SAŃĞİTARATNĀKARA OF SĀRGĀDEVA

ENGLISH TRANSLATION

Vol. I—Chapter 1
SAṅGĪTARATNĀKARA

OF

SĀRÑGADEVA

TRANSLATED INTO ENGLISH
WITH DETAILED NOTES

BY

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Vol. I—Chapter 1

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1945
Dedicated

to

C. JINARAJADASA

with profoundest regards

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PREFACE

When the first part of the text of the Sangitaratnakara, with the commentaries of Kallinatha and Simhabhupala was published in the Adyar Library Series as No. 30 in 1943, it was announced in the Introduction that an English translation of the text would be prepared and issued as the last volume of the series. We are now issuing the translation, of which this is the first volume. The entire translation would be too big to be published as a single volume. Further, a mere translation without notes would be of little use. And along with notes, the translation of the whole work would comprise a few volumes. So, instead of publishing the translation as a last volume of the edition of the Sangitaratnakara, we propose to issue the translation in parallel volumes, corresponding to the text edition. This first volume contains the translation of the first chapter, which is included in the first volume of the text edition.

No English translation of an important music work is available with explanations. The texts of Ramanatyas Svaramelakalainidi and Somanathas Raqavibodha have been translated into English; but in those translations, there are no explanations; there is only a general introduction. Next to the Natyasstra of Bharata, the Sangitaratnakara is the most important work in music. There are many works on music,
based on the *Sahāgitaratnākara*. In many works the passages from the *Ratnākara* are bodily taken with some occasional glosses added. In other works the words of the *Ratnākara* are quite clearly visible. The influence of *Ratnākara* is seen in practically all the works on music written after this. It is the classic in music. While Bharata treats of music as an adjunct of dramaturgy, *Ratnākara* takes music as the chief topic, and the other elements like *Nṛtya* are taken as its adjuncts. The division of the work into seven chapters followed in the *Ratnākara* is also adopted in many later works on music.

In making such a translation, we have to consider the needs of different kinds of readers. There are those who are interested only in the subject and who do not know the language in which the original is written. To them a free rendering into English, without any sort of verbal fidelity would be the most welcome form of translation. Clarity of expression, completeness of presentation and general faithfulness in the translation are the only factors that count in their estimation. But there are others who have some knowledge of the language in which the original is written, but who want some help in English to fully understand the text. To them, it is not merely the subject-matter that is important but also the text. They try to understand the text of Śāṅgētadeva through the help of a translation. To them, verbal fidelity is also a very important factor. In this translation, I have tried to reconcile the interests of these two classes of readers. I have translated the text literally keeping myself as close to the original as language would permit me to do. At the same time I have tried to make the English rendering as readable and intelligible as may be possible in such a faithful translation.

One has also to consider the technical nature of the work. If the translation is not clear in places, the original text is not more lucid. The obscurity is due to the technical nature of the subject dealt with, and no translator can avoid this difficulty of the subject. I have avoided technical terms in translating the text, so that those who are not familiar with modern works on music in English may understand this translation without much difficulty. Thus I have not adopted terms like octave, harmonics, semi-tones and quarter-tones. I have mostly retained the original Sanskrit words and explained the terms in the notes. Until more works from Sanskrit are translated into English, and until the English language settles down into some definite form for the expression of Sanskrit ideas, some sort of bilingualism in translation is necessary. Either corresponding English words will come into vogue and new forms of expression will be introduced into the English language, or Sanskrit words and Sanskrit modes of expression would gradually become familiar to the English-reading people.

There are many terms which would mean nothing in English, or which may even convey quite a different meaning in English. For this reason a large number of Sanskrit words are retained in the translation. They are explained in the notes that follow each stanza. If any technical term is rendered into its English
equivalent in the translation, the Sanskrit original is
given in the notes.

It was felt that the notes could be used with greater
advantage by the readers if they immediately followed
the text, rather than if they were given at the end of
the book, or even if they were given at the bottom of
the pages as foot-notes. Here also there is some diffi-
culty. In making the translation as faithful to the
original as possible, it is necessary to keep up the stanza-
division of the original. But sentences do not always
end at the end of a stanza, and even when a sentence
continues from one stanza to another, sometimes it has
been found necessary to give the notes on the first
stanza immediately below it, before the next one in
which the sentence continues from the previous one.
Thus the notes occasionally come in the middle of a
sentence. Since the types used for the text portion and
for the notes are quite different, it is hoped that there
would be no difficulty in reading the text portion con-
tinuously in spite of the notes coming in the middle
of a sentence.

If I attempted a translation of the commentaries,
there would be need for explanatory notes to make the
translation of the commentaries intelligible. Therefore
I have not made that attempt. I have fully used the
two commentaries and I have presented their expla-
nations in the notes. For the first two sections of the
first chapter, the commentary of Kailinatha is fuller.
But when we start on the portion dealing with music
proper, the commentary of Sūrabhupāla is found
invaluable. Later, for the last two sections on Jāti and

Gītī, Kailinātha again is fuller. In giving the notations
for the illustrations of the Jātis and for the Gītīs, I
have closely followed Kailinātha. I have noted
in the text edition as printed some small slips in the
notation, especially in the matter of Tāra and Mantra
svaras. I have corrected them after closely examining
the commentary of Kailinātha. In the Gītīs, I find
some mistake in all the editions, including the Adyar
Library edition, and also in the edition of the Sangi-
tasudhā of King Raghunātha of Tanjore. Here also
I have used the commentaries to present the correct
notation.

In translating and explaining the second section
of the first chapter, I have consulted both the Aṣṭaṅga-
hṛdaya and the Sūtra. This portion is not of much
importance to the science of music. So I have given
only very brief explanations. In the subsequent por-
tions the notes are more elaborate.

In finding out the meaning of the text for trans-
lation and for explanation in notes, I have consulted
all the works on music available. The Sangitasudhā
of King Raghunātha of Tanjore and the Sangitarāja
of Mahārāma Kumbhakarṇa of Mewar (this work I am
now editing in the Ganga Oriental Series, Bikaner)
have been of special help to me. I have also closely
studied the Nātya Sastra of Bharata. It is hoped that
this attempt will be of some help to those who are
interested in the study of music in ancient India.

There have been great changes in the field of
music from the time of Bharata. Bharata recognises
only two Grāmas. But a third, the Gandhāra Grāma
must have been current in very early periods. At present, even the Madhyama Grama has gone out of use. The various Svāras, both the Suddha and the Vikrita, described in the Ratnakara, have given place to new schemes of Svāras. Bharata does not deal with Rāgas; he has only the Jātis. In the Ratnakara, various Rāgas are dealt with. But there have been further developments in the Rāgas. It is not possible for a translator to make a full and exhaustive study of these various points in a historical and comparative way. Every translator must put some limits to his task. His work is essentially an aid to those who desire to make such a study. Yet he is expected to give some idea on these matters. So an attempt will be made to give a historical and comparative account of the evolution of various elements in music after the translation of the next chapter dealing with the Rāgas. As a matter of fact, the Rāgas form a further elaboration of the concluding portion of this chapter. The detailed Introduction will appear in the next installment when the chapter on Raga will be translated.

In the last two sections of this chapter, I have not given full notes on Tala, Viniyoga and Rāgas resembling the Jātis. I will add an account of these points at the end of the translation of the next chapter. The various Tables given at the end of the edition of the Text in the Adyar Library Series are given in this translation in their respective places. The Prastāras described in the fourth section of the work are not given here, since the matter is available in the text edition in Devanagari, and in the edition of the Rāgavibodha in numerals.

Readers can easily refer to these editions on this point.

When I started the publication of the edition of the Sangitaratnakara in the first issue of the Adyar Library Bulletin in 1940, as edited by the late Pandit Subrahmanya Sastri, little did I think that the responsibility of continuing the publication and of bringing out its English rendering would fall on my shoulders. I have done my best to study the subject by carefully reading through all the works relating to music in ancient India and to present here a readable translation of the Sanskrit original. Even if my attempt has not been a complete success I consider it a privilege to have had the opportunity of serving the cause of ancient Indian Art, which has played a great part in the life of the nation.

I consider it even a greater privilege to have been able to dedicate this translation to Mr. C. Jinarajadasa, who, besides being a scientist, scholar, philosopher and teacher, is also a close student of Fine Arts and an authority on Aesthetics. He has always been extremely kind to me ever since I knew him twenty years ago, and I owe him not a little for whatever work I have been able to turn out in the literary field during my continued connection with the Adyar Library for these twenty years. This is the only way in which a student like me can attempt to repay debts of gratitude to those who have been of help in prosecuting the studies.

I take this opportunity to record my thanks to the University of Madras for permitting me to undertake
this translation and to get it published in the Adyar Library Series. The Vasanta Press, Adyar, deserves my very sincere gratitude for the expeditious way in which they have brought out the volume, in spite of the extremely technical nature of the book, with different types, various Tables, Italics and thick types, diacritical marks and Sanskrit words. In regard to the details of the arrangement of the matter, the help of the Superintendent of the Press has been a great factor, and the credit for the appearance of the book goes entirely to the Press.

Adyar

C. Kunhan Raja

15th September, 1945

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SCHEME OF TRANSLITERATION

Many Sanskrit words are retained in the translation and many are given in the notes. All Sanskrit words are printed in Italics, except names. The approved form of transliteration is adopted here, and, for those who are not familiar with it, a brief description is given below.

\[ a \] as u in fur
\[ å \] as in far
\[ ñ \] as the initial ch in church,
without aspiration
\[ ch \] same with aspiration as final ch in church
\[ d \] as th in this
\[ dh \] same aspirated
\[ ð \] as in god
\[ ðh \] same aspirated
\[ e \] as a in fade, always long
\[ h \] a half h
\[ i \] as in fit
\[ ï \] as in feet
\[ j \] as in jubilation
\[ jh \] same aspirated as j in jury
\[ w \] as a final m sound
\[ ñ as in number
\[ ñ as in gun
\[ ñg as in sing
\[ ñ in punch, palatal
\[ o as in go, always long
\[ r as in run
\[ r as a vocalic, something like ri
\[ s as sound half swallowed.
\[ s as in sun
\[ ñ as ah in she
\[ ñ as a palatal
\[ ñ as in the
\[ ñh same aspirated as in theme
\[ ñh as in to
\[ ñh same aspirated
\[ ñ as in put
\[ ñ as oo in boot
\[ ñ as in yard
\[ y as in yard

All other letters are pronounced as in ordinary English. Combinations like kh and bh should be pronounced with an aspiration.

SANGITARATNÁKARA
OF
SÁNGADEVA

CHAPTER I. SVARA

I. SYNOPSIS OF CONTENTS

1. I worship for happiness that Sañkara, the embodiment of sound, sung about by the entire world, who shines by himself in the heart-lotus of the wise, giving delight to their ears through the mind that follows the breath arising out of the Brahmagranthi, and from whom villages, wealth, caste, the creations, ornaments, genuses and stages (arise).

Here the commentary of Síphabhúpála is followed in the main. For "sung about by the entire world" Kallintátha has "sung about by the world intensely," and for "giving delight to the ears" he has "delighting according to the beginning of the Vedas, i.e., the Prána, or "delighting according to the Mahávakya of the Vedas." Brahmagranthi is where the two Náda Ijá and Píñgála join the Susumá. Gráma (villages) may also mean according to Síphabhúpála, "the earth and other globes." Gráma-bhága (villages and wealth) may also according to him mean, "the location of villages," and "Stages" means "the stages in life like boodh." Gráma, vará, áalakára, jati and krama which are translated as villages, caste, ornaments, genuses and stages, also mean certain factors in music, to be explained in later sections, and as such the last epithet also applies to music.

2. There is the family originated in the prosperous Kashmir country, which has started from the sage Vyáša and which has cleansed the faces of the quarters with its fame.
3. (and) which was adorned by the foremost among the twice-born who performed sacrifices, who stood in a position of authority among those possessing virtuous thoughts, who had crossed to the other shore of the ocean of the Vedas, and who were as it were Brahmās come down to the earth.

4. In that (family) was born Bṛhaspata, resembling the (very) sun, an abode of lustre, who migrated to the south to adorn the southern region.

Singhabhūpāla gives another additional meaning, namely “who gave away gifts to fulfil the desires of the great,” besides translation given.

5. A son was born to him, the illustrious Sūḍhala, with abundance of modesty, with a well developed intellect, by whom was earned, through the grace of King Bhīllama, a fame that could destroy the grief of the whole world, by whom was established victory in (the city of) Jāitra and immense prosperity in the illustrious (king) Sīghanā.

6. The illustrious king Sīghanā, the victorious, was the sole leader of the kings in the whole world, whose rows of nails on the feet were decorated with the glow shining forth from the sapphires on the heads of kings falling together (at the feet), whose intense fire of prowess, though spreading in the entire universe, burnt only the hearts of his enemies.

“Whole world,” lit. “the orb of the world,” “Decorated,” lit. “became of various colours”, i.e., red-coloured nails mixing with the blue rays of the gems.

7. Pleasing him, the virtuous, the lover of virtues, with his assemblage of virtues, he, the leader of learned men, brought contentment to the Brahmins with various benefits.

Though translated with “he”, this is a relative clause with “who” referring to Sūḍhala in the fifth verse. “The leader of learned men”, lit. “one placed in a position of authority among men of good intellect”.

8. What gave he not? What knew he not? What wealth held he not? What virtuous deed performed he not? By what virtuous act was he not?

The meaning, of course, is “There was nothing which he did not give away as gifts” etc.

9. From him, the milk-ocean, was born Sārṅgasāva, the moon, who has his hands (or rays) shining with generosity over each and every one.

The Sanskrit word means both rays and hands.

10. By whom was conducted service at the feet of his parents (or teachers), by whom was propitiated all the gods, by whom was learned all the science, by whom was respected every deserving person, by whom his fame was spread in the (whole) world, whose form is handsome like that of the God of Love, who possesses very great discrimination—in this world Sārṅgasāva is the only such one.

The Sanskrit word means both parents and teachers. Sciences (Sāstra). God of Love (Manmatha).

11. Sarasvatī, wandering in various places and being fatigued, ever takes rest in his home delighting in living with (him).

Sarasvatī, Goddess of Learning.

12. He, taking delight solely in amusements, an abode of fortune and dexterity, after eternally removing the miseries of Brahmins through the gift of wealth,
Taking delight solely in amusements: the idea is that he does not like to strain unnecessarily, and as such, he may be expected to make his work easy to understand.

13. of those who desire to know through knowledge, and of those afflicted by diseases through medicines, now with a desire to remove the three-fold misery of all the people,

The three-fold miseries are (1) Ādhyātmika, those created by oneself, like ordinary illness etc.; (2) Ādhitātvika, those brought about by divine intervention, like infantile mortality; and (3) Ādhibhūtvika, those brought about by the elements, like floods.

14. and for the sake of eternal Dharma, for the sake of fame and to earn beatitude, reveals the Sāṅgītaratnākara—he possessing a generous heart.

Sāṅgīta brings Dharma, fame and beatitude.

15. Sadāśiva, Śiva, Brahmā, Bharata, the sage Kāśyapa, Mataṅga, Yaśțika, Durga, Śakti, Śārdūla and Kohala,

16. Visvākhila and Dattula, Kambala, similarly Aśvatara, Vāyu, Visvāvasu, Rambha, Arjuna, Nārada and Tumburu,

17. Hanumān, Mārgupta, Rāvana, Nandikesvara, Svāti, Gaṇa, Bindurāja, Rṣetrāja and Rāhala,

The word used is Ajaneya (son of Ajanē), for Hanunman.

18. Rudratā, King Nānyā, similarly King Bhoja, Paramādri and Somesā, Jagadekamahipati,

19. the commentators on the work of Bharata, namely, Lolata, Udbhata and Saṅkuka and Bhaṭṭa Abhinavagupta, next the illustrious Kirtiđhara,

20 & 21. and many others of earlier times who were well versed in music—having churned the ocean of their doctrines with the churning rod of unfathomable comprehension, the illustrious Sāṅgadeva has performed this raising up of the essence. Song, instrumental, similarly, dancing—music is spoken of as three-fold (thus).

22. That (music) is of two kinds, Mārga and Desī. Of these, that is called Mārga, which, being sought for by the Creator and others (and) performed by Bharata and others

The interpretation of the term, Mārga appears very artificial. It is taken here as derived from the root Mṛg to search for. Really the word must be traced back to Mṛg, which means "the path" and Mārga music is that which accorded to the ancient path, i.e., classical, as opposed to music that is current in different places (Desī). Brahmā, the Creator.

23. in front of God Śiva, is invariably the producer of beatitude. That which, according to taste gives delight to the hearts of people in different regions,

24. that song, instrumental, performance and dancing are (what is) called Desī. Dancing is spoken of as following instrument and instrument as following singing.

25. Therefore, song, being the principal, is first dealt with here. The Creator collected this song from the Sāma Veda.

26. By song is propitiated the omniscient God, the Lord of Parvati, and also the Eternal Lord of the Gopies, being subjugated by the sound of the flute.

The Lord of Parvati, the God Śiva, Lord of the Gopies, Śrī Kṛṣṇa.
27. The Creator is attracted by the Sāma chanting. Sarasvatī is attached to the Vīṇā. What (should be said) about the rest, Yakṣas, Gandharvas, gods, demons and men?

Yakṣas etc. They are the various supermundane beings.

28. A child, unfamiliar with the joys of the world, lying in a cradle, while crying, attains to high joy by drinking the nectar of song.

29. A young antelope, a (mere) beast, roaming in the woods and living on grass, gives up its life, being enraptured by the song sung by hunters.

30. Who are competent to extoll the greatness of such song? For Dharma, Artha, Kāma and Moha, this is the sole means.

Dharma is virtuous life. Artha is worldly prosperity that brings happiness. Kāma is enjoyment in life. Moha is final beatitude. These are the four goals of man, according to Hinduism. From the next verse up to the end of the section, there is the enumeration of the various points taken up in the work for examination. It is not possible to explain the terms here. Each term requires lengthy explanations. All the points are elaborated in the text itself, and in the translation in those places, notes are added for further elaboration where necessary. Here the terms are simply given in their original form. An arbitrary English rendering of the terms may only make the points still more obscure. Very brief explanations alone are given here.

31. There, in the first chapter relating to Svara, are dealt with the (human) body, the origination of Nāda, the sthānas, similarly the sruitis,

Nāda is sound either fine and inaudible, (anākata) or audible (ākata). Sthānas are the positions where the notes of varying pitches are produced. Sruitis are the notes produced in these positions.

32. then the seven Suddha Swaras, and also those twelve Vikrīta ones, the families, the castes, the colours, islands, Rāgis, gods,

Suddha Swaras are the seven notes in positions, 4, 3, 2, 4, 3, 2 among the twenty two positions. Vikrīta Swaras are the same notes when produced in slightly different positions. Kūta is the family. Jāti is the caste. Varga is the colour. Doṣa is the island or the place of origin. Rṣi is the author. Daivata is the Deity that presides.

33. metres and applications in respect of Svaras, Srutiśās, Grāmas, Mṛčhanas, Tānas both Suddha and Kūta along with their numbers,

Chandras is the metre. Viniyoga is the Rasa where the Svara has to be applied. Srutiśās are varieties like Dīpta. Grāma is a complete scale of twenty two positions with seven Svaras in definite positions. Mṛčhaṇā is the singing of the seven Svaras in the ascending and descending order. Suddha Tāna is the singing of six or five Svaras in the ascending order. Kūta Tāna is the singing of the Svaras, one to seven at a time, in any possible combination.

34. the Prastāra and the Khandameru which instructs about Naśa and Uddiśa, Svarasādharāyanas; after that Jātisādharāyanas.

Prastāra is the actual, full representation of these combinations. Khandameru is the graphical representation of the number of combinations in different numbers of Svaras taken. Naśa is the ascertainment of the Svara for a given number and Uddiśa is the ascertainment of the number for a given Svara. Svarasādharāyaṇa is when a certain position among the twenty two is taken as either of one or of another of the Svaras. Jātisādharāyaṇa is when a Svara is common to two or more Jātis.

35. The right application of Kākali and Antara, the definition of Varṇas, also the sixty three Ailaṅkāras, then the thirteen kinds of

Kākali and Antara are varieties of Svarasādharāyaṇa. Varṇa is the process of singing the Svaras. Ailaṅkāra is a special kind of such singing of a group of such Varṇas.
36. definition of *Jātis*, *Grahas*, *Aṃsas* and the like, *Kapālas* and *Kambala* and the various kinds of *Gītis*—thus much is the synopsis of contents.

A *Jāti* is a tune. *Graha* and *Aṃsa* are particular *Svaras* taken up in a *Rāga*. *Kapāla* and *Kambala* are particular groupings of *Svaras* in a song. *Gīta* is a process of singing, with *Vṛtṭas* etc.

37. Then in the Chapter named Rāgaviveka, we deal with in order: *Grama-Ragas* and the *Upa-Ragas*, the *Rāgas*, the *Bhaṣās*, the *Vibhaṣās*.

*Gṛiṇa Rāga* etc. denote particular tunes. *Bhāsa* is the process of singing them.

38. then also the *Antavṛttaśas* and also the *Aṅgas* of *Bhaṣās* and also the *Upanītas* and the *Aṅgas* of *Kriyā*, in the right way.

*Aṅgas* are the elements. *Kriyā* is the act of singing.

39. Then in the Miscellaneous Chapter (which is) the third, are dealt with *Vṛgyeyākāras*, the *Gāṇḍharvās*, *Svaras* etc., similarly the singer.

*Vṛgyeyākāra* is one who writes the words of the song (*Vāk*) and sets it to a tune (*Geya*). *Gāṇḍharva* is one who knows both the *Mārga* and *Desī* Music.

40. the songstress, their merits and demerits, the differentiation of their voices, the merits and demerits of voices, the *Sārira*, similarly its merits,

*Sārira* is the natural voice of the singer, able to manifest the beauty of the tunes.

41. its demerits, *Gamaka*, *Sīthāya*, *Ālāpa*, definition of *Vṛnda*. Then in the chapter on Compositions, on the other hand, *Dhāta*, *Aṅga*, *Jāti*.

*Gamaka* is the particular tremor of voice employed in singing. *Sīthāya* is a certain element in a tune. *Ālāpi* is the presentation of the tune. *Brnda* is a combination of singers and players on instruments. *Dhātu* means the actual music as distinct from the words of the song. *Jāti* means varieties.

42. The two-fold *Śūda*, namely *Suddha* and *Chayalaga*, *Ātkrama*, *Prabandha* etc., those abiding in *Śūda* and those depending on *Ali*,

43. the miscellaneous, then those that depend on *Chayalaga* and *Śūda*, and the merits and demerits of *Gītis*, are dealt with by the scholar *Śaṅgadeva*.

Śūda and other terms denotes various kinds of compositions and the elements therein.

44. In the *Tāla* chapter, the fifth, on the other hand, *Mārga* *Talas*, similarly, *Kālas*, *Pātas* and the four *Mārgas*, similarly the eight *Mārga* *Kālas*,

*Mārga Tāla* (the traditional "time beat" that followed the ancient pāli). *Kāla* (keeping time without sound). *Pāta* (keeping time with sound). *Mārga* i.e., *Mārga Pāta*, the traditional "time-beat" with sound. *Mārga Kāla* (the traditional "time-beat" without sound).

45. the measurement of long, short etc., varieties like *Ekakaṇa*, *Pādaḥbhamas*, similarly, *Matras*, prescriptions about *Pāta* and *Kāla* in *Tāla*,

*Ekakaṇa* (having only one *Kāla*). *Pādaḥbha* (part of a verse quarter). *Matra* (Mora).

46. 47 & 48. and the rule about fingers, similarly varieties like *Yugama*, *Parivarta*, their *Laya*, *Yatis*, *Gitakas*, *Madakas* and other *Gitas*, the host of *Talāgas*, *Gitāgas*, *Desī Talas*, similarly *Tāla* discrimination: these are correctly dealt with by *Nisvānaka* *Śaṅgadeva*.

49. In the sixth chapter are dealt with all kinds of instruments. In the seventh (are dealt with) dancing and all Rasas and Bhavas in order.

II. ORIGINATION OF THE HUMAN BODY

1. Song is of the nature of Nāda. Instruments are praiseworthy as manifesting Nāda. Dancing follows these two. Therefore the three are dependent on Nāda.

Nāda means sound. It has a finer form prior to its being audible. Grammarians and Tantrics accept this Nāda as the material cause of the Universe and identify it with the Brahman of the Upanisads.

2. Varna is manifested by Nāda. A word is manifested from Varna, and language from words; and the activity (in the world) is through language. Therefore the world is dependent on Nāda.

Varna is an articulate sound, which, in conjunction with other articulate sounds, forms words and language. Vyavahāra is the word translated as "activity in the world." Practically, the meaning of the word can be taken as identical with "life of man in all its aspects taken together."

3. Nāda is spoken of as of two kinds, Āhata and Anāhata. And this (Nāda) becomes manifest in the human body. Therefore the human body is described.

The two kinds of sound, Āhata and Anāhata, are respectively, the audible and the inaudible sounds.

4. There is the Brahman that is (of the form of) knowledge and bliss, that is self-luminous, tasteless, what is spoken of as the omnipotent, the primal cause, having no second, unborn, omnipresent.

The word for omnipotent is Īsva, which means ruling, controlling. The word for primal cause is Liṅga. It really means "mark."

5. having no modifications, formless, ruler of all, free from destruction, all-powerful and all-knowing. What are called Jīvas are His parts

The word for "ruler of all" is Śarvasvāra. The epithet Ṣiva has already appeared in the previous stanza. Jīva (really "living" or "life") means the Individual Self, as distinct from the Supreme Self or the Supreme Reality.

6 & 7. conditioned by beginningless nescience, like the sparks of fire differentiated (from the fire itself) by the adjunct of the fire-wood etc. They are governed by beginningless Karmas, producing pleasure and pain (and) of the form of merits and demerits. A body associated with such and such castes, life and experiences, (all) resulting from (this) Karma

The Jīvas are really only the Supreme Self itself, conditioned by beginningless nescience. Karma is the fruit of one's action. The word really means "action." A man reaps the fruits of his former actions, and his present actions are conditioned by such previous actions. The present actions, in their turn, condition his future activity. Thus this course of actions and fruits is beginningless.

8. is acquired in birth after birth. They (the Jīvas) have another (body), the subtle Lingaśarira; it is accepted as not perishing until the (time of) beatitude.

Lingaśarira is a subtle body, which continues when the gross body perishes at the time of death. This Lingaśarira takes up another gross body and then the Individual Self has another life (birth, existence and death). This Lingaśarira continues to be attached to an Individual Self up to the time of his final release.

9. They consider this (Lingaśarira) to be of the form of a configuration of the subtle elements, sense-organs and vital breathes. The Unborn (Creator) creates this world for the experience of the Jīvas.
10. That Ātman (that has become elevated), and the Supreme Ātman later destroy (this world) for the sake of the (self's) peace. This creation and destruction is accepted as a beginningless current.

The commentator Kullinātha explains the term “That Ātman” to mean the Supreme Self and the term “Supreme Ātman” to mean the Ātman that has become equal to God in relation to the selves that are still in the lower level of death and suffering. But it is better to take “that Ātman” to mean the self that has attained release and “Supreme Ātman” to mean the Highest Brahman.

11. These Jivas are not different from the (Supreme) Ātman; nor is the world different from that Ātman. Creating this world through his power (out of himself), he is not different from it, like an ear-ring from the gold.

The word for “power” is Sakti.

12 & 13. Others (say) that he creates (this world) through nescience, like a rope (creating the notion of) a serpent. First Ākasa was created from Ātman; thence (was created) Vāyu; thence Anala; from Anala (was created) Jala; from this (was created) Prthivi. These are called Mahābhūtas. This (aggregate) is the body of Brahman, the Virāj.

The order of creation is described here. Ākasa (ether) is the sunkest form of material existence. Vāyu (air) is grosser, Anala (fire) is the still grosser form of matter. Jala (water) is still grosser and Prthivi (earth) is the grossest form of matter.

This last is the material world which we experience. To translate them as Ether etc. is not accurate; nor is it accurate to translate the terms as ethereal, radiant, gaseous, liquid and solid. All these five are aspects of the Prthivi stage of material evolution. “Mahābhūtas” (the Great Elements) is the term used to designate these five stages of evolution. The (Supreme) Self created the five Mahābhūtas and entered them as a body: such a Self having the conceit of the Mahābhūtas being His body is called Virāj Brahman. The term Virāj means “shining variously.”

14. The (Absolute) Brahmā created the (Personal) Brahman. That (Absolute Brahman), after giving Him (i.e. the Personal Brahman) the Vedas, caused him to create the products of the Bhūtas through the assistance of the words in the Vedas.

The (Absolute) Brahmā is Brahman in the neuter gender. Here it is the Virāj Brahman, (Personal) Brahman is Brahman in the masculine gender. In a previous Cycle of existence there was the manifest world with all its various objects, having words to express them. These words are preserved in the Vedas. In the new Cycle, the Personal Brahman remembers the Vedas current in the previous Cycle and creates objects corresponding to the words in the Veda. That is how the words of the Vedas assist Him in creation.

15. By His order, the (Personal) Brahman created the Prajāpatis merely through his mind. From these (Prajāpatis) are understood the creation (of the bodies) out of Retas.

The (Absolute) Brahmā in the form of Virāj, orders the Personal Brahman to continue the further stages of creation; the first stage is the creation of Prajāpatis, Lords of Humanity. This creation is a purely mental act. The creation (of the bodies) through Retas is the normal process of reproduction through physical acts of sexual union etc. Retas means “samen.”

