

SUPPLEMENTARY NOTES ON MANUSCRIPTS

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SUPPLEMENTARY NOTES ON MSS.

pariccheda I

- 1.b. vande taṃ dāru° C. vandāramandāram Bi.Biv. °mandāra sendiraṃ paramaṃ mahah δ (mandāra sendiraṃ paraṃ mahah O). mandāram sediraṃ sediraṃ paramaṃ mahah J.
- 2.b. udīmtahāsaṃ Biii.
- 3.b. naṇmukhamukhair Mi. ṣarāmukhamu° C.
c. lahataḥ śu° Bi.
d. lamodarasya puṣkara° N.
- 4.a. cālām ālā° J. bālāpatālādyair Bii. lālayanta harer Bi. lālayantī harer° N.
b. sraṣṭuḥ β. iṣṭā sraṣṭu sutām bhajet Bi.
- 5.a. māsan nī° δ. °rūpādhidhara° Mi.
b. °dhvamsāśabhā° Bii. mijabhuja° O..
- 6.a. °vikaṭamadādanti° Mi.
c. yair aivā° Bii.N. yair aidākhyāni(?) Bi.
d. °kumbhīnarāna° Bii.
- 7.a. vemkayadrau OJ.
- 8.b. °nigunāgaṇā° δ. °dvārstha° C.
d. °taṃḍagaṃjyedgalita N.
- 9.a. °ṣām māsetugagam kamala° C.
b. (°hārā)rjatyācārapūrair O. rjatyācārapūrvair C. dhutamisamaśataih δ. °nisamaśamṭaiḥ N.
d. °maṃjarīrakāṃco vala° O. valilye Bii.
- 12.c. taddvayām kai° Bii.
- 13.a. śramānahaṃ C. b. na svāt sad° δ.
- 14 c. gantum kāma° J. saṅgitāga° C. °vāridhaiḥ JN.
- 15.a. vadārusaṃgrahe δ.
- 16.b. akalpayet δ.
- 17.1. kicij jātam N. kiciṃj jātam J. kasmāt kasmāt vikiṃ jātam i° δ.
b. jātāḥ rasās cā° Mi. °vana smṛtāḥ Bii. Biv. smṛtāḥ Biii.
- 18.1. °śuddhiyāha O.

- a. vrahteśa° O. °nadibharatadurgānāradam kohalāḥ J. °nandibhara-
tha° ... °kohayaḥ Mi.
- 19.1. prāśalyam N.
b. saṅgīta ye Bi. je na jā° Biv. ye na yānanti C. te dviyādā ḍ.
smatāḥ BS.
- 20.a. vivarga° C. °ladā sarve Biii.
b. °phalāpradam Biii.
- 21.a. harīśādistute dha° O. haviśādistute dha° C. harinādiḥ stute
dha° Mi. dharme Bi. harīśāpi smṛte dha° Biii. °stute dharme JLN.
b. °sthānā mo° Biii. tasmā tad J.
- 22.a. nr̥tyam̐tyam̐ ca J. ucyante J.
b. gītavādyobhayam eyatra saṅgotam O. gītavādyobhayam pava J
gītavādyā ubhe BS. gītam̐ vādyam̐ ca ubhayam saṅgī° Bi. kena-
cana C.
- 23.1. utturyotsvaradeva° L. uttīryotsvara° J. uttīryotsvara° CN.
urttāryotsvara° O.
a. °lāpāms̐ ca C.Bi. kecim̐ gīta° Bii.
b. °dharasyete Biii.
- 23a.a. puṇyānām masti L.
b. kvamāśre gī° LN. mamāgne ḍ. tasyā ḍ.
- 23b.c. na (first word) om.J.
- 24.1. anniḥ na ca N. nāḍyam JN. nāmam ḍ.
a. nāmoti JN.
- 25.a. saṅgīta bhavati Bi.
b. sarge mārḡā° Bii. mārḡrāsritam L. mārḡeśri° θ. deśīśritam
Bi. deśāśritam ... °rañjinam Biv. bhūtaṃlarañjanam C.
- 26.1. nāḍyam vinā tadanupa° Biv. 2. tadukta ḍ.
a. ninādena (each time for na nā°) Biii. na nādena khenā gītam̐ O.
na nādena svana gītena vinā svarah̐ C.
b. rāmas tasmān β (L corrected to rāgas). tasmā nā° Biii. jagatd
iti C.
- 27.1. °pattimakāram ḍ. °prakāraprakāram N.
a. galā vivakṣyam̐mā(?)no C. prerayate grataḥ O. °yate granah̐ C.
prayayate Biv.
b. āhanta sa Biii. preyati ḍ.
- 28.a. nakāra prā° Biii. syād akāro BS. syādyakaro Biv.
b. tatsa(?)mut° O. ta + mutpadyate C.
- 29.1. nādābhyām Bii. nahābhyām ātatvān ḍ. pātatvān J. yātatvān L.
yātetvān N. nada iti θ.
a. asau nāde pro° C.

- b. mantrō hr° β. kaṇṭe OJ. madhyasāras° δ. madhatāras° Mi.
c. kīla mānena Mi.
- 30.a. āhatānā° Bi. āhitenāha° JLN. āhitenāruśceti δ.
b. yaśaubhayos° ca δ. saṃyogā Bi. saṃyogo δ. saṃyogaḥ JLN. Biii.
ahitah β. gahataḥ samprakirtitah Bi.
- 31.a. °sambhavam Bi. °nāhamta uc° C. tathā 'nāha° BS. tathāhata Bi1.
b. tathā 'nā° BS.
c. nāda sa° Biii. °kārṣṭi ta° Bi1. °karṣī ta° J. kārṣonnathā saj-
jāvibhiḥ δ. maḍādibhiḥ J. sajātibhiḥ JN.
- 32.a. ūrddhva sam° J. rāmuccaran δ.
b. yasya nādaḥ Bi.
- 33.a. pranibhavo prānibhas° C. °bhavas° cāprā° Mi. comaya° O. cau-
bhaya° J. bhavaśobhaya Bi.
b. ādyā Bi. ādyakāya° θ. kāyabhava Mi. vīñī° O. kāyabhavadhīno C.
vāñīsam° N.
c. cāpa Bi. caṃsādi O. matī iti Bi1. mati iti Biv.
- 34.a. dāvam bahu° J. bahudhāditaḥ Biii.
b. prakṛtāmu° O. prakṛīyatānūpayogītvān mayā sa prapañcataḥ Bi.
°yogītvān Biv. sa mapañcitaḥ δ.
- 35.a. °ryānām na ca tadbhedād L. °nām na ca tadbhedād N. °ryānām
tacattabhedād O. tacattabhodād C. nṛtabhedabahudhā Bi.
2. rajata dhātumā° C. dhātumātra° Mi.
b. °vayavo 'thāntarāgādīmāntar ucyate Mi. rāgādi mātu° Biv.
- 36.1. virācitaṃ JN. rāgai recitaṃ Biii.
2. rañjamkaṃ O. rañcatasva° Bi.
a. dhātumātra° Mi.
b. tādātma° O. nāhātma° Mi.
- 37.a. °nān mātum gatovaya° δ. °nā dhātugī° Biii. °nā gītāgītāvaya°
Biv. °nād dhānta Mi.
b. °nojasvitā BS.
c. māntastra sa gaditaiḥ Mi. karmān sasya pramodanāt Bi.
mānasyasya Bi1.
- 38.1. yasya tatra atra LN.
2. svarādīgra° Biv.
a. nādās° ca Bi. śrutatho N. śrutam tho J. tābhyām Bi.
b. tattadbhyamūrchanās tābhyāms tñākhya° Bi. tñākhā
grāmasamudbhavā iti Bi1.
- 39.1. cā N.
a. svarāḥ JLN. grāmaḥ LN. mūrccanā Biii. °tannivartakāḥ LN.
°tanivarnakāḥ J. °tānnevarnakāḥ O. °nānnivarnakāḥ C. °tana-
varnikāḥ Mi. °tālavarnakāḥ Bi.
b. grahās° ca nyāsākhyā jātaś ceti kramādibhiḥ Bi. °nāsākhyā Bi1.
°ākhyāḥ jā° Mi. jātatiś ceti θ.

- 40.1. grahasvarośesvaro δ. tatra dāda bhaktaḥ Biii. śrutayāḥ N.
a. hāviṃśatiḥ C. dvāviṃśataḥ Bi. āhata C.
b. śatirvāgūrdhvanādyo Bi. viṃśatiḥ tīryag° Bii. śatis tri-
sūrdhvanām hr° Mi. ūdhvānā° O.
- 41.a. yātāyātās tu Bi. yāvayas tu Bii. gayāvatas tu Biv. tayos tu ca
tathā tābhyah β (tu cam tathā O. tu vam tathā tābhyah C).
śrutaḥ pari° δ.
b. yukta Biii.
c. kampādi° Bi. kāpādiduṣaiḥ kaṇṭhair yas J. dujñaiḥ kaṇṭair ya
tā° δ. nṭheya tā° Mi.
- 42.a. catastaḥ J.δ. catustaḥ Bii. madhyama sru° BS. yatāḥ δ.
b. nṛṣabhe O. ṛṣabho vate N. tīsrāḥ Bi. gāndhāro Bii. niyādake O.
- 43.1. nāmakās Mi.
a. ṣaḍjamāḥ O. ṣaḍjagāḥ J. ṣaḍajāḥ Biv. sṛtāḥ Biii.
b. cālanikam ṛṣa° O. cālabhikā JN. vālanikā C. citrāntānājā-
lanikā Mi. galanikā Biii.
- 44.c. sapaghā mālā δ.
- 45.e. śārṅgīravā ca pañca° Bi. śārṅgarapi Bii. śārṅgiravyapi Biv.
f. mātēvasāsutā LN. mātovasāsutā J. mārtevasāsutā δ. mallārasya-
mrtā Bi.
- 46.g. nāmāni δ. niṣādanināmani Bii.
h. udorināḥ δ.
- 47.1. pitetivat janya° Mi. pitā itivat janya° BS. pitā iti varajanya°
Biv.
2. janakaṃ ity O. janiko ity Bii. harināmākhyādibhiḥ β (nāmavyā-
khyādibhiḥ L).
3. jātā śruti° Bii. ṣaḍjodyā iti Biii. ṣaḍjāḥ smṛtā iti β (smṛtāḥ
C). smṛtāḥ iti BS. ṣaḍjāḥ jā smṛtā iti Biv. ṣaḍjoh jāś tatā
iti (?) Biii.
4. gacchatānivācyam Biii. gacchatāmivācyam Biv.
5. tava janer dhotor O. tava jane dhātor C. antarbhāvityartha-
tayā Bii. bhāvinyotyarthatayā Biii. bhāvinyarthatayā Biv.
6. ṣaḍjalikā O. ṣaḍjālikā LN. ṣaḍajanikā J. ṣadanikā C. tade sphu°
Biv. tayotam kolāhalīye O. tayokta kolāhaloye C.
a. pramāvato C. prabhāvataḥ Mi. subhadā Mi.
b. svarah Bi. ṣaḍja pra° Biv. dgatam β.
- 48.1. śrutayāḥ iti δ.
a. lagrā cāpi samud° δ (lagdā cāpi samud° C). lagrā vāyusamud° J.
ugrā cāpi samud° L.
b. śrutayo Biii. sādhayakṣyevam r° N. dhayanty eva r° Mi. Biv.
- 49.c. vaśrutis Bii. śrutī om. N. śrutī camr° Bii. śruti amr° Biii.
d. gandhā° C. sādhayeta JLN. sādhayet te dve O. sādhayet te hi C.
sādhatete Mi. yathāham gu° C. yathāvade guṇa° Bii.
- 50.a. sarve sahā δ. sahām J. sarvaṃsahā Bii. sarimsahā Biv. kṣānti
vi° C. mahākṣāntir vibhūtimadanantaram Mi. vibhūtitad° Biv.

- 50.b. sādhayenty BS. sādhyastitāḥ C. sādhayetvetāḥ Biii. °bhuvāḥ Biv.
- 51.c. mālīnī Bii. lota ḍ. lola J. capalolā N. sarvārūṇḍa(?) Bii.
sarvārāla ḍ.
d. sāmāputras Mi. somāputras Bii. pañcamāḥ Biv.
- 52.a. śāntādhikālpinī C. b. °ta sadhayety eta ḍ.
- 53.c. °stāriṇi Biii. uttamāḥ Bii. svaramutta° J.
d. śrutī vira Bii. śrutir vīra° Biii. °odgataḥ ḍ.
- 54.1. deśe viśe° Bii. deśaḥ bi° Biii. bhinnabhāmatvaḥ O. °bhāṣa-
tvam C.
3. jñāttam C.
a. °sthāna Bi. vaktam N. vaktu nā° Biii. nānam Bi. nālam
nasyāpi(?) O. nālam nra(?)svāpi C. brahmavāpi Bii. nālabra° Biv.
b. yārgo O. yāgo C. mīnair naicopa° O.
- 55.1. etesu Biv.
a. svarānām pyastu bhedaḥ Bi.
b. prayogavidhitvena tā Bi. vidharatvena ḍ. tānyoktāḥ śrujātayaḥ
Biv. śrutajā° ḍ.
- 56.2. atha svabhā Bii.
c. sasvabho gaḥ śrutīsthāne Bii. ya śru° C. svarō hr° β (svaso ḍ).
°raṁjyakaḥ O. raṁjavaḥ J.
3. °rūṭatvam O. prayogarūḍhatvam C. uktaḥ kaḥ Bii.
d. śroyasmād ḍ. rañjayati Bii.
- 57.4. rūṭatvam O. rūḍham Biv. ke te ity BS.Bii. ke ca ity Biii. kena
ity ḍ.
a. °ṛṣabha gāndhāra Bi. ṣaḍjapibhau Bii. madhyamapa° Biv.
b. niṣādaś ca rāḥ J. svarā sapta Biii.
- 58.a. sā ṛ rāmayadhanyaś ca teṣām O. °dhanyaś cat teṣām J. savigamaḥ
pa nī dhā nyaś caiteṣām L. sā vi(?)gamayadhanyaśca teṣām C.
savirāmaḥ | pa nī dhānyaś caiteṣām N.
b. tridhāḥ Bi.Biii. tatredhāḥ Biv. °tārabhāvaś ca niṣādaś ca svarāḥ
saptaprakīrtitāḥ samāśritāḥ O. tārabhā ca navaś ca niṣādaś ca
svarāḥ saptaprakīrtitāḥ samāśritāḥ C. °bhājam samā° Bi.
samāśritāḥ Bii.
- 59.c. roṇi sthā° O. śoṇī C. triṇi Biii. trīnī N. teṣā hi Biv.
d. kaṇṭe J.ḍ. mardhye mūrddhi O. °taraḥ Bii. °ottarām N.
- 60.1. yogika° Biii. yaugikaram Biv.
a. nāsā ka° Bi.θ. kaṇṭam O. uyas tā° C. tāla ḍ. dantās ca Bi.θ.
saṁspuśan Bii.
2. °daras tu anya° BS.
- 61.c. nābhe Bii.
d. pārśayor N. gaṇṇām Bii. ṣaḍjam prajāyate C. ṣaṁjah pra° J. ṣaḍ-
ja pra° θ.

- 62.a. °mūlān nādavarṇa β (nādavarṇā O. nādavarṇān J).
varṇam B1. varṇā Biv. utthitā Biii. dhvani N. dhvaṇniṃ O.
b. trṣabhaḥ O. nṛṣabhaḥ C. ṛṣabhesyeva θ. evar niryāti J.
- 63.a. gala śro° N. va vālayan C. cālayen Biii.
b. gāndhāraḥ stena θ.
- 64.c. °sthānāt śa° BS.JLN.Bii.θ. °sthānachaṛī° Bi.
d. °mūlocca N. tāḥ tra svabhā° Biii.
- 65.a. °pāna samānaś Bii. samānaś ced ānavyāna O. °naś co udānavyā° N.
ced ānavyāno eva C. udānavyāna JN.
b. jāyete N.
- 66.c. nābhe dhobhā° Bii. vasti N.
d. dhāvaṃ niva δ. °vann īva Bii. iva yo yāti Biii.
- 67.a. ṣajjādaṣaḥ J. °traṃ svarāḥ O. ṣaḍente Biii. maharāḥ J.
b. niṣāda trayo to loke niṣādas Bi.
- 68.1. tatsasya Biii. tatra ca saptamasya dhvanikatha° Biv.
c. ākhyātā ṛṣa° Bi. ākhyāta ṛṣa° θ. ākhyātiḥ JN. ākhyātir nṛṣa° O.
vyakti Bii.
d. chāṃgo J. āceṣṭe Bi. krauñcī vedati Bii.
- 69.e. kokilaṃ Biv. vṛtte bheko Bi. bhevo δ.
f. hastī evaṃ Bi. hastī tv evaṃ Bii.
- 70.1. dāmodās tu δ.
a. mayūraṃ vr° δ. vṛmabhaṃ O. vṛṣabhaṃ C. chāgaṃ γ (°cchātragaṃ N).
kroṣṭa° Biv. krauca L.
b. kremeṇā° δ. sudurgamām δ. °gamāt JN.
- 71.a. te vādiniścayam (°vivādy° ...°rāgādi° om.) δ. °vivāvidyanu°
Biii. °dyavidhāḥ LN. °dyabhidhām Mi. °dyabhidhā Biv.
b. proktāḥ statra Biii.
- 72.c. °geṣu cakrarāgādinīścayaḥ Bi. cakti J. vakti tvām ādi Mi.
niśayam Bii.
d. mamaśru° Biii. kacit BS.
- 73.e. nyatī vivā° δ. tāni vi° Bi.Biii. tānī vi° Biv. syātām tā trā(?)
dhayo tu O. syātām ta dhayo tu C. bhidhayor vādu Bi. mṛdhayor
dvā tu J. vidhayor L. vidhayor dhārdhātu N. ridhayo vā tu taiḥ
tayoh Mi.
f. atuvādo C. anuvāvī Biv. akṛtvādi Bii. anuvādir bhavec cheṣam iti
Biii. dirirthasammatam θ. bhavec cheye O. chepe C.
- 74.1. cahulaḥ O. rāgādibhiścayam δ.
2. yam ati niś° Biii. niścayaḥ karoti Bii. °nirṇaryam O.
pramukto rāgo yati nirṇa° L. rāgā yo yati nirṇa° N.
3. yaṃ svarāḥ LN. ya svarāḥ J. śruti yaḥ śva° C. samaśrutis tu
triśruti<r> yaḥ svarasamvādī kvacin na l(?) Mi.

4. kvacit na Bii. madhyatāḥ Bii.
 5. na bhavanti Biii. tāni Biii. tānī Biv. *niṣāḍau amaviṣvāḍinau rudhayor vā vivāḍinau bhavataḥ ḍ. *dhaiḍatayoh BS.
 7. tau vivāḍinau bhavataḥ ḍ (taur vi° C). tayoh ... *niṣāḍayoh BS.ḍ.
 8. etebhyaḥ C. vaśiṣṭā ye svarā bhavanti Mi. *svarāḥ bha° BS.Biv.
 - a. nṛpasathā Biv. tathā mātsāḥ O. atha vijñādhīḥ L. vijñādhīḥ JN. visadvadhīḥ C. visadvradhīḥ O. vivāddhariḥ Bii.
 - b. *vādīty anīcaro Biv. vivāḍīs tanucarī syāt tayor anuvarorāmaḥ ḍ (tanurcarī O). *caro ca naḥ pā° J. catuḥ pātrasya LN. rājña pā° Biii.
- 75.1. vādyasaṃvāḍinor anuvāḍya cānucara Bii. anuvākṣī N.
- a. grā svarāṇām iti sūkṣma° Biv.
 - b. ṣaḍjas tu madhya° Biii. ṣaḍjās tathā C. madhyamamadhyabhūmyām ḥ (*bhūmyo O. *bhūmo C). *nānā kila Bii.
- 76.2. tatra ca N.
- b. ce nirvi° Biv. cen narvi° Biii. nirvikāro C. tavocyate Biii.
 - c. *yam ... *tistho (in 3.) om.ḍ. yady upāta° C. ṣaḍjīpāntasru° J. ṣaḍjopānta° LN. syā madhya° Bi. grāma syān Bii.
 3. pañcamah BS.L.N.Bii.ḍ.
- 77.a. *tvān ya nyayātropā° C.
- b. śrutibhiḥścaiva Biii. *tvam āga iti Biv.
- 78.1. kohaloye O. kolo C.
- c. mūrchenāś O. pratigrānya pra° O. pratigrāmyam C.
 - d. cutuṣpa° Bii. *sv api māgatāḥ Bii. *dvicicatu° JN. *pañcaṣaṭa-svapi J.
- 79.a.-c. ṣaḍjāḍjān niṣāḍaparyantam nipāḍādhaiḍatāntaka <1> dhaiḍatā-ntakadhaiḍatā + + + űcamāntam tu pañcamām madhyamāntakam <1> gāndhārāntam madhyamāt syāt gāndhārād ṛṣabhātahvam <1> C.
- a. *āntam niṣāḍād dhaiḍatāntam iṣyati N. niṣāḍāntam niṣāḍāntam dhaiḍa(?)tāntam iṣyate L. niṣāḍātām niṣāḍād dhaiḍatāntam iṣyate J. ṣaḍjan nigānta nes tu dhā° Bii. ṣaḍjaniṣāḍa° Biv. pāntam miṣyate Biii.
 - b. pātāntam madhyamādyantam LJN. pānyāntam madhyamāñjāntam gāndhārād ruḥṣa° Bii.
 - c. ṛṣabhasya camity āhuḥ Bi. sātamatyā° Biv. santam Biii. ṣaḍja-grāmaś ca Biii.
- 80.a. *cyante ma purodhāya C.
- b. gād ṛṣasyāntam Bi. gād ṛṣabhāntam BS. ṛṣabhāsāntam Bii. mān-gāntam gād ... ṛṣabhās tāntam Biii. ṣāḍṛṣabhāntam ṛṣabhāstāntam īkṣyate Biv.
 - c. sātāntam LN. sāmāntam ḍ. sānnyantam O. sānnyantane C. sanāta Bi. ne dhai°.C.N.Bi. cair dhai° Bii. dhāt prāntam LN. dhāt pānta pañcamāntakam C. yāccama° O.
- 81.1. anupu° J. anapayu° BS.
- a. mūrchito dharāgatā ḍ. mūrchita rāvarāgatām J. svaroga mūrchatī ekarāgatām Biv.

- c.-d. om. N
- c. grāmobha° Bii. grāmorbha° Biv. tā svara° θ. tatsvarasaprayuktās β (tatsara° C. tatsaragrayuktās O).
- 83.1. mūrchanāmnām J. catuddaśa° BS °chanānām diti catur° Biii.
°chanānā dvitacaturdaśavidhitvaṃ Biv.
2. māndhāra° N. bhuvi avi° Mi. Bii. θ. tadiṃtara° Bii.
3. °mūrchanānāmagra° δ. athaiṣaṃ Bii. athāsāṃ Biii. nāmi C.
- a. vitrā O. vṛttā C.
- b. saurīrā C. sovīrāmadhyavarṇamadyā ca ṣaḍ° Biii. sauvīrā varṇa-
madhyā ca pañcame Biii.
- 84.d. brahma vai° Bii. carā G.
- 85.e. tricu O. tripu N. mūrchanā C.
- f. ete vimśativityuktā mūrchanā ca° C. candramauli O . δ adds
after f.: madhyame sa ṛ(?) go bhā (sic).
- 86.1. etat yojam ON. etat yogam C.
- a. brahmacāpi δ
- b. mūrchanā L. tālāḥ Bi. tānāḥ styuh Biii. syaḥ C. śuddha ā° JC.
śuddho āro° N. śuddhārohaṇā° Mi. °śrītāḥ Biv.
- 87.a. °gā yer BS. °gā yai mū° Biv. L. N. °gā yaḥ mū° Mi. °gā pai mū° C.
°gā yai mūrchenāśe° O. °śeṣaḥ sa° C. °śrayā Bii. Biii.
- b. tālās Bi. te pūna° J. ghanās te puna° Bii. °pyanapañcā° Biii.
te ṣyūna° Biv. saptaśvara° O.
- 88.c. tebhyatestadāsyusse(?) karvibhavanty anye δ. (kavibhava° C).
kūṭatālāḥ Bi. kūṭatā° J. anya kūṭa° Mi.
- d. bahutarāśeṣaṃ Biv. kātsyena Bii. kārtsyena BS.
- 89.a. śrīmānām Mi. bahavodbhidhāḥ Bii.
- b. °yogītvād Biv. °tvād ejñeyātvāc δ.
- 90.1. ukta tā° J.
- c. tālāḥ Bi. trayatrimśad Bi. trimśadramavanty amī δ.
- d. °ṣṭomina Mi. °tālena Bi.
- 91.a. tānānām iddhānām C. ihaś caddhānām Bii. iha śuddhām Biv.
°ābhidhāḥ C. Mi.
- b. °gayaidhuryān δ. dhaiduryāna mayā J. vaidhuryāna mayā N.
°dhurya na Bi. °dhuryan na Biii. na mayāntaḥ Bii.
- 92.c. praṣukto O. prasuttau C. pramukto LN.
- d. sthānyā° Biii. sthayyā ge ava° δ (sthasyā C). sthīryo
cātsava° J. sthairyovātsava LN. saṃsarīti Mi.
- 93.1. praropatvaṅka lakṣaṇam Bii.
- a. syād vekasyai° Bii. ekasaiva C. svarasya cat θ.
- b. anvārtha° Bii.
2. anvārtha° O. anārtha(?) C. anugatārthaṃ nāmā° Biv.
3. garoha° O. avarohatī savarohīty arthaḥ C. avarohīty avarohīty
arthaḥ Biii.

- 94.a. saṁsarīti Mi.
- 95.c. sthāna inas tasyā ro° Biv. sthāyinas tyā syur ro° Biii.
syu ro° BS.C.Bi.Bii. syuh ro° Mi. daśaiva ta C.
d. saṁcārīṇau JN. saṁsarīṇo Mi.
- 96.a. prasiddhāḥ lanka° O. pratiddhāḥ la° C. dviṣaṣṭhi° BS.
- 97.1. prakīñcitāḥ Bii. alaṅkāra ca prayojana | Bii.
a. hṛtābhyāso Mi.
b. °kāraṁ prayo° Bi.
- 98.c. gr̥hyaḥ svarah β (gr̥haḥ svarah O. gr̥hasvaram C). iti tyukto Biii.
- 99.a. °vyañjakajñeyasya Biii. °vyañjako neye yaṁsya Bii. °ko jñegayo ya° Biv. sarvam nugāminah C.
c. vārdyaśo pi nr̥popamah J. sim. (nr̥popama) N. vādyamśo pi mr̥poyamah O. vadyamso pi + poyamah C. nr̥popamah om. Mi.
1. vādo δ.
3. ata eva āto Biv.
- 100.b. nr̥patayoh Biii. prāyāti Biv.
1. vyāsa° Bii.Biv.
- 101.c. vyāsa° Bii. samprokta yo Bi. sa śekto(?) N. svaprokto C.
- 102.a. °jamis tu O. iha rāgasya mātāpitā sā β. rāgasya mātāpitā Bi. sā (final) om.θ. jātihariha sā rāgasya mātāpi Biv.
b. saṅkīrṇās ca tridhā Biv.
- 103.c. śuddhā syur BS.θ. śuddhāsu jātaya sapta Bi. syur nvītayah(?) Mi. syur bhātayah δ. śadjābisvarā° Bii.
d. tā edha vi° δ. śeṣam ja° Bi. śeṣādi vikṛ° Biv. saṅkarā iti Bi. dvidhāty anye BS.
- 104.a. °bhivikṛ° Bi.
b. °diṣṭā sā rāgā° Bi. tuṣṭādaśa° Bii. rāgaṇām Bii.
2. iyam eva pakṣyah Bii.
3. °āntaram Biv.
- 105.a. śadjārṣabhī O. śam r̥ṣābhā ca gāndhāra pañcamī rādhī (om. rest) C. yārṣabhī caiva gā° L. sārṣamī caiva N.
b. patha naiṣādī Mi. sasaitāḥ J.
- 106.c. sāc śad° Mi. śāt śadja° Biii. °kaisīkī Bii. śadjamadhyamadhyamā ca J. tata param Biv.
- 107.b. madhyamā divyavā ... śaisīkety api Bi.
- 108.c. ekādaśamuktā δ. prokta vi° Biii. vikṛtād bha° Bi.

- 109.a. ṣaḍjagāndhāragāyogāj Mi. *yogājā θ. *kośikī N. *kauṣaḍjikā ... J. *kaisīkī Bii.
- b.-c. ṣaḍjikāmadhyamābhyām tu jātā gāndhārapañcamī BS.
- b. *madhyamāḥ Biv.
- 110.c. *bhyām vu N. gāndhārīpañcamī Biv.
- d. gāndhāryāṣabhi° BS. gāndhāryaṣabhi° Bi.γ. gāndhāryupavikābhyām Bii. gāndhārya abhikā° Biv. jātir āndhī γ (ādhī C).
- 111.e. tadvat JLMi. tatra Bi. *stimāḥ Biv.
- f. ṣaḍjodīnnava° O. ṣaḍjodīnasaratīm C. kārmyāravīm Bi. kārma-rivīm θ. kārmarasē δ. kārmaravī pu° N. karmāvarī pu° L. karmavarī ṣunaḥ J. karyāvarīm Mi.
- 112.g. utpādayāti J. utpādanāti Biv. pañcamyā + + kāpi ca Biii. *myāpibhakāpi ca Bii. *myāpittakāpi ca Biv.
- h. bhandayantī tu δ (*yatī C). nandayantā tu Bi. pañcamyā + dakānvitā(?) Mi. *myārṣibhukā° Bii. *myāpibhikā° θ.
- 113.a. gāndhārā° Biii. *dhaivatīdhaivatī ṣaḍjā O. *ndhārī saivatī C. *dhaivatī ṣaḍjā LJN. *ṣaḍja Mi. dhaivatā Bi.
- b. *odīcyarām LJδ. *dīvyarom N. *dīcyavā Mi. *dīvyanām Bi. dīcyajyām Bii. *dīvyavām Biii. *divyavām Biv. kuryāt JN. kuryuḥ Mi. madhyamodīcyarām β (*dīvyarom N). *dīcyavā Mi. *divyavām Bi.Biii. *divyavā Biv.
- 114.c. vinarṣardjya(?) O. *nā ṣaḍjyam(?) C. ṣaḍja JLN Biv. ṣaḍja Mi.Bii. ṣaḍjā Bi.
1. gāndhāro dhaivalī δ. gāndhāradhaivatī Biii. gāndhārīre dhai° Biv. madhyamā Mi.
- d. ta raktagāndhāro O. *ryus taktagāndhāro C. naiṣādī tāt ca LJN.
2. etā gā° Bii.Biii. tā gāndhārīpañcamāma° N. gāndhārīpañcapañcamāḥ L. *pañcamam | ca mā | J. *madhyamām Mi.
- 115.a. dhaivatīty uktvā Bi.
- 116.1. ṣaḍjī° ... dībhyah om. O. *madhyamā° om. Bii.
2. athasām Biii. athāsā grā° Biv. *dham ārda O. *dham āda C.
- a. ca naiṣāṣaḍjakauśikī J. naiṣāṣaḍjakauśikī N. naiṣādyā ṣa° Bi.
- 117.c. saptā Biii.
- 118.e. gāndhāro pa° C. gaudhārī J. āndhī β.
- f. karmīravī cānya ca Mi. ganyā ca BS. ca naikaśī θ.
- 119.g. ety γ.
- h. aṣṭādaśānāḥ jātīyam sa° Bi. sambhava smr° Biii. sabhavaḥ Biv.
- 120.a. jāyantam Bi. jātyanta mayā Bii. yaḥ dyat Biv. mapā yat N.
- b. ta tad vī° Mi.J. voṇāsvarāt δ. kimcid udhair Bi.

- 121.c. uddiṣṭānīsupra° Bi. °diṣṭānapūpra° Biv. °khaṇḍemeru° N.
°khaṇḍammeru° O.
- 122.a. yais ta ce° δ. tu naitāmsi Bi. jagatritaya BS. vartinā Bi.
vartitam Bii.
b. munibhiḥ Bi.
- 123.c. gopībhigīrtam BS. gopibhir JN. gorpebhir O. °aika kṛṣṇa° N.
d. jātāmi δ. rāgāṇāḥ Bii. ṣoḍaśaḥ Bi.θ.
- 124.a. rāgoṣu N.
b. mero caturdīkṣu Bii. caturdikṣa O.
- 125.1. bhodena N. dāyodaraḥ δ (dayo° C).
c. rāgān ṣaḍ Bi. rāgoḥ ṣaḍ Bii. prokto N. rāgiṇyās JN. rāgiṇas
trimdeva hi Biv.
d. bhaīradhavasanta° Biv. °kauśikāḥ δ.
- 126.a. meṣarāgās β (mepa° δ).
b. rāgiṇīr vada JN. rāgiṇī vada L. rāsinīr vrurve δ. rāgiṇī vade
Bii.Biv. °nī vadet Biii.
- 127.c. bhairavi Bii. caiva ttāsi Bii. vellāvalīś tathā Bi.
d. caiti Bii. bhaīraśaiva Biv. bhairavī śivavallabhāḥ Bi.
- 128.a. ālaulitā O. lolam pra O.
b. rāgiṇya va° BS.
- 129.c. suptakirī Nδ. susakirī J. suprakirī L. guṇḍakirī ca iva rāgiṇyaḥ
priyā mālavakauśike (d.) Biv.
d. mālavakauśikī Bi.
- 130.a. °śrīś cāstu śāvabhī Biv. ca sāvāro C.
b. rājakiry Biv. rāgiṇyaḥ J. rāgiṇya Bii.Biv.
- 131.c. lalitā māsī saurmāṭī Biv. noṭī J.
d. °īmā su° Bi.Biv.
- 132.a. tathā bhārśa (?) O. tathā bhāśa C. gujjari ta° Bii.
b. rāgiṇyo Bii.
- 133.b. ṣaṭṭyuh(?)rā° Bii. rāgā pra° Bi.
- 134.c. °kirīr ca O.
d. pri imāḥ Biv.
- 136.c. gāndhārṇu δ.
- 138.d. hintolayo° Bi. handola° Mi. °yositāḥ Biii.
- 142.d. ... prakīrtitāḥ | candanī mālava° (repeats from 141.a) ... pra-
kīrtitāḥ Biii.

- 143.a. lālitā J.
b. doṣī ... °vallabhā O. deśamallā° Bii. deśā mallā° Biv.
- 144.c. gaṇḍakerī Mi. d. dhānaso O.
- 145.a. °saṃjñānam megha° Bi. °saṃjñās ca Mi. meṣārjarikā N. meṣamājīrikā O. meṣamarjārikā J. meṣamārjārikā L.
b. kandūs(?) Mi. kandū Bi. °valādhataḥ O.
- 146.c. regahārī ḍ.
d. āmarā Bii. paḍa vasanta° Mi. amvā toḍis toṭakaś ca vasa° LN. amvā tojis toṭakaś ca ḍ. amvā toḍis toḍakaś ca J.
- 147.a. śrīrāmaḥ Bii.
b. vāsantiś ca Biv. bhūpāla sā° θ. °pālā sā° C.
- 148.1. śrīrāgatyādi θ.
a. gaṇāyitvā C. °viśati° γ.
b. bhūpālāḥ Biii. śrīrāḥ pa° O. śrīrāga pa° Bi.
- 150.1. °pumstyavive° Bii.
a. rāga ced Biv. °patnim Bii. °patni tad° Biii. pūrvā N.
b. °patnīr bhāgātavyā° O. °palī bhāgātavyā C. °tāvya nr° Bi. nrpājñeyam na Biv.
- 151.a. °nirṇayaḥ Bii.Biii.
b. tan mayām J. niranāyika tan Mi. niranāyi Biv.
- 152.b. °śītavarmaṇāvai γ.
c. sadvaṣṣva(?)kaiḥ L. viparya Biv.
d. vidhicryate O.
- 153.a. sampūrṇa śāḍavā tatra Bi. śāḍavānyatra(?) Mi. śāḍagās ta° O. śāḍragās C. śāḍagās J. śāḍrāgās LN. auḍarās β (gaḍarās C). caiti O. tridhāḥ Bi.
b. sampūrṇā tat tu Bi. te tu ye tu tra O. te tu tatra (?) C. tet tu N. tenu tatra J. jāyate Biv.
- 154.a. °rāganānāṭa° J. śrīrāmoganānāṭa° N. kanāṭaregupta Biv. vasantakā Bi. vasatakāḥ N.
b. somarārga°(?) O. somarāgapta(?)pañca° C. °rāgāmapañcamī Bi. °rāgāsra°(?) Mi.
- 155.d. varāḍi gu° Biii. mālavīś ca Biv.
- 156.b. gaudī cittādyāḥ pūrṇakā Bi.
1. anyopi γ. nāṭādyāḥ śrīngante (?) Mi.
- 157.a. natṭā(?)mārāyaṇa° N. bhūpati C.Mi. °patim N.
b. °raṇeś ceti Biv. caiti Bii.
- 158.a. āyurddhartha ḍ. °dharmo yaśaḥ kīrtiḥ vr° Mi.
b. vrddhisantānapu° Bii.

- 159.c. grāmāśeṣu Biv.
- 160.1. °samhitām candra δ.
 2. mūrttiyo yāpathāsthānam utyante Bii. nirṇīmūrta° Biv.
 a. vadhūḥ sa° Bi.
 b. eṣaḥ pra° O. °rāgo sa pra° C.
 3. sarveṣā ga° ... °yiṣyataḥ θ.
- 161.a. °vattithā Biv.
 b. dhavitā° LNC. dharitāno Biv. nimandaś JN. namandraś Bi. nāmakair ut° Bi.
 1. śrīrāgo vandīti Biv.
 2. °śabhayos tāvatha ni° LN. ṣādja tathe° Bii.θ. °bhayos tāro ni° δ (tāvo O).
 3. °ātare J. bodhyavyaṃ C.
- 162.a. aṅgāsu dhanvā rjugam Bi. aṅkāś tu dhanyā rjutā Mi.
 ājñāmstadhanyā r° Bii. (°to) natravāṇām śu° γ. nayanava° Biii. śukadvidyutiḥ Biv.
 b. yuvā garuveśo Biv. cāruveṇo Mi. °veśor navas ta bāhu° C.
- 163.1. karṇāṭaḥ tad° BS. karṇāṭa tad° Bi. karṇāṭa dvakhyā° Bii. tadvad arivyāto δ. khyātata (vinyā°) Biv. vinyāsa Bi.Bii.θ. °āṃśakaiḥ Bi. °grahāṃśakaḥ C.
 b. dakṣīṇa° Bii.
 d. rāga śikhi° Biv.
- 164.1. tvathā drśyate O (then repeats from 163.a. kṛpānapāṇir ...)
 anyathā drśyate O.
 a. °dhirūto Jδ.
 c. °dharaprayā° Bii. prayāta Bi.
 d. kaṇṭhīrāgo J. vihanu Biii.
- 165.a. vedhastuṇḍai rigra° δ. vadhestuṇḍa vigra° NJ. vedhastuṇḍa vigra° L. revaguptā Bi. °āṃśor matto O. °āṃśo matto NC. mato J. mīnto Mi.
- 166.aa. °khinnām māśvā° L. °āntakṣinnām Tag.
 b. āśvāśayan δ. āśvāśayan LN.
 c. °tinī śvā° Mi. °tinīḥ śvā° Bi. °tini śvā° Bii.
 d. kāntim ki° C. veghaguptaḥ O. khila yedhaguptaḥ N. ||veghaguptaḥ O.
- 167.a. °jātim ṣa° Bi. jātaṃ ṣa° Bii. °taḥ ṣaḍanyā° C. °āṃśakaṃ Biv.
 b. (°kaḥ |) yo vasanta° C. geyā BS.Mi.
- 168.a. °vandhacūḍaḥ L. °cūḍā nā pikaśri° C. °cūḍa Bii.
 b. pakam Biv. piṣṇān pi° Mi. °karena δ.
 c. °rāmamunāṅgaṃ mūrtir J.
- 169.a. vidhūrṇa° ... °metrapa° J. vighrṇa Bii.
- 170.a. dhaivatāṃgraha° Bii. bhairakaḥ δ.
 b. °dhārageyo Bi.

- 171.a. °hāṃsaṃ O. phalaṃka dadhā° δ.
 c. gatiṃ vi° Bi.Bii.Biv. vitanvaya bahu° Biv. pādātiḥ Bii.
 d. bhairīyam L.
 1. tu audave BS.θ.
- 172.a. °grahaṃśakaḥ Bii.
 b. °mandrigā° Biv. °hārayoh N.
- 173.a. gumphiṅgas Biii. °tāṅkas Biv.
 b. °rūhasya O.
 c. caṇḍakumāro C. °māra kamanī° Biv. caṇḍo ku° Bi.
- 174.b. nirtāraḥ paṃ ri° O. nitārapanni° Mi. nitarah JN. °bahulyah Bi.
- 175.a. °ṅgaṇā Bi.Biii. vakṣyasi Bii.
 b. śramārtā Biii. śramartām Biv. °dambhā su° Bi.Biv. °śramāntām Bii.
 d. komī O. mudhāpā° Bi.
- 176.a. °samutapannaḥ BS. madhyamaṃ grā° Bii.
 b. rāgasyādā° BS.Bi.Biv. syād āśrayaṃcamah O. āśrapañca° C.
 1. °jātistvakeva Bii.
- 177.a. °sumanasamā° Bi. °kātiḥ Biv.
 c. °vīṇo rapañca° Biv. °śarapañca° Bii.
 d. °nūṣmīkṛta° O. °nuṣmī°(?) L.
- 178.b. ṣaḍo C. °āṃśeṣa Biv. yānigra°(?) J. °manvagaḥ Biii.
 1. °kālatyarthah Biv.
- 179.a. (°tu) kṣimālām δ. vasas tu vikapi tvacaḥ Bi. tvaram Biii.
- 180.a. pāthasiṃhema° N.
 b. vicinvatā Biii.
 c. °damānī Biv.
- 181.a. °nyāsa ṣaḍ° C.
 b. vanāgame C. °hīlakaḥ L.
- 182.a. priyayā sāna upālayan δ (°layat C).
- 183.a. (megha)ryaṃśagra° δ. nidāṃśa° LN. °samphullaḥ JN. °samphulaḥ L.
 b. vīraṃ śr° O. °śrīṅgarāsyor N. °yo niśi Bi.
 1. turaṅgagaḍī ḡ (turaṅgagodī N).
 2. audare β.
- 184.a. °karṇīḥ Biii. śīśīrāsu° Bi. śmīśī° Bii.
 b. kṛtā° Mi. kukāṭi° Bii. °cūṭah Bi. °ṭikācūtacārucūḍa Biii.
 c. °gvī patan Bi. tapan Biii. tagvatapan pāṇi° Biv.
 d. eṣa ta Biv.
- 185.a. praharārdhād ūrdhād bhānupañcamah LJN. °harārdhād ūrdhād bhāge geyo sāvalpanupañcamah δ. °sambhajā Bi. °sambhavāḥ Biv. pañcama-satsvadā Mi.

- b. °hāmśeṣā LJN.
1. tu ūddeśa° BS. traividham tu ud° θ. uktaḥ Biii. °sthanē uktam BS.
2. dravīda° Bii. dravidavarārīti J. dravidavadārīti LN.
- 186.a. vibhoda° δ.
- c. °gucche varāṅganeya ka° δ.
- d. kathito varādī θ.
- 187.1. tu anya° BS.
- b. suvṛttam vandhā° O. jaghanā C. suvṛvandhā J. manodarā° Bi.
- c. smorā° O. smairā° N. vilolīnetrā Biv.
- d. varādi Bi.
- 188.a. pañcamaṣāḍavān Biv. jātau pañcamaṣāḍavāḥ Bi.
- b. māmsāpi Biv.
- 189.1. daśadhā gurvī LJN.
- b. mṛdullasat° Mi. mṛdullavat lpayātā N.
- c. svarārśām O. svarārśā dadha° C. svarāmsād J.
- d. tandrī° Mi.
- 190.1. sahitā° BS.
- b. °śṛṇvatam ga° Biii. °śṛvāvatī C.
- c. °manaprado° Bi. gantumāṇādrumāṇām mṛdullasatpallavatalpayātā gantumāṇāḥ pradoṣe LJN (mṛdūlla° L. pallāva° J.). °manādrumāṇām ... °yātā δ.
- d. om. δ. sau gu° LJN. °lāñcatāṅgī Bi. °lāñchitāṅgī Mi.
- 191.a. °māmsa° β (°māmse δ). °nyāso Bi. toḍakā Mi. toḍikya β (toḍikyo J). °ṣāḍavā δ.
- b. jāto N. jāto L.
- 192.b. kuraṅgatābhiḥ δ. °ṅgaśāvām Biii.
- c. °bhāvatī vipinoyakanṭham δ (°kanṭha to° C).
- d. °dāvaramyā Biii.
- 193.a. mālavah śrī svaro geyā Bi. °śrīm svarobhyoyā δ (kharo° C). śaraṅgeyā Bii. śaradjeyā Mi.
- b. °gṛhanyā° L. °nyāsa Bi. °mītikā° δ.
1. āṛṣabhadhai° Mi.
- 194.b. °dehayantī δ. niṣarṇṇā Bii.Biii.
- d. mṛdr mā° Bii. mṛdumā° Biii.

- 195.a. karāvradhūnāmbu° Biv.
b. °ścābhavilo° Bii.
c. cārūhārā BS. sphuranyaukti° Bii.
d. sā sāsasī saṅka° Mi.
- 196.1. °īti ucyate BS.
a. saindhavā Bi. °majjātā Bii. grahāśanyā° Biv.
b. madhyānhadū° Biv. °dhyānhodū° Biii. 'pi ve Biv.
- 197.c. °citrabharāṇasu° O. °bharaṇām(?) L.
d. sindhukānta° Bi. || sandhavī Mi.
- 198.a. °mśāyaṃ BS.
b. āstyāvṛtuṣu Bii.
- 199.a. bhramanti ... śyāmapu° Bi.
b. khyātā hi deva° LJN.
- 200.a. °mśakāḥ β (°nyāsaṃ ... °mśaka C).
b. śadjarṣebhā° N. °rṣamāghanā° C.
- 201.a. °prabhā mākhara° O. °prabhā māvavava° C. °nādhya BS.
b. madindanīlam vapu° J. °nīlavapuṣā C.
c. kote J. adhaśritre Bi. adhiśritapi N.
- 202.a. °nyāsa dha° BS. prathamāmśaṃ gra° Bi. prathamāmśa° Biii.
dharītā° Biii. dhavi° LJN. ghamot° Bii.
b. dhotṣave δ. goyā BS. pañcamamañjarī Bii.
- 203.a. viloginī Biv. °tīrṇāpuṣpa δ.
b. °pusādhamu° Bii.
c. āśāśyā° Biv. āśvāśya° L. āśvāśya° N. āśvāśyanāmā C. °māna pri°
Bii. miyayā O. niyayā C. samkhyā J.
- 204.a. naṭā δ. nadhā JN. navyavad L. nadyavad LJN. naṭṭapad Mi. °ādoli-
ta° Bi. °āndolitāśva° θ. °kampārthokitasva°(?) Mi.
b. °dbhutaś ca Bi.
- 205.a. °deśāśyasya δ. °deśāśtasya Bii.
b. nadā ḡ. vahitaveśoghā LJ. vahitaveśothā N. vahetaveśāghā δ
(°vaiśā C). prcchanti Bi. | naṭā δ.
- 206.a. °vatomśa° δ (°tośa° C).
b. geyā velivudhaiḥ Biii. caiva velā geyā velāva° C.
- 207.a. °dīkṣyāṃ Bii. dayitasya dīkṣā dattvā Biii. daītasya Biv.
b. vitanvatā Bi. °yaṣṭiḥ Bi.
c. muhu sma° Biv.
- 208.a. °ṣardjā° δ. °ṣadjaḥ syād Mi.
- 209.c. manmatha pu° Bi.
d. °tanubahu Bi.Biv. °tanū ba° Biii. °pūjayanty eṣā JN.

- 211.A. śugair vīre BS. °djāmsa śramadotkataḥ(?) Mi.
B. ghaṇṭāvaro LN. pratāye O.
- 210.a. °rāga Bi.
b. śronita° Biv. °gātram Bi.
d. bhāto yam δ (°topam C). kala kāśya° Biv.
- 212.b. ārukha ud° O. skandham ākha udyat° C. āruḍha BS. °varaskandham
ārūḍha rdhat Bi. dhūtayan δ (°taya sar° C).
- 214.A. °rāyaṇo diśa O. nadanārāyaṇo diśah C.
B. karano di° J. °pati karuṇo divā C. °nyāso bhūpatiḥ (omits
rest) N.
- 213.a. puṣo navī° J.
c. gāyat sa° Bii.
d. || nadanārā° C.
- 215.a. śvetacāmaravījitah Mi.
b. °bhivaṣṭitah BS. śyāmah channādhyo C. °chatābhyo Biv.
- 216.A. °āmsam Bi.
- 217.a. pidhāno Biv. °bharanā sadā C.
b. °layam rādamūṣah N. °valayāgada bhūṣa sāndra° C.
d. udīta J. °bharana śāḍavoditah Bi. °bharanā eṣa C.
- 218.A. śāḍavā te δJ. śāḍevāte LN. śāḍavānte Bi.
- 219.a. °tagaudasya Bi.
b. kelehalā LJN. kemlohalā O. deśākṣyā Bi.
- 220.a. khambhāmavati° Biv. mallāri Bi.
b. °dyā śā° BS. °dyāḥ śaḍgāḥ O. °dyā śaḍragāḥ C. śaḍāgāḥ J.
śaḍjāgāḥ L. śaḍrāgāḥ(?) N. śāḍavā pro° Bi.Bii.
1. anya °pi BS. °kanṭā° OJ.
- 221.b. °bhirī Biii.β(°bhiro C).
1. śāḍeva β. gaṇate C.
- 222.b. śāḍeva rā° β.
- 223.c. gaḍa syāt Bii.
d. °ngārayo ge° Bi. °ngārayodinānte δ.
- 224.a. dvidhāya Biv.
b. muparcayan Bi. mrdārcayan Bii. nījasaro° Biv.
c. dadhatamsuke śite Biii. dadhatamsu° Biv.
d. | goḍah N.
- 225.b. adāhṛtah Biii.
1. °mūrtyānvitah ity BS.
2. °yoh drśya° BS. °prakāśamsaṅgītasārayo dr° JN.

- 226.a. °nyāsa ṣādja° Bii.
- 227.a. cekkarāgo Bii. ṭakkarāgaḥ na° BS.
- 228.a. regudbhavā Biv. regūdbhavā Biii. deśe Bi. vanivi° Bi. maṇivi° JN. °vistarām Bii. °tyaktavanivistarā Biii. vastarā Mi.
b. nityāsā° LN. °vinyāsā° Bi.θ prātaḥ ge° Bi. geyāḥ Bii. °śāntayo Biv.
- 229.a. °gatiṛ eṇo° C. °locanediṭva° Jδ.
- 230.a. yāṃśo dhannā° δ. ṣaṃśo dha° LN. ṣaṃśye dha° J. aṃśādha° Mi.
jā śuddhakaṃśi° J.
b. vihinā Mi. rehinā Bi. vijayati sadā C.
- 231.a. °tanu manojño Biv. majñā N.
b. kāntim vilikhantī Biii. likhanti JN.
c. vāribīnu Bi. vārabindu Biv.
d. nisanyadhau° Biv.
- 232.a. °grahā vegalā halādakulodbhavā JN. °grahavigalāhalāṭakulod° L. kolāhalā dakulod° δ. kolāhala ṭa° Mi.
b. °āṃśapa° β (°āṃśam pa° O). madhyamāsyā sa nī hā ca Bi. panīhā ca θ. °tkāṭā J. khamakotkatā Mi. samanotkatī Biv.
- 233.c. puṃkoki° β. unmapuṃsko° Biii.
d. nādasyaram δ. °gāthā Bi.Biv. °svaram samujjāyatakṛṣṇagāthā Bi.
e. vānī sadā Bi. °pravṛttī Bii.
- 234.1. ca na pū° θ. pūrvam masya δ (pūrvam matsya C). puṃsilingatvam J.
a. daśyate J.
- 235.b. rīhanā Bi. rihanā Mi. ṣadjakā Bi.Bii.
- 236.a. saṃkhyā LJN.
b. parāvatta° O. parāvṛta° N. khyāmā Biv. vallīśā C. paudha° Biii. moṭanāpikā J. | vallāvī C.
- 237.a. °pañcamo jātā Bi. °ñcamā jātā O. °mām jātā C. °ncama jataḥ Mi.
b. °grahānyā° δ. °yo prage Bi. prago J.
1. prāge Bii.
- 239.a. dhavatāntā BS. mantramadhyamā Bi.
b. °ṣadjam ca Bi.
1. kalāṅkāra° β (kalāṅkāni° J). °nibandham C.
- 240.a. śikhivarṣavasā Biii. °varṣavāsā Biv.
b. (°nivāsā) taṅgamau° δ.
c. akṛṣya Biv. ākṛṣṇa J. bhujaṅgām θ. bhujaṅgaḥ mādhnatī Bi.
d. abadhnatī Biv. ujvalatīla° O.
- 241.a. maṇimaṇḍitā JN. °maṇḍikātā θ.
b. susthāpratīpahī° δ. susthāsatī J. gāyate JN.
1. tatravai δ.

- 242.a. °abhrusú° O. sarad° JN.
c. caturāmasya J. caturānānarānasya δ.
- 243.a. mālavakāt δ. °mandramālava° Bi.
b. ṣadjārgḥatā (?) JN. ṣadjādantā Bi. tārāmadhya dha° Biii.
dhaivatā vija° Bi.
- 244.a. padaṭānurāgāt O. padṛḍhānu° C.
b. kāntarate C. mugdhāḥ Bi.
c. paudhā° JN.
d. pradīṣṭā Bii.
- 245.a. °āmsām grahanyāso Bi. °msāgrahīnā ma° C. °hīnām ma° J.
- 246.d. °vādi kathito Bi.
1. grṇhan kake C. °yeṣṭim iti Biv. yaṣṭir mita gra° Biii.
- 247.a. dhāntargṛhā LJN. dhāntargrahā O. °varjitaḥ Bi.Biii.
b. yānyadvayād O.
- 248.a. °ruci viva° Biv. °vastrā rvaḷād Biii.
b. daītoru° Biv.
- 249.A. sau segavahitā C. dhānta śrī° Biv. śrīkaṇṭikā OJ.
B. projhitā OJN. prātagēyā Bi.
- 250.a. kvaṇatsuvalayāvaliḥ Bii. kvaṇatsarvavalayāvaliḥ O.
- 251.b. kurvanti vi° Bi. kurvantī Bii. kurvatā Biii. karvatī C. śaulī
mauli° Mi. bhauli maulīma° γ. °manoharām(?) δ. | bhojī Biv.
| maulī C.
- 252.A. tarā Mi. divā rato Bi. nigādāmsā Bii. °ṣādāsā θ. suvarjitā β
(suvarjitām O).
B. māmsā se pa ni no vīre Bi. raṇau mālava° Biii. raṇai mā° Biv.
- 253.a. °harān Biii. °kṣayanti Bi.
b. tārāmāṅganākārām Biv. māraṅgamakārā Biii. °lākārā C. | tarā N.
- 254.a. °pannagrṇhan grṇhan Mi. °pannapāṇī Bi. °pāṇīrgr° Bii.
b. kathā nādara samprayo° C.
c. śyāmo vimakulaprasūtaḥ C.
d. madhimuniḥ praṇītaḥ δ (manītaḥ C).
- 255.A. dhaivatājā Bi. vihīnā β.Mi.
B. °grāhā O. °grahām ma° J. madhukārā β. gahanā β.
- 256.a. kaṅkana° C. °vallīr δ. vāhuvalliḥ Mi. °vallī Bi.
b. °yaṣṭī Bii. °gātragātrayaṣṭiḥ C.
c. gajamuktisaṅghaur Bi. °kaughaur Bii.
d. ābhīrakād ati srajam δ. (°rikād ati C).
- 257.1. tānvathā dr° Bii.
a. °lāṅgadalakaṅkanā Biv.

- b. svedādiva° Biv. °bhojā bhorāgoyālavallabhā δ. °bhojāḥ bhī° N.
| abhīrī Biv. | ity abhīrī Mī. | agabhīvā C.
- 258.a. astrādhāmaulimaulinetrā O. °maulimukhanetrā Bi. °maulīnetrā
Bii. °gaurikaratale ramyā O. campakaṃ gaurī J. capakaṃ gaurī N.
campanigaurī Biii. mṛtaratārambhā Biv.
b. madhukārikā vārayanīty eṣā Bi. madhulikā vāvayaty eṣā Bii. °kā
varayety eṣā Biii. madhurikā varayety eṣā Biv. | madhukiro O.
- 259.A. °vahitā β. °varayoh Biv.
B. dhaivatatā Biv. bībhatsa rodaiva geyā Bii.
- 260.a. °priyā sūryamāṇem vi° O. sūryamālaṃ C.
d. praviṣṭeha Biv.
- 261.c. kṛpāṇaḥ kha° Bi. pāṇyo Biv. pāṇyo bibhrāṇi Bi.
- 262.1. iti praśaṇaḥ O. iti śaḍrāgāḥ LJN. iti śāḍavā Biv. ucyate JN.
athauḍarā ate rauḍarā ye hi O. athā urā ātavouḍarā ye hi ... C.
a. jāyate Biv. jāyante yaṃ vabhistavaiḥ C. staraiḥ O.
2. ivy āha O.
- 263.b. °dhavi go° Bi.Biv.
- 264.c. tataḥ cha° BS. tata chā° Biii. tatararachā° O. lalitā vanta
nakha(?) chāyā noḍī tathā C. velāvatīś tathā Biv.
d. °pūrvakā Biii. dvitīyaṃ Bi. dvitīyaṃ Biv. saindhavī hi bhrapahā-
thā δ.
e. ityādyāḥ θ. auḍarā γ (gauḍarā C). auḍavā pro° Bi.
- 265.1. ādi turuṣka gauḍā° Bii. °padena tu rūpakagauḍā° β. °gauḍayo 'pi
Biii. gauḍādyavayavo'pi Biv.
2. auḍara° γ.
a. turukṣa° LJN. turūpapra auḍo δ (turupa° C). °gauḍa gāndhā° Bi.
gāndhāre Biii. °rañjakāḥ(?) Mī.
- 266.a. vyādhiśe J. śavunāśe O.
b. auḍarās β. pramātavyā δ. prahaśāntvarsākarmaṇi O. °śāntasya kar°
C. grahaḥ śānty° Bi.
2. krameṇeteṣāṃ lakṣaṇam āha kohalaḥ O. sim., with °naiteyāṃ C.
- 267.a. °dir nagra° β. °mādi magra° Bi. madhyamāgrāma° θ. madhāmagrā° N.
°grāmamāyācaraḥ C.
b. śṛṅgāra nṛdhagorjitaḥ δ (nṛṣā° O). śṛṅgāri dhavavarjitaḥ Biii.
śṛṅgāri vadhavarśitaḥ Biv.
1. cāndriyāṃ. Biii.
- 268.b. °bhāṣāṃ Bi.
c. taḥaṇa° δ. °netra skandha° Bii. °nyastavīṇā Biii. °vīṇā smita°
δ.
d. madhuradālī γ (°ladālī C). madhyamādi || C.
- 269.a. pārāyayajau δ. mallāra saparavarjitaḥ β (°varttinaḥ C. L. erases
°ra°).

- b. varṣām iṣṭa° Biv. varṣī ciraṣaḍraso J. varṣā ciraṣaḍraso LN. sadā maryātiraṣaḍjaso δ ('ryādāti ra° C). vāmandras Mi. gamandratārasa° Bi. 'ndras trīrasaptamaḥ Biv.
- 270.c. śaṃsvāvadā° δ. dadhāktah δ.
e. kauṣīna J. 'vāsā 'śuci° δ.Biii. śuṣihāra° Bii.
f. kathitā ta° Bi. kathitas tasvī Biii.
- 271.a. nyaśa° Bii.Biv. 'śāḍjakah L. 'śaḍjākah O. 'śaḍrāka C.
b. vīrah śr° Bii. 'vaṃśā Bii. ṭaṅkavaripojjhitah Biv. rivoj-jhitah O. rivoditah C. ricojjhitah J. rivojjñitah L. ripojjñi-tah BS.
- 272.a. casantī N.
b. 'kṣatāmi δ.
c. nivokṣyama° C.
2. mūrtir mibhrā | tad δ. mūrti bhinnā Bii.
- 273.b. vicintaye Biv.
- 274.a. viprahīnaṣ ṭahka° JL. vipahīnaṣ ṭakka° N. vipra(?)hīnā + kah prativamṣyo C. vidhahīnaṣ ṭahka° O. ripahīnaṣaṭkavamṣo gaditah Mi. rapahī° Bii. rīpahīnā θ. ṭakkavamṣa bhūrah Biii. gapūriḥ β. sa dhaivatyampitah β (dhaidhavatyampitah δ).
b. nityaśāsāgrahah β (nisaśāsāgrahah δ). ninyāsāmsīgrahah Mi. 'grahāḥ Bi. niśir vā Biii.
- 275.a. 'padmam Bii. 'padma śu° θ. 'yadmah C.
c. 'sālām Biv. kuṇḍavān pramattah C.
d. malava° BS.
- 276.a. grahāṃso 'yam Biv. hindola ri° Bi. viparjitah β (L corrects in margin to ripavar°).
1. 'nyatrātyutpanna β (vinā manyatrātyutyatra ity C).
- 277.a. 'mantataraṅgi° JN. 'mantataraṅgi° δ.
b. 'dhāna Bi.
c. 'śrīḥ Mi. 'śrī Bi.Biv. 'karturaśrīr γ. karvuriśrī Bii.
d. hillota δ. kathitā Bi. mūnīndraiḥ Bii.
- 278.a. bhinnah ṣa° Mi. 'ravo pa Biii.
b. grahāṃ nyāso ma° L. grahāṃsām ma° N. grahāṃso ma° J. madhyamān-to pi β. madhyamāto Bi.
- 279.c. bhairadhī kau° BS. bhairavī syaiva C. vallabhe Bi. iti om. N.
- 280.a. sarovasye δ.
c. talah prayogaḥ Biv. pratighaddha(?) J.
d. gairī BS.
- 281.a. 'dhvani rīdhavi° Mi. 'dhvani ri° Bii. ridhavavarji° Bi.Biv.
b. 'grahāṃsoya gaiyo δ.

- 282.a. °dhvanisamā° Bi.Bii. samārūḍhaḥ gajo Biv. hiṅgala° BS.
b. °vāsā ku° Bii.Biii. sitadvāsā ku° Biv. °sā kumbhavarō vā gata kulod° C. | nāgadhvanir iva vivarjitah β (°nir iva varjitah δ).
- 283.a. °hāmsēṣā γ. °hāmsaiṣām L.Bi.
b. cīrasenāḍau tu δ. vīrahīnā LJN (L corrects in margin to dharihīnā). tu gataiṣaḍjarasa vudhaiḥ O. tu gato ṣaḍjavasar mvudhaiḥ(?) C. tu gatau ṣaḍjarase JN. tu gato ṣaḍjarase L. dināḍye tu getavyeṣṭa° Bi. getavyoṣṭa° Bii.
- 284.a. kāntayatha° δ. ratotsukāntapa° Biii. pratīkṣam Biv.
b. °drṣṭi vārtā β.
d. śyāmāṅgakā Bi. śyāmākikā Bii. śyānāṅgikā poṇḍa° Mi. | iti poṇḍakirī Mi.
- 285.a. ṭakkanyāya° Biv. samudbhatā J. lalitā lalitāsvarā θ.
c. °yo geyā Bi. nigānte Bii. dināntike Bii.Biii. °nte ca dike γ.
- 286.a. praphullaṃgamḍa° O. traphullagamḍachada J.
b. °śroḥ δ.
d. vinisṛto BS. viniśralo Mi. lalita pradiṣṭah Bi.Bii.
- 287.a. °toḍī vidyuktā β.
b. °kampasvarūpāmsāgrahanyāsa davātanī Bi. śāmsāgrahā nyāsā Biii. °kampasvarāṇāmsāgra° Biv. divātanīm Bii.
1. toḍitulyā N.Bii. pūrṇarāgaḥ madhye uktah JN. pūrṇarāgaḥ madhye uktā L.
- 288.a. °payadā Bii. °pabā divā Biv.
b. tajjñaiḥ BS.Mi. tajjñai dha° Bi. tajjñai kadhagra° Biv. durgrahāntā vipojjhitā LJN.
1. velāvatī O. tulyā om. β.
- 289.a. grahāsā° N. grahāmsāthanyāsaindhavī Mi. °śānya sai° Biii. °vī ravarjitā δ. °vī nīravarjitā LJN.
- 290.c. bhinnā ṣaḍjāso lolitakharā δ. bhinnā ṣa° Biii.
d. vipavarjitā LN. viṣavarjitah J. viparjitah O. viparjitā C.
1. tu ubhayor Bii.
- 291.a. vīre raudre Bi. turasra° γ (turastra° O). °gaudā Bi.
b. niṣadajā° Mi.Biii. niṣādāmsau Bi. nipājakāmsō bharvakṣya varjitaś ca Bii. °gaudō padāmsō ri° Biv. niṣāṇḍajāmsō JN. viṣādasāmsō C. vipavarjitaś ca β (viparjitaś C).
c. gāndhārakī δ.
d. sadojjhitah Mi. sa cojjhitah β (coktitah C). karuṇah Mi.
- 292.a. rutuṣka° Biv. °gaudā gārū° Bii. maru + ruciḥ JN. ārūsva O. °ḍa garusva° C.
b. śakhaphāmṭha upetaś ca so° L. śamsvakaṇṭa upejaś ca so° δ. °dharas cārṇṇa Bii. °dharas ca uṣṇāsī θ. | rutuṣka° Biv. kavacāhataḥ C.

- 293.a. jatā da° Bii.
b. °vāsā tanu° Bi. kāṣāyarās tanu° δ. °dehayaṣṭai C.
c. °yogāpadaḥ Jδ. °pahaḥ N. kṛtanatra BS.
d. kathito ta° Biv.
- 294.a. gopojjhitā N. gopojjhite δ (°poktitā C). tāpojhitā Mi.
gapojjhito Biii. ṣaḍjābhavā C. °bhavā sadvita Biv. (omits rest).
b. pulindakā JNMi. °rase dhāntā Bi.
c. dhayo° δ. gāntā divā ca om. Biv.
d. ca om. δ. mecarāñjī δ (rājī C). megharañcī Biv.
- 295.c. °ollisadbhaṣā BS. °ollasatbhūṣā Bii.
d. kuṇḍola° Biii. karnaṭavīṇāḥ Bii. kaṇḍolavarṇā dadha° C.
dadhatīm pu° Bi.
- 296.a. daidhānā δ. °karnakārārāmarāmagā Biv.
b. °kāñcīḥ Biii.
c. dadhyāpayantī C. svakamra° J.
d. śrīrāgarāmeti Biv. °eti ca me° O.
- 297.a. °sargāt rā° BS. vahuśaubhi° O. vuhasobhidā C. vahaśo° N.
- 298.a. °yās ca mallāri° β (°yaś ca δ).
b. pradīṣṭā Biii.
c. vārābhyākhyā Bii.Biv. °kanāṭake° Bii.Biv.
- 299.a. dhyāyan mānāt bhra° Biii. dhyāyan mānā bhrama drṣṭvā Biv.
- 300.a. °dhannājñābhyām Biii.
b. śrīrāgāsyāṅgaḍa° Bii. śrīrāgāsyād gaudirā° Biv.
c. jagannāthasyātha Bi. nāthasyā° Biv.
d. nāṭṭāmallā° β (nadā° Jδ).
- 301.A. gopāt vallavī Biv. °pomāt valla° δ. °yomāt JN. °yogāt L.
vallavipari° C.
- 302.a. °to dai^{va}vato Mi.
- 303.c. tiṣṭhanty Biii.
d. gītabhi° BS.
- 304.a. °sedhavī° C. āśāravī β (āśāravī O. āśāvarī C). ajātayaḥ Bi.
b. °deśikāyogā saṅgād Biv. | śamakoli δ.
- 318.a. saṁti bhaṁso O. pāṁso C. saṁti bhayāṁso JN. saṁkīrālikṣaṇāḥ Nδ.
b. yathāddeśe L. ... deśe kathyante śrūtisobhanāḥ | deśākhyāyās
... gaditā sakampā | (repeated from above, 298-302) Mi. tathā
vadhaiḥ BS.
2. kvacid vūyavṛvāt O. kvacid vuyavavātadvivekāpa (saṁsyā ...) C.
kvacit drṣṭa° BS. kvacinvacidrṣṭā Biii. drṣṭatāt Biv.
b. sampāvodhāya ca lirāprate O. saṁsyāvodhāya ca livā prate C.
- 319.a. °rjñeyās δ. deśākhye valālitaḥ δ (deśa ākhye C). deśākṣo Bi.
b. bhairavī ṣai caiva δ. kāmodā Mi. °kīpapi C.

- 320.c. °hne sānyam δ.
d. bhāṭas caiva δ. °ś ceva Biv. śeṣām ge° JN. yoṣām geyas ca δ.
- 321.a. hundolaś Mi. hillostaś δ. rañjikāv Biv.
b. gaudavarādī ca Mi.β.
- 322.d. gātavau C. bhairadhī° O.
- 323.a. vaica kā° Biv. °tā ca kāmōdā δ.
b. mumrjarī O. mñjarī(?) C. rarjjarī N.
- 325.a. etā pū° Bi. etām pū° Bii. pūrṇāhṇa° O. pūrvāhṇe kāle C. tadrāmako° δ.
b. varādi Bii. caḍārī δ.
- 326.c. velācalī δ. °rahaddā δ.
d. yathā bhārva ca māṣite O. bhāva ca bhāṣite C. bhārva ca bhāṣitam N.
- 327.a. godhārī O. godhāvōdopikā C. vipikā Biii. kalyāṇi Biii.
b. asravārī O.
- 328.d. rāginīr JL. rāgaṇīr Bi. rāginī hy etāḥ Biii. prasāyanti Biv.
- 329.a. °llārārā° J.
b. daśadarnāt parā rā° Bi. sarveṣā gā° BS. īritah Bi.
- 330.b. devakī Biii. devaraktahamṇī δ. devaraktadaṃśī Tag. māhupā Mi.
- 331.c. °āmsuko jātāḥ Bii. °mṣuto gātāḥ Bii.
d. sukhamedhati Bii. °medhatih Bi.
- 332.a. nadā J. ladā varā° δ.
b. drāviḍa ca Biii.
- 333.c. gauḷi Biii. sanyā bā° Mi.
- 334.a. gaula mā° Bi. °gaulās ca Biv.
b. °rvacālalikā J.
- 335.c. °māmsujāḥ Bi. Biv.
d. rāgāḥ vi° BS.
- 336.1. lakṣaṇabha° δ (°bhadaḥ C).
a. guñjarī C.
b. °āhṇe 'pi BS. °nāṭāyāḥ N.
c. māvilākṛte Bii. sudhayo θ.
d. gaudasaparam matpūṣato δ (°para matpū° C).
- 337.a. °ñcamī semā° Bi. °ñcamī sa° Bii. Biii. vidamoh γ.
b. vasanta gā° δ. °ta bhāte N.
- 338.c. vadhyāhṇe Biv.
d. śrīraṅgamā° Bii. °vādes tu N. doṣam na Bi.

- 339.a. rāmāsādyā ḍ. °devatāvanam C.
- 340.c. gīnakālah N.
d. śiṣṭai J. śiṣṭaiḥ... tathāgvaret N.
- 341.1. ... doṣam āha kohalīyaḥ lobhāt mohāya ye kecit gāyanti ca vivāgataḥ | samam yelāṅghanam gāne sarvanāśakaram dhruvam | apavādam ... nrpājñeyā ... nā dopade pavihāram āha surasā (341.b.) C.
a. samam yolla° JO.
b. nrpājñāya ra° O. °jñeyām Biii. krpājñāyā Biv.
3. paḍadāram ā° Mi.
- 342.a. mohājaye O. lobhātmo° Bii.
b. gujarī N.
1. atrāpi C.
- 343.d. °nam va harīm Biv.
e. geyād vā θ. °doṣā vi° Biii.
- 344.1. saḷālagāna° Mi. anyantarat ku° Biii. °ntara ku° Biv.
a. vasante ra° Bii. rāmakorī β.
b. gīyate kāste ḍ. doṣa bhijā° Bii.
- 345.a. mānam īri° γ. Tritāḥ Bi.
b. ānavaddham ḍ (ānavaham C).
- 346.a. °ptir atibaddhasyād Bi. baddham hī° Biii. vādanibaddham itī° Bii.
b. vaddhahīna° β.
- 347.1. makarīkaraṇam ḍ.
a. karṇālaṅkā° γ.
b. ālarucyate Biv. tajjñaiḥ bhū° BS. bhūrimaṅgi° C.
- 348.1. °śam mānāpapraveśaḥ C.
2. nirarthakaḥ kru° O. saṅgīktasavi° ḍ. °parigame° Bii.
a. (°kāraś) cāṅgale pūrva bahudhā C. ālepūrvahudhā J.
°ābhimāyeneritāḥ O. °pañcabhime māyogevitaḥ C. bhedan pra° N.
- 349.a. dhantabhir Mi. °tubhi bhaṅgaś ca Bii.
b. chāyānagam β. °gam sa ca bhūmiti tac ca ... C. chāyālagaddha-
mga kṣudram iti Biv. °ālaga kṣu° Biii.
- 350.1. tat ni° Bii. °dham | tatra tadanibaddham | Biv.
c. °pai dhā° Biii. ālāpi dhā° Biv. ālāpair dhāntabhiś Mi.
°myukta śuddharucyate Bi.
- 351.1. evati Biv.
a. °po gakālaptir ajhe varjigamaketyāha Bii. mate ity āha Biii.
- 352.2. chāyāgandham kṣu° θ. chāyālamga kṣu° Bii. chāyālaganam kṣu° Mi.
3. °ktīm katha° Biii.
a. °trayakivacasya Biv.

