.Biv
b. °ndāram sendiram paramam mahah β(*J.δ).

pravṛttatālam karatālikābhir ābhīrikāṇām kalaveṇugītam | a.
nr̥tyantam atyantam udīrṇahāsam rāsam bhajantam harim antar Iḍe ||2|| b.

In my heart I praise Hari, who dances unendingly along with the music of the flute, the tāla (accompaniment) provided by the hand-claps of the Ābhīra maidens, loudly laughing as he performs the rāsa.

b. udārahāsam β (udāihāsam δ). udītahāsam Bii.θ(*Biii).BS. udītavāsam
Bi. udārabhāvam Tag.

prāleyaśailatanayākucakoṭim uccair a.
niścūṣya ṣaṇmukhamukhair atipītamuktām | b.
tarṣākulasya lihataḥ śubham ādiśantu c.
lambodarasya darapuṣkaradhūnanāni ||3|| d.

May the tremblings in the tip of Gaṇeśa's trunk indicate blessing - of him who licks, frantic with thirst, the lofty breast-tip of the daughter of the great mountain (Pārvatī), which has been sucked dry and abandoned by the mouths of Ṣaṇmukha (Skanda).

3.a. - 15.b. om. BS.θ.

a. kucakoṭimūrti Bi.
b. niścūsyā Mss. °mukhe ratipītam Bi. °muktam Bi.J.
c. harṣākulasya γ. °kulasya niyatam śubham β.

bālām ālāpatālādyair lālayantīm harer manah | a.
caturbhujabhujāśliṣṭām iṣṭām sraṣṭuḥ sutām bhaje ||4|| b.

I worship the young girl (deity), beloved daughter of the creator, embraced by the arms of the four-armed one, who with her ālāpas and tālas delights the mind of Hari.

a. °patākādyair Bi. Mi. lālayantam <Bi.>Mi. līlayantīm J. L.

āsan nīpānurūpā adhidharaṇinṛpā gaṅgavaṃśāvataṃsāḥ a.
 kamsadhvaṃsāṃśabhājo nijabhujavijitakṣoṇīśakrāricakrāḥ | b.
 yair ākrāmya krameṇodbhaṭasubhaṭaḡaṭāṭopakarṇātalāṭa- c.
 kṣoṇīśakṣobhadīkṣākṣamakalavarakedāraḡaḥ sārabhājām ||5|| d.

There were kings on earth like nīpa flowers, ornaments of the line of the Gaṅgas; they shared the inheritance of the destruction of Kaṃsa, and with their own arms defeated the circle of enemy kings. By their gradual advance <there was made> of the mighty a field of corpses capable of initiating in terror the kings of Karṇāṭa and Lāṭa, proud though these were in their great armies of excellent warriors.

a. dīpānurūpā Bi. °vatamṣaḥ Bi.
 b. °vijitam kṣoṇi° Bi. °krāvicakrāḥ Bii. °vicakraḥ Bi.
 c. kṣairākṛāmya Bi. °dbhaṭavibhaṭāṭopa° β (°dbhaṭa(vikaṭa)-
 bhaṭāṭopakarṇā° L).
 d. °kṣoṇīśasphāradīkṣākaraṇanitodāraḡaḥ sāra° β (°karaṇa(niyahato)dāraḡaḥ
 sāra° L. °mitodāra° δ). °varakodāraḡaḥ Bii.

prodyajjambhārikumbhisphuṭavikaṭamahādantidantāntarālo- a.
 nmīladdhārālamajjāparajaladhijale °kṣāli kauṣeyakor yaiḥ | b.
 yair evākhāni lekhāspadanagaranadīgarvasarvaṅkaṣāśrīḥ c.
 śrāmyatkumbhīnasenapramadasuvadanāgāhyamāno hradaughāḥ ||6|| d.

These kings washed from their silken girdles, in the water of the Western ocean, the streams of marrow that ran between the tusks of <their> mighty elephants which were as vivid as manifested Airāvatas. These kings built numerous tanks, defeating in their beauty the pride of the rivers of picturesque cities, tanks wherein plunged lovely ladies in their joy and weary snake-kings.

a. propajjambhā° Mi. prodyajjṛmbhā° Bii.
 b. °nmīladdhārāsrāpātāparajalā° β. (°srayātā° O. N. °pātāṃ parajalā° J).
 °laddhā(?)rālamarjjā° Bi. °jale śālikauṣeyakopaiḥ β. kauṣeyakośaiḥ Mi
 kauṣeyakākṣaiḥ Bi.
 d. sāmyatku° β. śrīmatkumbhisena° Bi. °kumbhīnaśeṣapra° Mi. °suvadanā-
 mārjamāno pradoṣaiḥ β (°mārjamāno pradoṣaḥ L. mārjamānā madoṣaiḥ δ).
 °vadanagrāhyamāno hra° Mi. °gāyamāno hra° Bi. Bii.

yeṣāṃ śeṣāṅgasāṅgībhavaduruyāśasāṃ veṅkaṭādrau saraṅge a.
 simhādrāv arkakoṇe °pi ca kamaṭhagirau nīlasāilādike °pi | b.
 sā sā prāsādarājir jayati paṭunaṭadvaijayanty agrajāṅghā- c.
 ghātavyagrogravājivrajakṛtasamayollaṅghanavrīditārka ||7|| d.

And these kings, whose great fame approached the stature of Śeṣa

himself, gloried in many temples, on the mountain of Veṅkaṭa, at Saraṅga, on Simhādri, at Koṇārak and on the mountains Kamaṭha and Nīla, palaces with banners fluttering, which shamed the Sun (arka) by violating with their rows of impetuous horses, quickened by the spurs to their thighs (agrajaṅghāghāta), the proper <passage of> time.

- a. °yaśasā ve° Bi. veṅkaṭādrau ca kole β(*OJ).
 b. tadvat karpūrakāmtāu śivasatigirau nīlaśai° β. arkakośe 'pi(?) Mi. °śailādyake 'pi Mi.
 c. sāsīt prāsāda° Mi. paṭunaṭīr vaija° Bi. °vaijayaṃtyosvajasraṃ β (°jayaṃtyoṣṇajasraṃ N).
 d. hā bhavyagro° δN. sā bhavyagro° JL. °grarājī° β. °vājī° Bi. °trajakṛta° δ. °laṅghanam vrī°
 Bi. °vrīditākāḥ β. °vrīdito 'rkāḥ Bi. Bii.

nānādānādhidānapramuditadharanīnirjaraśreṇikhidyat- a.
 pānidronāntarālaskhalitamaṇigaṇākīrṇarathyābhipūrṇā | b.
 āsthānadvāḥsthasamsthāsthitanṛpasamupasthāpitoddaṇḍaśuṇḍo- c.
 nmādyadvetaṇḍagaṇḍodgalitamadajalair yatpurī paṅkilābhūt ||8|| d.

Their cities (yatpurī) were full of streets littered with the many jewels fallen between the chinks (antarāla) in the capacious ('tub-like', °droṇa°) but flagging (khidyat) hands of lines (śreṇi) of gods-on-earth (Brahmins), who were gladdened by <the kings'> munificent gifts ('gifts upon gifts', dāna + adhidāna). These cities were muddied by the flowings of must running down the cheeks of rutting elephants which stood, with raised trunks (uddaṇḍaśuṇḍa), stationed by the kings like (samsthā) doorkeepers (dvāḥstha) <with raised staffs> by the meeting halls.

- a. °dānādhiyāna° Mss. °jaraśreṇiśīdat Bi.
 b. (°khidyat)śreṇyaṃte svāsūsamaṇjanmaṇigunaṇākīrṇa° β(*δ). °pānidro-nyantarāla° Mi.
 c. āstāladvāsthāmtasthāsthitanṛpasamukhopasthitoddaṇḍaśuśe(?) O. sim., with °dvāsthatamsthāsthi° C. āsthāstāladvāstha° J. āsthāstāladvāstha° N. āstāladvāstha° L. āsthānadvāstha° Bi. Bii.
 d. °nmādyanve° Mi. β. °gaṇḍochulita°(?) Bi. °gaṇḍātsalita°(?) Bii. jalair yat paripaṅkilo bhūt Bi. °jalair yatra pūḥpaṅkilā° β (yatra pūrī(?) paṅkilā° L). yat purī saṅkulā° Mi.

yeṣāṃ āsetugaṅgaṃ kamalajanilayasparadhitoḡrāgrahārā a.
 rājanty ācārapūtair dhṛtanigamaśataiḥ pūrītā vipravaryaiḥ | b.
 yeṣāṃ prātaś ca sāyaṃ śrutivihitahaviḥprekṣaṇaprāptapatnī- c.
 guṇjanmaṅjīrakāñcīvalayakanakanaiḥ sāmīdhenī vililye ||9|| d.

Their land-grants, extending from Setubandha to Gaṅgā, a match for the abode of Brahmā himself, were resplendent, being filled with excellent Brahmins, pure in conduct and thoroughly versed in countless sacred texts; their wives, come to watch the Vedic sacrificial rites, morning and evening drowned the mantras with the ringing of their jingling anklets, girdles and bracelets.

- a. kamalajamilalayayaddhisevyāgrahārār(-ja°) O.N. kamalajamila-
yasyādāśapyāgrahārā C. kamalajanilayasyaddhisevyā° J. °nilayaspa-
rddhimagrāgrahārā Bi. kamalajanivayaḥ spandino(?) 'grāgra' (?) Mi.
b. (°hārā)jaṁtyācārapūrair β(*δ). dhutanisamaśataiḥ β(*δN). (nisama
corrected to sudhana in margin L). dhūtanigamasutaiḥ Bi. kṛtanigama°
Bii. vipravaryam β (vipravaryo O. vipravargo C).
c. °vihitahariprekṣa° β. °haviḥpreṣaṇam prāpta° Bi.
d. valayakalakalaiḥ sāmīdhānam vili° β (sābhīdhānam C). sāmīdhe-
nirjalīle Bi.

- teṣāṁ bhūkhaṇḍabhūṣā khimuḍir iti surakṣoṇivikṣobhi rājyam a.
tatrābhūt padmanābho nṛpatir atibalaḥ kālakalpo 'rivarge | b.
vīras tasmād akasmān miladamalaguṇo 'dhītasāṅgītavidyāḥ c.
kundatīrtir mukundasmṛtikṛtisukṛtī bhūpanārāyaṇo 'bhūt ||10|| d.

Adorning their territory was the kingdom called Khimuḍi, which disquieted <by its greatness> the heavens themselves, and there there was a king, Padmanābha, exceedingly mighty, bringing death to enemies. From him was born the heroic king Nārāyaṇa, in whom all pure qualities came at once into bloom, who was learned in the science of music, whose fame had the purity of the kunda (jasmine) flower, and the repute of whose good acts reminded one of Mukunda. (or: ... adept in compositions recalling Mukunda.)

- a. °khaṇḍabhūṣoragavasatisurakṣoṇivikṣobhivādyam β. °khaṇḍabhūṣāṁ khi°
Bii. °vikṣyobhirā° Mi.Bii.
b. yatrābhūt Bi. kālakalpo rivamśe β.
c. vīras tasmān milada° Bii.
d. kundatīrtir Bi. °smṛtikṛtasukṛ° Bii. °smṛtir atisukṛtī bhū° β (°smṛ-
tir atisukṛtir bhū° δ. °sukṛti bhū° JN).

- tenātha nānāmuniḥ samīkṣya granthān kṛtāś cādhunikaiḥ kavīndraiḥ | a.
saṅgītanārāyaṇapustam etat tauryatrikānām kriyate hitāya ||11|| b.

- gītaṁ kaiścin nartanaṁ vāpi kaiścid
vādyam kaiścit taddvayam kaiścid uktam | c.
svalpe 'pyasmin drśyatām sarvam etat
rājñāḥ sainyaṁ kācabhitter ivāntaḥ ||12|| d.

Nārāyaṇa studied the works of many ancient sages and modern poets, and is composing for the good of the triple musical arts this treatise, the Saṅgītanārāyaṇa.

Some have described the vocal alone, some only dance, some the instrumental, and some have given two out of these. In this work, small though it is, all may be seen, like the image of a whole king's army in a mirror.

- a. tenādyā nānā° L.Bi.Bii. nāmāmuni° L. tatotha nānā° JN. kṛtāś cādhu°
LJN.
b. °nārāyaṇaguptam etat β (°rāyāṇe guptam N).
c. °cin nartanam kaiścid ukṛtiṁ kaiścid vādyam taddvayam nāpi(?) kai° Bi
d. °smin paśyata sarvam β (paśyantā sarvam δ). kācabhitte ciram te β.

- kva rājyatvaṃ śramānarham adhvā kvāyam sudurgamaḥ | a.
naivam paryanuyojoyo 'yam kiṃ na syāt sadanugrahāt ||13|| b.
- gantukāmasya me pāram saṅgītāgamavāridheḥ | c.
santo 'valambanam santu sthāne sthāne nimajjataḥ ||14|| d.

How unequal are this arduous path and kingship, in which exertion is unfitting, and yet he (ayam) should not be censured, for all things are possible with the favour of the good. May the good be my support when here and there I start to sink in my striving to cross the ocean of musical lore!

- a. kiṃ vā labdham śramā° β(*C.) rājatvaṃ Mi. °tvam śramasādhya(?) na hi kvāyam Bi. śramānaḥ madhvā kvā° Bii. pra(?)mānarham Mi. syāt sādhanugrahāt Bi.
- b. paryanuyogo pi kiṃ na β.
- c. rantukā° O. rantukāmaṃ sa me C. santukāma° LN. °kāmamayā pāram Bi.
- d. sato valambanam JN. snāne sthāne LN. syāne sthāne ninimajjataḥ δ. sthāne sthānīyamajjataḥ Bi.

- santāpakam kṣamābhājām sāram vandāruvighrahe | a.
khalam halam na bālam vā nālam stotum aham budhaḥ ||15|| b.

I am not competent to praise the mischievous (khala) boy (Kṛṣṇa), nor <the one of> the plough (Balarāma) - the tormentor ('teaser', santāpaka) of pitiable <mortals> (kṣamābhājām) and the essence (sāra) in the body (vighraha) of the devotee (vandāru).

- a. °kam kalābhājām β. sāravandāru° Bi. vandārusamgrāhe β(*δ).
- b. khalahīnam na vālam vā Bi. khalam halam vā ālanam sadā stotum aham vudhaḥ L. sim., with sayastotum JN. khalam halam vā ālā na thaḥ stotum amvudhaḥ O. khalam halam vā | lā na(?la) tha stotum amvudhāḥ C. khalam talam (?tvalam) vā nālam vā nālam ... budhaḥ Mi.

- atha saṅgītotpattim āha | 1.

- purā caturnām vedānām sāram ākrṣya padmabhūḥ | a.
idaṃ tu pañcamam vedam saṅgītākhyam akalpayat ||16|| b.

Now is stated the origin of music. In the beginning Padmabhū (Brahmā) drew forth the essence of the four Vedas and fashioned this as the fifth Veda, which is called saṅgīta.

- a. pūrnam catur° δ. purṇam catur° J. pūrṇam ca° N. pūrvaṃ catu° L. padmajah Bi.
- b. saṅgītārtham Bi. tadantapañcamam vedam saṅgītam samakalpayat Mi.

- kasmāt kiṃ jātam ity āha | 1.

ṛgbhyaḥ pāṭhyam abhūd gītaṁ sāmabhyaḥ samapadyata | a.
yajurbhya 'bhīnayā jāta rasās cātharvaṇaḥ smṛtāḥ ||17|| b.

Now is stated what arose from each. From the Ṛgveda was born recitation, from the Sāmaveda song, from the Yajurveda abhinaya (mimetic gesture), and from the Atharvaveda are said to have come the rasas.

1. kas tasmāt kiñcij jātam ity āhuḥ β(*δ.JN).
a. abhūd gī (om. tam) θ. sukhapāṭhyam abhūd NL. ṛgbhya vādyam abhūd J. syottyaśmācādyam abhūt tam C. +(su)syotyasmācādyam abhūd O. sāmā ... 'dyata om. O. sāmabhya samapadyata C. samupadyate θ.
b. yajurbhya narttanam abhūt rasās cā J. yajurbhya nārāyaṇo bhū isāśca viveśaḥ smṛtāḥ O. pattubhya nārāyaṇo bhū isāśca veśaḥ smṛtāḥ C. yajurbhya (bhisyo deleted) nāryo rasās cākharvaśaḥ smṛtāḥ L. yajurbhya nārāyato rasās cākharvaśaḥ smṛtāḥ N.

sampradāyaśuddhim āha | 1.

brahmeśanandibharatadurgānārada kohalāḥ | a.
daśāsyavāyurambhādyāḥ saṅgītasya pracārakāḥ ||18|| b.

Now is stated the purity of the tradition: Brahmā, Śiva, Viṣṇu, Bharata, Durgā, Nārada, Kohala, Rāvaṇa, Rambhā and others - these are the propagators of saṅgīta (music).

a. durganāra° B1.Bii.θ.
b. 'vāyurebhādyāḥ O. 'vayur ityadya C. prakārakāḥ β (prakākāḥ O. prakārāḥ C. prakāśakāḥ J.). saṅgītārthapra° B1.

prāsastyam āha | 1.

śrutismṛtyādisāhityanānāśāstravido 'pi ca | a.
saṅgītam ye na jānanti te dvipadā mṛgāḥ smṛtāḥ ||19|| b.

It (saṅgīta) is extolled: though they may know śruti, smṛti etc., and literature and the various śāstras, those who do not know music are (merely) two-legged beasts.

1. om. Biii. prasamsam ā° BS. prasamsyam a° B1.

prayojanam āha | 1.

trivargaphaladāḥ sarve dānayañstavādayaḥ | a.
ekam saṅgītaviññānam caturvargaphalapradaḥ ||20|| b.

Its use: all such actions as votive donation, sacrifices and singing of

hymns bring the fruit of the trivarga (dharma, artha and kāma), but only the knowledge of saṅgīta bestows that of the caturvarga (i.e. of mokṣa in addition).

1. (and all subsequent prose directions and vṛtti in Sansk. mūla) om. Bi.
- a. °yajñavra(?)rādaḥ O. °jñastu(?)tādayaḥ C. °surādayaḥ LJN. °japādayaḥ Tag.
- b. ekasaṅgīta° β. etat saṅgīta° Bi. °ngītadigjñānam Mi. After b. BS has: na ca trivarga° (see after v.24 below).

katham ity āha | 1.

harīśādīstuter dharmo dhanakāmau nṛpāditaḥ | a.
niṣkāmaṃ tadanuṣṭhānān mokṣas tasmāt tad abhyaset ||21|| b.

This is explained: (music brings) dharma from the singing of praises to Hari, Īśa and the other gods, and dhana (artha) and kāma from kings and others, while mokṣa is obtained from the dispassionate performance of it; therefore it should be studied.

- a. dhanakāmo β (°karmo δ).
- b. niṣkāmatadanu° Bii.θ.δ. niṣkāmas tad° Tag.

kiṃsvarūpam etad ity āha | śiromaṇau | 1.

gītaṃ vādyam ca nṛtyam ca trayam saṅgītam ucyate | a.
gītavādye ubhe eva saṅgītam iti kecana | b.
tat tiryannaradevādīmanohāri prakīrtitam ||22|| <iti> c.

What is its nature? The Śiromaṇi states: "saṅgīta is said to be of three parts, namely vocal music, instrumental music and dance. Some say (however) that it has (just) two, (namely) vocal and instrumental music alone. It is said to be loved by animals, men, gods etc."

- b. gītavādyobhayaṃ yatra saṅgī° β(*OJ). gītaṃ vādyam ubhe Biii. evaṃ saṅgī° θ.
- c. harīśabrahmadevādi° Tag.

viṣṇupurāṇe 'pi | 1.

kāvyaḥ ca ye kecid gītakāny akhilāni ca | a.
śabdāmūrtidharasyaite viṣṇor aṃśā mahātmanaḥ ||23|| iti | b.

The Viṣṇupurāṇa states: "All poetic compositions and all gītakas are parts of the great Lord Viṣṇu who is the embodiment of sound."

- b. °dharāś caite β. iti om. β.Bi. °tmana iti Bii.

(śaivasarvasve | 1.

sarveṣāṃ eva puṇyānāṃ asti saṅkhyā yaśasvini | a.
mamāgre gīyate yena tasya saṅkhyā na vidyate ||23|| b.

na ghr̥te tādr̥śī pr̥t̥ir na kṣ̥ire na ca guggulau | a.
yādr̥śī caiva gāndharve mama pr̥t̥ir varānane ||23|| <iti> b.

In the Śaivasarvasva it is stated: "The merits of all men are of finite number, O illustrious one, but infinite is their number in the case of him who sings before me. Not in (offerings of) clarified butter, not in milk, not in bdellium do I take such delight as in gāndharva, O lovely one."

1., a-d. om. α.

1. śivasarvasve Tag.

na ca trivargasādhanam nāṭyam etena viruddham iti vācyam | 1.
trivargasābdasyopalakṣaṇatvāt | kim ca 2.

gītajño yadi gītena nāpnoti paramam padam | a.
rudrasyañucarō bhūtvā tenaiva saha modate ||24|| b.

It should not be objected that the statement "nāṭya produces the trivarga" is contradictory to this, because (here) the word trivarga is an upalakṣaṇa <standing for caturvarga>. Further, the knower of music / by who fails by music to attain the highest realm becomes a companion of Rudra and rejoices with him. Sy. rec. de. ke

1,2. om. Biii.

1. iti na viruddham Mi. vācyam om. C.

2. trivargasābdalakṣaṇatvāt LJN. 'rgasābde sopalakṣaṇa' C. 'rgasāḥ bde syopalakṣaṇa' O. trivargasādhanam nāṭyam Bi.

a. kantujño thadi δ. 'na prāpnoti θ.

ity atra kā gatiḥ iti cet tasya rudreṇa saha kālāntare muktir iti na 1.
kim apy asaṅgatam | 2.

*If it is asked what **fate this implies**, (the reply is that) eventually he obtains liberation along with Rudra; so there is no inconsistency.*

2. kim apy atra viruddhate δ. kim apy atra saṅgītaṃ bhavati dvidhā LJN.

tatra ca | 1.

mārgadeśī vibhedena saṅgītaṃ bhavati dvidhā | a.
svarge mārgāśritaṃ deśyāśritaṃ bhūtalarañjanam ||25|| b.

Saṅgīta is twofold by virtue of the division into *mārga* and *deśī*. The *mārga* variety is (heard) in heaven, and the *deśī* type gives delight on earth.

1. om. β.

a. mārgo deśī. Biii. mārgadeśīvibhedena om. LJN. 'deśāvibhe' Bii. mārgāśritam ca deśī ca saṅgītam bhavasi δ. 'śīvibhāgena saṅgītam dvididham matam Tag.

b. 'rañjakam Tag.

tatra prathamoddiṣṭatvena gītasya vakṣyamānatayā nādam vinā 1.
tadanupapatteḥ prathamam nādam āha | taduktam 2.

Here (in deśī music) since gīta is the first topic, and because of the wish to state that it cannot come into being without nāda, (the author) first deals with nāda. This point has been stated thus:

1. 'tvena saṅgītasya Biii. paramoddiṣṭatvena saṅgītasya Biv.

2. prathamam tām āha β (nām āha O). prathamam tam āha Tag.

na nādena vinā gītam na nādena vinā svarah | a.
na nādena vinā rāgas tasmān nādātmakam jagat ||26|| iti b.

Without nāda there is no song, no svāra, no rāga; thus all the world consists of nāda.

2. tasmān nādāśritam Mi. jagad iti δ(*C).Bii.

tadutpattiprakāram āha | 1.

ātma vivakṣamāṇo 'yam manah prerayate yataḥ | a.
dehastham vahnim āhanti sa prerayati mārutam ||27|| b.

Now is stated how it is produced. This ātmā (self), wishing to speak, activates the mind; thence (the mind) stimulates the fire situated in the body, and that power activates the vital breath.

1. om.Bi. tadupapatti. θ.

a. ātmavivakṣamā. θ. vivakṣyamāṇo β (*C).

b. after mārutam δ adds: mārutas tūrasi caran manda jatayate kharam (for mandram janayate svaram) O. (C has a very corrupt version of the same.)

nakārah prānavāyuh syād dakāro havvāvāhanah | a.
tābhyām utpadyate yasmāt tasmān nādo 'yam ucyate ||28|| b.

The syllable *na* represents the vital breath, and the *da* means fire. This is called *nāda* because it is produced out of these two.

b. tatsamutpadyate β (*δ).

nadābhyāṃ prāṇāgnibhyāṃ jātatvān nāda ity arthaḥ | 1.

vyavahāre tv asau nādaḥ procyate trividho budhaiḥ | a.
mandro hr̥di sthitaḥ kaṇṭhe madhyas tārās ca mūrdhani | b.
dviguṇaḥ kila mānena pūrvasmād uttarottaraḥ ||29|| c.

The meaning is that *nāda* is formed from the combination of *na* and *da*, i.e. breath and fire. But in actual practice this *nāda* is said by the wise to be three-fold. The *mandra* (low) is situated in the heart, the *madhya* (middle) in the throat, the *tāra* (high) in the head. Each successive one is twice the previous one.

1. yad dvābhyāṃ prāṇavāyubhyāṃ jāta' Bi. prāṇāgnibhyāṃ om. β.
c. dviguṇaḥ kiṃ samānena β (sanānena J. 'guṇaḥ kena sānena C. 'ṇaḥ skena sānena O). 'ṇaḥ kiṃ bhinnatena Bi. uttarottaram Mi. 'ttare Biv.

kohalīye tu | 1.

āhato 'nāhataś ceti sa nādo dvividho mataḥ | a.
yatrobhayaś ca saṃyoga āhataḥ sa prakīrtitaḥ ||30|| b.

In the *Kohalīya* is stated: "*nāda* (sound) is of two kinds, struck and unstruck. Where there is a collision of two things, that is called "struck".

1. 'līye ca Mi.
b. 'bhayaś ca β (*δ). Bi. θ. 'bhayaś ca Mi. 'trobhayasya saṃyo' BS.

ākāśasambhavo nādas tathānāhata ucyate | a.
āhataṃ nādam ākr̥ṣya tathānāhataṣaṃjñakāt | b.
taṃ nādaṃ saptadhākārṣīt tathā ṣaḍjādibhiḥ svaraiḥ ||31|| iti c.

The sound that arises from the ether is called "unstruck". The "struck" sound was drawn out from that which is called "unstruck"; that sound was made seven-fold through the svaras ṣaḍja etc."

a.-c. om Mi.

vastutas tu 1.

ākāsāgnimarujjāto nābher ūrdhvaṃ samuccaran | a.
mukhe 'bhivvyaktim āyāti yaḥ sa nādaḥ prakīrtitaḥ ||32|| b.

In truth, that which, being born of ether, fire and wind, rising up from the navel is articulated in the mouth is known as nāda.

1., a.-b. om. Mi.
a. 'marujjīvo β.

sa ca prāṇibhavo 'prāṇibhavaś cobhayasambhavaḥ | a.
ādyāḥ kāyabhavo vīṇāsambhavas tu dvitīyakaḥ | b.
tṛtīyas cāpi vaṃśādisambhavaḥ sa tridhā mataḥ ||33|| iti c.

And it is said to be of three types - that which is produced from a living being, that which is from an inanimate (source), and that which is from both. The first is "bodily-produced", the second produced on a vina. The third kind is produced from the flute etc.;

b. taddvitīyakaḥ θ.
c. iti om. J.Bi.

evaṃ bahubhir ācāryair nādas tu bahudhodayaḥ | a.
prakṛtānupayogitvān na mayā sa prapañcitaḥ ||34|| b.

Thus is nāda variously defined by the many experts. Because of its irrelevance to the subject in hand, I do not dwell on the matter here.

a. evaṃ vidvadbhir Bi1.

atha gītam | 1.

tallakṣaṇaṃ tv ācāryāṇāṃ matabhedād bahuvīdham | a.

atrāpi bahusammatam evocyate | saṅgītasāre | gītaṃ rañjakadhātumātu-
sahitam | 2.

gītasyāvayavo dhātū rāgādir mātur ucyate ||35|| b.

Gīta (vocal music). This has many definitions because the masters do not agree. Here too only that which is agreed upon by many is given, (namely that definition which is found) in the Saṅgītasāra: "That which possesses pleasing dhātu and mātu is gīta. Dhātu is a component of the song (text), while rāga etc. is called mātu.

a. 'dād bahudhā β.Mi.Bi. bahudhāḥ Bi1. bahudvidhā Biii.
2. tatrāpi α. rañjakaṃ dhā' L.

kaumudyāṃ tu | rāgair viracitaṃ gītam iti | 1.
gītaprakāśe tu | rañjakasvarasamdarbho gītam iti | 2.
vastutas tu nāradasamhitāyāṃ | 3.

dhātumātusamāyuktaṃ gītam ity abhidhīyate | a.
tatra nādātmakam geyam dhātur ity abhidhīyate ||36|| b.

*In the Kaumudī: "gīta is that which is composed with rāgas."
In the Gitaprasāsa: "gīta is the stringing together of pleasing svaras."
The true definition is found in the Nāradasamhitā: "That which has both
dhātu and mātu is termed gīta. That part of the song which consists of
nāda is termed dhātu.*

1. tu om. N.θ.BS. 'dyāṃ ca Mi. viśodhitam gi' O. viśovitam C. rāgai
racitam θ(*Biii).
2. rañjakam navasamdarbho β(*O).
b. jñeyam O.N.

guṇādhidhāranād dhātur gītāvayava eva saḥ | a.
guṇālankāravākyaṣu rañjanaujasvitā yadi | b.
mātuḥ sa gaditas tajjñair mānasasya pramodanāt ||37|| c.

nādātmakam iti nāda evātmā svarūpaṃ yasya | atra nādapadena 1.
nādajanyānām śrutisvarādīnām grahaṇam | yad uktam 2.

*"Taking its name from its 'bearing' (dhāraṇa) of guṇas etc., dhātu is a
component of the gīta. If there is a pleasing brilliance in the guṇas,
alankāras and vākyas (of the text of the song), that is called mātu by
the experts because it gladdens the mind (mānasa)." nādātmakam
(consisting of nāda) means that whose nature is nāda alone. Here by the
word nāda one is to understand the śrutis, svaras etc. that are born
from nāda. This is stated thus:*

a. 'dhāraṇān mātur gīta' β(*δ).
b. rañjanaujvalatā θ ('jjalatā Biii). 'nājjvalatā Bi. rañjanaula-
kṣitā β ('ñjinaulakṣitā O. 'ñjinolakṣitā C).
1. nādātmakam iti om. β. svarūpo yasya tat atra β(*LN). tatra nāda' θ.
2. taduktam β.

nādāc ca śrutayo jātās tābhyah ṣaḍjādayah svarah | a.
tebhyah syur murchanās tābhyās tānākhyā grāmasambhavāḥ ||38|| iti b.

*"From nāda are born the śrutis, from these the svaras sa etc., and from
the svaras are (to be understood to arise) the murchanās, from which
come the (murchanas) called tānas, which are born of the grāmas."*

b. tālākhyā β. 'sambhavā iti δ.Mi.Bii. iti om. BS.Biv.

tatra ca |

1

nādaḥ śrutih svarā grāmamūrchanātānavarnakāḥ |
 svarā grahāmsanyāsākhyā jātiś ceti kramād iha ||39||

a.
 b.

And further: nāda, śruti, svaras, grāmas, mūrchanās, tānas and varnas, svaras called graha, amsa and nyāsa, jāti - in this order.

c. grāmo mūrcha' δ.

grahasvaro 'msasvaro nyāsasvaras ceti | tatra nāda uktaḥ | atha śru-
 tayah |

1.

sa nādaḥ śrutayo dvāvimsatih syān marutāhataḥ |
 dvāvimsatis tiryagūrdhvanādyo hrdayam āśritāḥ ||40||

a.
 b.

This means the grahasvara, the amsasvara and the nyāsasvara. Of these nāda has been dealt with. Now the śrutis. That nāda is (manifested in) twenty-two śrutis when struck by air. There are twenty-two strings going across and upwards, resting on the heart.

1. 'ras cet tatra BS.

a. marudāhataḥ Mi. marutāhataḥ BS.θ.

b. ūrdhā nādā hr' LJN. 'nābhyo B11.θ. āsthitāḥ β.

tā yāvatyas tu tāvatyah śrutayah parikṛtitāḥ |
 kramād uccocatāyuktā vīṇādāv eva lakṣitāḥ |
 kaphādiduṣṭe kaṇṭhe yat tāsām vyaktir na jāyate||41||

a.
 b.
 c.

As many as there are of these (nādīs), so many are said to be the śrutis. Successively higher in position, they are (properly) shown only on the vīṇā etc., since the throat, being affected by phlegm etc., can not manifest them clearly.

b. vīṇāvādena BS. vīṇāvyādeva B1.

c. dūṣṭe kaṇṭhe tāsām BS.Biv. hasite kaṇṭhe tā' B111. 'duṣṭaiḥ kaṇṭhair yas β(*γ).

tās ca |

1.

catasraḥ pañcame ṣaḍje madhyame śrutayo matāḥ |
 ṛsabhe dhaivate tisro dve gāndhāre niṣāḍake ||42||

a.
 b.

They are (distributed as follows): four in pañcama, ṣaḍja and madhyama, three in ṛsabha and dhaivata, two in gāndhāra and niṣāḍa.

1. tāḥ | cata' β (tās catasraḥ δ).

b. om. C.

- kiṃnāmikās tā ity āha | 1.
- nāndīvisālāsūmukhīvicitrāḥ ṣaḍjajāḥ smṛtāḥ | a.
citrāghaṇācālanikā ṛsabhe tisra Tritāḥ ||43|| b.
- gāndhāre sarasā mālā madhyame māgadhī śivā | c.
mātaṅgikā ca maitreyī catasraḥ parikīrtitāḥ ||44|| d.
- bālā kalā kalaravā śārṅgaravy api pañcame | e.
mātā rasāmṛtā ceti tisro dhaivatanāmani ||45|| f.
- niṣādanāmani dve ca vijayā madhukary api | g.
iti svarāṇām śrutayo dvāvimsatir udīritāḥ ||46|| h.

sa: nāndī, visālā, sumukhī, vicitrā.

ri: citrā, ghanā, cālanikā.

ga: sarasā, mālā.

ma: māgadhī, śivā, mātaṅgikā, maitreyī.

pa: bālā, kalā, kalaravā, śārṅgaravī.

dha: mātā, rasā, amṛtā.

ni: vijayā, madhukarī.

Thus are declared the twenty-two śrutis declared of the svaras.

- 1, a. om. C.
a. vicitrā ṣa° Bii.
e. bālā kalā kalaravānāṅgirasyāpi β.
f. mālārasāmṛtās ceti BS.
h. udāhṛtāḥ BS.

- svarāṇām ity atra putrāṇām pitetivaj janyajanakasambandhe ṣaṣṭhī | 1.
svarāṇām janikā ity arthah | tad uktam harināyakādibhiḥ | 2.
jātāḥ śrutibhyaḥ ṣaḍjādyā iti <I> na ca ṣaḍjajāḥ smṛtā iti 3.
katham sangacchatām iti vācyam | 4.

The genitive "of the svaras" is used as in the relationship of father to son, begetter to begotten, (the latter being in the genitive). The meaning is that (the śrutis) produce the svaras. This is stated by Harināyaka and others: "Ṣaḍja and the other (svaras) are born from the śrutis." It should not be objected that the expression (in 43. a) ṣaḍjajāḥ smṛtāḥ <which would normally mean 'are said to be born from ṣaḍja'> is inconsistent with this.

1. piteva janya° LJN. pitevaj janya° δ.
2. janaka ity β(*0).
3. ṣaḍbheda ity β (L corrects to ṣaḍje iti).

tatra janidhātor antarbhāvitanyarthatayā samādheyam | 5.
ṣaḍjajanikā ity arthaḥ | tad eva sphuṭatayoktam kohalīye | 6.

siddhiḥ prabhāvatī kāntā subhadrā ca manoharāḥ | a.
sādhayanti svaram ṣaḍjam prajāpatimukhodgatāḥ ||47|| b.

This is settled by virtue of the fact that the root jan contains a causal meaning, i.e. that (the four śrutis) give rise to (the svara) ṣaḍja. This is clearly stated in the Kohalīya: "The lovely (śrutis) Siddhi, Prabhāvatī, Kāntā and Subhadrā, which issue from the mouth of Prajāpati, produce the svara ṣaḍja."

5. janer dhā° β(*OC). antarbhāvinyarthaśrutya° β.
a. manoharā β.Mi.Bii.
b. sādhayantī ... °dgatā Mi. mukhotthitāḥ Bii.

etā manoharāḥ śrutaya iti sambandhaḥ | 1.

śikhā dīptimatī caiva ugrā cāgnisamudbhavāḥ | a.
śrutayaḥ sādhyanty evam ṛṣabham nāmataḥ svaram ||48|| b.

hrādinī viśrutīś ceti śrutī amṛtasambhave | c.
gāndhāram sādhyate dve yathārthaguṇasamyute ||49|| d.

(The adjective) "pleasing" refers to śrutis. "The śrutis Śikhā, Dīptimatī and Ugrā, born of Agni, produce the svara called ṛṣabha. The two śrutis Hrādinī and Viśrutī, born of Amṛta, possessing qualities in accordance with the meanings of their names, produce gāndhāra."

1. ff. Bi. omits this section up to śrutisthāne (v.57), but in the Oriya translation quotes a verse from the Saṅgītārṇava: prajāpatiḥ śikhīś cāpi pīyūṣam (?°ṣaḥ) pṛthivīś tathā | sāmavedo yakṣarājo yamaḥ śrutiṣu rājasu ||
a. śivā β.
c. bhrādinī β. hlādinī Mi. bhavini Bii.
d. yathārhagu° β(*C).

vīrā sarvaṃsahā kṣāntir vibhūtiś tadanantaram | a.
madhyamaḥ sādhyanty etāḥ śrutayaḥ pṛthivībhavāḥ ||50|| b.

mālinī capalā lolā sarvaratnā prabhāvatī | c.
śrutayaḥ sāmputryas tu sādhyiṣyanti pañcamam ||51|| d.

Vīrā, Sarvaṃsahā, Kṣānti and Vibhūti, born of Pṛthivī, produce madhyama. Mālinī, Capalā, Lolā and the powerful Sarvaratnā, these śrutis born of the Sāman will produce pañcama.

c. sarvacitraprabhāvatī Mi. sarvāratnā BS.θ.N.
d. sāmputram tu β.

śāntā vikalpinī caiva hrdayonmīlinī tathā | a.
dhaivatam sādhayanty etā yakṣarājavinirmītāḥ ||52|| b.

vistāriṇī prasannā ca niṣādasvaram uttamam | c.
sādhayete śrutī vīrayamarājamukhodgate ||53|| <iti> d.

Śāntā, Vikalpinī and Hrdayonmīlinī produce dhaivata, these being created by the king of the Yakṣas (Kubera). The final svara, niṣāda, is produced by the two śrutis Vistāriṇī and Prasannā, which issue from the mouth of the great king Yama.

a. °onmīlinī BS.Biv. °onmādinī Tag.

c. prasastā Bii.θ. prapannā β.

atra purvoktasrutiṇām evaṁ deśaviśeṣe bhinnanāmatvam | 1.
etena tās tāḥ śrutaya eva tattatsvarasvarūpeṇa jayanta iti tajjñāḥ | 2.
vastutas tu svarūpaṁ jñātum asākyam | taduktam 3.

śrutisthāne svarān vaktum nālaṁ brahmāpi tattvataḥ | a.
jaleṣu caratām mārgo mīnānām nopalabhyate ||54|| iti b.

Here is shown how the names of the afore-mentioned śrutis vary according to place. In this way, the experts say, the various śrutis come into being in the form (character) of the various svaras. But in reality it is impossible to know their true nature. This is stated as follows: "Brahmā himself cannot tell us where the svaras are placed among the śrutis; the path of fish swimming in the water cannot be accurately known."

1. eva deśa° β.Mi.Bii.

2. śrutayaḥ puratas tatsvarasvarū° β (purastas tat° J. °tas
tatatsvarasvarū° δ). tattatsvararūpeṇa BS.θ. °svarasvarūpeṇoktāḥ | Bii.

3. atha svarāḥ sa svaro yaḥ śrutīḥ vastutas tatsvarū° Biii. sa svaro
yaḥ śrutīḥ vastutas ... BS.Biv. śrutijātayaḥ | vastutas Bii.

b. jale carati mīno °pi mārgānām upalabhyate Bi. nopalakṣyate BS.
mīnair naivopalabhyate β(*0).

aparam ca | 1.

samaśrutīṇām eteṣu svarāṇām yas tu bhedikāḥ | a.
prayogavidhuratvena tā noktāḥ śrutijātayaḥ ||55|| b.

atha svarāḥ | 2.

sa svaro yaḥ śrutisthāne svaran hrdayarañjakaḥ | c.

etena svarasābdasya yogarūḍhatvam uktam | 3.

kimvā śrotṛmano yasmād rañjayanti tataḥ svarāḥ ||56|| iti d.

<

>

etena rūḍhatvam uktam | ke ta ity āha |

4

And further, since they are not relevant to practice, the śrutijātis, which serve to distinguish svaras of equal numbers of śrutis, are not given here. Now svaras. "That is svara which, sounding (svaran) in a śruti position, pleases (rañjakaḥ) the heart." This (definition) shows the word svara as a yogarūḍha. "Or alternatively these are called svaras because they gladden (rañjayanti) the mind of the listener." <

> This defines the word as a rūḍha. The svaras are as follows.

1. tathā ca Bi.
- a. etāsu BS.
- c. svarān Mi.Bi.Biii. svarō hṛdaya° β(*6).
- d. 'yanti te sva° θ. svarā iti BS.Bi.Bii.θ. iti om. β.
4. rūḍhitvam Biii. rūpitvam Mi.

ṣadjarṣabhau ca gāndhāro madhyamaḥ pañcamas tathā |
dhaivataś ca niṣādaś ca svarāḥ sapta prakīrtitāḥ ||57||

a.
b

sārigamaḥ padhanyaś cety eteṣāṃ aparābhīdhā |
te tridhā syur mandramadhyatārabhāvaṃ samāsritāḥ ||58||

a.
b.

trīṇi sthānāni teṣāṃ hi hṛdi mandro 'bhīdhīyate |
kaṇṭhe madhyo mūrdhni tāro dviguṇas tūttarottaram ||59||

c.
d.

There are seven svaras: ṣadja, ṛṣabha, gāndhāra, madhyama, pañcama, dhaivata and niṣāda. They are otherwise called sā, ri, ga, ma, pa, dha and ni. They are threefold, being situated in the mandra, madhya and tāra registers. There are three sthānas (locations, registers). Of these the mandra is said to be in the heart, the madhya in the throat, the tāra in the head, each being twice the previous one.

- a. 'niś cety BS.Bi.Mi. ni dhaś θ. nīdhaśceyete gāmapara° Bii.
- b. tredhā BS. 'bhāvasamāsritāḥ LJN.

eteṣāṃ yaugikatvam apy āhuh | yathā |

1.

nāsāṃ kaṇṭham uras tālu jihvāṃ dantāś ca saṃsprśan |
ṣadḥbyaḥ sañjāyate yasmāt tasmāt ṣadja iti smṛtaḥ ||60||

a.
b.

dāmodaras tv anyathāha |

2.

vāyuh saṃmūrchito nābher nādyāś ca hṛdayasya ca |
pārevayor mastakasyāpi ṣaṇṇāṃ ṣadjaḥ prajāyate ||61|| iti

c.
d.

Their (the svaras') names are shown as derived, as follows. Śadja is so called because it is born (jāyate) from the six (ṣaṭ) organs with which it has contact, namely nose, throat, chest, palate, tongue and teeth. The Dāmodara, however has a different explanation: "the concentrated air of the six (ṣaṭ) organs navel, veins, heart, the two sides and head, becomes (prajāyate) śadja."

1. āha Bii.

c. nābhyāś ca Bi.Bii.Biv.Mi. nādyāś β. ca hr̥dayasprśaḥ L. ced
dhr̥dayasprśaḥ J. ceddhr̥dayasya sprśaḥ N. ce hr̥dayasprśaḥ δ.

nābhimūlād yadā varṇa utthitaḥ kurute dhvanim | a.
ṛṣabhasyeva niriyāti helayā ṛṣabhaḥ smṛtaḥ ||62|| b.

When the note rises from the navel and comes forth easily making the sound of a bull (ṛṣabha), then it is called ṛṣabha.

a. (iti) nāradasamhitāyām iti muktāvālyām | nābhi° BS.
b. vṛṣabhasye° Subh.

nābheḥ samudgato vāyur galaḥ śrotre ca cālayan | a.
saśabdaḥ yena niriyāti gāndhāras tena kathyate ||63|| b.

madhyamo madhyamasthānāc charīrasypajāyate | c.
nābhimūlāc ca gambhīraḥ kiñcit tāraḥ svabhāvataḥ ||64|| d.

When the air rises from the navel and comes forth with a sound, activating the throat (gala) and ears, then it is called gandhara. Madhyama is produced from the middle (madhyama) region of the body; deep because of (its origin in) the navel, it is somewhat high(er) in its own character.

a. nābher utpadyate vāyur δ. nābheḥ rutpadyate JN. samudyate(?) vāyur
L. gandham śro° Subh.
b. saśabdās tena Subh.
c. madhyame madhya° Bi.
d. tārasvabhāvakaḥ BS.Biv.

prāṇo 'pānaḥ samānaś ca udāno vyāna eva ca | a.
eteśāṃ samavāyena jāyate pañcamaḥ svaraḥ ||65|| b.

gatvā nābher adhobhāgam vastiṃ prāpyordhvagaḥ punaḥ | c.
dhāvann iva ca yo yāti kañṭhadeśaṃ sa dhaivataḥ ||66|| d.

Pañcama is born of the combination of the five (pañca) breaths, prāṇa etc. Dhaivata is that which goes from the navel to the abdomen which is in the lower part, then rises again quickly, as it were (dhāvann iva), to the region of the throat.

- b. pañcamasvarah̄ Mi.B11.θ.
c. prāpyorddha° BS.β.

ṣaḍjādayaḥ ṣaḍ ete 'tra svarāḥ sarve manoharāḥ | a.
niṣīdanti yato loke niṣādas tena kathyate ||67|| b.

tatra tatsāmyadhvanikathanadvāreṇa tadrūpam āha | 1.

mayūraḥ ṣaḍjam ākhyāti ṛṣabham vakti cātakaḥ | c.
chāgo gāndhāram ācaṣṭe krauñco vadati madhyamam ||68|| d.

kokilaḥ pañcamam brūte bheko vadati dhaivatam | e.
niṣādam bhāṣate hastīty evam brahmādisammatam ||69|| f.

The niṣāda svara is so called because there come to rest in it (niṣīdanti) all of these six pleasant svaras, ṣaḍja etc. Now their (the svaras') forms are indicated by (detailing the producers of) utterances equivalent to them. The peacock utters ṣaḍja, the cātaka bird ṛṣabha, the goat gāndhāra, the curlew madhyama, the cuckoo pañcama, the frog dhaivata and the elephant niṣāda - so it is agreed by Brahmā and other (authorities).

- b. kṣaṇe loke B11.
1. tatra dhvanisāmyakathanadvāreṇa BS.
d. kroñco OJ.
f. etad brahmā° β.Mi.

dāmodaras tu | 1.

mayūravṛṣabhacchāgākroṣṭṛkokilavājinaḥ | a.
mātāṅgaś ca kramēṇāhuḥ svarān etān sudurgamān ||70|| iti b.

The Dāmodara's version is: "The peacock, bull, goat, jackal, cuckoo, horse and elephant <in that order> utter these notes, which are hard to achieve.

1. śivasamhitāyām dāmoda° BS.
a. °krauñcakokila° B11.β(*L. kroñca C). °krauñcakokiladarduraḥ Bi.
b. mātāṅgas β. °meṇāha Bi.

kiñca | 1.

te vādisamvādivivādyanuvādyabhidhāḥ punaḥ | a.
svarāś caturvidhāḥ proktās tatra vādī sa kathyate ||71|| b.

pracuro yaḥ prayogeṣu vakti rāgādiniścayam | c.
samaśrutis tu samvādī pañcamasya na maḥ kvacit ||72|| d.

ganī vivādināu syātām ridhayor vā tu tau tayoh | e.
anuvādī bhavec cheṣa iti dattilasammatam ||73|| f.

Further, the svaras are classified fourfold as vādī, samvādī, vivādī and anuvādī. Vādī is the term given to that which, appearing frequently in performance, determines the raga etc. The samvādī has the same number of śrutis (as the vādī). Ma is never (samvādī) of pañcama. Ga and ni are vivādīs of ri and dha (respectively), and vice versa. The remaining svaras are anuvādī. This is Dattila's view.

- d. samaḥ kvacit β (sama kvacit δ).
e. pañī β(*δ). Mukta.
f. bhavec cheṣa β(*δ). pañditasammatam β.

asyārthaḥ | yaḥ prayogeṣu pracuro bahulaḥ san rāgādinīścayaṁ kathayati |
bahudhā prayukto 'mukarāgo 'yam iti niścayaṁ karoti sa vādī svarah | 2.
pañcamasya samaśrutis tulyasrutir yaḥ svarah sa samvādī | 3.
kvacin na maḥ | ko 'rthaḥ | mo madhyamaḥ svarah kvacit 4.
samvādī na bhavati | ganī gāndhāraṇiṣādayor ridhayor ṛṣabhadhaivatayor 5.
vivādināu śatrū bhavataḥ | veti pakṣāntare | 6.
tau gāndhāraṇiṣādayor tayor ṛṣabhadhaivatayor vivādināu bhavataḥ | 7.
śeṣa etebhyo 'vaśiṣṭā ye svarās te 'nuvādisvarā bhavanti | kiṁ ca 8.

vādī nṛpas tathā 'mātyaḥ samvādy atha vivādy ariḥ | a.
anuvādīty anucaro rājñah pātrasya ceritaḥ ||74|| b.

This means: the vādī is that note which, by occurring copiously - i.e. frequently - in performance gives us the identification of the rāga etc. - i.e. being used many times it assures us "it is this rāga". The note which has an equal number of śrutis - i.e. the same number - as pañcama is (its) samvādī. "Never ma" means that ma - i.e. madhyama - svara is never samvādī (to pa). Ga and ni - i.e. gāndhāra and niṣāda - are vivādī - i.e. inimical - to ri and dha - i.e. ṛṣabha and dhaivata. The word vā is used to show that the reverse of this also holds. The two - i.e. gāndhāra and niṣāda - are vivādin to the two - i.e. ṛṣabha and dhaivata. The remainder - i.e. the notes other than these - are anuvādī svaras. Further, vādī is the king, samvādī his minister, vivādī his enemy; anuvādī is said to be the follower of king and minister.

1. asyārthaḥ om. BS.
2. prayukto rāgādyutpattinirṇayam karoti β(*OLN).
4. kvacit sa samaśrutih svarah samvādī na bhavati δ. kvacin manah svarah kvacit samvādī na bhavati LJN. yo madhya' Biii.
5. pañī Bii. LJN.
6. vivādināu sambhavataḥ β(*δ).
7. (tayor) dhaivataniṣādayor Mss (om. Bii).
8. śeṣa δ. śeṣe LJN. śeṣah BS. Bii. θ. vaśiṣṭāḥ svarās β (viśiṣṭāḥ svarās δ).
a. tathā pātram Ghan. samvāde tha vivādat Bi.
b. anuvādī hy BS. 'vādī tu hy anucaro Bii. 'vādī tv anucaro Ghan. 'caro gr̥hye pātrasya Mi.

vādisaṃvādinor anuvādy anucara ity arthaḥ | atha grāmaḥ | 1.

grāmaḥ svarāṇām atisūkṣmabhāvaḥ saṃyojanasthānakulaṃ tridhā saḥ | a.
ṣaḍjas tathā madhyama eva bhūmyām gāndhāranāmā kila devaloke ||75|| b.

The meaning is that the anuvādī is the follower (anucara of vādī and saṃvādī. Grāma: grāma, being of extremely subtle character, is a group of placings-in-conjunction of svaras. It is threefold; the ṣaḍja and madhyama (grāmas) are here on earth, while the gāndhāra exists <only> in the world of the gods.

1. 'vādī anuca' Mss. 'vādī anucaratīty BS.θ.
- a. 'bhāvasaṃyo' β. 'yojanaṃ stha' δ.
- b. bhūmau Bi. daivaloke Mi.

aparaṃ ca | 1.

svarāṇām suvyavasthānām samūho grāma iṣyate | iti | a.

tatra ca | 2.

pañcamaś cen nirvikārī ṣaḍjagrāmas tadocyate | b.
yady upāntaśrutistho 'yam grāmaḥ syān madhyamas tadā ||76|| c.

ayam pañcama yady upāntaśrutistho bhavatiṣy arthaḥ | 3.

Further it is defined: "A collection of properly arranged svaras is called grāma." And, "If the note pañcama is unmodified, then the grāma is said to be ṣaḍjagrāma. If this (note) is placed on the next śruti, then the grāma is madhyama." "This" means the note pañcama; if this is placed on the adjacent śruti - this is the meaning.

2. tataḥ | Bii. tatra | BS.θ.
- b. tad ucyate β.
- c. madhyamas tathā LN.

gāndhāro devageyatvān na mayātropavarṇitaḥ | a.
jātibhiḥ śrutibhiś caiva svarā grāmatvam āgataḥ ||77|| iti | b.

kohalo 'pi | 1.

saptaiva mūrchanās cātra pratigrāmaṃ prakīrtitāḥ | c.
ādidvitrocatuḥpañcaṣaṣtasv api tā matāḥ ||78|| d.

"The gāndhāragrāma, because it can be sung (only) by the gods, is not described here by me. The svaras make up grāmas through jātis and śrutis." Kohala says: "The mūrchanās are said to be seven to each grāma; they are on one, two, three, four, five, six and seven."

- a. devamāyātvān β. devagayanān(?) Mi.
 b. iti om. BS.β.
 1. kohale 'pi β(*δ).
 d. 'saptasyapi sammatāh Bi.

ṣaḍjān niṣādāntaṃ nes tu dhāntaṃ dhāt pāntaṃ iṣyate | a.
 pān māntaṃ madhyamād gāntaṃ gāndhārād ṛṣabhāntakam | b.
 ṛṣabhāt sāntam ity āhuh ṣaḍjagrāmasya mūrchanāh ||79|| c.

tadudāharaṇam | 1.

sarigamapadhani ca nisarigamapadha ca
 dhanisarigamapa ca padhani sarigama ca
 mapadhanisariga ca gamapadhanisari ca
 rigamapadhanisa ca | iti ṣaḍjagrāmamūrchanāh | 2.

From sa to ni, ni to dha etc., these are the mūrchanās of the ṣaḍjagrāma. This is illustrated thus: sa ri etc.

- a.-c. ṣaḍjān niṣādaparyantaṃ nipā(?)dād dhaivatāntakā <1> dhaivatāt
 pañcamāntaṃ tu pañcamān madhyamāntakam <1> gāndhārāntaṃ madhyamāt syāt
 gāndhārād ṛṣabhātahvam(?) <1> ṛṣabhāt sa' ... δ(*C).
 a. ṣaḍjānyantaṃ nes tu dhāntaṃ tato dhāt pāntaṃ iṣyate Bi.
 2. 'grāmamūrchanā BS.θ.N.Mi. On the notations see note.

athocyante subodhāya madhyamagrāmamūrchanāh | a.
 mād gāntaṃ gād ṛṣabhāntam ṛṣabhāt sāntam iṣyate | b.
 sān nyāntaṃ ner dhaivatāntaṃ dhāt pāntaṃ pāc ca māntakam ||80|| c.

etadudāharaṇam |

mapadhanisariga iti gamapadhanisari ca
 rigamapadhanisa ca sarigamapadhani ca
 nisarigamapadha ca dhanisarigamapa ca
 padhanisarigamaca iti madhyamagrāmamūrchanāh | 1.

Now are given for the sake of clarity the mūrchanās of the madhyamagrāma. From ma to ga, ga to ri etc.... These are the madhyama'. This is illustrated thus: ma pa etc.

- a. atha madhyamagrāmamūrchanā | Mi. athocyate BS.θ. purodhāya β.
 b. mād gāntaṃ gā<c>carṣabhāntam Bi.Mi. mādy(?)āntaṃ gāccarṣabhā' δ
 (māmāntam C). mādyantaṃ gāccarṣa' LN. mādyantaṃ gāccarṣābhtam J.
 c. tad udā' β.
 1. madhyamamūrchanāh LJN. 'mūrchanā θ.Mi.

- gāndhārasya tv anupayuktatayā noktaḥ | atha mūrchanāḥ | 1.
- yatra svarō mūrchita eva rāgatām a.
 prāptaś ca tām āha munis ca mūrchanām | b.
 grāmodbhavās tāḥ svarasaptasamyutās c.
 tānatraye syuḥ punar ekaviṁsatih ||81|| d.
- sarigamapadhanīti śadjagrāmasya mūrchanāḥ | e.
 mapadhanisarigeti madhyamagrāmamūrchanāḥ | f.
 gamapadhanisarīti gāndhāragrāmamūrchanāḥ ||82|| g.

Because gāndhāra (grāma) is not used, its (mūrchanās) are not stated. Now the mūrchanās: where the svāra(s) are spread out in arrangement so as to attain the form of raga, that the sage called mūrchanā. Born of the grāmas, associated with the seven svaras in (each of) three tānas, they are 21 in all, namely: sa, ri, ga etc. in the śadjagrāma; ma, pa, dha etc. in the madhyamagrāma; ga, ma, pa etc in the gāndhāragrāma.

1. (after noktāḥ) śrīrāmāyaṇaṭīkā' ... veditavyam (see 83.1 below) |
 atha mūrchanāḥ | Mi.
- b. prāptas tam āhur munayaś ca BS.Bii. prāptas tathām āhu munayaś ca Biii. prāptas tathāmāhur munayaś ca mūrchanā Biv. prāptam āhur munayaś ca Bi. tam āhur atas ca β. mūrchanāḥ Bii.Mi.N. mūrchanā C.
- d. (yutas)thānatraye Biii. tānā bhavyeḥ punar ekaviṁsatih δ. tānā śrayeḥ JL.
- g. ... gāndhāragrāmamūrchanā | <+>ocyante subodho 'yam | athāsām nāmāni Mi.

- śrīrāmāyaṇaṭīkāyām mūrchanānām caturdaśavidhatvam likhitam | 1.
 tat tu gāndhāragrāmamūrchanānām bhuvy avidyamānatvāt taditara- 2.
 grāmamūrchanānām grahaṇād iti veditavyam | athāsām nāmāni | 3.

In the Rāmāyaṇaṭīka the mūrchanās are stated to be fourteen-fold. That is to be understood as an acceptance of the mūrchanās of the grāmas other than the gāndhāra, because those of the gāndhāra grāma are not to be found on earth. Their names are:

- 1.-3. For Mi. see above, 81.1. As regularly, Bi. omits the prose vṛtti, but in the Oriya version includes here a citation from the Saṅgītārṇava: śādir mādis tathā prādir (sic) grāmeṣu kramatas tu tāḥ |
1. śrīnārāyaṇabhaṭṭaṭīkāyām BS.
2. tatra Mi. te tu LN. tenu J. 'mānatvād itara' Mi. 'grāma' ... 'itara om. BS.β.
3. 'grāmadvayamūrchanānām Mi.

- lalitā madhyamā citrā rohiṇī ca mataṅgajā | a.
 sauṁvīrā varṇamadhyā ca śadjamadhyā ca pañcamā ||83|| b.
- matsarī mṛdumadhyā ca śuddhāntā ca kalāvati | c.

- tīvrā raudrī tathā brāhmī vaiṣṇavī khecarī varā ||84|| d.
nādāvatī viśālā ca triṣu grāmeṣu mūrchanāḥ | e.
ekaviṁśatir ity uktā mūrchanās candramaulinā ||85|| f.

Lalitā, madhyamā Thus are listed by Candramaulin the twenty-one mūrchanās in the three grāmas.

- b. pañcamī β. Mi.
d. raudrā BS. khecarā β.
e. mādāvatī β.
f. 'chanā candramau' β.

- etatprayojanam āha | 1.
śivāgre mūrchanām kṛtvā brahmahāpi vimucyate | a.
atha tānāḥ | 2.
mūrchanā eva tānāḥ syuḥ śuddhā ārohanāśritāḥ ||86|| b.

Their use: by performing a mūrchanā before Lord Śiva even a Brahmin-killer may find release. Now the tānas. The mūrchanās themselves are śuddha (pure)tānas in ascending form.

- a. mūrchanāḥ B1.
b. ārohanāḥ śritāḥ O.

- dāmodaras tu | 1.
vistāryante prayogā yair mūrchanāśeṣasaṁśrayāḥ | a.
tānās te 'py ūnapañcāśat saptasvarasamudbhavāḥ ||87|| b.
tebhya eva bhavanty anye kūṭatānāḥ pṛthak pṛthak | c.
bhedā bahutarās teṣāṁ kas tān kārtsnyena vakṣyati ||88|| d.

The Dāmodara states: "Those by which the (melodic) performances are extended/expanded are the tānas, which depend on the remaining parts of the mūrchanās; they are 49, being based on the seven svaras. From them come others, the different kūṭatānas, of which there are numerous varieties, too many to list in full.

- b. te tūnupa' O. teṣūna' N.
d. tān kasmai na va' β (kasmai nu va' δ).

- grāmāṇām mūrchanānām ca tānānām bahavo 'bhīdhāḥ | a.
prakṛtānupayogitvād ajñeyatvāc ca neritāḥ ||89|| b.

- taduktam tānādhikāre | 1.

tānāḥ pañcasahasrāṇi trayastrīṃśad bhavanti amī | c.
agniṣṭomikatānena śivam stutvā śivo bhavet ||90|| d.

The many names of the tānas of the grāmas and mūrchanās are not given here because they are not relevant to the subject in hand, and because they are unknowable <in full>. Thus is stated in the Tānādhikāra: "These tānas are five thousand and thirty-three. By praising Śiva with the Agniṣṭomika tāna one becomes Śiva."

- a. 'nām ca bahavo pi tathābhīdhāḥ β (ca vahavo pi tathā vimśatīḥ bhīdhāḥ δ).
b. netarāḥ JN.BS.
c. trīṃśadbhavanti amīti Bii.Biii. amī ca Biv.

tānānām iha śuddhānām agniṣṭomādikābhīdhāḥ | a.
santi prayogavaidhuryān na mayā tāḥ prakīrtitāḥ ||91|| b.

atha varṇam āha | 1.

svaro gānakriyārambhaprayukto varṇa ucyate | c.
sthāyī ārohy avarohi ca sañcārīti caturvidhāḥ ||92|| d.

The names of the śuddha tānas, such as Agniṣṭomika, are not given by me here because they are not used. Varṇa: The svara which is the first ingredient in the making of a song is called varṇa. It is of four kinds, sthāyī, ārohī, avarohī and sañcārī.

- a. agniṣṭomikaro bhavet Bi.
c. gānakriyā β (gānakriyā° δ).

pratyekaṃ lakṣaṇam āha | 1.

sthāyam sthāyam prayogaḥ syād ekasyaiva svarasya cet | a.
sthāyīvarṇaḥ sa vijñeyaḥ parāv anvarthasamjnakau ||93|| b.

parāv ārohisvaro 'varohisvaraś ca tau | anvarthasamjnakāv anugatārtha-2.
nāmānau | ārohatīty ārohi | avarohatīty avarohītyarthaḥ | 3.

Each one is defined: if a single svara is used statically and repeatedly, that is known as sthāyī varṇa; the names of other two are self-explanatory. "The other two" - i.e. ārohisvara and avarohisvara - are anvarthasamjñaka - i.e. their names give their own meaning, so the one that rises (ārohati) is called ārohī, and that which falls (avarohati) is called avarohī.

1. pratyekalakṣaṇam β.
b. anyārtha° LJN.
2. parau a° BS.Bii.θ. ārohī sva° ... 'varohī sva° BS.Bii.θ. tāv anv°
δ.Mi. anyārtha° LJN. anugatārthasamānau arthas tu āroha° Mi.

- etatsammiśraṇād varṇaḥ sañcārīti nigadyate | a.
 eteṣāṃ sthāyyārohyavarohisvarāṇām | 1.
 varṇā bhavanty alaṅkāra racanāyā viśeṣataḥ ||94|| b.
 tatra ca | 2.
 ṣadvimśatiḥ sthāyinaḥ syū rohiṇo dvādaśaiva tu | c.
 sañcārīṇo dvādaśaiva dvādaśaivāvarohiṇaḥ ||95|| d.

The varṇa called sañcārī comes from a mixture of these - i.e. of the three, sthāyī, ārohī and avarohī svaras. The varṇas became alaṅkāras, according to the type of structuring. There are twenty-six sthāyī (alaṅkāras), and twelve each of (ā)rohi, sañcārī and avarohī.

- a. °miśraṇam Bi.
 1. °avarohī svarāṇām BS. °avarohasva° Bii.
 b. alaṅkāras tānāyā ca viśeṣataḥ β (°yā na vise° J).
 varṇavivartyalaṅkāra ra° Mi. racanāyām BS.Mi.
 c. °vimsatisthā° β.
 d. dvādaśaiva tathā caivāvarohiṇaḥ β.

- iti prasiddhālaṅkāra dviṣaṣṭiparikīrtitāḥ | a.
 granthavistaratābhīter mayā neha prakīrtitāḥ ||96|| b.
 matkṛtālaṅkārācandrikāyām sarve prapañcitāḥ | alaṅkāraprayojanam āha | 1.

Thus the well-known alaṅkāras are said to be sixty-two. I do not list them here for fear of prolixity. All are explained in my Alaṅkāra-candrikā. Now for the use of alaṅkāra.

- a. ekaṣaṣṭiprakīrtitāḥ Bi.Bii.θ. ekaṣaṣṭiḥ prakī° β. °laṅkārah pañcāśat pari° Mi.
 b. om. β. granthavistarato bhī° BS. °vistaroto bhīte mayā Biii.
 °vistarane bhīte mayā Biv.
 1. matkṛtāyām ala° Bi.

- svarajñāne dr̥dhābhyāso raktilābhas ca jāyate | a.
 varṇagānavicitratvam alaṅkāraprayojanam ||97|| b.
 grahasvaram āha | 1.
 grahasvaraḥ sa ity ukto yo gītādausamarpitah ||98|| c.

The use of alaṅkāra is (threefold, namely for) thorough practice of one's skill in svāra, for achieving grace (in performance), and for melodic variety. Now the grahasvara. The author of the Gītaprakāśa says: "That svāra is called graha which is used at the start of the song."

- a.-b. om. Bi1.
a. vyakti^lābhāś β (vakti^o C). bhakti^o Bi.
b. varṇajñāna^o BS.Biii. 'tvam cālānkāra^o Mi.

amśasvaram āha |

1.

yo raktivyañjako jñeyo yasya sarve 'nugāminah |
yaḥ svayaṁ grahatām yāto nyāsādīnām prayogataḥ |
yasya sarvatra bāhulyaṁ sa vādy amśo nṛpopamaḥ ||99||

a.

b.

c.

The amśasvara. The author of the Gītaprakāśa states: "That vādī which should be known as the manifester of beauty, of which all <others> are followers, which itself becomes the graha by means of the nyāsa etc. (?), and of which there is frequent occurrence everywhere, that is the amśa, and is like a king.

- a. vaktivyañjako β. gānam yasya sa^o J.δ. gāyan yasya L. mapana yasya N.
raktivyañjakopetaḥ yasya Mi. 'vyañjako geḃa ya^o Bi.
b.-c. om. Bi.Bii.θ. grahaṇam yāti BS.
c. bāhulyaṁ vādy amśo pi nṛpopamaḥ β(*JNOC).

vādī rāgādinīścayakarteti gītaprakāśakārah |

1.

yaḥ svayaṁ grahatām yāta ity anenāmsasvarasyaiva grahasvarakāraṇatvam
ity arthaḥ | ata eva māghe |

2.

3.

The vādī is the determinant of the rāga etc." "Which itself becomes the graha" means that the amśa svara has the function of creating the graha svara also. Māgha states:

1.-2. om. Bi.Bii.θ.

1. 'nirṇayakarteti BS. 'niścayam karoti gīta^o β (karo(tī)ti N).
2. grahaṇam yātīty BS. grahatām yātīty Mi. anena amśa^o BS.Mi.

analpatvāt pradhānatvad amśasyevetare svarāh |

a.

vijigīṣor nṛpatayoḥ prayānti paricāratām ||100|| iti

b.

nyāsasvaram āha |

1.

nyāsasvaras tu sa prokto yo gītādisamāptikṛt ||101||

c.

"Because of the prominence and importance of that hero, (other) kings become subordinate to him, as do other notes to the amśa."

Now the nyāsa svara. The nyāsa svara is that which ends a song etc.

a.-b. om. Bi.

b. parivāratām BS.Mi.

jātim āha | 1.

yasya rāgajanis tu jātir iha sā rāgasya mātāpi sā | a.
śuddhākhyā vikṛtā dvayoś ca milanāt saṅkīrṇakāś ca tridhā ||102|| b.

kiṃ ca | 2.

śuddhāḥ syur jātayaḥ sapta tāḥ ṣaḍjādisvarābhidhāḥ | c.
tā eva vikṛtāḥ śeṣā jātā vikṛtisaṅkarāt ||103|| iti dvidhety anye | d.

That from which there is the production (jani) of rāga is jāti; it is the very mother of rāga. It is of three kinds, namely śuddha (pure), vikṛta (modified), and saṅkīrṇaka (mixed), the last coming from a combination of the other two. Other authorities say there are only two: "There are seven pure jātis named after the svaras sa etc., and these are the same as the vikṛta (modified) jātis; the others are produced by a blending of the modifications.

b. saṅkīrṇaketi tridhā Bi,

d. vikṛtāśeṣā θ. vikṛtasaṅkarād iti BS. śeṣā ... anye om. β. dvidhā iti dvidhety anye Biv.

tad uktam harināyakena | 1.

śuddhābhir vikṛtābhis ca militvā jātayaḥ punaḥ | a.
aṣṭādaśasamuddiṣṭās tā rāgaṇām ca mātaraḥ ||104|| iti b.

ayam eva pakṣaḥ sādhyān iva pratibhāti | yataḥ prācīnācāryair 2.
aṅgīkṛtaḥ | taduktam nibandhāntare | 3.

This is stated by Harināyaka: "The jātis, pure and modified together, are reckoned as eighteen, and they are the mothers of the rāgas." This is the view that appears more correct, for it is adopted by older authorities. In another work this is stated:

1., a.-b., 2.- vikṛtaḥ (3.). om. β

a. jāyate punaḥ Bi.

b. tāragāṇām BS.θ. iti om. BS.Bi.

ṣāḍjy āṛṣabhī ca gāndhārī madhyamā pañcamī tathā | a.
dhaivatī cātha naiṣādī saptaitāḥ śuddhajātayah ||105|| b.

syāt ṣaḍjakaiśikī ṣaḍjamadhyamā ca tataḥ param | c.
gāndhārapañcamy āndhrī ca ṣaḍjodīcyavatī tathā ||106|| d.

ṣāḍjī, āṛṣabhī ... these are the seven śuddha jātis. Further there are ṣaḍjakaiśikī, ṣaḍjamadhyamā ...

- a. ṣaḍjāṛṣabhī BS.Bi.θ. ṣaḍjāṛṣabhau Mi. ṣaḍjāṛṣabhī Bii.
b. dhaivatā Bi.
c. *kauśikī β. *kauśalī Biv.
d. *pañcamāndhrī ca BS.Bii.Biv. *pañcamīndrī ca Bi. *pañcamādrī ca Biii. *pañcamī rādhī ṣaḍ O. *pañcamī rāndhī sād J. pañcamāndhī ca LN. *pañcamyādī ca Mi. ṣaḍjā divyavatī BS. ṣaḍjadivyavatī θ. *odīvyavatī β. *divyakatī Bi.

kārmāravī nandayantī gāndhārodīcyavāpi ca | a.
madhyamodīcyavā raktagāndharī kaiśikīty api ||107|| b.

evam ekādaśa proktā vikṛtā bharatādibhiḥ | c.
śuddhāḥ siddhā vikṛtānām atha hetūn pracakṣmahe ||108|| d.

kārmāravī ... Thus are the (vikṛta) modified (jātis) declared by Bharata and others to be eleven. The śuddha (jātis) are established. Now we shall tell how the vikṛtas are produced.

- a. karmāravī N6. karmāvarī JL. *dīcyarāpi J6. *dīvyarapi N. *dīcyavaty api | Mi. gāndhāra divyavāpi Bi. *rodivyavāpi Biii. *divyamāpi Biv.
b. *divyavā Bii.Biii. *divyamā Biv. madhyamodīcyarakṭāngī gāndhā JL. *dīvyarakṭām mo gān N. *dīcyarā raktagāndhāro kauśikoty δ.
d. om. Bi. śuddhā siddhā BS.Bii.θ.β.

ṣāḍjīgāndhārikāyogāj jāyate ṣaḍjakaiśikī | a.
ṣāḍjikāmadhyamābhyāṃ tu jāyate ṣaḍjamadhyamā ||109|| b.

gāndhārīpañcamībhyāṃ tu jātā gāndhārapañcamī | c.
gāndhāryāṛṣabhikābhyāṃ tu jātir āndhrī prajāyate ||110|| d.

ṣāḍjī gāndhārikā tadvad dhaivatī misṛitās tv imāḥ | e.
ṣaḍjodīcyavatīm jātiṃ kuryuḥ kārmāravīm punaḥ ||111|| f.

utpādayati naiṣādī pañcamy āṛṣabhikāpi ca | g.
nandayantīm tu gāndhārī pañcamyāṛṣabhikānvitā ||112|| h.

Ṣaḍjakaiśikī comes from the combination of ṣaḍjī and gāndhārī, ṣaḍjamadhyamā from ... (111) the combination of ṣāḍjī, gāndhārī and dhaivatī produces ṣaḍjodīcyavatī. Kārmāravī is made by naiṣādī, pañcamī and āṛṣabhī; nandayantī by gāndhārī with pañcamī and āṛṣabhī.

- a. ṣaḍjagā° Biii.β.Mi. ṣāḍjagā° BS. 'kausikī β(*JN).
- b. ṣaḍjakā° Bi.Biii. ṣaḍjikā° all other mss.
- c. 'pañcamābhyām Mi.Bii.θ.
- d. gāndhāryṛṣa° Biii.β(*JNC). gāndhāryarṣabhi° Mi.
- e. ṣāḍja° BS.Bii.θ. ṣaḍja° Mi.Bi.ṣaḍjī β. miśritā yadi Bi.
- f. 'dīvyavatīm N. ṣaḍjadīvyavatīm Bi. ṣaḍjodadīvyavatam Biii. ṣaḍjodīvyavatīm Biv.
- g. om. Mi. tatpādayata Bi. naiṣādīm BS.Bi.Biii.LJN. naipādīm Biv.
- h. nindayantīm BS. nandayantī tu J.Mi. nandayantim tu Bii. gāndhārīm BS.Biv.LN.

gāndhārī dhaivatī ṣāḍjī madhyameti yutās tv imāḥ | a.
gāndhārodīcyavām kuryur madhyamodīcyavām punaḥ ||113|| b.

etā eva vinā ṣāḍjyā pañcamyā saha kurvate | c.

etā gāndhārīdhaivatīmadhyamāḥ | 1.

kuryus tā raktagāndhārīm naiṣādī ca na dhaivatī ||114|| d.

tā gāndhārīpañcamīmadhyamāḥ | 2.

Gāndhārodīcyavā is produced by gāndhārī, dhaivatī, ṣāḍjī and madhyamā. These same - i.e. gāndhārī, dhaivatī and madhyamā - with pañcamī instead of ṣāḍjī, give madhyamodīcyavā. And these - i.e. gāndhārī, pañcamī and madhyamā - with naiṣādī instead of dhaivatī give raktagāndhārī.

- a. madhyametadyutās tv imāḥ Mi.
- c. kurvataḥ LJN.θ.
- d. kuryus tu β(*δ). raktagāndhārī nai° β(*δ).Mi.Bi.Bii.θ. naiṣādīm ca BS. na ca dhai° Mi.δ.
2. gāndhārīmadhyamāpañcamī δ.