16 & 17. Body is of four kinds, differing in having as cause perspiration, spout, womb or egg. (The birth) of a worm etc. is from perspiration, of a
creeper etc. is from sprout; of men etc. is from womb; but of birds etc. is from an egg. Among them, human body is dealt with, since that is of use in (explaining) Nāda.

This is the four-fold division of organic bodies accepted in all the Śastras. Womb (jārya); It is the outer covering of the embryo rather than the womb-chamber.

18. The Kṣetrajña abides in the Ākāsa. From Ākāsa he comes to Vāyu. From Vāyu (he comes) to smoke and thence to cloud; from cloud he abides in water-cloud.

From here till the first half of the 22nd verse, the process of the Self entering the womb and assuming a body, is explained. Kṣetra literally means “abode” from the root kṣi (to live or to abide). Here the word means the “body”, Jīva means “knower”, and the whole word Kṣetrajña means “the knower of the body” or the “Self that abides in the body”. He proceeds from the empty space to the air (Ākāsa and Vāyu). From this second, He enters smoke (Dhīma), thence to cloud (Abhra) and further on to water-cloud (Megha). Both the words, Abhra and Megha mean “cloud”. The second is water-cloud and the first is summer-cloud. This is the classical notion.

19 & 20. The sun, propitiated with sacrificial offerings and having drawn up water in summer through his rays, places water in the cloud. When the cloud pours it down as rain, then along with the rain, the jīva transfers Himself on to the trees, plants etc. that are produced from the earth, being Himself unnoticed.

Sacrifices are necessary for rain, according to Indian belief. The sun draws water from the ocean and places it in the cloud and we have the water-cloud (Megha) as a result. The word used for “water” is Ghanarasa, “the essence of cloud.” The word for cloud in the second sentence is Balāhaka. When there is rain, Jīva (the Self) enters the trees (Vanaspati or Lord of the woods) and plants (Oṣadhi), along with the rain, unobserved. The Self was already in the cloud and now He transfers Himself to the trees etc., along with the rain.

21. From these (trees and plants) are produced food; that, eaten by men, becomes semen, (and) being placed in the Cupid’s Abode of a young woman of pure blood,

Samān (retas) Cupid’s abode; this is the euphemistic way of expression of what may seem obscene, in Sanskrit. Pure blood (suddhārtava); suddhā = pure; ārtava = blood or menstrual discharge.

22. enters the womb chamber along with the blood, if it is pure. Then, being moved by the Karma of the Jīva, it starts pregnancy.

Moved by the Karma of Jīva: As Kallinātha says, the semen does not start pregnancy merely by entering the womb-chamber, along with the blood of the woman. On the contrary there must be an Individual Self ready to take up a body at that time. Thus pregnancy is not a mere physical process. There is a subjective element in it, the will of an Individual Self to take up a body after his previous body was destroyed at the time of his death.

23. In the first month there is produced fluidity called Kalala, but in the second (month), a thick mass, a Pesi (or) an Arbuda, which is slightly thick.

From this verse onward, the process of the development of the womb is described during the various months of pregnancy. In the first month, the embryo will be in the form of a fluid; (and this is called by the technical term Kalala) etc.

24. These are the prior stages of male, female and neutral in order. But in the third, there are known (to be produced) five sprouts (which later develop into) the arms, feet and head.
The sex-differentiation starts in the second month. If the embryo forms into a thick piece, then the baby is male. If it remains a Pes̄i, the baby is female. If it is slightly thick, i.e., neither very thick as in the case of a male baby nor so fluid as in the case of a female baby, it will be a neutral baby. Pes̄i means a square piece, more or less like a muscle. What develops into a neutral baby is technically called Arbuta. In the commentary, the thick mass developing into a male baby is stated as spherical. What develops into a neutral baby is stated to be like the bud of the tamarind tree. The third sex, the neutral, the intermediate (or the Uranians) was well known in ancient India and there is a fairly rich literature on the subject. Books on sexual science deals with the problem elaborately.

25. At that time, there will simultaneously be the limbs and the parts of each limb, excepting beard, teeth etc., which are produced only after birth.

26. This is the Prakriti. But another is acceptable to good people as Vikriti. In the fourth (month) there is produced the manifestation of these and also of the characteristics.

Prakriti is "common feature". The production of limbs and parts of limbs even in the third month, is common to both the womb-born and to the egg-born bodies. Beard, teeth etc. come into existence only in certain bodies and even here in different parts of the body for different kinds of bodies. This special feature is what is called Vikriti. These limbs and parts of limbs exist in a fine form in the third month. In the fourth month, they become manifest. Further, the characteristics (Bhātas), like courage for the male, cowardice for the female, also are produced in the fourth month.

27. The characteristics of males are courage etc. But, of females, they are cowardice etc. For neutrals there is the admixture. So they declare.

28. And its heart is produced out of (the heart of) the mother. It desires objects of enjoyment. Therefore, one shall fulfil the desires of the heart of the mother for (the proper) development of the womb.

29. And such a woman with two hearts, the wise men designate as dauhdni, "having two hearts". Through taking up nutrition, the manifestation etc. of the pregnancy are produced.

Dauhdni means pregnancy. The explanation of the term is given here. It is from Dvī (two) and Hṛd (heart). A pregnant woman is called Dauhdni (having Dauhdna or pregnancy).

30. If the mother does not obtain a particular thing, the son becomes worried about that. (The child born of) the womb will become wealthy and full of enjoyment, through nutrition, if (the expectant mother) sees a king.

From the second half of this verse onward, there is an explanation of how the baby develops various traits and capacities according to the varying experiences of the expectant mother.

31. (If she spends her time) in the hermitage of a sage, (he will be) indifferent to ornaments and devoted to virtue. If she sees Deities, he will be religious. If she sees snakes, he will be cruel.

32. If she eats wheat, he will be addicted to sleep. If she eats beaf, he will be strong. If she eats buffalo's meat, she will give birth to a son with eyes red like that of a parrot, and hairy.

33. In the fifth month, the mind becomes conscious; muscles and blood become developed. In the sixth month there will be the clear manifestation of bones, snāyu, nails, hair on the head and hair on the body; (and)
Snāya means nerves. Hair on the head is Kesā and hair on the body is Roma.

34. the strength and colour will be developed. But in the seventh month, there will be the fullness of the limbs; with the two car-cavities covered with the two hands placed between the two thighs.

35. fatigued with abiding in the womb, remains there caught in the womb-chamber remembering all kinds of pains endured in the previous birth.

The shape of the baby in the womb and the stage of its life development are given here. The baby remembers its past birth when in pregnancy.

36. thinking of a means for release and interesting himself in repeated introspection—so he remains. In the eighth month there will be skin and recollection. There will be vitality also; and this is produced in the heart:

Vitality is Ojas. This Ojas is produced from the heart. It is a substance.

37. it is pure, slightly yellow and red. It is accepted as the source of life. This, being fickle, roams about sometimes to the mother, sometimes to the womb.

This Ojas does not remain in any particular place. It moves from the mother to the baby.

38. Therefore, a baby born in the eighth month does not live, being devoid of (this) vitality. (Such a baby) living for a short time (sometimes) is due to the Samskāra, like a limb cut off.

Here there is the explanation for the baby being still-born, if it is in the eighth month, though there was life in the baby at that time in the womb. It is this Ojas that gives life to the baby and if the baby is born at a time when the Ojas is in the mother, the baby dies. If the Ojas at the time of delivery is in the baby, then the mother dies. If it is at the stage of transfer, both die. If a baby is born and dies after a short while, that brief life is due to the Samskāra of life in the womb. When a limb is cut off from a human body, there is life-activity in the cut-off portion for a short while due to the Samskāra of life when it was along with the whole body. Samskāra means impression left from a previous stage.

39. The time for birth shall be from the ninth month onwards. Tied on to the mother’s Nādi that carries the Rasa, having the designation of Parā,

Here and in the next stanza, there is a description of how the food eaten by the mother is carried to the womb.

40. the Nādi in the navel of the womb carries the Rasa of the food of the mother (to the womb). He (i.e., a male baby), with his hands closed on the forehead (i.e., in a salutation posture) facing towards the back of the mother,

41. occupies the womb with his body contracted, on the right side (of the womb). The female baby occupies the left side (of the womb); the neutral baby occupies the middle part. So is it accepted.

The posture of baby and its position according as it is male or female or neutral is described here.

42. The baby is (first) made into (a posture of) having the head downwards. Then, impelled by the very powerful “Delivery Forces”, it is moved outside, its body being tortured, through the passage.

How the baby is pushed to the outside from the womb is described here. Delivery forces (Śāttirmūtra), literally, delivery (Śūtī) wind (Mūrta). Words for air or wind like Vāyu, Vāta, Mūrta mean more a force that creates functions and activity in the system of the body. Through the passage (Yanyracchidrena). Yatra means machine and Chidra means passage. Here it means the vagina.
43. Then, when just born, its activity towards suckling is due to the Samskara of the knowledge of the previous life. Therefore the Jiva is eternal.

This is a usual argument in Indian philosophy in support of the Atman that occupies a body being eternal. It is only a previous experience which could have impelled the newly born baby to the act of suckling. That experience could be only of the Atman in a previous life. Thus every birth presupposes a previous one and we are landed in the eternity of the Atman.

44. Its characteristics are of six kinds—those generated from the mother, similarly those generated from the father, those generated from Rasa, those generated from Satvika (and) similarly, those generated from previous impressions.

Characteristics (Bhūva). They are both physical and also subjective. Rasa means essence; here the essence of the food eaten. Satvika means Antahkarana or inner sense-organ. Previous impressions (Satmya). Literally it means commonness of the Atman, i.e., between this life and a previous life.

45. Soft portions, blood, fat, marrow, spleen, liver, anus, heart, navel—these and others are accepted as characteristics generated from the mother.


46. Beard, hair on the body, hair on the head, snayus, siras, dhamanis, nails, teeth, semen—these and others of a tough nature are accepted as generated from the father.

Hair on the body and hair on the head (Loma and Kaça). Snayus (nerves). Siras and Dhamanis are certain visible and invisible channels in the body that carry blood and other things. Veins and arteries do not correctly represent these. They are something more than veins and arteries. Dhamanis is what beats, pulsating. Samen (Suśka). Tough (Sthira): literally that which persists, continues.

47. The development of the body, complexion, height, sleep, strength, stability, non-covetousness, vigour—these and others are accepted as generated from Rasa.

Development of the body (Sārīrpadaṣya); literally, lateral expansion (Upacāra) of the body (Sārīra). Height (Vṛddha); literally growth. Strength (Bala). Stability (Shīti); literally continuity. Simhaharīpāla reads Dhiṭi (courage) for Shīti. Non-covetousness (Alokapāta). Vigour (Upakha).

48. Desire, aversion, pleasure, pain, virtue and vice, and impression, volition, knowledge and life, sense-organs—these are accepted as generated from oneself.

49. The sense-organs of cognition are spoken of as five, namely, those of hearing, of touch, similarly of sight, of tasting and of smelling. The spheres of these, on the other hand, are

50. respectively—sound, touch, similarly colour, taste (and) smell. On the other hand, the organs of action are spoken of as that of speech, the hands, the feet, the anus (and) the genitive organ.

Anus (Guda). Genitive organ (Upāstha).

51. Their functions respectively are speech, handling, walking, excretion and (sexual) enjoyment. Inner organs are two, namely, mind and intellect.

Inner organs (Antahkarana). Mind (Manas). Intellect (Buddhi).

52. Pleasure and pain as objects are to be known as the function of mind. Recollection, error, doubt etc. are accepted as the function of the intellect.
53. They speak of sense-organs as having Brahman as cause; others (speak of them) as resulting from the Elements. The Inner organ, that is called Sattva, is accepted as of three kinds according to the difference of the Guṇas.

The first view is attributed to the Vedāntins. Or, the expression "having Brahman as cause" is interpreted as meaning "not having the Elements (Bhūtas) as cause" and the view is attributed to the Sāṅkhya system by Śaṅkhahīpata. The latter view is held by the Nyāya-Vaiśeṣika school. The Sattva mentioned here is the Sattva from which certain Bhūtas are generated, as stated in stanza 44 above, and should not be confused with Sattva, one of the three Guṇas, to be described in the next stanza. These three Guṇas, namely, Sattva, Rajas and Tamas, are the constituents of the whole world. When they are in equilibrium, there is no world and no transmigration. On account of some unseen element (Āditya) in the Purusa, there is a disturbance in this equilibrium and the differentiation starts. Thus the three Guṇas start a course of evolution and the world is formed for the experience of the Purusa to enable him to gain his pure state (Krāntyā). This is the Sāṅkhya view. In the Nyāya-Vaiśeṣika, the Paramāṇu (ultimate atom) in a state of absolute inertia take the place of the three Guṇas in equilibrium. In the Advaita Vedānta the one, changeless Brahman is illusory transformed into subject-object duplication. The object there takes the course of evolution more or less on the Sāṅkhya line.

54. The Guṇas are Sattva, Rajas and Tamas. From the Sattva which is of the Sattvic type are accepted as resulting, Āstikya, undivided devotion to pure virtue and others.

Here in the second sentence, the first expression Sattva refers to the Anutattatvāna stated in stanza 53 above. Āstikya means that view where something positive is accepted as a reality, as opposed to negation or void alone being true, according to the Buddhists. Āsti means "there is." Those who hold the view of "there is," are called Āstikas and their view is spoken of as Āstikya. Undivided devotion to pure virtue (Suddhādharmaśāraṇa).

55. From the Sattva of the Rajas type (result) the characteristics like desire, anger, intoxication and others. Sleep, sluggishness, forgetfulness, suffering, deceit and others, on the other hand, (result) from the Sattva of the Tamas type.

Sluggishness (Ālasya); it means inertness, absence of activity. Forgetfulness (Pramāda).

56. Clarity of sense-organs, freedom from diseases, freedom from sluggishness and others, on the other hand, are generated from previous impressions. The body is of the nature of the Elements. Therefore it takes these qualities of theirs.

Clarity of sense-organs (Prasannendriyata). Freedom from disease (Ārogya); it means health. Absence of sluggishness (Anālasyata). Elements (Bhūtas). The body, being made of the Elements, takes up the various qualities of the Elements. Quality means also aspects.

57. (It takes up the quality of) sound, the sense-organ of hearing, porosity, distinctness, capacity to detect subtle things, and holes from Ākasa. (It takes up the quality of) touch, the sense-organ of touch,


58. Lifting, lowering and contraction, movement (in general), expansion—these five actions (and) dryness from Vāyu.

Dryness (Rukṣa). Rukṣa is the opposite of Śneha (oily or wet).
59. Prāṇa, Apana, similarly what are called Vyāna, Samāna and Udāna, Nāga Kūrma and Kṛkara Devadatta (and) Dhananājaya—

Here various kinds of functions in the body are enumerated. Prāṇa etc. are called Vyāna and Vyāna means air or wind. From this it is wrongly assumed that Prāṇa etc. are various kinds of winds. Vyāna as an Element means a subtle stage in the evolution of matter before it reaches the stage of the material world that we are aware of. It is matter in that stage that functions as activity in the body, and according to the difference in the locus of the activity, it assumed different designations like Prāṇa and Apana. As an Element in that stage of evolution, it is called Vyāna; also as a manifestation of the Element in the form of functioning in the body, it assumes different names like Prāṇa and Apana. It is thus that both the Element as well as Prāṇa etc. are called Vyāna.

60. these ten modifications of Vyāna, (and) similarly lightness, it takes up (from Vyāna). Of these, the foremost is Prāṇa which, occupying (the portion) below the navel-root,

Lightness (Laghava). Of the ten kinds of Vyāna (as function in the body) what is called Prāṇa is the foremost and most important. Navel-root (Nābikānda). Kanda means a root.

61. wanders in the mouth, in the two nostrils, in the navel in the heart-lotus, as the cause of the production of voice, inhaling, exhaling, cough etc.

Heart-lotus (Hṛdayāpana-kāja); heart has the shape of a lotus bud. In this stanza, the various positions in the body where Vyāna is called Prāṇa and the various function of Prāṇa are given. Inhaling (Nisāvāsa). Exhaling (Uchvāsa). Cough (Kása).

62. The Apana, on the other hand, occupies the anus, the penis, waist, calf and abdomen, the navel-root, the pair of Vadhāṇa, thigh (and) knee.


63. Its function is described as the excretion of urine, refuse etc. Vyāna abides in the eyes, ears, ankle, waist, and the nostrils.

Refuse (Purīgaa). Ankle (Gūlpha).

64. And its function is to hold in Prāṇa and Apana, to exhale them and to inhale them. Samāna, pervading the entire body along with Fire,

Hold in Prāṇa and Apana (Prānapāna-dhātyi). Exhale (Tṛīga). Inhale (Grahaṇa). Fire (Vāna). It means only the Element called Tejas (a finer stage in the evolution of the matter), which forms one of the constituents of the body.

65. wandering in the Nādis numbering twenty seven thousand, (and) bringing the essence of what is eaten and what is drunk, properly (to the respective parts of the body), develops the body.

Nādis are certain fine lines in the body not perceptible to the eyes, which have a great importance in the functions of the body. There are 27,000 such Nādis in a human body. It is the Samāna that takes the essence of the food to the various parts of the body and that so develops the body.

66. Udāna remains in the two feet, in the two arms, (and) in the joints of the body. Its function is described as lifting the body, death etc.

Lifting the body (Dechonayana). Death (Uttarayana). Literally it means going away.

67. The five (Vyānas) beginning with Nāga remain depending on the skin and other Dhatūs. Respectively, vomiting etc., wiping (of the eyes) etc., sneezing etc.,

Skin (Tukh). Nāga remains in Tukh, Kūrma in Sangita (blood), Kṛkara in Flesh (Māṇśa), Devadatta in Medas (fat) and Dhananājaya in 'Ashi (bones). These are the various Dhatūs,
which are seven primary components of the body; add *Rasa* and *Sukla* to the five already given. It is better to try to understand this Anatomy, rather than to ignore or belittle it as primitive. Vomiting (*Udgára*), Winking (*Nimega*), Sneezing (*Kunti*).

68. laziness etc., swelling etc.—their functions are described to be these. From *Tejas* on the other hand, the eyes, the colour, bile, digestion, brightness, laziness (*Tundrá*). Swelling (*Sepha*). *Tejas*; the word used is *Agni*; both mean fire. Here it is the Element that is meant. Bile (*Pitta*). Digestion (*Páka*). Brightness (*Prakáśa*). It is the distinct glow on a person of striking looks that is meant here.

69. wrath, irresistibility, heat, vitality, personality, heroism, similarly intelligence—these he draws. From *Jala*, on the other hand, the sense-organ of taste,

Wrath (*Aamarśa*). Irresistibility (*Taikšya*). It is the quality of no one being able to stand against him. Heat (*Oman*). This is what produces perspiration in the body; the animal heat. Vitality (*Ojas*), already mentioned in stanza 36 above. Personality (*Tejas*). This is the glow that makes the personality striking. There was also *Prakáśa* mentioned. *Prakáśa* is the soft glow that makes a person lovable, where *Tejas* is that glow which makes a man awe-inspiring. Heroism (*Sura*). Intelligence (*Medhá*).

70. coldness, oiliness, fluidity, perspiration, urine etc., also softness—(these he draws). From *Prthivi*, the sense-organ of smelling, smell, steadiness, courage, and seriousness,

Coldness (*Satya*). Oiliness (*Sneha*) as opposed to *Ruksháta* (dryness). Fluidity (*Drava*). *Prthivi*; the word used is * Bhími*; both mean earth. What is meant here is the final stage in material evolution, which we experience as the material world. Steadiness (*Shágra*).

71. beard, hair on the head, nail, teeth, bones and others that are rough—(these he draws). (There are besides) those of the nature of *Váta* and other *Dháta*; and similarly of the nature of *Ákáśa* etc.

Rough (*Karkasa*). Bodies may be of *Vátaprakáśa*, *Pittaprakáśa* and *Sleṣmáprakáśa*. These are three other kinds of *Dháta*, different from the seven-fold *Dháta* mentioned in stanza 61 above. They may be rendered as *Váta* (wind), *Pitta* (Bile) and *Sleṣma* (phlegm). These are the three humours of the body. Where one or the other predominates, the body has that as the *Prakáśa* or nature. Another division of the body is as having *Ákáśa* etc. as the nature or *Prakáśa*. The word used is *Výoma*; both mean ether or sky. The bodies have *Ákáśa*, *Váyu*, *Tejas*, *Jala* and *Prthivi* as *Prakáśa* or nature. The bodies in the material world have *Prthivi* (earth) as the predominant factor. So they are *Prthiví-Praakáśa*. Similarly there are bodies with the other Elements as the *Prakáśa* or predominant factor. They are not in the material world of ours, but in worlds in subtler stages of evolution.

72. *Satva*ka (bodies) are of seven kinds, namely, the body of *Brahma*, *Indra* and *Yama*, of *Varuṇa*, and then of *Kubera*, these of *Ṛṣis* (and) that of *Gandharvas*.

Another division of bodies according to predominance of the three *Gurya*; *Satva*, *Rajjas* and *Tamas*, is given in this and the next two verses. *Brahmná* is the creator who created the *Pratijñápati* as mentioned in stanza 15 above. *Indra* is the Lord of the gods in *Svarga* (Heaven). *Yama* is the Lord of the Departed persons (*Pretá*) in the world of *Yama* (*Yama-loka*), the Purgatory. *Varuṇa* presides over the Watery region. *Kubera* is the Lord of the *Yaksas* and other demi-gods. *Brahmná* presides over the region above and *Indra*, *Yama*, *Varuṇa* and *Kubera* preside over the regions of east, south, west and north respectively. *Ṛṣis* are those who have risen beyond the stage of the cycle of transmigration and who have taken up a permanent body to function in, for the help of humanity. It is such bodies that are meant here. *Gandharvas* are the celestial musicians, a kind of demi-gods.

73. *Rajasa* (bodies) are of six kinds, namely, that of *Piśácas*, similarly of *Rákṣasas*, of *Asuras*, of birds, of snakes, similarly the body of *Pretas* as the next.

*Piśácas*, *Rákṣasas* and *Asuras* are supernatural beings with evil nature, as distinct from *Gandharvas*. *Pretas* are the persons who have departed (*Preta*) from this world after death; they are supposed to take up a body to experience the fruit of their actions in this world during the life that was just extinct.
74. Tamasa (bodies) are of three kinds, namely, those of beasts, of fish (and) of elephants. Their definitions we do not state, fearing the enlargement of the book.

75. They speak of six limbs of the body, namely, the head, the two legs, similarly the two arms, and the waist. Then they enumerate even all the sub-limbs.

76. The seven skins, the seven Kalás that are covered with nerves, phlegm and Jārāyū, ripened with the Fires of Kusās; they in between every seven Dhātus,

77. and becoming a boundary for the Dhātus, are accepted as similar to the core of the trunk (of a tree). The first (of the skins) is the supporter of flesh. In the flesh, sīrās, similarly Dhamanīs

The seven kinds of skins (Toṣa) are produced from blood resulting from the digestion of food. They are called Bhāsini, Lohini, Sveta, Tāmarā, Vedini, Rohini and Māṃsadhārā. The seven Kalás remain within the seven Dhātus, covered by nerves (Snāyū) phlegm (Śeṣma) and womb (Jārāyū); it is a particular essence of the Dhātus, hard like the core of the trunk of a tree, a sort of solidified Rasa (Rasakāda). They are ripened by the Fire of the Kusas or sheaths in the body. Supporter of flesh (Māṃsadhārā). This was given above as the last, in the inverse order.

78. and the nerve-currents grow like the root of lotus in marsh. The others are supporters of blood, fat, phlegm, excretion, bile and saman.

Nerve-currents (Snāyasārayas). Sīrās, Dhamanīs and nerve-currents grow in the flesh. These six varieties have the six names given above in the inverse order. Thus Rohini is the supporter of blood and Bhāsini is the supporter of Samen. Sīrās and Dhamanīs have been explained above.

79 & 80. The Dhātus are seven, namely, skin, blood, flesh, fat, bone, phlegm, and samen. Of these, skin has (already) been dealt with. Blood is produced from the essence of what is eaten when digested by the gastric fire. In this way, the rest of the Dhātus are produced by blood and others digested by the fire of their respective sheaths.

Skin has already been dealt with in stanza 77. Gastric fire (Jātharavahu). Here also, fire simply means what generates heat, what digests things. The fire of their respective sheaths (Svavakṣeṣgan). Each of these Dhātus has a sheath (Kusā).

81. What are designated the repositories are the abodes respectively of blood, phlegm, undigested food, bile, digested food, similarly air, and urine.

Repositories (Āvyag). Undigested food (Āma); digested food (Pakva). Air (Marut); here it does not mean the Element Vāta, but the air that is in the body.

82 & 83. For women there is an eighth, namely, the repository of the womb, in between the repositories of bile and digested food. The heart (made) of phlegm and blood that are pure, is a cavity of the form of a lotus, with its opening downwards, situated between the liver and the spleen. And this is the locus of the sentient. When that (sentient) is covered with Tamas,

Repository of womb (Garbhāsaya); it means the womb-chamber. Made of phlegm and blood that are pure (prasannabhagam kaññhāgabhagam). This is the composition of the heart. This is the locus of the sentient, i.e., it is the locus where the sentient Brahma becomes manifest. Here “the sentient” does not mean the Jīva or individual Self, since in Veda the heart is spoken of the locus of the Supreme Brahma. Tamas (the beginningless nescience).

84. (and) when that (heart, thereby) closes, (then) the Ātman “sleeps, and when it opens, (the Ātman)
wakes. Sleep is of two kinds, as dream and deep sleep. If the external sense-organs

The natural way of translating the passage seems to be as "When that heart, covered with Tamas, closes". But I have translated the passage according to the interpretation of Kallinātha. When it opens, i.e., when the heart opens. Wakes, i.e., he is awake to the consciousness, "I am."

85. are dissolved in the heart, then the mind remains awake. Then it is called dream. If the mind is dissolved in the Prāṇa, then it shall be deep sleep for the Ātman.

If the external sense-organs alone are dissolved in the heart, then the mind remains awake and there is dream. When the mind too is dissolved, then there is deep sleep.

86. He in his own (Sva) Paramātman is dissolved (Āptā); therefore it is accepted that the Ātman is asleep (Śvāpītī). The two ears, the two eyes, the two nostrils, the mouth, the anus and the penis.

Here the term Śvāpītī (sleeps) is interpreted, through the words Sva and Āptī. Sva means oneself and Āptī means "is dissolved." In the second half, the nine currents through which dirt is taken out of the body are mentioned.

87. are the nine currents of the embodied (person), that carry dirt outside. For women there are three additional ones: two in the two breasts and (one) in the sex-organ for blood.

Blood means only the menstrual discharge. The source of this discharge and of the milk in the breast is the same. So these three currents take out "blood."

88. Bone, nerves, sīrā, flesh—abiding in these are sixteen jālas. There are two kūrcas in the two hands, in the two feet, in the neck and in the penis.

Jāla (lit. a net). Kūrca (knot).

89. On the two sides there are the four flesh-threads of the spinal columns. There are five śvānas in the head, and two are accepted in the tongue and in the (sex-) sign.

Flesh-threads (Māṃsaraṇijja). Śvāna (lit. a needle). Sex-sign; this is the usual way of expression in Sanskrit; Liṅga is the word, which means "mark" or "sign."

90. The aggregate of bones are accepted either as fourteen or as eighteen. The number of bones in the body is three hundred and sixty.

91. Valayās, Kapalas, Rucakas, Tarunās, Nalakas—learned men speak of the bones as of five kinds thus.

Valayā means circular. Kapala means skull, i.e., skull-like, bowl-like. Rucaka means sharp. Taruna means tender, bending. Nalaka means long. This is the division of the bones according to shape.

92. On these Dhanvantari has spoken of only three hundred bones. Here there are two hundred and ten bone-joints.

Dhanvantari is the first teacher of Āyurveda or the science of life, i.e., medical science.

93. Korakas, Prataras, Tunnas, Śvānas, Uṭu-khalas, Samudgas, Maṇḍalas, Saṅkhāvaritas, Vaya-stūndas—

Koraka means bunch or buds. Pratara means cross-wise. Tūna means interwoven. Śvāna means stitched. Uṭukhal means a mortar resembling that. Samudga means covered, and here Samudga means resembling a covered box. Maṇḍala means spherical. Saṅkhāvara means curving like a conch-shell. Vaya-stūnas means the beak of a bird, i.e., resembling that. These are the forms of the various bone-joints.
94. thus have been enumerated the bone joints by the great Seers as eightfold. The joints of Pesis, neves and siras are accepted as two thousand.

Great Seers (Munndra). Pesi is muscle.

95. There are nine hundred Nerves. Nerves are accepted as of four kinds—these with Pratatas, cavities, Kanadas, similarly extended.

Pratana (expansion). Cavities (Sukiras). Kanadas (sinews). Extended (Pthula, i.e., spread out. Pratana must be expansion in area and Pthula must be extension in size.

96. Just as a boat in water becomes capable of supporting immense weight when tied up with many ropes, similarly, the body (is also such) when tied up with hundreds of nerves.

97. The learned men speak of five hundred Pesis, as abiding in the body. For women there are twenty additional ones; of these ten are in the two breasts.

In the two breasts (Stumayoh).

98. In youth they expand. Ten are in the sex-organ. Of these, on the other hand, two extend inwards; two outwards; three are in the passage to the womb.

Sex-organ (Yoni). Are in the passage to the womb (Garbhaharagah).