- b. catubhir BS. caturbhāṣā caturvabhervamṅagaiḥ ṣaḍjaḥ ḍ. °bhāṣā catubhiṃ vaṅgastyamṅaiṣaḍbhiḥ JN. °bhir dhātubhir baddharāṅgaiṣaḍbhiḥ ca ... Bi.
- 353.b. °kīrtitaḥ Bi.
- 354.a. °yavo dhvāntaḥ Mi. °āvaṣavo O. °vasavo C. prarvadhāvavo dhā° J. prarvadhāvapavo N.
b. °malāpaka° ṡ. °melāpakam Bii. °bhoga iti kra° θ. prakīrtita + + + ṅādameyaphalakadhruvā° Mi.
- 355.a. bhāgaḥ stato Biv.
b. dhruvarāgadhruvaḥ Mi.
2. kṛtāpī Biv. na dṛśate Biii. °gena mavamdhāvaṣavo ḍ (* mavadhā° C).
3. sa tridhoti J.
4. °dhruvabhoga° ḍ. °bhoge rūpe° Biv.
- 356.a. prathamajyādaḥ ḍ. °mapādaḥ Biv. pādokathi° Bi.
b. dhruvetvac ca Bi. dhruvā ca dhruvo Biv. madhye abho° Mi.
1. °tvāt niś° θ.
2. ya tu Mi. yacu ha° N. hadi° O.
c. °bhomāntare ḍ.
d. mālagamūḍhastharūpagesveva β (tu mālagasūḍhasya dūpake° ḍ). (°lagagūṭasya C)). °ntarobhidhaḥ Biv. sālagasūstho Bii.
- 357.1. °pi idā° BS.Biv.Mi. °syāpīdonokvāgīna iśyate O. tecaivo° O. taddīdam tu te° Biii.
a. °pakāntā āvaśyātu na ma vetām C. bhavetāḥ Bii. bhavetaṃ Mi. bhetām Biv.
2. abhogam OJ.
b. tatraiva L. tatreve O. tatraive J. sa āmobhoga itī° C.
- 360.a. ṣaḍ āṅgā° Biii. viruda padam O. virūdayapadam C.
b. tenakara puṭatā° Mi. ptāṭatā°(?) Bii. tenakapā° Biv. svarā sari° Bii.
a. yunol° O. yū(?)noll° C. guṇollokham tayā J. lekhatrayā lāpadam tad biru° Biii. °lekhatrayā yat Biv.
d. yatu β. atotya hācikaṃ yat tat° C. vācikiṃ θ. tapadam Biii. rāmudāhṛtam C.
- 362.a. °ṅgalāndho Bii.
b. dhū dhū getyā° Bii. dhurā dhure° Mi. °dhām dhugityā° ṡ. °dhām dhugatyā° L. pāṭavādyāḥ pāṭavādyāḥ avayavāḥ ḍ.
c. ādīyaḥ tyādikarattātas tānaḥ sa O. tālas tālah sa N. tālah stālah JL.
1. āṅgam madhye ON.Ghan, āṅkamadhye Biv.
2. ki tu O.
3. °smād ravyāmavaśa° ḍ (°smāt dravyā° C). °d yāmaka° J. °d vyāmaka N. gamalaśa° Mi. °tra pavādacaka O. śabdovātra Biv. ity avaseyam Mi.
4. °prakaraṇavāraṃ no tu (?) O. gītaprakāraṇa vaṣam(?)no tu C. dhākyasvara° ḍ. °tenākhāni O. °tenokhyāni J. °tenākhyāni C.

- 363.1. 'ngalyena O.
 2. pr̥thak na BS.θ. pr̥thag na δ. pr̥thaṅga° J. ki heta(?) prājña-
 nācāryai° Mi. prācānā° N. prāsanācā° Bii. anādeyaḥ Mi.
 a. 'ya syuḥ Bii. syu pra° Biii. pañcava Biv. sanisamma° Biii.
 b. vandanī Bi. mamdinī dī° JN. medinī modino dī° δ. medinī
 vandhinī θ. syāt pā° Bi. prāvanī Biii. syātyāvanī C.
- 364.c. tathaiva tāsām δ. bhanipadyate O. munipadyate C.
 d. medīnī Bii. medanī Biv. proktām pamcā° J. vandinī tathā
 Bi.Biv.
- 365.a. dīpanī L. 'nga syāt pāvinī Bi. pāvinī svamgikā O. 'vanī amgikā
 JN. 'vanī śramgikā(?) L. 'nītyaṅgikā Bii.θ. 'vanī + ṅgikā Mi.
 tryaṅgakā BS.
 b. dvyāṅgī Bii. paurāṇair Bi. purāṇe JN. purāṇo gita° O.
 1. etevai nai kogamo prabandho na bhavatīti pāditam C.
- 366.a. nivāṁdhānām māna° O. 'nibandhānam mānantyād eko eva hi C.
 eva eva hi Biii. ika eva N.
- 367.c. 'ndhāsuka° Biii. 'kavinyūnam Bi. 'kavin nam
 pathēṣṭasupakalpayet O. sakavin patheṛsupakalpayet C.
- 368.1. viṁ ca O. viṁ va C.
 a. 'tālām Bii. 'ndhā syuḥ stu rā° Biii. 'tālā avandhā C. 'ndhā
 sma rāgair δ.
 b. vā kalpā pāṭhādī° C. 'dīnā vidhā° Bii. vipādhānataḥ N.
- 369.c. ādidādhyaṅta° Bii. 'madhyaṅta° Bi. 'pāṭhādī° Mi.
 d. kārstyena BS. kāsaryena O. kāsāryena C. teṣā kas tām kātsnyona
 va° Biii. tām kathayiṣyati Bi.
- 370.a. na bandhānām viśe° Mi. na rāgāṇām talālānān amvādhānām
 viśepataḥ C.
 b. vidyute δ.
- 371.c. nāyakanāmaka ca J.
 d. ālāpāntare tathā θ.
- 372.1. 'nais ta alā° Mi. 'nīm taninais tu Bii. 'nīm tanaivas tu Biv.
 ālāpāḥ bho° Biii. ālapā° L. ekaṁ meva O. ekaṁ nāma kur° C.
 a. prathamato tāla gīyate mas tu tenavaiḥ Bi. gīyate mayatastane
 Mi.
 b. mānagānasa° Bi. 'vyaṁ mānam mānam mānasamāptaye ḡ. ('samāmaye
 δ. 'samāsaye J.)
 c. hy aiṣām N.
 2. 'ādiṣākā° Bii. sā ṛ ga° β (sā nṛ ga δ).
 3. 'kharāṇāmākhyā tv api nyāsaviśeṣa° δ ('tvayi nyā° C).
 'nena svārthamavandha iti O. 'na svārtha sambandha iti C.
- 373.a. diśābhir J. daśābhi na° Biii.
 b. 'rañcataḥ Bi.
 2. 'raṇa tu saṅgīte kau° Biii. 'mḡīti kaumudya | dhānā° J.
 ki ca BS.

- 374.a. pranādyā β (pratādyā du° δ). °dyāḥ duṣ° Bi.Biii. °ṣkarā santi BS. nuvibhāṣi° Bii. bhāṣitā Bi. bhāṣiṇaḥ Biv.
b. tebhya ṣa° Biii.
- 375.c. kalpyante pravandhā rāga° (repeated from above) ... sūriṇā | kathya° δ. kathyate Bii.
d. pañcaru(?)le svare δ (°le khare C). °vāṃvācāriṇī δ. °vāṃmācāriṇī J. °cāriṇiḥ N. °vā kiṃ cāriṇī Biv.
- 376.b. kharāṃtyaṃ δ. vartaṃ ny atha δ. karaṇarartiny Bi.
- 377.c. °raṅga śrī° Bi.Mi.
- 378.a. °vilāsakaṃ Bii.
b. suvaṅgīḥ C.
- 379.c. lāidī δ. harṣavandhanaḥ C.
d. prokto ta° Bi. śaratalālīlakaḥ δ.
- 380.a. kaṇṭā OJN. °nāmāni yete ... °ti matā Bi. °bharanamānā Biv. °ti matāḥ Biii.
- 381.c. ete tasūkarāḥ Biv. °bhir navavaktibhiḥ Bi.
d. sūkarāḥ Biv. teneva hi Bi. °kṣmake δ (°kṣyake C).
- 382.1. vobhyo δ. aiśānyaḥ kayavā° Mi. °vālās ca evā° Bii. °nyakāyavālāvavya eṣa C. vāyavālākhyā sa Bi.
a. prakāśante Bi. pāṭha° N.
b. yadānā ka° O. padānā ka° JL.Biii. °vāla sa Bi. kalpanām bhāge C. Īrkṣate Biv.
- 383.a. pāṭhaiḥ padaiḥ ste° Mi. paves tenai Bii. tenaiḥ ra° BS.Mi. tenai rano vāñchi° Biv.
b. tenakai nyāsaḥ sa varṇaḥ svara Bi. yasyāt tena vai nyā° Bii.
c. eṣaś catu° BS. caturbhidhaḥ β.Bii.
1. svarādikarṇa° β. pāṭhādī° LN.Mi. padāti° γ (pāḍiṭhādī° C). padādiviṣṇusvaraḥ tena° Biii. °viṣṇusvaram tenā° Biv. °svaraḥ te° BS.Mi.β.
- 384.a. tatra β. svarākṣair γ (°ākṣaur N). dāñchitā°O.
b. pravedatara δ. prabhedetaḥ J.
1. °nibhiḥ ya° Mi. saviga° β. °padhvanibhir β. °dhyate caturdaśakhevārthaḥ δ.
- 385.a. pūrvikāli° C.
b. gīyante mā vāñchitārtho bhidhīyate trkā sā ... Biii.
- 386.c. divyā ca mānuṣo veti tatra | β (ceti C). °śī divyāmānuṣī ceti ... Mi.
d. divyayā saṃskr° β. °tādeś J. °tāḍaiś LN. °tāṭaiś ca δ (°tāṭeś ca C). °tālīś Bi.
- 387.a. mānuṣā Mi. °gīrā J.Bii. prākṛtīśīrā Bi. veśī° Bii. deśatā° Biv. deśītodena β (°tāḍena J). nirmite mātṛkā sā tridhā

1. padanirupatālaghaditvāt J6 (tālāditvāt C). 'nirupatālaghaṭitvāt L. 'nirupatālaghaṭitvat N.
- 2.-3. ṣaḍaṅgaghaṭitāsyauḍarasukatvaṃ katham pravamḍhatvād iti nāśa° β. ṣaḍaṅgaghaṭitasyeva prabandhaham tatryādighaṭi° Biii.
2. tāyaṃ vā° Bii. 'tvāt ekā° Mi. 'traghaṭitvād JN.
3. 'nāvarjanā i vā° Bii. 'nāvarjanāt β.
- 398.a. 'ti chāyā BS. 'syaivagatichāyā J6. yatacchā° Bi. vidu J.
- b. 'lair vādyaiḥ J. 'lair vādyādyah Ghan. suda° Bi.
- 399.1. gumphaṃ N. gumbhanam Mi.
2. 'ty anamṇa BS. lagatitvenesū° Biii. lagatitvenesū° Biv. yat kiṃcit lakṣaṇonedam O.
3. tad uktam (bis) BS.
- a. māvānām chāyām mātram O. bhāvanām Bii. chāyīmatra bha° Biv.
- b. chāyāgalaḥ Biv.
- 400.1. tālagam Mi. harināya° L.
- a. atho chā° Biv.
2. asya sūva(?)bhedād O. sūtrabhedād C. asyantam abhibhed-yādyā(?) Mi. dāmodarah pa° LJN.
- 401.a. saptakhyātā miśā° C.
- c. yatīms ca ṣ. sṛmarīm ceti O. ca + marīm ceti C. ṣaḍam īri° N.
- 402.1. 'damāhamāha O.
- a. dhruvakā ṣo° Bi.C.
- b. pratimaśrāṣṭa pañcaiva saptakṣātā ni° Mi. nisāmrukaḥ Bii. nisārukā Biv. (niśārukāḥ) roṣakakaḥ β ('kakāḥ C).
- 403.a. rāsakaḥ Bi. proktāḥ ca° Mi. catvāro prati° BS.
- b. 'tālī ca tredhā catusro C. 'dhā ca trisro Bii. 'sro kṣatayo Bi. yatrāyo Biii. caturō patrayo Biv.
- 404.c. sāligāḥ O. sanṛgama° C.
- d. 'dyāḥ prāktvanye(??)daśa Mi.
- e. bhuva sā° L.
- 405.a. + + + vas tu to Mi. maṇṭaḥ pratimaṇṭaka OJ. maṇḍaḥ pratimaṇḍako va ca C.
- b. aḍutālas(?) O.Biii. aḍra° Bi. abhitālapratirāsaḥ eka° Mi. 'tālapratirā° Biv. asai mataḥ Bi.
- c. 'prāsiddhaḥ J. śārṅgīde° Bi.Biv. śārṅgi° Bii.Biii.
- 406.a. jātyādi β. 'gānānta lo° Mi. śālegānān tu N.
- 407.b. tan na māya Mi.
- c. 'yuḥyante θ.
- d. 'prātaṃ yalai likhyaṃte O. 'taṃ yalai khyante C.
- 408.b. 'kodgrampako N. hampako J. 'ko dragrampako maṇṭa O. 'ko drayasyako maṇṭaikatā° C. 'talati Biv.

(repeats from above) ... (2nd time) deśītādena ... δ.

- 387.b. divyamānuṣā Mi.
- 388.c. bahubhirvā(?) J.
- 389.1. vakṣyeta BS. vakṣyate Biv. vakṣyente Biii. tālau viṣotendrayor
madhye yena yena + + nirmi° Mi.
2. °trkāḥ Biv.
b. °dambāś ca Bi. rāgakambasya Biii. | °rāgakambah Biii.
kalparāga° Biv.
3. dvyakṣaram vānulikhitaḥ β (duṣṣaram vā tu li° O. duṣṣaram C).
- 390.a. tārārṇavo Bi.
b. yogāṅgadya° Bi. yogadgadyasya Biii. padyasya om. Biv.
- 391.c. syācchāraṅgentapa° Biii. syāt śrī° δL. padārvitah Bii.
1. pādaiḥ β (pāṭaiḥ N). padyaiḥ Mi. supatitaiś caivāṁte prāṁte
ghaṭimṭataḥ δJ. sim., with caiva aṁte LN.
d. °rāntaśrī° Bii. syātālai N.
2. °gamādyante Biii.
- 392.a. °kāntapañca° β.
1. °lāsa eva tenāta śa° JN. °lāsa etenāṁtaśavdā° δ. °lāsa eva
tenāsyaccatadā Biii. °bhaṅgi bha° Biv.
b. pāṭhaiḥ LN. pādeḥ Mi. pāṭe pa° Biv.
2. °ntet tadā Bii.
c. pāṭhaiś Mi. pāṭair virudais β (pāṭhai virūdais C). svarai
pāṭaiś ca vidais te° Biv. viraścyate Bi. vicakṣyate Bii.
d. °līkena ... °mhalīkah Bi. simḥanandanatālena simḥalīlah Biii.
- 393.e. simḥalīko Bi. raghor Biii. °trayapari° Biv. °līladyovatayor C.
tatrayam Bii. dantayam Mi.
- 394.a. °pādapāṭajau γ (yādapāṭa° C).
2. padmair nir° Biii. °thaḥ kas tu ekapāṭe ity Biii. °thaḥ kas tu
pāṭair Biv. ekas tu ekapādair β. tu pāṭhair Mi.
- 395.a. saṅgāma° J.
b. caraṇair eva valāhajī parikīrtitam C. lāhanti pari° Bii.
lāhajī δ. lāhābhī Mi. lāhaḍī pa° ... °tam Bi. °titah Biv.O.
1. vādaṭa ity δ. pāra(?)ṭa ity J. pā + ḍa L. pāraḍa iti
ṣaṭkala°(?) N. °ladaśabbhā° BS. °śā | lahaḍī Mi. °śā lāhage δ.
- 396.c. °ṣkarāṁ ke° Bii. tābhoktaduṣkarah kecit β. °svarāyah δ.
d. °dbhedānta O. Iṣa tra(?) bhinnasukarā ambumātīla° Mi. °karā
āpy γ (sukarā + + + tilakādayah C).
- 397.1. atasīprakāśa° Mi. °kaṁ yatra Biv.
2. sutaprabandho °pi Mi. svaḍapra° Bii.
3. taddūṣaṇam tu β (tadūṣaṇam tu δ).
b. kathitaḥ BS. pathita eka° Bi.

- 409.c. etas tu navabhi tālaiḥ Biv. sūbha ucya° Mi. suda Bi.
d. °kaḥ saṭo gā° J. sūbho Mi. °taneti N.
- 410.a. °tratyāha Bii.
b. °pābhrau sadmatās tāt na bhedayam Bi. tena vedayam Biii.
- 411.d. pragādir Mi. prāsādir Biv. yathibhiḥ sākam ma° β. maṁtādī°
δ.N. maṭhādī° J. °m hyathākramam N.
e. gānarante Biii. eṣaḥ ni° BS.
- 412.a. ādyāv ante Biv. āddāv Bii. ādā + ta syād eka° Mi. anta syād
Bi. °tālikāḥ JN.
b. niyamātāva devam Mi.
- 413.1. °ndhe ghanya(?)tā° J. °ndheṣu anya° Mi.
2. °mam ṣadgānam J.
a. kecit sū dhru° Bi. °valakṣaṇā BS.
b. °nakā recit ke° Bi. °nakā kecit Biv.
- 414.a. °khyo yathibhiḥ sākam maṁtākhyo maṁtalakṣaṇaiḥ δ. niḥsaru Mi.
°niḥsārau Bii. °sāruma° Biii.
c. °d dvilakṣaṇopādyatā° δ (syād vila° C). syād vilakṣopā° J.
syād dvilakṣopa° L. syād vilakṣyo° N. syād vilakṣme ādḍa° Mi.
- 415.a. caṁje puṭas° β (caṁjepuṭam δ). cañcapuṭasyā cā° Bi. siṁha-
vikrītas Mi.
b. °mukhyākṣe Biv.
- 416.b. °grāha eva stūcairka° Biii. iha dvidhā gadi° J. gaditam
dvirgeyam+++++ Mi. durjñeyām avocataiḥ β (durgeṣām δ).
°geyam occakaiḥ Bii.
1. °tu dvidvyacaṣavam J. dvidvyavaṣavam N. dvidhātu davayavam Mi.
- 417.a. ... śamkara janabhamjaka ... δ. °janam a bhavabha° Bi. janam
ana bhavabhañjana raññiyā Biv.
b. navaśāsikhaṇḍakhaṇḍacaṇḍaka° Bi. navaśāsīdhava vahnivilocanagane
C.
1. jāti pra° β.
c. °kapāla° om. Mi. °daranta° Mi.
d. °yuta° om. Bi. °yutimukuṭa° Bii. suratamukuṭamahā° Biii.
surataṭīnīyutimuku° Bii. suratimukuṭamahā° Biv. gaurī Bii.
1. dvirgeyaḥ Biv.
e. °kiroṭa° J. °maṁjamaṇi° ON. mañju sa + + tanakhapada° Mi.
°saṁjamaṇi° J.
f. iti āyati ā re Mi.
1. tatas tri ā ī ā re ity° Mano. atrastriyā ity ā re ā re | ityā°
Mi. tataḥ sti ... Biii. ī yā re Biv. ityāvayo Bii.
gīlālālityartham Biv.
3. caturvidhyam ḡ. cāturvidham Bii. caturvidhvaṁ Biii.
- 418.a. vināṁdo N. vinoda vara° Bi.
b. namdakakamcu° ḡ. ceteti Bii. ce iti Biii.

- 419.a. 'pādidhrūrvoṃyaṃ' ṣ. ālāpo vidravo 'yaṃ Mi. gīyaṃte ṣ.
b. dhruvo yā va' Biv. 'tānā stutau Bii. 'tānāṃ stutai saḥ Biii.
c. 'grāhādi khaṃdo ṣ. udgahīdikhaṃdo J. sa namdotsaveṣu ḍ. sa
nartho Mi.
d. gāyetaṃ JN.Biii. 'pi tatvāt β.
- 420.1. 'vyatikras tu Biv.
a. 'lakṣyaṇo Bi. udgrāhakāv udgrāhādvī Bi.
b. dviguṇo ko vā syād ... ḍ. udgrahādvirguṇo Bii. ugrāhād Biii.
tutra ca Bii. dhruva + + + Mi.
2. 'bhomayor ḍ. dhruva dvī' Bii. dhruvoguṇāmātra sa' C.
'guṇamātrāveti β.
3. sasau samamāntikau Mi.
- 421.a. sāmpha patra tu Bii. mātṛāyār ud' Ghan. 'dgrāhobhoga' Bi.Bii.
2. mallora' ḍ. 'naṃ mādi' Biii.
- 422.a. miyatamayam ḍ. niyametamayam Biv. 'hito ni + + + + Mi.
b. samitis tri yā i ā re Mi. 'mam iti ā i ā re J. 'mam ity i ā
ity a ā ro N. 'tis tri ā ī ā ī ā re Mano.
c. yukunda O. 'tām gā C.
d. haṃtya likhi' N.
1. iti jāti sārḍhyaika' ... 'dhruva β. 'guṇama + + + + Mi.
e. 'ketumvurukamvucakrakavaśodī LN. 'ketumcurucakravaśodī O.
'ketumvurucakrakavośodī J.
f. ā rai J.
2. ('śām) lagādanya' Mi. sālagad anya' θ. 'katvām ity Bii.
ity e + kau' Mi.
- 423.a. amo ḍ. amīḍakru(?) praba' Bii. sthitā punaḥ Bi.Biii. punaṃ J.
b. ebhir vinatā tat' Mi. na hoti ḍ.
1. duṣṭavyani ḍ.
2. yānyujāni tan na ḍ.
- 424.a. dvidanḍa Biv. udgrāhya ābho' β. 'dgrāha bhogo' θ.
b. 'vake makhakalpanā Mi.
1. 'dgrāhyāhyakhaṇḍātmake Biv. siddhoktaudāha' J.
2. drśyate Biv.
1. 'dīnā dvī' Biv. pratikhaṇḍakalpanair eva nirṇeyam θ.
2. yādvibhir Mi.
- 426.b. prāntakhaṇḍasābhir Bii. dasābhiḥ mā' BS.Mi. kalpyatau J.
- 427.c. kiṃ ca rā mātṛikāyāṃ O. ca vāmānnikāyāṃ vā C. yatyātvikā Bi.
yatyathimkadhunaḥ O. yatyasarthikā' C. 'kā puna JN.
d. viśeṣaker īsa' Biv.
- 428.a. khaṃdoh mā' N. 'śābhiḥ yati' BS. 'śābhi kṣititripuṭa' Bii.
yattṛipu' Bi. yatistripu' β.
b. bhaṃgī samaptamanā' JN. prāto JN. dvāśābhiḥ O. sṛtaḥ Bi.
- 429.c. rūpā ubha' O. rūpāṃ ubha' C.
d. 'bhīr una' Biii.

- 430.b. nihsāraṇātmanamih L.
- 431.c. kaṣṭhyām Biv. ṣaṣṭhyām bhaṁbhagī syā° N. °myām bhasyāt Biv.
syā prāṁto Bii.
d. dvādaśābhīmātrā° Bii. °bhi kathī° Biii.
- 432.a. kvāpapyekā° Bii. °śabhi kāryās Biii. evāstimo dalaḥ Mi.
- 433.c. °mātrākānyū° Biii. °mātrikāt prūnāḥ C. sarvai syuḥ J.
1. evaṁ + + + nir° Mi. narvūhe Biv. nirvyatam J. °vaśātālāḥ JN.
- 436.c. °dvitridhikāḥ Biv. proktāḥ atha BS.θ. syu ma° Bii.
mamstalakṣaṇe Biii.
d. saptaḍbhīkā Biii. lavaparā β. dhrūve Biii.
e. āvṛtti yas Bi. tālasya śākhādyādyāchadaśāmtakā iti δ. °ntakaḥ
iti Bii. dvādaśānta iti Biii.
- 439.b. ākṛtapāsu ni° J. āditayā suniya° C.
- 440.b. āvṛtir ako kathī° JN. kathyatā Mi. tripuvodrāhikādiṣv ami C.
2. āvṛtyā JN. āvṛtyā āvṛtyā ābho° δ. °vṛtyā + + + ty arthaḥ Mi.
1. narhi O.
2. mukhaśīnam Mi. (eva) āvṛtyartīr iti Biii. ekā eka ādattir J.
ādaḥ eka āvṛttir N. eka eva āvr° Biv.
3. māśaṅka° JN. ādimādimālāv uktodā° γ (om. δ. °mālāv
uktedā° J).
4. (from above: °harāṇe) dāhasyācat vaṁdhasā° O. °harāṇedāhasyāt
vandhasā° C. vaṁdhasām āha J.
- 441.a. yaditripu° Bii. yatra tripu° Biv.Mi. yatistripu° β.
b. jhampāsvas tā° δ. jhampādyas tā° J. jhampāḍhyas tā°(?) LN.
°tālayo vaidhaḥ δ. samāveśa samā sṛtaḥ Biii.
c. syuḥ niḥ° Bi.
1. sampardita iti Bii.
3. tadā tyor Bii.
5. atha tā + + + śā Mi. tatra chando BS.β.θ.
- 442.a. as trigu° Biv. trilaghus triś ca makā° O. °laghuś ca makāro
NC. bhādiguruḥ + + ādi Mi. bhū ādigu° Biii. bha ādi° Biv.
punaḥ sadilaghur δ. punasadi J. laghuṣyaḥ Bi.
b. lo purumadhyā° δ. yo guru° Bi. valamadhyāḥ δLN. ro laghu-
madhyāḥ Bi. ralaghumadhyāḥ Bii. °ntarlaghus Bi.
- 443.c. gākāriś ca Bi. laghur evakaḥ δ.
- 444.a. anuhuto drutaś caika° Bii. anuduto O. dhruvaś caivaś caiva δ.
c. anudṛtaṁ Biii. vinānyeyāṁ δ. samjñā dahajhatmikā Bi.

- 445.a. satve svarais' caiva dīgham visargo vagur bhavet δ (svarais'varais' caiva C).
1. yātrāniya° δ.
- 446.b. trigātro drusvādvam mātrema δ (husvārdha° C).
drutadarddhamātram Biv. dr̥tadarddha° Biii.
c. drutakorddha° Biv. dr̥takārdha° Biii. tu drutakālarakta māt্রে
ti gaditam gītakovidaīh J.
d. virāga L.
- 447.1. matrā mamāṇasāha O. mātṛāmahapañcalakṣaṇa nidhāryate bahulena
... C.
a. 'nyuccair jayante Bii. 'ni udhāryate vā i(?ha)lena yātāḥ | O.
kālena yātāḥ N. 'lena yātāḥ L.
b. bhagavān kālas θ.
2. 'śāvinyāsa° C.
- 448.a. drutir yad agrekhānudruti śūnyā° β (yaṣṭagre° O. yakṣagre-
vāvanudrumi śūnyākāram smṛtam C). hutam smṛtam Bii.
b. laghur llapūkā O. lathudru(?)pūpāre vavā C. rekhā rerau-
raktitā gu° JN. rerokritā L. rerauratā δ.
c. mūndhi re° BS. ced akṣa° Bii. ced akṣāpā° Biv. 'pārsva-
gārda δ.
- 449.1. drutās' cayam δ.
b. proktā Bi. proktaḥ BS.
c. aṣṭāṅgurabhaś cānu° O. tv ahyāguvabhaścānu° C. plutastaṣṭā°
... 'drutam kiñcikara° Biii.
450. (after 1.: āha, β repeats from drutās'arayam, 449.a.).
a. saśabdam śabdaha + + sya dharanam dvidhā Mi.
b. saśabda syād Biv.
- 451.a. nāda paro° Bi.
b. so py urddhve J. dr̥tā hatih Biii.
- 452.a. ekaghātadvayam β. eko ghātadvi + + + Mi.
b. niḥśame meka Bii. ūrdham BS.
2. taśikhā° Bii. drutacātaḥ δ.
3. 'ṅgulārthikam O. 'kam thātam C.
4. tanmūle sasmitayā Biv.
5. tadakadhiko J. thātas tūpa° O. thānas tū° C. 'svanau Biii.
ghāta tadupa° Biv.
1. ghataradarsana° O. ghatadarsana° C.
2. 'vimsamsalani O. 'msala tridha C. 'ni trivibhajya gha° θ.
ghata + deyah Mi.
3. 'tra sabdanihsabda° θ.
4. ity ahah Bii.
- 453.a. drude Bii. lacau guror δ (guraur C), 'mule saptasavdakam δ.
plutamulena sasa° Biii. plute mulena sasa° Biv. plṛta° BS.
b. plṛtamurndhi BS. dvivakaram Bii. dvivaram Mi. 'varakah Bi.

divākaram Biv.

3. °tālāv āhāyataḥ N. sūdāṃgatān āhā yataḥ J.
- 454.b. °dhāra vinā Bii. nāvaṃ haṭāt sthānāt pracakṣmahe LJN. nāvaṃ havāt sthān praca° O. havāt āla cakṣmahe C. ivātitas tān Biii.
c. °patir β (°pattir C). yahutarādhīritāḥ O. °hutavādhāvitāḥ C.
- 455.a. samahena Mi.
b. °tyena saṃ Biii. °layatvena Biv. °bhigadyate N.
1. tālayanti pra° Bii.
- 456.a. girijālaṃkāras β.Biv.
b. tāla tatam Biii. syāt śi° β. syāc chi + + yogāt Mi.
c. tālas tu β. dhaña reha Bi. °tor yañi Bii. ghaña tveha Biv. ghani veva Mi. dhañi reha L. °tor dvañir iha δN. °tor ddhañi viha J. (°ha) tās tālo tha ... β.
d. syāl layos tu yogāt β.
- 457.a. takāra śa° Bi.Biii. nakāraḥ δ. syā akaro Mi. syāt a° LJN.
b. māruto pro° Biii. prokto tālā deva vasanty Bi. proktaḥ tāle Mi. prokta tāle Biv.
- 458.a. + + + + prasaraṇāt Mi. praśavanādikriyā C.
b. tayā kālaṃ hi samānaṃ yat Biv. kālaṃ hi sāmānaṃ Biii.
- 459.d. °dyekadaśā° BS. ādyādekāda° OJ.
- 460.a. ekena la + + ra° Mi. rāso ccam Biii.
3. °bhūta tatra J. °trayoṇādi° Biii. °tālaḥ syāhattidva° δ (syāhati° C). āvṛttadvayaṃ gāyati θ. gāyānta BS. gāyanta Bii.
1. na tat kutrāpi + lokyate Mi.
2. °lāvṛti° OJ. tālavṛtti° Mi. °vṛttir dvayaṃ Bii. °drutāni bhavajya ekaṃ Biv. virajya ekaṃ Mi.
3. °śrāmya lāvṛtidva° J. °lāvṛttirūpaṃ sam° δ (°vṛti° O). °rthayati J.
- 461.a. °dvandvāt śrutadvamdvdādir ity ucyate ... β (°dvandvāt śrutidvandvdādir ity δ (°dvandvavādi vity C)). laghudandvdād Bii.
b. °ddhā yatipuṭā° β.
1. tripuyas δ. tānaviśeṣaṃ aṃtare pa° β.
- 462.1. tripurāṃtaka gāthā β.
a. kauśita° C. °yāgaśahimsaka Bii. °yāgasimhaka° δ.
b.-c. sāstyā sā ri ... β.
(ri) ga ma dha na ni śarva niḥsā sāḥ sā δ.
ga ma vi ga ma dha na ni śarva ni ssā sā ssā JN.
ga ma vi ga ma pa dha na ni śa dha ni ssā sā ssā sā L.
(as in text, but ending:) ni sa ra sā sā ssā sā Mi.
sa ssā ri ga ma ri ga ma pa dha pa mi pa ni dha ni ssā sā ssā sā Bi.
(as in text, but ending:) ni smā sā ssā sā Bii.
sā ssā sā ri ga ma pa dha ra ma pa ni dha ni ssā sā ssā sā Biii.
sā ssā sā ri ga ma ri ga ma pa dha pa ma dha nī dha ni sā ssā sā !
atha yatih Ghan.

- f. ta tta thā J. tā tā dhā Mi.Biv. tā tā ā BS. trā tā thā Ghan.
tā ntā pā Bii. vi ku ku LJN. jamiki LJN. drimiki Bi.Bii.Biii.
dimika Mi. ke krīṇa JL. keṇ krīṇa N. jhe + + + Mi. jheṇ
krīṇa Ghan. jhaimkrīṇa Biv. raikrīṇa LJ. khoṅgiṭa LJN.
+ ṅgī nāṅga(?) Mi. thoṅga nāṅgaṭa Bi. thoṅgiṭa Ghan. tā tā tā
J.Mi. ta nta ta Bii. ta ta pata Biv.
- g. "puritānta" Bii.
- 463.1.,a. niḥsārah β. "drutaṃ tvamtvām nisārau β ("drutaṃ tetvaṃ ni"
C). drutadāṛthāt nissā° Mi. tu lapyadvayam δ (tulyadvayam C).
lapyudvayam C.
- 464.b. "lādha keśava γ. māma bvavandita Bi. "hara mābhavamdita δ.
māmava bhavamdita J. sāmava L. māma + ravavandita Mi.
1. mātroti γ. drutadvandāt la° BS.
1. "tu sarirvirāmatvaṃ β.
2. kukukkatā° Biv. "tālenyaikyam BS. layaviśena JN.
3. "sārovayam β ("sārovaya J).
4. niḥsāramkam N.
- 465.a. vravāmi tau β.
b. drutadvayo na + + śṛṅgāra° Mi. śāt śaṅkuḥ Biv. śaṅku śṛṅgā°
Bi.
c. gīlo BS. laghur matih Biv.
- 466.2. apy udāharaṇām ki° O.
3. rūpakenyaikya° BS.
4. atha tripuraḥ δ.
- 469.2.,c. atha rūpakam tu vi° CN.
c. "mānto druta° Bii.
- 470.d. sunaramukha Biv.
- 471.a. "dvandvā sa° Bii. savivādiritītare L. savivādir iti taro δN.
savivādir iti tero J.
- 472.3. sa + + mamevā° Mi. eva atra anu° LJN. "bhūya iti δ.
- 473.1. "dāḥ śavdāhitāḥ β.
- 475.c. sā ri sā pari° β. prakīrtitā Bii.
d. vipulā camdrākā rāmā tathāpi β.
- 476.a. noktā Mi. atrāthottare O. atrā āthottare C. atra athottare
JN. atra atrottare L.
1. eva etālītah Mi.
2. etanmūlakam bis δ.
- 477.b. tathocyate O.Bii.Biii. "opyāḍḍatā° Mi.
c. śrutadvandvāl β. "dvandvā laghu° Bii.Biii. dvandvalaghu° Bi.
laghuṃ dvamdvam OJ. "dvamdvāvadhudvandvam C. laghu + + bhakkah
pari° Mi.

1. nanu siḥ nirvirāma° β. nivirāma° BS. niḥsāro virāma° Biii.
parkṣe δ. cet tayavasada δ.
 2. nīlācalakau śruta (then repeats from śruta (for druta) dvandvāl
above) δ.
 3. prāśastyam gīto veva δ. prayāśaḥ Biii.
 4. mavamdhe δ.
- 478.2. °ddhiḥ ut° Bii. °siddhar ut° Biii. °tālīto bhime ... C.
b. tu bhavabhiḥ O. (bhime) vantū bhavanti bhavabhi sūḍhaḥ C.
kvacid eva gadasaikyamatiḥ ana° OJN. ekādasaiikyamabhiḥ C. eva-
gadasaūdhāmatiḥ L.
 - 479.1. °prakāśe draṣṭavyaḥ ḡ. °prakāśo draṣṭavyam L.
a. soktāś L. °śata vudhaiḥ δ.
 - 480.a. cāñcapu° Mi. ṣaṭhitāpu° JL. °ṭaḥ additāputra° Mi. pūtakas
tathā Bii.
b. °ghattaḥ ādi° Mi. c. kandarpasiṃha° Biii.
 - 481.d. (°vikramaḥ)! + + śrīraṅgo raṅgalīlaḥ parikramaḥ Mi.
 - 482.a. tribhiprānno Bii.
 - 484.a. °nādo haṃsanādaḥ Mi. °ṃsanādau sandi(?)kāmadasa° C. °nāda
siṃha° Biii.
 - 485.c. tūragalī° Bi. d. pratitāle Bii.
 - 486.a. °tāloṇī vijayo N. b. rājadyādha° Biv.
 - 487 c. krīḍā ti bhogakoki δ (bhoka C). °ḍā ti bhekā koki° JL(?)N.
°bhaṅga koki° Biii.
d. °kānte ḡ. °mālo ca J.
 - 488.e. odākṣara maṃtītī ca O. aidākṣara maṇḍatī C. udākṣaraṇo JN.
ca om. θ. kiragā C. varṇayamaṇṭikā δ. varṇamāṃtīkā J.
 - 489.a. tāsā lāṃgatālo δ (tatpalā° C). tāṃgatālo J. °mdī kāṃdanu° O.
viṣamāṇḍīdī kaṃdamu° C. kundakundakau Bi.
b. ekātālī Bii. °tālī caṅkakālaś Biii.
 - 490.c. aṃbhāgā ḡ (aṃmāgā C). abhāṃgā L. °bhāṃkāras JN. °vāṃkāras
L. tathaivam la° J. °khekarah Mi.
 - 491.a. vākārah β. °kārapratīma° Bi.
b. vijñeyā Bi. lalitaśīvaḥ Biv.
 - 492.d. °dbhiparikī° Biii.
 - 493.a. caika O. madanaśaiva Bii.
b. syāt om. O. tataḥ nandivarddhanah δ.
 - 494.c. lītā vi° Bi. vilakitaś L. lālito pi ya eva ḡ. lalito
pi ya eva L. d. lakṣakṣaṇo C.

- 495.a. 'ti tālām eke' β (L corrected to tālānām). tālānām meke' Bi.
b. valāvinyāsa Biv.
- 496.c. 'puṭau smṛtau Bi.
d. malagā Biv. palāgā calapās' β. matā Bi.
- 497.a. gatātrayam β. syāt sunādyantam J. syātarutādyantam N.
sāmparkyeṣāka Biv. sāmpakveṣāka Bi.Biii. sāmparkeṣṭāka Bii.
sāmparkeṣaṭkanāmani β.
b. tāle cātrāyam β. udghaṭe δN. ādaunta la' Mi. laghur ekatā β.
- 498.c. vāso β. kaiścir dar' JN. 'cit darpadadya + + + ruḥ Mi. depene
tyayā gurūyāguruḥ O. depene detyayā guvu yā guruḥ C.
d. 'virāmādhye ca' Mi. 'virāmocyais' Bii. 'virāmādyas' Ghan.
- 499.a. sālō dā dauḥ L. siṃhalīlo ka' δ. siṃhalīla Mi. siṃhalike Bi.
kandarpā Bi. kāndarpe Biii.
b. gurutrāyān napaga' β. 'trayāl laparālaplutāḥ Mi. 'strṭāḥ L.
'strṭaḥ J. sṛtaḥ N. 'trayālāpagalaplutaiḥ syāt Bi. laguru-
trayāl Biii. laghurutrāyāl Biv. 'trayālaghupalaplutaḥ syāt
Bii.
- 500.a. vaṃgalīloccaṇo guruḥ JN. sim., with 'ccēṇo L.
- 501.c. 'tyaṃgarāgake β. saṃjñaje Bi. 'ke tātve N. ('le) gamaśatasyā
laghudvayam β. svin laghudvayam Bi.
d. virāmāntem Biii. visamāntam JN. kṣeyam laghu' δ.
- 502.a. tribhillo laga' JN. tribhirllo LC. tam ādau varivikrame γ
('dau vakrame J). tam ādau vīra' L.
b. haṃsalīlgera varṇa' O. 'līleṅga C.
- 503.d. mo lūgau ca Biii. mā lagauś ca Biv. rajñi BS. (ca) vaṃgeśau
dvau gurulapau β. gurulipau Bi. dyau gurū lapau Biv.
- 504.a. lalapāgau laś ca N. lalaghā Bii. 'vikrīḍe lagau β (laś
caṣihavirkṛāḍe lagau J).
b. catudru' BS. catukrīṃtāli β. 'dṛtāni Biii. lo dyo ca Biv.
gurusyād BS. guṇaḥ syād β.
- 505.c. 'tāle gaṇau dvau ca β. galo dau gaḥ Bi. dyau gaḥ Biv. gale
dau Mi. miśratāle dalau cāpau β. valau gapau Mi.
d. rasapradīpe cagadāḥ β. raṅgaprabandhe 'tra gapāḥ Mi. tagaghāḥ
Biv. 'nāde napau dvau yaḥ δN. napau dvau paḥ J.
- 506.a. natauga si' β. lajau gaḥ Biv. latau ga siṃhanāda syā lo do dau
Bi. syāt lau all other Mss. lau dvau dau γ.
b. laś ca daṃṭa lasū β. syātā tāle Biii.
- 507.c. tallepau β. talagau ca gaṅgabhoḥkṣe Mi. vaṃgābharanau β.
dauras tu' β. daus tura' Biv.
d. hayalolo β. ((hi)yalīlo J). 'rāmāntaḥ krata' β.
2. oktais δLN.

- 508.a. dhau taḥ pluto Mi. laghuḥ om. N.
b. pluto guru lo niḥśavdās tulāḥ δ. sim., with °dāḥ tulāḥ LJN.
- 509.c. lā jo lagau Biv. °śrī vi° Mi. °naṃda laryagau O. °naṃda laghur LJN. °nde ligau Bi. laghu lagau Biii. laghur yatau Mi.
d. lacuna in Mi. nau kṛtau δJN. nau kratau L. pratitāla ga dru° Biii. pratitāle ga Bii.Biv. kratau laś ca β.
- 510.a. makarade kratvarddham β. drudvandvam Biv. °plutā β.
- 511.c. guru kratau β. gurū° O. °jayadvyādhārabhi° Biv. vidyādhārobhidhe Mi.
d. °gaṇā lagha° Biii. laghaghosavdas β.
- 512.a. tu piḡaṇāt Biv. (°ṇāt) dyau laghū dau Bii. dyau drutau plutam Biv. dvau drutau plutam Biii. dvau drutam plutam Bi. kratau plutam β.
b. sudune δL. sudvane JN. virāmiṇaḥ LNδ (vivābhiṇaḥ C). niḥ° ... laḥ om. J.
- 513.c. δ repeats jayatāle ... plutam . (then) kratātve vābhiḥ da krīdā β.
d. tagaṇā laghuḥ Bi.Biii. tagatā laghuḥ Biv.
- 514.a. gurvo madhye Bi. tu kṛtāgu° β. vidamālinī δ.
b. samo dau daṃ vi° β. °ne tvau kratau plutah δ.
- 515.c. mātrkā gadvayā plu° β.
d. dḡekikā Biv. tegikā O. dḡegitāle (to 516 b.) C. dḡemḡikā LN. ṡemḡikā J. te kiṅkā Mi. varṇamadhikā β.
- 516.a. turakīdā Biv. virāmidā β.
b. °tāle ca tālāḥ syuḥ Mi. dau lau gotrāpake smṛtau β.
- 517.c. laghus tu tau raḥ δ. laghus tu to sraḥ(?) L. saganau δLN.Bi. °naṃgam īryate β.
d. °ṡtau drtā Biii.
- 518.a. gurunamdītālo OJN. gurunamdītālo LC.Bi. bharatādataḥ β.
b. lacaṣakād β. °ṡkā guruḥ Bi. landeṣvā(?) ta guruḥ kunde Mi. ladamdā laghū β.
- 519.c. kṛtekenaikatali sūribhiḥ β (kṛtekenaikato sūribhiḥ δ).
d. pūrṇakhaṇḍa samo Bi. samo samaiḥ δ (samai C).
- 520.a. krikratair da° β. tadrutair da° Biv. tradṛtai da° Biii. pūrṇāḥ β.
b. same lagurudvam° γ. same gurum laghudadyāt Bi. gurur dvandvāt Biv.
- 521.c. catusthāle β (catuḥsthāne δ). datrayātrau L. datrayellau Bi. datraṣān nau γ (°ṡāllau C). kecid gītacatu° β (kecit titacatu° δ). gāt dvicatuṡṡayam Biii. gīt daca° Biv. kecit pādya catu° Mi.

- d. virāmātala° δ. °catuṣkam caḍuṃ khaḍī Mi.
- 522.a. lasmṛtau Biv. rājajhakāre Biv.Mi. °nād dṛtau Biii.
°jhaṃkārare ra° O.
b. laghulā β (L corrected to laghunā). °rāmeṇa ghulā laghuśe° L.
savirāmetā Biv.
- 523.c. plutāt pātāpaṃ śikhare β. viramā° BS. drutaṃ dvayam Bii.
d. °stveka virā° Bi.
- 524.a. jagano liḥ plu° JO. jagan liḥ C. jagane liḥ LN.
b. pau lagau lau Bi. °rvyoddām Biii. caturvyoplutaṃ Biv. °rvyo-
maplutaṃ Bii. °vyomas tṛtaṃ tu yagaṇās tathā β.
- 525.c. jhaṃkāmrake Biii. d. sabhāgaṇau N.
- 526.b. nije dannayāllagau β (bhije(?) tadannayā° δ. tannayāl-
lagau C).
- 527.c. caturhatā β.
d. paṭṭālā° Bi.Biv. paṭṭilākhye Biii. ṣaḍtālā° BS. vardhane
datpalapau O. dadyalapau C. datyalayau JN. datyayalapau L.
vardhanye dvandvayāl lapau Bii.
- 528.b. caturdvandvaṃ Mi. dṛtadva° Biii.
- 529.c. dvau dvau Bi. dyau ladadā Bii.
- 530.b. °kite laśau β. dopaḥ syāl lagau Bi.
- 531.c. janākārtidale + syān masās ca Mi. °tālasyānaya° Bi. nayasyās
ca Biii.
d. lakṣmīś cau lau δJN. lakṣmīś co lau L.
- 532.a. vidudvayaṃ δ.
b. sasvaraḥ kathitaḥ β. prājñah rlaghvo(?) madhye pluto Bi.
- 533.c. venīkīdhikaśa° Mi. °dhikāśatam γ. °śataṃ muktās BS. °śataṃ
muktā mālā Biv. °śataḥ muktās Bi.
d. °cid vṛṣabhe °nyathā Mi.
- 534.a. °bāhulyāt vi° Mi.
- 535.c. eṣā sādipra° Bii. d. °bhyonyapañca° Biii. saudāhr° J.
- 536.a. °dānāyā J. °dānīya Bi. °ṇanādāya Biv. °cyate tra Bii.
b. caṃcatpuṭakāṣṭapūṭau cekṣikā vādakā° β (°kā kādakāku° N. °pūṭau
kṣacekṣi° J. °pūṭakyaṣṭapū° L). cañcapuṭas cā° Bi. °tputaḥ
śucipuṭo Bii. pacapuṭo dhenkakā Biv. cācapaṭo dhe° Biii.
dhenkaikā vādakārulaḥ Mi.
c. tapo Bi. nalakuba° Biii. simhanadano δ. °nandino °pi Bii.

- 537.e. āśrāye BS. āśreye N.
d(2). vāvapute δ. bhago cāvapute J.
f. guvur laguvuś caiva C. cekṣikākhyāḥ prakīrtitāḥ β.
- 538.a. ca syau lau Bi. °catu ca mau lau Bii.
b. niḥśavda la° J.
- 539.c. °cayaghārucū° O. °capadyāvūḍham C.
e. nirjaśaśi O. tilakusuprati° δ. °nāsikanvitam δ.
f. bhāvaye ahar niśa β.
l. ciṃśat° O. viṃśakalo° C.
- 540.a. guravo kṣetra Bi. catvāraḥ pulakān mati δ (yatra catpārampula° C). catvāraḥ pukān prati JN. pulakā api L.
- 541.c. °sunderatara° O. sundaratatkarociṣam Biv. °mvara indīvara Bi.
d. °jananaṣanacardhanālayam J. °ratiyamirūpa° O. °vatiyamika-pabhuvanam mo° C. jitaratarūpa° Bi. jitarūpabhuvanamo° Bii. jitaratirūpabhu° θ.
- 542.a. mau lapau δ. ... dvau ca pau lapau layago laghuḥ δ (dyau ca C). ... lagurū dvau ca pau lapau lapago laghuḥ JL. ... dvau ca pau lapago laghuḥ N. ... lagurū dvau ca khau lakhau lapaśā laghū Mi. gau lapau lagau ca dau gau lagau lapapā laghu Bi. ... lagau ṛdau ca gau Biii. ... lasau rudau dhagau lapau Biv. ... lagau radau ... lapaśā laghū Bii.
b. °śabdam catuṣka ca tāle Bii. catuṣkam tāle syāt Biv.
- 543.a. didhamtam tam sukhaśa° ... kuṭilakulāvrataṃ N. tamukha° δ. kurilakulāvatam O. kulirakulācalam C. kuṭilakulāvrataṃ N. kuṭilam kulāvrataṃ L. kuṭilakum lāvrataṃ J.
b. samrasijam iva O. °maragatirājitam C.
c. kāmāṭinimḍane J. d. bhavacchedam N.
1. triṣu lāleṣu O. tāṣu Biv.
3. °dhastād iccham δ (iccha tālā° C). pradyamge δ.
4. °raṇamga gīta° N. °raṇam ragamītapra° O.
- 544.b. nibahukṣaṇa bhavam O. nivakṣakṣaṇabha° J. nivahakṣaṇabha° CLN(?) īkṣabhavam āku° θ.
d. kākadivir a° Bi. kākalī bharahara Biii. soham ā° O.
e. kaṭhila JN. °vāthikā δ.
f. °vilulite nu bahu° Biii. vahu lāyati ra° δN. bahu lāpati J. vahu lapati L. g. namḍacanasārutena δ.
j. vidhurayati maraṇa° LJN. vidhurapabhimara° O. vidhuparabhi C. rajanī rajanī Biii.
k. śruṇuta BS. viracanām Mi.
l. °hāru cārisi° Mi.
- 545.a. lagnādaḥ LC. lagrādaḥ OJ. dagraḍaḥ N. °daḥ yātā krata β. °yugāl lomḍake da° β. jhampike Biv.
b. syādrā° β. syātrā° Bi. sāt rā° Bii. °ṭe viṣamādi yugam β. gurūḥ Bii.
c. savirāmūdvaya° γ (sacirāmudva° C). °laghū β.Bi. °laghā Bii.

- sārāmādaṁ β. loḍuke JO (lodruke C). lāḍuke N. lo bhake Bi.
d. delopāḍu° γ (°pāḍru° C). delopāḍḍaṁ ma° L. maṁṭake tāny api
γ (maṁṭhe tāny C). °tāly api ca dau lau kuḍḍatakāpi ca Mi.
api cidam dau tau θ. dam śau dvau β. kuḍḍake(?) pi β.
- 546.a. votakyām guru° β (cotakyām guru° δ). dheṅkyā gu° Bi. ro
cejñām Biii. dheṅkau Mi. lo dhe° Bii. guru lau ca puṭake β.
guruse ca Mi. pacapuṭake Biii. °sau pe capuṭake Biv. °khye
tagau Bii. °khye tv asau β.
b. maṭe δ. sāllalau Mi. sānulau β (sāmulau δ). pān nā lo Bii.
syān nalau Bi.Biii.
c. °laghūn nau Biii. laghū nau Bi. drutalaghū dvau ca svalau β.
drutalaghun lokākule ... Mi. °laghū nau kākule Biv.
d. palagī β. pallāgā druganau ta° ... penolayugmasvanah Mi. tapā-
valolayuk cā° β. bho lo layuk Bii. gasvanah Biii.
layagasvanah Bi.
- 547.a. °naiṣyate(?) Bi.Bii.θ. b. hy anvan dhru° δ.
c. parigunṣyate δ.
- 548.a. °sārumaśvais ca ... gītayam Mi. ādde niḥsāramaṁṭhas ca Bi.
2. saṅgītaprakāśe pi dr° Biv.
b. teṣanty asau viniścaye Bi.
- 549.1. parūṭikā° C. virudākalyā ca J.
b. °ntajayatvād Bi. c. °gītā bā° Bi. samsthitah Mi.
- 551.1. vairākṣaramātrādi° β.
2. iti uktam δ. °gītasya dān āha γ.
b. citrikālā Biv.
- 553.a. disi disi Bi. d. patipada° Bi
- 554.1. samātrikatvāt kaṇṭha° Biv.
2. vā samakaṇṭha iti Biv. sarvaikaguṇā Bii.
a. °gayo mātṛā Bi. mātā samā Biii.
b. tryādaṣṭāvadhīpādādā Bi. °aṣṭālādhipātādāḍhyā Bi.
°aṣṭālādhipādādḍyā Biii. tryāṣyastāvaddhīpādāntyā Bii.
- 555.ḍ. idaṁ muditam Bii. 2. °kāśakāre gī° Bii.
- 556.a. °yo prabhujo Bii. °jo ma madanānīśa Bi. °īśatāni vṛthā Biii.
°īśa śatānir vṛthā Biv.
c. kā gati cyuta O. gati vyata C. gatiṛ ucyata JN. acyūta Bi.
antrakabha° β. °bhakṣyam atyugram Bii. °kabham atyu° Biv.
d. mayā Biii. e. payava dāsaṁ Biv.
1. °bhogayoḥ asa° Mi. katham karatayā(?) mohi citrakam° δ.
bhavitum atīti θ. bhavatum ahamtīti δ (°num aham° C).
2. viṣamabhayuktaiḥ δ. °gītāvāmāntānuprāsastya° C.
- 557.a. °dhātupātrābho° JN. °dhātuyanyābho° L. dhātu yatrā° Bi.
bhinna yatrābho° Bii.θ. b. °padā mṛtā Bi.
c. bhinnadhābhiś ca rābhogadhruvodgrāhi parā Bi. padā dvidhā δ.

1. samandhaḥ Biv.
 2. dhruvenābho° ṡ. °gena padadva° Biv. ca yadavīti δ. ca padavetī JN.
 4. gaṃgā vā anyathā JN. bhoge gaṃgāvānyathāgām iti ke° δ (bhoge 'ṅgāvā° C).
- 558.1. prathamāyā Biv. °haraṇayasmadgu° δ.
- c. °mitraṃ vādhavagaṇamiśrāṇām (now repeats from above, 558.2.: mādhavīrā° ... vādhavagaṇam, though this repetition is bracketed in O.) δ.
 - d. puṣottama° JN.
1. paścā° N.
 2. dhruvapadhrupapadety Mi. °dhruvabhoga° Mi.
- 559.a. dhṛta raṇe δ. dhṛtadhāraṇe Bi. dhṛtacaraṇe Bii.
- b. kamalalāya °θ.
 - c. rīghava pī° O. sutāghavatī dhavapī° C.
 - d. tātām vi° J. tātā vi° N.
 - e. ratharaṇāyudhi ka° Bi. kamaṭaga° δJ. dīnapatisadaya° δ. dina° Mi. dīnapātityadamajanita° N. °dayā janita° Bi. °dayanijavidhe Bii.
 - f. nārāyaṇāṇṛpa° δ. °rāyaṇagajapatim Bi.
- 560.a. asām ānyenyaśā° ... bhidā bahu° Mi. sāṅkasyāt bhedā Biii.
- b. sāṅkasyād bhe° Biv. bāhutarā Bii.
- 561.c. tatra ṇāgāśrayo δ (ṇagā° C).
- d. mayā diṇ trātram O. °yāditrātram C. °mātram atrāṇi Bi. °dīryatau N.
562. a. ānanānidam ṡ. araṇam Bi. suṃdari kalarūṣam meda dhruvaḥ δ. sundara Bi. sundarī Biii.
- b. °kiranacumbitakana° Bi. °cayacayacumbita° Biv. jalarucicauram θ.
 - c. mayi puruṣam Biv. mayi puruṣādyaja JLN. °kalarūṣam δ.
 - d. adhunā taka Mi. °mukhī ni° β (°mukho nikaṭo bha° δ). bhavam purabhaṃga JN. bhava puru bhaṃga L. (nikaṭo) bhavabhaṃga δ (°bhaga C).
 - e. bhūritavāhita° δJ.
 - f. °dharāṇi kim apaśyasi Bi. vuhuhāsyam N.
 - g. °ñcalayānidṛgaṃ ca° L. °nidagaṃ JN. °yābhidaḡam δ (°ñcavalayā° C).
 - h. āpayatu Biv. aṃgāpayatu varomi δ. lokatakah mapi Biii. vinayaye yam Bii.
- 563.a. catastaḥ proktā δ (bhoktā C). pañcaḥ proktā Bii. manimīṣi-bhiḥ Biii.
- b. sa yatrā° Mi. Mukh. Mano.
- 564.b. °saṃhitā ṡ.
- 565.a. gīta syādivya° J. b. divya saṃskṛta° Bi.
- c. °mānuṣa ucyate Bii.
- 566.a. deśaviṣoṭṭhabhā° Biv.
- b. aṅgaṃ vaṅgaṃ kalingāṃdyā Biii. deśābhāṣā° Bii.

- 567.c. bhāṣas thekalabhāḥ Biv.
d. tāḥ stu LJN. (tās tu) tataḥ jana° O. tatat janā° C. ārutya yojayet JN.
- 568.a. samam ardham samam Bi. samarvaddham samam Biii. samaviddham samam Biv.
b. sa samucyate Bi.
- 569.d. jāyante Biii. yasya gītā ca tad ardharāmam īritam ḍ (arddham rāmam C). yasya gīta tad JN. tad ardhvasa° Biv. ardham samam īri° Bi.JN.
- 570.1. apareti viśeṣā tu vināyakādibhir likhi° β.
3. °kṣitā N. gatiguṇāḥ ḍ. gatiguṇāḥ JN.
- 571.a. °syā ca guṇā Biii. vaicitrakam β.Ni.
b. °toḥ pulakoktatā β. °rukṭiṣa Bi. navanavahateti nai° Biv. lavalavalavatvam ca vai° ḍ (°vatavam vakaikir° C). na kālakā Biv. naikālatā(?) Biii.
c. gīto rāga° Bii. gamakaḥ stālasya Biv. gamanaḥ stālasya Biii.
d. °pāṭhayoś ca Mi.Ghan. °pāḍhayoś ca N.
- 573.a. gītagate syāma Biv.
b. anāgate samatītāḥ sam° ʸ (samanītāḥ C). anāgate samātītāḥ L. anāgatasāmatīta samyaḥ sa° Bi. °samjñā sar° θ.
- 574.c. pūrva samu° Bii.C. pūrvam uccārya° Biv. pūrvam muccārya° Biii. °cāryakṣa° Bii.
- 575.1. atra gotā yad akṣara sādḥikam ḍ. gītā yadaṣṭara sādḥikam JL. gītā yadrṣṭara sādḥikam N. grhyante Bii.
a. °kucamḍanamamḍanadurjanakhamḍanadamḍāsanadamḍanapa° β.
- 576.1. nissātale Mi. a. yatītālasya O. patitālasya C.
b. sanagrahaḥ β (sadāntagrahaḥ N). proktaḥ samakālaḥ samu° Biii.
1. maṭāḍau J. °tām āha JN.
- 577.b. tāla tadātītagraha smr° Bii. tālam tadā° Bi. tālās tadā° Biii.
1. ityātīta° β.
- 579.2. atra ... dvayam om. β.
a. °vidho gra iṣya° O. grahaṣyate C.
- 580.a.-b. kukvāditāleṣyatī° ḍ. °tāleṣūtīto grahasyāddhaivātra yatyādi venāgataś ca Bi.
c. samāsyō pi Bi. d. °gatā jñātayo vai° Bi.
- 581.a. °saṃyuktās tā° Mi. °saṃyuktā tā° Bi. salasyate yadi Bii.
b. °grahāḥ pro° Biii. °graham taptākta | Bii.
- 582.1. atha laghuḥ Bii.
a. mitha Bii. mathaḥ Biv.

- 583.c. layam ity Bii.
d. kathita prāka śruto madhya viśrāntir (into next verse) JN.
kathita prāk śruto madhyo viśrāntir L. kathita prāk śrutau
madhyo dhi śrāntir O. sim., with °dhye viśrāntir C. madhyavi-
lambitah Bi.
- 584.a. °tir dviguṇāt kṛtāt β (°guṇāt kṛtāt J). °guṇāt drutāt BS.
b. vilamvis tu O.
- 585.c. °puṭah proktamamṭhaikatālasamāsu ca krataḥ O. puṭam prokta-
maṭekatālasamāsu cakrataḥ C. °ṭah proktamamṭhaikatālasamāsu
cakrataḥ JN. sim., with °mamṭhai° L. °puṭāpāḍḍamās caikatālī
Mi. °ṭopāḍa° Bi. °ṭovāḍḍa° Bii. tripuṭopḍḍamamṭhai° Biv.
d. layor madhye Biv. layo dhadhyo °bhi° Bii.
e. cāḍatāle Bi. cāḍḍitā° Bii. yato jñeyo Bi.β (yatī jñeyovitaḥ δ)
vilambitam Biii. ity āha Biv.
- 586.1. layasyā LJN. a. migamo JN. b. strotīvahā δ goyucchi° δ.
- 587.b. taramadhyā° Bi. °madhyāvasāneyā tada β. tadasro° Bii.
srotāvahā Bi.
2. madhye madhyalayāḥ Mi.
- 588.b. layai go° Bi. °lambitai Biii.
3. āḍau drtā Biii. drutāḥ Bii. āḍau kṛtām β. yadhye madhyām O.
- 589.a. °kāriṇī kāmḷa kriyām iho° O. sim., with kālakri° C. mānaṣiho°
Bii. kriyā mām iho° JN.
b. °kāritvād gānam tāla° Mi. mānatālasam° δ.
- 590.c. nipate yadā Bi.
d. āvatto Biv. āvarttau δL. vahamānā° N. vahumānakhyas L.
- 591.a. māna dhruve pryantamāyā Bi. dhruvatvantimā° Biii.
b. dīyamānā° Bi.Biv.
1. dayamāna° Mi. dīyamānā° Biii.
2. nuśaraṇīyam O.
1. drutaddhyavilam° Bii. kṛtamadhyā° β.
2. punaruktitāḥ Biv. 3. navanvavam iva JN.
4. sātor vākya° Biii. ekānam vākya° Bii.
- 592.b. mamṭryamadhyamatā vācyam JN. mamṭramadhyamatā vācyam δL. °tvam
īttatam Bii.
- 593.d. °bhedāḥ striripah Mi. tiripasphu° Bi. tirupah Biv. tīripah
Bii.
- 594.a. nīlāḍdoli° δ. lali āḍdoli calitas tribhinnaḥ ku° Bi. °valī
bhinna° Biii.
b. unnāmītaḥ Bi. unnārmitah Biv. sāvitaś ca O. sāvita sva
hamkṛto C. muditas Biii. mudritos Biv.

- 595.a. lagīṣṭaḍamahadhvā° O. laghiṣṭham āha dhvāna C. lagīṣṭaḍamaru° JN.
- 596.d. kṛtāddhamanivege° δ. kṛtāddharmānave° JN. kratārdha° L. gamanaṃ Biv.
- 597.a. nīlas tu β. līlas tu Bi. hīnas tu θ. kratadeśe° N. °kratvarayukto° N.
b. valibhinivavakratvaṃ yukto Bi.
- 598.c. sthāneṣa ḍavibhrāṃta ghana° β. triṣu stālena ṣvaviśrānta° θ.
d. kularo Bi.
- 599.a. svaram apriyahāhatya β. agrimam om. Bi.
b. sā tu proktā Biv.
- 600.c. kramāg dacchetu O. kramāta(?)cchetu C. gacche plā° Bi.Biii. plāvitaś ca stu pluta° Bii. plavitas tu Biv. °mekakalpenaṃ J.
d. hṛdayamaṅgam ahaṃkṛtatā δ (°dṛyamamāṅgalam ahaṃkr° C). hṛdayam /tā aṅgamahumkṛtaṃmataḥ J. hṛdayaṃ ahaṃkṛtatā mataḥ N. hṛdayamaṅgamahamkṛtatāmataḥ L.
- 601.a. °sambhūtaṃ Bi. mudrito bis Biii.
- 602.c. melanān δ. mitratras tasya δ. °vayobhidho N. syu bhūra° Bii.
d. noktā pra° Bi.
- 603.1. etadasaparakā° Bii. tadabhyāprakāras tu O. etasyāṃ prakāra māgha° C. tad asyāṃ prakāras tu LN. tād asyāṃ pra° J.
a. māṣapauṣa° Bii.
- 605.1. samasvarabhe° O. samasamasvarabhe° C. saprasva° J.
a. °arthā ca bodhakaṃ O.
- 606.b. kkacit BS.
- 607.a. prastāva° L. prastāvaniṣṭoddīṣṭādi° JN. prastāvaniṣṭāṃdi δ. °naṣṭodyaṣṭādi° Bii.
b. °yogītvā na te gra° Bii.
- 608.c. teyāṃ anitya° Biii.
d. ye ucyate °tra Biii. ye ucyante Bi.Bii.
- 609.a. dhatuhīne Bi.
b. dhātūmātupa° Bii. dhātumāntapadaṃ yatra yastitaṃ gitakam viduḥ Mi. taṃ gītakaṃ Bii.
- 610.c. doṣā skha° Bi. skhalanādis tālādyā° Mi.
- 611.b. grahes teṣāṃ Bii. vilokyatāṃ gaṇādyabhāve° (repeats from above, to ... tālādyabhāvena !) δ.
- 612.c. bhava svo hraso dīr° Bii. hrasvadīrghaḥ kva° Bi.
d. °tve ci kvacid Bi. cikativam eva ca Bi.

- 613.a. śiṣṭe viśli° Bii. b. naṭato J. komalam kvacit Bi.
1. ṣayam aivedam J.
- 614.a. gote doṣo δ. b. varṇānām stathā Bi.
- 615.c. līngyām nyatve Biii.
- 616.a. °krte tu naḥ Bii.Biv.
b. °dhikam gītō θ. paunaruktaṁ tu Bi.Bii. °ktya tu do° Biii.
1. yos ta tallalakṣīnatvaṁ C.
- 617.1. vahiratraci° δ. a. proktā utta° Biii. prokto utta° Bi.
- 618.a. layopretas Biii. layopreta tā° Biv.
b. tristhana° Biii. stristhāna° Bii. °makesv. anāyā° Bii.
- 619.d. āyattaḥ ka° Bi.
- 620.a. proktā Biv.
- 621.c. °nukaraś Mi. rasikaḥ ra° Bi. rañjikas tu° Biv.
- 622.a. anyuna° Bii.
- 623.d. °tasyāptiśayā° O. °tasyāpiśayā C. °dhānātu bhāva° Bii.
- 624.a. yamalavr° Bi. gāyakaḥ śceti Bii.
c. yamanah Mi. yamakaḥ Bi.
- 625.a. vyaktāpadaḥ γ. °pada śiro° Biv.
b. syāt sandaḥ jharado (?) Bii. samīlanayano δ (°nayono C).
nimīlina° Mi. bhrāṁtyāvyavarāyas (?) δ. grāmārbudasthas Mi.
°sthaḥ stathā Bi.
- 626.1. ka ca BS. a. vitvālako JN. gītanupra° Bi.
b. °gaṇḍaratnanunā° O. gaḍvatvanunāsikaḥ C. °gaṇḍasvanunāsikasyād
eva hi Bi. syāt evam Mi.
- 627.c. °ntyanya ba° Biii. d. °tarekhyas tu jñe° Bi.
- 628.1. °geyakāraḥlakṣaṇam Biv. atha vā + + rā(?)kāralakṣa° Mi.
a. °te jñeyam Bii. b. °te ya sa agānasyakatrakaḥ C.
- 629.c. kākārakāvyālaṁkāro śeṣa° Biii. vyākārakavyālakāśa śeṣa° Mi.
°śeṣako vicakṣa° Biii.
d. sṛtyagama° Bi. °śāstramanedavit δ (°vit cit C).
- 630.a. °prakṛta° Mi. °koviduh Biv.
b. nītiśāstraśikṣāśā° Biv.
- 633.c. prābandhāsūre koṣaṇāśakto (??) N.
- 634.1. laya evayakāṁra N.. ālāpripridvaivi° J. ālāmidvai° δ (galāmi°
C). tuṁ kohale O. °dhyam koha° C.

- a. rāgākhi(?svi)laparālapti prakatī° L. rāmasviṃ laparālapti
matīkaraṇaṃ tathā ḍ. rāgākhilaparaktīlaptikaṭīkara° N.
rāmakhivāparāktitale(?)ptegra(?) prakatī° J.
- 635.1. rāgālamih rū° ḍ. bhedārdujñe° BS.
a. yathā sratī (?) Bii. granthā purāṇacādhunā° Bi.
b. deśa rtes Biii.
1. vayotunga° ḡ. °codāṅgavaṃsā° Bi. °vaśīvatamsā° Bii.
2. °tanujaye nāmarājārājasya Biv.
3. śrīrāyaṇadeva° Mi.

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pariccheda 2

- 1.1. kramamāsaṃ vā° δ. a. yasmā hītaṃ O. yasmā hīnam C.
- 2.c. °ddhābhupiracanānīti catavidhaṃ O. °ddhā bhūviracanānīticatur° C. °śuṣīraghaṇā caturvi° Bii.
- d. °nādikam vardhamānaddhaṃ O. °jādikaḥ δ (mukharajādikaḥ C).
- e. śuṣīrakām° δ. kāsyatā° Bii.
- 3.a. kinnarīmi niga° δ. b. vipaṇca va° Bii.
- 4.d. daṃsarī gatacandrā ca nakulaścā ca caṃsarī Biii. nakukaulauhī ca O. nakukaulākṣī (?) C. casari Bii.
- 6.c. yogenatyāditam bhavet Bii.
- 8.c. ūrdhveś chatānyābhitaḥ (?) J. ūrdheś chatānyabhiviśobhitaḥ N. urdhve Bi.
- 9.a. viveśyam tu° Biii. tatra lābu° Bi.
- b. °daśāmmulavistāradaṭṭaparva° δ.
- 10.c. °vegghamarbhena Bii. daṇḍachidre° BS. daṇḍachidraṇa Bii.
- d. ḍorīkṛtvā Bi.
- 13.a. ślekṣṇā ṡ daṭṭa tatra O. daḍhā tattadeyāṃ C. daṭṭa tadeyā J.
- b. mantrē ca Bii.
- 14.c. vakṣyasi N. d. vādyadakṣi° Bi. dakṣiṇā pā° δ.
- 15.b. tabhiḥ stu Bii. °vyakti vidhī° Bi. vidhāyate Bii.
- 16.c. dakṣiṇam pā° Bi. °kṣiṇāpā° Biii. pāṇir vāstu catussvaraḥ Mii. catuḥsvaraḥ O. vāsūtracatuḥ° Biii.
- d. alāvāṇya sthī° Bi. alāvāṇyā sthī° Bii. sapta tālādayaḥ sva° ṡ (saptastā° C). saptatānādayaḥ Tag.
- 17.a. ity avamlāvinī Biii. maniḥśrava° Bii. °rañjani Bi.
- 18.1. ityālavanī Ghan. c. dauva rūpavatī β.
- 19.a. aṣṭadaśā° Bii.
- 20.c. pāśastye BS.
- d. tiprṣṭham Bi. °puṣṭham Bii. kramataḥ śco° Biii.

- 21.a. sādḍhā Bii. syārddho śiromadhyasitā mani (?) Bi.
b. °cimnimnā ḍ. kiñcinimnā BS. °samanvitāḥ Bi.Biii.L(?).
- 22.c. °bhitti śiro° Bi. nirmātuvyā Bi. °noyamā ḍ.
d. °ṅgulamatā matā Bi. °mitā matām L.
- 23.a. ardham caṁdrā° J. sye tu Bi.
b. °cca syād Bi. °ṅgulocchvā sād daṇḍo Mi. daḍaṅgulidaśadvayaḥ Bi.
- 24.d. yatra dvāpayet Bi.
- 25.a. tayo daśā° Bi. daṇḍamucchas (?) Bii.Biii.
b. tatra samāṅgu° ... unnamtam ca ḍ.
- 26.d. °tādy ukteḥ sa ṣaḍaṅgulam sārīgr° (now repeats twice) ... sa ṣaḍaṅgula° ḍ (śaḍaṅgu° C). °dairghyavāk Biii.
- 27.a. matsyāpu° ḍ. matsapu° Bi. macchapu° Biii. vakrā nā° Biii.
b. moṭidaṁ pañca Bii. māṭanyaḥ J. moṭinyaḥ Biii. kartavyāś ca syuḥ sārīkānidhāḥ ḍ. °tavyās tāsyā syuḥ Bi. °tavyaḥ tās ca Mi.
- 28.c. kārya da° Bi. dvayaḥ Bi.
- 29.a. °garnaḥ O. °ganaḥ C. pidhātapaś N. °dhātavyāś Biii. carmaṇām ko° ḍ.
b. parilenātiśu° Mi.
- 30.c. °ccā kamarikām Biii. °nvitā punaḥ Bi. °rekhāmvitām ḍ.
d. paṁcathā N. paṭṭaśūtra° O.
- 31.a. vandhīyāt BS. tandrikā° BS.
b. mandre madhya cavātha BS.
- 32.c. °dvamyī ḡ. tandrīdvayīm Mi. tandridvayaṁ Biii. samaguṇā sam° Bii.
d. tārāparanya° Bi. nyase tandrīm sūkṣmyām madhyamā vi° Biii. tandrīm sū° Mi. tamtrī sū° N. sadhyamām vi° J. sūkṣmā tām madhyame vi° Bi.
- 33.a. krīdān ma° ḍ. °rikokari Bi. b. °vidhāyā ka° Bii.
- 34.c. upadiśataḥ N.
- 35.1. sārāṅgā° Biii.
a. āmbhārī Mi. panasaur vāpi Bi. °dāruhavā śivām Biii.
b. trimitas trimitā dai° Bii. dairdhyo Bi. dairghyai śi° Biii.
- 36.c. natra saryaphaṇā° O tanādhye de° ḍ.
d. tasmāt duccā° Biii. tasmād udhāt karṇi° O. udhātakarṇakā C.
- 37.a. asya a° Bi. daṇḍa dai° Bii. dairghyānā O. santu da° Bii. sa-pradaśāṅgu° Mi. °śām mulaḥ ḍ. (°lam C).
b. sthulamū° Biii.

- 38.c. śīrase garbham Bii. d. daṇḍas ca pr̥ Bi.
- 39.a. sārāṅgaś Bi.Biii. caturāṅgulam Bii.
- 40.c. āṅgulam Bi. gābhīrye caturāṅgulaḥ Bii.
d. tisras tu taiva Biii. tisras satataiva Bii. tisras tu taiva Biii. ninyasyās tu Bii.
- 41.a. agra tatra rutam syād Mi.
b. śivah pidhā° Biii. śirapidhā° Bi.
- 42.c. ānirmitāḥ Bi.
d. sākirekā Mi. sārīkekasthi° J. sāvirekāṃ sthitām bha° Bi.
- 43.a. tisra tattva paṭaḥ sūtrabhavā sthāpya anu° Bi. bhavā sthāpyām anu° Bii. bhavā sthāpyā Biii. bhavā syāpyās ḍ.
b. pr̥ṣṭhasatrida° Bi.
- 44.c. śīpuccha° O. kr̥ṣṭai nālair asya Bi. kr̥ṣṭer vā° Bii.
d. sālānirmās tena ta° Bii. saih tena tantrais tu vā° Bi. nirvāsais tena Biii.
e. āṅgikā badhyā Mi. āṅgikā Bi.
- 46.c. samvamarakadvayaṃ ścāt ... J. samvarasamvarakadvayaṃ N.
d. ścāt saramvaka cātra Bii. samvatsakam cātra Mi.
- 47.a. iveditam ḍ.
- 48.d. tammitā BS. ūrddhve BS.Mano. lauhapatrisa° Bii.
- 49.a. tataḥ paraḥ Bii.
b. nyasye śrititantrī° Biii. nyasyet śru° BS.
- 50.d. dvamgu° J. āṅgaṣṭhamātram tu BS.
- 52.c. aṣṭāṃda° O. aṣṭada° J. daśāṃmula° O. āṅgaṣṭhādaśāṅgulam Bii.
d. daṇḍam samubhramtam JN. tumbhiyugutam Bi.
- 53.a. aunnatve JN. arṇnatve Bi.
b. dhāṅgalā° BS. sthāvayed Biii.
- 54.c. daṇḍe pr̥ṣṭhe ḍ. tikam śubhām Mi.
- 55.a. sārddhādaṅgunāte eka Bi. sārddhādaṅgulante ekām nyaset Biii.
ārute ekām nyaset Bii.
b. veṣṇu(?)bilanvitām Bii.
- 56.c. veṣṭhūrandhram ekam Bii. ekasamantataḥ Bi.
- 57.a. nam munām tasmin ḍ (munā tasmi ve° C). tadandhane guḍām ta° Bii. veṣṭavamdhai ni° N. nivenaye Bii.
- 58.c. tanmocamācarandhrasya sadr° Bii. tanmamotinīvṛttira° Biii.
d. tandrikām Biii. tu tataiva Bii.