ārṣabhīm dhaivatīm tyaktvā pañcabhyaḥ kausikī bhavet ||115|| a.

pañcabhyaḥ ṣāḍjīgāndhārīmadhyamāpañcamīnaiṣādībhyaḥ | 1.

athāsām grāmasambandham āha | 2.

Kausikī is produced from the five, without ārṣabhī and dhaivatī - i.e. from ṣāḍjī, gāndhārī ... Now their grāma-relation.

- a. ārṣabhadhaivatītyaktā Mi. kausikī β.
1. ṣaḍjagā° BS.θ. ṣaḍjīgā° β(*0).

ṣāḍjy ārṣabhī dhaivatī ca naiṣādī ṣaḍjakaisikī | a.
ṣaḍjodīcyavatī caiva ṣaḍjamadhyā tathā parā ||116|| b.

ṣadjagrāmodbhavāḥ sapta jātayāḥ kīrtitā budhaiḥ | c.
gāndhārī raktagāndhārī gāndhārodīcyavā punaḥ ||117|| d.

pañcamī caiva gāndhārapañcamy āndhrī tathaiva ca | e.
nandayantī tathā karmāravī cānyā ca kaisīkī ||118|| f.

anyā ṣadjakaisīkīto bhinnā | 1.

ity ekādaśa vijñeyā jātayo madhyamodbhavāḥ | g.
evam aṣṭādaśānāḥ hi jātīnāḥ sambhavāḥ smṛtāḥ ||119|| h.

The seven jātis ṣadjī etc. are said to arise from the ṣadjagrāma. Gāndhārī, raktagāndhārī, gāndhārodīcyavā, pañcamī, gāndhārapañcamī, āndhrī, nandayantī, karmāravī, the other kaisīkī - i.e. other than ṣadjakaisīkī - these eleven come from the madhyamagrāma. Thus is declared the (grāma-)origin of the eighteen jātis.

- a. ṣadjarṣabhī α. ṣadjārṣa° L. ṣardjyarṣabhī(?) δ. °kauśiko δ.
°kauśikī JL. ṣadjakauśikī N.
b. °dīvyavatī N. °divyavatī θ. ṣadjadivvyavatī Bi.
d. madhyamodīcyarā punaḥ δ (°putaḥ C) JL. madhyamodīvyarā N. gāndhāra-
divvyavā Bi. °divvyavā θ.
e. gāndhārī pa° β (*CJ). pañcamāndhrī Bii. pañcamyādis tathai° Mi.
f. karmāravī BS. Bi. karmāvarī JL. karmāvarī N. ca kauśikī β (kauśi-
ko δ).
1. om. β. bhinnāḥ Mi. BS. Biv.
g. ekādaśābhir jñe° LN. ekādaśābhir jñe° J.

śrutim ārabhya jātyantaḥ mayā yad yat samīritam | a.
tat tad vīṇāsvarāt kimcid budhair jñeyam na cānyataḥ ||120|| b.

uddiṣṭanaṣṭaprastārahāṇḍamerumukhaḥ tu yat | c.
saṅgītānupayuktatvān noktaḥ tat kautukam param ||121|| d.

atha rāgam āha | 1.

The various matters I have expounded, from śruti to jāti, are all to be discerned by the wise from the svaras of the vīṇā, and not otherwise. As for uddiṣṭa, naṣṭa, prastāra, khaṇḍameru etc., because they are not of use in music, these most interesting topics are not discussed here.

- a. mayā yat samudīritam β (*N). mayā nādya samīritam Mi.
b. tat tu vī° BS. θ. tat ta vī° Biii. vīṇāsv eva kim° α. dheyaḥ na Bi. θ.
c. °prastāva° β. ca yat Bi.
d. noktaḥ tu kau° Bi.

yais tu cetāṃsi rajyante jagattritayavartinām | a.
te rāgā iti kathyante munibhir bharatādibhiḥ ||122|| b.

gopībhīr gītāṃ ārabdhāṃ ekaikāṃ kṛṣṇasannidhau | c.
tena jātāni rāgāṇāṃ sahasrāṇi tu ṣoḍaśā ||123|| d.

Those by which are delighted the minds of beings in the three worlds are called rāgas by Bharata and the other sages. The gopīs started singing songs one by one in the presence of Kṛṣṇa, and thereby were born sixteen thousand rāgas.

- a. vadhyate β (vadhyante O). jayanṛtaya δ. (*te) jayanti bhayavartinām LJN.
c. ārabhyam Bi. āvaddham Ghan.
d. ca ṣoḍaśā Śubh.

eṣu rāgeṣu ṣaṭtriṃśad rāgā jagati viśrutāḥ | a.
santi meruś caturdikṣu sarve te 'pīti kecana ||124|| b.

atha puṃstrībhedenā rāgān āha dāmodaraḥ | 1.

rāgāḥ ṣaḍ eva tu proktā rāgiṇyas triṃśad eva hi | c.
bhairavo 'tha vasantaś ca rāgo mālavakauśikāḥ ||125|| d.

Among these rāgas thirty-six are known on earth. Some say that all <sixteen thousand> of them exist in the four quarters of Meru. Dāmodara defines them according to the male/female distinction: the rāgas are said to be six, the rāgiṇīs thirty. Bhairava, Vasanta, Mālavakauśika,

- a. rāgeṣu teṣu Śubh.
b. sarvato 'pi ca kecana β.
c. rāgā ṣaḍ° BS. rāgiṇītriṃśad Bi.

śrīrāgo megharāgaś ca naṭanārāyaṇas tathā | a.
ete puṃsaḥ ṣaḍ rāgāḥ kramāt tadrāgiṇīr vade ||126|| b.

bhairavī kauśikī/caiva velāvalī tathā | / bhāsā c.
vaṅgālī ceti rāgiṇyo bhairavasyaiva vallabhāḥ ||127|| d.

Śrī, Megha, Naṭanārāyaṇa, these are the six male rāgas. Now I shall give in order their rāgiṇīs. Bhairavī, Kauśikī, Bhāsā, Velāvalī and Vaṅgālī, these are the rāgiṇīs beloved of Bhairava.

- b. vadet Bi11.
c. kauśikī BS.Mi. bhāṣā BS. bhāsī θ. bhāṣī Bi. velāvatī γ.
d. vaṅgālīś ceti β (*liś coti δ). bhairavasyeti va° BS. bhairavasyeva J.

āndolitā ca deśākhyā lolā prathamamañjarī | a.
mallārī ceti rāgiṇyo vasantasya padānugāḥ ||128|| b.

gaurī guṇḍakirī caiva varādī ca kṣamāvatī | c.
karnāṭī caiva rāgiṇyaḥ priyā mālavakauśike ||129|| d.

Āndolitā, Deśākhyā, Lolā, Prathamamañjarī and Mallārī are the rāgiṇīs attendant on Vasanta. Gaurī, Guṇḍakirī, Varādī, Kṣamāvatī and Karnāṭī are the rāgiṇīs dear to Mālavakauśika.

- a. ālolitā β(*0). ālokitā Bi.Biv. āndolikā Bii. *tāpi de° Biv. lolapra° β(*0).
b. śadānugāḥ β.Śubh.
c. śaurī γ (śaivī C). guṇḍakeris caiva Bi. guṇḍakirī Bii.
d. karnāṭis caiva Bi. cetī rā° Mi. *kaisike β. *kaisikī Mi.

gāndhārī devagāndhārī mālavaśrīś ca śāvarī | a.
rāmakiry api rāgiṇyaḥ śrīrāgasya priyā imāḥ ||130|| b.

lalitā mālasī śaurī nāṭī devakirī tathā | c.
megharāgasya rāgiṇyo bhavantīmāḥ suvallahāḥ ||131|| d.

Gāndhārī, Devagāndhārī, Mālavaśrī, Śāvarī and Rāmakirī are the rāgiṇīs dear to Śrīrāga. Lalitā, Mālasī, Śaurī, Nāṭī and Devakirī are the rāgiṇīs beloved of Megharāga.

- a. veśagāndhārī Biv. śāravī β(*C).
b. rāmakery Bi. rāmakīry Bii.
c. gaurī γ.Mi. śaurī Biii.L. devakiris ta° Bi. devakirīs ta° Biv. devakīrī Bii.
d. meṣarā° L.J.N. bhavanty amī su° Biii.

tārāmaṇis tathābhīrī kāmōdī gujjarī tathā | a.
kakubhā ceti rāgiṇyo naṭanārāyaṇapriyāḥ ||132|| b.

Tārāmaṇi, Ābhīrī, Kāmōdī, Gujjarī and Kakubhā are the rāgiṇīs dear to Naṭanārāyaṇa.

- a. śrīrāmaṇis β (sārāmaṇis C). *maṇīs Bii.Biii. tathā bhāvī β(*δ).
kāmōdī rāgiṇī ta° Biii. kaumarī guj° Biv. gurjarī OLN.Mi.
b. kukubhā Biii. Ghan.

pañcamasārasaṃhitāyāṃ tu | 1.

mālavas caiva mallārah śrīrāgaś ca vasantakah | a.
hindolaś cātha karnāṭah ṣaṭ pumrāgāḥ prakīrtitāḥ ||133|| b.

dhanāsī mālasī rāmakerī ca sindhudā tathā | c.
āsāvarī bhairavī ca mālavasya priyā imāḥ ||134|| d.

According to the Pañcamasārasamhitā there are six male rāgas, Mālava, Mallāra, Srīrāga, Vasanta, Hindola and Karnāṭa. Dhanāsī, Mālasī, Rāmakerī, Sindhudā, Āsavarī and Bhairavī are (the rāginīs) dear to Mālava.

- a. caiva mantakaḥ ḡ. malhārah Biv. caiva mayyūra śrī° Mi.
- b. hindholaś Bi. handolaś Biv. hillolaś β (hivolaś δ). karnadaḥ δ. karnāṭa ṣa° Biv.
- c. dhanāśrī mālaśrī Bi. dhānasī β. rāmakirī β(*O). rāmakīrī Bi. ca subhagā tathā (sindhudā om.) β. (see 136.c). sindhudās tathā Bi.
- d. om. β.

velāvalī ca pravara kānaḍā mādhavī tathā | a.
koḍā kedārikā caiva mallārasya priyā imāḥ ||135|| b.

velāpālī ca gaurī ca gāndhārī subhagā tathā | c.
kaumarī caiva vairāṭī śrīrāgasya priyā imāḥ ||136|| d.

Velāvalī, Pravara, Kānaḍā, Mādhavī, Koḍā and Kedārī, these are (the rāginīs) dear to Mallāra. Velāpālī, Gaurī, Gāndhārī, Subhagā, Kaumarī and Vairāṭī are those dear to Srīrāga.

- a.-b. om. β.
- a. vellāvarī ca pravārī Mi. mallārasya ... imāḥ om. Biii.
- c.-d. om. Biii.
- c. velā° ... gaurī ca om. β. velyāparī Mi. velābalī BS. śaurī Bi. śubhagā β.
- d. vairādī Bii.

toḍī ca pañcamī caiva lalitā paḍamañjarī | a.
gurjarī ca vibhāsā ca vasantasya priyā imāḥ ||137|| b.

māyūrī dīpikā caiva deśakārī ca pāhadā | c.
varādī mārhaṭṭī ca etā hindolayoṣitaḥ ||138|| d.

Toḍī, Pañcamī, Lalitā, Paḍamañjarī, Gurjarī and Vibhāsā are the rāginīs of Vasanta. Those of Hindola are Māyūrī, Dīpikā, Deśakārī, Pāhadā, Varādī and Mārhaṭṭī.

- a.-d. om. β. a.-c. om. Biii.
- a. paḍhamañjarī Bii. saḍamañjarī Bi.
- b. gujjarī Bii. Biv.
- c. deśakārī Biv. pāhadā Bii.
- d. vadādī Biv. māradaṭṭā Biii. °haṭṭam ca Biv.

nāṭikā cātha bhūpālī rāmakerī gaḍā tathā | a.
kāmodī cātha kalyāṇī karnāṭasya priyā imāḥ ||139|| b.

mammatacāryakṛtasāṅgītaratnamālayām | 1.

karnāṭanāṭamallārā deśākhyo mālavas tathā | c.
vasantaś ceti pumrāgā rāgajñaiḥ ṣaṭ prakīrtitāḥ ||140|| d.

The rāginīs of Karnāṭa are Nāṭī, Bhūpālī, Rāmakerī, Gaḍā, Kāmodī and Kalyānī. According to the Saṅgītaratnamālā of Mammata, the experts know the six male ragas as Karnāṭa, Nāṭa, Mallāra, Deśākhyā, Mālava and Vasanta.

a.-b. om. β.

a. 'kā atha bhū' BS.θ.Mi. bhūpālī Mi.

b. 'dī atha kalyā' Biv. kannatasya Biii. kannatasya Biv.

1. manmathācārya' β. mamathā' BS.Bii.θ.

c. karnāṭo mālavo deśī tathā kṣemo lavas tathā β (kṣebhyo δ. mālavī JL). kannāṭa' Biv.Mi. kannāṭa' Biii. lāṭamallā' Bi.

d. ceti rāgajñaiḥ pumrāgāḥ BS.θ. 'jñaiḥ pumrāgāḥ ṣṭaparakī' Bii. ceti pumrāgāḥ aṅgaṣṭakaiḥ prakī' δ. sim., with 'rāgā N. ceti pumrāga aṅgaṣṭakaiḥ prakī' L. sim., with caiti J. ceti pumrāgāḥ rāgajas tam prakī' Mi.

candanī mālavaśrīś ca sindhur velāvalī tathā | a.
prapātanī vibhāśākhyā karnāṭasyaiva nāyikāḥ ||141|| b.

kāmbojī nāṭabhāśākhyā nāṭikā guṇamañjarī | c.
śekhārī mukharī ceti nāṭadārāḥ prakīrtitāḥ ||142|| d.

Candanī, Mālavaśrī, Sindhu, Velāvalī, Prapātanī and Vibhāśā are the nāyikās of Karnāṭa. Kāmbojī, Nāṭabhāśā, Nāṭī, Guṇamañjarī, Śekhārī and Mukharī are the wives of Nāṭa.

a. mālavī śrīś Ghan. mālavaḥ śrīś LJ. velāvatī β (L corrects to velāvalī). sindhuvelāvalī α.

b. prapātinī δ. prapāthinī LN. prapātanī J. prapācakī(?) Mi. ('pāthinī) bhāśākhyā ka' N. kannāṭa' Bii.Biii. kannāṭa' Biv.

c. kāmvolī β. kāmvodī Biv. nāṭabhāśākhyā Bi. nāṭakā β (tāḍakā C).

d. ceti ... prakīrtitāḥ om. BS. lāṭadārā pra' Bi.

mallārī lalitā ceti tathā pāṭhīnamañjarī | a.
madhukārī dugdhakārī deśī mallāravallabhāḥ ||143|| b.

gujjarī rāmakerī ca guṇakerī surehikā | c.
dhanāsī ca varādī ca deśākhyasya ca nāyikāḥ ||144|| d.

The rāginīs of Mallāra are Mallārī, Lalitā, Pāṭhīnamañjarī, Madhukārī, Dugdhakārī and Deśī. The nāyikās of Deśākhyā are Gujjarī, Rāmakerī, Guṇakerī, Surehī, Dhanāsī and Varādī.

a. mallārī lalitā om. BS. tathā ca pāṭhīnamañjarī γ. tathā ca pāṭhama' L. pāṭhānamañjarī Bi.Bii. prācīnamañjarī Ghan.

- b. madhukīrī δ. dugdhikārī J. mugdhakārī Bii.
 c. gurjarī β. Mi. rāmakirī β. suvehikā Ghan. L. suvedikā Nδ. suvehiskā J.
 d. dhanāsīrī Bi. dhānasī β(*0). varājī ca γ (vavāsī C). 'khyasya ca
 vallabhāḥ BS. Bi. θ.

śirī kedārasamjñā ca meghamārjanikā tathā | a.
 kandhuś cintā ca naranī mālavasyābalā matāḥ ||145|| b.

bhairavī vaṅgahārī ca meghatānī supañcamī | c.
 amarā todikā gaurī vasantasyaiva nāyikāḥ ||146|| d.

*Śirī, Kedāra, Meghamārjanī, Kandhu, Cintā and Naranī are the wives of
 Mālava. Bhairavī, Vaṅgahārī, Meghatānī, Supañcamī, the immortal Todī and
 Gaurī are the nāyikās of Vasanta.*

- a. śivī β. śrīs ca ke* Mi. śirī Ghan.
 b. va(s)ndhuś BS. ca lavaṇā β.
 c. 'vī ca(ra)ṅgahārī BS. 'raṅgahārī β(*δ). meghatānī α ('tānī(li) BS).
 meghatālā Ghan.
 d. todakā pauda vasanta* Mi. saudī Bi. gaurī(dī) BS.

kecit tu pumrāgā aṣṭāv ity āhuḥ | taduktam kaumudyām | 1.

bhairavo bhūpatiś caiva śrīrāgaḥ paḍamañjarī | a.
 vāsantikaś ca bhūpālaḥ sārāṅgo mālavas tathā | b.
 ete saṅgītasāstrajñaiḥ pumāṃso 'ṣṭaparakīrtitāḥ ||147|| iti c.

*Some authorities say there are eight male rāgas. So in the Kaumudī:
 "Bhairava, Bhūpati, Śrīrāga, Paḍamañjarī, Vasanta, Bhūpāla, Sārāṅga and
 Mālava, thus are the male rāgas declared to be eight by the experts in
 saṅgītasāstra."*

1. 'rāgānyāṣṭāvimsatir ity BS. 'rāgā aṣṭāvimsaty āhuḥ θC.
 a. paṭamañjarī δJ. paṭhamañjarī LN.
 b. sārāṅgo mālavas tathā om. Mi.
 c. om. Mi. pumāṃso ṣṭau prakī* δ. pumāṃsaś caṣṭakīrtitāḥ Bii. Ghan.
 pumāṃsaś ca prakīrtitāḥ BS. Bi. θ. 'kīrtitā iti Jδθ. iti om. Bi.

śrīrāga ityādi ganayitvā 1.

caturvimsati rāgīnyas tās teṣāṃ striya tritāḥ | a.

iti dākṣiṇātyanibandhe rāgaviveke 2.

bhairavaś cāpi bhūpālaḥ śrīrāgaḥ paḍhamañjarī ||148|| b.

vasanto mālavaś caiva vaṅgālo nāṭakas tathā | c.
 ete 'ṣṭarāgāḥ kathitāḥ pumrāgā iti sūribhiḥ ||149|| d.

According to the section on rāgas in the Dākṣinātya (Southern) treatise, "There are twenty-four rāginīs, said to be the wives of these" (rāgas, namely) Śrīraga and the others; "Bhairava, Bhūpāla, Śrīrāga, Padhamañjarī, Vasanta, Mālava, Vaṅgāla and Nāṭaka - these are the eight rāgas known by the sages as the male rāgas."

1. om. Mi. śrīrāgajātyādi β (śrīrāmajā' γ).
- a. īritā iti Bii.θ. iti om. β.
- b. bhai' ... 'pālaḥ om. Mi. paṭamañjarī OJL. paṭhamañjarī NC.
- c. vaiṣṇavo nāṭa' δ. māṭhikās tathā Mi.
- d. ete ṣaḍrāgāḥ LN. ete ṣeḍbhāgāḥ O. ṣeḍbhāgā • kathito • J. ṣaḍrāgā ka-
thitāḥ C. iti sūdhībhiḥ JN. sūdhībhiḥ L.

rāgānām strīpumstvavivecane phalam āha nāradaḥ | 1.

rāgam ced ālapet pūrvam tatpatnīm tadanantaram | a.
anyapatnī na gatavyā nṛpājñāyām na dūṣanam ||150|| iti b.

Nārada has stated the reward (advantage) of making the male/female distinction: "if one should first perform a (melody in a particular) rāga, thereafter (only) the wife of that rāga (should follow); another's wife is not to be sung - (but) if a king orders it there is no fault in doing so."

1. strīpumvivecane β (strīṣum' J).
- a. rāgāmś cālapet β (*layet J. 'gās cālayet δ). ced ālase pū' Bi.
tatpatnī tad' Bi.δ (*palī C). 'patnīs tadana' LJN.
- b. anyapatnībhir gā' β (*δ). 'jñāyā na dū' Biii. iti om. BS.

ata evāsyānatiprayojanatvād dharināyakādibhir na likhitam | 1.
atravirodhas tu lakṣyāntarābhiprāyeṇa pariharaṇīyaḥ | kiṃ ca 2.

deśe deśe bhinnanāmnām rāgānām tattvanirṇayam | a.
ko 'pi kartuṃ na śaknoti niraṇāyi na tan mayā ||151|| b.

So (?) because this is of little use, it is not mentioned by Harināyaka and others. The conflict here is resolved by (understanding that) the intention (is to describe) a different practice. Furthermore, no one can give a full account of the rāgas, which are differently named from region to region; so I have not attempted to do so myself.

1. atra prayojanasyānati' β (prayojanam asyāna' O). 'tvat hari Mss.
2. tu kalpāntarābhi' β. Mi. vakṣyāntarā' Bii. lakṣyā(kalpā)ntarā' BS.
- a. rāginītattva' Bi.
- b. nivandhāni ca β (*ndhā na ca tan mayā δ). nirṇitam na ca tan Bi.

tathāpi | 1.

saṅgītasāraharināyakaratanmālā- a.
gītaprakāśamukhadarsītavartmanaiva | b.
sadvaiṅikaiḥ saha vicārya tathānubhūya c.
deśānugūṇyavidhinā hi vivicyate tat ||152|| d.

Nevertheless, I here give the classification according to the system used in <this> country, as revealed in such works as the Saṅgītasāra, Harināyaka<'s treatise>, the <Saṅgīta>ratnamālā and the Gītaprakāśa, having consulted with good musicians (vīṅā-players) and having myself experienced it.

c. tadvaiṅikaiḥ Biv. sadvodhakaiḥ β(*L).
d. deśīyapūṇyavi° Bi. °gāṇyavi° Bii. vidhineti β. vimucyate tat Biv. vivecyate tat BS. Biii.

sampūrṇāḥ śāḍavās tatra auḍavās ceti te tridhā | a.
te rāgāḥ | 1.

sampūrṇās te tu ye tatra jāyante saptabhiḥ svaraiḥ ||153|| b.

They - i.e. the rāgas - are of three kinds, (namely) sampūrṇa, śāḍava and auḍava. The sampūrṇa (full, heptatonic) rāgas are those that are produced by seven svaras.

1. om. BS. sampūrṇarāgalakṣaṇam | sampūrṇās te ... BS. ke rāgāḥ Bii.θ.
b. ye yatra Bi.

ke ta ity āha | 1.

śrīrāganatṭakarnāṭarevaguptavasantakāḥ | a.
śuddhabhairavavaṅgālasomarāgāmrapañcamāḥ ||154|| b.

kāmodo megharāgās ca tathā drāviḍagaudakah | c.
varādī gujjarī toḍī mālavaśrīś ca saindhavī ||155|| d.

These are: Śrīrāga, Naṭṭa, Karnāṭa, Revagupta, Vasanta, (Śuddha)bhairava, Vaṅgāla, Somarāga, Āmrapañcama, Kāmoda, Megharāga, Drāviḍagauda, Varādī, Gujjarī, Toḍī, Mālavaśrī and Saindhavī.

1. ... āha ke rāgāḥ BS. te ity β. Bii. ke ity Biii.
a. śrīrāgo Bi. °nāṭa° OL. °vāṭakarnā° C. naṭa° Bi. kaṇṇāṭa Bii. vedhas-
tuṇḍavasanta° β.
b. °rāgaprapañcamāḥ β (*C). °ragaprapanca° Bii.
c. °gaudilah β. °gaudakau Bi.
d. gurjarī β. Mi.

devakrīś caiva rāmakrīs tathā prathamamañjarī | a.
naṭṭā vellāvalī gaudītyādyāḥ sampūrṇakā matāḥ ||156|| b.

ādipadenānye 'pi nāṭādyā gṛhyante | tad uktam saṅgītasāre | 1.

Devakrī, Rāmakrī, Prathamamañjarī, Naṭṭā, Vellāvalī, Gaudī etc. are the sampūrṇa rāgas. "Etc." means Nāṭa and the others, as given in the Saṅgītasāra:

- a. devakrī caiva Biv. devakerī rāmakerī tathā Bi. rāmakrī tathā Mi.Bii.
°kris tathā Biv. pañcamamañjarī BS.
b. naṭṭī Mi. naṭā N6. naṭave° Bi.J. vellāvalī Mi.θ. veśāvalī LJN.
vettāvalī(?) O. vegāvati C. sampūrṇatā Mi.
1. ādipadenārthād any° β (°arthā any° C).

nāṭaghaṇṭāravau naṭṭanārāyaṇakabhūpatī | a.
śaṅkarābharāṇaś ceti pūrṇā rāgā ime matāḥ ||157|| b.

Nāṭa and Ghaṇṭārava, Naṭṭanārāyaṇa and Bhūpati, and Śaṅkarābharāṇa, these are the pūrṇa (full) rāgas.

- a. °ṇṭāravo 6.J.Mi. °ṇṭāraro LN. bhūpatiḥ β(*NC).
b. pūrṇarāgā Bi.Biii.Mi.

etadgānaphalam āha kohalaḥ | 1.

āyurdharmayaśaḥkīrtivṛddhisaukhyadhanāni ca | a.
rājyābhivṛddhiḥ santānaḥ pūrṇarāgeṣu jāyate ||158|| iti b.

eṣām uktakrameṇa lakṣaṇam āha | 2.

jātinyāsagrahagrāmāṃseṣu śāḍjo 'lpapañcamah | c.
śṛṅgāravīrayor geyah śrīrāgo gītakoḍidaiḥ ||159|| d.

Kohala has told us of the reward of singing these: "Long life, merit, fame, good repute, success, health, wealth, long lineage which brings prosperity to the kingdom - these result from (singing) the pūrṇa rāgas."

Their defining characteristics are now given in the afore-mentioned order: Having śāḍja as its jāti, nyāsa, graha, grāma and aṃśa, and having slight occurrence of pañcama, śrīrāga is to be sung by those learned in music in śṛṅgāra and vīra rasas.

- a. buddhisaukhyā° Bi.Biv. buddhir sau° Bii. buddhiḥ sau° Biii. kīrtir
atisau° JN. °rtiratisaukhyam dhanani 6 (°kīrti ati° C).
b. vṛddhisantana pu° Bii. iti om. Biii.
c. śāḍjolpa° Biv. rājye 'lpa Bi. śāḍjīlpa N.
d. jñeyah β.Mi.

atha dāmodarakalāṅkuranāradasaṃhitācandrikāratnamālādiṣu 1.
nirṇītā mūrtayo yathāsthānam utkīrtiyante | nāradasaṃhitāyām | 2.

Now are given in order the murtis as given in <Śubhāṅkara's> Dāmodara, the Kalāṅkura<Nibandha>, Nārada<'s Pañcamasāra>saṁhitā, the Candrikā and the <Saṅgīta>ratnamālā <of Mammāta>. In the Nāradasaṁhitā:

2. atho dā° Biv. nirṇītamūrta° JLMi. °saṁhitāyāṁ śrīrāgaḥ BS. (In each case BS labels the rāga before the rāgalakṣaṇa verse.)

līlāvihāreṇa vanāntarāle cinvan prasūnāni vadhūśahāyah | a.
vilāsiveśo 'sitadivya-mūrtiḥ śrīrāga eṣa prathitaḥ pṛthivyām ||160|| b.

sarveṣāṁ gānakālah paścāt kathayiṣyate | śrīrāgaḥ | 3.

"Taking pleasure gathering flowers in the forest with his wife, gaily dressed, dark in form, thus is Śrīrāga famed on earth." The performance time of all rāgas will be given later.

a. 'na vasantakāle BS.Bi.Bii.θ.

b. vilāsiveśocita° Mi. vilāsiveśodita δ.L. °siveśodita JN. °lāsiveśo dhr̥ta° Tag. eṣa kathitaḥ kavīndraiḥ Tag.

3. °śāṁ nāmākārah kaṅṭhāt Jδ. nāmākārah kaṅṭhāt LN. kārayiṣyate β. śrīrāgaḥ om. BS.

śrīrāgavat tathā naṭṭaḥ kintu naiṣo 'lpapañcamah | a.
dharitāro nimandraś ca gamakair utkaṭair yutaḥ ||161|| b.

śrīrāgavad iti śrīrāgo yathā jātyādiṣu śāḍjas tathety arthaḥ | 1.
viśeṣas tu dhaivatarṣabhayos tārah | niṣāde mandrah | evam eva 2.
vakṣyamānarāgeṣu bodbhavyam | mūrtis tu nibandhāntare | 3.

Naṭṭa is similar to śrīrāga, but does not have the infrequent pañcama. With dha and ri in tāra, ni in mandra, endowed with vigorous ornaments. "Similar to śrīrāga" means it is characterized by śāḍja in its jāti etc. But it is distinguished by having the tāra range extending to dhaivata and ṛṣabha and the mandra to niṣāda. This is to be seen also in rāgas mentioned below. The mūrti in another work:

a. nāṭaḥ BS.Bi.β. nāṭṭaḥ Bii. nāṭa ki° Biii.

b. dha ṛtā° J.

2. dhaivata ṛṣa° N. °ṣabhayos tāro ni° Jδ (tāvo O). niṣādena ma° N.

aṅkāstradhanvā ṛjutāṁ nayan bāṇān śukadyutiḥ | a.
āsanastho yuvā cāruveśo naṭṭas tu bāhujah ||162|| nattaḥ | b.

"Natta is a seated warrior, firing arrows straight with his curved bow, having the splendour of a parrot (i.e. green), seated on a throne, finely dressed and youthful."

a. aṅkāstradhanurbhyāṁ yato N. °dhanurbhyāṁ yuto L. °dhanarbhyāṁ yato O. dhanubham thito J.

b. āgalastho β. naṭṭas tu J.δ(*O). naṭṭaḥ (before lakṣaṇa verse śrīrāgavat ... , 161.a.) BS. naṭṭaḥ om. β. iti naṭṭaḥ Mi.

- karnāṭas tadvad ākhyāto ninyāsagrahaṇāmsakah | mūrtis tu | 1.
- krpānapānir gajadantakhaṇḍam a.
 ekaṃ vahan dakṣiṇakarnāpūram | b.
 samstūyamānaḥ suracāraṇaughaiḥ c.
 karnāṭarāgaḥ śikhikaṇṭhanīlah ||163|| d.

Karnāṭa is similarly described, (but) with ni as nyāsa, graha and aṃśa. Its mūrti: "Dagger in hand, wearing a single ivory ornament in his right ear, being praised by multitudes of singers, is the raga Karnāṭa, who has the blue colour of the peacock's throat."

1. kannāṭaḥ Biv.<Bii>.
 b. ekaṃ dadhat da° Tag. radan dakṣiṇa°β (radana dakṣiṇa° JNC).
 c. °cāraṇoghaiḥ BS.Biii.J. °cāraṇair yaiḥ Bi.
 d. kannāṭa° Bii. śivikaṇṭhanī° γ (śivaka° O).

- nāradasamhitāyām tv anyathā drśyate | 1.
- krpānapānis turagādhirūdho a.
 mayūraṇṭhopamakaṇṭhakāntiḥ | b.
 sphuratsitoṣṇīśadharah prayāti c.
 karnāṭarāgo hariṇān vihanṭum ||164|| karnāṭaḥ | d.

It is differently seen in the Nāradasamhitā: "Dagger in hand, mounted on a horse, his neck having the colour of the peacock's throat, wearing a gleaming white headdress, Karnāṭa rāga sets out to hunt the deer."

- a. °pamakāntiyuktaḥ β. °kaṇṭhakāntaḥ Biv.
 c. sphuracchitoṣṇī° BS.Bi.Bii.θ.
 d. hariṇā vihanṭum Bii. hariṇā vivarṇaḥ Mi. °tuṃ kannāṭa Bii. iti karnāṭaḥ (and so all other rāga labels: iti ...) Mi..

- revagupto rigrahāmsō manto maṛṣabhasodbhavaḥ ||165|| a.
- mūrtis tu nibandhāntare | 1.
- aṅke niṣaṇṇāṃ suratāntakhinnām aa.
 āśvāsayan svāñcalavījanena | b.
 sīmantiṇīm śvāsacalatkucāntām c.
 suvarṇakāntiḥ kila revaguptaḥ ||166|| revaguptaḥ | d.

Revagupta has ṛṣabha as graha and aṃśa, madhyama as final note, and is born of ma, rī and sa. Its mūrti in another compilation: "Revagupta, who has the complexion of gold, fanning her with the end of his garment calms his lover who sits on his lap exhausted after love-making, the tips of her breasts quivering as she breathes."

- a. marṣatamodbhavaḥ BS. marṣarasodbhavaḥ LN. marṣabhasod° Bi.
mandro marṣabhasod° Bii. marṣabhamod° Biii. mātro marṣabhavod° Biv.
aa. niṣarṇāṃ BS. Bii. Biii.
b. āśvāsanāsvā° Biii.
c. 'tinī śvā° Mi. Biv. 'tinih śvā° Bi. 'tini śvā° Bii. sīmantiṅ śvā°
Biii. svāntacalat° Tag.
d. kila vedhaguptaḥ β (*ON). || vedhaguptaḥ β (*O).

ṣaḍjamadhyamikājātaḥ ṣaḍjanyaśagrahāṃśakaḥ | a.
geyo vasantarāgo 'yaṃ vasantasamaye budhaiḥ ||167|| b.

mūrtis tu | 1.

Born from the ṣaḍjamadhyamikā jāti, having sa as nyāsa, graha and aṃśa, Vasanta rāga is to be sung by knowledgeable singers in the spring season. Its mūrti:

- a. ṣaḍjamadhyamikāyataḥ | ṣaḍjam iva jātaḥ ... LJN. ṣaḍjān madhyamikāj
jātaḥ Tag.
b. jñeyo Biii.

śikhaṇḍabarhoccayabaddhacūḍaḥ a.
puṣṇan pikam cūtalatāṅkureṇa | b.
bhraman mudārāṃam anaṅgamūrtir c.
mato mataṅgasya vasantarāgaḥ ||168|| d.

"As seen by Mataṅga Vasantarāga, beautiful as Anaṅga, delights in wandering in the pleasure-grove, wearing a tuft of peacock feathers in his hair and feeding a cuckoo with the shoot of a mango branch."

- a. śikhaṇḍi° β.
b. pikam cañcalāṅkureṇa Mi. pikaśriyā cūtala° β (pikaściyā JN). pika-
priyaś cūta° Tag.
d. maṇe mataṅga° Biv. mataṅgaḥ sa vasantarāgaḥ Mi.

nāradasamhitāyāṃ tu | 1.

cūtalāṅkureṇaiva kṛtāvataṃso a.
vighūrṇamānārūnanetrapadmāḥ | b.
pītāmbaraḥ kāñcanacārudeho c.
vasantarāgo yuvatipriyaś ca ||169|| vasantaḥ | d.

But in the Nāradasamhitā: "Clad in yellow, his body lovely as gold, his red-lotus-like eyes rolling, wearing an ear-ornament made of a mango-shoot, (this) is Vasantarāga, beloved of young girls."

1. 'yān tu Mi. tu om.C.
a. cyūtā° LJN.

dhaivatāmsāgrahanyāsayuktaḥ syāc chuddhabhairavaḥ | a.
sakampamandragāndhāro geyo madhyāhnataḥ param ||170|| b.

mūrtis tu nibandhantare | 1.

Śuddhabhairava has dha as dominant, initial and final, and kampita on the low ga. It is to be sung after midday. Its mūrti in another treatise:

- a. 'yuktasyāc chu' BS. 'ktasyā śuddha' Bi. 'ktasyāḥ chuddha' Biii.
b. 'kampramandra' Bii.Biv. 'kampramantra' Biii. jñeyo Biii.
'ānhatatparaḥ Bi. 'taḥ purā Tag.

sacandrahāsaṃ phalakaṃ dadhāno a.
nibaddhakakṣo dṛḍhabaddhacūḍaḥ | b.
gatīr vitanvan bahudhā padātiḥ c.
pracandābhūpaḥ kila bhairavo 'yam ||171|| d.

anyas tv auḍave vakṣyate | <śuddhabhairavaḥ> 1.

"Bhairava, of fearful aspect, is a foot-soldier, demonstrating his movements, carrying shield and scimitar, his girdle tied, and hair firmly bound." Another will be mentioned in the auḍava section.

- a. 'hāsaphala' JN.
b. nivaddhakaṅṭhaḥ β ('kaṅṭhaḥ OJ. 'kaṅṭha C). nilīmakaṅṭhaḥ Tag.
nibandhakakṣo Bii. śāśivaddhacūḍaḥ β.
c. gavāmcitanvan β. parīvitanvan Mi. trinetradhārī bahu' Tag.
d. pracandābhūpaḥ Bi.
1. tv auḍaro va' β ('ḍare L).

vaṅgālaḥ kausīkījātaḥ ṣaḍjanyāsagrahāmsākaḥ | a.
sakampamandragāndhāro geyaḥ karuṇahāsayoḥ ||172|| b.

mūrtis tu | 1.

Vaṅgāla comes from Kauśikī; it has sa as nyāsa, graha and aṃśa, and kampa on ga in the lower register. It is to be sung in karuṇa and hāsyā rasas.

- a. vaṅgālakauśikī' BS.Bii.Biv. 'laḥ kauśikījatiḥ β ('lakauśikī' C).
Biii. kauśikāj jātaḥ Tag.
b. savyapramandra' β ('praṃ mandra' J). sakampra' Bii.Biv. 'hāsyayoḥ
Tag. Mukt.

manojñamauñjīṅṅaṅgumhitāṅgas
 tvacaṃ dadhāno dharañīruhasya |
 caṇḍaḥ kumāraḥ kamañīyamūrtir
 vaṅgālarāgaḥ śucisāmagānaḥ ||173|| vaṅgālaḥ |

a.
b.
c.
d.

"Vaṅgāla, an impetuous young man of attractive appearance, singer of holy sāmans, wearing tree bark and a lovely girdle of muñja grass."

- a. °jñakāñcī° β. °ṅṅakampitāṅgas Bi.
 b. (°āṅgaḥ) srajaṃ dadhāno β. svaram da° Mi. sraçaṃ da° Bi.
 c. kumāro ramañīya° β.
 d. śucihāsyamānaḥ Tag. °sāmamānaḥ β.

jātinyāsagrahāṃśeṣu śaḍjo vīre ghanāgame |
 nitāraḥ panibāhulyaḥ somarāgo 'tra gīyate ||174||

a.
b.

asya mūrtis tu candrikāyām |

1.

Soma rāga is characterized by sa in its jāti, and its final, initial and dominant notes. It is sung in the rainy season; the tāra note is ni, and frequent use is made of pa and ni. Its mūrti in the Candrikā:

- a. °āṃśe tu Bi.Biv. °āṃśe ca Bi. sadjo O.Mi. dhanagame δ.
 b. °bāhulye Bi. paribā° β(*O).

niśāṅganām vakṣasi śāyayitvā
 kalaṅkadambhāt surataśramārtām |
 skhalatkarah sālasalocanaśrīḥ
 kāmī sudhāpāṇḍara eṣa somaḥ ||175|| somarāgaḥ |

a.
b.
c.
d.

"Soma is the lover, white as (with) nectar, with wavering rays and languorous eyes; in pride at his mark he has the lady night lying on his breast, weary after love-making."

- a. nijāṅga° Tag.Mi.
 b. kalaṅkakumbhāt β. suratam śrayantīm β (°ntī J). grhītamālyām suratam śrayantīm Tag.
 c. sphuratkarah Tag.
 d. °pāṇḍura° LN. °ṅḍure śeṣa δ. eva somaḥ BS.

āndhrījāti-samutpanno madhyamagrāmagocaraḥ |
 gāndhārāṃśagrahanyāso rāgaḥ syād āmrapañcamah ||176||

a.
b.

āndhrījātis tūktaiva | ayam evāmarapañcamo 'py ucyate | mūrtis tu
 tatraiva |

1.
2.

Born of Āndhrī jāti, lying in the madhyamagrāma, having ga as dominant., initial and final, is the rāga Āmrapañcama. Āndhrī jāti has already been mentioned. This rāga is also called Amarapañcama. Its mūr̥ti in the same source:

- a. āndhrajāti° β.Biv. āndhrājā° Mi. āndhri° B1.
- b. °āmśe gra° β (°mśo C).
1. āndhrajā° β.Bii. āndhrājātistatraiva Mi. aparapanca° Tag.

yuvātasīsūnasamānakāntih a.
 śrīkhaṇḍapañkārdrasamastadehaḥ | b.
 vīṇāpravīṇo 'marapañcamo 'yaṃ c.
 gītena mugdhīkṛtadevarājah ||177|| āmrapañcamah | d.

"A youth with the colour of an atasī flower (i.e. blue), his whole body smeared with wet sandal paste, adept at playing the vīṇā, this is Amarapañcama, delighting a king (or: Indra) with his song."

- a. yuvā satīsūnusa° Tag. °tasīsūnusa° β.Mi.
- b. °pañkādra° γ. °pañkāta° Mi.
- c. vīṇāpradhāno β. °parapañca° Tag.
- d. tūṣṇīkṛta° β (*OL).

kāmodaḥ karuṇe hāsye nitāro bahukampanah | a.
 ṣāḍjo jātigrahaṃśeṣu yāmād dhanyāsamandragah ||178|| b.

yāmāt praharād ūrdhvaṃ gānakāla ity arthah | mūr̥tis tu | 1.

Kāmoda is <to be sung> after the watch in karuṇa and hāsya (rasas), has ni in the upper register, and has frequent kampa ornaments. It is derived from the ṣāḍjī jāti, has sa as graha and amśa, dha as nyāsa, and ga in the lower register. "After the watch" - i.e. its performance time comes after the <last> watch. Its mūr̥ti:

- a. hāse Bi. nitāro JN.Biii. nirato Tag. niṣādo bahu° Bi. bahu-kalpanah β.
- b. ṣāḍjanyāsagrahā° Tag. ṣāḍjo β(*C).Mi. jātagra° Bi. yāyordhvaṃ nyāsa°
- δ. yāmārdhe gīyate sadā Tag. yāmārdhvaṃ nyā° BS.N. yāmordhvaṃ Bi.
- yāmordhvaṃ Bii. yāmāirdhvanyā°(?) Biii. yāmordhvanyā° Biv. yāmārdhanyā°
- L. mandrataḥ Bii. °nyāsam anyataḥ Biv.
1. yāmāt pūrvāt ūrdhva° β (pūrvād ūrdhvaḡāna° δ). praharam ūrdhvaḡānakālam ity Biii.

akṣamālām kare dhṛtvā vasānas tāravīm tvacam | a.
 japan jahnusutātīre kāmodaḥ parikīrtitah ||179|| kāmodaḥ | b.

"Kāmoda is depicted carrying a rosary in his hand: he wears tree-bark and sits praying on the bank of the Gaṅgā."

- a. kare kṛtvā β. Mi. Subh. Bi. vasāno rauravīm β(?) (vasāno rairavī tva°
O. vamāno rauravī tva° J. vasāno rauravīm tva° N. vasānos taurīrī tva°
L.

nāradasamhitāyām tu |

1.

bhartrā samam pāthasi hemavarṇā
payovihāreṇa saroruhāni |
vicinvatī saurabhamodamānā
kāmodarāgī kathitā vidagdhaiḥ ||180||

a.
b.
c.
d.

But (the mūrti) in the Nāradasamhitā is: "Kāmodī is described by the learned as a lady of golden complexion enjoying water-play in the company of her lord, collecting lotus flowers and enjoying their fragrance."

a.-d. om. 6.

- a. priyeṣu sārḍham sarasi prakāmam NarPSSii. bharttā Bi. Biv. bhattā
Bi. varṇam BS. pathi susambhāṣayantī NarPSSi.
b. vihare vanāntarāle Bii.
c. vitanvatī hemasauroruhāsī Bii.
d. kāmodarāgo vivudhair vidagdhaiḥ β. kāmodikeyam kathi° BS. Mukh.
kāmodarāgiṇy uditā munīndraiḥ NarPSSi. kathitā guṇajñaiḥ NarPSSii.
kāmodarāgā Mi. kāmodikā sā kathitā guṇajñaiḥ Mano. kathitā munīndraiḥ
Mukt.

vīre dhāmsāgrahanyāsaḥ ṣaḍjadhaivatikodbhavaḥ |
geyo ghanāgame megharāgo 'yam mandrahīnakaḥ ||181||

a.
b.

mūrtis tu nibandhāntare |

1.

Performed in vīra rasa, dhaivata as initial and final, arising from Dhaivatī jāti of the ṣaḍjagrāma, Megharāga at the advent of the rainy season, avoiding the lower register. Its mūrti, in another treatise:

- a. vīre 'thāmsāgra° Mi. ṣāḍja° BS. 'dhaivatakod° Mi.
b. ghanāgame meghaḥ sampūrṇo mandrahīnakaḥ Mukh.

paryanke priyayā sārḍham āsīna upavīṇayan |

pītāmarah subhūṣāḍhyo megharāgo ghanadyutiḥ ||182|| megharāgaḥ |

a.
b.

"Megha, who has the dark colour of a cloud, clad in yellow and wearing fine ornaments, sits with his loved one on a couch, singing to her along with the vīṇā."

- a. upalālayan β (*6).
b. ||megha β.

niṣādāmsāgrahanyāsaḥ ṣaḍjapañcamasaṅkulah | a.
geyo drāviḍagaḍo 'yam vīraśṛṅgārayor niśi ||183|| b.

gaḍasya dvaividhyam kohaliye turaṣkagaḍo drāviḍagaḍa iti | 1.
turaṣkagaḍas tv auḍave vakṣyate | mūrtis tu nibandhāntare | 2.

Drāviḍagaḍa has ni as graha, aṁśa and nyāsa, and prominent use of sa and pa. It is sung at night in vīra and śṛṅgāra rasas. The Kohaliya says there are two varieties of Gaḍa, namely Turaṣka- and Drāviḍa-Gaḍa. Turaṣkagaḍa will be mentioned in the section on auḍava (rāgas). The mūrti ... :

- a. ṣaḍjamadhyama° BS.Bi.Bii.θ. ṣaḍjasaṅkulapañcamah Mi.
- b. draviḍa° β.
1. turuṣka° Bii.Biii.Mi. draviḍa° β. turaṅgagaḍo β (*δN).
2. turuṣka° Bii.Mi.

aṁśaptakarnaḥ śisīrāṁśudhāmā a.
krkātīkācumbītacārucūḍah | b.
sragvī japan pānidhṛtākṣadarbho c.
vipro yuvā drāviḍagaḍa eṣah ||184|| drāviḍagaḍah | d.

"Drāviḍagaḍa is a young Brahmin wearing a garland and holding in his hands a rosary and darbha grass as he prays; he has long ears reaching to the shoulder, is beautiful like the moon, and his lovely crest hangs down to the neck."

- a. deśī suvarṇah śi° γ. deśī sukarnaḥ L. aṁśapta° Bii.
- b. °mbitavāruvālah δ. °cārucālah JN. °cāruvālah Tag. °cūlah L. °mbitamūrucūlah Mi. °kālambītacāru° Mukṭ.
- c. lapan β. °dhṛtābjadaḍo β. °dhṛtākṣasūtror Bii.
- d. (°rbho) vipro Bii. ||draviḍa° δ (vaviḍa° C).

praharād ūrdhvato geyā bhinnapañcamasambhavā | a.
ṣaḍjanyaśagrahāṁśaiśā varādī bharatoditā ||185|| b.

asyās traividhyam tūddeśasthāna uktam ratnamālāyām śuddhavarādī 1.
drāviḍavarādī deśīvarādīti bhedāt | kaumudyām tu ṣāḍavamadhye gaṇitā | 2.
mūrtis tu | 3.

To be sung after the watch, born of bhinnapañcama (rāga), having sa as final, initial and dominant, thus is Varādī defined by Bharata. In the list in the Ratnamālā there are said to be three Varādīs, namely Śud-dha-, Drāviḍa- and Deśī-Varādī. In the Kaumudī Varādī is counted among the ṣāḍava rāgas. Its mūrti:

- a. °harāvṛddhato ge° Mi.
1. °vidhyam tūddīśya sthānam uktam δ. tu uddīśya sthānam uk° N. tu ud-dīśya sthāne uktam J.
2. draviḍavarādīti bhedāt β (*LJN). deśavarā° Mi. tu sā auḍaramadhye β.

vinodayantī dayitam ca gaurī a.
 sukaṅkānā cāmaracālanena | b.
 karṇe dadhānā surapuṣpagucchaṃ c.
 varāṅganeyam kathitā varādī ||186|| d.

"Varādī is a beautiful girl, fair in complexion, wearing fine bracelets and in her ears clusters of divine (pārijāta) flowers, delighting her lover by fanning him with a chowrie."

a. ca gaudī β.

nāradasaṃhitāyām tv anyathā drśyate | 1.

karṇe dadhānā surapuṣpayugmaṃ a.
 suvṛttavakṣojamanoharāṅgī b.
 smerānanā cāruvilolanetrā c.
 gaurāṅgayaṣṭiḥ kathitā varādī ||187|| varādī | d.

But in the Nāradasaṃhitā: "Wearing a pair of pārijāta blossoms in her ears, Varādī is a girl with fair, slender body, beautiful by virtue of her well shaped breasts, smiling and charmingly rolling her eyes."

b. suvṛttivakṣo° BS.B1.θ.Mi. succantavṛkṣo° Bii. suvṛttabandhājaganā varādī β (*Jδ).

c. bhāvavilolanetrā NarPSSi.

d. kathitā kavīndraiḥ β. || varādī δ.

gujjarī rigrahāṃsāntā jātā pañcamaṣāḍavāt | a.
 kvacin māntāpi ghasrādaḥ geyā śṛṅgāravardhinī ||188|| b.

ṣāḍavaḥ ṣaḍjasvaraḥ | saṅgītasāre tu dakṣiṇagujjarīsaṅgītraḥ gujjarīti 1.
 bhedadvayam āha | 2.

Gujjarī, which rouses passion, has ri as its initial, dominant and final, and is derived from pañcamaṣāḍava; it is to be sung at the beginning of the day. Sometimes it has ma as dominant. "Ṣāḍava" means the note ṣaḍja. The Saṅgītasāra distinguishes two Gujjarīs, Dakṣiṇa- and Saurāṣṭra-gujjarī.

a.-b., 1.-2. om. β.

a. ṣaḍjanyāsam grahāṃsāntāṃ Bi. sagrahāṃsā° Bii. ca grahā° Biii.
 gujjarī grahā° Biv. rigrahāntā ca jātā pañcamaṣāḍavā Tag.

b. kvacin māntāpi sadrātrau Tag. °cin māntāpitāstādaḥ Bi. °cin mānsapi BS.Bii.θ.β.Mukt. °vardhanī Bi.Bii. śṛṅgāravīrayoḥ Mukt.

1. saurāṣṭragujjarīdakṣiṇagujjarīti BS. tu dakṣiṇagujjarīti bhe° θ.

ratnamalāyām dasadhā gujjarī proktetyady uktam | tat prapañcabhayān 1.
 na likhitam | mūrtis tu | 2.

śyāmā sukeśī malayadrumanām a.
 mrdūllasatpallavatalpayātā | b.
 śruteḥ svarānām dadhatī vibhāgam c.
 tantrīmukhī dakṣiṇagujjarīyam ||189|| d.

The Ratnamālā states that Gujjarī is said to be of ten varieties. For fear of prolixity this is (these are) not given here. Its mūrti: "Dakṣiṇagujjarī is a dark-complexioned girl with beautiful hair, sitting on a bed of tender sandal shoots just sprouting from the branch, as she plays upon the lute and shows the distribution of śrutis in the notes."

1.-2. tad atra prapañca° Bii. °bhayān noktam β.
 a.-d. om. Biv.
 b. °talpajātā Mi. talpajātāḥ Biii. talpamālā Tag (p.88).
 c. śrutisvarānām Tag. svarāmsād dadha° β (*Jδ).
 d. tantrīmukhād dakṣi° LNδ. °mukhā dakṣi° J.Tag.Subh. °gurjarīyam β. maṅgalagujjarīyam Biii.

samhitāyām tu | 1.

karnotpalāsaṅgimadhuvratānām a.
 samśrṇvatī mañjulakūjitāni | b.
 kāntāntikam gantumanāḥ pradose c.
 sā gujjarī veśakalāñcitāṅgī ||190|| gujjarī d.

In the <Nārada>samhitā: "Gujjarī is a girl beautified by fine apparel, longing to go to her lover in the evening as she listens to the sweet buzzings of the bees that cling to the lotuses on her ears."

1.a.-d. om. Biv.
 a. °saṅgamadhu° Bi. °palālabhimadhu° NarPSSi/<ii>.Mano.
 b. (*tānām) śrṇvatī mañj° NarPSSi. suśrṇvatī β(*C).Mano. suhr̥dvatī NarPSSii. maṅgalakūjī° β.Bii.Biii. maṅgalakujjitani Bi.
 c. kantarakam β.
 d. gurjarī β.Mi.NarPSSi/ii. nr̥tyakalāñcitāṅgī NarPSSii.

madhyamāmsāgrahanyāsā todikā śuddhaśāḍavāt | a.
 jātā madhyāhnasamaye geyā śrṅgaravīrayoḥ ||191|| b.

mūrtis tu | 1.

Todī, born from śuddhaśāḍava (rāga), has ma as dominant initial and final, and is to be sung at midday in Śrṅgāra and Vīra rasas. Its mūrti:

a.-b., 1. om. Biv.

unnidrapañkeruhacārunetrā a.
 kuraṅgaśāvaṃ kalamāṅkureṇa | b.
 sambhāvayantī vipinopakaṅṭhe c.
 todīyam indīvaradāmaramyā ||192|| todī | d.

"Here is Todī, adorned with a garland of blue lotus flowers, her eyes lovely as the open lotus, feeding the young deer with rice shoots near the woods."

a.-d. om. Biv.
 b. kuraṅganābhiṃ dadhatī kareṇa β (*δ).
 c. subhāvayantī Bi. °pinopakaṅṭam OJ. °pakaṅṭha N.

mālavaśrīḥ śaradgeyā jātā mālavakaisīkāt | a.
 eṣā ṣaḍjagrahanyāsā pārvatīprītikārinī ||193|| b.

ārṣabhīdhaivatīvarjitāḥ śuddhajātayaḥ kaisīkījātivācyāḥ | 1.
 pramānam uktaṃ jātivivecanāvasare | mūrtis tu | 2.

Mālavaśrī, to be sung in the autumn season, is born of Mālavakaisīka. It has sa as initial and final and is pleasing to the goddess Pārvatī. The śuddha jātis <in combination>, with the omission of Ārṣabhī and Dhaivatī, are to be called kaisīkī jātis. This was established when jātis were being dealt with.

a.-b., 1.-2. om. Biv.
 a. °śrī śa° BS. °śrī svarebhyo yā β (*δ). °kauśīkāt Biii. β (°śīkān C).
 1. °jātivācyā BS. Biii. kauśīkī° β. kaisīkajāti° Bii.

līlāravindasya dalāni bālā a.
 vibhāvayantī tanudehayastīḥ | b.
 mālūravṛkṣasya tale niṣannā c.
 śoṇā mṛdur mālasikā pradiṣṭā ||194|| d.

"Mālasī is depicted as a slim young girl, delicate and ruddy in complexion, contemplating the petals of a lotus which she plays with as she sit at the foot of a Mālūra tree."

a.-d. om. Biv. c.-d. om. δ.
 a. nīlā° β. Biii. Śubh.
 b. vidhārayantī Śubh. tanuhemayastīḥ Mukta.
 d. śyāmā mṛdur LJN. śyāmāmṛdū mā° Tag. mālavasī pradiṣṭāḥ Bi. mālavaśrī
 pra° Biii. mālavaśrīty udiṣṭā BS. mālavikā pra° Mi. prahrṣṭā J. Tag.
 pradrṣṭā LN. sā mālavaśrīḥ kathitā munīndraiḥ Mukta.

samhitāyāṃ tu | 1.

karāvadhūtāmbujayugmaramyā a.
 itas tataś cāru vilokayantī | b.
 kaṅṭhasphuranmauktikacāruhārā c.
 sā mālasī saṅkathitā vicitrā ||195|| d.

In the Saṃhitā: "Beautified by the pair of lotuses she waves in her head, casting her sweet glances hither and thither, a fine necklace of pearls on her neck, so is described the colourful Mālasī."

- a.-b. om. ḍ.
 a. kare dhṛtāmboruhayugma° β. kare vidhūtāmbuja° NarPSSi/ii.Mano.
 °āmbujapuṣṭaramyā BS. B1. Bii. θ.
 b. cetastataś Mano.
 c. kaṅṭhe sphuran° NarPSSi/ii. °mauktikaratnahārā NarPSSi/ii.
 d. mālasīyaṃ kathitā β.

mālavaśrīr iyam eva mālasītyucyate | mālavaśrīḥ | 1.

saindhavī pañcamāḥ jātā grahāmsanyāsapañcamā | a.
 madhyāhnād ūrdhvato geyā śṛṅgāre karuṇe 'pi ca ||196|| b.

saindhavī sindhujeti prasiddhā | mūrtis tu | 2.

It is said that this Mālasī is the same as Mālavaśrī. Saindhavī, born from pañcamā, has pa as initial, dominant and final; it is to be sung after midday in śṛṅgāra and karuṇa rasas. Saindhavī is commonly called Sindhudā. Its mūrti:

1. | mālavaśrīḥ | om. β.
 a. °nyāsapañcamāḥ LJN.
 b. madhyāntād ūrdh° γ.
 2. sindhujeti Mi.

sadindranīladyutir ambujākṣī a.
 pravādayantī kapilāsayantram | b.
 ratnair vicitrābharanā sukeśī c.
 sā sindhudā kāntasamīpasamsthā ||197|| saindhavī | d.

"Sindhudā is beside her lover, with her beautiful hair, finely adorned with jewels, and has the colour of a real sapphire; she is lotus-eyed and plays upon a kapilāsikā vīṇā."

- a. kilendranīla° Tag. samindranīla° γ. dyutipañkajākṣī NarPSSii.
- b. °ntī sakalāsayantram δ. kalāsaya° JN. kavilāsa° Bi.θ.NarPSSi(?). kapināsa° NarPSSii. pravāhayantī ca kalāsa° Tag.
- c. vicitraratnābharanā sukeśī NarPSSi/ii.Mano.
- d. sindhujā Mi.NarPSSii. sindudā NarPSSi.

ṣaḍjanyāsagrahāmśeyam vīre devakṛtir matā | a.
asāv ṛtuṣu sarveṣu gātavyā samayeṣu ca ||198|| b.

iyam eva śuddhavasanta iti kṛṣṇadattah | mūrtis tu | 1.

Devakṛti has sa as final, initial and dominant, and is to be sung in vīra rasa at all times in all seasons. Kṛṣṇadatta says that this is the same as Śuddhavasanta. Its mūrti:

- a. vīradevakṛtimatā Bi. devakirī matā Mukṭ.
- b. asā vṛttiṣu Mi. gātir vā samaye° β. samaye 'pi ca GitPrak.
1. śuddhavasantajātir iti kṛ° δ. °ntajātiḥ kṛṣṇa° LJN.

bhramantī nandane śyāmā puṣpapracayataparā | a.
khyātā devakirī hy eṣā karārpitasakhīkarā ||199|| devakirī | b.

"Devakirī, a girl of dark complexion, wanders in the garden hand in hand with her lady companion, busily collecting flowers."

- a. °ntī nartane β. puṣpāvacaya° BS.
- b. devakṛtir hy Tag.

praharābhyantare geyā ṣaḍjanyāsagrahāmśakā | a.
ṣaḍjarṣabhaghanārambhā tajjñai rāmakṛtir matā ||200|| mūrtis tu | b.

The experts say that Rāmakṛti has sa as final. initial and dominant, makes prominent use of sa and ri at the beginning. It is to be sung during the first watch(?). Its mūrti:

- b. °ṛṣabhādyanārambhā β (*NC). °ṛṣabhagrahārabhyā BS.Bi.Biii. °ṛṣabhā-prahārambhā Biv. °grahārambhā Tag. °bhaghatārambhā Mukṭ. rāmakitir β.

svarnaḥprabhā bhāsurabhūṣaṇādhyā a.
nīlam nicolam vapuṣā vahantī | b.
kānte padopāntam adhiśrite 'pi c.
mānonnatā rāmakirī pradiṣṭā ||201|| rāmakirī | d.

"Rāmakirī is depicted as a girl of golden complexion, richly decked in glittering ornaments, wearing a blue upper garment, unbending in her pride even though her lover falls at her feet."

a.-d. om. Biv.

- a. bhāsvara° β(*δ). bhāsvarabhūṣanā ca Śubh. sauratabhūṣanādhyā Mukṭ.
 b. sadindranīlam vapu° β(*JC).
 c. sadopāntam BS. pradoṣāntam Bi.Biii. 'ntam upāgate 'pi Mukṭ.
 d. 'kirī pranī(gī?)tā Śubh.

pañcamāṁśagrahanyāsā dharitārā gamotkatā | a.
 śṛṅgāre cotsave geyā prātaḥ prathamamañjarī ||202|| b.

mūrtis tu | 1.

Prathamamañjarī, which is to be sung in the morning at festive times, in śṛṅgāra rasa, has pa as dominant, initial and final, with dha and ri in the higher register and prevalent use of ga and ma. Its mūrti:

a.-b. om. Biv.

- a. gaūtkatā β.
 b. cotsave pūrṇā Mukṭ.

viyoginī kāntavitīrṇapuṣpa- a.
 srajaṃ vahantī vapuṣātīmugdhā | b.
 āśvāsyamānā priyayā ca sakhyā c.
 vidhūsarāṅgī paḍhamañjarīyam ||203|| paḍhamanjarī | d.

iyam eva prathamamañjarīty ucyate | 1.

"Paḍhamañjarī is a young girl, unkempt, infatuated in her separation from her lover, wearing a garland of flowers which he has given her; she is comforted by a dear companion." Prathamamañjarī is said to be the same as this.

- a. 'puṣpaṃ Bi. 'puṣpām Śubh.
 d.-1. 'ṅgī paṭamañjarīty ucyate O.
 d. paṭamañjarīyam J. paṭa° Mi. paṭhamañjarīyam Śubh. pata° Mukṭ.
 1. | paṭamañjarīty ucyate LJN. iyam eva paṭa° C.

naṭṭā naṭavad ākhyātā sakampāndolitasvarā | a.
 hāsyē 'dbhute ca śṛṅgāre gātavyā nisī maṅgale ||204|| b.

Naṭṭā is described as similar to Naṭa, with kampita and āndolana on its notes; it is to be sung at night on auspicious occasions in hāsyā, adbhuta and śṛṅgāra rasas.

- a. naṭṭavad Bii. sakalpālolitasvarā β.
 b. hāse β.

mūrtis tu nibandhāntare | 1.

videśasthasya kāntasya vṛttāntam ativihvalā | a.
nattā rahitaveśaughā pṛcchantī kākam ādarāt ||205|| natta | b.

Its mūrti in another compilation: "Nattā, having in her agitation put aside all her finery, solicitously asks the crow for tidings of her lover, who is in a far distant land."

- a. videśe tasya Bi.
b. kāntam ādarāt BS.

dhaivatāmsāgrahanyāsā samandrā ca samasvarā | a.
śṛṅgāre karuṇe caiva geyā velāvalī budhaiḥ ||206|| b.

mūrtis tu nibandhāntare | 1.

Velāvalī has dha as dominant, initial and final, sa in the lower register, with even (equally emphasized) svaras. The experts sing this in śṛṅgāra and karuṇa rasas. Its mūrti ...:

- a. samasvarāḥ BS.θ. sā mandrā L. sā mandā γ. syamvarā β. sasama° Bii.
°ndrā risamasvarā Mukṭ.

samketadīkṣām dayitasya dattvā a.
vitanvatī bhūṣaṇam aṅgayasteḥ | b.
muhuh smarantī smaram iṣṭadevam c.
velāvalī nīlasarajakāntiḥ ||207|| d.

nāradasamhitāyām tv iṣadbhedenoktā | velāvalī | 1.

"Velāvalī, who has the colour of a blue lotus, having given her lover a sign of assignation adorns her body with fineries, constantly thinking of Smara, her personal deity." In the Nāradasamhitā it is expressed slightly differently.

- a. °taśīkṣām Mukṭ.
b. °nvatī maṇḍanam aṅga° Śubh.Mukṭ.
1. °yām tu iṣad° BS. °yām tu tattadbhede° Mi. °tāyām audarebhede° β godara° C).

grahāmsanyāsaśadjā syād gaudī mālavakaiśikāt | a.
vīraśṛṅgārayor geyā sakampāndolitasvarā ||208|| b.

mūrtis tu | 1.

śuciḥaricandanapankai rati sahitam manmatham puraḥ krtvā | c.
gauratanur bahuvidhinā gaudī paripūjayaty eṣā ||209|| gaudī | d.

Gaudī has sa as initial, dominant and final. It is derived from Mālavakaiśika, and is to be sung in vīra and śṛṅgāra, with kampa and

āndolana on its notes. Its mūrti: "Gauḍī, a fair-complexioned girl, honours <the images of> Manmatha and Rati with <smearings of> pure sandal-paste and worships them with manifold rites."

- a. 'kauśikāt β.
- b. geyā kalpāllolita° LJN. 'yā kalpāntāllolita° δ ('llolitasvar° C).
- c. turāṅgaśūcihari° LJN.Tag. 'pañke ra° Śubh.Bi.Biii.β ('pañkaṃ ratisa° O. pañkaṃ manmathaṃ C). 'pañkeruhasahitaṃ Mi. puraskṛtya Mukta.
- d. 'tanur vidyutvidhi° Bii. 'nur vratavidhinā gaurī Śubh.

nāṭo niśi śucau vīre śadjāṃśo gamakotkataḥ | A.

mūrtis tu | 1.

- turaṅgamaskandhanibaddharāgaḥ a.
- svaṇaprabhaḥ śonitaśoṇagātraḥ | b.
- saṅgrāmbhūmau vicaran dhṛtāsir c.
- nāṭo 'yam uktaḥ kila kāśyapena ||210|| nāṭaḥ | d.

Nāṭa (should be sung) at night in the hot season, in vīra rasa. Its aṃśa is sa and it uses copious gamakas. Its mūrti: "Kāśyapa says that Nāṭa has the colour of gold, his body reddened with blood as he moves around the battlefield with sword in hand, his colour blending with that of his horse's neck." (?)

- A. nāṭe BS.
- a. 'ṅgamakarṣaniba° δ. 'ṅgamākaraṇani° LJN.
- c. viratan dhṛ° Bii.
- d. 'pena | śonitaṃ kuṅkumaṃ β. lāṭo 'yam Śubh.

ghaṇṭāravo dhaivatajaḥ pratāpe sarvadāpi ca ||211|| B.

mūrtis tu saṅgītaratnamālāyām | 1.

- prasaradibhavarasya skandham ārūḍha udyat- a.
- kanakaruciramadhyam dhūnayan sarvadāstram | b.
- pradalitaripusainyo bhīmaghaṇṭāravena c.
- sphuritakanakakāntir bhāti ghaṇṭāravo 'yam ||212|| ghaṇṭāravaḥ | d.

Ghaṇṭārava, born of dhaivata, (is to be sung) at all times in the hot season. Its mūrti: "Ghaṇṭārava shines here, his colour like gleaming gold; mounted on the back of an advancing elephant, constantly brandishing a sword radiant with shining gold. he scatters his enemy with a fearful shout."

- a. skandha ārūḍha Mukta. āruhya ud° β (*δ).
- b. sarvagātram β (sarvagātre δ). śarvalāgram BS.Mi.Mukta. śarvadāstram Bii. sarvadāmram Biv.
- c. 'ripusainyam bhī° β. 'litapurainyo Mi.
- d. sphuritakanakamūrtir bhīmaghaṇṭāravo 'yam Mukta.

- dhaivatāmsāgrahanyāso natṭanārāyaṇo divā | A.
mūrtis tu ratnamālāyām | 1.
śtrīveśadhārī puruṣo navīnaḥ a.
saṅgītaśāle bhramim ādadhānaḥ b.
gāyan satālam salayam manojñaḥ c.
syān natṭanārāyaṇarāga eṣaḥ ||213|| natṭanārāyaṇa | d.

Natṭanārāyaṇa is (to be sung) in the daytime. It has dhaiyata as dominant, initial and final. Its mūrti in the Ratnamālā: "Natṭanārāyaṇa, a young man, in women's clothes, of charming appearance, whirling round in dance in the music hall and singing along with the tāla and laya."

- A. natānā° BS. Bi. θ. Mi. JN.
a. °veśadhārī δL. Mi. °veśasadhārī JN.
b. saṅgītaśāstre β.
c. salayo manojño Bi. manojñaḥ Mi.

- madhyamāmsāgrahanyāso bhūpatiḥ karuṇe divā ||214|| B.
mūrtis tu nibandhāntare | 1.
siṃhāsanagataḥ śvetacāmaradvayavījitaḥ | a.
mantribhir veṣṭitaḥ śyāmaś chatrādhyo rāgabhūpatiḥ ||215|| bhūpatiḥ | b.

Bhūpati (is to be sung) in karuṇa rasa during the day, with madhyama as dominant, initial and final. Its mūrti: "Rāga Bhūpati, dark in colour, is seated on a throne beneath an umbrella, being fanned by a pair of white chowries, surrounded by his ministers."

- 1., a.-b. om. N.
a. °gataśveta° BS. Biv. śvetas cāma° Mukta.
b. mandra udveṣṭitaḥ (?) Mi. śyāmaccha° BS. Bi. Bi. θ. Mukta.

- vīre niśi niśādāmsāḥ śaṅkarābharanaḥ sadā ||216|| A.
mūrtis tu ratnamālāyām | 1.
vyāghracarmasakalam pidadhāno a.
bhogihāraivalayāṅgadabhūṣaḥ | b.
sāndrabhūtipariliptasarīrah c.
śaṅkarābharana eṣa udītaḥ ||217|| śaṅkarābharanaḥ | d.

Śaṅkarābharana, with niśāda as dominant, is to be sung in vīra rasa at night in all seasons. Its mūrti in the Ratnamālā: "Śaṅkarābharana is depicted wearing a tiger-skin, bedecked with serpents as necklace and bracelets, his body smeared with thick ashes."

- a. °carmamamalam Bi.Bii. °carmasamalam θ. paridhāno Bi. hi dadhā° Bii.
- b. °ṅgavibhuṣaḥ Bi.Biii.
- c. sāndribhū° Biv. °parilupta° Mi.
- d. eṣa hi rāgaḥ Mukta.

iti sampūrṇāḥ | atha śāḍavā ucyante | tatra ca 1.

śāḍavās te °bhidhīyante ye rāgāḥ ṣaṭsvarotthitāḥ ||218|| A.

ke ta ity āha | 2.

gaudaḥ karṇāṭagaudaś ca deśī dhannāsikā tathā | a.
kolāhalā ca vallārī deśākhyā śavarī tathā ||219|| b.

Those were the full (heptatonic) rāgas. Now are described the śāḍavas (hexatonic). Those rāgas are called śāḍava which come from six (ṣaṭ) notes (only). They are: Gauda, Karṇāṭagauda, Deśī, Dhannāsī, Kolāhalā, Vallārī, Deśākhyā, Śavarī,

1. iti sampūrṇāḥ om. BS. atha ṣaṭsvarā ucya° δJ. athavā ṣaṭsvarā u° LN. tatra ca om. β.

A. ṣaṭsvarottamāḥ β. °nte rāgā ye ṣaṭ° BS.

2. ke te ity aha Mss (ke tety aha Biv).

a. dhanāsī° Bi.Bii.

b. vallārī θ. vellārī Bi.

khambhāvātī harṣapurī mallārī huñchikā tataḥ | a.
ityādyāḥ śāḍavāḥ proktā harināyakasammataḥ ||220|| b.

ādipadenānye °pi śrīkaṇṭhādyaḥ grhyante | tad uktam saṅgītasāre | 1.

Khambhāvātī, Harṣapurī, Mallārī and Huñchikā. These and others are the śāḍava rāgas as given by Harināyaka. "Others" here means Śrīkaṇṭha etc. This is stated in the Saṅgītasāra:

a. khamvāvātī Mi. svasthāvarī β. svasthāvātī Tag. huñchikā(?) Mukta.

huñjikā BS. huñcinā Bi. huccikānā tataḥ Biv. huñchikā Mi. hamsikā β.

b. °dyāḥ ṣoḍaśaproktāḥ Mi.

śrīkaṇṭhaś caiva bhaulī ca tārā sālagaḥ | a.
śuddhābhīrī madhukirī chāyā nīlotpalāpi ca ||221|| b.

iti śāḍavaganane <|> phalam āha kohalaḥ | 1.

"Śrīkaṇṭha, Bhaulī, Tārā, Sālagaḥ, Śuddhābhīrī, Madhukirī, Chāyā, Nīlotpalā." Thus the <rāgas in> the śāḍava category. Kohala tells us the advantage <to be gained from them>:

a. ḍaulī ca Mi. tārasālaga° BS.θ. ca tathā sālaga° Bii. °gaudaḥ Mi. °gaudakah β.

b. madhukarī Bii.Mi.β (*karā C). *tpalepi te Bi. *tpalāpīke θ. iti om. BS.

saṅgrāme vīratā rūpaguṇalāvanyakīrtanam | a.
gāne śāḍavarāgāṇāṃ gaditam pūrvasūribhiḥ ||222|| b

kramena lakṣaṇam āha | 1.

niṣādāṃśagrahanyāso gaudaḥ syāt pañcamojjhitah | c.
vīraśṛṅgarayor geyo dinānte viralarṣabhah ||223|| d.

The praising of heroism in battle, of beauty of form and qualities, was done by the ancient sages in the singing of śāḍava rāgas. They are now defined in order. Gauda, which has ni as dominant, initial and final, is devoid of pa and uses ṛṣabha infrequently. It is to be sung at the end of the day in vīra and śṛṅgāra rasas.

a.-b., 1. om. C.

a. *tārūpalāvanyaguṇa kī* Mi. *rūpaṃ lālayan guṇakīr* β (lāpayan guṇa* L).

c. gaudaḥ pañcamarāgataḥ ḡ (*rāgajah O). pañcamarājataḥ L.

d. geyā BS.θ. vigatarṣabhah δ. vi + larṣabhah JN.

mūrtis tu nibandhāntare | 1.

vidhāya śambhuṃ suranimnagātate a.
mudārcayan nīlasarojasaṅghaiḥ | b.
manojñamūrtir dadhad aṃśuke site c.
tvagāsanastho dvija eṣa gaudaḥ ||224|| gaudaḥ | d.

Its mūrti in another compilation: "Gauda is a Brahmin, of pleasing appearance, seated on a skin and wearing a pair of white garments ; he has set up (an image of) Śambhu on the bank of the Gaṅgā and delights in honouring him with clusters of blue lotuses."

a. vidhāya śastaṃ β. nidhāya Bii. (śastaṃ) nitarāṅgatau yo β (yah δ)

b. padārcanaṃ ni* ḡ (madārcanaṃ N). yadārcanaṃ L.

c. *mūrtiṃ OLN. *mūrti JC. dadharamśuke pi tva* JN. dadhudamśuke pi δ. dadhadamśuke pi L. *mśuko pi Tag.

d. durgāsanastho β.

niṣādāṃśagrahanyāsayuktaḥ pañcamavarjitah | a.
eṣa karṇāṭagaudaḥ tu karṇāṭavad udāhṛtaḥ ||225|| b.

karṇāṭavad iti karṇāṭoktagānakālarasamūrtyanvita ity arthah | karṇāṭa-
gaudaḥ | atra karṇāṭavaṅgāla iti gītaprakāśasaṅgītasārayor drśyate | 2.

With ni as dominant, initial and final, and omitting pa, Karṇāṭagauda is

said to be like Karnāṭa. "Like Karnāṭa" means that it has the same performance time, rāsa and mūrti as those given for Karnāṭa. In the Gītaprakāśa and the Saṅgītasāra Karnāṭavaṅgāla is found at this point.