99. The sex-organ is of the form of the navel of a conch, with three curves. Of these in the third curve, there is the womb-bed, between the repositories of bile and of digested food.

Navel of a conch (Saikhhanabha). With three curves (Tryavarla). Womb-bed (Garbhasavagha).

100. There, there is a Pesi, similar to the fish called Rohita. Three (Pesis here) are accepted as admitting the semen and the blood and as closing (the womb).

101. There are twenty nine lakhs, fifty thousand, nine hundred and fifty six siras and Dhamanis (29, 50, 956).

102. There are ten prival siras, which carry the vitality (and) abiding in the heart; two Angulas, a fraction of an Angula, a Yava, similarly a fraction of a Yava.

Primal siras (Milasiras). Vitality (Ojas). Angula (lit. finger) is a measure of length or width; fraction of an Angula (Anguladala). Yava is a sixth of an Angula. They grow narrower and narrower.

103. Going like the svanis of the leaf of a tree, when they spread and break up, then they are seven hundred in number.

104. Of them, two abide in the tongue (and) the two are the cause of speech and the cognition of taste. Two (abide) in the sense-organ of smelling, as cognising smell. Two (abide) in the eyes as producing winking and opening.

Winking and opening (Mesonmesa).

105. Two of them (abide) in the ears carrying the sound; so is said by Sarngin. The dhamanis carrying the essence are spoken of as twenty four.

Sarngin, i.e., Sarngadeva, the author himself. This is a common way of giving the author's own view in the third person. Carrying the essence (Rasavahini).
106. "Like fields by moats, by them is developed the body. They are fixed in the navel, like the spokes in the navel of a wheel.

Navel of a wheel (Cakrānābhi).

107. Ten extend upwards, ten downwards and four sideways. Those that extend upwards reach the heart and then (each) splits up into three again.

108. Two and two (among them) send out Vata, Pitta, Kapha, Rakta (and) Rasa. Among them two and two cognise sound, colour, taste (and) smell.

109. Two and two accomplish speech, shouting, sleep, waking, and weeping. Two let flow the semen in men, but breast-milk in women.

Speech (Bhāṣaya); shouting (Ghoṣa).

110. Those extending downwards too are of three kinds, and they abide separately in the repository of digested food. Among them the first ten operate Vata etc. as before.

Repository of digested food (Pakvāsaya).

111. Two Dhamanis carry the food eaten, by depending on water; two (carry) water, urine (and) strength. They (carry) the menstrual discharge of women.

By depending on water, there must be water element also for these Dhamanis to carry it. Strength (Bala). Menstrual discharge (Ariūvah).

112. Two send out currents; two, in association with the gross Āntra, (send out) excretion. Eight deposit perspiration. Those extending sideways are of various kinds.

Currents (Srotānas). Āntra (intestines). Excretion (Śāṣṭi).

113. Their faces are in the skin pores, for the sake of sending out perspiration. And (they) admit the essences produced by smearing oil etc.

By smearing oil on the body, the essence of the oil is admitted into the system through these nerves with their faces or ends in the skin pores.

114. The Marmas which are the loci of life, are known as one hundred and seven. There are three and a half crores of hairs on the body. Beard and hair on the head are three lakhs.

Marmā is a vital point in the body, by a hit on which even death may result. There are many such points in the system.

115. Along with currents, sīrās, beards and hair on the head, the number of the hairs is spoken of as fifty four crores and sixty seven and a half lakhs. Now is given the measure of water etc., in the joints (of hair etc.). There are known ten handfuls of water; of essence there are nine handfuls.

Measure of water etc., in the joints of hair etc., (sāṃkhita-nānām jotādeh). Sāṃkhita means joint and Kallīnātha explains it as the joints of hair etc.

117. There are eight (handfuls) of blood, seven of excretion, but six of phlegm; there are five handfulls of bile, four of urine, three.

118. Of Vāsa, two of fat; but of marrow, one handful is accepted. Marrow in the head is half a handful; strength which is the essence of phlegm, is also the same.

Excretion, (Puruṣa). Vāsa is a fatty matter like mahā and medas. Strength (Bala). Essence of Phlegm (Śleṣmaśāra).
119. Thus is a brief statement of the sub-limbs. But for details on this point, let the learned men refer to the Adhyatmanavikeca written by us.

The work called Adhyatmanavikeca is not now known. ‘By us’: this is the author’s: ‘we’, so common in Sanskrit.

120. Between the anus and the (sex-)mark, there is the Cakra named Ādhara, with four petals. Supreme bliss, similarly natural bliss, heroic bliss (and)

121. yoga bliss—here, these (respectively) are the fruits of the (four) petals beginning with the one in the north-east corner. In the Ādhara-lotus there is Kundalini, which is the Brahman-Power.

From here, the Cakras are dealt with. Cakra is a disc-like or wheel-like position in the human system; these Cakras have some petals or spokes, differing in number for each. Ādhara means support. These fruits enumerated are the fruits of the self (jiva) contemplating on them at the time of birth. From the front clock-wise are the four points, namely East, South, West and North, and the four intermediate points, namely, South-East, South-West, North-West and North-East. North-East is Isāna (the position presided by Śiva). The other four points of this Cakra will be South-East, South-West and North-West. And their fruits are natural bliss, heroic bliss and yogic bliss. The four terms are: Paramānanda, Sahajānanda, and Yogānanda. Kundalini is a Nādi. It is accepted as the Brahman-Power itself. Kundalini literally means coiling like a serpent. It is the power of the immutable, non-active Brahman, in the form of beginningless ‘nescience’, which enables Him to assume the role of agent etc. This power in tangible form becomes the coiled Kundalini.

122. This, made straight (erect) up to Brahmaraṇḍhara, is the giver of immortality. The Cakra Svādhaṭṭhāna is at the root of the (sex-)mark, with six petals. And of this,

Brahmarandhara is a pore at the top of the Nādi called Suṣumnā. Made straight: this coiled Kundalini can be made straight through the Yoga practice and then the person attains immortality.

123. the fruits of petals beginning with the East are spoken of respectively as modesty, cruelty, destruction of haughtiness (and) stupefaction; after that,

Modesty (Prasāraya), Cruelty (Krurāra), Destruction of haughtiness (Garvandaśa). Stupefaction (Mūchā).

124. there is want of consideration (and) absence of confidence. This is the abode of the potency that produces Kama. In the navel there is the Cakra designated Manipura, with ten petals.

Want of consideration (Avastā). Absence of confidence (Avivekta). Potency that produces Kama (Kamasakta): this is the power exhibiting itself as sex passion.

125. Here there are (as fruit) sleep, thirst, jealousy, similarly meanness, shyness, fear, mercy, stupefaction, then dirt, sadness,


126, 127. respectively in the eastern and other petals. This, on the other hand, is the seat of the Sun. In the heart is the Anahata Cakra, the place for the worship of Śiva of the form of Praṇava. This is accepted as having twelve petals. Destruction of shakiness, manifest discrimination, also sympathetic nature,

Of the Sun: of the Praṇa called the Sun. Śiva of the form of Praṇava (Śivasya praṇavākṛteḥ). Śiva is the Supreme Lord; Praṇava is the syllable Oṁ. Destruction of shakiness (Lañçaprajñāna). Manifest discrimination (Prakāsa vitarkaḥ). Sympathetic nature (Anuṣṭhitā).
128. hope, brightness and thoughtfulness, longing, then sense of equality, haughtiness, defectiveness, discrimination, similarly conceit—

Hope (Āśā), Brightness (Prabhāsa), Thoughtfulness (Cintā), Longing (Samāh), Sense of equality (Samatā), Haughtiness (Dombha), Defectiveness (Vākalya), Discrimination (Viveka),

Conceit (Ahaṅkāra).

129. these respectively are the fruits of the Ātman abiding in the eastern and other petals. In the throat is the Visuddhi (Cakra), which is the seat of Bharati, with sixteen petals.

Bharati: Sarasvatī, the Goddess of learning. Prāṇava: the syllable Om.

130. There, Prāṇava, Udgīthā, the syllables Humphat, Vasat, then Svadha, Svāha, Namāh, ambrosia, the seven Svaras beginning with Śadja, poison—

Udgīthā: a portion of the Sāmadeva. The syllable Humphat: this is uttered in making offerings at sacrifices to the gods. Vasat is another sound uttered in making such offerings. Svadha is uttered when an offering is made to the departed persons (Pitras). Svāha is uttered when anything is offered to the gods. Namāh is uttered in salutation; the word means salutation. Ambrosia (Ambīta). The seven Svaras are what will be described in the next section and well known in Indian music. Śadja is the first of them. Poison (Viṣa).

131. these are the sixteen fruits when the Ātman abides in the eastern and other petals. There is the Cakra called Lalana in Ghaṇṭikā, with twelve petals.

Ghaṇṭikā: root of the tongue.

132. Intoxication, respect, then love, sorrow, suffering and avarice, dissatisfaction, confusion, wave, devotion, joy and obstructedness—

Intoxication (Madha), Respect (Mana), Love (Sneha), Sorrows (Soka), Suffering (Kheka), Avarice (Lubdhāta).

Disatisfaction (Arati), Confusion (Sambrāhma), Waves (śūri), The six kinds of waves are hunger (Bhūtika), thirst (Pīṭa), sorrow (Soka), attachment (Moha), old-age (jāra), death (mprīta).

They abide in the Prāṇa, Buddhā (intellect) and Body. Devotion (Śraddhā), Joy (Toṣa), Obstructedness (Uparāddhā).

133. these are the fruits in the petals beginning with the eastern in the Lalana Cakra. In the middle of the eye-brows there is the Cakra designated Ājñā, with three petals. But their fruits

134. are accepted as the presence of Sattva, Rajas and Tamas, respectively. Then too, there is the Manas-Cakra with six petals. But the fruits

135. are sleep, the experience of taste, smell, the cognition of colour, touch (and) cognition of sound, in the petals beginning with the eastern.

Sattva, Rajas and Tamas are the three Guṇas constituting the world in differing proportion, and the difference in natures is due to this difference in their proportion.


136. Then too, there is the Cakra with sixteen petals, called Soma Cakra. In the sixteen petals of this are placed the sixteen Kalas.

Kalas: the parts of the moon.

137. Mercy, patience, straightforwardness, courage, non-attachment, steadiness and happiness, contempt, heaps of horripilation, tears (arising) out of contemplation, then perseverance,

Mercy (Kṛpā), Patience (Kṣamā), Straightforwardness (Ājāva), Courage (Dhiṛtya), Non-attachment (Vairāgya), Steadiness (Dhīṛtya), Happiness (Samādha), Contempt (Hīrṣya), Heaps of horripilation (Romāhakamagga), Tears (Avru), Contemplation (Dhyāna), Perseverance (Sīhṛata).
138. majesty, industry, purity, generosity, one-pointedness—these fruits arise respectively for the Ātmān abiding in the petals beginning with the eastern.


139. But in the Brahmarandhra there is the Cakra with a thousand petals, which supports ambrosia. That develops the body with the currents of the showering of ambrosia.

Which support ambrosia (Sudādhara). Currents of the showering of ambrosia (Sudhāsradhāra).

140. The self, abiding in the eastern, in the eighth and in the eleventh, similarly in the twelfth petals of the Anahata (Cakra) procure the development of music etc.;

Now the purpose of introducing the point of the Cakras is given. If the Ātmān (the Self) abides in some of the Cakras or some petals of the Cakras, the man attains to proficiency in music. At other positions there is obstruction to musical attainments. These positions are enumerated here. The Ātmān abiding in a position means: the Ātmān contemplating such positions at the time of birth.

141. by the fourth, sixth and the tenth petals (of the Anahata Cakra), music etc., are destroyed. But the eighth and other petals of the Viśuddhi (Cakra), when depended upon,

142. give attainments in music etc. The sixteenth (petal of this) is its destroyer. But in the Lāṭhāra (Cakra), the tenth and the eleventh petals give attainment;

143. they know the first, fourth and fifth petals as the destroyer. The Self abiding in the Brahmarandhra, as if plunged in ambrosia,

144. becomes satisfied (and) shall attain music and other things to be accomplished with great excellence. Abiding in the remaining petals of these and in other Cakras,

145. the Self shall never attain accomplishment in music etc. Two fingers above the Adhāra (Cakra), two fingers below the penis,

Two fingers (Deyangula). Penis (Mekana).

146. there is the Dehamadhyā, shining like molten gold. There abides the slender Agnisikha. Nine fingers (removed) from that Cakra,

Dehamadhyā: the middle part of the body. Agnisikha: literally flame of fire.

147. there is the root of the body, four fingers in height and in length. Ancient people called its name as Brahmāgranthi.

Root (Kanda). Height (Utsedha). Length (Āparā).

148. But in its middle is the Šabdićakra located with twelve petals, like a spider abiding among the cobwebs. There this Jīva wanders.

Shabdicakra: the Navel-wheel. Jīva, the living individual Self, the Ātmān.

149. The Jīva ascends through the Suṣumna to the Brahmarandhra and descends (from it) accompanied by the Prāṇa, like a juggler on a rope.

Prāṇa: the Prāṇavāyu. Like a juggler on a rope: as a juggler ascends to the top of an erect rope and comes down it.
150. The Śrāvīs around Susumna, which extend from the root as far as the Brahmarandhra, make the root (the Brahmarandhra) into a Kanda, along with the branches expand the body.

Root (Kanda) mentioned in stanza 147 above. Kanda: Kallinātha explains the word to mean "body". Simhabhūtpala has the reading Krodhipīṭha which means "having assembled together," for Krodhipīṭha (making into a Kanda).

151. And they are very innumerable. Of them the chief have been spoken of as fourteen: Susumna, Ida and Pingala, Kuhū, then Sarasvati, Gandhari, and Hastijihva, Varuṇi and Yasasvini, Visvotarā, Sāṅkhini, then Puṣā, Payasvini.

153. (and) Alambusā. Among them, the first three are accepted as still more important. Of the three, Susumna is the foremost, having Viṣṇu as the Deity, (and) abiding on the Path to Beatitude.

Having Viṣṇu as the Deity (Vaishnavi). Abiding on the path to beatitude (Muktimārgaṇa). Simhabhūtpala explains the term as "giver of beatitude", or as "the seat of the Ātman" in so far as Ātman is of the form of beatitude.

154. Remaining in the middle of the Kanda, Ida is on its left side; then on the right side is Pingala. The Moon and the Sun wander in the Ida and in the Pingala.

Kanda (root) mentioned in stanza 147 above.

155. who respectively are the causes of the passage of time. Susumna is the destroyer of the time.

But Sarasvati and Kuhū remain on either side of Susumna.

The Sun and the Moon who wander in the two Nāḍis cause the lapse of time. From this verse onwards, the position of the other Nāḍis is described, relative to each other.

156. In the back and in the front of Ida remain Gandhari and Hastijihva. Puṣā and Yasasvini remain in the back and in the front respectively of Pingala.

157. Visvodara is in the middle space between Kuhū and Hastijihva. Varuṇi is accepted as located between Kuhū and Yasasvini.

158. Payasvini occupies the middle of Puṣā and Sarasvati. Sāṅkhini remains between Gandharika and Sarasvati.

159. Alambusā is in the middle of the root. Of these, Ida and Pingala (extend) as far as the end of the left and the right nostrils respectively. Kuhū in the front (extends) up to the penis.

"Root" is the Brahmarandhra mentioned in stanza 147. From this stanza onwards the location of the Nāḍis in the body is described.

160. Sarasvati (extends) upwards up to the tongue. Gandhari remains up to the back. Up to the left eye (and) up to the toes of the left foot, on the other hand, remains

Hastijihva. But Varuṇi pervades the whole (body). Then Yasasvini remains from the toe up to the right foot. Visvodara is in the entire body.

162. Sāṅkhini (extends) up to the end of the left ear. But Puṣā (extends) up to the right eye.
Pavasini, on the other hand, extends up to the limit of the right ear.

163. Alambasū remains covering the end of the anus. But in a body of this nature, covered with heaps of dirt,

Dirt (Mața).

164. Wise people accomplish (both) enjoyment and beatitude through (proper) means. Of these, enjoyment comes from the contemplation of (Brahman) with attributes, but beatitude is from (the contemplation of Brahman) without attributes.

Even though the body may be the seat of much of impurity and sin yet through proper methods, men can attain enjoyment and final release through that same body. The non-pessimistic attitude to life may be noted. "Of these", as between enjoyment and beatitude. Contemplation of Brahman with attributes: the literal translation will be "contemplation associated with attributes (Sākṣātmā dhāyaṇāt). Contemplation of Brahman without attributes: contemplation not associated with attributes (Niśvavād dhāyaṇāt).

165. Contemplation, which can be accomplished only by those with one-pointed mind, is not easy to achieve for men. Therefore, here the illustrious Anāhata Nāda, the easy means,

One-pointed mind (Bhāgacātta). Illustrious (Srīmat). Contemplation of Nāda is an easier means for enjoyment and release, than contemplation of Brahman, either with attributes or without attributes.

166. The sages contemplate upon, along Paths instructed by the teachers. Even that (Anāhata Nāda), being devoid of (aesthetic) beauty does not afford enjoyment to the mind of men.

Devoid of aesthetic beauty (Raktivikaa). Does not afford enjoyment (Na manorangjakab).

167. Therefore we describe the production of Āhata Nāda, which create the entire music through the medium of Śruti etc., which gives enjoyment to the world, which destroys the worldly misery, also how (the Āhata Nāda) is the cause of Śruti etc.

Here it is suggested that music is the highest means to the attainment of man's supreme goal. Āhata means "beaten", i.e., that sound which is subject to modifications, the audible sound, the articulate sound. Anāhata is what is not beaten, what is immutable, the pure sound which is the cause of the world. It is particular, it is inaudible.

III. NĀDA, ŚRUTI AND SVARA

1. We worship the Nāda-Brahman, the life of all beings, transformed in the shape of the world, the sentience, the bliss.

Vedántins of the Advaita persuasion consider the world as a transformation of the Supreme Brahman. According to the philosophy of music which is identical with what is accepted by the Grammarians and the Tantrics, what is at the root of the phenomenal world is the Ultimate Nāda. They call this Nāda-Brahma.

2. Through the worship of Nāda are the gods, namely, Brahman, Viṣṇu and Maheśvara, truly worshipped, in so far as they are of the nature of that (Nāda).

Brahma, Viṣṇu and Siva are forms of Nāda and as such, when Nāda is worshipped, these Deities are also worshipped.

3. This Ātman, having a desire to speak, stirs the mind. The mind strikes the fire abiding in the body. That (fire) strikes the wind.

In this and in the next, the process of the production of sound is explained. Mind (Mānas). Fire (Vāgni). Wind (Māruti).
Fire and wind are the subtler constituents of the body, the earlier stages in material evolution.

4. Then that (wind) abiding in the Brahmanagranthi, rising along the upward paths manifests the sound successively in the navel, the heart, the throat, the head and the mouth.

Brahmanagranthi is the point in the body at which the two Nāḍis Īḍa and Pingalā meet Susumna. Navel (Nāḍī). Heart (Hṛt). Throat (Kṣīṇī). Head (Mūrdhā). Mouth (Āśya).

5. Nāḍa, occupying the five positions, assumes respectively five names as very subtle and subtle, developed, undeveloped, and artificial.

In the Navel, Nāḍa is very subtle (Aṭisūkhma); in the heart, it is Subtle (Sūkhma); in the throat, it is developed (Pūṣṭa); in the head, it is undeveloped (Abuṣṭa); in the mouth, it is artificial (Kṛtrima). Pūṣṭa is also called Vyaktika (manifest) and (Abuṣṭa) is also called Aṣaktika (unmanifest).

6. They understand the sound Na as the synonym of Praṇa (and) the sound Da as fire. Therefore, being produced by the conjunction of Praṇa and fire, Nāḍa is (so) called.

Nāḍa is so called because it is produced by the conjunction of Na (Praṇa) and Da (fire).

7. In ordinary usage on the other hand, it is of three kinds; it is called Mandra in the heart, Madhya in the throat (and) Tāra in the head; and each succeeding one is double (the previous).

Ordinary usage (Vyavahāra). That means in actual singing, Mandra is the lowest, Mandra means "low". It is the deep tone. Madhya: medium. Tāra: very high. The seven Svaras will be explained presently. Here the Sa of the lowest scale (Mandra) and in the next higher (Madhya) will have the ratio of 1:2 in point of pitch; the Sa of the highest scale (Tāra) will be then represented by 4. The same ratio is held by the other Svaras in the three scales.

8. It has twenty-two varieties. They are accepted as Śrutis, since they are heard (from the root Śru to hear). In the heart, united to the upward Nāḍi there are accepted twenty two Nāḍas,

9. which are placed cross-wise. In these, there are produced the same number of Śrutis through the impact of wind, each succeeding one being higher and higher in pitch (than the previous).

It, i.e., the Nāḍa produced in the heart, (Mandra), in the throat (Madhya) or in the head (Tāra), has twenty two varieties. That means there are twenty two Śrutis in each of the three scales, Mandra, Madhya and Tāra. Each of these varieties is called a Śruti, since it is heard (from the root Śru, to hear). These twenty two Śrutis are produced in each of the three positions (Heart, Throat and Head) on account of twenty two Nāḍas in each of these three positions strung in different pitches.

10. In this way there are accepted twenty two Śrutis in the throat, as also in the head. For the sake of clarity, we illustrate them by two Viṇās.

11. Two Viṇās have to be adjusted equally, so that their Nāḍas will be equal (to each other). On these two (there must be) twenty two strings separately. Of them, the first

12. must be made as having the lowest possible sound; the second must be made to have a slightly higher sound, without any intermediate sound (possible), since no sound could be heard in between these two Śrutis.

A string can produce a sound only when strung within certain definite limits. If it is loosened below that limit, no sound can be produced by that string. They must be strung in such a
way that in between any to strings, an intermediate position is not possible.

13. They will be higher (each succeeding one) than from each preceding and still preceding one. The Nāda produced from them are accepted as Shrūtis. In the two Viṇás, the Svaras must be fixed. There Ādaja with four Shrūtis.

14. must be fixed on the fourth string. Then Rābha, with three Shrūtis (must be fixed) on the third from the fifth. Then Gāndhara with two Shrūtis.

15. (must be fixed) on the second from the eighth. After that, Madhyama with four Shrūtis must be on the fourth from the tenth. After that, Pañcama with four Shrūtis.

16. (shall be) from the fourth from the fourteenth. Then Dhaivata with three Shrūtis (shall be) on the third from the eighteenth. Then Niṣada with two Shrūtis.

17. (shall be) on the second from the twenty-first. Of them, this shall be one constant Viṇā. But the second shall be the variable Viṇā. On this, on the other hand, the strings shall be moved.

The positions of the seven Svaras have to be fixed in the following positions among the twenty eight: 4; 4+3 (7); 7+2 (9); 9+4 (13); 13+4 (17); 17+3 (20); 20+2 (22). Keep the strings on this Viṇā as constant without being disturbed.

18. On this the wise people should bring the seven Svaras on the strings just preceding their own position (on the previous Viṇā). On this variable Viṇā, then, these (seven) Svaras, in relation to the constant Viṇā.

19. shall be one Shruti lower. The other (succeeding) movements are (to be carried out) in this way.

By the mingling of the two Shrūtis, the Ga and the Ni abiding on the variable Viṇā, in this (second movement)

In the variable Viṇā, after comparing the Shrūtis on both, the strings should be slightly loosened, so that the 4th string, which was originally strung to the pitch of the 4th string on the constant Viṇā, i.e., the position of Sa, would now be strung to the pitch of the 3rd string on the constant Viṇā. Then the Ri string will be strung to the pitch of the 6th string, Ga to that of the 8th, Ma to that of 12th, Pa to that of 16th, Dha to that of 19th and Ni to that of 21st on the constant Viṇā. In the next movement or variation, they will be strung to the pitch of 2nd, 5th, 7th, 11th, 15th, 18th and 20th. In the third movement or variation, they will be strung to the pitch of 1st, 4th, 6th, 10th, 14th, 17th and 19th. Only one more movement or variation is possible, where they will be strung to the pitches of one Shruti below the lowest on the constant Viṇā then to the 3rd, 5th, 9th, 13th, 16th and 18th on the constant Viṇā. The chart on p. 50 will make the variations clear. Here the Svaras marked above the line represent the pitch of the Svaras on the constant Viṇā and those marked below the line represent the pitch of the Svaras on the variable Viṇā in the normal position and in the four variations.

20. joins respectively, the Ri and the Dha abiding on the Dhruva Viṇa. In the third movement, the Ri and the Dha (of the variable Viṇā) will enter the Sa and The Pa (of the constant Viṇā).

21. But in the fourth (movement), Sa, Ma and Pa (of the variable Viṇā) enter the Ni, Ga and Ma (of the constant Viṇā) respectively. In this way there are four movements in the twenty two Shrūtis.

It would be found that in the chart (second variation) on p. 50 Ga and Ni in the variable Viṇā coincide with Ri and Dha on the constant Viṇā; similarly in the third variation, Ri and Dha on the variable Viṇā coincide with Sa and Pa on the constant Viṇā; in the fourth variation, Sa, Ma and Pa on the variable Viṇā coincide with Ni, Ga and Ma on the constant Viṇā. It must be understood that the zero at the bottom is the final 22 of the still lower scale. That is why Sa is spoken of as coinciding with Ni.
the cause of the sound be the fourth sound etc.

23. When we strike a string stretched to a tension pitch with our

24. Then other names are accepted as Sa, Ri, Ga, Ma, Fa, Pa, Dha, Ni.

25. When Sa is produced from the lower sound.

26. The Svara are produced from the lower sound.

27. The Svaras are produced from the Svara.

28. The Svaras are produced from the Svara.

29. The Svaras are produced from the Svara.

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109. The Svaras are produced from the Svara.

110. The Svaras are produced from the Svara.

111. The Svaras are produced from the Svara.

112. The Svaras are produced from the Svara.

113. The Svaras are produced from the Svara.

114. The Svaras are produced from the Svara.

115. The Svaras are produced from the Svara.

116. The Svaras are produced from the Svara.
22. When (the Śruti of the variable Vina) is mingled with the Śruti of the constant Vina, its particular pitch is distinctly ascertained. But, further lowering (of the Śruti), beyond this, shall not be carried out since that will destroy aesthetic beauty.

These movements or variations have no other value than to test the pitch of the strings, to see that the twenty two strings are tuned to regularly ascending pitches with no intermediate Śruti possible between any two of them. There can be aesthetic quality, (rāghakatva) in a sound only under certain conditions, i.e., only when that sound can develop into a Svāra. What is meant by a Svāra will be explained below (24th and 25th stanzas). The first Śruti was selected as the lowest possible in point of pitch and Sa was fixed on the fourth. In the fourth movement, Sa has gone below this first Śruti; that means, that Śruti cannot develop into a Svāra, and as such it ceases to have the aesthetic quality. Sa in the fourth movement was spoken of as coinciding with Ni in the case of there being a lower scale of twenty two Śruti; in this case, Sa should not be moved below Ni, since that will be included in the lower scale. That is why there is no fifth move, prescribed.

23. The Svāras are produced from the Śruti.
Śadja, Rśabha, Gandhara, Madhyama, Pañcama and Dhiāvata, then Niṣada—thus they are seven.

The seven Svāras are produced from the twenty two Śruti. That means that Sa is produced from the first four Śruti, Ni from the next three and so on.

24. Their other names are accepted as Sa, Ri,
Ga, Ma, Pa, Dha and Ni. What is produced immediately after a Śruti, what is soft, what is of the form of resonance,

25. what gives aesthetic joy to the mind of the hearer, that is called a Svāra. Now, in this way, let the cause of the Svāra be the fourth Šruti etc.

When we strike a string strung to a certain pitch, with our finger, a sound is produced; but that does not stop there; a continuous series of sounds are produced in the same pitch on the string
as a result of that one stroke. Thus there is a resonance. This continuous series of sounds of the same pitch is what is called a \textit{Svara}, while \textit{Sruti} is just the first sound produced. Soft (\textit{Swrgada}). It means melodious, pleasing.

Gives aesthetic joy (\textit{Rahasyati}). Here there is a doubt raised, in the second half of the 25th verse. \textit{Sa} is fixed on the fourth \textit{Sruti} and \textit{Ri} is fixed on the seventh \textit{Sruti} (i.e., three \textit{Srutis} above \textit{Sa}). Why should we not say that what is called the \textit{Svara} \textit{Sa} is produced by the continuation of the \textit{Sa Sruti} into an unbroken series? Why should we bring in the first three lower \textit{Srutis} also as cause of the \textit{Sa Svara}? Similarly the question arises for \textit{Ri} and other \textit{Svaras}.

26. How among them are the third \textit{Sruti} etc., that precede, the cause (of the \textit{Svaras})? We reply: the fourth \textit{Sruti}, the third \textit{Sruti} etc., in dependence on the previous,

27. are so ascertained; therefore the previous \textit{Srutis} too are the causes here. \textit{Diptā}, \textit{Ayata} and \textit{Karuna}, \textit{Mṛdu}, \textit{Madhyā}—thus the varieties.

The reply is that what is called \textit{Sa Svara} is not determined as such from any intrinsic feature, but only in relation to the other \textit{Svaras}. It is not the vibration frequency, the definite pitch that determines it as \textit{Sa}. It is a \textit{Sruti} with three lower \textit{Srutis} (the lowest being the lowest possible \textit{Sruti}) that is called \textit{Sa}; similarly, a \textit{Sruti} with two \textit{Srutis} below it and above \textit{Sa} is what is determined as \textit{Ri}. In this way, the interval is an integral part of its nature as a particular \textit{Svara}. That is why the intervals are also introduced into the causal aggregate.