- 59.a. bhrāmayet δ.
b. tantrīm yantra° Biii. na tantriyam viśāvada C. na gāvad ...
svasānam ... yatraviśāradah Bii.
- 60.c. asyāḥ tv BS. asyā tv Bii. smarikāḥ J. sākakā pūrva° Bii.
d. vṛhatarā J. kṣudrā prakī° Bii. Mano.
- 61.a. evās tu ḡ. tu tāre vā° δ (tave vā° C). tāravādīnyas tiṣṭa
tripadiko bhavet Mi. °dinyaḥ tiṣṭhanti Bi. tiṣṭhati gadikopari
Biii.
b. vitastimāti ga° Bii.
- 62.c. tāvat śū° LJN. śūnyaḥ tu LJN. kartavya yathā Tag.
d. °nasya cāsipākthasya ... sududhākṛtā Bii.
- 63.b. sarvā ca yavaiḥ N. °tās tuṅgulā bu° Bii.
- 64.c. tām prṣṭhe Bi. syāt tadamḍasyā tāḥ N). °syāt tā prṣṭhe Biii.
d. sekthasya Bi. ca sikthana yoge Biii.
- 65.a. mastake susuyantritāḥ Bii.
b. °ṅgulocca kṣudā syur iti sārāvi° Bi. sārivijirṇayaḥ Bii.
- 66.a. °nirmīto ḡ. b. asya śi° Bi. dākṣiṇā° Biii.
- 67.c. viśeso Mii. syādhiśeṣo δ. syā viśe° Bi.
d. °bhāgeṃ lu kāku° O.
- 68.a. ladhoccādvidalam δ. uccoccadyaṅgaladalam Biii. samanvitaḥ β.
b. mandratattvarthaṃ sam° Biii. samsiddho dā° Bi. dātavyo adhi°
Biii.
- 69.c. nyāsaṃ taylor Bi.
d. mantra° β. āsādyorbhaya° O. tiṣṭhato yatho Mii.
- 70.a. anurārmagiṇyau kāmṭa varṇitam O. ramavāyāv anuvārmāgarāyaugi-
kāntavarlitam C. ramānyāv anurāgiṇyo Bi. °rāgiṇyau L.
°vartikam Bi. b. raudodyeva tu N.
1. kathilāsikā O. katholāsikā C.
- 71.c. syā kapilā° Biii. syāt kayilāsi° O.
d. °ṣṭimikāś cai° Bi.
- 72.a. damḍa gakhya° δ. ākhyātā L. pādena dv° Bi. pādonudvy° L.
b. vaiṣṭane 'ṣṭā° N. veṣṭenveṣṭāṅgulaṃ Bi.
- 73.c. °vomayato δ. °syaiva bhaya° Bi.
d. idrandhrye Bii. tadramḍhe N. kakubhasthāpyam samanadvyaṅgu°
Bi.
- 74.b. śrutasmṛ° Biii. śṛtismṛ° Bi.
- 75.c. bandhavyā tallohatantri° Bii. °lohatatrikā Biii.
d. tumvukam β. kakubhā ḍumbakam Mii.

- 76.a. °tva cāru° Bii. garugarbha° Biii.
b. mukuntam O. mukutamunna° C. kutsumbham unyatā° Bii.
kāntimudvar° N. °natā nakrā kāntirad vartulā dvayam Bi.
- 77.c. sthāpya vā° Bi. vāmarmūr° BS. °dyataḥ puraḥ nam° JN. °d atah
punaḥ C.
d. °smād ahipate da° Bi. bahigate Bii. vahigamtade vaddhas O.
vahigatam danḍe C.
- 78.e. daṭas tataḥ O. drdha punaḥ BS.
a. kāmsyaiś β. lakhī vudhaiḥ δ.
- 79.c. supakvām vaimśajām kasti daśā° Bi.
d. śāmakare J. drtvā δ.
- 80.e. °nīyā syāvadhānai Bii. f. °citrita JN.
- 81.1. °lāsrikā Biii.
a. anyāsā la° Bi. °vītinā JN. °mātinā δ (°mānitā C).
b. jñānam grahilai jñe° Bi. je jñāna° Biii. °grahinair OJ.
- 82.2. °ddha yathā γ. c. tacchā paṭaha° J.
- 83.a. °madadimḍibhau N.
- 84.c. ānardhe mar° Bii. ānardo ma° γ. śreṣṭhaḥ ta° BS.
d. mardalā khā° γ. khādiro śreṣṭha hīnasyād Bi. hīnasyād Bii.
- 85.a. °jo rāyo gaṃbhoradhvanir uccaikaiḥ O. ramyā Bii.Biii.
b. sārde hasta° N. dārdhahastapanam tu Bii. °pramāṇam tu O.
- 86.c. vāmam mathavā Bi.
d. °nam caturamgulyo eke° O. °gulye eke° C. bhaved dhānam Bi.
bhaved dhīmānam eke Biii.
- 87.a. karaśā° Bi. 1. śaṇmā amṛtā vatsyatir ma | tadu° Bii.
b. śaṇmāsam yo mṛto vatsa sā carma Bi.
- 88.c. °nirmitiścai° Bi. mṛtikā° Bi.
d. pātaye kharalam Biii. °vādanārtha ca N.
- 89.a. bhaktim ke° Bii. b. vā ciṭakam δ. dīvanī sattva° Bii.
c. tallepam kha° Bi.
- 90.a. vāme vasūrikām Mii. pūrivām da° Bii. repam dadyā° Mii.
lopam da° δJ. lopa da° N.
1. bhaktapīḍilājānām adatame jalapiṣṭa bhas° Bii. pluṣṭam bhas°
Mii. 2. gaṃvakās tu δ.
- 91.a. vid sma bhasma Bii. chāgavi bhasma bhasma rāśi cāpi pu° Biii.
b. cūrṇa sama° Bii.
c. lepaye dakṣiṇapūṭe Bii. °ye dakṣiṇapūṭe Biii.
1. purātana bhasma BS. °mcit bhasma δ.
2. °vartina° Biii. koyāti Biii

- 92.a. syādvādaśā° BS. b. dhīraiḥ mar° BS.
- 93.c. dakṣe samāṅgu° δ.
d. aṅkvordhakāliṅga° Bi. aṅkordhvatāli° Bii. °dāt sari sā parikī° Bii.Biii.
- 94.a. harīṭakyā° Biii. °takyāṭisvaṅgo yava° Bi. °takyākṛtaḥ srkve(?) Mii. tv aṅkye yava° Bii. °dhyatatordhvakaḥ Mii.
b. alīṅgyaś Mii.L. gālīṅgyaś δ. ālīṅgaś Bi.
2. °mārga | δ.
- 95.a. catumārgā Biii. 1. udeśa° Bii. uddeśa° Biii.
- 97.1. ityādyanvāyah Bii.
- 98.a. °grhīṭārthanigr° δ. °grhīṭārdham nigṛhī° Bii.
1. muktākṣaṃ Biii.
- 99.a. karayo puṭa° Biii.
b. syādvardha° Ghan. kare sau kasya Bii. karasyekasya Bi.
- 101.a. naikinī varddhaṭāṃkinī δ. ṭikinī cārddhaṭinītyadi Biii.
- 102.c. prakārārthādyapāṭayoh Biii. °pāṭhayoh N.
d. satvevānantya° Bi.
- 103.a. strīnapuṃsakatvaṃ cā° Bii.
b. °py alekhi ta mayā δ.
- 104.b. gamakaḥ prauḍhipra° Bii.
c. °vādyavivartanapaṭuḥ ḡ (°paduḥ C). svabhyastaśīta°(?) N. °bhyastatīta° J. khamyastagīta° O. khabhyasta° C.
d. mukhadako dru° Bi. mārvaṃgikaḥ JN.
- 105.a. pārīmadhuritattirāśa° Bi. b. °śaṅgikasvaranābhūyah Biii.
- 106.d. kathitā pūrva° Bii.
- 107.a. pavidosavi° Mii. °vivarjitaṃ Biii.
- 108.c. trikhaṃdajaḥ tha sauvarṇe δ (°jau sva sau° C). syaivarṇo Bi. dantadanta° Biii.
- 109.b. vaṃśakāryo Bi.
- 110.d. °randhra kurvī° Biii. aṅguliparvasā N.
- 111.a. raṃdhrāni kā° ḡ.
b. °yāt tannānyarandhrāsapta° C. °raṃdhrāmi O. tatrānyaṃ raṃdhrāni J. tatrānāraṃdhrāni N.
- 112.d. svarṇārdair Bi. e. °kthakenda kalā Bii.

- 112.1. kalā kalānā Bii. sikthatena Bii.
3. phūtkāra° Mii. °randhrāt yāvanty BS.
- 114.a. puṃskāsatāra° J. b. vaṃsikaiḥ Biii. parikīrtyato JN.
- 115.c. dviṅgulaś ca Biii.
d. atidrādaśāvataraṃgena N. samupakṣitaḥ Bi.N. °kṣitiḥ Biii.
- 116.a. °daśāṃmūlo vaṃṣtaḥ paraḥ N. vaṃśi paraḥ Bi. paṃcādaśāṅgulaḥ JN. pañcādaśāṅgulaḥ Bi.
b. saptadaśāṅgulaḥ Bi.
1. phūt° Mii. paṃkāra° ṡ (yaṃkāra° C). prṃkāra° L.
2. °śraīṣṭham āha Biii.
- 117.a. tu jayathā O. jayās tathā Bii.
b. tadaṅgamuni° Bii. vaṃśā deṅgamuni° Biii. uttamā vaiṃśis tajñamuni° Bi.
- 118.d. °laṃ mito jaya N.
- 119.1. pañcādikavāṅgulā° Bii. paṃcārinavā° ḍ.
2. °ṅgulāttā Bii.Biii. °daśāpaṃcadaśāṅgu° ḍ.
- 120.b. susthāno pi ca O. susthāno pi duḥ° C.
- 121.c. gātrṇāṃ BS. d. guṇāna ete sayā saṃkṣipyā darkṣitāḥ N.
- 122.b. °vāhulyatvāgitīvādane Bii. °bāhulyavāgītavā° Biii.
c. tāvatrimḍimto vāṃśimataḥ J. tāvan nimḍimto va° N. vaṃśiko Biii
- 123.1. °vaṃśika° ṡ (vaśika C).
a. °bhinayor bhijño Bi. °kāninayobhi° Bii. gamavākvah(?) Bi. pamakābhyah Bii. °kāḍhyasphuṭā° Biii.
b. °śiko ra ucyate N. vaṃśiko Bi.
- 124.c. °rdhayuktaś ca yuktaś cety Bi. pramuktir ... ca yuktaś ca ty aṅgulir gu° Bii. °ś ca yuktiś cety Biii. prayuktarandhrayuktaś ca yuktaś ce° Mii.
- 125.a. °vidya proḍha° Bi. paudhitā Biii. sukharatvaṃ ca ṡ.
b. puṃskrteṣu ḅ. pañcānā phūtkr° Bii. guṇā smṛtāḥ Biii.
- 126.c. śītakāvahustavdho O. vismaraḥ sphu° Biii.
d. amādhurya ca Bi. vijñeyā ṣa° ḅ.Bi. ṣaḍdoṣā phu° Bi. ṣaḍmeṣā Bii. puṃskrte kramāt ḅ. phutkrto kramāt Biii. kramā Bii.
- 127.a. prasiddhitāḥ Biii. b. kāsabalo(?) Bi.
- 128.c. kambikādyam ca vādyam ca ghaṇṭātorddha caccārgaram(?) Bii.
- 129.a. jhampātālasya ma° Bi. kartary akura N. kartary ekura O. kartary advara C.
b. °saṃjñikā J.

- 130.d. stadākāro Bi. sthalakarau O. sthulakarau C. °gamphitau Biii.
°gumphilau δ.
- 131.e. padmanī Biii. °sadrśai ka° Bi. rajjapattitau Biii.
- 132.a. vakrapinḍam Mano.Mii. vakrāḥ paṃca° JN. vaktā pañca° C.
b. yavapaṃcakagambhīramadhye β. yavayaṃca° O. yavasaptaka O.
- 133.b. prṣṭhate ma° Bi. °deśas ca Mii. °deśaṃ ca Biii.
- 134.c. madhyer gu° Bii. paṭṭasūtādi° Bii.
d. °nirdagdhakāṃsyavinir° Bi. °nirmitāṃ δ.
- 135.a. manīṣiṇāḥ O. °ṣiṇā C.
- 136.c. dhārya tar° Bii.
- 137.a. tiryādakṣiṇa° δ. tīryag° J. tīryamṛ(?)kṣi° N. padidhvamṣena
J. paridhasyena Bi.
b. tālajñai vāda° Biii. vādayeś caiva Bi. cādayec caiva δ.
°laghuplutaḥ J. caiva plutadīrghaplutauḥ N.
1. °saṃgavaṃśā° JN.

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pariccheda 4

- 1.a. 'dāhrīyate δ. athovahriyate Bii.
b. 'śām āpnudāhrtiḥ Bi. aleśām apy Bii.
- 2.a. haya ro° Mii. rodiṇīsuta Biv. 'saramaṇḍala° Bii.
b. 'paraśukṛtaṃ tā° Nō ('paśukṛtāṃ C). 'pariṣatadamara° δ.
'parityā(?)tad° J. 'paritya(?)ta° N. 'ṛṇamaṇḍita Bii.
dhūniruci° C.
c. 'māṇikhaṇḍa° JN. 'prabhasiṃcaya° O. 'samaṇprabhavasiṃcaya C.
'sīcaya° Bi.
c.-d. bhūṣaṇa bhūdaraṃ vinitaṇcaheśvara C.
d. āvuducumvi° O. 'cumbanita° Biv.

jhaīm jhaīm jhaīm kriṇa BS. jhe jhe jhe kriṇa Mii. dhom dhom dhom
kriṇa L. dhom dho kriṇa ḡ (dhaum dho kriṇa J).
tho thoṅgaṭa nāṅkiṭa Bi. thoṅgaṭa nāṅgaṭa Bii. thoṅgaṭa Biv. thoṅkiṭa
laṅkiṭa ḡ (dhomgiṭa lāṅkiṭa N).
kraṭamaṭavaṭakiṭa Mii. khaṭamaṭavaṭakiṭa L. raṭamaṭavaṭakiṭa JN.
raṭimakhaṭakiṭa δ. khaṭamaṭaraṭakici Bi. khrata° Bii.
drām (once) dramikiṭa BS. Biii. trām drimikikiṭa Bi. drām drimikaṭa
Bii. drām dramikijha Mii. drām dramilajhāṅkijha Biv. drām drā drā
dri° δ.
dhāmkuṃ dhām β. dhāmku dhāmku Bi. dhāmkuṃ dhāmkuṃ Bii. dhāmku dhāku
dhāmku Biii. dhāmku jhāmku Biv.
jhā tāri (once) δN. jhā tāri J. jhā tāri jhām tāri L. jhā tāri
thāttāri Bi. jhām tāri jhā tāri Mii.
tā yugatā β (tāgatā J). tā dugatā Bii. tā drigatā Biii.

1) sa ni dha sa Bi. 2) ni sa tā BS. ni sa dham ga Bi. ni sa dha tā
Mii. θ. ṇi ga sa ga β (ṇi ga J). 3)-4) sa ni ga ṇa ṣa ḡ. sa sa ni ga
ṇa va L. 5) sa maṇ na β. Biv. saṃ ma na Bi. 6) sa sa ma ga ṇi β. sa
ma ga ni ga Bi. 7) sa sā mā δ.

1) tenām tenām tenām Mii. 1)-3) ghe mā te mā te nām te nā tai nām te nā
δ. te prā te mā te mā te nām ta nām te nā JN. tenā tenā tenām tenām
tenām tenā L. 2) tenā tenā tenām Biv. 3) tenām tena Bii. 4) ā Mii.
iti Bii. i Biii. i śā Biv. rha yā β.

- 3.1. dhanāsītarāgeṇa δ.
a. apī tava ... 'sī śobhate Bi. dharaṅgar api tava Bii. śobhite
Bi.
b. 'rasvāpāna° Bii. 'pānadhata O. panadhata C. lobhite Bi.
c. 'valadasakala° J. d. vibhūrām stu Bii.

- 4.1. maṭatā° δN. maṭha° J. a. bhārirahāri Bi.
 b. taravatagiri° Biv. °dambhadambhaprthu° L.
 c. gopāśāsane Bii. śāsanaī L.

2) kiṭa thoṅkilā β. kiṭa dhoṅganā Mii. kiṭa thoṅganā Bi. kiṭam thoṅgīnā Bii. kiṭa peñjinā(?) Biv.

3) kiṭa tato β. kiṭa tāntā Mii. 4) miditi Bii. dimiki Bi. dhimiki Biv. disiki γ. disika L. ditthamaki Mii. 5) thoṅganā Mii. Bii. thoṅganām Bi. thoñjinā Biv.

1) sanmā smā β. 2) nimanigama pa J. ni ga ma ni ga ma ga Mii. ni ga ma pa Biv. 3) tennā tenā telā β. tennā tennā tenā tenā Biii. tenā tenā tenā tenā Biv.

Mii. now omits all verses and vṛtti up to ayam eva prabandho (after v.11).

- 5.b. °ṣṭikāmidha γ. °kāpapepaṇa paṭute J. kāpeṣaṇa paṭu° δ.
 c. kuṃbharāṇa J. kuṃnadāraṇa O. kunadāraṇa C.
 d. °lāyadha J.

- 6.1. kampātā° γ.
 a. gākṛṣṭa° C. °karatanayabuddhe C.
 c. mām acchadhṛta δ (mam accha° C). achadhṛta JN. rakṣya mām akṣya° Bi.

a.- b.1. & 2. om. J. 1) khoṅgakiṭa β (khogakiṭa δ). thoṅgākṛṣṭa Bii. thoṅgikiṭa θ. 2) kemkriṇā δ. kiṃ kriṇā N. jhemkriṇnā Bii. 3) tā thā thā ri ki δN. tā thā ri ki Bi. tāthvāriki Bii. 4) drām dro δ.

b.1) sa ri dhi pa Bi. sa vi dha pa LN. 3) dikaṭa dramika Bi. dhikaṭa dramika BS. dhikaṭa dimika Bii. dhikaṭa dimidi β. 4) mitātā ON. mi tā ttā L. dramitāttā BS. Bi. θ. dimi tā ttā Bii.

- 7.a. gasava° C. °madhuramadhuram aruṇa° N. °mecakatālalajjita° C.
 b. lajjitasā avilala° N. °jitasā āvilola° J. °sāvilola° δ.

- 8.a. °lamanitotama γ (°lamanitottama δ).
 b. daṃḍam khaṃḍana° J. paṇḍita tri° C. tridaśajitam Bii.
 c. pādāvanvapa° δ. °dugdhacāridhi° C. °rūpaṃ manaśva° C.

a.1) tā tā thā γ. tā ttā thā L. tā ttā dha Bii. 2) ri ka ku Bi.
 3) drimika drām Bii. drimiki dra Bi. drimika drī β. 4) kiṭathoṅgiṭa-nāṃkiṭa β. kiṭathoṅgathoṅgaṭanāṅganā Bi. kiṭa thoṅgi thoṅgi nāṅgiṭā Bii.

b.1) sā ssā vi ga ma β. sa ssā ri ga ma BS. Biv. 2) pa dha ni sā BS.
 3) tenā tenā β (tenā nā tenā J). tenām tenām tenām Bi.

- 9.a. rūpakā tā° J.
 d. mapi midhehi δ. śaraṇāmana mayi dhe dvikalikā vividha° Bii.

- 10.1. athālāyo tālaḥ JN. athākapo tāla Bii.
a. °nīlāñcala° Bii. °mndaravihā° Bii. °mānasa Bi.
b. santi na sakala sāhityataraṅgaśītatiḥ Bi. °tīrṇakamlasā-sāhitya° J.
c. padaviruddhasvarapāṭatālasahitaṃ ḡ. maidanijāti° O. naidanījā C. °taṃ kalabhadredayaṃ mānā manavarātānibaddhaṃ Bii.
d. °śuddhapravaddhaṃ J.
- 11.1. eśapāla° ... ekātākītālena N.
b. caruṇasupativakṣaṇa C. lambhitambūmatajita Bi. lambitasambhama° Biii.
c. mukuṭeyavaphāla gaṇā tanu° C. vikaṭauddhura° O. phaṇigatā tanutar° Biv. °gaṇatamur nir° N. himabhūdare ḡ. himabhūdhvare L. °tanutajirahimabhūdhare re Bi.
d. °patitam ujjanam Bii. paripatim amuṃ janam avaśyam ahar° Bi. ahirniśam θ. ahanisam Bii. nisam C. niśam uddharau | N. uddhare C.
- 1) ttā di mi° BS. a di mi di mi ka ṭa Bii. °mi ki jha Biv.
2) thoṅgiṭa ḡ. thoṅgaṭa nāṅgaṭa Bi. 3) jhe kukuṃ jhe kriṇa Bi. jhem-kriṇa L. ke ke kriṇa ḡ. 4) sā tā ri re β (sām tā ri re J).
- 1) sa ma ni dha ga ma β. ma ma ni ga dha ma Bii. 2) ni ra sa ma dha ni β (dha ne J). ni sa dha ni dha ma Bi.Bii. ni sa dha ni dha na ma ma θ.
3) dha tenām tenām tenām tenā tenā tenā ā L. nām tenā tenā ā J. dha ne mām tenām tenā tenā ā θN. dha tenā tenā tenā tenā ā Bi. dha tenām tenām tenā tenā tenā ā Bii.θ.
- 12.1. prathakalāyām mā° β.
2. ajayam eva pra° Biii. svarapaṭhitenāvahitaś β. svarapāṭha° Mii.
3. suda° Mii. °dāmṛtapravamḍho 'py ūhyate β (uhyate J. utvate O. utatve C.) °mānam alekhi δ (°nām a° O).
4. sāḡgasutoharaṇam ḡ. sālagasutodāha° L. sākatāsūḍodāhara dakṣi° Bii. °tālabbabhalakṣaṇaḥ Mii. ubhalakṣaṇam Biv.
a. jaya janaka° J. nikhibhuva° J.
b. hehaya° Bii. °patigajana Bii.
c. taruṇāsudhā° Bii. śarāsana δ. śakaramanukula° δ. °nukulaṇḍana re J.
a. °nirjarutarucara yā J.
b. om. δ. 1) ti ā ā L. ti yā ā N. ti dyā ā J. i ā ā Bi. ti tā ā Biv. 2) i a atti Mii. i a a i L. i a a ī N. ha ā a ī J. i ā ā i Bi. 3) ā i a Mii. a hi ā N. a hi ā JL. ā i ā Bi. ā ī a Bii.Biii. 4) a i ti tā Mii. a hi ti yā β. a ī a iti tā Biv. a ī ti a Bii. ā i i ā Bi.
- 13.1. maṇḍalalakṣaṇe JN. a. °kalaśadaraśaśa° Bii. śaśavakha-danam δ.
d. sṛtilavā° Mii. duratura J.
e. °susama° Mii. f. dyuṇamātro° Mii.
h. ābhogeḥ J.

- 14.1. atha matih β.
- a. nemi śa° Mii. mañjalānana° Biii. °khilamānavah Mii.Biv.
 - c. pralayaghanaghora° Bi.
 - d. °siddhadasiddha° Bi. vināśinah C.
 - e. 1) rakṣah kr° δ. 2) ā i ā Mii. ā ā Bi. a ā ī ā Biii.
3) i a ā i yā β. i ā i ā Bi. ī a ā ī ā Bii. ī ā ī a ā ī ā Biii.
 - f. 1) ā ī ā ī a ti a ī ā ā ī BS. ā ī ā ī a ti a ti ā a ī θ. ā ī ā ī ā ī ā ī ā ā i Bi. ī a ti a ti ā a ī Bii. ā ha ā ha a ti a ha yā a ha β. ā i ā i a ti a ti ā a i Mii. 2) °panāmannārā° J.
- 15.a. mandotita L. c. surubhū° O. d. ninditajanrpa Biv.
- e. gajavaraśumdo suranāyaka gajavaraśumdodbhaṭa β.
 - f. °nibhara Bii. g. tatir tarjana J.
 - h. bhaya jajire Mii.
 - i. 1) ti a ā ī a ā ī a a ī a ī BS. i ā ā i ā ā i ā Bi. ti a ā ī a ā ī a a a ī Bii. ti a a ī a ā ī a a ī a ī Biii. ti a ā ī a ī a ī a Biv. ti a ā i a ā i a a i β (ta a i ... J). ti a ā i a i a i a Mii.
2) ā ā ā L.Bii. ā ā O. ā ā a J.
3) hi a ti a β. ī ā ī ā Bi. ī a ī a BS.Bii.θ.
 - j. 1) ī a ī a ī ā ī BS.θ. ī ā ī ā ī ā ī ā Bi. ti a ī a ā ī Bii. i a ā i Mii.β. 2) ā ī ā ā ī ā Bi. ā ī a ā ī ā BS. ā ī ṣa a ī ā Bii. ā ī a a ī ā Biii. ā ī a ā ī ā Biv. a a i a a i ā ON. i a a i ā J. a a i ā L.
 - k. praṇati cara° Bii. l. bhūpatimānacapamum ud° β.
- 16.1. kevalalakṣaṇam O. a. °litacakṣase J.
- b. śamkāraturasu° J. rakṣese J.
 - d. °dāraṇaraketave Mii. °dāraśarake° Biv. sārddhaiguṇa° Biv.
 - f. 1) ti a ī a ī ā ī a ī a ī a BS.θ. ti ā ī ā ī ā ī ā ī ā Bi. ti ā ī ā ī ā ī ā ī ā ī ā Bii. ti a i a a i ā i ā hai β. i a i a i ā i a i a i a Mii.
- 17.1. atha kampaḥ O. atha kampa J. atha tasmakah(?) Mii.
- ubhalakṣa° J.
 - a. taracaṇa O.
 - b. samalamadatvanaśīle O. samalamadavamadavanaśīle J. namadavaśīle Bii.
 - d. kṣamāsahana° N.
 - e. garmarīsu° N. °sūtavihi° γ. °vihitavihitavividha° Mii.Biv.
 - f. °nārāyaso ga bhajati O. °yaṇo so ga bhajati C. °yaṇe bhajati J
- 18.1 maṇḍakṛ ama° N. amaramaramaṇikikararuciṛti(?) rucirakānte Bii. (maṇḍal)āmakhavamālakavarucirakāte C.
- c. madhucamśa° δ (°caśa° C). mama sayamatāpam δ (°yapatāpam C).
 - e. sārddhaikuṇamātro Bii.
 - f. 1) a ī ti ā BS.Bii.θ. ā ī ti ā Bi. a i ti a β (a i ti J).
2) ī ā ī α (i ā i Mii). i a i a β (i a a N).
3) ī a ī ti a ī BS.θ. ī a ī ī ā ī Bi. a ī ti a ī Bii. i ti a i β.Mii.
4) ā J.
- 19.a. surapiti° Biv. b. malikuṇḍa C.

- c. bhavatam Biv.
d. lavam ipi Bii. na jitanuja (now repeats from above, a.) ...
api na jita bhavantaṃ ḍ.
- 20.a. rajasāyose kṛtaghose Biii.
e. 1) ā i a ti Mii. a ī a ti BS. ā ī ā ī Bi. ā ī a ti Bii.θ.
2) ā ā i ṣa Mii. a ā ī ā BS. a ā ī a Bii.θ. ā ā ī ā Bi.
3) i ṣa i iti ā Mii. ī ā ī ti ā Bi. ī a ī ī ti ā BS.Biii.
ta a ī ta ti ā Biv. ī a ī ti ā Bii. i ti yā ti ā β (i ti yā
ti ga ḍ).
f. 1) ti ā i ā β (ti g a ti ga ḍ). a ā ti ā Mii. ī ā ī ā Bi.
ti ā ti ā BS.Bii.θ.
2) i ā a i β.Mii. ī ā a ī BS.Bi.Bii.θ.
3) ti a ī a ā BS.Bii.θ. ti ā ī ā ā Bi.
g. daṇḍakariharāṇa° β.
- 21.1. °tāla bhayala° O. b. pādukādana° Biv.
c. śiraśi° C. °vāsasaṃ ḍ.
d. śasihā° C.
- 22.1. °va maṇḍalala° β. a. niṣpiduṣṭa° Biv.Mii.
c. vadati yati yadi khelayā N.
f. bhavati om. Bi.
- 23.1. °ka bhabhalakṣaṇaḥ Mii. a. jīvita nijanijamṛta° Bii.
c. kṛśalava Bii. °guṇaguṇanidhe ṣ (°kaharināguṇanidhe C).
d. °roṣavārisukhasaṃhāti (now repeats from above, a.) ... vṛṣaṇa-
doṣarahitacalita° O. vṛṣavṛṣaṇadoṣarāhitavānara° C.
e. 1) ti a ā ī a ā BS.Bi.Bii. 1)-2) ti a ā i a ā i LN.
ī a ā ī a ā ī Biv. i a ā i a ā i Mii.
2) ī a ī a ā ī BS.Bi.Bii. 3) a ī a ī Mii.
3)-4) a ī a ī a ā Bi.Bii. a i a i ā LN. ā ī a i ā ḍ.
4) a ī a ā BS.Biv.
- 24.1. °va maṇḍalala° β.
b. dapase O. kim ata nātha Bi. °ti ki nātha danayase Bii.
c. 1) i a ... Mii. ti a ī a a ī BS.θ. ī a ī a a ī Bi.
a a ī a a ī Bii.
2) ā ī a ī BS.Bi.Bii.θ. ā hi a i Mii. ā i a i β.
3) a ti a ti a ti a a i ā β (a ti a ti a ti a a O).
a ti a ī a a BS.θ. a ti a i a a Mii.
3)-4) a ī a ī ā ī Bi. 4) ī ā ī ā BS.Bii.θ.
f. °lokaharaṇa raṇa° Bi. °paṇḍitavapadam Bii.
g. padmalābha° Bi. °bhoganathaika° ... C.
- 25.1. °maṇḍalalakṣaṇaḥ β. b. nijanasasṛtasī° Bii.
c. māmaṃva BS. d. mākaśara° O.
h. °nrpatiddha(?)rita° O.
1. iti sālagaharaṇodāharaṇam Biv.
1. tāleṣu kalakṣaṇe meva gītāṃ pra° Bii. °kṣaṇāḥ tānāḥ tāleṣve° C.
2. (mayā) tadbhyayatra Bii. apyapanyasta Bii. upapastam ṣ.
3. ket kuḍukkopāditālāv apy ateti va° Bii. tathā santa Mii.Biv.
4. maṇḍalalakṣa° β. mantalakṣa° Mii. °syobhayalakṣanopyat-

tādvatālasya vodāharaṇam O. 'syobhayalakṣaṇepyatāmvṛtalasya
vodāhara' C. 'kuḍukkālasya ubhalakṣaṇopāḍratā' Bii.

5. evam Ūsvam(?) O. evamūkham C.

6. gaṇa + + + ryam Mii. 7. dvivayam Mii.

9. kanar ābho' Mii. ekakakhatvena Biii. 'khaṇḍatena Bii.

10. maṇḍalalakṣa' β. 11. khaṇḍapāvātī δ.

14. 'guṇā dhruva iti Biv. 'dāhṛtamaṇṭhagātre Mii.

18. 'pragaṭī' L. sudhayaḥ pari' Biv. 'sudhīyaḥ pari' Bii. pari-
toṣayitu śa' δ. 'ntu draṁśataśaḥ Bii.

26.a. jagankuroḥ Biv.

1. 'yotugavaṁgavaśāvatamśā' J. 'codāṅgava' Bii.

2. 'bhūmīpati β.

4. 'haraṇaṇam nāma J. catuparicchedaḥ J.

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ABBREVIATIONS

AbhBhar	Abhinavabhāratī
ABORI	Annals of the Bhandarkar Oriental Research Institute
ALS	Adyar Library Series
BharNS	Nāṭyaśāstra of Bharatamuni
BSNA	Bulletin of the Sangeet Natak Akademi
DamSD	Saṅgītararpana of Dāmodara
Ghan / GhanSSS	Saṅgītasārasaṅgraha of Ghanaśyāmadāsa (Narahari)
GitPrak	Gītaprakāśa of Kṛṣṇadāsa Baḍajenā Mahāpātra
GOS	Gaekwad's Oriental Series
IMJ	Indian Music Journal
JAOS	Journal of the American Oriental Society
JBORS	Journal of the Bihar and Orissa Research Society
JIMS	Journal of the Indian Musicological Society
JMAM	Journal of the Music Academy, Madras
JRAS	Journal of the Royal Asiatic Society of G.B. and Ireland
KumbhSR	Saṅgītarāja of Kumbha
MBrhd	Brhaddeśī of Maṭaṅga
Mukt	Saṅgītamuktāvalī of Haricandana
NandAD	Abhinayadarpana of Nandikeśvara
NCPA	National Centre for Performing Arts
OHRJ	Orissa Historical Research Journal
PārsvSSS	Saṅgītasamayāsāra of Pārsvadeva
Raghavan NCC	New Catalogus Catalogorum, ed. by V. Raghavan et al.
RamSM	Svaramelakālanidhi of Rāmāmātya
SomRV	Rāgavibodha of Somanātha
ŚSR	Saṅgītaratnākara of Śārṅgadeva
SrikRK	Rasakaumudī of Śrīkaṇṭha
Śubh / ŚubhSD	Saṅgītadāmodara of Śubhāṅkara
Tag	Saṅgītasārasaṅgraha of S.M. Tagore
TulSS	Saṅgītasārāmṛta of Tulaja
VaisSS	Vaiṣṇava Saṅgītaśāstra (Narahari)
VenkCPP	Caturdaṇḍiprakāśikā of Veṅkaṭamakhin
ZDMG	Zeitschrift der Deutschen Morgenländischen Gesellschaft

COMMENTARY

COMMENTARY

pariccheda 1

1. Addressed to Jagannātha, whose "temple" is Lakṣmī (as Sadāśiva explains), this *maṅgalācarana* verse is found in other works of Puruṣottama Miśra and here helps to confirm his authorship of the Saṅgītanārāyaṇa. ' ' ' ('kandarānanda' (Bi.Biv.) is apparently recorded by K.N. Mahapatra (1961, p.19) from the Yamakabhāgavatamahākāvya and the Nīlādrināthaśataka, but 'nandī' (Bii.Biii.Mi.) gives good sense and good assonance with the rest of the line, as well as being supported by β.) Nīlādrī, Nīlācala, or Nīlagiri is the legendary hill on which was built the great Puri temple; it is thus sacred to Jagannātha or Puruṣottama and is an object of Vaiṣṇava devotion. Both in its own right and in connection with *Puruṣottamakṣetramāhātmyas* it figures in many Eastern Vaiṣṇava encomia; to the references in Raghavan, NCC vol.X, p.182, may be added more from the Orissan manuscript collections. In borrowing the opening verses of the Nārāyaṇa for his Saṅgītasārasaṅgraha S.M. Tagore, perhaps inadvertently, credits at least some of the work to Orissa and to Puruṣottama Miśra!

2. In a second alliterative verse the author's devotion to Kṛṣṇa is set in a musical frame. The reading *udīrṇahāsaṃ* is noted by the Venice copyist as occurring in an Orissan Ms., and is also offered by K.N. Mahapatra (1960, p.cliv), though not found by me in any Ms. It is a common enough Oriya tatsama, and gives, I believe, better sense than the rarer *udīta* (for *udita*). The O. reading is interpreted in the Venice

1. See intro.

copy as the plausible *udāra*, but is in fact the same as C. (See introduction for the O/C relation and the nature of the Venice copy.)

3.-15. This passage in anuṣṭubh ślokaś and lyric metres contains first a continuation of the maṅgalācaraṇa and secondly an elaborate poetic genealogy of the putative author Gajapati Nārāyaṇadeva. The maṅgalācaraṇa is concluded (vv.3,4) with an attractively off-beat invocation to Gaṇeśa, then one to Sarasvatī, the latter again put in a musical frame to set the tone of the work. BS omits the verses, possibly following Biv, or perhaps in the belief that they are spurious. K.N. Mahapatra, one of the editors, was unable to tell me why they were not included; they are found in both β and α (except for θ), and already existed for Sadāśiva to translate in the 18th century. These genealogical verses are perhaps the most difficult in the work, and Sadāśiva sometimes appears unable to interpret them convincingly in his Oriya translation. The original in d. may have been *karapuṣkara* (puṣkara = tip of the trunk), but *dara* of the Mss. is accepted by Sadāśiva as meaning "little, gentle" (of the tremblings).

4. Sadāśiva identifies *bālā*, the "young one", as Sarasvatī, and takes *iṣṭāṃ* in the sense of *iṣṭadevatāṃ*. If the author does intend this, it would appear to be a secondary meaning, as the word order more naturally suggests "beloved daughter of the creator". Assuming Sadāśiva's identification to be correct - and indeed we would expect Sarasvatī to be invoked at this point in the treatise - then perhaps we have here what Dowson (1968, p.284) reports as an Eastern Vaiṣṇava popular tradition

that links the goddess with Viṣṇu, her traditional relation to Brahmā being changed to father/daughter.

5. The authenticity of the whole introduction, including the sragdharā genealogical verses that now follow, is supported by the fact that they are clearly, if skilfully, borrowed and adapted in the opening chapter of Haricandana's Saṅgītamuktāvalī, an 18th century work which was in turn used by Narahari Cakravartin in his various works. Tag. removes the genealogy proper (vv.5-10), and continues (after *sutām bhaje*): *tato 'tha nānāmunibhiḥ samīkṣya granthān kṛtāṃś cādhunikaiḥ kavīndraiḥ / sāṅgītabhāvārthaḥsubodhanārthaṃ tauryatrikāṇāṃ kriyate prabandhaḥ* // On the plagiarism of Tagore's work see Simon (Dāmodara, 1902, p.133): "Als ob Tagore ein Interesse daran gehabt hätte, die Autorschaft des Damodara zu verschleiern!" (Simon's indignation would have been even greater had he known the indebtedness of Tagore to the Nārāyaṇa.) This whole section seems similar in style to passages in other contemporary Orissan works such as the Śrīśivalīlāmṛta⁽¹⁾; and was probably a conventional manner of opening.

Bi. reads (and translates) *dīpānurūpā* - "like lamps on this earth". *Nīpā* gives more point to *avatāṃsāḥ*, "floral ornaments". In b. Bi. has *'vicakrāḥ* but understands *'ricakrāḥ* in translation. The catalogue of the Jones collection⁽²⁾ cites vv.5-15 and shows several variants from what I have found in L., but the manuscript is admittedly heavily corrected around this point and verges on illegibility.

1. See B. Rath, 1983, p.14.

2. Tawney and Thomas 1903, pp.8-9.

6. The translation understands the following order: "By whom (*yaiḥ* - b.) in the water of the Western ocean (*aparajaladhijale* - i.e. when the kings' conquests brought them as far as the Western ocean) was washed (*akṣāli*) from their (pair of) silken garments (*kaṣeyakoḥ*, Oriya orthography for *kaṣeyakoḥ*) the marrow discharged in streams (*dhārālamajjā*) running in between the tusks (*dantāntarālonmīlat*) of formidable great elephants (*vikaṭamahādanti*) vivid (*sphuṭa*) as the elephant (*kumbhī*) of Jambhāri = Indra (i.e. Airāvata) made manifest (*prodyat*). By whom (*yair*) was dug (*akhāni*) a host of tanks (*hradaughah*), plunged into (*gāhyamānaḥ* - not found in any Ms. of the *mūla*, but understood by *Sadāśiva*) ladies lovely in their joy (*pramadasuvadanā*) and tired (*śrāmyat*) kings of snakes (*kumbhīnasa-ina*)."
Sadāśiva glosses *kaṣeyaka* as *paraḍaḷa* - 'silk cloth for holding the sword'.

The order of words in the next few verses is indicated in the translation.

7. The secular achievements of the kings have been extolled. Now the author turns to their religious deeds, which, he says, also beautified the land; first are listed the prominent temples which this tradition ascribes to them. (*Sadāśiva* glosses *Saraṅga* as *Raṅganātha* and confirms that *Venkaṭādri* is *Tirupati*). Then is singled out the chariot of the temple at *Koṇārak*; the author, says *Sadāśiva*, fancies that the chariot covers in 20 *daṇḍas* the distance ordained for the Sun to run in 30 *daṇḍas*. (1 *daṇḍa* = 1 *nāḍikā* = 24 minutes)¹, and thus puts him to

1. cf. note on v.329, p.128 below.

shame. *Śeṣāṅga*: their fame was almost as extensive as is the stature of Śeṣadeva.

8.-9. continue to extol the religious piety of the kings, assiduous in their honouring of Brahmins. The conceit in 8 c.-d., says Sadāśiva, is that the elephants themselves are excited into rut by the glory of the scene, so that the soil in the streets is muddied by their must.

10. We are now brought specifically to the principality of Parlakhimedi and its kings, and naturally in the present context Nārāyaṇadeva's musical expertise is singled out. *kundat* (d.) appears to be a contracted form of **kundayat*, from a denominative **kundaya-*, "being like a kunda flower".

11.-12. The treatise is here characterized, at least in part, as a *nibandha* (compilation) from older sources. The author does not hereby disclaim any value in his own contribution. The acknowledgement of former authorities is a necessary convention; Śārṅgadeva (Ś.SR. I.15ff.) sets great store by his mastering of previous work alone, and the commentator Siṃhabhūpāla explains, much as Puruṣottama does here in v.12, that one object is to encapsulate conveniently and intelligibly the work of older authorities. *tauryatrika*: the triple musical art, i.e. that of vocal and instrumental music and dance. This small book (*pustam*) will reduce the whole complex of musical science to manageable size, just as the components of an army can be reduced when seen in a mirror.

13.-15. *kva rājyātvam* ... This is an expansive echo of Kālidāsa's *Raghuvamśa*, I.2, both in the *kva* ... *kva* paradox and in the figure of the ocean. Tag. conveniently omits the difficult verse 15. There is perhaps an echo here too of the self-criticism in *Raghuvamśa* I.3: "Dull in intellect and yet ambitious for poetic fame, I shall expose myself to ridicule, just like a dwarf who raises his hands to pluck a fruit only accessible to tall persons." But there is perhaps also a reference to the practice of describing the villain, prescribed in Viśvanātha's *Sāhityadarpaṇa* for the opening of a *kathā* (VI.333: "At the beginning should be verses containing a salutation and also a description of the wicked man etc." (*ādaḥ padayair namaskāraḥ khalāder vṛttakīrtanam.*) Viśvanātha cites the *Kādambarī* of Bāṇa as an example. The Eastern *Sāhityadarpaṇa* was certainly known to Puruṣottama, as it is referred to (as "Darpaṇa") again later. If this is the case, then the author probably intends two meanings; in the other meaning the deity, as the 'essence in the body of the devotee' is the *bhakta-antaryāmin*, and *khalā* is the mischievous boy (*bāla*), Bālakṛṣṇa.

16. Tag. reads *pūrṇam catur** (as in δ), and unnecessarily changes *idaṃ* to *imaṃ*. *pañcamam vedam* is in fact predicative (see translation). The appellation of "fifth Veda" is a status confined in early literature to *itihāsa* but later commonly ascribed to music and other śāstras to lend the notion of sacred authority.⁽²⁾ Like other aspects of *Saṅgītaśāstra*, the label here seems to have arrived with the package of *Nāṭyaśāstra*, of which music was a part. The beginning of *BhNS*. (I.2-25) gives the

1. I am grateful to Prof. R.F. Gombrich and Prof. B.K. Matilal for helping me to understand this verse and several points in the preceding passage. 2. cf. Katz 1984, p.59; Pollock 1985, p.514-15, 519.

account of the transmission of the *nāṭyaveda* from which the present version is ultimately derived. The gods ask Brahmā for a form of diversion which may be both seen and heard (v.11: *krīḍanīyakam icchāmo dṛśyam śravyam ca yad bhavet*) and may be accessible to men of all varnas, a "fifth Veda", since the sudras may not listen to the already existing Vedas (v.12: *na vedavyavahāro 'yam samśravyaḥ śūdrajātiṣu / tasmāt sṛjāparam vedaṁ pañcamaṁ sārva-varṇikam //*). Brahmā agrees, and (v.16) "calling to mind all the Vedas, formed the Nāṭyaveda, which was born of aṅgas of the four Vedas" (*sarvavedān anusmaran / nāṭyavedaṁ*

tataś cakre caturvedāṅgasambhavam). Abhinavagupta explains that the *aṅgas* here are *pāṭhya* etc.

17. The account continues on the same lines as BhNS., where (I.17) Brahmā takes the four elements in the same order as here; the tradition can be traced in many works prior to the Nārāyaṇa¹, though the immediate source here is not clear.

18.-21. The ordering of introductory topics is common to many saṅgīta texts. ŚSR puts the mārga/deśī distinction (here in v.25) between his list of predecessors and the *gītaprasāṃsā*, but otherwise the order is similar and is probably adopted by Puruṣottama from Harināyaka's treatise, the intermediate text through which Śārṅgadeva's material is brought into the Orissan tradition. There is nowhere any evidence that Puruṣottama quotes Śārṅgadeva directly, or even that he had a copy of the Ratnākara; unfortunately no copy of Harināyaka's work as such has yet been made available. (See note on v.35 below.)

The *prayojana* ("function" or "use") has its root in BhNS I.14-15, but more closely resembles ŚSR and the Abhinayadarpaṇa, where *prayojana* is actually a part of the *praśāṃsā*. ŚSR. I.i.8: "Who can properly extol the greatness of *gīta*, being as it is the sole means of attaining dharma, artha, kāma and mokṣa." (*tasya gītasya mähātmyam ke praśāṃsitum īśate / dharmārthakāmamokṣāṇām idam evaikasāadhanam //*). Nand.AD. v.8 "... (Brahmā) fashioned this śāstra, which grants dharma ..."

1. See for example Nandikeśvara, Abhinayadarpaṇa v.7: *ṛgyajuḥsāma-vedebhyo vedāc cātharvaṇaḥ kramāt / pāṭhyam cābhinayaṃ gītaṃ rasān samgrhya padmajah // vyarīracac chāstram idam ...*

(*vyarīracac chāstram idaṃ dharmārthakāmamokṣāṇām* /). The same notion and the same formula are applied to whatever is the main subject under consideration; for Puruṣottama it is the whole complex of Saṅgīta, for Nandikeśvara dance, and Śārṅgadeva has (I.1.24-25) limited the scope here to *gīta* (vocal music). The capacity to bring the rewards of the *caturvarga* is frequently claimed also for other subjects in their own śāstras.

22. This standard definition of Saṅgīta is found in all the medieval and later texts. The Śiromaṇi may, however, have been aware that some authorities on music held to earlier definitions of *Gāndharva*, which did not include dance. When the constituent elements of *Gāndharva* (the strictly musical element in the BhNS. and the subject matter of the *Dattilam*⁽¹⁾) came to be equated with *mārga saṅgīta*, a sense of distinction was preserved, but was perceived as the difference between *mārga* and *deśī* music. Thus the 12th or 13th century Pārśvadeva, after dealing with the older topics such as śruti, svara, murchanā etc. in his first chapter under the heading of *mārgasaṅgīta*⁽²⁾, gives the triple definition specifically for *deśī* music (PārśvSSS. II.2): "The song, instrumental music and dance that is found in various regions (*deśa*), pleasing to kings and ordinary folk (alike), that is known by the name *Deśī*." (*deśeṣu deśeṣu nareśvarāṇām rucyā janānām api vartate yā / gītaṃ ca vādyam ca tathā ca nr̥ttaṃ deśītināmnā parikīrtitā sā* //) Śārṅga-

1. M. Lath argues at length in his edition (1978) that *Gāndharva* was a discrete form or body of forms of music, different in scope from the later *saṅgīta*.

2. The broader *uddeśa* for *mārga* comes at PārśvSSS. I.6 (ed. Brhaspati, p.4): *svaragrāmau tathā jātiḥ vardhamānādigītakam / ālāpādikriyābaddham sa tu mārga iti smṛtaḥ* //

deva, on the other hand, seems to include dance in his definition of saṅgīta, both mārga and deśī (I.i.21f: *gītāṃ vādyāṃ tathā nr̥ttaṃ trayāṃ saṅgītaṃ ucyate || mārgo deśīti tad dvedhā ...*)

The post-BhNS. term saṅgīta itself suggests a "concerted" form. The saṅgīta⁽¹⁾, mentioned several times in the Ubhayābhisārikā of Vararuci⁽²⁾ and once in Śrīharṣa's Ratnāvalī⁽³⁾, was a form of music in which all three elements were present. It is possible that the term saṅgīta came into use alongside or even after this theatrical form.

23. The Vaiṣṇavite verse is balanced in some Mss. by a Śaivite statement on the value of music. The verses 23^{a, b} do not appear in any of the Orissan Mss (α). I take them to be interpolated in the "Northern" tradition of β, where perhaps after the migration of the work from its Vaiṣṇava home they were considered desirable. I am unable to find the Śaivasarvasva from which they are quoted.

24. *na ca trivarga*^a....: This prose vṛtti is transferred in BS to what the editors obviously considered a more logical position, after v.20 (... **phalapradaṃ*). There is no manuscript evidence for this change, and the vṛtti may stand here if vv.16-23 are considered a continuous unit. Here is explained the śāstric statement that nāṭya (and hence saṅgīta) is *trivargasādhana*. I understand <īti> after nāṭyam, as does Sadāśiva in his Oriya version; in Bi all of the vṛtti, including this sentence, is in Oriya only. An *upalakṣaṇa* is a term which includes a

1. cf. Vatsyayan 1980, p.99-100. 2. I have found the following references (in the 1922 Patna edition): p.2, I.8; p.7, I.23; p.8, I.7; p.12, I.20. 3. Bombay 1890 ed., prose following I.5.

secondary or extended meaning by implication; *trivarga*, then, is considered to mean simply "all the *Puruṣārthas*".

gītajño yadi: the Śaivite reward is apparently a consolation to those who fail for some reason to find liberation. Possibly the interpolation at 23^{a. b} was made in order to expand this notion. The verse is from the *Yājñavalkyasmṛti*, *Prāyaścittādhyāya* (III.iv.116), where no such contrast is made by the mention of Rudra. The passage preceding this in the *Smṛti* states that *Brahma* or *Mokṣa* can be attained by the singing of *sāman* or the *gītakas* (*aparāntaka* etc.) or by *vīṇā*-playing. "(But) if the person versed in music does not by his *yoga* attain the highest realm, then he becomes a companion of Rudra and delights with him." *yogena* has been replaced by *gītena*, not only here but in other texts which quote the *smṛti*, such as the *Viṣṇudharmot-tarapurāṇa* (GOS ed., III.18., v.6). If there is any point in the change, then the suggestion may be that even if the music itself fails through some obstacle, still the mere understanding of music may bring liberation. *Vīramitrodaya*'s commentary on the *Yājñavalkya* verse stresses that *mokṣa* is still attained in this case, and is in fact the intended meaning of "becoming a follower of Rudra".

25. By the time of the medieval treatises such as the ŚSR *mārga* has come to mean "old" or "classical", or more particularly the corpus of musical forms and theory that were perceived to be described in the Bharata tradition. So ŚSR. I.i.22-24; "It (*saṅgīta*) is twofold, *mārga* and *deśī*. *Mārga* is what was sought out by *Brahmā* and others and was practised by Bharata and others before Śiva; it certainly bestows prosperity. But that vocal and instrumental music and dance which pleases people

according to their different tastes in different regions is called Deśī." (cf. Pārśvadeva, note 22 above). The subject matter of the present treatise is Deśī, Mārga being assigned to heaven; it is not felt to be in current use. The extent to which the term mārga was considered to mean *gāndharva* in various texts is discussed by Lath 1978 (see especially pp.166-87). Deśī music became a prime topic for Saṅgītaśāstra from the time of the Brhaddeśī of Maṭaṅga (and possibly in other previous texts which do not survive). MBrhd. 13-15 and later Abhinavagupta (Abh.Bhar. on BhNS 33) clearly use the word Mārga differently from Śārṅgadeva; for Maṭaṅga it appears to mean a kind of Deśī which was bound by certain features and rules.⁽¹⁾

26. As is clear in the translation, I take *prathamoddiṣṭatvena* with *gītasya* and *vakṣyamānatayā* with *tadanupapatteḥ*.

ŚSR.I.i. follows the Pūrvācāryasmaranam (vv.15-20) with the definition of Saṅgīta (see note 25) and then an additional verse on the supremacy (*prādhānya*) of vocal music. This is expanded by a *praśamsā* (eulogy), and then follows the *padārthasaṃgraha* or *uddeśa* (list of topics) for the whole work. Puruṣottama states that *gīta* is the "first topic" and yet depends on, and therefore logically follows, *nāda*. This may mean that in the *uddeśa* he follows (and his tradition essentially adheres to that of Śārṅgadeva) *gīta* comes first; in a loose sense this is true, for it precedes the *uddeśa* proper in ŚSR. Then the prior treatment of *nāda* has to be explained, since it is dealt with before *gīta* now. Or it may simply be that in the three elements of saṅgīta

1. See Lath 1978, pp.168-69.

gīta precedes *vādyā* and *nṛtya*. A śāstra typically has a strict uddeśa, the order of which it follows in its technical discourse. The Nārāyaṇa does not state its uddeśa at the outset, but at vv.38-39 gives a sectional uddeśa for the topics concerning the formation of melody. This scheme itself represents a logical argument, building up the elements of melody from the first principle, which is sound itself. The scheme was already established in MBrhd. (and essentially in BhNS' and Dattila) and was followed by ŚSR and subsequent tradition. The first part of this (*na nādena vinā* ... first appears in MBrhd. vv.16-17) also shows the introduction of a further philosophical element into saṅgītaśāstra, in which sound is seen as the origin of everything.¹ The doctrine is essentially that of the *nāda*brahman, in which actualized (*āhata*) sound is a manifestation of the absolute conceived of as sound (see below, v.30). But a tantric element is also present in the account of how sound is actually realized, elaborately described in ŚSR's explanation of the psychophysical process (I.ii).

27. *ātmanā vivakṣa* ... The verse is taken from ŚSR I.iii.3, where however the second pada ends in *manaḥ*, not *yataḥ*: "the mind activates the fire." The "fire" is the source of energy in the embodied individual. *māruta* is *prāṇa*, the vital power or breath. The different locations and courses of the *prāṇa* will be explained in yogic terms (vv.60ff) as the origin of the different svaras. Essentially this is the anatomical counterpart to the physical explanation of *āhatanāda* below

1. See Prajñānānanda 1963.

(v.30^b); "struck", i.e. "actual" sound is produced by the collision of two things, and in the body this happens through the interaction of the fire and the vital breath.

28.-29. In furtherance of this point, a *nirukti* (semantic etymology) is offered, namely a version of the explanation in MBrhd. (v.22): *nakārah prāṇa ity āhur dakāraś cānalo mataḥ* /. These verses (28,29) are copied by Narahari (Ghanaśyāmadāsa) in his Saṅgītasārasaṅgraha and ascribed by Prajñanananda in his edition to a Saṅgītasāra (see note on v.35 below), from which it will be seen^{that} Puruṣottama draws many other verses. Narahari himself gives the same ascription when the same verses are used in his Bhaktiratnākara (see VaisSS, p.158). This version differs somewhat from ŚSR. I.iii.6, which speaks of the actual "meeting" or "interaction" (*samyoga*) of the two elements.

vyavahāre tu ... This is derived from ŚSR. I.iii.7: "In practice, however, it (*nāda*) is said to be threefold, mandra in the heart ... each being successively double." (*vyavahāre tv asau tredhā hr̥di mandro 'bhidhīyate / kaṇṭhe madhyo mūrdhni tāro dviguṇaś cottarottaraḥ* //) *vyavahāre tu* makes more sense in ŚSR, where the distinction is made with a preceding, more philosophical and less "practical" fivefold classification, omitted in the Nārāyaṇa, ranging from "extremely subtle" (*atisūkṣma*) to "physically processed" or "artificial" (*kr̥trima*); this was in turn derived from MBrhd. (v.23). Practically (*vyavahāre*), however, there are three classes to take into account, namely the three registers of pitch.

"Successively double" is explained by Kallinātha (Adyar ed. vol.I, p.66) as meaning that the *prayatna*, effort, to be used in

producing the svaras in the higher register is twice that which is necessary for the lower. Or, he says, the *dvaiguṇya* can be seen in terms of the śrutis; this presumably means that from the bottom of the first *sthāna* to the top of the second we pass through twice as many śrutis as are contained merely in the first, and similarly from the second to the third. The matter is left rather vague by Siṃhabhūpāla. He quotes a passage from ParsvSSS. (Brhaspati ed. p.5, vv.10-13), which is derived from an explanation already found in Dattila (vv.8,9). This interprets (without fully explaining the *dvaiguṇya*) in terms of śrutis, and contrasts the arrangement of *sthānas* in the body with that on the *vīṇā*; in the body we have *tāra* (high) notes successively higher in position, but these on the *vīṇā* are successively lower. Further, the sound (*nāda*) in the *madhyasthāna* is twice that in the *mandra* etc. (ParsvSSS v.11: *dvāvīṃśatividho mandro dhvaniḥ sañjāyate hr̥di / yathottaram asau nādo vīṇāyām adharottaram ||11|| sa eva dviguṇo madhyaḥ kaṇṭhasthāne yathākramam / ...*). The underlying concept is elaborated on by ŚSR, in the figure also found in the *Nārāyaṇa* below (v.40). The body is envisaged to contain strings (*nāḍyaḥ*), arranged like a *vīṇā*, one string for each śruti (i.e. a *vīṇā* of the ancient harp kind, though this no longer exists at the time of the *Nārāyaṇa* and the exact significance of the figure may well have escaped writers of this period). The arrangement of this *śārīra vīṇā* is the reverse of the actual played *vīṇā*. Lath argues that the concept is already present in Dattila.¹

30.-31. Logically perhaps this should have preceded the discussion of

1. Lath, 1978, pp.197ff.

actual musical sound (v.29) as does the equivalent verse in ŚSR (I.ii.3). But Puruṣottama explains in v.34 that he has simply selected statements from different sources on *nāda* which show the true diversity of treatment. Earlier śāstra had distinguished "struck" and "unstruck" in order to show the dependence of actual musical sound on the "unstruck" of the *nādabrahman*.

32.-33. Though not stated, the immediate source for this is ŚubhSD (II., p.15). Much of the śāstra is drawn by Puruṣottama from this text, which is also largely a *nibandha*. The passage brings us back to the Tantric account of the genesis of bodily sound, and attempts to encapsulate the whole topic. The source of vitality at the *nābhīcakra* in the *brahmagranthi* is described most fully in ŚSR I.ii.145ff. but is already found in MBrhd. vv.18-19.

tr̥tīyāś cāpi ...: this kind of *nāda* is produced by a combination of the human body (by blowing) and an inanimate object (the instrument), and is thus *ubhayasambhava*.

34. Although the logical priority of *nāda* to *gīta* is realized, Puruṣottama has not been much concerned with the strict logical arrangement of topics within *nāda*. Here is what amounts to an explanation; the matter is not of much practical importance, but, being aware of the diversity of treatment and emphasis in earlier authorities, he and other writers of his time are compelled to include it as an essential śāstric subject.

35. I take a. to be a metrically unsound hemistich. The publication (or discovery) of a complete Saṅgītasāra will probably show *gītam* ...

'*sahitam* to be the first words of a śārdūlavikrīḍita stanza. For convenience I have treated a. and b. as halves of a single śloka, though here, as often throughout the work, half-ślokas are quoted alone. The quotations from the Kaumudī and the Gītaprakāśa are also the beginnings of verses.

The Saṅgītasāra of Harināyaka is one of the main sources for works in the Orissan tradition. Panigrahi states in the introduction (pp.11-13) to his edition of the Gītaprakāśa (16th century), which also uses Harināyaka extensively, that he has copied a manuscript of the work, and on the basis of its readings has corrected many verses in the Git.Prak. He quotes the opening verses of this Ms., which show that Harināyaka was born in the family of Śrīraṅga Mahāpātra of Karṇāṭakavaṭaka, tentatively placed by Panigrahi in the Rajamundry region of Southern Orissa. Much material from ŚSR is quoted by the Orissan works directly from Harināyaka, and it seems that the Saṅgītasāra was, at least in part, an epitome of the Saṅgītaratnākara. (In v.152 below there is some indication that Puruṣottama also uses another Saṅgītasāra.) The "Kaumudī" is the Saṅgītakeaumudī, said by Raghavan (1961, p.6) to be by a king called Sānasena. In support of this unusual name he quotes a verse from one of the *prabandha* compositions contained in the Madras manuscript (Triennial Catalogue 1922-23 to 24-25, no. R.4163), which I have not been able to see:

śrīmadgovindapādāravindaḥ vandhyaḥ madhupānamadhupāyamāna-
sānasenavīravaraṇarapatinā viracitaḥ bhāgavato vāsudevasya

Ilākalāpakalītapadabandhaprabandhavarō daśāvatārākhyā itī / The Orissa State Museum has two manuscripts of the work (MS. Mus/3^(a) and Mus/5^(b),

which also I was not able to see.⁽¹⁾ My guess is that the passage quoted by Raghavan is from the *anibaddha ālāpa* of a prabandha much like the composition in the 4th pariccheda below (see the *ālāpa* numbered as 'verse' 10, text page 205). The style and wording are closely similar, and it is likely that the true reading (easily corrupted in Oriya script *ma ୩୧* to *sa ୩୧* , or in the transition from Oriya to the Nāgarī of the Madras Ms. or its prototype) has *'madhupāyamānamānasena vīravarānarapatinā viracitaḥ...* The author's name, if in fact stated here, is then king Vīravara. But Vīravara was a common kingly title among the Gajapatis⁽²⁾ and the king's name may not be here at all. The Gītaprakāśa has now been published in an edition by N. Panigrahi. The available evidence suggests that the author of this work, Kṛṣṇadāsa Baḍajenā Mahāpātra, was a celebrated singer and poet who for part of his career was in the service of the Emperor Akbar, and is called by Abul Fazl in the Akbarnāma "Mahāpattar".⁽³⁾ Baḍajenā (*baḍa* = "great", *jenā* = 'prince'), was a common kṣatriya surname in 16th century Orissa, as was Mahāpātra, among high officials. The "Nāradasamhitā" is the 15th or 16th century Pañcamasārasamhitā ascribed to Nārada. The work survives only in incomplete manuscripts in Bengal. Two Calcutta fragments were published in 1977⁽⁴⁾. Raghavan⁽⁵⁾ notes other manuscripts from Dhākā, also incomplete. The published fragments do not contain the verse quoted here, but many of the rāgadyānaślokaś quoted by Puruṣottama below are to be found there.

These definitions stress different aspects of *gīta*, and take

1. cf. K.N. Mahapatra 1960, pp.168-69. Two othes are mentioned in the Museum's Alphabetical List of Mss.
2. e.g. of Haricandana (*Vīravara-rājakumārasrīharicandana*) and his father.
3. see Beveridge, Akbarnama vol. II, p.381; Kṛṣṇadāsa (ed. Panigrahi) 1983, intro. pp.4-9.
4. Banerji 1977.
5. New Catalogus Catalogorum vol.XI, p.41 (1983).

different senses of the term. The Saṅgītasāra and Pañcamasārasaṃhitā agree, except that their notion of *mātu* differs. In their view, *gīta* is a structured composition with *dhātu* or *avayava*. Literally a "limb", the *dhātu* is used as a defining characteristic of the *prabandha*, which is dealt with later. *mātu*, rather vaguely defined by the *Sāra* as the melodic part, is said by NarPSS to be the text part. This sense is already found in SSR III.2, where it is contrasted with the *geya* ("melody" or "tune element") in explaining the meaning of the term *vāggeyakāra* ("composer"): *vāñ mātur ucyate geyaṃ dhātur ity abhidhīyate / vācam geyaṃ ca kurute yaḥ sa vāggeyakārakaḥ* // The word is a Dravidian loan; Kannada *mātu* = "speech"⁽¹⁾, and the loan is found in Old Marāṭhī (though not to my knowledge in the modern language)⁽²⁾. It is tempting to suppose that Śārṅgadeva picked up the term in the Deccan and imported it into musical terminology. The definitions of the *Kaumudī* and *GitPrak* are wider and are not linked to the *prabandha*. The *GitPrak* verse comes, probably through some intermediary, from ŚSR IV.1: *rañjakaḥ svarasandarbhō gītā abhidhīyate* /, "a charming stringing together of svaras is termed *gīta*." This reading is preserved in the first *ullāsa* of *GitPrak* as published, but all manuscripts of the *Nārāyaṇa*, and I presume the author himself, read *rañjakasvara**, which might be interpreted to emphasize the charm of the svaras rather than that of their combination. The importance of the *sandarbhā* is deliberately stressed by Kallinātha in his commentary on ŚSR (Adyar ed. vol.II, p.203): *...rañjaketī sandarbhaviśeṣaṇaṃ na svaraviśeṣaṇaṃ* /

There appear, then, to be in the later śāstra two different ideas

1. Burrow 1961, p.322 §3960. 2. Master 1964, p.37.

of what can define *gīta*. The first of these, the *svarasandarbha*, was inherited from ŚSR (IV.1f.); there were two varieties, said Śārṅgadeva, *gāndharva* and *gāna*, of which nowadays it was the *gāna* that was performed; then in IV.4f. *gāna* itself was said to have the two types, *nibaddha* and *anibaddha*. By the time of the *Nārāyaṇa* these are said to be the divisions of *gīta* itself (see v.345). The newer use of the term *gīta*, perhaps under the influence of the vernacular, suggests more a (structured) "song". The Orissan treatises on the whole support the emphasis on text; even the *GitPrak*, which has opted at the outset for the *svarasandarbha*, eventually (in the 4th chapter, on *gītaguṇas*) states that the *vākya*, verbal part, with all its various embellishments, is of the highest importance (Panigrahi ed., p.29, v.4): *eṣu sarveṣv api guṇeṣv avaśyakatamaṁ tv idam / guṇālaṅkārarasavadvākyaśya grahaṇaṁ tu yat //* (Unlike Panigrahi, I take *guṇā*...*kyasya* as a single compound.)

37-39. For want of contrary evidence, I assume that the *NarPSS* quote continues to *pramodaṇāt*. v.37.b. is obviously connected in content with the *GitPrak* verse just cited. If by *guṇā* is meant the *gītaguṇas*, then the two occurrences of the word in a. and b. must refer to different sets of *guṇas*, as the list of these (in the *prakīrṇa* section below, v.571f.) pertains both to *dhātu* and *mātu*. *Ojasvitā* is an important concept in poetics. *Ojas*, "force" or "energy", already honourably mentioned in the *BhNS'*, was seen as one of the merits, *guṇas*, of *kāvya*. For writers like Daṇḍin it inhered in the use of compounds with attention to affective euphony, and it came to be associated especially with the *Gauḍa* (Eastern) style. Viśvanātha, whose work was popular with the Orissan *saṅgītaśāstra* tradition, speaks (*Sāhityadarpaṇa* VIII) of

three *guṇas* only, namely "sweetness" (*mādhurya*), "energy" (*ojas*) and "lucidity" (*prāsāda*). All have to do with the use of particular ranges of sounds, and all are stressed especially in their relation to *rasa* and their effect on the mind. So *ojas*, which Viśvanātha says is manifested by aspirated consonants, letters combined with *ṛ*, the cerebral series and the sibilants *ṣa* and *śa*, is the term applied to being "fired", or having one's mind expanded (v.4): *ojaś cittasya vistārarūpaṃ dīptatvam ucyate*. The concept is used perhaps more generally here, to suggest simply that sounds are an important emotional stimulant in the poetic side of *gīta*.

nāda evātmā: I take *eva* here to mean "only", and to stress the distinction between melody and text. The *uddeśa* for the constituent topics of *nāda* is now given, both in order to explain that *dhātu* is the tune element and to introduce the logical order of the rest of the argument. The progression is from sound itself to *jāti*, which is a structured arrangement of pitches with aesthetic content. Each topic, derived from the śāstric tradition, will be taken up in order separately.

40-41. The body produces its *nāda* with the vital breath, and this *āhata nāda* is differentiated into twenty-two degrees, the śrutis. We return now to ŚSR's elaboration of the śārīravīṇā concept (I.iii.8ff). Each śruti is a separate string of the instrument, lying horizontally and with the lowest pitch at the bottom, resting on the heart (which is the position of the *mandrasthāna*, cf. v.29). The voice, because of natural physical imperfections, is unable to sound each of these separately, but a true *vīṇā* could demonstrate the tones. The classic theoretical demonstration of the number of śrutis and their magnitude is found

described in BhNS'. The famous two-vīṇā "experiment" was frequently quoted and interpreted in subsequent texts, and it is precisely at the point of argument which we now reach in the Nārāyaṇa (after the statement on the nādīs in the body, I.iii.10) that ŚSR refers to it. His view is that each of the two vīṇās had twenty-two strings. "To show them (the śrutis) clearly, we demonstrate them on a pair of vīṇās; two vīṇās are to be identically made so that they will sound alike, each with twenty-two strings ..." (*vyaktaye kurmahe tāsām vīṇādvandve nidarśanam ||10|| dve vīṇē sādrśau kārye yathā nādaḥ samo bhavet | tayoṛ dvāvimsatis tantryaḥ ...*) For Puruṣottama the ancient śrutis are clearly of no practical concern anywhere in his work; the details of the experiment are not important enough for mention, or perhaps the SSR's mention of it was not even available to him, so that tradition simply recorded the fact that the vīṇā was so used. Śubh.SD. (p.48) remarks that one can know the śrutis from the vīṇā and other <string instruments> and the svaras from the flute: *vīṇādes tu śrutijñānam svarajñānam tu vaṁśajam* / By this is probably meant that the position of the svaras is fixed most correctly and immutably by the holes of a wind instrument. This corresponds to a direction given by MBrhd. (v.28): *dviśrutis triśrutis caiva catuḥśrutika eva ca | svaraprayogaḥ kartavyo vaṁse chidragato budhaiḥ ||*

42-46. The number of śrutis to each svara, i.e. the śruti-distance between svaras, in the sa-grāma, is here described, with a list of names for the individual śrutis. As throughout this introductory section the theory pertains to the ancient tonal and melodic system, which is of importance for the transmission of śāstra but not for the contemporary

practice of Puruṣottama's time. In the ancient theory the svaras, when at unmodified pitch, are placed on the last of the śrutis in their respective śruti-groups. The svaras are said to "contain" the śrutis, whether 2,3 or 4, in a theoretical ascending microtonal scale.

47-54. *svarāṇām ity atra ...* The common view after Dattila and Maṭaṅga differs from that implied in the BhNS. in holding that the śrutis logically precede the svaras. Dattila's explanation is as follows (vv.10): *tābhyah kāmścid upādāya gīyante sarvagītiṣu / ādriyante ca ye teṣu svaratvam upalabhyate //* "From these (sc. śrutis: if reading *tebhyah*, sc. *nādaśiṣebhyah*, still effectively meaning śrutis) certain ones are taken up and are sung in all the gītis (styles). To those that are (thus) emphasized is accorded the status of *svara*."¹ Maṭaṅga presents several different possible views of how *svara* is generated by śruti, but the logical priority is established for ŚSR and subsequent tradition. How then can we explain, asks Puruṣottama, the phrase in 43.a which seems to state the opposite view, that four śrutis are born of the *svara sa*? The explanation is that **jāh* derives from the causative (nic) sense contained in *jan*. If this is rather contrived, the true explanation may be that the verse is a corrupt conflation of something like the version in Śubh.SD. (p.48), the Dāmodara being often openly quoted in the Nārāyaṇa: *nāndīviśālāsumukhīvicitrāsaṃbhavāḥ sadā / saḍjo mato munīndreṇa bharatena śivena ca //* (The reading is unnecessarily queried by the editors of this Calcutta ed.)

1. Lath 1978 p.207 and Nijenhuis 1970 p.10 read (following the printed Trivandrum edition) ... *upalabhya te //* *svarāḥ* ... and create, I believe, an unnecessary problem in translation.

siddhiḥ prabhāvatī ... This second list of names, with the deities they represent, is intended both to confirm the relation of *svara* to *śruti* and to demonstrate, as Puruṣottama says, that names vary with the region. Saṅgītaśāstra texts show several different systems of *śruti*-names. Some of the many names suggest auditory or musical qualities, but as a whole they look more like presiding female emblems or deities; in character, if not in detail, they resemble lists of Tantric yoginīs found in ritual and exegetical texts.⁽¹⁾ The origins of these particular lists, which are specific to the *śrutis*, are yet to be shown, but a full survey of those available may eventually yield a regional pattern. The Nāndī-Viśālā list appears to have come into the Orissan tradition from the Saṅgītaḍāmodara of Śubhaṅkara (an Eastern text of the early 16th century or slightly earlier⁽²⁾). In effect this becomes the "Eastern" nomenclature, though I hesitate to assign any Eastern origin before earlier sources come to light. (See also note on v.83 below.) The commoner nomenclature is that used by ŚSR (I.iii.31f.) and subsequently by Kumbha SR (I.i.2. v.83f.), Śrīkaṇṭha (Rasakaumudī, I.43f.), Ahobala (Saṅgītapārijāta v.42f., in which the author states that he is following a "Nārādīya") etc. Puruṣottama's second list, said to be from a "Kohalīya" - and quite possibly received from an older tradition ascribed to Kohala - is quoted without ascription also by "Nārada" (Saṅgītamakaranda I.78ff.). "Nārada's" list shows a number of variant spellings, to some of which the Nārāyaṇa's readings may be improvements. A quite different system was accepted by ParsvSSS (in

1. I am grateful to Alexis Sanderson for this information. 2. See discussions of the slender evidence for dating this text in the Calcutta edition (Śubhaṅkara 1960), pp.13-15, and in the Madras edition of the same author's Hastamuktāvalī (Śubhaṅkara 1952-59), intro. pp.2-3.

the Brhaspati ed. pp.7-8), which separately names each of the 66 śrutis in the three sthānas. A list which is essentially the same as Pārśvadeva's is given by M.R. Kavi from a Saṅgītasūryodaya (early 16th century).⁽¹⁾ Finally a further list should be mentioned which Bhāvabhaṭṭa (2nd half of 17th century) uses to label the "instrumental" (yantraja) śrutis in his Anūpasāṅgītavilāsa.⁽²⁾

śrutisthāne svarān: Contradicting the idea that the exact course of transformation of a particular śruti to a particular svara can be accurately known, Śubh.SD. (p.48) quotes several comparisons, the first of which is taken by the Nārāyaṇa. (The whole passage is preserved by Ghan.SSS. I.47ff.) "Just as the path of fishes freely swimming in the water cannot be determined (once it has been taken), nor that of the birds in the sky, so the śruti manifested in a svara (cannot be traced)." (*jale sucaratām mārgo mīnānām nopalakṣyate / gagane pakṣinām yadvat tadvat svaragatā śrutiḥ* //). The notion seems to be that the continuum of śrutis is extremely hard to differentiate until one of them becomes "embodied in", or "transformed into" a svara. This śruti is then learnt, says Śubh., by instruction, just as we learn to discern the ghee in oil, or the fire lurking in a piece of wood (both the ghee and the fire being concealed until we reveal them): *yathā tailagatam sarpir yathā kāṣṭhagato 'nalah / jñāyate 'tropadeśena tathā svaragatā śrutiḥ* // The argument probably originates in the kind of philosophical discussion found in MBrhd., concerning the precise way in which a śruti becomes a svara.⁽³⁾; Śubhāṅkara seems to favour the idea of "transformation".

1. Kavi 1951, pp.955 and xxi; the work is said to be by Lakṣmīnārāyaṇa of the court of Kṛṣṇadevarāya of Vijayanagar. 2. See Bhāvabhaṭṭa 1921, p.31, and Bhātkhaṇḍe 1984, p.70. 3. cf. Lath 1978. pp.208ff.