- a. 'yuktapañca' Bi. Biv.
- b. kannāṭa' ... kannāṭavad Biv. kannāṭavad Biii. karnāṭagau' ... 'hṛtaḥ om. β.
1. (eṣa) karnāṭavad iti | kālah samūrtyantarahaḥ LJN. (eṣa) karnāṭavat kālah sa mūrtyantarahaḥ sthitaḥ δ. (then) karnāṭoktagānakālarasāmūrtyantataḥ | karnāṭagaudaḥ | β (karnāroka' ... δ. ... 'ntaḥ taḥ | karnā' J). (arthaḥ |) kannāṭaḥ Biii. kannāṭagau' Biv.
2. karnāṭamālava Bii. kannāṭa' Biii. kannāṭa' Biv.

tatsvarūpaṃ tu | 1.

gāndhārāmsāgrahanyāsaḥ śāḍjaḥ pañcamavarjitaḥ | a.
eṣa karnāṭavaṅgālah śṛṅgāre ṭakkavamsājah ||226|| b.

This is the form of that rāga: Karnāṭavaṅgāla has ga as dominant, initial and final, makes much use of sa and omits pa; it is sung in śṛṅgāra rāsa and derives from the ṭakka group.

1. tasya rūpaṃ tu β.
- a. śāḍjapa' Bii. śāḍjapañcama' all other Mss.
- b. kannāṭa' Biii. kannāṭa' Biv. eṣa karnāṭavat tālah β. 're caikavamsājah β. ṭakva' Bi.

ṭakkalakṣaṇam āha mammataḥ | 1.

nāṭakarnāṭayor yoge ṭakkarāgo napuṃsakah ||227|| a.

mūrtis tu vaṅgālavat | karnāṭavaṅgālah | 2.

Mammata has given the characteristics of ṭakka: "Ṭakkarāga, a hermaphrodite(?), is (created) in the union of nāṭa and karnāṭa." The mūrti (of karnāṭavaṅgāla) is like that of vaṅgāla.

1. ṭakkāla' β. mammataḥ BS. marmataḥ β.
- a. ṭakkārā' β. ṭakva Bi. 'puṃsaka iti β. θ.
2. tu raṅgatodavat γ. 'vat ṭakkanāṭavaṅgā' Biii.

revaguptodbhavā deśī patyaktā manivistarā | a.
rinyāsāmsāgrahā prātar geyā karuṇāsāntayoḥ ||228|| b.

mūrtis tu nibandhāntare | 1.

Deśī is derived from Revagupta. It omits pa and has a preponderance of ma and ni. Ni is its final, dominant and initial. It is to be sung in the morning in karuṇa and śānta rasas. Its mūrti in the Ratnamālā:

- a. cātrirevagu° L. cātrigupto° JN. tātri° ḍ (tānni° C). patyuktā JLN.Mi. patyukti Bi. gatyaktā Bii.
b. vinyāsā° Bi.θ. ninyāsa° BS.Bii.Mi.β. karuṇahāsyayōḥ Mukṭ.

gajapatigatir eṅṅlocanendīvarāṅgī a.
pr̥thulataranitambālabivenībhujāṅgā | b.
tanutaratanuvallī vītakausumbhavāsā c.
iyam udayati deśī bānī cāruhāsā ||229|| deśī | d.

"Diffusing the scent of saffron, Deśī is a charmingly smiling huntress who has the walk of an elephant, eyes of the female deer, and a body like the blue lotus; she has long serpentine tresses reaching down to her broad buttocks, and a delicate creeper-like figure."

- a. °gativenī LJN.
b. °nitambīla° Mi. °ālambave° Bi.Bii.θ. °bhujāṅgī Biv.Mukṭ. vīta-
kausumbharāgā L. pītakausu° VaisSS (v.136). °ragah ṣ.
d. pramudayati de° Bi. śīgaṅī cāru° Bii. vāsinī cā° β (L. corrected to vāṅī°). deśī rāḅṅī Mukṭ. bālinī VaisSS.

śāṁśā dhannāsikā jātā śuddhakaiśīkamadhyamāt | a.
ṣaḍjagrahā madhyamāntā rihīnā vijaye sadā ||230|| b.

sadā sarvakāleṣu geyety arthah | mūrtis tu | 1.

Dhannāsī has sa as dominant, and is born of the rāga Śuddhakaiśīkamadhyama. Sa is the initial, ma the final, ri omitted. The rāga is sung always - i.e. at all times - on occasions of victory(?). Its mūrti:

- a. śāṁśā Mukṭ. dhanāsikā Bi.θ. °kauśika° β.Biv.
b. ṣaḍjasvaragrahāsānā Bi. ripūṅām vija° β.
(after b. sadā) madhyamāṁśā ... (from next lakṣaṇa, 231.b.) Bii.θ.
1. sadā om. β. sadā ... °rthah om. θ. geyā ity BS.

dūrvādalaśyāmatanur manojñā a.
kāntam likhantī phalake vidagdā | b.
bālā galallocanavaribindu- c.
nisyandadhautastanabhṛd dhanāsī ||231|| dhanāsī | d.

"Dhanāsī, a beautiful young girl with a complexion dark as Dūrvā grass, skilfully draws a picture of her lover on a tablet, her breasts being wetted by a stream of falling tears."

- a. dhannāsikā śyāma° Tag. °tanū β (°tanūr O).
b. jātam li° Bi.

- c. vālā lasalloca° β.
d. °stanahr̥d α. (°dhautāsanahr̥d Bii). °stanadhrg dha° Śubh.
°stanayugmanāsā β. dhanāṣrī Biv.

ṣaḍjanyāsagrahā kolāhalā ṭakkakulodbhavā | a.
madhyamāmsā pahīnā ca kalahe gamakotkatā ||232|| b.

mūrtis tu | 1.

unmattapuṃskokilavṛndaramya- c.
nādasvaram gāyati kṛṣṇagāthāḥ | d.
vaśī sadā sarvapuraḥpravartī e.
kolāhalo 'yaṃ taruṇo 'sitāṅgaḥ ||233|| f.

Kolāhalā, born of the ṭakka group, has sa as final and initial and ma as dominant; it omits pa, is rich in gamakas, and is sung in (scenes of) strife. Its mūrti: "The young, dark-complexioned Kolāhala, always in front of all (?), sings hymns to Kṛṣṇa his melody attractive as the sound of a flock of excited cuckoos."

- a. ṭakva° Bi. b. gahina Bii.
c. °vṛndakasya L. °vandakasya γ.
d. nādamukhasvarair gāyati Bii. °gāthāṃ Mi.
e. vaśī β (vaśō δ). vaśīravāmodamaṇḥ pravṛttih Tag. purapravṛtto β
(°vṛttau δ). °purapravartī Mi. puraḥpravīṇā Bi.
f. 'yaṃ karuṇo 'ruṇāṅgaḥ Mukt.

na ca pūrvam asya strīlingatvam iha puṃlingatvam ity asaṅgatir 1.
iti vācyam | yat 2.

drśyate naiva kutrāpi rāgāṇāṃ liṅganirṇaya ||234|| a.

iti sarvagrāṇthakārasammatam | evam anyatrāpi draṣṭavyam | kolāhalā | 3.

It should not be objected that there is an incongruity, the former being feminine and the latter masculine. For all authors accept that there is no definitive statement of the gender of rāgas. This will be seen also elsewhere (in the case of other rāgas).

1. ... strīlingatvam | na cātra puṃlingatvam ity LN<J>. °tvam hy atra
puṃ° O. strīlingatvam atra puṃ° C.
1.-2. asaṅgatam iti β.
a. drśyate naiva rāgāṇāṃ nirṇayagatisarva° β. kutrāpi om. Bii.θ.
3. kolāhalaḥ γ.

hindolānvayasampannā vallālī ṣagrahāmsakā | a.
śṛṅgārākhye dhamandrā ca rihīnā nyāsaṣaḍjika ||235|| b.

Vallālī, which comes from the hindola group, has dha as mandra note and sa as initial final, omits ri and is sung in śṛṅgāra rasa.

- a. hillolānnaya° β (hillolānnaya δ (°līlaya C)). hillolānvaya° Mukṭ.
°sampūrṇā Mi. vallārī ḡ (vallārī C). °mśakāḥ BS.β.θ.
b. śṛṅgārakhyo BS. śṛṅgārākṣe Bi. śṛṅgākhye θ. śṛṅgāre dha ri man° Bii.
śṛṅgāro dha mī (om. rest) LN. śṛṅgārodhanī (om. rest) δ. śṛṅgāra dhamī
(om. rest) J. śṛṅgārāṣo(?) dha° Mi. °nā ṣaḍjanyāsikā Mukṭ.

mūrtis tu nibandhāntare | 1.

sakhyā prabodhyamānāpi kānte roṣam na muñcati | a.
parāvṛttamukhī śyāmā vallālī praudhanāyikā ||236|| vallālī | b.

Its mūrti in another treatise: "Vallālī is a Praudhanāyikā (impetuous heroine), dark in colour, who will not give up her anger at her lover even when called to her senses by a lady companion."

- a. prabodhamānāpi BS.β.
b. vallārī BS.Bi.β(*C). | vallārī β(*C).

gāndhārapañcamā jātā deśākhyārṣabhavarjitā | a.
gāndhārāṃśagrahanyāsā śāntaśṛṅgārayoḥ prage ||237|| b.

prage prātargeyety arthaḥ | mūrtis tu | 1.

Born from Gāndhārapañcama, Deśākhyā is without ri, has ga as dominant, initial and final, and is sung in the morning in śānta and śṛṅgāra rasas. Its mūrti:

- a. deśī ṛṣabhavarji° β (deśīṅṛṣabha° δ). deśākhyārṣabha° α
(°śākṣarṣabha° Bi.Mi).
b. śāntaḥ śṛ° Biii. śāntiśṛ° BS.Bi.Bii.Biv.
1. °geyā ity Mss (°yety° Mi).

āspṛoṭanāviṣkṛtalomaharṣo a.
niyuddhasannaddhaviśālābāhuḥ | b.
prāṃśuḥ praçaṇḍadyutihemagauro c.
deśākhyarāgaḥ sa hi mallarājāḥ ||238|| deśākhyāḥ | d.

"Deśākhyā, a champion wrestler, tall and golden-coloured with fierce radiance, has his huge arms prepared for combat and causes the hair to bristle with his arm-slapping."

- a. °āvistrta° Mi. °āviśruta Bi. °romaharṣo β.Mi.Mukṭ.
b. niyuddhasamyuddha° Bi. niyuddhaśīlo hi viśā° β. °ddhasambaddhavi°
(v.l. nitambasannaddha°) Śubh.
c. prāṃśupra° δ.Bi.θ. °gaurāḥ Bi.
d. deśāgarā° Śubh. deśākṣa° Bi. | deśākhyā β.

śāvarī dhaivatāntā ca gatārā mandramadhyamā | a.
magrahāṃśālpasāḍjā ca pahīnā karuṇe matā ||239|| b.

mūrtis tu kalāṅkuranibandhe | 1.

Śavarī has dha as final, ga in the upper register, ma in the lower, and ma as initial and dominant; pa is omitted and sa used only slightly; it is sung in karuna rasa. Its mūrti in the Kalāṅkuranibandha:

- a. śāvīrī β (śāvīrau δ). gatādhaivatamadhyamā β. gatāgama° θ. ṣatāra
Bi. śārī dhaivatāntā ca patārā Mi.
b. sagrahā° Mi.Bi. agrahā° θ. nagrahāṁśālaṣadjās ca δ (°haś śāla° C).
nagrahāśālaṣadjās ca LJN. °mso °lpa° BS.

- śrīkhaṇḍaśailaśikhare śikhībarhavāsā a.
mātāṅgamauktikakṛtottamahārayaṣṭih | b.
ākṛṣya candanataroḥ śavarī bhujāṅgam c.
ābadhnatī valayam ujjalanīlakāntih ||240|| śavarī | d.

"Bright blue in colour, Śavarī sits on a peak of the Malaya mountains, clad in peacock feathers, and has a fine necklace made of pearls from the elephant's head. She draws forth a snake from a sandal tree and binds it on as a bracelet."

- a. °śailaśikho nivāsā δ. °śikhare śikho nivāsā JN. °śikhare śikhare
nivāsā L. °barhivāsā Bi.Bii.
d. | śabarī Mi.

- dhaivatāṁsagrahanyāsā sāndolamanimanditā | a.
khambhāvatī pahīnā ca śṛṅgāre niśi gīyate ||241|| b.

- mūrtis tu tatraiva | 1.

Khambhāvatī has dha as dominant, initial and final, and uses āndolana on the notes ma and ni. It omits pa, and is sung in śṛṅgāra rasa at night. Its mūrti:

- a. sāndolā LJN.BS.Bi.Bii.θ. sāndolaṁ maṇi° O. syāt sālomani° Mi.
°manimandratā Bi. °magamaṇḍitā Tag.
b. susthāvatī β (*δJ).
1. mūrtis tu nibandhāntare | ta° β.

- vāso vasānā śaradabhraśubhram a.
virañcivedīparikarmadakṣā | b.
kundāvadātā caturānanasya c.
khambhāvatī labdhasamṛddhasevā ||242|| khambhāvatī | d.

"Khambhāvatī, whose colour is like the jasmine, wears a garment white as the autumn cloud; skilful in performing rites at the altar of Brahmā, she has undertaken abundant service (to the deity)."

- b. °ñcidevī° BS.Bi.Bii.θ. viriñcidevī β.Mi.
d. susthāvatī ... <||> susthāvatī β. khampāvatī (twice) Mi.

- jātā harṣapurī ṣadjamandrā mālavakaisīkāt | a.

ṣadjādyantā tāramadhyā dhahīnā vijaye matā ||243|| b.

mūrtis tu nibandhāntare | 1.

Harṣapurī, born from Mālavakaisika, has sa in the lower register, ma in the upper, sa as initial and final, dha omitted, and is sung in (scenes of) victory. Its mūrti:

- a. *kauśikāt β.Mukt. *kauśikā Biv. *kaisikā Biii.
 b. (ṣadjārgḥatā) dhaivatāntā pahīnā JN. ṣadjādyantā dhaivatām dhaivatā pahīnā ḍ. *ntā ... + ... tā dha° L. ṣadjādyāṅgā dhaivatāntā pahīnā Tag. tāramapā dhahī° Bii.Mukt. dhāramapā thahīnā Mi. vijayā matā β.

nipātya talpe sudrḍhānurāgāt a.
 kāntam rate tāntam avetya mugdhā | b.
 prauḍhāṅganā pauruṣam ācarantī c.
 manoharā harṣapurī pradiṣṭā ||244|| harsapuri | d.

"Harṣapurī is a beautiful woman (a prauḍhanāyikā?), who acts the man in causing her lover to fall back on the bed, knowing that he is exhausted from intense love-making."

- a. nipadyate lepa daṭānurā° ḍ. nipadyate lepa hrḍhānu° JN. nipadyete lepusadrḍhā° L. nisāntake lepadrḍhā° Tag. *nurāgā Bi.
 b. kāntam ratānte tam avekṣya mu° Tag. rate kāntam Bi.θ. trāntam avekṣya Bii. tāntam avekṣya dhīrā Mukt.

pañcamāṁsagrahanyāsā gahīnā mandramadhyamā | a.
 śrṅgāre durdine geyā mallārī parikīrtitā ||245|| b.

ayam eva mādhavādir ucyata iti gopagovindaṭīkākārah | mūrtis tu | 1.

Mallārī has pa as dominant, initial and final, omits ga, has ma in the lower register, and is to be sung in śrṅgāra rasa during the rainy season. According to the commentator on the Gopagovinda this (rāga) is called Mādhavādi. Its mūrti:

- a. pahīnā BS. Bii.θ.β(*C).Mi.
 b. jñeyā ḍ. mayurī pari° Biii. mallārī ṣāḍavā matā Mukt.
 1. iyam eva Tag. govillatīkākārah β. ucyate iti BS.θ.L.ḍ.

vispaṣṭakṛṣṇājīnamadhyavartī a.
 kāntaḥ pavitraḥ sthavīro 'tigaurah | b.
 kurvan kathām tumburunāradābhyām c.
 śrīmādḥavādiḥ kathito munīndraiḥ ||246|| mallārī | d.

grḥṇan kare ketakakuntayaṣṭim iti granthāntare pāṭhaḥ | 1.

"The sages say that Mādhavādi is a pious, venerable man, very fair in colour and pleasing in appearance, who sits on a fine black deer-skin"

and converses with Tumburu and Nārada." Another work reads "takes in his hand a stick of ketaka wood ..." (for "converses with T. and N.").

b. kāntaḥ parītaḥ β. °viro tra gaurah Biii. °viro ta gaurah Biv. sthaviro °tisuddhaḥ Śubh.

c. kathāḥ BS. kathā Bi. tumvaru° BS.Mi. tamvuru° Biii.

d. mallārikeyam kathitā kavīndraiḥ(?) Muk. munīndraḥ BS.Bi.

||mallārī om. δ.

1. ketanakaṅkayaṣṭim Mi. °kundayaṣṭim β. °ntare prāyaḥ Mi. °āntaroktaḥ C. °ntarapodaḥ(?) O.

āndolitasapā dhāntagrahā madhyamavarjitā |

geyā yāmadvayād ūrdhvaṃ śṛṅgāre huñchikā budhaiḥ ||247||

a.

b.

mūrtis tu nibandhāntare |

1.

Huñchikā has āndolana on sa and pa, has dha as initial and final, and omits ma. The experts sing it in śṛṅgāra rasa after the second watch. Its mūrti in another compilation:

a. °mapā (dha-pā, sa-pā, sa-mā) BS. °mapā dhā° θ. °samā dhā° Tag. dhapā dhānta° Muk.

b. yāmatrayād Tag. ūrdhvaṃ BS. huñchinā Bi. hucikā Biv. huñjikā Tag. krūñchikā β (rcchikā J).

dūrvādalasyāmarucir vivastrā

balād viśantī dayitorumadhye |

skandhāntarapreritadakṣahasta-

dhṛtastanāntā kila huñchikā syāt ||248|| huñchikā |

a.

b.

c.

d.

"Huñchikā, a naked young girl with a body dark as dūrvā grass, forcibly enters between the thighs of her lover, whose deft (right?) hand, extended round her shoulder (?) holds the tip of her breast."

a. °śyāmatanur viva° Bi.Tag.

b. bālā viśānta da° Bii. balā viśa° Biv. valodvaśantī ḡ. vasantī Tag

c. °ndhāntare pre° Mi.Tag. °hastam Bi. preṣita° ... °hastā Muk.

d. dhṛtāsta° Bi. huñchikā (twice) Biv. krūñchikā ḡ. kuñchikā ... | krūñchikā L. kila hucchikeyam Bi. kila huñjikeyam Tag.

geyotsave garahitā dhāntā śrīkañthikā matā |

mūrtis tu nibandhāntare |

A.

1.

Śrīkañthikā is to be sung at festivals; it omits ga and has dha as final. Its mūrti in another treatise:

A. parahitā Mi. geyo sau vegarahitā L. geyā sau vega° ḡ(*C). geyā vīre ga° Tag.

1., 250. a.-b. om. JNC. Bi. θ.

1. placed by O. after 250. b, which is repeated after 249. B.

kāntasya kuntalāśreṇīm śoṣayanty añjanadyutiḥ | a.
kvaṇatsuvarṇavalayāvāliḥ śrīkaṇṭhikā matā ||250|| śrīkaṇṭhikā | b.

"Śrīkaṇṭhikā has the colour of collyrium; she wears a row of gold bracelets which jingle as she dries her lover's hair."

b. śrīkaṇṭhaḥ BS. (before 249 A. lakṣaṇa verse, as in other "labels").

pojhitā ṣagrahā bhaultī prātar geyā surastutau ||249|| B.

mūrtis tu nibandhāntare | 1.

nidhāyāsphoṭanair anke lālayantī sutam muhuh | a.
kurvatī vividhālāpaṃ bhaultī maulimanoharā ||251|| bhaultī | b.

Bhaultī omits pa, has sa as initial, and is sung in the morning in praise of the gods. Its mūrti: "Bhaultī, made lovely by her diadem, constantly fondles her child whom she rocks to and fro on her lap, and chats to him in all kinds of ways."

B. projhitā BS. β(*OJN). projhitākṣagrahā Mi. yagrahā δL. pagrahā JN(?). gagrahā Tag. ṣagrahā Biii. Muk. °tākṣagrahā Mi. maulī BS. Biii.
a. niṣāyāt sphoṭaner anke β (niṣāyāt syoraner anke δ). niṣāyāṃ svapater Tag. °dhāya spho° Bi. Biv. °dhāya sphoṭaṅkair Bii. °āsphoṭake raṅge Biii.

tārā divā ratau yuddhe niṣādāṃsā mavarjitā | A.

mūrtis tu nibandhāntare | 1.

aṅghārān śikṣayantī kumārān nṛtyamandire | a.
tārā mārāṅganākārā nāṭyāṭopavidāṃ varā ||253|| tārā | b.

Tārā omits ma, has ni as dominant, and is sung by day in (scenes of) love and battle. Its mūrti in another treatise: "Tārā, best of all the experts in all details of dance, takes the person of Mārāṅganā (Rati) as she teaches young men their dance gestures in the dance-hall."

A. divā rātrau β. tarā geyā divā rātrau yuddhe nyāṃsamavarjitā Tag.
a. om. Bii. ahaṃ hāvān śi° β. aho hāvān śi° Tag.
b. āramārāṅga° Saraṇi (Kavi, Kośa). māraṅganākārā β(*C). māraṅganākārā Tag. māraṅganākārā Bi. nāṭyādyā ... °mvarā O. nāṭyodyaiḥ tadīdamvarā J. nāṭyaughaiḥ tadīdamvarā N. nāṭhyoghaiḥ tadīdamvarā L.

māṃsah pahīno vīre ca ratau mālavagaudakah ||252|| B.

mūrtis tu | 1.

vīnāvinodapratipannapānir a.
 gr̥ṇṇan kathām nāradasamprayogāt | b.
 śyāmo yuvā viprakulaprasūtaḥ c.
 sa sālago nāṭyamunipranītaḥ ||254|| sālagaḡauḡaḥ | d.

Mālavagauḡa has ma as aṃśa, omits pa, and is sung in vīra and śṛṅgāra rasas. Its mūrti: "The sage of nāṭya (śāstra) presents Sālaga as a young man of Brahmin stock, dark in colour, who plays upon a vina while listening to the discourse of Nārada."

B. māṃśā pahīno viro mālava° Lδ (māṃśa° C). māṃśā pahīnā vīro
 molavagau° J. sim., with mālava° N. sālagaḡauḡakaḡ Mukṭ. māṃśaḡ
 pahīnanā vīre ratau sālagaḡau° Mi. māṃśagrahaḡ pahīno 'sau vīre mālava'
 Tag.

b. gr̥ṇvan Śubh. °prayogām BS. °prayogān Bi.Biii.

d. sa mālavo gauḡa iti pradiṡṡaḡ Tag. sa mālago Bi.Bii.Biv.N. sa
 śālako Śubh. || mālavagauḡaḡ θ.Tag. || mālagaḡauḡaḡ Bii. After the
 label sālagaḡauḡaḡ, before B., BS adds: mālavagauḡa iti nāmāntaram
 pustakāntar<e>.

dhāntābhīrī dhaivatajā rihīnā ca śucau prage | A.

mūrtis tu kalāṅkuroktā | 1.

vācālakāṅkaṅavibhūṡitabāhuvalīr a.
 unnidracampakamanoharagātrayaṡṡiḡ | b.
 śrīkhaṅḡasāillaśikhare gajamauktikaughair c.
 ābhīrikā vidadhatī srajam induśubhrām ||256|| d.

Ābhīrī has dha as final, is born of dhaivata, omits ri, and is sung in the hot season in the morning. The mūrti as given by Kalāṅkura: "On a peak of the Malaya mountain Ābhīrī makes a garland of "elephant's pearls", white as the moon, her slender arms ornamented with jingling bracelets and her slim body the colour of an opened Campaka flower (i.e. yellow)."

A. dhāṃśābhīrī Tag. dhāṃśabhauṡī JL. dhāṃśamaulī N. dhāṃśabhauṡau δ.
 gāntā Bii.

b. °mauktikoghair BS. °koghaiḡ Mi. °mauktikānām Tag.

d. sudadhatī L.Tag. ābhīrakā sudatī JN.

nibandhāntare tv anyathā dr̥śyate | 1.

dadhimanthanasīñjānamekhalāṅgadakāṅkaṅā | a.
 svedārdravadanāmbhojābhīrī gopālavallabhā ||257|| ābhīrī | b.

In another work it is viewed differently: "Ābhīrī is a consort of the cowherd (Kṛṡṇa), her lotus-face moist with sweat, her bracelets, girdle and anklets jingling as she stirs the curd."

1. °tare nyathā β. tu anyathā BS.

- a. 'mekhalānaṅgakaṅkaṅā β. 'mekhalānaddhakaṅkaṅā Tag.
b. svedāmvuvadānā β. 'bhīrā go β(*δ). | ābhīrā β(*C).

dhāmsāgrahā madhukirī gahīnā karuṇādike ||255|| B.

mūrtis tu | 1.

ātāmramaulinetrā campakagaurī kṛtasuratārambhā | a.
mukhamadhulubdhān bhramarān madhukirikā vārayaty eṣā ||258||
madhukirī | b.

Madhukirī has dha as dominant and initial, omits ga and is sung in karuṇa and other rasas. Its mūrti: "Madhukirī has reddish hair and eyes, is fair (golden) as the Campaka flower; as she begins her love-making she wards off the bees, which are greedy for the nectar of her face."

- B. 'nā kalanādikā β. karuṇā dine Mi. astrādyāmaulinetrā β (*O. astrā-
dyamauli° N). puṣpādhyā mauli° Tag. campakagaurī karatale ramyā β
(*OLN). karatalaramyā Tag. kṛtaratārambhā BS. nṛtyaratā° Biii.
b. 'madhukaralabdhān Mi. 'madhulabdhabhramarā ma° JN.Tag. 'labdhabhra-
marān L. 'labdhabhramadhuki° δ. madhukiri jñeyā ca yāty eṣā ṽ ('kiri
jñeyātiṣā C). 'kirir jñeyā ca yāty eṣā L. madhukirī suddhā bhāty eṣā
Tag. madhukarikā Mi. | iti madhukarī Mi.

śaḍjagrahā marahitā chāyā śṛṅgāravīrayoḥ ||259|| A.

mūrtis tu nibandhāntare | 1.

sūryapriyā sūryamayūkhadūnā a.
āhlādayantī pathikān svakāntyā | b.
kare dadhānāruṇapadmamālāṃ c.
chāyā pradiṣṭeha manojñarūpā ||260|| chāyā | d.

Chāyā has sa as initial, omits ma, and is sung in śṛṅgāra and vīra rasas. Its mūrti in another work: "Chāyā is shown as a beautiful girl who holds in her hand a garland of red lotus flowers; beloved of the sun, she refreshes with her beauty the wayfarers who are oppressed by the sun's intense brilliance."

- a. sūryapriyā sūryamaṇiṃ vibhrāṇā ... (omits up to 262.a) β(*δ). 'dūnā
BS.Bi.θ.Mi.
b.-d. om. β.
c. 'mālāḥ Biii. 'mālāḥ Biv.

nīlotpalā dhaivatajā gahīnā bībhatsaraudreṣu sadaiva geyā | A.

mūrtis tu nibandhāntare | 1.

krpānakharpare pānyor bibhrānā muktamūrdhajā | a.
nīlotpalā ghanasīyāmā bhīṣaṇā ca digambarā ||261|| nīlotpalā | b.

Nīlotpalā, born of Dhaivata, omits ga; it is sung at all times in (scenes of) bībhatsa and raudra rasas. Its mūrti in another work: "Nīlotpalā, naked, fearful, is dark as a cloud; in her hands she holds a dagger and a skull."

B. rahīnā BS.Bii.θ. rihīnā Bi.
a. paśo bibhrā° Biii.
b. °tpalaghanaśyā° BS.Bii.Biii.β (°tpalaśyāmā C).

iti śāḍavāḥ | athauḍavā ucyante | 1.

te khyātā auḍavā ye hi jāyante pañcabhiḥ svaraiḥ ||262|| a.

ke ta ity āha | 2.

Thus the śāḍava (hexatonic) rāgas. Now are given the auḍava (pentatonic) ones. Those are called auḍava which are produced from five svaras <only>. They are:

1. iti ... °vāḥ om. Mi. atha auḍarā β (L. corrects to °vā. *δ). atha auḍavā BS.Bii.θ. °vā likhyante Mi.
2. ke te ity β(*O).Bii.θ.

madhyamādiś ca mallāro deśapālaś ca mālavaḥ | a.
hindolo bhairavo nāgadhvanir goṇḍakṛtis tathā ||263|| b.

lalitā ca tataś chāyātoḍī velāvatī tathā | c.
pratāpūrvikā proktā saindhavīdvitayam tathā | d.
ityādyā auḍavāḥ proktā rāgā janamanoharāḥ ||264|| e.

ādipadena turuṣkagaḍādayo 'pi gr̥hyante | tad uktam saṅgītasāre 1.
auḍavaganane 2.

turuṣkagaḍo gāndhārah pulindī megharañjikā ||265|| iti f.

Madhyamādi, Mallāra, Deśapāla, Mālava, Hindola, Bhairava, Nāgadhvani, Goṇḍakṛti, Lalitā, Chāyātoḍī, Velāvatī, Pratāpūrvī, the two Saindhavīs, these and others are the pleasing auḍava rāgas. "Others" means Turuṣkagaḍa etc., as given in the Saṅgītasāra's enumeration of auḍavas: "Turuṣkagaḍa, Gāndhāra, Pulindī and Megharañjikā".

b. hilolo Mi. hillolo β. goptakṛtis BS.θ. goptikṛtas Bi. gaḍakṛtis δJ.
godakṛtis N. goṇḍakṛtis L.
c. velāvatī L.Mi.
d. °ndhavī hi trayas tathā β(*δ). °ktā dvitīyā saindhavī tathā Tag.
e. auḍavā rāgā jñeyā β(*OCJN).
f. pulindā BS.

- phalam āha kohalaḥ | 1.
- vyādhināśe śatrunāśe bhayaśokavināśane | a.
audāvās tu pragātavyā grahaśāntyarthakarmani ||266|| <iti> b.
- kramenaīṣām lakṣaṇam āha | 2.

Kohala states as follows the advantage <of distinguishing the audavas>: "The audavas are to be sung in the expulsion of disease, in the destruction of one's enemies, in doing away with fear and grief, and in rites of propitiation of the planets." They are now defined in order.

1. audavagaṇane phalam ... BS.
2. om. BS. kramenaīṣām β(*δ).

- madhyamādir magrahānto madhyamagrāmagocaraḥ | a.
ayaṃ sāyaṃ tu gātavyaḥ śṛṅgāre ridhavarjitaḥ ||267|| b.

- mūrtis tu candrikāyām | 1.

Madhyamādi has ma as initial and final and relates to the madhyamagrāma. Omitting ri and dha, it is to be sung in the evening in śṛṅgāra rasa. Its mūrti in the Candrikā:

- a. *grahāntā BS. β.
b. gātavyā Bi. śṛṅgāra ṛṣabhorjitaḥ β (*δ. L notes in margin: ṛṣabharjitaḥ). śṛṅgāre ca riporjjhitaḥ Tag.

- atitaruṇavayaḥśrīḥ kundakarpūrakāntir a.
yuvatibhajanadakṣaḥ krauñcacāṭūktibhāṣaḥ | b.
aruṇajalanetraḥ skandhasannyastavīṇaḥ c.
smitamadhuraradālī rājate madhyamādiḥ ||268|| madhyamādiḥ | d.

"Madhyamādi, resplendent with his fine teeth in a smile, has a vīṇā placed on his shoulder; expert in singing the praise of the young <goddess>, his eyes are like red lotuses, his voice like the lovely call of the krauñca bird. In the beauty of extreme youth, he has the colour of jasmine and camphor."

- a. *vayaḥsthaḥ BS. Biii. vayasthaḥ Biv. vayaskaḥ Bi. Bii. vayaśśrīḥ Mi.
vayāḥ śrīkunda β. *vayaḥ śrīkunda* Tag. *kāntiḥ BS. kāntaḥ Biv.
b. yuvatijanasudakṣaḥ β. *bhāṣaḥ Mi.
c. taruṇajala* β(*δ). *nyastavāṇaḥ Bi. *netro mūrdhasannya* Mi.
d. *madhuramavālī Mi. *madhuravacaskī Tag. *madhuraḥṛdālī Bi.
madhyamādī Bi. || madhyamādiḥ om. β.

- dhāmsānyāsaḥ pānvayaḥ mallāraḥ sapavarjitaḥ | a.
sadā varṣāsv iṣṭarase gamandras tārasaptamaḥ ||269|| b.

mūrtis tu	1.
śāṅkhāvadātam palitam dadhānaḥ	c.
pralambakarnaḥ kumudenduvānaḥ	d.
kaupīnavāsāḥ śucihāradhārī	e.
mallārarāgaḥ kathitas tapasvī 270 mallāraḥ	f.

Mallāra omits sa and pa, has dha as dominant and final, and derives from the pa-family. It is sung in the rainy season at all times and in any chosen rasa, with ga in the lower register and ni in the upper. Its mūrti: "Mallāra is said to be an ascetic with hair as white as a conch shell, long-eared, his colour that of a white lotus, wearing a loincloth and carrying a sacred garland."

- dhāntanyāso Bi. pāṁsanyāsaḥ Bii. dhānvayayo Bi. pānvayato BS. pānyayajau β(*δ). pānyāyajo Mi.
- aṣṭarase Mukṭ.
- aṁśāvadā° Bi. śṛṅgāva° BS.Mi. śāṅkhāvataṁsam Tag. paṇitam β (paritam C). śṛavane dadhānaḥ Tag.
- °sāḥ khavihāra (v.l.: savi°, parihā°) Śubh.
- °rāgaḥ śuciśāntamurṭiḥ Subh.

nyāṁsanyāsaagraho deśapālah sādolaśadjakah	a.
vīraśṛṅgarayoḥ sāyam takkavaṁso ripojjhitah 271	b.

iyam eva deśakārīty ucyate mūrtis tu nāradasaṁhitāyām	1.
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Deśapāla, of the Takka group, has ni as dominant, final and initial, āṇḍolana on sa, omits ri and pa. It is sung in the evening in Vīra and Śṛṅgāra rasas. Deśakārī is said to be the same. The mūrti in the Nāradasaṁhitā:

- dhāṁsanyā° β (L. notes in margin: nya°).
- takkavaṁsyo β.Mi.Mukṭ. takvavaṁso Bi.
1. ayam eva Bii.Tag. mū° ... °tāyām om. β.

sārdham sakhībhir vijane vasantī	a.
vicitravakṣojayugakṣatāni	b.
nirīkṣamaṇā maṇidarpaneṣu	c.
sā deśakārī kathitā gunajñaiḥ 272 deśapālah	d.

ayam eva kedāra ucyata iti gītaprakāśakārah tathā saty asya	1.
mūrtir bhinnā tad uktam candrikāyām	2.

"Living in a lonely place with her female companions, Deśakārī is described by the experts as a lady carefully examining in the mirror the manifold love-wounds she has received on her breasts." The author of the Gītaprakāśa states that Kedāra is the same rāga. If this is the case, the mūrti is different. Thus in the Candrikā:

- vyajane ḡ. °bhir vipinopakanṭhe Mukṭ.
- °janakhakṣatāni NarPSSi/ii.

- c. nirīkṣyamānā BS.Bi.Bii.θ.β. (‘mānām) api darpaṇeṣu BS.Bi.θ.
d. kathitā vidagdhaiḥ Mukta. ‘tā munīndraiḥ NarPSSi. ‘tā munibhiḥ
NarPSSii. || iti deśakārī Mi. || iti deśapālī Tag.
1. eva om. β. iyam eva Tag. ucyate iti BS.Bii.Biv. athāmuṣya mūrtir
Tag. tathāmartyasya β.

cirpravāsī jaladāvalokād a.
vicintayan nīlasaroruhākṣīm | b.
kāmī yuvā gītakalābhilāṣī c.
kedārarāgas taruṇo ‘ruṇābhah ||273|| d.

"Kedāra, a youthful lover, ruddy-coloured, devoted to the musical art, long separated <from his lover>, looks at the cloud and thinks of the one with eyes like blue lotuses."

- a. ‘pravāsā Biv. ‘lokāt Mi. ‘dāvilokā Biii. ‘valokā Biv.
b. ‘ruhākṣah ?β (L.(?)corrects to ‘kṣīm). ‘ākṣī Bi.Bii.
c. ‘bhilāṣī β.
d. ‘ruṇābhi Biv. ‘ruṇābhiḥ Bi. || kedārah θ.

ripahīnaṣ ṭakkavaṃśyo gabhūriḥ sadhakampitaḥ | a.
ninyāsāṃśagrahaḥ sāyam niśī vā mālavaḥ śucau ||274|| b.

mūrtis tu | 1.

Mālava, which omits ri and pa, belongs to the ṭakka group; it has kampita on sa and dha, frequent use of ga, ni as final, dominant and initial. It is sung in the evening or at night in the hot season. Its mūrti:

- a. ṭakva° Bi. ṭakkavaṃśo Biv.
b. niṣādāṃśagrahaḥ Bi.Bii.θ. soyam Bi. sāyam niśāyām māla° Mukta.

nitambinīcumbitavaktrapadmaḥ a.
śukadyutiḥ kundalavān pramattaḥ | b.
saṅgītaśālām praviśan pradoṣe c.
mālādhāro mālavarāgarājah ||275|| mālavaḥ | d.

"The kingly rāga Mālava, his lotus-mouth being kissed by his lover, has the colour of a parrot and wears ear-rings; intoxicated, he enters the dance hall in the evening, wearing a garland."

ṣaḍjanyāsagrahāṃśo ‘yam hindolo ripavarjitaḥ | a.
adhaivatyārṣabhījāto vīraśṛṅgarayoḥ sadā ||276|| b.

dhaivatīm ārṣabhīm vinānyajātyutpanna ity arthaḥ | sadā sarveṣu 1.
kāleṣu | mūrtis tu |

Hindola, which omits ri and pa, has sa as final, initial and dominant. Born from the jātis not dhaivatī and āṛṣabhī, it is sung always, in vīra and śṛṅgāra rasas. The meaning is that it is produced by other jātis than dhaivatī and āṛṣabhī, "Always" means at all times. Its mūrti:

- a. °grahaḥ so °yam β (°has so O). hillolo β.
- b. adhaivatyāṛṣabhāj jāto β. °ṛṣabhājāto Mi.
1. dhaivatam āṛṣa° BS. vinā anya° Mss.

nitambinīmandatarāṅgitāsu a.
 dolāsu khelāsukham ādadhānaḥ | b.
 kharvaḥ kapotadyutikarburaśrīr c.
 hindolarāgaḥ kathito munīndraiḥ ||277|| hindolah | d.

"Hindola is said by the sages to be small and to have the variegated colour of a dove; he takes his enjoyment on a swing gently rocked by young girls."

- a. °nīvr̥ndatarāṅgi° Tag.
- b. khelān mudam āda° β.
- c. °karpuraśrīḥ Śubh.
- d. hillola° β(*δ). | hillolah β.

bhinnaṣaḍjasamutpanno bhairavo °pi ripojjhitah | a.
 dhagrahāṃśo madhyamānto geyo maṅgalakarmani ||278|| b.

iyam eva bhairavī | tad uktam dāmodare | 1.

bhairavī kauśikī caiva bhairavasyaiva vallabhāḥ ||279|| iti c.

mūrtis tu | 2.

Bhairava, which comes from Bhinnaṣaḍja, omits ri and pa, has dha as initial and dominant, ma as final, and is to be sung in auspicious rites. Bhairavī is the same. Thus the Dāmodara states that Bhairavī and Kauśikī are wives of Bhairava. Its mūrti:

- a. °pi vivarjitaḥ β (rivarjitaḥ J). ridhojjhitah BS.θ. bhairavo ripavarjitaḥ Bi.
- b. geyā BS.
- c. kauśikī BS. Bi. Bii. Biii. °bhā iti Bii.θ.

sarovarasthe sphaṭikasya maṇḍape a.
 saroruhaiḥ śaṅkaram arcayantī | b.
 tālaprayogaiḥ pratibaddhagītā c.
 gaurī tanur nāradabhairavīyam ||280|| bhairavī | d.

"In a crystal shrine on a lake, the slender Nāradabhairavī, fair in colour, worships Śaṅkara with offerings of lotuses, singing songs bound by regular beats."

- a. °sthasphaṭi° (v.l. °sthe spha°) Śubh.
c.-d. °baddhagītīr gaurī kṛśāṅgī kila bhairavīyam Śubh.

ṭakkānvayabhavo nāgadhvanī ridhavivarjitaḥ | a.
ṣadjanyāsagrahāṃśo 'yaṃ geyo vīrarase divā ||281|| b.
mūrtis tu nibandhāntare | 1.

Nāgadhvani, which comes from the Ṭakka group, omits ri and dha, has sa as final, initial and dominant, and is to be sung in vīra rasa during the day.

- a. ṭakvā° Bi. nāgadhvanir iva vivarjitaḥ β.
b. vīravarair divā β (°tavair divā C). °rase sadā GitPrak.

nāgadhvaniḥ samārūḍhagajo hīṅgulasannibhaḥ | a.
sitavāsāḥ kuntakaro yuvā rājakulodbhavaḥ ||282|| nāgadhvaniḥ | b.

"Nāgadhvani is a youth of royal stock; clad in white and carrying a spear, vermilion in colour, he is mounted on an elephant."

- a. samārūḍho jetā hīṅgu° β. samāyukto jetā Tag.
b. pītavāsāḥ Mukṭ. °sāḥ kumbhavarō β (*C). sukhakaro Tag.
gajakulodbhavaḥ β.

ṣadjanyāsagrahāṃśaiṣā goṇḍakirī pariṣkr̥tā | a.
ridhahīnā dināḍau tu gātavyeṣṭarase budhaiḥ ||283|| b.

mūrtis tu | 1.

The lovely Goṇḍakirī has sa as final, initial and dominant, and omits ri and dha; the experts will sing it in any chosen rasa at the beginning of the day.

- a. goṇḍakerī Bii. goṇḍakī ca pariṣkr̥tā θ. goṇḍakī mapariṣkr̥tā BS.
goṇḍakrī (v.l. gaundakī) mapavistr̥tā (v.l. mapariṣkr̥tā) GitPrak.
goṇḍakirih pa° β.

ratotsukā kāntapathapratīkṣāṃ a.
āpādayantī mṛdupuṣpatalpe | b.
itas tataḥ preṣitadr̥ṣṭir ārtā c.
śyamāṅgikā goṇḍakirī pradīṣṭā ||284|| goṇḍakirī | d.

"Goṇḍakirī, a girl of dark complexion, (lying) on a bed of soft flowers and thirsting for love, looks here and there in her anguish, waiting for her lover's arrival."

- a. nāthapatha° Bii.
- b. ālocayantī Subh.
- c. preṣitadr̥ṣṭadūtī Śubh.
- d. gaundakirī Bii. gaudakirī (twice) N. | gōṇdakerī Biv. | gaudakirī N

takkānvayasamudbhūtā lalitā lalitasvarā | a.
 śadjanyāsagrahāmsā ca samandrā ripavarjitā | b.
 śṛṅgāravīrayor geyā niśānte ca dinādike ||285|| c.
 mūrtis tu | 1.

Produced from the Takka group, Lalitā, with its lovely notes, has sa as final, initial and dominant, sa as the lower register note, and is without ri and pa. It is to be sung in śṛṅgāra and vīra rasas at the end of the night, at day-break. Its mūrti:

- a. ṭakvā° Bi. °ānvayāsam° Biii. lalitā lolitāmvarā β.
- b. °drāpavivarjitā Bii. vidhavarjitā β.
- c. jñeyā Bii. niśānte caudavī matā Mukṭ.

praphullasaptacchadamālabhārī a.
 yuvātigauro 'lasalocanaśrīḥ | b.
 viniḥsrto vāsagr̥hāt prabhāte c.
 vilāsiveśo lalitah̥ pradiṣṭah̥ ||286|| lalitā | d.

"Lalitā, a youth of very fair colour, wearing a garland of Saptacchada blossoms, his eyes languishing, comes forth brightly dressed from the bed-chamber."

- a. praphullagandacchada° β(*OJ). prasannasapta° Mukṭ. °bhārā Biii.Tag.
- b. °gaurī lasa° LJN. mugdhātigaurī lasa° Tag.
- c. °srtā vāsagr̥hād vilāsi° (prabhāte om.) β. viniḥsrtā vāsagr̥hād vilāsiveśam vasānā lalitā pradiṣṭā Tag. viniḥsaran vāsa° Subh.
- d. °veśo Mi. °veśādyā(?)lālitā pradiṣṭā ḍ (°śāvalāli° C). veśo lalitā pradiṣṭā Mukṭ. °veśādyālalitā pradiṣṭā N. °veśādyālalitām pradiṣṭā J. °veśasu vādurlalitā pradiṣṭā L. | lalitah̥ Bii.Biii. | iti lalitah̥ Mi.

chāyātoḍī ripatyaktā sañjātā śāḍavānvaye | a.
 mṛdukampasvarā māmsāgrahanyāsā divātantī ||287|| b.

mūrtis tu toḍītulyā pūrṇarāgamadhyā uktā | chāyātoḍī | 1.

Chāyātoḍī, which omits ri and pa, comes from the śāḍava group. Sung during the day, it has gentle kampita on its notes, and ma as dominant, initial and final. Its mūrti is the same as that of Toḍī and was given under the heptatonic rāgas.

- a. rigatyaktā Bii. ripatyaktvā Biii. parityaktvā Biv. °jātā śadjakānvaye β. sambhuta sada° GitPrak.
1. om. ḍ. madhye uktā Mss.

kakubhasya kule jātā pratāpopapadā divā | a.
geyā velāvalī tajjñair dhagrahāntā ripojjhitā ||288|| b.

mūrtis tu velāvalītulyā | <pratāpavelāvalī> 1.

The Velāvalī called Pratāpa, born from the Kakubha group, omits ri and pa, has dha as initial and final, and is to be sung by the experts during the day. Its mūrti is the same as Velāvalī.

- a. om. δ. kakubhāyāḥ kule Tag.
b. jñeyā BS.Mi.Biv. °jñaiḥ grahāntaritagojjhitā Mi.

ṣaḍjanyāsagrahāṃsānyā saindhavī nigavarjitā | a.
mr̥dukampasvarā geyā jātā mālavakaiśikāt ||289|| saindhavī | b.

dvitīyā saindhavī bhinnaṣaḍjāndolitasvarā | c.
dhaivatāṃsagrahanyāsā śṛṅgāre ripavarjitā ||290|| dvitīyā saindhavī | d.

mūrtis tūbhayor api pūrṇasaindhavīvat | 1.

Another Saindhavī, born from Mālavakaiśika, to be sung with light kampita, omits ni and ga and has sa as final, initial and dominant. The second Saindhavī, born of Bhinnaṣaḍja, with āndolana on its notes, omits ri and pa, has dha as dominant, initial and final, and is sung in śṛṅgāra rasa. The mūrti of both of these is the same as for the heptatonic Saindhavī.

- a. nipavarjitā Bii. GitPrak (v.1.).
b. jñeyā BS.θ. °kauśikāt β. c. °jālolitasvarā β (*δ).
d. parivarjitā Biv.Mi.
1. °tis tu tayor atipūrṇa° β.

vīre ca raudre ca turāṣkagaḍḍo a.
niṣādāṃśo ripavarjitāś ca | b.

mūrtis tu nibandhāntare | 1.

Turāṣkagaḍḍa, sung in vīra and raudra rasas, has ni as dominant and omits ri and pa. Its mūrti:

- a. turuṣka° L.

turāṣkagaḍḍa ārūḍhahayaḥ pakveṣṭakāruciḥ | a.
śaracāpadharasā cāṇḍā uṣṇīśī kavacāvṛtaḥ ||292|| turāṣkagaḍḍaḥ | b.

"Turāṣkagaḍḍa is a turbaned hero mounted on a horse and clad in armour; his colour is that of burnt brick, and he carries bow and arrows."

- a. turuṣka° B1.B11.Mi. turaska β. āruhya hayāprṣtam marudruḥ β (*γ).
L heavily emended to : (?) °gaudāmsāruhyaham ṣaṣṭakam maruḥ (?)
°gaudaḥ svārūḍha° Mi. āruhya hayaprṣte 'ruṇadyutiḥ Tag. pakkesta°
BS.Mi.
- b. śāṅkhakaṅṭha upetaś ca soṣṇīśī β (*δL). śāṅkhakaṅṭhapanītaś ca
soṣṇīśaḥ Tag. uṣṇīśakavacā° Bi. | turaska° β. | turuṣka Mi.B11.B111.

gāndhārako madhyamajaś ca māntaḥ c.
sajojjhitaḥ syāt karuṇe sadaiva ||291|| mūrtis tu d.

Gāndhāra rāga, born from madhyama, has ma as final, omits sa and pa, and is sung in karuṇa rasa at all times. Its mūrti:

d. sagojjhitaḥ Biv.

jaṭām dadhānaḥ kṛtabhūtibhūṣaḥ a.
kāṣāyavāsās tanudehayaṣṭiḥ | b.
sayogapaṭṭaḥ kṛtanetramudro c.
gāndhārarāgaḥ kathitas tapasvī ||293|| gāndhāraḥ | d.

"Gāndhāra is said to be an ascetic with matted hair and smeared with ashes; he has a thin body, wears an orange garment and the yogī's cloth, his eyes closed in meditation."

- a. kṛtabhūri° β.
b. kāṣāya° B11. kāṣāyarāgas β(*δ). tanuhemayaṣṭiḥ Mukta.
c. °yoganindrah Tag. samyogapaṭṭaḥ Bi. sa yogapaṭṭīkṛta° Mukta.

gapojjhitā ṣaḍjabhavā sadā syāt a.
pulindikābhīṣṭaraseṣu dhāntā | b.

mūrtis tu nibandhāntare | 1.

guñjāpuñjollasadbhūṣā pallavaughakṛtāmbarā | c.
kaṇḍolavīṇam dadhatī pulindīndīvaradyutiḥ ||295|| pulindī | d.

*Pulindī, derived from ṣaḍja, omits ga and pa, has dha as final, and is sung in any chosen rasa at any time. Its mūrti in another treatise:
"Pulindī, with the colour of a blue lotus, carries a Kaṇḍola lute, is brightly bedecked with quantities of beads, and wears a garment made from clusters of flower blossoms."*

- c.-d. om. Biv.
c. muktāpuñjo° β (*pujjo° OJN. °pūjyolla° C). °lasadvakṣāḥ Mi.
°llasadbhūpā B111. pallavaiḥ sakṛtāmbarā β. pallavaiḥ svakṛtā° Tag.
pallavopakṛtā° Mi.
d. pulindī vivaradyutiḥ Mi. pulandīndīvararditaḥ B111.

dhapojjhitā ṣaḍjabhavā ca gāntā c.
divā ca vīre kila megharañjī ||294|| d.

mūrtis tu nibandhāntare | 1.

śrutau dadhānā navakarnīkāram a.
ārāmagā keśarapuṣpakāñcī | b.
adhyāpayantī svakarasthasārīm c.
śrīrāmarāmeti ca megharañjī ||296|| megharañjī | ity auḍavāḥ | d.

Megharañjī is derived from ṣaḍja, omits dha and pa, has ga as final, and is sung by day in vīra rasa. Its mūrti ... : "Megharañjī, walking in the garden, wearing a girdle of Keśara flowers, puts in her ear a fresh Karnīkāra blossom and teaches the bird sitting on her hand to sing 'Śrīrāmarāma'."

c. ca śāntā Mi. B11. ca sāntā B111. °bhavā ca geyā Tag.
d. megharañgī Tag
b. kesara° Mi.
c. °śārīm Mi. °śārikām Tag.
d. megharañgī Tag.

atha sañkīrṇāḥ | tatra harināyakaḥ | 1.

eṣām anyonyasamsargād rāgānām bahusō 'bhidhāḥ | a.
tatra kecit tu sañkīrṇāḥ kathyante śrutisōbhanāḥ ||297|| b.

Now the sañkīrṇa rāgas. On these Harināyaka says: From the combination of these rāgas one with another, there arise <rāgas with> many different names. Of these, some are called sañkīrṇas (mixed rāgas), which are pleasing to hear. (Or: Of these sañkīrṇas, some which are (particularly) pleasing are (now) described.)

a. pradhānānyopasamsargād β. bahusōbhidāḥ Rāgaratn. (VaisSS p.45).

deśākhyāyās cātha mallārikāyāḥ a.
syād aṁśābhyām pauravīyam pradiṣṭā | pauravī | b.
vārādyākhyānāṭakannāṭakebhyah c.
sambhūteyam mañjukalyāṇikā sā ||298|| kalyāṇī | d.

mūrtis tu | 1.

Pauravī is produced from parts of deśākhyā and mallārī. Mañjukalyāṇī (kalyāṇī) is derived from vārādī, nāṭa and kannāṭa. Its mūrti:

a. deśākṣā° B1. mannārikāyāḥ Mi.
b.-d. om. β.
b. gauravīyam ... gauravī Mi.
c. °dyākṣā Mi. °karnāṭakebhyah B1.
d. °kalyāṇikākhyā Mi. B11.
1. om. β. Mi. B1. B11.

sr̥ṣṭvā mālāṃ dhyāyamānā bhramantī a.
 dr̥ṣṭvā kṛṣṇaṃ kuñjamadhye 'vasānam | b.
 dattvā hr̥ṣṭākṛṣṭacittā babhūva c.
 vṛndārāṇye mañjukalyāṇikākhyā ||299|| mañjukalyāṇī | d.

"In the Vṛndāvana forest, she who is called Mañjukalyāṇī has woven a garland, wandering deep in thought; seeing Kṛṣṇa, she offers him a resting-place in the bower, and in her joy her thoughts are drawn towards him."

a.-d. om. β. Mi. Bi. Bii. c. hr̥ṣṭvā° Biii.
 d. || mañjukalyāṇikā (before lakṣaṇa verse, 298.c.) BS. || kalyāṇīh
 Biii. || kalyāṇī Biv. || kalyāṇī Mi. Bii.

sāraṅgaḥ syāt toḍidhannāsikābhyām | sāraṅgaḥ | a.
 śrīrāgāt syād gaudarāgāc ca gaurī | gaurī | b.
 jātā nāṭasyātha mallārikasya c.
 syād aṃśābhyām naṭṭamallārikā ca ||300|| naṭṭamallārikā | d.

Sāraṅga is derived from toḍī and dhannāsī, gaurī from śrīraga and gauda, naṭṭamallārī from parts of naṭa and mallārī.

a.-c. om. β.
 a. sāraṅgī syāt Mi. sāraṅgā BS. θ. sāraṅgasyāt Bii.
 b. rāgaḥ syād Mi. rāgas tu gaurī Bi.
 c. nāṭasyā° Bii. mallārikasya Mi. Bi. Bii.

deśākhyāsāvarīyogād vallavī parikīrtitā | vallavī | A.

kannāṭato bhairavato 'mśakābhyām a.
 kannāṭikākhyā gaditā sakampā ||302|| kannāṭikā | b.

saindhavītoḍikāyogāt samutpannā mukhāvarī ||301|| B.

mūrtis tu | 1.

devapuṣpaṃ kare dhṛtvā tiṣṭhaty ekāntamandire | c.
 gītābhīnayaviññātā raktavarṇā mukhāvarī ||303|| mukhāvarī | d.

Vallavī comes from a combination of deśākhyā and śāvarī. Kannāṭikā, with its kampita ornament, is from parts of kannāṭa and bhairava. Mukhāvarī is produced from the combination of saindhavī and toḍī. Its mūrti: "Holding a divine flower in her hand, she stands in a lonely bower, Mukhāvarī, red in colour, celebrated for <her skill in> music and acting."

A. vallavī (twice) β. Rāgaratn. (VaisSS p.46) | vallabhī Bii.
 a. karnāratī bhaira° δ. karnāṭato LJN. Bii. karnāṭako bhair° Bi.
 b. kaṇāṭikā° Biii. karnāṭikā° β. | karnāṭikā β. | karnāṭakā Bii.
 | kannā° Biii.
 B. saindhavī toḍikāyogān mukhāvarī β. | mukhā Bii.
 1, a.-b. om. β. Bi. Bii. Mi.

mallārī saindhavītodīyogād āśavarī bhavet | āśavarī | a.
gujjarīdeśikāsaṅgād rāmakelir ajāyata ||304|| rāmakeliḥ | b.

Āśavarī comes from the combination of Mallārī, Saindhavī and Todī, Rāmakelī from that of Gujjarī and Deśī.

b. gujjarī om. β. rāmakerir Bi. *kelī rajāyate θ. *kelī ca jāyate
Mi. | rāmakelī Mi. | rāmakeli JL<δ>.

mūrtis tu | 1.

< ... + + + ... > 2.

vasante saṅketābhisaraṇaparā nandarāsikā a.
saraty ekā kācit kamalanayanā candravadanā | b.
niśīthe śītāmsōḥ kiraṇalalite śuklavasanā c.
paṭīrāktā kāntā khalu naraṇigauḍeti gaditā ||305|| <naraṇigauḍā> d.

"Naraṇigauḍā is described as a beautiful girl, anointed with sandal, clad in white, with lotus-eyes and moon-like face; in Spring on a lovely moonlit night she goes out alone with joy in her heart, longing to meet with her lover."

1-2, a.-d. om. all Mss. except θ.

b. rasaty Biv. kācī kamalacayanā Biii. *vadanāḥ θ.

d. pa + raktā Biv. da(?)raṇigouḍeti Biii. gaditā || θ.

kānāṅgaḍaḥ kundasamānavarṇaḥ a.
kelīparaḥ kāñcanabhūṣaṇādhyah ||306|| b.

"Kānāṅgaḍa, devoted to play, has the colour of jasmine and is bedecked with gold ornaments."

a.-b. om. all Mss. except θ.

a. kānāṅgaḍaḥ Biii. kundaḥ samāna° Biv.

b. kelīparaḥ Biv.

ānandabhairavo nāma śiṣyavṛnda < + + + + > a.
< ... + + + ... > b.

ekām adhiśritya saritpravāhe c.
strībhiḥ samam suṣṭhuvilāsīnībhiḥ ||307|| d.

"Ānandabhairava ... in the company of women sporting in the flowing river, resorting to one ..."

a.-d. om. all Mss. except θ.

b.-c. śiṣyavṛndaukāṁ Biv. śiṣyo vṛndaikāṁ Biii.

d. *nībhiḥ |0(letter)| Biii. *nībhiḥ |2| Biv.

† nyasamāvṛtaḥ

akheṭa indraṃ sukhopaviṣṭaṃ śrāvayati gītaṃ mano 1.
vimohayantī keśī kṣayitām aho † 2.
3.

< ... + + + ... >

śobhanaveśo devo gāndhāro 'sau budhaiḥ kathitaḥ ||308|| a.
< ... + + + ... >

sa haṃsabhairavaḥ | 4.

..... "Thus is the brightly clad divine Gāndhāra described by the wise."

1.-3., a., 4. om. all Mss. except θ.

2. Īndraṃ Biii. śrāvayantī Biii.

3. vimohayanti Biv. 'hayati Biii. kṣaitām Biii.

a. śobhanavacasā devo Biii. gandhāro Biv. kathitaḥ |3| Biv.

4. sahasrabhairavaḥ Biv.

yamunopakūlam āste kadambamūle 'nuvādayan veṇuṃ | a.
sam̐mohayan vanasthān < + + + > mohanaḥ kathitaḥ ||309|| b.

"Mohana is described as sitting on the bank of the Yamunā at the foot of a Kadamba tree, playing on his flute and bewitching the forest-dwellers."

a.-b. om. all Mss. except θ.

b. vanasthā ca māśiṣo(?) Biii. 'sthān mośiṇo Biv.

snātvā gaṅgātīre vibhūtidhārī japan < + > sitavāsāḥ | a.
kāśīsāṃ pūjayitvā khekhī vipraḥ paraṃ dīpraḥ ||310|| b.

"Khekhī(?), a Brahmin, radiant in appearance, has bathed in the Gaṅgā, wears vibhūti, and clad in white he prays as he prepares to worship the god Śiva."

a.-b. om. all Mss. except θ.

a. 'dhārī Biii. śitavāsāḥ θ.

b. khekhī Biii. vipraḥ paraṃ vipraḥ Biii.

vaṅgālasī śuddhasuvarṇavarṇā a.
śyāmā sukeśī vijane bhrtamantī | b.
vāṭyāṃ svakāntena tu rantukāmā c.
bhṛṅgāvalītaṃ kusumaṃ vahantī ||311|| d.

"Vaṅgālasī has the colour of pure gold, dark, with lovely hair, as she wanders in a lonely place; longing to dally with her lover in the garden, she bears a flower covered with rows of bees."

a.-d. om. all Mss. except 0.

- a. *laśī Biii.
d. *valīdam Biv.

candram kuṅkumapaṅkajaṃ kalitam asau kṛtvā paṭe cumbati a.
svakāntāmukhasannibhaṃ manasi taṃ dhyātvā haraṃ kevalam | b.
kelīveśadharo naro 'tikutukī kāmī bhavann utsuko c.
meghaśyāma udāramañjulavapuḥ pītāmbaraḥ kānaḍaḥ ||312|| d.

"Kānaḍa is tall and handsome, dark as a cloud, clad in yellow, an ardent lover becoming restless, dressed for play. On a cloth he paints a moon of yellow sandal paste resembling his lover's face; he kisses it, thinking that this alone is captivating."

a.-d. om. all Mss. except 0.

- a. candrakuṅku° Biv.
b. haraḥ kevalam Biv. haraḥ kevalaḥ Biii.
c. bhavam utsuko Biv.

gṛhe parijanāvṛte nikhilabhāgasambhāvite a.
suvarṇamayatalpago madhurakāntir aiśvaryaṅvān | b.
supītavaśanapriyaḥ kalayati smṛtāḥ kāmī- c.
kalā madanaśāstrato lalitamādhavas tatparaḥ ||313|| d.

"Lalitamādhava, handsome and lordly, lies on a golden couch in a house abounding in attendants and honoured in every part; pleasingly clad in yellow, he intently encourages the arts of the lady-lover in accordance with the śāstra."

a.-d. om. all Mss. except 0.

- a. *janāvṛtte Biii. *bhāgyasambhā° Biv.
c. *priyaṃ katayati smatāḥ 0.
d. madanaśāstrataḥ lali° Biii.

sacandrahāsaḥ phalakaṃ dadhāno a.
nibaddhavaḥkṣo drḍhabaddhacūḍaḥ | b.
gatīr vitanvan bahudhā padātīḥ c.
pracāṇḍarūpaḥ kila bhairavo 'yam ||314|| d.

"Heroic in form, a soldier striding forth many a time, with scimitar and shield, his breast in armour and his hair firmly bound, this is Bhairava."

a.-d. om. all Mss. except BS.0.

- a. *hāsaphala° Bii. palakaṃ Biv.
b. *bandhacūḍaḥ Biii.
c. gatīṃ vita° BS. gatīr vita° 0. *dhā patāti Biv. patānti Biii.

sunīlavarnā pṛthugātrayaṣṭir a.
 visālanetrā varaguñjadāmā | b.
 śṛṅgaṃ ca daṇḍaṃ dadhatī karābhyāṃ c.
 kedāragauḍā kathitā gunajñaiḥ ||315|| d.

"Kedāragauḍā is said by the experts to be blue in colour, broad-bodied and long-eyed; wearing a garland of choice blossoms, she carries in her hands a horn and a staff."

a.-d. om. all Mss. except BS.θ.
 a. °yaṣṭiḥ BS. °yaṣṭim Biv. °yaṣṭi Biii.
 b. vṛṣālāne° θ.
 c. śaṅkhaṃ ca BS.

snigdḥā śyāmā sukeśī karadhṛtakamalā kāntayuk puṣpavāṭyāṃ a.
 bhrāmyantī bhrūgalobhyā vijanavanataṭe rantukāmā yuvāśrīḥ | b.
 dhṛtvā pītāśukamā yā kusumacayayutair mūrdhajaiḥ śobhamānā c.
 svarṇālakārayuktā smarasadṛśavapur vaṅgalāśrīḥ pradiṣṭā ||316|| d.

"Vaṅgalāśrī is depicted as a lovely dark girl with beautiful hair, holding a lotus, enticing to bees, in her hand as she wanders in the flower garden with her lover; in her youthful beauty she longs to make love in a remote wood. She wears a yellow garment and her hair is beautifully adorned with clusters of flowers. Bedecked with golden ornaments, she resembles the god of love."

a.-d. om. all Mss. except BS.θ.
 a. snigdhasyā° Biii. śyāmās tu ke° Biv.
 b. bhrāmyantī BS. Biii. gantukāmā Biii. yuvāśrīḥ θ.
 c. pītāśumkayā Biii. pītāśumkajvā Biv. mūrdhakaiḥ Biii.
 d. °vapuḥ va° BS. vapu vaṅgalāśrīḥ Biv.

[srṣṭvā mālāṃ dhyāyamānā bhramantī a.
 drṣṭvā kṛṣṇaṃ kuñjamadhye vasānam | b.
 dattvā hrṣṭvākṛṣṭacintā babhūva c.
 vṛndāraṇye mañjukalyānikākhyā ||316*|| d.

"In the Vṛndāvana forest, the one called Mañjukalyānī wanders deep in thought with a garland she has woven; seeing Kṛṣṇa, she offers him a resting place in the bower, and in her joy her thoughts are drawn towards him."

a.-d. om. all Mss. except θ.
 a. srṣṭyām mā° Biv. dhyāyanmānā(?) Biv. °yamāna Biii. bhramanti Biv.
 c. datvā Biv.

rājñah prayāne sitavastradhārī a.
 śuklam dadhānah khalu puṣpamālām | b.
 dhrtvodakumbham phalapallavādhyam c.
 virājate maṅgalarāga eṣah ||317|| d.

"Maṅgala rāga is resplendent in white apparel in a king's procession. He carries a white flower-garland and a water-pot filled with fruits and blossoms."

a.-d. om. all Mss. except BS.θ.
 a. śitavastra' θ.
 b. dadhānah BS. °mālah θ. °mālāh BS.

anye 'pi santi bhūyāmsō rāgāḥ saṅkīrṇalakṣaṇāḥ | a.
 ye ye yathā śrutā deśe jñeyās te te tathā budhaiḥ ||318|| b.

atra keṣv api rāgeṣu gānasamaya uktaḥ | tathāpi 1.
 pratideśam bhinnatayā kvacit kvacid dṛṣṭatvāt tadvivekāya 2.
 śīsubodhanāya ca punar likhyate | tatra dāmodarah | 3.

There are numerous other rāgas with compound characteristics. They should be known by the wise just as they are heard in their places (of origin). In the case of certain rāgas the performance time has already been stated. But because this differs sometimes from region to region, it is now given again for correct understanding and for the instruction of pupils. On this the Dāmodara states:

a. anye ca santi β (anye va δ).
 b. ye ye śrutā yathā deśe β (*L).
 1. tatra pracurakeṣv api β (°kepiṣv api C). atra keṣu keṣv api α.
 2. bhinnatayā kvacid bhūyastvāt β (*δ).
 3. samyagvodhāya ca β (*δ). śīsubodhāya Bii.θ.

prātar geyās ca deśākhyo lalitaḥ paḍhamañjarī | a.
 vibhāso bhairavī caiva kāmōdo goṇḍakiry api ||319|| b.

ekā varādī madhyāhne sāyam karnāṭamālavau | c.
 nāṭas caiva viśeṣeṇa śeṣā geyās ca sarvadā ||320|| d.

Those to be sung in the morning are deśākhyā, lalita, paḍhamañjarī, vibhāsa, bhairavī, kāmōda, goṇḍakirī; at midday only varādī; in the evening karnāṭa and mālava, and especially nāṭa. The rest can be sung at any time.

a. geyās ca BS. deśākhyā Mi. deśāgo Subh. paḍhamañjarīḥ BS. paḍa-
 mañjarīḥ Bi. Biv. paḍamañjarī Mi. paṭamañjarīḥ Jδ. paṭhamañjarīḥ LN.
 b. vibhāsā Mi. vibhāso Subh. goṇḍakīry api Bii.θ.β (*C).
 d. lāṭas Subh.

- hindolaś ca vasantaś ca vasante rañjakāv ubhau | a.
nāto gaudo varādī ca gujjarī deśir eva ca ||321|| b.
- purvāhne gānam eteṣāṃ niṣiddham iti tadvidah | a.
naivāparāhne gātavyau bhairavīlalitau kvacit ||322|| b.

Hindola and Vasanta are both pleasing in Spring. The singing of Nāṭa, Gauḍa, Varādī, Gujjarī and Deśī is excluded in the morning, and Bhairavī and Lalita are not to be sung in the latter part of the day.

- a. hillolaś β (*δ). vasante raktidāyakaḥ Śubh.
b. lāto Śubh. nāto gaudaḥ paṭhamañjarīḥ | β (goḍaḥ O. gaudapaṭha° C).
vadārī β. varādīś ca Bi. gujjarī de° Mi. β (mūrjarī δ).
c. āhne JLMi.

- pañcamasārasaṃhitāyām | 1.
- vibhāsā lalitā caiva kāmodī paḍhamañjarī | a.
rāmakelī rāmakirī vallārī caiva gujjarī ||323|| b.
- deśakārī ca subhagā pañcamī ca gaḍā tuḍī | c.
bhairavī caiva kaumārī rāgiṇyo daśa pañca ca ||324|| d.

In the Pañcamasārasaṃhitā: Vibhāsā, ... these fifteen rāgiṇīs

- a. āhirī lalitā NarPSSi. vibhāṣā β. Biv. NarPSSii. kāmodā β. paḍa° Mi.
paṭa° JL. NarPSSii. paṭha° N. Tag. NarPSSi.
b. vadārī caiva gurjarī β (δN). velārī caiva Mi. vellālī Bii. velari θ.
veloyārī ca gurjarī NarPSSi./ii.
c. śubhagā β. śubhadā Bii. gaḍā bharī β. gatā tu° NarPSSi.
NarPSSii. gaḍā ḍavī Mi. gaḍaravī θ. pañcamī caiva gauḍavī Bi. pancama
caṇḍabhairavī Bii. bhagābhīrī ca pañcamī gaḍā Tag.
d. vī cāpi β. Mi. Bii. pañcama NarPSSii.

- etāḥ pūrvāhṇakāle tu geyās tadgānakovidaiḥ | a.
varādī māravī koḍā vairāgī cāpi dhānasī ||325|| b.
- velāvalī mārhaṭṭī saptaitā rāgayositaḥ | c.
geyā madhyāhṇakāle ca yathā bharatabhāṣitam ||326|| d.

are to be sung by expert singers in the first part of the day. Varādī, ... , these seven rāgiṇīs are to be sung at midday, according to Bharata.

- a. pūrvāhna° JMi. jñeyās tajjñānako° Mi. geyās tu jñāna° Bii. tu
gīyante gāyakair budhaiḥ NarPSSii. tu gīyante rāgakovidaiḥ NarPSSi.
b. varādī NarPSSi. varāṭī Tag. vadārī NarPSSii. β(*δ). mādhavī koḍā
NarPSSii. māyūrī ko° NarPSSi. mālavī Tag. kodra β. vairātī cāpi Bi.
vairādī cāpi BS. Bii. θ. revatī cāpi β. vairātīś cāpi Mi. dhānuṣī NarPSSi.

- c. mārahaṭṭā β (*δ). mārahaṭṭā Tag. mārahaṭṭī NarPSSii. māharāṭṭī NarPSSi.
d. *kāle tu NarPSSi.NarPSSii. yathābhāvaṃ ca bhāṣitam β (*Nδ).

gāndhārī dīpikā caiva kalyāṇī pravarā tathā | a.
āsvavārī kānaḍā ca gaurī kedārapāhidā ||327|| b.

mādhavī mālasī nāṭī bhūpālī sindhudā tathā | c.
sāyāhne rāginīr etāḥ pragāyanti manīṣiṇaḥ ||328|| d.

Gāndhārī, ... , these rāginīs are sung by the wise in the evening.

- a. pūravī tathā NarPSSi/ii. pravarāvarī β.
b. āsravārī β(*OC). āsvavārā BS.Bi.Bii.θ. āśoyārī NarPSSii. *rī kāndulā Tag. *pahada α (*gahada Mi).
c. *sī nāḍī JN. māḍī O. lāṭī NarPSSi/ii. kāṭī θ. bhūpālā Bi. sindhujā Mi.NarPSSii. sindudī NarPSSi.
d. rāginīs caitāḥ pragāyanti caturdaśa NarPSSi/ii.

meghamallārārāgasya gānaṃ varṣāsu sarvadā | a.
daśadaṇḍāt param rātrau sarveṣāṃ gānam Iritam ||329|| iti b.

dākṣiṇātyās tu kohalanāmagrahaṃ paṭhanti | 1.

Meghamallāra is sung always in the rainy season. After ten daṇḍas at night the singing of all rāgas is permitted. The Southerners read as follows, ascribing this to Kohala:

- a. sarvāsu sarva* NarPSSi.
b. iti om. Mi.BS.
1. dākṣiṇās tu Biii. kauhala* β. dākṣiṇātya kauhalāgrāhi pa* Bii.

deśākhyā bhairavī śuddhā sārāṅgākhyā ca bhairavī | a.
devakrī raktahamsā ca māhulā raktarañjikā ||330|| b.

etāḥ suryāmsūto jātāḥ sāyamkāleṣu ninditāḥ | c.
prabhāte yena gīyante sa naraḥ sukham edhate ||331|| d.

Deśākhyā, ... , raktarañjikā, these, being born of the sun's rays, are not to be sung in the evening. He who sings these in the morning prospers greatly.

- a. śuddhā ... bhairavī om. β. sārāṅgā* Bii.
b. devaraktahamsī ca mā* β(*δTag). cakrahamsī Mi. raktahamsā Bi.Bii.θ. bahulā Bi.Bii. bahulā θ.
c. *āmsūto Bi.LNδ. *āmsūto J. yātāḥ LJN. *kāle ca nanditāḥ γ. *kāle ca ninditāḥ L.Tag. kāle tu ninditāḥ Bi.
d. sa varaḥ β (sa varo mukham δ). sa naraḥ tasya drśyate Mi.

śuddhā natṭā ca sārāṅgī śuddhā natṭavarāḍikā | a.
varālikā drāvidī ca tathā nāgavarālikā ||332|| b.

chāyā gauṭī tathā cānyā bāhulyāndolitā tathā | c.
mallārikā tathā chāyāgauṭī karnāṭikāhvayā ||333|| d.

Śuddhā Natṭā, ... , Karnāṭikā Gauṭī,

- a. śuddhana° Tag. sārāṅgā Bii. laṭṭā va° β. natṭā varā° BS.Bii.θ.
misranatṭā va° Bi. varālikā Mi.β. natṭavarāṭikā Tag.
b. om. β. varālikā Bi. nāgavarālikā Bi.Biii. nāgavarāḍikā Bii.
c. golī β.Mi. golā Bii. gauḍī Tag. cānyā lolitāpi tathā matā β.
lalitā ca tathā matā Tag. bahulāndolitā Bi. °litā tataḥ Mi.
d. °golī Mi. °gauṭī karnā° Bi. °lī tāmtāḍakāhvayā ḡ. tāmtāḍakāhva° L.
gaurī tu todikāhvayā Tag.

gauḷo mālavagauḷas ca rāmakiris tathaiva ca | a.
chāyārāmakṛtī rañjī chāyāsarvavarālikā ||334|| b.

karnāṭāhvyavaṅgāla ity ete candramoṃsujāḥ | c.
ete viśeṣeṇa prātaḥkāleṣu ninditāḥ | d.
sāyam eṣāṃ tu gānena mahatīm śriyam āpnuyād ||335|| iti e.

Gauḷa, ... , these are born from the rays of the moon. These rāgas are particularly to be avoided in the morning; but performing them in the evening brings great good fortune.