28. of the \textit{Srutis} are five. And their allocations in the \textit{Svaras} are thus: \textit{Diptā}, \textit{Ayata}, \textit{Mṛdu}, \textit{Madhyā}—these shall be in \textit{Sadja}; then in the \textit{Rṣabha},

29. shall be placed \textit{Karuna}, \textit{Madhya}, \textit{Mṛdu}; then in \textit{Gandharaka} (are placed) \textit{Diptā} and \textit{Ayata}; in the \textit{Madhyama} are placed these two and \textit{Mṛdu} and \textit{Madhyā};

30. \textit{Mṛdu}, \textit{Madhya}, what is called \textit{Ayata} and \textit{Karuna} are placed in the \textit{Pāṇcama}; in the \textit{Dhavāta} (are placed) \textit{Karuna}, \textit{Ayata}, and \textit{Madhya}; then in the seventh (are placed)

31. \textit{Diptā} (and) \textit{Madhya}, of these varieties, we speak of the divisions. \textit{Diptā} is spoken of as of four kinds: \textit{Tevara}, \textit{Raudra}, \textit{Vajrika}, \textit{Ugrā}.

The following two charts will give a clearer idea of the distribution of these five kinds of \textit{Srutis} among the seven \textit{Svaras}.

\begin{verbatim}
<table>
<thead>
<tr>
<th></th>
<th>Sa</th>
<th>Ri</th>
<th>Ga</th>
<th>Ma</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>\textit{Diptā}</td>
<td>\textit{Ayata}</td>
<td>\textit{Mṛdu}</td>
<td>\textit{Madhyā}</td>
</tr>
<tr>
<td>\textit{Diptā}</td>
<td>\textit{Mṛdu}</td>
<td>\textit{Madhyā}</td>
<td>\textit{Karuna}</td>
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<td>\textit{Ayata}</td>
<td>\textit{Karuna}</td>
<td>\textit{Dha}</td>
<td>\textit{Ayata}</td>
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<td>\textit{Ni}</td>
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<td>\textit{Ni}</td>
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<td>\textit{Mṛdu}</td>
<td>\textit{Madhyā}</td>
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</table>
\end{verbatim}

It will be noticed that the number of \textit{Srutis} in each \textit{Svara} corresponds to the number of the kinds of \textit{Srutis}. Thus the four \textit{Srutis} in \textit{Sa} have these four names. Similarly for \textit{Ri} and the rest, the \textit{Srutis} have the corresponding names. Distributed according to the five kinds, the chart will be as follows:

\begin{verbatim}
<table>
<thead>
<tr>
<th></th>
<th>Sa (1)</th>
<th>Ga (1)</th>
<th>Ma (1)</th>
<th>Ni (1)</th>
<th>\textit{Diptā}</th>
</tr>
</thead>
<tbody>
<tr>
<td>\textit{Diptā}</td>
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<td>\textit{Diptā}</td>
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</tbody>
</table>
\end{verbatim}

32. For \textit{Ayata}, there are described these five varieties: \textit{Kumudvati}, \textit{Krodha}, and then \textit{Prasariṇī}, \textit{Sandhapani} and \textit{Rohini}. 
33. Dayāvati, similarly Ālāpini then Madantika—these three are spoken of as the varieties of Karuṇā. For Mṛdu there are four varieties:

34. Manda and Ratika (and) Priti, Kṣiti. But Madhyā is of six varieties, Chandovati and Rajanī, Mārjanī, similarly Raktika,

35. Ramyā and Kṣobhini. Then we speak about the position for these in the Svaras. But Tvṛā, Kumudvati, Manda (and) Chandovati exist in Śadja.

36. Dayāvati and Raṇjani and Raktika exist in Ṛṣabha. Raudri and Krodha are in Gāndhara. Vajrika, then Prasārini

37. Priti and Mārjanī—these Śrutis depend on Madhyama. Kṣiti and Raktā, Sandipani also Ālapani are in Paḍacama.

38. But Madanti, Rohini Ramyā—these three are in Dhaivata. The two Śrutis, namely, Ugra, and Kṣobhini abide in Nīṣāda.

It would be noticed that Dipiṇī appears in four Svaras and as such it has four varieties. Ayatā appears in five Svaras and is of five kinds. Karuṇā appearing in three Svaras have three varieties. Mṛdu appearing in four Svaras have four varieties. Madhyā appearing in six Svaras have six varieties. The following chart will make the distribution clearer.

<table>
<thead>
<tr>
<th>TVRĀ (DIPTĀ)</th>
<th>VAIJIRIKA (DIPTĀ)</th>
</tr>
</thead>
<tbody>
<tr>
<td>SVA</td>
<td>MA</td>
</tr>
<tr>
<td>MANDA (MṛDU)</td>
<td>PRASARIKI (AYATA)</td>
</tr>
<tr>
<td>CHANDOVATI (MADHYĀ)</td>
<td>PRITI (MṛDU)</td>
</tr>
<tr>
<td>DAYAVATI (KARUṆĀ)</td>
<td>KṢITI (MṛDU)</td>
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<tr>
<td>RAṆJANI (MADHYĀ)</td>
<td>RATIKA (MṛDU)</td>
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<tr>
<td>GA</td>
<td>DHA</td>
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<tr>
<td>RAUDRI (DIPTA)</td>
<td>MADANTI (KARUṆĀ)</td>
</tr>
<tr>
<td>KRODHA (AYATA)</td>
<td>ROHINI (AYATA)</td>
</tr>
<tr>
<td></td>
<td>RAMYĀ (MADHYĀ)</td>
</tr>
</tbody>
</table>

In the five kinds of Śrutis, the distribution will be:

<table>
<thead>
<tr>
<th></th>
<th>SVĀRĀ</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIPTĀ</td>
<td>GA VAUDRI (TERRIBLE)</td>
</tr>
<tr>
<td>(ILLUMINATED)</td>
<td>MA VAJIRIKA (THUNDERBOLT)</td>
</tr>
<tr>
<td></td>
<td>NI UGRA (MIGHTY)</td>
</tr>
<tr>
<td></td>
<td>(SA KUMUDVATI (LILY-POND))</td>
</tr>
<tr>
<td></td>
<td>GA KRODHĀ (WRATHFUL)</td>
</tr>
<tr>
<td></td>
<td>(MA PRASĀRINĪ (SPREADING))</td>
</tr>
<tr>
<td></td>
<td>PA SANDIPANI (SHINING)</td>
</tr>
<tr>
<td></td>
<td>DHA ROHINI (ASCENDING)</td>
</tr>
<tr>
<td></td>
<td>(SA MANDĪ (SLOW))</td>
</tr>
<tr>
<td></td>
<td>RI RATIKĀ (LOVING)</td>
</tr>
<tr>
<td></td>
<td>(MA PRITI (HAPPINESS))</td>
</tr>
<tr>
<td></td>
<td>(PA KṢITI (EARTH))</td>
</tr>
<tr>
<td></td>
<td>(SA CHANDOVATI (METRICAL))</td>
</tr>
<tr>
<td></td>
<td>RI RAṆJANI (PLEASING)</td>
</tr>
<tr>
<td></td>
<td>MA MĀRJANI (CLEANING)</td>
</tr>
<tr>
<td></td>
<td>(PA RAKTĀ (BELOVED))</td>
</tr>
<tr>
<td></td>
<td>DHA RAMYĀ (CHARMING)</td>
</tr>
<tr>
<td></td>
<td>NI KṢOBHINI (AGITATING)</td>
</tr>
<tr>
<td></td>
<td>RI DAYAVATI (MERCIFUL)</td>
</tr>
<tr>
<td></td>
<td>PA ALĀPANI (SINGING)</td>
</tr>
<tr>
<td></td>
<td>DHA MADANTI (INTOXICATING)</td>
</tr>
</tbody>
</table>

All the names have some meaning; but they are purely arbitrary and as such the meanings have no application here. But the matter deserves careful consideration whether the terms like Mṛdu denote the quality like the interval or ratio with the previous Svara. All the terms denote a quality of the Svara except one, namely, Karuṇā. Does it mean extremely soft, in relation to Mṛdu? Whether the terms are arbitrary or are significant must be considered in detail.

39. These Svaras are accepted as three-fold according to their differences in positions called Mandra, Madhya and Tāra. They themselves in their modified condition are treated as twelve.
These three divisions have already been dealt with (verse 7). Regarding the mutual relation of the twenty-two Shruti's and the seven Swaras, the only clue we have in the text is that Madhya Sa is twice the Madra Sa and Tārā Sa is twice Madhyā Sa. This relation holds good for other Swaras also. Thus Madhya Ni is twice Mandra Ni and Tārā Ni is twice Madhyā Ni. If Mandra Sa is 236 vibrations a second, Madhyā Sa is 352 and Tārā Sa is 1034 vibrations respectively. We are told nothing about the interval between the Shruti's and the Swaras, whether the interval is uniform. The interval cannot be equal, i.e., uniform progression. The interval between 23 and 44 is double between 1 and 22. At present Ga is taken as 14 Sa, and Pa as 13 Sa. Taking Sa as 236 vibrations a second, Ga is 320 and Pa is 384. That means that the average increase per Shruti between Sa and Ga (4-9; 5 Shruti's) is \( \frac{1}{2} \) of 64, i.e., 12 \( \frac{1}{2} \); but the average between Ga and Pa (9-17; 8 Shruti's) is \( \frac{1}{2} \) of 64, i.e., only 8. Then between Pa and the higher Sa (17-25; 9 Shruti's) it is \( \frac{1}{2} \) of 128, i.e., 14 \( \frac{1}{2} \). This is not equal progression. The matter needs scrutiny.

40. Sadja as modified is of two kinds, fallen and unfallen, with two Shruti's. It is seen (this) in the case of Sadhāraṇa and of Kakāṭīva of Nīgāda.

Sadja as Sadhāraṇa is in the fourth Shruti. When Sa is placed on the third Shruti and Rī starts from the fourth, instead of from the fifth, and when Sa starts only from the second instead of the first Shruti, it is called the case of Sadhāraṇa of Sa. When Sa is placed on the fourth Shruti, but starts only from the third Shruti, Ni taking the first two Shruti's, that is called the case of Kakāṭīva of Ni. This too will be dealt with in the fourth section of this chapter (verse 17). In these two cases Sa has only two Shruti's assigned to it, namely second and third, or third and fourth, instead of the four, namely the first four. These two are cases of modifications of Sa. Modification (Viśeṣa). In the first of these two cases, Sa falls from its fourth Shruti to the third Shruti and so it is called “fallen” (Couta). In the second case, it remains without falling and is hence called “unfallen” (Acuta).

41. In the case of (this) Sadhāraṇa, when Rṣabha, resorting to the Shruti of Sadja, assumes the state of having four Shruti's, then there is the one modified form (for Rṣabha).

In the first of the two cases of modification of Sa, Rī starts from the fourth Shruti instead of from the fifth, and as such it has four Shruti's (4, 5, 6 and 7); and this is the only modification of Rī.

42. Gandhāra has three Shruti's in (the case of) Sadhāraṇa (and) four Shruti's in (the case of) Antarāva. Thus its two varieties are described by Nīśaṅkā.

Ga has only two Shruti's (8 and 9). When Ga is fixed at 10 instead of at 9 and when Pa starts from 13 instead of from 14, this is the case of Sadhāraṇa of Ma. Ma in this case will have only two Shruti's (11 and 12). In this case of Sadhāraṇa of Ma, Ga has three Shruti's (8, 9 and 10). This is one modification of Ga. When Ga is fixed at 11, instead of at 9 and Ma is fixed at its natural Shruti of 13, then also Ma has only two Shruti's (12 and 13) and Ga has four Shruti's (8, 9, 10 and 11). This is the case of Antarāva of Ga. This is another case of modification of Ga, with three and four Shruti's respectively. The terms Sadhāraṇa and Antarāva are dealt with later (Section 5 of this chapter, verse 7 for Sadhāraṇa and Section 4, verse 17 for Antarāva). Nīśaṅkā is the Title given to Sāṁghadeva the author. The word means “doubtless.”

43. Madhyāma, like Sadja, is of two kinds, depending on Antarā and Sadhāraṇa. Paṅcama has three Shruti’s in Madhyāma Grama; then in (the case of) Kaisikā.

44. It resorts to the Shruti of Madhyāma and has four Shruti's; thus it is of two varieties. In the Madhyāma Grama, Dhaivata has four Shruti's in the modified form.

In the above two cases of the modification of Ga, Ma too has two modifications, either as Shruti 11 and 12, or as Shruti 12 and 13. Pa is fixed on the 17th Shruti. This division is what is called the Sadja Grama. The term Grama and the three kinds of Gramas will be dealt with in the fourth section. When Pa is fixed on the 16th Shruti, the Grama is called Madhyāma Grama. This is the only difference between Sadja and Madhyāma Gramas. In this Madhyāma Grama, Pa is given only three Shruti (14, 15
and 16) and Dha gets four Srutis (17, 18, 19 and 20). This is one modification of Pa.

Kaisika is another term for Sadharana of Madhyama. Here Ma is fixed on the 12th Swati, as already said in verse 42 just above. Consequently, even in the Madhyama Graha where Pa is fixed on the sixteenth Sruti, Pa has again four Srutis (13, 14, 15 and 16). This is another modification for Pa. Thus Pa has two modifications. In the Madhyama Graha, when Pa is fixed on the sixteenth Sruti, Dha starts from the 17th Sruti instead of the 18, and has four Srutis (17, 18, 19 and 20) instead of its normal three Srutis (18, 19 and 20). This is the only modification of Dha.

45. In the cases of Kaisika and Kakalita, Nisada, having three and four Srutis (respectively), assumes two varieties of modified forms. Thus are enumerated the twelve (varieties of modified forms).

Kaisika is another name for the Sadharana of Sa, already mentioned in verse 40 above. Kakalita is also Kaisika of Nisada too has been mentioned there. In these two cases Ni has three (21, 22 and 1) and four Srutis (21, 22, 1 and 2) respectively. Thus it has two modifications.

46. They, along with the seven Sudha ones become nineteen (Svaras). Peacock, Cakara, Ram, Krouna, Cuckoo, frog

Suddha (normal or unmodified). The Svaras at the 4th, 7th, 9th, 13th, 17th, 20th and 22nd Srutis are called Suddha or normal or unmodified. When their position or the Sruti interval is disturbed, the Svaras are called modified or Vikrta. There are consequently one normal series and two modified series as follows:

<table>
<thead>
<tr>
<th>Suddha Series</th>
<th>Vikrta Series I</th>
<th>Vikrta Series II</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Sa</td>
<td>Sa</td>
</tr>
<tr>
<td>4</td>
<td>Sa</td>
<td>Sa</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
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<tr>
<td>6</td>
<td>6</td>
<td>6</td>
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<tr>
<td>7</td>
<td>7</td>
<td>7</td>
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<tr>
<td>8</td>
<td></td>
<td></td>
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<tr>
<td>9</td>
<td>Ga</td>
<td>Ga</td>
</tr>
<tr>
<td>10</td>
<td>10 Ga</td>
<td>10 Ga</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>11 Ma</td>
</tr>
<tr>
<td>12</td>
<td>12 Ma</td>
<td>12 Ma</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>13 Ma</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>16 Pa</td>
<td>16 Pa</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>17</td>
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<tr>
<td>18</td>
<td>18</td>
<td>18</td>
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<tr>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>20 Dha</td>
<td>20 Dha</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>22 Ni</td>
<td>22 Ni</td>
</tr>
</tbody>
</table>

(suddha svaras are given in italics)

Although Suddha Sa in the first column and Vikrta Sa in the third column occupy the fourth Sruti, Sa is fifth from Ni in the first and third column. Suddha Ri in the first and third column and Vikrta Ri in the second column occupy the seventh Sruti. Yet Suddha Ri is fourth from the lower Swara, namely, Sa while Vikrta Ri is fifth. Suddha Ma in first column and Vikrta Ma in the third column occupy the thirteenth Sruti. But Suddha Ma is fifth from Ga and Vikrta Ma is third from Ga. Vikrta Pa in the first series (second column) and in the second series (third column) both occupy the sixteenth Sruti. But the first Vikrta is the fifth from Ma and second Vikrta is the fourth from Ma. Suddha Dha in the first column and the Vikrta Dha in the second and third columns occupy the twentieth Sruti. But Suddha Dha is fourth and Vikrta Dha is fifth from Pa. It has already been said (verse 27) that a Svara is determined by both its position and also by the interval from the next Svara. Although from the point of view of position in the 22 Srutis there are only seven Vikrta, yet from the point of view of interval form, the lower Svara, there are twelve Vikrta. The seven Vikrta Svara scheme in Svarasakalaka-nidhi of Ramanathya and in Raga-vibodha of Somanathya may be compared with this twelve Vikrta scheme.

The following chart gives the number of Vikrta Svaras for the various Suddha Svaras.
### Positions of Svaras for Viketas

<table>
<thead>
<tr>
<th>Svaras</th>
<th>No. of Svaris for Suddha</th>
<th>No. of Viketas</th>
<th>Positions of Svaris for Viketas</th>
<th>No. of Svaris for Viketa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sa</td>
<td>1 to 4</td>
<td>4</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Ri</td>
<td>5 to 7</td>
<td>3</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Ga</td>
<td>8 and 9</td>
<td>2</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Ma</td>
<td>10 to 13</td>
<td>4</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>Pa</td>
<td>14 to 17</td>
<td>4</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Dha</td>
<td>18 to 20</td>
<td>3</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Ni</td>
<td>21 and 22</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

The question of the correspondence in pitch among the sound of the seven birds and animals is an old one. It has to be tested. Peacock (Mayàra). Càkaka is a mythological bird supposed to have holes in the neck, and as such, unable to drink water in the ordinary way; they drink water remaining with their breasts upwards when rain falls, so that the water does not leak out through the holes. Ram (Chāga). Kramrka (heron). Cnokko (Kokko). Frog (Dundara).

47. and elephant—these seven produce the seven Svaris, beginning with Sadja respectively. Svaras are of four kinds, namely, Vadi and Sanvadi, also Vivadi.

Elephant (Gaja). Vadi (one who speaks or who proposes). Sanvadi (concordant). Vivadi (discordant).

48. and Anuvadi. But in performance, Vadi is the frequent Svara. If between two (Svaras) there is scope for an interval of twelve or eight Svaris,

49. they are mutually Sanvadi. Ni and Ga are Vivadis in respect of others. Or these two are (Vivadis) only of Ri and Dha. Or Ri and Dha too are (the Vivadis) of these two.

49. And Svara

50. The rest are Anuvadis. Of these, Vadi is described as the king. Sanvadi, being its follower, is spoken of as its minister.

Those Svaras that are discordant with the main Svara, whatever that main Svara be, are Ni and Ga. There is another view that Ni and Ga are discordant only with Ri and Dha or vice versa. In the first view the difficulty is that between Ma and Ni, there is only concordance in so much as between Ma and Ni, there are eight Svaris, four of Pa, three of Dha and one of Ni, below the Svara where Ni is placed. So there is the revised enumeration.

Now this first view was enunciated on the theory that concordance can be only between Svaras having the same number of Svaris. Ni and Dha have only two Svaris; so they cannot be Sanvadis or concordant with other Svaras that have three and four Svaris. In the second view, the theory is that Sanvadis or concordance is brought about by an interval of twelve or eight Svaris. The following is the chart of concordant Svaras:

<table>
<thead>
<tr>
<th>Svara</th>
<th>Svaris (concordant)</th>
<th>Difference in Svaris</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sa</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>Ri</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>Ga</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Ma</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>Pa</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>Dha</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>Ni</td>
<td>7</td>
<td>12</td>
</tr>
</tbody>
</table>

[If Ni and Ga are not taken as the adversary of all other Svaras, then Ma and Ni are concordant Svaras, since there are 8 Svaris between Ma (13) and Ni (22). Similarly between Ni (22) to Ma (13) there are twelve Svaris.]
These represent the clear interval between the two Svaras without counting the Shruti on which the Svaras are located. If one of them is added, Sa'vādha will be between Svaras separated by nine or thirteen Shrutas; this is what is given by Mātāgla and Dattila. But there is no difference of view. If in a song, Sa is taken as the Anuvādha and if its Sa'vādha or concordant Svara replaces it, the sweetness of the melody is not destroyed. This is the purpose of introducing the topic of concordance. If a Vivadi or discordant Svara is so substituted, then there is injury to the sweetness of the melody. Mātāgla says that two Svaras are discordant when the interval is two Shrutas. Thus it is that Ri and Dha on one side and Ga and Ni on the other side are discordant. The interval between Ri and Ga and the interval between Dha and Ni is two Shrutas. Here it must be noted that according to Mātāgla, the interval is not clear interval, but only inclusive of one Shruti on which a Svara is located.

51. Vivadi, being opposed to it, is spoken of by learned people as corresponding to an enemy. But Anuvādha is like a servant, following as it does both the king and the minister.

52. Śadja, Gāndhara and Madhyama are born of the dynasty of the Gods. Pañcama is born of the dynasty of the departed persons. Ri and Dha are born of the dynasty of Ṛṣis.

Departed persons (πτέρα). Ṛṣis (Sages or Seers). Gods (Gīvāṇa).

53. Niśada is born of the dynasty of Asuras. Sa, Ma and Pañcama are Brahmās. Ri and Dha should be understood as Kṣatriyas. Ni and Ga are accepted as of Vaiśya cast.

Asuras (Demons).

54. The Antara and the Kākali Svaras are Sūdras. Their colours respectively are: shining like a lotus, Pīṇājara, having the colour of gold, shining like jasmin, dark.

Antara and Kākali will be explained later (Fourth section, verse 17). Shining like a lotus (Pādaṁbhaka), Pīṇājara (golden). Having the colour of gold (Svaravarna). There is very little difference between these two colours. Pīṇājara is more reddish brown. Shining like jasmin (kundaprabha). Dark (Asita).

55, 56. Pīta, karbara. Then I enumerate the places of their origin. In the islands having the names of jambu, Śaka, Kusa, Krauñca, Śūlana, and Sveta, and in Puṣkara, are born these (Svaras) beginning with Ṣadja respectively. Fire, Creator and Moon, Lord of Lākṣmi and Nārada——

Pīta (yellow). Karbara (spotted). These are the seven islands into which the earth is divided; these islands are concentric, each surrounded by an ocean. The middle one is the Jambu island in which we live; then there is an ocean, and beyond is the next island. In that way there are seven oceans, the last one being the milk ocean beyond Puṣkara island. Fire (Vāhini). Creator (Vātahī). Moon (Śavānika). Lord of Lākṣmi (Lākṣmikānta) i.e., Vṛṣṇa. Nārada is the musician Ṛṣī, along with Tumburu.

57. these Ṛṣis had the vision of (the Svaras) beginning with Ṣadja. Tumburu (had the vision of) Dha and Ni. Fire, Brahma and Sarasvati, Śiva, Vīṣṇu and Gaṅeṣa,

Fire (Vāhini).

58. the Sun—these are spoken of as the Deities of Ṣadja etc. In the order (of the seven Svaras), Anuṣṭūpa, Gāyatri, Triṣṭup, and then Brhat, Pāṅkiti, Uṣṇik and jagati; these they speak of as the Metres for Sa etc. Sa and Ri must be used in Vīra, Adbhuta (and) Raudra; Dha in Bibhatsa and Bhavānaka; Ga and Ni in karuna; Madhyama and Pañcama in Hasya and Śṛṅgara.

Eight Rāgas are given in which the seven Svaras are to be employed. The table on p. 64 will make these distributions clear.
Svara | Dynasty | Caste | Colour | Place of origin | Rishi | Deity | Metre | Rasa
--- | --- | --- | --- | --- | --- | --- | --- | ---
Sa | Gods | Brahmin | Lotus | Jambu | Fire | Anuṣṭup | Vīra, Adbhuba | SANGITARATNACARA
Ri | Rishi | Ksatriya | Pitījara | Sāka | Creator | Gāyatri | and Radura | [A]
Ga | Gods | Vaiśya | Svarūpa | Kusā | Moon | Sarasvati | Triṣṭup | Kārana
Ma | Gods | Brahmin | Jasmin | Kraunca | Viṣṇu | Śrīva, | Pṛthi | Šāyana and
Pa | Pitṛ | Brahmin | Dark | Sālmali | Nārada | Viṣṇu | Pañkiti | Šīrīga
Da | Rishi | Ksatriya | Pīta | Śveta | Tumburu | Ganeśa | Uṣṇik | Bhīshata and
Ni | Asura | Vaiśya | Karbura | Puṣkara | Tumburu | Sun | Jagati | Bhayānaka

1. Grāma is the collection of Samas which forms the basis for the Veda etc. Two of them exist in this world. The first is Sugam Grāma.

2. The second is Madhyagam Grāma. Their definition is (now) given. It is called Sugam Grāma.

3. When this (Padācama) is placed in the fourth Struti next (below) its last, it is accepted as Madhyagam Grāma. Or, Dha has three Struts in Sugam Grāma; but in Madhyagam Grāma, it has four Struts.

4. If Caudara takes up one Struti each of Ri and Ma, it then takes up one Struti of Pa. If Ci takes up one Struti of Pa, it then takes up one Struti of Nī. Then the sage Nārada calls it Caudara.

5. This Grāma is current in the Heaven, not on the earth.
IV. GRAMA, MÜRCHANA, TĀNA, ETC.

1. Grāma is the collection of Svaras, which forms the basis for the Mürchana etc. Two of them exist in this world. There the first is Sādja Grāma.

Grāma is a complete collection of such Svaras which are taken up in Mürchana etc. Thus the three Svaras, namely, Udāta, Anudāta and Stavita of the Rigveda are not included in the Grāma. Within a grade of twenty two Shrūtas, there are Eṣadhī and Vīkṛta Svaras. There are three such grades, namely, Mandra, Madhyā and Tāra. A Grāma consists of all these Svaras. Mürchana etc., means Mürchana, Krama, Tāna, Varna, Jānaka, Jāti etc., which will be explained presently. There are three Grāmas, only two of which are current in this world.

2. The second is Madhyama Grāma. Their definition is (now) given. It is (called) Sādja Grāma when Pañcama is placed in its fourth Shruti.

3. When this (Pañcama) is placed in the (Shruti) next (below) its last, it is accepted as Madhyama Grāma. Or, Dha has three Shrūtas in Sādja (Grāma); but in Madhyama, it has four Shrūtas.

The allocation of 4, 3, 2, 4, 3 and 2 for the seven Svaras is according to the Sādja Grāma. Here, Pa is on the 17th Shruti, i.e., on the fourth Shruti after Ma. If Pa is shifted down by one Shruti, then we get the Madhyama Grāma. In this, Dha will be on the fourth Shruti from Pa, instead of on the third in the Sādja Grāma.

4. If Gāndhāra takes up one Shruti each of Ri and Ma, if Dha (takes up) one Shruti of Pa, but Niṣāda (takes up) one Shruti of Dha and one Shruti of Sa,

5. then the sage Nārada calls it Gāndhāra Grāma. This Grāma is current in the Heaven, not on the earth.
The Gāndhāra Grāma is not current in this world. It is only in Heaven. It is formed from the Śadja Grāma as explained in the verse. It is as follows:

1. 2, 3, 4, Sa, 5, 6, Rī, Ga, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22

Ga must take up one Sṛuti from Rī (i.e., the 7th) and one from Ma (i.e., the 10th); Dha must take up one Sṛuti from Pa (i.e., the 17th); Ni must take up one Sṛuti from Dha (i.e., the 20th) and one from Sa (i.e., the 1st); this is called Gāndhāra Grāma. It is represented below the line, while the Svaras above the line represent Śadja Grāma. This Gāndhāra Grāma is mentioned by Nārada. It is not in Bharata.

6. Śadja is the principal, since it is the first (Svara), similarly because it has more ministers. But Madhyama is the first in the Grāma in so far as it has no fall.

Here the reason for calling the three Grāmas by these three Svaras is given. Sa is the first Svara and hence it is the chief Svara. Further it has more ministers than the others. It has already been said that a Sanyāda or concordant Svara is like a minister (iii.51). So minister means concordant Svara. For Śadja both Madhyama and Pañčama are concordant, while for others there is only one concordant Svara (see the chart under iii.51). Ma has the importance in so far as in Śadja (six-Svara) and Audava (five-Svara) Tānas (to be explained just below) Ma is not dropped in getting at the six or five Svaras for those Tānas. In Śadja, it is Sa, Rī, Ga and Ni in the Śadja Grāma and Sa, Rī and Ga in the Madhyama Grāma that are dropped. In Audava, it is Sa-Pa, Ga-Ni and Rī-Pa in the Śadja Grāma and Ri-Dha and Ga-Ni in the Madhyama Grāma that are dropped (27 to 30 below). Thus Ma is not dropped. All the others are dropped.

7. In so far as it is born in the same family as these two, Gāndhāra also is the first (in a Grāma) in the Heaven. In the three Grāmas, the Deities respectively are Brahma, Viṣṇu and Maheśvara.

Śadja, Gāndhāra and Madhyama are born of the family of gods (iii.52).

8. They are to be sung respectively in the Hemanta, Grīma and Varsa (seasons), also in the forenoon hours, at noon and in the afternoon (respectively), by those who desire progress.


9. The (recitation in) the ascending and (in) the descending order of the seven Svaras is called Mūrchanā. These (Mūrchanās) are seven in each of the two Grāmas.

If seven successive Svaras are taken up and sung in the ascending and in the descending order, it is called a Mūrchanā. It must be noted that the Svaras exist in three grades, namely, Menaka, Madhyama and Tātra. It is possible to start in one grade and proceed to another grade. These Mūrchanās can be seven in Śadja and seven in Madhyama Grāma.