Puruṣottama is prepared to refer briefly to this theoretical issue, and then let the matter pass, by stating no more than the impossibility of perceiving the precise antecedent of the *svara*. Similarly he is ready to pass over the *śrutijāti*s, a classificatory system found around this point in ŚSR (I.iii.27). Puruṣottama understands this to have been a way of grouping together those among the *svaras* (*eteṣu*) which are of equal numbers of *śrutis*. N. Ramanathan 1981 has shown more precisely what this system had attempted to achieve.

The presentation of these arguments has led to the conclusion that it is *svara* and not *śruti* that is of practical significance. Some traditional etymologies of the word *svara* are now classified as types familiar to *vyākaraṇa* and to the philosophical tradition influenced by it.¹ The first is a *yogarūḍha*. This is a word whose meaning, while consistent with the combined meaning of its component elements, is by convention limited to a special object. (The standard example is *pañka-ja*, meaning "lotus" rather than anything that is "mud-born".) The elements here are *sva* and *ra*. SSR I.iii.24,25 interprets as *yah ... svato rañjayati śrotṛcittam*, "that which of itself (without any assistance) delights the mind of the listener". Though the reading *svaro* (β) may stand for *svato* and may show a more direct influence of ŚSR, Puruṣottama apparently follows ŚubhSD. (p.30) in taking the first element as *svaran*, "sounding".

kimvā ... appears simply to give another possible version, slightly closer to ŚSR, rather than a different class of etymology. Puruṣottama may be saying that nothing here explains *sva*, and ignoring the link

1. cf. Matilal 1985, p.393f.

between *ra* and *rañjayanti*; in this case the word is a *rūḍha*, i.e. not "derived" but of purely conventional meaning. Alternatively there may be a lacuna here (indicated < > in the text and translation); another etymology was offered which showed the word to be a *rūḍha*.

57.-59. The names of the individual svaras are now stated in full before being shown to be *yaugika*. The shorter forms *sā*, *ri* etc., evidently abbreviations from the Middle Indo-Aryan or vernacular equivalents of *ṣaḍja* etc. (*sajja*, *risaha* etc.)⁽¹⁾, are not used in the earliest available sources, namely the *Nār.Śikṣ.*, *Dattila* and *BhNS.*⁽²⁾. For the *sthānas*, "registers", already mentioned above (see note on v.29 for *dviguṇaḥ*) in connection with *nāda*, is now cited a verse from some other source in the context of svaras.

60. *eteṣāṃ yaugikatvam* ... The unabbreviated names are now derived. A *yaugika* word retains a meaning which is the same as that of its combined components. For *ṣaḍja* two versions are offered. The first (unattributed) is already found in the early *Nāradīyaśikṣā* (I.v.7-11) as the first of a series of *svaranirukti*-s.⁽³⁾ With some variants, *PārsvSSS* I.41f. uses this list and cites other verses (from *Mataṅga*?) for *Dhaivata* and *Niṣāda*, which are not explained by *Nārada*. *Kallinātha* on *SSR* I.iii.23 cites, and expands upon, *Mataṅga* in giving alternative versions for most of these *nirukti*-s.

61. The β manuscripts number the next verse, up to *tena kathyate*

1. see Mette 1980, p.90 for a full list in the *Thānaṅgasutta*. 2. cf. Widdess 1980, p.9f. 3. cf. Nijenhuis 1970, p.94f.

(here v.67^b), as a continuous quotation. The list, and not just v.61, is in fact taken complete from ŚubhSD 83 (p.30). Variants in the printed text of Śubh. are noted in the apparatus. Some of the explanations correspond in content, though not in wording, with the tradition of Nār.Śikṣ. and Pārśv.SSS. The emphasis is on the course of the *vāyu*, *māruta* or *prāṇa*, the vital force or breath (cf. vv.27 and 30), already stated to be the vehicle of *nāda* in the body. (cf. ŚSR.I.iii.4: "<Māruta, the vital air,> situated at the navel (in the Brahmagranthi), rising gradually upwards manifests *dhvani* (i.e. the *āhatanāda*) in the navel, heart, throat, head and (finally) in the mouth." (*brahmagranthi-sthitaḥ so 'tha kramād ūrdhvapathe caran / nābhihṛtkaṇṭhamūrdhāsyeṣv āvirbhāvayati dhvanim* //))

62.-64. cf. Nār.Śikṣ. I.v.8-10, PārśvSSS I.42-44 etc. BS's "labelling" of v.61 is an editorial addition referring to the Saṅgītamuktāvalī of Haricandana, a work later than the Nārāyaṇa. It is true that the Muktāvalī ascribes the verse to the Nāradasaṃhitā, but this is not inconsistent with Nārāyaṇa's having taken it from Śubh.SD. Other passages which the Nārāyaṇa takes from Śubh. are, when in turn borrowed by Haricandana, for some reason ascribed to a "Śivasamhitā" (cf. vv.69f.-70 here in BS), as if he was reluctant to acknowledge the Saṅgītadāmodara. The svara portion of NārPSS is yet to be recovered in the original.

In 62 we might have expected *yadā vāyur utthitaḥ*. Śubh.SD reads *varṇa* and is thus accurately quoted here. (Muktāvalī I.41 has *varṇa udyataḥ*). *Varṇa* has several different technical senses, but here seems to be used in a non-technical way to mean "sound" or "musical note". Possibly, though, the subject of *kurute* is still *vāyuh*, understood from

the previous verse, and the meaning is that the air comes forth as a note (varṇaḥ) or in a note (varṇe), making a roar etc. *ca udāno*, not an impossible metrical hiatus in śāstric anuṣṭubhs, obviously troubled the β scribes. (See supplementary notes).

65. This differs from NārŚikṣ. and PārśvSSS., which speak, not of the ancient doctrine of five breaths,¹ but, more in line with the other verses, of the vāyu rising from the navel and coming into contact with four other organs, the chest, heart, throat and head.

66. PārśvSSS (I.46) seems to derive dhaivata from the verbal root dhṛ: "The vital breath, rising from the navel, being "held" (dhṛta) in place by the several organs, throat, palate, head and heart, is called dhaivata." (*nābheḥ samutthito vāyuh kaṇṭhatāluśirohṛdi | tattatsthānadhṛto yasmāt tato 'sau dhaivato mataḥ ||*) Kallinātha quotes Maṭaṅga in another nirukti also using the root dhṛ.

67. This is the standard nirukti found in many texts. The intended meaning is that this svara brings the whole series to completion, the scale of the other svaras "coming to rest", i.e. stopping, with it. (cf. PārśvSSS I.47, MBrhd. 64, etc.)

68.-70. Parallel passages for these "emblematic" systems are quoted by Nijenhuis (1970, p.98f.) The idea is ancient, as are many of the details. Nār.Śikṣ. has a cow for ṛsabha, and both in that text and in

1. cf. Eliade 1969, pp.384-85.

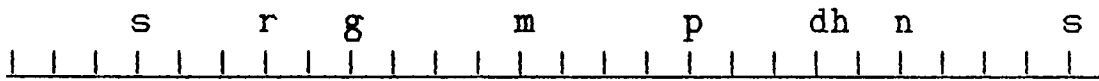
the later Saṅgītamakaranda a horse serves for dhaivata. ŚubhSD. is unusual in connecting ṛṣabha with the bull; the system may be contaminated here from the 'nirukti' ideas (cf. v.62). In the svarādhyaṃya portions of later saṅgīta texts much of the material is of antiquarian or philosophical, rather than practical, interest, since it refers to a tonal system no longer current. It is unlikely that many authors seriously wished to uphold a connection, except as a popular conceit, between animal noises and the notes of the gamut. But here was a popular tradition, a musical "lore", which it was also a duty of the śāstra to record; the educated man would need to know such lore to understand erudite references in poetry,⁽¹⁾ and scholars should be able to refer to the śāstra for authority in such matters.

71.-73. In any given melody the various svaras will be of greater or lesser importance. The fourfold "hierarchy" of notes is already described by BhNS.⁽²⁾ The prominent or "dominant" note is termed vādīn. The Nārāyaṇa's definition is descended from ŚSR I.iii.48: vādī ... *prayoge bahulaḥ svarah* / Its function of "determining the rāga" is already similarly described in MBrhd. (p.13, ll.15ff.) and is related there to the etymology vādanād vādī, "vādī is so called because of its "speaking" (vādana)." Maṭaṅga concedes that we do not use the word "speak" for an inanimate object like a svara in the same way as we do for a living creature; we use it in the sense of "demonstrating" (pratipāḍakatvam) rather than articulate speech (vacanam), and what the

1. I have briefly discussed one example in Katz 1982. 2. Parallel passages in other texts are given by Nijenhuis 1970, pp.125-131. In some places, as will be clear, I favour a different translation or interpretation.

vādī "communicates" in this sense is "the (true) rāga-nature of the (particular) rāga", that is to say it defines the rāga. (*kiṃ tat pratipādayati / rāgasya rāgatvaṃ janayati /*) Verse 72 here - *vakti rāgādinīścayam* - is surely an oblique (and perhaps no longer conscious) reference to this discussion. The vādī "expresses" (*vakti*, glossed in the vṛtti as *kathayati*) the true nature of the rāga. Paṇḍit Vānāmbharācārya, the editor of the *Muktāvalī*, attributes the words *vakti* ... *niścayam* to Harināyaka, perhaps on the basis of a manuscript he had of this work.⁽¹⁾

The definition of *saṃvādī* also refers to ancient theory. The concept is that of harmonic consonance in the sa-scale (*grāma*), which is the basic scale under consideration. The scale current in Puruṣottama's time was certainly differently arranged, but at this point he is still dealing with classical theory only. In this scale the svaras are arranged as follows:



The relationship of *saṃvādī*tva, consonance, was perceived to exist between svaras a "perfect fifth" or a "perfect fourth" apart - expressed in ancient theory as intervals of thirteen and nine śrutis respectively (BhNS. xxviii.23 etc.) The definition is expanded in MBrhd. with the words *samaśrutikatve sati*, "there being equality in the number of

1. See Haricandana 1955, p.13, ftnt.

śrutis". It can be seen that the svaras in each pair of "consonants" have equal numbers of śrutis: sa-ma, sa-pa (4-śruti); ri-dha (3-śruti); ga-ni (2-śruti). ma and pa, though both being 4-śruti svaras, are only four śrutis apart, and not the requisite nine or thirteen; they are therefore excluded (*pañcamasya na maḥ kvacit*). ma and ni, though nine śrutis apart, are also excluded by their not having equal śrutis; or rather let us say that the perceived lack of consonance between these svaras (which in our equal-tempered d-mode would be consonant) was explained in this way.

vivāditva, "dissonance", is said (BhNS xxviii after v.23) to be the relationship held by notes 2 śrutis apart, i.e. ri-ga and dha-ni: *vivādinau tu te yeṣāṃ dviśrutikam antaraṃ tad yathā ṛṣabhagāndhārau dhaivataniṣādu /* Puruṣottama's formula in 73.e is derived from ŚSR I.iii.49: *nigāv anyavivādinau / ridhayor eva vā syātāṃ tau tayor vā ridhāv api //* "ni and ga are vivādin to other svaras, or to ri and dha alone, or ri and dha are dissonant to these two." The notion that the 2-śruti svaras are dissonant to all others¹ is not taken up by Puruṣottama's source, since the only *vivāditva* accepted, as by other authors, is that of ri-ga and dha-ni. (MBrhd's explanation of this "dissonance" was in terms of note substitution; ri could not be substituted for ga (or vice versa), nor dha for ni (or vice versa), without violation of the melody, whereas "assonant" svaras could be substituted.) But without the words *nigāv anyavivādinau* the rest of the sentence in ŚSR is syntactically odd; what does *tau* refer to? The words have had to be juggled, with the awkward *vā tu tau tayor* resulting and needing explanation in the *vṛtti*. The *Mukt.*, in reading *pañī*, deprives

1. cf. Shringy, Śārṅgadeva 1978, p.151f.; Lath 1978, p.233.

the line of any musical sense.

anuvādī bhavet ... Dattila (v.19) does indeed say that "the other svaras are *anuvādin* (except the dissonant ones)." This meant that if there was no other relation pertaining, they were simply "assonant", i.e., according to MBrhd., substitutable without violation of the melodic "grammar".

74. The *vṛtti* here, which follows the tradition in most details, seems to misunderstand the syntax of 72.d. and interprets *pañcamasya* as governed by *samaśrutiḥ*. In fact it goes with *maḥ* in stating an exception to the rule that two svaras with equal śrutis are *saṃvādin*. I can make no sense of the Mss. reading *dhaivataniṣādayor* (74.7).

vādī nṛpas ... This old formula occurs in almost all texts from MBrhd on. A melody is perceived to contain, and to be built from the interaction of, the four classes of svaras, just as a society contains the four classes of political persons. The predominant svara, governing the character of the melody (cf. *rāgasya rāgatvaṃ janayati* etc.), is its "king", and the svaras that are consonant with the *vādī* work in "harmony", or close relation, with it. Puruṣottama, like all older commentators, states that the *anuvādī*, which "follows" or "serves" (*anucarati*), can do so either for a *vādī* or one of its *saṃvādīs*.

75. Dattila (v.11f.) makes *grāma* the first principle in the grouping of svaras, and subordinates the *vādin/saṃvādin* etc. division to it. Dattila's logic must be that the details of which notes are consonant etc. must depend on which of the *grāmas* is under consideration. Though

BhNS¹ has to presuppose grāma to explain these relations (see v.23), ŚSR, and hence the Nārāyaṇa and its tradition, do not mention grāma until now; Puruṣottama's account of *saṃvāditva* clearly referred only to the *ṣaḍjagrāma*. The essential concept attached to *grāma* (as also to its meaning "village") is that of "grouping", *saṃūha*, and ordered grouping at that. So ŚSR I.iv.1, *grāmaḥ svarasamūhaḥ syāt*. The early texts seem to agree that the grouping still does not refer to actually sung scales; the patterns of melody in performance are simply based on pitch relations of the grāma. I believe this may be the meaning of *atisūkṣmabhāva* in this unasccribed verse, namely a "subtle" or "incorporeal" entity lying behind, or prior to, actual melodic scales.

76. *svarāṇāṃ suvya*².... The notion of "orderly"¹ grouping in grāma is here glossed in *suvyavasthānam*.

pañcamaś cen The critical difference in pitch relations between the two grāmas *sa* and *ma* was the position of the *svara pa* (cf. ŚSR I.iv.2: "*ṣaḍjagrāma* obtains when the *pañcama* is on its (own) fourth śruti; but if the *pañcama* is on its penultimate (i.e. third) śruti, the *madhyamagrāma* is produced." (*ṣaḍjagrāmaḥ pañcame svacaturthaśrutisaṃsthite / svopāntyaśrutisaṃsthe 'smin madhyamagrāma iṣyate* //)). The only scale actually in use at this time was the *sa-grāma*, and one might say that the definition is "*ṣaḍjagrāma*-centric" in

1. Kallinātha and Siṃhabhūpāla expand considerably on the comparison with a community. See Shringy, Śārṅgadeva 1978, p.161f.

consequence, since the pa is considered to have four śrutis to start with!

77. As in earlier tradition, the third grāma is said to exist only in heaven (cf. ŚSR I.iv.5: *pravartate svargaloke grāmo 'sau na mahītale*) *jātibhiḥ* is unlikely to refer to the melodic jātis, which will be dealt with later as a more advanced stage of melodic development. The reference here must be to the śrutijātis (the topic was dismissed in v.55). The svaras group themselves in a given grāma according to their classification and by means of the placing of the śrutis.

78.-80. Mūrchanā will be defined in v.81. Curiously the topic is introduced here ahead of schedule. The precedent for this can be found in ŚSR's definition of grāma as a "group of svaras which is the basis of mūrchanā etc." (I.iv.1: *grāmaḥ svarasamūhaḥ syān mūrchanādeḥ samāśrayaḥ* /) At this point, then, mūrchanā is simply a defining characteristic of grāma, and the different sets of mūrchanās give another definition of the difference between the three grāmas. Those of the third, the ga-grāma, are omitted in the tradition used by Puruṣottama; this is the meaning of *noktāḥ*, and not just that he omits them now. They were, this rightly suggests, in any case not heard "on earth", even when the other two were current. Those authorities that gave the mūrchanās for both the current grāmas expressed the scales in a chart, *mūrchanāmaṇḍala*, in which they can be read, ascending and descending, in several directions. The maṇḍala is described by MBrhd. (vṛtti on 95-96)

and followed by Kumbh.SRāj. (II.i.1) etc.¹ The maṇḍala is given by Puruṣottama in his *udāharanāni*:

(The sa-grāma:) sa ri ga ma pa dha ni
 ni sa ri ga ma pa dha
 dha ni sa ri ga ma pa
 pa dha ni sa ri ga ma
 ma pa dha ni sa ri ga
 ga ma pa dha ni sa ri
 ri ga ma pa dha ni sa

(The ma-grāma:) ma pa dha ni sa ri ga
 ga ma pa dha ni sa ri
 etc.

81. The mūrchanāmaṇḍala thus shows the compass or "content" of each grāma. The next subject is the nature of the mūrchanā itself. 81.a,b corresponds in content and wording, though not in metre, to ŚubhSD iii (p.32): *svaraḥ saṃmūrchito yatra rāgatām pratipadyate / mūrchanām iti tām āha bharato grāmasambhavām* // Mukṭ. (I.61) has only the Śubh. verse, and GhanSSS (I.79) has both the Śubh. and the present verse lifted from the Nārāyaṇa. Elsewhere too Puruṣottama has refashioned verses inherited from earlier works. If our reading is correct, the awkward *ca* in b. is simply a metrical "stop-gap". This reading is found in Mi. and is supported by GhanSSS and Gītacandrodaya (VaisSS p.178); further, it is similar to the reading adopted for ŚubhSD., though the editor notes *tām āhuḥ kavayo grāmasambhavam* from another Ms. The "sage" is normally Bharata, and Bharata himself is named by Śubh. Definitions and ideas are often attributed to Bharata quite incorrectly by the later saṅgīta texts merely as an indication of ancient authority. Bharata's definition (BhNS xxviii. 32) is, of course, unrelated to *rāga*, and is given only after he has detailed the mūrchanās, and their names,

1. See discussion by Lath 1978, p.238f.

in the two grāmas. Mūrchanā is, he says, the term given to "seven svaras in ordered sequence" (*kramayuktāḥ svarāḥ sapta mūrchanety-abhisamjñitāḥ* /) This is considerably expanded by Abhinavagupta, who speaks both of the order of notes in the mūrchanā and of the order of mūrchanās in the grāma. Bharata adds that those sequences (*tānāḥ*) which have only six or five svaras are called śāḍava and auḍava (*ṣaṭpañcasvarakāś tānāḥ śāḍavauduvitāśrayāḥ* [v.1. 'vauduvasaṃjñitāḥ]). This indicates that *tāna* has the weak sense of "scale". In our present verse *tānatraye* also appears to mean "in the three scales", but Puruṣottama considers these to be the three grāmas, as he shows in full in v.82. GhanSSS (I.80) and Gītacandrodaya (VaisSS p.178) change the word to *grāmatraye*. Verse 81 is both a definition and an etymology; the latter differs slightly from the old nirukti of Maṭaṅga (MBrhd. 94), followed by many other authors, in which the word is said to mean "that by which the raga develops" (*mūrchate* for (?) *mūrchyate*), the root *mūrch* meaning "increase". Śubh.'s interpretation is rather that the svaras themselves are "increased" or "spread out" in such a way as to become, or tend towards, a rāga.

śrīrāmāyaṇa ... I do not know which Rāmāyaṇaṭīkā is meant here, but I find no evidence in any manuscript, or elsewhere, for changing the reading with BS.

83.-85. The mūrchanā names, a different list from that of ŚSR, '1' are from Śubh SD, and again seem to be effectively an "Eastern" tradition.. The ŚSR list is the same as that in the BhNS', and some of the names it

1. For extensive coverage of all the names and their systems see Nijenhuis 1970, p.133-29.

contains are in a more technical or "acoustical" vein.⁽¹⁾ It is tempting to see the present names as Śāktis, listed in this version by Śiva, perhaps in some ritual context. But the list has some overlap with the "śruti-yoginī" lists noted above (vv.43f. and 47f.), and indeed the first four of the "Eastern" śruti list (cf.v.43) occur as the first four mūrchanās in the more standard series of ŚSR etc.

86.-87. The Śaivite tone continues in this statement that performance of a mūrchanā can expiate even the most heinous of sins.⁽²⁾ According to Abhinavagupta (on BhNS xxviii.34) the mūrchanās, and also the (other) tānas which will be mentioned, were performed in yajñas. Whether or not Abhinavagupta was in a position to know this, he relays a tradition that this was the case; he concedes that the mūrchanās have "no application in the (musical or dramaturgical) āgama (=śāstra), but quotes as evidence for earlier performance a ritual instruction that at a certain rite "three gāthās should be sung by means of the uttaramandrā (mūrchanā)", *tathā hi darśitam uttaramandrayā tisro gāthāḥ*.⁽³⁾ Puruṣottama, it will be seen, dismisses as irrelevant the names of the tānas etc., which had clearly been of ritual significance when they were current. Similarly he presents a rather formulaic statement on the merits of mūrchanās - a recognition, as it were, that they had once been of some use in ritual performance.

murchanā eva tānāḥ ... This is the first line (the second part of the verse is used in v.88.b) of what is quoted as a 4-śloka passage full in the Muktāvalī (p.18) and is there said to be from the Saṅgītasāra (of

1. cf. Shringy, Śārṅgadeva 1978, p.169. 2. ŚSR attributes this to the jātis (I.vii.114). 3. GOS ed. vol. IV, p.30. cf. Lath 1978, p.147

Harināyaka):⁽¹⁾

*murchanā eva tānāḥ syuḥ śuddhā ārohaṇāśritāḥ |
teṣāṃ bhūritarā bhedāḥ kaś tān kārtsnyena vakṣyati ||
tatra bhedapratyayārthaṃ śuddhān katipayān brūve |
ekasvaro dviśvaraś ca triśvaraś ca catuḥśvaraḥ ||
pañcasvaraḥ ṣaṭśvaraś ca saptaśvara itīritāḥ |
tānāḥ sapta kramāt teṣāṃ nāmāny atra pracakṣate ||
ārciko māntrikaś caiva sāmikaś ca svarāntaraḥ |
audayaḥ śāḍavaś caiva sampūrṇaś caiva tādṛśaḥ ||*

"The murchanās themselves Of these <i.e. the tānas> there are innumerable varieties, impossible to list in full. I shall mention the several śuddha ones, in order to indicate the differences. The seven tānas are known as "one-svara", "two-svara", (etc., up to) "seven-svara". Their names are, respectively, Ārcika, Māntrika etc."

There is a logical gap here between the two halves of the first śloka; *teṣāṃ* refers to all the tānas, including those classed as "incomplete oblique" (*asampūrṇakūṭatānāḥ*) by ŚSR I.iv.35f., where the same classification (related to techniques of Vedic recitation⁽²⁾) is given. Like the tradition noted as that of "Viśrāṅkhila" (= Viśākhila?) by MBrhd. (vṛtti on v.105) and that actually found in Dattila, (v.30)⁽³⁾ this account does not seem to admit any difference between a "pure" heptatonic murchanā and a heptatonic tāna. Dattila (v.25) and other early authorities included also hexatonic and pentatonic murchanās; and these too were considered by some to be no different from tānas, though there were tānas that were not murchanās but were simply based on murchanās. BhNS xxviii.34 states that the eighty-four (i.e. the permissible hexatonic and pentatonic) tānas⁽⁴⁾ are *murchanāśritāḥ*, glossed by Abhinavagupta as *tāsāṃ avasthāviśeṣāḥ*, "special/particular

1. In the printed edition of the Muktāvalī the Sanskrit vṛtti appears in footnotes, and thereby has the appearance of an editorial addition.
2. See also NārSikṣ. I.i.2, where the terms ārcika etc. are explained without reference to tānas.
3. See discussion by Lath 1978, p.246.
4. cf. Shringy, Śārṅgadeva 1978, p.182f.

forms of the mūrchanās". This suggests that there was for some early authors a difference between the two.

The wording in Harināyaka's first line (used by Puruṣottama, 86.b) seems related to, but different in meaning from, ŚSR's definition of tanas (I.iv.27); *tānāḥ syur mūrchanāḥ śuddhāḥ śāḍavauduvitīkṛtāḥ* / Though not unambiguous, this appears to mean "tānas are śuddha ("pure") mūrchanās rendered śāḍava (hexatonic) or auḍava (pentatonic)." Śuddha means that they contain only the standard notes without the permissible modifications. This definition seems to underly that which is now quoted from the ŚubhSD (printed ed. p.33). If *mūrchanā-śeṣasaṁśrayāḥ* is the correct analysis (and not *mūrchanā-aśeṣa*°, which could mean something like "entirely dependent on mūrchanā/the mūrchanās"), then it is the śāḍava and auḍava patterns that are being dealt with - derived from those parts of the mūrchanās which are left after the dropping of one or two notes. The figure 49 can be arrived at in more than one way. In BhNS' (xxviii.36), Dattila (v.33), ŚSR (I.iv.27f.) etc., this is the number of the śāḍava tānas alone, from the two grāmas; sa, ri, pa and ni can be dropped in the śaḍjagrāma, and this introduces four varieties of each of the seven mūrchanās, thus 28 tānas. In the madhyamagrāma sa, ri and ga can be dropped, thus giving (3 x 7 =) 21 possible tānas. The total is 49. Alternatively Śubh. may be simply relaying the tradition found in Vāyupurāṇa 86.30⁽¹⁾, Nār.Śikṣ. I.ii.8, Viṣṇudharmottara XVIII⁽²⁾ etc. that the three grāmas together generated a total of 49tānas, the names of which are given but without further details. A last possibility is that the two traditions have merged, there being no

1. Daniélou 1959, p.50.
Daniélou 1959, p.122.

2. Baroda ed., Viṣṇudharmottara 1958, p.43.

longer any practical need to state the exact nature of each *tāna*.

vistāryante is the remnant of a *nirukti* which derives *tāna* from the root *tan* "to stretch/extend"; cf. Kallinātha on SSR I.iv.27, *tanyate vistāryata iti tanoter dhātoḥ* ...

88.-91. This shows that the second half of the śloka, *bhedā bahutarās* ..., was intended to apply to all *tānas*, or all *kūṭatānas*, though the context was less clear in the "Harināyaka" passage quoted in the *Muktāvalī* (see note on 86 above). The *kūṭatānas* are the numerous patterns used in performance and (in theory) derived by permutation of the notes in *śuddha tānas* (whether "complete" or hexatonic or pentatonic). Here the reckoning is limited to the heptatonic *tānas* of each *mūrchanā* in a single *grāma*. The precise number 5.033 is what is arrived at by a simple mathematical calculation of all the possible combinations of seven factors ($7! = 5040$) from which are subtracted the seven pure scales, starting one on each *svara*, which are the same as the *mūrchanās* and are not *kūṭa* ("oblique") *tānas*. The figure was widely accepted in earlier texts, Dattila v.39, ŚSR I.iv.32f., etc. Similar calculations can (and in ŚSR are) performed for the "incomplete" *tānas*, and eventually every possible note pattern is covered, but the exercise is dismissed below (v.121) as irrelevant. *agniṣṭomikatānena* ...

The names of the *śuddha tānas* of both the *sa-* and the *ma-grāmas* are ancient and are given in full by *Vāyupurāṇa* (86.20f.), *MBrhd.* (106-117), ŚSR (I.iv.72f.) etc. The first is *Agniṣṭoma*, and similarly many others are related to Vedic *yajñas*. The tradition (already noted as being mentioned by *Abhinavagupta*) was that the *tānas* and the *mūrchanās* were of practical use in the musical accompaniment to ritual. By extension,

there was a view that the performance of a *tāna* bearing the name of a sacrifice could bring the benefit of that particular sacrifice: (ŚSR I.iv.90) *yadyajñanāmā yas tānas tasya tatphalam iṣyate* / In Śaivite terms, *mokṣa* is the attainment of *Śivatva*, and this is the *tānaprayojanam* cited from a "Tānādhikāra", apparently a Śaiva text or part of one. The dismissal (v.91) of the nomenclature on grounds of practical irrelevance suggests that 90.c. and d. do indeed belong together as a quote, and that the *iti* of Bii.Biii. (90.c) is not to be accepted; otherwise 90 would be even more redundant.

92. Under the heading of *Varṇa* are classified the several possible patterns of melodic movement. After the *tānas*, ŚSR deals very briefly with the topic of *sādhāraṇa* (alternative renderings of notes by "accidentals") and then comes to *varṇa* as the essential criterion of melodic shape (I.vi.1): *gānakriyocyate varṇaḥ sa caturdhā nirūpitaḥ* / "The making of a song is called *varṇa*, which is fourfold." *Puruṣottama* follows the tradition of *BhNS* and ŚSR in dealing with *varṇa* at this point. *Dattila* places *varṇa* (v.97) after *jāti*, the final stage of scalar or "modal" construction; this order suggests the idea that the four *varṇas* can be brought into play only when the full details of tonal compass, strong and weak notes, and cadential tendencies of certain notes, are established. ŚSR seems to take a slightly different view; so far only the permitted *svaras* and scales have been mentioned, without reference to the actual construction of a musical performance. Melody, in this view, is constructed by *alamkāra*, "embellishment", and all the various embellishments are founded on one or other of the *varṇas*. (This dependance of *alamkāra* on *varṇa* is acknowledged by all authors.) The term

alaṅkāra here is not, as later it sometimes became, synonymous with *gamaka*, which is treated as a separate topic, although some of the *alaṅkāras* are described in very similar terms to some *gamakas*. The term is wider, and is applied to melodic movement in general.

93.-95. This is ultimately derived from, and is almost identical with, ŚSR I.vi.2 (which has *sthitvā* for *sthāyam* and *cet* for *yaḥ* in a.). All four possibilities - remaining static, rising, falling, and "circuitory" motion - are covered.

varṇā bhavanty ... This is expanded by v.95; the meaning is that the *alaṅkāras* can be classified according to the particular *varṇas* on which they are based. The exact meanings of these terms are discussed at length by Lath 1978, pp.300-303, and it is clear that for Śārṅgadeva they had a somewhat different definition from that current in more ancient texts.

96.-97. A detailed enumeration of the 62 *alaṅkāras* is omitted, and we are referred to a work called *Alaṅkāracandrikā*, also by Puruṣottama. From its title this work was thought by S.K. De to be on poetics, but the present reference shows it is more likely to have been about musical *alaṅkāra*.¹ It seems that Narahari (Ghanaśyāmadāsa), like us, had no access to this work. ŚSS omits reference to it and makes no further comment on the details of *alaṅkāra*. The *Gītacandrodaya* (VaiSS p.184ff.) draws its illustrations from Ahobala's *Saṅgītapārijāta*. While the

1. cf. Raghavan 1934. Unfortunately Raghavan had access only to the Madras manuscript of the *Nārāyaṇa*, with its strange *pañcāśatparikīrtitāḥ* and other dubious readings (to which he added some of his own). He could therefore not accurately assess the evidence.

Alaṅkaracandrikā text is unavailable, we may surmise that its content followed the alaṅkāra examples of ŚSR's chapter on "Varṇālaṅkāra" (I.vi), though apparently not the details of its classification in varṇas. ŚSR lists 63 patterns, with an admission that these are the prominent (well known, *prasiddha*) ones, the total possible number being infinite. Kallinātha comments (Adyar ed. vol.I p.155) that these pertain to the Uttaramandrā <mūrchanā> and are just given as a model (*dīnmatrapradarśanārtham*) on which those for all the other mūrchanās can be constructed. These are: seven for the sthāyivārṇa, twelve each for āroḥī and avarohī (the latter being merely an inversion of the aroḥī) twenty-five for sañcārī, and seven others which seem to preserve distinct characteristics of more than one varṇa, and are thus not merely further sañcārīs. Certainly the wording of vv.96-97 here echoes ŚSR I.vi.63-64:

*iti prasiddhālaṅkāras triṣaṣṭir uditā mayā ||
anantatvāt tu te śāstre nā sāmastyena kirtitāḥ ||
raktilābhaḥ svarajñānam varṇāṅgānām vicitratā ||
iti prayojanāny āhur alaṅkāranirūpaṇe |*

"Thus I have described the sixty three well known alaṅkāras. Since (the total number) is infinite, they are not dealt with comprehensively in the śāstra. Creation of charm, (thorough) knowledge of svaras and variety in melodic structures - these are the object of delineating the alaṅkāras."

The Nārāyaṇa's threefold *prayojana* is at first sight the same as that given by Śārṅgadeva. But Śārṅgadeva may be referring to the knowledge of the svaras and of their aesthetic appeal in combination, this knowledge being achieved from the demonstration (or "description" - *nirūpaṇa*?) of the alaṅkāras. This appears to be Simhabhūpāla's understanding;

*raktilābha iti | svarāṇām rañjakatvajñānam svarūpajñānam
sthāyyādivarṇānām vaicitryam cālaṅkāranirūpaṇe prayojanam |*

Puruṣottama (or his source) alludes unambiguously to performance; he speaks of the "exercise" or "study" in *svarajñāna*, and for *varṇāṅgānām vicitratā* has *varṇagānavici*° (*varṇajñāna*° of BS is clearly wrong). But this practical benefit may also be part of ŚSR's understanding in *vicitratā*. The Nārāyaṇa account includes more obviously two different circumstances; first, the alaṅkāras can be used, perhaps much as sargam exercises are still used, for enhancing the singer's command of svara, and secondly the interest of a melody in performance depends on the use of variety in such configurations.

98. At this point (I.vii) ŚSR embarks on a description of *jāti*, the "melodic type" which will be seen to be a classificatory structure in which are accommodated the *rāgas*. The *jātis* are already described in the earlier śāstra (e.g. Dattila vv.48-97), and Śārṅgadeva follows this tradition in detailing certain defining characteristics or criteria, of which *graha*, *aṁśa* and *nyāsa* (initial, predominant and final notes) are the first. Puruṣottama describes these first, before following ŚSR's list of *jātis*. This may be considered more logical, as Śārṅgadeva has immediately to presuppose knowledge of these features when defining the *śuddhajātis* (I.vii.2) as those in which, among other things, the "eponymous" note is *nyāsa*, *apanyāsa*, *aṁśa* and *graha*. But Puruṣottama may here be deliberately separating these general features from the subject of *jāti*; *graha*, *aṁśa* and *nyāsa* are presented rather as features of *gīta*, song in general, and of *rāga* in particular. *Jāti* can then be given later rather as another defining ingredient of *rāga*.

In ŚSR I.vii.29-30 thirteen defining characteristics (*sāmānyalakṣaṇāni*) go into the making of a *jāti* (being an expansion of the ten

mentioned by Dattila, BhNS' etc.). These are considered a logical sequence. Here again ŚSR slightly differs from Dattila and follows the BhNS' except for the addition of the "secondary" pauses, saṃnyāsa etc., which BhNS' knows but does not include in this list. In all systems graha is the first ingredient mentioned.

vv.98.c, 99.a-c,1, and 101.c are taken from GitPrak VI, and ultimately, according to Panigrahi¹, from Harināyaka.

99. Aṃśa, again in accordance with tradition, is placed second by ŚSR in the list of jāti-ingredients and here is given as the second ingredient of *gīta*. This three-hemistich verse in GitPrak. (VI.7.b-8) has *geye* for *jneyo*, as does the original version of the wording in ŚSR I.vii.32f.:

yo raktivyañjako geye yatsaṃvādyanuvādināu /
vidāryāṃ bahulau yasmāt tārāmandravayavasthitāḥ ||31||
yaḥ svayaṃ yasya saṃvādī cānuvādī svarō 'paraḥ /
nyāsāpanyāsavinyāsasaṃnyāsagrahatāṃ gataḥ ||32||
prayoge bahulaḥ sa syād vādy aṃśo योग्यतावासात् /
bahulatvaṃ prayogeṣu vyāpakam tv aṃśalakṣaṇam ||33||

Interpretations of this passage vary. I suggest: "That which manifests the loveliness in song, that whose saṃvādī (consonant) and anuvādī (assonant) come frequently in a vidārī (section of a song), that from which are determined the high and low registers (i.e. their ranges), which itself, or whose saṃvādī or anuvādī (can) become nyāsa, apanyāsa, vinyāsa, saṃnyāsa and graha, that which is frequently used in performance - that vādī is the aṃśa because of its usefulness (i.e. dominant importance). But (of all these) the outstanding characteristic is its frequency in use."

Most of this is traceable to the ten functions of aṃśa detailed by BhNS' xxviii.68f. For *raktivyañjaka* BhNS' has *yasmin bhavati rāgaś ca yasmāc caiva pravartate /* So *rakti* or *rañjakatva* stands historically for *rāga* in its older sense of "charm", though by Śārṅgadeva's time the word may well suggest the new sense, since this is the melodic determinant *par*

1. Kṛṣṇadāsa 1983, p.43.

excellence. For *yaḥ svayaṃ yasya saṃvādī* ... I agree with Simhabhūpāla's interpretation, which seems to fit the *mūla* most easily: *yo vā yasya saṃvādy anuvādī vā nyāsatvam apanyāsatvam ... grahatvaṃ ca prāpnoti* / (Adyar ed. p.183). Kallinātha, however, and following him some modern commentators, take it differently, namely that the *aṃśa* can be "its own *saṃvādī*", while its *anuvādī* must be another note. Divertingly, Kallinātha likens it to a king who can perform the function of a minister but never that of a servant; the simile of course comes from the common figure of *vādī*, *saṃvādī* etc. as the four different roles in society (cf.v.74 here). There is some interest in Kallinātha's view since it suggests something like the modern Hindusthani notion of *saṃvādī*, but the interpretation, which separates the two halves of v.33, to my mind stretches both the Sanskrit and what for Śārṅgadeva would have been possible musical sense. Furthermore Simhabhūpāla is more in line with the origin of the definition in BhNS' xxviii.69: *grahāpanyāsa-vinyāsasamnyāsanyāsagocaraḥ*, which in Abhinavagupta's view means that the *aṃśa* is the determinant of *graha* etc., not necessarily by itself being these, but also on occasion because its *saṃvādī* or *anuvādī* have these roles, but never its *vivādī*. (GOS ed. p.45). GitPrak seems to have conflated ŚSR's lines so as to make the sense difficult to recover. BS reasonably conjectures (or at any rate prints!) *grahaṇam*: "which of itself in usage (*prayogataḥ*) produces (*grahaṇam yāto*) the *nyāsa* etc. Perhaps it was the obscurity of the line, rather than scribal incompetence, that led to its omission in most of the α manuscripts. In effect I agree with BS's interpretation, but I find no evidence for changing the reading. The author's own *vṛtti* confirms *grahatām* (also changed by BS) and discreetly omits to comment on the meaning of

nyāsādīnām prayogataḥ. The real origin of *prayogataḥ* is to be sought in ŚSR's *prayoge bahulaḥ*.

100. Puruṣottama might have been glad to know that he could save posterity a misreading of this verse in Māgha's Śiśupālavadha. (1) Unfortunately many editors have missed Richard Simon's small note on this verse⁽²⁾ and continue to print the nonsensical *pradhānatvād vamsasyevetare* ... as in Mallinātha's text. The excellent early commentary of the Kashmiri Vallabhadeva, who shows a greater understanding of many subjects than Mallinātha, preserves the correct reading. Though the normal Māgha reading is *parivāratām*, and BS and Mi. have presumably emended accordingly, the manuscript evidence supports the retention of *cāratām* in Puruṣottama's version.

101. Between *amśa* and *nyāsa* ŚSR deals with *tāra* and *mandra*, the possible range at either extremity of the *jāti*. Puruṣottama, for whom I believe the *jāti*s are not of practical concern, does not list these two now as elements of *jāti*, but it will be seen that many of his *rāga-lakṣaṇas* preserve them in definition.

Nyāsa is similarly described by ŚSR (I.vii.38) as the note which concludes a song/composition (*gīte samāptikṛṇ nyāsaḥ*). Śārṅgadeva goes on to list the *svaras* that can act as *nyāsa* in each of the eighteen *jāti*s. this too is omitted by Puruṣottama.

102. This subscribes to one of the several available explanations for the word *jāti*. The *nirukti* in each case derives the word from the root

1. Māgha 1923, p.56.

2. Simon 1923.

jan, some saying that *jati* is born from something, others that from *jāti* is produced something else. MBrhd. (p.55) reports several of these versions, and Kallinātha adds more in his commentary on ŚSR.¹ It is clear that by Puruṣottama's time the *jāti*s are understood as classificatory structures and not performable melodies. For BhNS and Dattila they were the final stage of melodic classification in Gāndharva before individual melodies or compositions are generated, whereas from MBrhd they are seen as engendering *rāgas*, which then give rise to compositions etc. Following this tradition, Puruṣottama too considers *jāti* the "mother" of *raga*. Because of their higher structural importance in Gāndharva, earlier tradition defined the *jāti*s in great detail, and many later texts preserve parts of this heritage.

Two different notions of *jāti*-grouping are now reported. The first (v.102.b) treats the *śuddhas* and the *vikṛtas* as separate classes. ŚSR I.vii.1-16 lists the eighteen traditionally accepted *jāti*s under three heads; first come the *śuddha jāti*s, which are named (after the seven *svaras*) *śāḍjī*, *ārṣabhī* etc. (as here in v.105). These (ŚSR v.2-3) have the "eponymous" note (*nāmasvara*) as *nyāsa*, *apanyāsa* ("intermediate final" or final note of a section) *aṁśa* and *graha*, are "complete" (i.e. heptatonic), and have the *nyāsa* occurring only in the lower or middle *sthāna*, not in the *tāra* (further restricted in earlier *śāstra* to the lower *sthāna*). This is followed (I.vii.3-7) by an account of the *vikṛta jāti*s, which are stated to be these same (*aṁūḥ*) <*śuddha*> *jāti*s freed from almost all of the restrictions that make them *śuddha*; that is to say, they need not have the *nāmasvara* as *aṁśa* etc., and so on. A large

1. cf. Shringy, Śārṅgadeva 1978, p.266f.

number of such "freer" or "modified" jātis arises, but this number is not reckoned separately from the seven śuddha jātis; the vikṛtas are simply variant śuddhas. The third heading is that of *samsargajā vikṛtā jātayaḥ*, those which are produced by the *samsarga*, "combination", of the vikṛtajātis. There are eleven of these, as listed also by Puruṣottama (vv.106-7). Almost all of this detail is in BhNS and Dattila. In Dattila v.48 the śuddhas and vikṛtas are clearly brought together in the single class of "svara-named" jātis:

*jātaḥ 'ṣṭādaśa jñeyās tāsāṃ saptaśvarākhyayā /
śuddhās ca vikṛtās caiva śeṣas tatsaṅkarodbhavaḥ //*

"The jātis are to be known to be eighteen. Of these the ones named after the seven svaras are the śuddha and vikṛta (jātis). The rest are made of a mingling of these."¹

The precise combinations (*saṅkarāḥ*) that make these eleven, which are not referred to simply as *vikṛtajātis*, are listed by Dattila and BhNS and subsequent tradition, as here in the Nārāyaṇa. The notion that there are three classes seems to have arisen from a simple misunderstanding of these earlier texts. Puruṣottama himself agrees with the opinion that the vikṛtas are the śuddhas <in modified form> (*tā eva vikṛtāḥ*) and not a separate class. Though he cites Harināyaka in support, and indeed Harināyaka does speak of two classes, the confusion is not dispelled by the reference to the eleven as *vikṛta*, rather than *saṅkarajātis*; this presumably results from Śārṅgadeva's labelling them as "vikṛtas by *samsarga*", which follows BhNS (xxviii before 46): *tatrai-kādaśasamsargajā vikṛtā aparasparā samsargād ekādaśa nirvartayanti /*

105.-119. From the considerable mess of the manuscript readings I have tried to recover those which correspond to the jāti names as found in

1. cf. BhNS xxviii after 45: *svarajātayaḥ śuddhā vikṛtās ca.*

the earlier śāstra. While accepting variant spellings if supported by some consensus among the Mss., I have sometimes had to abandon the Mss altogether. The corruptions arise here, as elsewhere, from the scribes' ignorance of the subject matter they are copying. (These corruptions could have started soon after the composition of the Nārāyaṇa). The absence of any treatment of the śuddha and vikṛta jātis in such texts as the GitPrak. confirms that these were not of practical interest but are included here rather for the sastric record. The details follow Śārṅgadeva's wording (I.vii.10-16) with a few minor variants and clarificatory vṛtti. As in ŚSR (v.17f.), the saṅkarajātis are followed by a statement of which jāti belongs to which grāma - again a statement of ancient theory. Śārṅgadeva's formula for this is a neater encapsulation of the *jātīnām grāma vibhāga*, and Puruṣottama has inadvertently omitted Madhyamā and Madhyamodīcyavā from the ma-grāma list.

The eighteen jātis are "illustrated" by ŚSR (I.vii.60-114) in a series of Śiva stutis, the origin of whose texts is not yet clear. The notated melodies are also of obscure origin, but the occurrence of several of them (without texts) already in the vṛtti of MBrhd. shows that they antedate Śārṅgadeva. If we accept that Śārṅgadeva, through his study of earlier śāstra and of the Abhinavabhāratī, acknowledged as a historical reality the difference between Gāndharva and non-Gāndharva forms, and thus that the jātis were of formal importance in Gāndharva, then it appears that he considered it important to demonstrate with musical "realia" the viability of those ancient forms. The melodic material was, at least in large part, inherited from earlier times, the texts perhaps later additions;¹ their inclusion does not prove that

1. cf Lath 1978, p.162f.

such forms were current in Śārṅgadeva's time, but rather that, as so often in the discourse of saṅgītaśāstra, contemporary reality was to be seen as part of the same continuum as the older forms. Gāndharva was thought to have been the origin of *gāna*, *jāti* of *rāga*, and so on. When Śārṅgadeva comments that certain *rāgas* are "seen" in the *jāti* examples (e.g. after v.74, where in the *jāti* Pañcamī the *rāgas* Cokṣapañcama, Deśī and Āndhālī are identifiable), he is surely using this model.¹¹ It is in the same way that we must understand the appearance of ancient material in texts like the Nārāyaṇa. The *Svaragatādhyāya* (ŚI) of ŚSR is an elaborated account of the classical theory of the genesis of melody, and numerous later śāstric texts were to follow its argument, at least just fully enough to show an awareness of the "classical" lines of reasoning. The overwhelming importance of *Jāti* in the ancient theory governing Gāndharva was still thus remembered in later tradition. For Puruṣottama and his immediate sources *jāti* can still be granted a kind of "practical" importance as the origin of *rāga*, which now becomes the central theme in accounting for melodic structure. In this scheme of things there is no longer any need to "illustrate" the *jātis* themselves, but merely to be able to ascribe certain *rāga*-features to this origin.

120-21. The first pariccheda is called *Gītanirṇaya*, and deals mainly with vocal music. There was however a tradition that certain topics were best demonstrated by the *vīṇā*, though they are essential categories in vocal music. Puruṣottama has already relayed in v.41 the idea that

1. Śārṅgadeva pushes the continuum back, as is customary, to the hymns of the Sāmaveda, thereby stressing the religious significance of the *jātis* and the importance of strict observance of their rules (I.vii.114-15):
*ṛco yajūṃsi sāmāni kriyante nānyathā yathā || tathā sāmāsamudbhūtā
jātayo vedasammitāḥ |*

the śruti divisions can be demonstrated clearly only on a vīṇā. BhNS states that a distinction was traditionally made between the instrumental (*vaiṇa*) and the vocal or "bodily" (*śārira*) in treatment of svara and all its ingredients and products (xxviii.12): *dvyadhiṣṭhānaḥ svara vaiṇaḥ śāriraś ca prakīrtitaḥ* / (From *prakīrtitaḥ* we may assume that the distinction was not an innovation in BhNS.) In commenting on vv.13-15 Abhinavagupta (GOS ed., pp.8-9) states that the vīṇā is more able to show the svaras accurately in tānas, and that when the voice sings them for the sake of practice it can perform them accurately only with the accompaniment of the vīṇā. (*abhyāsārthaṁ ca tatprayogeṣv* <i.e. *tānaprayogeṣv*> *anyūnādhikavaiṇasvaravāsenaiḥ tatsiddeḥ* /) It is simply an extension of this to say that a (properly tuned) vīṇā is the surest guide to correct intonation. *na cānyataḥ* ... may be taken to imply "not from the voice" or "not from any other instrument" (such as the flute, on which intonation is influenced by *śārira* conditions), or both.

uddiṣṭanaṣṭa ... Considering that many of the later saṅgīta texts, such as Dāmodara's Saṅgitadarpaṇa, reproduce the Khaṇḍameru system of *prastāra* for the kūṭatānas, elaborately described by Śārṅgadeva, I take Puruṣottama's attitude to be a relatively early recognition of proportion. Śārṅgadeva uses the term *prastāra*, literally "spreading out", in two contexts. In the demonstrations of the eighteen jātis each melody is labelled "prastāra", and in the vṛtti to the MBrhd. the term is also used of these same examples. The tradition probably goes back beyond this vṛtti too. Kallinātha on SSR explains that the word means in this context (*iha*) a "positioning of the svaras in the *kalās*" (*kalā* being a metrical unit of the "composition"). Certainly that is what Śārṅgadeva

has done here, following MBhrd. or whatever source he had. But that is only the nature of this particular prastāra. The term also labels one of the alaṅkāras in which the svaras are "spread out" or "displayed" gradually (MBhrd. p.37f. etc.). In modern Hindusthānī parlance *svaravistāra* means just this kind of "demonstration" or "unfolding" of the svaras of a rāga; Bhātkhaṇḍe's vistāras in his Kramika Pustaka Mālikā (e.g. vol. II, pp.487ff.) are a form of didactic *ālāpa* designed to implant in the student the "content" of the rāga, and are good examples. The other context in which Śārṅgadeva uses the term, again following earlier models, shows it to be an adaptation of a mathematical operation designed to show exactly the number of permutations possible with a given number of variables, and further the techniques for identifying the place of a particular pattern among all possible patterns, and for deducing what pattern a given number refers to. This exercise makes a prominent appearance in the science of metrics¹ and was also employed in other śāstras. In view of the appearance it makes in the metrical portion of the BhNS (XIV),² a transference from metrics to music is not to be ruled out; when saṅgītaśāstra emerged from the melting pot of the BhNS into subsequent tradition it brought with it, and absorbed, some of the themes in dramaturgy and poetics and kindred subjects that had accompanied it in the service of the composite "vṛtti" of nāṭya.³ Alsdorf suggests that in the case of metrics there must originally have been felt a need to contain within a system all of the possible combinations of the eight three-syllable *gaṇas* (which themselves came to be used in describing the *aṅgas* of musical meter, as below vv.442f.). When such a system was devised it became possible

1. See Alsdorf 1933. 2. Alsdorf 1933, p.137f. 3. I have discussed the early context of the śāstra in slightly more detail in Katz 1983.

to perform certain mathematical operations with it:

"Auch von hier aus konnte man leicht dazu gelangen, für eine größere und schließlich für eine beliebige Zahl von Silben nach der Zahl der möglichen Schemata zu fragen und eine Methode für ihren systematischen Aufbau zu suchen. Hatte man eine solche systematische Tabelle dann vor sich - schon für mäßige Silbenzahlen nimmt sie ganz riesige Ausmaße an - so wurde man fast zwangsläufig auf eine Reihe weiterer Probleme geführt, z.B.: wie kann man die Nummer etwa eines wirklich vorkommenden Metrums im System bestimmen, ohne erst die ganze Tabelle aufstellen und abzählen zu müssen? So kommt eins zum andern; das mathematische Denken, einmal wachgeworden, grübelt immer weiter über Dinge, die mit Metrik eigentlich gar nichts zu tun haben. und es entsteht die Lehre von den sogenannten "pratyayas", die, in ihren Grundlagen schon im Piṅgalachandaśāstra enthalten, später immer mehr ausgebaut und erweitert, einen festen Bestandteil der meisten indischen Lehrbücher der Metrik bildet."⁽¹⁾

The similarity to saṅgītaśāstra is inescapable. The first three of the *pratyayas* are *prastāra*, *naṣṭa* and *uddiṣṭa*. The schematization of the *kūṭatānas* is already in evidence in MBrhd. but is elaborately described by ŚSR I.iv.62f. The *prastāra* is set out by means of the *khaṇḍameru*, a "mountain of squares".⁽²⁾ In dismissing the musical relevance of this exercise of *prastāra*, Puruṣottama is not saying anything about the technique of *svaraprastāra* which appears to have characterized some forms of *anibaddha* singing and playing for many centuries.⁽³⁾ Has a confusion between the two *prastāras* led to a desire to see such *ālāpa* forms as "permutational" exercises?

122. represents the standard nirukti: *rañj* → *rāga*. BhNS, not knowing this later concept of *rāga*, is about the only extant text (apart from Dattila) which does not contain this, but, as we have seen, many

1. Alsdorf 1933, p.98. 2. The working of the system is explained by Jairazbhoy 1961, but it will be clear that I do not agree with his conclusion about the musical use of the exercise. 3. See Widdess 1981, especially p.148ff.

elements of the sastra are loosely attributed to the "sages", Bharata and others, when the meaning is simply that these ideas are traditionally accepted.

122.-124. are from the beginning of the rāga section in ŚubhSD (p.34). Narahari (Ghanaśyāmadāsa) takes the passage, and all that follows in the rāga/rāgiṇī lists, straight from here without change in GhanSSS, but in the Bhaktiratnākara (VaisSS p.196) he attributes 123 and 124 to NārPSS, with the extra line: *saṅgītam ārabhat kṛṣṇo muralīnādamohitam / gopībhir gītam ...* This story comes in only one of the published Mss of this work (NārPSS i. p.91), and in a different wording:

*śrīvr̥ndāvanacandrasya saṅgītakavilāsinah /
gopyaḥ ṣoḍaśasāhasryasamkhyā + + + gatāḥ ||
saṅgītavādyam muralī svayam kṛṣṇo niṣevate /
āvirbabhūva gopīṣu seveyam harīlīlayā ||
gopībhir gātum ārabdham ekaikam priyasannidhau /
tena jātāni rāgānām sahasrāṇi ca ṣoḍaśa ||
meror uttarataḥ pūrve paścime dakṣiṇe tathā /
samudrakacche ye deśās tatrāmīṣām pracāraṇā ||
bhārato yaś ca bhūbhāgaḥ pāramparyopadeśataḥ /
rāgāḥ śaḍ atha rāgiṇyaḥ ṣaṭtriṃśatkhyātim āgatāḥ ||*

According to this version, then, Bhāratadeśa knows of only thirty-six rāgas. (I take āgatāḥ to refer to both rāgāḥ and rāgiṇyaḥ.) The (earlier?) Saṅgītopaniṣatsāroddhāra of Sudhākalaśa (III.72-74) does not mention that the survival of the rāgas is a regional matter, but simply that because of our weakness of intellect we can only know a limited number (*buddhidaurbalyatas te 'pi na jñāyante kathamcana /*)

124. is an abbreviation of ŚubhSD (p.34). The latter states that even of the thirty-six current rāgas the passage of time has rendered some unknown. Some believe, says Śubh., that all exist in the countries

North, East, West and South of Mount Meru, and in the *sāṃudraka* lands

(v.1. *sāṃudrakāṇṭhe ye deśās*, for *sāṃudrakacche* as in NārPSS 1. above):

tena jātāni rāgānāṃ sahasrāṇi ca śoḍaśa ||
rāgeṣu teṣu śaṭtriṃśadrāgāḥ jagati viśrutāḥ |
kālakrameṇa tatrāpi hrāsa eva tu drśyate ||
kecid vadanti te sarve rāgāḥ santīti niścitam |
meror uttarataḥ pūrve paścime dakṣiṇe tathā |
sāṃudrakās ca ye deśās tatrāmīśāṃ pracāraṇā ||

This is followed by a long list of countries, starting conventionally,

but appropriately in an Eastern text, with Aṅga, Vaṅga and Kalinga.

These are presumably supposed to amount to the territory in which all

rāgas may be found, and not merely the thirty-six, but this is not clear.

125.-146. The treatment of individual rāgas in the Nārāyaṇa takes into account two ideas of classification. The *Rāgalakṣaṇa* verses, in which the technical features of strong and weak notes, range, rasa etc. are detailed (v.165ff.), largely derived from ŚSR, refer to a jāti-classification inherited from much older sources, and list the rāgas under the heads of sampūrṇa, śāḍava and auḍava. Each such *lakṣaṇaśloka* is complemented by what is referred to here as a *mūrti*, literally an "icon", which is in other texts sometimes called an "exemplification" (*udāharana*), and sometimes simply a *dhyānaśloka* (a verse giving a dhyāna, a "mental representation of the attributes of a deity"'), this term being commonly used of verses attached to iconographic systems of other kinds. Before this, Puruṣottama reproduces several of the rāga/rāgiṇī systems, in which a few "dominant" male rāgas are singled out as the heads of groups containing equal numbers of female "sub-ordinate" female rāgiṇīs. I have tried to balance the evidence of the

1. Monier Williams p.521.

Nārāyaṇa manuscripts against versions of the same rāga-names found elsewhere, while allowing both for some independence in the Orissan versions of names (as of the dhyānas) and for the possibility of dialectal variants, Prākritisms, back-formations from Prākṛit or vernacular forms to Sanskrit, and so on. Even within the Orissan tradition Puruṣottama may have had his own ideas on some of the names,² just as on the form of verses which he cites, sometimes perhaps from memory or from manuscript traditions no longer extant. The forms I have arrived at are not certain or final, and further examination of Orissan and other Eastern texts, as they become available, may lead to more secure "Eastern" forms. The first system is that which Puruṣottama finds transmitted by Śubhāṅkara, and for which ŚubhSD is still the earliest available source. This differs from the better known systems found associated with the various traditions of Rāgamālā painting. Apart from the musicological treatises, it is the paintings themselves, when inscribed with the appropriate dhyānaśloka, that have preserved many of these texts or versions of them. In his large-scale survey of these pictorial traditions, Ebeling¹ refers to three prominent systems of rāga/rāgiṇī classification: 1) what he terms the "Painters System", which is used in about 50% of all inscribed paintings throughout the field (i.e. from different parts of India); 2) "Hanuman's System", used in approximately two dozen sets and given this name because when the list appears in the 17th century Saṅgīṭadarpaṇa of Dāmodara (its first appearance so far documented) it is attributed to Hanuman (*hanumanmate rāgarāgiṇyaḥ*); 3) Meṣakarna's system, which is not later than the mid-

1. Ebeling 1973, p.18f. 2. So for example in vv.133f. I have followed what appears to be the Orissan version, even where it varies from NarPSS.

16th century in origin. From somewhere Ebeling taken the idea that "Hanuman's" work was written between the 5th and 12th centuries. This is unlikely, but the rāga-classification which the work (possibly the Hanumatsamhitā referred to by Kallinātha in the 15th century) could originate not long after the time of ŚSR. Śārṅgadeva does not refer to a rāga/rāgiṇī classification, but the system is found to have existed just before this time, as it is referred to in the Jaina Aparājitapṛcchā (12th century),⁽¹⁾ with almost exactly the same scheme as is used, presumably in the same tradition, by the (also Jaina) 14th century Sudhākalaśa in his Saṅgītopaniṣat-sāroddhāra (III.72ff).⁽²⁾ One possibly earlier source for this classificatory idea is the Brhaddharmapurāṇa, composed in Bengal.⁽³⁾ This presents a story in which Nārāyaṇa tells Nārada about six rāgas, each of which has six wives, each member of the scheme having one attendant. This text seems to be the earliest available source for the iconographic idea behind the dhyānaśloka, namely the personification of the rāgas, and perhaps even for the dhyānas themselves, as a couple of rāgas are described in dhyāna-like iconographic terms. The story is Vaiṣṇava in setting, with the apparent admixture of Tantric elements, and Sudhākalaśa's statement (equivalent to v.123 here) of the sixteen-thousand Gopī-created rāgas has of course preserved the Vaiṣṇava context. Possibly the origins of the system are to be sought in Bengal. Śubhāṅkara's use of it testifies to a Bengal or Eastern tradition. His work exerted influence both in the Eastern regions and outside; many of the dhyānas for which ŚubhSD is the first extant source are found in Dāmodara's Saṅgītadarpaṇa, for instance. Ebeling does not mention Śubhāṅkara's system or dhyānas,

1. cf. Lath 1980, p.41,46. 2. Sudhākalaśa 1961. 3. See Lath 1980, p.39.

because his survey does not take into account the Orissan palm leaf illustrations of the Rāgacitra; this work was completed in 1713 A.D. at the court of the Gajapati king Divyasimha of Khurda, the scribe being a native of Ganjam district.⁽¹⁾ The ŚubhSD dhyānas are the main source for the iconography in this rāgamālā, and this is another indication of Śubhāṅkara's influence in the Orissan saṅgītasāstra.

The second system quoted by Puruṣottama is that of the Pañcamasārasaṃhitā, also an Eastern text. Unlike the Śubhāṅkara list, this was picked up by O.C. Gangoly and included among his rāga schemes.⁽²⁾ The published NarPSS Mss (see pp.93 and 102) show many differences both from each other and from the forms we find in the Nārāyaṇa. As remarked above, I have tried to establish what was Puruṣottama's understanding of the names.

Puruṣottama next cites the system in Mammāṭa's Saṅgītaratnamālā, a text not known except through its citations in the Orissan saṅgīta literature. Gangoly noticed this passage in the Calcutta Ms of the Nārāyaṇa and includes the system of Mammāṭa as Appendix 5, probably wildly out of chronological sequence because he accepts for this purpose the identification of this Mammāṭa with the author of the Kāvyaṇṇakāśa (11th century?); the improbability of the identification may be argued

1. Rāgacitra 1966, intr. 2. Gangoly 1948. On p.36 Gangoly refers to another work by "Śubhāṅkara" called Saṃgānasāgara. The manuscript he saw was Asiatic Soc., Calcutta, now catalogued as no. 1195 (vol.14 no.62). Without seeing it I cannot be sure that it is unrelated to the Dāmodara, but as Gangoly reports that it mentions the ragas Madhyamādi and Śaṅkarābharana, neither of which comes in the Dāmodara, I suspect it is a different work and probably by a different author. The manuscript (Nepal sam. 428 = 1308 A.D.) gives the work an early *terminus ante quem*, and in Gangoly's description there is no indication of a rāga/rāgiṇī or a dhyāna system. On p.64 Gangoly wrongly assumes the Saṅgītaḍamodara to be later than, and based on, the Saṅgītadarpaṇa of Dāmodara.

from the presence of this post-Śārṅgadeva rāga classification alone.

It will be seen that a number of spellings differ in my text from those chosen by Gangoly (pp.181-82). Like him, however, I take *amarā* and *todikā* (v.146) together, and perhaps the name is *amarā todī*, but this is not necessary simply in order to distinguish it from *Todī*, the third *rāgiṇī* of Nāṭa; that *rāgiṇī* is in fact *Nāṭikā* (or *Nāṭī*), mistaken in the Calcutta Ms., Gangoly's source, as *Tādaka*, which he has interpreted as *Todikā*.

147.-149. In having eight principal ragas the Kaumudī preserves an old system. So far we have dealt with the common formula of $36 = 6 \times (1 + 5)^{(1)}$. Gangoly (p.179) shows a single system, namely the first of two found in the *Saṅgītamakaranda*⁽²⁾, with the formula $32 = 8 \times (1 + 3)$. It is not clear how that system was transmitted to the 'Dākṣiṇātyanibandha', which (here vv.148 and 149) has the same eight male rāgas, but it could have come directly from the Makaranda. The Kaumudī system, if indeed separate from this, removes the 'uniqueness' of Nārada's. The only differences are the Kaumudī's *Sāraṅga* for Nārada's *Vaṅgāla* and *Bhūpāla* for *Nāṭa*. Neither completely convinces me of an independent tradition. *Vaṅgāla* and *Sāraṅga* are sufficiently close in spelling for scribal confusion, and *Vaṅgāla* might in any case have been changed in order to change the regional association. I suspect *Bhūpāla* as there is no distinction normally made between *Bhūpāla* and *Bhūpati*, texts having one or the other. In both of these eight-rāga systems the presence of the (usually feminine) *Paḍ(h)amañjarī* is puzzling as a male raga; but it will be seen, as *Puruṣottama* is himself aware⁽³⁾, that there are several

1. See Powers 1980, p.476. 2. Nārada 1920. pp.14-21 cover the rāgas; see vv.69-73. 3. See v.234 below.

inconsistencies with the genders of ragas. I have accepted *Padamañjarī* in the Kaumudī version as 'lectio difficilior' from the α Mss.

The Kaumudī extract is expanded in GhanSSS with a list, undifferentiated as to male and female, of thirty rāgas (which include some of those listed under the eight), ending: *ity ete rāgās triṃśad udīritāḥ* /144/ Then follows in an isolated hemistich a version of what we have here as 148.a: *caturviṃśati rāgā ye teṣāṃ tāḥ striya īritāḥ* /145/ The Nārāyaṇa version, and its linking (as understood in the vṛtti of 144.1) to 147 is logically easier and more convincing.

BS treats 148.1 and a. as connected prose, but a. is an anuṣṭubh hemistich and is contained in B1. as such (the prose passages being always translated and not quoted in Sanskrit).

150. If 150.1 and a./b. do indeed belong together, then the verse hardly seems to describe a *phala*, except perhaps the avoidance of promiscuity. The verse is taken from NarPSS (pp.91 and 101). Repeated in the Orissan works, the GitPrak, Muktaṭvalī etc., it comes through the Nārāyaṇa and emerges garbled in the published GhanSSS (p.18). Extending the simple male/female classification, this takes the notion of man/wife, as is stated in the list above (the rāgiṇīs being called *priyāḥ*, *vallabhāḥ*, *yositāḥ*, *nāyikāḥ* etc. to their rāgas). But the doctrine could be as old as the male/female distinction itself. The musical portion of the 12th century Aparājitapṛcchā (a vāstu text) also states that it would be like adultery to sing with a rāga any but a rāgiṇī which has sprung from that particular rāga: ⁽¹⁾

*yadrāgād yāḥ samutpannā gīyate tena tāḥ saha /
yad anyathā miśṛitaṃ tad duṣyate paradāravat //* (sūtra 238.22)

1. cf. Lath 1980, 41,46.; Bhuvanadeva 1950, p.613.

The Muktāvalī (II.108-110) has an expanded version, attributed to 'Bharata', in which the Gāndharvas are said to curse the man who confounds the rāginīs.

151. The logic of *ata eva*, "for this reason", is not immediately obvious. The last three words of 151.b (*nṛpājñāyāṃ na dūṣaṇam*) are given a whole śloka in the Muktāvalī and are termed *doṣāpavāda*, "refutation of the fault <in mixing rāginīs>". Haricandana applies the *apavāda* to the order of a king and to dance (which is presumably considered to need more freedom in selection and sequence of rāgas in the accompanying songs):

*doṣāpavādam āha /
yam rāgam ālapet tattadrāginīm ca tataḥ param /
evam hi niyamo nāsti nṛpājñāyāṃ ca nartane //
ato rāgāṇāṃ rāginīnāṃ ca strīpūṃsvarūpatvaṃ kalpāntarābhedenā kalpanī-
yam / kiṃ ca deśe deśe ...*

The object here is *virodhaparihāra*, the removal of inconsistency. In order to explain why an element in a 'canonical' śāstra is not used now, it is said to be the practice of another kalpa. But both the Muktāvalī and the Nārāyaṇa are the works of putative royal authors, and in reality written under royal commission; it is perhaps this fact that makes the *niyama* irrelevant in view of the *nṛpājñā-apavāda*. Puruṣottama, however, identifies the *virodha*, 'inconsistency', as the absence in the authoritative Harināyaka's work of this rule on rāginīs; it is precisely because royal command can override the restriction that it becomes irrelevant and is not mentioned by Harināyaka. The α manuscripts of the Nārāyaṇa support *lakṣyāntara*, which raises a different argument; here the issue is the diversity of existing practices and systems. *Lakṣya* is often opposed in saṅgītasāstra to *lakṣaṇa* - as the "object" to the

"description". If the reading is correct here it means that there are many systems in reality, and different authorities had different ones in mind. This is then elaborated by v.151, which also leads on to Puruṣottama's statement that he is following the practical course of limiting his account to what he has gathered from his own (local) tradition.

152.-153. One implication here is that in Puruṣottama's experience the rāga/rāgiṇī classification is not used in his region or by the authorities consulted, and the common listing is, as he says in 153.a, threefold according to the division of heptatonic, hexatonic and pentatonic. The rāgas will now be dealt with in these three blocks. Considering the elaborate treatment that the rāgiṇī systems are given in the Nārāyaṇa, including what is still to come in the copious dhyānaślokaś, it is interesting to see that for musicians in the 17th century, according to Puruṣottama, these systems were of no account. The classification actually used concerns purely technical melodic features. Was this perhaps always the case? The rāgas and rāgiṇīs in structured sets of 'wives' etc. hardly seem to serve any musical function; they seem to have more to do with the ordering of pictorial illustrations. On the other hand their frequent mention in musicological treatises shows the wide currency of the idea behind these illustrations. It is hard to know what Puruṣottama means by *anubhūya* and what information the *vaiṇīkas* would have given him, unless he means simply the list of names. The lakṣaṇas (given below) are clearly from textual traditions, and in many cases ancient ones.

154.-158. The list of 22 sampūrṇarāgas preserves something of the male/female distinction, as the males are given at the beginning (with an extra five from Harināyaka at the end). The lists in all three classes are identical with, and probably taken from, those in GitPrak V (p.34). According to Panigrahi's apparatus the Harināyaka additions appear in one manuscript (without the ascription to Harināyaka).

āyurdharma ... This is quoted, without attribution to Kohala, in Nārada's Saṅgītamakaranda III. But the tone is reminiscent of dharmasāstra, and is perhaps much older. If indeed from an ancient source (and nothing disproves the connection with a 'Kohala' tradition) the subject originally under consideration was not rāga but *sampūrṇatva* in Jāti or Mūrchanā.

The lakṣaṇas of all rāgas now follow in the order of the lists. The detail given follows the form of ŚSR and later texts. This normally includes i) the svaras which form graha, aṁśa and nyāsa; ii) svaras which are prominent (*bahula*) and weak (*alpa*), and in the case of śāḍava and auḍava rāgas the omitted notes; iii) the parent rāga or jāti; iv) time and season of performance; v) rasa; vi) the range in tāra and mandra sthānas. The lakṣaṇas are contained typically in single śloka which may omit some of these details. They are derived from the lakṣaṇa śloka associated with jāti classification in the earlier śāstra (see note on v.98ff. above), but already re-applied to rāgas by Maṭaṅga, as encapsulated by Kallinātha (on ŚSR II.30-32, Adyar ed. p.33): *grahāṁś-ādidāśalakṣaṇalakṣitasvaramātrasaṁniveśaviśeṣo rāgaḥ* / Obviously there is a mixture here of what could be relevant to contemporary musical practice and what is only of historical concern; the latter is accepted from tradition and is not normally in conflict with the main force of

the definitions. The detail is insufficient to tell us about characteristic melodic patterns, or about modified ('accidental') notes. We may assume from evidence elsewhere that *ṣaḍja* was a regular tonic; in pariccheda 2 it is said to be played by the ghana instrument accompanying the song, and we may therefore dismiss the idea that *jāti* is still in operation as a practical tonal base.⁽¹⁾ Otherwise there is little evidence of the precise tonal system in use. It is outside the possible scope of this thesis to discuss the practical relevance of each *ragalakṣaṇa* verse. I shall however attempt to trace the definitions to earlier works and relate them to other available sources, as I shall also in the case of the *dhyānaśloka*s. References, where appropriate, to Nijenhuis's work on Somanātha's *rāga*s will point to a large amount of such comparative material.

159. Śrīrāga is the first of SSR's *adhunāprasiddha* (currently used) *rāga*s (II.2.159). The definition here is similar, and different from Pārśvadeva's for a *rāga* of the same name.⁽²⁾ *Ṣaḍja*, "characterized by *ṣaḍja*", is an economical way of stating that the *svara sa* serves various functions. SSR confirms that the generating *jāti* is *Ṣaḍjī* (this being a *ṣaḍjagrāma-jāti*), and adds that the range is from *ga* in *mandra* to *ma* in *tāra*. The *GitPrak* definition (V.9), which is worded differently, adds that the performance time is evening, as is stated in other texts. The times for performance of all *rāga*s are given later by Puruṣottama.

1. J. Pani (1984) overlooks this objection, and also the conservatism of many of the *lakṣaṇaśloka*s, in his effort to show that the *jāti* system still operated here as a current practical classification. The *jātis* in ancient times had varying "tonics", and could omit *sa* and *pa*. We shall have to reconcile the presence of the tonic *sa* in the ghana instrument with the descriptions below of two *auḍava rāga*s, *Gāndhāra* and *Mallāra*, which are said to omit *sa* and *pa*. 2. cf. Nijenhuis 1976, p.76.

160. The authorities referred to for the *mūrtis* ('icons') include two texts not so far mentioned. The only likely *Candrikā* I can find is a work referred to by 'Raghunātha', according to Kavi (p.693). By Raghunātha he means the supposed author of the *Saṅgītasudhā*, c.1614, actually by his minister Govindadīkṣita. If this is the same *Candrikā*, then the author was Bhaṭṭamādhava of Banaras, and the work was not later than the 16th century. There is an Orissan *Saṅgītārṇavacandrikā* by one Raghunātha Ratha. This Raghunātha was the author of the *Nāṭyamanoramā*, 1697,¹ which was derived from the *Candrikā*. I believe this *Candrikā* must have been too late to be a source for the *Nārāyaṇa*. N.M. Panigrahi informed me that a manuscript has now surfaced in Orissa. This was not available to me. The *Kalāṅkuranibandha*, of which there is a manuscript in Madras, is described by Raghavan² as an Oriya language version of the *Rāgamālikā* from Dāmodara's *Saṅgītadarpaṇa*, judging from the verse:

*dāmodareṇa svagranthe yathoktā rāgamālikā /
kalāṅkureṇa ca tathā kaviratnena bhāṣayā //*

'Dāmodara' is of course the *Saṅgītadāmodara* of Śubhāṅkara and not, as might be assumed, the *Darpaṇa* of Dāmodara.

Puruṣottama takes his pick from these works and sometimes gives more than one icon from among them. For Śrītraga the *dhyāna* is taken from

1. Raghunātha himself gives the date in the text as 23rd March 1697 (Raghunātha 1959, p.72), interpreted for me by K.N. Mahapatra. The introduction to the published edition wrongly gives 1702. 2. Raghavan 1961, p.6. But the identification of this Kaviratna with *asmadgurukaviratnamīśra* in the *Nārāyaṇa* (below, v.545) is incorrect. We must also assume a somewhat earlier date for the *Darpaṇa* than c.1625, which Nijenhuis (1977, p.26) suggests, if we have rightly placed Puruṣottama in the 17th century. Dāmodara's father Lakṣmīdhara was, according to Vāsudeva Śāstrī (Dāmodara 1952, p.1), the court poet to Tirumalairaya of Vijayanagar (1570-73). He could therefore himself have been writing before 1600, and this would allow time for his work, and the *Kalāṅkuranibandha*, to have gained currency before Puruṣottama's assumed date.

NarPSS (see pp.94, 103). For establishing readings I have examined these verses in other texts where they occur, such as the published NarPSS, the Nāṭyamanoramā of Raghunātha, the Saṅgītamuktāvalī etc. I have also used Tag for this section, since he expressly quotes here from the Nārāyaṇa and sometimes his readings (and emendations) are supported by other versions. The Muktāvalī hardly ever refers to the Nārāyaṇa by name, and in these dhyānas refers to the 'Sāra' as its source. But in all cases I have considered the likelihood of finding an individual version recorded by Puruṣottama, whether from an Orissan tradition or by his own memory or emendation. Amidst the copious variants found in all these sources I have taken the Nārāyaṇa manuscript evidence as the first guide to its versions, seeking confirmation elsewhere. Many of the mūrtis are quoted by Kavi in his Bharatakośa from the Saṅgītasaraṇī, a work by Puruṣottama's son Nārāyaṇa, which appears to quote much from the Saṅgītanārāyaṇa. The work is discussed by Raghavan 1960, p.8.