- a. golo β. gauḍā ma° Bii. gauḷo Biii. gauḷo Tag. °gauḍas ca δN. °godaś ca L.Tag. rāmakiryas BS.Bi.Bii. °kriyas Mi.Biii. °kriyas Biv. rāmakirī Tag.
b. °krte BS.Bi.θ.Mi.LJN. °kṛtā δ. °kirī Tag. rañjā β.Bii. rañjī BS.Biii. varāḍikā Tag. °valālikā β (*N. °vallālikā δ).
c. kannāṭa° Biv. °vaṅgālā BS.Bi.Bii.Biv.Mi.β. ity etāḥ ca° β. etās Tag. candrāṃsajāḥ śuddhāḥ β (candrajāḥ śuddhāḥ δ). candrajāḥ smṛtāḥ Tag.
d. prāptakāleṣu β.
e. āpnuyāt (iti om.) BS.

kiṃ ca | gītagovindaṭīkāyāṃ lakṣmaṇabhaṭṭaḥ | 1.

prātar guṇḍakirī sadā malaharī deśākhyikā gujjarī a.
madhyāhne 'pi ca rāmakṛddvayam atho karnāṭanāṭādayaḥ | b.
sāyam mālavikākṛteti sudhiyo gāyanti sāyantāne c.
sārāṅgaṃ punar eva gauṛam amaram pratyūṣato bhairavīm ||336|| d.

Further, Lakṣmaṇabhaṭṭa states in his commentary on the Gītagovinda: "Guṇḍakirī, malaharī, deśākhyā and gujjarī are always sung in the morning, at midday the two rāmakṛtis, karnāṭa, nāṭa etc. The wise sing mālavī and sārāṅga and the immortal gaura in the evening, and bhairavī at dawn."

- a. 'kirī mahāmalaha' Tag. 'kirī samandalaharī Mi. deśākhyākā BS. deśākṣikā Bi. Biv. deśāk ikā Biii. gurjarī Mi. β(*C).
 b. rāmakridvayam LJN. 'kr̥dvayam ḍ. kannāṭa' Biv. Mi. 'nāṭādvayaḥ Bi.
 c. śrī sāyam mā' β. māṇḍavikā' Mi. 'kr̥te tu sāyantike Bi. gāyantine θ.
 d. śāraṅgam BS. JL. Bi. Bii. θ. gaurīm Bii. gaudam β. aparam β(*ḍ).
 pratyāsato Mi. punar eva mama ca pratyūṣane bhairavīm Biv. bhairavī
 ṽ. Tag.

kaumudyaṃ |

1.

śrīpañcamīm samārabhya viṣṇoḥ śāyanam eva ca |
 tāvad vasanto gīyeta prabhāte bhairavādikam ||337||

a.

b.

madhyāhne tu varādyādeḥ sāyam karnāṭanāṭayoh |
 śrīrāgamālavādes tu gāne doṣo na vidyate ||338|| iti

c.

d.

The Kaumudī says: "From the time of the Śrīpañcamī festival to that of the lying down of Viṣṇu is the period for singing Vasanta. Bhairavī etc. are to be sung in the morning. There is no fault in singing Varādī and others at midday, Nāṭa and Karnāṭa, Śrīrāga and Mālava etc., in the evening."

- a. 'ñcamyāṃ samā' β. 'bhya yāvad durgāmahotsavam Tag.
 b. vasante Mi. vasantaṃ β (*ḍ). gāyeta BS. β. gīyante Bi. vasanta
 gīyetaṃ Biv. 'vādikāḥ Tag.
 c. kannāṭa' BS. Mi. θ. JN.

indrapūjāṃ samāsādyā yāvad girisutārcaṇam |
 tāvad eva samuddiṣṭam gānam vai mālavāśrīyaḥ ||339||

a.

b.

evam tu bahudhācāryair gāne kālah samīritah |
 yasmin deśe yathā śiṣṭair gītavijñas tathācāret ||340||

c.

d.

From the Indrapūjā up to the time of the Durgā festival, then is the performance of Mālavāśrī prescribed. Thus is the time of performance frequently proclaimed by the masters. The knowledgeable musician should perform as is the practice in whatever region he is in.

- a. samārabhya BS. Mano(p.21). yāvad digdevatārcaṇam β(*C). yāvac
 caṇḍīsupañcakam Bi. bhīṣmasutārcaṇam θ.
 b. tāvaddeva Biii. mālavāśrayaḥ β ('āptayaḥ 0). 'āśrayam Tag. 'ṣṭam
 gāna vaināvāyaḥ C.
 c. gānakālah β(*N). gānakālasamī' Bi. kāle Biv.
 d. śiṣṭe Biv. śiṣṭa gītam vidvas tathācāret Bii. gītam vijñas Mi.
 gītivijñas JN.

akālagāne doṣam āha |

1.

- samayollaṅghanam gāne sarvanāśakaram dhruvam | a.
 apavādam āha | 2.
 śreṇībandhe nrpājñāyām raṅgabhūmau na doṣadam ||341|| b.
 parihāram āha | kohalīye | 3.

The fault in singing at the wrong time: Violation of the correct time for performance surely leads to complete ruin. An exception is stated: It is not a fault in ensemble singing, at the order of a king, or on the theatre stage. The remedying, according to the Kohalīya:

1. akāle gānadoṣam BS.θ.
- b. na doṣamāk BS.
3. āha kohalīyaḥ β.

- lobhān mohāc ca ye kecid gāyanti ca virāgataḥ | a.
 surasā gujjarī teṣām doṣam hantīti kathyate ||342|| b.

- anyatrāpi | 1.

- avelārāgam ākarṇya tajjadoṣaprasāntaye | c.
 īśānam ca harim stutvā madhyamādim anantaram | d.
 gāyed vā śrṇuyād vāpi tasmād doṣād vimucyate ||343|| e.

It is said that the lovely Gujjarī destroys the transgression of those who through greed or error sing in the wrong rāga. Alternatively: For the expiation of the sin of listening to an untimely rāga, one should worship Lord Hari and then immediately sing or listen to rāga Madhyamādi; by that one is freed from sin.

- b. surasad Mi. gurjarī β(*N). *rī tasya doṣam All Mss. except Bi.
- c. *doṣam pra* Bi.

- akālagānaprāyaścittam anayor anyatarat kuryād ity arthaḥ | !.
 ratnamālāyām | 2.

- vasanto rāmakerī ca gujjarī surasāpi ca | a.
 sarvasmin gīyate kāle naiva doṣo 'bhijāyate ||344|| b.

The meaning is that one should perform one or the other of these penances for singing at the wrong time. The Ratnamālā states: Vasanta, Ramakerī and the lovely Gujjarī are sung at all times, and no harm arises (therefrom).

1. *gāne prā* β. *ttamayor anyatvam ku* γ.
- a. gurjarī LN.Mi. sarasāpi θ.

- nāradas tu viśeṣam āha | 1.
 daśadaṇḍāt paraṃ rātrau sarveṣāṃ gānam Tritam || iti a.
 atha pūrvoktalakṣaṇasya gītasya bhedān āha | 2.
 anibaddham nibaddham ca dvidhā gītam udīritam ||345|| b.

Nārada states a special point: After ten daṇḍas at night all rāgas can be sung. Now are given the bhedas (varieties) of the gīta (song) defined above. Song is said to be of two kinds, nibaddha and anibaddha.

- a. iti om. BS.
 2. gītasya om. Bii Biv.
 b. dvedhā Biii.

- anibaddham āha | 1.
 ālaptir anibaddham syād rāgālapanaṅrūpiṇī | a.
 tad uktam | 2.
 ālaptir bandhahīnatvād anibaddham itīritam ||346|| b.

Anibaddha ("bound"): Ālapti is "unbound" song, taking the form of expounding a rāga. This is stated thus: Because of its lack of "binding", ālapti is called "unbound".

- 1,2,a.-b. om. C.
 1. athāniba° BS. harināyakas tu anibaddham āha Mi.
 a. °gālāpana° OL. rāgālapanaṅrūpiṇī Mi.
 b. ālaptibandha° Bi. ālaptibandhavīna syāt Bii. °hīnasyād vādaniruddham Biv.

- rāgasyālapanaṃ prakāṭikaraṇam | harināyakas tu 1.
 varṇālaṅkārasamyuktā gamakasthāyacitritā | a.
 ālaptir ucyate tajjñair bhūribhaṅgimanoharā ||347|| iti b.

This means the Ālapana of a rāga, i.e. the making manifest of it. Harināyaka states: (This), possessing varṇa-alaṅkāras and adorned with gamakas and sthāyas, is called ālapti by the experts, pleasing by its various sections.

1. °sya ālā° β.
 a. °sthāysamyutā Bi. gamakasthānacitratā BS. Bii. Biii. Ghan. gamanasthānacitritā β. °sthā + + ntitā Mi. °kasthānacitritā Biv.
 b. iti om. BS. °bhaṅgamanoharet Bi. °haretī β. Bii. Biii. °harair iti Biv.

etenātālānām sarveṣām ālāpe praveśaḥ | varṇālānkāras tu 1.
nirarthakamkārādiśabdāḥ saṅgītoktasarigametyādivarṇālānkāras ca | 2.

ālapter bahudhā bheda na prapañcabhiyeritāḥ ||348|| a.

nibaddham āha | 3.

By this all the atāla forms are brought into the ālāpa (category). Varnālānkāra (is of two kinds, namely) that which has meaningless words such as the humkāra, and the one which employs the syllables used in music, sa ri ga ma etc. For fear of prolixity, the numerous types of ālapti are not dealt with here. Now Nibaddha:

1. etena tālā° BS.β. etena atālā° Bii.Biii.Ghan. etena akālā° Biv.
ālāpapraveśaḥ β(*C). °lānkārās tu BS.

2. nirarthakam krūmkārādi saṅgītoktasavigametyādi° β(*OC). °ādiśabdāḥ
BS. °kārādiśavyaḥ saṅgī° Mi.

a. ālepūrvam vahu° δ(*JC). bhedaṅ prapañcabhiprāyeneritāḥ β(*OCN).
°hudhā + dānprapañcyante ca yeritāḥ Mi.

baddham dhātubhir aṅgaiś ca nibaddham abhidhīyate | a

śuddham chāyālagam kṣudram iti tac ca tridhā matam ||349|| b.

tan nibaddham | tatra śuddham āha | 1.

ālāpair dhātubhiś cāṅgaiḥ saṃyuktam śuddham ucyate ||350|| c.

That which is confined by dhātus and aṅgas is termed nibaddha ("bound") song. It is said to be of three kinds, śuddha, chāyālaga and kṣudra. Śuddha: That form which includes ālāpas, dhātus and aṅgas is called śuddha ("pure") nibaddha.

a. aṅgaiś ceti baddham abhi° δ.

b. °gam sa ca bhūmiti tac ca β (saṃ ca bhūmi iti tridhā matam δ(*C)).
tac ca mudāhṛtam Bi.

1. tan ... °ddham om. BS. tat tu ni° Biii.

c. ālāpair yat tat tad aṅgaiś sam° β (ālāyair ... °agaiś δ. °pair yada
tadaṅgaiḥ LN. °lāper yata tad° J).

ālāpo 'tra sārthakapadair eveti sāmpradāyikāḥ | harināyakas tu 1.

ālāpo gamakālaptir akṣarair varjitā matā | ity āha | sāre tu a.

śuddhasālagasankīrṇabhedād gītam tridhā matam ||351|| b.

According to (our) tradition this ālāpa is made with meaningful words. But according to Harināyaka the ālāpa is the singing of gamakas without (meaningful) syllables. The Sāra says that gīta is threefold, being divided into śuddha, sālaga and sankīrṇa.

a.-b. om. β.

a. matetyāha Biv. saṅgītasāre tu Bii.

b. śuddham ālāpasāṅkī° Mi. śuddham sālapa(ga) BS. śuddham sālaga° Biii.
śuddhasālāpasāṅkī° Bi. śuddhasālapa° Biv. bhedād ... matam om. Bii.

tatra kṣudragītam eva saṅkīrṇaśabdenocyate | tac ca syāt trividham tu 1.
śuddhakam idam chāyālagam kṣudrakam iti tenaivoktatvāt | dāmodaro- 2.
ktam kathayiṣyate | harināyakas tu 3.

saṃjñātrayam nibaddhasya prabandho vastu rūpakam | a.
caturbhir dhātubhir baddhas tvaṅgaiḥ ṣaḍbhiś ca kalpitaḥ | b.
prakṛṣṭo yaś ca bandhaḥ syāt sa prabandho nigadyate ||352|| c.

The word saṅkīrṇa is used here for kṣudragīta. But the threefold division of that (gīta) as śuddha, chāyāлага and kṣudraka is expressed by the same author. The statement in the Dāmodara will be given. Harināyaka says: "Nibaddha (compositions) have three designations, namely prabandha, vastu and rūpaka; that is called prabandha which is a superior composition in four dhātus and made with six aṅgas."

1.-3. om. β.

1. atra kṣu° Mi.

a. °trayaniba° BS. pravaddho yas tu rūpakam β.

b. caturbhāṣā catubhir vaṅgastv aṅgaiṣaḍbhiḥ | (ca kalpitaḥ om.) β(*γ).
uktābhir dhātvabhīvaddhasvaraiḥ ṣaḍ° Mi.

c. om. β. yaś ca baddhaḥ Bii.

etena śuddhagītam eva prabandha ity ucyate | 1.
tribhiś caturbhir api dhātubhir ity arthaḥ | 2.

tryādibhir dhātubhiś cāṅgaiḥ pañcabhir vastu kathyate | a.
dvidhātukam tathā dvyaṅgam rūpakam parikīrtitam ||353|| iti b.

This is to say that prabandha is the same as śuddhagīta. The meaning is that there are three or four dhātus. (It is further said:) "(That which is formed) of three or more dhātus and five aṅgas is called vastu, and the form with two dhātus and two aṅgas is called rūpaka."

1.-2., a.-b. om. β.

2. om. Mi. Bii. Ghan.

a. °bhir dvādibhiś cāṅgaiḥ Mi. pañcabhir vastūcyate Biii.

b. dvidhāntikam tathā vyaṅgarūpakam pari° Mi. tathaikāṅgam Bi. iti
om. Biii.

atha dhātum āha |

1.

prabandhāvayavo dhātuḥ ।

avayavo bhāgaviśeṣaḥ ।

sa caturdhā prakīrtitaḥ ।

udgrāhakamelāpakadhruvābhoga iti kramāt ॥354॥

a.
b.

Now dhātu is defined. Dhātu is a "member" - i.e. a particular portion - of a prabandha. There are four of these dhātus, namely udgrāha, melāpaka, dhruva and abhoga, in that order.

1. om. β.

a. avaya° ... °titaḥ om. γ.

b. °bhogā jāti kra° β.

udgrāhaḥ prathamō bhāgas tato melāpakaḥ smṛtaḥ ।

dhruvatvāc ca dhruvaḥ paścād abhogas tv antimo mataḥ ॥355॥

a.
b.

samprati tūdgrāhadhruvayor madhye melāpakadhātoḥ prayogaḥ
kutrāpi na drśyate । ata eva tasya tyāgena prabandhāvayavo
dhātuḥ sa tridheti gītaprakāśakāreṇoktam । udgrāhadhruvā-
bhogarūpeṇa tridheti bhāvah । tad uktam śiromaṇau ।

1.
2.
3.
4.

Udgrāha is the first part, and after that comes the melāpaka. Then comes the dhruva, so termed because of its permanence (dhruvatva). Ābhoga is the final section. But nowadays, between the udgrāha and the dhruva the use of the melāpaka dhātu is not found; hence because of its omission the author of the Gītaprakāśa says that there are (only) three dhātus, meaning udgrāha, dhruva and ābhoga. Thus in the Śiromaṇi:

1. samprati tv ābhogadhruvayor madhye Mss.

udgrāhaḥ prathamah pādah kathitah pūrvasūribhiḥ ।

dhruvatvāc ca dhruvo madhya ābhogaś cāntimah smṛtaḥ ॥356॥

a.
b.

dhruvatvān niścalatvāt punaḥpunarupādānād ity arthah ।
yat ta harināyakenoktam ।

1.
2.

dhruvābhogāntare jāto dhātur anyo 'ntarābhidhaḥ ।

sa tu sālagasūdasharūpakeṣv eva drśyate ॥357॥ iti

c.
d.

The ancient sages declared that the first section <of a composition> is the udgrāha. Dhruva, (so called) because of its permanence (dhruvatva), is in the middle and ābhoga is the final part.

"Permanence" means fixedness, i.e. constant repetition. Harināyaka says that between the dhruva and the ābhoga there comes another dhātu called the antara, but that is found only in rūpakas (compositions) of the sālagasūda class.

1. niścalaḥ punaḥ β. °tvād aniścalatvāt Mi.

c. dhruvabhogāntare dhātor dhvāntarānyontarābhidhaḥ Mi.

d. saptasālagasustheṣu rūpakeṣv eṣa drśyate Mi. °sūdasho rū°

BS.<Bii>. °lagasūdaś ca Bi. °śyata iti β.Bi.Bii.θ.

- tasyāpīdānīm kvāpi prayogo na drśyate | tadbījam tu tenaivoktam | 1.
 melāpakāntarākhyau tu na bhavetām kvacit kvacit || iti a.
 ābhogam āha | 2.
 yatraiva kavināma syāt sa ābhoga itīritah ||358|| b.

Nowadays the use of this too is never found. The seed of this (obsoleteness) is (already) indicated by the same author: "The melāpaka and antara are sometimes not used." Now ābhoga is defined: That part which contains the poet's name is called ābhoga.

1. tasyedānīm Bii.
 a. 'ākhyā tu β(*C). 'akhyānta Mi.
 2., b. om. N.

- ata ābhoga eva kavināma dātavyam | na tu yatra kavināma sa ā^hbhoga iti || 1.
 tad uktam 2.

- ābhoge kavināma syāt tathā nāyakanāma ca ||359|| iti a.
 athāngāny āha | 3.

This implies that the poet's name should certainly be in the ābhoga, but not that the ābhoga is wherever the poet's name is. This is stated: "Let it be in the ābhoga that the name of the poet and that of the nāyaka are given." Now the āngas.

1. atra ā° β.Bii. tatrābho° Mi. atah a° BS.Biv. °ge eva BS.Bii.θ.
 a. iti om.BS.Mi. ceti θ.

- prabandhasya ṣaḍ āngāni svaras ca birudaṃ padam | a.
 tenakah pāṭatālau ca svarāḥ sarigamādayah ||360|| b.

- guṇollekhatayā yat tad birudaṃ parikīrtitam | c.
 ato 'nyad vācīkam yat tu tat padam samudāhrtam ||361|| d.

Prabandha has six āngas, svāra, biruda, pada, tena, pāṭa and tāla. The svaras are sa, ri, ga, ma etc. That <which is said> by way of description of qualities is called biruda ("laudation"). All meaningful words other than that are called pada.

- b. melakah pāṭatānau β.
 c. 'yā yatra biru° Bi.
 d. tato 'nyad β(*C). 'nyavāci° BS.Bii.Biv. ato tad vā° Biii. 'nad dhātīkam Mi.

teneti śabdas tenaḥ syān maṅgalārtho 'vadhāritah | a.
dhāṃ dhāṃ dhuga dhugetyādyāḥ pāṭā vādyākṣarotkarāḥ | b.
ādiyatyādikās tālās tālah sa kathayiṣyate ||362|| c.

Tena is the sound "tena", considered to have an auspicious meaning. Pāṭas are strings of instrumental (notational) syllables such as dhāṃ dhāṃ dhuga dhuga etc. <The category> tāla, meaning the tālas ādi, yati etc., will be given below.

a. 'das tena rūpān ma° O. teneti saḥṛtsenarūpān maṅgalā° C. vidhīri-
taḥ β. nidhīritah Mi.
b. 'ṭavādyā avayavāḥ β(*δ). pāṭavādyā° BS.Bi.Bii.θ. pāṭha° N. 'vādyāḥ
avayavāḥ δ. 'vādyāyasatkarāḥ Bi. pāṭhādādyākṣarotkarāḥ Mi.
c. āditālādikās Bi.Bii.θ. (*dikās)tālā nastālah sa ... Bi.

dāmodaras tv aṅgamadhye padaparityāgena gamakam āha | 1.
kintu gītaguṇamadhye gamakaḥ pūrvācāryair likhitah na tv aṅgatayā | 2.
tasmād gamakaśabdo 'tra padavācaka ity avadheyam | 3.
gītaprakāśakāreṇa tu vākyaḥ svarapāṭatenākhyāni catvāry aṅgāny uktāni |4.

The Dāmodara excludes pada and adds gamaka to the aṅgas. But the ancient masters place gamaka under the guṇas (qualities) of gīta, not among the aṅgas <of prabandha>. So here the word gamaka is to be understood to mean pada. The author of the Gītaprakāśa gives the aṅgas as four, namely vākya, svara, pāṭa and tena.

1. tu aṅga° Mss.
2. 'ntu gītagamakahaḥ pū° ... 'taḥ | (omits rest) Mi. 'ācāryalikhitaḥ
BS.Bii.θ.
4. gītaprakaraṇakāreṇa tu β(*OC). svarapāṭete° β. 'ni uktāni BS.β.θ.

tanmate tu tālo 'ṅgatvena <na> gaṇitaḥ | padabirude vākyaṅtargatayā 1.
prthaṅ na likhite | kintv etat prācīnācāryair alikhitatvād anādeyam | 2.
atha jātim āha | 3.

jātayaḥ syuḥ prabandhānām pañcaiva munisaṃmatāḥ | a.
medinī nandinī dīpinī atha syāt pāvanī tathā ||363|| b.

tārāvalī tathaitāṣāṃ lakṣaṇaṃ pratipadyate | c.
śaṅgā medinī proktā pañcāṅgā nandinī tathā ||364|| d.

He does not reckon tāla among the aṅgas; pada and biruda, because they are part of (the category) vākya, are not treated separately. But this opinion, not having been given by the ancient masters, is not to be accepted. Jāti. There are five jātis (kinds) of prabandha, according to the sages: medinī, nandinī, dīpinī, pāvanī and tārāvalī. Their definitions are (now) given. Medinī is stated to have six aṅgas, nandinī five.

1. 'mate ca Mi. 'na gaditaḥ BS.θ.

2. likhita Biii. likhitaḥ Biv. likhyate BS. likhitam̐ β. kintv ...
 'deyam om. C.
 a. om. C. munisaṃsmṛtāḥ O. 'sasmṛtāḥ JN. pañcavastuni sam̐ Mi.
 b. dīpany Mi.

dīpinī caturaṅgā syāt pavani tryangika mata | a.
 dvyāṅgā tārāvalī proktā purānair gītavedibhiḥ ||365|| b.

tenaikāṅgaḥ prabandho na bhavatīti pratipāditam | 1.

Dīpinī has four, pāvanī three, tārāvalī two, according to the ancient authorities. Thus it is established that there is no prabandha with only one aṅga.

- a. pāvinī Bi. Bii. Biii. δ.
 1. 'tena e' BS. L. Bii. θ. 'kāṅgaprabandho β(*C).

bhedāḥ śuddhaprabandhānām ānantyād eka eva hi ||366|| a.

tatrāpi | 1.

tālenaikena vā dvābhyāṃ tribhir vā bahubhir tathā | b.
 prabandhān sukavir nūnaṃ yatheccham upakalpayet ||367|| c.

Because of their (very) infinitude the śuddhaprabandhas are of one sort only. But (within the śuddhaprabandhas) the good poet may compose prabandhas in one, two or three or many tālas as he wishes.

- a. śuddhapratinivaṃdhānām ana' β(*OC).
 b. vā dvābhyāṃ om. Mi. 'kena vādyābhyāṃ β.
 c. yatheṣṭam β(*OC).

kim ca | 1.

bahutālāḥ prabandhās tu rāgair bahubhir eva ca | a.
 ekarāgeṇā vā kalpyāḥ pāṭādīnām vidhānataḥ ||368|| b.

ādimadhyāntavinyāsāt pāṭādīnām vidhānataḥ | c.
 bhedā bahutarās teṣāṃ kās tān kārtsnyena vakṣyati ||369|| d.

The multi-tāla prabandhas may be composed in many rāgas or in a single rāga, according to the disposition of pāṭa and the other aṅgas. Depending on initial, medial or terminal position of pāṭa etc., there are numerous types of these (prabandhas), impossible to list in full.

- a. 'tālaprabandhas tu Bi. eva vā Bi.
 b. 'geṇā kākalyāḥ Mi.
 c. om. β. 'vinyāsāḥ Mi. d. vakṣyate β.

- tad uktam | 1.
- na rāgānām na tālānām na vādyānām viśeṣataḥ | a.
nāpi prābandhagītānām anto jagati vidyate ||370|| iti b.
- tatprakāram āha | 2.
- tatrābhoge kaver nāma tathā nāyakanāma ca | c.
ekatālīm nibadhnīyād ālāpānantare tathā ||371|| d.

This is stated thus: "There is no limit found in this world to the rāgas, tālas, instruments, nor to the pranbandhagītas." Its nature is described: The poet's name and patron's name are in the ābhoga. An Ekatālī composition should be placed after the ālāpa.

- b. iti om. BS.
c. atrābho° Ghan. nāyakam eva ca θ.
d. °tālī niba° Mi.Biii.Ghan.

- idāntānās tv ālāpābhogayor ekatra kavīnāyakayor nāma kurvanti | 1.
tatra mūlam na paśyāmaḥ | kiṃ ca 2.
- atra prathamatas tālo gīyate yas tu tena vai | a.
gītāvasāne dātavyam mānam gānasamāptaye | b.
śaktivarnyaviśeṣeṇa nāmāny eṣām ca kārayet ||372|| c.

But nowadays the composers put the name of the composer and the patron in both the ālāpa and the ābhoga (indiscriminately). (For this) we do not see the validity (the source). The tāla in which (the composition) is started is that by which an indication is given at the end of the song that the performance is ending. The names of the compositions are given according to the particular śakti represented or the object of (laudatory) description.

1. °ntānās tu ālā° BS.<Mi.Bii>.θ(*Biv). ālāpas tayor ekatra Mi.
°gayor ekam eva nāma ḡ(*δ). °gayor ekasyaivaḥ(?) nāma L.
1.-2. kurvanti ta mūlam Biii. °nti tanmūlam Biv.
2.-a. kiṃ cātra BS. tatra pra° Bi. tenaiva BS. yas tu te naraḥ
Ghan.
b. gītāsamā° Bii.
c. śaktir atra viśeṣe° β. °varṇaviśe° Bi.Biii. °varṇāviśe° Bii. nāma
hy eṣām β(*N).

- śaktiviśeṣeṇa yathā | 1.
akārādikṣakārāntākṣaravinyāsān mātrkāprabandhaḥ | kiṃ ca sarigametyādi-2.
svaranāmākṣaravinyāsaviśeṣavaśād vāñchitārthaprakāśanena svarārthapra-3.
bandha iti | varṇyaviśeṣeṇa yathā | viṣṇuvarṇane viṣṇuprakāśaprabandha
iti | 4.

Examples of naming from the śakti: The mātrkāprabandha (is so named) from the disposition of syllables, starting with a and ending with kṣa. The svārāthaprabandha (is so called) by the manifesting of the required meaning by means of arranging the names of the svaras, sa, ri, ga, ma etc. An example of the naming by the object of (laudatory) description is in the Viṣṇuprakāśaprabandha, which consists in the praising of Viṣṇu.

1. °viśeṣo yathā Ghan.
2. °ntākṣaranyāsān O. °dikṣavānākṣaranyāsān C.
3. svarānām ākhyātv avinyāsaviśeṣa β(*δ). °ñchitānyapra° Bii. °śād ramjitārtha° β. °kāsāne sva° Biii.
- 4., 5. om. β.
4. varṇa° θ.
5. °prakāśakapra° Mi. °prakāśakah praba° Ghan.

kiṃ ca |

1.

āditālādikais tālair daśabhir navabhiḥ punaḥ |
saptabhir vāpi kalpyante prabandhā rāgarañjitāḥ ||373||

a.

b.

udāharanam tu saṅgītakaumudyām dhannāsīrāgeṇa jaya nārāyaṇetyādīgītam |
mayā tu granthabāhulyabhayād udāharanāni nopanyastāni | kiṃ ca

2.

3.

The prabandhas, beautified by rāga(s), are fashioned with ten, nine, or seven tālas, beginning with āditāla. An example is the composition in Dhannāsī rāga beginning "jaya nārāyaṇa ..." in the Saṅgītakaumudī. For fear of lengthening the present work excessively examples are not given here.

- 1., a. twice in BS. °tālādikās tā° Biii. °kā tālair Biv.
- b. kalpante Biii.
2. dhānāsī° γ. dhānvāsī L. dhanāsī Mi. °tyādīgānam Mi.
3. mayātra Biv. °vāhulyasya bhayād β.

elādyā duṣkarāḥ santi prabandhā munibhāṣitāḥ |
tebhyah ṣadvimśatiḥ proktā harināyakasūriṇā ||374||

a.

b.

kathyante kramaśas te ca nāmamātreṇa kevalam |
pañcatāleśvaro varṇasvaraś caivāṅkacāriṇī ||375||

c.

d.

There are some <other> difficult compositions, ela and others, described by the sages. From among these, twenty-six are given by Harināyaka. They are listed in order now by name only: Pañcatāleśvara, Varṇasvara, Aṅkacārī,

- a. yenādyā Mi. etādyā Bii.
 b. °m̄satipro° Bi.
 c. °śas tena lasan mātrena β.
 d. °tāle svare varṇa° β(*δ). °tāle svarō Mi. °śvarā varṇasvarah
 śaivā° Bi. °vāṅgacāriṇī β(*γ).Ghan. °vāṅkaśamsinī Mi.

svārārtho mātrkā caiva tathā rāgakadambakaḥ | a.
 svarādyam̄ karaṇam̄ vartany atha tālārṇavas tathā ||376|| b.

śrīraṅgaḥ śrīvilāśaś ca pañcabhaṅgis tataḥ param | c.
 pañcānanomātilakau siṃhalīlas tathā paraḥ ||377|| d.

Svarārtha, mātrkā, ... the karaṇa starting with svara, ...

- a. mātrkā varṇas tathā Mi.
 b. svarāṃtyam̄ kara° β(*δ. °rāṃtyakara° J). °rādyakaraṇam̄ vartmany
 Ghan. vartiny Mi.<Bi>.Biii. karaṇam̄ś caiva lāhadī (om. rest of b., c.-
 d.) Biv.
 c. śrīrāgaḥ β. °bhaṅgī tataḥ Bii. °bhaṅgīs tataḥ Biii.
 d. °m̄cānalomātila° β. °mātalikau BS.

tribhaṅgir haṃsalīlaś ca tathā harivilāśakaḥ | a.
 sudarśanaḥ svarāṅkaḥ śrīvardhanaḥ harṣavardhanaḥ ||378|| b.

vīraśrīr maṅgalaś caiva lāhadī ca prakīrtitā | c.
 navaratnābhidhaḥ proktas tathā śarabhalīlakaḥ ||379|| d.

Tribhaṅgi, haṃsalīla, ...

- a.-b., vīra°...°ṅgala (c.) om. Biv.
 a. °bhaṅgī ha° Bii.Biii. °bhaṅgi ha° Mi. strībhaṅgi ha° Bi.
 b. svarāṅka śrī° Bi. svarāṅgaḥ BS.Bii.Biii.Ghan. suraṅgiḥ δ(*C).
 svaraṅgiḥ JN. svaraṅgiśrī° L. svarāṅgaśrī° Mi.
 c. vīraḥ śrīmaṅga° Ghan. vīraśrīmaṅga° Bi. pāhadī BS. lāhalī Bi.
 lāhadīś Mi.
 d. navaratnāthaharṣoktas Mi. proktās Biii. śaratalīlakaḥ β(*δ).

kaṅthābharāṇanāmā cety ete ṣaḍvimsatir matāḥ | a.
 candraprakāśakādyāś ca vidyante ṣaṭ tathā pare ||380|| b.

sampraty ete 'pi sukarāḥ kavibhir na bhavanti hi | c.
 eṣu ye sukarāḥ pañcāśas tān eva hi cakṣmahe ||381|| d.

*... These are the twenty-six. There are a further six, starting with
 candraprakāśa. Nowadays poets find these difficult too. Among these the
 five or six which are (more) easy are mentioned here (below).*

- a. cety evaṃ Mi.
- b. °prakāśakārādyā β. vidhatte ṣaṭ Ghan.
- c. ete tu Bi.<Biv>. sukulā pa° Bi.
- d. pañca tāṃs tān eva pracakṣmahe Mi. pañcas tān eva hi pracakṣmahi Bii. °ñca tāṃs tāleṣu pracakṣmahe β(*δ). °ñcaśās tān eva pracakṣmahe Ghan.

ebhyo 'nyaḥ kāyavālākhyāḥ sa evādaṃ nirūpyate | 1.

yatra tālaḥ prakāśyante pāṭamātreṇa kevalam | a.
padānāṃ kalpanābhoge kāyavālaḥ sa Iryate ||382|| b.

udāharaṇaṃ tu gītaprakāśe mṛgyam | kāyavālaḥ | 2.

There is another another apart from these, namely kāyavāla; this is described first. Kāyavāla is that in which the tālas are displayed by pāṭa alone, and there is use of words <only> in the ābhoga. An example is to be found in the Gītaprakāśa.

1. °lākhyā eṣa vādo nirū° β(*C).
- b. sa iṣyate Bi.
2. °gyam | iti kāya° Mi.

svaraḥ pāṭaiḥ padaiḥ tenai racanā vāñchitakramāt | a.
yasya syāt tenakair nyāsaḥ sa varṇasvara ucyate | b.
svarāder ādivinyāsabhedād eṣa caturvidhaḥ ||383|| c.

svarādivarṇasvaraḥ pāṭādivarṇasvaraḥ padādivarṇasvaras tenādivarṇasvaras ca | varṇasvaraḥ | 1.

Varṇasvara is that which is constructed of svaras, pāṭas, padas and tenas in the desired order, and in which the final part is made with tenas. This is of four kinds, depending on which of the four, svāra etc., is placed at the beginning - hence svarādi varṇasvara, pāṭādi, padādi and tenādi.

- a. padaiḥ tālai β.Ghan.
- b. yasyāsīt tena° BS. yasyāsītena° Bi. yatsyāsīt Biii. yasya syād velakair nāma sa β.

yatra svarākṣarair eva vāñchitārtho 'bhidyate | a.
sa svarārtho bhaved dvedhā śuddhamiśraprabhedataḥ ||384|| b.

svarākṣaraiḥ sarigamapadhanibhir yathecchaṃ vāñchitārtho nibadhyate 1.
cet tadā svarārthaḥ | iti svarārthaḥ | 2.

Where the required meaning is given in svāra syllables, sa ri ga etc., that is the svarārtha. It is of two kinds, śuddha and miśra.

a. svalpākṣarair Ghan.

1. yathecchavā° Biii. yathestam δ. °badhyate caturdaśa svevārthah β(*δ).
2. iti svarārthah om. β.Mi.Biv.

ekaikamātrkāvarṇapūrvakāṇi padāni cet |

kramena yatra gīyante mātrkā sā tridhā matā ||385||

a.
b.

divyā ca mānuṣī divyamānuṣī ceti tatra tu |

divyā saṃskṛtāyā vācā mārgatālais ca gīyate ||386||

c.
d.

If the padas are sung in order, beginning with each successive varṇa (syllable) of the mātrkā (alphabet arrangement), that is the mātrkā (prabandha). It is of three kinds, divyā (divine), mānuṣī (human) and divyamānuṣī (a mixture). The divyā mātrkā is sung in Sanskrit, in the mārga tālas.

- a. ekaikā mā° Mss. ekena mā° Mi. °pūrvikāṇi β(*C).Biv. °kāvarṇikāṇi pa° Bi.

mānuṣī prakṛtagirā deśītālena nirmītā |

dvayor miśrayanād uktā mātrkā divyamānuṣī ||387||

a.
b.

tālenaikena rāgeṇa bahubhir vā prayogataḥ |

sarvamantramayī hy eṣā sarvasiddhipradāyinī ||388||

c.
d.

The mānuṣī (human) mātrkā is composed in Prakrit in a deśī tāla. The one called divyamānuṣī is formed from a mixture of these two. It can be composed in one tāla or many, one rāga or many. This (composition), containing all (possible) mantras, bestows all (possible) success.

- b. tayor Mi. miśrayanā divyā mānuṣī mātrkoditāḥ Bi.
- c. anenaikena Mi.
- d. °mandramayī ... °ddhipravāsinī Mi.

margadeśītālau vakṣyete <|> tayor madhye yena kena cin nirmītety arthah | mātrkā |

1.
2.

anyo rāgakadambo °sti rāgāṇām eva darśanāt |

asya rāgakadambasya bhāṣāder niyamo na hi ||389|| svalparāgakadambah |

a.

anyas tu duṣkaratvān na likhitah |

3.

The mārga and deśī tālas will be dealt with below. The meaning is that (the prabandha) is composed in one or another from these. There is another rāgakadamba (formed) from the display of rāgas alone. This (second) rāgakadamba has no restriction in language etc. The other, because of its difficulty, is not dealt with here.

2. om. β.

- a. anyārāga° BS. anyārāga° β. alporāga° Ghan.

- tālārṇavo bhūritālo bhavet saṃskṛtabhāṣayā | a.
yogād gadyasya padyasya sa dvidhā parikīrtitaḥ ||390|| b.
tālārṇavaḥ |
tālai rāgaś caturbhiḥ syāc chrīraṅgo 'nte padānvitaḥ | c.
padaih suptināntais tair ante prānte ghaṭṭitaḥ | śrīraṅgaḥ | 1.
svarāntaḥ śrīvilāsaḥ syāt tālai rāgaś ca pañcabhiḥ ||391|| d.
svarāḥ sarigamādayo 'nte deya ity arthaḥ | śrīvilāsaḥ | 2.

Tālārṇava has many tālas and (is composed) in Sanskrit. By reason of its using prose or verse, it is twofold. Śrīraṅga is composed in four rāgas and four tālas; it has padas at the end - i.e. it is composed with inflected (meaningful) words at the end. Śrīvilāsa has svaras at the end (and is composed) in five tālas and rāgas.

- b. yogādyādyasya β. dvedhā BS.
c. 'ntapadā' BS. Bi. Bii. Mi. JN.
1. 'tināntair ante prā' Mi. Bii. Ghan. 'nte sughaṭṭitaḥ BS. 'nte ghaṭṭikṛtaḥ θ. 'ntapaṭṭitaḥ Mi.
2. 'gamādyā ante β. | iti śrī' Mi.

- tenakāntaḥ pañcabhaṅgiḥ | a.
śrīvilāsa eva tenāśabdāntaḥ syāc cet tadā pañcabhaṅgir bhavati | 1.
pāṭaiḥ pañcānāno 'ntagaiḥ | b.
asyaivānte pāṭās ced dīyante tadā pañcānanaḥ | 2.
svaraiḥ pāṭaiś ca birudais tenakair yo viracyate | c.
siṃhalīlena tālena siṃhalīlaḥ sa ucyate ||392|| d.
tālas tu cūḍāmanau | 1.
siṃhalīlo laghor ante datrayaṃ parikīrtitam ||393|| siṃhalīlaḥ | e.

Pancabhaṅgi has tena at the end - i.e. it is a śrīvilāsa prabandha ending with tena <instead of svaras>, and pañcānana has pāṭas at the end. The composition which is composed with svaras, pāṭas, birudas and tenas in siṃhalīla tāla is called siṃhalīla. <Siṃhalīla> tāla <is defined thus> in the <Saṅgīta>cūḍāmaṇi: three drutas after one laghu.

- a. tatanakāntaḥ BS. tatanakāñcantāḥ Biv. 'bhaṅgī β. Bii. Biii.
pañcatuṅgī Mi.
1. tenāśadvāntaḥ | syā cet BS. 'lāsa eva tenāntaśadvāntaḥ β(*Υ).
'bhaṅgīr bha' β. 'tuṅgī bhavati Mi.
b. 'nanāntagaiḥ Bi. β. 'nanontateḥ Mi.
2. ('gaiḥ) aṅgair ante/pañcānanaḥ β. tadā om. Biv.
c. virudas te' BS. ^{tadā}

- d. 'līlādhaiivatayor bhedatrayam ṡ (*JC). 'līle + vantayor bheda-
trayam L.
e. 'kīrtitah Mi.Ghan.

svanāmatālako haṃsalīlo 'nḡhrī padapāṡajau | a.

svanāmatālako haṃsalīlatālena ghaṡitah | 1.
anḡhrī padapāṡajau ko 'rthah | ekah pādaḡ padair nirmītah | ekas tu 2.
pāṡair ity arthah | tālas tu ratnamālayām | 3.

haṃsalīlo virāmāntam laghudvayam udāhṡtam ||394|| haṃsalīlah | b.

Haṃsalīla (prabandha) is in the tāla of that name - i.e. haṃsalīla tāla. Its two anḡhris (pādas) are built of padas and pāṡas - i.e. one of padas and one of pāṡas. The tāla is defined thus in the Ratnamālā: "that which ends in virāma and has two gurus is haṃsalīla."

- a. līloghnī ON. līlodhnī C. līloghrī J. 'nḡhripada' BS.Bi.Bii.θ.
haṃsa' ... (1.)'tālako om. Mi.
1. 'tālakah BS. 'tālakahamṡa' θ. haṃsalīlatālena pāṡhitah Mi. tālo na
ghaṡitah Biii.
2. anḡhripada' BS.Bii. anḡhī + + + ko 'rthah Mi. 'pāṡakau BS.

yatra vīrarasena syāt saṅgrāmaracitastutih | a.
bahubhiś caraṅaiś caivam lāhadī parikīrtitā ||395|| b.

pāvada ity utkaladeśabhāṡā | lāhadī | 1.

nātroktā duṡkarāḡ kecit pañcatāleśvarādayah | c.
Iṡadbhedān na sukarā apy umātilakādayah ||396|| d.

When a song glorifying battle is sung, in vīra rasa, with many caraṅas (pādas), this is known as lāhadī. In the language of Utkala this is called pāvada. Certain difficult forms, pañcatāleśvara etc., are not mentioned here. The easier ones like umātilaka are also not described, being only slightly different.

- a. 'nḡrāmacarita' Ghan.
b. 'hubhiś ca balaiś caiva lā' Ghan. + + + ścara' ...Mi. ścaiva Biii.
caraṅair evam ṡ(*C). lāhadī (pāhadī) BS.
1. om. Ghan.
c. 'tāle svarādayah Bi.Bii.Biv.Mi.ṡ(*δ). 'tāleśva (sva) rāda' BS.
d. om. Bi.Bii.θ.

ato gītāprakāśakāreṅoktam eteṡam lakṡanādikaḡ nātra 1.
varṅitam uktāprakāranirviśeṡād iti | kiṡ ca sūdaprabandho 'pi 2.
suddhagītāmadhye bahubhir likhitah | tallakṡanam tu | 3.

(This is to say that) the lakṣaṇa (defining characteristics) etc. of these, given by the author of the Gītāprakāśa, are not described here since there is little difference from the forms already given. The sūḍaprabandha is also included by many authorities among the sūddhagītas. It is now defined:

1. atho O. atha gī° LJN.
2. kim ca gītāpravamdho 'pi β.

tālā navādikā yatra pātādirahitā yadi | a.
sūḍaḥ prabandhaḥ kathita ekarāganiveśitaḥ ||397|| iti b.

"When nine or some other number of tālas are used without pāṭa etc., that prabandha is called sūḍa, set in a single rāga."

- a. 'lānām vādikā Mi.
- b. sūḍapra° Bi.Bii.Ghan. śubhapra° δ. śubhaḥ praba° LJN. sūtrapra° Mi. kathyaten + eka° Mi. 'śita iti Bii.θ. iti om. BS. 'rāgam ivotthita iti LJN. 'mivottita ity arthaḥ δ.

asya padabirudatālaghaṭitatvāt tryaṅgatvena pāvanī jātiḥ | 1.
nanu ṣaḍaṅgaghaṭitasyaiva prabandhatvam tat tryaṅgaghaṭitasyāsyā 2.
katham prabandhatvam iti nāśaṅkanīyam | yato vacanabalād evātra 3.
prabandhavyavahārah | 4.

The jāti of this is pāvanī, because of its having three aṅgas, pada, biruda and tāla. There should not be any doubt that this is a prabandha, being of three aṅgas, on the ground that a prabandha can only be of six aṅgas. The use of the term prabandha is just conventional usage.

3. yatrācarānavalād evātra β. tato vacana° Bii.θ.

yathā pāṭamātraghaṭitasyāpi kāyavālasyaikāṅgatve 'pi prabandhatvam | 1.
ayam vākyaśvarūpāṅgamātraghaṭitatvād ekāṅga iti gītāprakāśakārah | 2.
tanmate tv asya caturāṅgatvena svarapāṭatenavarjanād vākyaṃātraghaṭi- 3.
tatvam |

Just as the Kāyavāla, being made of pāṭa alone, is (still) called a prabandha though it has only one aṅga. This (sūḍa) prabandha, according to the author of the Gītāprakāśa, is a one-aṅga structure since it is made of only those aṅgas which consist in words (vākya). In his opinion it is made of vākya alone, because it omits svāra, pāṭa and tena, there being only four aṅgas in (prabandha).

1. 'vālasya ekā° BS. 'vāla ekā° θ. 'syaikāṅgatvena pra° δ.
'vālaprabandhasya ekā° Mi.
2. vākyaśvarapāṭāṅgamātra° Bii.

3. 'mate tu vaṅgatvena svarapaṭhitenavar' β. ('kārah |) asya cāntaraṅgatvena svaraghaṭitenavarjanāt Mi. 'tenāvarjanād BS.Bii.θ.<β>. (after 3. 'ghaṭitatvam |) dāmodareṇa yac chuddham uktam vimśatidhoditam | elādi tan mayā noktamānārtavyāptaparātaḥ | ghaṭitasyāpi kā + + prabandha ekāṅgatve 'pi prabandhatvam | (now repeats: ayam ... gītaprakāśakārah) Mi.

atha chāyālagam āha |

1.

śuddhasya lagati cchāyām yat tac chāyālagam viduḥ |

a.

rañjakam tu bhavet tālair ādyādyaiḥ sūdakalpitaḥ ||398||

b.

Now chāyāлага. That which adheres to (lagati) a shadow (chāyā) of the śuddha is known as chāyāлага. It is a beautiful sūda composition set in tālas beginning with ādi.

1. atha om. Mi.

a. śuddhasyaiva gaticchāyā yat β(*Jδ). yat tu chāyā° BS.θ.

b. rañjanam Bii. rañjakam tac ca vai tālair Mi. tālai rājādyaiḥ BS.Bii.Biv. tālaiḥ rājādyaiḥ Bi. 'laiḥ rāgādyaiḥ Biii. 'lair vādyādyaiḥ β(*J).<Ghan>. śubhakalpitaḥ Mi.

bahūnām tālānām ekatra gumphanam sūdaḥ |

1.

chāyām lagatīty anena śuddhasya yat kiñcil lakṣanenedam

2.

bhavatīty uktam | tad uktam |

3.

uktānām eva bhāvānām chāyāmātram bhaved yadi |

a.

chāyālagam sa vijñeyo munibhir bharatādibhiḥ ||399||

b.

Sūda is a stringing-together of many tālas. What is meant by the words "it adheres to the shadow" is that it retains a few of the characteristics of the śuddha. This is stated thus: If something is an echo of the entities already spoken of (rather than the thing itself), then this is known as chāyāлага by Bharata and the other sages.

asya sālagram iti nāmāntaram api | tad uktam harināyakena |

1.

atha cchāyālagam yas tu sūdaḥ sa eva sālagram ||400|| iti

a.

asya tu sūdabhedād bahutvam | tathā ca dāmodarapañcamasārasamhitayoḥ |2.

It is also called sālaga. So Harināyaka states: "The sūda which is chāyāлага, that is sālaga." It is manifold, because there are different sūdas. So in the Dāmodara and the Pañcamasārasamhitā:

1. api om. Biii. 'ntaram iti BS.Biv.

a. sūdaḥ om. BS.Mi. iti om. BS. 'ga iti Bii.θ.

2. tu matabhedād BS.Ghan. sūde bhedād Biii. asya sūde bhedārthahutvam Biv.

dhruvako maṅṭhakaś caiva pratimaṅṭho nisārukah | a.
 rāsakah pratitālas ca tathānyā caikatālikā | b.
 yatiś ca jhumarī ceti sālagam sūdam Tritam ||401|| c.

Dhruva, Maṅṭha, these make up the sāлага sūda.

a. maṅṭakaś Mi. Subh. maṅṭakaś O. caiva saptakhyātā nisārukāh β(*C).
 'maṅṭhanisāru' BS. nihsārukah Ghan.
 b. bhāsakah Bii. rāsakam Bi. vāsakah Ghan. roṣakah (prati' ...
 'tālikā om.) L. pratitāras JN. pratimāras δ. pratitānās Biii.
 c. om. L. ca ṭumarī Mi. sṛmarī γ(*δ). carcarī BS. jharjharī Biii.
 jharijarī Biv. jharjjarī Bi. sālagam svabhi + + + Mi.

dhruvakādīnām bhedaṃ āha | 1.

dhruvakāh ṣoḍaśa proktā maṅṭhakāh ṣaṭprakārakāh | a.
 pratimaṅṭhās ca pañcaiva saptakhyātā nisārukāh ||402|| b.

Now the divisions of the dhruva-type etc. The dhruva(-sālagas) are said to be sixteen, the maṅṭhas six, pratimaṅṭhas five, nisārus seven.

1., a.-b. om. L.
 a. 'kāh bhā(?)taka prok' Mi. 'ṅḍakāh Mi. 'ṅṭhakāh ṣaṭprakīrtitāh β
 (dhruvakāh ṣaṭprakīrtitāh prati' ... O). maṅḍakāh ṣaṭprakārakāh Subh.
 b. pratimaṅḍās Subh. 'maṅṭhas Ghan. saptakhyātā Biii.β. nisārukāh
 Subh.β. nisārikāh Bi. nihsārukāh Ghan.

catvāro rāsakāh proktās catvārah pratitālakāh | a.
 ekatālī ca trividhā catasro yatayo matāh ||403|| b.

ekaiva jhumariś ceti sālagāh kathitā ime | c.
 ke 'py āhus carcarīkādyāh santy anye daśa sālagāh | d.
 ūnavimsatir evaṃ te bhavanti bhuvī sālagāh ||404|| e.

The rāsas are four, the pratitālakas four. The ekatālī has three types, and there are four yatis. There is only one jhumari. Thus are declared the sālagas. Some say that there are ten more, the Carcarī etc. In this way the number of sālagas on earth becomes nineteen.

b. tālī ca trividhā β(*C). trividhās ca' Bi.
 c. ekaiva saṅgamaś ceti β(*δ). jhumariś Mi. carcarīś BS. jharjjarī
 ce' Bi. jhumarī Bii. jhumariś Biii. rmarīś Biv. sālagā ka' BS. Mi.θ.
 d. āhuḥ sṛmarīkādyāh ṣaḍjānyādesāsālagāh β. carcarikā' BS. santy alpe
 Biv.
 e. om. Bii. evaṃ tu β. eva te θ (evatte Biii). 'nti tu viśālagāh Mi.

harināyako 'pi | 1.

ādyo dhruvas tato maṅṭhaḥ pratimaṅṭhaka eva ca | a.
 aḍḍatālah pratīrāsa ekatālīty asau mataḥ | b.
 ayam sūdah prakprasiddhaḥ śārṅgadevasya sammataḥ ||405|| c.

Harināyaka states: "this (sālagasūda category) includes first dhruva, then maṅṭha, pratimaṅṭha, aḍḍatāla, pratīrāsa and ekatālī. This sūda was known in former days and was approved by Śārṅgadeva."

1. 'nāyaka | ko 'pi JN6.
- a. ādyadhruvas Bi. maṅḍaḥ pratimaṅḍaka Mi.
- b. pratīvāsa β.Ghan.
- c. sūdaprāk' Bi.θ.

ityādisālagānām tu loke siddhir yato na hi | a.
 duṣkaratvāt tan na mayā lakṣaṇais te prakīrtitāḥ ||406|| b.

prayujyate samprati yaḥ sūdo ramyaḥ kavīśvaraiḥ | c.
 sa eva sampraty asmābhir likhyate lokasiddhitāḥ ||407|| d.

But since this and other sālagas are no longer in use, because of the difficulty I do not give descriptions for them. That pleasing (kind of) suda which is used nowadays by good poets is now described because of its currency.

- a. lokasiddhiyato Bi. lokasiddhir Mi. mato na hi Ghan.
- b. puṣkaratvād bhinnamatyā lakṣa' Bi. 'tvā tu na mayā β. 'tvān na mayā Biii. tvāt na mayā Biv. lakṣaṇais taiḥ pra' Ghan.
- c. om. Mi. prayujya sampra' ḡ ('rttitāḥ samprati yaḥ C).
- d. om. Mi. sāmpratam J6 (samputam C). sampratam N. sampratyam(?) L. yatnair likhyate L. yatnair likhyante ḡ.

tatra ca | 1.

ādir yatir niḥsāruś cāḍḍatālas tripuṭas tathā | a.
 rūpako jhampako maṅṭha ekatālīti kīrtitā ||408|| b.

ebhis tu navabhis tālaiḥ kalpitaḥ sūda ucyaṭe | c.
 ity eṣa rañjakah sūdo gāne vādye ca nartane ||409|| iti d.

Sūda is said to be formed by the nine tālas Ādi, Yati, Niḥsāru, Aḍḍa, Tripuṭa, Rūpaka, Jhampaka and Maṅṭha and that known as Ekatālī. This is the sūda, pleasing in song, instrumental music and in dance.

- 1., a.-b. om. Mi.
- a. ādiyatir β.Ghan. ādir yatiniḥ' BS.Bii.θ. nisāruś Bii.θ. nisāriś Bi. cāññatālas Ghan. cāḍḍatālas Bi. (yatir) nisākamṭhāḍḍatālas L. nisākamṭhāḍḍatālas ḡ ('kamṭhādra' C).
- b. kīrtitāḥ Biii.
- c. kathitaḥ sū' Ghan. 'lpita sū' Bii.
- d. ity uparatnakah sū' β. iti om. BS.Mi.

na syāt prāyo 'dḍatālo 'treyā āha dāmodaraḥ svayam | a.
kecit kuḍukkopāḍḍau ca prāhus tena bhaved ayam | b.
kvāpyekādaśatālātṁ sa idānīm vivicyate ||410|| c.

prāg ādiyatinīḥsārumanṭhādīnām yathākramam | d.
gānam ante caikatālyā ity eṣa niyamaḥ kvacit ||411|| e.

According to Dāmodara himself(?) adḍatāla is commonly not found among these. Some add Kuḍukka and Upāḍḍa. This (sūḍa) would thus become an eleven-tāla structure. That is now distinguished (from the other). Sometimes the rule (is found) that the order of arrangement of tālas should be observed, namely ādi, yati, niḥsāru, maṅṭha etc. and ekatālī at the end.

a. syāt prāyojya tālo β. 'yo dḍatālo nte Bi. aḍutālo nte θ.
b. 'kkaupāḍḍau Mi. cātrāhus BS.θ.β. kuḍdakopāḍḍai rāgatās(?)te bhaved dvayam Bi. 'dḍau gatāḥ stena bha° Bii.
c. athaikādaśatālānām sa β. apyekādaśa° BS.Mi.Bi.θ.Ghan. 'śatālah syāt santīdānīm Bi. tāla syā sa idānī vi° Biii.
d. ādir yatiniḥsārur BS. ādir ya° β.θ(*Biv).<Mi>. niḥsārī Bi. nirasārimaṅḍādīnām Mi.
e. caikatāla Mi. ity eṣa kramasāḥ kvacit Bi.

kim ca | 1.

āditālo bhaved ādāv ante syād ekatālikā | a.
anyeṣām niyamābhāva evam āhuś ca kecana ||412|| b.

Others say that āditāla should come at the beginning and ekatālī at the end, but that there is no rule concerning the other (tālas).

b. niyamodbhāva Bi.

samprati tattadutkalabhāṣāprabandheṣv anyatālenāpi 1.
prathamam yad gānam dṛśyate tad anākāram iva pratibhāti | 2.
abhiyuktair apy avadheyam | athaitēṣām dhruvamaṅṭhalakṣaṇatvam āha | 3.

athaitēṣv eva tāleṣu kecit syur dhruvalakṣaṇāḥ | a.
maṅṭhalakṣaṇakāḥ kecit kecic cobhayalakṣaṇāḥ ||413|| b.

The song coming first in another tāla, which is now found in various Oriya-language compositions, appears shapeless. This is to be attended to by the diligent. Now is stated whether they are of the dhruva or the maṅṭha category. Among these same tālas, some are characteristic of dhruva, and some of maṅṭha (prabandhas), and some of both.

1. 'prati tadutkala° Mi. tattatkālabhā° β. 'ndheṣv anyatālo nāpi β(*J). 'ndhepy anyatā° θ. 'ndheṣvapy anyatā° BS.
2. gānam prasasyate β. tadanākāram BS.Bii.θ.Mi.

3. sa viyukter apy Bii. °yuktair atha vadheyam γ. atha tēṣām BS.
athaiṣām β. °maṇḍa° Mi. °lakṣaṇam āha BS.Biii.
a. athaitēpy eva θ (°tepyava Biv). kecicchuddhavalakṣaṇāḥ Mi.
b. maṇḍa° Mi.

tad uktam |

1.

dhruvākhyau yatiniḥsārū maṇṭhāntyau maṇṭhalakṣaṇau |

a.

antya ekatālī |

2.

ādirūpakajhampāḍḍatriputāḥ syur dvilakṣaṇāḥ |

b.

dvilakṣaṇā dhruvalakṣaṇā maṇṭhalakṣaṇās ca |

3.

kuḍukko maṇṭhalakṣmā syad dvilakṣmopāḍḍatālakaḥ ||414||

c.

This is stated thus: Yati and Nihsāru are dhruva-types, while Maṇṭha and Antya - i.e. Ekatalī - are maṇṭha. Ādi, Rūpaka, Jhampa, Āḍḍa and Triputa are both - i.e. are characteristic of dhruva and maṇṭha. Kuḍukka is a maṇṭha, Upāḍḍa is both.

- a. dhruvamvādyau ... °sārumaṇṭhāntyo maṣṭhalakṣaṇaḥ Ghan. °khyo
yatibhiḥ sākam maṇṭhākhyo maṇṭhalakṣaṇaiḥ β(*δ). °nihsārī Bi.
maṇḍāntau maṇḍalakṣa° Mi. maṇṭhākaimaṇṭha° Bi.
b. ādi + pa + mpā° β (L corrects in margin to: ādi jhapajhampāḍḍa°).
°rupakajhampāḍḍitriputāḥ śuddhalakṣaṇāḥ Mi. °āḍḍatriputā dhruvalakṣaṇāḥ
Bi.
3. vilakṣaṇā Mi. dhruvalakṣaṇā om. Bii.θ. maṇḍalakṣaṇās° Mi.
maṇṭhalakṣaṇā ca BS.
c. kuḍuko BS.Biv.J. kuḍako Bi. kuḍakko Ghan. kuḍuko Biii.
°lakṣma syā° BS. °lakṣaṇāḥ syā° Lδ. °lakṣaṇaḥ JN. dvilakṣmāpāḍḍa° BS.
dvilakṣmaṇāḍḍa° Biv.

sāre tu |

1.

cañcatpuṭas cācapuṭaḥ siṃhavikrīḍitas tathā |

a.

siṃhanandanamukhyā ye te 'pi syur maṇṭhalakṣaṇāḥ ||415||

b.

But in the Sāra we read that Cañcatpuṭa, Cācapuṭa and those starting with Siṃhanandana are maṇṭhas.

- a. caccatpuṭas° Bii. cācapaṭaḥ si° BS.Biii. °puṭas cāpaṭaḥ Biv.
cācapuṭasiṃhanandanamu° ... β.
b. maṇḍalakṣaṇāḥ Mi.

tatra dhruvalakṣaṇam āha |

1.

jñeyah sa dhruvalakṣaṇo yadi bhaved udgrāha eva dhruvas

a.

tūccaiḥkhaṇḍam iha dvidhātu gaditam dvirgeyam evocakaiḥ ||416||

b.

The dhruva type: That <composition> is a dhruva-type if the dhruva is the udgrāha. In this the higher khaṇḍa is said to have two dhātus - i.e. two sections - to be sung twice in the higher register. (?)

1. atra β.

- a. udgrāhe eva spr̥ṣṭaiḥ kha° ṡ. °dgrāhe eva dhruvaspr̥ṣṭaiḥ kha° L.
b. °ccairkha° BS.θ(*Biii). dvidhātra ga° Mi.

dvidhātu dvyavayavam <|> prathamakhaṇḍapeksayā dvitīyakhaṇḍa 1.
uccair̥ geyah | dviṭrimātrādhikah̥ prathamakhaṇḍasamamātro veti kecit | 2.
udāharanam̥ yathā | āditālena mallārarāgena | 3.

i.e. the second khaṇḍa is to be sung higher than the first khaṇḍa. Some say that it may have two or three mātrās more than, or may be of the same number of mātrās as, the first khaṇḍa. An example is now given, in *Āditāla* and *Mallārarāga*:

1. °tu dvidvyavayavam̥ β(*JN).θ. °dhātur dvy° Bii.
2. dvidvimātrā° β. prathamakhaṇḍah̥ sama° BS.β. °samāmātro Biv.
°samāsatāmātro Biii. samasamātro mā vā iti ... Bii. samamātrādhika iti kecit β. vā iti ... BS.Bii.θ.
3. tadudā° Mi. °tāle mallā° Mi.

jaya jaya śaṅkara kiṅkaraḥjanam̥ ava bhavabhañjana janarañjana ā | a.
navasāsikhāṇḍasikhāṇḍa caṇḍakaraśāsadhara vahnivilocana ā re || b.

iti prathamah̥ khaṇḍah̥ | 1.

First khaṇḍa: "Praise to Śaṅkara! Protect your servants, O destroyer of worldly rebirth, O joy of people, crowned with the crescent of the new moon, you whose three eyes are sun, moon and fire."

- a. ... śaṅkara janabhavabhañjaka janarañjana yā β(*δ).
kiṅkaraḥjanasarvabha + raṅgaram̥jana ā Mi.
b. navasāsikhāṇḍacāṇḍakara ṡ(*C). śāsīdhara va° β(*C).
1. iti prathamakha° Mi.Mano.

paraśukapālakuraṅgaḍamarudhara hara hara duritadurantabhayam | c.
surataṭiniyutamukūṭa mahānaṭa gaurīlampaṭa ti ā i ā i ā re | d.

ity uccah̥ khaṇḍah̥ | 1.

Second, higher khaṇḍa: "You who bear axe, skull, antelope<-skin> and ḍamaru, O Hara, destroy our fear of adversity and evil, you in whose hair flows the divine river (Gaṅgā), you who yearn for Gaurī."

- c. 'damvarudhara BS.Bii.θ. damarudhare Bi.
d. gauralampaṭa tri ā ī yā ī yā re Mano. gaurī lampati ā ī ā re β.
'mahānaṭa gobhillasphaṭati ā i ā ni ā re Mi. 'ṭa ti ā i ā ā re Bii.
'ṭa ī ā ī ā ī ā re Bi. ti ā ī ā ī ā re BS.θ.
1. ity uccakha° β.Bii.θ.Ghan. ity ārakhaṇḍaḥ Mi.

atra khaṇḍadvayam api dvirgeyam | prathamakhaṇḍāpekṣayā 1.
dvitīyakhaṇḍa uccair geyaḥ | dhruvaḥ | 2.

namadamareśakirīṭamañjumanimārjitanakhapada candravibho e.
bhava bhava śaraṇaṃ bhūtivibhūṣita kṛṣṇadāsa iti gāyati ā re ||417|| f.

Here both the two khaṇḍas are to be sung twice, the second higher than the first. <Thus ends> the dhruva.

"Be our refuge, O Bhava, you who are decked in ash, lord of the moon, the nails of whose feet are rubbed by the fine crest-jewels of bowing lords of gods. This is the song of Kṛṣṇadāsa."

1. api hi geyam β.
2. dvitīyakhaṇḍāpekṣayā tritīyakhaṇḍa uccair ... β. uccair meyaḥ N.
e. nāmadama° Bii. madanaśareṇa kirīṭa° ... β(*J). 'marjita° γ.Bi.
'rjitaṭadanakhaṇḍa Bi. 'rjitanakha te vibho Mano.
f. bhūta vi° Biv. 'vibhokṣita kṛ° Bi.

tatas ti ā i ā re ityādayo nirarthakāḥ | satālā gītalālityārthaṃ 1.
prayujyante gāyakaiḥ | nedam lakṣaṇapraḍiṣṭam | 2.
kecit tu dhruvalakṣaṇasya cāturvidhyam āhuḥ | tad uktam | 3.

The syllables ti ā ... etc. have no meaning. They are used by singers in tāla to add charm to the song. This feature is not included in the definition (is not essential). Some say that there are four types of the dhruva-category. Thus:

1. itas ti Biv. ti ā ī ā re ity BS.Bii.<Biv>.β.
satālagītalalitārthaṃ L. satālagītalālityārthaṃ γ. satālagītalālityā°
Ghan.Mi. gītalālityāyālam gāyakaiḥ prayujyante Mano.
2. lakṣaṇaṃ praviṣṭam β. 'kṣaṇapraḍiṣṭam Ghan.Bii. 'dam la+++ viṣṭam
Mi.

dhruvalakṣmā caturdhāyam vinodo varadas tathā | a.
nandakaḥ kañcukāś ceti ||418|| iti b.

"There are four kinds in the dhruva-category, namely Vinoda, Varada, Nandaka and Kañcuka."

- a. dhruvalakṣaṇaṃ caturjñeyaṃ β ('kṣaṇam O). 'kṣaṇā catur° Biv.
vinodontaradas tathā Bii.
b. kandukāś BS.θ. cetīti β.Biv. iti om. BS.Ghan.

sa ca s̄are | 1.

ālāpādīdhruvo 'yaṃ mata iha karuṇe gīyate kañcukākhyā a.
 ālāpānto dhruvo yo varada iti mato devatānām stutau saḥ | b.
 udgrāhādīdvikhaṇḍo yadi bhavati tathāālāpakādīḥ sa nando c.
 gāyēt taṃ cotsaveṣu sphuṭam atha kutuke syād vinodo 'pi tadvat
 ||419|| d.

And in the S̄ara: "The dhruva which has ālāpa at the beginning and is sung in karuṇa rasa is called the Kañcuka. That with alapa at the end, sung in praise of the gods, is called Varada. That which has two sections in its udgraha etc., and starts with an alapa, is Nanda, which should be sung in festivities. Vinoda is clearly a similar form to be sung in kutuka (= adbhutarasa).

a. 'pādīkaro yaṃ β. 'pādīr dhru' Bii. yata iha δ. mati iha Bii.
 karuṇo ... 'kākhyāḥ Mi. 'kākhye β.Bi.Bii.θ. kañcukākhye BS. kuñcu'
 Biii. kuñja' Biv.
 b. . 'nto dhruvayor vara iti devatānām β (dhruvayor varada iti
 devatānām δ). 'pānte dhruvākhye vara' Bi. 'pānto dhruvokhyo Bii.
 c. 'grāho viddhikhaṇḍo Mi. tathāālāpādīḥ β. s̄anaṇḍo β (*δ).
 d. vinode 'pi BS. syārddhanodepi Bi.

lakṣaṇavyatikramas tu chandonurodhāt | atha maṇṭhalakṣaṇam āha | 1.

sa syān maṇṭhakalakṣaṇo yadi samāv udgrāhakābhogakāv a.
 udgrāhād dviguṇo 'tha s̄ardhaguṇako vā syād dhruvas tatra ca ||420||
 b.
 udgrāhābhogayor apekṣayā dhruvo dviguṇamātraḥ s̄ardhaikaguṇamātro 2.
 vety arthaḥ | samau samamātr̄kau | tad uktam harināyakena | 3.

The change of order (in this verse) from the lakṣaṇa is due to the requirement of metre. Now for the maṇṭha-type. That (composition) is of the maṇṭha category where the udgrāha and ābhoga are equal - i.e. have the same mātrās. The dhruva should be twice the value of the udgrāha or one-and-a-half times - i.e. having twice, or one-and-a-half times the mātrās of the udgrāha and the ābhoga. This is thus stated by Harināyaka:

1. atha maṇḍa' δ.Mi. chando'nurodhena(?) Mi.
 a. maṇṭaka' δJ. maṇḍaka' Mi. yadi samād ud' BS.Mi.Bii.θ. udgrāhikā'
 BS. 'kau | ud' BS. 'kād ud' Bii.θ.Mi.
 3. samau samānamātr̄kau JL. samānamātr̄kau N.δ (*mātr̄kau C).

sāmyaṃ yatra tu mātrāyā udgrāhābhogayor atha ||421|| a.

udāharaṇam āditālena mallārarāgeṇa | 1.

"Where there is equality of mātrās between udgrāha and ābhoga, <there is maṇṭha>." An example (is now given) in Āditāla and Mallārarāga:

- a. samam yatra Biii. sāmyakṣetra tu mātrāyām ud° Bi. atheti
β.Bi.Bii.θ.
2. āditālo ma° δJ.

dvāravatīm puram anu balasamyuta uddhavasahito niyatam ayam | a.
akrūrottama saccidānandaka nirupamasamitis ti ā ī ā re || b.

ity udgrāhaḥ |

Udgrāha: "You who go steadfastly towards Dvāravatī, accompanied by Balarāma, together with Uddhava, surpassing Akrūra, O supreme spirit, whose company is peerless ..."

- a. dvāravatīpuram BS.GitPrak.Mano. dvārātīm Biv. dvārāvātīm pu° Mi.
'purasamavanasamyu° β. anuvilasamyutoddhava° Mi. 'sañjuta uddha°
GitPrak. niyatim ayam BS.
b. akrūrontamanativo nanda nirugamasamiti° Mano. sacivonamdaka
GitPrak.β (°nandavo δ). sacivānandaka Bii. nirūpamam iti ā ... β.
nirūpa samamamitas ti ā ... Bi. liruṣamasamitis ... Bii. ti a i a ā
re GitPrak.

mukunda nṛpatī rājati ā | c.
vipulā bhaktitayā haricaritam hanta nikhilam anukaroti ā re || d.

iti sārḍhaikaguṇamātro dhruvaḥ | 1.

Dhruva of 1¼-times the length: "Mukunda the king reigns! Vipulā in her devotion mimics the deeds of Lord Hari."

- c.-d., 1. om. Bi.θ.
c. °nṛpatī rājatām a β (rājyatām a δ(*C)). °nṛparājati ā Bii.
'nṛpati sa jayati ā Mano. °ndanarapati rā° GitPrak (conj. Panigrahi).
'jati ā re GitPrak.
d. vipulabhakti° BS.Mano. haricaritam om.Mi. hanta likhitam anu° β
(*N. caritam sa likhitam anu° δ). hanta om. BS.

vinatānandanaketur amburuhakambucakrakarasobhī | e.
sindhusamīpe satatam viharati kṛṣṇadāsa iti gāyati ā re ||422|| f.

ity ābhogaḥ | 1.
eteṣām sālagād anyatra prāyikatvam ity eke | tad uktaṁ kaumudyām | 2.

Ābhoga: "Constantly he walks beside the river, he whose banner bears the image of Garuḍa, resplendent with lotus, conch and cakra in his hands. This is the song of Kṛṣṇadāsa." Some say that these are (also) commonly found elsewhere than in the sālaga types. So the Kaumudī:

- e.-f., 1. om. Bi.θ.
2. ity eṣām sāla° BS.Bii.θ. (°sām) mānagānasyātra prā° β.

amī uktaprabandheṣu bāhulyena sthitāḥ punaḥ | a.
sālagena yutā ebhir vinā tatsambhavo na hi ||423|| iti b.

udāharaṇāni tu granthāntare draṣṭavyāni | mayā tu 1.
prapañcabhiyā noktāni | nanu 2.

"Among the afore-mentioned prabandhas, these are numerous, in connection with the sāлага; without them there is no <sāлага>(?)." Examples are to be found elsewhere. For fear of prolixity they are not given here.

a. amī proktāḥ pravandheṣu BS.Bi. amīktaḥ prabandheṣu Biv. °hulyenāpi samsthitāḥ Mano.
b. sālage niyutā Mss (niyatā JN. nikṣatā Mi). na hīti β (*δ).Bi.θ iti om. BS.

1.-2. maya prapañca° Bii.Biii. °pañcabhayān no° Biii. (°vyāni) niyamānte prapañcayati | γ. niyamāt te prapañcayanti L. mayātra prapa° Mi. (°ñcayati |) yāny uktāni tan na β (*δ).

ukto dvikhaṇḍa udgrāha ābhogo 'pi dvikhaṇḍakaḥ | a.
mañthalakṣmānusāreṇa dhruvake khaṇḍakalpanā ||424|| b.

ity uktatvād udgrāhābhogayor dvidvikhaṇḍātmake siddhe uktodāharane 1.
katham bahavaḥ khaṇḍā drśyante | ucyate | 2.

Now it may be asked how it is that many khaṇḍas can be found, when the stated examples of udgrāha and ābhoga are in two khaṇḍas (only), in accordance with the rule, "The udgrāha is in two khaṇḍas, and so also the ābhoga; the khaṇḍa structure in the dhruva-type follows that of the mañtha-type composition." An answer is now given.

b. mañḍala° Mi. °lakṣaṇānusāre dhru° β. °mañthalabdhānusāreṇa Bii. °lakṣaṇānusāreṇa Biv.

1. °tvat ud° Mss. °khaṇḍātmake siddhe Bii. °khaṇḍārthake siddhoktodāharane β(*J).

2. katham vahavakhaṇḍāḥ dr° BS. ucyate om. BS.θ.Mi. ucyante O.

udgrāhādīnām dvikhaṇḍatve 'pi pratikhaṇḍam avāntarakhaṇḍakalpanair 1.
eva nirṇeyam | ato yāvadbhir avāntarakhaṇḍai rañjakatā bhavati 2.
tāvanta eva khaṇḍā udgrāhādikhāṇḍe niveśanīyāḥ | tad uktam 3.

Even though the udgrāha and other sections are in two khaṇḍas, each khaṇḍa is itself formed of its own subdivisional khaṇḍas. Hence whatever the number of khaṇḍas needed for the appeal of the composition, that is the number of khaṇḍas which go into the (primary) khaṇḍas of udgrāha etc. This is stated thus:

1.-2. dvikhaṇḍatvopapatikhaṇḍakakalpanair eva nirṇeyam β. 'pi prati-khaṇḍakalpanair eva nirṇeyam Bii.θ.

2. nirṇayaḥ Mi. ato yāvanti avāntarakhaṇḍāni rañjakāni bhavanti β. avāntarakhaṇḍe raktatā bhavati Mi.

3. eva khaṇḍāḥ, ud° ... niveśanīyā BS. °dgrāhādvikhaṇḍe Bii.Biv.β
(L.corrects to: °hādi°).

ekadvitricatuhkhaṇḍais tāleṣu vividheṣu ca | a.
udgrāhādeḥ kalpanām tu yathālālityam ācaret ||425|| iti b.

lālityam rañjakatā | atha khaṇḍalakṣaṇam | 1.

"Udgrāha etc. should be constructed, as required on aesthetic grounds, in one, two, three or four khaṇḍas, and in various tālas." Now khaṇḍa is (itself) defined:

a. °khaṇḍe tāle° BS.Bi.Bii. °khaṇḍaiḥ tā° Mi.
b. kalpanāntam yathā Mi. °cared iti β.θ. ātaret Bii. om. BS.Bi.

kuḍukkādyekatālīnām khaṇḍaḥ ṣoḍaśamātrakaḥ | a.
prāntaḥ khaṇḍaś caturdaśabhir mātrābhir upakalpyate ||426|| b.

kiṃ cātrāṣṭamamātrāyām bhaṅgī yatyātmikā punaḥ | c.
gīte bhaṅgī viśeṣajñair Iṣadvīśrāntir ucyate ||427|| d.