10. But in the Śadja (Grāma), the first (of these seven Mūrchanās) is Uttaramandra, (then) Rajanī and Uttarāyata, Sudhāśadja, Maśārīka, Asvākrama (and) Abhirudgata.

11. But in the Madhyama (Grāma), they shall be Sauvāri, Harināvara, after that shall be Kalopana, Sudhamadhyā, Margi and Pauravi.

12. and Hṛṣyaka. Then, on the other hand, their definition is dealt with. The first Mūrchanā is started with Śadja abiding in the Madhyama-Sthana.

13. The other six Mūrchanās (are to be effected) with Niṣada and others abiding in the lower (grade) in regular order. Sauvāri Mūrchanā shall start beginning with Madhyama of the Madhyama-Sthana.
14. But the remaining six shall start with the Svaras that come just below it and still below. Others understand the Rajani etc. (as starting) with Ni etc., taking the place of Sadja etc.,

15. (and) Harinaśva etc., (as starting) with Ga etc., taking the place of Madhyama. (In these cases) Sadja etc. and Madhyama etc. must be moved upwards in regular succession.

If 1 to 7 represent the seven Svaras in the Mandra grade, 8 to 14 the seven Svaras in the Madhya grade and 15 to 21 the seven Svaras of the Taṇḍra grade, the following will be the seven Mūrchaṇaṃs in the Sadja Grāma.

(The nomenclature of Nārada, given in stanzas 23 ff., are noted as the second and the Deities given in stanzas 20 ff. are noted in brackets below.)

11 12 13 14 15 16 17
Ma Pa Dha Ni Sa Ri Ga Sauvira, Āpīyāni
(Brahmā)

10 11 12 13 14 15 16
Ga Ma Pa Dha Ni Sa Ri Harinaśva, Viṣva-
kṛtā (Indra)

9 10 11 12 13 14 15
Ri Ga Ma Pa Dha Ni Sa Kalopanaṭa, Candrā
(Vaiyu)

8 9 10 11 12 13 14
Sa Ri Ga Ma Pa Dha Ni Sūḍhadaṁbhyā
Hema (Gandharvas)

7 8 9 10 11 12 13
Ni Sa Ri Ga Ma Pa Dha Ni Mārgi, Kapardinti
(Siddhas)

6 7 8 9 10 11 12
Dha Ni Sa Ri Ga Ma Pa Pauravi, Maitrī
(Druhiya)

5 6 7 8 9 10 11
Pa Dha Ni Sa Ri Ga Ma Ṣhayakā, Candra-
māsi (Sun)

In the alternative view given in verses 14 and 15, there is no difference in effect. Instead of starting with Ni etc., for the second Mūrchaṇaṃ, etc., we should start with Sa in all Mūrchaṇaṃs and give Ni etc., in the place of Sa etc., in the seven Mūrchaṇaṃs. The same should be done for the Mūrchaṇaṃs in the Madhyama Grāma. If Ni takes the place of Sa, then Sa will go one Svara upwards. The seven Mūrchaṇaṃs in the alternative view will be:

11 12 13 14
Sa Ri Ga Ma Pa Dha Ni

9 10 11 12 13 14 15
Sa Ri Ga Ma Pa Dha Ni

10 11 12 13 14 15 16
Sa Ri Ga Ma Pa Dha Ni

11 12 13 14 15 16 17
Sa Ri Ga Ma Pa Dha Ni

Here the first Mūrchaṇa started from Sa of the Madhya grade and then the next lower Svara (the Ni of the Mandra grade) was taken up. Thus all the seven are given in regular order.
According to this view, a Mūrchanā is always from Sa to Ni. The difference is due to the difference in the position of the Sa with which the Mūrchanā starts. There is another difference. In the first view, the starting point in the various Mūrchanās was one Svara below the previous, while here, it is one Svara above the previous one.

16. They are separately of four varieties, namely, Suddha, similarly intermixed with Kakali, associated with Antara, united with these two: thus they are spoken of as fifty six.

There are seven Mūrchanās in each of the two Gramas. Thus there are fourteen Mūrchanās. Each of them can be of four kinds and, as such, there are fifty six Mūrchanās. The terms Kakali etc., are explained in the next verse.

17. If Niṣada takes over two Srutis of Sādja, then that Svara is Kakali; but if Gandhāra (so takes the two Srutis) of Madhyama, (that Svara) is Antara.

Niṣada is fixed on the 22nd Sruti. If it is raised by two Srutis, i.e., if it is fixed on the 24th Sruti, or rather on the 2nd Sruti of the grade just above, it is called Kakali Ni. Similarly, Gandhāra is fixed on the 9th Sruti. If it is fixed on the 11th Sruti, then it is called Antara Ga.

Now taking the position of the seven Srutis as 4, 7, 9, 13, 17, 20 and 22, there is one Mūrchanā. If the Ni is in 2 (i.e. 24) then there is another Mūrchanā as 4, 7, 9, 13, 17, 20 and 22 (24). If Ga is in 11, then there is a third, as 4, 7, 11, 13, 17, 20, 22. If both these changes are effected there is a fourth, as 4, 7, 11, 13, 17, 20, 2 (24). They will be represented as:
Similarly there will be four different kinds of Mūrchanās for each of the fourteen. In the Madhyama Gṛāma, Pa will be at 16 and not at 17.

18. In respect of the two Gṛāmas, if in a particular Mūrchanā, Saḍja and Madhyama occupy a particular position in order, the number of that position is the number of the Mūrchanā (within the seven Mūrchanās of that Gṛāma). Thus is described by Nīśāntaka.

Looking at the Saḍja Gṛāma Mūrchanā in the chart under verse 15, it will be found that Sa is the first in the first Mūrchanā, second in the second Mūrchanā and so on. Similarly, in the Madhyama Gṛāma Mūrchanās, Ma is the first in the first Mūrchanā, second in the second Mūrchanā, and so on. This is what is said here. Nīśāntaka is the Title given to Sārgīkadeva; it means doubt-free.

19. Each one (of these fifty six Mūrchanās) is of seven kinds, by starting on the first, and the other Svaras. In these (Mūrchanās), after singing the last (and highest) Svaras, the ones before (i.e., lower ones) should be sung, in the regular order.

In the chart under verse 15, each Mūrchanā consists of the ascending and descending order, though only the ascending order was given. The descending order is understood. Thus the first should really be given as:

\[
\begin{align*}
8 & \ 9 & 10 & 11 & 12 & 13 & 14 & 8 & 9 & 10 & 11 \\
\text{Sa} & \ 
\text{Ma} & \ 
\text{Pa} & \ 
\text{Dha} & \ 
\text{Ni} & \ 
\text{Ga} & \ 
\text{Ri} & \ 
\text{Ga} & \ 
\text{Ri} & \ 
\text{Sa} & \ 
\end{align*}
\]

Each of the fifty six varieties must be represented in this way. In each of them, there can be seven varieties. Take the first; here first there is the ascending order as:

\[
\begin{align*}
8 & \ 9 & 10 & 11 & 12 & 13 & 14 \\
\text{Sa} & \ 
\text{Ri} & \ 
\text{Ga} & \ 
\text{Ma} & \ 
\text{Pa} & \ 
\text{Dha} & \ 
\text{Ni} & \ 
\end{align*}
\]

Then the next will be:

\[
\begin{align*}
14 & \ 8 & 9 & 10 & 11 & 12 & 13 \\
\text{Ni} & \ 
\text{Sa} & \ 
\text{Ri} & \ 
\text{Ga} & \ 
\text{Ma} & \ 
\text{Pa} & \ 
\text{Dha} & \ 
\end{align*}
\]

20. These (Mūrchanās) are (called) Kramas. Of them, the (total) number is three hundred and ninety two. Yakṣas, Rakṣas, Nārada, Brahma, Naga, Asvins and Varuṇa:

When each of the fifty six Mūrchanās have seven Kramas in this way, the total number of Kramas is 392. Yakṣas and Rakṣas are semi-celestial beings. Nārada is the musician Sage. Brahma is one of the Hindu Trinity. Naga are snake-gods. Asvins and Varuṇa are gods.

21. In the Saḍja Gṛāma these are the Deities respectively. Brahma, Indra, Vāyu, Gandharvas Siddhas, Druhiṇa and Sun:

Indra is the Ruler of the Heaven. Vāyu is a god. Gandharvas and Siddhas are semi-celestial beings. Druhiṇa is Brahmin.

22. These are in order, the Deities of the Mūrchanās of the Madhyama Gṛāma. For them other names have been given by the sage Nārada.
23. In the Ṣadja Grama the first Murchanā is Uttaravartā; Abhirudgāta, Asvakranta and Savrī, Hṛṣyakā and Uttarāyata.

24. Rajāṇa: thus are enumerated the seven Murchanas belonging to the Seers. Āpyāyana, Visvakṛṣa, Candra, Hema, Kapardini.

25. Maitri, Candra-maṇi, these are the Murchanās in the Madhyama (Grāma) belonging to the Pīṭhas. Nanda, Visala, Sumkhi, Citra, Citravatī, Sukha.

26. and Ālāpa: thus are the seven Murchanas in the Gandhara Grama. And these are to be employed in the Heaven. Therefore, they are not dealt with (here) in particular.

These alternate names and the deities are noted under verse 15. According to Nārada, the Ṣadja Grama Murchanās belong to the Seers (Rṣis) and those in the Madhyama Grama to the Pīṭhas (the dead ancestors).

27. The Tānas are Suddha Murchanas converted into Śadavas and Audవavas; when Sa, Ri, Pa and the seventh are taken away from the seven (Murchanās) of the Ṣadja (Grāma), in order

Śadava (six-Svara combination) in which one of the seven is dropped. Audvava (five-Svara combination) in which two Svaras are dropped. Murchanās were divided as Suddha etc., (verse 16 above). If in a Suddha Murchana, only six Svaras or if only five Svaras are taken up, it is called a Suddha Tana. The text must be taken to mean that a Suddha Tana is a Suddha Murchana. Seventh (Ni).

28. then there are twenty eight Tānas. When Sa, Ri and Ga are taken away from the seven Murchanas of the Madhyama Grama in order, then there are twenty one (Tānas):

When Sa is taken away, we get the following seven Śadava Tānas:

<table>
<thead>
<tr>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Sa)</td>
<td>Ri</td>
<td>Ga</td>
<td>Ma</td>
<td>Pa</td>
<td>Dha</td>
<td>Ni</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
</tr>
<tr>
<td>Ni</td>
<td>(Sa)</td>
<td>Ri</td>
<td>Ga</td>
<td>Ma</td>
<td>Pa</td>
<td>Dha</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>Dha</td>
<td>Ni</td>
<td>(Sa)</td>
<td>Ri</td>
<td>Ga</td>
<td>Ma</td>
<td>Pa</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
</tr>
<tr>
<td>Pa</td>
<td>Dha</td>
<td>Ni</td>
<td>(Sa)</td>
<td>Ri</td>
<td>Ga</td>
<td>Ma</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>Ma</td>
<td>Pa</td>
<td>Dha</td>
<td>Ni</td>
<td>(Sa)</td>
<td>Ri</td>
<td>Ga</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>Ga</td>
<td>Ma</td>
<td>Pa</td>
<td>Dha</td>
<td>Ni</td>
<td>(Sa)</td>
<td>Ri</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>Ri</td>
<td>Ga</td>
<td>Ma</td>
<td>Pa</td>
<td>Dha</td>
<td>Ni</td>
<td>(Sa)</td>
</tr>
</tbody>
</table>

It is true that the first and the seventh are Ri Ga Ma Pa Dha Ni. But in the first, they are the Svaras 9 to 14 while in the last they are the Svaras 2 to 7. The difference is in the grade, namely, Madhya and Mandara.

Similarly we get seven each by dropping Ri Pa and Ni. Thus there are 28 Śadava Tānas, in the Śadja Grama. In the Madhyama Grama are dropped Sa, Ri and Ga; then we get 21 Śadava Tānas. Thus there are on the whole 49 Śadava Tānas.

29. In the two (Grāmas), these are accepted as the forty nine Śadava Tānas. If Sa and Pa, the two bi-Sruti (Svaras), and Ri and Pa are removed, from the seven,

30, 31. in the Ṣadja Grama there are separately twenty one Audvva Tānas. But when from these (seven) in the Madhyama Grama are removed Ri and Dha, and the two bi-Sruti (Svaras), there are just fourteen. They together form thirty five. All the Śadavas and Audvvas taken together form eighty four.

Similarly in Audvva (five-Svara), there are 21 in the Śadja Grama and 14 in the Madhyama Grama, making up 35 on the whole. The final Total of Tānas is $49 + 35 = 84$. The two-
34. The complete (Tanas) in the fifty six Mūrchanās taken together will be two lakhs eighty two thousand two hundred.

35. and forty, when numbered. Then we enumerate the incomplete (Tānas). If one and then one more at the end are removed, there are six varieties namely, six-Svara etc.

36. Although the mono-Svara has no subdivisions, it is enumerated for the sake of Naṣṭa etc. Kramas are (also) included, although they have no Kūṭatānas, since they are of use in them (i.e., the Kūṭatānas).

If each of the 56 Mūrchanās has 5040 Kīṭa Tānas, the total will be 2,82,240. Then there are six varieties of incomplete Mūrchanās by dropping one, two etc. The purpose of including the mono-Svara is for the sake of Naṣṭa and Uddhiṣṭa to be dealt with later in this section (see verses 66 ff. below). In calculating the Kīṭa Tānas, Krama is also of use (see verse 62 below).

37. But, there are seven hundred and twenty (Kūṭatānas) for Śadāvas. But, one hundred and twenty are accepted for Auduvas.

38. There are twenty four enumerated for four-Svaras Kūṭas i.e., (Kūṭatānas). There are six three-Svara (Kūṭatānas). Bi-Svara (Kūṭatānas) are two. But mono-Svara (Kūṭatāna) is accepted as one.

39. Ārīka and Gāthika, their Śāmika, then Svarantara: these are the names of the four Tānas with one Svara etc.

The table for the Kīṭa Tānas will be

<table>
<thead>
<tr>
<th>No. of Svaras</th>
<th>Number of Kīṭa Tānas</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Ārīka</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Gāthika</td>
</tr>
</tbody>
</table>

32. Mūrchanās both complete and incomplete, having the Svaras sung without any definite order become Kūṭatānas. We give their number.

A Mūrchanā is complete when all the seven Svaras are taken up at the same time. When only six or five or four or three or two or one are taken up, the Mūrchanā is incomplete. It is true that when only one Svara is taken up, there is no Mūrchanā or singing in a regular order. The point will be dealt with presently. If the Svaras are sung only in the ascending order, we had Sudhā Tānas. If they are sung in all possible combinations with no order, we get Kīṭa Tānas.

33. But the complete Kūṭatānas are five thousand and forty, in each one of the Mūrchanās, along with the Kramas.

For each of the fifty six Mūrchanās (with seven Kramas for each, i.e., 392 on the whole) there can be 5040 Kīṭa Tānas when all the seven Svaras are taken at the same time.
Saṅgītaratnākara

Chapter I. Svāra

Svāra is dropped in each one of them we get fourteen Śādavas. The first Mūrčhāṇa in the Śādja Grāma and the fifth in the Madhyama Grāma start with Sa, and for them the last is Ni. If this Ni is dropped in the case of these two, they can have only two divisions, namely, Śuddha and "with Āntara". Similarly, the fifth in the Śādja Grāma and the first in the Madhyama Grāma start with Ma and the last is Ga in them. If this Ga is dropped, these two can have only two divisions, namely, Śuddha and "with Ṛikatā". These are the four Mūrčhāṇas where Ni and Ga come at the end, and, as such, are dropped in Śādava. In the case of the other ten, there are four divisions. Thus the Total number of Śādava Kramas is forty eight (4 x 2 = 8; 10 x 4 = 40; total 48). For the term Krama see under verse 19.

42. The seven hundred and twenty enumerated before, when multiplied by (the number of) Kramas will give thirty four thousand five hundred and sixty.

"Enumerated above" in verse 37. The total is 34,560 (i.e., 720 x 48).

43. Thus shall be the number of Śādavas. Then I enumerate the five-Svāras. Two with Ga in the beginning, two with Dha in the beginning, two with Nišada in the beginning; thus the four kinds of Auduvas are six.

The two beginning with Ga are the 6th in Śādja Grāma and 2nd in Madhyama Grāma. Here when the last two are dropped, neither Ni nor Ga is dropped. Similarly the two beginning with Dha are the 3rd in Śādja Grāma and the 6th in the Madhyama Grāma, where also neither Ni nor Ga is dropped when the last two are dropped. In the same way, Ni in the beginning is in the 2nd in Śādja Grāma and in the 5th in Madhyama Grāma. Here too, neither Ni nor Ga is dropped when the final two are dropped. So these six have four divisions. In the case of others, either Ga or Ni appears as the final or as the penultimate and as such are dropped when for Auduva, the last two are dropped.

44, 45. The other eight are of two kinds. In this way these Kramas are forty. And when one hundred and twenty is multiplied by them (i.e., their number,
namely, forty), there will be four thousand eight hundred. This is the number for five-Svaras. In the four-Svaras, there are two with \( Ni \) in the beginning, divided into four kinds. There are twelve further

46. Kramas, divided into two. Thus there are thirty two. When multiplied by twenty four, the number of four-Svaras will be seven hundred and sixty eight.

There are 40 Audvya Kramas (\( 6 \times 4 = 24; 8 \times 2 = 16; \) total 40). The total of Audvvas is 4800. When three Svaras at the end are dropped to get four-Svaras, there are only the two Mūrchantas with \( Ni \) in the beginning where neither \( Ni \) nor \( Ga \) is included in these three Svaras so dropped. They are the 2nd in the \( Sadja \) Grāma and the 5th in the Madhyama Grāma. They have thus four divisions. The other twelve have only two divisions.

There are thus 32 (\( 2 \times 4 = 8; 12 \times 2 = 24; \) to total 32). The total four-Svara Kramas will be 32 \( \times 24 = 768 \).

47. But in the three-Svaras, two with \( Ma \) in the beginning have no sub-divisions. The other twelve are (each) of two kinds. Thus there are twenty six Kramas. If these six are multiplied by six,

48. it will be one hundred and fifty six. Again, in bi-Svaras, the eight with \( Ri \), \( Ga \), \( Dha \) and \( Ni \) in the beginning (respectively) are (each) of two kinds. The Kramas other than these are Suddhas.

When only three Svaras are taken, i.e., when the last four Svaras are dropped, in all cases either \( Ni \) or \( Ga \) is dropped, except in the two cases where \( Ma \) is in the beginning, i.e., 5th in \( Sadja \) Grāma and 1st in Madhyama Grāma, where both \( Ni \) and \( Ga \) are dropped. Thus there is no case where four divisions are possible. There are two cases where only Suddha is possible. Thus there are 26 (\( 2 \times 1 = 2; 12 \times 2 = 24; \) total 26).

The final total for three-Svaras is 156 (26 \( \times 6 \)). When only two Svaras are taken i.e., when the last five Svaras are dropped, in all cases either \( Ni \) or \( Ga \) is dropped, except in six cases, where both are dropped. These six cases are 1st in \( Sadja \) Grāma and 4th in Madhyama Grāma (beginning with \( Sa \)), 5th in \( Sadja \) Grāma and 1st in Madhyama Grāma (beginning with \( Ma \)) and 4th in \( Sadja \) Grāma and 7th in Madhyama Grāma (beginning with \( Pa \)). These four have no division possible. The other ten have two divisions.

49. But these twenty two, multiplied by two become forty four. But the mono-Svaras, having no sub-divisions, have only the original fourteen (varieties).

Thus there are 22. The final total is 44 (22 \( \times 2 \)). When only one Svara is taken, no such division into "with Kākāti" etc. is possible. The grand total now is 3,22,582 as follows:

<table>
<thead>
<tr>
<th>Total for 7 Svaras</th>
<th>2,82,240</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>34,560</td>
</tr>
<tr>
<td>5</td>
<td>4,800</td>
</tr>
<tr>
<td>4</td>
<td>768</td>
</tr>
<tr>
<td>3</td>
<td>156</td>
</tr>
<tr>
<td>2</td>
<td>44</td>
</tr>
<tr>
<td>1</td>
<td>14</td>
</tr>
</tbody>
</table>

Total 3,22,582

50. For the Suddhamadhyā, which begins with \( Sadja \), without the \( Pa \) that brings about the divisions, there are enumerated forty eight varieties (as repetitions) in the pair of Kramas with four Svaras.

This number, 3,22,582, is given as the theoretical total. But in reality, the number is less, since some of these Tānas are identical. In the following verses, such repeated Tānas (two Tānas being identical) are enumerated. In the four-Svara groups, there are forty eight that are repetitions.

51, 52 & 53. These Tānas of the two Three-Svaras are twelve. There are two in bi-Svaras. Mono-Svara is (only) one. These sixty three, by the side of the
Tānas belonging to Uttaramandra are accepted as repetitions. Again Margi Kramas, with Ni etc. which are four with five Svaras are four hundred and eighty. What belong to the four-Svaras are ninety six. In the pair of three-Svaras, there are twelve. There are four in the pair of bi-Svaras.

54. Mono-Svara Tāna is (just) one. The five hundred and ninety three of them, are not different from the Tanas found in Rajani.

Suddhamadhyā, which begins with Saūḍja is the 4th in the Madhyaśa Graṇa. The only difference between Saūḍja and Madhyaśa Graṇa is in the number of Srotis for Pa. When Pa is eliminated, the difference between the two Graṇas is also eliminated. When Pa as the fifth is eliminated, then for the remaining 6 Svaras, there will be 24 Kramas each for the Suddha and "with Antara". These 48 in the Madhyaśa Graṇa are identical with the corresponding 48 in the Saūḍja Graṇa. When 7 Svaras, 6 Svaras or 5 Svaras are taken, then Pa is there, and the difference between the two Graṇas exists. Since Pa is the 5th, it is only when the final 3, 4, 5 or 6 Svaras are removed that the identity comes in. In the case of 4 Svaras (i.e., when 3 Svaras are removed) there are 48 repetitions. In the case of 3 Svaras (i.e., when 4 Svaras are taken away) there will be 6 combinations each for Suddha and for "with Antara". Thus there are 12 combinations. In the case of 2 Svaras (i.e., when 5 Svaras are removed) Ga is also removed and the difference between Suddha and "with Antara" is also eliminated, and there are only 2 combinations. When only 1 Svara is taken, there is only 1 combination. On the whole, these combinations in the Madhyaśa Graṇa are also identical with the corresponding combinations in the Saūḍja Graṇa. There are on the whole 48 + 12 + 2 + 1 = 63 repetitions.

Margi is the fifth in the Madhyaśa Graṇa (see under verse 15) and begins with Ni. Here when 5 Svaras are taken in the beginning, Pa and Dha at the end are dropped, and since Pa is dropped, the difference between Saūḍja and Madhyaśa Graṇa is also eliminated. Here since both Ga and Ni are included, there are Suddhas, "with Kākais", "with Antara" and "with Ṛkais and Antara". For a five-Svara group, there are 120 combinations, and this in four varieties just noted come to 480 combinations. When 4 Svaras are taken, then also, Ni and Ga are included and there are the four varieties possible. Each will have 24 and there are 96 on the whole. When only 3 Svaras are taken, Ga goes and there are only 2 varieties, Suddha and "with Kākais". There are 6 combinations in each, the total being 12. These two varieties continue even in bi-Svara combination, since Ni continues. There are thus two combinations in each, and there are two on the whole. There is only one combination in mono-Svara. The total is 480 + 66 + 12 + 1 + 1 = 593. These are repetitions of corresponding combinations in the Rajani which is the second in the Saūḍja Graṇa.

55. But, for Pauravi, with Dhaivata in the beginning, there are six Svara Kramas. Their Tānas are accepted as twenty eight hundred and eighty.

56. For the four Audvānas, the number has been given already. The two with four Svaras, the two with three Svaras, the two bi-Svaras (and) the mono-Svara have their numbers already given.

57. These thirty four hundred and twenty five Tānas have the same form as the Tānas belonging to the Uttarāyāta.

Pauravi is the 6th in the Madhyaśa Graṇa. When the final Pa is removed, then the difference between the Graṇas is also eliminated. For this six-Svara group, there are the four varieties, since both Ni and Ga are retained. Each six-Svara group has 720 combinations and the total is 2,880. There will be four varieties for five-Svara group also, and each has 120; the total is 480 as already said in verses 52, 53. In the four-Svara, three-Svara, bi-Svara and mono-Svara groups, the varieties are two each, since Ga goes and the "with Antara" variety is impossible. Their numbers as 48, 12, 4 and 1 have already been given in verses 50, 52, 53. The total is 2,880 + 480 + 48 + 12 + 4 + 1 = 3,425. These are repetitions of the combinations in Uttarāyāta which is the second in the Saūḍja Graṇa.

58, 59 & 60. Thus there are four thousand eighty one Tānas that are repetitions. If (the number of
Kaṭatānas) is reduced by the complete and incomplete (Tānas) along with the Kramas, this number of Kaṭatāna will be three lakhs, seventeen thousand, nine hundred and thirty. Here the method of calculating it is given. The figures beginning with one and ending with seven should be written one above the other in order.

The three totals $63 + 593 + 3425$ together come to 4081, which are repetitions in the Madhyama Grāma of what have already appeared in the Saḍja Grāma. The complete Kramas are 392 (see verse 34); the six-Svaras are 48 (see verse 42); five-Svaras are 40 (see verse 43); four-Svaras are 32 (see verse 46); three-Svaras are 26 (see verse 48); bi-Svaras are 22 (see verse 49); mono-Svaras are 11 (see verse 49). In the mono-Svara, there are really 14; yet the number is given here as 11, since cases of Sa, Ni and Dha as mono-Svaras have already been eliminated (see verses 53ff). The total is 571. If this is added to the 4081, the total is 4652. The number of Kaṭatānas was already given as $322382$ (see verse 49n). If 4652 be taken away, the remainder is $317930$.

Here there is room for a doubt. All the cases of repetitions are where Pa is eliminated, and where as such the difference between the two Grāmas is also eliminated. But in all the cases, Dha remains and in Saḍja Grāma, Dha has only 3 Šruti; while in the Madhyama Grāma it has four Šruti. Does not the Grāma difference still remain when Dha remains? The point is this. Dha has three Šruti or four Šruti only in relation to Pa; when Pa is eliminated, Dha is the seventh Šruti from Ma. Its feature as three Šruti or four Šruti vanishes along with the disappearance of Pa.

61. If the following and the still following one among them is multiplied by the previous and the still previous one, there will result the number for each of the Mūrchanās beginning with one, in order.

This is a graphic representation of the number of Tānas for each Mūrchanā. It is as follows:

<table>
<thead>
<tr>
<th>No. of Svaras</th>
<th>No. of Tānas</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2 X 1</td>
<td>2</td>
</tr>
<tr>
<td>3 X 2</td>
<td>6</td>
</tr>
<tr>
<td>4 X 6</td>
<td>24</td>
</tr>
<tr>
<td>5 X 24</td>
<td>120</td>
</tr>
<tr>
<td>6 X 120</td>
<td>720</td>
</tr>
<tr>
<td>7 X 724</td>
<td>5068</td>
</tr>
</tbody>
</table>

62. After writing the Krama (of the Svaras) the previous Svara and the still previous one should be placed under what follows. If that is (in the) above (line), what remain must be given in front.

63. The rest (should be given) behind in the order of the original sequence. Prastāra is of this nature. There should be seven lines, for each of the columns beginning with seven and ending with one.

In the stanzas 62 and the first half of 63, the method of writing out the Prastāras is given. Prastāra is the actual presentation of all the combination for a given set of Svaras. The method can be explained by an example. Suppose that we want all the combinations of the set Sa Ri Ga Ma. First place the Svaras in the original order:

1. Sa Ri Ga Ma

There is no previous Svara for Sa; so leave it. Ri has Sa as previous; so put Sa under Ri. Then Ga Ma must be given after that and Ri must be given previous to it. Then we get:

2. Ri Sa Ga Ma

In the next step, see if Sa can be placed under Ri again. But since Sa has been so placed in the previous line, nothing is to be done with it. There is no Svara before Sa, to be placed under Sa. So we take Ga and put Ri under it; put Ma after that and Sa Ga before it. We get:

3. Sa Ga Ri Ma
Then we take Ga, and since Ri has already been given under it in the previous stage, we give Sa under it, Ri Ma after that and Ga before it; we get

\[(4) \text{ Ga Sa Ri Ma}\]

In this way we get the following series:

\[
\begin{array}{cccc}
(5) & \text{Ri} & \text{Ga} & \text{Sa} \\
(6) & \text{Sa} & \text{Ri} & \text{Ma} \\
(7) & \text{Sa} & \text{Ma} & \text{Ri} \\
(8) & \text{Ri} & \text{Ma} & \text{Sa} \\
(9) & \text{Sa} & \text{Ga} & \text{Ma} \\
(10) & \text{Ma} & \text{Sa} & \text{Ga} \\
(11) & \text{Ga} & \text{Ma} & \text{Sa} \\
(12) & \text{Ri} & \text{Ga} & \text{Ma} \\
(13) & \text{Ri} & \text{Ma} & \text{Ga} \\
(14) & \text{Ga} & \text{Ma} & \text{Ri} \\
\end{array}
\]

As a matter of fact what happens is this. If we take Sa Ri, there are only Sa-ri and Ri-Sa. Then we take Ga also. For each two Svāra there are similarly two. Thus there must be two with Ga at the end, transposing only Sa and Ri; two with Ri at the end, transposing only Sa and Ga; and two with Sa at the end, transposing only Ri and Ga. In this way we get six. Then if we take Ma also, there are six with Ma at the end, six with Ga the end, six with Ri the end and six with Sa at the end; thus there are twenty four. If we take Pa also, there are six groups of such twenty four with each of the six Svāras at the end. In this way the whole Prātāra must be computed for each Mūragana.