Most verses, whether actually found with existing paintings or not, seem suited to graphic representation; the typical dhyāna depicts a somewhat static image in a pose or 'frozen' situation which could be painted, rather than a narrative, and the deities, nāyikās or other characters are normally described with some visual detail in their clothing, ornamentation or other physical characteristics. Particularly noticeable is the standard reference to the colour of the image. I am not convinced by attempts to link this with the supposed colour symbolism of the svaras, but the presence of such detail does suggest the connection with the traditions of painting.

The NarPSS dhyāna for Śrīrāga differs from those mentioned by Ebeling and the 'traditional' image found in other texts. In b. I have

kept what I consider the original *vilasiveśo*, though incorrect by the more general standards of orthography, since *veśo* is in all Mss. and I believe represents the common spelling of the Oriya tatsama *bes* (ବେଶ).

161. This is from GitPrak V.10. Most manuscripts have *naṭṭaḥ*, and this *rāga* seems to be distinguished from *nāṭa* (which comes later) and *naṭṭā*, which is treated separately from *naṭṭa* in the *Muktāvalī*. The description corresponds in part to that for *naṭṭā* in *ŚSR* II.2.125 and *PārsvSSS* IV.44-45, and also other older sources, but the *tāra* notes there are not the same. The *naṭṭa* mentioned by Kallinātha (*Adyar SSR* vol.II p.144) is a different *rāga* altogether. A closer resemblance may be seen with the *śuddhanaṭṭa* in *ŚrīkRK* II.123, there classed as a *rāga* of the *Śrirāgamela* and also stated to be performed with *gamakas*. This corresponds to other roughly contemporary descriptions and seems related to the form described by *Rāmāmātya* (*RamSM* V.20) as *nāṭī*.⁽¹⁾

viśeṣas tu ... suggests that the range was an important distinguishing characteristic (perhaps unlike *śrīraga* in *Puruṣottama*'s view), as it is of other *rāgas* to come (*vakṣyamāṇarāgeṣu*).

162. Many *mūrtis* will be said to be from *nibandhāntara*, "another compilation". The present verse is identified by the *Muktāvalī* (II.118) as *Kalāṅkura*'s. The general conception of *natta* is a warrior⁽²⁾, but the green colour is an unusual attribute.

1. cf. Nijenhuis 1976, pp.59-60. 2. See Waldschmidt 1975, p.46.

163.-164. *karnāṭas tadvad ...* and 165. *revagupto ri'* ... make up an anuṣṭubh śloka. The list continues here as in GitPrak V.11. Karnāṭa, "like naṭṭa", is therefore heptatonic and shares other other attributes with naṭṭa, except that ni is graha etc. This agrees with the mela scale Kannāḍagaṇa introduced by Rāmāmātya in the 16th century (RamSM V.28). Somanātha gives the Karnāṭa dhyāna with Karnāṭagaṇa, and all these names appear to apply to the same basic structure. Like many other authors, Rāmāmātya says that the rāga sometimes omits dhaivata in the ascent (*āroha*). Interestingly, the GitPrak tradition (followed by Puruṣottama) is aware of this śāḍava structure and includes it under the śāḍava rāgas below, as Karnāṭagaṇa. The mūrti is there said to be the same as for Karnāṭa, as are the rasa and performance time (known from other sources to be evening).

The first mūrti is one of the ŚubhSD set. Some of these figure in Waldschmidt's "Second contribution to Rāgamālā iconography" (1972). Working from several early inscribed rāgamālā paintings bearing the verses and from the text of Dāmodara's Darpaṇa (Simon's 1902 ed. - see bibliography Dāmodara 1902) and Tagore's Saṅgītasārasaṅgraha (Tag.), though apparently not the published Śubhāṅkara text, Waldschmidt produces a 'critical edition'. As a record of variants this is extremely useful, but I am unhappy with the concept of an *Urtext* in these dhyānas. Even assuming that Śubhāṅkara had access to, or composed, their 'original' version, their exact forms and wording became quite fluid when dispersed over the many artists' traditions and saṅgīta texts. What I have attempted to set up as the main text is what the manuscripts suggest was Puruṣottama's received Orissan tradition - and at times even this will be found elusive! I have therefore not stated

in the apparatus all the variants found in other music texts and paintings which quote these verses; but the present variants which I have shown should be compared with others available, since our aim should be to establish regional or school-based recensions; the object should be the same as with dhyānaśloka in traditions of religious iconography, eventually to be able to trace the path of borrowings, influences and regional affiliations. This must wait for a wider study.

Waldschmidt (1972) deals with the present mūrti in 163. as no. 16, p.24. ' ' The different, but slightly related, 164 is NarPSS pp.97, 106. The α Mss. have, as does NarPSS.11., *sphuracchito*°. I take *śitoṣṇīṣa*° to be faulty orthography for *sito*°, and have adopted the reading of the Northern β recension and Mi., though there is no certainty that Puruṣottama did not write *śito*°, effectively following a Bengali trait of pronunciation.

165.-166. The GitPrak lakṣaṇa verse (V.12) is fuller:

revaguptas tathā ṣaḍje madhyamārṣabhikodbhavaḥ /
riḡrahāṁśo madhyamānto rase vīre niyuḡyate //

The Muktāvalī hemistich (II.121) seems to be a garbled version of the same. *maṛṣabhasodbhavaḥ*, "born of ma, ri and sa", thus appears to mean "from the madhyama and āṛṣabhī jātis, in the ṣaḍjagrāma", and this accords with ŚSR's definition of this rāga (II.2.100): *ṣaḍjagrāme revagupto madhyamārṣabhikodbhavaḥ* etc. '2'

1. See also Waldschmidt 1975, p.92ff. 2. There is no Madhyamārṣabhī jāti. The group of rāgas of which which revagupta is one are commonly described by ŚSR as coming from certain jātis. The commentaries are silent on the point, and I assume that the rāga was considered to have features of both jātis.

Dhyānas for this rāga are rare. The present one is ascribed by the Muktāvalī (II.122) to the "Saṃhitā", but it does not come in the published NarPSS, the rāganirṇaya portion of which is apparently complete. Haricandana may mean the same work which he sometimes calls the Śīvasaṃhitā. Puruṣottama's ascription may be to Kalāṅkuranibandha.

167.-169. cf. GitPrak V.13. The vasanta described by KumbhSRaj. II.2.2.77, an evening rāga, is also sampūrṇa and has sa as graha etc. This is a rāgāṅga (secondary rāga) of Hindola, as in ŚSR II.2.96 (where it is not described separately from Hindola. According to Panigrahi all of the rāgas so far mentioned are taken from Harināyaka into the GitPrak. It appears that the lakṣaṇas preserved here represent a very old rāga. 168. is the Śubh. dhyāna. (See Waldschmidt 1975, p.35f. and 1972, p.44f.) It is tempting to see *pikaśrīyā* (168.b, β and Mi. reading) as a depiction of dark colour, the figure being commonly shown as a dark youth, sometimes Kṛṣṇa himself. The reading is however at odds with the Orissan Mss and the other available versions, including the published ŚubhSD. The Nārada verse (cf. NarPSS, p.95,104) is unambiguous in its colouring, and clearly suited to a painting. Though a different image, it also features the mango-shoot, which is a recurrent element, presumably through the seasonal association of the rāga, in the many different dhyāna traditions.¹

170.-171. cf. GitPrak. V.16, from Harināyaka according to Panigrahi. The dhyānas given for śuddhabhairava (wrongly labelled 'bhairava' at

1. See e.g. Ebeling pp. 116, 124, 140.

this point in BS) and for the pentatonic bhairava which comes later, are the same. The lakṣaṇas differ, however, and we are apparently dealing with two different structures. The present definition is similar to ŚSR II.2.163 in having dha as aṁśa etc., but different in other detail; Śārṅgadeva says the range in mandra and tāra can be to sa or dha, and he mentions no performance time. Kavi quotes a verse from the (?)13th century Hammīra's Śrṅgārahāra, apparently a corruption of the ŚSR verse, and another from Mokṣadeva's Saṅgītasāraḥ, which agrees in content.¹ Harināyaka thus seems to have given a different account of the rāga. Kavi's many definitions for bhairava² contain several which look more like this śuddhabhairava than the bhairava they are supposed to be.

Kavi quotes this same mūrti (v.171) from the Saṅgītasaraṇi. Nibandhāntara, the frequent ascription for mūrtis which Puruṣottama finds elsewhere than in Śubh. or NarPSS., may perhaps be the Kalāṅkuranibandha. This mūrti differs completely from the usual icon, which depicts Śiva in his awesome (bhairava) aspect, sometimes being supplicated.³

172.-173. GitPrak V.17 (for v.172.b) reads: *sakampamandragāndhārah karuṇe praharāt param* / - "in karuṇa rasa after the watch" (i.e. after the last watch, of the day or the night, cf. v.178, 200 etc.) Kavi⁴ shows various forms under the heading of baṅgāla, but what he quotes from Maṭaṅga, as always without an exact reference, has the same jāti-ascription as this Harināyaka definition. Kumbh.SR II.2.2.106f. gives

1. Kavi 1951, p.667. 2. *ibid.*, p. 444. 3. cf. Waldschmidt 1975, p.329ff. 4. Kavi 1951, pp.412-13.

two different baṅgālas, both different from the present one. Other authors, according to Kavi, include baṅgāla among the grāmarāgas, and these also give sa as graha etc. and kaiśikī as the jāti. I have not been able to trace an ancient source which corresponds to all the detail here, but the ŚSR's second baṅgāla (II.2.161) is clearly related.

The dhyānas are more consistent. The standard figure is a hermit (and for the female Bhairavī a female ascetic) who sings sāmans or performs a pūjā.⁽¹⁾ For variants in this ŚubhSD verse as it comes in other texts see Waldschmidt 1972, pp.8,9.

174.-175. GitPrak V.18-19:

*ṣāḍjījātīsamutpannaḥ ṣaḍjanyāsagrahāṁśakah /
nītāraḥ panibāhulyo rase vīre niyuḍyate //
meghacchāyāgame geyaḥ somarāgo mataḥ satām /*

Thus the tradition is consistent that pa and ni are frequent ('strong') notes. The Muktāvalī (II.41) has the same verse as Puruṣottama. ŚSR II.2.165 says that the *bahula* notes are ni and ga, and other early authors, from Maṭaṅga on, support this.⁽²⁾ Śārṅgedeva says further that *ma* comes in tāra and madhya sthānas; this is interpreted by Siṃhabhūpāla as meaning that the note *ma* is omitted in the mandra. Does the Harināyaka verse in fact wish to say that ni comes only in the tāra? If so, the *bahuvrīhi* *nītāra* is incorrect. I have in such cases kept the prima facie sense of the Sanskrit, here assuming "the range of the tāra is to ni."

No dhyāna is mentioned by Ebeling or Waldschmidt. The Candrikā verse (see above, note on v.160) is a neat little composition involving śleṣa, *soma* meaning both the lover and the moon.

1. See Waldschmidt 1975, p.375ff. To Waldschmidt's literary references Śrīkaṇṭha's RK II.106 should be added. 2. See Kavi 1951, p.741.

176.-177. Muk. II.127 adds the extra line (after 'mrapañcamah):
nitārah kampabahulah karuṇādbhutamāsyagah / In the corresponding
 passage in GitPrak (II.19-20) it is hard to say whether this line
 belongs with the definition of Āmrapañcama or with the next rāga,
 kāmōda, though Panigrahi's text (editorially?) labels the rāgas clearly
 enough:

āndhrījātisamutpann madhyamagrāmāgocarah ||
gāndhārāmsāgrahanyāso rāga<h> syād āmrapañcamah || ityāmrapa-
nitārah kampabahulah karuṇādbhutamāsyagah ||
śadje śādjībhavaḥ śadjagrāhāmsō nyāsadhāivataḥ |
samasvaraś ca kāmōdo mandragāndhārābhūṣitaḥ || iti kāmōdah ⁽¹⁾

Puruṣottama takes this detail into his definition of kāmōda (see
 v.178.a), but ŚSR II.2.168-69 mentions the somewhat unusual adbhutarasa,
 as well as hāsyā (but without karuṇa) in connection with Āmrapañcama.⁽²⁾
 SSR agrees in giving ga as amsā etc., and adds that the rāga is *mandra-*
madhyamodbhavaḥ, "springs from the mandra and madhya sthānas", as
 interpreted by Simhabhūpāla. Mataṅga and Nānyadeva are substantially in
 agreement with this definition.⁽³⁾ Kavi quotes a verse from 'Jagadeka'
 which, like many other passages he claims to have found in the Saṅgīta-
 cūḍāmaṇi (?12th century), are not in the printed text⁽⁴⁾ or in any Ms.
 that was available to its editor, D.K. Velankar. It would be
 interesting to know the true provenance of the verse, since it confirms
 the rasas as adbhuta and hāsyā and the modal function of ga, while un-

1. Panigrahi's ed. reads: *rāgasyād* *'bahulah karuṇodbhuta-*
hāsagah... 2. I believe the rasa-ascription of rāgas has to do with
 the older association of particular musical structures with particular
 junctures of the dramatic context in which they were performed. Rasa,
 depending for its arousal on referential associations, can in music only
 be concerned with texts in song or representation in dance. The
 frequent use of rasas as defining characteristics of rāgas is surely
 another aspect of the dramaturgical heritage, the context in which
 saṅgītaśāstra was fostered in the Nāṭyaśāstra. 3. See Kavi's
 quotations, p.54. 4. Jagadekamalla 1958, Sanskrit intr., p.6.

like ŚSR it mentions the omission of ri and pa:

*gāndhārāṃśo ripatyaktaḥ gāndhārāṃśagrahānvitah /⁽¹⁾
sanitāraś ca pūrṇaś ca mandreṇa parivarjitah //
āmrapañcamānāmāyaṃ rāgo vismayahāsyayoh /*

tatraiva means, I believe, not 'in the same source as the *lakṣaṇaśloka*' but rather the same text as the last *mūrti*, i.e. from the 'Candrikā'. Here again no *dhyāna* is mentioned by Ebeling or Waldschmidt, and the *Candrikā* appears to be the repository of some rare iconic verses. They suggest paintings, however, the colour depictions being particularly vivid.

178.-180. The second of the *mūrtis* here is for the female *kāmodī* or *kāmodarāgī*. *Puruṣottama* considers *kāmodī* and *kāmoda* to be the same musical structure. The identification of the two is stressed by *Haricandana*, who has the present *lakṣaṇaśloka* for *kāmoda* (*Mukt* II.129) and a feminine version of the same for *kāmodī* at II.61:

*kāmodī karuṇe hāsyē nitārā bahukampanā /
śāḍjī jātigrahāṃśeṣu yāmādhanyāsamandragā //*

The *GitPrak* (*Harināyaka*) definition is close to ŚSR's for the second of the two *kāmodas* (*dvitīyakāmoda*):

GitPrak V.21: *śāḍje śāḍjībhavaḥ śāḍjagrahāṃśo nyāsadhāivataḥ /
samasvaraś ca kāmodo mandragāndhārābhūṣitaḥ //*

ŚSR. II.2.167: *śāḍje śāḍjībhavaḥ śāḍjagrahāṃśanyāsasamyutaḥ /
samasvaro 'nyah kāmodo mandragāndhārasundaraḥ //*

The time prescribed is "after the watch"; as *prahara* and *yāma* can refer to any watch of the day or night we have to assume that conventionally

1. I suspect a corruption in the first line in the repetition and faulty sandhi 'tyaktaḥ gāndhārāṃśa'. Perhaps the original had something like 'tyakto gāndhāragrahaṇānvitah, though this still leaves the *nyāsa* unmentioned.

these words are used for a particular watch. Comparing the definitions of various texts we find that the rāgas are conventionally prescribed for evening or morning, and "after the last watch" seems to fit, meaning sometimes the last of day and sometimes of night. Kavi⁽¹⁾ quotes a verse from 'Bhaṭṭamādhava', i.e. the Saṅgītacandrikā (which I have suggested may be the 'Candrikā' referred to by Puruṣottama). This describes another heptatonic kāmōda, apparently a different structure from the present one, but one that is "to be sung in the final watch" (*pāścīme yāme*), and Śrīkanṭha's kāmōda (RK II.165) is sung at the beginning of night (*nīśāda*). If that is the meaning here, then the direction is inconsistent with ŚubhSD (see v.319 below), where kāmōda is said to be a morning rāga. Kāmōdī or kāmōdā is in fact more consistently regarded as a morning rāga, as in NarPSS (see v.323 below) and Śrīkanṭha RK II.157 (*pratyūṣakāle geyā*). The Orissan tradition does not seem to distinguish kāmōda and kāmōdī at all strictly, and perhaps the traditional lakṣaṇas of the two have been conflated. Such conflation is clear in the dhyānas. The common ascetic figure can be male or female. A grammatically "feminized" version of our mūrti is used (or composed?) by Haricandana (II.62). For variants inscribed in paintings see Waldschmidt 1972, p.23f. The second mūrti is from NarPSS (pp.97.106). This adds yet another branch to what Ebeling (p.114) calls the "bewildering array of iconographies" for this rāga. Far from the ascetic, this lady is a model of joyful indulgence. Other dhyānas collected by Ebeling and others⁽²⁾ show a lady, clad in yellow, suffering the pangs of separation from her husband. The same image is

1. Kavi 1951, p.219. 2. See Ebeling 1973, caption on p.114 and dhyāna on p.118. Waldschmidt 1975, p.372f.

also found applied to the rāga kakubha¹. NarPSSii. has a different first pāda in which the lady is playing with her companions. The Mukṭ. reading is close to the BS version.

181.-182. GitPrak V.22 has *ṣaḍjadhaivati** in one Ms. and *ṣaḍjamadhyamikodbhavaḥ* in another. Panigrahi emends to *ṣaḍje dhaivatikod**, "in the *ṣaḍjagrāma*, born of *dhaivatī jāti*", because the ŚSR definition (II.2.164) starts: *ṣaḍje dhaivatikodbhūtaḥ*. I see no good reason to change Puruṣottama's reading, as found in all Mss as well as Mukṭ and GitPrak, rather than simply understand what original meaning it represents, though this was possibly lost to Puruṣottama! GitPrak does not mention a *rasa*, and this is also absent in ŚSR and KumbhSR II.2.2.51, which between them cover all the other details given here. DamSD II.231 (Tanjore ed.) has a differently worded *lakṣaṇa* verse with the same content, except that the *rasa* is *śṛṅgāra*.

Like the other *mūrtis* quoted so far from 'nibandhāntara' (possibly *Kalāṅkura*), this is not found elsewhere, though the image of the dark, cloud-like young man (even a personified *megha*, cloud) is familiar enough. The celebration by music and dance of the advent of the rains is also a common theme.² According to Mallinātha on Kālidāsa Ragh. VIII.33, *upavīṇayati* means "singing (before Śiva) with the *vīṇā*" (*śivam upavīṇayitum vīṇayopasamīpe gātum*). Other occurrences in Bāṇa's *Kādambarī* and in Śrīharṣa's *Naiṣadhacarita* are cited by Böhtlingk, but his translation, copied by Monier Williams, is simply "play to someone on the *vīṇā*". I assume that Puruṣottama was unable to find a ŚubhSD

1. See also Nijenhuis 1976, p.41 and Waldschmidt 1975 p.374. 2. cf. Waldschmidt 1975, pp.45-51.

dhyāna. Normally he gives the available Śubh. verse and then supplements, when he wishes, with another. The published text of Śubh also lacks a dhyāna for Megha, and this raises an interesting question over the origin of the three verses found by Waldschmidt.¹ None of the three corresponds to Dāmodara's verse in DamSD II.31, (Tanjore ed. p.45), which is also used by Haricandana (Mukt. II.42) but is unfortunately not attributed to any named source.

183.-184. cf. GitPrak V.23 This corresponds in sense to ŚSR II.2.158 and Pārśv.SSS. IV.62. These early sources say nothing of rasa or performance time, however, and they state that pa and sa are *sphurita* (ŚSR: *prasphuratṣadjapañcamah*), ga having *tiripu* (Pārśv; ŚSR has *gāndhāratiripopetaḥ ... drāviḍagaudo 'yam*). Thus Harināyaka's *saṅkula* corresponds to *prasphurat* or *sphurita*; this may mean simply "manifested" (i.e. frequently used, equivalent to *bahula*). But the original meaning was more likely a particular ornament, the *sphurita*, defined in ŚSR III.90, just as the *tiripu* gamaka is described immediately before it. If this is the case, the ga was subject to an oscillation at a different speed from that on sa and pa. On the basis of these other definitions (see Kavi 1951, p.287) I had rejected the reading *ṣadjamadhyama* of BS etc. in a. The GitPrak confirms this decision.

gaudasya ... Though *turuṣka* is the common form in saṅgīta texts, manuscript evidence suggests *turaṣka* at this point (probably influenced

1. See Waldschmidt 1972, p.34 Though the majority of the dhyānas examined in Waldschmidt's 'Second Contribution' are ultimately from Subhāṅkara, a few are from other sources (including DamSD).

by Oriya *turaska*), and this might have led to the β reading *turaṅga*.

For the *dhyāna* I can find no parallel, though the image has elements in common with some of those found for *gaṇḍa* and *gaṇḍamallāra*.¹

śīśīrāmsūdhāmā is probably intended to depict white colour. The verse is borrowed by Mukṭ and of course by Narahari (as often, faultily transmitted in *Rāgaratnākara*, *Vaiṣṇ*SS p.17)

185.-187. GitPrak V.24 (ending *ṁśaiṣā varāḍī sumanoḥarā*). ŚSR II.2.85 and KumbhSR II.2.2.104 describe *varāḍī* (one of two kinds, cf. Nijenhuis 1976, p. 82f.) as derived from the *rāga bhinnapañcama*, being sung in *śṛṅgārarasa*, and (unlike in our present definition) having *dha* as *aṁśa*. For the switch to *sa* as *aṁśa* in other 16th century texts and later sources, see Nijenhuis 1976, p.83. Where a time is specified for *varāḍī*, *varāḍī* or *varālī*, it is normally evening, and the *prahara* here may therefore be the last one of day. However, Kavi quotes 'Bhaṭṭa-madhava' (*Saṅgītacandrikā*) in a verse which corresponds in detail to Śārṅgadeva's and Kumbha's *varāḍī*, and adds: *grīṣme prākprahare geyā sampūrṇā kāmage rase* - "in the cold season, during the early watch and in *śṛṅgārarasa*". I find no account, other than what is said here to be in the *Kaumudī*, of *varāḍī* as a hexatonic *rāga*. ŚSR II.2.130f. gives definitions of six *upāṅgas*, secondary formations, of *varāḍī*, none of them hexatonic.

The first *mūrti* is ŚubhSD (p.37). Puruṣottama's version is the same as the printed Śubh. Waldschmidt 1972, p.42 shows some variants which resemble the version in DamSD. Bake translates *vinodayantī* as "pushing

1. See Nijenhuis 1976, p.32; Waldschmidt 1875, p.382f.

back"¹), and thus gives the image, followed by Nijenhuis (1976, p.84), of the angry lady rejecting her lover. The image is rather that seen in Ebeling, pp.85,246, where the girl turns her face away but continues to fan the lover; "holding away" may be intended, but hardly in anger. The second mūrti is NarPSSi, p.96. This vaguely resembles the common image of Deśavarāṭī², but the different mūrti in NarPSSii (p.105) is much closer to that image in its portrayal of the girl's anguished searching for her lover.

188.-190. An ancient definition (for gurjarī) can be found in PārśvSSS IV.30 and ŚSR II.2.89, where the nyāsa is clearly stated to be *ma*. GitPrak V.25 has *kvacin gāntā* in two Mss., but all Mss. have *āntā* and not *āmsā*. Tag. and Bi. have preserved at least this syllable of the correct reading. Ghan. (Rāgaratnākara, VaisSS p.18, v.92) has the verse garbled at several points. In the view of the older writers, and as repeated here, *pañcamaṣāḍava* is the *rāga* from which *gurjarī* is a secondary formation, but the *vṛtti* shows that Puruṣottama fails to understand *pañcamaṣāḍavāt*. The 'regional' varieties of *gurjarī* mentioned by ŚSR (II.2.235) and KumbhSR (II.2.2.8) are four, distinguished by different emphasis and ornamentation in the svaras. *Dakṣiṇa-* and *saurāṣṭra-* *gurjarī* are two of these. *daśadhā gujjarī proktā* is obviously the intriguing beginning of an *anuṣṭubh* in the *Ratnamālā*, but unfortunately Puruṣottama considers it of insufficient importance to repeat.

The first mūrti, specifically meant for *dakṣiṇā* ('Southern') *gujjarī*, is from ŚubhSD (p.39). Waldschmidt's verse, put together from

1. See Waldschmidt 1972, p.42, note 1. The anonymous translation used by Ebeling 1973, p.124 is similar. 2. See Ebeling 1973, p.124; Nijenhuis 1976, p.84. (v.189), is from ŚubhSD (p.39).

inscriptions on paintings, shows some variants which may be compared with our β readings. The reading Waldschmidt reports from 'E' (the 'Gem Palace Ragamala', National Museum, New Delhi), "*sutes¹varāṇām* (statt *śrutisvarāṇām?*)" is now obviously a corruption of *śruteḥ sva²*. Once again the Orissan tradition shows a closer resemblance to the ŚubhSD manuscripts than do the inscriptions in painted rāgamālā sets. I cannot quite accept Bake's translation of the verse as it appears in the DamSD.⁽¹⁾ Tag. quotes the dhyāna twice, the first time from 'Hanuman' (i.e. as in the Darpaṇa), the second from the Nārāyaṇa, with the variants indicated in my apparatus. The lady with the vīṇā is a common image of gurjarī/gujjarī. The Nārada dhyāna (NarPSS pp.95, 104) is reminiscent of the Hindī verse of Lacchaman Dās quoted by Ebeling (p.134), but, as Ebeling himself comments, the idea is not very different from several others; it is somewhat less distinctive, and less graphic, than Śubh's. The Nāṭyamanoramā, which follows the NarPSS for all of its dhyānaślokaś, apparently used a manuscript or a tradition more related to the Calcutta NarPSS texts than was Puruṣottama's.

191.-192. = GitPrak V.26. The early Todī defined by ŚSR II.2.77 etc.⁽²⁾ has ma in the three modal functions as here, and is an aṅga (secondary formation) of the primary rāga śāḍava. It is used, according to these texts, in scenes (or song-texts?) of joy (*harṣe*). The lakṣaṇas in many other texts follow this tradition.⁽³⁾ The śṛṅgāra and vīra rasas are obviously a later development, though they could be derived

1. "Gurjarī ... produces all kinds of śrutis and notes on her lute." See Waldschmidt 1972, p.20. 2. cf. Nijenhuis 1976, p.77. 3. cf. Kavi 1951, p.257.

from the notion of *harṣa*. Dāmodara (DamSD II.211, Tanjore ed. p.36) states that some give the note *sa* as *graha* etc.; thus by this time there was a difference of opinion, probably representing an effort to reconcile contemporary practice and the older śāstric definition. The 17th century Ahobala (Pārijāta v.386) describes what must have been a contemporary structure, different from that of ŚSR etc.

The *mūrti* is ŚubhSD. p.37. The complete agreement of our text, the published Śubh., the *Muktāvalī* and the *Nāṭyamanoramā* (II.41) argues for a secure tradition, and the 'critical' readings selected by Waldschmidt (1972, p.41) should now be reconsidered. Waldschmidt's German translation (1972, p.42) is, as often, superior to the English (1975, p.279). Other *dhyānas* and illustrations normally add the details of a lute, which the lady in this almost standard image carries while feeding the deer.¹ In view of its difference from this standard icon, it is surprising that the verse from the *Pañcamasārasaṃhitā* (pp.95, 104) is not also mentioned by Puruṣottama.

193.-195. GitPrak V.27. v.28 is the direction for seasonal performance:

*hareḥ śayanam ārabhya yāvad durgāmahotsavam /
pārvatīprītaye tāvan mālavaśrīr manoharā //*

(cf. v.339 below).

GitPrak also mentions the *aṃśa* in b., *ṣaḍjanyāsagrahāṃśaiṣā pārvatī*, and this agrees with the ancient *rāga mālavaśrī* defined in ŚSR II.2.73, an *āṅga* of *mālavakaiśika*. The latter 'primary' *rāga* is defined as coming from the *kaiśikī jāti*, and this *jāti* was defined above (v.115) as *<samsargajā> vikṛtā* from five of the *śuddha jātis*.

1. cf. Nijenhuis 1976, p.78f.; Waldschmidt 1975, p.279f.

Assuming Puruṣottama understands that mālavakaiśika is a rāga, then he must be simply adding in information from traditional sources about its origin. The information does not seem very relevant. According to Panigrahi (Kṛṣṇadāsa 1983, p.36, note 3) only the rāgas up to varādī are in Harināyaka's treatise. The other lakṣaṇas are not traced back beyond the GitPrak. Whatever the source, it tells us the season for performance, which is lacking in ŚSR; but the early texts added that the tāra and mandra svaras were sa. Mālasī, Mālavaśrī and Mālāśrī are considered different versions of the same name. Mukṭ. (II.46-47 and 74-75) repeats the definition under two spellings, with the two different dhyānas as found in the Nārāyaṇa.

The first mūrti is ŚubhSD p.38. The figure suggests that the lady is consulting a flower-oracle. A particularly clear example from 17th century Malwa is to be seen in Ebeling, p.39. The readings in 194.d. are supported by Rāgacitra (p.16) and Śubh. The NarPSS mūrti (see LD ed. pp.92, 101) preserves the flower motive but dispenses with the tree under which the nāyikā sits. This corresponds to the illustrations shown by Waldschmidt 1975, p.261ff. The Manoramā preserves readings found in the Calcutta Mss of NarPSS.

mālavaśrīr iyam ... might mean simply "Mālavaśrī is also called Mālasī" (and similarly 203.1 below).

196.-197. GitPrak V.29. SSR, and a tradition going back to Maṭaṅga, describe four saindhavīs, of which the second (SSR II.2.179) is "in pañcama", i.e. a bhāṣā of rāga pañcama. Nijenhuis 1976, p.69 argues for the development of later forms of Saindhavī from the third of Śārṅgadeva's, which was considered a derivation from mālavakaiśika and

had sa, not pa, in the three modal functions. "With respect to the time of performance," she writes, "all authors, ancient as well as modern, agree that saindhavī could be performed at any time." This may apply to the tradition of the third saindhavī, but is clearly not the case with our rāga here. The various definitions brought under the head of saindhavī by Kavi 1951, p.739 show that the different forms persisted, at least in śāstra. This saindhavī is classed as a heptatonic rāga, but it is different from the heptatonic one in the Southern tradition described by Tulajendra.¹

There is no dhyāna in Śubh., and this one is taken from NarPSS (see pp.93, 102). Waldschmidt 1975, p.333ff. and Nijenhuis 1976, p.70 identify a prominent image of a lady clad in red and worshipping Śiva. The second type mentioned by Waldschmidt (after Gangoly) is slightly different; the lady still holds the *trīśūla*, but is waiting impatiently for her lover. Nijenhuis links the two as the 'religious' and the 'psychological' points of view. DamSD II.208 (Tanjore ed.) classes saindhavī (appropriately for this image) as a rāgiṇī of Bhairava. Certainly the two elements come together in, for instance, the Hindī dohā of Lacchaman inscribed on the Amber rāgamālā (Ebeling 1973, p.138), which confirms Nijenhuis's diagnosis of anger following a quarrel (as in the *Kalahāntarītā Nāyikā*). If indeed our present sindhujā (or sindhujā?) is the same rāga, then the NarPSS shows a quite different image, in colour and in mental state.

198. Kṛṣṇadatta is Kṛṣṇadāsa, otherwise referred to by the Nārāyaṇa as the Gītaprakāśakāra. Prajñanananda is mistaken in separating these

1. See Nijenhuis 1976, p.70.

two (Ghan., intr. p.7f.).⁽¹⁾ It is admittedly remarkable that the true name of the Gītāprakāśa author was not consistently recorded. I find it hard to explain the name Kṛṣṇadatta as a mere scribal error while the manuscripts are unanimous.

The rasa, nyāsa and amśa correspond to devakṛti in ŚSR II.2.129, Pārśv.SSS II.75 (p.91) etc. but that older structure is defined as pentatonic and having dha as graha. As for performance time, only Tulaja's Saṅgītasārāmṛta (TulSS p.100) agrees that the rāga can be performed at all times (*sadā*), as the reference in VenkCPP (appendix, 28.3) appears to be to māhurī rāga and not devakriyā.⁽²⁾ But VenkCPP (app.29.3) does state that the rāga śuddhavasanta is *sarvakālika* (and is heptatonic). Mukṭ. has a different line for 198.b.: *sampūrṇā sarvakāle vai geyeyam ṛtuṣaṭkake* /

The ŚubhSD (p.40) mūrti is not found in the series described by Waldschmidt (1972). Few paintings seem to have been produced, or found, for this rāga, though dhyānas are common enough in texts.⁽³⁾

200.-201. cf. GitPrak V.31. The lakṣaṇas resemble the first of ŚSR's two rāmakṛti definitions, II.2.127, the second (II.2.144) being a quite different structure. RamSM V.23 agrees substantially with the present definition. VenkCPP V.51 briefly mentions a heptatonic rāmakriyā, and the verses cited by Kavi 1951, pp.548-49 are divided between the two traditions as shown in ŚSR's verses. The difference in traditions is in fact reported by DamSD II.225,226, which mentions also that some regard it as a pentatonic rāga omitting ri and dha. Kavi's verse cited

1. See also Panigrahi in Kṛṣṇadāsa 1983, intr., p.8f. 2. Nijenhuis 1976, p.27 may have misread these verses. 3. See Nijenhuis 1976, p.28).

from 'Mataṅga' (not, I believe, in the published MBrhd) and the ŚSR definition confirm that sa and ri are *bahula* notes, though the compound *ṣaḍjarṣabhaghanārambha* is slightly odd. I take *prahara* in 200.a to mean the early watch of day or the last of night.

The mūrti is SubhSD (p.40). The angry lady with the lover falling at her feet appears in many illustrations, and is perhaps the commonest figure for rāmakirī.⁽¹⁾ The dhyāna of Somanātha (translated by Nijenhuis 1976, p.17) does not immediately bring this nāyikā to mind, and seems more in the vein of Śudhakalaśa's dhyāna. So also is the NarPSS (pp.93,102) dhyāna, surprisingly omitted by Puruṣottama despite its difference from Śubh.

202.-203. GitPrak V.32. The verse is almost identical with ŚSR II.2.115, which reads for b.: *gamandrā cotsave geyā tajjñaiḥ prathamamañjarī* / The GitPrak (Harināyaka?) tradition has perhaps inserted the rasa and time (as opposed to occasion, *utsava*) reference to fit in with the common form of definition. The prescription of morning performance seems rare.⁽²⁾ The 'modal' description in ŚSR, following the form for jāti-lakṣaṇas, indicates that certain phrases could be led to dha in the tāra sthāna and others to ri. When tāra is mentioned there is usually also a direction for mandra, as in ŚSR and removed in the present verse.

The mūrti, wrongly attributed in Mukṭ (II.23) to the Nāradasaṃhitā,

1. See Waldschmidt 1972, p.38; 1975, pp.215-222, 233-236; Ebeling 1973, pp.52,53,60 etc. 2. See other lakṣaṇaśloka in Kavi 1951, p.347 (paṭa°, paṭha°) 387ff.

is ŚubhSD (p.39). This is the commonest image for paṭamañjarī¹, except that often the lady is comforted by two companions. Here again the Nāradasaṃhitā (pp.95,104) has a quite different icon.

Later texts, except when imitating or quoting early sources like KumbhSR and ŚSR, refer to paṭamañjarī, paḍhamañjarī, or paṭhamañjarī; hence the need to identify the old and the new names.

204.-206. GitPrak V.33. As no naṭa is defined by Puruṣottama, and only naṭṭa has been mentioned so far, the reference must be to naṭṭa. (Mukt II.137 in fact reads *naṭṭavad.*) In v.161 naṭṭa was said to be like śrīraga in that it was characterized by ṣaḍja in its jāti etc. ŚSR II.2.125 has naṭṭā (fem.) as a derivation from piñjarī (a bhāṣā of hindola); this too has sa in the three modal functions.

The performance time for naṭṭā (fem.) is consistently given as night², though there is some difference of opinion in the application of rasa.

The mūrti for the female naṭṭā would have to be different from the warrior naṭa/naṭṭa. But, as far as I can tell, the present one, probably taken from Kalāṅkura (and quoted by Kavi from the Saraṇī, which simply means indirectly from the Nārāyaṇa), is unique. To my knowledge no painting of this rāga has been published.

206.-207. This differs from ŚSR II.2.114 and Pārśv.SSS IV.35f. only in having sa instead of ma, as mandra and in adding karuṇa rasa (the older texts mentioning *vipralambha*, i.e. śrīgāra, only).

1. See Waldschmidt 1975, p.228ff., 240-245. 2. See Kavi 1951, pp.305,306.

The mūrti, though said to be in 'another compilation', which elsewhere always means other than Śubh, Nārada etc., and perhaps refers to Kalāṅkura, is however in ŚubhSD, p.39. Some variants are noted in my apparatus and more will be found from other sources in Waldschmidt 1972, p.47. The theme and illustrations of it are described by Waldschmidt 1975, p.138f. and 153f. The content of NarPSS (pp.93,105) corresponds, though the wording is quite different.

208.-209. This is the last of Kṛṣṇadāsa's sampūrṇa rāgas (GitPrak V.35), starting: *gaudī śāṁśagrahanyāsā jātā mālava*. The definition corresponds to the second (dvitīyā) gaudī of ŚSR II.2.184 etc.⁽¹⁾ Gaudī and gaurī are often found as interchangeable names for the same structure. The mūrti, unusually in Āryā meter, shows one of a great variety of types (as indicated in Waldschmidt 1975, p.274f., Nijenhuis 1976, p.33, Ebeling 1973, p.60,76,110,142 etc.).

211.A.-210. As stated in v.157, five further sampūrṇas are given. These are the ones that Puruṣottama did not find defined (though one manuscript lists them) in GitPrak, but drew nevertheless from the Saṅgītasāra (of Harināyaka?).⁽²⁾ Each has only a hemistich for the lakṣaṇas. I have assumed that in the original text these were combined into anuṣṭubh ślokaś and I have numbered the verses accordingly. All except Bhūpatī are among the additional rāgas described by Kallinātha (Adyar ed. SSR vol.2, p.144,145) but not in the main ŚSR text. The

1. For the two types of gaudī in earlier texts see Nijenhuis 1976, p.33.
2. If this Sāra is indeed by Harināyaka, Kṛṣṇadāsa has been selective in his treatment, for he clearly acknowledges Harināyaka as a source.

'Sāra' has here recorded some post-ŚSR tradition. Three of the five mūrtis are drawn from the <Saṅgīta>ratnamālā of Mammāṭa.

The mūrti is ŚubhSD p.36. In sense, but not syntax, I agree with the translation used by Ebeling, p.120. Waldschmidt chooses, against most of his manuscript evidence (and ours as well), an easier reading 'nibaddhabāhuḥ, "his arms clasping the horse's neck". Another possible meaning of 'rāgaḥ is that the warrior's passion/desire is directed at controlling his horse; and rāga perhaps carries the second meaning of (musical) rāga too: "the rāga bound to the horse's back". The image is common; a particularly vivid depiction in an 18th century Lucknow painting is shown by Waldschmidt 1975, p.105.⁽¹⁾

211.B.-212. 'Born of dhaivata' appears to mean that dha has the three important modal functions. These are confirmed by Kallinātha's account (Adyar ed. ŚSR, vol.2, p.145), in which dha is graha and aṁśa. ŚrīkRK II.135, though stating that the rāga omits ga (and is therefore not sampūrṇa), gives dha all three modal functions and confirms that the rāga can be sung at all times, *sarvadā*.

The mūrti, in Mālinī metre, may be added to the two cited by Kavi from Śrīkaṇṭha and the Rāgasāgara.⁽²⁾ The literal meaning of the name is worked into the image, as also in Śrīkaṇṭha's verse (RK. II.136). No paintings of this rāga are listed in the main reference works.

214.A.-213. Among the earlier texts, Kumbha (SR II.2.2.61) and Kallinātha (Adyar ed. ŚSR vol.2, p.144) describe different structures under the name naṭṭanārāyaṇa. Kumbha's has dha in the modal functions as here. Later traditions are divided, as can be seen in the verses in Kavi 1951, p.305. For the wide differences in opinion on performance

1. For parallel verses see Nijenhuis 1976, p.60. 2. Kavi 1951, p.192.

time see Nijenhuis 1976, p.62.

The mūrti is intriguing. So far as I can find, naṭanārāyaṇa is nowhere else in dhyānas said to be dressed as a woman, though the theme of dancing is found in Somanātha's dhyāna⁽¹⁾ and in Deccani paintings⁽²⁾. On the spelling *veśa* see note on v. 160 above. The Mi. and two 'Northern' copyists have 'corrected' to *veṣa*. Mukṭ II.55 keeps *veśa*. I take the unconventional phrase *bhramim ādhā* to mean "making a whirl around", and the type of dance is apparently like that of the Orissan *goṭipuas*, who accompany their own dance with song.

214.B.-215. For the early definition of this rāga we must ignore *bhūpālī*, a hexatonic raga mentioned by KumbhSR II.2.3.68 and the *bhūpālī* said by Kallinātha to be the same as *ḍombakrī* (Adyar ed. SSR vol.2, p.17), and *bhūpāla* as found in the Southern tradition of RamSM V.36 and TulSS p.109, these last being pentatonic like the modern Hindustani *bhūp(ālī)*. I cannot find any parallel for the lakṣaṇas or the dhyāna here. Narahari's Rāgaratnākara (VaisSS p.25) agrees with the Mukṭāvalī readings *śvetaś cāmara* (but with the variant in one Ms *cārucāmaradvaya*) and *śyāmacchatrādhyo*. On the assumption that the verse contains the usual colour symbolism, and that chowries are properly described as white, I have kept *śyāmaś* (as in Biii., Mi and β) as an epithet of the king (the Bhūpati).

216.-217. Here again the lakṣaṇas have little in common with other available descriptions of śaṅkarābharāṇa (e.g. in Nijenhuis 1976, pp.70-

1. cf. Nijenhuis 1976, p.62. 2. See Gangoly 1966, pl. LXXIX A,B and pl. CV, B and D; also Ebeling 1973, p.237, in a Rajasthani painting from Sirohi. Gangoly tries to emend the text he finds in Tag's version of the mūrti, and the complex of corruptions leads him into difficulty.

71; Kavi 1951, p.652). Some other dhyānas show the Śīva motive, also to be seen in some paintings, e.g. Ebeling's Bundi/Kotah example (p.193). For *udīta* = *udita* see Śriharṣa's Naiṣadhacarita 1.83, vi.52,74. *Sadā* (v,216) is elsewhere glossed as *sarveṣu kāleṣu* / *samayeṣu*, and this is how I have understood it here.

218. This traditional nirukti sees *ṣāḍava* as a vṛddhi derivative of *ṣaṭ*.⁽¹⁾ This would not be possible according to strict philological rules, but Fox Strangways suggests⁽²⁾ that the word is an analogical formation after *auḍava* (this being itself of obscure origin); in this case the word may have been coined in the usage of musicians at a very early stage, and may indeed reflect a perceived connection with *ṣaṭ*.

219.-222. For *karnāṭagaudaś ca* GitPrak V.5 has *karnāṭabaṅgālaś ca*. When the rāgas come to be defined in that text *karnāṭabaṅgāla* (as well as a hemistich on *ṭakka rāga*) is indeed included in an extra verse from the Ratnamālā (as repeated here, vv.226-227), but *karnāṭagauda* is the second in the main list. I suspect that the list, which comes from Harināyaka (cf. 220.b.), has been slightly tampered with by Kṛṣṇadāsa,⁽³⁾ but is preserved intact by Puruṣottama, followed by Narahari (Rāgaratnākara, VaisSS p.26). Narahari again follows in listing the extra eight from the Saṅgītasāra. Though the text could mean *deśākhyāśāvarī* in 219.b. (as printed in GitPrak V.5), the rāga is later (v.239) referred to as *śāvarī*, not *āśāvarī*.

The spelling *huñchikā* (v.220.a.) is perhaps the commonest, being

1. cf. *ṣaṭsvaram ṣāḍavam iti* (MBrhd.) etc. Nijenhuis 1970, p.205.
2. 1914, p.122. 3. GitPrak V.6 conceals Harināyaka's authorship: *ityādyāḥ ṣāḍavāḥ proktāḥ rāgāḥ śrutimanoharāḥ* /

found in the weight of Mss in the description of this rāga (v.247) and GitPrak V.6 (v.1. hūṅkṛtā, which is not a rāga at all). In pronunciation there would be little to distinguish this from huṅcīkā, which is also found in Narahari's version (Rāgaratnākara and Bhaktiratnākara, VaisSS pp.26,202), but huṅjīkā of BS is unlikely.

The manuscripts punctuate: *iti / śāḍavagaṇane phalam āha ...*
~~ganana~~ would here have to be equivalent to, or a technical term for, *gāna* (which is specifically referred to in v.222), the reward being not that of 'enumeration' but of singing, as above, v.158.1. My punctuation follows that in the published Narahari Rāgaratnākara and Bhaktiratnākara (VaisSS pp.26,102), which preserves the **gaṇane* of all the Mss and also makes sense.¹ The passage is found, as a continuation from the *sampūrṇagānaphala*, in Nārada's Saṅgītamakaranda III in a slightly different form:

*saṅgrāmarūpalāvanyavirahaṃ guṇakīrtanam /
 śāḍavena pragātavyaṃ lakṣaṇaṃ gaditaṃ yathā ||81|| ...*

in which **virahaṃ* may be a corruption of *vīratā* (which would make the whole of the first line a single compound). v.222.a. would also be more comfortably translated if a single compound starting *saṅgrāma-vīratarūpa*, but I have kept the unanimous reading of the Mss.

223.-224. GitPrak V.36. SSR II.2.92 gives *gaḍa* as an *aṅga* (secondary formation) of the rāga *ṭakka*, having, as here, *ni* in the three functions and omitting *pa*; PārsvSSS IV.26 adds that it is sung in *vīra* rasa, and KumbhSR II.2.2.75 prescribes *karuṇa* rasa and performance in the rainy season. The detail not taken here ultimately from ŚSR (and

1. Though the passage is identical in these two works, the Hindi translations in the edition (VaisSS) differ.

probably more directly from Harināyaka) into the GitPrak appears to be an Eastern tradition.

Dhyānas are uncommon for gaṇḍa. Somanātha⁽¹⁾ has an image of a pleasantly adorned young man wearing a garland. Meṣakarna (or Kṣema-karna) has a śārdūlavikrīḍita dhyānaśloka depicting a young man clad in white and performing a pūjā, as here, but the pūjā is to Viṣṇu:

.... gaṇḍo vedayutaḥ svarajñātaruṇaḥ śrīviṣṇupūjārataḥ // ⁽²⁾ The white dress and religious disposition of the subject are common elements in all the available dhyānas.

225. GitPrak V.38-39 reads, impossibly for a śāḍava rāga (and therefore to be corrected on the basis of our reading):

niṣādāṁśagrahanyāsaḥ śaḍjapañcamavarjitaḥ / PārśvSSS IV.60 and SSR II.2.156 describe a sampūrṇa karnāṭagaṇḍa with sa in the three modal functions. KumbhSR II.2.2.167 is the only early source that gives ni as in the present lakṣaṇas, but Kumbha's too is sampūrṇa. In this respect it is interesting to see that Kallinātha reports a conflict between theory and practice, niṣāda being the note actually found to perform these functions: *karnāṭagaṇḍasya lakṣaṇe śaḍjagrahāṁśatvoktau lakṣye niṣādagrahāṁśatvam* / The Harināyaka tradition, in which pa is omitted, seems unusual, though from the 17th century some other authors describe other hexatonic and pentatonic structures.⁽³⁾

Puruṣottama is not alone in bringing together karnāṭa and karnāṭa-gaṇḍa for the mūrti. (Karnāṭa was described above, vv.163,164.) I have found only one independent dhyānaśloka for karnāṭagaṇḍa, in the Mukta. (II.158); the icon is of a handsome figure with long ears, radiant, with

1. See Nijenhuis 1976 p.32. 2. Text from Bodleian Ms Wilson 303^b. See Aufrecht 1864, p.201. 3. Nijenhuis 1976, p.42

large eyes, ruddy in complexion (or perhaps in clothing), and carrying a string of puṣkara-seeds. It is of course strange that two different rāgas, one heptatonic and one hexatonic, should be perceived to have the same *mūrti*. I take this as further evidence that the dhyāna system is not closely related to musical content.

226.-227. As already remarked, Kṛṣṇadāsa had to adjust his list of śāḍavas (Panigrahi ed. p. 34) to account for the inclusion of karnāṭavaṅgāla. In doing so he excluded karnāṭagaṇḍa from his list, though the lakṣaṇas are given at GitPrak V.38f.

The reading *ṣaḍjapañcamavarjitaḥ*, impossible for a śāḍava rāga, is also in GitPrak V.37, and may be a pre-Nārāyaṇa corruption. I would like to assume that Bii preserves part of the correct reading, merely having lost the visarga. Another possible emendation, which would require more change in the text, would be: *gāndhārāmsāgraho nyāsaṣaḍjah pañcamavarjitaḥ* / This would have the advantage of putting the lakṣaṇas in line with ŚSR and some other early accounts.⁽¹⁾ In any case ŚSR II.2.126 speaks of the omission of pa only, as well as the śṛṅgāra rasa, and ga as aṁśa, though sa is 'anta', i.e. nyāsa. KumbhSR II.2.2.96 has sa in all the modal functions. Both these early sources say that the rāga is an aṅga (secondary formation) from vegarañjinī, this being a bhāṣā of ṭakka rāga (listed by Kallinātha, Adyar ed. SSR vol. 2, p.134).

What is ascribed here to Mammāṭa is in the GitPrak said to be from the Ratnamālā (cf. note on v.140, p.59 above). This definition of ṭakka has little to do with the primary rāga ṭakka of ŚSR and other early texts, and it is at present hard to know its origin or what part of

1. Kavi 1951 p.118 quotes an identical description from Hari(pāla?), probably even earlier than SSR.

Mammata's classification included 'neuter' rāgas.

228.-229. GitPrak V.39-40 differs only in b.: *ṛṣabhāṃśagrahā prātar* . This suggests an affinity with ŚSR.2.102, *riḡrahāṃśanyāsā*, and although no Nārāyaṇa Ms contains *rinyāsa* I have taken Bi/θ *vinyāsa* to stem from a corruption of this original reading. Other details preserved from ŚSR are the rasa karuṇa (to which śānta is added), the proliferation of ma and ni (to which ŚSR adds sa) and the derivation from the primary rāga revagupta.

This mūrti is said by Haricandana to be from 'Kohala' (Mukt. II.162). It differs from the few others available for deśī; the Hindī dhyānas of Pāidā and Harivallabha (the latter following the Sanskrit of DamSD) have the young girl of fair complexion attempting to wake her sleeping lover in her desire for union.⁽¹⁾ Kavi, p.283, cites a further and different dhyāna from the 'Rāgasāgara'.

230.-231. The lakṣaṇas are the same as given for dhannāsī/dhannāsikā by ŚSR II.2.99 and PārśvSSS IV.27-28, though ŚSR adds that ga and pa are *alpa* (infrequent) svaras and Pārśv. says the same for ga and ma. Perhaps one or other of these texts is corrupt and the intended meanings are the same. Both these early sources associate dhannāsī with vīra rasa, as do other later texts⁽²⁾, and this may be the meaning of *viḡjaye*. The Oriya translator of Mukt takes it to mean 'in descriptions of victory', and there is a prabandha called vijaya, in which victory is the subject of the song text.⁽³⁾ Though a rasa is far more commonly

1. cf. Ebeling pp. 130,137,140,147. 2. See Kavi 1951, p.293f., under dhanyāsī, dhanyāśrī etc. Nijenhuis 1976, p.28f. 3. See ŚSR IV.277.

mentioned in Puruṣottama's (Harināyaka's) system than an 'occasion', there are several rāgas said to be sung *maṅgale*, 'on auspicious occasions', *utsave*, 'during festivities' etc. 'Born of śuddha°' means, as the older authorities show, an *aṅga* of the primary rāga śuddha°, probably with the same svaras.

The mūrti is ŚubhSD (p.38). Variants in other texts are given by Waldschmidt 1972, p.13. The icon is the commonest for this rāga and occurs in many paintings and dhyānas.¹ The colour comparison with dūrvā grass is used also by Somanātha's dhyāna (SomRV V.177).

232.-234. Clearly Puruṣottama believes that kolāhala and kolāhalā are the same rāga; one or other name may still have been in use in his time, or perhaps he was simply confronted by the two forms in his two different sources, one for the lakṣaṇas and one for the mūrti, irrespective of current usage. In fact ŚSR and KumbhSR clearly distinguish the two rāgas, kolāhala being a heptatonic aṅga of ṭakka (ŚSR II.2.93), kolāhalā a hexatonic bhāṣā (II.2.143f), also of ṭakka. The latter is already described by Maṭaṅga (MBrhd p.112), who says that some authorities treat it as a pentatonic rāga; Kumbha, as quoted in Kavi's Kośa (p.152) ascribes this latter view to the tradition of Yāṣṭika. Puruṣottama's lakṣaṇas are almost consistent with ŚSR's for Kolāhalā. The only difference is that ŚSR gives sa as aṁśa (without mentioning nyāsa). GitPrak V.42 reads *gaḥīnā* (an easy corruption in Oriya script: ଣ ga for ଣ pa), as does Bii for our text. The classification of *ṭakkakula* goes back to Maṭaṅga's bhāṣās, which are

1. cf. Waldschmidt 1975, p.264f.

listed under their parent rāgas. Haricandana turns the whole verse into a masculine (Mukt II.155), presumably to be consistent with the mūrti: *ṣadjanyāsagrahaḥ kolāhalaḥ takka'* etc. I believe no other dhyāna is yet known for kolāhala or kolāhalā. A single illustration in the oldest known collection of paintings shows kolāhalā (fem.); as is the case with all of this set, however, none of the features are matched by later sources.⁽¹⁾

235.-236. Vallālī is not mentioned among the bhāṣās of hindola in MBrhd, ŚSR or Kumbh. But *vallātā* is so described at ŚSR II.2.147, where it appears as an upāṅga of hindola.⁽²⁾ According to Kavi 1951, p.591, a similar definition comes in Somarāja's Saṅgītaratnāvalī, which he believes to be an early text (12th century). The lakṣaṇas correspond. KumbhSR, however, dismisses this upāṅga, together with devāla, as no longer current: (II.2.2.174)

*vallātikā ca devāla ityupāṅgayugam mayā /
lakṣyamārgāprasiddhatvād atra granthe na lakṣitam //*

I can find no other mūrti for this rāga, and the Orissan texts are the only source so far revealed for this one (from Kalāṅkura?). Though other mūrtis before this may have referred to specific nāyikās, this is the first to do so explicitly. In some of the rāga/rāgiṇī lists the female forms are said to be nāyikās of the principal rāgas. As Ebeling (p.48) points out, several common icons are clearly reminiscent of this classification of dramatic heroines. The *prauḍhā* is, according to H.H. Wilson's Sanskrit dictionary, "a woman whose feelings are violent or impetuous". Wilson must have taken this from an informed Indian kośa

1. S.M. Nawab, referred to by Ebeling pp.150,151. The 'Kolahāsa' on p.151 is a printing error, not meaning the raga kollahāsa (as in Ahobala SP v.377 etc.) 2. cf. *bhallātikā* in PārśvSSS IV.72.

or other source on dramaturgy or poetics. The *prauḍhā* (often called *pragalbhā*) is the third kind of *svakīyā* ('devoted to her own lord') *nāyikā* - i.e. the impetuous one, highly experienced in love-making etc.¹ The defiant posture here is secondary, and not essential to her *prauḍhatva*.

237.-238. Another ambiguity of gender is found here. The old *rāga* as given by ŚSR II.105 is *deśākhyā*; there the *lakṣaṇas*, and the derivation from the primary *rāga gāndhārapañcama*, correspond, though no performance time or *rasas* are mentioned. The *rāga*, though clearly *śāḍava* in his definition, is listed by Haricandana (and presumably by some other source which he draws on apart from the *Nārāyaṇa*) among the *sampūrṇas*, with the *rasas śṛṅgāra* and *vīra* prescribed. There is in fact an ambivalence reported already by PārśvSSS IV.32, where the *rāga* is said to be *sampūrṇa* when played on the flute (*vamśa*). Kavi (p.281) quotes Hari

āla, another early source?> in a similar statement: *sampūrṇa vamśavādane ... śāḍave punaḥ* / A guide for playing <an *ālapti*> in *deśākhyā* on the flute is given by ŚSR VI.713f., but I cannot see from this whether the note *ri*, which would be termed the 'seventh' (*ga* being the tonic), is prescribed or not.

Surviving paintings and *dhyānas* are all of the masculine *deśākhyā* when the name takes the Sanskrit spelling. Ahobala (SP v.371) describes a 'morning' *rāga* of this name, in which the *avaroha* is pentatonic. It is at least possible that originally the *dhyānas* that developed for *deśākhyā* (masc.) were unconnected with the old *rāga deśākhyā* (fem.) The standard subject of the icons is the demonstration of physical prowess

1. See R. Schmidt 1902, p.258f., 264-266. Coomaraswamy 1916, pp.45-46.

by wrestlers and gymnasts. Illustrations are given by Waldschmidt 1975, pp.101-102 and Ebeling, pp.63,65. A quite different female icon for the vernacular spelling 'deśākh' (one of the many dialectal variants of the name) is described in other traditions.⁽¹⁾ Waldschmidt's alternative readings for this verse (1972, p.12f.) show versions in which the colour is white 'like the moon'.

239.-240. The lakṣaṇas correspond exactly, even in most of the wording, to those of sāvarī in ŚSR II.2.111, stated there to be a derivative of the rāga kakubha. Nijenhuis (1976, p.14-15) describes a divergence of traditions after ŚSR, but Harināyaka remains close to the early definition. Puruṣottama later (v.304) describes a saṅkīrṇa rāga āsāvarī, and there he must be following a different tradition, if indeed āsāvarī, sāvarī and sāverī are to be equated.

There is no dhyāna for śāvarī in ŚubhSD. The present vasantatilakā verse, however, is shared, at least in large part, by DamSD and the inscribed texts edited by Waldschmidt 1972 (p.7f.) The female snake-charmer figure is common in the Rajput and 'Popular Mughal' paintings described by Waldschmidt 1975, p.283f. and Ebeling p.117 etc. The ~~name~~ śāvarī suggests an originally perceived connection with the Śābara or Śāvara tribals, also elsewhere associated with snake-charming⁽²⁾ Some of the paintings seem to feature a tribal girl, while others have ignored or forgotten the connection and simply taken the word as a name; in the version āsāvarī the connection could easily be lost. Waldschmidt translates *gajamauktika* literally as "aus Perlen(, die) der

1. See Ebeling pp.82,138 etc. 2. See Vogel 1926, p.176f.

Elefanten(stirn) entstammen." As concerns traditional elephantology (*gajaśāstra*) this is quite correct, as elephants are popularly considered to have pearls in their heads. If the image is more 'concrete', it is possible that the word here stands here merely for "excellent pearls" (as in Bake's translation cited by Waldschmidt).

241.-242. The lakṣaṇas are as given for khambhāiti by ŚSR II.2.138. Siṃhabhūpāla there appears to misunderstand *tadamsāntā* and takes it to mean the most recently mentioned svara in this verse, namely niṣāda; it in fact means 'the same (as for bhucchī in the previous verse)". Kambhātī in PārśvSSS IV.58f. also corresponds, but Brhaspati's reading: *dhāmsanyāsasavarjitā* / should be changed to *dhāmsanyāsā pavarjitā* /

It is strange that Puruṣottama should say the mūrti is found *tatraiva*, which ought to mean 'in the same source (as in the preceding case', since the verse is from ŚubhSD (p.40). I have followed Śubh. for the reading 'vedī, and this is confirmed by most of Waldschmidt's sources (1972, p.26). But it is possible that the same verse appeared in more than one of Puruṣottama's sources; the icon of the lady engaged in Brahmā-worship is common¹, though there are some totally different traditions, as is shown in DamSD's verse (quoted by Waldschmidt 1972, ad loc.).

243.-244. This ancient form is described (as a bhāṣā of the rāga mālavakaiśika) already by MBrhd pp.114-115. GitPrak V.46-47 reads *tāramadhyā*, as here (but *pramade* for vijaye). ŚSR II.2.188 has *tāramapā*

1. cf. Waldschmidt 1975, p.340f.; Ebeling pp.60,116,120,146.

harṣe dhavarjitā. It is hard to determine Puruṣottama's reading, as Bi and Mukṭ have *tāramapā* as in ŚSR. Kṛṣṇadāsa's *pramade* is closer to the meaning of Śārṅgadeva's tradition, which is shared by PārśvSSS IV.23, *śrṅgāre*, and KumbhSR II.2.1.969f., *harṣādau*. As the context is so consistently that of *śrṅgāra*, *vijaya* appears aberrant; perhaps a corruption entered under the influence of some such word as *vinīyujyate* or *vinīyojitā* (as in Kumbha).

Both *mugdhā* and *prauḍhā* (see v.236) are types of *nāyikā*. The former is a young woman new to love-making; I therefore assume the word in b. is non-technical, though it is hard to abandon the normal meaning 'young' or 'innocent'. Mukṭ's reading *dhīrā* (II.166), 'bold' or 'steadfast', though unfortunately unsupported by any Nārāyaṇa manuscript, gives better sense with *prauḍhā*, the more mature and experienced *nāyikā*. This *dhyānaśloka* stands alone for *harṣapurī*, at least among the available texts.

245.-246. There are differing traditions for *mallārī*, some hexatonic and some pentatonic. Here the connection with ŚSR II.2.154 is clear; *durdīne* is added, and I take this to be equivalent to *varṣe*, as is the conventional direction for the performance of *mallāra*, *mallārī*, and *megha* or *megha-mallāra*.⁽¹⁾ The *Gopagovinda*, known only in a few references in the Nārāyaṇa and the *Nāṭyamanoramā* of Raghunātha, must have been an imitation of the *Gītagovinda*; many such works were composed in Orissa.⁽²⁾

The linking of *mādhavādi* (or *śrīmādhavādi*) and *mallāra* in *dhyāna*

1. See Nijenhuis 1976, p.53. 2. cf. B. Rath 1984, pp.24-25.

traditions is seen also in a case examined by Waldschmidt (1972, pp.33-34), though dhyānas are found in other traditions for mallārī itself, for example in DamSD and ŚrīkRK.¹ There may be a clue here as to the affiliations of Puruṣottama's collected dhyāna sources. The variant for 246.c shows that he had access to more than one version of these verses. The present verse, though curiously and incorrectly ascribed to NarPSS by Haricandana in the Muktāvalī, is from ŚubhSD (p.38).

247.-248. Huñchikā is the last of the ṣāḍava rāgas described by Kṛṣṇadāsa at GitPrak V.48. The definition there is, surprisingly, different from Puruṣottama's, though closely related to it:

*dhaivatāṃśagrahanyāsā pahīnā hūñchikā matā /
āndolitasamā yāmadvayād ūrdhvaṃ ca gīyate //*

The rāga is not found in ŚSR, at least not under this name, or in any other early source, and we must await the evidence of further descriptions in other later texts to confirm the readings here.

The mūrti, erotic in imagery like many of those taken from the 'nibandhāntara', is ascribed by Haricandana (Mukt II.168) to 'Kohala'. I cannot find any other dhyāna outside the Orissan works.

249.A.-250. There now follow the eight ṣāḍava ragas not included in the Harināyaka list used by Kṛṣṇadāsa. Several of these, unlike the majority of the Harināyaka lakṣaṇas, differ markedly from the definitions in ŚSR and the other early sources, and some appear to be taken from much later tradition.

Śrīkaṇṭhī is an ancient form classed by Maṭaṅga (MBrhd. p.126) as a

1. cf. Nijenhuis 1976, p.53.

vibhāṣā of the primary raga *bhinnaṣāḍja*; this is different from a form of the same name which is a *bhāṣā* of the *rāga vesaraṣāḍava*. Mataṅga's *lakṣaṇa* verse and notated example show the omission of *pa*, not *ga*; Kallinātha follows this model (Adyar ed. SSR vol.II p.141), but later tradition may have accepted the omission of *ga* as (at least in the printed text) in PārśvSSS IV.48. Our manuscript M1. may have been 'corrected' by a learned copyist in accordance with Mataṅga or Kallinātha; otherwise the Nārāyaṇa Mss, as well as the same verses copied in the Muktaṅgalī and in the Narahari works, have *garahitā*. Kavi (p.670) cites a *lakṣaṇa* verse supposedly from the Saṅgītacūḍamaṇi of Jagadeka and picked up by Velankar in a footnote to his Baroda edition (Jagadekamalla 1958, p.90). The verse is in fact the same as Pārśvadeva's, and I suspect that Kavi's references were confused. In the plain list of extra *ṣāḍavas* from the 'Saṅgītasāra' (above, v.221), the name of the *rāga* appeared as the masculine Śrīkaṇṭha. This form appears also in the printed text of the Cūḍamaṇi (Jagadeka, ibid. p.90), above a notated example which shows no particular omitted *svara*.

I know of no illustration to confirm my interpretation of the *mūrti*, which may suggest a scene after love-making. Alternatively, but not so naturally with the genitive *kāntasya*, this may be a girl drying her hair for her lover, perhaps an *abhisārikā nāyikā* who goes out to meet her partner.

249.B.-251. I can find no early mention of a rag *bhaulī*. In the Southern system Rāmāmatya (RamSM 5.31) and VenkCP (appendix 15.16) have *baulī*, in both cases a *ṣāḍava* raga. Rāmāmatya's omits *pa* and is sung in the morning, but *ma*, not *sa*, is *graha* etc. Kavi (p.447) cites from

another work a description of bhaulī which is, like these baulīs, considered a janya of mālavagaula. This is also śāḍava and omits ma, like Veṅkaṭamakḥin's. It is of course possible that Puruṣottama has supplemented his traditional list (taken from Kṛṣṇadāsa) with a few rāgas from the emergent South Indian system, performers and theoreticians of which were geographically not far separated and probably travelled anyway; in Ganjam district it is quite likely that musical cultures met then as they still do now. Furthermore Puruṣottama several times refers to a 'Southern' work, the *dākṣiṇātyanibandha*, and in the second pariccheda stresses the importance of the Southern tradition of instrumental playing (v.66).

I cannot find any other dhyāna or illustration for this rāga.

252.A.-253. Again, there is no early definition of tārā. Haricandana (Mukt II.57) labels this as tārāmaṇi, and according to Kavi's quotation (p.247) from the Saṅgītasaraṇi the author there equates the subject of the dhyāna with the heptatonic tārāmaṇi (*ārāmā** presumably being a scribal error which leaves the verse without the regular rāga-name):
īyam eva tārāmaṇiḥ sampūrṇarāgaḥ / Otherwise the Saraṇi verse confirms the readings I have settled on for 253.b. Māra is Kāmadeva, Mārāṅganā his wife, Rati.

252.B.-254. The extra note after 254.d in BS must be editorial; the same clarification, equating the mālavagaḍa of the lakṣaṇaśloka and sālaga of the dhyāna, is found in Mukt's 'correction' of 252.B. (see apparatus, and cf. Mi.). The somewhat earlier ŚrīkRK (2.87) states that sometimes (or perhaps "in some accounts", *kvacit*) mālavagaḍa is pentatonic and

omits ri and pa. KumbhSR II.2.2.16* confirms the equation of this pentatonic mālavagaḍa and 'sālaṅka'. The present definition does not match these accounts. ŚSR gives the outline of an ālapti for the flute in the rāga turuṣkagaḍa (VI.868f.) and states that mālavagaḍa is the popular name for this same rāga.⁽¹⁾ It is not clear to me from this description whether the note pa was intended to be omitted, as it is only for the first few notes that the melodic treatment is detailed; but in the rāga chapter ŚSR II.2.157 definitely states that turuṣkagaḍa is pentatonic (omitting ri and pa).

The mūrti is found applied in some sources to the rāga sārāṅga.⁽²⁾ But the Śubh verse reads śālaka (presumably a dialectal or regional variant of sālaga. Waldschmidt (1975 p.75) translates: "Śālaka ... passes his time in playing the vīṇā while apprehending an exposition in connection with (the teaching of) Nārada." There is in my view no need to interpose another character between Nārada and the young Brahmin, though Waldschmidt is obviously influenced by paintings in which more characters appear; the Rāgacitra depiction features the young musician alone with Nārada himself.⁽³⁾ The meaning of kathā is not clear, however, and may mean a 'discourse (about musical technique)' or that Nārada is relating anecdotes.

255.A.-257. The definition differs from those given for the bhāṣā ābhīrī by Kallinātha and other earlier sources.⁽⁴⁾ The modern Karnatak structure, pentatonic in the ascent, is suggested in sources such as Govinda's Saṅgrahacūḍāmaṇi and a verse quoted by Kavi from 'Jagadeka'.

* p. 420.

1. Kallinātha gives the same information in his commentary on ŚSR II.2.15.
2. See Waldschmidt 1972, p.121 and 1975, p.73f.
3. Rāgacitra p.34.
4. See Nijenhuis 1976, pp.11.12.

One of the omitted notes in that verse⁽¹⁾ is ri. I find no other evidence for a hexatonic ābhīrī outside the Orissan tradition.

There is some overlap between the dhyāna and that given above for śabarī; and in other icons the subjects are even more similar, as ābhīrī or āhirī is often a snake-charmer.⁽²⁾ In Meṣakarna's system the rāga is linked with a snake; this must originate in an etymological link (ahi = snake). I suggest that the variant names ābhīrī/ābhīrikā and āhirī etc. give rise to two originally separate iconic ideas, that of the Ābhīra maiden and that of the snake or snake-charmer. The available dhyānas opt for one or other of these, even though there are mutual influences as in Kalāṅkura's verse. The alternative from 'nibandhāntara' is closely connected with the Ābhīra milk-maid motive.

255.B.-258. Like the ancient ābhīrī, madhukarī is listed and defined by Maṭaṅga (MBrhd. p.118) among the vibhāṣās of the rāga kakubha. There is no relation in either case with the structures described by Puruṣottama here. In Kumbha's lakṣaṇas, however, (Kumbh.SR II.2.3.22) dha is mentioned as graha and amśa, though the rāga is heptatonic. Only in the definition quoted by Kavi (p.462) from 'Hari' is there a strong similarity with the present lakṣaṇas.

The mūrti is one of only two āryā verses in the ŚubhSD series. I have found no parallel for it. As in many other rāgamālā icons, the imagery is obviously connected with the name of the rāga; in Meṣakarna's system the rāgaputras madhu and mādharma are also associated with bees.⁽³⁾

1. See Jagadekamalla 1958, p.77 ftnt. 2. cf. Waldschmidt 1975, p.282 note 1; Ebeling p.283. 3. See Ebeling, p.72.

259.-260. These lakṣaṇas have nothing in common with those given by KumbhSR II.2.3.28 and Kallinātha (ŚSR vol.II p.146) for the bhāṣāṅga chāyā, where the note ma is an important one. Verses ascribed by Kavi (p.220) to Jagadekamalla and to 'Hari' are nearer to Kumbha than our present verse, both omitting sa, but Jagadeka agrees in giving śṛṅgāra as the rasa (not mentioned by Kallinātha).

Here again the dhyāna is a play on the meaning of the name itself, 'shade'. The version taken from the Saṅgītasaraṇi (Kavi p.220) shows some variants; in that text saurī is said to be another name for chāyā, and evening is said to be the correct performance time.

261.-262. Nīlotpalā in this description corresponds in some details with Kumbha's and Kallinātha's lakṣaṇas for the bhāṣāṅga nīlotpalī. KumbhSR II.2.391 gives a ṣāḍava structure omitting ga and sung in bhayānaka rasa, but with sa as final etc. Kallinātha's (p.146) is pentatonic, omitting ni and ga, but with dha as the important modal note, as is probably the meaning of dhaivataja in our verse (rather than a jāti-ascription). Kavi (p.339) gives a 'Jagadeka' verse on nīlotpalinī which neatly corresponds, having dha as aṁśa etc., ga omitted, and bhayānaka and bībhatsa rasas prescribed. The *rihīnā* in most of the manuscripts is easily explained as a corruption in Oriya script (ga 𑌕 to ra 𑌕 , 'corrected' to rī in Bi).

The rather unusual rasas prescribed for this rāgiṇī match the mūrti of an awesome Devī figure. The manuscripts all read 'kharpare, though 'kharparau would be correct. I have left this as the author's probable version.

Tag, it should be noted, copies on p.100 the text of β (from C or a related Ms) and consequently conflates *chāyā* and *nīlotpalā*.

263.-265. The main list (to 264.e) is straight from GitPrak V.7-8 (and ultimately from Harināyaka). One of the GitPrak manuscripts contains the supplementary list of four *audavas* (v.265), without their *lakṣaṇas*; so also is the case with the *sampūrṇas* and *śāḍavas*. The extra lists are therefore assumed by Panigrahi to be spurious - presumably an accretion after Kṛṣṇadāsa's time. As before, the grouping shows males before females and suggests an attempt to keep a *rāga/rāgiṇī* classification within that of the *sampūrṇa-śāḍava-audava* arrangement.

The α reading *goptakṛtis* (263.b) arises from a confusion of the Oriya-script syllables *ṇḍa* ण्ड and *pta* प्त . Tag (see apparatus) fails to understand *saindhavīdvitayam* in 264.d. One *saindhavī* has already been given above among the *sampūrṇa rāgas*. (Cf. note on vv.196,197.) Two, both pentatonic, are to follow.

vyādhināśe ... This is the continuatin of the *gānaphala* passage found in the Saṅgītamakaranda chapter III (see vv.158 and 222 above). Our reading *ṇāśe* confirms Telang's emendation to the single manuscript he had of this work. Certain other differences and two additional lines can be seen in the passage:

... *bhayaśoka vināśane* /
vyādhidāridryasantāpe viṣamagrahamocane //
kāmaḍambaranāśe ca maṅgalam viṣasaṃhr̥te /
audavena pragātavyam grāmaśāntyarthakarmanī //⁽¹⁾

1. Telang does not correct the text but states the correct reading in a footnote (Nārada 1920, p.20). I cannot see the need for his emendation *maṅgale*. It is surely *maṅgalam*, an 'auspicious incantation', that is to be sung (*pragātavyam*) in the pentatonic mode.

267.-268. There now follow the lakṣaṇas, corresponding for the most part to GitPrak V.49-64, and a selection of dhyānas from the various sources already described. DamSD (Tanj. ed. p.33, v.199), in defining the (female) madhyamādi, reports a difference of opinion; some consider it a sampūrṇa, some an auḍava with ri and dha omitted; ma is given as graha etc. Kumbha's aṅga madhyamādi (II.2.231f.) is sampūrṇa, and PārśvSSS IV.11-12, which shares some features with the present definition, does not mention any omission of notes. It is only with the later texts, RamSM (V.55) and TulSS (p.77) that we find consistent agreement with Puruṣottama's lakṣaṇas including the auḍava omissions. Evening and the end of day are commonly given as the performing time for this rāga.

DamSD has a female mūrti for madhyamādi, in accordance with the lakṣaṇa verse. The present mālīnī verse mūrti apparently stands alone for a masculine rāga of this name.