The khaṇḍa of kuḍukka, ādi and ekatālī is of sixteen mātrās. The end khaṇḍa is formed of fourteen mātrās. The bhaṅgī, which is a caesura, occurs on the eighth mātrā. Bhaṅgī is the term used by the experts for a slight pause.

a. kuḍḍakād eka° BS.Bi. kuḍukkād eka° θ. kuḍukkādye° Mi.
kuḍukkāhyeka° N. °tālānām β. °mātrikaḥ β.BS.Mano.
b. prāntaḥ kha + nta daśabhiḥ Mi. prāntaḥ khaṇḍaḥ ca° β. prāntakha°
Bi.Bii.Biv. caturdaśyām mātrābhirupakalpyate Bi.
c. kiṃ cāṣṭādaśamātrāsu bhaṅgī Mukṭ. kiṃ ca ṣaṭmātrikāyām vā bhaṅgī β
(kiṃ cāṣaṭmātrikāyām vā bhaṅgī L. *OC). yatyarthikā ḡ<ḍ>. yatyārthikā L.
bhaṅgī jayātmikā Bii.
d. gīyate bhaṅgiviṣaye vibhrāntir ucyate punaḥ ḡ. gīyate bhaṅgīviṣaye
dvīśrāntir ucyate punaḥ L. °śrāntir Tritaḥ Bi.

khaṇḍo mātrācaturdaśabhir yatitruṇḍayos tathā | a.
bhaṅgī sapṭamamātrāyām prānto dvādaśabhiḥ smṛtaḥ ||428|| b.

jhaṃpādatālayor bandho mātrābhir daśabhir bhavet | c.
kutrāpi pañcadaśabhir ūnaviṃśatibhiḥ kvacit ||429|| d.

The khaṇḍa of yati and triṇḍa tālas is made with fourteen mātrās. The bhaṅgī is on the seventh, and the end has twelve (mātrās). The structure of jhaṃpā and aḍḍa tālas is of ten mātrās, but sometimes it is of fifteen or nineteen.

- a. khaṇḍe Mi. mātrās̄ catur° Biii.
c. jhampā ubhayatālayor vamdho mātrābhir bhavet β (*δ. jhapā LJN).
jhampāḍa° Bi. °tālayo vakṣe + + bhir bhavet Mi. °tālayor baddho Biv.

sarvatraiva hi pañcamyāṃ pañcamyāṃ bhaṅgir Tritā | a.
khaṇḍo mātrācaturdaśabhis tāle niḥsārunāmani ||430|| b.

ṣaṣṭhyāṃ daśamyāṃ bhaṅgī syāt prānto dvādaśabhir bhavet | c.
rūpake tu dvādaśabhir mātrābhiḥ kathito dalaḥ ||431|| d.

In all cases (in these two tālas) the bhaṅgī is to be placed on each fifth mātrā. The khaṇḍa of the tāla niḥsāru has fourteen mātrās. (Here) the bhaṅgī is on the sixth and on the tenth, and the end-khaṇḍa has ten mātrās. In rūpaka the dala (= khaṇḍa) is of twelve mātrās.

- a. °va hi pañcamyāṃ bhaṅgir ḡ. °mcamyāṃ pañcamyā bha° L. pañcamyā
pañcamyā Bi. pañcamyāṃ pañcamī bha° Mi.
b. maṅṭho mātrā ḡ (maṅṭo C. maṅṭo J). mātrā caturdaśas tāle
nisārināmani Bi. mātrās̄ catur° BS.θ. tālo ni° β. niḥsāraṇātmaniḥ β
(niḥsāraṇātma || δ.*L).
d. tu dvādaśamātrābhiḥ β. kathyate dalaḥ Biv.Mi.

kvāpy ekādaśabhiḥ kāryās̄ tābhir evāntimo dalaḥ | a.
bhaṅgy atra ṣaṣṭhamātrāyām anye rūpakabandhagāḥ ||432|| b.

tatra saṅgrahaḥ | 1.

ekadvimātrikānyūnāḥ sarveṣu prāntakhaṇḍakāḥ ||433|| iti c.

Sometimes it has eleven. The final is formed thus with eleven mātrās. The bhaṅgī here is on the sixth. Others follow the structure of the rūpaka. Here the Saṅgraha states: "In all <tālas> the final khaṇḍas are one or two mātrās shorter."

- a. om. β. kāryās̄ BS.Bii.θ.
b. raṅgy atra Bii. °yam manye rupa° β.Bi. °vamdhakah β.
c. ebhir dvimātri° Mi. sarve syuḥ prāntakhamdakah β(*J).Bii.Mano.
sarve suprāntakhaṇḍakāḥ Mi. °khaṇḍakāḥ Mukta.

evamprakāreṇa bandhe nirvyūḍhe gānavasāt tālaḥ sampadyante | 1.
tatas tālānām āvṛttayo bhavanti | tās̄ ca tālakālānusāreṇa 2.
kalpanīyāḥ | kiṃ ca 3.

mātrāvṛttā bhavanty eva tālās̄ tu nikhilā api | a.
mātrānibaddhakhaṇḍe syus tālā gānakramotthitāḥ ||434|| b.

When the structure is fixed in this way, the tālas follow the song. Thence arise the āvṛttis (periods) of the metres. These are constructed

in accordance with the beats (kalā) of the tāla. Further, all tālas are cyclically "turned" (āvṛtta) by mātrās; tālas, arising from the structural pattern of the song, have khaṇḍas defined by mātrās.

1. bandhe niścite BS. nirvūhe θ(*Biv). nirvyūṭam β(*J). nirdūte Mi. sampādyante BS.θ.
- 2.,3.,a.-b. om. β.Bi.Bii.θ.
2. tālakālānu° BS.

- | | |
|---|----|
| harināyakas tu | 1. |
| pañcādikā aṣṭaparās tālāvṛttaya Tritāḥ | a. |
| dhruvalakṣaṇakasyādyakhaṇḍe khaṇḍe dvitīyake 435 | b. |
| ekadvitryadhikāḥ proktā atha syur maṅṭhalakṣaṇe | c. |
| saptādhikā navaparā udgrāhe 'tha dhruve punaḥ 436 | d. |
| āvṛttayas tu tālasya daśādyā dvādaśāntakāḥ iti | e. |
| aparam ca | 2. |
| tālāvṛttes tathābhoge kvacin nyūnātiriktatā 437 iti | f. |

Harināyaka states: "The tālāvṛttis go from five to eight in the first khaṇḍa of a dhruva-type composition. In the second khaṇḍa these are said to be one, two or three more. In the maṅṭha-type they are eight or nine in the udgrāha, but in the dhruva the āvṛttis are from ten to twelve." And further, "In the ābhoga the number of āvṛttis can be smaller or greater."

1. om. β.Bi.Bii.θ. a.-b. om. Bi.
- a. pañcādikāṣṭa° β. pañcādhikā Biii.
- c. ekadvitridhruvāḥ pro° Mi. syurmaṇḍa° Mi. °lakṣaṇāḥ β ('naḥ C).
- d. udgrāhe ca dhru° Mi.
- e. tālasya śākhādyā dvā° β. °ntakā iti β.Biv. iti om. Bi.
- f. tānavṛttes Biv. °tiriktake Bi. °tiriktateti Bii. °tiriktate BS. iti om. BS.Bi.θ. °tiriktaketi β.

- | | |
|--|----|
| param tu | 1. |
| tālāvṛttes tv aniyamaṃ vadanty anye vipaścitāḥ 438 | a. |
| anyatrāpi | 2. |
| āvṛttayas tv aniyatāḥ kila tālakānām | b. |
| ity eva kecid iha gītavidō vadanti 439 | c. |

But against this others say that there is no restriction of tāla āvṛtti. Elsewhere again, "some experts state clearly that there is no rule governing the āvṛttis of tālas.

1., a., 2., b.-c. om. Bi.θ.

1. aparāñca Mi.

- a. (β here has, after param tu, some verses misplaced from pariccheda III concerning dance gestures (BS p. 138, vv. 479 ff.). In the middle of these δ returns twice to the verses just before the accretion. The Mss return to 1., a. after this misplaced passage: ... śilpanāṭakavidhau iti <1> param tu) tālavṛtentarniyamaṃ JN. tālavṛttes tarniyamaṃ L. tālavṛte tarniyamaṃ θ. tālavṛtte tarniyama va° C. tālavṛttes tv BS.Mi.
 b. āvṛttayā suniyatāḥ kila tālakālāḥ β (*JC). kila tālanānām Mano.
 c. nityeva β. ity ekecid Bii. vadanti | iti Mi.

ata evoktam |

1.

kalābahulatāleṣu siṃhanandanakādiṣu |

a.

āvṛttir ekā kathitā triṣūḍgrāhādikeṣv api ||440|| iti

b.

ekayāvṛttyodgrāhaḥ | ekayāvṛttyā dhruvaḥ | ekayāvṛttyābhogaś cety arthaḥ |

2.

3.

Therefore it is said that in Siṃhanandana and other tālas which have many kalās there is one āvṛtti in the udgrāha and in the other two sections - i.e. the udgrāha, the dhruva and the ābhoga are formed each with a single āvṛtti.

1., a.-b. om. Bi.θ.

a. kalā vahatāleṣu γ (dhahatāle° C). vahalatāleṣu L. kalāḥ syuh vahutāleṣu Mano. °nandanavādiṣu BS.

b. triṣūḍgrāhādikādiṣu BS. triṣūḍpodgrāhikādiṣu LJN. tripūḍgrāhikādiṣv ami δ (*C). iti. om. BS.Bii.O.

2.-3. prakarṣayā āvṛttyā ābhogaś cety arthaḥ β (*γ). ekayā āvṛttyodgrāhaḥ Mi. ekayā āvṛttyā udgrā° ... ekayā āvr° ... BS.Bii.θ.

tarhi kaumudyām siṃhanandanodaharaṇe

1.

dadhatam tam mukhaśāsinam ityādāv ekaivāvṛttir iti

2.

nāsaṅkanīyam | tālamātrānām udāharanam uktam āditālādy-

3.

uktodāharanavat | bandhasāmyam āha |

One should not worry that the example "dadhatam tam mukhaśāsinam ..." given in the Kaumudī has only one āvṛtti (and not three), because this is (just) to give an illustration of the number of mātrās in the tāla, as in the āditāla and other examples. Now similarity of pattern is dealt with.

1. tathā hi kau° Bii.

2.-3. om. δ.

2. dadhitam Bii. darsitam tam Mi. ekā evāvṛ° Mi. °ādau ekā eva āvṛttir BS.<Bii.Biv> °ādau ekā eka āvr° β (om.δ. *JN). °ādau eka eka ā° Biii.

3. udāharanamātrayuktānām ādi° β (om.δ). °nām udāharane mātram uktam Biv. āditālāv ukto° β (*γ). āditālādyanuktodāharanavat Mi.

kuḍukkādyekatālīnām yatitriputayos tathā | a.
 jhampāddatālayor bandhaḥ samāveśaḥ samaḥ smṛtaḥ | b.
 anye rūpakabandhaḥ syur niḥsārur nānyabandhagaḥ ||441|| c.

There is similarity in structure between Kuḍukka, Ādi and Ekātālī, between Yati and Triputa, and between Jhampa and Adḍa; this agreement is called "sama". Others are like Rūpaka, and Niḥsāru is not similar to any other structure.

a. kuḍukkādy° OJ. kuḍakkād eka° Bi. kuḍukkādy° Bii. kuḍukkād eka° Biv. °tālānām Bi.β.
 b. jhampāddutā° Biii. samareṇa samaḥ smṛtaḥ β. samāveśaḥ Bii.
 c. °kabandhāsyur BS.Biii. °kabandhasyu niḥ° Biv. niśārur β (miśārūr δ). nisāri nā° Bi. nisārur θ. nissārū nā° Mi. °nyabandhagāḥ Mi. °vamdhakaḥ β.Bi.

atra na caikasmin bandhe tāladvayaghātaḥ katham sampadyata 1.
 itivācyam | tālo hi ghātaviśeṣaniyatasamayaḥ | 2.
 ghātabhedena yadi tālabhedā utpadyante tadā tayor apy 3.
 avirodhān na kāpi hānir ity etat sarvānubhavasiddham eveti 4.
 sarvam samañjasam | atha tālāṅgaparibhāṣā | tatra cchandoratnākare | 5.

Here there should not be the objection that in a single structure there cannot be the beating of two tālas. For tāla is time punctuated by particular beats (ghātas); if distinctions between tālas can be made by difference in ghāta, then from the lack of (other) disagreement between them there comes no harm. Thus everything fits, in accordance with everyone's experience. Now for the notation ("terminology") of talāṅgas. The Chandoratnākara states:

1. atra nātakesmin vaṁdhe tāla° β (nātakesti nṛvamḍhenāladvā° δ). atra caikasmin Bii. °dvayapātaḥ Mi. katham saṁgacchate iti BS.
 2. tālobhighātād viśeṣa° β (°lābhighātād δ). pātaviśeṣa° Mi. viśeṣaḥ niyatasamayaḥ BS.
 3. pātabhe° Mi. yatitālabhe° β. (°dā) ucyante tadā β (°cyate δ). tadobhayor apy Mi. tadā utpādyobhayor api | avi° β.
 4. avirodho na kāpi BS. avarodhān θ. sarvam anubhava° Mi. sarvārthānubhava° β.,
 5. tatra chando° ... | atha tālāṅga° ... BS.

mas trigurus trilaghuś ca nakāro bhādiguruḥ punar ādilaghur yaḥ | a.
 jo gurumadhyagato ralamadhyah so 'ntaguruḥ kathito 'ntalaghus taḥ ||442|| b.

gurur eko gakāraś ca lakāro laghur ekakaḥ | c.
 plutah pakāra ity evaṁ do drutaś ca prakīrtitaḥ ||443|| d.

ma is 3 gurus, na is three laghus. bha has guru at the beginning, ya starts with laghu. ja has guru in the middle. ra has laghu in the middle. sa ends with guru, ta ends with laghu. The syllable ga

indicates a single guru, and la means one laghu. pa stands for pluta, and da means druta.

- b. om.N. so 'ntyaguruh Ghan.
d. ity eva BS. drutaś ca daḥ prakīrtitaḥ BS.θ.

anudruto drutaś caiva laghur gurur atah param | a.
plutaś caivaṃ kramaiva tālāṅgāni ca pañcadhā | b.
anudrutam vinānyesām samjña dalapagātmikā ||444|| c.

atha gurulaghusamjña | 1.

Anudruta, druta, laghu, guru, pluta, in that order, are the five aṅgas of tāla. Excluding anudruta, the notation for the others is da, la, pa and ga. Now guru and laghu (are further explained):

- a. dhruvaś caiva β (*O).
b. plutaś caiva kra° BS.Mi.Bi.θ. °ni tu pañcadhā Mi.
c. anyadrutam β ('drute N). samgadalagapālikā β ('yālikā δ).
samjñādvila + + tmikā Mi. °nyesām dalapagātmikā BS. dalagapāsikā Biii.

sānusvāraś ca dīrghaś ca visargī ca gurur bhavet | a.
varṇaḥ saṃyogapūrvaś ca tathā pādāntago 'pi vā ||445|| b.

atha laghvādīnām mātrādinīyamam āha | 1.

A letter which has anusvāra, is long, or has visarga, is guru. So also is one which precedes a consonant cluster, and optionally one which comes at the end of a pāda. Now are given the rules concerning the number of mātrās for laghu etc.

- a. satve svaraiś caiva dīrgha vi° β (*δ. satve svaraiva dīrgha vi° J).
visargo vagur bha° δ. visargau JN.
b. °ntakopi vā β.

laghv ekamātram tu gurur dvimātraḥ a.
plutas trimātro drutam ardhāmātram | b.
anudrutam tu drutārdhamātram c.
virāma ity asya bhavec ca nāma ||446|| d.

Laghu is one mātrā, guru two, druta a half-mātrā. Anudruta is half a druta; the name virāma is given to anudruta.

- a. mātre tu Bi. tu om. Biii. mātram ca gu° Mi. gurur dvimātram BS.
gurū dvimātraḥ Biii. °mātraḥ Biv. guru dvimātraḥ Bi.
b. trimātro hrasvārdha° β(*δ).
c. °tam taddrutakādvimātram Mi.
d. om. J. bhaven nāma β.

- mātrāpramāṇam āha | 1.
- pañcalaghvakṣarāṇy uccāryante kālena yāvatā | a.
tāvān kālas tu mātreti gaditaṃ gītakoḍidaiḥ ||447|| b.
- athaiṣāṃ vinyāsaprakāram āha | 2.

Now the measure of a mātrā. The time it takes to pronounce five laghu syllables is said by the musical experts to be the length of one mātrā. Now is stated the method of notating them.

- 1., a.-b.: gaditaṃ om. J. a.-b., 2. om. BS.
a. 'rāni uccā' β (*δ). talena yavata Biii.
b. sa tāvān mātreti Bi. tāvatkālas tu β (nāvakālas C). gadito budhaiḥ Bi.
2. vinyāsakāram δ.

- tiryagrekhānudrutāṅgaṃ śūnyākāram drutaṃ smṛtam | a.
laghur ṛjvalpikā rekhā rekhādhovakritā guruḥ | b.
plutaṃ guror mūrdhni rekhā tiryak ced dakṣapārśvagā ||448|| c.

A horizontal line denotes the anudruta aṅga, a zero sign the druta; laghu is a small upright stroke, and a vertical crooked line is guru. Pluta is indicated by a line slanting to the right above a guru.

- a. 'rekhānudrutajñam Biii. 'nudrutatha(?)jam Mi.
b. laghu ṛjva' BS.θ.Ghan.Mano. laghu rujvalitā Bi. laghur llaghūkā rekhā β (*δ). laghus tv atyalpikā Mi. laghurupanvitā re' Bii.
c. guror vrddhirekhā β. 'pārśvataḥ Bi. 'pārśvagaḥ BS.θ.LN.

- eteṣāṃ sāvadhikaghātasthānam āha | 1.
- drutāśrayam tu kathitaṃ caturāṅgulamūrchitam | a.
laghur aṣṭāṅgulaḥ prokto guruḥ syāt ṣoḍaśāṅgulaḥ | b.
plutas tv aṣṭāṅgulaś cānudrutataḥ kiñcit karakriyā ||449|| c.

Now is stated the placing of the beat and its duration. That which is sung on druta is said to be counted by four fingers, laghu by eight fingers, guru sixteen, pluta on eight, and anudruta is just a slight hand-movement.

1. eteṣā svarādhikaghā' β.
a. taducchrayam tat kathitam Mi. 'murcchitam LJ. 'mucchritam N.Bi.Bii.Biii. 'raṅguchitam O (second time 'raṅgulatuchitam).
c. plutaṅgulaś caturviṃśaś cānukiñcit karakriyā Bi. 'tas tryaṣṭāṅgu' VaisSS.

athaiṣāṃ dharanaparakāram āha | 1.

saśabdam śabdahīnam ca tālasya dharanam dvidhā | a.
uccairghātaḥ saśabdaḥ syād eka eva laghau param ||450|| b.

Now their dharana (method of accentuation). The dharana of the tāla is of two kinds, sounding and unsounding. There should be a single sounded loud stroke on a laghu.

1. tathai° Biv. ṣāṃ dhāraṇam āha β. dhāraṇapra° Biv.
a. saśavdahīnam tālasya dhāraṇam tu bhavet viṣā β. dhāraṇam dvidhā
Bii. laghoḥ param BS.Bi.θ.Mi.β.

gurau ghātadvayam proktam eko nādaḥ paro 'svanaḥ | a.
so 'py ūrdhvaṃ yāti ca laghor arddhanādā drutāhatih ||451|| b.

On a guru a pair of strokes is ordained, one sounded and the second unsounded, this second going upwards. The stroke for a druta has half the sound of a laghu.

a. guror ghāta° γ. guro ghā° Biii. paraḥ svaraḥ γ (svanaḥ C).
b. so 'py arddham yati ca BS.Biv. so 'py arddham yāti Biii. so hy
urddham yāti Bii. so py ūrdham N. laghor ūrdhvanādā J. laghor
urddhvaṃ nādā O. ūrdhanādā CLN.

plute ghātaḥ saśabdaḥ syād eko ghātadvayam tataḥ | a.
tan niḥśabdam eka ūrdhvaṃ prapated aparas tv adhaḥ ||452|| b.

On a pluta there is one sounded stroke followed by two unsounded; one of these goes upwards, the other down.

a. saśabda syād Bi.Bii.Biv. ghātaś ca sadyaḥ syād Mi. tataś ca
niḥśa° β.
b. tan na śabdam Biii. prayated δ. aparāḥ (tv adhaḥ om.) β. aparāḥ
sudhīḥ Mi. aparat sadhaḥ Bi.

tatrāyam prakāraḥ | caturaṅgulaṃ śaṅkum bhūmau nikhanya 1.
tacchikhāparyantam karam uttolya patane tatsamakālena drutaghātaḥ | 2.
evam laghāv api | gurau tu ṣoḍaśāṅgulātmakam ghātam 3.
aṣṭāṅgulatayā dvidhā vibhajya tanmūle 'ṣṭāṅgulasammitatayā ghātam 4.
dattvā tadavadhiko 'svano ghātas taduparideyaḥ | 5.

This is the method: first plant a stake in the ground, four fingers in height, and raise the hand to the tip of it. The time it takes for the hand to fall is equivalent to one druta beat. So also is the case of the laghu. But for a guru a sixteen-āṅgula beat is divided into eight-āṅgula parts; an eight-āṅgula beat is given at the base, and the second is given unsounded above the first.

1. śāṅkabhūmau BS. śāṅkubhūmau β. Bii. ṅgulasāṅkum Mi. ṅgulām saśāṅkubhūmau Biv.
2. tatsī° β. ṅryantaṃ kamuktolpapātane Mi. pātane β.
3. eva laghvāv api BS. evaṃ laghavo pi β. ṅgulārthakaṃ β(*C).
°ātmakaṃ pāda + ṣṭā° Mi.
4. aṣṭāṣṭāṅgulatayā Mi. β. aṣṭāṅgulayor dvidhā Biv. tanmūle sammitatayā θ(*Biv). tanmūlasammitatayā Bii.
5. °ko svaṅo β. ghātas tūparideyaḥ β(*δ). Mano.

ghātākāradarsanamātram kartavyam ity arthaḥ | evaṃ plute 'pi 1.
caturvimsāṅgulāni tridhā vibhajya ghātā deyaḥ | 2.
atra saśabdaniḥśabdatā tālaghāte hastakaviśeṣā harināyakādāv 3.
anusandheyāḥ | drutāder ghātaḥ kutra deya ity arthaḥ | 4.

The meaning is that only the appearance of a beat should be shown (in the second). Similarly in a pluta the beats are given by dividing twenty-four āṅgulas in three. Now are explained the presence and absence of sound (in the beat). The particular movements for the tala beat can be examined in Harināyaka's and other works; that is where the beats for druta etc. are given.

1. ghātākāra° Mano. pluto pi L. evaṃ stuto pi ḡ.
2. ṅgulena tridhā Mano.
3. tatra Biv. ṅniḥśavdatālapāte hastakaviśeṣāt ha° β.
4. anumeyāḥ Mano. ity āha BS.

drute laghau guror mūle plutamūle saśabdakam | a.
niḥśabdaṃ tu guror mūrdhni plutamūrdhni dvivārakam ||453|| iti b.

atha sūdāṅgatālān āha | yataḥ 1.

"A sounded beat is given on druta, on laghu and at the base (start) of guru and pluta. An unsounded beat comes at the "high point" of guru, and two at the high point of a pluta." Now the sūdāṅgatālas, for

- a. druter la° BS. guror mūle saśavdakam β(*δ).
- b. tu guror mūlāt plutamūrdhni dvi° β (*t stutaṃ mūrdhni δ). iti om. BS.
3. atha śubhāṅgān āha Mi. °tālam āha Bii. sūdātālam āha Biv. yatiḥ Biii.

vinā tālena gītāder gatiśuddhir na jāyate | a.
karnadhāraṃ vinā nāva ivātas tān pracakṣmahe | b.
tatrācāryais tālaśabde vyutpattir bahudhoditā ||454|| c.

tatra harināyakaḥ | 1.

Without tāla there can be no clarity of movement in song etc.; it would be like a ship without a helmsman. That is why they (the tālas) are dealt with here. The masters give various etymologies of the word tāla. So Harināyaka says:

- a. tānena β. gītādyaiḥ ga° Mi. gītāsuddhir Ghan. Mano. gatiḥ sú° Bi.
- b. iva tatra pra° Bi.
- c. bahudheritā Mi. vahutarādhāritāḥ β (L. corrects in margin to °rādarsītāḥ. *δ).

samayasya samatvena rañjakatvena cādhikam | a.
tālayaty eva saṃgītaṃ yat tat tālo nigadyate ||455|| b.

tālayati pratiṣṭhāpayati | tālapratiṣṭhāyām dhātuḥ | 1.

That is called tala which fixes (tālayati) - i.e. establishes - the music with regularity in time and thereby increases its charm. The root is used in the sense of 'establishment'.

- a. °tvena na raktatvena Mi. °na vyañjakatvena cādhī° VaisSS(p.103).
- b. °ty eṣa β.Bii.VaisSS(p.103). °layity eṣa Bi. nigadyate iti Mi. yat tu tālā vinādyate Biii. tālo bhigacchate δ. yaḥ sa tālo ni° VaisSS
1. tāla iti prati° Mi. °ṣṭhāyām dhvāntaḥ Mi. talapratīṣṭhā° VaisSS.

sāre tu | 1.

takāra īso girijā lakāras a.
tālas tataḥ syācchivaśaktiyogāt | b.
tales tu dhātor ghañi vaha tālas c.
tālo °thavā syāt talayos tu yogāt ||456|| d.

But in the Sāra is stated: ta means īśa and la is Pārvatī; hence tāla comes through the union of Śiva and Śakti. Otherwise tāla is a vrddhi formation from the root tal, or again tāla comes from the joining of the two palms (tala).

- a. ākāra ī° Mi. atrākāra ī° β.
- b. tālastutaḥ Bi.
- c. talais tu Mi.

ratnamālāyām | 1.

takāraḥ śarajanmā syād akāro viṣṇur ucyate | a.
lakāro mārutaḥ proktas tāle devā vasanty amī ||457|| b.

And in the Ratnamālā: ta is Kārtikeya, a is Viṣṇu, and la is Māruta. These deities dwell in tāla.

- a. takāro raṅgajanmā Mi. śārajanma syād Bii.
b. proktas tāle vasamty amī sadā β.

vācaspatī tu |

1.

hastāṅguliprasāraṅkuñcanādīkriyā hi yā |
tayā kālasya mānam yat sa tāla iha kathyate ||458||

a.

b.

sthitēṣv apy anyatāleṣu prabandhāṅgatayā punaḥ |
ādyādyekādasānām ca tālānām lakṣaṇam bruve ||459||

c.

d.

And Vācaspati says: "That measurement of time which is made with various gestures such as extending and contracting the fingers is called tāla." Though there are other tālas, nevertheless I now describe the eleven tālas starting with ādi because they are aṅgas of the prabandha.

1. om. β.

a. prasaraṅāt kuñca° Mi. prasāraṅāṅkucanādi° BS. prasaraṅāt
kṛṣṇādīkriyā L. prasaraṅāt kṛṣṇanādīkriyā ḡ(*C). prasaraṅāṅkuñcanādi°
Bi. prasāraṅāṅkuñcanādi° θ (*ṅkucyanādi° Biv).

b. iti kathyate Bi.

c.-d. om. Bi.

c. sthitam teṣv apy anya° Biv. sthitam tasya py anyatāleṣu Biii.

d. lakṣaṇam dhruve β. Mi. drute θ. bruve | tatra ādiḥ BS.

ādir ekena laghunā rāso 'yam kaiścid ucyate ||460||

a.

tālānām dhruvalakṣaṇādīkam uktam |

1.

jaya suranāyaka vāñchitadāyaka iti | samprati gāyakaparamparayā

2.

savirāma vilambitalayadrutatrayenādītālasyāvṛttidvayam gāyanti |

3.

Ādi has a single laghu. Some call this Rāsa. The classification into dhruva <and maṅṭha> etc. of the tālas has been given above. <An example of āditāla is:> jaya sura° ... ("Victory to you, O leader of gods, granter of desires..."). It is the tradition among singers nowadays to sing two āvṛttis of āditāla with three drutas with virāma in vilambita laya.

a. vāso yam β.

1. tat dhruvalakṣa° β.

3. 'lambitalayabhūtam tatra yenādītāla° β(*J). 'drutatrayenāvṛttidva°

Mi. 'dvayam | gāyanti na sa tat ... (see following) δJL. gāyanti om.

N.

tat kutrāpi na vilokyate | aham punar manye drutacatuṣṭayena

1.

laghudvayam bhavati | tālāvṛttidvayam caturdrutāni vibhajyaikam

2.

viśrāmya tālāvṛttidvayam samarthayanti | atha yatih |

3.

This is not found anywhere <in the treatises>. I myself think that it is a pair of laghus made by four drutas. By dividing two āvṛttis into four drutas and resting on one, this is how the two āvṛttis are recommended to be made <by those who know>. Now yati.

1.-3. (→ dvayaṃ) om. N.

1. (na sa tat) kuṭrāpi vilokyate β. nāvalokyate BS. nāvilokyate Bii. ayaṃ punar β.

2. vibhajya ekaṃ Mss. (*Biv.Mi).

laghudvandvād drutadvandvaṃ yatir ity ucyate budhaiḥ | a.
sā cātra dvividhā proktā śuddhā satripuṭāntarā ||461|| b.

tripuṭas tālaviśeṣo 'ntare padamadhye yasyāḥ | ayaṃ gītamadhye 1.
na praviśati | tatra śuddhā yathā | 2.
jaya jaya narakanāśana duṣṭasamcayavihitaśāsana re || 3.

The wise say that yati is (constructed of) two drutas after two laghus. It is of two kinds, śuddha (pure) and satripuṭāntara, which means that which has a tripuṭa, a particular tāla, amidst its verses. This does not enter the <part of> the song <which has meaningful words>. The śuddha type is as follows: jaya jaya ... ("Victory to you, destroyer of Naraka, you who have imposed your rule over multitudes of wicked men.")

a. laghur hy arthād druta° Mi. drutadvandvād yati Biii. °dvandvā yati Biv.

b. sa cātra BS. sa tatra Mi. °ddhā ca tripuṭā° Bii.

1. tripuṭatālavīśeṣā 'ntare Mi. tripuṭās β (*δ).

tripuṭāntarā yathā | asmaḍgurukaviratnapuruṣottamamiśraṇām 1.
rāmacandrodayaprabandhe | 2.

naumi kauśikayāgahiṃsakatāḍakāsuranāśakam | a.
tripuṭaḥ | sa ssā ri ga ma ri ga ma pa dha pa ma b.
pa ni dha ni ssā sā ssā sā | c.
daṇḍakāntaracārimuniparidevarākṣasanāśakam | d.
yatiḥ | śāradāmbujamañjumukham akhilāmareśvaravanditam | e.
tā ttā thā ri kuku dimiki jheṃ kriṇa thoṅgi nāṅgita tā ttā tā | f.
atha yatiḥ |
pramadabhara paripūritāntara vārijāsanavanditam ||462|| g.

An example of the tripuṭāntara, in the Rāmacandrodaya prabandha of my teacher Kaviratna Puruṣottamamiśra: naumi kauśika° ... ("I praise you, the destroyer of the demon Tāḍaka who upset the Kauśika sacrifice...you who destroyed the demons that caused the munis of the Daṇḍaka forest to lament, you whose face is lovely as a (yellow) autumnal lotus, who are praised by the other gods...who are praised by the lotus-throned (Brahmā), O bringer of joy, O fulfiller of desires!")

1. sa + ri ga ma pa dha pa ma pa ni dha ni s̄a s̄a s̄a ss̄a || atha yatih
tripuṭāntarāyāḥ asmad ... Mi. 'gurukṛtacaritrāmītrāṇāḥ β.
'kaviratnamīśrāṇāḥ Bii.θ. rāmacandrodaya (rāmābhyudaya) pra' BS.
- a. 'āsuram āsevyam O. 'kagatātādakāsurabhāsatyam C.
- b.-c. (For variants in notation see supplementary notes. Text gives
version of <α>.)
- d. 'kāṃtakacāri β.Bii. 'kāntacārimuni' Bi. 'kāntaraparimuni' Mi.
'kāntikacābhīrimuni' θ. paridevarā' Bi. paradevi' Biv.Ghan. paridevi'
BS.Mi.Bii.Biii. 'rākṣasasāsakam β.Ghan. 'śākam Mi. 'nāśanam Bi.
- e.-f. om. δ.
- e. akhilam iveśvaranamdi' β. 'tam | tripuṭaḥ Mi.Ghan.
- f. (For variants in the pāṭa notation see supplementary notes. The
version in text is derived from readings in all Mss.)
- g. atha om. δ. 'ntarasvārijāsana O. pūvitāṃ tassārijāsana' C.

atha niḥsāruḥ |

1.

savirāmadrutadvandvān niḥsārau tu laghudvayam ||463|| yathā |

a.

kamalādhava keśava murahara mām ava bhavavandita re ||464||

b.

atra ṣaḍlaghvakṣaroccarāṇakālo mātreti kecit | atra drutadvandvāl
laghudvandvam iti gītaprakāśakāraḥ |

1.

2.

Niḥsāru: In niḥsāru there are two laghus after two drutas with virāma. An example is: kamalādhava ... ("Lord of Kamala, Keśava, killer of Mura, you who are praised by Śiva, protect me!") Some say that a mātrā here is the time it takes to pronounce six light syllables. The author of the Gitaprakāśa says it is two drutas followed by two laghus.

a. nissāro 'ntalaghudvayam Mi. 'sārau ta laghudvayam Bi. yathā om.
BS.

b. mām ava namdita N.

1. atra ghaṭalavdham(?) dhruvoccā' β. atra pañcalaghvakṣaro' Bi.
| atra drutadvandvāntāl laghudva' β. | atra laghudvandvāt laghu'
Biii. 'dvandvād la' all other Mss.

kintu savirāmatvaṃ drutadvandvasya bahusammataṃ | anubhavenāpi 1.
tathaiḥ pratiyate | tathā sati kuḍukatālenaikyam iti cel layavaśena 2.
bhinnatvaṃ boddhavyam | ṣaḍvidhasya niḥsāror ayam vaikundanāma 3.
niḥsārur iti harināyakaḥ | athāḍḍatālah | 4.

But it is widely accepted that the two drutas have a virāma, and this also accords with our experience. The objection that, if this is so (i.e. if the Gitaprakāśa is correct), it thereby becomes the same as kuḍukka can be met; for the difference is made plain by virtue of the laya (tempo). Harināyaka says that this one of the six types of niḥsāru is the Vaikunda variety. Now aḍḍatāla:

1. drutaśarasya(?) Mi. drutadvayasya β.Bii.

2. atha sati β. sati om. Biii. cet laya° Mss. laghuvaśēna Biii.
3. vaikunthanāmā β.
4. nisārūr BS. nissā° Mi. nihsāarakām iti γ(*N). °sāarakam iti L. athāda° Biii.

saḍvidho 'dḍas tatra śaṅkuśīlau khyātau bravīmi tau | a.
laghur drutadvayena syāc chaṅkuḥ śṛṅgāravīrayoḥ | b.
śānte śīlo virāmāntadrutadvandvāl laghur mataḥ ||465|| c.

Adda has six varieties. Those that are well known, namely śaṅku and śīla are given here. Śaṅku, sung in śṛṅgāra and vīra rasas, consists of two drutas after a laghu. Śīla, sung in Śānta rasa, is one laghu after two drutas with a virāma after them.

- a. om. Bi. °dho aḍas β. °vidhoḍutālah | tatra Biii. °vidho ḍḍatālah | tatra Biv. °śaṅkuśīlakhyātau β. °śīlakhyau tau bravīmi te Mi.
- b. lagho dru° BS.Bi.Biii.δ. syāt śa° Mss.
- c. śāste β. śātke Mi. virāmānto Bi. śīlo virāmānto drudvandvā laghur Bii. virāmānte dru° β. drutadvyarthāl laghur mataḥ Mi. (From here on β regularly has *kr̥ta* or *krata* for *druta*.)

yathā | 1.

yadumaṇe kuru kṛpām mayi mayīśvara sadā ||466|| a.

idaṃ dvayor apy udāharanam | kintu śīlanāmāḍḍatālasya 2.
rūpakeṇaikyapātāl layavaśēna bhinnatvam jñeyam | asyaivotkaleṣu 3.
doādamāna iti prasiddhiḥ | atha tripuṭaḥ | 4.

As in : yadumaṇe ... ("Jewel of the Yadus, have pity on me always, O lord.") This is an example of both kinds. The śīla aḍḍatāla is to be distinguished by virtue of the laya from rūpaka. This is known in Utkala as Doādamāna. Now tripuṭa:

- a. yadumato Mi. kuru kṛpāmāyīśvara sadā BS.γ. kṛpām api mayīśvara L. kṛpā mayi mayī° Mi.Bi.Bii.Mukt. mayī mayīśvara Biii. kṛpayīśvara Biv.
2. idaṃ tayor apy β. śīlakākhyakālasya β. kim aśīlanāmā° Mi.
3. rūpyake° O. jhampakenaikya° LJN.Mi. pātāt la° all Mss. except Mi.
4. duāḍa° Bii. °māneti pra° θ. doabhamāna γ (dohabha° C). doābhamaṇa L. doābhimāna Mi.

drutatrayaṃ virāmāntaṃ tripuṭaḥ parikīrtitaḥ ||467|| a.

yathā | 1.

nīla bhūdhara nāyaka tvayi vasatu māmakamānasam ||468|| b.

atha rūpakam | 2.

- rūpakam tu virāmāntadrutadvandvam udāhṛtam ||469|| c.
yathā | 3.
nandatanaya sundaramukha nandaya haravandya mām ||470|| d.

Tripuṭa consists of three drutas followed by a virāma. As in: nīlabhū... ("O dark lord, earth-bearer, may my mind dwell in you!") now rūpaka: rūpaka is two drutas followed by a virāma. As in: nandatanaya ... ("You of the family of Nanda, beauteous one, praised by Hara, bring me joy!")

- a. drutadvayam β. drutatriṣu(?) Mi.
b. nāyaka iti vasanta sāmakamānasam Mi.
c. drutadvyardham (?) udā° Mi. māntam druta° BS. Bii. θ. Mi. β.
d. mukha mallaya haraṃty amī β. ndaramukhanayana hara° Mukta.

- atha jhampakah | 1.
jhampako lo drutadvandvāt savirāmād itītare ||471|| a.
yathā | 2.
lakṣmīśa cakradhara mām pāhi vibudhavara ||472|| b.
savirāmam evātrānubhūyata iti gītaprakāśakārah | atha maṅṭhakah | 2.

Jhampaka is a laghu after two drutas. Some say that the drutas have virāma. As in: lakṣmīśa ... ("Lord of Lakṣmī, bearer of the cakra, greatest of the gods, protect me.") The Gītaprakāśa author says that here it is the form with virāma that is used.

- a. drutadvardhāt(?) Mi.
b. om. Mi. vibudhavira θ.
2. evātranu° BS. maṅṭhakah δJN. Mi.

- saganān laghavo 'śabdaś catvāro maṅṭhake punaḥ ||473|| a.
aśabdāḥ śabdarahitāḥ | yathā | 1.
nīlācalanīlayadeva pāhi vibudhavihitaseva ||474|| b.
athaikatālī | 2.
drutenaikenaikatālī sā tridhā parikīrtitā | c.
vipulā candrikā rāmā tatrāpi vipulocyate ||475|| d.

In maṅṭhaka there are four unsounded laghus after "sa", e.g. nīlācala... ("O god of the dark mountain, protect me, you whose worship is performed by the gods themselves.") Ekatālī, which is formed with a

single druta, is of three varieties, vipulā, candrikā and rāmā. Vipulā is the one that is described here.

- a. salālla laghavo β. sagana laghavo Bi.Biii. laghavo mā ca catvāro
Mi. °ke smṛtāḥ Mi.Ghan. °ke mataḥ Mukṭ.
b. °nilayād eva sāhi β. vividhahitaseva Bi.
d. vipuleṣyate Mi.

dhruvamātreṇa bhinnatvān nokte atra tathottare | a.
ālāpapūrvakodgrāhā vipulānandadāyini ||476|| b.

ālāpaṃ gītvā tatrodgrāhaṃ gāyed ity arthaḥ | ata evaikatālītaḥ pūrvam 1.
ālāpagānam etanmūlakam eva | 2.

The other two are not mentioned, being distinguished only by the dhruva. Vipulā, which gives great pleasure, has udgrāha with preceding ālāpa - i.e. ālāpa is sung, then the udgrāha. Because of this norm, an Ekatālī is preceded by the singing of an ālāpa.

b. °pūrvikod° BS. Bi. Bii. Mi.

1. gītvā udgrā° BS. gītvātra udgrā° β. tatra udgrā° Bii.θ. ata eva eka° Mss.

govardhanadhara mām ava murahara | 1.

matāntare tathocyete kuḍukkopādḍatālakau | b.
drutadvandvāl laghudvandvaṃ kuḍukkaḥ parikīrtitaḥ ||477|| c.

<An example is:> govardhana° ... ("Protect me, O destroyer of Mura, you who lifted the mount Govardhana.") Others consider kuḍukka and upādḍa to be thus. Kuḍukka is <commonly> said to have two laghus after two drutas.

b. kuḍdako° BS. °padutala° Biii. °pāḍratāla° Bi.

c. layadvandvaṃ BS. kuḍdakaḥ BS.

nanu niḥsāror nirvirāmapakṣa aikyam āpatitam iti cel layavaśād 1.
bhinnaṃ veditavyam | yathā nīlācaladhava mām ava mādhava | 2.
asya prāyaśaḥ kṣudragīteṣv eva prayogo dṛśyata iti gītāprakāśakāraḥ | 3.
kintu saṅgītakaumudyaṃ dhannāsīprabandha eṣa datto vartate | 4.

It may be suggested that this is indistinguishable from niḥsāru without virāma. But the difference may be known by virtue of the laya. For example: nīlācala° ... According to the author of the Gītāprakāśa the use of it <i.e. kuḍukka> is as a rule found in kṣudragītas alone. But in the Saṅgītakaumudī it is found in a prabandha in Dhannāsī rāga <i.e. not a kṣudra gīta>.

1. 'ror avirāma' Bii. 'pakṣe aikyam Mss.
2. 'lācaladhara β. mādhava mām ava Bi. māmava māmava BS.θ.Mi.LN.
mābhava mābhava θ. māmava mābhava J.
3. asya prāśatyam gīteṣv eva β (*δ). drśyate iti BS.Biii. prayogo
trāpyucyatata iti β.
4. kintu gītakau' BS.θ. dhanāsī β.θ. pravamdhe eva β (*δ). dato va'
BS.

- dhavalakalevaram asitanicolam ityādi | ayam eva sarimāna iti 1.
laukikī prasiddhir utkaleṣu | amum eva paḍitālam kathayantīti 2.
gītaprakāśakāraḥ | tat tālaniṣṇātair vivecanīyam | upāḍḍam āha | 3.
upāḍḍatāla ekena drutena parikīrtitaḥ | a.
yathā | namaḥ kamalanābha te | layavaśād ekatālīto bhinnah | 4.
evam tu navabhiḥ sūdaḥ kvacid ekādaśair api ||478|| b.

(That prabandha) starts: dhavalakalevaram ... This is popularly called sarimāna in Utkala. The author of the Gītaprakāśa tells us that it is also known as paḍitāla. That can be distinguished by the experts in tāla. Now upāḍḍa. Upāḍḍa is made of one druta, as in: namaḥ kamala' ... This is distinguished from ekatālī by virtue of the laya. Thus is sūda composed of nine tālas, and sometimes of eleven.

1. asītani' BS.Bi.θ. 'vicolam Bii. sarimāla Biv. savisamana iti JNδ
(savisavisamāna C). savirāmāna iti L.
2. laukikāt pra' β. patitālam Mi. 'yanti iti BS. upāḍḍum Biii.
a. 'āḍu' Biii. 'tālam ... 'kīrtitam Ghan.
4. te navarasād eke' β. 'to bhinnam β.Mi.Biii.Ghan.
b. evam ca Mi.

- anayor udāharaṇam saṅgītakaumudīgītaprakāśādu draṣṭavyam | 1.
mayā tu prapañcabhayān na likhitam | 2.
tālah prayogānarhā ye noktās caikaśataḥ budhaiḥ | a.
te 'py atra tadvidām prītyai likhyante lakṣyalakṣaṇaiḥ ||479|| b.

Examples of both of these are to be found in such works as the Kaumudī and the Gītaprakāśa. For fear of prolixity they are not given here. The 101 tālas which are not mentioned by the wise, because they are not suitable for performance, are given here by name and definition, for the delight of conoscenti.

2. 'bhiyā na li' Mi.
a. tālapra' Ghan. caikaḥ śataḥ BS.Bi. noktā naikaḥ śa' θ. ye proktā
naikaśataḥ Bii.
- b. vīkṣya lakṣa' BS. lakṣmalakṣa' Lθ. 'khyante ca salakṣaṇaiḥ Ghan.

cañcatpuṭas cācapuṭaḥ ṣaṭpitāputrakas tathā | a.
sampakveṣṭāka udghaṭṭa āditālas ca darpaṇaḥ ||480|| b.

carcarī simhalīlas ca kandarpaḥ simhavikramaḥ | c.
śrīraṅgo raṅgalīlas ca raṅgatālaḥ parikramaḥ ||481|| d.

Cañcatpuṭa, ...

- b. om. Bi. samparkair aṣṭakaḥ prokta ādi° β. samparkeṣṭaka ud°
Mi. Mukta. °parkveṣuka θ. sampakveṣṭaka BS.
c.-d. om. Bi.
d. śrīvāsā vaṅgalīlas β. °tālaparikramaḥ BS. Biii.

pratyāṅgo gajalīlas ca tribhinno vīravikramaḥ | a.
haṃsalīlo varṇalīlo rājacūdāmaṇis tathā ||482|| b.

raṅgodyoto rājatālaḥ simhavikrīditas tathā | c.
vanamālī varṇatālo miśro raṅgapradīpakaḥ ||483|| d.

- a.-c. om. Bi.
a. pratyvaṅgajaś ca līlas ca β. °bhinnā LJN.
b. varṇalīno LJN. varṇalīlā Biii. rāgacūdā° Mi.
c. vaṅgodyo° β. raṅgodyoto Mukta. rājatālyah β.
d. vaṅgapradīpa° β. bhaṅgaḥ pradīpakaḥ Mukta.

haṃsanādaḥ simhanādo mallikāmodasaṃjñakaḥ | a.
tataḥ śarabhalīlas ca raṅgābharāṇa eva ca ||484|| b.

tatas turagalīlas ca tasmāc ca simhanandanah | c.
jayaśrīr vijayānandaḥ pratitālo dvitīyakaḥ ||485|| d.

- a. °nādā simha° O. b. sarabha° β.
c. tu rāgalīlas β. taraṅgalīlas Mi.
d. °śrī vija° β.

makarandaḥ kīrtitālo vijayo jayamaṅgalaḥ | a.
rājavidyādhara maṅṭho jayatālaḥ sudurbalaḥ ||486|| b.

tato niḥsārukaḥ krīdā tribhaṅgaḥ kokilapriyaḥ | c.
śrīkānto bindumālī ca samatālas ca nandaḥ ||487|| d.

udīkṣaṇo maṅṭhikā ca dhenkikā varṇamaṅṭhikā | e.
abhinando °ntarakrīdā laghutālas ca dīpakaḥ ||488|| f.

- a. °raṅdakīrti° β. kīditālo Mi. vijayā Bi.
b. maṅṭho Mi. sudūrataḥ β.
c. tātā β. °sāraka krīdā β.
d. °tālis ca nanda° BS.
e. maṅṭhikā Mi. maṅṭhitā LN. maṅṭitā J. tenkikā Bii. te śakā Mi.
kiraṇā varṇamaṅṭhikā β (*OJ). varṇamaṅṭhikā Mi.
f. abhinārtho °ntyakrīdā Mi. lamvutālas β. dīpanaḥ Biv.

anaṅgatālo viṣamo nāndī kundamukundakau | a.
ekatālī ca kaṅkālaś catustālaś ca khuṅkhuḍī ||489|| b.

abhaṅgo rājajhaṅkāras tathaiva laghuśekharaḥ | c.
pratāpaśekharaś cānyo gajajhampaś caturmukhaḥ ||490|| d.

a. tālāṅgatālo viṣamā nā° β. vigatāmānandī Bi.
b. °tālī ca kantā ca catu° Mi. khupudī Bii. khurakhurī Mi. khuṅkudīh
BS.Biii. khuṅkudāḥ Biv. khukhudāḥ Bi.
d. gajavāpyaś β. rājajhampaś Mi.

jhaṅkāraḥ pratimaṅṭhaś ca tathā tālas tṛtīyakaḥ | a.
tasmād upari vijñeyo vasanto lalitaḥ śivaḥ ||491|| b.

karasākhā ca ṣaṭtālo vardhano varṇayatis tathā | c.
rājanārāyaṇas tasmād vidvadbhiḥ parikīrtitaḥ ||492|| d.

a. °maṅḍaś ca Mi. tālatṛtīyakaḥ Bi.Biii.Mukt. tāladvitīyakaḥ Bii.
c. °śākhā paṭātālo Bi. ca paṭtālo Bii.δ. ca paṭālo θ. vardho varṇa°
β. vardhano varṇitas tathā Bi. vardhano varṇadas tathā Mi.Mukt.
vardhano (vakṣo) varṇa (yati) stathā BS.
d. rājā nārāyaṇas Bi.Biii.

madanaś caiva vijñeyaḥ pārvatīlocanas tathā | a.
tataḥ śāraṅgatālah syāt tataḥ śrīnandivardhanaḥ ||493|| b.

līlā vilokitaś cānyo lalitapriya eva ca | c.
janakaś caiva lakṣmīśo rājavardhanasamjñakaḥ ||494|| d.

a. °tīrocanaś BS. °tīrocantī tathā Bi.
b. sārāngatā° β.Mi. śāraṅgakālah Bii. °nandavardhanaḥ Bi.Mukt.
c. līlāvalo° Mukt.
d. caiva lakṣāno β(*C. lakṣāno J). rājavardhana° Biv. rāga (rāja)
vardha° BS. rājavardha° Mukt.

utsavaś ceti tālānām ekenaivādhikam śatam | a.
eṣām uktakrameṇaiva kalāvinyāsa ucyate ||495|| b.

cañcatpuṭe taplutaḥ ca bhagau cācapuṭe smṛtau | c.
palagā galapāś caiva ṣaṭpitāputrake matāḥ ||496|| d.

... Now in the same order their arrangements of beats are given.
Cañcatpuṭa: ta and pluta (S S | Ś). Cācapuṭa: bha and guru (S | | S).
Ṣaṭpitāputraka: pluta, laghu, guru, guru, laghu, pluta (Ś | S S | Ś).

a. caiva tālānām Bi. ekenaikādhikam β.
c. cañcatpuṭe ca plutaḥ BS.Bi.θ.Mi. °puṭe tra tau δL. °puṭe tra jñau
JN. (*tau) ca ḥṇa bhagau cā° β (ca guṇa bhagau cā° δ).

gatrayam syāt plutādyantam sampakveṣṭākanāmani | a.
tāle gatrayam udghaṭṭe ādau tu laghur ekakaḥ ||497|| b.

rāso 'yam ucyate kaiścid darpaṇe dadvayād guruḥ | c.
ekāntaravirāmādhyaish carcarī ṣoḍaśadrutaiḥ ||498|| d.

Sampakveṣṭāka: 3 gurus preceded and ended by pluta (Ṣ S S S Ṣ).
Udghaṭṭa: 3 gurus with one laghu at the start (l S S S). *Ādi: one laghu*
(l). Some authorities call this rāsa. *Darpaṇa: gu. after 2 drs.*
(0 0 l). *Carcarī: 16 drs., every second one with virāma (0 0̇ 0 0̇ 0 0̇ 0*
0̇ 0̇ 0̇ 0̇ 0̇ 0̇ 0̇ 0̇)

- patrayam Bi. sampakveṣṭāka* BS.
- tāle patrayam Mi.
- darpaṇe dvayām guru Bi. darpaṇe datyayā guruyā guruḥ β(*δ).
- ekāntarā vi* BS.Biv.

lo do dau laḥ simhalīle kandarpe dau laghū guruḥ | a.
gurutrāyāl lapagalaplutāḥ syāt simhavikramaḥ ||499|| b.

Simhalīla: la. dr. 2 drs. la. (l 0 0 0 l). *Kandarpa: 2 drs. 2 las. gu.*
(0 0 l l S). *Simhavikrama: 3 gus. la. plu. gu. la. plu. (S S S l Ṣ S l Ṣ).*

- sā lo dā dau β(*C). no do Ghan. dau lā dau laḥ Mukt. lo dadau dah
Bi. kamdarpo β. dvau laghugurū JL. dvau laghu guru δ (gurū C). dvau
laghu gurus ṭai(?) N. kandarpendrau laghur guruḥ Mi. dau laghū guruḥ
Ghan.

salau plutau ca śrīraṅgaḥ raṅgalīle ca lau gurū | a.
raṅgatāle drutau gaś ca dvau drutau maḥ parikrame ||500|| b.

pratyāṅgasamjñake tāle maganāt syāl laghudvayam | c.
gajalīle virāmāntam jñeyam laghucatuṣṭayam ||501|| d.

Śrīraṅga: sa and laghu, 2 plus. (l l S l Ṣ Ṣ). *Raṅgalīla: 2 las, 2 gus.*
(l l S S). *Raṅgatāla: 2 drs., gu. (0 0 S).* *Parikrama: 2 drs., ma. (0 0*
S S S). *Pratyāṅga: ma, 2 las. (S S S l l).* *Gajalīla: 4 las., ending*
with virāma (l l l ṽ) (?).

- a.-b. om. δ.
- salau galaplutau ca Biii. samau da ptau ca β. lau guru Bi.
- taraṅgatāle ka tau gaḥ JN. taraṅgatilaka tau gaḥ L. dau drutau maḥ
Biii. dau drutau maḥ Bi. sau kratau maḥ β.
- maganāḥ syāl BS.Bii. maganā θ. maganau Bi.
- rājalīle BS.Mi.Bi.Bii.θ.O. virāmānte θ(*Biii.).

tāle tribhinne lagadā lo dau go vīravikrame | a.
virāmīdau hamsalīle varṇalīle tu dau lagau ||502|| b.

rājacūdamanau tāle drutau laś ca drutau lagau | c.
rangodyote mo lapau ca rājñi gau dau gurur lapau ||503|| d.

rājñi rājatāle | 1.

Tribhinna: la. gu. dru. (1 S 0). Vīravikrama: la. 2 drs. gu. (1 0 0 S). Hamsalīla: 2 drs. with virāma (ò ò). Varnalīla: 2 drs. la. gu. (0 0 1 S). Rājacūdāmañi: 2 drs. la. 2 drs. la. gu. (0 0 1 0 0 1 S). Raṅgodyota: ma. la. plu. (S S S 1 Ś). Rāja: 2 gus. gu. la. plu. (S S 0 0 S 1 Ś)

a. lagadāḥ all Mss. except Bi. lādu go BS. lau dau Bii.Ghan.
b. virāmilau BS.Biv. °rāmilo Mi. virāmalo Bi. virāminau β. tu dvau laghū β.
d. raṅgadyote BS.Bi.Bii.θ.Mi.Mukt.Ghan. vaṅgodomto δ. vaṅgodote JL. vaṅgodeti N. mā lagau ca BS.<Biv.> mo lagau ca Bi.Bii.<Biii.> dau gurū lapau BS.<Biv.> gurur lagau Mi.

lalapā go lagau laś ca siṃhavikrīḍite lagau | a.
caturdrutāni lo dau ca guruḥ syād vanamālini ||504|| b.

varṇatāle galau dau gaḥ miśratāle dalau gapau | c.
raṅgapradīpe tagapāḥ hamsanāde lapau dau paḥ ||505|| d.

Siṃhavikrīḍita: la. la. plu. la. gu. la. la. gu. (1 1 Ś 1 S 1 1 S). Vanamālini: 4 drs. la. 2 drs. gu. (0 0 0 0 1 0 0 S). Varnatāla: gu. la. 2 drs. gu. (S 1 0 0 S). Miśratāla: dr. la. gu. plu. (0 1 S Ś). Raṅgapradīpa: ta, gu. plu. (S S 1 S Ś). Hamsanāda: la. plu. 2 drs. plu. (1 Ś 0 0 Ś).

a. lalapā galagau β(*N).
b. (°ni) no dvau ca β. °mālinī J.
d. °nāde lagau dau gaḥ BS. °nāde gade dagau Bi. lapau dapau Mukt.

latau gaḥ siṃhanāde syāl lau dau dau mallikādike | a.
laś ca daś ca laghū syātām tāle śarabhalīlake ||506|| b.

tāl lapau raṅgābharane dau las turagalīlake | c.

ayam eva hayalīla ucyata iti kecit <|> tan na | 1.

hayalīlo virāmāntadrutadvandvād drutadvayam ||507|| d.

iti harināyakoktes tālāntaram | 2.

Siṃhanāda: la. ta. gu. (1 S S 1 S). Mallikādika: la. 2 drs. 2 drs. (1 1 0 0 0 0). Śarabhalīla: la. dr. 2 las. (1 0 1 1). Raṅgābharana: la., plu. after ta. (S S 1 1 Ś). turagalīla: 2 drs. la. (0 0 1). Some say that this is the same as Hayalīla, but this is not the case. Hayalīla, according to Harināyaka, is different: 2 drs. with virāma, 2 drs. (ò ò 0 0).

- b. daś ca laghu syā° Ghan. c. tā lapau Bi.
 1. om. Mukta. ucyate iti BS. Biv. δLN. tan na om. Ghan. kecit tatra
 hi J. d. virāmāntadrutadvayam iti Mi. virāmāntam druta° Bi.
 2. om. Ghan. Mukta. tālānamṣtaram β.

gurudvayaṃ laḥ pluto lo gurur dau taḥ pluto laghuḥ | a.
 pluto gurur lau niḥśabdās caturlāḥ siṃhanandane ||508|| b.

jo lagau vijayaśrīr vijayānande laghur yagau | c.
 lau drutau pratitāle ca drutau laś ca dvitīyake ||509|| d.

*Siṃhanandana: 2 gus. la. plu. la. gu. 2 drs. ta. plu. la. plu. gu. 2
 las, 4 unsounded las. (S S | Ś | S 0 0 S S | Ś | Ś S | | ʃ ʃ ʃ ʃ).*

*Vijayaśrī: ja, laghu, guru (| S | | S). Vijayānanda : laghu, ya, gu.
 (| | S S S). Pratitāla: 2 laghus, 2 drutas (| | 0 0). Dvitīya: 2
 drutas, laghu (0 0 |).*

- a. plutau lo gurudau taḥ Bi. °dvayaṃ laghu pluto gurur do taḥ Biv.
 b. pluto gurur no niḥśabdaś caturnām siṃha° Ghan. catvāraḥ siṃha° BS.
 catvāra si° Mukta. siṃhanandanah Bi. °ndane | kala 32 Mukta.
 c. °śrīḥ vi° Mss. vijayaśrīś ca vi° Bi.
 d. pratitālake Bi.

makarande drutadvandvaṃ kīrtau lapagalaplutāḥ | a.
 plutādyanto go vijaye lalabhā jayamaṅgale ||510|| b.

laghur gurur drutau tāle rājavidyādharābhidhe | c.
 saganāl laghavo 'śabdās catvāro maṅṭhake punaḥ ||511|| d.

*Makaranda: 2 drs. (0 0). Kīrti: la. plu. gu. la. plu. (| Ś S | Ś).
 Vijaya: guru with pluta at beginning and end (Ś S Ś). Jayamaṅgala:
 la. la. bha (| | S | |). Rājavidyādharā: la. gu. 2 drs. (| S 0 0).
 Maṅṭhaka: sa, 4 unsounded laghus (| | S ʃ ʃ ʃ ʃ).*

- a. om. Mi. drutadvayaṃ Bi.
 b. plu° ... °labhā om. Mi. govijayaḥ Ghan.
 c. gurudrutau BS. <β>. Mi. Bii. θ.
 d. maṅṭhake Mi. β.

jayatāle tu jaganād dvau laghū dvau drutau plutah | a.
 sudurbale dau laghū ca niḥśārau lād virāmilah ||512|| b.

drutād virāmidam kṛīḍā tribhaṅgis tu laghū gurū | c.
 kokilapriye gurulapāḥ śrīkānte taganāl laghuḥ ||513|| d.

*Jaya: ja. 2 laghus, ^{2 drs.} plu. (| S | | | 0 0 Ś). Sudurbala: 2 drs. 2 las.
 (0 0 | |). Niḥśāru: la. la. with virāma (| |). Kṛīḍā: dr. dr.
 with virāma (0 0). Tribhaṅgi: 2 las. 2 gus. (| | S S).
 Kokilapriya: gu. la. plu. (S | Ś). Śrīkānta: ta. la. (S S | |).*

- a. 'gaṇāt Mss. ('gaṇāt) dau laghu dau Biii. dvau laghū dvau laghū plutam Mi.
 b. dvau laghū ca β.Mi. virāmi laḥ (?) BS.
 c. om. J. la dau dānudrutamkrīdā Bi. viramikam Bii.θ. tribhangas β.Bi. tribhaṅgyām tu Biii. tu laḥ gur guruh Bii.β. laghuguraḥ Bi. laghū guru Biii. laghudrutau Mi.
 d. śrīkāle Bi.Biv. laganāl la° Mi. tagalāl la° β. tagaṇo laghuḥ BS.

catvāras tu drutā gurvor madhye syur bindumālini | a.
 same lau dau daṃ virāmi nandane lau drutau plutaḥ ||514|| b.

udīkṣaṇe lau gurus' ca maṇṭhikā gadvayāt plutam | c.
 dheṅkikā ragaṇo varṇamaṇṭhikā ladalā drutau ||515|| d.

Bindumālin: 4 drs. between 2 gus. (S 0 0 0 0 S). Sama: 2 las. 2 drs. dr. with virama (/ / 0 0 0). Nandana: 2 las. 2 drs. plu. (/ / 0 0 Ṣ).
Udīkṣana: 2 las. gu (/ / S). Maṇṭhikā: 2 gus. plu. (S S Ṣ).
Dheṅkikā: ra (S / S). Varṇamaṇṭhikā: la. dr. la. 2 drs. (/ 0 / 0 0).

- a. catvārah syur dru° ... syād vindu° Mukt. 'mālinī β.Mukt.
 b. lau dau do virāma na° Bi. dvau (?) drutau plutaḥ Bi.
 c. maṇḍakā Mi. 'yāt plutaḥ BS.Bii.
 d. 'maṇḍikā labalā drutau Mi.

lau dau gurus' cābhinande 'ntarakrīdā virāmidah | a.
 laghutāle caturlāḥ syur dau lau gau dīpake smṛtau ||516|| b.

laghuḥ pluto 'taḥ sargaṇo yatra so 'naṅga Tṛyate | c.
 viṣame 'ṣṭau drutā madhye prānte ca savirāmakāḥ ||517|| d.

Abhinanda: 2 las. 2 drs. gu. (/ / 0 0 S). Antarakrīdā: 3 drs. with virama (0 0 0 or 0 0 0). Laghutāla: 4 las. (/ / / /). Dīpaka: 2 drs. 2 las. 2 gus. (0 0 / / S S). Anaṅga: la. plu. sa. (/ Ṣ / / S).
Viṣama: 8 drs., those at the middle and the end with virāma (0 0 0 0 0 0 0 0).

- a. om C. 'nande ntarakrīdā β. 'nandatarakrīdā Mi. 'nande turagakrīdā BS. 'nande turakrīdā Bii.θ(*Biv). 'nande caturakrīdā Bi.
 b. syuḥ Mss. go dīpa° Mi.
 c. guruh pluto taḥ Bii.θ. guruh plutau taḥ Bi. laghuplutau raḥ β(*δL). 'gaṇo yat tat sonaka Tṛyate Mi.
 d. 'ṣṭadrute madhye Mi.

ladau dalau gurur nāndī tālo 'yaṃ bharatoditaḥ | a.
 lacatuṣkād guruh kunde mukunde ladadā laghū ||518|| b.

drutenaikenaikatālī kathitā purvasūribhiḥ | c.
 caturvidhas tu kaṅkālah pūrṇaḥ khaṇḍaḥ samo 'samaḥ ||519|| d.

Nāndī: la. dr. dr. la. gu. (/ 0 0 / S). Kunda: 4 las. gu.

(/ / / / S). Mukunda, as spoken by Bharata: 1a. dr. dr. 2 las. (/ 0 0 / /). The ancient sages say that ekatālī is made with one druta (0) Kaṅkāla is of four varieties - pūrṇa, khaṇḍa, sama and asama.

- gurū nāndī Mi.
- gurudvādvē β. ladadā guru Bi. ladaṭā guruḥ Biv.
- kathitā ... °bhiḥ om. Bi.θ.

tridrutair dalagaiḥ pūrṇaḥ khaṇḍe dābhyāṃ gurudvayam | a.
same laghur gurudvādvād viṣame lād gurudvayam ||520|| b.

catustāle datrayāl lau kecid gād dacatuṣṭayam | c.
virāmādi virāmāntaṃ lacatuṣkam ca khuṅkuḍī ||521|| d.

Pūrṇa: 3 drs. dr. 1a. gu. (0 0 0 0 / S). Khaṇḍa: 2 drs. 2 gus. (0 0 S S). Sama: 1a. after 2 gus (S S /). Viṣama < = Asama >: 1a. 2 gus. (/ S S). Catustala: 3 drs. 2 las. (0 0 0 / /), but some say it is: gu. 4 drs. (S 0 0 0 0). Khuṅkuḍī: 4 las., with virāma at beginning and end (/ / / /).

- tridrutair dvilagau pū° Bi. tridrute vilagaiḥ Mi. dvābhyāṃ Ghan. Bi. Bii. Biv.
- °dvādvāt Mss. laghugurudvādvāt Ghan. β(*γ). lā gurudvayam Mi. Bi.
- kecid ... ṣṭayam om. Bi. kecit gāt BS.
- virāmāntalacatu° β(*δ). khuṅkuḍī Bii. khukhuḍī Bi.

abhaṅge laplatau rājajhaṅkāre ragaṇād drutau | a.
ekena savirāmena laghunā laghuśekharaḥ ||522|| b.

plutāt pratāpaśikhare virāmāntaṃ drutadvayam | c.
gajajhampe gurus tv eko virāmāntaṃ drutatrayam ||523|| d.

Abhaṅga: 1a. plu. (/ Ṡ). Rājajhaṅkāra: ra. 2 drs. (S / S 0 0). Laghu-śekhara: one laghu with virāma (/). Pratāpaśikhara: pluta, 2 drs. ending with virāma (Ṡ 0 0̇). Gajajhampa: one guru, 3 drs. ending with virāma (S 0 0 0̇).

- abhaṅgena plutau β. laplatau bhavet rājajhaṅkāra ragaṇāt | Bi.
- plutā pratā° Bi. Biii. °māntadrutadvayam Ghan.
- rājajhampe Biv. °māntadrutatrayam Mi. °tadvayam || β. Mukt. Biii.

caturmukhābhidhe tāle jagano laḥ pluto bhavet | a.
pau lo gau lau caturvyoma plutam tu yaganas tathā ||524|| b.

drutadvandvaṃ samuddiṣṭaṃ tāle jhaṅkārake budhaiḥ | c.
pratimanṭhe sabhaganau kaiścin māla itīryate ||525|| d.

Caturmukha: ja. 1a. plu. (/ S / / Ṡ). Jhaṅkāra: 2 pluṣ. 1a. 2 gus. 2 las. 4 drs (?). plu. ya. 2 drs. (Ṡ Ṡ / S S / / 0 0 0 0 Ṡ / S S 0 0). Pratimanṭha: sa. bha. (/ / S S / /). Some call this Māla.

- a. laplutā bha° Bi.
 b. pau lā gau lau δLN. pau lau Bii.Biii. pau lo gau lo BS. dau lau sau lau Biv. plutas tu ya° BS. tadyagaṇās tathā Mi.
 d. pratimaṇḍe Mi. kaścīta lopa itīryate Bi. kaścīllotra itī° Biii. kaścīta lotra Biv. māṁṭha itī° δJ. māṁṭha itī° LN.

syāt tr̥tīyābhidhe tāle virāmāntaṁ drutatrayam | a.
 vasante nagaṇān maḥ syāl lalite dadvayāl lagau ||526|| b.

śivatāle lād guruś ca karaśākhā caturdrutā | c.
 ṣaṭṭālākhye binduṣaṭkaṁ vardhane dadvayāl lapau ||527|| d.

Tr̥tīya: 3 drs. ending with virāma (0 0 0̇). Vasanta: na. ma. (1 1 1 S S S). Lalita: 2 drs. la. gu. (0 0 1 S). Śivatāla: la. gu. (1 S). Karaśākhā: 4 drs. (0 0 0 0). Ṣaṭṭāla: 6 bindus (= drutas) (0 0 0 0 0 0). Vardhana: 2 drs. la. plu. (0 0 1 Ṡ).

- b. nagaṇād gaḥ syād Bi.
 c. caturdrutāḥ BS.Bii.θ.Ghan.

lau dau varṇayatau rājanārāyaṇe drutau jagau | a.
 drutadvandvaṁ laghuś caiko madane parikīrtitaḥ ||528|| b.

pārvatīlocane dau dvau ladadā bhajajāḥ kramāt | c.
 śāraṅgatāḥ kathito virāmāntaṁ caturdrutam ||529|| d.

Varnayati: 2 las. 2 drs. (1 1 0 0). Rājanārāyaṇa: 2 drs. la. gu. (0 0 1 S). Pārvatīlocana: 2 drs. la. dr. dr. bha. ja. ja. (0 0 1 0 0 S 1 1 1 S 1 1 S 1). Śāraṅga: 4 drs. ending with virāma (0 0 0 0̇).

- a. lau dvau γ. varṇagaṇād rājā° Mi. drutau japau β. jajau Ghan.
 lagau β.BS.Bi.Bii.θ. b. drutadvayaṁ Bi.
 c. bhadaḍā bha° Ghan. d. śāraṅga° Ghan.Mukt.

śrīnandivardhane bhāt paḥ līlātāle dalaplutāḥ | a.
 vilokite lagau dau paḥ sāl lagau lalitapriye ||530|| b.

janakābhidhatāle syān nayasās ca pluto guruḥ | c.
 drutadvayaṁ virāmāntaṁ lakṣmīśe lau plutaḥ tataḥ ||531|| d.

Śrīnandivardhana: bha. plu. (S 1 1 Ṡ). Līlātāla: dr. la. plu. (0 1 Ṡ). Vilokita: la. gu. 2 drs. plu. (1 S 0 0 Ṡ). Lalitapriya: sa. la. gu. (1 1 S 1 S). Janaka: na. ya. sa. plu. gu. (1 1 1 1 S S 1 1 Ṡ Ṡ). Lakṣmīśa: 2 drs. ending with virāma, 2 las. plu. (0 0̇ 1 1 Ṡ).

- a. °nandivardhana° Bi. °vardhane bhādyoḥ β (bhādyāḥ N). bhāgaḥ lī° Bii.θ.
 b. vilokito θ. lalitāpriye β.
 c. syāl layaśyās ca β.
 d. drutadvandvaṁ BS.θ. lakṣmīśe lau plutaḥ smṛtaḥ Bi. lakṣmīśo BS.<β.> lakṣmī go lau Bii.Biii. lakṣmī gau lau Biv.

bindudvayaṃ virāmaṅtaṃ daplutau rāgavardhane | a.
utsavaḥ kathitaḥ prājñair laghoḥ pūrvam pluto yadi ||532|| b.

evam ekādhikaśatam uktās tālā manīṣibhiḥ | c.
dāmodarādāv eteṣāṃ keśucid drśyate 'nyathā ||531|| d.

*Rāgavardhana: 2 bindus ending with virāma, dr. plu. (0 0 0 Ś).
Utsava: plu. before laghu (Ś /). Thus are defined the 101 tālas by
the wise. In the Dāmodara and other authorities some of these are
viewed differently.*

a. 'vardhanaḥ Bi. b. laghau pūrvam Bii.
d. kecit tu drśyate 'nyathā Biv. kecit su drśyate yathā Bi.

ṛṣīnāṃ matabāhulyād vikalpo 'stv eṣu kā kṣatiḥ | a.
mayā na likhitās te 'tra granthabāhulyabhītinā ||534|| b.

eṣāṃ ādiprabhṛtayo ye khyātās ta udāhṛtāḥ | c.
ya ebhyo 'nye pañcaśās ca budhaiḥ sodāhṛtīritāḥ ||535|| d.

*What harm is there in the difference in perception which arises from
difference of opinion among the sages? For fear of prolixity I have not
included these (variant definitions) here. <All> those that are well
known, beginning with Ādi, have been illustrated <above>. The five or
six other than these, which are mentioned with examples by the wise,*

a. rūpānāṃ mata' β. Bii. ṛṣānāṃ Biv. vikalpatve ca kā kṣa' BS.
vikalpo teṣu kāṅkṣitaḥ Bi. 'stv eṣu kāṅkṣantiḥ Biii. vikalpas tv eṣu
kā kṣa' Biv. vikalpas teṣu kāṅkṣati | iti Ghan.
b. tena gramtha' β. 'bhītitāḥ BS. mayā tālekhi śatate ... 'bhītinā
Mi.
c. te udāhṛtāḥ Mss. 'tayo yeṣāṃ tās te udāhṛ' Mi. yena tās te u' Bi.
d. ye tebhyo 'nye Mi. parābhyo nyeyam pa' δ. pañcadhās ca Bii.
pañcadhās ca vudhaiḥ sodāhṛtā iti β(*J).

udāharanādānāya mayocyante 'tra te punaḥ | a.
cañcatpuṭas cācapuṭo dhenkikā vādakākulaḥ | b.
nalakūbarakaḥ simhanandane 'pi nigadyate ||536|| c.

tapau cañcatpuṭaḥ proktaḥ | yathā d.i.

nandatanayam induvadanam añjananibham āśraye | e.
ayam aṣṭakalaḥ | 1.
bhagau cācapuṭe smṛtau | yathā d.ii

nīlaśikharinātham ahaṃ bhāvaye | ayam ṣaṭkalaḥ | e.

gurur laghur guruś caiva dhenkikākhyah prakīrtitaḥ ||537|| yathā f.

kamalanayana pāhi pāhi mām | ayam pañcakalaḥ | g.

are given also by me because I too wish to illustrate them. They are Cañcatpuṭa, Cācapuṭa, Dheṅkī, Vādakākula, Nalakūbaraka and Simhanandana. Cañcatpuṭa is stated to be ta. plu. (S S | Ṣ). As in: nandanayanam ... ("I resort to Nanda's son, the moon-faced one, who is dark as pigment.") This has eight kalās. Cācapuṭa is stated to have bha and guru (S | S). As in: nīlāsikhari' ... ("I worship the lord of the dark mountain (Nīlādri).") This has six kalās. Dheṅkī is gu. la. gu. (S | S). As in: kamala' ... ("O lotus-eyed one, protect me!") This has five kalās.

- a. balakundarah siṃha' Mi. °kūvara' β. Mi. BS.
d.i. tatparam tu cañcatpuṭaḥ proktaḥ | Mi. yathā om. BS.
1. athāyam aṣṭakalaḥ β.
d.ii. lagau cāca' Mi.
e. nīlāsēkhare δ. °sēkhara N. °sēkhari JL. °sikhara Bi.
f. laghuguruś caiva ḡ(*C). gurulaghuguruś Bi.
g. kalayanayana δ (kayalana' C). ayam pañcame kalaḥ δ (ayam om. C).

plutau laghucatuṣkaṃ ca mau lau drutayugaṃ laghuḥ | a.
niḥśabdaṃ lacatuṣkaṃ ca tālo 'yaṃ vādakākulaḥ ||538|| b.

yathā kaumudyām | 1.

candrakacaya cārucūḍam utpalaśubhakarnaṃūlam c.
ambujanibhanayanayugmarājitam | d.
nirjitaśaśītilakusumapratimanāsikānvitam e.
keśava tava vadanam tidam [aham] bhāvaye 'hamt ahar niśam ||539|| f.

trimsatkalo 'yam | 1.