If we start with Ri, then Ri Ga, then Ri Ga Ma and so on, we get another set. Similarly with Ga and then with Ma; and then taking the next one, two, up to six and form similar combinations.

65. In the first column of the first (line) among them, should be written (the figure) one, and zero in the others. In the same should be placed pebbles corresponding to the number of the Tāna to be ascertained.

66. Among the lines thus arranged from top to bottom, the total of the last numbers in the lines already formed should be placed, as it is, below the zero; and that, multiplied by the number (of the lines) of the column (below it), should be placed below its own column and still below it. This is accepted as the Khandameru. The pebble should be moved to a lower column by such a number which represents the number of the last Svāra of the Udīḍa counted backward from the last Svāra of the original order. This movement of the pebble should start from the last. The (new) Krama (at every stage) will be after eliminating (the Svāra so obtained).

From the second half of stanza 63 to the first half of stanza 66, what is called Khandameru is described. This is a graph to determine the form of the Svāra combination for a particular number in the series and for determining the number in the series for a particular Svāra combination given. These two processes are respectively called Naṭa and Udīḍa. These terms will be presently explained when they are taken up after this Khandameru.

The process is as follows: have seven horizontal lines, one below the other. These lines should be divided into columns, in such a way that the first line has seven columns, the second has six and the seventh has only one. Here, in the first line of seven columns, write the figure 1; put zeros in the other six columns of this line. If the Tāna to be ascertained has three Svāras, then put three pebbles, one each in the first three columns of this line; if it is four then put the four pebbles in the four columns; and so on. Pebbles are recommended for easy computation by shifting the pebbles from line to line. This point will be explained presently. “The same” in the text means columns of the same number as the number of Tānas to be ascertained.
Have the columns as follows:

<table>
<thead>
<tr>
<th>Sa</th>
<th>Ri</th>
<th>Ga</th>
<th>Ma</th>
<th>Pa</th>
<th>Dha</th>
<th>Ni</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>6</td>
<td>24</td>
<td>120</td>
<td>720</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>12</td>
<td>48</td>
<td>240</td>
<td>1440</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>72</td>
<td>360</td>
<td>2160</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>96</td>
<td>480</td>
<td>2880</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>600</td>
<td>3600</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4320</td>
<td></td>
</tr>
</tbody>
</table>

This is obtained in the following way. We have to add up the number of the last column in the previous and in the following line. Start with the first line of 7 columns. Here there is no line following that has been formed. The last number in the previous (i.e., 1st) line is 1. Put 1 in the last column of the second line. Add up the last numbers of the two lines that are partly formed. That will be 1 + 1 = 2. Put this 2 in the second column of the second line. Multiply this by 2 and we get 4; put this 4 in the next line below. Then add up now the last figures of the three columns, 1 + 1 + 4 = 6. Put this in the third column of the second line. Multiply this by 2 and put the resulting 12 below it in the third line: multiply the 6 by 3 and put the resulting 18 below it in the still lower line: now add up the finals 1 + 1 + 4 + 18 = 24. Put this 24 in the 4th column of the second line. Similarly multiply this by 2 and put the resulting 48 below; multiply the 24 by 3 and put the resulting 72 below it; multiply the 24 by 4 and put the resulting 96 in the column below. That is the last column of the fifth line. Now, when we have come to a new "last column"; add up the finals and put it in the next column of the second line:

1 + 1 + 4 + 18 + 96 = 120. Repeat the process of multiplying 120 with 2, with 3, 4, and 5 and put the resulting 240, 360, 480 and 600 in the lower columns. We have again a last column. Now start adding up the finals and we get 1 + 1 + 4 + 18 + 96 + 600 = 720. Multiply this by 2, 3, 4, 5 and 6 and put the resulting 1440, 2160, 2880, 3600 and 4320. All the columns are finished and there is no further process. This graph is called a Khandamrta.

Column (Koṣṭha). Line (Pañkti). Pebbles (Lōṣṭakā). Number or Figure (Aṅka). Total after adding up (Samyogya). Zero (Kha or Śūnya). Kha means sky, which is the symbol for zero. Multiplied by the number (Saṅkhyaṅga). As it is (eka = one); i.e., without multiplying it.

68. By adding up the numbers (in the squares) where the pebbles are moved, there will be the number of the Uḍḍitiṣṭā. Select those numbers (in the squares) which, along with 1 in the original (first line), when added up, becomes the number of the Naṣṭa;

69 & 70. put pebbles in (the squares) with (those numbers). The number of pebbles must be the same as the number of Śvaras in the Naṣṭa. Count the number of the squares with the pebbles, below in the order (from the zero); that number would be the number of the Śvara counted backward from the last (Śvara) of the (original) Krama. The elimination of the (Śvara) obtained etc., is as in the previous case.

The method of Naṣṭa and Uḍḍitiṣṭā is described in the above stanzas. First Uḍḍitiṣṭā is described. Uḍḍitiṣṭā is the finding out the number of the Tāna of a given form. Since the four Śvara Tānas for Sa Ri Ga Ma are given above, I take an example relating to it for illustration. Suppose that we have to find out the number of the Tāna of the form Ma Ga Ri Sa. There are four Śvaras; so put four pebbles in the first four columns of the first line in the Khandamrta. The last Śvara of the Uḍḍitiṣṭā is Sa. The original order is Sa Ri Ga Ma. Here the last is Ma. Counting backward from Ma to Sa we get 4. So move the pebble in the fourth column of the first line downward by 4 lines. It will be in the square
represented by the number 18, i.e., the last column in the fourth line. Then eliminate 9a. Now the last of the Uddigita will be 18. This will be the third from Mr of the original order counted backward. So move the pebble in the third column of the first line downward by three lines and it will be in the square represented by the number 4, i.e., the last column of the third line. Then eliminate 18. Now Ga is the last of the Uddigita. This is the second from Ma, which is the last of the original order, counted backward. So move the pebble in the second column downward by two lines and it will be in the square represented by 1. When we ignore 18 also, there is only 9a and as such, nothing remains that can be called the final of the Uddigita. So there is no movement of the pebble. Now add up the numbers in the four squares occupied by the pebbles; that will be 18 + 4 + 1 + 1 = 24. So Ma Ga Ri Sa is the 24th Tana, starting from the Kratna Sa Ri Ga Ma.

It will be noticed in the Table given above that it is the 24th. This method will hold good only when the progression of the Prastara follows the rule laid down in verses 62 and 63.

Naga is the method of determining the form of a Tana when the number is given. Take as many pebbles as there are Svaras in the Tana in question. Put them into as many squares, only one in a column, so that the total of the numbers in those squares, when added up, will be the number of the Tana in question. The number 1 in the first line must always be included; i.e., the squares must be selected from the extreme left side. Write out the Svaras of that number in their original order. Then take the final column (on the right) and count its number from the zero above. Count from the last Svara of the original order backward to the same number and write that Svara. Then eliminate the Svara so obtained from the original order. Take the next column and count its number from the zero above; again count the same number backward from the last Svara of the original order (after the elimination) and put the Svara before the previous Svara. Repeat this counting and elimination of the Svara so obtained after each counting. The Svaras obtained by the calculation will be the form of the Tana. Suppose it is the form of the 1000th Tana of the seven Svaras that is wanted to be ascertained. In the KhandaMeru, we can ignore all columns where the figures are above 1000. Take the column with 720 in the second line. Then we have to fill up 280. So take 240 in the third line of the sixth column. Now we have 40 remaining. So take 24 in the second line of the fifth column, 12 in the third line of the fourth column, 2 in the second line of the third column and 1 in the second and first lines of the second and first columns. Thus we have allotted 1000 among the seven columns. 720 is the second line below zero. Counting backward from 720, the last of the original order, we get Dha as the second. Put this as the last Svara. Eliminate Dha. In the previous column 240 is the 3rd from the zero. The third backward from Ni (Dha is now eliminated) is Ma; put Ma as the 6th before Dha. Eliminate Ma. 120 is the 2nd from the zero. So Pa is the 2nd. Put Pa as the fifth before Ma, and eliminate Pa. 12 is the third from zero. Ri is the 3rd from Ni, and put Ri as the fourth before Pa. 2 is the second from the zero. Ga is the second from Ni and put Ga as the third before Ri. 1 is the second from zero. Now Sa is the second from Ni, and put Sa as the second and the remaining Ni as the first. We get Ni Sa Ga Ri Ma Pa Dha as the 1000th Tana in the seven Svaras. Care should be taken in allocating the pebbles in the required number of columns in such a way that their total is the number of the Tana given. Thus if we want the 660th Tana of six Svaras, we will have to assign the 6 pebbles to squares represented by 600, 48, 6, 4, 1 and 1 in the six columns.

71. By adding up the numbers of the last columns from top to bottom (taking as many) lines as the number of Svaras in the Tana, there will result the number of Tanas for mono-Svara etc., in order.

By adding up the totals of the last columns representing the number of Svaras in the Tana, we get the total number of Tanas for those Svaras. The last is the left column. Thus for mono-Svara, it is 1. For bi-Svara it is 1+1=2. For tri-Svara it is 1+1+1=3. Take as many lines as there are Svaras in the Tana. Add up the left end columns of these lines. We will get the numbers 1, 2, 6, 24, 120, 720 and 5040.

From here to the end of the section, the names are given for the various Sudha Tanas. The names are names of sacrifices and their fruits are spoken of as corresponding to the sacrifices.

72. Then, here we give the names of the Sudha Tanas. Agni storia, Atyagri storia, Vajapeya and Sadada.

73. Pundarika and Asvamedha, after that Raja-suya, these in order are the names of the seven Tanas from which Sadja is removed.
74. Śvēṣṭakṛt, Bahuśavartā, Gosāva and Maḥā-
vratā, Visvajīt and Brahma-yajña, Prājñāpāya as the
seventh on the other hand:
75. these in order, are the names of the Tānas
from which Rābha is removed. Asvākrānta, Ratha-
krānta, after that Viṣṇukrānta,
76. Suryakrānta, Gajakrānta, Valabhit, Nāga-
pakṣaka: these are accepted in order as the seven
names of (Tānas) from which Pañcama is re-
moved.
77. Caturmāṣya, then what is called Saṃstha,
Śastra, and Uktaha as the fourth, Sautrāmaṇi, similarly,
Citra, what is called Udḥhit as the seventh on the
other hand:
78. these in order are the names of Śaḍāvas from
which Niśāda is removed. Śaṅviti and Ardhasaṅviti,
what is called Sarvaśatobhāda,
79. the Ayana of the Ādityas, and what is called
Gavām ayana, the Ayana of Sarpas as the sixth,
Kauṇḍāpayana as the seventh: they accept these as the
names of Tānas from which Saḍā is removed.
80. Agnicīt and Devatāṣṭha, Upaṃsū, then what
is called Soma, Asvapratiṣṭha, Barhis, then what is
Abhyudaya:
81. they accept these as the names (of Tānas)
from which Rābha is removed. Sarvasva-
dakṣīṇa, Dikṣā, what is called Soma, what is called
Samīt,
82. Saṭahāra, Tamānapāt, then being accepted
Godahana: they speak of these as the names (of Tānas)
from which Gāndhāra is removed.

83. Iṣu and Puruṣamedha, Syena, Vajra, then
Iṣu, Aṅgiras, Kaṁka: thus these in order are the names
(of Tānas) from which Sa and Pa are removed.
84. Jyotisinga, then Darśa, what is called Nandi,
Paurṇamasaka, Asvapratiṣṭha, Ratri, the seventh
being declared as Saubhāra:
85. these in order are the names of (Tānas) from
which Niśāda and Gāndhāra are removed. Saubhāga-
krīt and Kaṁrī, Saṅtikṛt, similarly Puṣṭikṛt,
86. and Vainuteya and Uccāta, what is called
vastikaraṇa, these are the names of Tānas from which
Pañcama and Rābha are removed.
87. Traśalokyanohana, Vīra, Kandarpabhasatāna
88. Saṅkhaśūda, Gajacchāya, what is called
Raudra, Viṣṇuvikrama, these in order are the names
of Tānas from which Ri and Dha are removed.
89. Bhairava, what is called Kāmada, Avabhṛtha,
Aṣṭakaphāla, Śvēṣṭakṛ and Vaṣṭakāra, the seventh being
accepted as Mokṣada:
90. thus are accepted the names of those (Tānas)
from which Niśāda and Gāndhāra are removed. If a
Tāna has the name of a particular sacrifice, that Tāna
has the fruit of that sacrifice.
91. In Gāndhāra, (Suddha) Mūrchanas (and
Suddha) Tānas are enjoined in scripture as conducive
to eminence. Those Kūṭas are also of use since they
have acquired a position in singing.
1. Śādārāṇa is of two kinds, in so far as it refers to Svara and Jati. Among them, Svara-śādārāṇa is described as of four kinds,

Śādārāṇa, lit. common, Jati will be explained in the seventh section.

2. in so far as they refer to Kākali, Antara and Sadja and to Madhyama. Indeed, the Kākali Śādārāṇa is between Sadja and Niṣada.

3. The commonness therefore, of that (Kākali), they understand as Śādārāṇa. Similarly, (the commonness) between Ga and Ma of Antara is also accepted as Śādārāṇa.

Śa has normally the first four Srūtis. When the first two Srūtis are taken up by S, it is Kākali. Thus these first two Srūtis become common to Ni and S. Similarly, Ma has four Srūtis normally (10 to 13). If 10 and 11 are taken up by Ga, these become common to Ga and Ma (see iii-17 before.)

4. After singing Sadja, Kākali and Dhaivata should be sung in regular order. Similarly, after singing Madhyama, Antara and Rṣabha should be sung.

5 & 6. Or, after singing Sadja and Kākali, one should again come to Sadja, and (also) any one of (the Svaras) that follow. Similarly, after singing Madhyama and Antara Svara, Madhyama has to be taken up, or any one of (the Svaras) that follow. The Kākali and the Antara Svara is made use of only sparingly everywhere.

Svaras that follow, i.e., Ri, Ga, Ma, Pa and Dha, in the case of Ni-Sa and Pa, Dha, Ni, Sa and Ri in the case of Ga-Ma.

7. If Niṣada takes up the first Sruti of Sadja, and Rṣabha (takes up) the last (Sruti), then it is called Sadja Śādārāṇa.

Śa has normally the first four Srūtis. If the first is taken up by Ni and the fourth by Ri, it is Sadja Śādārāṇa.

8. There will be Śādārāṇa also between Madhyama (on one side) and Ga and Pa (on the other). The Śādārāṇa of Madhyama surely abides in the Madhyama Grama.

Ma has four Srūtis normally (10 to 13). If Ga takes up the 10th and if Pa takes up the 13th, it is Madhyama Śādārāṇa. This Madhyama Śādārāṇa is only in Madhyama Grama, i.e., when Pa, being in 16, takes up 13. Thereby it is to be understood that Sadja Śādārāṇa is only in the Sadja Grama.

9. These two Śādārāṇas are (called) Kāṣāya, since they are very minute like a hair (Kṣaṭa). These very two are called Grama Śādārāṇa by some scholars.

These two are also called Kāṣāya Ni and Kāṣāya Ga, because the commonness is only by one Svara and hence very minute. In the Kākali and Antara, the commonness was by two Srūtis. Since these Śādārāṇas are respectively in the Sadja and Madhyama Gramas, they are also called Grama Śādārāṇa.

10. That singing which is common among Jatis derived from the same Grama and having the same Anusṭaṇa, noble people speak of as Jati Śādārāṇa. Some people speak of this Jati Śādārāṇa as Rāgas.

Anyāya is the frequent Svara in a Jati. Both the terms will be explained in the seventh section.
1. The process of singing is spoken of as Varṇa. That is described as of four kinds, as Sthāyi, Ārohi, Avarohi and Saṅcāri. Then their definitions (are given).

Till now the various possible combinations of the seven Svaras in all their modifications have been dealt with. All these combinations are not utilised in music. From now, the author deals with such combinations of the seven Svaras that are actually taken up in music. Process of singing (Ganakriya). When these Svaras (with their modifications) are actually sung, that is called a Varṇa.

2. That handling of one and the same Svara stopping and stopping, that is to be known as Sthāyi Varṇa. The next two names have a literal meaning.

If a Svara is sung, stopped and then sung again such a combination of the same Svara is called Sthāyi. Thus Sa Sa Sa is a Sthāyi Varṇa. The next two names are Ārohi and Avarohi. Ārohi means ascending. It is like Sa Ri Ga. Avarohi means descending. It is like Ni Dha Pa.

3. By mixing up these, the Varṇa is described as Saṅcāri. They speak of a particular Varṇa combination as Alāṅkāra.

Saṅcāri means wandering. When there is no such regular order, when these three are mixed up, that is called Saṅcāri. Particular (nisīṣṭa). Really it means something more than “particular.” It is “what excels.” Varṇa combination (Varnasandarśana). Alāṅkāra literally means an ornament.

4. But its divisions are many. Of these, I (first) speak of those coming under Sthāyi. Those (Alāṅkāras) come under Sthāyi Varṇas where both in beginning and in the end the same Svara appears.

A Sthāyi Varṇa has been defined as one where a Svara is sung, stopped and sung again. There may be other Svaras in the middle. All such Varṇa combinations where the same Svara is taken up in the end which started the combination, come under Sthāyi. There are seven such Alāṅkāras, noted just below.

5. What has Prasanna in the beginning, what has Prasanna in the end, bearing the name of what has Prasanna both in the beginning and in the end, then what has Prasanna in the middle; the fifth shall be what is devoid of order;

6. Prastāra; then shall be Prasada: these seven (kinds) come under Sthāyi. In this section, the first Svara in a Mūrchanā shall be Mandra.

The term Prasanna will be explained just below in verses 7 and 8. In this section dealing with Alāṅkāras, the terms Mandra and Tāra have meanings different from what was given in section iii, verse 7. There the seven Svaras were assigned three Sthāṇas or positions as Mandra (deep), Madhya (middle) and Tāra (high). Here, the first Svara in a Mūrchanā is called Mandra. The meaning will be clear from the use in the following verses.

7. 8. That when doubled shall be Tāra. Or, the previous and the still previous shall be Mandra and then the succeeding one from that shall be Tāra. Mandra may be (called) Prasanna and also Mrdu. Tāra, on the other hand, can be (called) Dipta. Mandra shall be (represented as) having a dot above, while being written; Tāra shall have a vertical line above; Pluta shall be what is uttered three times.

Double the Mandra Svara is called Tāra. In the third section, Tāra was four times Mandra. Thus in this section, if Sa in the Mandra Sthāṇa is taken as Mandra, then the Sa in the Madhya Sthāṇa will be called Tāra and if it is the Mūrchanā of the Madhya Sthāṇa, then with reference to Sa of this Mūrchanā, Sa of the Tāra Sthāṇa will be called Tāra. There is another alternative meaning for the terms Mandra and Tāra. A Svara in the previous Sthāṇa is called Mandra and the same Svara in the next higher Sthāṇa is called Tāra in relation to it. That is,
Mandra and Tāra need not necessarily refer to the first Śvara in a Mūrčana. This is the difference between the two alternative meanings. Mandra is also called Prasanna and Madra. These three terms mean the same thing. Dīpta is another name for Tāra. Prasanna literally means pleased and Madra means soft. Dīpta means shining. When written, a Mandra Śvara is represented by a dot above. In this translation I represent it by Italicics. A Tāra Śvara is represented by a small vertical stroke above. In this translation I represent it by thick types. Thus Sa is Mandra and Sa is Tāra. Usually Pluta means a Śvara of three Matras. But here a Pluta is a Śvara repeated three times as Sa Sa Sa.

9, 10. When there is a Tāra coming after two Mandras, it is called “what has Prasanna in the beginning.”

Sa Sa Sa (1)

When there is the reverse of it, there is “what has Prasanna in the end.”

Sa Sa Sa (2)

When a Dīpta appears between two Prasannas, it shall be “what has Prasanna both in the beginning and in the end.”

Sa Sa Sa (3)

Again, when there is Mandra appearing between two Tāras, those who know, know it as an Alankāra called “what has Prasanna in the middle.”

Sa Sa Sa (4)

Prasanna means Mandra, in the above four Alankāras.

11. If the first Śvara of the Mūrčana appears in the beginning and in the end, and the second (Śvara) in the middle, that is one Kalā; then, if the third and the fourth (Śvaras) appear in the middle,

12. that is the second (Kalā); if the three (Śvaras) starting with the fifth appear in the middle, that is the remaining Kalā. Thus is the Alankāra, “what is devoid of order” spoken of as having three Kalās.

Sa Ri Sa; Sa Ga Ma Sa; Sa Pa Dha Ni Sa (5)

In the first four Alankāras, there was a certain definite order. But here we do not find the same order. If we take the Mūrčana as Sa Ri Ga Ma Pa Dha Ni, then Sa will be the first. A Kalā is a part, here the part of an Alankāra. Thus the fifth Alankāra has three Kalās or parts. This is Śhāyi Alankāra, and as such, the first and the last must be the same Śvara. First put Ri between Sa; then put Ga and Ma between Sa; then put the remaining three Śvaras, Pa Dha Ni, between Sa. These are the three parts of this Alankāra.

13. If in each of the above Kalās there is Dīpta at the end, it is called Prastāra.

Sa Ri Sa; Sa Ga Ma Sa; Sa Pa Dha Ni Sa (6)

In the fifth Alankāra, the same Prasanna Sa appeared both in beginning and in the end. If the Sa at the end is made Dīpta or Tāra as Sa, then the Alankāra becomes Prastāra.

If (in the above) the Tāra and the Madra are interchanged, they call it Prasāda.

Sa Ri Sa; Sa Ga Ma Sa; Sa Pa Dha Ni Sa (7)

If Tāra Sa appears at the beginning and Mandra Sa at the end, which is the reverse of the sixth Alankāra, it is Prasāda. The first four Alankāras had Sa itself in the middle also, besides in the beginning and at the end; the last three have other Śvaras in the middle.

(These are Alankāras coming under Śhāyi)

14. There are Vistāra and Niskarśa; Bindu Abhyuccaya as the next; similarly, Hasita, Prekṣita, Akṣipta, Sandhipracchadana.

15. Udgrita and Udvarhita; similarly, Trivarnā and Venī: these are spoken of as the twelve Alankāras coming under Ārohi Varnas.
There are thus twelve Alankāras coming under Ārohi (ascending).

16. Where there is the ascending order (of the Svaras) starting from the first (Svara) of the Mūrchanā, stopping and stopping, with Svaras that are long, that is called Vistirna.

Sa Ri Ga Me Pa Dha Ni (1)

This is simply singing the seven Svaras, with a stop after each, and each sung for two Mātras (as long).

17. This same is called Niškāra, when there are Svaras that are short, each uttered twice without any interval between.

Sa Sa Ri Ri Ga Ga Ma Ma Pa Pa Dha Dha Ni Ni (2)

This is the same as the previous one; only, for each long Svara, each Svara is repeated as two short Svaras, with no other Svara coming between the two repeated Svaras.

This same they know as Gātra Varṇa, if the Svaras are uttered three times or four times.

Sa Sa Sa Ri Ri Ri Ga Ga Ga Ma Ma Ma Pa Pa Pa Dha Dha Dha Ni Ni Ni (2a)

Sa Sa Sa Sa Ri Ri Ri Ri Ga Ga Ga Ga Ma Ma Ma Ma Pa Pa Pa Pa Dha Dha Dha Dha Ni Ni Ni Ni Ni Ni (2b)

Either, each of the seven Svaras must be uttered three times, or, they must be uttered four times as short ones, with no other Svara coming between the repeated Svaras. Then it is called Gātra Varṇa. Thus the second variety has two further sub-varieties.

18 & 19. Some people speak of these as two varieties of Niškāra itself.

The second and its sub-varieties (2a and 2b) are taken together as three sub-varieties of the second itself.

When there shall be the ascending order making it as Pluta, short, Pluta, short, Pluta, short, Pluta, then this is accepted as Bindu.

Sa Sa Sa Ri Ga Ga Ma Pa Pa Pa Dha Ni Ni Ni (3)

If, of the seven Svaras, the first, third, fifth and seventh are sung as Plutas (i.e., each three times) and the second, fourth and sixth are sung as short, it is called Bindu. In all these four Alankāras, all the seven Svaras are sung in the regular ascending order.

When there is the ascending order with one (Svara) left out, wise people call it Abhyuccaya.

Sa Ga Pa Ni (4)

Now we take up an Alankāra where some Svaras are left out in the ascending order. In this the alternate Svaras are left out.

20. Where the Svaras are taken up in the ascending order, each succeeding one being repeated once more (than the previous,) the beloved of Śiva calls it Hasita.

Sa Ri Ri Ga Ga Ga Ma Ma Ma Ma Pa Pa Pa Pa Dha Dha Dha Dha Dha Ni Ni Ni Ni Ni Ni Ni Ni Ni Ni (5)

Here all the Svaras are taken up in the ascending order. But there is a difference in the number of times each Svara is taken up. Thus Sa is taken up only once, the next is taken up twice, the next three times and so on. Beloved of Śiva: author himself.

21. Having first uttered two Svaras, then the next one along with what immediately precedes it; when there is ascending order in this swinging way, this order is Prenkhiita;

Sa Ri Ri Ga Ga Ma Ma Pa Pa Dha Dha Ni (6)
First Sa Ri is sung; then the next Svara, namely, Ga is sung along with what precedes it, namely, Ri; then Pa is sung with Ga that precedes it and so on.

22. Or again, a pair of Svaras separated by one in the middle, then the next along with what immediately precedes it in that way: when there is the ascending order regularly thus, they call it Akṣipta.
Sā Ga Ga Pa Pa Ni (7)

It will be noticed that this is a combination of (4) and (6) above. The alternative Svaras are left out as in (4) and then the others are taken up as in (6).

23. Where the first Kala has three Svaras (and) the next two Kalas with three Svaras have the last of the previous as the first, that is Sandhipracchādana.
Sa Ri Ga Ma Pa Pa Dha Ni (8)

This is a further expansion of (6). Instead of taking up two Svaras, three Svaras are taken up; and in the next one, the last of the previous one is taken up as the first.

24. If the first of each of the two Kalas of three Svaras is uttered three times, then it is Udgīta.
Sa Sa Sa Ri Ga Ma Ma Ma Pa Dha (9)

In this, the one immediately previous is further expanded, by taking the first Svara in each part three times, instead of only once. But the last Svara in a part is not taken as the first in the succeeding part.

If it be so (i.e. uttered three times) in the cases of the middle, it is accepted as Udvāhita.
Sa Ri Ri Ri Ga; Ma Pa Pa Pa Dha (10)

25. But if there is (such) repetition of the last, they described it as Trivarpa.
Sa Ri Ga Ga Ga; Ma Pa Dha Dha Dha (11)

But if there is (such) repetition separately for (all) the three, it is called Veṣi.
Sa Sa Sa Ri Ri Ri Ga Ga Ga; Ma Ma Ma Pa Pa Pa Dha Dha Dha (12)

These three Alankāras are modifications of (9). The repeated Svara is here, the middle one, or the last one, or all the three, respectively, instead of the first in (9).

(These are the Alankāras under Ārohi)
26. These twelve come under Avarōhi when they appear in the descending order.
(These are the Alankāras under Avarōhi)
27. Mandrādi and Mandramadhyā; then shall be Mandrānta after that;
   Prastāra and then Prasāda, also Vyāvṛtta and Skhalita, similarly Parivarta, Akṣepa, Bindu, Udvaritā, and Urmi, Sama;
   28. Prenkha, Niṣkujita, Syena, Krama, Udghatiita and Rañjita; then Samnivṛttaprayṛtta then Veṣu and Lalitasvara;
   29. Huṇkara and Hradamana; then shall be Avalokita: these are the twenty five under Saṅcari.
30. If the first Kala shall have three Svaras and the remaining Kalas of three Svaras each shall be formed by omitting one Mandra (Svara) in succession, with Mandra in the beginning, then it shall be Mandrādi.
   Sa Ga Ri; Ri Ma Ga; Ga Pa Ma; Ma Dha Pa; Pa Nj Dha (11)

This is Saṅcari. So, if the first three Svaras, Sa Ri Ga, are taken up, it cannot come in the order Sa Ri Ga; for this will be Ārohi. It must start with Sa, since it is said that the parts must start with Mandra, that is, the first Svara of the Mūraṇā
31. If these Kaḷās have the Maṇḍra in the middle or in the end respectively, then they are the succeeding two.

Maṇḍranādiya shall be:
Ga Sa Ri; Ma Ri Ga; Pa Ga Ma; Dha Ma Pa;
Ni Pa Dha

(2)

Maṇḍranāi shall be:
Ri Ga Sa; Ga Ma Ri; Ma Pa Ga; Pa Dha Ma;
Dha Ni Pa

(3)

In these two, the Maṇḍra i.e., the first Svara in the Maṇḍranā, namely, Sa, is taken up as the middle or the last of the three Svaras in a part. In the remaining parts, Ga, Ma etc. appear as the middle or last one respectively, in each of the parts.