269.-270. GitPrak V.50-51 expresses similar content in different words:

*mallāraḥ sapahīno 'yaṁ saṁjātaḥ pañcamānvaye ||
dhaivatāṁśagrahanyāso gamandras tārasaptamaḥ |
svavāñchitarase geyas toyasyāgamane budhaiḥ ||*

The definition is close to ŚSR II.2.155 and KumbhSR II.2.2152; malhāra is an upāṅga of āndhālī, which is a vibhāṣā of the primary rāga pañcama or śuddhapañcama. Later forms of pentatonic malhāra or malhārī seem more closely related to that defined by Pārśv. IV.59-60, in which ga and ni are omitted.¹ If the rāgas described by Puruṣottama were still current in his time, we might have to argue that a jāti-based system was

1. cf. Nijenhuis 1976, p.53.

still in use; only if some note other than sa were the 'tonic' could sa be omitted. And yet we know that sa was treated as a tonic, even perhaps a tonic drone, since the karatāla sounded this note throughout, along with the tāla, at least in certain compositions (see II.136). The omission of the note in this rāga and in rāga gāndhāra (see v.291 below) must be explained. I believe there are two possibilities. First, the entire system could be a mere exercise in śāstric knowledge, the object being to define the rāgas, or some of them, passed down from much earlier texts without necessary connection with current practice. Alternatively, the definition of the rāga does relate to practice, but 'omission' of the notes in question was not total; the note was simply passed over and underplayed, like the pa and sa in many renderings of the modern Hindusthani rāga yaman, where both notes are however in the drone and are used in certain configurations. In this connection it is interesting to see that in Kumbha's notated example of malhāra (II.2.2.153), where the tonality is clearly based on dha as aṁśa etc., the 'omitted' note sa is not entirely absent. It may also be pertinent to note that the standard form of definition in ŚSR and the other early texts does not distinguish āroha and avaroha in the omission of notes; 'omission' may in some cases have been applied only in one or the other.

I prefer the first of these possible explanations. It is clear from numerous references that the Eastern musical system was not entirely separate from the practice and theory of other parts of India, though we shall find that some peculiarly Eastern forms are dealt with - part of the tāla chapter, for instance, and some of the compositional structures mentioned in the first pariccheda and exemplified in the fourth. It is clear also that rāga structures had undergone considerable changes

between the 13th and the 17th centuries, and several forms more recent than Śārṅgadeva are dealt with in Puruṣottama's sources. But one of Puruṣottama's tasks is to relay the śāstra as he has received it in his tradition; like many other authors, he stresses the notion of a pure tradition (cf. v.18). This we have seen in his repetition of elements from the ancient theory of svara, and the rāga section is similarly an encapsulation of learned theory (in which the dhyānaślokaś are presented as a further aspect). We shall find similar juxtapositions of traditional and more contemporary material in other sections.

Considering the available dhyānaś for mallāra and the female mallārī/mallārikā etc., we find two main themes figuring in both - the ascetic, and the lady suffering the anguish of separation from her lover.⁽¹⁾ The present mūrti represents the ascetic⁽²⁾, and a dhyāna in NārPSS (pp.93,102) illustrates the lover. Ebeling (p.136) refers to an intriguing feminine version of what looks like a very similar dhyāna in Hindī from an Amber rāgamālā set.

271.-273. The wording is again different from GitPrak (V.52), but the lakṣaṇaś are the same. Deśapāla of this Eastern tradition resembles closely in its lakṣaṇaś the *deśavālagauḍa* of other texts, except that some of these give sa, not ni, as the aṁśa etc.⁽³⁾ These follow PārśvSSS IV.88. The other early descriptions, however, in ŚSR

1. cf. Nijenhuis 1976, p.53f. I believe that Somanātha's equation (V.182, autocommentary) of the masculine mallārī and megha arises from an earlier confusion of mallāra and meghamallāra, and is not standard. For Somanātha's dhyāna and comparisons with Śudhākalaśa see Nijenhuis, *ibid.* 2. For slight variants see Kavi p.477 (from the Śaraṇī) and, from inscribed texts, Waldschmidt 1972, p.33. 3. Kavi, p.280, from 'Jagadeka', Bhaṭṭamādhava and Mokṣadeva.

(II.2.156) and Kumbh II.2.2.135, state that ni is the modal note and refer to the rāga as deśavāla, though it is clearly classed as a variety of gauda. This is not the only time that the Eastern texts follow the ŚSR tradition in preference to that represented in PārśvSSS.

There being no mūrti for deśavāla available, Puruṣottama has settled for deśakārī and equated the two. Certainly the deśakārī described by DamSD (Tanj. ed. p.46, v.264) has different lakṣaṇas from those of our deśapāla. As ŚubhSD lacks both deśapāla and deśakārī the verse is drawn from NārPSS (pp.96,105). Nārada's verse shares the theme of the experienced lover with Dāmodara's in the Darpaṇa, which has inspired some paintings and the Hindī version of Pāidā,⁽¹⁾ but this particular scene is peculiar to Nārada. As for all his dhyānas, Raghunātha uses Nārada's here for deśakārī in the Nāṭyamanoramā II.50; his text has the same readings as ours, showing again a shift from the Bengali manuscript versions. The reading 'māṇām apī darpa' of BS etc. shows an original scribal misreading of ni णी as pi एी . For nirīkṣamāṇā as against nirīkṣyamā there is confirmation in Nāṭyamanoramā, Tag., NārPSS, Mukta. and Mi. The pronunciation, influenced by Oriya, was probably then, as now, identical.

Kedāra and the rāgiṇī kedārī appear in some dhyānas as lovers suffering the pangs of loneliness.⁽²⁾ The other main theme found for kedāra is the ascetic, often playing a vīṇā; Waldschmidt 1975 p.365ff. gives several illustrations of this theme.

274.-275. Once again the content and positioning of the definition

1. See Ebeling p.142. 2. See also Nijenhuis 1976 p.44; Waldschmidt 1972, p.25 and 1975, p.365; Ebeling p.62,119 etc.

correspond to GitPrak (V.53-54), but not the exact wording. Kṛṣṇadāsa adds that the rasa is śṛṅgāra. The closest resemblances are with the rāga termed in other treatises mālavagaṇḍa or mālavagaṇḍa (though Puruṣottama has already equated mālavagaṇḍa with the hexatonic sālagaṇḍa in v.252.b.-254). ŚSR VI.868 and Kallinātha (on ŚSR II.2.15) tell us that mālavagaṇḍa was a popular name for turuṣkagaṇḍa. Turuṣkagaṇḍa is defined at ŚSR II.2.157 also as omitting ri and pa and having ni as aṁśa etc. The fact that Puruṣottama deals separately with this name below (v.291-292) may be put down to the confusion resulting from use of more than one source - the rāga is one of the extra list from the 'Sāra' - and to the existence of a separate dhyāna which he found in connection with this rāga. Mālavagaṇḍa is the name used by Śrīkṛṣṇa II.86f, RamSM V.40f. (which confirms evening as performance time) etc.⁽¹⁾

Somanātha, who in his autocommentary on RV V.202 explicitly equates mālava and mālavagaṇḍa, has a differently worded dhyāna (V.202) with the same image and details as the present mūrti, which is ŚubhSD (p.36) and also, in a rare coincidence, NārPSS (pp.92,101). NārPSSii has the variant form: ...śukadyutiḥ sadguṇavān pramattaḥ / saṅgīta-śāstrānurataḥ pradoṣe mālādhara mālava eṣa rāgaḥ // Though no manuscript of the Nārāyaṇa, or of any closely related text, supports a change of c., Waldschmidt's readings from a rāgamālā inscription: saṅketaśālām ("to the chamber of appointment") is an attractive possibility and accords well with many of the available illustrations.⁽²⁾ But in this almost standard dhyāna the mention of the music-

1. cf. Nijenhuis 1976, pp.50-51. 2. Waldschmidt 1972, p.111f.; 1975 p.170ff.

room is common.⁽¹⁾

276.-277. GitPrak V.55. Hindola is one of the primary (grāma-)rāgas in Maṭaṅga's system. The early references in MBrhd (p.96), ŚSR II.2.93-95 show an auḍava omitting ri and dha. Both of these texts show what is meant by *adhaivatyārṣabhījātāḥ*; the rāga was considered the product of all the *svaranāma* jātis except dhaivatī and āṛṣabhī. Though it preserves several features of this ancient rāga, ¹Puruṣottama's definition shows a more recent influence in the omission of ri and pa; these are these omitted notes in the standard definition of the later accounts.⁽²⁾ As Nijenhuis shows, there are two principal traditions concerning the performing time, and Puruṣottama's definition is in agreement with his contemporary or near-contemporary Southern authorities Rāmāmātya, Veṅkaṭamakhin, Somanātha and Tulaja.

The dhyāna appears both in ŚubhSD (p.37), which was Puruṣottama's source, and DamSD (Tanjore ed. p.38: a. has *'dyutikāmayukto* in that texts). The figure, connected with the name of the rāga (= 'swing'), is one of the most stable of all rāga motives.⁽³⁾ The male figure is sometimes alone but more usually in the company of a group of girls; his colour varies with regional traditions. Waldschmidt (19872 p.21) and Bake are reluctant to translate *kharvaḥ* as it stands - i.e. as an epithet of the main subject - and try to take it as a metrical expedient meaning *kharvakapotadyuti* ('his colour that of a miniature dove'). One of Waldschmidt's inscribed texts does read *kharvakapoladyuti*. I agree it is odd to describe the young man (or god) as 'small' or 'dwarfish'.

1. See also Nijenhuis 1976, p.51. 2. Cf. Nijenhuis 1976, p.36.
3. See Waldschmidt 1972, p.21; 1975, p.41ff., 62ff.; Nijenhuis 1976, p.37; Ebeling p.58 etc.

278.-280. The lakṣaṇas are GitPrak V.56-57. The main elements of this definition of **Bhairava** are as seen in Maṭaṅga's description of the parent-rāga bhinnaṣaḍja (MBrhd. p.38). In ŚSR II.2.82 (cf. PārśvSSS IV.18) the definition is juxtaposed to that of bhinnaṣaḍja, from which it is 'born' (v.81). Nijenhuis (1976, p.18) points out that Somanātha and some more recent authors describe a sampūrṇa bhairava, but perhaps the historical link here is with Śārṅgadeva's *śuddhabhairava* (II.2.163).

The early sources for *bhairavī* class it as an *upāṅga* of bhairava, and the structures are therefore similar, though ŚSR II.2.140 and PārśvSSS II. 73-74 have a sampūrṇa bhairavī in mind. DamSD (Tanj. ed. p.33 v.201) reports a divergence of opinion; some consider it a sampūrṇa with ma as graha etc., while others say it is like bhairava in its svaras (presumably employing them somewhat differently): *kecid enām* (sc. *bhairavīm*) *bhairavavat svarair jñeyā vicakṣanaiḥ* / It is more likely a divergence of śāstric, than of current practical, opinion that we are to understand here.

bhairavī kauśikī ... (ŚubhSD p.35) There is in few cases any obvious technical (as opposed to pictorial/classificatory) reason for linking rāgiṇīs with their male rāga. There are several dhyānas for bhairava, but as neither ŚubhSD nor NārPSS have one, Puruṣottama selects bhairavī instead and justifies the juxtaposition by equating the two rāgas. His defence of this is based on Śubh's rāga/rāgiṇī class in which the two are related. But perhaps the equation mentioned by DamSD (see above) does underly the statement.

Of the available dhyānas for bhairavī some have a theme related to that of to bhairava. Bhairava is typically the deity Bhairava (Śiva) in one manifestation or another, and bhairavī the female devotee as here.

maṇḍape in the first line is unmetrical but is in all sources for this verse.⁽¹⁾ The *nāyikā* is interpreted in several paintings as clapping the rhythm with her hands or an instrument (small cymbals), accompanying her 'bhajan' as she reveres the Śivaliṅga.⁽²⁾

281.-282. *Nāgadhvani* is listed by ŚSR II.2.12 among the 'current' (*adhunāprasiddha*) *rāgāṅgas*, and defined at II.2.119; here and in KumbhSR II.2.3.35 it is classed as an *aṅga* of the *ṭakkarāga bhāṣā vegarañjī*; these sources mention the *vīra rasa*, and *sa* as the modal note⁽³⁾ (*pa* in an alternative view). The omitted notes are not mentioned but are to be understood from the definition of *vegarañjī* itself (II.2.1.751); they are *pa* and *dha*, as stated for *nāgadhvani* by ŚSR. This account is substantially the same as Bhaṭṭamādhava's, Jagadeka's and others quoted in Kavi p.313. Bhaṭṭamādhava's *sarvadā* agrees with GitPrak V.58 *vīrarase sadā*. Our unambiguous reading *ridhavivarjitah* differs from the traditions observable elsewhere.

To judge from the published sources, *dhyānas* and illustrations of *nāgadhvani* must be rare; I find no others under this name. The present *mūrti* is clearly suitable for a caption to a pictorial representation.

283.-284. GitPrak V.58f. Haricandana's Mukta II.85, though agreeing essentially with these *lakṣaṇas*, is a different verse, but an editor's

1. See Waldschmidt 1972 p.11. 2. Waldschmidt 1975, p.329-332 etc., Ebeling pp.33,35 etc. Waldschmidt (1972) neatly tidies up the syntax of c., but without much manuscript evidence, into *tālāprabhede pratibaddhagīte* and translates: "...eine saubere (Frau), die ... Śaṅkara ... mit Lotusblüten verehrt unter begleitendem Gesang (und) Takt-schlagen durch Händeklatschen." 3. I take *saviratigrahaṃ aṃśaśadjam* (in the printed text) to be an error for *grahaṇāṃśaśadjam*

footnote states that the Harināyaka reading runs:

*eṣā śadjagrahanyās<ā> gonḍakrīr mapavistṛtā / (cf. GitPrak)
ridhahīnā dinādau ca gāta° ... //*

The essential svvara-lakṣaṇas here are the same as in the early definitions of Gaudakṛti in ŚSR II.2.128, Gaudakriyā in KumbhSR II.2.4.6 and Guṇḍakṛti in Pārśv IV.29. The rasas vary, Pārśvadeva giving hāsyā and śṛṅgāra, and Kumbha vīra and adbhuta; hence probably the very difference in traditions was perceived to show that any rasa was possible. As Nijenhuis's references show (1976, pp.34), the later structure of Guṇḍakriyā etc. changed. As is normal, Puruṣottama's tradition preserves the older definition.

When appearing as a female, Gonḍakṛti, Gaudakriyā etc. are commonly depicted as the young girl waiting for her lover. Though the Orissan 'recension' has her simply sitting or lying on the bed of flowers¹, other traditions show her preparing this bed for her lover's arrival. This would be consistent with the reading *āpādayantī mṛdupuṣpatalpam* which Waldschmidt finds in some inscribed texts (1972 p.16) and can be seen in Ebeling's p.97 etc.

285.-286. *śṛṅgāravī° ... dinādike* is lacking in GitPrak V.59-60, but the line is in the Mukṭāvalī (II.44) in a slightly different version. Narahari's Rāgaratnākara (VaisSS p.41) reads, corruptly, *dināntake*. Vīra rasa, without śṛṅgāra, is mentioned by Pārśv.SSS IV.42. Śṛṅgāra is the rasa given by Kumbha in connection with the second lalitā, a quite different rāga. Perhaps the two definitions are conflated in the later śāstric tradition. The performance time is the same as is given by

1. See the illustration in Rāgacitra p.28.

other later authors.⁽¹⁾

The mūrti again presents a confusion between the masculine (lalita) and feminine (lalitā). The evidence for the confusion is neatly summed up by comparing DamSD (Tanjore ed. p.40), where the female has a dhyāna obviously closely related to the wording in the present one, though the subject is also related to the theme of the *khaṇḍitā nāyikā* and the satha nāyaka as found in some dhyānas for lalita. Though Śubh has no dhyāna for lalitā Puruṣottama could have drawn one from NārPSS (pp.95,104). That he settled for a different rāga is further indication that the musical content is of secondary importance. For parallels and illustrations of the present dhyāna see Waldschmidt 1972 p.27, 1975 p.226f., Nijenhuis 1976 p.46f., Ebeling p.43, 120 etc. For the spelling 'veśo see note on v.160 (p.68) above.

287. GitPrak. V.60. Haricandana, who has a dhyāna for 'haḍavatoḍī', equates this with chāyātoḍī in his first lakṣaṇa line: *parityaktā haḍavīyaṃ chāyātoḍī manoramā* /

ŚSR II.2.134 and KumbhSR II.2.2.133 tell us that this rāga is simply toḍī with the omission of ri and pa. Neither of these early definitions tells us as much as Harināyaka, but Kavi's quotation from Hari(pāla?) confirms that ma is graha etc.⁽²⁾ ŚSR's toḍī (II.2.77) does, however, show the derivation from the rāga ṣāḍava and is said to have some *kampita*. A further indication that the icons have little musical significance is seen in the statement that the two rāgas, one pentatonic and one sampūrṇa, have the same mūrti. What is meant is simply that

1. See Nijenhuis 1976, p.47 and 48 (note 12). 2. Kavi 1951 p.219.

Puruṣottama finds no dhyāna for chāyātodī.

288. GitPrak. V.61f. (b. reads there: *dhāmsānyāsagrahā velāvalī ca ripavarjitā* 1). ŚSR II.2.140 mentions pratāpapurvā <velāvalī> as an upāṅga of velāvalī, which is itself an aṅga (described at II.2.114) of kakubha; velāvalī has dha as graha etc., and Śārṅgadeva's pratāpa¹ is an auḍava omitting ri and pa.⁽¹⁾

289.-290. GitPrak V.62f. ŚSR II.2.177ff. lists four saindhavīs. The first of the auḍavas here corresponds to Śārṅgadeva's third saindhavī (II.2.180), which confirms our reading *nigavarjitā*. (*nipa*¹ in one of the GitPrak Mss and our Bii is a confusion of pa ९ and ga ९). What is here called the "second" saindhavī is ŚSR's fourth (II.2.182), where for śrṅgāre Śārṅgadeva has *uddīpane*.

In both cases, pratāpavelāvalī and the saindhavīs, Puruṣottama again groups rāgas under single mūrtis. It is particularly hard to imagine how two pentatonic rāgas, omitting different svaras, could ever be thought to embody the same 'mood', though it is true that all the saindhavīs are said to be appropriate for performance in śrṅgāra rasa). The actual similarities are of course merely in the scalar and modal structures. In other words, there are sound technical reasons for classing them together, and for regarding them as variants of a single structure. If the rāgamālā dhyānas are a serious classificatory system, they may be seen to perform a function similar to the names of the rāgas - more mnemonic than aesthetically definitive.

1. For parallel definitions in later traditions see Nijenhuis 1976, p.88; Kavi 1951, p.284

291.-292. The next four auḍavas, contained in two upajāti stanzas, are not included by Kṛṣṇadāsa and are taken directly from the 'Sāra' (cf. v.265). Turuṣkagaḍa is described by ŚSR II.2.157, PārsvSSS IV.63f. and KumbhSR II.2.2.162. These authors mention in addition that ga is a *bahula* note. Kumbha states that the rasa is karuṇa. His notated example clearly shows that ri and pa are indeed omitted, but curiously a didactic composition in the 'gītaparīkṣaṇa' chapter (II.4.1, p.525), though said to be turuṣkagaḍa, is clearly sampūrṇa.

I cannot find any other dhyāna or illustration for this rāga. The verse suggests a stereotype image of a Turuṣka (Turkish) warrior. In a. Tag is obviously striving to make sense of the β reading.

291.c.-293. The Mukṭāvalī (II.195) compresses the svāra-details into an anuṣṭubh half-śloka. No such auḍava rāga is mentioned in ŚSR or KumbhSR; but the bhāṣā gāndhārī described by KumbhSR II.2.1.1016 may be historically connected, as this is associated with karuṇa rasa, has ma as final, and shows in the notated example a ṣāḍava structure omitting pa (though this is not mentioned among the lakṣaṇas). There is a possible link with the devagāndhāra/devagāndhārī which is described in some later accounts and appears in the modern Hindustānī system as a rāga omitting ri and dha in the ascent, perhaps equivalent to sa and pa in the older tonal system.¹

Several illustrations and other dhyānas on the theme of the ascetic are available for devagāndhāra.² The female gāndhārī or devagāndhārī commonly has the related icon of a female ascetic; this theme is already

1. See Nijenhuis 1976 p.25f. 2. *ibid.*, p.26; Waldschmidt 1972, p.15; 1975, p.387ff.; Ebeling p.62,72 etc.

supported by Kumbha's definition of the bhāṣā (see above) as *tapasviṣu prayoktavyā*.

294.a.-295. Pulindī is already defined by Maṭaṅga (MBrhd. p.127) as a bhāṣā of the primary rāga bhinnaṣadjā.¹ This is restated by Kallinātha (Adyar ed. SSR vol. II p.140). The svaras are not quite the same, as sa is said to be final and dha initial and dominant; but the structure is an auḍava similar to that described in our text. Maṭaṅga, in an interesting association of a melody with a regional tradition (or origin?), tells us that the bhāṣā is sung by the Pulinda tribals. ṣadjabhavā is, to my mind, ambiguous; it may refer to the parent rāga bhinnaṣadjā, or to the jāti, ṣadjodīcyavatī, which was the 'parent' of that rāga, or perhaps to the ṣadjagrāma, in which the rāga and the jāti lie.

I can find no other dhyāna for this rāga, The kāṇḍolavīṇā, an instrument associated with caṇḍālas, perhaps shows that the figure here is a tribal musician.

294.c.-296. A rarely performed Hindusthānī rāga megharañjanī (used for example by the late Amir Khan) and a Karnatak megharañji (janya 16 of the 15th mela) both preserve the auḍava structure mentioned here - pa and dha being omitted. The performance time given now for the Hindusthānī rāga is the fourth prahara at night, and the scale is that of the bhairava ṭhāṭh (with flat second and sixth). No rāga of this name appears in the early sources, but there is a similar structure under a

1. cf. KumbhSR II.2.3.77.

different name, vegarañjī; this is in MBrhd (p.108) a śāḍava, but for ŚSR II.2.118 it is an auḍava omitting dha and pa. A bhāṣā of the primary rāga ṭakka, it therefore lies in the śaḍjagrāma. This could be the origin of the lakṣaṇa śaḍjabhava, but it may be that the use of sa in the modal functions is meant. The charming dhyāna is, I believe, the only one so far available for megharañjī.

297. = GitPrak V.64. Several of Kumbha's bhāṣās are described as saṅkīrṇa, 'blendings' of two or more structures. The saṅkīrṇa category is referred by Kallinātha (Adyar ed. SSR vol. II p.132f.) to the earlier author Umāpati (who had a threefold classification, śuddha, chāyāлага and saṅkīrṇa). Its antecedent may be seen in the class of mixed forms already mentioned by Dattila.⁽¹⁾ The 'hybrid' forms themselves were seen in the early literature as combining features of different jātis; I have suggested that jāti eventually gave way to rāga as the classificatory principle, even when the jātis were still referred to in śāstric lore. Just as the number of musically viable saṅkara-jātis was limited from the mathematically possible total, so in the case of the rāgas; Harināyaka further limits the list to those he considers attractive.

298.-299. The Harināyaka definitions are a series of anuṣṭubh half-ślokas quoted by GitPrak V.64-70 and in a footnote to Haricandana's Muktāvalī (p.73). The present list uses many of these but has adapted others to lyric metres, as in this Śālinī verse.

1. On the nature of 'mixing' as perceived in the early texts see Lath 1978, p.122f. and 299.

Pauravī is the name of a mūrchanā in earlier literature.¹ As a rāga it appears in Somanātha's Rāgavibodha (which is thought by Nijenhuis, 1976, p.64, to be the only text to mention it). If my interpretation of *amśābhyām* as a non-technical word is correct, and it is not the *amśas* (dominant notes) that are somehow combined, we can make some sense of the definition, alongside Somanātha's (SomRV IV.12), which says that ri and pa are rare. In mallārī pa has been said already to be varjita, and deśākhyā as given in ŚSR II.2.105 has ri omitted.

For the explanation of kalyāṇī (GitPrak V.68) or mañjukalyāṇī I can find no parallel, but if the name stands for the rāga kalyāṇī described by VenkCP V.107, then in the āroha ma and ni were omitted. From the definitions of the three ingredient rāgas given by Puruṣottama himself it is hard to know what was the type of 'combination' or 'mixture' that he has in mind. Perhaps the *mañju* is connected with the Southern *meca* in *mecakalyāṇī*, a variant name devised for the purposes of the Kaṭapayādi classification. Certainly there is no ancient form under the name kalyāṇī, and a Southern ingredient is again possible.

The Rāgasāgara (perhaps a Southern work, as the manuscripts are at Tanjore and Madras) contains a dhyāna for kalyāṇī which is quoted by Kavi (1951 p.124), and there is one cited by Nijenhuis (1976, p.39) from Nārada's Catvāriṣṭacchatarāganirūpaṇa. The Eastern tradition produces one in the Nāṭyamanoramā which depicts a lady doing homage to a king. In the NarPSSi a fragment of what appears to be a kalyāṇī dhyāna survives as the last of the series, after kāmōda (p.97). In the equivalent position in NarPSSii is a dhyāna which seems not to contain a name, and although the verse differs from that in the first manuscript,

1. e.g. ŚSR II.2.83.

I suggest we read *kalyāṇarāgī* for *kasyānurāgī*. This then gives us a variation within the Eastern tradition, further enhanced by Puruṣottama's verse from a yet unidentified source. The Śālinī verse construction in this depiction of Rādhā is unusual among the mūrtis, not only in its higher poetic quality, with its series of pūrvakriyās giving a harmonious sound pattern, but also in the dramatic sequence, quite different from the 'painterly', static images we normally find. I believe no illustrations of the rāga are yet known.

300.-304. In GitPrak V.67 it is the rāga māravī that is said to be derived from todī and dhannāsī. The rāgas here are all later appearances in the treatises than those in the main lists above, for most of which Harināyaka had adopted definitions in the Śārṅgadeva tradition. There is unfortunately not sufficient detail in the definitions already given of the constituent rāgas to be at all certain of how they are 'combined' in the saṅkīrṇas. I have accepted the *sāraṅga* (masculine) of the label and as in Bi<Bii> as the commoner form found in treatises up to the time of the Nārāyaṇa. Narahari also reads *sāraṅga* when copying for his Rāgaratnākara (see VaisSS p.45). The context here is admittedly of feminine forms, but the male/female classification is not strictly followed by Puruṣottama. Gaurī is described in more detail at Mukh. II.83, as having *ni* as graha and *aṁśa*, frequent *pa*, and being performable in the evening. The same text has a *dhyāna*, somewhat similar in theme (pūjā-performance) to Śubh's for *gaudī*. In modern Hindusthānī practice too *gaurī* has a similar scale to that of *śrīraga*. For *vallavī* (the only occurrence of this rāga that I can find so far), the ingredient must be *śāvarī* rather than *āśāvarī*, as

the latter is itself defined as a *sāṅkīrṇa* in v.304. If we are to find any modern survival of the *mukhāvarī* definition it may be in the Karnatic *mukhārī*, where the scale is certainly similar to that of *saindhavī* and (Karnatic) *todī*.

The *mūrti* of *mukhāvarī* is quite similar to Somanātha's and Śrīkanṭha's (see Nijenhuis 1976, p.58)

305.-317. There now follows in the θ manuscripts a series of extra *mūrti* verses, most of them unattested elsewhere. These are of potential interest in the study of *rāgamālā* iconography, and I have edited them here although they are likely to be later additions to the text. Narahari did not find them, if we can judge from his *Rāgaratnākara* (which elsewhere follows the *Nārāyaṇa* closely). Nor are they included in the Orissan manuscript of the *Nārāyaṇa* transcribed for Daniélou. The last four (vv.314-317) are in BS, including a repeat, with some variants, of the *dhyāna* already given above at v.171. I have kept these in place here, despite their uncertain status, as a possible insertion from another *nibandha*. Certainly they are treated as a unit in Biv., being numbered as a series (v.305 is no.1).

I assume that as *naraṇigaḍa* is the first of this discrete series of *dhyāna* verses it was not preceded by a *lakṣaṇaśloka*. *mūrtis tu* must therefore have introduced a *dhyāna* for *rāmakelī*, now lost, or was an erroneous inclusion in the θ manuscripts on the analogy of other *rāgas* above. The *mūrti* strongly suggests an *abhisārikā nāyikā*. I take *kānaṅgaḍa* as a scribal error for *kālaṅgaḍa*, which is presumably the Hindusthānī *kālīṅgaḍā*, and is a popular *rāga* in Orissa to this day. *kelīparah* (v.306.b) stands, *metri gratia*, for *kelīparah* (cf. Monier

Williams p.309). The anuṣṭubh v.307.a, which perhaps ended in some such formula as (‘vr̥nda)priyo bhavet, is of course separate from the upajāti c,d. I assume therefore that, despite the general appropriateness of c/d to ānandabhairava, the rāga here is a different one. I cannot make metrical or other sense of 308.1-3. 2-3 can be fitted into parts of an āryā line if lacunae are assumed. 308.a could be the second half of an āryā stanza. That 2. and 3. are separate from a. is apparent, though, as the first is concerned with a feminine, the second with a masculine form. In 309.b both manuscripts are corrupt; (‘sthā)ca could be an error for (sthā)n. My conjecture *mohanah* is the only close rāga name that would fit the sense and lend some meaning to *sammohayan*, given that the names and the depictions are often associated, as we have seen. Assuming the lacuna as I do, the verse is āryā. 310 is an almost correct āryā, missing a single syllable. If we are prepared to have the subject clad in dark garments we may read *japann asitavāsāḥ* and assume a plausible scribal error.

Vaṅgālasī, no doubt the same musical structure as vaṅgalaśrī in v.316, is apparently peculiar to Orissan music and does not occur, at least under this name, in other traditions. But we must now correct Rath, who finds the rāga used in a rāgakāvya and asserts that it is "not dealt with in the known music works."¹ Lalitamādhava seems similarly limited to the Orissan tradition. Kāṇaḍa, though of course a common enough rāga, has here a quite different dhyāna from all others available for it. Kedāragauḍa (apparently different from ‘gauḍa, which figures in the Karnatic system) and maṅgala are also rare. It will be intriguing to see if any of this set of dhyānas reappears as more Orissan texts are

1. B. Rath 1983, p.183.

brought to light.

318. = GitPrak V.70f. (quoted from Harināyaka in a footnote to Mukta. p.73).

319.-329. cf. ŚubhSD p.41. Śubh's first two ślokas, which lay down the seasons of performance by detailing important religious festivals, are omitted here but come later (v.337f.) through the Saṅgītakāumudī version. The Manoramā (II.61ff.) quotes Śubh. more faithfully. The association of rāgas with particular times of day, probably on grounds of auspiciousness rather than aesthetics¹, is first prominently stressed by ŚSR in the definitions of individual rāgas. The popular conceit about 'Bharata' in v.326 (from NarPSS) is not to be taken seriously. In subsequent tradition there is considerable variety in this detailing of times. Many of the directions taken from the Eastern traditions of Śubh. and NarPSS are the same as those accepted in modern Hindusthānī practice, but several are different, such as kāmōda (on which see note on v.178 above).

In 325.b. I have accepted *vairāgī*, which comes in both NarPSS manuscripts and avoids the implausible repetition of *varādī/vairātī*. But throughout the Nārada account as given by Puruṣottama there are striking variants from the Bengal manuscripts. The old dictum in 329.b, to which can be added the orders of a king¹, seems to have been lost sight of in more recent traditions of rāga-time association. The *daṇḍa* here is clearly not that of the common Indian reckoning, namely 1/60 of

1. See Lath 1984, especially pp.54-56.

a *ghaṭikā*, which would make ten *daṇḍas* a matter of minutes. Some Bengali tables from the 17th century onwards¹ indicate that the *daṇḍa* is itself equivalent to a *ghaṭikā* = 1/60 of a day or 24 minutes. This meaning of *daṇḍa* survives in Bengali and Oriya. Ten *daṇḍas* are therefore four hours, presumably measured in this instance from the beginning of the first night watch. The Eastern origin of this dictum is thus a strong possibility.

330.-335. The quotation (v.330ff.) from the 'Southern' school (presumably taken from the *Dākṣiṇātyanibandha* already referred to) demonstrates that the concept was present in earlier texts, as is clear in *RamSM*, *VenkCP* etc., although the modern Karnatic tradition does not use it. The reasoning here, linking the morning *rāgas* with the sun and the evening ones with the moon, is slightly reminiscent of the section labelled *sūryāṃśa* in *Nārada's Makaranda* (GOS ed. p.14f.) This connection may reinforce my tentative suggestion (note on vv.147-159 above) of a link between the 'Southern' treatise and the *Makaranda*. Kavi (p.405) quotes a similar passage from 'Someśvara' and 'Jagadeka' (noted in Velankar's *Sanskrit intr.*, *Jagadekamalla* 1958, p.6, as absent from his manuscript sources). If Kavi has not confounded the *Cūḍāmaṇi* with some other source, and if he had some manuscript source to support his claim that the *Mānasollāsa* did contain such a passage, this would strengthen the idea's claim to a place in the Southern tradition, since Someśvara and his son *Jagadekamalla* were Southern *Cālukyas*. This would also be one of the earliest textual occurrences of the precise linking of *rāgas* with

1. I am grateful to Prof. D. Pingree for this information. A similar *daṇḍa* is referred to by *Sadāśiva* in his gloss on v.7 above.

times.⁽¹⁾ The 'Southern' account stresses the auspiciousness, rather than the aesthetic desirability as such, in performing rāgas at the right time. If the list is an old one, or at least a reflection of an old one, this would give us a link with Nānyadeva's notion that bhāṣās could be sung at any time, while "the rule concerning special hours of singing them is meant only for added religious merit" (śreyo-
śeṣāya).⁽²⁾ In 335.c. I accept Biii's 'vaṅgāla, partly to preserve correct sandhi (which is admittedly sometimes broken), partly because I find no authority elsewhere for a feminine *karnāṭavaṅgālā*.

336. The New Catalogus Catalogorum (vol. VI, p.35) gives details of a popular 16th century commentary, the Śrutirañjanī by Lakṣmīdhara, also called Lakṣmaṇasūri, of Kṛṣṇā district. Raghavan (1934-35, p.131) identifies this as the commentary here referred to. The work seems to contain much material on the musical performance of the Gītagovinda. Though some are almost standard, the rāgas used for performance of the poem vary with local tradition, and with manuscripts even within these traditions. We may assume that the rāgas mentioned in this verse were used in Lakṣmīdhara's tradition of Gītagovinda performance.

1. Presumably on the basis of the published (GOS) texts, Lath 1984 comments that Someśvara does not mention this concept, and that his son's Saṅgītacūḍāmaṇi "is also silent concerning rāgas and their specific hour of singing; though it does, at least on one occasion, speak of a seasonal connection, calling Deśīhindola a spring-rāga." Unfortunately this reference, Jagadekamalla GOS ed. p.74 (not 75 as in Lath's article) is not from the main text but from another of Kavi's extra passages. But we should note that the Southern Dāmodara (DāmSD, Tanjore ed. p.28-29) unequivocally ascribes his time and seasonal lists to Someśvara, and that these lists, though much longer than Puruṣot-tama's quotation, do have much common material. Whether or not this ascription is accurate, a specifically 'Dākṣiṇātya' tradition does therefore seem secure.

2. cf. Lath 1984, p.54.

The construction of this verse is hardly perspicuous, but if my reading is correct several of these directions correspond to Rāmāmātya's (e.g. his guṇḍakriyā, deśāksī, malhārī, mālavī, gurjarī, sārāṅganāṭa and bhairavī), whereas there is less similarity with Northern texts. This is another indication of contact between the Orissan and the Southern traditions of saṅgītasāstra.

337.-340. This version is, no doubt, taken from the Kaumudī, but the passage must have been adapted from ŚubhSD (p.41). The Śubhāṅkara gāṇasamaya passage has as a whole a more coherent order than Puruṣottama's, starting with seasons and proceeding to the finer details of times of day. The *itī* after 338.b., which is in all Mss, suggests that the Kaumudī was consciously quoting these first two verses.

The seasons are here indicated by means of significant religious festivals. Śrīpañcamī is Spring, Viṣṇuśayana the beginning of the rains, Indrapūjā the end of the rains, Durgāmahotsava (Girisutārcaṇam) the autumn.¹ 337 is easier to follow in Śubh's version, which confirms the sense we require:

*śrīpañcamyāḥ samārabhya yāvat syāc chayanam hareḥ /
tāvad vasantarāgasya gāṇam uktaṁ manīṣibhiḥ ||²*

We should expect in the Kaumudī text śayanam eva ca / yāvad vasanto I suspect the wording was slightly garbled in passage from Śubh to later versions. The Muktāvalī (p.74) reads, more correctly: śrīpañcamīm samārabhya śrīhareḥ śayanāvadhi / tāvad vasanto ...

1. cf. Śubhāṅkara 1960, p.23.

2. NārPSS follows Śubh more exactly.

341.-345.a. The breaking of the rules is perceived in much the same way as any other inauspicious act. The exceptions, to which Mukṭ. II.206 adds religious singing (*śrīharikīrtane*), are interesting. We may assume that in theatre (*raṅgabhūmau*) *rāgas* could be used to represent time in the dramatic context and could therefore override other conventional restrictions. The king's orders have already been stated to override the strict observance of the *rāga/rāgiṇī* distinction (see note on v.151 above). I take *śreṇībhaṇḍa*, 'chorus music'¹, to indicate something like *Harikīrtana*; in this form, in essence probably represented now by the Bengali *kīrtan*, bhajans in widely differing *rāgas* were strung together in such a way that variety of melodic structure and of texts no doubt became more important than the time convention.

Puruṣottama has above used a definition of *madhyamādi* that prescribes performance in the evening (v.267). Presumably it is the preceding *Haristotra* that removes this restriction! The *Ratnamālā* is at odds with texts such as *NarPSS* (see above, v.323) over *Gujjarī*, but for most *rāgas* there are differing traditions available. What is noticeable is that those mentioned here are fairly common in the Eastern compositions such as the *prabandha* given by Puruṣottama himself in pariccheda IV. These compositions could perhaps be placed in the broad category of *kīrtana*; if they were frequently used with freedom from time-restrictions because of their performance context, they could have come to be perceived by the *Ratnamālā* author as intrinsically free from the rules. Other authors certainly seem willing to limit them to particular times. *daśadaṇḍāt* ... was quoted already in context above (v.321).

1. Prajñanananda's translation, *GhanSSS*, intr. p.3.

345.b.-348. At v.36f. above, the general definition of *gīta* was taken from NarPSS. We have seen¹ how the earlier śāstric divisions of *gāna* (ŚSR IV.4f.) came to be applied to *gīta*. If we were to insist on the presence of *dhātu* and *mātu*, we would have to exclude from *gīta* any form which does not have a text, such as the *nirarthaka* sections of a composition. This difficulty is apparently ignored here, although such forms are mentioned in 348.2 in connection with *ālapti*.

This twofold division comes indirectly from ŚSR IV.4, but the terms *anibaddha* and *nibaddha* are already used by BhNS XXXII.28 in the context of vocal music, more precisely the *dhruvā* songs. Abhinavagupta glosses the words as prose (*gadya*) and metred verse (*padya*) respectively. The equation of *anibaddha* with *ālapti* is general in post-ŚSR texts. (346.b = ŚSR IV.5.b). Though Śārṅgadeva mentions, for the purpose of classification, both forms in his definition of *gāna*, this comes at the beginning of his *prabandha* chapter (adhyāya IV); the *prabandhas* are *nibaddha* forms par excellence, and perhaps for this reason the topic of *ālapti* (i.e. *anibaddha*) has had to be dealt with under a head other than composition, namely in the third, 'miscellaneous' (*prakīrṇa*) adhyāya. It is there (III.189f.) that *ālapti* is said to have two varieties, namely that which pertains to *rāga* (*rāgālapti*) and that of the *rūpaka* or composition (*rūpakālapti*). Now as Puruṣottama declines to discuss the different types of *ālapti* (v.348.a) he must mean *rāgasyālapanam* *prakaṭīkaraṇam* (347.1) to be taken in a general sense to apply to *ālapti* of all kinds; so, as in ŚSR III.189, *ālapti* means the 'expounding' of *rāga* (whatever the type of *ālapti*). The different forms from the root *ālap* - *ālapana*, *ālāpa*, *ālapti* - are fully discussed by Kallinātha at

1. See note on I.36-37.

this point. v.347, though quoted from Harināyaka, is originally from Śārṅgadeva's account of the *rūpakālapti* (III.202). In that context, these various elements, the gamakas, sthāyas (types of ornamentation), 'sections' (*bhaṅgī*) etc., are related to the melodic structure of a *rūpaka* (composition); Puruṣottama and other late authors have probably lost sight of this original context, not having access to ŚSR itself. The Manoramā of Raghunātha, for instance, considers the two statements *varṇālaṅkārasamyuktā ... 'bhaṅgimanoharā* // and *ālaptiś cānibaddham syād rāgālāpanarūpiṇī* to represent two different, rather than complementary, views of ālapti, not realizing that the first is simply a particularization of the second. Understanding this particular verse (here v.347) as a general statement, Puruṣottama too takes it to include somehow all the forms not employing tāla. He here understands *varṇālaṅkāra* in a sense quite different from Śārṅgadeva's. It will be seen below that the term *ālāpa* is applied by the Orissan treatises to a special element in the (peculiarly Eastern) śuddhaprabandha.

349.-351. The dhātus and aṅgas, ingredients in prabandha compositions, will be explained below. 349.a is ŚSR IV.5a. The threefold division of nibaddha is not, however, in line so much with Śārṅgadeva as with the classification found in KumbhSR (II.4.2.22) for the *sūdaprabandha*, namely śuddhasūda, miśrasūda and sālagasūda.⁽¹⁾ Śārṅgadeva gives śuddha and sālaga sūdas, but not the miśra.⁽²⁾ P.L. Sharma (KumbhSR intr. p.147-148) points out that Kumbha employed the category *miśra* to account

1. It will be important to remember that in considering the structure of contemporary prabandha examples Puruṣottama may in fact have the sūda in mind; when for instance in the last pariccheda he gives us a full example of a 'śuddhaprabandha' this closely resembles a sūda-structure.
2. SSR IV.311: *śuddhacchāyālagas ceti dvividhaḥ sūda ucyate... /*

for the various gītas of the Gītagovinda. It seems that the Orissan tradition uses a similar device, though of course the repertoire to be described there goes considerably beyond Jayadeva. The Orissan *kṣudra* or *saṅkīrṇa* (see v.351) apparently corresponds in some measure to Kumbha's *miśra*.

The divergence of views on *ālāpa* in this definition of the *śuddhaprabandha* reflects the difference between the structure of the Orissan or Eastern *prabandha* and the form being described at this point by Śārṅgadeva. The section called *ālāpa* in the Orissan *śuddhaprabandha* (e.g. in pariccheda IV) is rather like a florid 'colophon', sung presumably in *rāga* but out of *tāla*.⁽¹⁾ The *sampradāyikas* (in *GitPrak* simply *sampradāya*) are, no doubt, the exponents of this tradition. The nearest live tradition I have come across is that of the Bengal *kīrtan*, which may well be historically related to, and may on closer study throw light on the musical practice described in, the Orissan texts. A feature of this *kīrtan* is the *atāla* episode between compositions; here the soloist intones an introduction to, or reflective comment on, the content and context of what follows. Though the origin of the source is lost to Puruṣottama, we know that Harināyaka borrowed v.351.a from ŚSR IV.360b. The context there is different, as is the *ālāpa*. This passage describes the *ekatālīprabandha* of the *sālagasūda* category, which has an *anākṣara ālāpa* preceding the *udgrāha* (first section). The two authorities are thus, unknown to Puruṣottama, really referring to two different forms and there is no conflict. Different types of *ālāpti* were clearly distinguished also by PārśvSSS II.45ff.⁽²⁾

1. There are other examples to show that this was typical. See, for instance, note on v.35, pp.16-17 above. 2. On the simplification in *GitPrak*'s account of *ālāpti* see Panigrahi, *Kṛṣṇadāsa* 1983, intr. p.21.

352.-353. Much of the material that now follows is found also in GitPrak I. The three terms for 'composition' are used synonymously by Śārṅgadeva (352.c = SSR IV.6b). Their semantic etymologies (niruktis) are discussed by ParśvSSS IV.2f. (quoted by Siṃhabhūpāla on ŚSR IV.1-9, Adyar ed., vol.II, p.210), and KumbhSR II.4.2.2ff.¹ They all deal with a single concept of the 'composite' structure. *Prabandha* is there said to be 'fashioned', *prabaddha*, from four dhātus and six āṅgas (cf. Harināyaka as quoted here, v.352.b). *Rūpaka* takes its name from the 'establishing' (*āropana*) of rāga etc., and *vastu* from the 'residing' (*vāsa*) therein of dhātus and āṅgas.

The *iti* after 353.b suggests that this is the end of the quotation from Harināyaka. 353.1,2 are *vṛtti* added by Puruṣottama.

The *śuddha* gīta is the one which has already been defined as having ālāpa and āṅgas (v.350). Puruṣottama's point is that if Harināyaka's definition (v.352) of *prabandha* is accepted, this will limit the application of the word *prabandha* to the *śuddhagīta*. In order to include other compositional forms under the general head of *prabandha* the definition must be made more flexible. His expedient is to cover with the terms *vastu* and *rūpaka* those forms which may lack some of the āṅgas and dhātus. In so doing he, or his source, departs from the ŚSR tradition, which did not so distinguish these terms.

354. In v.35 above, *gīta* was defined from one source as that which possesses *dhātu* and *mātu*, 'melody' and 'speech'. In explanation, *dhātu* was said to be an *avayava* of song; the different dhātus, which are now explained, were there brought into a single category of 'melody'.

1. Kumbha clearly had models to follow; this point is rather obscured by P.L. Sharma, Kumbha 1963 intr., p.146-47.

Strictly the word should mean 'element', and this seems to be the sense of *prabandhāvayava*.⁽¹⁾ A general listing of *dhātus* (prior to the specification of different combinations of them in the various *prabandhas*) comes at ŚSR II.7-11. (v.354.a = SSR II.7.a). Śārṅgadeva gives a *nirukti* for the medical word *dhātu* and links this to the musical sense; just as the *dhātus* wind, bile and phlegm are the 'support' (*dhāraṇa*) of the human body, so do the structural *dhātus* 'support' the body of the *prabandha* (ŚSR. II.10-11). This is not tantamount to saying the word is borrowed from Āyurvedic terminology, but such an origin is possible; cf. *aṅga* below.

355.-357. a,b = SSR IV.8-9. The prose *vṛtti* as found in the manuscripts poses a problem. The words *samprati ... na dṛśyate*, which with the reading *ābhogadhruvayor* "between the ābhoga and dhruva") make no sense, are not found in Narahari's *Rāgaratnākara* (VaisSS p.62) or in his *GhanSSS* (p.20).⁽²⁾ They are not in *GitPrak*, and must be Puruṣottama's own. The required sense can be achieved by changing the reading as I have done. Kṛṣṇadāsa (the *Gītaprakāśakāra*) does indeed say that there are three *dhātus*, and takes the verse (our v.356) as his authority, though without the attribution to the *Śiromaṇi* (*GitPrak* I.4):

*tridhodgrāho dhruvas tata[ḥ] ābhogaś cāntimaḥ / ādya udgrāhas
tato dhruva[ḥ] ante ābhogaḥ / tad uktam / udgrāha ...*

This does of course show a willingness to accept that, older theory notwithstanding, practice has changed; but, as is the śāstric way, another

1. The word is not used in this sense in the earliest śāstra; *dhātu* in *BhNS* is a category in the technique of instrumental playing. 2. The *prabandha* example in the *Rāgaratnākara* (VaisSS p.62f.) shows the *melāpaka* where it should be according to our reading - between *udgrāha* and *dhruva*.

textual authority (the Śīromaṇi) is used to sanction the new reality. It remains to be seen whether the Śīromaṇi actually limits the number of dhātus to three, or is simply referring in this passage to three of a larger total number. The explanation of the word dhruva as from *dhruvatva*, 'fixedness' goes back (no doubt through Harināyaka) to ŚSR. Kallinātha glosses *dhruvatva* as *nityatva*, Simhabhūpāla as *nīscalatva* (Adyar ed, vol. II. pp.205,210). These words could still conceivably mean 'invariability' or 'obligatoriness'. Kṛṣṇadāsa, and following him Puruṣottama, add *punaḥpunarupādāna*, 'repeated restatement'. 357 is taken by Harināyaka from ŚSR IV.9-10.

Since the Orissan sālagaśūda lacks this extra pada or dhātu, our authors again find textual authority for its omission (v.358.a). *tenaiva* is presumably to be taken to mean the Śīromaṇi. Whatever the source, this has changed the statement found in ŚSR IV.11, where it is the *melāpaka* and *ābhoga* that are said to be sometimes absent: *tatra melāpakābhogau na bhavetām kvacit kvacit* / Hence (IV.12a) a *prabandha* can be of two, three or four dhātus. The later authorities are prepared to grant, with some adjustment of the śāstra, that song-construction has changed somewhat; the *ābhoga* is not, apparently, optional any more. In an interesting divergence from the Nārāyaṇa, Narahari (GhanSSS p.20 and Rāgaratnākara, VaisSS p.62ff.) does not state that the *melāpaka* is omitted, though in GhanSSS Kṛṣṇadāsa's three dhātus are mentioned. In the Rāgaratnākara full examples are given of compositions with all the dhātus. A further example is given in the Bhaktiratnākara (VaisSS p.215); these all bear Ghanāśyāma's name ('signature') in the *ābhoga*. This evidence suggests that outside Orissa, in Narahari's own tradition, the *melāpaka* and *antarā* had not fallen into the disuse which Puruṣottama

notes. In Śārṅgadeva's general account of dhātu I cannot see that the ābhoga is so firmly linked with the name of the poet or hero of the song (or perhaps 'patron', *nāyaka*), but in his description of the *karaṇaprabandha* at ŚSR IV.132-144 this is certainly so: "When (in the *karaṇa*) the udgrāha and dhruva are constructed of copious svaras, and the ābhoga is constructed of *padas*, then it is there (in the ābhoga) that the name of the *nāyaka* (patron) of the singer (composer) should be found."¹ Perhaps the vernacular influence on prabandhas of the kind we find in the Eastern treatises encouraged a more general application of the rule.

In GitPrak I. (p.4) our verses 358.b and 359.a are in a single śloka, though Panigrahi in his footnote makes it clear that the two halves come from different sources. The verse is followed by the prose statement (also given below, 372.1): *idānīm tv ālāpābhogayor anyatame kavināyakayor nāma kurvanti* / It is clear from the examples we have of Orissan śuddhaprabandhas that the ālāpa characteristically contains a type of 'colophon' which includes the composer's name. This has to be reconciled with the śāstric statement that it is the ābhoga that contains the name; it cannot be said that the presence of the name is sufficient to indicate that the section is the ābhoga. Puruṣottama's answer to this is that the name must be in the ābhoga, but may also be in the ālāpa.

360.-365. The aṅgas cover all characteristic techniques used in a vocal composition. These are identified and defined in the earlier

1. See also Siṃhabhūpāla's commentary, p.254.

śāstra; ŚSR IV.12ff. explains the terms, which were already familiar to the MBrhd. (and were used to classify prabandhas in the final extant chapter of that work). Śārṅgadeva compares them to the aṅgas (limbs) of a body, linking each to a particular bodily limb. The Āyurvedic analogy is continued from that in the dhātus. PārśvSSS V.12-20 gives a similar account.

By *svara* Śārṅgadeva (IV.15) seems to have had the *svaranāmas* (in Hindusthānī terms, *sargam*-singing) in mind, and this is also a feature of the Orissan compositions. Pārśvadeva, however, simply gives the traditional nirukti of *svara* (V.16) and the interpretation may be simply that *svara*, i.e. melodic pitches, are an essential ingredient in any composition. *Tena*, i.e. the syllables *te-na* or *ten-na* etc., which are reminiscent of some of the 'vocables' used in *ālāp* by some *dhrupadiyās* and *khayāliyās* even now, is interpreted by Śārṅgadeva and the commentators as an instrumental of *tat* in the mahāvākyas *om tat sat* and *tat tvam asi*. It is said to carry an auspicious meaning (*maṅgalārthaprakāśaka*). As the form varies, and the word is often *tenna* or *tenā*, the explanation may be taken as notional. The prabandha examples given by Puruṣottama in the fourth pariccheda show a fascinating survival of the *tena*, or perhaps a revival on the classical model. That the *tena* was used in early song compositions is to be seen not only in the śāstra but from works like the Apabhraṃśa Paūmacariu.⁽¹⁾

The *biruda* or *viruda* is apparently not used in the Orissan compositions of Puruṣottama's time, though it has been shown⁽²⁾ to be an

1. e.g. the refrain *tena tena tena cittem* in sandhi 48 (Jñānapīṭha Mūrtidevī Jaina series, Apabhraṃśa grantha 3, 1958, p.92ff.) 2. See Lath 1983, pp.233-234. A mid-17th century manuscript of the Raidāsa Pañcavāṇī has one song labelled *bidada*.

element in bhakti song traditions elsewhere not very long before this time. The *pāṭa* is still seen in Puruṣottama's compositions, as in Kṛṣṇadāsa's. *Tāla* seems to mean no more than the use of *tāla* (in contrast to the *atāla* forms, as mentioned in v.347f.). and *pada* is simply 'text' that is not *biruda*.

The remark about the Dāmodara's omission of *pada* is strange. The published text (p.17) shows no such omission. Nor is this a reference to Dāmodara's Saṅgīṭadarpaṇa, which has all six aṅgas (Tanjore ed. p.62). The omission is not noted by Kṛṣṇadāsa. We must assume that Puruṣottama had a different manuscript of the Dāmodara, or a defective one, in which *gamaka* is (erroneously?) mentioned as an aṅga. GitPrak I (p.4) states: *aṅgāny aha / vākyam svarapātau ca tenakaḥ - catvāry aṅgāni /* The *biruda* may be dropped by Kṛṣṇadāsa because it is not used in practice, or because, as he says, he considers it, like *pada*, to be just a sub-category of meaningful text, which he classes as *vākya*. *Tāla*, obviously considered by Kṛṣṇadāsa to mean simply the *tāla* to which a composition is set, is thereby seen as an integral part of *nibaddhagīta*, and need not be an aṅga defining types of *prabandha*. Puruṣottama is not alone in taking issue against this 'modernist' view. His near-contemporary Haladhara, in the Saṅgīṭakalpalatikā (Haladhara 1984, p.2), dismisses the GitPrak proposal as nonsense:

*yat tu kṛṣṇadāsenā prabandhasyāṅgacatuṣṭayam prakalpya
sarvatra padavirudatālānām vyāpakatvāt śaṅgagrahilaṇārādādi-
munipraṇītāyās tārāvalyāḥ sarvathā [alsambhava iti yat pra-
lapitam sa pralāpa eva /*

The issue here is whether an example given by Kṛṣṇadāsa is a *tārāvalī* or a *dīpanī* type (*jāti*) of *prabandha* (cf. our v.365 = GitPrak I.14). Kṛṣṇadāsa states that because it has *tāla*, *pāṭa*, *pada* and *biruda* it

should, according to the traditional system, be classed as the four-aṅga dīpanī. "True," he says, "in the old reckoning. But contemporary authorities do not count tāla separately as an aṅga. Pada and viruda are included within the class vākya. Pada is an inflected word.⁽¹⁾ Viruda is a laudation of guṇas (qualities). No one in his right mind could use a vākya (utterance) which is without guṇas.⁽²⁾ Vākya, which contains guṇa, alaṅkāra and rasa, should be treated as an aṅga. So this kind of prabandha (prabandhajāti), considered in the older reckoning to be dīpanī, is considered by modern authorities to be tārāvalī."

*tadā kuta iyaṁ tārāvalī / tālapāṭapadavirudabaddhā
caturāṅgikā dīpanīyaṁ bhavitum arhati / satyam / prācāṁ mate
tathaiva / navīnānāṁ tu lakṣaṇe praviṣṭas tāla iti prthag
aṅgatvena na lakṣitaḥ / vākyasvīkaraṇe padavirude svīkrte /
padaṁ nāma suptiñāntam / virudaṁ guṇakīrtanam / na hi kaścid
anunmatto 'nanvitaṁ nirguṇaṁ vākyaṁ prayuñkte / guṇālaṅkāra-
rasavad vākyaṁ evāṅgatvena vivakṣitaṁ / ataḥ prācāṁ mate dīpanī
navīnānāṁ mate tārāvalīyaṁ jātiḥ /*

Those prabandhas, the argument continues, which might in the four-aṅga system not qualify, because they have only one aṅga, are still conventionally called prabandhas (vacanabalād evātra prabandhavyavahārah). "In the opinion of the older authorities, the sūda is a three-aṅga form because it has pada, viruda and tāla. But in the modern view the status of prabandha is ascribed to a structure made with dhātus and having an ālāpa. Further, even in the older view the inference has to be made; for otherwise how could there be a tārāvalī, when pada, viruda and tāla are universal. Part of this argument is quoted after v.397 below.

This is of course merely an argument over terminology, but the

1. This refers to Pāṇini's working grammatical definition of pada, Aṣṭādhyāyī I.4.14. 2. This of course takes two different senses of guṇa, 'quality' and the more neutral 'attribute'; the argument is thereby needlessly flawed.

attempt in GitPrak to 'modernize' definitions on the basis of contemporary practice is interesting. Puruṣottama, by contrast, is more interested in reconciling old and new than in correcting his sources.

366.-369. 366.a is derived from GitPrak I (p.5), where Kṛṣṇadāsa alludes to the infinite variety of prabandhas in the śuddha category, arising from different combinations of aṅgas, rāgas and tālas; he reduces all to a single category - the 'infinite category', so to speak: *anantatvād bhedā eko 'tra gaṇyate prabandhānām bahuprakāratvāt / ...* v.367 is a reference to this internal variety, somewhat elaborated in 368-369.

Examples of multi-tāla compositions are given later. The *sūda* will be defined, in effect, as a multi-tāla structure.

370.-372. Verse 370 is used here, as in GitPrak I.8, to underline the endlessness of prabandhas, i.e. śuddha prabandhas. *tat* in *tatprakāra* (2) must refer to the multi-tāla type of śuddha, i.e. the Orissan śuddha as exemplified in pariccheda IV. There the *ekatālī* is placed last and is preceded by the kind of *ālāpa* already referred to (see note on v.349f.). As we have seen (note on 358f.) the rule about having the poet's name in the *ābhoga* has been extended, to take in the peculiarly Orissan type of *ālāpa* in the śuddhaprabandha. As for having the names of both *kavi* and *nāyaka*, if *nāyaka* can here mean 'patron', there are examples in some older dhrupad compositions which mention, for instance, both Mohammad Shāh and Sadārang. By 'finding no validity' Puruṣottama evidently means that no śāstric source offers the option of using an *ālāpa* in this way. We still seem to be dealing here with the *bahutāla*

prabandha; as I cannot see that a return to the original tāla after the use of other tālas is common, I suppose that 372 merely means that each element (gīta) within the complete structure should begin and end in the same tāla.

śaktiviśeṣeṇa yathā ... The mātṛkā and svarārtha are classed by ŚSR among the *ālikrama* prabandhas - a category of 'serial' or 'systematically ordered' structures. Examples of using the svaranāmas semantically can be found in the *Mānasollāsa*, and the alphabetic-order (mātṛkā) relates to a tradition I believe is represented still in some compositions in the more recent Karnatak repertoire.¹ ŚSR IV.165 mentions a Viṣṇu prabandha in the class of *jhombaḍas*. These types of composition, like the *elās* referred to below, are described in śāstra as far back as the *MBṛhd* (final extant chapter). Puruṣottama's treatment of composition is, as usual, a blend of the traditional and the contemporary.

373. This is a brief description of the Orissan śuddhaprabandha. The sequence of tālas has to start with āditāla. Though no example is given at this point, a full prabandha of this kind is presented in the fourth pariccheda.

374.-380. *muni* in 374 is reminiscent of the *Bṛhaddeśī*'s way of referring to its authority or to 'Mataṅga' himself, and the *elā* itself, with all its many divisions, is first exhaustively treated in that work. The word *muni* may have been used by Harināyaka to refer to Śārṅgadeva,

1. cf. Powers 1984, p.319, on Dīkṣitar's kīrtanams.

but as ŚSR is never directly referred to by Puruṣottama, and is in my opinion unknown to him except through Harināyaka's references, I have opted here for 'the sages' as the meaning Puruṣottama may have assumed was intended; of course he may here, as in some other places, have had 'Bharata' (wrongly!) in mind. About a quarter of the prabandhas in this list are mentioned in the MBrhd. The others appear to come from later tradition, the majority appearing in works like ŚrikRK, and many in ŚSR. Much of the list is in fact a slightly jumbled version of material in ŚSR IV, as is often the case with Harināyaka. The list adds up to twenty-eight, not twenty-six as stated. Some of the prabandhas will be defined in the following section, and a few will be linked with forms more familiar to Puruṣottama from the Eastern tradition. In 379 I have kept the reading *lāhaḍī*, as there is a form called *lāvaḍī* in some traditions of Eastern Madhya Pradesh and Orissa.¹ ŚSR IV.296 has *rāhaḍī*, and the Eastern tradition seems to have changed this to *lāhaḍī*. Narahari (Ghan. I.191 and Bhaktiratnākara, VaisSS p.224) has preserved this version of the name.

382. The GitPrak prabandha referred to here must be that in the first chapter, which Kṛṣṇadāsa says he classes as a *tārāvalī* but would traditionally be seen as a *dīpanī*. The whole composition is in *pāṭa*, except for an 'ālāpa' and a final verse of *vākya*. Kṛṣṇadāsa's name, as composer, appears in the brief *ālāpa*: *śrīgopīpatistutinibaddham paṭādiḥprabandham kṛṣṇadāsakavir viracayati iā* / Kṛṣṇadāsa does not himself call the piece a *kāyavāla*, but the Baroda manuscript of GitPrak

1. Information from Mr N.M. Panigrahi.

does so label it.⁽¹⁾ Being a *pāṭādiṣṭa* it does justify the name *kāyavāla* according to the rudimentary definition now given. This is clearly related to the *kaivāṭa* which is already defined, though even more simply, by MBrhd. v.427f. Maṭaṅga merely says that the form has tāla and is sung to the pāṭas alone; there is no mention of meaningful text. ŚSR IV.199 and KumbhSR II.4.3.103-107 have *kaivāṭa* (or *kaivāla* as v.1. in Kumbha) classed among the ālikramaprabandhas, like those that follow here in Harināyaka's list. Kumbha's is the fuller description, and there the ābhoga is, as here, distinguished from the first sections by having padas and virudas; but both authors speak of two varieties, one having meaningless (*nirarthaka*) pāṭas, the other apparently forming words from the pāṭa syllables. Simhabhūpāla comments that in the latter the svara syllables can be added in.

383. This definition is ŚSR IV.282-83. The prabandha is in Maṭaṅga's list in a similar definition (MBrhd v.507).

384. MBrhd v.505 mentions the svarārtha simply as that which uses the svaras (i.e. sargam syllables) to give the required meaning. ŚSR IV.222f. contains the present definition and expands with a further subdivision into seven types, depending on the number of svarākṣaras used.⁽²⁾ According to Kallinātha the śuddha variety uses only the svara syllables and the miśrita mixes these with other syllables.

385.-388. The *mātrkā* prabandha has already been mentioned (v.372f.) as an example of those which are named by particularization of śakti.

1. See Kṛṣṇadāsa 1983 intr. p.23.

2. cf. KumbhSR II.4.3.37ff.

The *mātrkā*s, 'little mothers', in Śaivite theology preside over the letters of the tantric alphabet, which runs from *a* to *kṣa*. The term *mātrkā* is also applied to the whole alphabet system.⁽¹⁾ The singing of an *ālikrama* ('serial') *prabandha* which depends on this ordering of syllables (here *varṇa*, in MBrhd v.503 *akṣara*) must in origin have served a ritual as well as an artistic purpose. This is stressed in the śakti-connotations of the *mātrkā*, and explicitly in the statement in v.388 that all possible *mantras* are contained within the *mātrkā* (alphabet) and therefore the singing of the *mātrkā* in this magical order is in effect a singing of all the *mantras*.⁽²⁾ The whole description is drawn, with a few minor variants, from ŚSR IV.248-252. Maṭaṅga's definition is very much briefer, and no distinction is drawn between languages. Śārṅgadeva mentions a further division, between *anibaddha* and *nibaddha*, prose and verse *mātrkā*-compositions. Against the *ekaikā mātr* of the Mss. I follow ŚSR IV and Ghan's reading.

389. *anyo* in 389.a should require an antecedent from which the *svalparāgākadambaka* is distinguished. If it is intentional, perhaps Puruṣottama wishes to distinguish this from the multi-rāga form of *mātrkā* just described in 388.c, and hence the derestriction of language etc. But the verse has probably been lifted out of its original context, in which another *rāgākadambaka* was first defined. GhanSSS changes to *alpo* and achieves better sense in the present context. The fullest description available for the *rāgākadambaka* is in KumbhSR,

1. cf. Padoux 1963, pp.125-139. 2. cf. KumbhSR II.4.3.49-50, which expands this idea. The idea is a common Tantric view of the *mātrkā*.

II.4.3.22-34, where six different kinds are referred to, depending on the admixture of other elements. These appear to be an expansion of the two types described by ŚSR IV.253ff., nandyāvarta and svastika. The form is not mentioned by MBrhd, at least in the surviving version of his prabandha chapter. The absence of any fuller treatment in the Nārāyaṇa suggests that the only form of this kind known to the Eastern tradition was simply characterized by a series of differing rāgas without any other defining features. The obvious extant related form is the rāgamālā or 'mālikā'.¹

390.-393. Tālārṇava, another āliprabandha not found in MBrhd, is described summarily by ŚSR IV.265 and KumbhSR II.4.3.21 as here but without the reference to language; the Nārāyaṇa is the only text I can find so far that specifies Sanskrit for this form.

With Śrīraṅga and Śrīvilāsa we turn to the compositions classed as *viprakīrṇa* ('mixed') by ŚSR and KumbhSR. The definitions of these, of pañcabhaṅgi and pañcānana, are originally from ŚSR IV.265-266. None of these is in Maṭaṅga's list. Maṭaṅga does have the Siṃhalīla (v.414), described here (from ŚSR IV.279). The metrical interpretations of Siṃhalīlatāla vary. Following Śārṅgadeva's definition of the deśītāla, some texts read: *laghor ante* (or *laghvante*) *datrayam*. This is sometimes taken to mean a laghu followed, and sometimes one preceded, by three drutas). But the published (GOS) Cūḍāmaṇi (p.10, v.83), and the Nārāyaṇa itself at v.499 below, have a laghu at either side of three drutas (| 0 0 0 |). This is also the pattern given by Siṃhabhūpāla (Adyar ed. ŚSR vo.IV p.143): *laghur ādāv ante ca yasya evaṃvidhaṃ drutatrayam*,

1. cf. Nijenhuis 1974, pp.108-109. I think Nijenhuis misunderstands Kumbha's v.23 in suggesting there are six sections.

despite the reading of the mūla. This method of tāla notation is discussed below. In 393.e I have accepted **kīrtitam* as Puruṣottama's version here, assuming Mi and Ghan to be judicious corrections; the reading is possibly garbled, but the first word could be predicative: "three drutas after a laghu are said to be *siṃhalīla*."

394. *Haṃsalīla*, again absent from Mataṅga's list, is defined as here at ŚSR IV.320, but in a single sentence, with *aṅhrī* (from which I restore the correct reading here) as the subject: *svanāmatālake haṃsalīle 'aṅhrī padapāṭakaiḥ* // Kallinātha adds that the first *aṅhri* (or *pada*) means the *udgrāha*, the second the *dhruva*, while the *ābhoga* is also formed with *padas*, thus giving a three-dhātu and three-aṅga (pada, pāṭa and tāla), i.e. a *bhāvanī*, form. The definition of *haṃsalīlatāla* given by Kallinātha is *yagaṇa, laghur guruh* (| S S | S); he claims that this definition will be given by Śārṅgadeva in the tāla chapter, but ŚSR V.267 reads: *haṃsalīle virāmāntam* ... (cf. our v.394.b, which is derived from ŚSR). At that point *Siṃhabhūpāla*'s notation (| ` | ), i.e. the *virāma* on the combination of the two laghus, not on each of them), at least according to the reading accepted by Subrahmanya Sastri (Adyar ed. ŚSR vol.III p.144) is more in keeping with the Sanskrit grammar than is the notation shown in the mūla ( ` | `).

395. The form is called *rāhaḍī* by Śārṅgadeva. (This verse = ŚSR IV.296). For the spelling see note on 381 above. It is perhaps in order to bring the word slightly nearer to what Puruṣottama says is the Orissan equivalent, *pāvaḍa*, that BS suggests *pāhaḍī*; I find no manuscript evidence for this form. The Oriya *pāvaḍa* is presumably

related to the Rājasthānī *pavāḍu* and the Marāṭhī *povāḍa*¹; both of these are heroic ballads in multiple 'verses'. The root is perhaps the Sanskrit *pravāḍa*, 'declamation'; it is in any case almost certainly unrelated to the *rāhaḍī/lāhaḍī* term.

396. The pañcatāleśvara is an ālikramaprabandha described by ŚSR IV.256-264 and, more fully, KumbhSR II.4.3.1-20. Harināyaka probably relayed Śārṅgadeva's material, which is a fairly complex account; Puruṣottama is deterred by its complexity, but probably also by its irrelevance, as he finds no comparable living form to warrant repeating these verses.

ŚSR IV.267 states that umātilaka is formed with three rāgas and three tālas and ends with viruda, but is in other ways similar to pañcabhaṅgi and pañcānana, having six aṅgas. KumbhSR II.4.4.44-49 differs from this view, but through Harināyaka Puruṣottama clearly has access only to the earlier account. We may assume that neither was of practical application in Puruṣottama's experience.

*ato gītaprakāśa*¹... As the published text of the GitPrak contains no information on these forms, I believe the reference is a mistake, Harināyaka's work being the real source of information on these old prabandhas.

397.-407. The sūḍa appears to be given a special status by Puruṣottama; his final pariccheda is taken up with examples of a complete *sālagasūḍa*, including possible variant sections, and a *śuddhagīta* which resembles a sūḍa in shape and conception. The two

1. cf. Deva and Kuckertz 1981, p.110f.

together are referred to there as *śuddhasālāgagīte*. As the *sālāga* is then later expressly called a *sālāgasūḍa* I find it tempting to consider the *śuddha* an Orissan conception of a *śuddhasūḍa*, though it is nowhere thus named, nor are the parallel examples in *GitPrak*, *Saṅgītakalpālatikā* etc. For Monier Williams (p.1241) the word *sūḍa* was "of unknown meaning". Kallinātha (Adyar ed. *ŚSR* vol.II, p.214) is clear about the meaning; the term is, he says, a vernacular (*deśī*) word for an assemblage of different *gītas*: *sūḍa iti gītaviśeṣasamūhavācī deśīśabdaḥ* /

I believe this is another arrival from Dravidian into the terminology of *saṅgītaśāstra*. Kannada *sūḍu* 'bundle (of grass, etc.)' and *sūḍi*, 'small bundle', cognate with Tamil *cūṭu*, 'bundle of sheaves' ' ', is close to the gloss found in the Eastern *saṅgīta* works, here after 398.b, *ekatra-gumphanam*, 'a knotting together (of different *tālas*)'. Maṭaṅga mentions no *sūḍa*, but the form is already established before *ŚSR*. PārśvSSS V.59ff. and *ŚSR* IV.22-23 bring in the *sūḍa* category of compositions alongside two other classes, the *ālikrama* and the *viprakīrṇa*. Pārśvadeva tells us that experts have spoken of five different types of *sūḍa*; these are defined, and each is seen to be a combination of various *prabandhas* in different *tālas*. According to KumbhSR II.4.2.24f. these are in fact five varieties of *śuddhasūḍa*. Śārṅgadeva (*ŚSR* IV.311) mentions only two types, *śuddha* and *sālāga*. To these Kumbha adds a third category, the *miśrasūḍa*, 'mixed *sūḍa*', and this perhaps corresponds to the *saṅkīrṇagīta* of the 'Sāra' referred to above at 351.b. At 352.1 Puruṣottama has equated that *saṅkīrṇa* with the *kṣudra*, a category of song which will be dealt with later. He does not, how-

1. Burrow 1961, §2248. There may be a connection with the Tamil *kūṭu*, Kannada *kūḍu*, 'assemblage', 'association' (ibid. §1562), but I must leave this to Dravidianists to consider or dismiss.

ever, refer to a *kṣudrasūḍa*, or a *sūḍa* of *kṣudragītas*, and these *kṣudras* seem to have separate status in his tradition.

The three types of *sūḍa* are defined by KumbhSR II.4.2.417ff. The *mīśra* is made of elements from a list of twenty-eight composition-types, listed at v.28 (P.L. Sharma's ed., p.553); these are set in different *tālas* (listed at vv.401-416), the first of which is *āditāla*. The *śuddhasūḍa* follows a strict rule of "rāga etc." (*rāgādinaiyatyād asya śuddhatvam iṣyate*), and the *sālaga* is made with "deśīrāgas etc." (*deśīrāgādisambandhāt sālagaṭvam api smṛtam*). Kumbha goes on to list the elements of the *sālaga* according to 'Mahābhṛt'; this corresponds to ŚSR IV.314, and comes, via Harināyaka, into the Nārāyaṇa at v.405. The list of nine ingredient *prabandhas* (v.401) looks like an expansion of the seven-element list; but Someśvara (GOS ed. adhyāya 16, vv.547ff.⁽¹⁾), even before Śārṅgadeva, describes a nine-element *sūḍa*. The individual elements of the *śuddhasūḍa* as defined by Someśvara and ŚSR IV.23⁽²⁾ are clearly independent *prabandhas* in their own right, which can be combined in this way. Most of them are mentioned and defined by MBrhd outside the context of *sūḍa* (which Maṭaṅga apparently does not know or ignores). The *chāyālagā-* or *sālaga-sūḍa* *prabandhas*, i.e. the names of the *prabandha*-types that go into the making of a *sālagasūḍa*⁽³⁾, as given by ŚSR IV.314, are related to *tālas*. The subdivisions of each of the older series- the sixteen *dhruvas* etc.- are given in full by ŚSR IV.315ff.; this older series (reproduced, perhaps anachronistically, by Dāmodara in DamSD, Tanjore ed. p.83ff.) includes

1. cf Srivastava 1980, p.13.
2. Śārṅgadeva lists eight and omits from the *sūḍa* the *kanda* *prabandha* which Someśvara includes.
3. I think it is necessary to distinguish two meanings for the compound '*sūḍaprabandha*: i) a (compound) *prabandha* that is the *sūḍa* (*karmadhāraya*) and ii) a *prabandha* which comes in a *sūḍa* (*tatpuruṣa*).

addatāla and excludes yati and jhumari. The present list (our v.401) is from Śubh. pp.18-19.

In saying that some authors include the sūḍa under the head of śuddhagīta, Puruṣottama must have GitPrak prominently in mind; Kṛṣṇadāsa discusses the classification of the sūḍa in his first chapter, which is titled Śuddhagītanirṇaya. The argument is partly reproduced here in the Nārāyaṇa (after v.397: *asya padabiruda*...). At v.352 above, Puruṣottama referred to a view of dhātu and aṅga, according to which *prabandha* must have six aṅgas. This now has to be reconciled with the more 'modern' use of the word, though of course the classification of *prabandha-jāti*s, in which a *prabandha* may have as few as two aṅgas, already answers the problem. Kṛṣṇadāsa, according to his 'modernist' four-aṅga definition of *prabandha*, has to exclude tāla from consideration in the sūḍa; he is left with pada and biruda alone, which as we have seen he classes together as the single aṅga *vākya*. He goes on to say that, in spite of having only one aṅga, the sūḍa is still known as a *prabandha* by *upacāra*, 'conventional usage'. It would have been simpler for him to allow one-aṅga structures as part of his system!