Vādakākula: 2 plus. 4 las. 2 mas. 2 las. 2 drs. la. 4 unsounded las.
(Ṣ Ṣ | | | S S S S S S | | 0 0 | Γ Γ Γ Γ). As in the Kaumudī:
candrakacaya' ... ("Keśava, day and night I think of this your face,
charmingly crowned with abundant moonlight, the roots of your ears
beautiful as blue lotuses, illumined by the two lotus-like eyes, the
nose like a sesame flower, conquering the moon <in loveliness>.")
This has thirty kalās.

- a. °yugaṃ laghu β. Mi.
c. °cārucūlam BS. Bi. Bii. θ. °kacayagurupūlam Mi.
d. °yugarājitam β. e. °kusumapratibhanāsi' β.

catvāro guravo yatra catvāraḥ plutakā api | a.
laghvakṣarāṇi catvāri tālo 'yaṃ nalakūbaraḥ ||540|| b.

yathā tatraiva | 1.

pītāmbaram indīvarasundaratararociṣam | c.
gopījananayanabandhanālayam jitaratipatirūpabhuvanamohanam | d.
namata nandanandanam ||541|| ayam caturviṃśatkalaḥ | e.

Nalakūbara: 4 gurus, 4 plutas, 4 laghus (S S S S Ṣ Ṣ Ṣ Ṣ | | | |).
As in the Kaumudī again: pītāmbaram ... ("Praise to the son of Nanda,

Pītāmbara, with a lustre more lovely than the blue lotus, captive to the eyes of the cowherd girls, who bewilders the world with a form more powerful than Kāmadeva himself.") This has 24 kalās.

- a. catvāras tu plutā amī Bi.
 b. nilakūvaraḥ Biv. c. sundarataḥ locanam Bi.
 d. 'nayanavardhanālayaṃ β(*J). bhuvanāṃ mohanam ḡ.

siṃhanandanalakṣaṇaṃ prakāśe |

1.

gau lapau lagurū dau ca gau lapau lapagā laghū |
 niḥśabdaṃ lacatuṣkaṃ ca tāle syāt siṃhanandane ||542||

a.

b.

yathā kaumudyām |

2.

Siṃhanandana is defined in the Prakāśa: 2 gas. la. plu. la. gu. 2 drs. 2 gus. la. plu. la. plu. gu. 2 las. 4 unsounded laghus. (S S | Ś | S O O S S | Ś | Ś S | | [[[[) As in the Kaumudī:

dadhatam tam mukhaśaśinaṃ kuṭilakuntalāvṛtam |
 sarasijam iva paribhramadbhramararājirājitam |
 sajalajaladakāntikāyakāmakotīnindanam |
 bhavajanatābhavacchidam bhūmitanayasūdanam ||543||

a.

b.

c.

d.

"<I worship> him of the moon-like face, covered with curled locks, beautiful, like a lotus flower, with rows of bees moving about upon it - him who is superior to a thousand Kāmas in his body, which has the beauty of a full rain-cloud - him who breaks the cycle of rebirth for mortal beings, the oppressor of <Naraka,> the son of the earth.

- b. sarasijanavabhramaparibhramabhramararājitam Bii. 'sijanavapari-
 bhramad' Biii. iva paribhramabhramararājitam Biv. 'mararājivi-
 rājitam Bi. 'paribhramabhramararājivi' BS.
 c. sajalajalalakāntikāya Bi. sajalaśīladakā' Biv. sajaladakāṃtakāya β
 'kāntakāya Mi. 'nimḍane ḡ(*J).
 d. bhajanatrābhava' β(*N). 'bhavacchide Bi.Bii.Biv. 'vacchire Biii.
 'bhayacchide BS.

ayaṃ dvātriṃśatkalaḥ | eṣu triṣu tāleṣu bahukalatvād
 rañjakatvāpekṣayā tīrḥbhir āvṛttibhir udgrāhādītrayaṃ kalpanīyam |
 carcitam evādhastād idam tālāvṛttikathanaprasaṅge |
 udāharaṇaṃ gītaprakāśe | mallārarāgeṇa |

1.

2.

3.

4.

This has 32 kalās. Because of their large number of kalās, in these three tālas it is aesthetically desirable that the three sections, udgrāha etc., be made with three āvṛttis (only). This was discussed above in the context of the tālāvṛttis. An example is in the Gītaprakāśa. In Mallāra rāga:

1. 'ṃsattālah BS. 'kalatvāt BS.θ. vahukālatvād β. bahukulatvāt Mi.

2. rañjakāpekṣayā Mi. udgrāhādikam Mi.
 3. vicāritam eva° Bii. evādhastālād idam Biii. evādhastālādikaṃ daṃ
 tālā° Biv.

surabhisamayadivasam etad ikṣitum atidurbalā a.
 muñcati muhur ambunivaham Īkṣaṇabhavam ākulā | b.
 indindiranikararavākaraṇanam anukampitā c.
 kokilakulakākālībhīr ahaha moham āgatā || udgrāhaḥ | d.

"Too weak to perceive the spring-time day, in her distress she repeatedly empties rain-clouds <of tears> from her eyes; shaken at the loud sound of swarms of bees, she falls in a swoon when she hears the cuckoo's calls."

- a. °meta vīkṣi° Biii. °meta vīkṣatu mati° Biv. °divasametam vīkṣitum
 BS. °etam Īkṣitum Bii.GitPrak (v.l. °d Īkṣ°).
 b. muñcanti bahurambuni° Biv.
 c. imdīvaranikaravarākāṇḍalam anuka° ḡ. sim., with °rākūṇala° L.
 imdīvarakararavākaraṇa° Mi. indīvaranikara° Bi. kampitā | 1 Mi.
 d. kokala° BS. āgatā || ud° β.

kāṭhina kṛṣṇa kalaya re kāmakadanavīthikā- e.
 viṣamavirahavilulitatanu bahu vilapati rādhikā | f.
 candanavanamārutena mandamandam āgatam g.
 dehadāham adhikam adhikam avati hanta santatam || dhruvaḥ | h.

"Harsh Kṛṣṇa! See how sadly Rādhā laments, her body shaken by cruel separation <as she acts out, as it were> a drama of the destruction through love; incessantly she nurtures, alas, the fierce fever that has slowly come upon her through the breeze from the sandal wood."

- e. kṛṣṇa kalaha kopamadanarasavīthikā β(*δ). kṛṣṇa valaya Biv. kṛṣṇa
 kamala re kāmakadana bandhakā Mi. °kadana vandikā Bii. vādhikā (v.l.
 vindakā) GitPrak.
 f. °tanur bahu BS. °virahivi° Bi.
 g. naṃdanavana° β(*δ). mandamandamārutam Mi.Bi.
 h. °dāham adhikam avati kiṃ ca hanti sa° BS. sim., with hanta θ.
 avati hanti santatam Mi.

kiṃ ca kirati kālakūṭakalitakiraṇasaṃcayam i.
 vidhurayuvatimaraṇahetu rajanirajanipatir ayam | j.
 śṛṇuta karkaṇakutukakāri kṛṣṇadāsaviracanam k.
 gajapatirṇpahrdayahāri cārūsīmhanandanam ||544|| ābhogaḥ | l.

"And this lord of nights (moon), purposing to destroy the destitute girl, pours forth quantities of rays, noxious as poison to her. Hear this charming śīmhanandana composition of Kṛṣṇadāsa, which rouses desire in the listener and captivates the heart of the Gajapati king."

- i. kālakūṭakakalita° β.
 k. śṛṇuna δ. śṛṇu ca Bi. l. °nandanam |2| ābhogaḥ β.

- ēṣām aprasiddhatvāt prasiddhalakṣaṇodāharaṇāny upanyastāni | 1.
atrāsmadgurukaviratnamisrāṇām prasiddhatālasamgrāhakau ślokau 2.
bhavataḥ | yathā 3.

Because of the rarity of these, examples are given in well known illustrations. In this connection there are two verses by my teacher Kaviratna <Puruṣottama> Miśra, which take in the well known tālas:

1. β repeats a verse from above (each in a corrupt reading); ya ebhyo 'nye pañcaśās ca budhaiḥ ... udāharaṇāya | (then) ēṣām aprasi' ... β. 'haraṇāni upanya' BS.
2. | asmadgu° BS.θ. 'samgrahādau β.

- laś cādaḥ laladaḥ yataḥ drutayugāl lo jhampake datrayam a.
sārāmam tripuṭe virāmi dayugaṃ rūpe tu maṅthe guruḥ | b.
niḥsārau savirāmadadvayalaghū sārāmadau lo 'ḍḍake c.
denopāddam athaikatāly api ca daṃ dau lau kuḍukke 'pi ca ||545|| d.

Ādi has one laghu (|), yati has laghu, laghu and 2 drutas (| | 0 0); jhampaka has laghu after 2 drutas (0 0 |). In tripuṭa there are 3 drutas with virāma (0 0 0̇). In rūpaka there are 2 drutas with virāma (0 0̇); in maṅtha one guru (0); in niḥsāru 2 drutas with virāma, 2 laghus (0 0̇ | |). In adḍa, 2 drutas with virāma, one laghu (0 0̇ |). Upāddā has one druta (0); ekatālī has also one druta, and kuḍukka 2 drutas, 2 laghus (0 0 | |).

- a. 'yugaṃ lo jha' Mi.
- b. 'rāme tripuṭe JN. 'gaṃ rūpakamaṅthe tv ekaḥ β. rūpe 'ntamaṅde guruḥ Mi.
- d. kuḍukvopi ca Biii. kuḍukko pi Biv.

- ro dhenkyāṃ gurusau ca cācapuṭake cañcatpuṭākhye tapau a.
mo gaḥ pāḥ palanā dhaneśatanaye maṅthe 'svanau sān nalau | b.
ādaḥ pau nayamā bhadaḥ drutalaghū nau cāsvanau kākule c.
simhe taḥ palagā drutau tapalapā bho no layuk cāsvanah ||547|| d.

Dhenkī has ra (S | S). Cācapuṭa: gu. and sa (S | | S). Cañcatpuṭa: ta and plu. (S S | Ṡ). Nalakūbara: ma. gu. 3 plus. plu. la. na. (S S S Ṡ Ṡ Ṡ Ṡ | | | |). Maṅtha: sa, then na and laghu unsounded (| | S | | | |). <Vāda>kākula has first 2 plus., then na. ya. ma. bha. dru. dru. la. and 2 unsounded nas. (Ṡ Ṡ | | | | S S S S S S | | 0 0 | | | |). Simha<nandana> has ta. plu. la. gu. 2 drus. ta. plu. la. plu. bha. and unsounded na with laghu (S S | Ṡ | S 0 0 S S | Ṡ | Ṡ S | | | | | |).

- b. gopaḥ pāpalanā° Mi. mo gaḥ pālanā dhaneśatalaye β ('dhanaśa°δ). mo gaḥ paḥ pa° BS. mo gaḥ pāt palanā° Bi. pāḥ palanā° ... 'śatinaye Bii. pāḥ patanādhake neśatanaye Biv. pāḥ palanādhake neśāntatanaye Biii.
- c. ādye pau layamātrau druta° β. nasamābhidaḥ Mi. catalaghū talaghū lau niḥsvanau Bii. nau sasvanau Bi.Biii.
- d. simhadah Mi. nau layuk BS.

- atha kṣudragītā āha | 1.
 tāladhātuyutam vākyamātram kṣudram itīryate | a.
 bāhulye neṣyate hy atra dhruvamaṅṭhādīlakṣaṇam | b.
 na khaṇḍākṣaramātrādibandho 'pi pariḡaṇyate ||547|| c.

Now kṣudragīta is described. That which has only vākya, with tāla and dhātu, is called kṣudra. The categorization into dhruva and maṅṭha types is usually not required here, nor is the structuring of khaṇḍa, akṣara, mātrā etc. strictly regarded.

- a. vākyam mā° β. vāpi mātram Mi.
 b. hy anyat dhruva° β (*δ). °maṅṭhānilakṣa° Ghan.

- kiṃ ca | 1.
 ādiniḥsārumanṭhaiś ca varjitam kṣudragītakam | a.
 iti saṅgītasāre gītāprakāśe 'pi drīsyate | tatra mūlam na paśyāmaḥ | 2.
 sarvo yojyo 'py anuprāsas teṣv antyasyaiva niścayaḥ ||548|| b.
 antyasyāntyānuprāsasya | tad uktam 3.

Further, in the view of the Saṅgītasāra and the Gītāprakāśa, Kṣudragīta excludes (the tālas) ādi, niḥsāru and maṅṭha. We do not see the ground for this. All rhyming is permitted in these songs, but the end-rhyme is obligatory. So it is said:

2. °prakāśe ca drī° Mi.
 b. sarvayojyam tathānuprāsasteṣv antya° β (*thānubhāśa° δ). yojye 'py anu° BS.Biv. pūrva yo 'py anu° Bi.
 3. anyat syāt tālam prāsastyam β. antyaḥ syāt tv anuprāsasya Mi.
 anty° ... sya om. Biii.

- pajjhaṭikāyām virudāvālyām ca kṣudragītādāv | 1.
 antyānuprāso 'yam niveśanīyo viśeṣajñair iti | sa ca yathā | 2.
 darpaṇe | 3.

- vyañjanam ced yathāvastham pūrvasvarasamanvitam | a.
 āvartate 'ntyayojyatvād antyānuprāsa ucyate ||549|| b.

- prabandhādau śuddhagīte bāhulyenāsyā samsthitiḥ ||550|| c.

"In the Pajjhaṭikā, the Virudāvālī and Kṣudragīta etc., those of discrimination employ end-rhyme." Its nature is described in the Darpaṇa: "If a consonant is used in the same circumstances (position) again together with its preceding (vowel) sound, by virtue of its coming at the end it is called 'end-rhyme'." It is frequently found in the Śuddha gīta (which consists of) prabandha etc.

1. pajha° δ (*C). pajhāṭi° N. pañjha° BS.Mi. pajjhavṛtikā° Biii. virudākalyām β (*J).
2. antyām upāse yaṃ niveśanīyaṃ (om. rest) β. °nupaso °yam BS.θ.
a.-b. om. β.
a. °ñjanam te yathā Mi. b. āvarttyate BS. āvarttante GitPrak.

asyāntyānuprāsasya | etena śuddhasālagayor evākṣaramātrādinirṇaya 1.
ity uktam bhavati | kṣudragītasya bhedaṅ āha | 2.

tac caturvidham eva syāt tatra citrapadā kramāt | a.
citrakalā dhruvapadā pāñcālīti prabhedataḥ ||551|| b.

"It" - i.e. end rhyme (is frequently found etc.) By this is meant that only in śuddha and sālaga compositions is there a rule as to akṣara, mātrā etc. The varieties of kṣudragīta are now given. There are four varieties, namely citrapadā, citrakalā, dhruvapadā and pāñcālī.

1. ... °yor om. β. °kṣaramātrānirṇaya° BS.
a. citrapadābhidhā Ghan °padāśritā Mi. °padāśriyā LJN. °padāśrayaḥ δ
b. dhruvapadān īśā° ... (om. rest) β. pañcālī° Mi.

atha citrapadām āha | 1.

kevalam padamātreṇa vaicitryam yatra drśyate | a.
na dhātvādu vicitratvam jñeyā citrapadeti sā ||552|| b.

pade vaicitryam tv akāṭhorānuprāsaprasādādiguṇayuktatvam | 2.
udāharanam guṇḍakerīraṅga | 3.

Citrapadā: Where variety is found in the words alone and not in the dhātu etc., that form of kṣudragīta is known as citrapadā. By "variety" in words is to be understood the use of such qualities as soft alliteration and clarity. An example, in rāga Guṇḍakerī:

- 1., a.-b., 2.-3. om. β.
b. na dhyātvādu Biv. na dhyātkā° Mi.
2. padavaici° Bii. °rānaprāsa° BS. °rānuprāsādiguṇa° GitPrak. °yuktatvam iti Ghan.
3. udāharanam - śrījagannāthavallabhe nāṭake - guṇḍa° Ghan. guṇḍakirī° Ghan.Mi. guṇḍakirī rā° Jag.Vall.

kalayati nayanam diśi diśi valitam a.
pañkajam iva mṛdumārutacalitam || b.
kelīśadanam praviśati rādhā c.
pratipadasamuditamanasijabādhā || dhruvaḥ d.

("Casting her eye around in all directions like a lotus quivering in a gentle breeze, Rādhā enters the pleasure-hut afflicted by love which wells up in her at every step.

- a.-d. om. β.
a. vanitaṃ BS.Biv.
c. kelisadanaṃ BS.Bi.Bii.θ. kelivipinaṃ pravi° Ghan., Jag.Vall.,
GitPrak. °lisadane pra° Mano. praviśa rādhā Biv.
d. pratipadam upaditamana° Biv.

(vinidadhatī mṛdumaṅṭharapādam e.
racayati kuñjaragatam anuvādam || f.)
janayatu rudragajādhipamuditam g.
rāmanandarāyakavigaditam ||553|| <ābhogaḥ> h.)

Placing her steps softly and slowly, she walks like an elephant. May this composition of Ramanandaraya bring joy to the heart of king Rudra.")

- e.-f. (these lines in Ghan., p.40, and Jag.Vall.) °gatim anuvādam
Jag.Vall.
g.-h. om. β.
g. °jayatu Bi.θ. janayanti Mi. °gajādhipamuditam (as here)
Ghan., Jag.Vall. °gaje samuditam Mano. °gajeśamuditam BS.Bi.Bii.θ.
°gajeśamuditam Mi.
h. om. Bi. °mānandarāmakavi° Mi.

dhruve samamātrikatvān maṅṭhalakṣaṇayogena nedam sālagagītam | 1.
tatra hi dhruve tu dviguṇaḥ sārddhaikaguṇo vā sa maṅṭhaka iti 2.
lakṣaṇāt | atha citrakalām āha | 3.

udgrāhābhogayor mātrā samā nyūnā dhruve yadi | a.
tryādyāṣṭāvadhīpādādhya jñeyā citrakaleti sā ||554|| b.)

Because in the dhruva there is the same number of mātrās, this is not, by being a maṅṭha-type, a sāлага gīta. For there the definition is that a maṅṭhaka has twice the number of beats, or one-and-a-half times the number, in the dhruva. Now for citrakalā. If the udgrāha and ābhoga have the same number of mātrās, and the dhruva less, the form is known as citrakalā, having from three to eight pādas.

- 1.-3., a.-b. om. β.
1. maṅḍalakṣaṇārogeṇaṃ Mi. °tvāt maṅṭha° Mss. °kṣaṇāyogena Ghan.
2. dviguṇā sā° ... °guṇā Mi.Bii.Biii.Ghan. vā sa maṅḍaka Mi.Bii.Biii.
dhruve ti dvi° Biii. dhruve taddviguṇā sārddhaiḥ nipuṇā vā sa maṅṭhakaḥ
Bi.
a. samā nyūna bhaved yadi Bi.
b. °dyāṣṭāva° Mukta.Ghan. °dyāṣṭāvadhīpādādhya ca jñe° Mi.

tripadā catuṣpadā yāvad aṣṭapadā citrakalāyā bhedaḥ | 1.
yathā gītagovinde gujjarīrāgeṇa | 2.

harir abhisarati vahati madhupavane | a.
kim aparam adhikasukham sakhi bhavane || b.)

mādhave mā kuru mānini mānam aye || dhruvaḥ c.

(This means:) Citrakalā has the varieties tripadā, catuṣpadā, and so on up to eight, aṣṭapadā. As in the Gītagovinda, in Gujjarī rāga: harir ... ("Hari goes to meet his lover, the sweet (spring) breeze blowing the while. What other great joy is there in the world, O friend? Angry lady, do not vent your anger on Mādhava!")

1.2., a.-c. om. β.

1. °ṣpadā aṣṭapadā Mi. 2. atha śrīgītago° Mi. c. dhruvaṃ Biii.

ityādyanantaram | 1.

śrījayadevakaver idam uditam | d.

sukhayatu sujanajanam haricaritam ||555|| ābhogaḥ e.

atha gītaprakāśakāreṇa gītam udāhṛtam | mallārarāgeṇa | 2.

And so on up to: śrījaya° ... ("May this song of the poet Jayadeva, telling the deeds of Hari, give pleasure to good people! Now is shown an example given by the author of the Gītaprakāśa, in Mallāra rāga.

1., d.-e., 2. om. β.

d.-e. śrījayadevabhaṇitam atilalitam | sukhayatu rasikajanam haricaritam Git.Gov. (Nirnayasagar ed.) sujalanam Ghan.

anārataviṣayopabhujo mama dinānīśa gatāni vṛthā | a.

manāg api na smarati mano me janārdana tava caraṇakathā || udgrāhaḥ b.

kā gatih acyuta me | āgatam antakabhayam atyugram || dhruvaḥ c.

"In vain O lord I have passed my days in ceaseless enjoyment of the senses; not even for a moment did my mind dwell the stories of your deeds, O Janārdana! What way is there for me, O Kṛṣṇa? A dreadful fear of death has come upon me.

a. (dhruvapadān) īśatāni gatā vṛthā ḡ. īśatāni gatāni vṛthā L. mama janānīśa śatāni vṛthā Mi.

b. me om. ḡ. caraṇakathāḥ Mi.

c. antikabha° Mi. °tam atanubhayam atyagram Bi.

daivī tava māyā danujāntaka deva tayā mohitahrdayam | d.

pāvaya dāsam paramapadādhipa śrīvara dharmapurīśa sadā ||556|| ābhogaḥ e.

"Your power is divine, O God, slayer of the Dānavas! With that power always protect me your servant, deluded as I am in my heart, O supreme Lord, lord of Lakṣmī, lord of Ayodhyā!"

d. devī β. °jāntakaratayā mohitahr° β.

e. dharmapurīṇam sadā GitPrak. dharmapuruṣa sadā BS.θ. śrīvadharma-
puruṣamahā Mi. dharmadhurīṇa(?) sadā Bi. purusa sadā Bii.

atrodgrāhābhogayor asamamātrikatvāt katham citrakalā bhavitum 1.
arhatīti vicāryam abhiyuktaiḥ | kim ca kṣudragītānām 2.
antyanuprāsasyāvaśyakatayā katham vā tallakṣaṇam anugataṁ syād 3.
iti sandihānair evāvasitam asmābhiḥ | 4.

Here the attentive will ask how this can be a citrakalā when the udgrāha and the ābhoga have unequal numbers of mātrās. Also, since end-rhyme is obligatory in kṣudragītas, we are doubtful as to how the term can be appropriate (in this case).

1. atra ud° BS.Bii.θ. °tham citrakam bha° β.
2. °tīti viṣayam abhiyuktaiḥ ḡ(*δ). viṣayam abhiyuñktaiḥ Bii. kim kṣudra° Mi.
- 2.-3. °gītānantyānu° Mi. °gītārāmāntyanuprāsastyasyāvaśya° ḡ(*C). anavagataṁ syāt Mi.
4. iti simhanamdanair evāsitam asmā° β. °vasthitam asmā° Bii.

atha dhruvapadām āha |

1.

dhruvam gitvā bhinnadhātur yatrābhogas tu gīyate | a.
uktayor lakṣaṇayutā saikā dhruvapadā matā | b.
bhinnadhātubhir udgrāhadhruvābhogaiḥ parā dvidhā ||557|| c.

Dhruvapadā. When after the dhruva the ābhoga is sung in a different dhātu, that is one kind of dhruvapadā, possessing characteristics of both the forms (just) mentioned. The other kind has udgrāha, dhruva and ābhoga with different dhātus; (thus it is) of two kinds.

- 1., a.-b. om. δ.
- a. bhinnadhāntam ya° Mi.
- b. uktaye la° Bi. °kṣaṇagatā Mi. °yutaḥ saiko °pado mataḥ β.
- dhruvadā ma° Bii. c. bhinna° ... °grāha om. (starts: dhruvā°) δ.

dhruvapadā dvidheti sambandhaḥ | uktayoś citrakalācitrapadayos | tattraikā dhruvenābhogena ca padadvayavatī | dhruvagānāntaram evābhogagānam 2
iti tātparyam | bhinnadhātvini dhātur atra tālaviśeṣa iti gītaprakāśe |3
ekasmin bhāge bhaṅgyā anyathāgānam iti kecit | 4.

The meaning is that there are two dhruvapadās. "Of the two just mentioned" means of citrakalā and citrapadā. The first one possesses (only) two padas, dhruva and ābhoga. The meaning is that immediately after the singing of the dhruva the ābhoga is sung. The Gītaprakāśa tells us that "dhātu" in the word "bhinnadhātu" (in a different dhātu) denotes a particular tāla. Some say that in one part the bhaṅgī is rendered differently.

1. °padādi dvidhati β (dvidheti L). dhruvadā dvi° Bii. °padayoḥ | tattraī° BS.Bii.θ. citrapadācitrakalayoh Mi.
2. ca padavatī β (*ḡ). dhruvagānāntaram °θ.

3. bhinnadhātur atra tālaviśeṣe iti β (°śeṣa iti L).
4. °smin bhaṅgyānyathāgānam Mi. bhāge bhaṅgāvā anya° L<γ?>. iti cet Bii.

atra prathamāyā udāharaṇam asmadgurūṇām kaviratnamīśrāṇām | 1.
māravīrāgeṇa rūpakatālena | 2.

sujana vada muraripunāma a.
duṣkṛtam apahāya yāhi durlabha haridhāma || dhruvaḥ b.

putramitrabāndhavagaṇam iha na kalaya satyam | c.
puruṣottamamīśragaditam anubhāvaya nityam ||558|| ābhogaḥ d.

Of this first dhruvapadā here is an example by my teacher Kaviratnamīśra, in māravī rāga and rūpaka tāla. (Dhru.: "Noble one, speak the name of Mura's enemy. Drive off evil. Come. O distant one, to the temple of Hari." Ābho.: "Do not think that your sons, friends and kinsmen are true. Believe always what Puruṣottamamīśra tells you!")

1. tatra pra° β.Mi.
2. mādhavī° β. mālavavarā° Mi.Bii. māravīrā° Ghan.
- a. °vada madhuripunāma Ghan. b. || dhru | β.

imām eva pāścātyabhāṣāyām chuṭikileti vadanti | parā 1.
anyā dhruvapadety arthaḥ | iyam udgrāhadhruvābhogarūpeṇa 2.
padatrayavatī | atrodāharaṇam mama gujjarīrāgeṇādītālena | 3.

This form is called chuṭikila in the Western language. "The other" - i.e. the other dhruvapadā - has three padas, udgrāha, dhruva and ābhoga. Here is an example of my own in Gujjarī rāga and Ādi tāla:

1. iyam eva Ghan. imam eva Mi. chaṭikileti Ghan. °ṣāyāms̄ chuṭi° LJN.
°kilepi va° Bii. chuṭilobhivadanti β. cutṭukulīti va° Mi. parāḥ
anyā Biv.
2. anye dhruvapadety āhuḥ Ghan.
3. gurja° β. °nāritālena β.

mādhava paramapuruṣa suranāyaka daśarathanandana dhṛtadharane | a.
madhusūdana narakāsuranāsana kamalālaya bhavabhayatarane || udgrāhaḥ b.

jaya jaya janakasutādhava rāghava pītāmbara giridhara nṛhare | c.
nandanaya garudadhvaja manasijatāta vijayasakha kṛṣṇa hare ||
dhruvaḥ d.

rathacaranāyudha kamaṭha gadāgraja dīnapatitadayajanitavidhe | e.
nārāyananṛpagajapatim īśvara pāhi kṛpālaya lokanidhe ||559|| ābhogaḥ f.

(Udgrāha: "Mādhava, supreme person, chief of immortals, joy of Dasaratha, bearer of the earth, Madhusūdana, destroyer of the demon Naraka, you in whom Kamalā resides, who relieve men's fears!")

Dhruva: "Victory, lord of Janaka's daughter, scion of Raghu's race, yellow-clad one, bearer of the mountain, man-lion, son of Nanda, who have Garuda on your banner, father of Kāma, victorious one, Kṛṣṇa, Hari!"

Ābhoga: "You whose weapon is the chariot wheel, tortoise, brother of Gada, who have made a precept of compassion for the downcast and the fallen, protect, O Lord, the Gajapati king Nārāyaṇa!"

- b. °lālaya bhavatiyātara° Mi. c. jaya janakasu° β.Bi.θ.
d. namdanatanaya δ. tātama vijayasakṛṣṇa hare δ<JN?>. °sija pativijayasātha kṛṣṇa Bi. °sijajāta vi° Bii. °sijagata vi° Biv.
e. °patita jaya jā° BS.Biv. f. om. Mi. kṛpāmaya Bii.

āsām anyonyasāṅkaryād bhedā bahutarā matāḥ | a.
granthabāhulyabhītena mayā te neha varṇitāḥ ||560|| b.

tatra ced āgraho gītagovinde bahu vīkṣyatām | c.
mayā dinmātram atrāpi bodhāya samudīryate ||561|| d.

Many varieties are recorded, arising from mixing of these (different kṣudragītas). I do not describe them here for fear of prolixity. If it is felt necessary, search carefully in the Gītagovinda. Here I merely point the way for correct understanding.

c. tatra caivāgra° Mi. atra ced Bi. tatra rāgāśrayo gītagovindo vahu ṣ(*δ). tatra + + śrayo gītagovindo vahu vīkṣatām L. °govindo bahuvīkṣanam Biv. bahu vīkṣatām Ghan.

kāmodīrāgeṇa kuḍukkatālena | 1.

ānanam idam aruṇam tava sundari katham iva hātakagauram | a.
abhinavamihirakiraṇacayacumbitakanakajalajarucicauram || b.

rādhe na kuru mano mayi paruṣam tyaja sakhi vipphalaruṣam |dhruvaḥ| c.

madhyamam idam adhunā tava vidhumukhi nikaṭībhavadurubhaṅgam | d.
mandaragirivarabandhurakucabharabhūritarāhitasāṅgam |2| e.

dāruṇamanidharanīm kimu paśyasi dūrīkṛtavarahāsam | f.
cañcalayālidrgaṅcalam ānanam añcaya muñca na dāsam |3| g.

ājñāpayatu karomi padaṃ tava lotakam api vinaye 'yam | h.
nārāyaṇagajapatikṛtir udayati gītīr udāratāreyam |4| ||562|| i.

(Kāmodī, kuḍukka. 1. "Lovely lady, somehow this your face, ruddy, shining like gold, steals the lustre of a golden lotus whose blossom is kissed by the fresh rays of the sun." Dhruva: "Rādhā, do not be harsh with me - abandon your fruitless anger!". 2. "O lady of the moonlike face, now this your middle has the cleft of your thighs very close to it, the proximity increased by the weight of your breasts which are rounded like the great mountain Mandara." 3. "Why do you look at the

earth, your beautiful laughter gone? Let your eyes begin their movement again. Do not forsake your servant." 4. "Whatever your command, I will obey your words; I just await a sign from you. This eloquent song is the composition of the Gajapati king Nārāyaṇa."

1. 'modirā° β. āmodi° Mi. kuḍḍaka° BS.Biii. kaḍḍaka° Biv. kuḍḍuka° Bii. kuḍḍuka° β. kuḍḍukas tālena Mi. 'tālena | dhruvaḥ BS.
- b. om. δ. 'kanakajanakaruci° Bii. || (and other verse numbers) om. BS.
- c. mano maya roṣaṃ tyaja viphalaroṣaṃ Bi. sakhi vikalaruṣaṃ meda dhruvaḥ γ (*δ). dhruvaḥ om. BS.
- d. mādham adhunā ta° γ. mādham (in margin: edam) adhunā ...L. 'saṅga LNJ.
- e. 'vaddhura° Biii. 'saṅghaṃ Bii. saṅgaṃ | udgrāhaḥ Bi. bhūrisahitasāṅgaṃ Mi
- f. dāruṇamānadharāṃ kim β. dūrīkuru vahuhāsyam β (*N). 'kṛtadarahāsam Mi.
- g. 'mañjaya muñca Bi.θ. 'nana saṃcaya β. muñca na hāsam BS.
- h. locanam api β. vinaye ham BS.Bi.θ.
- i. udayati vanitarudayati Bii. gītārudāra° Mi.Bi.β. gītam udāra° BS. gīti ṛdāra° Biii.

atha pāñcālīm āha |

1.

ativistārapadatā pañcaproktā mañṣibhiḥ |

a.

sā yatrāstīti sā proktā pāñcālī bharatādibhiḥ ||563||

b.

iti harināyakenāsyā nirvacanam kṛtam |

2.

Pāñcālī: Great diffusion of padas (stanzas) is known by the wise as "pañca". Where this is found, that (form) is called pāñcālī by Bharata and the other sages. Thus is Harināyaka's explanation of the word.

1. pañcālīm γ (pañcalīm C).

a. ativistārṇapa° Mi.Ghan.Mano. atha vistāra° δ. vistārapadā catasraḥ proktā ma° β (*δ).

b. yatrāstīti sā Bi. sā padātīśayā proktā L. padātīśayāc cōktā δ. pādātīśayās cōktā N. padātīśayāṣōktā J. 'ti saṃproktā Mano. 'bhir iti β. Bii. Biv.

pāñcālī bahubhiḥ pādair dvividhā sadhruvādhruvā |

a.

dhruvasahitā dhruvarahitā ca | udāharane sulabham | asyā eva gaude pāñcālīti prasiddhiḥ |

1.

2.

evam bhāṣāntare jñeyam gītam gītaviśāradaih ||564||

b.

tad uktam |

3.

Having many padas, pāñcālī is of two kinds, namely sadhruvā and adhruvā - i.e. with and without dhruva. This is easily understood in examples. In Gauḍa this is known as pāñcālī. Let the experts look for it thus in other language(s). This is stated thus:

1. udāharaṇam su° β. Mi. Biv. Ghan. eva om. BS.
2. gaudapāncālīti β. pāñcālī prasiddhiḥ Mi.
- b. °ntare geyam γ. bhāgāntare Mano.

divyaṃ ca mānuṣaṃ caiva gītaṃ syād divyamānuṣam | a.
divyaṃ saṃskṛtasaṃpannam mānuṣaṃ prākṛtotthitam | b.
saṃskṛtaprākṛtottham ca divyamānuṣam ucyate ||565|| c.

Gīta (song) can be divya (divine), mānuṣa (mortal), or divyamānuṣa (semi-divine). The divya is derived from Sanskrit, mānuṣa from the vernacular, divyamānuṣa from both Sanskrit and vernacular.

- b. divyaṃ saṃskṛtam aparaṃ ca mānuṣam | β. mānuṣyaṃ prā° Bi.
- c. (manuṣam) | prākṛtottham ca divya° β. saṃskṛtam prā° BS. Bi.
°mānuṣyam ucyate Bi.

kecid deśaviśeṣotthabhāṣayā mānuṣam viduḥ | a.
aṅgavaṅgakaliṅgādyā deśabhāṣādihetavaḥ ||566|| b.

yeṣu yeṣu ca deśeṣu yā bhāṣās chekavallabhāḥ | c.
tās tu tattajjanālapād āhṛtya pratiyojayet ||567|| d.

Some call mānuṣa by the (name of) the language of the particular region. Aṅga, Vaṅga, Kāliṅga and the other regions give rise to different regional languages. The languages which are dear to knowledgeable people in all the various regions, these should be acquired from hearing the speech of the peoples of those countries.

- a. °ṣotthya bhāṣayā Biii. °bhāṣāyāṃ mānasam viduḥ Bi.
- b. °ṅgādideśa° Mi. °bhāṣā iheritāḥ β.
- c. yeṣu yeṣu viśeṣeṣu yā bhāṣās caikavarnakāḥ β (viśeṣu yā LJN). °ṣās caikavallabhāḥ Ghan. yā bhāṣā caiva durlabhāḥ Mano. bhāṣāḥ che° BS. bhāṣā geka° Mi. bhāṣās theka° Bi. <Biv.> bhāṣāśeka° Bii.
- d. °astu tattajjanapādād ā° Mi.

kohalīye tu kaścana viśeṣa uktaḥ | sa yathā | 1.

samam ardhasamaṃ ceti viṣamaṃ gītakaṃ tridhā | a.
pādaiḥ samānamātrais tu caturbhiḥ samam ucyate ||568|| b.

trītyapṛathamau pādau samau tu dvicaturthakau | c.
jāyete yasya gītasya tad ardhasamam Tritam ||569|| d.

In the Kohalīya a distinction is made as follows: gītaka is of three kinds, namely sama, ardhasama and viṣama. Sama (equal) is that which has four pādas of equal (number of) mātrās. When the first and third pādas are equal, and the second and fourth, that song-form is called ardhasama (half-equal).

- a. samayārdhasa° β. b. padaih sa° BS. sama ucyate BS.
c. dve caturthakau BS.Biv. d. jāyate Mss. jāyete Gītacandr.,
Bhaktiratn. (VaisSS pp.87,238).

catvāro 'pi pṛthak pādā yasya mātrānusāṅkhyayā | a.
tadgītam viṣamaṃ prāhur munayo bharatādayaḥ ||570|| b.

idam saṅkaragītaviṣayam iva pratibhāti | apare 'pi viśeṣā 1.
harināyakādibhir likhitāḥ santi | mayā tu te 'natiprayojanatvād 2.
upekṣitāḥ | atha gītāgunāḥ | 3.

That song in which all four padas are different in the number of mātrās has been called viṣama (unequal) by Bharata and the other sages. This appears to be concerned with saṅkaragīta (mixed form). There are also other varieties mentioned by Harināyaka and others. But since these are not in common use I omit them. Now for the qualities of gīta (desirable features).

- a. yasya mātrā na saṃśayaḥ Bi.
b. saṅgītam viṣa° β. tarjitam viṣa° Bi.
1. viṣayam iti ca pratibhāti β.
2. 'bhiḥ likhi° BS. mayā tv atreha nābhiprayojanatvād ḡ. te nātipra°
BS.L. te 'nāti° Ghan.

gītasyātha guṇā graho layayatī mānasya vaicitryakam a.
syād dhātoḥ punaruktatā navanavatvaṃ ceti naikārthatā | b.
māto rāgasuramyatātha gamakaś cārthasya nairmalyakam c.
tennānām svarapāṭayoś ca vividhākāreṇa saṃyojanam ||571|| d.

The special features (desirable qualities) of song are graha, laya, yati, variety of measure, repetition and novelty of dhātu, variety in the mātu, beauty in rāga, embellishment (gamaka), clarity of meaning, and the employment in various ways of tenna, svara and pāṭa.

- a. 'tasyāsyā guṇā Bi. layayatir mā° BS.Mi. 'yatimāna° Bi.θ.
layagatimāna° Bii. 'yatī sāmyena vaici° β.
b. navanavaṃ tam ceti BS. lavalavattatvaṃ ca vaikīrtitam β(*δ).
c. mātau rāga° BS. gītau rāgasu° Bi.<Bii.>θ.β. 'suramyabhāvagama° β.
gamakasyārthasya BS. gamakaḥ khyātasya Mi. gamakas tālasya Bi.<θ.>
gamakaś cālasya Bii.
d. tālānām svara° β. tenana svara° Bi.Mi. 'nanam svara° Biii.

kiṃ ca | 1.

eṣu sarveṣv api guṇeṣv āvaśyakatamaṃ tv idam | a.
guṇālaṅkārarasavadvākyaśya grahaṇaṃ tu yat ||572|| b.

atha graham āha | 2.

And the most essential of all these is the selection of a vākya (utterance) endowed with guṇa, alaṅkāra and rasa. Now graha:

- a. °ṣv api guṇo lāvanyakṛtam arbudam Mi. āvaśyakam idam viduḥ Bi.
°katame tv idam ḍ.
b. grahaṇam yat ḡ. grahaṇam yataḥ Ghan.

tālo gītagateḥ sāmyakārī tasya grahās trayah | a.
anāgatasamātītasamjñāḥ sarvatra te matāḥ ||573|| b.

anāgatam āha | 1.

gītārambhād yadā pūrvam samuccāryākṣaradvayam | c.
tālasya nyasanād uktas tadaivānāgato grahaḥ ||574|| d.

Tāla endows the movement of song with evenness. It has three grahas (modes of attack), everywhere known as anāgata, sama and atīta. When a pair of akṣaras is enounced before the beginning of the song, then the graha is called anāgata because of the <delayed> placing of the tāla.

- a. gīte gate sāmye kārī β. tāle gītagate Mi. tālo gītagate sāmyah Bi.
kārītasya grahāśrayah Bi.Biv. grahas trayah Mi.
c. °ārambhe mudā pū° β. °bhād yathā pū° Mi. samuccaryakaradvayam β
(°cāryam karadvayam N).
d. vyasanād β. nyasanam uktas Bhaktiratn. (VaisSS p.241). uktaṁ
tadai° β.

atra gītādau yad akṣaram adhikam gr̥hyate tad anāgatam | 1.
tālābhyantare kadāpi na praviṣṭam | yathā 2.

jaya jaya kamalākucacandanamaṇḍanavakṣahsthala durjanakhaṇḍana a.
ṣaṇḍhāsanadaṇḍanapaṇḍita puṇḍarīkalocanu ā ||575|| b.

Here the extra akṣara taken at the beginning of the song is called anāgata. This never enters the tāla. As in: jaya jaya ... ("Victory to you, lotus-eyed one, whose breast is adorned by the perfume from Lakṣmi's breast. O punisher of the wicked, wise chastiser of Śiva.")

1. tadānāgatam β.θ.
2. atrābhyantare θ. gītābhyantare Bii. tad api na Mi. kadāpi om.
Ghan. praviṣṭam β.
b. ṣaṇḍhāsurada° Mano. °locanānu ā. Ghan.locanendu ā re Biii. °canendu
ā Biv. °locane du ā | Bi. °locanamukha β. locana ā Mi.Mano.

atra niḥsārutāle jayajayetyakṣaracatuṣṭayam tālabāhyam eva | 1.
kamaletyārabhya tālah paṭhati | samam āha | 2.

Here in niḥsāru tāla the four syllables "jaya jaya" are outside the tāla. The tāla starts with the word kamalā. Now sama.

1. niḥsāritā° BS.θ. jayajayākṣara° β.
2. tālah patati Mi.β.Ghan.

- gītoḥcāraṇamātreṇa yadā tālasya saṅgatiḥ | a.
tadā samagrahaḥ proktaḥ samakālasamudbhavāt ||576|| b.
- yathodāhṛtāni maṅṭhāḍau | athātītam āha | 3.

If the tāla commences only when the song itself starts, this is termed samagraha because of the simultaneous (samakāla) occurrence. This has been exemplified in the compositions in maṅṭha etc. Atīta:

- a. yato tālasya β (*δ). samakālasya sambhavāt Mi.
1. om. δ. yathodāharaṇādimaṅṭhā° Ghan. °dāhṛtādi ma° L.J.N. Bii.
maṅṭhāḍau Mi.

- kalā yā tu paṭiṣyanti paścāt sā prathame yadi | a.
vinyasya gīyate tālas tadātītagrahaḥ smṛtaḥ ||577|| b.
- lakṣaṇam atikramya gr̥hyata ity atītagrahaḥ | yathā gopagovinde | 1.
śīśiraśītalamañjuvañjulamṛdulakīśalayasankulam ||578|| c.

If that beat (kalā) of the tāla which should come later is placed first, then the tāla is said to have atīta graha. Atītagraha takes its name from "overriding" (atikram) the norm. An example is in the Gopagovinda, starting: śīśiraśītala° ... ("Abounding in soft shoots of the cool and lovely vañjula ...").

- a.-b. om. δ.
a. kalāyās tu paṭiṣṭhamti β. kalayā Mi. paṭiṣyanti BS. Bi. Bii. θ.
paṭiṣyati Ghan. paścāt taṃ prathame Bhaktiratn. (VaisSS p.242) paścāt
syāt pra° Mi. b. vilvasya gīya° β.
1. ity atra grahaḥ BS. yathā gītagovinde BS. gopagovindaḥ β.
c. °mṛdulaviṣacayasanku° BS. °kīśalaya° Mi. °mañjulavañjula° Bi. Mano.
śāśivaśītalamañjulamṛdulakīśalam (ityādi ...) β.

- ityādi yatitālena gīyate | atra hi prathamam laghudvayam 1.
paścād drutadvayam | atra tu prathamam drutadvayam patati 2.
prānte laghudvayam eva | 3.

- evam sarveṣu tāleṣu trividho graha iṣyate | a.
kecit tu keṣucit tālaviśeṣeṣūcīre graham ||579|| b.

This is sung in yati tāla. Here <in normal yat> the two laghus come first, and two drutas second, whereas in this example the drutas come first, the laghus last. Thus there are three grahas in all tālas. But some have said that particular grahas are peculiar to certain tālas.

1. yatinā gīyate Mi.
2. tu om. BS. Bii. atra ca pra° Mi. 3. eva om. Biii.
a. Iṣyate BS. b. tālād viśeṣe sucira grahaḥ Bi. °viśeṣeṣu cīre
L. Bii. °śeṣeṣu cīragraham ḡ.

yathā saṅgītasāre |

1.

kuḍukkādītāleṣv atītagrahaḥ syāt
tathaivātra yatyādike 'nāgataś ca |
samākhyo 'pi niḥsārukādau ca kecit
tathānāgatātītayor vaiparītyam ||580||

a.
b.
c.
d.

So in the Saṅgītasāra: "Some say that in kuḍukka etc. there is atīta graha, anāgata in yati etc., sama in niḥsāru etc. Thus there is reversal of anāgata and atīta.

1. saṅgītasāre om. β.
- c. niḥsārukātālādau BS. niḥsārakādau δJN. samākhyaniḥsā' Ghan. 'sārukātālau ca ke' . kaicit Bii.
- d. 'tayo vai' BS. vaiparītyam BS.

anāgatātītayor vaiparītyam tv anāgatagrahe 'tītagrahalakṣaṇam
atītagrahe 'nāgatagrahalakṣaṇam āhur ity arthaḥ | uktaṃ ca |

1.
2.

atītākṣarasamyuktas tālaḥ samnyasyate yadi |
tadātītagrahaḥ prokta iti ||581||

a.
b.

The 'reversal' of anāgata and atīta means that they have used the term atīta of an anāgata graha, and vice versa. It is said: "If a tāla is established with atīta akṣaras, then it is said to be atītagraha (to have atīta graha)."

1. 'tayo vai' BS. tv om. β. 'graho atī' BS.Mi.
2. atī' ... nam om. β. a. atitagrahasamyuktas Bii.
- b. proktaḥ iti Mi. tadāhitagrahasamprokta iti Bi.

atha layaḥ |

1.

gītavādyapadanyāsakriyāṇām samatā mithaḥ |
tathā kriyākālayor vā laya ity ucyate budhaiḥ ||582||

a.
b.

iti vācaspatiḥ | harināyakas tu |

2.

kriyāntareṇa viśrāntir laya ity abhidhīyate | iti
sa tridhā kathitaḥ prājñair druto madhyo vilambitaḥ ||583||

a.
b.

Laya: Vācaspati says: "Even correspondence between gīta, vādyā, padanyāsa (placing of words) and kriyā, and between kriyā and kalā, the wise call laya. Harināyaka says: the intervening pause between kriyās is termed laya; it is said by the wise to be of three kinds, druta, madhya and vilambita."

1. atra layaḥ β (atha tra la' J).
- b. 'tālayor vā Ghan. vudhair (iti ...) β.
- c. 'śrāntilaya BS.Biv. 'dhīyata iti LJN. iti om. BS.Biv.
- d. trividhā kathī' Biii. prājñai dru' BS. prājñaiḥ dru' Bi.Ghan.

ekamātro druto madhye viśrāntir dviguṇā drutāt | a.
vilambitas tu dviguṇaḥ sarve 'mī sarvatālagāḥ ||584|| b.

kecit tu | 1.

tripuṭopaddamanṭhaikatālījampāsu ca drutaḥ | c.
ādau kuḍukke niḥsārau layo madhyo 'bhidhīyate | d.
rūpake cāḍḍatāle ca yatau jñeyo vilambitaḥ ||585|| ity āhuḥ e.

Druta has a single mātrā; the pause in madhya is twice as long as in druta. Vilambita is twice as long (again). All of these are used in all tālas. But some say that druta is used in tripuṭa, upāḍḍa, maṅṭha, ekatālī and jhampā, madhya laya in ādi, kuḍukka and niḥsāru, and vilambita in rūpaka, aḍḍa and yati.

- a. 'mātrā dru' Bi. madhyo vi' Bii.β. 'śrāntir dviguṇād dru'
<BS>Bii.θ.<β>. viśrāntidviguṇādhruvāt Bi.
b. vilambitas tadviguṇaḥ Mi.Mano. dviguṇa sar' Bi. sarve pi sarva'
Bi.Bii. 'tālakāḥ Mi.
d. ādau kuḍukaniḥsā' BS. pādo kuḍukyo niḥ' Biii. ādo kuḍukko niḥ'
Biv. ādau kuḍukko Mi. madhye 'bhi' BS.Biv. madhye vidhīyate β.Mi.

kim tu sarvagatatvam eva sādhyāḥ pratibhāti | layasya 1.
gānaviśeṣarūpatvād vakṣyamāṇasrotovahādiviśeṣalakṣaṇayogāc ca | 2.
yatim āha | 3.

layapravartanasyaiva niyamo 'sau yatir bhavet | a.
srotovahā samā gopucchiketi trividhaiva sā ||586|| b.

Nevertheless the general applicability of all seems to be more correct, because laya is a quality inhering in particular songs (i.e. not in tālas as such), and because of the use of the specific designations srotovahā etc., to be mentioned next. Yati: yati is the (mode of) regulating the course of laya. It is of three kinds, srotovahā, samā and gopucchikā.

1. sarvagatatvam BS. sādhyāḥ pratirbhavet (layasya om.) δ.
2. om. δ. tālaviśeṣa' BS. 'rūpatvāt | vakṣya' β.Mi. 'srotovahādi-
lakṣaṇayo' BS. 'hādiviśeṣaṇayogāc ca Bii. 'hādiviśeṣalakṣaṇayoḥ gacca
Biv.
a. om. δ. 'pravartanaḥ saiva Bi. 'pravartina' β.

srotovahām āha | 1.

ādimadhyāvasāneṣu krameṇa yadi gīyate | a.
ciramadhyadrutalayā tadā srotovahā matā ||587|| b.

ādau vilambitalayā madhye madhyalayā prānte drutalayety arthaḥ | 2.

Srotovahā. If the beginning, middle and end of the song progress from slow to medium to fast laya, then (the yati) is called srotovahā - i.e. if it has slow laya in the beginning etc.

- a. trayeṇa yadi ḍ.
2. °talayā madhyalayaprānte β. madhye ... °layā om. Biv.

- samām āha | 1.
ādimadhyāvasāneṣu layaikatve samā smṛtā | a.
gopucchikām āha | 2.
layair gopucchikā proktā drutamadhyavilambitaiḥ ||588|| b.
ādau drutā madhye madhyā ante vilambiteti kramah | 3.

Samā. When the laya is the same in the beginning, middle and end, then (the yati) is called samā. Gopucchikā is the name given when the layas are respectively fast, medium and slow in the beginning, middle and end.

3. madhye madhyā om. Mi.

- mānam āha | 1.
viśrāntikāriṇī kālakriyā mānam ihocyate | a.
tālaviśrāmakāritvān mānam tālasamāptikṛt ||589|| b.
tac ced dhruve dvitīyāyām kalāyām nipatet tadā | c.
āvarto vardhamānākhyas tāle tālajñasammataḥ ||590|| d.

Māna is the term used for an inflection in time which creates a rest. By its making a pause in the tāla, māna brings the tāla to completion. If in a dhruva this falls on the second kalā, the experts in tāla call this a vardhamāna āvarta in the tāla.

- a. °śrāntakā° Biv. tālakriyā Ghan. b. °samaṣṭikṛt β.
c. °tīyāyām vilamvo nipatet ḍ. vilamve nipatet JL. vilamvai ni° N.
d. vahumānākhyas β (*LN). vardhamānaś ca tāle Bi.

- mānam dhruve tv antimāyām kalāyām nipated yadā | a.
āvarto hīyamānākhyas tadā prokto manīṣibhiḥ ||591|| b.

- hīyamānāvartasyotkalabhāṣāyām ṭāṅkamāna iti prasiddhiḥ | anayor 1.
udāharaṇam gītaprakāśe 'nusaraṇīyam | asya vaicitryam 2.

If the māna falls on the final kalā of a dhruva, then the wise call this āvarta hīyamāna. The hīyamāna āvarta is commonly known as ṭāṅkamāna in the language of Utkala. An example of both can be found in the Gītaprakāśa. Vaicitrya (variety) in this

- a. gānaṃ dhruve tv aṃtimāyāṃ tālaś cen nipatet tadā β. nipatet tadā Mi.Bii.Biv. nirate tadā Bi.
 b. āvanto β. °mānākhyah sadā JN. °khyah tyadā O. °khyah tadā C.
 1. °rtasya utka° BS.LJN.Bii.θ. ṭakkamāna Bii. ṭīmkamāna β (ṭīka° δ).

prakaraṇānurodhena drutamadhyavilambitānusaraṇam | 1.
 atha dhātoḥ punaruktatā | gītāvayavasya punaḥpunargānam | navanava- 2.
 tvam ca vāraṃ vāraṃ gīyamānam api rañjanātirekena navanavam iva 3.
 pratīyamānatvam | mātor vākyaśya naikarthatā | ekārtham 4.
 vākyabhaṅgyantareṇa na prayojyam ity arthaḥ | dhātumātūlakṣaṇam 5.
 uktam | rāgasuramyatām āha | 6.

is the following of fast, medium and slow (laya) according to the composition being performed. Repetition in dhātu. (This means) the repeated singing of a section of a song. Novelty (is found when) a passage, though sung over and over again, because of its exceeding charm is heard as if new (each time). Variety in mātu, i.e. in the vākya (verbal element) means that there should be no redundancy in the verbal expression. Dhātu and mātu have already been defined. Now beauty of rāga.

1. (°citry)ādhikaraṇānu° θ.
 2. tathā dhātoḥ Mi. atho dhā° Biv. gītasya punaḥ° Mi.
 4. mātor vākye mānaikatārthatā δ. vākye mānaikarthatā JN.
 vākyaenaikārthatā L. ekārthavākyaṃ bhaṅgy° Mi.
 5. vākyaṃ bha° β. 6. rāgasvaramātrā saha β.

karnaḥpriyaṃ yatisthaṃ syād bhaṅgiyuktaṃ sukhāvaham | a.
 mandramadhyamatārāḍhyaṃ rāgaramyatvam Īritam ||592|| b.

gamakam āha | 1.

svarasya kampo gamakaḥ śrotṛcittasukhāvahaḥ | c.
 tasya prabhedas tiripaḥ sphuritaḥ kampitas tathā ||593|| d.

That which is pleasing to the ear, is held in tempo, has punctuation, brings pleasure, and moves in all three registers, low, medium and high, is called "beauty in rāga". Gamaka is an inflection of svara which pleases the ear of the listener. The varieties of gamaka are given as the following fifteen: tiripa, sphurita, kampita,

- a. °sthaṃ syān niyuktaṃ ca sukhā° β. °priyayatisthaṃ Bi. °yuktasukhā° Bi. bhaṅgayuktaṃ Biii. bheṅgyayuktaṃ Ghan. sukhāvaham Biv.
 b. °matārāṇyaṃ rāga° Bii.
 c. śrotucitta°(?) Biii.
 d. °bhedās trividhaḥ sphu° β. tiripaḥ BS. svaritaḥ kampitas tathā Mi.

līna āndolitavalī tribhinnakurulāhatāḥ | a.
unnāmitaḥ plāvitaś ca hūmkṛto mudritas tathā | b.
nāmīto miśritaḥ pañcadaśeti parikīrtitāḥ ||594|| c.

eṣāṃ lakṣaṇam āha | 1.

līna, āndolita, vali, tribhinna, kurula, āhata, unnāmita, plāvita, hūmkṛta, mudrita, nāmīta, miśrita. These are now defined.

- a. nīla āndo° β (*δ).Ghan.GitPrak(v.1.). līla āndo° θ. āndoliti vali tri° Bii. ākuvalāha β.Ghan.
b. ullāsitaḥ β. hūmkṛto β.Mi.Ghan. hūmkṛto Bii.
c. samito β. yamito α. namito Ghan.Bhaktiratn. namito GitPrak.
1. ālakṣaṇam āha Mi.

laghiṣṭhaḍamarudhvānakampānukṛtisundaraḥ | a.
drutaturyāṃsavegena tiripaḥ parikīrtitaḥ ||595|| b.

vege drutaturyāṃsanirmite sphurito mataḥ | c.
drutārdhamānavegena kampitaṃ gamakaṃ viduḥ ||596|| D.

(An inflection in svara) which lasts for one quarter of a druta and has the beauty of the tremor in the sound of a very light ḍamaru, is known as tiripa. The sphurita is said to be an inflection lasting one third of a druta, and a kampita one half of a druta.

- a. ḍamarudhyāna° Mi.Biv.L. āsundari Biv.
b. etatturyāṃśabhedena β (etatturyośabhedena JN). tiripapari° Bi.Biv. trividhaḥ pari° β.
c. veśe iti trīyāṃśa° β. vego huta tu + yāṃśa° Mi. sphurite ḡ.
d. kampitāgamakaṃ Mi.

līnas tu drutavegenāndolito laghuvegataḥ | a.
valir vividhavakratvayukto rāgavaśād bhavet ||597|| b.

tribhinnas tu triṣu sthāneṣv aviśrāntaghanasvaraḥ | c.
kuralo valir eva syād granthilaḥ kaṇṭhakomalaḥ ||598|| d.

Līna is a movement with the length of a druta, āndolita that of a laghu. Vali has the various oblique movements essential to the rāga. Tribhinna is that in which the svaras are closely placed together without interval in the three registers. Kurala is a vali bound together ("knotted") and produced softly in the throat.

- a. krataveśenāndo° β (*N).
b. valivividha° JN. āyukto rāgavalād β (*N). ākto vegavaśād BS. gānāvaśād θ.
c. āśrānto ghana° Bi.
d. kuralī BS. kuvalo β. granthinaḥ β. granthikaḥ Bii. kaṇṭhake mataḥ Bi.

svaram agrimam āhatya nivṛttas tv āhato mataḥ | a.
unnāmitaḥ sa tu prokto yaḥ svarāṅuttarottarān ||599|| b.

kramād gacchet plāvitas tu plutamānena kampanam | c.
hrdayaṅgamahūmkāragarbhito hūmkṛto mataḥ ||600|| d.

Āhata is that which strikes the previous svara and then returns. Unnāmita is that which rises to successively higher svaras. Plāvita is an oscillation lasting a pluta. Hūmkṛta is that gamaka which consists in a pleasing "hūm" sound.

- agrimam ādāya GitPrak. nivartas tv β. nivṛttasyāhato hataḥ Bi.
- ullāsitasya tu β. surānutta° β.
- gacchet tu saritaḥ stutānām ekakalpanam β (*δJ). plutagānena BS.Bi.Bii.θ.Mi.Ghan.
- ṅgamahūmkārah gambhīro hūm° BS.Bii.Biii. hūmkāragambhīro Bi.Biv., GitPrak. huṅkāragarbhito huṅkṛto mataḥ Mi.

mukhamudraṇasambhūto mudrito gamako bhavet | a.
svarāṅām namanād ukto nāmīto dhvanivedibhiḥ ||601|| b.

eteṣāṃ milanān miśras tasya syur bhūrayo bhidāḥ | c.
naktāḥ prayogānarhatvād ajñeyatvāc ca te mayā ||602|| d.

Mudrita gamaka is produced from the sealing (mudraṇa) of the lips. Nāmīta is so called by the experts because of its "bending" (namana) of the svara. From the combination of these there is miśra (gamaka). Of this (miśra) there are many varieties. I do not give them here, because they are not suitable for (practical) use, and because they are unknowable.

- mukha om. δ. mudriko gamakī bha° β (sadriko ga° O).
- ṅnān mitras tasya bhūrivayo bhidhā β (*δN). miśritasya Mi.Biv. miśraṃ tasya Bi.
- ajñe śeṣeṇoktaṃ Biv. ca te matāḥ β.

etadabhyāsaprakāras tu | 1.

māghapauṣaniśāyān tu śeṣapraharamātrake | a.
sādhakaḥ salile sthitvā gamakān sādhyed imān ||603|| b.

kecit tu | svarasya kampo gamakaḥ svarabhedāt sa saptadhā ||604|| iti c.

The method of practising these: in the months Māgha and Pauṣa, when but one watch remains in the night, the adept student should practise these gamakas while standing in the water. Some say that gamaka, being an inflection of svara, is sevenfold because of the (seven) different svaras.

- ,a.-b.,2., c. om. Biv. a.-b. om. Bi.
- ḥbyāsaprakārambhas tu Biii.
- śeṣe praha° β.Bii.

- b. sādhakas tu salile sthitvā gamakān Mi. gamakān sapta sādhayet Subh. sādhayet sudhīh BS.
 c. 'bhedāt saptasapta' JN. bhedāt saptadha δ. saptadheti Bi.β. svarabhedāt ... iti om. Biii.

saptasvarabhedena saptaprakāro bhavatīty arthaḥ | idam tu 1.
 nāradasamhitāyām dr̥ṣṭam | athārthanairmalyam | 2.

uccāraṇena vākyasya samyagarthāvabodhanam | a.
 sukhatādoṣarasayug arthanairmalyam eva tat ||605|| b.

The meaning is that there are seven kinds (of gamaka) because there are seven different svaras. This view is found in the Naradasamhita. Now clarity of meaning. In the utterance of a song-text "clarity of meaning" is the true conveying of meaning, giving delight, being devoid of blemishes, and possessing rasa.

- 1.,2.,a.-b. om. Biv. 1. idam tu → b. eva tat om. Bii.
 1. sapta kāro bha' Ghan. 2. 'yām dr̥śyam Ghan.
 a. 'vavodhakam β (*0). b. 'yuk artha' Mi. arthe nair' Bi.

tenapāṭasvarāṇām ca vaicitryeṇa niveśanam | a.
 pāṭasvarānte tenasya prayogo nāditaḥ kvacit ||606|| b.

kavisampradāyena svarapāṭānantaram eva tenasya prayogo na 1.
 prabandhādāv ity arthaḥ | kiṃ ca 2.

<Finally among these guṇas is> the use of tena, pāṭa and svara with diversity of order. Tena is used after pāṭa and svara and never before. The meaning is that in the poets' tradition tena comes only after svara and pāṭa and not at the beginning of the prabandha.

- a.-b.,1. om. Bii.Biv. 2. om. Biv.
 a. tenna'BS. kemapāṭa' Mi. 'pāṭaḥ svarā' δ.
 b. pāṭha' LN Mi. tennasya BS.Mi. tenāsyā β. prayogānāditaḥ β.
 1. 'pāṭhāna' LN.Mi. tennasya BS.Mi. tenāsyā N.
 2. praba' ... arthaḥ om. Bii.

prastāraṇaṣṭoddiṣṭādivargagrahagaṇāṃśakāḥ | a.
 prakṛtānupayogitvān na te granthe māyoditāḥ ||607|| b.

gaṇādyabhāve ye doṣā uktās teṣām anityatā | c.
 nityadoṣā budhair uktā ya ucyante 'tra te mayā ||608|| d.

In this book I do not go into prastāra, naṣṭa, uddiṣṭa etc., nor varga, graha, gaṇa and aṃśa, as they are not relevant to the matter in hand. Those faults which are said to arise through the absence of gaṇa etc. are transient. It is those that are said by the wise to be constant (nitya) that are dealt with by me here.

- a.-d. om. Biv.
 b. prakṛpānupakāritvād vahutvān na mayoditāḥ L. sim., with prakṛpān-
 upa° JN. sim., with prakṛpanu° and vahulyān na° δ. prakṛtānupakāri-
 tvād ahudyā na mayeritāḥ Mi.
 c. gaṇādyabhāve ye do skhalanādi ... (sa ... tyatā om.) β. gaṇādy-
 antāvaye doṣā uktāṃsteṣāṃ sanityatā(?) Mi. d. om. β.

yathā |

1.

tālahīne kāyarogo dhātuhīne dhanakṣayah |
 dhātumātipadam yatra nāsti tad gītakaṃ ripuḥ ||609||

a.

b.

atha gītadoṣān āha |

2.

gīteṣu doṣāḥ skhalanādi vānyās tālādyabhāvena nibandhanaṃ ca |
 syād dhātumātipvādihatih kaṭūktī rasādihānih śravaṇāpriyatvam ||610||

c.

d.

For, when the music lacks tāla, the body becomes sick, and when it lacks dhātu there comes loss of prosperity. That song in which dhātu, mātu and pada are absent is 'inimical'. Now the faults (that can be found) in music: the faults in songs are faltering etc. in the words, lack of tāla etc. in the structure, defective dhātu, mātu etc., harsh enunciation, violation of rasa etc., and harshness on the ear.

1., a.-b., 2. om. Biv. β.

c. gī° ... ṣāḥ om. β. skhalanādi vānyās β. tālādibhāvena vinindanaṃ
 ca Bi. Biii. tālādibhāvena vinanyānaṃ ca Bii.

d. dhātumātipvādi° β. kaṭūktiḥ ra° BS. Mi. Bi. °vaṇapriya° β.

ityādidoṣā gīteṣu bahavo yadi santy api |
 noktās te ced grahas teṣāṃ jñāne tat tad vilokyatām ||611||

a.

b.

yady api harināyakena

1.

gīte dīrgho bhaved dhrasvo hrasvo dīrghaḥ kvacit kvacit |
 ekatve ca kvacid dvitvaṃ dvitve caikatvam eva ca ||612||

c.

d.

If these and other faults, numerous as they are in songs, are not dealt with <in detail>, (there should nonetheless be) mental apprehension of them; let them all be pondered. Though Harināyaka says quite generally, "In song the long may be short, the short long, and sometimes a double can be substituted for a single and vice versa,

a.-b., 1., c.-d. om. Biv.

a. doṣād gīteṣu β.

b. noktās ced āgrahas teṣāṃ β. noktās te te grahas Mi. Mano. te
 codgrahas teṣāṃ Bi. gāne tat tad Ghan. tāle tat tad Biii. tāle tena
 vilokitām Bi. jñānena tad vilo° Bii. gānena tad vi° γ (gāte tadhilo°
 C). kāne kānte vilokya° Mi.

c. bhaved hra° BS. Mi. hrasve dīrghaḥ Biii.

d. °cidvittvaṃ BS.

- śliṣṭe viśliṣṭatā kvāpi kvacid rephasya vaikṛtam | a.
kvacit komalātā gāḍhe gāḍhatā komale kvacit ||613|| b.
- ityādy aviśeṣanoktam tathāpi bhāṣāgītaviṣayam evedam | 1.
tad uktam gītaprakāśādāmodarayoḥ | 2.

and that which is connected can be disjoined, and the repha can be changed, and soft and hard can be interchanged," nevertheless this only applies to songs in the vernacular. This is stated in the Gītaprakāśa and in the Dāmodara:

- a.-b., 1. om. Biv.
a. śreṣṭo viśṛjyata kvacid ekasāraiḥ kṛtam kvacit β (viśṛjyate δ ('sajyate C)).
b. kvacit komalagīte ca naṣatā komale kvacit β.
1. 'aviśeṣanoktam BS. Biii.

- paunaruktyam na bhāṣādhye gīte doṣo 'bhijāyate | a.
śīghroccāre ca varṇānām tathā caiva prasāraṇe ||614|| b.
- liṅgānyatve visandhau ca saṃyuktākṣaramokṣaṇe | c.
asamyukte 'pi saṃyoge hrasvadīrghavyatikrame ||615|| d.

"Repetition is not a fault in vernacular songs. Nor is the fast pronunciation of syllables, nor their protraction, nor change in gender, absence of sandhi, separation of conjuncts, joining of unjoined (letters), nor the interchanging of short and long (vowels).

- a. punaruktam ca Bi. bhāṣākhye β. bhāṣāntye Mi.
b. prasāraṇam Bi.
c. 'tve viśuddhau ca β. 'tve ca sandhau Bi. 'kṣaramoraṇe Bi.
d. asamyoge 'pi saṃyoge (v.l. saṃyogam) GitPrak. 'yukto 'pi Mi. β.
saṃyogo β. Bii. saṃyogād hra° Bi.

- bhavanty ete ca doṣāya saṃskṛte prākṛte tu na | a.
vāradvayādhikam gīte paunaruktyam tu doṣabhāk ||616|| b.

- saṅgītasāre 'py evam evoktam | saṃskṛtaprākṛtayos tu tattallakṣaṇahīna-1
tvam doṣa eva | duṣtam padam śrutikaṭv ityādidoṣaḥ kāvyaprakāśādibhyo 2.
jñātavyāḥ | 3.

These are faults in Sanskrit but not in Prakrit (i.e. vernacular). But repetition more than twice is (still) a fault." This is also stated in the Saṅgītasāra. The violation of the peculiar rules of one or the other language constitutes a fault. Faults like ugly words, harshness to the ear etc. can be learnt from (reading) such works as the Kāvya prakāśa.

- a. ca om. γ. ete tu doṣā° Bi. 'kṛte na tu Bi. 'kṛte pi ca β. Ghan.
b. paunaruktye tu β. Ghan. tu doṣakṛt Bi.
1. py evam uktam β. 'tayos tu tallakṣa° O. Bii. 'tayos tu lakṣaṇa°
BS. θ.

2. duṣṭapadaṃ śru° Ghan.Biv. padyaṃ β. duṣṭapadatvaṃ śrutikaṭutvam
ityādi° BS. °kaṭu ityā° Ghan.Bii.θ. °kaṭur ity° β. °doṣāḥ kāṣṭhaḥ
prakā° O. kāṣṭhaḥ prakā° C. kāṣṭhaprakā° L. kāṣṭhaṃ prakā° J.

nādrakavaṇijo vahitracintayā prayojanam iti nāsmābhir likhitāḥ | 1.
gāyakalakṣaṇam āha | 2.

gāyakaḥ tu tridhā prokta uttamo madhyamo 'dhamah | a.
srṣṭadhvaniḥ suśārīro nānārāgaprabhedavit ||617|| b.

The large cargo-ship is of no concern to a petty dealer in ginger. So these matters are not dealt with here. Now for the characteristics of a singer. There are said to be three kinds of singers, the highest, middle and lowest. That singer whose notes are pure, who has a good musical voice, who is knowledgeable in the many different ragas,

1. nādraka° BS. nādravaṇijo vahitra nāsmābhir li° Bii. °yojanamātā
nāsmābhiḥ li° BS.

a. gāyanaḥ tu Bi. gāyaka trividho pro° JLN. gāyakaḥ tri° O.
trividhaḥ prokta utta° δ.

b. srṣṭadhvaniḥ LN. puṣṭadhvani su° Bi.Bii.θ. srṣṭadhva° Mi.
suśārīro Ghan.L. prabhedavat Bii.Biv. prabhedakṛt Biii.

grahamānalayopetas tālajño vijitaśramaḥ | a.
tristhānasparśagamakeṣv anāyāsasāsadgatiḥ ||618|| b.

prabandhagānakusālah sāvadhānaḥ kriyāparaḥ | c.
āyattakaṅṭhaḥ sthāyijño nirdoṣo dhāraṇānvitaḥ ||619|| d.

who has mastered graha, mana and laya, knows tāla, is untiring, whose movement in the gamakas in all three registers is easy and nimble, who is adept in prabandha-singing, is attentive, assiduous, in control of his voice, knows the application of sthayas, is without blemishes, intelligent,

a. tālajño varjito śramaḥ Bi.

b. °sparśagamakasvanāmāsanasadgatiḥ β. °saṅgatiḥ Bi.

c. sāvadhānaḥ kri° β. °paraṃ Biii.

d. gāyanti kaṅṭha° Bii. °kaṅṭhasthā° Ghan.β.Bii.θ. āyatakaṅṭhaḥ Mi.
sthāyiko Bi.

uttamo madhyamaḥ prokto guṇaiḥ katipayair itaḥ | a.
guṇayukto 'pi doṣādhyo yas tu so 'dhama ucyaṭe ||620|| b.

so 'pi pañcadhā | tad uktam | 1.

śikṣākāro 'nukāraś ca rasiko rañjakaḥ tathā | c.
bhāvakaś ceti gītajñāḥ pañcadhā gāyanaṃ jaguḥ ||621|| d.

this singer is the highest category. In the middle category is placed the singer who possesses only some of these qualities. The singer who, though he may have qualities, is beset by blemishes, is called the lowest. <According to another categorization> there are also five kinds of singers. Thus: "The teacher, the imitator, the one of taste, the one who delights, the expressive one, these are the five types of singers."

- a. °dhyamaprokto Bi. °payair iti β. Biv. °payair jitaḥ Mi. °payair yutaḥ Bi.
 b. doṣaḍhye yas tasyodhama ucya° Bii.
 d. bhāvajñaś BS. bhāvajñoś Biii. bhāvakaṁṭheti β. gītajñaḥ Bi.θ.
 gāyakaṁ vi° BS. Mi. Bi. viduḥ Bi.

anyūnaśikṣaṇe dakṣaḥ śikṣākāro mataḥ satām | a.
 anukāra iti proktaḥ parabhaṅgy anukārakaḥ ||622|| b.

rasāviṣṭas tu rasiko rañjakaḥ śrotṛrañjakaḥ | c.
 gītasyātisāyādhānād bhāvakaḥ parikīrtitaḥ ||623|| d.

He who is skilled in giving complete instruction is known by the knowledgeable as the "teacher" (śikṣākāra). The "imitator" (anukāra) is he who can imitate the practice of other singers. The "man of taste" (rasika) is the one who <in singing> is possessed by rasa (emotion). The "delighter" (rañjaka) gives pleasure to the listener. The "expressive" (bhāvaka) is the one who can establish the pre-eminence of music.

- a. anyūno lakṣaṇo ḡ. anyuno lakṣaṇe L. anyūnagāyane BS. anyeṣām śikṣaṇe Bi. (°kāro mato vudhaiḥ) Tag.
 c. °viṣṭarasiko β. rasāviśiṣṭo rasi° BS. Bii. rasavidvāms tu ra° Mi. śrotṛrañjakaḥ om. β.
 d. °dhāno bhā° β. bhāvukaḥ BS. °dhānā bhāvajña pari° Biii. °dhānā bhāvajñaḥ pari° Biv.

ekalo yamalo vṛndo gāyanaś ceti sa tridhā | a.
 eka eva tu yo gāyed asāv ekalagāyanaḥ | b.
 sadvitīyas tu yamalaḥ savṛndo vṛndagāyanaḥ ||624|| c.

gāyakadoṣam āha | 1.

Solo, paired and concerted, these are the three types of singer <in a further classification>. The solo (ekala) singer is he who sings alone. The duet (yamala) singer sings with another, and the concerted (vṛnda-) singer sings with a group. Now for the faults of a (bad) singer.

- a. gāyakaś BS. Ghan. β. <Bii.>θ. Mi.
 b. tu yo godaryathā sakalagāyanaḥ β (sa kathām lagāyanaḥ δ). ekalagāyakaḥ BS. Mi. θ.
 c. vṛndagāyakaḥ BS.

- bhīto 'vyaktapadaḥ śirovicalitaḥ phutkārako visvaraḥ a.
 syāt sandaṣṭarado nimīlanayano grāmāvyavasthas tathā | b.
 gayan vakragalah svaralpabahulah syad ragasammisrakah c.
 kampo 'navadhanako virasakrt kakasvarah satvarah ||625|| d.

<The bad singer> is frightened, his words are unclear, his head shakes, his notes are "breathy", his singing out of tune; he clenches his teeth, he closes his eyes, wanders from the grāma. He sings with crooked neck, sings more or less notes (than are in the composition), confounds rāgas, his body trembling, inattentive, violating rasa, and he makes a raucous noise and hurries.

- a. 'calitaḥ kākasvaro visva' β.
 b. syāt daṣṭauṣṭarado β. 'no bhrāṁtyāvyavasthas β (*δ).
 c. vakragamasvarā' β. vakratalaḥ BS. 'mīsrataḥ δ.
 d. om. δ. kamprāngo BS.θ. kampājño Bii. kampājñānavadhānako β.
 kākaḥ svarah Bii. satvarah om. J.

kiṃ ca | 1.