A pair of Svaras with one in the middle left out; then is started again from what is (thus) left out

32. (another) pair of that kind: if it ascends (thus) it is called Prastāra.
Sa Ga; Ri Ma; Ga Pa; Ma Dha; Pa Ni

(4)

First take up Sa Ga, with Ri left out. Then start with this Ri that is left out and have Ri Ma, with Ga left out. This is not regular Aroki, since after Ga, we come down to Ri and then proceed to Ma. Thus there is coming down and going up. So it is Sūhūcāri.

The previous at every step to be placed before and after the following:

33. If it be so, then the Śrīkaraṇa Chief calls it Prastāda.
Sa Ri Sa; Ri Ga Ri; Ga Ma Ga; Ma Pa Ma;
Pa Dha Pa; Dha Ni Dha

(5)

If we take Sa and Ri, Sa is the previous and Ri is what follows. So, put Sa both before and after Ri, in each part. Then take Ri Ga; put Ri both before and after Ga; and so on. Śrīkaraṇa Chief: a high officer, the author himself.

A Kaḷā shall have four Svaras; there from the first, one proceeds to the third (and then) from the second

34. to the fourth; thereafter one proceeds to the first; in this way by omitting one at every step where there are the remaining (Kaḷās) of four Svaras, that is spoken of as Vyavartta by the wise.
Sa Ga Ri Ma Sa; Ri Ma Ga Pa Ri; Ga Pa Ma Dha Ga; Ma Dha Pa Ni Ma

(6)

In the first part, the Svaras shall be in the order of 1, 3, 2, 4; then omit Sa and take the next four Svaras in the same order.

35. After taking up the Kaḷā of Maṇḍradi along with the fourth uttered twice, if there is the descending order, then this shall be what is called Shāhāti.
Sa Ga Ri Ma Ma Ri Ga Sa; Ri Ma Ga Pa Ga Ma Ri; Ga Pa Ma Dha Ma Pa Ga; Ma Dha Pa Ni Ni Pa Dha Ma

(7)

Maṇḍradi is (1) above. There, the first part was Sa Ga Ri. To this add the fourth Svara, Ma repeated. That will be Sa Ga Ri Ma Ma. Then descend to Sa. That will be Sa Ga Ri Ma Ma Ri Ga Sa. Here the descending is in the order of the Svaras in the part, not in the regular order of the seven Svaras. So it is Ri Ga Sa and not Ga Ri Sa. Continue the remaining parts, omitting Sa, Ri etc. at every step.

36. Omitting the second Svara, if the first Kaḷā shall have three Svaras and the rest shall start from what is omitted and shall be of the same kind, then it is Paṇivarta.
Sa Ga Ma; Ri Ma Pa; Ga Pa Dha; Ma Dha Ni
This is an expansion of (4) above. In (4), omitting the second, Ri, only two Saras were taken up as Sa Ga. Here take three Saras Sa Ga Ma. Then as in (4) start with Ri that is omitted and take up Ri Ma Pa, omitting Ga, which is now the second. Proceed in the same way for the remaining parts.

37. If the Kāla shall have three Saras and if the previous is omitted at every step and if what follows is taken up, then it is Āśeṣa.

Sa Ri Ga; Ri Ga Ma; Ga Ma Pa; Ma Pa Dha;
Pa Dha Ni
(9)
First take up Sa Ri Ga; then omit Sa and take up the next three, Ri Ga Ma; then omit Ri and take up the next three, Ga Ma Pa and so on.

Then that is Bindu where the previous Sarra is mad Pluta.

38. and after just touching the next as if it were fire, there is the touching of the previous: where all the Kālas (are like this).

Sa Sa Sa Ri Sa; Ri Ri Ri Ga Ri; Ga Ga Ga Ma Ga; Ma Ma Ma Pa Ma; Pa Pa Pa Dha Pa; Dha Dha Dha Ni Dha
(10)
Take Sa three times (Pluta). Ri and then again the previous, namely, Sa are just touched as though it would burn. That means, it shall not even be a full mātra. This is one part: then, omit Sa and take Ri Ga Ri in the same way with Ri three times first, then Ga and Ri quick. Continue for the remaining parts. This is a modification of (5) above.

After singing three Saras in a Kāla and descending one (Svara), the remaining Kālas

39. are sung in the same way, omitting one at each step; where it is so, that is Udvāhita.

Sa Ri Ga Ri; Ri Ga Ma Ga; Ga Ma Pa Ma;
Ma Pa Dha Pa; Pa Dha Ni Dha
(11)
In a part, the Saras must be taken in the order of 1, 2, 3, 2; then omit Sa, and take the next three Saras in the same order.

Making the fourth (Svara) from the first Sarra of the Mūrchana into a Pluta and then coming to the first.
40. when the fourth is sung, there is one Kāla; similarly the rest are formed by omitting one at every step; where it is so, that is Ūrmi.

Sa Ma Ma Ma Sa Ma; Ri Pa Pa Pa Ri Pa;
Ga Dha Dha Dha Ga Dha; Ma Ni Ni Ni Ma Ni
(12)
First, take the first Sarra of the Mūrchana; then take its fourth and sing it as a Pluta (i.e., three times); then sing these two again as simple Saras. Then omit Sa and start with Ri as the first, and so on for the remaining parts.

But that is Sama where the Kāla has four Saras
41. with similar ascending and descending orders; similarly the rest (are formed) by omitting one at every step.

Sa Ri Ga Ma Ma Ga Ri Sa; Ri Ga Ma Pa Pa Ma Ga Ri; Ga Ma Pa Dha Dha Pa Ma Ga;
Ma Pa Dha Ni Ni Dha Pa Ma
(13)
Take the first four Saras and sing them both in the ascending and descending orders. Then omit Sa and start with Ri; and again sing four Saras up and down; and so on for the remaining parts.

A Kāla has two Saras going (up) and coming (down); by omitting one (Svara) at every step
42 & 43. the rest (are formed); where it is so, that is Preṇkha.
45. Where it is so, that is called Krama.

Sa Ri Sa Ri Ga Ga Ri; Ga Ma Ma Ga
Ma Pa Pa Ma; Pa Dha Dha Pa: Dha
Ni Ni Dha

(14)

This is only a modification of the previous. Here instead of four, take only two Svaras and sing them up and down.

After singing the Kala of Prasāda (then), proceeding to the third from the first of its Svaras, when the first is sung, there is Nishājita.

Sa Ri Sa Ga Sa; Ri Ga Ri Ma Ri; Ga Ma Ga
Pa Ga; Ma Pa Ma Dha Ma; Pa Dha Pa
Ni Pa

(15)

Prasāda is (5), where the parts are Sa Ri Sa, Ri Ga Ri etc. Add to this the third, and sing the first again. Similarly for the remaining parts.

Syena, with pairs of Samvādis

44. beginning with Sa, Ri, Ga and Ma in order, shall be formed.

Sa Pa; Ri Dha; Ga Ni; Ma Sa

(16)

Syena is formed by pairs of Samvādis beginning with the first four Svaras, Sa Ri Ga Ma. Samvādi has been explained in III. 48, 49 above. When there are eight or twelve Srutis an clear interval between to Svaras, they are Samvādis. Sa has Ma (13th, i.e., after 8 Srutis as clear interval between 4th and 13th) and Pa (17th, i.e., 12 Srutis as clear interval between 4th and 17th) as Samvādis. Of these two, we take only Pa in this Alāṅkāra since Ma appears as the first in the fourth part of the Alāṅkāra. Similarly, Ri has Dha, Ga has Ni and Ma has Sa as Samvādis. Thus we have four combinations as parts of this Alāṅkāra. The Sa taken along with Ma as Samvādi belongs to the next higher Sthāna.

The Kalas with two, three and four Svaras; the first three starting with the first Svara; similarly (the rest) starting with the second and so on;

46. (are sung) in descending order; then one shall sing the remaining Kālas by omitting one (Svara) at every step.

Sa Ri Pa Ma Ga Ri; Ri Ga Dha Pa Ma Ga;
Ga Ma Ni Dha Pa Ma

(18)

Here the order of the Svaras is 1, 2, 5, 4, 3. Omit the first at every step and take the next five Svaras.

If the Kalas of Mandrādi are sung twice over, with the Mandra at the end,

47. it is Rañjita.

Sa Ga Ri Sa Ga Ri Sa; Ri Ma Ga Ri Ma Ga Ri;
Ga Pa Ma Ga Pa Ma Ga; Ma Dha Pa Ma
Dha Pa Ma; Pa Ni Dha Pa Ni Dha Pa

(19)

Mandrādi is (1) above and its part is like Sa Ga Ri. This must be repeated. Then the Mandra (i.e., the first Svara in the Mṛcchanā), here Sa, must be sung at the end.

Then that shall be Sammirīttaprayottaka, where after singing the first and the fifth, the three from the fourth are taken in the descending order

48. regularly; that is one Kala; the rest are similarly formed by omitting one at every step.
Sa Pa Ma Ga Ri; Ri Dha Pa Ma Ga; Ga Ni
Dha Pa Ma

(20)

Here the Svaras shall be in the order of 1, 5, 4, 3, 2, in all the parts.

Where the first (Svara) comes twice; (then) the second, the fourth and the third
49. come once; this is one Kāla; and the rest are formed by omitting one at every step; this is accepted as Veṣu.
Sa Sa Ri Ma Ga; Ri Ri Ga Pa Ma; Ga Ga Ma
Dha Pa; Ma Ma Pa Ni Dha

(21)

Here the Svaras shall be in the order of 1, 1, 2, 4, 3, in all the parts.

That in which, after singing the first two and the fourth, these two are taken up in the descending order,
50. is one Kāla; where the remaining (Kālas) are similar, that is Lalitasvarā.
Sa Ri Ma Ri Sa; Ri Ga Pa Ga Ri; Ga Ma Dha
Ma Ga; Ma Pa Ni Pa Ma

(22)

Here the order shall be 1, 2, 4, 2, 1. The first two must be sung, after the fourth, in the descending order of 2, 1.

Where the first Kāla has two Svaras along with the first, going (up) and coming (down);
51. then with Svaras increasing by one at every step; that is called Hunkāra
Sa Ri Sa; Sa Ri Ga Ri Sa; Sa Ri Ga Ma Ga Ri Sa; Sa Ri Ga Ma Pa Ma Ga Ri Sa; Sa Ri
Ga Ma Pa Dha Pa Ma Ga Ri Sa; Sa Ri
Ga Ma Pa Dha Ni Dha Pa Ma Ga Ri Sa

(23)

Here take the first two Svaras, Sa Ri, and come down to Sa. Then take the first three, Sa Ri Ga and come down again to the Sa as Ri Sa. Continue to start from Sa always and taken one Svara more at every step and come down to Sa.

In Hradamana, the Kālas are accepted as those of Madrādi with Prasanna at the end.
Sa Ga Ri Sa; Ri Ma Ga Ri; Ga Pa Ma Ga;
Ma Dha Pa Ma; Pa Ni Dha Pa

(24)

This is like (19) above; only there is no repetition.

52. When both in the ascending and in the descending order, a Kāla of four Svaras of Sama will omit the second in each, then it will be Avalokita.
Sa Ga Ma Ma Ri Sa; Ri Ma Pa Pa Ga Ri;
Ga Pa Dha Dha Ma Ga; Ma Dha Ni
Ni Pa Ma

(25)

Sama is (13) above. Here the part is Sa Ri Ga Ma Ma Ga Ri Sa. Here, omit the second, Ri in the ascending order and Ga in the descending order.

53. Thus have been shown the Alaṅkāras under Saṅcari in the ascending order. The Śrīkaraṇa-Chief mentions the very same in the descending order.

The total of Alaṅkāras is given as 63 at the end. In this number, the corresponding 25 in the descending order are not included.

(These are the Alaṅkāras under Saṅcari)

54. Seven further Alaṅkāras also are shown by those who know music: Tāramandraprasanna and Mandratantraprasannaka,

55. Āvarakā, Sampradāna, Viḍhata, also Upalolaka and Ullāṣita. Now their definitions are stated.
56. The *Kalas* beginning with the second for these (*Alaṅkāras*) are formed by omitting one of the previous at every step.

This is the general rule in all the following definitions. Only the form of the first part is given. The second and other parts must be formed by omitting the first of the previous and starting with the next *Svara*.

If after ascending up to the eighth *Svara*, one proceeds to the first,

57. then this *Alaṅkāra* is called *Tārāṃdṛaprāsanna*.

*Sa Ri Ga Ma Pa Dha Ni Sa Sa* (1)

Start from the lower *Sa*, rise up to the *Sa* of the next higher *Sthāna* through all the seven *Svaras* and sing the lower *Sa* at the end.

After leaping from *Mandra* to the eighth, if there is the descending order of the seven,

58. the foremost among the followers of Mahēśvara calls it by the name of *Mandratārāprasanna*.

*Sa Sa Ni Dha Pa Ma Ga Ri Sa* (2)

Here the order will be: lower *Sa*, *Sa* of the next higher *Sthāna*, then descend through *Ni*, *Dha* etc. to the lower *Sa*.

Singing the first, the second and the first (each) twice, the second

59. (and) the first are sung once in the *Kalā* of which, that, on the other hand, is *Āvarta*.

*Sa Sa Ri Ri Sa Sa Ri Sa; Ri Ri Ga Ga Ri Ri Ga Ri; Ga Ga Ma Ma Ga Ga Ma Ga; Ma Ma Pa Pa Ma Ma Pa Pa; Pa Pa Dha Dha Pa Pa Dha Pa; Dha Dha Ni Ni Dha Dha Ni Dha* (3)

*Āvarta* is that in the *Kalā* of which there is the order 1 1, 2 2, 1 1, 2 1.

Of this itself there is sung (the *Kalā*) omitting the last two of the *Kalas*;

60 & 61. when it is so then the wise men know it as *Sampradāna* *Alaṅkāra*.

*Sa Sa Ri Ri Sa Sa; Ri Ri Ga Ga Ri Ri; Ga Ga Ma Ma Ga Ga; Ma Ma Pa Pa Ma Ma; Pa Pa Dha Dha Pa Pa; Dha Dha Ni Ni Dha Dha* (4)

This is only a slight modification of (3). There are only 1 1, 2 2, 1 1; the 2 1 after that is omitted.

If a pair of two (*Svaras*) separated by one in the middle is taken up, and if (the pair starting) from what is omitted (is also taken up) in the very same way, each twice over, then it is accepted by the wise as *Vidhūta*.

*Sa Ga Sa Ga; Ri Ma Ri Ma; Ga Pa Ga Pa; Ma Dha Ma Dha; Pa Ni Pa Ni* (5)

This is only *Saṅcāri* (4) repeated. First take *Sa* and *Ga*, omitting *Ri* in the middle and repeat. Then take the next pair from *Ri* that is omitted, namely, *Ri*, omitting *Ga*. Then take up *Ga Pa* and so on, always repeat the pair as *Sa Ga Sa Ga* and so on.

In a *Kalā*, if a pair of the first two and of the third and the second

62. is taken up each twice over, then it is called *Upaloka* by those who know it.

*Sa Ri Sa Ri Ga Ri Ga Ri; Ri Ga Ri Ga Ma Ga Ma Ga; Ma Ga Ma Ga Ma Pa Ma Pa Ma; Ma Pa Ma Pa Dha Pa Dha Pa; Pa Dha Pa Dha Ni Dha Ni Dha* (6)
Take the pair Sa Ri and repeat it; and take the pair Ga Ri
and repeat that also. This together forms one part.

After singing the first twice over, the third and the
first and the third
63. one sings in the Kāla of which, they call that Ullāsita.
Sa Sa Ga Sa Ga; Ri Ri Ma Ri Ma; Ga Ga Pa
Ga Pa; Ma Ma Dha Ma Dha; Pa Pa Ni
Pa Ni
(7)
Here the order is 1 1, 3, 1, 3.

(These are the seven Alaṅkāras)

Thus have been mentioned the well-known sixty
three Alaṅkāras by me.

The 63 are: Śāpyi 7; Ārohi 12; Avarohi 12; Saṅgūri
25; other Alaṅkāras 7.

64. Being infinite, they are not described in their
entirety in the science. Securing aesthetic quality,
knowledge of the Svāras, the manifoldness of the
elements of Vārṇas; these are spoken of as the purpose
in dealing with Alaṅkāras.

Securing aesthetic quality (Raktilabha). Manifoldness
of the elements of Vārṇas (Varnāṅgaraṁ vicitrata). It is not in
any combination of the Svāras that there is esthetic quality. These
Alaṅkāras indicate those combinations that are endowed with
aesthetic quality. This is only indicative and not exhaustive.

VII. JĀTI

1. There are seven pure Īṭīs. They are called
after the Śādja and the remaining Svāras. (They are)
Śādja and Ārṣabhi and Gandhāri, Madhyama, similarly
Paṅcami,

In this section the author deals with a full song. The Alaṅkāras dealt with in the previous section are elements that give beauty
to a song. The songs are made up of Svāras coming in definite
sequence. These songs are primarily of eighteen kinds called Īṭīs
(genuses). The different kinds, the basis of their differentiation
and other points will be dealt with later in this section. The Īṭīs
are first divided broadly as Siddha (pure) and Vikrīta (modifications).
The Siddha Īṭīs are seven, corresponding to the seven
Svāras.

2. Dhaivati and then Naśādi. The definition of
how they are pure is (now) given. They of which the
designatory Svāra appears as Nyāsa, Aṇāyasya, Amsa,
similarly Graha,

3. they, when complete (and) free from Tāranyāsa
are accepted as being called pure. Those that are
defective in elements other than (what is said about)
Nyāsa (i.e., Tāranyāsa), are modifications.

There are various elements in a song like Nyāsa, Aṇāyasya,
etc. They will be explained later in this section. The designatory
Svāra is the Svāra that gives the name to the Īṭī. Thus the
Śādja Svāra gives the name Śādji to a Īṭī. So, Sa is its
designatory Svāra (Namasvāra). When a Īṭī is complete and
when the Nyāsa etc. are the Svāra itself which gives it the name,
such a Īṭī is called Siddha. Here the Nyāsa shall not be the
Tāranyāsa. That means that the Sa which appears as the Nyāsa
Svāra in a Śādji Īṭī shall not be the Tārā Sa. If this definition
does not hold good in the case of some element, such a Īṭī is
called Vikrīta. This defect shall not be in respect of the Svāra
which gives the name to the Īṭī being not Tārā; i.e., both in
Siddha and Vikrīta Īṭīs, the Svāra that gives the name to the
Īṭī shall not be Tārā. There can be defect in other respects.
Completeness consists in all the seven Svāras appearing in the
song. Thus in a Siddha Śādji Īṭī, all the seven Svāras must
occur: Sa must be the Graha; it must be the Amsa; it must be
the Aṇāyasa.

4. By ignoring one or the other among completeness,
Graha, Amsa and Aṇāyasa, there are four
varieties. When two are ignored, there are six (varieties) accepted.

If a Jāti satisfies only three conditions, then there will be four kinds of Vikṛtas. They are (1) those that do not have completeness, (2) those that do not have Sa as Graha, (3) those that do not have Sa as Āṁśa and (4) those that do not have Sa as Apanyāsa. When there is defect in respect of two out of the four elements at the same time, there will be six varieties. (1) Those that are not complete and do not have Sa as Graha; (2) those that are not complete and do not have Sa as Āṁśa; (3) those that are not complete and do not have Sa as Apanyāsa; (4) those that do not have Sa as Graha and Āṁśa; (5) those that do not have Sa as Graha and Apanyāsa; (6) those that do not have Sa as Āṁśa and Apanyāsa.  

5. When three are ignored, there are four (varieties). When four are ignored, there is (only) one variety. These fifteen varieties alone are dealt with by good people for Śādji.

When three elements are defective there can be four varieties. They are: (1) those that are not complete and do not have Sa as Graha and Āṁśa; (2) those that are not complete and do not have Sa as Āṁśa and Apanyāsa; (3) those that are not complete and do not have Sa as Graha and Apanyāsa; (4) those that do not have Sa as Graha, Āṁśa and Apanyāsa. When all the four are defective then there is only one variety, namely, those that are not complete and do not have Sa as Graha, Āṁśa and Apanyāsa. On the whole there are 15 varieties, i.e., 4 (with one defective element) + 6 (with two defective elements) + 4 (with three defective elements) + 1 (with four defective elements). These fifteen are in respect of the Śādji Jāti.

6. There, eight are devoid of completeness; but seven are what are devoid of others. What is devoid of completeness are of two kinds, divided as Śādava and Auduva.

These eight are: 1st in the first group, first 3 in the second group, first 3 in the third group and the one in the fourth group. In the other seven, the defect is in respect of Graha, Āṁśa and Apanyāsa.

7. In the Auduva Jāti beginning with Ārṣabha, there are eight more (varieties) than this. Therefore, in each of these six there are twenty three varieties stated.

It was said just above that there are eight varieties through incompleteness, among the Vikṛta Jātis. This incompleteness can be either by Śādava or Auduva. Thus there can be really sixteen varieties. But in Śādji Jāti, the incompleteness can only be through Śādava and has, as such, only eight varieties through incompleteness. But in the remaining six Jātis beginning with Ārṣabha, there can be this incompleteness either through Śādava or Auduva and, as such, there are sixteen varieties through incompleteness. Thus there are twenty three \((16 + 7)\) in each of these six. The grand total of Vikṛtas for the seven Jātis will be \(6 \times 23 + 15 = 153\).

8. There are eleven (varieties) accepted through the combination of the modifications. They are: Śādjakāśikī, Śādjadīśya, Śādjamadhyama,

By combining these Vikṛtas of the seven Jātis, eleven varieties are accepted. They are enumerated in this and in the next two verses.

9. Gandharodīcyava, Raktagandhāra, similarly Kaśikī, Madhyamodīcyava, Kārmāra, Gandharapāncama,

10. similarly Āṇhī, Nandayantī. Now I state their bases. Śādjakāśikī is produced by the combination of Śādji and Gandharika.
11. Śadjamadhyama is produced by (the combination of) Śadja and Madhyama. But Gandharapaṁcami is produced by Gandhari and Paṁcami.

12. The Āndhri Jāti, on the other hand, is produced by Gandhari and Ārsabhi. Śadja, Gandhārika similarly, Daiwati—these combined together, on the other hand,

13. produce the Śadjodciyavati Jāti. Again, Naisādi, Paṁcami and Ārsabhi, together produce Kārmāravi.

14. But Gandhari, Paṁcami and Ārsabhi together produce Nandayanti. Gandhari, Daiwati, Śadja, Madhyama—these together, on the other hand,

15. produce Gandhārodcicyavat. Again, these themselves, without Śadja (but) along with Paṁcami, produce Madhyamodicyavat.

16. They, and Naisādi (but) not Daiwati produce Rūkta-gandhari. Kaisiki is produced from the five, after ignoring Ārsabhi and Daiwati.

17. The four with the term Śadja (in their names), Naisādi, similarly, Daiwati, and Ārsabhi—these seven are Jātis of Śadjagrama.

The table for these combinations is given below:

<table>
<thead>
<tr>
<th>No.</th>
<th>Combining Jātis</th>
<th>Resulting Jāti</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Śadja, Gandhārika</td>
<td>Śadjakaisiki</td>
</tr>
<tr>
<td>2.</td>
<td>Śadja, Gandhārika, Daiwati</td>
<td>Śadjodciyavat</td>
</tr>
<tr>
<td>3.</td>
<td>Śadja, Madhyama</td>
<td>Śadjamadhyama</td>
</tr>
<tr>
<td>4.</td>
<td>Gandhari, Daiwati, Śadja, Madhyama</td>
<td>Gandhārodcicyavat</td>
</tr>
<tr>
<td>5.</td>
<td>Gandhari, Naisādi, Paṁcami, Madhyama</td>
<td>Rūkta-gandhari</td>
</tr>
<tr>
<td>6.</td>
<td>Śadja, Gandhari, Madhyama, Paṁcami, Naisādi</td>
<td>Kaisiki</td>
</tr>
<tr>
<td>7.</td>
<td>Gandhari, Daiwati, Paṁcami, Madhyama</td>
<td>Madhyamodicyavat</td>
</tr>
<tr>
<td>8.</td>
<td>Naisādi, Paṁcami, Ārsabhi</td>
<td>Kārmāravi</td>
</tr>
</tbody>
</table>

The three with the asteric mark and the Śadja, Ārsabhi, Daiwati and Naśādi Jātis belong to the Śadja Grama. The rest belong to the Madhyama Grama. This shows that according to the author, the Madhyama Grama, unlike in modern times, was quite in vogue at that time.

18. The rest are in the Madhyamagraṇa. Now are mentioned completeness and other points. Kārmāravat, then Gandhārapaṁcami Śadjakaisiki,

19. Madhyamodicyavat—these are described as always complete. Śadja and Nandayanti, Āndhri, Gandhārodcicyavat—these.

20. the sage Kāśyapa speaks as complete and Śadjavas. The remaining ten are accepted as complete, and made Śadava and Audava.

21. In Jātis having the names of Paṁcami, Madhyama and Śadjamadhyama, Svarasādharaṇa has been prescribed by Bharata and others.

Svarasādharaṇa has been explained in Section v.

22. This shall be in the case of Sa, Ma and Pu coming as Anśas, according to their separate rules. Kambala, Aśvatara and others prescribe this in such (Jātis) where Ni and Ga are rare.

According to their separate rules: the rules have been already given in Section v, verses 4, 5 and 6.

23. That is accepted in Rāgas, Bhaṣas and others also, where the bi-Srutiś are rare. When Ni and Ga are Anśas in Śadjamadhyama, it shall not occur.
Terms like Rāgas and Bhāṣas will be explained in the subsequent chapter. Ri-Sruti: Ga and Ni which have only two Srutis.

24, 25. Even there, only the modified (Svaras) alone are the basis for the Svarasadhāraṇa. Nandinai and similarly Madhyamodīcayavā, Gandhārapaṇcami—these three have one Āṁsa. But Dhavatī and Gandhārodīcayavā, and then Paṇcami—these are said to have two Āṁsas.

26. Naiṣādi, Āṛṣabhika and Saḍjakaisiki are accepted as having three Āṁsas. Āṇdhi, Kārmāraṇa and Saḍjodīcayavā have four Āṁsas.

27. Raktagāndhāri, Gandhari, similarly Madhyama (and) Saḍja have five Āṁsas. Kaisiki is the only one with six Āṁsas.

28. By learned men has Saḍjamadhyama been described as having seven Āṁsas. Thus in the eighteen Jātis these are the sixty three Āṁsas.

The following Table will show the number of Āṁsa for the various Jātis:

<table>
<thead>
<tr>
<th>Jāti</th>
<th>No. of Āṁsas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saḍja</td>
<td>5</td>
</tr>
<tr>
<td>Arṣabhī</td>
<td>3</td>
</tr>
<tr>
<td>Gāndhari</td>
<td>5</td>
</tr>
<tr>
<td>Madhyama</td>
<td>5</td>
</tr>
<tr>
<td>Paṇcami</td>
<td>2</td>
</tr>
<tr>
<td>Dhavatī</td>
<td>2</td>
</tr>
<tr>
<td>Naiṣādi</td>
<td>3</td>
</tr>
<tr>
<td>Saḍjakaisiki</td>
<td>3</td>
</tr>
<tr>
<td>Saḍjadīcayavā</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>63</td>
</tr>
</tbody>
</table>

29. Graha, Āṁsa, Tāra, Mandra and similarly Nyāsa and Apanyāsa, also Saṁnyāsa and Vinyāsa, profusion and then scarcity—

30. these along with Antaramārga; in some places there are also "made into Saḍava" and "made into Audva"—these they speak of as the thirteen marks in Jātis.

There are thirteen elements on the basis of which the Jātis are differentiated from one another and they are enumerated here. Profusion (Bahuṭeva). Rarity (Alpāti). These two terms will be presently explained below. The term Antarāmārga too will be explained below.

31. There, the Svara placed in the beginning of a Gita is spoken of as Graha. Of this Graha and Āṁsa, when one is mentioned it comprehends both.

Graha is the Svara that starts the song. In dealing with Jātis if only one or the other of the two elements, Graha and Āṁsa, is made mention of, it means both. What is spoken of Graha must be accepted as referring to Āṁsa also, and vice versa.

32. That which is the manifestor of the aesthetic quality in a song, whose Saṁvādi and Anuvādi are profuse, in Vidāri, with reference to which Tāra and Mandra are regulated,

33. which by itself (or) whose Saṁvādi and Anuvādi Svara as another, becoming Nyāsa, Apanyāsa, Vinyāsa Saṁnyāsa and Graha

34. is profuse in handling, that Vādi is Āṁsa in virtue of its eligibility. But profusion in handling is the comprehensive definition of Āṁsa.

The definition of Āṁsa is given in the three verses. The elements that constitute an Āṁsa are:

1. It manifests the aesthetic beauty of the song.
2. Its Saṁvādi and Anuvādi are profuse in Vidāri.
3. Tāra and Mandra are regulated with reference to it.
4. It may itself be the Nyāsa, Apanyāsa, Vinyāsa, Saṁnyāsa and Graha or its Saṁvādi and Anuvādi may be so.
5. It must be profuse in the song.
The last one itself is really the definition. All the above terms will be explained presently. Vidūrī is a part of a song. The above translation was based on the commentary of Śiṅhahabhūpāla. According to Kālānṭha, the fourth feature will be:

It by itself will be its own Saṁvādi, but its Aṃśādi will be another Svara.

And the fifth feature will be:

It, becoming Nyāsa, Apanyāsa, Vinyāsa, Saṁnyāsa and Graha appears as profuse in the song.

35. Should there be the Aṃśādi in the middle seven (Svara) group, from that (Svara) abiding in the Tāra the succeeding four Svaras shall be taken in the ascending order. This is the ultimate limit of the Tāra.