The definition at v.398 covers the sūḍa which is current in Puruṣottama's tradition; it "retains some trace" of the older types, which he dutifully mentions.¹ The chief characteristic it retains is the assemblage of many different tālas. Strictly speaking, the description at v.397 applies only to the composition called in pariccheda IV a sālaga-sūḍa. The fact remains that the Orissan works (our pariccheda IV, GitPrak §1, Saṅgītakalpalatikā §1, and no doubt

1. *chāyā* might be better translated 'reflection'. Kallinātha glosses it with *sādrśya*: *chāyālagah / chāyām śuddhasādrśyam lagati gacchatīti tathoktah /*

others) give prominent attention to sūḍa-type structures of nine or eleven tālas with ālāpas and the āṅgas pāṭa, tena and svara. I cannot find these anywhere referred to as a new kind of śuddhasūḍa; on the contrary, in our pariccheda IV the *Balabhadrodaya* is called a śuddhaprabandha and Puruṣottama tells us that it would have to be in a single rāga and without pāṭa etc. to be called a sūḍa. Elsewhere, however, the variety of tālas is made the essential criterion of sūḍatva.⁽¹⁾ It is not only in Orissa that this multitāla structure was popular. The sūlādi⁽²⁾ is one of the principal structures followed by Purandaradāsa and other Southern composers. These are similar 'tālamālikas'; the special feature of the Orissan ālāpa is absent, and the resemblance is more with the Orissan sālagasūḍa than the śuddhaprabandha. The śuddhaprabandha in the Orissan tradition may be linked with the padāvalī-kīrtan still found in Bengal, as I have suggested, but this itself may be a descendant of a sūḍa-type structure.

408.-412. For this Eastern form of sūḍa we move from constituent prabandhas (which were related to tālas, cf. v.401) to consideration of the tālas themselves. 409.d interestingly suggests the possibility of a composite form in which the musical structure serves as accompaniment to dance.

The reference to 'Dāmodara himself' is a little puzzling. There is

1. e.g. GitPrak SII, p.10: ... sūḍe tāla eva mūlahetur ...

2. The similarities in form and name (with the easily accountable change of ḍa → ḷa) strongly suggest a common origin. The principal sūlādi tālas in the Karnatak system appear to have a forerunner in the sūḍādi tālas mentioned by DamSD (Tanjore ed. p.153f.), and were, I assume, tālas used in sūḍas. Kuckertz's doubts (1970, p.57, fnnt. 10) over the connection with sūḍa seem to be based on a misunderstanding of Sambamoorthy's (imperfect) transliteration system and lack of acquaintance with the Sanskrit sources.

no evidence that Dāmodara's work was directly known to Puruṣottama, or at any rate that it was used by him (except through the intermediary of the Kalāṅkuranibandha). 'Dāmodara' in the Nārāyaṇa is always the Saṅgītadāmodara of Śubhāṅkara. *Dāmodaraḥ svayam* has to indicate that Puruṣottama is unaware of the author's name. Now it is true that Śubh omits aḍḍatāla, and on ŚubhSD p.18 it is remarked that "in some people's opinion" aḍḍatāla (in the published text *aḍhutāla*) is often omitted from the series: *aḍhutālaḥ sūdamadhye prāyaśo naiva gīyate* / But the list from which it is omitted is not the Orissan one now dealt with by Puruṣottama but rather an older(?) form closer to those in earlier texts.

GitPrak p.11 already remarks on the occasional addition of kuḍukka and upāḍḍa, and on the flexibility in arrangement of the tālas between ādi and ekatālī (our v.412 = GitPrak II.4: *āditālo bhaved ... niyamābhāva evaṃ syāt sūḍabandhanam* /)

413.-417. That *eteṣāṃ* in 413.3 refers to tālas, and not gītas or prabandhas, is clear from 413.a, but the difference between dhruva and maṇṭha is shown to be a function of compositional structure rather than tāla; some tālas can be used in both types. To make this clear, I have translated 413.b in a way that would not be obvious *prima facie* without knowledge of the context. I take the Sāra verse (416) to mean that these tālas are used in prabandhas of the maṇṭha-type; it is however possible that these cañcatpuṭa, cācapuṭa etc. are actually prabandhas, structurally like the maṇṭha, which take their names from tālas (like so many others). Though the dhruva / maṇṭha classification system is consistently applied in the Orissan texts, and is used in labelling

numerous songs in the Saṅgītakalpalatikā and other works, as well as in the constituent compositions in the sūda in our fourth pariccheda, the origin of the distinction is at least as old as ŚSR. Śārṅgadeva's seven sālagaśūda-prabandhas (i.e. seven prabandhas that make up the sālagaśūda) are dhruva, maṇṭha, pratimaṇṭha, nisāruka, aḍḍatāla, rāsa (or rāsaka) and ekatālī. At ŚSR IV.315f. the dhruva is subdivided into many types, and the general characteristic stated, namely that an udgrāha in two parts is followed by a third, 'somewhat higher' part, and that the three together should be sung twice. After this is sung an ābhoga of two parts, the first in two sections with the same melody. At v.332 the maṇṭha-type is described as having three sections, udgrāha, dhruva and ābhoga or antara, and the remaining prabandha-types in the sālagaśūda are said to follow the same form as the maṇṭha.¹

The details of the dhruva-type structure are differently stated by ŚubhSD p.19² but still not in the same way as those of the Orissan texts. Here Puruṣottama's account follows GitPrak §2 (p.11f), and the first source again seems to be Harināyaka. To judge from the sample prabandhas in the various Orissan texts, we are now dealing with structures in current performance at least as late as the seventeenth century.

The *tu* in 416.b looks awkward or redundant, but the sense of the verse is confirmed by the equivalent passage in GitPrak (II.6f):

*udgrāha eva yatra syād dhruvaḥ sa dhruvako mataḥ |
kiṃcid uccaiś ca khaṇḍas tu dvirgeyo dvitīyo bhavet ||
ato dvidhātur ayam | khaṇḍadvayam api geyam |*

dvidhātuh must mean that the two khaṇḍas have different melodic content.

1. The two passages are discussed by Srivastava 1980 p.16f. and Widdess 1981, p.165f. 2. See Widdess op. cit. p.180.

udgrāha could, of course, stand for *'grahaḥ* or *grāhe* ("the dhruva is in the *udgrāha* itself"). The sense would be the same. Though our v.416 and the GitPrak verse might be taken to mean that only the second, higher *khaṇḍa* should be sung twice, the *vṛtti* at 417.1 (*atra khaṇḍadvayam api ...*) clearly states that both *khaṇḍas* are repeated. Both together are apparently labelled 'dhruva'. The dhruva-type structure of composition is, then, in two principal sections, the first in two parts, *khaṇḍas*:

A (i)	(prathamakhaṇḍa)	|
A (ii)	(uccaḥkhaṇḍa)	| dhruva (= <i>udgrāha</i>), sung twice
B		<ābhoga>

This is to be distinguished from those song structures in which the dhruva, a repeated section or 'refrain' (as defined above after 356.b) follows, and is separate from, the opening section. This common form is characteristic of Jayadeva's songs, and also of the songs in the Guragrantha and some other traditions. The 18th century Maithilī author Umāpati Upādhyāya's musical play *Pārijātaharana* contains some vernacular songs in which the dhruva comes first, and others in which the dhruva follows the first verse as in the *Gītagovinda*; these may therefore show a similar division of structures.¹ The example of a dhruva-type composition in *āditāla* is *Kṛṣṇadāsa*'s, as given in GitPrak (p.13), and is apparently complete. The 'B' section is an *ābhoga*, containing the composer's name. GhanSSS (p.29) copies the description of the *dhruvalakṣaṇa* but illustrates with a song of Narahari's own; curiously, and I believe erroneously, the 'B' section, which is clearly an *ābhoga*, is there labelled as a dhruva. The same example in the *Rāgaratnākara*

1. See Umāpati Upādhyāya 1917, e.g. songs 12 and 21.

(VaisSS p.75) does not so label it.

We shall examine the tāla structure of compositions later, but the present example (v.417) is clearly in a 4- or an 8-beat ('yugma') metre:

(jaya jaya ...)

u u u u | — u u | — u u | u u u u | u u — | u u u u | — u u | — (a?) |

(The final ā may be extended to occupy four mātrās.)

(navaśaśi°...)

u u u u | — u u | — u u | u u u u | u u u u | u u u u | — u u | — — ||

(paraśuka°...)

u u u u | — u u | — u u | u u u u | u u u u | u u u u | — u u | — (a?) |

(surataṭi°...)

u u u u | — u u | u u u u | — u u | — — | — u u | u u u u | u u — ||

The 'stobha' syllables *tī*, *i*, *a* etc. are seen in the many examples in Orissan texts to be of variable prosodic length. "Not included in the definition" (418.1) must mean that they are not an essential ingredient in prabandha like *tena* or *pāṭa*. I have kept the reading suggested by the Mss evidence for the end of the *uccakhaṇḍa*: *tī ā i ā / i ā re //* (u u u u | u u —), though the GitPrak version as printed ends: *tī ā i ā ā re //* (u u u u | — —).

(namadama°...)

u u u u | — u u | — u + u u u | — u u | u u u u | — u u | — (a?) |

(bhava bhava ...)

u u u u | u u — | — u u | — u u | — u + u u u | — u u | — — ||

In this ābhoga each line has a syncopation ('*mañju*' and *kr̥ṣṇadāsa*) in which the beat is felt on the second half of a long syllable.

1. The description of Śiva's eyes in this verse is common. I am grateful to Alexis Sanderson for the following further example: *Īśāna-sivagurudevapaddhati*, *kriyāpada*, *uttarārdha*, *paṭala* 12, v.31.d: *kriyā-jñānaśaktisprhārkenduvahnīkṣaṇaḥ*. (Trivandrum Sansk. Ser., 77, p.104).

418.-419. These four (with *kambuja* for *kañcuka*) are the types of *rāsaka* (composition set in *rāsaka tāla*) in ŚSR IV 352-55 KumbhSR II.4.2.474-77. The definition differs only in the case of the *vinoda*, but the point of reference must be considered different; in Śārṅgadeva's description, the *vinoda* is that which has a *dhruva* followed by an *ālāpa*, while *kambuja* has the *ālāpa* before the *dhruva*, *varada* has it in the middle, and the *nanda* has the first part of the *udgrāha* formed with an *ālāpa*. All four have an *udgrāha* of two sections (*khaṇḍas* in ŚSR, *dalas* in Kumbh.). Like the 'Sāra', these earlier authorities link *kambuja* (the Sāra's *kañcuka*) with *karuṇa rasa*; Kumbha has *vismaye* for Śārṅgadeva's *kautuke* for *vinoda*, and I assume this means *adbhuta rasa*. According to Panigrahi (Kṛṣṇadāsa 1983 p.14, ftnt.) v.418, and a continuation in *anuṣṭubh*, are from *Harināyaka's* Saṅgītasāra:

*dhruvalakṣmā caturdhāyaṃ vinodo varadas tathā /
nandakaḥ kañcukaś ceti vinodaḥ kautuke bhavet //
ālāpānto dhruvapado varado devatāstutau /
dvikhaṇḍodgrāhako nanda ālāpaḥ paracitādikah //
gīyate 'bhyudaye tajjñair atha syāt kañcukas tathā /
ālāpādidhruvapadaḥ karuṇe parigīyate // iti kecit /*

But for Puruṣottama (and Kṛṣṇadāsa, who quotes a similar passage) this seems to be of only academic interest, and I believe he may not have understood that the 'Sāra' was speaking of a particular *prabandha* type, namely the *rāsaka*, rather than the *dhruvalakṣaṇa* group as a whole.¹ Also v.418, though Puruṣottama clearly understands it as I have translated it, could easily in its original context have been intended to mean: "this <particular> *dhruva*-type <composition> is fourfold, namely *vinoda* ... " ŚubhSD, p.25, still understands the original sense:

1. Śārṅgadeva's *rāsa* was a *mañṭha*-type; the source for v.418 has apparently reclassified it, and it is not clear which group the Sāra would have placed it in.

imagined to be presenting an act or song/dance in which she imitates Kṛṣṇa. In e) Vinatānandana - son of Vinatā = Garuḍa.

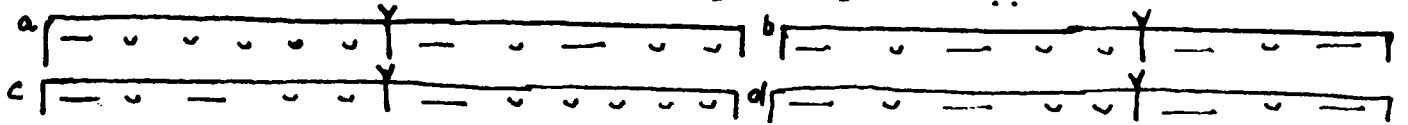
423. We should need the original Kaumudī context to confirm the meaning, but if I correctly understand this, Puruṣottama deduces from v.423 that already independently existing structures (*eteṣāṃ* may stand for prabandhas of both dhruva and maṇṭha types or perhaps just the latter) are used in, and are essential to, the sālaga; the way they are referred to by the Kaumudī shows that they can be used outside the sālaga too.

424.-425. The term *khaṇḍa* can be used for different elements; the udgrāha etc. have major divisions, called khaṇḍas, but each of these can be made with with a more variable number of 'secondary' khaṇḍas. In the Manoramā our verse 426 (= Mano. III.13) is the beginning of a section labelled *avāntarakhaṇḍa*. These subsidiary 'units' are related to tāla. The length of the secondary khaṇḍa, i.e. its number of mātrās, depends on the tāla. In some cases the khaṇḍa may be the same length as an āvṛtti.

426.-432. Apart from any other aesthetic purpose, the bhaṅgī must serve, like the *khālī* stroke in a Hindusthānī *ṭhekā*, to distinguish, say, a sixteen-mātrā khaṇḍa from two eight-mātrā khaṇḍas. The *yati* to which it is likened is the metrical caesura such as occurs in an anuṣṭubh śloka. The distinction drawn here between the final (*prānta*) khaṇḍa and the others is clearly seen in the shorter text-lines. I shall suggest that the 'missing' mātrās are filled in one of several ways; the final text-syllable may be extended, or the drum continues to the end of

the āvṛtti, or perhaps the line is filled with an anacrusis introducing the ensuing tāla-āvṛtti. In the last case it is possible that the drum ceased at the end of the shortened khaṇḍa while the voice filled the mātrās with a word or a *stobha*. This rendition would have many parallels in present-day bhajan-styles, in which the effect is a metrical 'breath' between stanzas.

Let us now take yatitāla as an example of the *avāntarakhaṇḍas*. In pariccheda IV we find a yatitāla composition (*naumi śatadala*...) with the following structure in the first principal khaṇḍa:



The text here falls so obviously into groups of seven mātrās that the beginning (*naumi*) must be the beginning of an āvṛtti. Taking the short syllable (◡) as the mātrā, this gives us four *avāntarakhaṇḍas*, two of fourteen mātrās and two 'terminal' ones (b,d) of twelve.¹ Each *avāntarakhaṇḍa* is in two sections degined (or 'separated') by a bhaṅgī (marked Y).

The examples already given of āditāla and that of kuḍukka (IV.7) confirm the fundamental sixteen-mātrā *avāntarakhaṇḍa* as stated in v.426, but the kuḍukka shows a short khaṇḍa of twelve, not fourteen. (See note on IV.7 below). For the khaṇḍa of fourteen and twelve mātrās in tripuṭatāla see IV.8. Aḍḍatāla and jhampātāla, at IV.3 and IV.6, have fundamental khaṇḍas containing multiples of five mātrās. I cannot see any example thereof a fifteen-mātrā khaṇḍa, though this would be quite possible with three sets of the five. But the first line of IV.6 is of nineteen mātrās, and if the khaṇḍa is considered to occupy the whole of

1. GitPrak (p.13) confirms that the term *prānta* does not have to mean the very last *avāntarakhaṇḍa*: *prānta iti / na tu prānte niveśanīya eva / lālityavaśād ādimadhyāvasāneṣv api kriyata eva /*

that line (*ākṛṣṭadivasa*...) this would confirm the ruling in v.429.

The groups of five are punctuated by the caesura (*bhaṅgī*). *Niḥsāru* is distinguished from *yati* and *tripuṭa* by the position of ~~the~~ *bhaṅgī*. In *yatitāla* and *tripuṭa* it is groups of seven *mātrās* that are thus punctuated, in *niḥsāru* groups of six and four. So in IV.15:

(*tarumṛgapativihitānandana surabhūsuraviracitavandana*
ninditanījanṛpasukha re !

~~~~~Y~ - Y-~~|~~-~~Y~~~~Y-~~|~~~~~Y~~~~Y^|

The words themselves suggest a positioning of the *bhaṅgī* which agrees with our stated definition of the *tāla* pattern. (431.c, a rare line in having no significant variants, is metrically faulty!)

The *rūpaka tāla*, clearly an *ayugma* structure (in groups of three *mātrās*), is exemplified at IV.23: e.g.

(*amṛtajāta* .... *saṁhate*)

~~~~-~Y-~~~~|~~~~~Y-~ ^|

So the 'first (structural, principal) *khaṇḍa*' has four *avāntarakhaṇḍas*, each 'terminal' one having only eleven *mātrās*, in accordance with v.431.d.-432.a.

By *anye* (v.432), 'others', perhaps *maṇṭha* and its varieties are meant, (for among the common *sālagasūdatālas* only *maṇṭha* has not yet been mentioned), and perhaps also *upāḍḍa*, on which see v.478 below and the note on that verse. These are indeed *ayugma* structures resembling *rūpaka*, e.g. IV.4, where the *bhaṅgī* could easily be placed on the mid-point of a *khaṇḍa* of twelve *mātrās* (eleven in the short *khaṇḍa*). The statement is repeated at v.441.c.

433.-439. The argument has gradually narrowed the field of interest; starting with the entire prabandha, we came to the principal (structural) khaṇḍas, udgrāha etc., then to the secondary (avāntara) khaṇḍas, and now to the āvṛttis which build up these avāntarakhaṇḍas. The prosodic mātrā is still taken as the basis of āvṛtti, as it is of (avāntara)khaṇḍa. 434.2-3., a-b., found only in Mi and BS, are confirmed by Bhatt's 'C' (Orissan) manuscript (recorded in the Venice copy). Bhatt notes from this Ms the plausible *tālakalpanānusāreṇa*: "the āvṛttis are to be formed according to the structure of the tāla."

The sample prabandhas support the view expressed in 438, 439 rather than Harināyaka's rule on the number of āvṛttis in a khaṇḍa; for instance, in a maṇṭha-type which has a double-length (dviguṇamātra) dhruva, the number of āvṛttis would also have to be double those in the udgrāha. GitPrak raises this objection and also reminds us that an exceptionally long tāla like siṃhanandana can fill a whole (structural) khaṇḍa with a single āvṛtti. This point is made here at v.440 with a quote from another source.

440. Siṃhanandana is defined and illustrated below at v.542ff. In this and in the other long tālas like nalakūbara we must assume that there are no avāntarakhaṇḍas, or rather that the khaṇḍa is coextensive with the āvṛtti.

tarhi kaumudyām ... The example beginning *dadhatam tam mukhaśaśinam...* is also quoted in the Nārāyaṇa (v.543), but it is followed by a full siṃhanandana prabandha (from GitPrak) in three khaṇḍas. The first example, Puruṣottama means to say, is a demonstration of tāla, not of a complete prabandha.

441. These groupings of tālas have already been made with regard to avāntarakhaṇḍas. The *sāmya* ('parity') here apparently applies not only to the length of a khaṇḍa but also the position of the bhaṅgī; this is why one cannot speak of *sāmya* between niḥsāru and yati/tripuṭa. The distinction between tālas that have this *bandhasāmya* is clearly made on the basis of the stress-beat (ghāta) pattern - i.e. what in Hindusthani terminology is called *ṭhekā*; two tālas of quite different character may have the same number of mātrās and may even have subdivisions of the same length, but the ghātas will be different.

442.-446. The aṅgas are the constituent parts of the tāla-āvr̥tti. These are defined in terms borrowed from metrics (chandaḥśāstra). The symbols for combinations ^{of}/laghu and guru (the doḍhaka verse 442) refer to the system used by Kedārabhaṭṭa in his Vṛttaratnākara (*yamātārājabhānasalagāḥ*) to indicate the prosodic length of akṣaras in a metre. This and the rest of the system are used already by ŚSR in defining the patterns of the deśītālas. v.445 is, perhaps, accidentally carried over from metrics, and, if my interpretation of the tālas exemplified below is correct, not always applicable, since I believe the musical mātrā sometimes carries more than one prosodic mātrā.

447. This definition of the musical mātrā as five times the prosodic akṣara-mātrā is in BhNS' and Dattila.¹ Appropriate for the gāndharva forms, the measure was not applicable to the beat in the dhruvā songs, and is clearly not suitable in the Orissan examples of these later texts; the mātrā here often coincides with the prosodic mātrā, which

1. See Lath 1978, p.107.

cannot be five times slower than the spoken equivalent, and sometimes (if my interpretation is valid) we shall find the tāla-mātrā contains a group of two or three prosodic mātrās. This being so, the present verse is of no practical application and merely rehearses an ancient definition.

448. Much of the tāla-section from the Nārāyaṇa appears in Narahari's Gītacandrodaya, Tālārṇava (VaisSS pp.103-130), but the published version of that work is flawed in many places which could now be corrected from the present text.

Notations are given in most manuscripts. The Orissan style differs from the others in the case of guru (२ for ॢ) and pluta (२ for ॣ). The β Mss contain notations for all the deśītālas, but the signs have been interpreted as numerals, the guru appearing as a Nāgarī 6 (६) and the guru often as a 5 (५). As most of the β scribes seem to have had little idea of the meaning of what they were copying these notations are highly erratic, and I have not spent space in recording them in the apparatus.

449. The laghu has already been said to be one mātrā (v.446). It is hard to imagine that this single mātrā could include eight counted units except at slow tempo. I believe the examples show that the constituent beats within laghu, guru etc. are of variable number, the mātrā being flexibly interpreted in terms of prosodic mātrās. The mātrā in this verse may be taken to show the standard measure, whatever its duration in practice in a particular form; here we are given primarily a pattern

of proportions of the tāla subdivisions, though one that could indeed be practicable at a certain speed.

Assuming that one hand was used, as in modern South Indian practice, four fingers could be used to count multiples of four units, either by subdividing each finger or by repeating a cycle which runs from the first to the fourth, counting one on each. The pluta (on eight fingers) is a puzzle; we should expect twenty-four. Bi obviously attempts to achieve this, but the reading is impossible. Narahari (VaisSS p.105) has: *plutas tryaṣṭāṅgulaś cāpi drutaḥ*. This is tempting (though 'ś cāpi is clearly wrong), but the overwhelming manuscript evidence in Nārāyaṇa suggests the reading I have kept. This could be made to mean 'another eight <in addition to the sixteen>' or that eight fingers (or two cycles of four) are used with three counts on each.

450. We must here choose between the readings *dhāraṇa* and *dharana*. The latter is in the published GitPrak II.3 (and so presumably in the manuscripts), and is accepted by Narahari (VaisSS p.106) and other derivative texts, the Manoramā and Muktāvalī. In Oriya and Bengali *dharana* (ଧରଣା) is simply 'way' or 'manner', and this non-technical sense would fit our context. The 'manner' of beating could be sounded or unsounded. If *dhāraṇa*, it is tempting to see a link with the terminology of Vedic recitation and punctuation, in which *dhāraṇa* is the method of counting by hand movements. The root meaning of both must be 'holding' or 'retaining <in the memory>', hence a mnemonic device.

v.453 (= GitPrak II.3, from Harināyaka, according to Panigrahi) states unambiguously that druta, laghu, guru and pluta carry sounded beats. Kṛṣṇadāsa there adds that the druta is sounded at half the

system, and ŚubhSD p.46 may be compared for the 'punctuation' of the beats (without the detailing of gestures). By 'high point' (*murdhan*) is meant the part that is opposed to the initial beat, which occurs as a downward clap. The 'upward' gestures are not sounded.

454.-458. The second *ullāsa* of GitPrak is concerned with the *chāyālagā* (i.e. *sālagasūḍaprabandha*). Because, says Kṛṣṇadāsa, *tāla* is the crucial indicator of the *sūḍa* (the different ingredient pieces being distinguished by *tāla*), it is *tāla* that is dealt with at the outset in this chapter. After the discussion of the *ghāṭas*, there immediately follows the treatment of *dhruvalakṣaṇa* and *maṇṭhalakṣaṇa tālas*, and then samples of the *sūḍa*-ingredients, i.e. the *sūḍāṅgatālas* which now follow in the *Nārāyaṇa*. 454.a states the ground for discussing the *tālas* at this point; the 'course' (*gatī*) of the song, and especially of *sūḍa*, depends on *tāla*. As in other sections of the treatise, the account starts with explanations of the word and its various possible derivations. 454.c is metrically unsound, but is obviously intended to be *anuṣṭubh*; so at least it is considered by Bi., who includes this in his *mūla*. v.456 (from the 'Sāra') gives three different 'styles' of *nirukti*, not mutually exclusive; the reader is in this kind of account invited to choose according to requirement or context, which may be religious or technical, or linguistic. v.458, quoted from a lexicographical source I have not yet traced, is a technical definition of the word, without the *nirukti*; this is more appropriate to the ancient type of *tāla*-gestures (*kriyās*) as detailed in Dattila etc.¹

1. See Dattila v.118f.

459. The eleven tālas are the nine used in the *navatālasūda* plus *kuḍukka* and *upāḍḍa*, which are found in the *ekādaśatālasūda* (cf. v.478). This limited repertoire of tālas also supplies the *śuddhaprabandha* (see pariccheda IV) and evidently contains the most popular tālas in the Orissan tradition, judging from their frequency in the examples in our texts.

460. This starts with a definition of āditāla as in ŚSR's first *deśī-tāla* at V.261 (*laghv āditālo loke 'sau rāsaḥ*). *jaya suranāyaka* ... is, I assume, a single *avāntarakhaṇḍa*, made up of sixteen prosodic mātrās, but it is harder to decide how many āvṛttis this is supposed to comprise, or in other words how many prosodic mātrās go into a 'laghu'. The 'resting' (*viśrānti*) I take to refer to a type of metrical *yati* separating the two laghus; the āvṛtti is thus in two equal portions, like the modern Karnatic āditāla. The making of the two āvṛttis 'by four drutas' suggests that the drutas are actually played: 0 0 | 0 0
Perhaps the first of each pair was emphasized in such a way as to present a laghu as well as its constituent drutas. Whatever may have been the individual beats, this was clearly a *yugma* structure working in units of four or eight mātrās.

461.-462. The examples here, at IV.5,14, GitPrak p.14 etc., all show clearly a pattern of seven prosodic mātrās, made up either by 4 + 3 or by 3 + 4. The *avāntarakhaṇḍa* of fourteen, with *yati* at the seventh (v.428), confirms this. The definition of *yatitāla* is unambiguous:

| | 0 0 If the musical mātrā in this coincides with the prosodic mātrā, or is twice, or any multiple, of the value, only an even number

strength of the laghu: *drutam anughatayed ardhanādena ghātam* / This is expanded in our v.451; from this I assume that *uccaiḥ* in 450.b means 'full-strength' and not 'high' in position. *laghoḥ param* (450.b) of almost all the manuscripts is a problem, and I have accepted what was probably a scribal correction on Bii's part, *param* in that case being a mere line-filler. The published Narahari text (VaisSS p.106) also has *laghau*; it is impossible to know if this reflects Narahari's reading of the Nārāyaṇa or rather is an unusually good emendation on the editor's part, but Bhatt's 'C' (Orissan) Ms is recorded in the Venice copy as reading *laghau*. The guru and pluta are apparently marked by two and three gestures respectively, each part as long as as a laghu.

tatrāyaṃ prakāraḥ / caturaṅgulaṃ ... This interesting passage is concerned with the *avadhi*, i.e. with the definition in time, of each beat; it gives a method of measuring what in Hindusthani parlance is called the *barābar laya*, the standard speed of musical pulse, and shows a different mode of beating the aṅgas from that in the older śāstra.¹ The śaṅku is of course notional, and the notion and method may be borrowed from śilpaśāstra, which commonly employs the śaṅku (measuring rod). The druta is clearly a 'down'-beat (known from the context to be lighter in strength than that on the laghu). Laghu is a down-beat, presumably followed by raising the hand, since the duration is twice that of the druta. The guru contains an initial down-beat and then a gesture ('unsounded beat') higher in the air half way through, while in the pluta the down-beat is followed by the same gesture and then a further one lower down. v.453 is Harināyaka's encapsulation of the whole

1. The ancient mode of kriyās, and Śārṅgadeva's account, are ably summarised by Grosset 1913 p.297f.

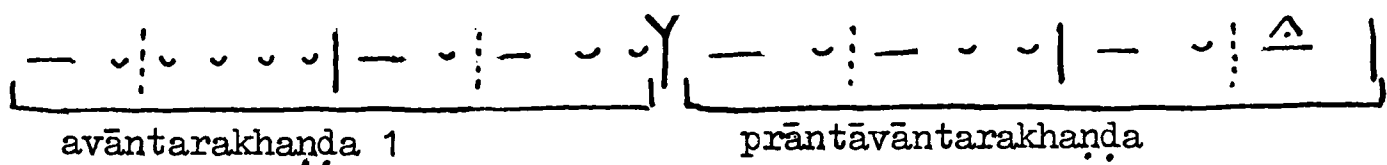
is possible, and seven cannot be achieved from the pattern. As in other cases of tālas that follow, we must accept the possibility that definition and demonstration are at odds; as the definitions are for the most part the same as in much earlier śāstra, while the examples are contemporary or near-contemporary compositions from Puruṣottama's time, it is very likely that practice had moved ahead of theory. In all cases, however, I shall attempt to find a plausible technical solution to this divergence, in the belief that the Orissan musicologists themselves may have had some such solutions in mind.

If we assume that the definition was meaningful for Kṛṣṇadāsa, Puruṣottama and others, perhaps the pattern was loosely interpreted, laghu being longer than druta and carrying a stronger ghāta, but not necessarily twice as long:

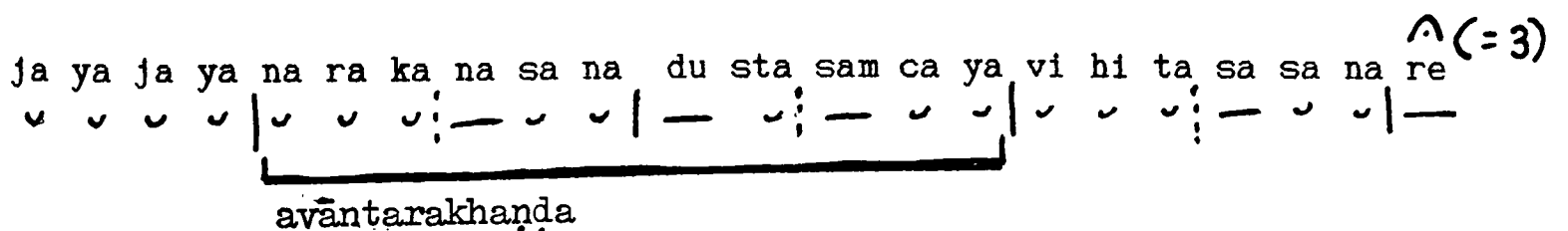
(jaya jaya ... 'sana re)

As we are not offered any alternative pattern of ghātas, this solution

does at least provide a 'thekā'. In the examples in pariccheda IV the pattern of mātrās is typically 3 + 4 (naumi śatadala ... 'mānam):

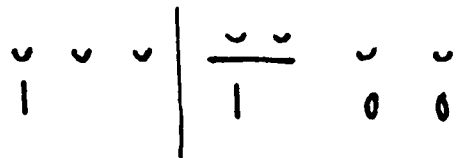


A pattern can be conveniently achieved in the present example, with a convincing distribution of word- or pada-endings over āvṛttis of seven mātrās, if we take *jaya jaya* not as the beginning but as the end of an āvṛtti:⁽¹⁾



1. For evidence of similar line-filling techniques, and for the shape of the *teka* (the often shorter line acting as a refrain, like the *dhruva* in the Orissan works) in Hindi and Braj Bhāṣā songs, see Lath 1983, p.231f. and Snell 1983 *passim*. Snell's findings are, I believe, complemented by some of the Nārāyaṇa material.

We would have to assume that the structural khaṇḍa (continuing beyond this line) ends in a 12-mātrā avāntarakhaṇḍa. *jay jaya* may, however, be a kind of *uṭhāo*, introducing each new principal khaṇḍa. Now if we can loosely interpret the first laghu in such a pattern,⁽¹⁾ the ghātas might have been as follows:



This is of course guess-work, but the pattern 3 + 4 is overwhelmingly more common in the Orissan examples than 4 + 3.

462. Also in 3 + 4 = 7-mātrā āvṛttis is this yati-with-tripuṭa. The yati and tripuṭa portions are indicated economically in the manuscripts. In his borrowed version Narahari (Ghan p.33), I believe correctly, labels a. (*naumi* ... *°nāśakam*) as yati, b.-c. (*svara*) as tripuṭa, d. as yati, then e. as yati, f. (*pāṭa*) as tripuṭa and g. yati. The whole sample is thus symmetrical:

yati - tripuṭa - yati	A
yati - tripuṭa - yati	B

and in this respect matches the GitPrak example (II.15ff) in which 'B' is called an ābhoga. The difference is that in GitPrak the tripuṭa inserts have text, whereas Puruṣottama's bears out the statement that the tripuṭa does not come into the *gīta*, which I have taken to mean that part which contains *vākya*. Tripuṭa is distinguished by its stress pattern from yatitāla, and is defined at v.467 as three drutas, the last with virāma, i.e. 2 + 2 + 3 = 7. The pāṭa line can be so divided as to

1. In the Karnatic system the 'laghu' is of variable duration, depending on the jāti; a tīśra jāti has an opening element of three counts.

give us four āvṛttis of seven mātrās:

ta tta | tha ri ku ku di mi ki | jhem kri na thoṇ gi | nān gi ta ta tta | tā^{^ (= 4)}
 x x x | x x x x x x x | x x x x x x x | x x x x x x x | x x x x
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

In any other division the drutas fit less comfortably with the syllables, but if the āvṛtti could be made to start with the savirāmadruta, as in the Karnatic and the modern ~~tripuṭa~~ 'Orissi' tripuṭa⁽¹⁾, thus 3 + 2 + 2 = 7, then a short prāntāvāntarakhaṇḍa of twelve mātrās could be achieved:

ta tta tha ri ku ku etc.
 0 0 0 0 0 0 0 0 0 0 0 0

Here, unlike that in the yati lines, the tāla mātrā is defined by the anudruta. Without knowing the rāga it is impossible to reconstruct the melody of the first (svara) tripuṭa line, but possible rhythmical patterns could be:

sa ssā ri ga ma ri ga ma pa dha pa ma pa ni dha ni ssā sā ssā sā^{^ (= 4)}
 x x x x x x x | x x x x x x x | x x x x x x x | x x x x x x x | x x x x
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 or: x x x x x x x | x x x x x x x | x x x x x x x | x x x x x x x | x x x x x x x
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Again, however, we must accept the possibility that the current yati and tripuṭa tālas in Eastern India were different from the definitions cited by these theoreticians. If my view of the metrical structures in these compositions is correct, then the tripuṭa, for example, has evolved into the same form as the Karnatic tiśrajāti tripuṭa (3 + 2 + 2), perhaps from ŚSR's trītiya, which is defined (V.261) in the same terms as is tripuṭa by the Orissan writers: *drutād drutau virāmāntau trītiyaḥ syāt* (assuming *virāmāntau* to mean that the pair, i.e. only the second of the two, has a virāma: 0 0 0 = 2 + 2 + 3.

1. See Dhīra 1964, p.414.

463.-464. Taking the compound *savirāma* to mean that both drutas are with virāma, we have the pattern $\dot{0} \dot{0} | | = 3 + 3 + 4 + 4$. This can be fitted well to the sample line, in which there are therefore two avāntarakhaṇḍas, the first with fourteen and the second (prānta) with twelve prosodic mātrās. The yati (Y) comes on the sixth and tenth.

(kamalādhava ...)

$\dot{0} \dot{0} \frac{1}{\dot{0}} \dot{0} \text{---} Y \text{---} \dot{0} \dot{0} \text{---} Y \text{---} \dot{0} \dot{0} \text{---} | \text{---} \dot{0} \dot{0} \text{---} Y \text{---} \dot{0} \dot{0} \text{---} Y \text{---} \triangle (=4)$

(There is a syncopation in the third syllable of *kamalādhava*.)

It is true that Kṛṣṇadāsa (p.15) defines niḥsāru without the virāma, but his example shows khaṇḍas of fourteen mātrās, which would be impossible if this were the case. Puruṣottama's *anubhava* possibly includes the prabandhas of Kṛṣṇadāsa! It is Kṛṣṇadāsa himself who makes the point that niḥsāru and kuḍukka have the same structure, and I therefore take the two *tathā*'s (line 2) to refer to opposite conditions.

GitPrak p.19: *kuḍukko maṇṭhalakṣaṇaḥ / drutadvandvāl laghudvandvam / nanu niḥsārītālenaikyam āpatitam / satyam / bandhasya gānalālityam bhinnah* (for 'nam?) *bhaved eva /*

Vaikunda is mentioned in order to explain what Kṛṣṇadāsa had in mind.

This is one of the six types of niḥsāru prabandha as listed by ŚSR

IV.345: *drutadvandvāl laghudvandvād vaikundo maṅgale bhavet.*

Puruṣottama's experience of the tāla niḥsāru is obviously as in 464.b, and not as in Kṛṣṇadāsa's definition.

465.-466. ŚSR IV.348f. gives the six varieties of aḍḍatālaprabandha; śaṅka (in our text śaṅku) and śīla are two of these, defined as here. Though in 465 *khyātau* could simply mean "those called śaṅku and śīla", I have given what could be the sense, appropriate in the context, which

the word frequently carries in Oriya and Bengali (*khyāta* = 'well known').⁽¹⁾

The śīla, also stated by GitPrak to be called *doādamāna*, is in the example here, in Kṛṣṇadāsa's dhruvalakṣaṇa sample, and in our IV.31 clearly constructed in units of five mātrās, as is stated in v.429; the avāntarakhaṇḍa can be of ten, fifteen or nineteen mātrās.

(yadumane ...)

~ ~ ~ - Y ~ ~ ~ - | ~ ~ ~ - Y ~ ~ ~ - |

If the definition is taken to mean that each druta has virāma - 0 0 | - then the total number of mātrās in the āvṛtti is 3 + 3 + 4 = 10. The natural rhythm of the examples suggests, however, a pattern of 5 + 5, and this is confirmed by the statement that the bhaṅgī comes on each fifth mātrā. I do not yet understand how the two can be reconciled, nor how the khaṇḍa in 466 can be said to be an example of two such different patterns.⁽²⁾ From the statement that the śīla (i.e. Orissan *doādamāna*) is similar to rūpaka, and from the definition of rūpaka that follows (v.469) - 0 0 = 2 + 3 - we may suspect that the definition offered for śīla is obsolete. S.S. Dhīra⁽³⁾ also seems to abandon the traditional definition in explaining āḍḍatāla (i.e. *adḍa*) as 2 + 3 + 2 + 3.

467.-468. The pattern should be 0 0 0 = 2 + 2 + 3 = 7. This example certainly gives groups of seven mātrās, as do the samples in Ghan (p.33, v.250), GitPrak p.17, our IV.8 etc. But the structure is in every case suggestive of 3 + 2 + 2, i.e. with the savirāma-druta at the beginning:

1. cf. v.535: *ye khyātās ta udāhṛtāḥ*. 2. This is possibly a misunderstanding of Kṛṣṇadāsa's comment, prefatory to the example: *adḍo dvilakṣaṇaḥ* / which simply means that it is used in both dhruva and maṇṭha structures of prabandha. The śaṅku/śīla verse is quoted by Kṛṣṇadāsa (from Harināyaka), but only the śīla pattern is mentioned by way of definition. 3. Dhīra 1964, p.413.

(nila bhudhara ...)

$$\frac{\text{---}}{\underset{\circ}{\text{O}}} \text{---} \frac{\text{---}}{\underset{\circ}{\text{O}}} \text{---} \text{Y} \frac{\text{---}}{\underset{\circ}{\text{O}}} \text{---} \frac{\text{---}}{\underset{\circ}{\text{O}}} \text{---} \frac{\text{---}}{\underset{\circ}{\text{O}}} \text{---} \left| \frac{\text{---}}{\underset{\circ}{\text{O}}} \text{---} \frac{\text{---}}{\underset{\circ}{\text{O}}} \text{---} \text{Y} \frac{\text{---}}{\underset{\circ}{\text{O}}} \text{---} \frac{\text{---}}{\underset{\circ}{\text{O}}} \text{---} \frac{\text{---}}{\underset{\circ}{\text{O}}} \text{---} \right|$$

(For the avāntarakhaṇḍa of fourteen /twelve mātrās, and the bhaṅgī, see v.428). If, however, the āvṛtti begins on bhūdhara, with *nīla* perhaps as an anacrusis, then the 0 0 0̇ could be preserved.

469.-470. We have been told that rūpaka has a khaṇḍa of twelve, or in final position eleven, with a bhaṅgī on the sixth. The examples here, at IV.9 etc., bear this out. We must therefore have an āvṛtti of some multiple of three or six mātrās, and to derive this meaning from our text I have accepted the reading of Bi and Ghan, which can mean that each druta has a virāma: ॐ ॐ = 3 + 3 = 6. This could be confirmed by GitPrak p.18: *savirāmadrutadvandvād rūpakah* /

(nandata° ...)

$$\frac{1}{\dot{o}} \quad \cdot \quad \ddot{o} \quad \cdot \quad \cdot Y \frac{1}{\dot{o}} \quad \cdot \quad \ddot{o} \quad \cdot \quad \cdot \quad | \quad \frac{1}{\dot{o}} \quad \cdot \quad \ddot{o} \quad \cdot \quad \cdot Y \frac{1}{\dot{o}} \quad \cdot \quad \frac{\Delta}{\dot{o}} \quad |$$

This differs markedly from the rūpaka now used in Orissi music, which resembles the Karnatic (caturaśra-jāti) rūpaka: 0 1. Once again, however, we must remember that lakṣaṇa and practice may have parted company; perhaps the virāma is only on the end of the whole, i.e. 0 0̇, and the definition is, though obsolete, historically correct^{and} is mentioned for its sāstric value.⁽¹⁾

1. For some of the various forms of rūpaka in texts of different periods see Nijenhuis 1974, 65f. But definitions of this kind can be ambiguous, as is our present one in the Nārāyaṇa. So for instance for jhampātāla the editor of ŚSR (vol.III p.153) accepts a notation: 0 0 |, whereas the Darpaṇa editor (Tanjore ed. p.143) reads 0 0 | Both are possible interpretations of the Sanskrit. Nijenhuis has clearly encountered this contradiction; on p.64 the ancient jhampā is said to be 3 + 3 + 4, but on p.61 she states "the ancient *jhampatāla*, which invariably denotes the rhythm 0 0 | = 2 + 3 + 4 or 2 + 7 ... "

471.-472. To give divisions of ten mātrās, as are evident in this and other examples, we have to accept that both drutas have the virāma and to understand the definition to mean $\dot{0} \dot{0} 1 = 3 + 3 + 4 = 10$.⁽¹⁾ Here the GitPrak (p.16) is quite clear that the tāla is different in practice from the 'old' definition:

*nirvirāmadrutadvandvam iti pūrvānurodhena / drutadvandvam
ity evoktiḥ sādhyasī / kecīt tu savirāmadrutadvandvam iti
paṭhanti / bhaved evaṃ yato 'tra anubhavas tathaiva /*

As Kṛṣṇadāsa has his own example, and does not refer to a line lakṣmīśa ..., our savirāma evātranubhūyata may well mean "here <in our practice in Utkal> only the savirāma form is found."

Unfortunately the stress pattern here too is difficult to reconcile with the tāla-definition that includes a laghu, though the number of mātrās is right.

(lakṣmīśa ...)

— — √ — √ √ √ | — — √ √ √ √ √ |

But as Kṛṣṇadāsa in his accepted definition omits the laghu, and must mean only the second druta to have the virāma, we are left with the quite convincing $0 \dot{0} = 2 + 3$:

$\frac{—}{0} \frac{—}{\dot{0}} \sqrt{\frac{—}{0}} \frac{\sqrt{\quad}}{\dot{0}} \sqrt{\quad} \sqrt{\quad} | \frac{—}{0} \frac{—}{\dot{0}} \sqrt{\frac{\sqrt{\quad}}{0}} \frac{\sqrt{\quad}}{\dot{0}} \sqrt{\quad} \sqrt{\quad} |$

Here, then, is a further hint that at least some of the tāla definitions (as opposed to samples) are of more scholarly than practical interest to the Orissan writers.

473.-474. This is the first of the ten manṭhas referred to in ŚSR's deśitāla list (no.38, ŚSR V.277). The pattern is: 1 1 S [[[[(2),

1. See ftnt. 1 on p.175. 2. [stands for an unsounded laghu.

which could mean $2 + 2 + 4 + 2 + 2 + 2 + 2 = 16$ or, if the laghu is equivalent to a matra, $1 + 1 + 2 + 1 + 1 + 1 + 1 = 8$. The example (nīlācala¹ ...⁽¹⁾) presents an obvious pattern of ayugma units:

— + ~ ~ | ~ ~ ~: — ~ | — ~: ~ ~ ~ | ~ ~ ~: — ~ |

GitPrak p.16 gives the same definition and a full maṇṭhalakṣaṇa prabandha in illustration; this reveals the same pattern, each line ending in what must be an extended syllable, thus:

(saundari tava ...)

— ~: ~ ~ ~ | ~ ~ ~: — ~ | ~ ~ ~: ~ ~ ~ | — ~: ^ |

It is possible to fit the 'ṭhekā' definition to this and other examples if we consider a mātrā to be equivalent to three prosodic mātrās and take the laghu in this instance to represent the musical mātrā (x):

(nīlācala⁽¹⁾ ...)

— + ~ ~ ~ | ~ ~ ~: — ~ | — ~: ~ ~ ~ | ~ ~ ~: — ~ |

x x x x x x x x x x x x x x x x

| | S | | | | |

However, though this interpretation of the definition is possible in all examples I find of the Orissan Sanskrit maṇṭha, I would be more convinced by a pattern that took into account an ambivalence which I find built into the metre of almost every line, namely the alternation of two renderings of six prosodic mātrās, 2 x 3 and 3 x 2. Thus in IV.16: sītāstanaghanakuṅkumapaṅkalalitavakṣase

— — ~ ~ | ~ ~ — ~ ~ | — ~: ~ ~ ~ | — ~: ^ |

Though some portions are very clearly in the ayugma ~ ~ ~ or — ~, it is particularly at the beginnings of lines that the emphasis seems to shift to three groups of two. An exception, which seems entirely in ayugama units, is the vernacular maṇṭha given in a sūda by Kṛṣṇadāsa (GitPrak p.21).

1. For nīlācala see note on I.1, p.1.

475.-478. This ekatālī is deśītāla 67 in ŚSR etc. The three types are not different tālas but varieties of prabandha using the tāla (ekatālī-prabandha). The description comes ultimately from ŚSR IV.356f.

Śārṅgadeva gives, more convincingly, *ramā*, but the Eastern texts read unanimously *rāmā* (cf. Muktp.83, Ghan.p.34 etc.). v.476 = ŚSR IV.360.a, but 360.b goes on to say (unknown of course to Puruṣottama) that the ālāpa in this case is *anakṣara*. Puruṣottama and his model¹ are here attempting to explain the Orissan ekatālī, in its context, by reference to śāstra. For the Orissan tradition the ālāpa is the unmetred section which precedes the final (ekatālī) gīta in the multi-tāla prabandha. In Puruṣottama's full sālagaśūḍa (pariccheda IV) there is no such ālāpa, and he gives it a place only in the śuddhaprabandha, but Kṛṣṇadāsa (p.20ff.) gives a vernacular sūḍa which includes an ālāpa. The ālāpa is of course not strictly a part of the ekatālī, but the śāstric definition of vipulā ekatālī is adduced to give a convenient precedent, and hence explanation, for their juxtaposition.

As for the metre, we can assume that the 'single druta' is indicative of a regular beat, perhaps every four mātrās, or every two. We have already been told (v.426f.) that the khaṇḍa is of sixteen mātrās, with bhaṅgī on the eighth. The difference from āditāla must be in the number and quality of the strokes; āditāla is punctuated on the laghu, and presumably in ekatālītāla there is an additional beat half way through each laghu, i.e. on the druta. I suggest the following possibility: (govardhana ...)

—	—	~	~	~	~	—	~	~	~	~	~	= 16
o	o	o	o	o	o	o	o	o	o	o	o	

1. In this case the model is not GitPrak; Kṛṣṇadāsa does not bother to mention the three old divisions of ekatālī.

Kuḍukka and upāḍḍa are defined and illustrated by Kṛṣṇadāsa (p.19) after ekatālītāla, and Puruṣottama accurately repeats his opinion. It is not only the Kaumudī that uses a kuḍukka; the Śuddhaprabandha in our pariccheda IV has one in sixth position. Kuḍukka is a yugma-patterned structure already stated (v.426) to have a khaṇḍa like that of ādi and ekatālī tālas. The matter of distinguishing niḥsāru and kuḍukka has been dealt with already (after v.464). At 478.a upāḍḍa is defined as a single druta, i.e. as is ekatālī (cf.477.b). The example (478.4) clearly shows groups of three prosodic mātrās - i.e. ayugma units:
(namah kamalanābha re)

The vernacular examples given by Kṛṣṇadāsa (p.20 and 22) are similarly ayugma, and are followed by the interesting comment:

*asya bandhādikaṃ rūpakavat / dharāṇavaśāt tālaḥ sampadyate <1>
bandhapārthakyād ekatālīto (for ekatālīto?) bhinnaṃ lālityaṃ
bhavati / amum idānīm upāḍḍamānaṃ lokāḥ kathayanti /*

"Its *bandha* (structure; cf. 441f.) etc. are like rūpaka. Tāla is produced by dharāṇa (cf. 450f.) The beauty <of upāḍḍa> is distinguished from ekatālītāla by the difference in *bandha*. Nowadays this is popularly called upāḍḍamāna."

Though a particular *laya* (tempo) may have been characteristic of each of the two tālas, the difference in *bandha* must have been more striking, each druta having three or six prosodic mātrās rather than two or four. In any case, of the two opinions Puruṣottama later (v.585f.) offers on the connection between *laya* and *tāla*, the first would hold that upāḍḍa and ekatālī are both performed in *drutalaya*, and the second, to which he himself subscribes, rejects the idea of such linking! At all events, we can now be sure that the druta (and hence, I believe, the musical mātrā itself) is a flexible unit, sometimes yugma and sometimes ayugma.

anayor udāharanam ... The immediate antecedent verse 478.b suggests that *anayor* refers to the two types of *sūda*. We cannot speak for the Kaumudī until its contents are made accessible, but Kṛṣṇadāsa does indeed give an eleven-tāla prabandha in his second *ullāsa*.

479.-495. The fact is that the *mārga*- and *deśī*-tālas are mentioned in many treatises, primarily because Śārṅgadeva lists them. Some later authors, like Śrīkaṇṭha, abbreviate the list, and sometimes the order of ŚSR is not strictly followed. The present list lacks some of Śārṅgadeva's *deśī*tālas. But Kṛṣṇadāsa, ever the modernist, does omit all of them, limiting his material to what must have been the current repertoire. Puruṣottama probably also failed to find them in most of his other immediate models. The list probably comes from Harināyaka, like so much else that comes into the Orissan treatises from Śārṅgadeva. We begin with the ancient *mārgatālas* (the *yathākṣara* patterns), and continue with a large majority of the *deśī*tālas, enough to bring the total number to 101. Most of these are of little relevance to the corpus of music familiar to Puruṣottama and his contemporaries; but the charge of *prayogānarhatva* is not completely justified, since the *lakṣaṇas* of several of the tālas already dealt with are to be found in the list. Here I shall largely limit my comments on these forms to noting the differences from ŚSR.

496.-497. Here the new term *kalā* is introduced. It is reminiscent of the earliest context of the *yathākṣara* tālas (*cancatpuṭa* etc.) in the *saṅgīta* literature. In BhNS' and Dattila the *kalā* is "the basic analytical unit in terms of which the duration of the entire tāla is

expressed."⁽¹⁾ The *kalā* could contain a variable number of *mātrās*, depending on the *mārga*. By the time of ŚSR the classification according to *mārga* was obsolete, and perhaps in certain song forms it had never been applied even in much earlier times. The term is however still used as a "basic measuring unit ... with which the durations of the *aṅgas* *laghu*, *druta* etc. are computed."⁽²⁾ We shall see that in the present definition of *cancatpuṭa* etc. the term is equivalent to the musical (rather than the prosodic) *mātrā*, a regular pulse which is the basis of the *aṅgas*, these latter being the marks of punctuation and appropriate 'beats'.

The *yathākṣaratālas*⁽³⁾ have the beat patterns represented in their mnemonic names, though without additional explanation we should not be able to distinguish *guru* and *pluta*, nor know that the final *akṣara* is heavier (*pluta*) in three cases than in the other two (*guru*).

498.-530. *Siṃhalīla* (v.499) is defined at ŚSR V.234 as *laghvante datrayam*. Taking *laghvante* as a *tatpuruṣa* we should translate this as "three *drutas* after a *laghu*": | 0 0 0 . The Adyar editor accepts the notation 0 0 0 | , presumably because he reads *laghv ante*, "a *laghu* at the end", though we should normally expect the masculine *laghur ante*. *Siṃhabhūpāla* differs in reading *laghur ādāv ante ca yasya, evaṃvidham drutatrayam*. This is the same as our present version. The readings of the *Muktāvalī* are sometimes at odds with the *Nārāyaṇa*, and sometimes, as in *siṃhavikrama* (v.499), the editorial notations misrepresent the definitions. For *pratyaṅga* (v.501) I have accepted '*gaṇāt syāl la*',

1. N. Ramanathan 1980, p.15.
p.62f.; Lath 1978, p.331ff.

2. *ibid.* p.17.

3. See Nijenhuis 1974,

the reading of Mi, shared by Mukṭ. and the DamSD (Tanjore ed. p.135). As is shown in gajalīla (v.501) the virāma can be placed on a laghu; the effect is simply to add one half of the time-value. Rājacūḍāmaṇi (v.503) should perhaps read ... *tāle drutau naś ca dru** (ŚSR V.238: *rājacūḍāmaṇir dau dvau nagaṇaś ca drutaṃ lagau*) but I have kept the unanimous reading of our Mss. If it is a mistake it could be an early one, even in Puruṣottama's own source. Rājatāla (503.b) in ŚSR V.239 has a pluta for the second guru. Siṃhavikrīḍita (504.a) is so different from ŚSR's at V.272 (| Ṣ S Ṣ Ṣ S | S Ṣ | Ṣ) that it would be difficult to suppose textual corruption rather than a difference in tradition. Though 505.b is metrically unsound I have resisted the metrically preferable Bi and Mukṭ readings, since the present reading (found in most Mss) agrees with Śārṅgadeva's definition of haṃsanāda (V.273). Mallikāḍika (506.a) corresponds to ŚSR's mallikāmoda (V.280). Śarabhalīla (506.b) differs from Śārṅgadeva's (V.274). The hayalīla definition (507.b) from Harināyaka is the same as Śārṅgadeva's turaṅgalīla (V.274), and turagalīla is another pattern. Makaranda (51.a) lacks the three laghus (0 0 | | |) of ŚSR V.282. Maṇṭhaka (511.b) has already been given as a sūḍāṅgatāla in this definition. Niḥsāru (512.b) came among the sūḍāṅgatālas but was differently defined (v.463); the present definition corresponds to ŚSR V.279. Krīḍā, said by Śārṅgadeva (V.281) to be the same as caṇḍaniḥsāru, is interpreted here differently from ŚSR, where both drutas are with virāma, as is unambiguously restated by Siṃhabhūpāla: *virāmāntau dvau drutau*. Varṇamaṇṭhikā (515.b) differs from ŚSR V.287, and sama (514.b) from ŚSR V.284. Nandana (514.b) could be brought in line with ŚSR V.284 if we were to read *lo drutau plutah*, but no Ms offers this reading. In 516.a

BS attempts to make sense of a scribal error *-turakrī* for *-ntarakrī* by expanding it into *turagakrī*. The definition of *anaṅga* (517.a) agrees with ŚSR's *sagaṇa* against DamSD (Tanjore p.141) *magana*; the difference is more likely to stem from scribal than musical practice. This is one of a number of DamSD's divergences from the ŚSR *deśītāla* list, which in principle Dāmodara seems to follow. In some cases, however, it is merely the notation (which could be editorial choice) that departs from the text.⁽¹⁾ Of the two versions offered for *catustala* (521.a) the second agrees with *Simhabhūpāla* on ŚSR V.292, as against the *mūla*, which has only three *drutas*. The first version is closer to DamSD (Tanj. p.150): 0 0 0 | , but is one *laghu* longer. *Khuṅkuḍī* (521.b) is lodged between *catustala* and *abhaṅga*. ŚSR lacks a *tāla* of this name, and in the equivalent position has *ḍombulī*, which is absent from *Puruṣottama*'s list. *Caturmukha* (524.a) has one *laghu* more than ŚSR V.295: *japlutābhyām* (| S | Ṣ), also called *mātrikā*. *Jhaṅkāra* (524-25) is not in ŚSR's list, and, like *khuṅkuḍī*, seems to survive only in this tradition. The term *vyoma* ('zero' or 'circle') is, I believe, unique in this list for the *druta*. *Śivatāla* and *karaśākhā* are absent from ŚSR, but the former is the name of a different structure (two 'anus', i.e. *anudrutas*, and a *druta*) in Śrīkanṭha's *Rasakaumudī* (IV.153).⁽²⁾ The reading *jagau* (528.a) of M1 (and to be restored from Ghan's *jajau*) brings this structure in line with ŚSR's *Rājanārāyaṇa* (IV.298), ŚrīkRK's *nārāyaṇa* etc. *Pārvatīlocana* (529.a) is quite different from ŚSR IV.296. *Śrīnan-divardhana* (530.a) is the same as ŚSR's *śrīnandana* (IV.300). *Vilokita* (530.b) adds one *laghu* before the pattern defined by ŚSR IV.302.⁽³⁾

1. So *samatala* (Tanjore DamSD p.140) omits the *virāma* on one *druta*.
2. This seems to have been misread by Kavi (Kośa p.662).
3. The two definitions of *vilokita* in DamSD (pp.146,170, also show a difference (of one *guru*), unless this is to be put down to scribal error.

ing ambiguity of yugma/ayugma between the two halves, with a change of emphasis at *kuṭila-*. The drutas in 543.b must, like those in 539.f, occupy one kalā; here there must therefore be either 'two against three' or a 'short' and a 'long' druta, the second being played on the long akṣara, but both with a softer *ghāta* and *kriyā* than the laghu. As for the syntax of the verse, I assume that all the ~~acc~~usatives are governed by some such word as *vande* (which I supply in translation), perhaps sung in a dhātu not quoted here because the composition is incomplete. The metrical scheme of the complete Kṛṣṇadāsa prabandha, apparently called a *simhanandana*, just as many of the earlier prabandhas have the names of tālas, is as follows: (surabhisamaya° ...)

Handwritten musical notation on a 12-staff system. The notation is in a cursive, handwritten style, likely representing a musical score. The staves are numbered 1 through 12 on the right side. The notation includes various notes, rests, and bar lines, suggesting a complex musical composition.

In the dhruva I am uncertain of the reading 'vīthikā', but I see nothing greatly preferable in the alternatives. The general content of the verse is the paradox that Rādhā, so far from being soothed by the (normally cooling) sandal-breeze, is further inflamed by it; the vīthikā, 'drama', is metaphorical. The sense of the dhruva could be linked with that of the ābhoga, which again contains the paradox of the moon-beams; and perhaps the prabandha of 'Kṛṣṇa's servant' Kṛṣṇadāsa is seen as acting on the king as Kṛṣṇa himself acts on Rādhā. The dhātus

are wrongly indicated in BS, so that only the lines *śṛṇuta karna* ... *simhanandanam* are labelled 'ābhoga' and *kiṃ ca kirati* ... 'patir ayam' are called 'dhruva'. The published GitPrak (p.23f.) version has no dhātu-labels except *dhruva* for the middle 'verse' (or āvṛtti). The structure is of course fully in agreement with the ruling above that the longer tālas fill a whole dhātu with one āvṛtti, but it does not strictly fulfil the criteria for a maṇṭhalakṣaṇa tāla, which according to Kṛṣṇadāsa it certainly is; for the dhruva is here the same length as the other two dhātus.

eṣām aprasiddhatvāt ... Having just given illustrations for these tālas, Puruṣottama cannot mean by *aprasiddha* that the tālas are completely non-current; in any case the two verses that follow (545,546) are said to bring together the *prasiddha* tālas, which must mean 'current' or 'known'. Here, then, I take *aprasiddhatva* to mean 'rarity'.

545.-546. The only inconsistency here is the definition of *maṇṭha*, which corresponds neither to what we have been told already, nor to the examples. The first verse contains all the tālas of the *ekādaśatālasā-lagasūda*, and *maṇṭha* must have its place in this list. No plausible variants are found for *guruḥ*; I suspect the reading, however, rather than Puruṣottama's knowledge of this tāla in the śāstra. But, curiously, when *maṇṭha* appears for the second time (in the second verse) the definition is correct, agreeing with the first of ŚSR's *maṇṭhas* and the one given above at v.473. For *aḍḍatāla*, only the *śīla* variety is given, as it was above. Dhaneśatanaya, the son of Dhaneśa (Kubera), i.e. Nalakūbara.

547. The third category of *nibaddhagīta*, the *kṣudra*, has a chapter to itself in the *GitPrak* etc. Our text follows the content (though not the wording) of *GitPrak* p.25. Not having access to the other Eastern texts, and perhaps not understanding the argument, the editor of *Mukt* (p.96, v.22f.) reads *bāhulyeneṣyate*, and consequently mistranslates in Oriya. Without at first ~~excluding~~ any *tālas*, *GitPrak* mentions *yati*, *kuḍukka*, *rūpaka* and *ekatālī* as those used in the *kṣudras*. But at the end of the chapter (p.28) he states explicitly that the three *tālas* are avoided:
eṣu sarveṣv apy āditālaniḥsārikamañṭhān vihāya sarva evānye
sālagasūdatālāḥ / Puruṣottama has already (after v.477) quoted and qualified Kṛṣṇadāsa's opinion that *kuḍukka* is used only in *kṣudras*. There may, then, have been more licence in use of *tālas*, and consequently a larger repertoire of songs classed as *kṣudra*, in Puruṣottama's time than a hundred years earlier when Kṛṣṇadāsa wrote. The derestriction of *khaṇḍa*, *akṣara* and *mātrā* distinguishes these songs from the *sālagasūda-prabandhas*, in which rules were given for the length of the *avāntara-khaṇḍa* and for the classification, by length of *dhruva*, into the *mañṭha*-type. This does not exclude the use of *mātrā* and *dhātu*-length as a defining characteristic of the *citrakālā* (see v.554 below). The common and essential feature in the *kṣudra*, says Kṛṣṇadāsa, is *vākya*: *vākyañ ca sarvatrāvaśyakam / tena vinā kvāpi na rañjakatā* / This stresses the poetic content and technique over the strictly musical.

548.-549. *Antyānuprāsa* has in fact been seen in many of the *prabandha* examples already cited, but was not made an essential characteristic as it is for the *kṣudragīta*. The 'Darpaṇa' of v.549 is not the *Nāṭyadarpaṇa*, to which Prajñanananda ascribes the passage as it occurs

in Ghan (pp.23,39); it is the Sāhityadarpaṇa of Viśvanātha, which I have already suggested was an influential work in Puruṣottama's Orissa. In the Bibliotheca Indica edition (Viśvanātha 1884), pariccheda IX, v.637, the verse reads:

*vyañjanam ced yathāvasthaṁ sahādyena svareṇa tu /
āvarṭṭyate 'ntyayojyatvād antyānuprāsa eva tat //*

The vṛtti explains that *avasthā* here refers to the conditioning of the syllable as regards anusvāra or visarga etc., and that the 'end' in question can be the end of the pada or the (metrical) pāda, examples being given of both.

pajjhaṭikāyām ... I have not yet identified the source for this linking of the three forms. Until this source is found it will be hard to know which *virudāvalī* is meant, whether a poetic or a musical form or both, and whether Sanskrit or Prakrit; but in the literature of metrics the *pajjhaṭikā chandas* is indeed associated with rhyme, and I assume that the *pajjhaṭikā* referred to in the present context is a composition in that metre. The metre was brought into Sanskrit from Apabhraṃśa⁽¹⁾. The 16th century Gaṅgādāsa defines it (in its own metre) in his list of *mātrāvṛttas*, as a 'metre in 16 mātrās using echo (yamaka) among the words; the ninth is guru (long) and nowhere is the gaṇa used that has guru in the middle."

*pratipadayamakitaṣoḍaśamātrā navamagurutvavibhūṣitagātrā /
pajjhaṭikā punar atra vivekaḥ kvāpi na madhyagurur gaṇa ekaḥ //*

(There is some difference of opinion in the śāstra over the use of *jagaṇa*.⁽²⁾ The use of antyānuprāsa is clear in what must have been the Apabhraṃśa forerunner, *paddhañā*, as defined by the much earlier

1. See A. Mukherji 1976, pp.209,222.
(Gaṅgādāsa 1970, 200).

2. Chandomañjarī VI.15

Svayambhukavi in his Svayambhuchandas VIII.15 and illustrated at VII.20.6ff.¹, and the metre is similarly in 16 mātrās to the pāda.

etena śuddhasālagayor ... This glosses 547.c. It is unclear to me whether *-akṣaramātrā-* is intended to be tatpuruṣa or dvandva; the prose passage in GitPrak, which is probably the model, is equally unclear: *etena dhruvamaṇṭhādiniyamō 'kṣaramātrādibandhaniyamō 'pi mātrābhimataḥ* ... However, as there has been no statement that in the other prabandha types mātrā was conditioned by akṣara I prefer to take the two words as independent, i.e. dvandva; the meaning, if I am right, is therefore that in the śuddha and sālaga gītas, unlike the kṣudras, prosodic rules governing akṣaras are observed, and the numbers of mātrās in the khaṇḍa etc. are strictly circumscribed.

552. Dhātu here must mean 'melody' rather than the structural section. It is glossed by Kṛṣṇadāsa: *dhātvādaḥ tānaviśeṣe*, i.e. 'particular *tāna* (melodic pattern)'. Presumably every 'stanza' had the same melody. Following GitPrak, the requirement of verbal *vaicitrya* is elaborated; but our reading, in which the 'guṇas such as prasāda' are mentioned, should serve to correct the reading in GitPrak, where by haplology *anuprāsa* is given as a guṇa, which in the *guṇavāda* of the classical alaṅkāraśāstra it is not.

553. This gīta is taken from the Orissan Sanskrit musical nāṭaka Jagannāthavallabha by Rāmānandarāya, an early 16th century work on Kṛṣṇa and Rādhā.² The song is v.37 in the first act in the Murshidabad

1. Svayambhū 1962, pp.96,98,231,233. cf. Hemacandra 1961, p.211.
2. cf. New Cat. Cat. vol. VII, p.140; S.K. De 1961, pp.577-81.

edition, which I have compared.⁽¹⁾ Puruṣottama's version is taken from GitPrak, and has three metrically equivalent sections, the second being called *dhruva*. The original has an extra verse (included by me at e.-f.), which is also included by Ghan.; Narahari had access to the text of the play independently of the Nārāyaṇa.⁽²⁾ The omission of this third verse does not, however, affect the argument raised after v.553. Kṛṣṇadāsa is more terse: *dhruve samamātrikatvān nedaṃ sālagaḡitaṃ maṇṭhalakṣaṇābhāvāt* / The meaning is that, as *dhruva* is a separate dhātu and not part of the udgrāha, the gīta might be taken to be a maṇṭha-type sālagaṣūḍaprabandha, but that this cannot be, since the *dhruva* in such a case would have to be twice or 1½-times the length of the udgrāha/ābhoga. The citrapadā, then, has a series of verses of identical length, the second being a *dhruva* refrain and the last an ābhoga. Each verse follows the same melody. The metre of the text suggests a simple yugma tāla, perhaps ādi or ekatālī:

(kalayati nayanam ...)

```

    v v v | v v — | v v v v | v v — |
    — v v | v v v | — v v | v v — |
    — — | v v — | v v v v | — — |
    v v v | v v v | v v v v | — — ||

```

554.-555. The citrakalā is distinguished from the citrapadā by having a short *dhruva*. We have here an interesting record of how the Orissan writers of this period interpreted the structure of Jayadeva's songs. Both Kṛṣṇadāsa and Puruṣottama (see below, vv.560-561) state that there are many compositions in the Gītagovinda that combine features of the citrapadā and the citrakalā, but in those cases as well as in the verse that is here regarded by Puruṣottama as a pure citrakalā (GitGov IX.18)

1. Rāmānandarāya 1883, p.20f. 2. There is more evidence of this below.

the first verse is classed as an udgrāha and the last as an ābhoga. The present example is seen as an *aṣṭapadī citrakalā*.

556. The Kṛṣṇadāsa example (GitPrak) not only has udgrāha and ābhoga with different numbers of mātrās; the metre itself is different, the udgrāha being in āvṛttis of five:

(anārata°...)

~ — ~ ~ | ~ ~ — ~ | ~ — ~ ~ | ~ — — | ~ ~ — ~ | ~ $\triangle$ (=4?)

and the ābhoga in a yugma pattern of groups of four:

(daivī ...)

— — | ~ ~ — | — ~ ~ | — ~ ~ | — ~ ~ | — | ~ ~ ~ ~ | $\triangle$ /

— ~ ~ | — ~ | ~ ~ ~ ~ | — ~ ~ | — ~ ~ | — ~ ~ | — ~ ~ | $\triangle$ / (2)

Kṛṣṇadāsa himself comments (GitPrak p.27) that the composition is a hybrid of citrapadā and citrakalā; he adds a vernacular composition of his own (in five stanzas) to show antyānuprāsa in action. This second example follows the required form for the citrakalā (verses of equal length and a short dhruva), but is also said by Kṛṣṇadāsa to be a *saṅkaragīta* (hybrid). The only clearly defining characteristic given for the citrapadā was that the variety was in the text but not in the melody; perhaps this is the case with the hybrids too.

1. If the line is split after three five-mātrā āvṛttis, we may here have an example of the 15-mātrā avāntarakhaṇḍa which was mentioned at v.429 as a possibility for aḍḍa and jhampā tālas (see notes, p.161). I have accepted the Mss reading -*kathā* as lectio difficilior and as a rhyme with *vr̥thā* (the non-rhyme referred to being in the ābhoga). Mi corrects, I assume, to the more obvious Sanskrit accusative. 'kathā could stand for 'kathām in a vernacular-influenced non-inflected accusative. 2. *dāsa* is surely Kṛṣṇadāsa's abbreviated 'mudrā' in this ābhoga. N.M. Panigrahi defends *dharmapurīṇam*, found in his GitPrak Mss; he believes this is the name of the composer (Dharmapurī). I take Dharmapurī to mean Dharmapura = Ayodhya, with a more convincing cadential rhythm at the close of the line. *ṣa* is easily corrupted to *ṇa* in Oriya script: $\text{ṣ} \rightarrow \text{ṇ}$.

557. *bhinnadhātvini dhātur* ... (1.3). What Kṛṣṇadāsa (GitPrak p.27) actually says is *tānaviśeṣa* - i.e. the melody is different. Even among the GitPrak manuscripts there is a reading *‘tāla’*⁽¹⁾; Puruṣottama appears to have inherited this reading, and has to justify it with a plausible explanation about the *bhaṅgī*, presumably meaning that it was thought by some to come in a different part of the khaṇḍa.

558. This form is clearly similar to the Hindusthānī *khyāl*, where of the two parts the first (the *sthāyī*, equivalent to dhruva here) serves as the point of return and reference in the course of improvisation. Kṛṣṇadāsa comments that examples of this two-part *dhruvapadā* are to be found in the 'Western' songs: *imām eva cuṭukilām āhuḥ / udāharaṇam jñātāni ca pāścātyagītāni* / He does not himself illustrate, and appears therefore to consider this a particularly 'Western' form. In referring to the *cuṭukila/chuṭikila* he confirms, or perhaps quotes, Abul Fazl's identification of the dhruvapadaprabandha with various regional names, including *chuṭkala* in Jaunpur.⁽²⁾ 'Western' may, as Prajñanananda suggests, mean the Persian language (as opposed to Sanskrit), or perhaps the regional language of the West, i.e. the courts of some part of Northern India. Kṛṣṇadāsa may have acquired his knowledge of this 'Western' terminology at first hand if he is correctly identified with 'Mahāpattar'.⁽³⁾

A convincing metrical pattern can be produced for the composition if we consider *sujana* to be the anacrusis, which can link with ābhoga and with either line of the dhruva, the first beat of the āvṛtti and khaṇḍa

1. See GitPrak p.27, ftnt. 5. 2. See Prajñanananda's ftnt. to Ghan, p.41. Prajñanananda is mistaken in ascribing the reference to Narahari - it is third-hand from the GitPrak through the Nārāyaṇa. 3. See above, notes p.17.

being on *vada*.

(su-ja-na) va-da mu-ra-ri-pu-nā - ma su-ja-na
 (u u u) u u u | u u u | — u | u u u |
 duṣ - kr - tam a - pa - hā - ya yā hi
 — u | u u u | — u | — u |
 dur - la - bha ha - ri - dhā - ma su-ja-na
 — u | u u u | — u | u u u |

The short avāntarakhaṇḍa can thus be filled with this anacrusis or *uthāo*, and a structure achieved which is much like the typical khyāl bandīś.

559.-562. The text of this metrically straightforward composition (v.559) combines aspects of Rāma and Kṛṣṇa. The form, with its three different melodic sections, shows the khaṇḍa pattern 16 : 14, in which the verbal emphasis suggests that the tāla does begin at the first syllable of each line and half-line (where the *bhaṅgī* occurs):

(mādhava ...)

tatra ced āgraho ... (561) At this point in Ghan, Narahari alludes not only to Jayadeva but also to the 'gītāvalī etc.' in the Jagannātha-vallabhanāṭaka, thus giving another indication of the Orissan origin of his sources.

The kuḍukka composition at 562, with its several verses and short dhruva, looks like a *citrakalā*, but as it is mentioned in the context of dhruvapadā it must have something in common with that form to be classed as a *saṅkaragīta*. The 'mixture' is most likely to occur when the melody changes, perhaps after the udgrāha (a-b) and possibly with each new verse. The dhruvapadā proper (of the second variety) has only three verses, not a series as in this composition. The khaṇḍa-pattern here is

16 : 12 and not 16 : 14 as in 559 and as prescribed for both ādi and kuḍukka at v.426 above.

(ānanam idam ...)