- vitālakō gītatanuprasāraḥ
 karālakāś chāgagalo 'vyavasthitaḥ | a.
 utphullagaṇḍas tv anunāsikaḥ syād
 evaṃ hi duṣṭaḥ kila gāyanaḥ syāt ||626|| b.

- santy anye bahavo doṣā noktā vistaraśāṅkayā | c.
 granthāntarebhyas te jñeyā anuktā guṇadoṣakāḥ ||627|| d.

Further, the bad singer is out of tāla, extends the length of the song, opens his mouth too wide, makes a noise like a goat, is unsteady, his cheeks puffed out, nasal in tone production. There are many other faults which for fear of boring the reader are not mentioned here. The faults omitted can be learned from other books.

1. om. δ.
 a. om. δ. 'nuprasādhakaḥ β. 'kaḥ chāga' BS. 'kaś cāpagale vyavasthi'
 Bi. cāpagalo vya' Bii.θ. karālakāṅṭhāgagalo Mi.
 b. gāyakaḥ syāt BS. c. 'starasāṅgayā BS. 'starasamjñayā Bii.
 d. tajjñeyā Ghan. 'ktā gānadoṣakāḥ Ghan.

atha vāggeyakāralakṣaṇam | 1.

- vān mātur ucyate geyaṃ dhātur ity abhidīyate | a.
 vācam geyaṃ ca kurute yaḥ sa vāggeyakāraḥ ||628|| b.

- vyākāraḥ kāvyālamkāraśeṣakoṣavicakṣaṇaḥ | c.
 smṛtyāgamapurāṇādicchandaḥśāstraprabhedavit ||629|| d.

Now is described the composer. 'vāk' (the verbal element) is called mātu, 'geya' (the musical element) termed dhātu. He who creates both of these is a vāggeyakāra. <He should be> expert in grammar, literature, poetics and all the lexica, knowledgeable in smṛti, āgama, purānas and metrics.

pariccheda 1

1. vāggeyalakṣaṇam BS. anurāgeyakā° LC. anugāgeya JNO.
a. vāñ mātram ucya° β. b. kurute yasya vā° Biv.
c. vyākāravākya° Bi.
d. °tyāgamaśravaṇādiś chanda° β. °nādi chandaśāstra° BS. Biv.
°c chandaśāstraprabodhavit Mi.

- aśeṣadesābhāṣājñāḥ sarvaprākṛtakovidāḥ | a.
nītiśāstrakalāśāstraśikṣāśāstraviśāradaḥ ||630|| b.
nānādhātuvivekajño layatānāditattvavit | c.
drutaḡītavinirmātā prabandhakarane kṛtī ||631|| d.

acquainted with all the regional languages, conversant with all the Prakrits (vernaculars), expert in polity, art and phonetics. He should understand the different dhatus, know the details of laya, tana etc.; he should be able to set compositions quickly, skilful in composing prabandhas.

- a.-d. om. β.
c. layatālādi Bi. d. kṛtīḥ Bi. Bii.

- tristhānagamakābhijño vividhālaptitattvavit | a.
sāvadhānaś ca sarvatra śreṣṭho vāggeyakāraḥ ||632|| b.
prabandhakarāṇāsāktō madhyamo dhātumātukṛt | c.
dhātuṣv anyakṛteṣv eva tālamātuprado 'dhamāḥ ||633|| d.

(He should be) conversant with the gamakas in the three registers, thoroughly understand the different ālaptis, always attentive - this is the superior vāggeyakāra (composer). The middle-ranking one creates dhātu and mātu but cannot compose prabandhas. The inferior kind sets the dhātus of other composers to his own tāla and mātu.

- a. om. β. tristhānasparśagamako dvividhālaptitattva° Mi.
b. śreṣṭhavāg° Bi. śreṣṭhavāgopakāraḥ ḡ (°vāgoya° N).
d. dhātuṣyānukṛteṣveva Bi. °tuṣv anukṛteṣveva Biv. dhātuṣaṭprakṛteś
caivam anyamātuprado 'dhamāḥ JN. sim., with °ś cevam L. dhātuṣaṭprakṛteś
cevam anyasānuprado° δ. °ṣv eva mādmātuprado° Mi. /a

- ayam eva vayakāra ity ucyate | ālaptidvaividhyaṃ tu kohale | 1.
rāgālapanaṃ ālaptiḥ prakāṭīkaraṇaṃ tathā | a.
sa dvidhā gaditā rāgarūpakābhyāṃ viśeṣaṇāt ||634|| b.

This (last) one is known as a Vayakāra. Kohala explains the twofold nature of ālapti: Ālapti is an ālapana (discourse) of (around) rāga, and is an exposition (of the rāga). It is said to be of two kinds, being particularized by rāga and rūpaka (composition).

1. laya sevayakāra L. laya evayakāra J<N>. laya vayakāra O. layatra vayakā ity C. ālapter dvaivi° BS.θ. tu om. BS.Bii.θ.
- b. dvidhā kathitā BS.Bi.Bii.θ. rāgarūpakādiviśeṣataḥ BS. °rūpakādiviśeṣaṇāḥ Bi. °kādiviśeṣaṇaḥ Bii.Biv. °kādiviśeṣaṇā Biii.Mi. °rūpakāvyaviśeṣaṇā β.

rāgālapti rūpakālaptiś ceti | anayor api bahavo bheda durjñeyatvād 1.
anatiprayojanatvāc copekṣitāḥ | 2.

yathāmati mayā granthāt purānāc cādhunātanāt | a.
yad deśarīteś cālekhi śodhyaṃ gīte budhais tu tat ||635|| b.

This means there are the two, rāgālapti and rūpakālapti. The many varieties of these are overlooked here because of the difficulty in understanding them and because they are not particularly important in the present context.

What I have, to the best of my judgement, described from regional practice and from books old and new, should be sought by wise persons in the music itself.

1. °laptiḥ rūpakā° β (*δ).Bii.Biv. anayor ... (2.) °kṣitāḥ om. β. bhedadur° Bii.
- a.-b. om. β.
- b. gītabudhais BS.Biii.

iti śrīmannikhilānvavāyottuṅgacoḍagaṅgavaṃśāvataṃsāśeṣa- 1.
guṇasadmapadmanābhabhūmipatitanujanmano mahārājādhirājasya 2.
sāhityasaṅgītārṇavakarnadhāarakamaṇer gajapativīraśrīnārāyaṇadevasya 3.
kṛtau saṅgītanārāyaṇe gītanirṇayo nāma prathamāḥ paricchedaḥ || 4.

Here ends the first chapter, called "account of vocal music", of the Saṅgītanārāyaṇa, the work of the Gajapati king Nārāyaṇadeva, king among kings, jewel among helmsmen on the ocean of literature and music, son of king Padmanābha, seat of all the qualities that adorn the Coḍagaṅga line, supreme among all lineages.

1. °mannīlānvavāyottuṅgagaṅgavaṃśā° Mi. °lānvayottuṅga° Bi.Bii. °gauḍagaṅgava° β.
2. tanujanmamahārā° Bi. °janmanaḥ ma° BS.
3. °dhāarakamano gaja° β. °maṇeḥ ga° BS. °devakṛtau Bi.
4. kṛtau saṅgītanirṇayo nāma pra° β (sugīta° δ).

pariccheda 2

- atha kramaprāptam vādyam āha | 1.
- na vādyena vinā yasmād gītam tālaś ca śobhate | a.
tasmān māṅgalyam asmābhir vādyam atra nigadyate ||1|| b.
- tat tatānaddhasūṣiraghanānīti caturvidham | c.
tatam vīṇādikam vādyam ānaddham murajādikam | d.
vaṁśyādikam tu sūṣiram kāṁsyatālādikam ghanam ||2|| e.

Now, following due order, instrumental music is described. As vocal music and tāla lack lustre without the instrumental, I mention here those instruments which are auspicious. The instruments are of four classes, stringed (tata), covered (ānaddha), hollow (sūṣira) and solid (ghana). The tata are such as vīṇā, the ānaddha are the muraja etc., the sūṣira the vaṁśa etc., the ghana are such as the kāṁsyatāla.

1. śrīr astu | atha ... Mi.
a. 'na vinā gītam yasmāt tāle ca śo' Bi. gītam tālam ca śobhate | all other Mss. tālaś ca Ghan. Bhaktiratn. (VaisSS p.235)
b. māṅgalyam β. Mi. 'dyam tatra ni' Mi. 'dyam adya ni' Bi-iii.
vādyamātra ni' β.
c. tat om. Ghan.L. tatātāddhā' δ. tatātāddhā' JN. tatam ānaddhasū' BS. Bii. tat ta anavaddha' Bi. tattānaddha' Biii. tatānaddhasūṣirāṇi ghanāñceti catur' Tag.
d. tatam vaṁśādikam Mi.
e. vaṁśā' Mi. kāṁsyatā' β. kāṁsyam tālādi' Mi.

- tatra tatam yathā dāmodare | 1.
- ālāvaṇī brahmavīṇā kinnarī laghukinnarī a.
vipaṅcī vallakī jyesthā citrā ghoṣavatī jayā ||3|| b.
- hastikā kubjikā kūrmā sārāṅgī parivādinī | c.
trisarī śatatāntrī ca nakulaṣṭhī ca caṁsarī ||4|| d.

The Dāmodara lists the tata (chordophones) as follows: ālāvaṇī,

- a. ālāvalī β. alāvaṇī Mano. alāvanī Śubh.Ghan. ālavāṇī Mi. 'vīṇā kinnarīti nigadyate β (*δ).
b. pallakī δ. doṣavatī Bii.
c. hastikā kūrmikā kubjā Tag. kūrmā (rṁī) BS. sārāṅgā Bi. Biii. hāraṇī parivādinī δ (hānī C).
d. trisarī Śubh.Ghan. śatacandrā ca Bi. <Biii.> śatatadrī Bii. śatatāntrī (candrī) BS. 'tandrī Mi. śvetatāntrī ca nakuloṣṭhī Tag.

nakulo 'ṣṭau ca Mi. kaṃsarī Ghan. taṃsarī BS. ṭaṃsarī ḍJ.
(v.l. Śubh.) ḍhaṃsarī LN. ṭhaṃsarī Tag. carkarī Mi. sañcarī Bi.
nakulalaṣṭhyā catuṣsarī Mano.

audumbarī pinākī ca nibandhaḥ puṣkalas tathā | a.
gadā vāraṇahastaś ca rudro 'tha svaramaṇḍalaḥ | b.
kapilāso madhusyandī ghoṇetyādi tataṃ bhavet ||5|| c.

siddhaiṣāṃ ghaṭanā loke pāramparyopadeśataḥ | d.
tathāpi vakṣye dvitrīṇāṃ lakṣaṇaṃ grantharītitaḥ ||6|| e.

Audumbarī, ghoṇā etc, these are the chordophones. There exists an established traditional method of making these instruments, but I shall give a description of two or three according to written sources.

- audumbarī Śubh. audumvarī β. otambarī Mi. pinākī Śubh.Tag. na bandhaḥ Bi. nibaddhaḥ BS.Mi.Bii.Biii.Mano.Tag. suṅkalas (v.l. śuṣkalas) tathā Subh.
- gadāvāraṇadastaś Mi. gaddā° Bi.
- kavilāso JN.Biii.Śubh. vikalāso Bi. kavitāso Bii. kuvilāso Mi. kapināso Tag. ghoṣetyādi Mano. ghoṇe (ṣe) tyādi BS. ghoṣe° Biii. ghanetya° β.
- siddhe sāmghaṭamāloke Tag.
- athāpi Bii. dvitrīṇāṃ BS.Tag. dvitāṇāṃ Bii. dvitrīṇāṃ Bi.Biii. granthabhītitaḥ BS. grantha Tritaṃ Tag.

alāvaṇī yathā | 1.

kaniṣṭhikāparidhyardhamadhyacchidreṇa saṃyutaḥ | a.
daśamuṣṭimito daṇḍaḥ khādiro vaiṇavas tathā ||7|| b.

adhaḥ karabhavān ūrdhve cha<t>trāvallyabhiśobhitaḥ | c.
navāṅgulāṃ dadhaḥchidropari candrārdhasannibhām ||8|| d.

First the alāvaṇī. A stick, ten muṣṭis long, of acacia and bamboo wood, with an opening in the middle measuring half the circumference of the little finger. Below, there is a karabha, and at the top it is adorned with a row of chattra figures. This should be fastened to a gourd, measuring nine fingers, with the appearance of a half-moon, over the opening,

- a.-c. om. ḍ.
- alāvaṇī Bii.Biii. ālāvalī JN. ālāvanī L. alāvanī Śubh. ālāpinī Tag.
 - °pariṣpa (sya) rdha° BS. °parisyandīmadhya° Bi. °parispardhima° Bii. °parispardha° Biii. °parisārdha° (v.l. paridhārdha°) Ghan. °paridhardho ma° Tag.
 - vaiṇavo 'thavā BS.Śubh.
 - om. ḍ. atha kara° JN. chatānyabhiviśobhitaḥ β. chatrāvallyabhiśo° BS. °vallyabhiśo° Bii.Biii.
 - dadyāś chatra° β (dadhās chatro° 0). °ṅgulādadhaś chidro Bi.Śubh. °ṅgulādadhaśidro Bii. °ṅgulādadhacchidro° BS.Mi. °dadhaś chatraṃ Tag. chidre parica° Mi. °candrardha° BS. sannibhaḥ Bi. °nibhaṃ Tag.

niveśya tumbikāṃ tatrālābukhaṇḍaṃ niveśayet | a.
dvādaśāṅgulavistāraṃ dr̥dhaparvamanoharam ||9|| b.

tumbikāvedhamadhyena daṇḍacchidreṇa nirmītāṃ, | c.
alābumadhyagāṃ ḍorīm kṛtvā svalpāṃ ca kāṣṭhikāṃ ||10|| d.

and there one should attach a piece of alābū gourd, measuring twelve fingers, having a pleasant appearance and with a firm knot. Then a chord should be made, measured by (?situated by) the middle of the opening of the gourd and the opening of the stick, passing into the middle of the bottle gourd, and a small piece of wood.

- a. niveśya vṛddhikāṃ β. °śya gumphikāṃ Mi. °śya cumbikāṃ Śubh.
°ālāvūkha° β.
b. daśāṅgulaś ca vistāro Tag. dr̥dhaṃ paṅkaṃ (?) mano° (v.l. dr̥dha-
paṅkamano°) Śubh.
c. cumvikāve° β. daṇḍacchidre tu nir° Śubh. nirmītāṃ Bi. nirmītā Tag.
d. alāvūma° BS.L. °madhyagāmbhīrīm Mi. ḍovīm (v.l.) Ghan., (v.l.) Śubh.
ḍaṃvīm Śubh. madhyagā ḍorīm kṛtvā spardhāṃ ca kāṣṭhikāṃ Mii.
°madhyagāmbherīm (?) β. sondhāṃ (?) ca kāṣṭhikāṃ Bi. syandhāṃ ca kā°
Bii.Biii. sammāñ ca (v.l.) Śubh.

tathā samveṣṭya tanmadhye kāṣṭhikāṃ bhrāmayet tataḥ | a.
yathā syān niścalālābū bandhaś ca karabhopari ||11|| b.

pañcāṅgulāni samtyajyālābūṃ svalpāṃ ca bandhayet | c.
keśāntanirmītā paṭṭamayī sūtrakṛtāthavā ||12|| d.

Then wind the string around the wooden piece and turn it until the alābū gourd is fixed and the binding is over the karabha. Then leaving a space of five fingers bind the small alābū gourd. Then a string of hair or of silk or yarn, (v.13) even, smooth and firm, should be attached.

- a. °dhye kāṣṭhikā kramaśas taḥā β (*kāṣṭhikā N6). bhrāmayet tadā Śubh.
yaṣṭhikāṃ Mi.
b. syān niścalo lāvū β. (lāvūr va° J). °lālābubaddhaś ca Bi.
°lābūbaddhaś ca Mii. tathā tanniścalālābū viddhaś ca ka° Mi.
niścalālābubandhas ca Mii. niścalālāvur bandhaś (v.l. baddhaś) Śubh.
niścalālāvur ardhaś ca (v.l. °lāvur vandhaś ca) Ghan.
c. °lābū sandhāṃ ca bandha° Bi. °lābūṃ + + + varjayet Bii. °lāvūṃ
Ghan. lābūṃ svandhāṃ ca Biii. svalpaṃ ca Mi. °lāvūṃ ca paṅcatvaṃ
dhayet ḡ. °lāvūṃ ca paṅcavaṃdhayet L. °lāvūñ ca pañca vandhayet Tag.
d. keśaiś ca nirmītā Tag. keśāstranir° β. keśādranir° Mii. keśādra°
Biii. kośānta° Śubh. kośān tu nir° Ghan. keñānta° BS. keśāndra° Bii.
paṭṭamadhyasūtram athāpi vā Mii. °mayisūtra° Bi.Bii. °kṛtāpi vā Bi.Mi.

samā ślakṣṇā dr̥dhā tatra deyā tantrī vicakṣaṇaiḥ | a.
tāre mandre ca ghore ca tristhāne bindur iṣyate ||13|| b.

bindunādasamupetāṃ tumbīm nikṣipya vakṣasi | c.
madhyamānamikābhyāṃ ca vādyā dakṣiṇapāṇinā ||14|| d.

A dot is required in the three registers, upper, lower and ghora. The tumbi gourd, filled with the sound coming from the dot, should be laid on the chest, and the instrument should be played with the middle and ring fingers of the right hand.

- a. samo ślākṣṇā dṛḍhā deyā ta° Ghan. samāḥ sūkṣmā dṛḍhā tatra tantrīr deyā vicakṣanaiḥ Śubh. dṛḍhā tantrīr deyā tantravicakṣa° Mii. tatra deyā tatra vicakṣa° Mi.
- b. mandre ca madhye ca Bi.Tag. ca pore ca Mi. °sthāne vāṃdha iṣyate β. bindhur iṣyate Biii.Mii. °sthāne vāṃdhayīṣyati Tag.
- c. bindunā samuṣṭam tu tum° BS. bindunā na samuṣṭam Ghan. °nādasamutpannāḥ Śubh. °nādasamutpannāḥ Bi. vimdunasyamuṣṭam tu tasman niksīpya vaksasi β (*N. niksīpya δ). bindunā sādānuṣṭam tanvaṃ niksī° Mii. tumbaṃ niksī° Bii. tambaṃ ni° Biii.
- d. madhyamānāsikābhyāḥ Mii. ca dadyād dākṣi° Biii.Mii. vādyād dakṣi° Mi. °nāmikāntyaṃ ca Bii.

tumbīmūlaṃ samutpīḍya vāmāṅguṣṭhena dhārayet | a.
tatas tābhis tu sarvābhiḥ svaravyaktir vidhīyate ||15|| b.

trisvaro dakṣiṇaḥ pāṇir vāmas tatra catuḥsvaraḥ | c.
alāvanyāḥ sthitā jñeyāḥ sapta ṣaḍjādayaḥ svarāḥ ||16|| d.

The tumbī gourd is held by pressing its base with the left thumb. Thus with all of these (fingers) is the svara made manifest. Three svaras are held by the right hand, four by the left; <thus> are placed the seven svaras, ṣaḍja etc., on the alāvāṇī.

- a. °mbīmālaṃ BS. tumbyāmūlaṃ Mi.Mii. tumbāmūlaṃ Bi.Bii.Biii. tumulaṃ samuṣṭyaiva va° β. samuṣṭya Mss. samutpatya Śubh.Ghan. vāmamuṣṭau nidhāpayet Mii. vāmamuṣṭyā ca dhārayet Bi. vāmamuṣṭhena Bii.Biii.
- b. tatrasthābhis tu Mi. svara° ... yate om. Mii. tābhis ca Tag.
- c. tri° ... °ṇaḥ om. Mii. vāmasūtracatuḥsvaraḥ BS. vāstatra catuḥsvaraḥ Bii.<Biii.> catusvare Tag.
- d. ālāvālyāḥ β. talāvanyāḥ Mi. lāvanyāḥ ca sthi° Mii. alāvanyāḥ Śubh.Ghan. jñeyā sapta° Tag.

iyam alāvāṇī proktā manāḥśravaṇarañjanī | a.
pratyakṣā śāradādevī vīṇārūpeṇa samsthitā ||17|| b.

ity alāvāṇī | atha kacchapī | 1.

aparā kacchapīvīṇā saiva rūpavatī kvacit ||18|| c.

iyam eva rūpavatīty ucyata ity arthaḥ | 2.

Thus is described the alāvāṇī, which delights the mind and the ear. The goddess Śāradā made manifest has the form of this vīṇā. Here ends the (description of the) alāvāṇī. Now the kacchapī. Different (from this) is the kacchapī vīṇā, which is sometimes "rūpavatī" - i.e. this same instrument is called rūpavatī.

- a. iti yamalā vāraṇā proktā β. yamalā varaṇā proktā svareṇa
janarañjanī Tag. alāvanī Ghan. ity alāvaṇikā pro° Bi. ity avalāviṇī
pro° Bii. <Biii. >
- b. om. β. Mi. Mii. Bi-iii. sārādā BS. Ghan., (v. l.) Śubh. vījarūpeṇa Ghan.
1. ity alāvanī om. β. °vanī <Ghan. > Śubh. 2. °cyate ity BS.

aṣṭādaśāṅgulam dairghye śiras tasyāḥ prakīrtitam | a.
caturdaśāṅgulam sārḍham praśastam ca bhaved chiraḥ ||19|| b.

galam pañcāṅgulam prāhuḥ prāsastye tatra tadvidāḥ | c.
kacchapasyeva tatprṣṭham kramataś connatānatam ||20|| d.

Its head is declared to be eighteen fingers in length and fourteen-and-a-half broad. The experts say that its neck is five fingers broad. Its back is as if of a tortoise, ribbed up and down.

- a. tasya prakī° Bi. c. tālam pañcā° Mii. pañcā° Biii.
d. °pasyaiva all Mss. except Mii., Tag. kamaṭhaś connatā° LN. kramataś
O. kamaṭhaś J. kamacaś C. kamaṭhasyeva cānanam Tag.

daśikā dvyāṅgulā sārḍhā śiromadhyasthitā matā | a.
kiṃcinnimnā suvalitā pañcarandhrasamanvitā ||21|| b.

kroḍabhittiḥ śirogarbhe nirmite vyajanopamā | c.
galānte karnikā ca syād daśāṅgulamitā matā ||22|| d.

A daśikā of 2½ fingers is placed in the middle of the head, slightly sunk, well rounded, with five holes. When a hollow has been made in the head, the face of the cavity is shaped like a fan. At the end of the neck is a karnikā (protuberance) measuring ten fingers.

- a. darsavyāgrāṅgulā β. daṇḍikā dvaṅgulā Mii. daśavṛddhāṅgulā Tag.
daśakā Bi. °madhye sthi° γ.
c. kroḍabhaktiḥ β. śirogarte BS. Bi. Bii. °garbho γL. Mii. nirmite Tag.
nirmātavyā nijopamā BS. Biii. °mātavyānijopa° Bi. °mātavyā jinopama
Mi. Bii.
d. kālānte Mii. galānto Bi. °nte kalikā ca Tag. ca syāt (omits rest) γ.

ardhacandrākṛtiḥ sā tu valitā prṣṭhadeśataḥ | a.
daṇḍāt ṣaḍāṅgulocā syād daṇḍo 'ṅgulidaśadvayaḥ ||23|| b.

ekāṅgulādhiko mūle kramāt sthūlo 'grataḥ kṛśaḥ | c.
vidhāya śūnyam tadgarbham pidhānam tatra dāpayet ||24|| d.

At the back this is rounded with the shape of a half moon, six fingers above the stick, the stick being twenty fingers in length. This should be thin at the top, then progressively thicker, being one finger wider at the base. It should be hollowed, and the cavity covered over.

a.-b. om. δ.

a. sārḍhacandrā° Mi. sā trivalitā Mi. ... syāt tu (omits rest, now to 88.d. vādaya) Mii. syāt tu <Bi.>Bii. sā tu palitā β. sā tu patitā Tag.

b. daṇḍārasāṅgulocā syā daṇḍo ṅgulidaśā° Bii. daṇḍaḥ ṣaḍaṅguloccaḥ syān (omits rest) JN. sim., with daṇḍā L. daṇḍaḥ ṣaḍaṅgulaḥ syān (omits rest) Tag. ṅgulo daśadvayaḥ Biii.

c. (ekā° ... kramāt om.) β. °ādhiko mūlo kramān mūlo gataḥ kṛ° Bii. mūlo grataḥ kṛśaḥ δ. mūle sthūlo grataḥ kṛ° LN. mūle sthūlo mataḥ kṛ° J.

d. śūnyataṃ garbhaṃ Bi. °ya mūlaṃ taṃ garbhaṃ Bii. śūlaṃ tadga° Biii. śūnyaṃ tatramtrāma pidhā° δ (tatratrāma C). tatramtrāmaṃ pi° JN. śūnyaṃ tamtryābhaṃ pi° L. śūnyaṃ tattamtryāṃ pi° Tag. yatra dāpa° Bii.<Bi.>Biii.

trayodaśāṅgulamito daṇḍapucchas tu dīrghataḥ | a.
tatra saptāṅgulaṃ dairghyam unnataṃ ca ṣaḍaṅgulaṃ ||25|| b.

sārīgr̥ham iti proktaṃ triśrenī kalitaṃ ca tat | c.
tatpāścāt puccha ity uktaḥ sa ṣaḍaṅguladairghyabhāk ||26|| d.

The tail of the stick should be thirteen fingers in length. There a part called sārīgr̥ha (peg-box?), seven fingers long and six high (is attached), made in three rows. Above this is the part called the puccha ("tail"), which is six fingers in length.

a. daṇḍamūlas tu dī° Bi.

c. proktaṃ tridheti ka° β. °śrenī kalitaṃ Mi. niśrenī ka° Bi. kathitaṃ ca δ.

d. °ścāt pucchatādy ukteḥ β. pucchatāyaukteḥ Tag. uktaḥ ṣaḍaṅgulaś ca dairghyabhāk BS. ity uktaṃ Biii. sa om. Bi.Biii. sa ṣaḍaṅgulaś ca dair° Bii.

matsyapucchākṛtir vakro nānāsubharaṇānvitaḥ | a.
moṭanyaḥ pañca kartavyās tās ca syuḥ sārīkābhidhāḥ ||27|| b.

tāsāṃ bilatrayaṃ kāryaṃ dakṣiṇe vāmato dvayam | c.
daṇḍānte kalikā nyasyās tantrīṇāṃ tatra samsthitih ||28|| d.

It has the shape of a fish-tail, is curved and is adorned with various decorations. Five pegs (moṭanī) are to be made, called sārīkā. Their holes are to be placed three on the right and two on the left. At the end of the stick are fixed end-pegs (?), and there the strings are attached.

a. °kṛtīvakro Bii. °kṛtir vakro jñeya āvaraṇānvitaḥ β.

c. asyāṃ bila° Bii.

d. daṇḍatve Mi. kālikā β. kīlakā Tag. nyastas ta° Bi.Tag. nyasyat ta° Mi. nyāsyā BS. nyasyas ta° Bi.

śirogarbhaḥ piḍātavyaś carmaṇā komalena ca | a.
pittalenātisubhreṇa tasyopari niveśayet ||29|| b.

aṅguloccāṃ makarikāṃ pañcarekhānvitāṃ punaḥ | c.
daśārandhreṣu pañcātha paṭṭasūtravinirmitāḥ ||30|| d.

The hollow of the head is covered over with soft leather, and above it is to be fastened a makarikā in brightly shining brass one finger in height, with five grooves. In the holes of the daśā should then be fastened five pieces of silk thread.

- a. om. Bi.
a. śirogartaḥ BS.<δ.>J.Tag. °gartapidhā LN.
b. °tisūdreṇa β. °tisuddhena Tag.
c. aṅgulyoccam Mi. aṅgulyoccam sakarikāṃ LJN. aṅgulyoghāmsakarikāṃ δ. aṅgulaughāmsakarikāṃ Tag. aṅgulāgram Bi. aṅguloṅgamaka° Bii.
d. daśārandhreṣu Mss. except BS. paṭṭasūtre vi° Bi. paṭṭisūtra° Bii.

kṣipet pratidaśās tāsu badhnīyāt tantrikākṛtīḥ | a.
chāgādyantrabhavā mandre madhye caivātha paṭṭajā ||31|| b.

tantrīdvayīm samaguṇām samhatām tārake nyaset | c.
tārāt param nyaset tantrīm sūkṣmām tām madhyamām viduḥ ||32|| d.

On these the strings should be bound to the dasa, animal gut for the lower and silk thread for the middle range. For the upper range should be placed two strings of the same material, joined closely together. Beyond the upper (register) is to be placed a thin string; this is called the madhyama.

- a. °daśam tāsu β. °daśos tāsu Bii. pantidaśās tāsu Bi. °pet pratiśos tāsu Biii. °nīyāt tatrakākṛtīḥ Bi. tantrikākṛtīḥ BS.β.<Bi.>Bii.Biii. tantrikāḥ kṛtī Mi. tantrikākṛtim Tag.
b. om. Tag. chāgādyantrodभवā Bi. yandobhavā Bii. °ādyatandrāvā mandre Biii. °gād antaravā ma° Mi. °bhavām amte L. °bhavā mate γ.
c. °ntrīdvayam Bi.Bii.<Biii.> samaguṇam J. samhatam Bi.
d. tāvat param LN.Tag. nāvatsaram δ. tāvasaram J. sūkṣmāntām ma° Tag.

etā yathākramam sthāpyāḥ kroḍān makarikopari | a.
evamvidhāyām kacchapyām vividhāḥ karasāraṇāḥ ||33|| b.

tāḥ paramparayā jñeyās tajjñānām upadeśataḥ | c.
eṣā manoharā vīṇā dārv asyāḥ khādirādikam ||34|| d.

iti kacchapīvīṇā | 1.

These (strings) are to be laid in order from the (face of the) hollow part over the makarikā. On the kacchapī of this form there are many different playing strokes, They are to be known from tradition on the instruction of experts. This is an attractive vīṇā, made of acacia and other woods. Thus the kacchapī.

- a. sthāpyakro° Bi.
 b. kacchapyā vivi° γ. vividhā kara° Biii. vividhākārasāraṇāḥ Tag. karasāriṇī Bi. °sāraṇā Bii.
 c. jñeyās tadanām upa° Bi. °yās tajalānām(?) Bii. tajjñakānām(?) Biii.
 d. dāvisyāḥ khā° Biii. dāvasyāśyādirādīkam Mi. vīṇā khādisākhyadirādīkam Bi.

atha sārāṅgīghaṭanaprakāram āha |

1.

gāmbhārī pānasī vāpi sārādārubbhavāpi va |

a.

trivīṭastimitā dairghye śīraḥ pañcadaśāṅgulam ||35||

b.

tat tu sarpaphaṇākārām tanmadhye daśīkā bhavet |

c.

galabhāge kramān nyūnaṃ tasmād uccāntakarnīkā ||36||

d.

Now is described the mode of constructing the sārāṅgī. This is made from the wood of the Gambhārī or the Panasa (jack) or <other> hard wood. It is three vitastis in length, the head being fifteen fingers. That (the head) is shaped like a serpent's hood, and in the middle there is a daśīkā. In the neck portion it tapers (successively lesser in size) and an end-piece (karnīkā) is attached above that.

1. °raṅgī ṣaṇṇām prakārah | β. ghaṭanāprakārah | Mi.

a. gambhārī Bii. pānasī β. pānasī cāpi Tag. °dārubbhavā° BS.Bi. °dārubbhavā° β (°rudbha° δ).

b. °stimito β.

c. tatra sarpa° β(*0). °dhye ca śīrā bhavet Bi. °dhye vaśīrā Bii. °dhye śīrā Biii. deśīkā β. daṇīkā Mi.

d. phalabhāge Mi. kālobhavau kra° Bi. kramān nūnaṃ Bi.Biii. kramān mūlaṃ β. °smād uccā tu kar° β(*0).Bi. udvṛttakarnīkā Mi. °karnīkā Bii.

asyā adhaḥsthitō daṇḍo dairghye sa tu daśāṅgulaḥ |

a.

sthūlamūlaḥ kṛśāgras ca kramena valito bhavet ||37||

b.

daṇḍasya śīrasas caiva garbhaṃ sūnyaṃ ca kārayet |

c.

daṇḍasya pṛsthadeśe tu śīrasaḥ kroḍatas tathā ||38||

d.

Below it (the end-piece) is the stick, which is ten fingers in length, thick at the base and thin at the top, gradually <more> rounded (?). At the head of the stick a hollow cavity should be made. At the back of the stick, at the head and the cavity,

a. dairghyena tu daśā° β(*0). dīrghe sa Bi.

b. °mūlakṛśāgras β.Bi.Bii. varddhato bhavet Bi. varjito bha° Bii.Biii.

c. gartaṃ sū° Bi. sūlaṃ ca Biii.

sārīgrhaṃ bhaved asyāḥ sārāṅgyās caturasrakam | a.
dairghye śadaṅgulaṃ proktaṃ prāsastye caturāṅgulaṃ ||39|| b.

śūnyo garbhaś ca tasyātha gāmbhīrye caturāṅgulaḥ | c.
tisras tatraiva moṭanyo vinyasyās tadbilatraye ||40|| d.

the sārāṅgī has its sārīgrha (peg-box?), which is rectangular. This is six fingers in length, and four in breadth. The hollow interior of this is four fingers deep. There three pegs are inserted in three holes.

a. sārāṅgyās ... b.,c.-d. om. β.
a. ḡrhaṃ prabhedasya Bi. b. dīrghe Bi. prāsaste Bi.Bii.
c. śūnye BS. gariś ca Mi.
d. cittās tatraiva Bi. itas tatrai° Mi. moṭinyo Bi-iii. vinyasya tadbilasraye Bi. vinyasyāt tu Mi. °syās tu bila° BS.Bii.

agram tatra sacūdaṃ syād yathā devakule tathā | a.
asyāḥ śiraḥ pidhātavyaṃ kacchapyā iva carmaṇā ||41|| b.

sthāpyā makarikā tatra trirekhāṅguṣṭhanirmitā | c.
daśāgre kalikā deyā sārīr ekā sthitā bhavet ||42|| d.

The top has a crest, like <the pinnacle> on a temple. The head of the instrument is covered, as is that of the kacchapi, by leather. There is to be placed the makarikā (bridge?) with three grooves the size of the thumb. At the end of the daśā is put a peg, and one string placed on it.

a.-b. (... śiraḥ) om. β.
a. agram tasya sudorasyad(?) yathā Bi. agram statra sucū(?)daṃ syād Bii.
b. pidhātavyā ca carmaṇā β.
c. trirekhāṃmuṣṭinir° δ. °khāṃmuṣṭanir° JN. °rekhāmuṣṭinir° Tag.
d. daṇḍāgre Bi. sarīkekā ḡ(*J). sārīkaikā Tag.

tisras tantryaḥ paṭṭasūtrabhavāḥ sthāpyā anukramāt | a.
nirmāyāivam dhanur vaṃśapṛṣṭhasya tridaśāṅgulaṃ ||43|| b.

aśvapucchasamākṛṣṭair vālair asya guṇo mataḥ | c.
taṃ ghrṣṭvā sālaniryāsais tena tantrīs tu vādayet | d.
eṣā sārāṅgikā vādyā tajjñānām upadeśataḥ ||44|| e.

Three strings of silk are laid in order. A bow is then made, thirty fingers in length, of a bamboo back. Its thread is of the hair of the horse's tail. Having rubbed this with Śāla tree resin, one plays upon the strings with it. This sārāṅgī is to be played according to the instruction of the experts.

a. °bhavāḥ sthāpyās tu tatkrāmāt β(*δ).

- b. om. C. dhanuś carma saprṣṭhasya daśāṅgulaṃ β. dhanuś carma svaprṣṭhasya daśāṅgulaṃ Tag. °syatrimśadaṅgulaṃ Mi.
 c.-d. om. C.
 c. °samākṛṣṭo vālair ON. °krṣṭau cālair J.
 d. taṃ drṣṭvā N. drṣṭā O. daṣṭvā J. prṣṭvā Bii. śālanir° β. °yāsais tayā taṃtryā tu vādayet β. taṃ ghrṣṭvotsālaparyāsaiḥ Mi.

iti sārāṅgīlakṣaṇam | atha rudravīṇā | 1.

daṇḍo 'syā rudravīṇāyā muṣṭyaikādaśasammitaḥ | a.
 bhramadaṅguṣṭhāgramitaṃ śuśiraṃ tasya kīrtitaṃ ||45|| b.

daṇḍasyobhayato deyaṃ kāṃsyaṃ samvarakadvayam | c.
 paścāt samvarakaṃ cātra chattrīkṛtaśiro bhavet ||46|| d.

Thus the sārāṅgī. Now the rudravīṇā. The stick of this instrument measures eleven muṣṭis. On either end of this is to be put a gate of bronze; its hollow is said to be the size of the turned thumb. One of these has a head shaped like a chattra.

1. atha sā° γ.
 a. daṇḍaḥ syād ru° Tag. daṇḍo 'sya (omits rest) Bi.Biii. muṣṭyekā° Bii.β.
 b.-d. om. Bi.Biii. c.-d. om. Tag.
 c. °bhayato daṇḍam kā° BS. deyaṃ tāṃ samasvarakadvayam Bii. kāṃsya samvaskam dvayam δ. kāṃsyaṃ ambarakadvayam Mi.
 d. chatrākṛtiśiro bha° Mi.

daṇḍasya veṣṭanaṃ sārḍham pañcāṅgulaṃ ihoditaṃ | a.
 tanmitā nakharī tasyāḥ kartavyā sundarākṛtiḥ ||47|| b.

kakubho rudravīṇāyās triśirāḥ parikīrtitaḥ | c.
 ūrdhve śirasi dātavyā lohapatrīsamavitā ||48|| d.

The covering of the stick is said to measure five-and-a-half fingers. The nakharī ("claw") is to be made to the same size, looking attractive. The kakubha (end-piece?) of the rudravīṇā is said to have three heads. On the upper head is to be attached, along with a metal plate,

- a.-c. om. Bi.Biii.
 a. sārḍhapañcā° Bii.Mi. °ṅgulaṃ ivoditaṃ γ(*δ).
 b. tanmitrā β. laharī tasyāḥ Tag. lakharī ta° β. nagarī (makarī) BS. nakarī Bii. taṃ anmitānarī tasyāḥ Mi. kartavyāḥ β.
 c. triśirā pari° β.Bii. °kīrtitāḥ BS.
 d. lauhapatrī BS.Mano.<Bii>.

mūlatantrī tadupari nyasyā lauhī tataḥ param | a.
 dakṣiṇe śirasi nyasyec chrutitantrīdvayam kramāt ||49|| b.

evaṃ tu kakubham tatra vīṇādaṇḍe niveśayet | c.
 aṅguloccaṃ tūrdhvaśiro 'ṅguṣṭhamātram tu pārśvakam ||50|| d.

the fundamental(?) string. Above it is to be placed another (piece of) metal. On the right head should be attached two "śruti" strings. The kakubha should be set on the vīṇā stick, the upper head raised by one finger, the side by only one thumb.

- a. mūlatantrīs tad° Mi. °tantris tad° Bii. nyasya lauhi Bi. nyasyal lohim Bii. nyasyāl lohī ta° BS. nyasyā lohīm Biii. °pari tasya lauhīm LN. tasyām laulīm δ. tasyo lauhī J. tasyā lauhī Tag. na syāl lauhīm Mano.
- b. dakṣiṇe vinyaset tasyāḥ śruti° Tag. śirasi nyasyo mūlatantī° Mi. pārśvayoḥ śiraso nyasyen mahātantrīdva° Bi.
- c. evaṃ trikakutaṃ tatra Mi. ekaṃ tu Bi. °daṃdo nive° JN. °daṃdī ni° δ.
- d. dvyamṅuloccaṃ β(*J). aṅgulyoccam Mi. °ccam ūrddhaśi° β. °ṣṭham mātram tu N. °ccam tv ārdhvaśi° Biii.

- eaptāṅgulāntaram tasmāt tumbam anyam niveśayet | a.
anyam tataś catuṣtriṃśadaṅgulāntaram āksipet ||51|| b.
- aṣṭādaśāṅgulamukhaṃ cakratve cārugarbhakam | c.
sukumbham unnataṃ kāntam vartulam tumbayugmakam ||52|| d.

Then one gourd should be attached seven fingers in from that <kakubha>, and another at thirty-four fingers' distance from that. The two gourds should be eighteen fingers in diameter, of good-quality interior, well swollen, tall, attractive and well rounded.

- a. °mtaram tasmāt tanmūlam ca niveśayet β. tasmāt tamyumukhyaṃ nive° Mano. tumbiskandham nive° Bi. tambuskandham ni° Bii. tumbusya(?)ndham nive° Biii.
- b. anyat tataś Mi. anya tataś Biii. catusraṃśadaṅgu° Bi. °triṃśad dvyāṅgulā° Mi.
- c. °mukhaṃ vai cāru° β.
- d. sukumbham anṛtam kā° Bi. kusumbham Bii. (kusumbha) sukumbham BS. daṃdam samunnataṃ kāntam β (*JN. daṃdasamu° δ). vartalam BS. tumbuyugma° Mano.

- aunnatyē kiṃcid ādhikyam anayoś ca praśasyate | a.
ardhāṅgulāntaram paścāt tumbasya sthāpayed budhaḥ ||53|| b.
- dandaprṣṭhe randhrayute 'syāḥ sarasvatikāṃ śubhām | c.
samvaradvyaṅguloccām tām chattrākṛtiśiroyutām ||54|| d.

Slightly excess height in these is commended. At a space of half a finger after the gourd, in the back of the stick which is furnished with holes, is placed a shining sarasvatī, two fingers higher than the samvarakas ("barriers"), with a head in umbrella shape.

- a. aunnatyaṃ ki° Mano. ādhikyamalayaś β.

- b. ardhāṅgottaram pa° Mi. paścāt tumvaram β. tumbam samsthāpayed Mi.
tumbam ca sthāpayed Mano. tumbakam sthāpayed Tag.
c. °pr̥sthe ramdhram (om. rest) β. candrayute Mi. °yute s̄a sarasva°
Bi. syā sarasva° Biii. °svatikām punaḥ Mano.
d. om. β. °ṅgulonātām Bi. °śiroyugam Bi.

tataḥ sārḍhadvyaṅgulānta ekām moṭanikām nyaset | a.
pañcāṅgulāntaram tasyām agre veṣṭabilānvitām ||55|| b.

pūrvamoṭanikāveṣṭarandhram ekam samam tataḥ | c.
lauhāṅkuśam tu kārtavyam vartulam baḍiśākṛti ||56|| d.

At two-and-a-half fingers from this is placed one small peg, equipped with a tooth-hole at the top of <the vīnā> five fingers away (?). Then is made a tooth-hole for the first string, and a metal hook, rounded and looking like a fish-hook.

- a.-b. om. β.
a. °lānte ekām α (*Bi.-iii). ekā ca moṭani nyaset Bi.
b. tasyā agre Bi. nyasyām agre Bii. veṣṭi vilānvitām Mano.
veṣṭanikānvitām BS. veṣṭavalānvitām Bi.
c. °randhrim ekam BS. (ramdhram) ekam sthāpayec ca sama° β.
samantataḥ BS.<Bi>.
d. vaḍiśākṛtiḥ BS. baḍiśākṛtiḥ Bi.Bii. baḍabākṛtiḥ Mi. vārijākṛti β
(°kṛtiḥ δ). paṅkajākṛti Tag.

tadbandhanaguṇam tasmin veṣṭarandhre niveśayet | a.
tatparāyām tu moṭanyām veṣṭarandhre °ṅkuśam kṣipet ||57|| b.

tanmoṭanīvṛttarandhrasadr̥śam daṇḍarandhrakam | c.
suyantrite tu tatraiva badhnīyān mukhyatantrikām ||58|| d.

The thread that binds it is passed through the tooth-hole. The hook is then fastened to the peg beyond, in the tooth-hole. A hole in the stick is cut to the shape of the peg. Thereon, when it is well fixed, the principal string should be tied,

- a. °mḍhanam guṇam β(*δ).Bi. tasmād veṣṭa° Bi. veṣṭavamḍhe β (*N).
veṣṭacandre Mi. ripurandhre nive° Bii.
b. °etatparāyām moṭinyām β. °parāyāt tu moṭinyām Bii. °parāyā tu Bi.
moṭanyā ve° BS.Bi. moṭinyā ve° Biii. veṣṭarandhrāṅkuśam Tag.
°ramḍramkuśam β.
c. °vr̥kṣaramḍhrasadr̥° ḡ (*vakṣaramḍhra° J). °vṛtarandhra° Mi.
d. °ntriteti tatraiva Bi. śubhante te ca tatraiva Mi. mukhyatantrikam
Bii.Mano. °tantrikāḥ Mi. mukhatantrikām BS.

tāvaca bhrāmayet pūrvām moṭanīm ca śanaiḥ śanaiḥ | a.
na yāvad eti svasthānam tantrī yantraviśāradaḥ ||59|| b.

asyās tv aṣṭādaśa proktāḥ sārīkāḥ pūrvasūribhiḥ | c.
tāsām brhattarā aṣṭau daśa kṣudrāḥ prakīrtitāḥ ||60|| d.

and the first peg should be turned by the expert until the string arrives in place (or: the correct pitch?). The ancient sages declared its sārīkās (frets) to be eighteen, eight of these large, ten small.

a. tadvac ca Mano. tāvan na bhrā° C. °nīm ca punaḥ punaḥ ḍ.
b. °visārada β. c. asya pṛṣṭhā daśa proktā sārī° Bi.
d. (this and the next three half-verses to kartavyo (62.c) are found later, between v.86 and v.87, in Biii.) tāsām brhat stv aṣṭādaśamudrāḥ prakī° Bi. brhatyathā(?) aṣṭau Bii. vrhattarā cāṣṭau Mano. asyām brhatyas tā aṣṭau Biii.

etās tu tāravādinyas tiṣṭhanti padikopari | a.
vitastimātrā padikāṅguṣṭhoccāsyās tu garbhakah ||61|| b.

tāvachhūnyas tu kartavyo yathā danḍe sthīro bhavet | c.
madanasya ca sikthasya yogena sudṛḍhīkṛtā ||62|| d.

These (the latter), which play (the notes in) the high register, stand over the padikā. The padikā measures one vitastī, and is one thumb in height. Its inside is to be hollowed so that it is firm on the stick. It is made firm with an application of beeswax.

a. gadikopari Mano.Bii.
b. °stimātrī Mi. Mano. (gadikāṅguṣṭho° Bii). gadikāṅguṣṭho 'trāsyās gar° Mano. mātrapadikā° Biii. °stimātrapadikāṅguṣṭhoccāpy asya garbhakah β (°ṅguṣṭonnāpy ḍ). tu gātrīkah Mi. °ṅguṣṭhau cāsyās tu Bi.
c. śūnyam tu ... kartavya<ṃ> ... sthīram bhavet Tag.
d. damanasya BS.Bii.Biii. damanāś cāsyā sikthasya Bi. °dhīkṛtāḥ BS.Biii.Mano.β. °na mṛdulīkṛtāḥ Mi.

brhatīnām tu sārīnām khananīyam talaṃ kramāt | a.
etās tu sarvāvayavaiḥ kathitās tryaṅgulā budhaiḥ ||63|| b.

sthāpyā danḍasya tāḥ pṛṣṭhe yathārāgasvaram punaḥ | c.
madanasya ca sikthasya yogena sudṛḍhīkṛtāḥ ||64|| d.

The base of the larger frets is to be sunk in. Including all their parts these are said by the wise to be three fingers in height. They are to be fixed to the back of the stick, positioned according to the raga <being played>, and made firm by applying beeswax.

a. °tīnām ca β.Mano. brhavīnā tu sārīnyam Bi. talakramāt β.Mi. tanuṃ kramāt Bii.
b. kathitās tv aṅgulā BS.Bi.<Bii.>Biii. kathitas tv aṅgulo Mi.
c. sthāpyā da° β (*N). d. damanasya BS.Biii. °dhīkṛtā Bi.Tag.

sarvāsām lohakalikā mastake syuḥ suyantritāḥ | a.
ekāṅguloccāḥ kṣudrāḥ syur iti sārīvinirṇayaḥ ||65|| b.

Metal pegs(?), well fitted, should be in the heads of all of these. The smaller frets should be one finger high. Thus the rules concerning frets.

a. lauhakali° β. °kalikām mastake BS. syuś ca yantritāḥ Mi.
b. sārīvinir° BS.Mi.<Bii.>Biii. °nayaḥ | etāvad evopalabdham | Mi.
(Mi. ends here).

evaṃ vinirmitā rudravīṇā janamanoharā | a.
asyāḥ śikṣā tu kartavyā dākṣiṇātyopadeśataḥ ||66|| b.

iti rudravīṇā | 1.

eṣaiva tu vipaṅcī syād viśeṣo vinigadyate | c.
tantrīdvayasya sthityartham vāmabhāge tu kakubhe ||67|| d.

Thus is fashioned the rudravīṇā, a popular instrument. <The playing of> it should be studied under the instruction of a Southerner. This ends (the description of) the rudravīṇā. The vipaṅcī is the same instrument. Special features are now mentioned. To keep the two strings on the left side in place a fork, raised higher, together with

a. om. Mii. (Mii. starts here:) śrīḥ || saṅgītanārāyaṇaḥ || Mii.
manoharāḥ BS. b. asyām śi° δ.

uccoccadvidalaṃ kāryaṃ lauhapatrīsamānvitam | a.
mandratantryarthasamśiddhyai dātavye adhike iha ||68|| b.

bṛhatyau sārīke nyāsas tayor api ca kathyate | c.
mandrapañcakam āsādyobhayatas tiṣṭhato yathā ||69|| d.

a metal plate, is made in the kakubha. To achieve the notes on the low strings, two further large frets are fixed. Their position is now mentioned. They are situated on either side, reaching down to the lower fifth note, so

a. uccoccadvidalaṃ β (*δ). uccoccadvyaṅguladalaṃ kāryaṃ lohasamānvitam
Mii.<Biii.> uccotadvyaṅgulaṃ kā° Bii. lauhasamānvitam Biii.
lauhapatrasam° Bi.
b. yantratantryartha° Bii.Tag. maṃtratamtyārthasamvaddhe L.
maṃtratamtrārthasamvamdhe JN. maṃtram tamtrārtham samvamdhe O.
mandratantryartham sambandhe C. dātavye cādlike O. vādlike C.
d. om. Tag. °pañcamam āsā° β.

ramaṅyāv anurāgiṅyau kāntam ekāntavartinam | a.
ityādilakṣaṇopetā raudry eva tu vipaṅcīkā ||70|| b.

iti vipañcī | atha kapilāsikā | 1.

ādyā vīṇā tu yā proktā saiva syāt kapilāsikā | c.
daśamuṣṭimitas caikādaśamuṣṭimito 'pi vā ||71|| d.

they are attractive and rouse passion in a solitary lover. A "raudrī" (rudravīṇā) with such (special) characteristics is the vipañcī. Thus ends (the description of) the vipañcī. Now the kapilāsikā. The vīṇā which is called the ādyā (original) is the kapilāsikā. Its stick is ten muṣṭis or eleven (in length),

- marañāv anurāgiṇyo Mii.
- raudrodyeva tu δ<N>. raudryodyeva J. raudrā hy eva vipañci° Tag.
1. kapilāsikā (and regularly after this) Tag.
- saiva sā kapilāsikā Bi.
- °ṣṭimitā ... °ṣṭimitāparā β. °mitas cekāda° BS.

ādāyāṃ daṇḍa ākhyātaḥ pādonadvyaṅgulaḥ punaḥ | a.
śuśiraḥ tatra kartavyaḥ veṣṭane 'ṣṭāṅgulaḥ punaḥ ||72|| b.

tasyaivobhayato deyaḥ raupyaḥ samvarakadvayam | c.
tadrandhre kakubhaḥ sthāpyaḥ pādonadvyaṅgulonnataḥ ||73|| d.

and has a hollow of 1½ fingers and eight fingers in circumference. On either end of this is placed a barrier of silver. In a hole in this (i.e. in one of them) is set the kakubha, 1½ fingers high.

- ādāyāṃ BS. ādyāyāda° Bi.Biii. ādāyā da° Mii. °dvyāṅgulaḥ punaḥ Tag.
- om. Bii. śiśiraḥ Mii. °tavyaḥ ... °ṣṭāṅgulaḥ pu° Mii.
- samvarajadvayam α. samvaraja (makarikā) dvayam BS.
- sthāpya pādo° β.

taddakṣiṇe lohakīlaḥ tadbaddhā lohatanrikā | a.
śrutismṛtikarī kāryā nyasyā tallohapatrikā ||74|| b.

kakubhopari tatprṣṭhe baddavyā lohatanrikā | c.
navāṅgulāntaram tatra kakubhāt tumbakaḥ nyaset ||75|| d.

On the right of this is a metal peg. Tied to this is a metal string which reminds one of the śruti. A metal piece is to be made and placed at the back above the kakubha. Over it the metal string is to be tied. Nine fingers from the kakubha should be attached a gourd,

- lohakīlaḥ BS. °kīlaḥ Bi. lokakālaḥ Mii. tadvamḍha lauhata° β (tadvamḍho δ). °tantrikāḥ Bi.
- c. om. BS.
- °smṛtikavīkā° β. °karī kāryo Bi. kāryā anyasyā tallo° Bii. kāryā anyasyā lohapatrikā Mii. nyasyāt tallo° Tag. nyasyā loha° Biii. °lauhapatri° β.

- c. kakubhāḥ paritaḥ pṛṣṭhe Mii. kakubhoparito pṛṣṭhe Bi. vardhanyā lohaḥ Mii.
d. 'ntaram tantrīm kaḥ Bi. kakubhā tumulaḥ Bi.

aṣṭādaśāṅgulamukhaḥ cakratve cārugarbhakam | a.
sukumbham unnatānamram kāntimad vartulaḥ dvayam ||76|| b.

ekam anyad api sthāpyam vāmam ūrdhvād adhaḥ punaḥ | c.
tasmād bahirgate danḍe baddhas tasya dṛḍhaḥ punaḥ ||77|| d.

tasmād adho 'pi baddhavyo dātavyo 'pi dṛḍhaḥ punaḥ |

The two gourds should be eighteen fingers in diameter, of good-quality interior, well swollen, tall and well blown, attractive and well rounded. (The) one other is to be placed on the left underneath the upper part. The stick comes out from this, so it should be bound firmly to it. It is to be tied below, firmly attached.

- a. cakre dve cārugarbhake β. 'tve garucāntakam Mii.
b. sukumtam unnaḥ β(*δ).
c. evam anyad BS. ūrdhād adhaḥ Bi-iii. ūrdhādyataḥ β(*δ). ekam anyanu mūrdhocca (now returns to chatrāvallyābhisobhita above, 8.c) Mii.
d.-e. om. Mii. d. bahirgataḥ β(*δ). vaddhas tasya Bi.
e. dātavyo dṛḍhas tataḥ β(*0). vardhanyo dātavyo Biii. vaddhanyo dāḥ Bii.

kāmsyais ca pittalair vāpi dātavyā nakharī budhaiḥ ||78|| a.

evam vinirmitā vīṇā vainikair kapilāsikā | b.
supakvavamsājā kāṣṭhī daśāṅgulamitā matā ||79|| c.

tām tu vāmakare dhṛtvā tayā sampīḍya tantrikām | d.
vādanīyā sāvadhānai rāgasāṅkaryakovidair | e.
kṣudragīteṣu saṅkirnarāgeṣv asya vicitritā ||80|| f.

A nakharī ("claw") is to be attached, made in bell-metal or brass. Thus is the kapilāsikā fashioned by vīṇā-makers. The kāṣṭhī (slide) is said to be of ten fingers, made from well ripened bamboo. While this is held in the left hand, and with it the string pressed down, the instrument is to be played with due attention by those skilled in the mingling of ragas, (for) it is in kṣudragītas in mixed rāgas that its beauty is (really shown).

- a.-f. om. Mii.
b. kapināsiḥ Tag. c. kāṣṭhā Bii.
e. rāgāṅgam karmakovidair β. rāgasya kāṅkṣito vidhair Bi.

iti kapilāsikā | 1.

anyāsām lakṣaṇam noktam granthabāhulyabhītinā | a.

taj jñānagrahilair jñeyam tattadgranthebhya eva hi ||81|| b.

ānaddham yathā | 2.

mardalo murajaś caiva dhakkāpaṭahacāṅgavaḥ | c.

paṇavaḥ kuṇḍalī bherī ghaṭavādyam ca jharjharah ||82|| d.

Thus the kapilāsikā. For fear of prolixity I do not give descriptions of other (vīnās). Those who are keen to know may learn about them from various books. Now the covered instruments (membranophones). Mardala, muruja, dhakkā, paṭaha, cāṅgu, paṇava, kuṇḍalī, bherī, ghaṭa, jharjhara,

1., a.-b., 2., c.-d. om. Mii. (and omits up to 88.d).

b. tad gānagrah° Bii. tattadagrā tu eva hi ḡ (tatada° C).

*tadgramthata eva L. tattatsāstrebhya Bi. hi | iti tatam Tag.

2. yathā om. Tag.

c. mardalaḥ kamvujaś caiva β. cikḱāpaṭa° BS. paṭahako ra° Tag.

paṭahajo ravaḥ β. paṭahamaṅgavaḥ Bi.Bii. paṭahamāṅga° Biii.

d. paṭavaḥ ku° Mano. ghaṭavādyam BS. ghaṭāvādyam Ghan. padavādyam ca Tag. paṭavā° Bi-iii. vādyam ca śarkarah β.

damaruḥ ṭamakir maṅṭho huḍukkā maḍḍuḍiḍimau | a.
upāṅgadardurāv ityādikam ānaddham īritam ||83|| b.

ānaddhe mardalaḥ śreṣṭhas tasmāt tallakṣaṇam bruve | c.
mardalaḥ khādiraḥ śreṣṭho hīnaḥ syād anyadārujah ||84|| d.

damaru, ṭamaki, maṅṭha, maḍḍu, ḍiḍiḍima, upāṅga and dardura; these and others are called ānaddha ("covered"). The mardala is the foremost of this group, so I shall give a description of it. The best mardala is of acacia wood (khadira); inferior ones are made of some other wood.

a. ṭumukir Mano. *kir mamḍo β. maṅṭha BS. maḍḍaḍi° N. maḍḍuḍi° Mano.Bi.Biii.ḍ (maḍḍuḍi° C). maḍḍruḍi° Bii. maṭṭaḍi° Tag. ḍiḍiḍimai Biii. ḍiḍiḍimaiḥ BS. ḍiḍiḍimī Ghan.

b. *ṅgadaryāvidyādi tadvad ānaddham β. upāṅgya° Bi.

c. ānaddho ma° β(*ḡ). śreṣṭho yatas tal° Mano. *rdalaśreṣṭhas Ghan.

d. (bruve) atha saṅgītadāmodare | mardalaḥ Ghan.

raktacandanajo ramyo gambhīradhvanir uccakaiḥ | a.
sārdhahastapramāṇam tu dairghyam asya vidhīyate ||85|| b.

trayodaśāṅgulaṃ vāmam athavā dvādaśāṅgulaṃ | c.
dakṣiṇam tu bhaved dhīnam ekenārdhāṅgulena vā ||86|| d.

That which is made in red sandal is attractive, loud, and has a deep sonority. Its length is prescribed as 1½ hastas. The left (face) is 13 or 12 fingers, the right one less by one or by half of one finger.

a. gambhīro dhva° Bi. d. dakṣiṇaṃ ca bha° Mano.Tag.Śubh. dakṣiṇaṃ caturāṅgulya eke° β(*δ). eke | asyāṃ bṛhatyas... (verses transposed from above) ... kartavyo (here an Oriya note) nārdhā° Biii.

karaṇānaddhavadano madhye caiva pṛthur bhavet | a.

karaṇaṃ nāma ṣaṇmāsamṛtavatsacarma | tad uktam 1.

ṣaṇmāsīyo mṛto vatsas taccarma karaṇaṃ smṛtam ||87|| iti b.

mṛttikānirmitaś caīṣa mṛdaṅgaḥ parikīrtitaḥ | c.

pātayet kharaliṃ vādyanādanārthaṃ ca mardale ||88|| d.

Its face is covered with karaṇa, and in the middle it should be broad. Karaṇa is the name for the skin of a six-month calf. This is stated: "the skin of a calf that dies at six months is called karaṇa." This instrument, when made of clay, is known as mṛdaṅga. To make the instrument resonant, kharali should be spread on the mardala.

a. karaṇāntam ca vadanam ... caiva prabhur bhavet β. karaṇānaddha° (v.l. karaṇā°) Śubh.

1. nāma nyāsamṛtavatsacarmī β (°carma L). taduktam om. Ghan.

b. °sīyo bhaved vatsas tac° Tag. ṣaṇmāsī° β. ṣaṇmāsīto Ghan. °naṃ matam Tag.Śubh.Ghan. iti om. BS.Tag.

c. °nirmitacaiṣa BS. °ścaiva Bi.Śubh. °ṅaparikīrti° Bi.Biii.

d. Mii starts: vādya danālaṃ ca maddalam. kharalī vādya° BS.Bi. kharalīm vā° Bii. vādanālaṃ ca mardale Bii. vādyaṃ nādanālaṃ ca Bi. vādyanādanālaṃ ca Biii. vādyavādanārthaṃ ca BS. ca mardalam α (°ddalam Mii).

kharalir nāma lepaviśeṣaḥ | tad uktam 1.

vibhūtir gairikaṃ bhaktaṃ kendukena ca samyutam | a.

yadvā cipīṭakaṃ deyaṃ jīvanīsattvamīśritam | b.

sarvam ekatra piṣṭam tallepah kharalir ucyate ||89|| iti c.

jīvanī harītakī | lepas tu dakṣiṇapuṭe deyaḥ | tad uktam 2.

Kharali is the name of a type of paste. This is stated: "Ash, red chalk boiled rice, mixed with ebony tar, or else flattened rice mixed with the juice of jīvanī, this should all be kneaded together, the resulting paste being called kharali." Jīvanī means Harītakī (black myrobalan). The paste is to be applied to the right-hand skin. This is stated:

1. °viśeṣā | ta° γ.

a. vibhūtigeri° BS.Biii. °bhūtigairi° Mii. °bhūtiṃ gairi° Bi.Bii.

°bhūtiṃ gairikabhaktaṃ Ghan. °bhūtiṃ śaivikaṃ β. kethakena ca γ.

kemthakena L. kāñjikenā ca (v.l. kendukena) Śubh. kendukelava sam° Mano.

b. cipīṭakaṃ BS.Mano.Śubh.Tag.Bi.Bii. yadvāpipīṭa° Ghan. jīvanāṃ vā harītakīm β.

c. om. Bii. piṣṭam tu lepam khalir ucyate Bii. ekaṭra sampiṣṭam tallepam khalir ucyate BS.Biii.<Bi.>Mii. iti om.BS.Biii.
2. jīva° ... takī om. β.Mii.Biii. pralepas tu Mii.

vāmāsyē pūrikām dattvā lepam dadyāc ca dakṣiṇe ||90|| iti a.

pūrikā nāma bhaktacipitīkālājānām anyatamena jalapiṣṭam 1.
bhasma | ādhunikās tu | 2.

On the left face pūrikā should be applied, and paste on the right. Pūrikā is the name given to ashes blended by water with one or other of boiled, flattened or fried rice. But (according to) today's (players):

a. vāmāse Bii. vāmāsyapu° β. vāme ca pūri° BS.Bi.Biii.<Mii.> °kām kṛtvā le° Subh. °kām lepam dattvā dadyāc BS.
1. bhakta cipitālājānām O.L. bhaktācipitālā° JNC. °cipitākā lājānāma ucyate anyata° Mii. bhaktalājācipitākānām Ghan. bhaktalājācipitākānām Mano.
2. adhunā tu BS. adhikās tu Mii.Biii. āmvakās tu β(*δ).

odanam chāgaviḍbhasma bhasma cāpi purātanam | a.
lohaviṇmūṣayoś cūrṇam samabhāgam supeṣayet | b.
lepayed dakṣiṇapute lepo 'yam vajra Tritaḥ ||91|| c.

purātanam bhasmeti bahudinam ekaṭra sthitam yatkiṃcid bhasma | 1.
mūṣā iti tāmrādyāvartanapātram | koyīti bhāṣāyam | 2.

Cooked rice, powdered goat's dung, and old ashes should be ground in equal quantities to a powder in two receptacles of an iron product(?). This should be spread on the right skin. The paste is called vajra. "Old ashes" means any ash that has been left to stand for some days. The mūṣā is a melting dish of copper or some other metal. In the vernacular the word is koyī.

a. °viḍ bhasma cāpi deyam purātanam β (vāp deyam δ). °viḍ bhasma cāpi bhasma purātanam Ghan.
b. lohaviṇmūṣayoś β. °viḍmūṣayoś Ghan. °viṇmūṣayoś Bi. lauhaviḍmūṣayoś Bii. supeṣayet BS.Biii.
c. lopāya dakṣiṇam pute O. lopāya dakṣiṇopute C. lopāya dakṣiṇāpute JN. lepāya dakṣi° L. °yed dakṣiṇe bhage Mii.
2. mūṣādi iti tā° Bii. mūṣā iti Biii. mṛṣāv iti tadvyāvartanā- mātram γ. iti tadvyāvartanapātram L. ko iti bhā° Bii. ko° ... yām om. Ghan.

tatra mardalamurajayor bhedaṃ āha viśvakarmā | 1.

trayodaśāṅgulo vāme mukhe syād dvādaśāṅgulaḥ | a.
dakṣiṇe tu mukhe dhīrair mardalaḥ parikīrtitaḥ ||92|| b.

murajo 'ṣṭāṅgulo vāme dakṣe saptaṅgulo mukhe | c.
ankyordhvakalingyabhedat sa tridhā parikīrtitaḥ ||93|| d.

Viśvakarmā has told of the different types of mardala and muraja. The knowledgeable proclaim that the mardala has a left face of thirteen fingers and a right face of twelve. The muraja measures eight fingers on the left and seven on the right; it is of three types, namely Aṅkya, Ūrdhvaka and Āliṅgya.

- a. °ṃgule vāme β. b. dakṣiṇaṃ tu Bii. tu om. O. vīrair β.
d. aṅgyordhvakāliṅgabhe° Mii. °rddhvikyāliṅgya° BS. °rddhakāli°
<Bi>. J.L. Ghan. Tag. °rddhikāli° L.

tad uktam bharatena | 1.

harītakyaḥkṛtis tv aṅkyo yavamadhyas tathordhvakaḥ | a.
āliṅgyaś caiva gopucchasadrśaḥ parikīrtitaḥ ||94|| b.

atha vādanamārgaḥ | 2.

This is stated by Bharata: the aṅkya is like a Myrobalan (harītakī), the Ūrdhvaka like a barley-corn, the āliṅgya like a cow's tail. Now the playing mode(s).

1. ... bharatena tu β.
a. °kyākṛtas tv BS. tathorddhakaḥ ḡ(°kaṃ C). Ghan.

vādanasya caturmārgā īritās candramaulinā | a.
ghaṭṭitākhyā vikṛṣṭā ca gomukhyālapatikā tathā ||95|| b.

uddeśakrameṇa lakṣaṇam āha | 1.

ghaṭṭitā karamūlasya vikṛṣṭāṅgulimūlataḥ | c.
gomukhī cāgrahastasya cālanena prakīrtitā ||96|| d.

According to Candramaulin there are four playing modes (mārga), called ghaṭṭitā, vikṛṣṭā, gomukhī and ālapatikā. These are described in that order. Ghaṭṭitā is the playing with the base of the hand, vikṛṣṭā with the base of the fingers, gomukhī with the tips of the fingers,

- a. caturmārga īritās β. īriratās candra° Bii. īritā candra° BS. Bi. θ.
°sya tato mārgā īri° Mii. °mukhālapati° Mii. <Bi. > °lapatikā tathā β.
b. ghaṭṭitā viprakṛṣṭā ca Ghan. ghaṭṭitā° Mss. aṭṭitākhyā Śubh.
c. ghaṭṭitā α. aṭṭitā Śubh.
d. gomukhyā cā° β. °na pradarsītaḥ β. pradarsītā Śubh. prakīrtitāḥ
BS. Bii. θ. prakīrtitaḥ Bi.

karamūlasya cālanena ghaṭṭita pradarsītetyādyanvayaḥ | 1.

kaniṣṭhāṅgulisamyoge sarvāṅgulivivartanāt | a.

ālaptikā samākhyatā nandine candramaulinā ||97|| b.

atha triprakāraṃ prahāraṃ āha | 2.

.... and ālaptikā (is achieved) by the turning in of all fingers, in conjunction with the little finger, as communicated by Candramaulin to Nandin. Now is explained the (playing-)stroke, which has three varieties.

1. cālakena C. cālanena ghaṭitā ityādya° α. cālena Tag. ghaṭṭitā ca pradarsītā ity δ. Tag. ghaṭṭitā pradarsītā | ity JLN. ityādidvayam β.
 - a. °ngulivivarṇanāt β. °vivarjanāt Tag. vivartataḥ Bii.
 - b. ālaṣṭikā L.Tag. alaṣṭikā γ. āliptikā Mii. nandane Bi. nartane Mii.
2. atha triprakāraṃ āha β. triprakāraṃ prakāraṃ Mii. triprakāra-prahāraṃ BS.Biii.

nigrhītārdhanigrhītāmuktākhyam ca mṛdaṅgajam | a.
prahāratritayam proktam nandine candramaulinā ||98|| b.

nigrhitākhyam ardhanigrhītākhyam muktākhyam cetyarthah | 1.
pratyekalakṣaṇam āha | 2.

Candramaulin has spoken of three prahāras (strokes) on the mṛdaṅga, called nigrhīta ("controlled"), ardhanigrhīta ("half-restrained") and mukta ("free"). Each is now described.

- a. nigrhyārdham nigrhītāmuktākhyam tu mṛdaṅgajam Mii. ca om. Biii.
- b. prakāraṭri° β. prahāra° Biii. nartane Mii.
1. nigrhītākhyam muktākhyam ce° Mii.Bii.<Biii.> ardham nigr° LJN. arddhānigr° δ. muktā° ... (2) °kṣaṇam āha om. γ.
2. °tyekam lakṣa° Bii.L.Mii.

karayoḥ puṭayogena nigrhītam udāhṛtam | a.
syād ardhanigrhītam tu karasyaikasya mokṣaṇāt ||99|| b.

ubhayoś ca parityāgāt tathaivēantaraghātataḥ | c.
kṣaṇe kṣaṇe kalāśaś ca muktākhyah sa udāhṛtaḥ ||100|| d.

Nigrhīta is achieved by using the hollows of both hands <simultaneously>, ardhanigrhīta by the releasing of one hand; that in which both hands are released immediately after the stroke, and immediately (every instant?) there is a kalāśa, is the one called mukta.

- a.-(b.) °grhītam om. γ.
- b. sārddham ca nigrhītam tu Mii. tu kasyaikasya γ. tu ekaikasya mokṣaṇāt Tag.
- c. °yoś coparityāgāt Bi. parityāge β (°ścāpari° JN). tathaivēantaraghā° Bii. tathaiva taraṇāmtataḥ Bi. tathaikāntara° Mii.
- d. kalāśaś ca δ.

- kalāso vādanaviśeṣaḥ | sa ca 1.
- kalāso 'rdhakalāsaś ca ṭīkinī cārdhaṭīkinī ||101|| a.
- ityādi bharatoktaḥ | 2.
- anye ca bharatādyuktāḥ prakārā vādyapāṭayoh | c.
- santy evānantyabāhulyabhītyā te na mayoditāḥ ||102|| d.

Kalāsa means a particular way of playing. This is spoken of by Bharata: "(Of this there are the two) kalāsa and ardhakalāsa, ṭīkinī and ardhāṭīkinī ...". There are further varieties of instruments and playing techniques mentioned by Bharata; I do not give them here for fear of infinitely extending the work.

- a. 'lāsaś ca naikinī cārdhaṭāṅkinī β (*δ). ṭīkinī cārdhaṭīkinī BS.<Biii.> 2. 'kinītyādi bharatokteḥ β.Mii.
- d. om. Biii. santy evātra na vāhulyād bhītyānena mayo° Ghan. evānārthyavāhulya° β. 'vānārthavāhu° Tag. evānanyabāhulyabhītyā Bii. evānantabāhulyād bhiyā te na mayojjhitāḥ Mii.

- strīpumpuṃsakatvaṃ cānyair uktaṃ mardaladhvaneḥ | a.
- tad apy alekhi na mayā prāyo bāhulyabhītitāḥ ||103|| b.

- atha mārdaṅgikalakṣaṇam | 1.

Others distinguish male, female and neuter in the sounds of the mardala. This too I omit for fear of excessive length. Now the characteristics of the mārdaṅgika (player of the mṛdaṅga).

- a.-b. om. Biii.
- a. 'tvaṃ ca anye ca mardaladhvaneḥ LN.Tag. 'tvaṃ cānye ca mar° δ. 'napuṃsakaṃ caiva tvaṃ ca anye ca marda° J. 'napuṃsakaṃ cānyair uktaṃ ca mardaladhvanau Bi.
1. mārdaṅgaka° Biii.

- dhīro vādyaviśāradaḥ pravacanaḥ pāṭākṣaravyañjakas a.
- tālābhyāsarataḥ samastagamakaprauḍhiprakāśakṣamaḥ | b.
- nānāvādyavivartanartanapaṭuḥ svabhyastagītakramaḥ c.
- santuṣṭo mukhavādako drutakaro mārdaṅgikaḥ kīrtitaḥ ||104|| d.

Steadfast, expert in (the nature of) the instrument, articulate in enunciating the playing-syllables, devoted to the study of tāla, capable of brilliant exposition of all gamakas, expert in the (different) dances as they change with different instruments, thoroughly trained in the structure of songs, taking pleasure and having ease in playing, quick of hand - thus is described the best mṛdaṅga-player.

- a. pāṭākṣayavya° BS. pāṭāntaravya° Tag. pāṭāmtare vyamjakas γ.
pāṭhākṣare vya° L. pāṭhākṣara° Mii. Śubh. Ghan.
- b. tālābhyāṃ svarataḥ β. samastagamakāprauḍhaḥ prakāśaḥ kṣaṇaḥ γ (°dha
ākāśaḥ kṣaṇaḥ C). sim., with °gamakaprau° L. °gamakaḥ prauḍha°
Bi. Biii. <Bii.> °kaprauḍhaprakā° BS.
- c. °vivartavartanapaṭuḥ BS. Biii. Mii. °vivartinartana° Bii.
°vivartivartana° Bi.
- d. mārdāṅgakaḥ Biii. mukhavāda° α. mukhavādyakautukakiro mar° γ.
mukhavādyakotukakiro L. santuṣṭo sukha° Śubh. Bhaktiratn.

anyeṣāṃ lakṣaṇaṃ vistarabhayān noktam | atha śuṣiram | 1.

vamśo 'tha pārīmadhurītittirīśāṅkhakāhalāḥ | a.
ḍoḍahīmuralīvukkāśṛṅgikāsvaranābhayaḥ ||105|| b.

śṛṅgaṃ kāpālikavamśas ca carmavamśas tathāparaḥ | c.
ete śuṣirabhedāḥ syuḥ kathitāḥ pūrvasūribhiḥ ||106|| d.