— √ √ | √ √ √ √ | — √ √ | — √ √ | — √ √ | — — |

√ √ √ √ | √ √ √ √ | — √ √ | — √ √ √ √ | — √ √ √ √ | — — | 1. <udgrāha>

This essentially matches the kuḍukka pattern described at 427 and 477 -

a yugma sixteen-mātrā basic khaṇḍa with a *bandha* like āditāla. The problem comes with the short second khaṇḍa. I suggest that, terminology apart, we have here a metre similar to the Hindī *sāra* type (16 + 12) as examined by Snell in the Caurāsī Pada of Hitaharivamśa Gosvāmī.⁽¹⁾

The dhruva line can be equivalent to the others if the last syllable (‘*ṣam*’) occupies the four mātrās that the word-stress would permit:

— — | √ √ √ √ | — √ √ | √ √ — | √ √ √ √ | — √ √ √ √ | — Δ (=4)

The short avāntarakhaṇḍa thus in each case requires extending by one group of four notes. As in the Braj and Hindī poems there is a syntactically free and separable element in the dhruva (‘*tek*’) which could be inserted at such a point; so here *rādhe* could serve to introduce by anacrusis the beginning of each line, e.g.:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
rā	-	dhe		na	ku-	ru	ma-	no		ma-	yi	pa-	ru-	ṣam	
tya-	ja	sa-	khi	vi-	pha-	la-	ru-	ṣam				rā	-	dhe	
ā	-	na-	nam	i	-	dam	a	-	ru-	nā		ta-	va	sun	-
ka-	tham	i-	va	.....	.....	.....	.....	.....	.....	.....	.....	rā	-	dhe	
(rā	-	dhe		na	ku-	ru	.....	.....	.....	.....	.....	pa-	ru-	ṣam)	
tya-	ja	sa-	khi	.....	.....	.....	.....	.....	.....	.....	.....	rā	-	dhe	
ma	-	dhyamam	i-	dam	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	

1. Snell 1983, pp.357ff. In searching for a consistent gaṇa-division to match all the lines of this stanza (*dekho māī* ...) Snell arrives at a scheme that includes groups of 6 and 4 mātrās, e.g.:

√ √ √ √ √ √ | √ √ — | √ — √ — | √ √ √ √ | √ √ — — | (6 + 4 + 6 | 6 + 6)

A substantial part of the stanza would, however, easily scan in straight groups of 4 mātrās, and in the other lines this would only require some syncopation, e.g.:

(hitaharibamśa pratāpa rūpa guna vaya bala śyāma ujāgara)

√ √ √ √ | — √ √ | — √ + √ √ √ | — √ √ √ √ | — √ √ | — √ √ |

I am not competent to judge whether the Braj Bhāṣā verse could be performed in this way, but musically such syncopation is not merely plausible, but even desirable for variety of ‘ictus’.

The second half of the dhruva (*tyaja sakhi viphalaruṣam*) could on occasion stand independently, occupying one tāla-khaṇḍa, avoiding the repetition of the vocative *rādhe*. In modern Hindusthānī rendering this could be a tālāvṛtti of tīntāl, or (more commonly in bhajans) two āvṛttis of kaharvā. BS, it should be noted, quite misleadingly labels the first part of this composition *dhruva*, with no indication of any other dhātus.

563.-564. There seems to be little or no connection with the Pāñcālī *rīti* of the alaṅkārikas. The gīta described here, though possibly an Eastern speciality, resembles forms like the Deccani and Southern *lāvaṇī*. We must have in Harināyaka an early reference to what is considered by Bengali writers an 'old Bengali song'.¹ Kṛṣṇadāsa too omits to illustrate it, but he mentions the names of two such compositions, Kṛṣṇavijaya and Valacarita. He adds that the popular name for *dhruva* is *ghoṣa*. If I correctly understand v.64 and the vṛtti preceding, pāñcālī is known to be the name used in Gauḍa (Bengal), and the form uses vernacular texts, in whatever regional language is current. Mukṭ. (IV.28) is clearer: *pāñcālī svadeśabhāṣāsu prasiddhaiva* / This interpretation provides the ground for the ensuing comment on language, and is confirmed by the one example I can find of a pāñcālī in the Eastern texts, namely in Gītacandrodaya (VaisSS pp.84-85), a mānuṣa prabandha (without dhruva) labelled pāñcālī and containing a Gauḍabhāṣā (Bengali) text.

565.-570. There now come notes of two *gīta*-classifications, both of

1. See S. Ray 1973, p.57.

which are compatible with what has preceded, though, as Puruṣottama himself comments, the second can only apply in saṅkara (i.e. types of kṣudra) gīta, where there is a derestriction of other metrical requirements. The language classification has already been used in defining the mātrkā prabandha (v.386, from ŚSR IV.241). Post-ŚSR tradition turns this into a general prabandha-classification, as at ŚrīkRK III.38f., where it is explained that divya uses the language of the gods (divyabhāṣā) and mānuṣa that of mortals (mr̥tyubhāṣā). In the Gītacandrodaya Narahari illustrates all three in the present context (VaisSS pp.84-85). The *divya* is a song in vasantarāga from Rāmānandarāya's Jagannāthavallabha (further evidence that Narahari had independent access to this work). The *divyamānuṣa* is by Ghanaśyāma (Narahari) himself. Both compositions start with a *sārdhaikaguṇa-mātradhruva*. As for language, the *divyamānuṣa* has some lines clearly in vernacular (Bengali), but the Sanskrit lines are mostly taken up with vocatives which could in fact pass as vernacular.

The sama/viṣama classification relates to the metrical structure of the stanza. Narahari, who seems to be the only Eastern writer to take this as an important distinction'', fully illustrates all three cases in the Gītacandrodaya (Tālārṇava). The reading *jāyete*, in my view correct, is found only in the VaisSS texts (and not in Narahari's other work, Ghan. p.43). The *viṣama* example (VaisSS p.91) comes again from Rāmānandarāya. This is a three-dhātu structure, clearly in a 3 + 4 = 7-mātrā tāla throughout the first stanza and the dhruva, and a different tāla in the three-line ābhoga. There is certainly variety in metrical length here, but the composition does not quite fulfil the criteria for

1. Kṛṣṇadāsa makes no mention of this classification.

viṣama gīta in the definition, since in the *udgrāha* all four *pādas* are equal, while the *dhruva* and *ābhoga* have less than four *pādas*.

571. Guṇa/doṣa classifications are found for various topics in the *saṅgītaśāstra*; in the *Nārāyaṇa* such lists will be given for the characteristics of singers, for instrumentalists, instruments etc. The common tenfold classification of guṇas may have as its prototype the system in poetics which became a crucial indicator of style. The earliest appearance of this is in *BhNS*, and the ten *gītaguṇas* given by Śārṅgadeva at the very end of his *prabandha* chapter (ŚSR IV.374ff.) include several clear adaptations to music of the poetic (*kāvya*) guṇas (*prasāda*, *samatā*, *mādhurya*, *saukumārya*, *vyakti*) at *BhNS* XVI.96.⁽¹⁾ Another tradition, already seen before Śārṅgadeva in *Someśvara* associates three prominent ones from these guṇas with the tastes of different classes of listeners.⁽²⁾ The present list in the *Nārāyaṇa* is quite different, and picks out technical features of *nibaddhagīta*. In fact the first three, *graha*, *laya* and *yati*, as they stand in the verse (and as adapted by *Mukt.* IV.30: *graho layas tathā mānaḥ khaṇḍas ca yatir eva ca*) are not so much 'qualities' which can be present in greater or lesser degree, but rather neutral characteristics; they are included by earlier writers among the *tālaprāṇas*. The differently worded *anuṣṭubh* of *Kṛṣṇadāsa*, however, shows that *vaicitrya* was originally supposed to apply to these three as well as to *māna*.

1. For a discussion Bharata's guṇas see Lahiri 1937, pp.28-45. *BhNS* contains abstract nouns, ŚSR neuter adjectives serving as substantives.
2. cf *Kavi*, *Kośa* pp.175,702. The material was used by *Pārśvadeva* (*PārśvSSS* II.81ff) and quoted from this source by *Siṃhabhūpāla* (ŚSR vol.II p.209). In that tradition a particular *gīta* does not have to possess all the guṇas to rank as a *gīta*. The same classification is used by *Śrīkṛk* III.145ff.

Furthermore the commentary after v.591 below shows that Puruṣottama takes *mātoḥ* together with *naikārthatā*, whereas Kṛṣṇadāsa makes it dependent on *nairmalya*:⁽¹⁾

guṇā gītasya tāleṣu layayatyor grahasya ca /
mānasyāpi vicitratvam gamakānām parigrahaḥ //
mātor arthasya nairmalyam rāgānām ramyatānatā /
dhātor navanavatvam ca paunaruktyaparigrahaḥ // (GitPrak IV.1,2)

572. = GitPrak IV.4 (though Panigrahi separates the words : 'rasavad vākyasya grahaṇam). The last of the guṇas (or is it a gloss on *mātor naikārthatā*?), this throws the chief emphasis on the poet rather than the singer.

573.-575. The first *gītaguṇa* is in ŚSR and derived texts one of the *tālaprāṇas*. In the present context the *tālagraha* is the initial point. The different modes of graha (*eḍuppu* in the Karnatak system) are defined in a different context in relation to the *mārgatālas* at ŚSR IV.125 and, interestingly, *Gītacandrodaya* (VaisSS p.111). According to Śrīkaṇṭha, in *viṣama* there is no rule or restriction concerning the beginning or end of the song: *viṣame niyamo naiva prānte cādye budhair mataḥ /* But elsewhere *viṣama* is merely the opposite of *sama* and therefore embraces the non-sama, i.e. *atīta* and *anāgata*.

The metre of the *niḥsāru* example (v.575) agrees with the definition at v.430 above - a *khaṇḍa* of 14 *mātrās*, with the *bhaṅgī* on sixth and tenth: 6 + 4 + 4 = 14, *jaya jaya* being outside the first *khaṇḍa*:

[jaya jaya] kamala ... 'locanu ā)
 [∪ ∪ ∪ ∪] ∪ ∪ — ∪ ∪ Y — ∪ ∪ Y — ∪ ∪ | — — ∪ ∪ Y — ∪ ∪ Y — ∪ ∪ |
 — — ∪ ∪ Y — ∪ ∪ Y — ∪ ∪ | — ∪ — ∪ Y — ∪ ∪ Y [^] |

1. At 571.c the prevalent manuscript reading *gītau* for *mātau* (which I take to represent *mātoḥ*) is easily explained in Oriya script, *mā* ମ to *gī* ଗି; in manuscript styles the *ākāra* daṇḍa is frequently joined to its consonant sign - ଟ - and looks much like the ଟ - ଟ .

We are unambiguously told that the four syllables *jaya jaya* come before the start of the *tāla*. *Anāgatagraha*, then, appears here to carry the opposite meaning to that which is current in the Karnatak *eduppu* concept, where "when the melody starts after the sam, the start is described as *anāgatagraha*"⁽¹⁾, and also different from the earlier definition as in ŚSR V.52, where the beat preceded the melodic stress.⁽²⁾

576.-578. The *maṇṭha* specimen at v.474, this confirms, started with the first beat of the *tāla*.

Yati has been defined already as two *laghus* followed by two *drutas*. At v.428, however, the *khaṇḍa* was said to be of fourteen *mātrās*, with a *bhaṅgī* on the seventh. I have attempted (above, p.170) to show that the normal *āvṛtti* pattern found in the Eastern compositions in this *tāla* is 3 + 4, and that if we are to reconcile this with a *mātrā* pattern 1 1 0 0 the *laghu* must be flexibly interpreted so as to accommodate two or three *akṣaramātrās*:

Puruṣottama's *vṛtti* appears to tell us that the *tāla* starts in advance of the text:

tāla:	|	|	0 0	|	|	0 0	etc.
text:			0 0	|	|	0 0	etc.

and that in this example the beginning of the text line is marked by a *druta*: (śīśira śītala ...)

✓	✓	✓		—	✓	✓	—	✓		—	✓	✓	✓	✓	✓		✓	✓	✓	✓	—	✓		^	
o	o	o	|		i	i	o	o	|		i	i	o	o	i	i	o	o	i	i	o	o	|	i	....

1. Nijenhuis 1974, p.113; cf. Sambamoorthy vol.IV, p.304. 2. For a brief account of Śārṅgadeva's linking of *graha* with the *pāṇi* of earlier texts, see Lath 1978, p.363.

So the drutas come first, instead of the prescribed laghus; in this sense it 'overrides the normal character' of the tāla. *lakṣaṇam atikramya gr̥hyate* of course gives an explanation for both elements of *atīta-graha*. *graha* is the point at which the tāla is 'taken up' (*gr̥hyate*). GitPrak IV.12.a reads, perhaps correctly, *kalā yās tu patiṣyanti paścāt tāḥ prathame yadi* / , but the Nārāyaṇa Mss suggest the reading which I have adopted, and which is followed by Narahari (Ghan and Bhaktiratnākara, with what is probably an editorial emendation - *taṁ prathame yadi* - in the latter). The meaning remains the same.

The conventional meanings of *atīta* and *anāgata* are 'past' and 'future' or 'gone by' and 'yet to come'. The technical sense follows logically, the *graha* (i.e. initial point) being 'past' when the text starts after the beginning of the tāla, and 'yet to come' when the text has started in advance.

579.-581. Puruṣottama obviously holds the view that the positioning of the *graha* is a function of the individual *gīta*, a combination of tāla and 'sāhitya'. The author of the 'Sāra' probably held the same view, but reports a view (*kecit* = <*iti*> *kecit*) in which *graha* is specified in each tāla. Whether or not the original meaning of *vaiparītya* was 'reversal' (rather than 'oppositeness': "thus is the opposition between *anagata* and *atita*"), this is certainly how Puruṣottama has taken it; and, as we have seen, the terms are frequently applied in the reverse of our definitions here. Interestingly Kṛṣṇadāsa, without using the *bhujāṅgaprayāta* verse (580), states the opposite case for the correspondence of *graha* to the tālas, and then independently of this

tells us that some authorities reverse the two: (GitPrak p.31, readings and sandhi as in the printed text)

*sarveṣv api tāleṣu trividhaḥ grahaḥ / kecit tu kuḍukkāḍau
anāgatagrahaṃ yatyāḍau atītagrahaṃ manyante / kecit tu
anāgatātītayor udāharaṇadvayaṃ parivartayanti / vadanti ca -
atītākṣarasamyuktas ... /*

In the verse, then, the *atītākṣaras* are considered (rightly or wrongly) to mean akṣaras of the text preceding the beginning of the tāla; this was defined above as *anāgatagraha*.

582. Laya, the second of our guṇas, is also normally counted as one of the tālaprāṇas (the eighth). The 'Vācaspati' definition is not quite clear; is *gītavādyapadanyāsakriyāṇām* a dvandvasamāsa or a tatpuruṣa with internal dvandva? But the purport is fairly clearly that it is regularity that characterizes *laya*. The term *laya* can be used either of *kriyās*, i.e. markers of *kalā*, or of *padas* (*padanyāsa*), as in Śārṅgadeva's explanation of the performance of *gītis* (ŚSR I.8.16ff.), where within a single 'tempo' syllables can come in greater or lesser rapidity in the *kalā*.¹

583.-588. These verses must be ultimately derived from the somewhat easier wording of ŚSR V.44f.: *kriyānantaraviśrāntir layaḥ sa trividho mataḥ /* In other words, the *laya* is established (and measured) by the distance, i.e. length of silence, between *kriyās*. v.585 is more detailed than GitPrak, which merely says that *tripuṭādi* is sometimes considered *druta*, *yatyādi* *vilambita*. This idea, says Puruṣottama, is illogical in view of the fact that *tālas* can speed up or slow down

1. cf. Ramanathan 1980, p.21f.

according to *yati*. We have to decide what he means by this.

The origin of the present definition is to be seen at ŚSR V.46:
layapravṛttiniyamo yatir ity abhidhīyate / (*niyama* is used to show the etymology, as well as sense, of *yati*, in this nirukti.) The root meanings of both *laya* and *yati* are already in BhNS XXXI.370f., where *laya* is said to be *śamatva*, 'evenness' or 'regularity', of *chandas*, *akṣaras* and *padas*. The context in BhNS and Dattila (see vv.151-154) was of a *mātrā*, and hence *kalā*, of fixed duration⁽¹⁾, which could contain more or less melodic or textual 'activity'. The 'thickness' of one end of the cow's tail, or the speed of water-flow in the stream, are the figures used to represent density of activity within the *kalā*. ŚrīkRK, which still preserves the classical definition, uses the terms *sthūla* and *sūkṣma* for the 'ponderous' and 'active' (or 'thick') respectively.⁽²⁾ Later and modern concepts of *laya* have lost the idea of fixed duration of the *kalā*; the term is used of the speed of the *mātrā*. And yet *yati* still concerns what happens within a particular composition or phrase.⁽³⁾ In other words, *laya* and *yati* are not inseparable as they once were; but in order to explain *yati* according to the śāstra reference is made to the classical concept of *laya*. I suggest that in this way the notion that a particular 'density' can characterize a particular *tāla* (or rather, originally, a particular song-type) has lingered on in the śāstra. Puruṣottama, despite his reference to traditional definitions, apparently perceives *laya* to be determined by specific compositions; as for *yati*, it is unlikely that the overall pace of the composition, i.e. the rapidity of the *kalā*, quickened, but

1. cf. Lath 1978, p.367. 2. ŚrīkRK IV.136-137. 3. For explanations and illustrations in Hindusthani and Karnatak practice see Junius 1983, pp.44-49 and Powers 1984, p.232.

Puruṣottama still has in mind the notion that in a yati sequence it is the rapidity of notes (with or without correspondingly rapid verbal syllables) that changes. This kind of 'quickenings' and 'slowing' technique is analogous to diminution and augmentation in Western music.

It is hard to see any evidence of the application of yati in any of the compositions in the Orissan works. Perhaps the technique was used in the elaboration of a composition, as is diminution (dvaiguṇya etc.) in dhruvad, or perhaps the practice was in any case not current in the repertoire at present under consideration, merely being recorded in the theoretical treatises. Narahari (Gītacandrodaya, VaisSS p.113f.) mentions two other yati patterns, the mṛdaṅgā and the pipīlikā, which were later additions to the ancient categories already mentioned.⁽¹⁾

589.-592. The first line is absent in GitPrak IV.14f.:

tālaviśrāntikāritvān mānam tālasamāptikṛt /
tac ced dhruve ... //

The māna is said by ŚSR V.43 to be marked by a gesture, kriyā, which brings with it a pause in the time: *viśrāntiyuktayā kale kriyayā mānam iṣyate*, and Kallinātha glosses māna as *tālānām pramānam*, the standard/measure of tāla. It seems that the practice continued in the Eastern tradition. In discussing the dhātus of prabandha Kṛṣṇadāsa (GitPrak I.4f.) says that the māna is established in the dhruva, the dhātu being sung repeatedly: *dhruvatvān niścalatvāt punaḥpunarupādānāt / yato 'traiva dhruve mānam /* This explains why the dhruva is used in the present verses to show the pattern of māna. In the *vardhamāna āvarta* the course of the tāla carries over beyond the initial point

1. cf. ŚrīkRK IV.136-137 etc.

(graha and first kalā) and on to the second; it is thus an 'augmented' āvarta. The GitPrak example is a composition Kṛṣṇadāsa has given earlier in his treatise to illustrate niḥsārutāla (GitPrak p.15). For the hīyamāna example Kṛṣṇadāsa refers the reader to a pāṭa-composition in the first chapter, an ekatālī in which the final two mātrās (presumably considered to be together the final kalā) are empty.

GitPrak p.32 explains: *prāntadvayam ucyate ity antimeyam* / The standard line takes the form: ♪ ♪ ♪ ♪; ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪; ♪ ♪ ♪ ♪, while at the end the āvarta is only ♪ ♪ ♪ ♪; ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪. The āvarta is thus visibly 'diminished'. In the vardhamāna sample it is not possible to say definitely what is meant by the kalā, as Kṛṣṇadāsa does not explain, but in the āvarta of 6 + 4 + 4 ⁽¹⁾ perhaps the final āvarta ended after the first six laghvakṣaras (♪ ♪ ♪ ♪ ♪ ♪), after which there is normally a bhaṅgī. *asya vaicitryam* ... In v.571 'variety' of māna was stated as a guṇa. *prakaraṇa* recalls the generic term used in the early śāstra for the different *gītakas*.⁽²⁾ There is surely no necessary connection between laya and māna, but perhaps *druta* ... *nusaraṇam* is simply Puruṣottama's way of saying that different individual gītas, whatever the laya, can have different māna.

navanavatvam ca ... This interesting remark confirms that in Puruṣottama's view in v.571.b both *punaruktatā* and *navanavatvam* apply to dhātu (whereas in normal syntax *naikārthatā* would gloss *navanavatvam*). Kṛṣṇadāsa's anuṣṭubh version is clearer (GitPrak IV.2): *dhātor nava-*
tvam ca paunaruktyaparigrahaḥ // Variety in *mātu* is explained as avoidance of redundancy, of stating the same content (artha) by dif-

1. Panigrahi's text of the prabandha does not show the structure quite clearly, but it can be restored nonetheless. 2. See Dattila 155: *prakaraṇam nāma madrakādy abhidhīyate* / and Lath 1978. p.368.

ferent form of words (*vākyabhaṅgī*). Kṛṣṇadāsa does not distinguish between this and what in .Puruṣottama's text is a separate guṇa, *arthanairmalya*, 'lucidity of meaning': (GitPrak IV.2) *mātor arthasya nairmalyam* ... 'Beauty of rāga' is, according to this account, not merely a matter of svara, but of the development of the melody with all its range and appropriate 'punctuation'. Kṛṣṇadāsa's expression is *ramyātānatā*, where *tāna*, as elsewhere in these texts, means 'melodic line'.

593.-602. The history of the gamakas. before and after Śārṅgadeva, has been examined elsewhere⁽¹⁾, and the Nārāyaṇa does not contribute anything significant to the arguments. Minor variants apart, the present list is from ŚSR III.87ff., through Hārīnāyaka⁽²⁾, and I have used the ŚSR commentaries of Siṃhabhūpāla and Kallinātha at certain points in my translation. The differences, which I believe are already in Hārīnāyaka's version and are partly confirmed by GitPrak, are *unnāmita* for *ullāsita* and *hūṅkrta* for *humphita*. The Mss. reading *yamita* (for *nāmita* in 594.c) is not supported by GitPrak or by Narahari's borrowings; it is, I believe, a corruption, though probably an early one since *samita* in β is more easily derived from it than from *nāmito*. In 597.b only BS (perhaps from some Ms not available to me) and GitPrak have the original *vegavaśād*, though not the original compound 'yuktavega'. The prevalent Mss reading *rāgavaśād*, plausible in itself, may have been an attempt to make better sense of the separation 'kto vega'.

1. See P.L. Sharma 1980; Nijenhuis 1970, p.313ff. (and references therein to Powers etc.) 2. Confirmed by Panigrahi, ftnt. GitPrak p.32.

noktāḥ prayogānarha° ... Kṛṣṇadāsa (GitPrak IV.25) merely declines to extend the work unnecessarily: *āsāṃ* (sc. *bhidānām*) *tu lakṣaṇaṃ granthabāhulyabhītitaḥ* / The original in ŚSR III.97 continues with the intricate section on the *sthāyas*, finely detailed descriptions of ornamentation and methods of passage from note to note, under which the remaining varieties are dealt with. By *ajñeyatva* Puruṣottama may mean that their number is infinite, or just that his source has not preserved the remaining account.

603. After commenting that the remaining gamakas can be heard illustrated in compositions, Kṛṣṇadāsa (p.33) correctly ascribes the present verse to the Saṅgīta-dāmodara. ŚubhSD p.31 refers to the earlier listing of seven gamakas, hence the change to the end of the verse (see app.crit.).

604.-606. The surviving portions of NarPSS do not include this account of the gamakas. *arthanairmalya* is obviously a quality required of the poet rather than the musical performer. For *vaicitryeṇa niveśanam* GitPrak IV.3 has *nānāvidhānaniveśanam*, 'placing in various ways'. The restriction that *tena* can only come after *svara* and *pāṭa* is observed in the examples in the treatises, including our 4th pariccheda. Whatever this *kavisampradāya* is, we have an indication here that *tena*, obsolete elsewhere in India, was still used in the East in some musical forms.

607.-608. Since the *prastāra* system for svaras was already referred to and dismissed above (v.121), the reference here may be to the analogous computational method recommended at ŚSR V.321ff. for *tāla* patterns. But

the list as a whole looks like a token nod at SubhSD, which in the third chapter juxtaposes (in its usual haphazard order) extremely brief notes on svaraprastāra, gamaka, gaṇa, mūrchanā and varga, this last containing also remarks on 'iṣṭa' grahas and aṃśas, in relation to permitted letters of the alphabet. The topics omitted by Puruṣottama list auspicious and inauspicious (metrical) gaṇas, letters of the alphabet to be used in compositions at certain points etc. The classification of *doṣas* is reminiscent of alaṅkāraśāstra. Abhinavagupta distinguishes between *nitya* and *anitya* doṣas; the latter can in some instances become guṇas, as for instance *grāmya* words, which when depicting the speech of an illiterate can bring *hāsyarasa*.¹

609.-616. Kṛṣṇadāsa's final chapter is devoted to defects in song, and lapses in language are given priority. As here, the distinction is made between Sanskrit and vernacular for prosodic and phonetic rules. The scansion of Oriya and Brajabulī compositions, as of Braj Bhāṣā, shows licence in lengthening of vowels before double consonants (cf. 612.d), and the phonetic changes in tatsamas in some vernaculars may yield such forms as *partāpa* for *pratāpa*, while a trisyllable like *haraṇa* may on occasion have to be pronounced as *harṇa* (cf. 613-615). The rules of the particular language in use must be followed; Kṛṣṇadāsa (GitPrak VII.4), after Harināyaka, lists the various relevant regional languages. 614-615 = GitPrak VII.5-7. In 614.b *śīghroccāra* and *prasāraṇa* are opposites; a guru could perhaps be extended to a pluta, in *prasāraṇa*, or reduced to a laghu in *śīghroccāra*. For complete treatment of faults in diction and phonetics we are referred to the literature of *kāvyaśāstra*

1. cf. Raghavan 1978, p.209.

with a traditional Eastern proverb, also used by Udayana in his *Ātmataṭtvaviveka*,¹ which means that the author (the ginger-merchant) has no good reason to stray from his true topic into larger and wider issues (the cargo-ship).

617.-619. The topics dealt with in the final section of the first pariccheda, from the gamakas on, are in post-Śārṅgadeva texts often paced together. The tradition goes back to the *prakīrṇa* ('miscellaneous') section, adhyāya III, of ŚSR. Siṃhabhūpāla argues (ŚSR vol.II. p.152) that this is an appropriate point to cover these matters, since they are necessarily involved in the realization of the material in the preceding (rāga) chapter: *ato vāggeyakārādilakṣaṇasamuc-
cayarūpasya prakīrṇakādhyāyasya rāgādhyāyānantaram yukta ārambhaḥ* / This may, however, be special pleading; the selection of subjects really is quite miscellaneous, and the third chapter may simply have been the 'residual' category for matters that could not be covered elsewhere.

The roots of much of the appraisal of singers' 'qualities' may be seen in the guṇa/doṣa section which appears as a separate chapter (XXXIII) in the GOS edition of BhNS.¹ Nearer to our present *gāyanalakṣaṇa*, with this threefold classification of singers, is the passage found at ŚSR III.13-24, which is the source of Puruṣottama's material. The subject is treated in somewhat more detail at ParsvSSS IX.53-85, extracts of which are referred to by Siṃhabhūpāla in elucidation of Śārṅgadeva's text.

The order in the earlier texts differs, but the terms and topics have much in common. These can themselves be seen to be classified in

1. cf. edition of Dhundhirājaśāstrī, Benares 1941 (Chowkhamba Sansk. ser.), p.223.

the order: 'sound' (acoustical properties of the voice), melody, metre, composition, and finally some matters related to those mentioned in the *prakīrṇa* portions of the treatises; in other words, there is a trace of the common arrangement of topics in the *śāstra* (*uddeśākrama*).

śārira (617.b) relates to the genesis of musical sound itself, and hence is placed at the start of the list. It is defined in more detail, with *guṇas* and *doṣas*, at ŚSR III.82-86, and the nearest English equivalent I can find is 'physical voice'; the term is used for the singer's physical apparatus, the agent through which *rāga* is produced. Śārṅgadeva seems to believe in this as a 'natural gift', to be achieved by divine grace to the pious (III.86). Once again the matter is dealt with more elaborately by Pārśvadeva (II.32-37), who gives a fourfold classification of *śārira* at the beginning of the treatise, next to *dhvani* (this position showing that he considered it a fundamental topic, an issue related to the genesis of *nāda*, which the Śārṅgadeva tradition normally takes as its starting point).

vijitāśrama (618.a) is glossed by Siṃhabhūpāla as "untiring even in performing many *prabandhas*". He goes on to explain *dhāraṇā* (619.d, cf. SSR III.17) with a quote from ParsvSSS. But the passage comes from Pārśvadeva's section on the *sthāyas* (= *sthāyas*), III.92; even regardless of the fact that our ParsvSSS text reads *dharani* and not *dhāraṇā*, I suspect therefore that Siṃhabhūpāla has taken the wrong word and therefore the wrong sense. In the *gāyakalakṣaṇa* context the word may be non-technical and simply mean 'intelligence' or 'memory'.

I take *sthāyijñā* as 'understanding that which has *sthāya*', in accordance with ŚSR III.16: *anekasthāyasamcāra*. This means, in Siṃhabhūpāla's view, *sañcāre pravīṇa*, "skilled in the 'movement' of

(the) many *sthāyas*". *sthāya* is essentially the means of passage from note to note; it is dealt with in great detail (and variously) by Śārṅgadeva and Pārśvadeva from what looks like a vernacular tradition of terms. The generic term is kept in the list of *gāyakalakṣaṇas*, but not the account of the different *sthāyas* themselves; Kṛṣṇadāsa's view is apparently that they must be understood from the performance tradition. I believe this is precisely what the earlier theorists did, with careful inquiry into the vernacular terminology of musicians of their time. The *sthāyas* collectively build a description of one of the most vital, and yet the most elusive, of all aspects of music, namely the precise nature of melodic movement. Ultimately there is no substitute for aural testimony; verbal description without the support of a practical demonstration is bound to be inadequate, just as it is in the study of many aspects of early Western music - and this despite the tradition of a more precise notation. However, although in the absence of a continuous performing tradition (which is never possible in music) we can never reconstruct with any certainty the musical sounds of the past, we must recognize the achievement of the early writers in setting out these detailed lists. The problem that faces musicologists now in their business of describing live musical systems is no different, though rendered much easier by the possibility of recordings. An important use of linking practical terminology and aural evidence could be in the exposition of musical 'style'; in Hindusthānī music it is precisely the nature of melodic flow, much more than structural divisions, that distinguishes the major styles or genres, *khayāl*, *dhrupad*, *ṭhumrī*, *ṭappā* etc. Any attempt to describe these in with any precision will have to

take account of the way musicians themselves execute, and describe, the minutiae of 'ornamentation' and tonal movement.

620. cf. ŚSR III.18-19, which simply states that the singer without faults (*nirdoṣa*) is 'middling'.

621.-623. = ŚSR III.19.b-22.a. This second classification divides singers according to their functional roles rather than their qualities. Here again *Siṃhabhūpāla* refers us to *Pārśvadeva* (IX.61-65) for the five types. The equivalent to *anyūna-* in *PārśvSSS* is *śuddhe chāyālage* (*Siṃhabhūpāla* reads *śuddhe vā sālage*), "(songs in) śuddha and śālaga <prabandhas>".⁽¹⁾ The *rasika* is said to be the one who experiences powerful emotion (horripilation, ecstasy etc.) when hearing a fine song (IX.62-63). Somewhat more precisely in *PārśvSSS* (63-64) than in *ŚSR*, the *bhāvaka* (v.l. *bhāvuka*) is the one who, by appreciating the sensitivities of the listener, can endue with *rasa* and *bhāva* that which otherwise lacks them:

*nīrasaṃ sarasaṃ kurvan nirbhāvaṃ bhāvasaṃyutam /
śrotuś cittam pariññāya yo gāyet sa tu bhāvakaḥ /*

624. = ŚSR III.22-23.

625. As in *ŚSR*, the *lakṣaṇa* section is followed by a list of *doṣas*. *Puruṣottama*'s *śārdūlavikrīḍita* and *vaṃśastha* verses have much in common with *Śārṅgadeva*'s *anuṣṭubh* list, but there are differences. The first extant list of such faults is at *BhNS* XXXIII.16ff., where there are said to be five defects in voice production. At least two of these, *sandaṣṭa*

1. *Brhaspati* takes this to mean *rāgas*, not *prabandhas*.

('bitten') and *kāka* ('raucous' or 'crow-like') survive in the present list. *svarālpabahula* I take to mean that the singer does not properly distinguish svaras that should be weak or strong. *chāgagala* ('goat-throated', 626.a) corresponds to Śārṅgadeva's *udbhaṭa* ("aggressive"), which is explained as "making the *vahanī* (type of *sthāyas*) like a goat".

628.-633. The 'composer' is the first topic to be dealt with in Śārṅgadeva's *prakīrṇaka* adhyāya. v.628 = ŚSR III.2. This is a *nirukti*; *vāg-geya-kāra* means *mātu-dhātu-kāra*. The *lakṣaṇa* list deals first with details of the *vāk* category (629,630) - the 'verbal' in the widest sense, covering all the literary and linguistic applications of speech (cf. SSR III.3-4). The 'musical' (both melodic and metrical) elements are covered in 631-632.

The lowliest *vāggeyakāra* is termed in ŚSR III.12 not *vayakāra* but *kuṭṭikāra*. The best kind (*vara*) can compose *vastus* (i.e. whole compositions), the middling kind only *varṇas* (i.e., says Kallinātha, *he is not a kathākavi*).¹ The implication is that it is the fine points of compositional structure that are beyond the competence of such a musician.

634. The penultimate topic in SSR's *prakīrṇakādhyāya* is the twofold *ālapti*. This verse is ŚSR III.189. A lengthy grammatical discussion is devoted by Kallinātha to the different forms *ālāpa*, *ālapana*, and *ālapti* and how they can have the same meaning when they are different words. *Siṃhabhūpāla*, content to concentrate on musical matters, simply confirms

1. Neither commentator states what exactly is meant by *varṇa* here. It is probably the neutral sense of 'melody' or the (fourfold) 'melodic pattern' (cf. ŚSR I.vi.1, *gānakriyā*).

that the *prakaṭīkaraṇa* pertains to *rāga*: *yena svarasandarbhena rāgaḥ prakaṭīkriyate sā ālaptiḥ* / In both cases, then, it is a 'series of svaras'. Harināyaka must have relayed Śārṅgadeva's material, or some of it, so that Puruṣottama recognizes it as worthy of mention. As for the 'many varieties', this may refer to the subdivisions of *rūpakālapti* which Śārṅgadeva mentions, or to the tradition found in Pārśv.SSS II.45-59, partly quoted by Siṃhabhūpāla and repeated with minor changes by ŚrīkRK II.213ff. In this, the *ālapti* that is 'desirable' (*iṣṭa*) at the start of *gītas* and *prabandhas* is of two kinds, *viṣamā* or *prāñjalā* (the latter called *saralā* by Śrīkaṇṭha), having 'irregular' or 'irregular' arrangement respectively, and these are further specified as coming with *suddha* or *sālaga gītas*; further, there are *ālaptis* with *akṣaras* and those without (*anakṣara*), and those with and without *tāla*.

In the Eastern tradition at least, these many divisions are apparently no longer considered a useful classification, though we know that some kinds of *ālapti* were used.

635. Without making too much of this final verse, I believe we can read into it some awareness of *lakṣya/lakṣaṇa* issue; Puruṣottama is conscious that the most valuable authority will be the performance tradition itself, but he is also firm that this will be a practical manifestation of *śāstra*.

pariccheda 2

1.-2. Much of this chapter is taken verbatim by Narahari into his Ghan. and Bhaktiratnākara (VaisSS p.255). The word *vādyā* contains the meanings 'instrument' and 'instrumental music' (among others); in the present chapter it will shift between these two. I have taken it in 1.b to mean 'instruments', referred to as *tat* in 2.a and classified in the four categories. Here *kramaprāptam* refers to the standard order of the *tauryatrika*, at any rate that which is observed in the present treatise - *gīta*, *vādyā*, *nṛtya* (cf. I.22). The third pariccheda is concerned with dance (*nṛtya*''') and starts with the same wording: *atha kramaprāptam nṛtyam āha* / I follow Narahari in changing the curious neuter *tālam* of the majority of the Mss (as far as I know never found in this meaning) to *tālas*. The association of *gīta* and *tāla* with *vādyā* is found also in ŚubhSD (p.51), with a more 'linear' order, *gīta* depending on *tāla* for its beat, and *tāla* depending on instrument(s) for its manifestation, thus adding to the importance of *vāditra* (instruments):

*tālena rājate gītam tālo vāditrasambhavaḥ /
garīyas tena vāditram tac caturvidham ucyate //*

māṅgalyam (1.b) picks up the allied meaning of 'auspiciousness' suggested by *śobhate*. The fourfold classification of instruments is of course as old as the śāstra itself.

1. The subcolophon labels the chapter *nāṭyanirṇaya*; so both *nṛtya* and *nāṭya* are used as collective terms to include the other categories in the threefold classification *nāṭya* - *nṛtta* - *nṛtya*. III.3 (BS) uses *nartana* as the collective: *nartanam trividham nāṭyam nṛtyam nṛttam iti kramāt* /

3.-6. The passage is taken from ŚubhSD (p.51). The majority of these instruments are mentioned in earlier texts, ŚSR VI.7ff. etc., but the listing of them is independent of Śārṅgadeva; it may be Śubhaṅkara's own, or he may have followed some other (Eastern?) model. The list has the appearance of a *kośa* entry detailing the *tata* instruments. The text is very uncertain in many places, and is subject to emendation when further related source come to light. In deciding on 'correct' spellings and forms of names (still tentative) I have assumed, as I have elsewhere, that Puruṣottama has inherited an Eastern tradition which could well deviate from the available texts of earlier śāstric works. Even within the Eastern tradition we can expect the Orissan manuscripts to differ from the Bengali Śubh. manuscripts. Tag, it should be noted, has changed *ālāvaṇī* to *ālāpinī*, presumably to bring the text (unnecessarily) in line with others he knew, or with *kośa* and dictionary entries, and with non-technical Sanskrit sources.¹ *nibandhaḥ* (5.a) is supported by Śubh., Biv., <Bi.> and β, though *nibaddhaḥ* may be more 'correct'; the word is used by the Hindi writer Pratāpa Siṃha Deva, according to Deva², to mean 'fretted'.

7.-17. The description of the *ālāvaṇī*, though unacknowledged, is taken (with minor changes or differences) from Śubh (p.52). Many variant spellings are found: *ālāpinī*, *ālāvanī*, *ālāvaṇī*, *alāvanī*. As the instrument has an *alābū* (bottle-gourd), Śārṅgadeva's *ālāpinī* could as easily be a back-formation from some such form as **alābinī*? < **alābvinī* as it could be the original of a number of Prākritisms (*ālāvaṇī* etc.).

1. Tagore's habit of 'Sanskritizing' names and terms is noticed by Dick 1984 p.735. But Tagore is perhaps not alone here, since some of the earlier śāstrīs have clearly reapplied old terms to new instruments.
2. Deva 1978, p.155.

Gaurināth Śāstrī's Bengali Mss. of Śubh. have *alāvanī*. Nārāyaṇa Mss evidence suggests *alāvanī* as the reading here and after v.17, and is inconclusive in 3.a. Much of the detail of Śubh's description is to be found in different wording in ŚSR VI.241-153, but there are differences. The ten-muṣṭi length is the alternative view (*matāntaram*, as Siṃhabhūpāla glosses) reported there (v.248.b: *daśamuṣṭimitaṃ daṇḍam atrāhuḥ khādiraṃ pare* / In the primary view reported by ŚSR the *daṇḍa* is nine muṣṭis, and (v.242) two aṅgulas across in circumference. ŚSR makes no mention of the *karabha*, which appears to be a technical term for a functional part of the instrument - the string is wound round this protuberance ('trunk'), but the *piṇḍa*, which is attached to the *kakubha* (v.243), seems to correspond. At ŚSR v.247 the string is said to be of goat's gut, but other materials are allowed at v.249. The playing method, as Widdess points out, involves stopping the string at the places required for a series of harmonics, making up a complete scale.¹ Śubh uses the interesting term *ghora* for ŚSR's *madhya* register (ŚSR VI.252).

18.-34. I have yet to find the origin of this description, or any other comparable account of the *kacchapī*. The Nāṭyamanoramā contains detailed treatment of only the *rudravīṇā* (V.8ff.), and refers the reader for the other *vīṇās* to the Saṅgītārṇavacandrikā (v.29-30); this latter text may therefore turn out to have a parallel passage. Without supporting visual evidence the description is hard to interpret exactly, but we may make an attempt. If I correctly read *praśastam* (19.b) as 'broad' (also *prāśastya*, 20.c), this is an Eastern vernacularism;

1. Widdess 1984, p.730.

the word commonly carries this meaning in Oriya. A Bengali or Orissan provenance for the whole passage could thus be indicated. It is tempting to follow the prevalent reading *kacchapasyaiva* (20.d), which would mean that a tortoise's shell is used for the resonating chamber of the instrument; no other material is mentioned. But this would render the words *kramataś connatānatam* somewhat redundant. The part referred to as 'head' (*śiras*) in this description is apparently the 'body', or resonating chamber, which has to be 'hollowed out' (so presumably of wood). It is oval in shape, and from this a slightly tapering neck (*daṇḍa*) leads to an end-piece, the *karṇikā*, which consists of 'tail' and peg-box. The *daśikā* ('tongue'), though it is said to be 'in the middle' (26.a), is probably at the centre point of the bottom edge of the *śiras*, and holds the strings at this lower end. If it were in the centre of the 'platform' of the 'resonating chamber' we could expect some mention to have been made already before this point of what material covers the *śiras*. This is in fact mentioned at 29.a, so as to support the *makarikā*, apparently a bridge (30.c - shaped like a *makara*?⁽¹⁾) to separate the strings from the surface. I assume *moṭanī* (27.b) is connected with the root *muṭ*, which gives Hindi *moḍnā*, Bengali *moḍā*, Oriya *moḍibā*, 'twist' etc., hence a 'rotating piece'. *sārikā* is puzzling as a term for these, however, as elsewhere it commonly means 'fret', but it does make possible sense of *sārīgrha* as 'peg-box'.

35.-44. The version of this description cited by Kavi (Kośa p.721f.) shows some divergences from the Mss readings. Other citations from the

1. The (probably Eastern) *sāraṅgī* of the second half of the 19th century in the Pitt Rivers Museum (Tagore) collection in Oxford still bears a bridge shaped like a crocodile (*makara*) and carrying three strings.

Nārāyaṇa indicate that Kavi used the Madras Mss; the changes here are, I assume, editorial (and somewhat arbitrary).

Like the description of the kacchapī before it and the rudravīṇā which comes next, this gives an impression of currency and authenticity. The syntax of the pūrvakriyā *nirmāya* in 43.b, and the genitive *dhanur vaṁśaprsthasya* are more vernacular than classical Sanskrit. The overall size of three vitastis (= 36 aṅgulas, roughly 27 inches), 35.b., with slightly under half this length in the śīras (as above, this clearly means the 'body' of the sārāṅgī), makes the instrument much like the standard modern Hindusthani instrument¹; and the body of the modern instrument is indeed shaped like a serpent's hood when viewed straight, and has three playing strings, and a slightly tapering neck. It is striking that no sympathetic strings are mentioned, and this omission may support the view that these strings were a more recent addition. Here again, the *daśikā* ('flap' or 'tongue') 'in the middle' is, I believe, the end-piece situated below the instrument, in a central position. The *makarīkā* again appears to be a bridge, grooved to hold the playing strings, and the *moṭanyaḥ* are 'pegs'.

45.-66. This is essentially the same instrument as the Hindusthani bīṇ or stick-zither. The *saṁvaraka* (46.c) appears to be a terminal 'bridge' or 'barrier' which carries the strings above the stick; at 73.c the variant *makarīkā* (registered by BS) supports the translation 'bridge' if I have here correctly interpreted the word above at 30.a etc. A slightly earlier contemporary account of the rudravīṇā is that of SomRV II.8-14. Somanātha's instrument is 11½ muṣṭis, explained in his own

1. cf. Sorrell 1984, p.294.

'Viveka' commentary¹ as forty-six *āṅgulas* (i.e. 1 *muṣṭi* = 4 *āṅgulas*). There is general agreement between the two accounts concerning structure, but the dimensions differ slightly. *Puruṣottama*'s is the more detailed of the two, but *Somanātha* is more concerned with the positioning of the frets and their relation to *svara*. The *kakubha* (48.c) is the wooden piece at the end of the stick which holds the strings. (SomRV: *kakubho daṇḍadhobhāgāgrā^{pa}taṁ tantrībandhanādhārabhūtaṁ kāṣṭhaśakalam* /) This *kakubha*, at the lower end (i.e. opposite to the tuning pegs) is said to have a device for holding the strings at different levels, as in the modern *rudravīṇā*. The *nakharī* ('claw', 47.b) also features below in the description of the *kapilāsikā vīṇā* (78.a) and appears to be an end-bridge, perhaps with protruding 'claw'-like prongs or pronounced grooves to hold the strings. The *sarasvatikā* is, I believe, the 'bridge' proper, and there are, I think, two of these, though the positioning is described as for one of them only. The 'umbrella' shape may mean simply a curvature like that of a violin bridge. The *padikā* (61.a) is apparently an extra attachment on the principal stick (one *vitasti* = 12 *āṅgulas*). I take 62.c to mean that it is fitted exactly onto the curvature of one part of the *daṇḍa*. If the source of the description is Eastern, a connection with the Oriya *tat-sama padikā* (= 'measuring rod') is possible. The remark that the instrument should be learned according to Southern instruction is intriguing in view of its stronger traditional association with Northern India.

67.-70. The ancient *vipañcī* was probably a type of harp *vīṇā*.² The medieval works simply preserve the tradition that this was a nine-

1. Adyar ed. p.56. 2. cf. Deva 1978, p.144f.; Widdess 1984, p.728.

stringed version of the harp-vīṇā, played with a plectrum.⁽¹⁾ Later texts have transferred the word to a different instrument as here in the Nārāyaṇa. For comparison we may take Śrīkaṇṭha's longer description, RK II.9-19 (in which some of the material is necessarily more detailed because the stick-zither type has not been already described in that text as it has been in the Nārāyaṇa). The dimensions are slightly different, but the instrument is obviously similar.

71.-81. The *kapilāsikā* is, to judge from the description of its playing method, like the North Indian unfretted *vicitravīṇā*, without the sympathetic strings. The present account provides an interesting bridge between the medieval *ekatantrī vīṇā* of ŚSR and the 19th century instrument.⁽²⁾ Śārṅgadeva, according to Deva⁽³⁾, calls this *ekatantrī* the 'original vīṇā', and this suggests another link with our present *ādyā*. The earlier instrument was played with a wooden slide called *kamrikā*. Like our *kāṣṭhī* (v.79) this was of bamboo. The modern Northern instrument is more often played with a round glass object, but the *gottuvādyam* uses a similar wooden piece. For a text of this date it is more likely that the 'śruti' string (74.b) is a drone, presumably tonic, than a sympathetic string. *Śrutismṛtikarī* probably intends a pun reflecting the traditional division śruti/smṛti. *dvayam* (76.b) seems to suggest that both gourds are under discussion in 75.d - 76.b; but as there is no reason to think that there are two *kakubhas*, I assume that from 73.d to 75.d only one end of the instrument is meant, while at 76.a

1. SSR VI.110 and Siṃhabhūpāla's comm. (Adyar ed. vol.3, p.249).

2. cf. Widdess 1984, p.729f.; Dick 1984, p.734: "The *vicitra vīṇā* and *gottuvādyam* ... appear to be modern instruments dating from the 19th century." This may be subject to question in the light of Puruṣottama's (presumably inherited) description of the *kapilāsikā*. 3. 1978, p.158, Marathi ed. p.93. The word used is *mūlavīṇā*.

the gourds are considered as a pair. If the instrument is held like a *bīṇ*, the 'upper' end (77.c) is that to the player's left. If it is played more like the modern *vicitravīṇā*, standing free in front of the player, then this is simply a way of describing the left side by analogy with the other instruments. The precise nature and function of the *nakharī* (78.a) remain unclear to me.

82.-83. Of these varieties some are already mentioned by BhNS XXXIV.26 etc., but the present list is a selection and rearrangement of a longer, later series as seen in ŚSR VI.12-14. Śārṅgadeva mentions twenty-three instruments, and later in the *vādyā* chapter describes each in detail, devoting the greatest attention to the *paṭaha* with all its playing strokes; the word in medieval and later texts is applied to a barrel-drum generically termed *ḍhol* in present-day India.⁽¹⁾ Among Purusotama's instruments *kuṇḍalī* (cf. ŚubhSD p.55, 1.8) is not in ŚSR, nor are *ṭamaki* and (?) *maṇṭha*.

84.-91. The prevalent accompanying instrument in vocal and dance music in Orissa to this day is the *mardala*, the term now being applied to a type of *pakhāvaj*⁽²⁾ and corresponding to the *khol* of the Bengal *kīrtan* tradition. The singling out of this instrument is therefore consistent with the regional tradition. By contrast we find that Śrīkaṇṭha (RK IV.10) gives pride of place to the *muraja* - a similar instrument but of different dimensions. The description (from 84.d) is taken from ŚubhSD (p.55), with some new *vṛtti* added, and one or two improvements may be made to the printed version of that text on the basis of our version,

1. cf. Deva 1978, p.74.

2. *ibid.* p.95.

e.g. *karaṇā*° for *kareṇā*°, 87.a. The instrument is of greater length (1½ hastas = 36 aṅgulas) than the mardala described in otherwise roughly similar terms by ŚSR VI.1019ff., and the faces are one or two aṅgulas less in diameter. Our text states clearly that the middle is broad, which I take to mean broader than the extremities.⁽¹⁾ The description (88.-91.) of the *lepa* (or *mārjanā* as it is called generally elsewhere⁽²⁾), gives us some interesting Eastern information on the technique and the ingredients. For *kenduka* ('ebony tar', 89.a) Śubh has a variant *kāñjuka*, 'gruel'. The term *puṭa* (89.2), for Mano's *mukha* (*dakṣiṇamukhe*) gives more of a notion of 'covering' or 'enveloping'. *pūrikā nāma* ... (90.1.-91.2.) modifies with new information what we find in Śubh. Mano p.58 gives the further information that the paste is to be dried in the sun, the process being performed twelve times:

parikā (for *pūrikā*) *nāma bhaktalājacipīṭaka* (for *kā*) *nām
anyatamena jalapiṣṭam bhasma /
tataḥ sūryātape dātvā śoṣaṇānantaram tathā /
evam dvādaśavāran tu kuryā<1> lepanaśoṣaṇe //*

It is not clear whether *koyī* (91.2) is the local term for the paste or for the dish. This gloss is, interestingly, omitted by Ghan, presumably because it did not apply to his linguistic environment. *vajra* must be a 'hard-drying' substance (cf. *vajra*, *vajralepa*, MW p.913).

92.-97. Viśvakarmā is associated already in BhNS (XXXIV.9) with the creation of the various drums, and what are here the three types of *muraḥ* are in that text (v.201ff.) the three kinds of *mṛdaṅga*, for which

1. In ŚSR VI.1021: *mānam yasya manān madhyaḥ prthur* I accept Siṃhabhūpāla's interpretation and take *manāk* as an adverb with *prthuh* ('slightly broad(er)'), and not as Dick 1984, II, p.695 interprets it (with *manāk* meaning 'less'). 2. A good detailed summary of the ancient and modern techniques for mixing and smearing this is in Dick 1984, II, p.694,697.

much more detail is given concerning measurements etc. v.94 is in fact derived from BhNS v.202 (GOS ed. vol.IV p.488, where the reading *svakaḥ* is surely inferior). The method of playing the *mṛdaṅga* and other drums is circumscribed in great detail by Bharata in this chapter, whereas Śārṅgadeva deals most extensively with the playing technique of the *paṭaha* (SSR VI.830ff.). The four *mārgas* are introduced at BhNS XXXIV.10f. (GOS p.468); the *akṣaras*, or individual sounds, are said to be sixteen in number, and out of them *vākkaraṇāni*, intelligible combinations (on the analogy of utterances from articulated syllables, *akṣaras*) are constructed. Bharata's *mārgas* (*aḍḍita*¹, *ālīpta*, *vitasta* and *gomukha*) are related to the strokes of different instruments; so *aḍḍita* strokes are produced by a combination of *alingya* and *mṛdanga*, *gomukha* are a combination of all the 'covered' (*puṣkara*) instruments, etc. The present version in the Nārāyaṇa, though some readings differ, is derived from ŚubhSD (p.58). The feminine forms of the *mārga* names suggest that some feminine substantive is to be understood, but the pre-Śubh. context is not yet to hand. I have accepted Śubh's *īritās* (v.95.a), which makes *caturmārgā* correct in sandhi though a faulty *karmadhāraya samāsa*. Here the *mārga* terms have been re-applied to types of hand and finger movement which were presumably in use in the Eastern system or its model. This passage, in which Śiva (Candramaulin) conveys the teaching to Nandin (in the Purāṇic style) shows the same Śaivite context as we find in SSR VI.828ff., where the various categories of playing strokes are said to spring from the various manifestations of Śiva - Sadyojāta, Vāmadeva, Nandikeśvara etc. The description of the

1. This spelling, as opposed to *ghaṭṭita*, is preserved only by Śubh. among the Eastern texts. The later Orissan tradition appears to have corrupted the name.

ālaptikā corresponds to Sārṅgadeva's *koṇāhata* hand-stroke (ŚSR VI.851), both in content and in wording.

98.-103. The three *prahāras* are mentioned at BhNS XXXIV.40 (GOS p.414), and are degrees of 'damping', the *mukta* ('free') strokes allowing the instrument to reonate freely after the impact, the *nigrhīta* ('restrained' or 'controlled') being fully dampened.⁽¹⁾ Bharata specifies which *bol*s are in which of the three categories. The present account, like that of the *mārgas*, is from ŚubhSD (p.58). The function of the *kalāsa* is not yet clear to me. The 'Bharata' quotation (101.a) is more directly from SubhSD (p.57-58), where various types of *vāda* (stroke) are listed: *kalāso dvikalāsaś ca ṭākalī cārdhaṭākalī ...* Śubh too declines to explain these terms "for fear of prolixity". The *ṭākaṇī* is, however, mentioned by ŚSR (VI.1050 etc.), apparently as a combination of strokes forming a 'run' or 'flow'.

104. This again is taken from ŚubhSD (p.58). I find some support for the reading *mukhavādako* (as opposed to *sukha*°, 'playing with ease') in ŚSR's *mukhavādyeṣu pāṭavam* (VI.1065), unexplained by the commentators. Our present reading possibly refers to the playing syllables, which are 'mouthed' (enunciated), or, in my view more probably, suggests that the player should also be able to play other (specifically wind, blown, *mukha*) instruments in addition to the drum; this is, I believe, the meaning of Śārṅgadeva's *mārdalikagaṇa*. Śārṅgadeva's account of the good drummer, like Bharata's before him⁽²⁾, also stresses more general

1. The BhNS account of these strokes is summarised by Powers 1984², p.695. 2. cf. Ghosh 1961, p.199.

aspects of musicianship than mere dexterity in the technique of the particular instrument.

105.-106. The list is from Śubh (p.53). Of Śārṅgadeva's suṣiras it omits only the *pāvīkā* (ŚSR VI.11-12). *Tittirī*, as Śārṅgadeva himself explains at v.797, is a vernacular name for the *tundakinī*, sometimes also called *turaturī*. (SrikRK IV.180 lists *tittirī* as the only form). The *doḍahī* and the two extra *vaṁśas* are additional to the earlier list. *cukkā* (also so spelt in the Śubh Mss) may be an orthographic corruption, but I assume it is early enough to precede the original Nārāyaṇa. In such cases I have not ventured to 'correct' the text. In 106.c I find the readings very uncertain. If we prefer (as *lectio difficilior*) *śṛṅg* to *śāṅkh*, we shall have to change to *śṛṅga-(ā)lāpikavaṁśas ca* or take *śṛṅgaṃ lāpika*°, which is implausible, or *śṛṅgaṃ kāpālika*°, which I have accepted from Śubh as possibly genuine there (but without much certainty that this is the reading Puruṣottama inherited). Though I know of no other mention of this instrument, it is possible that a particular type of flute was associated with members of the Kāpālika sect.

107.-110. This traditional account of the construction of the *vaṁśa* is derived immediately from ŚubhSD (p.53). It corresponds largely in content, though not always in expression, to ŚSR VI.425ff. Śārṅgadeva gives three possible positions (two, three and four fingers' length) for the distance of the blowing hole from the end of the tube. After our v.110 Śubh has an extra verse which is also used by Ghan. (II.45). I do not think this disproves the precedence of the Nārāyaṇa to Ghan; Narahari could easily have had independent access to the Saṅgītadāmoda-

ra, this being one of the most used of all Saṅgita texts in Bengal and Eastern India in the 18th century.¹ This contains a reference to Mataṅga, interesting in itself (along with 117 below) because the chapter on instruments in the Brhaddeśī has not survived. Mataṅga is said here to have stated that the vamsa was of vamsa itself (bamboo). Ghan's reading is an improvement on the Calcutta Subh text: *vamsenaiva mato 'pīti mataṅgamuninoditam* /

111.-114. The specifying of distance between the seven blowing holes of course makes no sense except when related to the overall dimensions (length) of the flute. So the 1½-aṅgula gap is apparently what is found in the case of the 5-aṅgula flute (i.e. where the distance between blowing hole and first finger-hole is five aṅgulas), and longer instruments will have the tāra holes further apart. From the practical point of view, it would be difficult to finger a flute in which the gap was less than 1½ aṅgulas, and it is therefore reasonable, even apart from the sound of the instrument, that the 5-aṅgula should be the highest pitched vamsa in use. As Dick (1984, III, p.713) points out, Śārṅgadeva's description suggests that the end of the instrument is stopped, and Śubhāṅkara's confirms this (here 112.d). The 'application', however, may not be on the ends, as Puruṣottama's vṛtti (112.1) interprets, but rather on the playing holes themselves, to temper the pitching.

115.-118. ŚSR VI.433f. gives names for vamsas of all lengths,

1. cf. Jones 1965, p.135: "The Pandits of this province unanimously prefer the Dāmódara to any of the popular Sangítas ... "

including those not in use or 'eschewed' (to which Śārṅgadeva adds the 17-aṅgula, v.437). Three of the four cryptographic names differ from ŚSR (v.435f.), which gives rudra, āditya and manu for nanda, vijaya and jaya respectively. Śārṅgadeva's are certainly commoner numerical cryptograms.

119.-122. The guṇas are from ŚubhSD (p.54). The prototype is ŚSR VI.663-665, where most of these guṇas are referred to. Śārṅgadeva's *susthānatvam* is glossed by Siṃhabhūpāla merely as 'correctly achieving the sthāna' (*samyaksthānaprāpti*) and is left without comment by Kallinātha. As the rest of the verse is concerned with musical (technical) matters, I take *sthāna* as 'register' rather than 'posture'. In the context of 'moving the fingers cleanly' (Siṃhabhūpāla: *aṅgulisāraṇe pidhānamocanādaḥ abhyāsaḥ*), the correct achievement of *sthāna* would mean pitching the note correctly and not in a higher octave (which would come about through sloppy fingering). For 120.b ŚSR has: *svasthānavad apasthāne rāgodbhūtipragalbhatā* / This means, as Kallinātha explains, that the player is able by his own prowess to show the development of the rāga not only in the *svasthānas* (four standard sections of an ālāpti, as elaborated at ŚSR III.191ff.) but also in the portions other than these, termed *apasthānas*:

svasthānāni pūrvoktāni mukhacālanādīni catvāri / tato 'tiriktāni svasthānāny apasthānāny ucyante / atra yady api svasthāna eva rāgābhivyaktir bhavati nāpasthāne tathāpi vāṁśikaḥ svapragalbhatayā apasthāne 'pi svasthānavad rāgam utpādayati cet sa tasya guṇaḥ /

This is a different quality from our *nādanirmāṇakaśāla*, but the wording is sufficiently similar to suggest a connection - a reinterpretation by later śāstra of the original guṇa. As for *gātṛṇām sthānadātrtvam*, this

follows what Kallinātha tells us is a variant reading for ŚSR VI.664.a *gātṛṇām tānadāyitā* (Simhabhūpāla reads *sthānadāyitā*). *Sthāna* here, as Kallinātha sees it, means 'register' and the flautist's quality consists in the *pradarśana*, 'demonstrating', of the correct register to singers. Puruṣottama's understanding of this is different. The *guṇa* of covering up the singer's faults is also mentioned by Śārṅgadeva.

The *doṣas* are also clearly derived from ŚSR VI.666f. (through Śubh. p.54). *svasthānāprāpti* (122.a) represents ŚSR's *iṣṭasthānānavāpti* (and so at least in this case not the technical sense of *svasthāna* as in the *ālapti*). *vr̥thāprayogabāhulya* is in ŚSR *mithyāprayogabā*; most obviously *prayoga* here means simply a musical 'usage' ('execution' of notes) in general, but Simhabhūpāla takes it in a technical sense as the *gamakālāpa* which Śārṅgadeva has said (ŚSR IV.360) is employed in the *vipula* type of *ekatālī* (*sālagasūda*) *prabandha*. This is an *anakṣara ālāpa*, and the player's fault would consist in excessive and redundant use of such *ālāpas*. *alpatā gītavādane* is an additional *doṣa* not mentioned in ŚSR.

123.-127. The *sthānakas* (123.a) are the 'standing postures' in dance, an important class subdivided in śāstra into six meaningful positions.¹ *kalā* is not explained, but as the text stands the most obvious meaning would be the *tāla* division, assuming the word is technical. The *guṇas* of fingering (124) seem to be not so much laudable characteristics as simply technical 'positions' or 'features'. The terms are not in ŚSR, as far as I can discover. At VI.456f. Śārṅgadeva

1. For the nature and dramatic meaning of these cf. NandAD 260, 262, 274-282.

details five playing modes (*gatis*). The first two of these, *kampita* and *valita*, both appear to involve inflections of pitching. The other three correspond, I think, to our present three *guṇas* - *mukta*, in which the fingers are all released, *ardhamukta* (fingers half released) and *nipīḍita* (holes completely covered by the fingers). Under *phutkāra*, 'blowing', Śārṅgadeva lists twelve *guṇas* and ten *doṣas* (VI.654-662). Though it is hard to be sure what Śubhāṅkara's terms mean in the absence of a commentary, certain correspondences with ŚSR's lists are likely, namely our *naividyā* ('lack of gaps') with ŚSR *snigdhatā* ('smoothness') and *praudhatā* with ŚSR *nādānuraṇanam* (?), but the present list is differently conceived, only *mādhurya* being common to both. Among the *doṣas*, *visvaratā* and *sphuritatva* are common to the two. In a variant list reported by Śārṅgadeva as the opinion of some (other) authorities, *kampita* (apparently an equivalent of *sphurita*) blowing is mentioned, and explained by Siṃhabhūpāla as the unsteadiness or trembling (*sphuraṇa*) which results from an excess of phlegm in the mouth: *yaḥ kaphopahatād vaktrād vikṛtasphuraṇe yo dhvanir jāyate sa kampitaḥ* !.

128.-129. The *ghana* category, though mentioned by BhNS in the complete statement of classification at XXVIII.1, is otherwise not given any detailed treatment in that text, presumably because in the context of drama it was of less importance than the other categories. The reference to 'Munīndra' (129.b) is in any case probably conventional or 'formulaic'. ŚSR VI,15, fuller in this respect than PārśvSSS, lists eight *ghana* instruments, all of them in our present list if we assume correspondence of our *kampikā* (or *kambikā*?) to *kamrā* and *paṭavādya* to *paṭṭa*. Our *ghargarā*, Śārṅgadeva tells us elsewhere (VI.1198), is a

laukika term for the *kṣudraghaṇṭikā* of this list, another name being *marmarā*. The *jhañjhātāla* (obviously the small cymbals, Hindi , Oriya etc. *jhañjha*), the *mañjīra* (another kind of cymbal, already mentioned by Kumbha as being four *aṅgulas* in diameter and struck with a stick⁽¹⁾), the *kartarī* and the (?) *uṅgura* (perhaps connected with what Kavi transcribes as *uguru* from Somarājadeva's *ghana* list⁽²⁾) are additional to Śārṅgadeva's listed instruments.

130. The *karatāla* here described is not the same as the instrument for which this name is commonly reserved in other parts of India, namely the wooden clappers called *cipalyā* in Marāṭhī. The word is, however, sometimes used in a less technical (or less specific) sense, for 'any two pieces held in the hands and clashed'⁽³⁾, and in Bengal and Orissa the *kartāl* is still a pair of small cymbals (*kara-tāla*, 'hand-cymbal').⁽⁴⁾ It is quite likely that the type of instrument given here was current in the *kīrtan* music of Puruṣottama's time, though the language of the description (Śubh., p.59) has points in common with ŚSR's *kāṁsyatālalakṣaṇa* (VI.1181). It also contains information that is not found there, e.g. that the instrument originates from Kashmir. The difference in strength of tone between the right and the left cymbals is expressed (in the case of the *tāla*) by Śārṅgadeva through the symbolism of Śiva and Śakti (VI.1177), the union of the two producing the musical sound. The instrument plays all the *aṅgas* of the *tāla* except the *anudruta*; presumably the cymbal clashes correspond to the claps signalling the *kriyās* (cf. notes pp.164-166 above).

1. cf. Kavi, *Kośa* p.457. 2. *ibid.*, p.831. 3. Deva 1978, p.55.
4. cf. Dick 1984, II., p.361f.

pariccheda 4

1. In this final chapter we are given two examples of extended compositions. According to the definition in the first pariccheda, only the second of these is a *sūḍa* (cf. *iti sālagaśūḍodāharaṇam*, 25.1 below), being in a single *rāga* and lacking *pāṭa* and the other *aṅgas* (cf. I.397 and commentary). The *śuddhagīta* (vv.2-11) is, however, a somewhat similar compound structure, in which each part is in a different *tāla*, and almost the same selection of *tālas* is followed as in the *sālaga* composition (only substituting *kuḍukka* for *niḥsāru*). Except for the final *ekatālī*, the *tāla* is in each case mentioned before the *rāga*, and this unusual order perhaps underlines the crucial role of *tāla*-change in such a composition. It differs from the *sālagaśūḍa* in that the component *prabandhas* have other *aṅgas* that are required according to the traditional concept of the *śuddha* *prabandha* - *pāṭa*, *tena*, *svara*. I believe that these must be among the latest examples of such compositions so far ^{to have} come to light.

2. The *śuddhagīta*, as the *ālāpa* 'colophon' tells us, is called the *Balabhadrodaya*, and consists of a series of *Balabhadra* (*Balarāma*) *stutis*, some containing references (I believe) to local Orissan traditions with which I am not acquainted, and consequently posing problems for me in translation. The imagery of these poems is vivid and would lend itself to mimetic performance of the same genre as *Gītagovinda* dancing in the Orissi tradition. At the end of the *gīta*

(11.1) we are told that the words *jaya ... 'nuta* are the first *kalā*, and that the *māna* is established therein. If this is the same *māna* as the *tālasamāptikṛt* (I.589f.), then the meaning is, I believe, just that the *tāla-āvr̥tti* begins and ends at the beginning of the line of the poem.

Puruṣottama has given his view (I.460f.) that *āditāla* is two laghus subdivided into four drutas, and I have suggested that this may amount to something like the *Karṇāṭak āditāla*: 4 + 2 + 2, but in any case the pattern is clearly a yugma in groups of four:

(*jaya rohiniṣuta* ...)

?	|	0	0	|	0	0	|	0	0	|	0	0	|	0	0	|	0	0
?																		
?	|	00	00	|	00	00	|	00	00	|	00	00	|	00	00	|	00	00

etc.

Though the *tena*, *svara* and *pāṭa* cannot be fitted to the metrical scheme with any certainty, a rough pattern is suggested by the *pāṭa*, covering the same time as two lines of the text, if the *drām* can be assumed to occupy four *mātrās*. The *pāṭa* is, of course, an interesting record of percussion (presumably *mardala*) stroke-syllables, partly resembling the modern *Karṇāṭak mṛdaṅga* notation but also showing common features with the much earlier system described in ŚSR (VI.1051f., etc.):

jhem jhem jhem kr̥ṇa thoṅgiṭa nāṅgiṭa khaṭamaṭaraṭakiṭa drām drām
 — — | — — — | — — — | — — — | — — — | — — | — — |
 drām drimikiṭa dhākum dhākum jhām tā ri jhām tā ri tā tā dugatā
 — — | — — — | — — | — — | — — — | — — — | — — | — — — |

The order of *pāṭa*, *svara* and *tena* follows the rule laid down at I.606.

In the supplementary textual notes I have for convenience divided the notation of these into groups of syllables which are easily identifiable

1. Unlike the α reading *rohini*, the third syllable must be short for the metre, though this could be understood regardless of orthography.

6. Jhampā has a khaṇḍa of ten, fifteen or nineteen mātrās in two portions of five (cf. I.429):

(ākṛṣṭadivasa° ...)

— — ~Y~ ~ ~ ~ ~Y~ ~ ~ ~ ~Y— ^ |

The khaṇḍa of the present example must therefore be nineteen. Again interpreting the aṅgas loosely, the pattern 0 0 | could be arranged as follows:

— — ~Y~ ~ ~ ~ ~Y~ ~ ~ ~ ~Y— ^ |
 x x x x x x x x x | x x x x x x x x x |
 0 0 | 0 0 |

but Kṛṣṇadāsa seems to have taken a different, and simpler, view. (See my note on I.471 above). The pāṭa/svara section may be arranged in some such way as follows:

tho ṅga ki ṭa jhem kri nā tā ththā ri ki drām drām
 — ~ ~ ~ | — ~ — | — ~ ~ ~ | — ^ = 3 |
 ni ga ma sa ri dha pa dhi ka ṭa dri mi ka dri mi tā ttā
 ~ ~ ~ ~ ~ | ~ ~ ~ ~ ~ | ~ ~ ~ ~ ~ | — ^ = 3

7. (I have not taken *avanīyam* as a participle of the root *av*, 'protect', mainly because the word order suggests otherwise; I read *avanī* (= *bhūmi*) *īyam*.) At I.477 we are told that kuḍukka has the aṅgas 0 0 | | , but at I.426 that the khaṇḍa is like that of ādi and ekatālī tālas, i.e. sixteen or fourteen mātrās. In the present composition we have a line, as it stands, of 16 + 12 akṣaramātrās, and in my note above (see p.160ff.) I have suggested a model in which the 'short' khaṇḍa may be built up to complete the tāla āvṛtti. I suggest further that in the present case the simple protraction of the end of the line (*tāram, udāram etc.) to eight mātrās appears unnatural, and that the continuity of the song would be too greatly disturbed by the 'gaps' if the last four mātrās were in each case left empty. The vocative *haladhara* would

(14.f.)

ra-kṣa ra-kṣa kṛ-pām-bu-dhe ti a ā i ā i a ā i ā

— ∪ — ∪ ∪ | — ∪ — ∪ ∪ | — ∪ — ∪ | — ∪ [^] |

ā i ā i a i a i ā a i bhū-pa-ma-ṇi-nā-rā-ya-ṇam

— ∪ — ∪ ∪ | — ∪ — ∪ ∪ | — ∪ — ∪ — | — ∪ [^] |

15. I have discussed the definition of niḥsāru and its khaṇḍa-structure above (pp.162 and 173). In this case the lakṣaṇa (see I.463) agrees with the statement on khaṇḍa. There is, it is true, a tendency to

∪ ∪ | ∪ ∪ | ∪ ∪ | rather than ∪ ∪ ∪ | ∪ ∪ ∪ in the first portion, but this could give a plausible, even an interesting, syncopation: ^δ ∪ ^δ ∪ ^δ ∪ ^δ ∪ |
a i a i a i | da-śa-ratha | nandana | kauśalyā | hrdayasu | candana-
^δ ∪ ^δ ∪ ^δ ∪ | ^δ ∪ ^δ ∪ ^δ ∪ | ^δ ∪ ^δ ∪ ^δ ∪ | ^δ ∪ ^δ ∪ ^δ ∪ |
man-do-dita | ha-sa-mu-kha | re | etc.

In attempting to restore the correct reading in the ābhoga (k.-l.) I have added ā ā before tava nāma, as the line is otherwise metrically incomplete (and suggests haplography with the end of j.).

16.-18. The metres have now all been discussed, and here it should suffice to indicate briefly the tāla pattern of the remaining gītas.

(maṇṭhatāla - sītāstanaghana° ...)

— † ∪ ∪ | ∪ ∪ † ∪ ∪ | — ∪ ∪ | — ∪ ∪ | — ∪ [^] |

(See notes on I.432, 437f. and IV.4.) Here in several lines, including both in the prathamakhaṇḍa) a syncopation is seen in the first avāntarakhaṇḍa (and sometimes beyond).

(c.-d.: namo namo dina° ...)

∪ — | ∪ — | ∪ ∪ ∪ | ∪ ∪ † ∪ ∪ | — ∪ | — |
— ∪ ∪ | — ∪ ∪ | — ∪ ∪ | — ∪ ∪ | — ∪ | — |

jhampaka - aghaharāṇa ... (17) (cf. notes on I.429, p.161f., I.472 and IV.6.

a i ti ā ... (18. ābhoga)

~ ~ ~ — Y ~ — — Y ~ ~ — ~ Y — ^|
~ ~ ~ — Y — ~ — Y — ~ ~ Y — ~ —

19.-20. tripuṭa - surapatitanuja ...

This presents a problem. Though the definition (I.467) of tripuṭa as 0 0 0̇ was hard to reconcile precisely with the examples we have had so far, these were consistently seven-beat structures (e.g. IV.8), confirmed by the direction that the avāntarakhaṇḍa be of fourteen mātrās (I.428). The present composition is clearly a yugma four-mātrā structure, quite unlike the earlier samples:

~ ~ ~ ~ | ~ ~ ~ ~ | ~ ~ ~ ~ | — — |
~ ~ — | ~ ~ ~ ~ | — ~ ~ | — — |

Were it not for the fact that in the normal list of sālagasūḍa gītas (cf. I.460f.) we should expect a tripuṭa, we might assume that this one had simply been mislabelled. Nor can the composition be either of the two 'extra' talas, kuḍukka and upāḍḍa, as the second of these is a different metre (cf. I.478) and the first, though yugma, is only maṇṭhalakṣaṇa (I.414). I can only suggest that a composition in some other tāla has been used here in error.

21.-22. aḍḍatāla - kākutsthatanu* ... (21)

— — ~ Y ~ ~ ~ ~ ~ Y ~ ~ ~ ~ Y — ^|
— ~ — Y — ~ ~ ~ Y ~ ~ ~ ~ Y — ^|

(See notes to I.465f. and IV.3.)

But as no mention has been made of the ābhoga before this, perhaps the word is (from a strict point of view) displaced, and should be taken with *dattvā*; the sense would then be that the *māna* is 're-established' after the *dhruvakhaṇḍa*, and then the ābhoga is sung. I doubt that this *māna* is the same as that which is defined at I.589 as *tālasamāptikṛt*; in a less technical (or less specific) sense it could mean here simply the 'standard measure', i.e. tempo of the *mātrās*. As Kṛṣṇadāsa says (GitPrak p.4), the *māna* is given (or perhaps 'is to be apprehended') in the dhruva because it is the dhruva that most securely establishes it, through frequent repetition: *dhruvatvān niścalatvāt punaḥpunarupādānāt / yato 'traiva dhruve mānam /*

26. The additional colophon (see app. crit.), attributing the work to Puruṣottama (as against the rather weak verse *yāvacchivasyā* ... and the first colophon) must be a fairly early insertion, since it travelled into the β prototype(s). I have left it out of the main text simply because it conflicts in sense with the first colophon and is, I believe, an accretion (though correct in assertion).

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