*For fear of prolixity descriptions of other (players than the best) are
not given here. Now the hollow (aerophone) instruments. Vamśa, pārī,
madhurī, tittirī, śāṅkha, kāhala, ḍoḍahī, muralī, vukkā, śṛṅgikā, śṛṅga,
kāpālikavamśa, carmavamśa, these are the varieties of aerophones
mentioned by the ancient sages.*

- a. vistarabhiyā Tag.
- a. om. Tag. °tittarī° Bii. °tirtariśa° γ (tilaviśāṅkha° C).
°tirtarīśa° L. °kāhalā Śubh.
- b. ḍoḍahā° Bi. toḍahī Śubh. °muralidhukka° Tag. °murali° BS.
°cukvāśṛṅgikā° Bi. °vukkās caṅgikāsvara° Mii. °śṛṅgakā° Mano.
- c. śṛṅkhalāpikavamśas ca carma° BS. Biii. Mano. śṛṅkhalā pītavamśas ca
carma° Bi. śṛṅkhalāṃ pikavamśas ca carma° Bii. śṛṅgaṃ kāpālikaṃ vamśas
carma° (v. l.) Śubh. Ghan. śṛṅgaṃ kāpālikavamśas car° Śubh. śṛṅgalā
pikavamśas ca carma° Mii. śāṅkhālāpikaramśasā carma° LN.
°lāpikamramśasā carma° J. śāṅkhālāmye karamśasā ca° δ (śāṅkhā° C).
tathāpare Mano.
- d. eteṣu bhedaḥ syus tris triḥ kathī° β. °bhedaś tu kathī°
Śubh. Mano. Ghan. °bhedaḥ syu kathī° BS.

vamśalakṣaṇam āha | 1.

vartulaḥ saralaś caiva parvadoṣavivarjitaḥ | a.
vainavaḥ khādiro vāpi raktacandanajo 'thavā ||107|| b.

śrīkhaṇḍajo 'tha sauvarṇo dantidantamayo 'thavā | c.
rājatas tāmrajo vāpi lauhajaḥ sphaṭiko 'thavā ||108|| d.

*Now the characteristics of the vamśa (flute). Rounded, straight,
without the blemish of knots, made of bamboo or of khadira (acacia) or
red sandal wood. It may be of sandal, or gold, or of ivory. or silver,
copper, brass, or crystal.*

- a. vañjulaḥ sara° BS. Biii. Mii. β. mañjulaḥ sara° Bi. Bii. Ghan(v.1).
 Bhaktiratn. sarvadoṣa° β.
 c. trikhaṃdajo° β (*δ).
 d. om. all Mss. except BS. included by Śubh. Ghan. Mano. lohajaḥ Mano.
 sphaṭiko Ghan. vāpi paittalō raṅgajothavā (v.1. lauhajaḥ sphaṭi°) Śubh.

kaniṣṭhāṅgultulyena garbharandhrena śobhitaḥ | a.
 śilpavidyāpravīṇena vaṃśaḥ kāryo maṅgharaḥ ||109|| b.

tatra tyaktvā śirodeśādadhō nirmitam aṅgulam | c.
 phutkārarandhraṃ kurvīta mitam aṅguliparvaṇā ||110|| d.

Hollowed with the interior bore equal to the size of the little finger, the vaṃśa is to be attractively made by one versed in the construction (of instruments). Leaving below the head a measured finger's distance, a blowing hole should be made, measured to one joint of the finger.

- a. °raṃdhre na śobhitaḥ γ. śodhitaḥ Śubh. so °nvitaḥ (v.1. śodhitaḥ)
 Ghan.
 c. śirodeśād atho Biii. °deśādadhārdhvarmitam Bii. adho dvimitam
 aṅgulam Śubh. Ghan. °deśād ato dvirmitam β. °mitamañjulam Mii.
 d. ekāraṃ raṃdhre γ. pṛmkāra°(?) L.

pañcāṅgulāni saṃtyajya tārarandhrāṇi kārayet | a.
 kuryāt tatrānyarandhrāṇi saptasaṅkhyāni kauśalāt ||111|| b.

badarībījatulyāni saṃtyajyārdhārdham aṅgulam | c.
 prāntayor bandhanam kāryam svarṇādyair nādahetave | d.
 sikthakena kalā deya tena susvaratā bhavet ||112|| e.

Leaving a further five fingers, the tāra (upper) holes are to be made. There with skill seven holes are to be cut. Equal in size to badarī (jujube) seeds (berries), they are to be set at intervals of half a finger. The two ends should be bound (stopped?) with gold or some other material for the sake of resonance. An application of beeswax should be made, by which there comes accuracy of svara.

- a. °jya tāvad randhrāṇi kārayet Ghan. b. om. Bi.
 a. saṃtyajyād ardhamaṅgulam β (*0). saṃtyajed ardhamaṅgulam Tag.
 °ārdhamañjulam Bi. saṃtyajyārdhamaṅgulam Bii.
 d. °yor varāṇam kāryam β.
 e. sikthakolakalā de° β. mukharatā β (sukharatā bha° δ).

kalā kalanā | svarṇādīmukhabandhasthīkaraṇam sikthakena 1.
 sampādanīyam iti bhāvaḥ | ayam uktaprakāro vaṃśo nāmnā 2.
 pañcāṅgulaḥ | evaṃ phutkārarandhrād yāvanty aṅgulāni 3.
 parityajya tārarandhrāṇi kārayet tāni tannāmāni bhavanti | 4.

The meaning is that the head-binding of gold or other material is done with wax. This kind of flute is called a pañcāṅgula (five-āṅgula). In this way, (the flute takes its name from) the number of fingers left in distance from the blowing-hole before the tāra holes are made.

1. kalā kalanā om. Mii. °dimukhaṃ raṃdhrasthirī° N6 (°ndhrasthirī° C). °dimukharandhrasthirī° LJ.Mii.Biii.
- 2.-3. ayam uktaprakāro <'>sau nāmnā pañcāṅgulaḥ smṛtaḥ β (atha muktapra° γ).
3. evaṃ huṃkāra° δL. hūṃkāra° JN. yāvaty aṅgu° β.
4. °jya tadraṃdhrāni kā° L. tāvad aṃdhrāni kā° δN. tārdadhrāni kā° J. tāvad randhrāni kā° Tag. paritya + + + randhrāni ... Mii.

yathā ṣaḍaṅgulatyāge ṣaḍaṅgulanāmā vaṃśa ity aṣṭādaśaparyantam | 1.
tad uktam | 2.

pañcāṅgulo 'yam vaṃśaḥ syād ekaikāṅgulavardhitaḥ | a.
ṣaḍaṅgulādināmā syād yāvad aṣṭādaśāṅgulam ||113|| b.

So when six fingers are left the flute is called ṣaḍaṅgula (six-āṅgula), and so on up to eighteen. This has been stated thus: "Leaving one more finger each time, the five-āṅgula flute becomes the "six-āṅgula" etc., up to eighteen-āṅgula.

1. yathā ṣaḍaṅgulanāmā va° β. °ṅgulytyāge ṣaḍaṅgulināmā Mii.
- a. ekaivāṅgulava° BS.Bii. syād ekāṅgulava° δ. °vṛddhitaḥ Śubh.Bi. °vardhakaḥ Bii.
- b. °nāmnā syād β. yāvad aṣṭāṅgulam | JN. yāvad aṣṭāṅgulam punaḥ BS.Bi.Biii.

phutkārāt tārarandhrasya yāvad aṅgulam antaram | a.
tad eva nāma vaṃśasya vāṃsikaiḥ parikīrtiyate ||114|| b.

tatra tyājyāṅgulam āha | 1.

ekāṅgulo dvyāṅgulaś ca tryāṅgulaś caturāṅgulaḥ | c.
atitārataratvena vāṃsikaiḥ samupekṣitāḥ ||115|| d.

Vamsikas (flute-players) call the instrument by the number of angulas between the blowing hole and the tāra hole." Now is stated how many angulas are to be left. One-, two-, three- and four-āṅgula (vaṃśas) are disregarded by players because of their excessively high pitch.

- a. phutkārātāra° Śubh.Biii. puṃskārāt tāra° β (puṃskārāmtāra° δ. °skārātāra <J>N). phutkāraranandhrasya yāvakaḍaṅgulimataḥ Bii.
- b. vādyajñaiḥ pari° Mii. parikīrtitaḥ BS.Mii.Bi.Biii. parikīrttite Bii.
1. tatrādāv aṅgulam āha β.
- d. śrutitārātara° Subh. atidrāvatararaṅgena β (*N). atidrāvatararaṅgena Tag. vādyajñaiḥ Mii.

trayodaśāṅgulo vaṃśo 'paraḥ pañcadaśāṅgulaḥ | a.
nindito vaṃśatattvajñais tathā saptadaśāṅgulaḥ ||116|| b.

phutkāraraṅdhrād etāvadaṅgulatyāgena tāraraṅdhraṃ na kāryam 1.
ity arthaḥ | tatrāpy aṅguliviśeṣatyāgena śraīṣṭhyam āha | 2.

The thirteen-aṅgula vaṃśa and the fifteen- and also seventeen-aṅgula are scorned by experts. The meaning is that the (first) tāra hole is not to be put at this distance from the blowing-hole. Now are stated the excellences achieved by particular aṅgula-distances.

a. vaṃśaḥ paraḥ β.
b. om. β. nandito Mii. vaiṇatattva° Bi. tathā pañcadaśāṅgulaḥ Bii.Biii.
1. 'kāraraṅdhradeśād aṅgula° Mii.
2. 'viśeṣayogena śrai° Bii. 'ṣṭhyam āha dāmodare Ghan. śreṣṭham āha Tag.

mahānandas tathā nando vijayas tu jayas tathā | a.
catvāra uttamā vaṃśā mataṅgamunisammatāḥ ||117|| b.

tataḥ katham eṣāṃ mahānandādisamjñety āha | 1.

daśāṅgulo mahānando nanda ekādaśāṅgulaḥ | c.
dvādaśāṅgulamānas tu vijayaḥ parikīrtitaḥ | d.
caturdaśāṅgulamito jaya ity abhidhīyate ||118|| e.

The mahānanda, nanda, vijaya and jaya are esteemed by Mataṅgamuni as the four best vaṃśas. Now it is explained how these names come about. Mahānanda is the ten-aṅgula, nanda the eleven-, vijaya the twelve- and jaya the fourteen-aṅgula.

a. vija° ... tathā om. Tag. vijayaś ca ja° Bi. vijayo 'tha jayas Śubh.Ghan. (v.l. 'yas tu).
b. om. Tag. vaṃśā + + + muni° Mii. mātaṅga° BS.
1. om. Tag. tatra katham β. tat katham Bii. mahānandādikaṃ samjñe° Mii.
c. dasa° ... nando om. Tag.
d. dvādaśāṅgulimānas BS.Biii.

etena daśaikādaśadvādaśacaturdaśāṅgulāḥ śreṣṭhāḥ pañcādinavāṅgu- 1.
lāntā madhyā ekadvitricatustrayodaśapañcadaśāṅgulā ninditā 2.
ity arthaḥ | atha vaṃśikaguṇāḥ | 3.

susthānatvam susvaratvam aṅgulīśaraṅakriyā | a.
samastagamakajñānaṃ rāgarāgāṅgaveditā ||119|| b.

Thus the best instruments are those with ten, eleven, twelve and fourteen. Those of middling quality have from five to nine. Those rejected are the one-, two-, three-, four-, thirteen- and fifteen-aṅgula vaṃśas. Now the qualities (required) in (a good) player. Keeping in the correct register, good tuning, adroitness in movement of the

fingers, knowledge of all the gamakas, acquaintance with rāgas and rāgāngas,

2. daśāṅgulāni ninditety ... BS. °ṁgulāni ninditā ity L. °ni niṁdita ity JN. °tricaturastrayodaśapañcadaśāṅgulāni na dātavyās (om. rest) Mii. °pañcadaśāṅgulāni na dātavyā (om. rest) Biii. °pañcadaśāṅgulāni nandā tu vamsād (om. rest) Bii.

3. atha ... °nāḥ om. α. °ḡṇāḥ dāmodare Ghan.

a.-b. om. Mii. Bi-iii.

a. svasthānatvaṁ Subh.β (sasthāna° N). muravatvaṁ ḡ (mukhatvaṁ C). svasthānatvaṁ mukhasya syād aṅgu° Tag. aṁganiḥsāraṅakriyā β. aṅguleḥ sāraṅakriyā Tag. aṅgulisāra° BS.Ghan.

b. °rāḡāṁḡavodhitā OL.Tag. rāḡāvāḡāṅavodhitāṁ C. °vodhitāḥ JN.

kriyābhāṣāvibhāṣāsu dakṣatā gītavādane | a.
susthāne cāpi duḥsthāne nādanirmānakauśalam ||120|| b.

gātṛṇāṁ sthānadātṛtvam taddoṣācchādanam tathā | c.
vāmsīkasya ḡṇā ete mayā samkṣipyā darśitāḥ ||121|| d.

skill in kriyās, bhāṣās and vibhāṣās in the playing of compositions, competence in sound-production both in the natural and in the difficult range, being the giver of correct sthāna (register, pitch) to singers and the covering of their imperfections; these in brief are the qualities of a (good) vāmsīka.

a.- (c.) °dātṛtvam om. Mii. Bi-iii.

a. kriyābhāṣāsudakṣatvaṁ gītavādyādivādane β.

b. susthāne pi ca duḥ° ḡ (*δ). svasthāne cāpi Śubh.

gātṛṇāṁ sthānadātṛtvam gāyakānāṁ nādaviratau tatpūrakatvam | 1.
athāsyā doṣāḥ | 2.

bahukṛtvaḥ śiraḥkampāḥ svasthānāprāptir eva ca | a.
vṛthāprayogabāhulyam alpatā gītavādane | b.
ebhir doṣair yuto 'tīva nindito vāmsīko mataḥ ||122|| c.

The "being the giver of sthāna to singers" means the completion of sound left unfinished by the singers. Now the faults of the (bad) player. Frequent shaking of the head, failure to find the correct register, frequent errors in execution, incomplete playing of compositions, a player who has these faults is considered quite despicable.

1. °kānāṁ ḡānaviratau BS. tatpūrakāḥ Bii.

2. °kṛtvaśiraḥ° Bii.Mii. bahukṛtyaḥ Mano.

b. °yogavāhulyasampattir gītavādane L. sim., with °vāhane ḡ. °yoga-bāhulya vā + + ḡita° Mii. °bāhulyāt tathā saṅgītavādane Bi.

c. om. Bi. °śair yutas tāvan niṁdito β (*JN).

atha raktavāṃśikalakṣaṇam | 1.

sthānakābhīnayaḥbhijño gamakāḍhyaḥ sphuṭākṣarah | a.
śīghrahastah kalābhijño vāṃśiko rakta ūcyāte ||123|| b.

athāṅguliguṇāḥ | 2.

prayuktir ardhayuktiś cāyuktiś cety aṅguler guṇāḥ ||124|| c.

Now a description of the rakta ("charming") player. That player is called rakta who knows the postures and gestures (in dance), (whose playing) is embellished with gamakas, whose akṣaras (individual notes?) are clear, whose hand is quick, and who knows kalā. Now the features of finger(-position). These are prayukti, ardhayukti, and ayukti (closed, half closed and open).

a. sthānakādīlayābhijño Śubh.Ghan. (v.l. 'bhīnaya').

b. 'hastakalābhijño β.Biii.

c. prayuktir vaddhayuktiś cety aṅguler guṇāḥ β. prayuktir vaddhayuktiś cety aṅguleś cālanam guṇāḥ Tag. ardhayuktiś ca yuktiś cety Ghan.

atha phuṭkṛtiguṇāḥ | 1.

naividyaṃ praḍhataḥ cāpi susvaratvaṃ ca śīghratā | a.
mādhuryam api pañcāmī phuṭkṛteṣu guṇāḥ smṛtāḥ ||125|| b.

phuṭkāreṣu doṣam āha | 2.

sītkārabahulaḥ stabdho visvaraḥ sphurito laghuḥ | c.
amādhuryam ca vijñeyāḥ ṣaḍdoṣāḥ phuṭkṛte kramāt ||126|| d.

Now the qualities of (good) blowing. Steadiness (without "gaps"), fullness, good intonation, swiftness, sweetness - these are the five qualities noted in (good) blowing. The faults in (bad) blowing: (When the blowing is) over-breathy, inflexible(?), out of tune, unsteady, under-blown, harsh, these are the six faults to be known in (bad) blowing.

1. om. β. phūtkṛ' Mii.

a. naividyaṃ L. naividyaṃ (v.l. naividyaṃ) Ghan. vāpi Ghan.
susvaraś cāpi śīghra' Tag. b. phūtkṛ' Bii.Mii.

2. phūtkā' Bii.Mii. pṛmkāreṣu L. emkāreṣu JNδ (ekā' C). atha phuṭkṛ-
tidoṣāḥ Tag.

c. śītakālavahustavdho β (*0). śīghrakālavahusta' Tag. sītkāre bahu'
Mii.Biii. 'kārabahulastabdho BS. sphuṭato Bi. sphuṭito all other Mss.

d. phuṭkṛtau kra' Tag. phūtkṛte Mii. phuṭkṛteḥ Bii.

noktam lakṣaṇam anyeṣāṃ bāhulyāc cāprasiddhitāḥ ||127|| a.

atha ghanam | karatālah kāmsyabalo jayaghaṇṭātha śuktikā | b.
kampika paṭavādyam ca ghaṇṭātodyam ca ghargharam ||128|| c.

Others are not detailed here because there are so many, and because they are not to the point. Now the ghana instruments (idiophones). Karatāla, kāmsyabala, jayaghantā, śuktikā, kampikā, paṭavādyā ghaṇṭā, gharghara,

- a. om. Bi. bāhulyena prasiddhi° Mii. bahulyena pra° Bii. bāhulyo na pra° Biii.
 b. kāmsyaghano β. jayaghanto 'tha BS.δN. (v.l.) Śubh. Ghan. °ghaṇṭā ca śu° Mii. Bi. Biii. śaktikaḥ BS. śuktikaḥ Bi-iii. śuktakaḥ Mii. sūktikaḥ β. śuktidaḥ Mano.
 c. (ka)mpakā BS. kambikā Bi-iii. ambikā Mii. kaṇṭhikā (v.l. kaślikā) Śubh. paṇavādyam ca Bi. Bii. Mii. padavādyam ca Śubh. ghaṭavādyam ca Ghan. ca paṭṭātodyam ca Śubh. tālas ca paṭavādyam ca ghaṇṭā° Mano.

jhañjhātālas ca mañjīraḥ kartary uṅgura eva ca | a.
 dvādaśaite munīndreṇa kathitā ghanasaṃjñakāḥ ||129|| b.

tatra karatālalakṣaṇam | 1.

trayodaśāṅgulavyāsau śuddhakāmsyavinirmitau | c.
 madhyamukhau stanākārau tanmadhye rajjugumphitau ||130|| d.

padmīpatrasadrśau karābhyāṃ rajjuyantritau | e.
 karatālāv ubhau vādyau pāṭair jhamakaṭair iti ||131|| f.

jhañjhātāla, mañjīra and uṅgura, these twelve (instruments) are called ghana by the sage. Now a description of the karatāla. The karatālas are thirteen aṅgulas in width, made of pure bell-metal, having the shape of a breast in the middle, strung in the middle with a cord, looking like lotus-leaves. Two of these are tied in the hands with the strings; they are to be played by clashing together with the ringing sounds jha ma ka ṭa.

- a. jhampātālas Mii. Bi-iii. Tag. jhañjatā° (v.l. jharjha°) Śubh. kartary aṃkura eva Ghan. β (*δN. kartavyaṃkura J). kartayuṅgura Mii. kartary uṅgura ity api Śubh. kartary aṅgura Mano.
 b. °saṃjñikāḥ Bii. β (*J). °saṃjñitāḥ Mii. Biii.
 c.-f. om. Mii.
 c. °vyāmau δ. Biii. °ṅgulo vyamo Bi. kāmsya β.
 d. madhye mukhau β. madhye mukhe BS. Bi-iii. °khau sthūlakarau β (*δ).
 f. vācyau BS. pāṭhe virāmakateviti (v.l. pāṭer jhanaṭakair iti) Ghan. pāṭair jhanaṭakair iti Śubh. pāṭe jhamakaṭer iti β. bhūmakaṭair iti Tag. pāṭo mi jhampake Tritaḥ Bi. pāṭe jhammaka + iti Bii. pāṭe mī jhamakajhair iti pāṭe jhampakajhair iti BS.

prakārāntaram āha | tad yathā | 1.

trayodaśayavavyāsam vaktrapinḍam yavonnatam | a.
 yavapañcakagambhīram madhye ca yavasaptakam ||132|| b.

Another type is described: thirteen yavas in width, a knob on its face one yava high (?), five yavas deep, and seven in the middle.

1. prakārāntaram apy āhuḥ | tad ... Ghan. (iti) yadvā | Śubh.
 - a. °yavanyāsam BS. °daśayavair āsan va° β. °yavavyāmaṃ Mii. vakratuṇḍe (v.l. °piṇḍe) Śubh. piṇḍaṃ yavānvitam Bi. yavānmitam Bii. yavannitam Biii. yavonmitam Śubh.Ghan. vaktrāḥ paṃcayavonmitam β(*CJN).
 - b. °paṃcakapallīram Mii.Bi-iii.

vistr̥taṃ vartulaṃ nimnaṃ yavatrāyāmitaṃ tataḥ | a.
pr̥sthato madhyadēse ca śivaliṅgasamākṛtim ||133|| b.

madhye guṅjāsamaṃ chidraṃ paṭṭasūtrādīgumphitaṃ | c.
atyamlapaiṣṭhīnirdagdhāśuddhakāmsyavinirmitam ||134|| d.

Ample, rounded, with a concavity of three yavas, shaped like a śivaliṅga in the middle at the back. In the centre is a hole the size of a guṅjā, tied with a thread of silk or other material, made of pure bell-metal fired in very acrid paste (?).

- a. vismitaṃ β. visṛtaṃ Bi.Śubh. (v.l.) yavapamcamitam β.
- b. °mākṛti β.Bi. °mākṛtiḥ Mano.Ghan.Biii. °liṅgaṃ samāvṛtam Mii.
- c. °samacchidraṃ Mii. °samaṃ chidrapaṭṭasūtrādi° β.
- d. °pauṣṭīnir° δ. °mlapeṣṭī Śubh. (v.l.) °paiṣṭhinirda° BS.Ghan. atyamrapaiṣṭhanir° Bi. atyamrapaiṣṭhinir° Bii.Biii. °mlapaṣṭikasnigdhaśuddha° Mii. °nirdagdhāśuddhakāmsya° β.

kāsmīrādisamudbhūtaṃ tālam āhur manīṣiṇaḥ | a.
sunādaṃ dakṣiṇaṃ tālaṃ tato hīnaṃ ca vāmakam ||135|| b.

kurvīta tadvayaṃ dhāryaṃ tarjanyaṅguṣṭhayogataḥ | c.
vāmahastasthātālasya madhyamaṃ ṣaḍjanāditam ||136|| d.

This instrument, which comes originally from Kashmir, is called *tāla* by the wise. The right-hand one should be well-sounding, the left-hand one less in sound than this. Both are to be held between thumbs and forefingers. The middle of the *tāla* in the left hand sounds the note *sa*.

- a. kambārādisam° Mii. kasmārādi° Bi. kasvārādi° Bii. kasmāt svarādi° Biii. °dbhūtātālam γ. b. sunādadaḍkṣi° Mii.Bi.Biii.
- c. kurvanti tad° Bi. kurvīta dvitayaṃ Śubh. (v.l.)
- d. °hastasya tālasya (om. rest) Bi. °hastasya tā° Biii. ṣaḍjanāmikaṃ β. °nāmitam Mano. jhannināditam (v.l. sanninādi°, madhyam īṣadvinādi°) Śubh. madhyam īṣacca nāditam (v.l. °dhyamaṃ sannināditam) Ghan.

tiryagdakṣiṇātālasya paridhyamsena tādayet | a.
tālāṅgair vādayec caiva plutadīrghalaghudrutaiḥ ||137|| b.

iti karatālah | itarēṣāṃ lakṣaṇaṃ vistarabhayād upekṣitam | kiṃ ca 1.
 tataṃ vādyam ca devānāṃ gandharvānāṃ ca śauṣiram | c.
 ānaddham rākṣasānāṃ ca mānavānāṃ ghanam viduḥ ||138|| d.

This should be struck with the edge of the right-hand tāla, which is held obliquely. This is played with the tālāṅgas (marking) pluta, dīrgha, laghu and druta. Thus the karatāla. We omit to describe the characteristics of other instruments in the interest of brevity. The tata (chordophones) are the instruments of the gods, the aerophones belong to the gandharvas, the membranophones to the rākṣasas, and the idiophones to humans.

a. tiryā° ... °sya om. Bi. tiryaggalasya madhye ca parivyāsenā tādā°
 Mii. paridhvamsena β(*J).Mano. parivyamśena Ghan. tālayet Śubh.Ghan.
 b. tālāṅge Mii.Bii. tālādau (v.l. tālāṅgo, tālārddhair) Śubh.
 tālajñair Bi.<Biii.> tālādi vādāye° β(*δ).
 c. gāṃdharvānāṃ ca β. d. āḍhalabdham rākṣa° β (gadha° C).

iti ghanam |
 iti śrīmannikhilānvavāyottuṅgacoḍagaṅgavaṃśāvataṃśāśeṣa- 1.
 guṇasadmapadmanābhabhūmipatitanujanmano mahārājādhirājasya 2.
 sāhityasaṅgītārṇavakarnadhārakamaṇer gajapativīraśrīnārāyaṇadevasya 3.
 kṛtau saṅgītanārāyaṇe vādyanirṇayo nāma dvitīyaḥ paricchedaḥ || 4.

This ends the second chapter, called "account of instrumental music", of the Saṅgītanārāyaṇa

1.iti śrīmannikhinvavāyottuṅga° γ. iti saṅgītanārāyaṇe vādyanirṇayo
 nāma dvitīyaḥ paricchedaḥ samāptaḥ || Mii.
 2. padmanābhamipatitanu° BS. °janmanaḥ mahā° BS.
 3. °maṇeḥ gaja° BS.
 4. °yaṇe gītanirṇayo BS.

pariccheda 4

athodāhriyate kimcic chuddhasālagagītayoḥ | a.
etaddiśānusriyatām anyeṣām apy udāhṛtiḥ ||1|| b.

tatrādītālena mālavarāgeṇa | 1.

Now something is given by way of example of śuddha and sālaga compositions. This can serve as a model for others too. So <in the śuddha>, in Āditala and Mālavarāga:

a. kimcit śu° BS. athoktāhiyate kecit° Bi. °ddhaśīlanam etayoḥ β.
b. °śānuśriyatām γ. °śrayatām Mii.Biv. etaddhasānusrayatām Bi.
1. mallārarāgeṇa Bi.Biii.Mii.

jaya rohiṇisuta suramaṇḍalanuta durjanatarjana paṇḍita re | a.
khaṇḍaparaśukṛtatāṇḍavaparipatatadamaradhunīrucimaṇḍita re | b.
ākhaṇḍalamaṇīkhaṇḍasamaṇḍaprabhasicayayugalatanubhūṣaṇa ā | c.
ambudacumbinitambamaheśvaragirinibhavigalitadūṣaṇa ā | d.

"Glory to you, the son of Rohiṇī (Balarāma), praised by all the gods, wise one, chastiser of the evil, adorned by the splendour of a river of immortals scattered by the Tāṇḍava dance of Śiva, wearing a pair of garments resplendent like fragments of Indra-jewels, you whose faults have vanished, like the cloud-flanked mountain of Maheśvara."

a. vāśinasuta sura° γ. rohiṇīsuta α. °maṇḍalasuta° Bi. °paṇḍita e L.
durjanapaṇḍita re γ.
b. °tāṇḍavanipatatad° Bi.Biv. °tandavaripatatadamaradhuni° Bii.
°tandavanipatatadamadharadhuni° Biii. °dhuniruci° Bi.Mii.Biii. ruci-
khaṇḍita re BS.
c. ākhaṇḍamaṇīṣaṇḍasama° Mii.Biii. °maṇīṣaṇḍa° Bi. °maṇīṣaṇḍa° Biv.
°bhūṣaṇu ā BS. °bhūṣaṇa yā Bii.
d. °nitambamaheśvaraśīranibha° Mii. dūṣaṇu ā BS.

jhem jhem jhem kriṇa thoṅgiṭa nāṅgiṭa khaṭamaṭaraṭakiṭa drām <1>
drām drām drimikiṭa dhākum dhākum jhām tāri jhām tāri tā tā dugatā |

1. sa ni dha ga 2. ni sa dha ga 3. sam sa ma sa 4. ni ga ma dha 5. sam ma na ma 6. sa ga
ni ga 7. sā sā sā

1. tenā tenā tenām 2. tenām tenām tenām 3. tenām tenām tenām 4. i ā ||2||

- adḍatālena dhanāsīrāgeṇa | 1.
- sīradhara dharanir api tava śirasi śobhate | a.
 vrajayoṣidadhararasapānadhṛtalobha te | b.
 vadanatalavaladanalasakalakavalīkṛtau | c.
 yas tvam asi vibhur astu ko 'sya mahimastutau ||3|| d.

Adḍa, Dhanāsī: "Bearer of the plough (Balarāma), the world shines on your head! You who are intent on kissing the young girls of Vraja, you who have the power to devour the world with the fire of your mouth, who is there fit to praise your greatness?"

- a. śīravadhavālir ati śirasi L. śīravadhavālavali iti śirasi γ (śī-khadharāvali C). śrīdharadhara° Mii. śīradhara° Bi.Biii.
 b. 'pānodhṛta BS. 'pānakṛta Bi.Mii.θ.
 c. 'valadalanasakala° β(*J). vadanatalavadanalasakala° Bii. vadana-talavadanatalasakala° Mii.Bi.θ. 'kadalīkṛtau BS.
 d. yatvam asi vastur iha ko sya γ.

- maṅṭhatālena dakṣiṇasīrāgeṇa | 1.
- kāmapāla bakulamāla bhārahāri śirasije | a.
 raivatagiritanayāparirambhadambha pṛthubhuje | b.
 dhṛtāṭoparacitakopa kapaṭagopaśāsane | c.
 bala vilasatu hṛdayaṃ tvayi nikhilakaluṣanāśane ||4|| d.

"You who grant our desires (Kāmapāla), who wear a garland of bakula flowers, who bear great loads, deceiver in embraces of the daughter of the Raivata mountain, you whose anger springs from restrained pride. Bala, may (my) heart dwell in you, who dispel all impurity, who chastised the false cowherd, head-born one, wide-armed one!"

- a. 'vakulabhāvihāri śirasi° L. 'vakulabhāvihariviśirasije γ. bhārihāri <Bi.>Bii.
 b. revatagi° β(*J).Mii.Bi. parirambhapṛthu° Bi.
 c. 'ṭopacaritakopa° β(*J). 'śāsanaṃ J. 'śāsana Bi.

^{1.}drāṃ ^{2.}drāṃ ^{3.}kiṭa thoṅginā ^{4.}kiṭa tā ttā ^{5.}di dhimiki thoṅginā |
 'sā ssā ssā ṇi ga ma ni ga ma pa tennā tenā tenā tenā ||4||

- yatitālena gujjarīrāgeṇa | 1.
- ballavīkara pallavodara mallitāḍana dhṛtadare | a.
 muṣṭikābhidhamallatalajakāyapeṣaṇapaṭutare | b.
 dvividavāraṇakumbhadāraṇakarmakeśarināyake | c.
 lāṅgalāyudhā mama manas tvayi saṅgataṃ śubhadāyake ||5|| d.

Yatitāla, Gujjarīrāga: "My mind is devoted to you, who hold a conch (?) <in the hand> which pressed the jasmine-palms of the tender hands of the milkmaids, to you who skilfully crushed the body of Muṣṭika, that most excellent of wrestlers, to you the lion-like leader who killed the ape

Dviviḍa and slew the demon Kumbha, O Balarāma (whose weapon is the plough), to you who grant well-being!"

1. gurjarī° β.
- a. °mallitātaladhṛ° β. °mallītādāna BS. Bi. Bii. Biv.
- b. kāyaśeṣaṇa Bi. kāyatoṣaṇa Bii. c. °kesari° γ (°keśari° C).

jhampātālena natṭarāgeṇa |

1.

ākṛṣṭadivasakaratanayanayabuddhe |
 balatīrthagamanapadakṛtasakalaśuddhe |
 rakṣa māṃ akṣadhṛtapadadantavakre |
 dharanībhuji dhṛtarōṣahatadhanacakre |

a.
 b.
 c.
 d.

Jhampā, Natṭa: "Protect me, you who have taken to yourself the ruling wisdom of the solar line, you whose feet which went to Balatīrtha bring purity to all men, <at whose advance> king(s) were subdued by your anger (??)"

- a. °nayanabaddhe Biv. b. kalatīrtha° BS.
- c. °dantivakre Biv. °dantavaktre γ (padadamva (omits rest) dimi dimi dimi J).
- d. hatahadanacakre Bi. Bii. Biii. β (hatadanacakre δ). hatahadani° Biv.

^{1.} thoṅakiṭa ^{2.} jhemkriṇā ^{3.} tātthāri ki ^{4.} drām drām
 'ni ga ma śa ri dha pa dhikaṭa drimika drimi tā ttā ||6||

a.
 b.

kuḍukatālena vaṅgālarāgeṇa |

1.

āsavapānamadhuram aruṇadyuti cañcalamecakatāram |
 lajjitamadhyavilolimadhuvrataśoṇitakamalam udāram |
 haladhara tava vadanam kamaṇīyam |
 manasi mamāstu satām avanīyam ||7||

a.
 b.
 c.
 d.

Kuḍukka, Vaṅgāla: "Haladhara, may this your lovely face, sweet from the drinking of nectar (of lips), ruddy in complexion, its dark eyes quivering, noble, defeating in beauty the red lotus with tremulous bees in its midst, may this be always in my mind! This is the refuge (or: right object of devotion) of the good."

1. kuḍuka° γ. Bi. kuḍaka° Bii. Biii. kuḍuna° Biv. kuḍḍuka° BS.
- b. °vilolamadhu° β. Bi. Bii. °vilolitamadhu° θ.
- c. tava nayanam ka° β. d. om. β.

tripuṭatālena vasantarāgeṇa |

1.

śikharamaṇḍalamāṇḍitottama kuṇḍalaikavirājitam |
 caṇḍakarasūta daṇḍakhaṇḍanapaṇḍitam tridaśārcitam |
 yādavānvayadugdhavāridhikumudabāndhavam īśvaram |
 bhāvayāmi bhavantam anīsam brahmarūpam anīśvaram |

a.
 b.
 c.
 d.

Tripuṭa, Vasanta: "O son of the sun, scion of the Yādavas, I revere you unceasingly, the supreme embodiment of Brahma, uniquely resplendent with incomparable ear-ornaments adorned by circles of gems, master in smashing the weapons (of adversaries), honoured by all (other) deities, great lord, moon of the milk ocean!"

1. °na rasarāgeṇa β. a. śiśīramaṇḍa° Bii.
c. °kumudamodanam īś° L. °kumudam odaram īśvaram γ.
d. °ntam anīśam Bii. anaśvaram β.

1. tā ttā dhā ri ku ku dri mi ki drām kiṭa thoṅgi thoṅgiṭanāṅginā | a.
sā ssā ri ga ma pa dha ni sā sā tennāṃ tennāṃ tenā tenā ||8|| b.
2. 3. 4.

rūpakatālena bhairavarāgeṇa | 1.

- aruṇāyitanayanakoṇavimardīkṛtarakṣasam | a.
karuṇākara vipulabāhum uddharataravakṣasam | b.
caraṇānatabhavabhavantam āśrayāmi locane | c.
śaraṇāvana mayi nidhehi kalitavividhaśocane ||9|| d.

Rūpaka, Bhairava: "O compassionate one, my refuge and protection, I resort to you. at whose feet all beings (or: gods) bow down, you who crush evil with (a glance from) the corner of your reddened eye, with great arms and broad chest, fix on me your eyes which dispel all manner of griefs! (or: (?)) ... on me who am afflicted with all manner of griefs)."

- a. °nayanakośa° β. °viśadīkṛta° β. °vimadīkṛta° Bii. °vimardikṛta° Bi
b. °vipulavāhum ahuruddhatarakṣasam γ (°humuharuddhata C).
uddharavakṣasam Bi. Bii. Biii. uddharavakṣasam Biv.
c. °natabhavi uttamāśrayāmi Bi. °ṇānatabhavasurabhavantam BS.
āśrayāmi ca ne θ. caraṇāvanato bhava° JN. caraṇāvanate bha° L.
caraṇāvamtī bhava° O. caraṇāvanto C.

athālāpo 'tālah | 1.

- śrīnīlācalakandarāmandiravihārigovindapādāravindadvandvendirā- a.
yitamānasah santīrṇasakalasāhityasaṅgītatarāṅgiṇītatiṭipatiḥ b.
padabirudasvarapāṭatālatenāsahitam medinījāṭikalitaṃ balabhadrodayaṃ c.
nāma navarāganibaddhaṃ śuddhaprabandhaṃ śrīnārāyaṇadevamahīpatir d.
viracitavān iti ||10|| e.

Now the following ālāpa without tāla: "This Śuddhaprabandha in nine rāgas, called Balabhadrodaya, in the Medinī Jāti with pada, biruda, svara, pāṭa, tāla, and tena, has been composed by the king Nārāyaṇadeva, master of all, who has traversed all the rivers of literature and music, whose mind has become Indira before the two foot-lotuses of Govinda, who resides in the caverns of the sacred Nīlādri."

1. athābhogo tālah BS. ādatāla ālāpa Bi.

- a. °nīlacalakadhura (omits rest) Biv. °kandaramandira° β.
 °govindapadāra° BS.β. °dvandendirā° BS.Biii.JLN. dvam̐dvedirācita δ.
 °dvandvenirāyita° Bi. °dvandeniralāyita° Biii. °ndirācitamānasah̐ β.
 b.-d. om. Biv.
 b. °rṇakalasāhityasantaraṅgi° Bii. °tīrṇakāṁkalasā° β(*J). °mgiṇī
 patiḥ̐ β.
 c. °pāṭatalatenā° BS. medanijā° β(*δ). kalabhadro° β.<Bii.>
 d. navarāgabandham̐ Bi. °pativiracitavān̐ iti Bi.Biii.

deśapālarāgeṇa ekatālītālena |

1.

- musalāyudha vibudhāriavidhūnana dharaṇīdhāraṇa dhṛtamukha re | a.
 varuṇasutāpariram̐bhāṇa lambhitasambhramatarjita vidhumukha re | b.
 mukutāyita vikaṭoddhuraphaṇiganatanunirjitahimabhūdhara re | c.
 bhavasāgaraparipatitam amum̐ janam̐ avaśam̐ aharnīśam̐ uddhara re | d.

Deśapāla, Ekatālītāla: "Musalāyudha (armed with the pestle), repeller of the gods' enemies, earth-bearer, steadfast one, your moonlike face disturbed by the confusion caused by the embraces of Varuṇas daughter (enjoyment of alcohol), O bearer of an earth freed of frost by the bodies of multitudes of wild and mighty snakes made into your crest, O mighty one, deliver, day and night, this helpless creature beset by the ocean of rebirths!"

- 1., a.-b. om. Biv. 1. deśagāla (?) BS.
 a. mūsālāyu° BS. muśalā° β. muṣalā° Bi.Biii. vivudhāriavidalanavudha-
 dharaṇīdharaṇadhṛtamukha re L. vivudhāvivudhadharanīdhṛtamukha re JN.
 vivudhāvicudhadharaṇīdhṛtamukha re δ (°mūkha re O. vivuvivudhava-
 raṇīdharaṇo° C). vividhāriavidhunana° Bi. vibudhāddividhūnana BS.
 dharaṇīdha° BS.Biii. dhītamukha α.
 b. °sutāpatirakṣaṇalambhita° β. vibhrumukha δ. °tanutarjitahima°
 Bi.Bii. d. paripatanam̐ amum̐ Biv.

1. tā dimi dimikiṭa thoṅgiṭa nāṅgiṭa jhem̐ kuku jhem̐ kriṇa jhām̐ tāri re | a.
 'ma ma ni dha ga ma ṇi sa ni dha ma na dhā ni dha tenām̐ tenām̐ b.
 tenā tenā ā ||1111 c.

- jaya rohiṇisuta suramaṇḍalanuta ity āditālasya prathamakalāyām̐ mānam̐ | 1
 ayam̐ eva prabandho yady° ekarāganibaddhaḥ svarapāṭatenārahitaś ca 2.
 tadā sūḍaprabandho 'py ucyate | tatra pramāṇam̐ alekhi | 3.
 atha sālagaśūḍodāharanam̐ dakṣiṇaśrīrāgeṇa | tatrādītāla ubhayalakṣaṇaḥ |

tā dimi.....

The māna is in the first kalā of the āditāla - jaya ... °nuta. If this prabandha were to be composed in a single rāga and were without svāra, pāṭa and tenā, then it would also be called a sūḍaprabandha. The criterion has been given (above). Now is given an example of the sālagaśūḍa (prabandha) in Dakṣiṇaśrī rāga. The Āditāla is of both (dhruva and maṇṭha) categories. (First) in the Dhruva-type:

1. japa ro° C. rohiṇī° α. 2. yatyekarāganivam̐dhaḥ β.
 4. ubhayalakṣaṇe β. 5. om. β. dhruvalakṣaṇaḥ BS.

jaya jaya janakasutādhava rāghava nikhilabhuvanajanarañjana re | a.
 haihayavaṃśavatamsa mahīpatibhañjana bhṛgupatiḡaṇjana re | b.
 prathamakhaṇḡaḡ | 1.

taruṇasudhākaramukuṭa śarāsanaśāsana manukulamaṇḡana re | c.
 vipulabhujābalabhūṣaṇa dūṣaṇamukhakarāsainikakhaṇḡana re | d.
 uccakhaṇḡaḡ | dhruvaḡ | 2.

"Victory to you, lord of Janaka's daughter, of the line of Raghu,
 delight of all beings, ornament of the Haihaya lineage, slayer of kings,
 excelling Paraśurāma <in might>.
 You who have the new moon in your crest, chastiser of Śarāsana, ornament
 of the line of Manu, adorned with the strength of great arms, you who
 dispersed the army of Khara led by Dūṣaṇa!"

b. °vaṃśāvatamsa Bi. °bhṛgupatiḡaṇjana Mii.
 1. °maḡ khaṇḡaḡ N. c. śarāsanaśarākamanukulamaṇḡa° β (*δJ).
 d. bhujabala Bi. °pulabhūvala bhū° Biv. ripuvalabhujavalabhū° β.
 vipulabhuvanabhūṣaṇa Mii.

śaraṇāgatajanatāraṇavitarāṇa lajjitanirjarataruvara ā | a.
 ti a ā ī a a ī ā ī tā a ī ti tā nārāyaṇanṛpam avatu bhavān ||12|| b.
 1. 2 3 4 ābhogaḡ |

"Granter of safety to those who come to you for protection, putting to
 shame the immortal (Pārijāta) tree. ti a a i protect king
 Nārāyaṇa!"

a. vitarāṇatarjitanirjara° β. °taruvara yā β (*J. °taruvara ā om. δ).
 vitarāṇanirjitanirjara° Mii. tāruvara Mii. Biii. tārambara Bii.

asyaiva maṇḡhalakṣaṇe | 1.

avikalaśāradaśāśadharavadanam | a.
 kundamukulaparihāsakaradanam || prathamakhaṇḡaḡ | b.

madanaśātādhikasurucirakāyam | c.
 smṛtilavavidhutaduruttaramāyam | d.
 pṛthutilakusumasuṣamavarānāsam | e.
 vande rāmam asitaghanabhāsam || dviguṇamātro dhruvaḡ | f.

Now the same (ādītāla) in the maṇḡtha-mode:
 "The one whose face is like a perfect autumnal moon, whose smiling teeth
 resemble a jasmine bud,
 whose body is more beautiful than a hundred Madanas, who in destroying
 the memory removes impenetrable illusion, whose nose is perfectly
 beautiful like a wide sesame blossom, this Rāma I worship, brilliant as
 a white cloud."

1. asyeva Mii. a. śasavaravadanam ḡ(*δ).
- b. kuṃḍakusumapari° ... vadanam β. kundamukundaparihāsakaravadanam Mii. °hāsaradanam Biii.
- c. manaḥśatādhi° BS. manaśatā° Mii.θ. madanasutādhika° ḡ. °suracitakāyam β.
- d. smṛtilavāvidhuta° BS.<Mii>. smṛtilavāṃ vidhutu purattaramā° Biii. °vidhūta° β (°vidhr̥ta° J). duruttamamā° Bii. °durutara° Mii. dūraturamā° ḡ(*J).
- e. pṛthutilakasumavaralāsam β (°vacalāsam δJ. °vavalāsam LN). sugamavaranaśam Bi. pṛthutulakusumamuśamavaranaśam Bii.
- f. amitadānabhāstam Bii. ghanarāsam BS. dvigu° ... °vaḥ om. β. °mātradhruvaḥ BS.

nārāyaṇanarapatikṛtagītam | 8.
sukhayatu sūrijanam sukhapītam ||13|| ābhogaḥ | h.

"May (this) song composed by king Nārāyaṇa gladden the wise (and make them) full of happiness."

h. om. Bi. sukhavatu β. śrutipītam BS.

atha yatiḥ | kevaladhruvalakṣaṇaḥ | 1.

naumi śatadalamañjulānanam ādṛtākḥilamānavam | a.
khaṇḍitādhikagādhisutakṛtayajñaghātakadānavam | prathamah khaṇḍah | b.

pralayaghanaghanaghoragarjanatarjitāriśarāsanam | c.
nikhilasiddhidabalamuninikaraduḥkhavināśanam | uccakhaṇḍah | dhruvaḥ | d.

°rakṣa rakṣa kṛpāmbudhe ti ā ā i ā i a ā i ā | e.
ā i ā i a i a i ā a i bhūpamaṇinārāyaṇam ||14|| ābhogaḥ | f.

Now the Yati, which is a dhruva-type only: "I praise him whose face is lovely as a lotus flower, who honours all men, who killed the Dānavas, destroyers of the many sacrifices of Viśvāmitra; I praise him who reviled the enemy Śarāsaṇa with a fearful noise like that at the cosmic dissolution, him who conferred all blessing and banished the sufferings of multitudes of munis and siddhas. Protect, O ocean of compassion, the king Nārāyaṇa."

1. yati | Bi. atha yatiḥ om. Biv.
- a. °mañjulānanavamādr̥ta° Bii.Mii. °mañjulānavamātr̥tākhi° ḡ (°mātr̥khi-la° C). °khilamānasam β. °khilamānadam Biii. °khilamālavam Bi.
- b. °gādhisahakṛta° β. °yajñe ghāta° Biii. °yajñayātakadhānavam L. °yajñayātakadānavakam ḡ.
- c. °ghanaghanagho° BS.Biv. praṇayaghana° β. pralayajaghanaghana° Mii.Biii. °garjanatāviśarāsanam β. °ghoragharjanatarjitaśarāsanam Mii.
- d. °siddhivalamuninikara° β (°siddhivaramuni° δ). °siddhidhavalamuni° Mii.Biv. °dasiddhivalamuni° Bii.
- e. yakṣa rakṣa β (*δ). kṛtām̐vudhe° β. kṛpānidheti Bi.
- f. bhūpanāmanārāyaṇam β (*J). °nārāyaṇam BS. bhūramānanārā° Mi. °pamanānārā° Bi(?)θ.

- niḥsāruḥ kevaladhruvalakṣaṇaḥ | 1.
- a i a i a i daśarathanandana kauśalyāhṛdaya- a.
sucandanamandoditahasamukha re | b.
tarumṛgapativihitānandana surabhūsuraviracita- c.
vandana ninditanijanṛpasukha re || prathamakhaṇḍaḥ | d.

Niḥsāru, which is found only in the dhruva category: "Son of Daśaratha, the smile which gently comes upon your face is precious as sandal to the heart of Kauśalyā, you who bring joy to the monkey-king (Sugrīva), who are praised by gods and earth-gods (kings) alike, and who despised the joy of your own kingship!"

1. sāruḥ ke° β. niḥsāriḥ Bii.
a. a ī a ī a ī BS. Bii. θ. ā i ā i ā i Bi. a i a i daśa° JN. kauśalyā° Mii. kauśalyāṃ hr° Bii.
b. sucandamandoditaṃ hasa° Biii. manyodita Bii. hātamukha BS.
c. mukha re tale C.
d. om. C. vandyā ninditanijamṛga su° Bii. nindita nṛpamukha re β. prathamakha° β.

- nirjitasuranāyaka gajavarasūṇḍodbhaṭabhujayuga- e.
nirbharaparipālitanirjara re | f.
karuṇāparipūrīta suhṛdayadurjanatatitarjana- g.
nirdaya kṛtaripubhayajarjara re || uccakhaṇḍaḥ | dhruvaḥ | h.

"You who conquered the king of the gods, <and yet> protect the immortals with the support of arms more extensive than the trunks of great elephants; compassionate, <and yet> you are the scourge of all the enemies of your friends, a Jarjara in inspiring fear in adversaries!"

- e.-h. om. C.
e. tarjitasura° Bi. °varasūṇḍodbhavabhu° Bi. Biv. °sūṇḍodbhavabhu° Mii. Biii.
f. °sūṇḍobhaṭa° Bii. nirjara ā Mss.
g. °hṛdayadurjana nirdaya kṛta° Bii.
h. bhaya jarjare β. bhayaṃkara vīra re Bi.

- ti a a i a a i a a i a i ^{2.} ā ā ā ā ^{3.} i a i a i. 1.
'i a i a ā ī ā a ī ā ā | j.
ā ā tava rāma praṇamati caraṇe nārāyaṇa- k.
bhūpatimaṇir ayam amum uddhara re ||15|| ābhogaḥ | l.

"... Rāma, raise up this jewel of kings, Nārāyaṇa, who bows at your feet!"

- i.-l. om. C k. tava vāla β. praṇavanti ca° Bi.
l. ayam om. BS. °maṇimayam amum Mii. Biv.

- atha maṅṭhaḥ kevalamaṅṭhalakṣaṇaḥ | 1.
 sītāstanaghanakuṅkumapaṅkalalitavakṣase | a.
 laṅkāsurasāṅkāturasurahitahatarakṣase | prathamakhaṇḍaḥ | b.

Now maṅṭha, which comes only in the maṅṭha-type.

"To him whose chest is beautified by the saffron unguent from Sītā's firm breasts, to him who defends against harm the immortals afflicted with fear of the demon of Laṅkā,

- 1., a.-b. om. C.
 1. maṅṭhaḥ (om. atha, kevala°) Bi. atha maṅḍalaḥ kevalamaṅḍalakṣa-
 ṇam β (*O).
 a. °stanayugakuṅku° β. vakṣaso θ.
 b. surahitarakṣase BS. °suratahitahatara° Mii.Biv. °surahitakṛtara° γ.

- namo namo dinakarasutamithunīkṛtahetave | c.
 roṣadahanaśoṣavikalajaladhībaddhasetave | d.
 harinṛpamaṇihṛdayadharaṇidāraṇaśaraketave |
 sārḍhaikaguṇamātro dhruvaḥ | e.

all praise, to him who made the Aśvins a pair, who built a bridge over the ocean which was dried by the fire of his anger, whose banner is marked by the arrow which is capable of destroying the heart of Nārāyaṇa and the whole earth.

- c.-e. om. C.
 c. namo namo nilakarasutāmāmathunī° β. °mithunīkṛtihetave Biv.
 °mathunīkṛtihe° J. °mathunīkṛta° JN. °mathunīkṛtiretave O.
 d. roṣavahana° Mii.Biv. ghoṣadahanaśoṣadahanaṅvikalavivamaḍhasetave β
 (°nāśeṣadaha° O). śeṣadahanaśoṣa° Bi. °śeṣavikalavarddhisetave Bii.
 °jaladhībaddhasetave Mii.
 e. harinṛpamānahṛdayadhavale dānavasārake° β. °dharāṇivāraṇaśa° Bii.
 °mātre dhruvaḥ β. sārḍhaguṇamā° Mii.

- ti a i a i a i a i a i a ²ā ā i ti ā i ā | f.
 nārāyaṇagajapatinā gītam idaṃ viracitam ||16|| ābhogaḥ | g.

This is the song of Nārāyaṇa Gajapati."

- f.-g. om. C.

- atha jhampaka ubhayalakṣaṇaḥ | tatra dhruvalakṣaṇe | 1.
 aghaharaṇa tava caraṇanalinam aham īḍe | a.
 tvayi mano viśatu mama namadavanaśīle | prathamakhaṇḍaḥ | b.

Now Jhampaka, which is found in both dhruvas and maṅṭhas. First in the dhruva: "Remover of sin, I revere your lotus-feet; may my mind enter you, who protect those who worship you.

1., a.-b. om. C.

1. atha kampakā ubha° β (*OJ). atha jhampakā ubha° α.

a. adhaharaṇa BS. asvaharata ḡ. asvaharaṇa L. tara caraṇa β (tara dharana° J.*O). (°na)lalitam aham īle β. ahamīhe Mii.θ. ihe Bi. īle Bii.

b. mayi mano Biv.Mii. viśatu samalamadavanaśīle β (*OJ). °thamaḥ khaṇḍaḥ JN.

mārīcaharaṇa harabhaktajanatārī |

c.

tvam kṣamāsadana hr̥di kalikaluṣahārī | uccakhaṇḍaḥ | dhruvaḥ |

d.

Destroyer of Mārīca, you protect the devotees of Hara, you take away the sins of this Kali age, being in your heart the seat of kindness.

c. °rīcaharaṇa° Bi.Biii. °caharaniharabhañjanatārī(?) Bii. mārīcaharaviharabhaktajanacārī β (°virahabhakta° O). °janatāri Mii.

d. °kaluṣavā Bi.

gargarīsutavihitavividhamaṇḍāmā |

e.

bhūpanārāyaṇo bhaṇati guṇadhāmā ||17|| ābhogaḥ |

f.

These are the words of King Nārāyaṇa, seat of virtues, who wears the varied jewels bestowed by the son of Gargarī."

e. khikhirīsuta° Mii. °vividhamānadāmā β. °maṇḍhāmā Bi.

f. °nārāyaṇo bhūpatisutādhāmā Mii. °nārāyaṇo bhajati guṇa° β (*δJ). bhagati guṇa° Bi.

asya maṇḍhalakṣaṇe |

1.

amaravaramaṇinikararucirakānte |

a.

kṛtasukṛtadamanajanahanagataśānte | prathamakhaṇḍaḥ |

b.

Now the same in the maṇḍha-type: "Your beauty is equal to the brilliance of all the jewels prized by the immortals, beneficent one, you whose calm departed in killing the oppressors of well-doers.

1. maṇḍhalakṣaṇe L. maṇḍala | ḡ (*N. maṇḍalāmaravara° C).

a. °nikararucirarucikānte Bi.Biii. °nikararucikānte Mii.Biv. °nikararucirakānte J.

b. kṛtasukṛti° β. °damalajana° ḡ. damanajaladahanagataśānte Bi. °maḥ khaṇḍaḥ δN.

raghuvaṃśatilaka mama śamaya yamatāpam |

c.

kṛtavato guṇanidhe vata vividhapāpam |

d.

tvām ahaṃ dhyāyāmi vidhr̥tasāracāpam | sār̥dhaikaguṇamātro dhruvaḥ |

e.

Adornment of the Raghu line, abode of virtues, assuage this dreadful pain in me, who have committed so many transgressions! I worship you, bearer of arrows and bow!

- c. madhuvamśatila° β(*δ). mama samayamatāpam γ(*δ).
d. kṛtavaraḡaṇanidhe β. kṛtavatā Mii.θ. tava vividha° Bii.Mii.Biv.
e. dhyāyāmi dhṛtasātsāracāpam β (dhṛtasāracāpam δ). dhṛtavaśara° Bii.
sārdhaikamātro BS.Biii.

a i ti ā i ā ī iti ā i ā ā | f.
nrpatinārāyaṇam pāhi nimijāpate ||18|| abhogah | g.

Protect King Narayana, O lord of the scion of Nimi!"

g. nimijāyate δ. girijāpate Bi.

atha tripuṭaḡ ubhayalakṣaṇaḡ | asya dhruvalakṣaṇe | 1.

surapatitanujakarataḡadhṛtadandam | a.
maṇikuṇḡalayugamaṇḡitagandam | prathamah khaṇḡah | b.

Now Tripuṭa, which can be in dhruva- or maṇṭha-types. (First) in dhruva: "You who hold the stick of the elephant born of Indra(?), your cheeks adorned by a pair of jewelled ear-rings,

1. °puṭaḡ ubhaya° Mss. ubhayalakṣaṇe β (°ṇo O). asya .. °ṇe om. BS.β.
a. karadadhṛtadaṇḡa° γ. karataḡadhruvadandaṇḡam Mii.
b. (°dandaṇḡam) kuṇḡalayu° Mii. maḡakuṇḡala° θ.

bharatāgraja rahayāmi bhavantam | c.
manaso lavam api na nijam avantam | uccakhaṇḡah | dhruvaḡ | d.

nārāyaṇanarapatikṛtagītam | e.
janayatu sukham idam aniśam udītam ||19|| f.

you the elder brother of Bharata, I will not for a single moment let you from my mind, you who protect your own. May this song of King Nārāyaṇa bring great and unending happiness."

- c. °graja vahujālibhavantam β (°vahujātibha° δ). °tāgra harayāmi bha° Bi. °graja harayāmi Bii. °ja tvarayāmi bha° Mii.
d. na nītam avantam Bi. na nitam avatam θ.Mii. na jitam avamaṇḡam γ(*δ).
e. °narapatigītam β.
f. mukham idam J. uditam BS.β.Bii. idam animuditam θ.Mii. idam atimuditam Bi.

asyaiva maṇṭhalakṣaṇe | 1.

padapaṅkajarajasā kṛtayoṣe | a.
kṣitigatadāravirahadhṛtarōṣe | prathamah khaṇḡah | b.

Now the same in a maṇṭha-type: "In you, who made a clay doll <of Sītā> from the dust of your feet, in you who suffer the pain of separation from your wife who has gone into the earth,

1. asya lakṣaṇe Mii. asya maṅṭha° θ. asyaiva maṅḍalalakṣaṇe β. (°va maṅḍa(in margin: la)lakṣaṇe L). a. °hrtayoṣe β.
b. kṣitipatidāravihāradampatiroṣe Mii. kṣitigatidāravidaradampata- roṣe(?) Biv. °gatidāravirahikṛtarōṣe β.

bhavati dadhātu manobhiniveśam | c.
tyajatu janakatanayeśa na leśam | d.

“ a i a ti ā a i a i a a ti ā | e.
ti a ti a i a a i ti a i a ā | dviḡuṇamātro dhruvaḥ | f.
“ 2. 3.

in you may my mind fix its attention, and may it not leave you even for a moment, O lord of Janaka's daughter.

- c. manoviniveśam β. Bii. manotiniveśam Bi. manobhiniveśam BS.θ.
d. om. L. °yeśaraleśam Mii.θ. °śa na leśā δ. na leśa N.
f. dviḡuṇo mātro dhru° BS. Biii.

daṅḍakaviharaṇapaṅḍita deva | g.
nārāyaṇaṅṛpaṃ ava suraseva ||20|| ābhogaḥ | h.

Lord, wise one, sojourner in the Daṅḍaka forest, who enjoy the company of the immortals, protect the king Nārāyaṇa!"

- g. °viharaṇamaṅḍita deva Bi. Biii. °maṅḍitadevaḥ Bii. °maṅḍideva Mii. Biv.
h. °ṅaṅṛpa narasuram eva γ.

athāḍḍatāla ubhayalakṣaṇaḥ | asya dhruvalakṣaṇe | 1.

kākutsthatanuvihitamadanaśataroṣam | a.
pādukādānakṛtabharatagurutoṣam | prathamakhaṅḍaḥ | b.

*Now Aḍḍatāla, which can be in either mode. First Dhruva:
"You who have been greatly distressed by the passion born of the body of the descendant of Kakutstha (Daśaratha) <in his infatuation with Kaikeyī>, you who greatly gladdened Bharata with the gift of your shoes,*

- a. kākutthata° δL. kākustha° BS.θ.N. kākumbhatanu° Bi.
°tanuviditamada° Mii. °tanur vihita° Bii.
b. °dānakadābharate ḡu° Bii. °gururoṣam γ. Biii. pratha° ...
°ṅḍaḥ om. β.

śirasidhṛtajaṭāmukuṭam vikṛtavāsam | c.
tvām ahaṃ manasi nidadhāmi śaśihāsam | uccakhaṅḍaḥ | dhruvaḥ | d.

vaidehidhana dehi hṛdayam avigīte | e.
atranārāyaṇakṣitipakṛtagīte ||21|| ābhogaḥ | f.

I keep you in my mind, O moon-faced one, you with your apparel in disarray, with your crest of knotted hair on your head, O wealth of the Videhan (Sītā), give your heart to this well-sung song of King Nārāyaṇa."

- c. °dhṛtajaṭamaṭavīkṛtavāsam BS. °jaṭamaṭavikṛtavā° Bi.Biii.
°jaṭamaṭavikṛtavāsaḥ Biv.Mii. °dhṛtajaṭamukutaṭavikṛtavā° Bii. °dhṛtaja-
ṭamaṭaviviṭapikṛtavāsam β (*δ).
d. aham anasi BS. nidadhābhi BS. °khaṇḍo dhruvaḥ Bii.β.
e. vaidehi hrdayam api gīte β. °dehi dhava dehi BS. bhavayam avi° Bii
f. °kṣitiya° BS.

asyaiva maṅṭhalakṣaṇe |

1.

niṣpiṣṭaduṣṭadaśavadanam api vālinam |

a.

līlayānātham iva nāthavaśāśālinam | prathamakhaṇḍaḥ |

b.

Now the same in maṅṭha: "You <I worship>, who crushed the evil Rāvaṇa and Vālī, who though capable of subjugating all the nāthas behaved as if helpless,

a. athaiva ma° N.

b. līlayā nāthavalaśālinam β. iva mādhava śāśālinam Bii.Mii. mātha-
vaśa° Biii. māthadaśāśālanam Bi. °maḥ khaṇḍaḥ N.Bii.Biii.

he rāma tava nāma yadi vadati khelayā |

c.

tarati bhavajaladhīm api duṣṭaram helayā |

d.

kṛtaduritamajāto 'pi saritam iva bhelayā | sārḍhaikaguṇamātro dhruvaḥ |

e.

Rāma, he who but speaks your name in play, even if he be a great sinner, will easily traverse the uncrossable ocean of worldly existence, as if crossing a river on a raft.

c. nāma vadati yadi khe° β (*N).

d. bhavajalanidhim api β. dustaram Mss.

e. kṛtadurita° Bii.Biii. iva helayā β. saritam idolayā Mii.

1. (helayā) guṇamātre dhruvaḥ β.

ratir astu mama bhavati suhr̥ḍi kapibhūteḥ |

f.

nanu januṣi januṣi nārāyaṇakṣitipateḥ ||22|| ābhogaḥ |

g.

May the devotion of me, the king Nārāyaṇa, be always in you, the friend of the monkey folk."

a. kapibhūpateḥ β. kapibhūte BS.Bi.Biii.

b. nanūktanūṣi janūṣi Biii. nanūktanūṣi ja° Bii. nanu kunūṣi ja°

Biv.Mii. nanu kṛjuṣi ja° Bi. °yaṇakṣitipatiḥ β. °kṣitipate α

(°yaṇayatipate Mii).

1. ti a i a a i ^{2.}ā i a ^{3.}ī a ti a ti a a i ^{4.}ā i ā | c.
dīnāgatijanātāpatim atipatitaṃ raghupate | d.
pāhi pāhi duritadāhi mahiman nijajanam amum | e.
sārdhaikaguṇamātro dhruvaḥ | f.

Chief of Raghus, O great one who can burn away sin, protect this your subject, great sinner, king of an oppressed and helpless people.

d. dinā° Mii. °nāgatajanātāpatamati° Bi. janapatimatipatitaṃ Biv. Mii.
janitāpati O. patimatiḥ matipatitaṃ N.
e. pāhi duritahāri mahimahijajanam amum β. duritadādi Bii. °dāhi man
nijaja° Mii. θ. mahimantajanam amum Bi.
l. °kaguṇo dhruvaḥ β.

amaralokaśokaharaṇa raṇapaṇḍita tava padam | f.
bhajati padmanābhānṛpatitanuja eṣa gatamadam ||24|| ābhogaḥ | g.

The son of King Padmanābha here humbly reveres your feet, O skilled warrior, you who remove the immortals' suffering.

f. °kaharaṇa caraṇapaṇḍita β. (°haraṇa caraṇavarāṇapaṇḍita γ. (caraṇa-
caraṇa° C. °haraṇacaraṇacaraṇam paṇḍita N.)). raṇamaṇḍita Biv. Mii.
°paṇḍita deva sadam Bi.
g. bhavati pa° Bi. Biii. bhūpatipadmanā° Mii. °tanuja eṣa bhava-
padam Biv. Mii. eṣa tava padam Bi. eṣa bhavagadam gatamadam Bii. eṣa
bhavagadam Biii. eṣa bhavagadam gatapadam β.

athaikatālī kevalamaṇṭhalakṣaṇaḥ | l.

hatadaśakandhara sukhitasureśa | a.
nijakarasamskṛtasītākeśa | prathamakhaṇḍaḥ | b.

Now Ekatālī(tāla), which is used only in maṇṭhas: "You who killed the ten-headed demon, you who delighted the lords of the gods, you who with your own hand beautified the hair of Sītā.

l. °tālaḥ | keva° Mii.
a. °daśakandara° BS. γ. (°kaṇḍara)racitasuveśa JNδ. (°kandhara)-
rakṣitasuveśa L. °sureśaḥ Bii.
b. nijakaraṇam samskṛ° β. °maḥ kha° β.

mām ava raghukulaṇāyaka deva | c.
śaṅkarakaraviracitapadaseva | d.
tvam asi narottama māmakaśaraṇam | e.
kuru hṛdayam mayi dhṛtagurukaruṇam | dviguṇamātro dhruvaḥ | f.

Defend me, O divine lord of the Raghu line, whose feet are honoured by the hand of Śaṅkara; you are my refuge, O greatest of men; fill your heart with pity for me!

- c. mām avaralaghuku° γ (mānavararaghu° C). raghunāyaka Mii.Bii. devaḥ Biv.
d. °nkaraviracitapadaseva Bii. °mkaraviracitapadayugaseva β (°vira-
citayugapadaseva δ). f. °guṇomātro dhru° BS.

sukhayatu guṇinaṃ śrutipathanītam | 8.
nārāyaṇanṛpaviracitagītam ||25|| ābhogaḥ | h.

iti sālāgasūdodāharaṇam | 1.

May this song composed by the king Nārāyaṇa bring happiness to the virtuous man who hears it." This ends the example of a sālāgasūda composition.

- g. sukhayitu N. °guṇitam γ.
h. °nṛpaticaritagītam β (*O).
1. iti sālāgasuto° β (sālāga° γ). °haraṇam śrī β.

atrobhayalakṣaṇeṣu tāleṣv ekalakṣaṇam eva gītam prayojyam | mayā 1.
tūbhayatrodāharaṇīkṛtatvāt subodhāya dvayam apy upanyastam | kiṃ ca 2.
kecit kuḍukkopāḍḍatālāv apy atreti vadanti | tathā sati 3.

Here in the case of those talas which can be in both (dhruva and maṅṭha) types, a composition in one of these only is to be employed, though to make matters clear I have given both by way of example. Some say that kuḍukka and upāḍḍa are also here (to be included in the series). If this is the case,

1. atra ubha° BS.<Bii>.θ.β. °bhayalakṣaṇaḥ | tāle° β (*C). °lakṣaṇe tāle° Bii. tāleṣu eka° BS.LN. eva gīlam O. eva gānam C.
2. tu ubha° BS.θ.Mii. °yatra udāha° BS.Bii.θ. api upanya° BS.
3. kuḍḍakopā° BS. kuḍḍukko° Biv.Mii. °opāḍḍatālāv L. °pātātālāv γ.

maṅṭhalakṣaṇakuḍukkatālasyobhayalakṣaṇopāḍḍatālasya codāharaṇam 4.
evam ūhyam | atrāsyā nirmānaprakāraḥ | tatra dhruvalakṣaṇatāleṣūd- 5.
grāhamadhye dhruvakhaṇḍasya gaṇanam kāryam | dhruvakhaṇḍa eva 6.
prathamakhaṇḍa ity arthaḥ | etavatā dvidhātur bhavati | dvayavayavam 7.

then examples are accordingly to be devised of the maṅṭha-mode kuḍukka tāla and the dual-category upāḍḍa tāla. Here is the method of construction. In the dhruva-category tālas one should reckon the dhruva-section (of the composition) to be in the udgrāha; that is to say, the "first khaṇḍa" is in fact the dhruvakhaṇḍa. In this way (the composition) comes to be a two-dhātu structure, i.e. having two sections (avayava).

4. °sya ubha° α.
5. evam ahyam BS. tatrāsyā BS.Biii.β. niryānaprakāraḥ α. °lakṣaṇam tāleṣu β. °tāleṣu udgrā° Mss (°śūdgrā° δ).
6. °dgrāhamadhye tra ca dhruvamamḍalasya gaṇa° β (dhruvamamḍalasya N). dhruvamamḍala eva β. 7. dvidhā tu bhavati Bii.Biv.Mii.β.

- ity arthaḥ | ata eva dhruvalakṣaṇatālagītagāne dhruvagānānantaram 8.
 mānaṃ dattvā punar ābhogaṃ gāyanti | udgrāhadhruvayor ekakhaṇḍa- 9.
 tvena kalpitatvāt | maṇṭhalakṣaṇatāleṣu tūdgrāhābhogakhaṇḍayor mātrā 10.
 tulyā | tatrodgrāhasya dve avayavakhaṇḍe yāvatī mātrā tāvatyā 11.

This is why, in the performance of a song in a dhruva-type tāla, immediately after the dhruva (section) is sung, the measure (māna) having been given, again(?) the ābhoga is sung; for the udgrāha and dhruva are made in a single khaṇḍa (section). In <compositions in> maṇṭha-type tālas the udgrāha and ābhoga khaṇḍas have equal mātrā <=number of mātrās>. In those, whatever the number of mātrās making the two khaṇḍas of the udgrāha,

8. °kṣaṇagītagāne Bii. °gānāntaram Mii. dhruvamānānantaram β.
 9. gāyantam Biv.Mii. (°yor) akhaṇḍatvena β. (°yor) eva + + + na kalpi° Mii.
 10. °ṣu tu ud° Mss (°sudgra° β). udvāhābho° Biv.Mii. °khaṇḍayā mātrā N.
 11. tatra ud° BS.Bii.θ. °dvāhasya dve Biv.Mii. dve vayava° Bii.θ.
 °sya dvyavayave khaṇḍayāvatī ḡ(*δ). dvyavayavakhaṇḍe L. °khaṇḍe gāvanti mātrā avatyā Bii. yāvatā mātrā tāvatyā Biii.

- mātrayā dhruve dvaiguṇyaṃ kāryam | etāvatā dhruvaś catuḥkhaṇḍo bhavati | 12.
 sārḍhaikaguṇapakṣe trikhaṇḍaḥ | kecit tu khaṇḍasyārdham ekakhaṇḍam ceti 13.
 sārḍhaikaguṇo dhruva iti vadanti | tad evodāhṛtam maṇṭhagīte dvāravatīm 14.
 puram ity atra mukundaṇṛpatī rāja ti ā ityādīdhruve sārḍhaikaguṇatvam 15.
 iti |

the dhruva is to be given twice as many mātrās. Thus the dhruva comes to have four khaṇḍas. If it is of the type that is one-and-a-half times the length, then it is of three khaṇḍas. Some, however, say that the 1½ length dhruva has a one half-khaṇḍa and one whole khaṇḍa. That is what is exemplified in the maṇṭha-song "Dvāravatīm puram ...", where the dhruva, starting "Mukundaṇṛpatī rāja ...", is a 1½-length type.

12. mātrāyā dhru° Biii. pātrayor dhruve dvai° β. mātrayā dhruvety avagamyam kāryam Mii. dvaiguṇyaṃ kā° Biv. (avatyā) adhruve dvai° Bii.
 13. rā + + + pekṣe tri° Mii. tu khaṇḍasārdham eka° Biv.Mii.
 14. °dāhṛtamādvdvāravatīgīte puram β. °dāhṛtamaṇṭhagīte dvā° Bii.<Mii>. dvāravatīpuram BS.
 15. °ṇṛpatīrāja ti ā ī ityādi° BS. °ṇṛpatīr ā rājati ā ityādi° Biv.Mii. °guṇam i + + + (gāyaka°) Mii.

- gāyakaparamparayobhayam api gr̥hyate | aparaṃ ca kṣudragītānām 16.
 udāharaṇāni tattadvivecanasthāne darśitāni | yad adhītam kaviratna- 17.
 puruṣottamamīśrato mayā sudhiyā tat prakatīkṛtam asmin sudhiyaḥ pari- 18.
 śodhayantu śataśaḥ | 19.

In the singers' tradition both of these types are accepted. As for kṣudragītas, examples are given in the appropriate place where they are individually dealt with. What I have learnt from Kaviratna Puruṣottamamīśra I have with proper understanding here expounded. The intelligent should study it a hundred times.

16. °parā ubha° BS.Mii.θ. °parāyā ubha° Bii. ubhayatra kāpi gr̥hyate Biii.Biv.Mii. °parasparāyām ubhayam β. gr̥hyate śrīḥ β (śrī C). aparaṃ ca dhruvagītānām β.
 17. °vecanasthale β. °vecasthān; Biv. kaviratnāt puru° β.
 18. °mīśra santosayā sudhīyā Bii. prakāṭikṛtīm asmin δ (°kāṭikṛ° C). paritoṣayitum śa° β(*δ).

yāvaccchivasyārdhaśarīrahartrī jagadguroḥ parvatarājaputrī | a.
 tāvat kṣitīndrasya narāyaṇasya śramo mude 'yaṃ samudetu loke ||26|| b.

May this labour of the king Nārāyaṇa give as much joy to the world as did the daughter of the mountain king, taker of (or: when she took) half the body of Śiva, lord of the world.

- a. yā vā śiva° Mii. yāvat śi° BS.β (°cchiva° δ). °rīrahantrī β. °hantra jagad° Bii.
 b. vātakṣitīndra° Biv.Mii. vātat kṣitī° Biii. tāvat patīndrasya Bi. narāyaṇasya Bi.Bii.δ.Mii. °sya śrīmān mudeyam β. śrīmān mude tu loke N. || śrīḥ JN.

iti śrīmānnikhilānvavāyottuṅgacoḍagaṅgavamsāvatamsākhilaguna- 1.
 sadmapadmanābhabhūmipatitanujanmano mahārājādhirājasya 2.
 sāhityasaṅgītārṇavakarnadhārakamaṇer gajapativīraśrīnārāyaṇadevasya 3.
 kṛtau saṅgītānārāyaṇe śuddhaprabandhodāharanam nāma caturthaḥ pari- 4.
 cchedaḥ || samāpto 'yaṃ granthaḥ || 5.

Here ends the fourth chapter, called "example of śuddhaprabandha", of the Saṅgītānārāyaṇa ...

1. °nikhilānvayottuṅga° β (*J). (°ṅga)gaṅgavamsāvata° γ(*J).
 °ṅgagauḍagaṅgavamsā° Mii. 2. °no mahārājasya β.
 4. suprabandhodā° Biv. °ṇe prabandhodāha° Mii.
 5. 'yaṃ saṅgītānārāyaṇagranthaḥ Bii. granthaḥ | śrī β.Biv.

In Bii.β. the following verse and colophon are found:

kadāpi me pāpahr̥dā na līnam aho mahodūṣaṇa cāpi cāpi | a.
 dormūlakūlaṅkaśaśātakumbha bhramāvahac cārukucāpi cāpi || b.
 śrījagannāthāya namaḥ | 1.
 śrīkaviratnapuruṣottamamīśrakṛtiḥ saṅgītānārāyaṇanāmā granthaḥ 2.
 samāptaḥ ||

- a. pāpihr̥dā nilanalinam Bii. līnamahīmahodūṣa° δ.
 b. °kūlaṅkaśa° N.O. °kulaṅkaśa° C. °kūlakaṅśa° Bii.J. °kumbhaṃ bhra°
 N. bhramārambhi kucāpi cāpi Bii. °vahac carakuca° L.
 1. om. Bii.
 2. iti om. β. °mīśrakṛtaḥ saṅgī° Bii. °nāmāgranthaḥ Bii.δ.