It was stated just above that Tāra and Mandra are regulated with reference to the Aṃśādi. This regulation is now taken up. In the third section, verse 7, the Svaras were classified under Mandra, Madhyā and Tāra. If the Aṃśādi in a song is a Svara in the Madhyā Śṭhāna, the farthest limit for the Tāra in the song will be four Svaras up from the corresponding Svara in the Tāra Śṭhāna. It shall not ascend beyond this. Here Kālānṭha says that the preposition "from" in the expression "from that Svara abiding in the Tāra" must be taken as inclusive in the case of Ma and exclusive in the case of Sa. If Ma in the Madhyā Śṭhāna is the Aṃśādi, then, since the highest point is Ni in the Tāra Śṭhāna, there can be four Svaras in the Tāra Śṭhāna from Ma only inclusive of Ma. But if Sa is the Aṃśādi, there can be Ri, Ga, Ma and Pa in the Tāra Śṭhāna even exclusive of Sa. Although Dha and Ni yet remain, the ascending order shall not rise beyond Pa.

36. But as for lower ones, one can move as one chooses. In the case of the Tāra even what are omitted are taken into account. In Nāndayānī, the ascending order is described (only) up to the Ādja in the Tāra.

Although the fourth Svara in the Tāra Śṭhāna is the highest point to which there can be the Āroha (going up), it is not necessary to go always to that point. One can stop at any point below that. In selecting the fourth Svara, even the Svaras that are dropped in Śādja and Ānūtā should be taken into account. In the Jāti called Nāndayānī, one shall rise up only to the Ādja in the Tāra grade. This is an exception. It will be found, when the Jāti will be described in detail later, that in Nāndayānī, the Mārahānī is Ḍṛṣṭākā, the last in the Madhyāna Grāma which is Pa Dha Ni Sa Ri Ga Ma. If Pa is the Aṃśādi, then after Pa in the Tāra Śṭhāna, the Āroha shall be only up to Sa.

37. Beginning from the Aṃśādi abiding in the Madhyānaa Śṭhāna one can move as far as the Aṃśādi abiding in the Mandra; or as far as the Nyāsa abiding in the Mandra; or as far as the Ri and Dha that come below it.

As for going down, there are three opinions. If one starts from the Aṃśādi in the Madhyā Śṭhāna, one shall go down as far as the same Svara in the lower (Mandra) grade, or up to the Nyāsa Svara in the Mandra Śṭhāna, or up to the Ri and Dha in the lower (Mandra) grade. Here the term Nyāsa Svara does not mean the closing Svara of the song, but the closing Svara in the Grāma. Ni is the closing Svara in the Śādja Grāma and Ga in the Madhyānaa Grāma. The third is an alternative to this. It can go down not merely to the closing Svaras, Ni and Ga of the Grāmas, but to the Dha and Ri just below: "below it" means "below the Nyāsa Svara".

38. This is the limit of moving to the Mandra. But as for nearer ones, one can move as one chooses. Nyāsa is what brings the Gitā to a close. And that is of twenty one varieties.

This is the lowest point to which one can go down. But it is not necessary to go down to this lowest limit. One can stop with any higher Svara above this limit.

39. But in the seven beginning with Śādja, the Svara that gives the name is the Nyāsa. But in the Śādjamadhyānaa, those two that give the name are (so) accepted.
40. The three Udyayavas have Ma at the end. But Kaisiki has Ni, Pa and Ga at the end. Karmaravi has Pañcama at the end. The other five are accepted as ending in Ma.

The following Table will give the Nyāsas for the Jātis:

| 2. Ārashahi Ri | 8. Śaadjakaisiki Ga | 14. Madhyamodicyavā Ma |
| 4. Madhyamā Ma | 10. Šaadjamadhyamā | 16. Gāndhārapañcami Sa, Ma, Ga |
| 5. Pañcami Pa | 11. Gāndhārodyavā Ma | 17. Āndhri Ga |

Thus there are twenty one Nyāsa Svaras for the 18 Jātis, Śaḍjamadhyamā having one extra and Kaisiki having two extra Nyāsa Svaras.

41. Apanyāsa shall be that Svāra which ends the Vidāri. In Kāmaravi and in Naśādi, similarly in Āndhri and Madhyama,

42. and in Ārashahi, those Svaras that are the Aṁśas are described as Apanyāsas. In the three-fold Udyayavas Šādja and Dhaivatā are the Apanyāsas.

43. Madhyama is accepted so in Raktagandhāri: Śaḍji and Madhyama in Gāndhāri; Sa, Ni and Pa in Šaadjakaisiki (and) Ni, Ri and Pa in Pañcami.

44. Ri and Pa are so in Gāndhārapañcami; Gāndhāra and Pañcama in Šādji; Ri, Ma and Dha are (so) spoken of in Dhaivatā; in Nandayanti Ma and Pa are (so) accepted.

45. And the six, omitting Ri are in Kaisiki; others say that even (all) the seven (can be so). But

they speak of Śaḍjamadhyamā as having the seven Svaras as Apanyāsas.

The following Table will give the Apanyāsas:

| 1. Śādji Ga Pa | 7. Naśādi Ni, Ri | 13. Kaisiki Sa, Ga, Ma, Pa, Dha, Ni |
| 2. Ārashahi Ri, Dha, | 8. Śaadjakaisiki Sa, | 14. Madhyamodicyavā Ma |
| 3. Gāndhāri Sa, Ma | 9. Šaadjodicyavā Sa, | 15. Kāmaravi Ri, Dha |
| 4. Madhyamā Sa, | 10. Šaadjamadhyamā | 16. Gāndhārapañcami Ri, Ma, Pa, Sa, Ri, Ga, Ma, Dha, Ni |
| 5. Pañcami Ni, Ri, | 11. Gāndhārodyavā Ma | 17. Āndhri Ri, Ga, Dha Ni |
| 6. Dhaivatī Ri, Ma, | 12. Raktagandhāri Pa, | 18. Nandayanti Ma, Dha, Pa |

46. Of these, those Apanyāsas that are (also) Aṁśas are nineteen. Others are thirty seven. And they, on the other hand, when added up, become fifty six.

There are on the whole fifty six Apanyāsas. Of these, nineteen are identical with the Aṁśa Svaras for the Jātīs. They are the Apanyāsas in Kāmaravi, Naśādi, Āndhri, Madhyama and Ārashahi, as already stated in verses 41 and 42 above. The text as printed is wrong. Antya (that come at the end) must be read as Aṁśa (that are Aṁśas).

47. In the alternative of there being seven (Apanyāsas) in Kaisiki they know these (Apanyāsas) as fifty seven. What is not Vivadi with Aṁśa (and) comes at the end of the first Vidāri in a Gītā.

48. is Śānityāsa. But that itself not being Vivadi with Aṁśa is spoken of as Vinyāsa when it comes at the end of the Pada of the form of a part of a Vidāri.
Sanyāasa and Vinyāsa are both Svaras that are not Vīdārī with the Aṁśa Svara. The first comes at the end of the first Vīdārī, while the second comes at the end of a Pada which forms part of a Vīdārī.

49. Profusion is accepted as of two kinds (either) by non-Laṅghana (or) similarly by repetition. And that rests in the Paryayāṁśa, also in Vādi and Saṁvādi.

Profusion (Bahutva). There is profusion when a Svara appears prominently. This prominence can be either when the Svara appears frequently repeated or when the Svara is not lightly passed over. It is such passing over lightly that is called Laṅghana (explained just below). Paryayāṁśa is the Aṁśa that is other than Vādi, according to Kallinātha. This profusion can be either in the Vādi or Saṁvādi, or in some element other than the Vādi. It seems that Sinhabhāṣā had some different reading. According to him the meaning is that this profusion is a synonym for Vādi and Saṁvādi. When there is profusion by non-Laṅghana, it is Vādi and when there is profusion by repetition, it is Saṁvādi. Perhaps his reading should have been:

\[ \text{paryāya 'mahe sritam tac ca vādi saṁvādin or api} \]

The translation would then be: and that (profusion) abiding in the Aṁśa will be the synonym of Vādi and Saṁvādi.

50. And rarity is spoken of as of two kinds, by absence of repetition and by Laṅghana. But absence of repetition is in what are not Aṁśas and is accepted also in cases of omission.

This is the reverse of what is said about Bahutva (profusion) in verse 49. What are not Aṁśas, i.e., other than Vādi and other Aṁśas, mentioned in verse 49 above, where Bahutva appears. Cases of omission are where for Saṁvādi and Auḍuva one or two Svaras are dropped.

51. Laṅghana is (mere) light touch. Generally that has cases of omission as its sphere. Those who are proficient in music desire it also in some cases of non-Aṁśa.

When in singing one just touches on a Svara without lingering on it, it is called Laṅghana (lit. jumping over). It is in the case of the Svara or Svaras dropped in Saṁvādi and Auḍuva. It is also resorted to in Svaras that are not dropped so, provided such Svaras are not Aṁśa Svaras.

52, 53. Discarding the positions of Nyāsa and others, where there is produced the association here and there with Aṁśa and others, of Svaras that appear as rare in such a way as to produce some excellence (of combination), sometimes by non-repetition, sometimes by mere Laṅghana alone, that is Aṁśaramaṇga; this is generally in Vīkramaṇaḥ.

Nyāsa and others: Nyāsa, Aparajyāsa, Vinyāsa, Sanyāsa, Graha and Aṁśa. Here and there: i.e., in positions other than those of Nyāsa etc., that is, in the middle. With Aṁśa and others: Aṁśa, Graha etc. Svaras that appear as rare: Svaras that have Alpaṭa explained in verse 50 above. Excellence (Vicītakaraṇa).

54. Those six (sat) Svaras which protect (avaṇṭi from the root au to protect) the handling, are accepted as Saṁvāvas. A Gīta of six Svaras produced from them is called Saḿvāva.

Here the term Saḿvāv is explained. It is from Saṭ (six) and the root Auv to protect.

55. Here the stars (Uḍuṣ) travel (Vāni from the root Vāt to go): therefore wise men call the sky Uḍuva. And that is the fifth among the elements. The number five arising out of that.

Here the term Auḍuva is explained. Uḍu means star; the root Vāt means to wander. The stars wander in the sky, i.e., in the ether (Ahaśva), which is the fifth element, and so the term is taken to mean the number five. Ahaśva is the fifth in the usual enumeration, though it is the first in the order of evolution.
58. And those Sources that have that Source (namely, all the seven) except Mada and Rudha. The Sada (is) sometimes Kada (or) the combination of Sada and Ga (or) Ga-Dha; but Ga (is) the employment. Here there are twelve Kadas. A Kada has eight Logas. The definition of Vidal and Parentage has been introduced in connection with Agra and Agra. The purpose of the name is to be a statement of fact, not of opinion. When a fact is clear and known as something to be done and when there is a statement of fact, the five-clawed will be described in the fifth order of things. The usual example of a Agra is the satsang, the combination of the five-clawed animals. It results in a statement of fact, the five-clawed animals other than the five-clawed ones. The usual example of a Agra is the satsang, the combination of the five-clawed animals. It results in a statement of fact, the five-clawed animals other than the five-clawed ones.
The Aśīṣas are the five Svaras after discarding Ri and Ni, i.e., Sa, Ga, Ma, Pa and Dha. Sometimes, i.e., when Sa is Viḍā, this Ni is dropped, i.e., when the Jāti is a complete one, is Kāktāl Ni (Ni in the 24th position or in the 2nd position). For Kāktāl see Section iv, verse 17. Sa is separated by one Svara from Ga and Dha and there shall be combinations (saṅghita) like Sa-Ga-Sa, Sa-Ga-Dha, Ga-Sa Ga and Sa-Dha-Sa. Here Ga is very frequent. Here, Ga is Viḍā of Sa; how can it be frequent? It is said so by Bharata. When Ga is the Aśīsa, Ni is its Saṁhātī and as such Ni shall not be dropped. Now, although Sūdjī Jāti can be either complete or incomplete (only Sūdāvā), yet, when Ga is the Aśīsa, Ni cannot be dropped and the Saṅghita which is effected only by dropping Ni is not possible. Thus the two divisions of completeness and incompleteness are possible only when Sa, Ma, Pa and Dha are the Aśīsa. Since Sūdjī Jāti belongs to the Sādja rāga, the Mūrchara that starts with Dha is Uttarāyatha (No. 3).

The Details about Tāla given in verses 62 ff. can be explained only after a general treatment of the system of Tāla which is elaborated in the fifth Chapter of the work. Similarly, Bharata dealt with music only as a component part of nāṭya or Drama and as such, in dealing with the details of the Viṇīyoga of the various Jātis (where and when they are to be employed), a general treatment of scenic aspects of dramaturgy is necessary. Thus I find it easy to deal with these two points as a whole after all the Jātis and all the Rāgas (in the next Chapter) are disposed of. The translation of the second Chapter will follow immediately. The matter has to be held over till that chapter is finished.

The Tāla and Viṇīyoga have nothing to do with the form of a Jāti. The form of a Jāti is determined by the factors mentioned in verse Nos. 29 and 30. The Jātis are distinguished from one another on the basis of these elements. Thus by holding over the consideration of Tāla and Viṇīyoga, the understanding of the form of the Jātis does not suffer.

Kātī is a part of the song. The point will be clear only when Tāla is explained. Each Kātī has eight Laghus (short), and a Laghu is what can be uttered in five Mātras, not what can be uttered in one Mātra. Sīthabhairupa uses the term Guru (long) for this.

In this Sādja, Sādja is the Nyasa; Gandhara and Pañcama are the Aparītisas; Varāti is seen. Its Prastāra is:

1. Sa Sa Sa Sa Pa Ni-Dha Pa Dha-Ni
   tam bha va la la ja
2. Ri Ga-Ma Ga Ga Sa Ri-Ga Dha-Sa Dha
   na ya nām bu ja dhi
3. Ri-Ga Sa Ri Ga Sa Sa Sa Sa
   kam
4. Dha Dhi Ni Ni Sa Ni-Dha Pa Sa Sa
   na ga sû pra na ya
5. Ni Dha Pa Dha-Ni Ri Ga Sa Sa ke li Sa mu dbha
6. Sa Dha Dha-Ni Pa Sa Sa Sa Sa
   vam
7. Sa Sa Ga Sa Ma Pa Ma Ma
   sa ra sa kra ti ti la ka
8. Sa Ma Dha-Ni Ni-Dha Pa Ga Ri-Ga paṇā
   kā nu le pa
9. Ga Ga Ga Ga Sa Sa Sa Sa
   nam
10. Dha Sa Ri Ga-Ri Sa Ma Ma Ma
    pra na mā mi kā ma
11. Dha Ni Pa Dha-Ni Ri Ga Ri Sa
den dha nā na
12. Ri-Ga Sa Ri Ga Sa Sa Sa Sa
    lam

In the Viṅkta forms, Graha and other elements may change. But the Svara that gives the name to the Jāti must be the Nyasa, both in the Sudha and in the Viṅkta forms. Gandhara and Pañcama are Aparītisas only in the Viṅkta forms. In the Sudha form, the Svara that gives the name to the Jāti must the Aparītisa. What is said about Graha is applicable to Nyasa also. This is the general rule.

"Varāti is seen." That means that there is the appearance of the Varāti Rāga. This point here and the corresponding points in the subsequent Jātis will be explained after the Rāga portion (in the next chapter) is finished.
Prastāra is the allocation of the Svaras in the various Kālas. Along with that, the allocation of the letters of the song is also given. Each Kāla has eight Lāghus. A Lāghu is what can be uttered in five Mātrās. This can be one Svara or more Svaras. I have not marked long and short. The Svara or Svaras in a unit must comprise five Mātrās: this is the rule. When no letter of the song is given under a Svara, it is to be understood that the previous letter continues till a new letter is taken up. Thus, in the first Kāla, the letter “tam” continues for the first two Sa units; “tā” is taken up for the Ni in the sixth unit and continues for the Dha in the same unit, and for Pa which is the next unit. When the Svaras are not marked, they belong to the Madhyā Sthūla. Tāra is marked by thick letters and Mandra by Italics.

There are some small inaccuracies in the text printed in the Adyar Library series. I have corrected them in this translation. The mistake is in marking the Mandra and Tāra for the Svaras.

The Song is:

tam bhavaṭātārunyāyānūḥmāṇjūṭhikam nagaśāmupraṇāya-
kālāsamuddhāvam
sarasaḥkṛtaśrīkapakāṃkuneśam prājanāmī kāmadhe-
dhanānālam

2. Ārṣabhī

In the Ārṣabhi, on the other hand, there are three Aṃśas, namely, Niṣāda Rṣabhā and Dhaivata.

65. There is the combination of the bi-Srutis with the others and there is Laṅghana of Pañcama. There is Śaḍava by the dropping of Śadja here (and) Ausūva by the dropping of Sa and Pa.

66. And the Mūrchanā is that which begins with Pañcama. Tāla is accepted as Caccatputa. Here there are eight Kālas. The employment, on the other hand, is as in the previous.

Ni, Ri and Dha are the Aṃśas. The bi-Srutis are Ga and Ni. They come in combination separately with the other Svaras, namely, Sa, Ri, Ma, Pa and Dha. This shows that Ga and Ni occur profusely and the others sparingly. Pa has Laṅghana (jumping over); i.e., there is Alpataṛita for it. For Laṅghana and Alpataṛita see verses 49 ff. above. When there is completeness, it has Alpata. In Śaḍava it is Sa that is dropped and in Ausūva, Sa and Pa are dropped. The Mūrchanā is Suddhasaḍja, which is the fourth in Sāḍja Gṛamma.

In this Ārṣabhi, Rṣabha is the Nyāsa; the Aṃśas themselves are the Aṇayāsas; Desī and Madhukari are seen. Its Prastāra is:

1. Ri Ga Sa Ri-Ga Ma Ri-Ma Ga Ri-Ri
2. Ri Ri Ni-Dha Ni-Dha Ga Ri-Ma Ma Pa-Ni
3. Ma Dha Ni Dha Pa Pa Sa Ga ma ja ra ma kṛṣṇa ya
4. Ni Dha-Ni Ri Ga-Ri Sa-Dha Ga-Ri Ri Ri ma je yam
5. Ri Ma Ga-Ri Sa-Dha Sa-Sa Ri-Sa Ri-Ga Ma-Ma pra ma mā mi divya
6. Ni-Dha Pa Ri Ri Ri-Pa Ga-Ri Sa-Dha Sa ma ni dar pa ma
7. Ri-Sa Ri-Sa Ri-Ga Ri-Ga Ma Ma Ga-Ri la ni ke tāṁ
8. Pa Ni Ri Ma Ga-Ri Sa-Dha Ga-RiGa-Ri bha va ma me yam

The song is:

guṇādamanūḥdhikam anantam amaram ajaram ākṣayam aṣṭāyam
praṇānāmī divyamānādhaṇḍānāikalōmahvam aṣṭāyam
67. In the Gandhari, there are five Aṃśas (namely, the Svaras) except Ri and Dha. Then, the combination is of the Nyāsas with the others. From Dhaivata, one shall go to Rṣabha.

68. Śadāva and Aṇḍuva are effected respectively by the dropping of Ri and by the dropping of Ri and Dha. Paṅcama is adverse to Śadāva. Ni, Sa, Madhyama and Paṅcama

69. as Aṃśas are adverse to conversion into Aṇḍuva. There are sixteen Kalas described. The Mūrcaṇā shall be what begins with Dhaivata. The Tāla is accepted as Caccatputa.

70. The employment shall be in the Dhrvā singing, in the third Prekṣaṇa.

The Aṃśas are Sa, Ga, Ma, Pa, and Ni. The Nyāsa is Ga. With this, or with any one of the five Aṃśas, the rest can be combined. In the stage of completeness, one can proceed from Dha to Ri; that means there can be the combination of Dha and Ri. When Pa is the Aṃśa, then there can be no śadāva; there can be only completeness. When Ni, Sa, Ma and Pa are the Aṃśas, there can be no Aṇḍuva; there can be only completeness or Śadāva. The fact is this. This is a Madhyama Grāma Jāti. In the Madhyama Grāma, Pa has Ri as its Saṅhārā, and in this Jāti, the Śadāva is by dropping Ri. But Saṅhārā shall not be dropped. So there is no Śadāva when Pa is the Aṃśa. For the same reason, when Pa is Aṃśa, there can be no Aṇḍuva which is effected by dropping Ri and Dha. As for there being no Aṇḍuva when the other Svaras are Aṃśas it is based on the words of Bharata. There can be the three forms, namely, complete, Śadāva and Aṇḍuva only when Ga is the Aṃśa. The Mūrcaṇā is Pravāri in the Madhyama Grāma.

In this Gandhari, Gandhara is the Nyāsa; Saṅja and Paṅcama are the Apanyāsas; Gandhara paṅcama, Dosti and Veṅavati are seen. Its Prastava is:

1. Ga Ga Sa Ni Sa Ga Ga Ga
e tam
2. Ga Ga-Ma Pa Pa Dha-Pa Ma Ni-Dha Ni-Sa
ra ja ni va dhū mu kha
3. Ni-Dha Pa-Ni Ma Ma-Pa-Ri Ga Ga Ga Ga
vi bhra ma dam
4. Ga Ga-Ma Pa Pa Dha-Pa Ma Ni-Dha Ni-Sa
ni sā ma ya va ro ru
5. Ni-Dha Pa-Ni Ma Ma-Pa-Ri Ga Ga Ma Sa
ta va mu kha vi lā sa
6. Ga Sa Ga Ga Ga Ga Ma Ma Ga
va pus' cā ru ma ma la
7. Ga Ga-Ma Pa Pa Dha-Pa Ma Ni-Dha Ni-Sa
mṛ du ki ra ṇa
8. Ni-Dha Pa-Ni Ma Ma-Pa-Ri Ga Ga Ga Ma
mṛ ta bha vam
9. Ri Ga Ma Pa-Dha Ri Ga Sa Sa
ra ja ta gi' ri sī kha ra
10. Ni Ni Ni Ni Ni Ni Ni Ni Ni
ma ni sa ka la sān kha
11. Ga Ga-Ma Pa Pa Dha-Pa Ma Ni-Dha Ni-Sa
va ra yu va ti dan te
12. Ni-Dha Pa-Ni Ma Ma-Pa-Ri Ga Ga Ga Ga
paṁ kti ni bham
13. Ni Ni Pa Ni Ga Ma Ga Sa
pra na mā mi pra ṇa ya
'ra ti ka la ha ra va nu
15. Ga Pa Ma Ma Ni-Dha Ni-Sa Ni-Dha Pa-Ni
dam
sā' sī nam
The song is:

etam rajanivadhumakavibhranadam nisānaya varoru
tava mukhavilāsavyapucaram amalamŚdinkiranam amṛta-
bhavan
dhūtagirīrsikahananjisakalasākhavarasyakudanta-
pāṇthinibham
pranamī prāṇyāratikalaharavandam sasīnam

4. MADHYAMA

In Madhyama there shall be five Aṁśas (namely, the Svaras) other than Gāndhāra and Nīṣāda.

71. There will be profusion of Śadja and Madhyama; Gāndhāra shall be rare. Here, the Śadava shall be (effected) by the dropping of Gā; but Auduva by the dropping of Ni and Ga. There shall be eight Kalas.

72. The Mūrčanā shall be that which begins with Ṛṣabha. The Tāla is accepted as Caccatpūṭa. The employment shall be in the Dhrutā singing, in the second Pṛksaṇa.

The Aṁśas are Sa, Ri Ma, Pa and Dha. Śadja and Madhyama are Aṁśas and as such their profusion is thereby indicated. Its special statement is to show that even when they are Paryāyoṁs, there is profusion. Gāndhāra is Alpa when the Jāti is complete; in Śadava and Auduva, it is dropped. The Mūrčanā is Kādopatātī in the Madhyama Grāma: Paryāyoṁsa is Aṁśa other than the Vādi itself as Aṁśa (see verse 49 above.)

In this Madhyama, Madhyama is the Nyasa; the Aṁśas themselves are the Apanyoṁs; Cokṣaśadava, Desi and Andhāli are seen. Its Prastāra is:

1. Ma Ma Ma Ma Pa Dha-Ni Ni Dha-Pa pa tu bha va mūr
2. Ma Pa Ma Ma Sa Ma Ga Ri Ri dha ja na na

3. Pa Ma Ri Ma Ga Ma Ma Ma Ma Ma Ma Ka ri ṭa
4. Ma Ni Dha Ni Sa Ni Dha Pa Ma Pa Dha Ma Ma ni dar pa ṭam
5. Ni Ni Ri Ri Ni Ri Ri Ri Pa gau ri ka ra pal
6. Ni Ma Pa Ma Ma Sa Sa Sa Sa la vān gu li su
7. Ga Ni Sa Ga Dha Pa Ma Dha Ni Sa te ji tam
8. Pa Sa Pa Ni Dha Pa Ma Ma Ma Ma su ki ra ṭam

The song is:
pātu bhavanīrvahānānamkirtananjipanam
gaurotkarapallavānugisutesjītan sukiranam

5. PAṄCAMI

73. In the Paṅcami, on the other hand, the Aṁśas shall be Ri and Pa. Sa, Ga and Ma are accepted as rare. There shall be the combination of Ri and Ma. In the state of completeness, one shall proceed from Ga to Nīṣādaka.

74. Conversion into Śadava and Auduva are accepted respectively by (the dropping of) Ga and Nī Ga. Ṛṣabha as Aṁśa is adverse to conversion into Auduva. And there are eight Kalas accepted.

75. Mūrcanā etc., on the other hand, are as in the previous. But the Pṛksāna is the third.

Sa and Ma are not dropped for Śadava and Auduva; yet they have to be rare. This fact is not known before and as such it is a prescription, (explained in verses 38, 39). Ga is dropped for Śadava and Auduva and as such, its being rare is already known; so this statement is for Pariśankhyā (already explained...
in verses 58 and 59 above): There shall not be Alpatva for others. When it is complete, there can be the combination of Ga and Ni. Although Ni and Ga which are dropped in Audava are not the Sānūḍāi of Ri the denial of Audava when Ri is Aṁśa is based on the statement of Bharata.

In explaining verse 58 above, the occasion for the introduction of Viḍhi and Pariṣāṅkhyā was not fully explained. In the Pāṇcami Jāṭi, it has been stated that Sa, Ga and Ma are rare. It is what are dropped in Sādava and Audava that become rare in the state of completeness, and here Ga is dropped in Sādava and Ni-Ga in Audava. So by the general rule, there is no Alpatva for Sa and Ma which are not dropped in Sādava and Audava. Alpatva for Ga alone which is dropped in Sādava and Audava, is thereby already ascertained. But here Alpatva is prescribed for all the three together. Ni is dropped in Audava and as such there must be Alpatva for it. But Ni is spoken of as Paṇājanu and as such it should be Bahu, while Bahuva is not ascertained in so far as Alpatva comes in on account of its being dropped in Audava. Thus this is contrary to what is given as the general rule in other Jāṭis. Thus there is prescription of Alpatva and Bahuva in cases where the general rule does not support them. Similarly both Ni and Ga should have Alpatva in so far as they are dropped in Sādava and Audava. Then why should there be separate statement for Ga being Alpa? It is to show that in the matter of Alpatva already ascertained by their being so dropped, Ga must be preferred and Ni should be ignored. It is for explaining this point of some special feature in the Pāṇcami Jāṭi that Viḍhi and Pariṣāṅkhyā were taken up there.

In this Paṇcami, Paṇcama is the Nyāsa; Rśabha, Paṇcama and Niṣāda are the Apanyasas; Cokṣapaṇcama, Desī and Āṇḍhali are seen. Its Prastāra is

1. Pa Dha Ni Ni Ma Ni Ma Pa ha ra mūr dha ja na
2. Ga Ga Sa Sa Ma Ma Pa Pa nam ma he s’a ma ma ra
3. Pa Pa Dha Ni Ni Ni Ga Sa pa ti bā he stam bha
4. Pa Ma Dha Ni Rī-Dha Pa Pa Pa na ma nam tam

The song is:

hāramūṛdhejānanaṃ mahaṃ amaraśatibhūstambha- 
nam anantaṃ
tam praṇamāṇi puṣaṇaṃkapādmalakṣaṃkaram 
ambikāpatiṣīṃ ajeyam

6. DHAIVATI

In Dhaivati, the Aṁśas are Ri and Dha. Sa and Pa have to be jumped over when in the ascending order.

76. Sādava is spoken of as by the dropping of Pa, and Audava by the dropping of Sa and Pa. The Mūraḥana shall be that which begins with Rśabha. Tala, Marga and Giti

77. and Viniyoga shall be as in Sūḍī. The Kalas are described as twelve.

Jumped over (Laṅghya). When complete, the two Svaras Sa and Pa, which produce Sādava and Audava must be made Alpatara in the ascending order (Āroha). This indicates that in the Avaroha, they have to be only Alpa and not Alpatara. The Mūraḥana is Abhirudgarūḍa in the Sūḍi Grahum.

In this Dhaivati, the Dhaivata is the Nyāsa; Rśabha, Madhyama and Dhaivata are the Apanyasas; Cokṣapaṇcikā, Desī and Šimhali are seen. Its Prastāra is:
In Naiśādi the Aṃśas are accepted as Ni, Ri and Ga, with what are not Aṃśas as not profuse.

78. Śūdava, Audava (and) what are to be jumped over, (and also) the Viniyoga are as in the previous. Caccatpūṭa (is the Tala). Here there are sixteen Kalas. And the Mṛchana is what begins with Ga.

What are not Aṃśas, namely Sa, Ma, Pa and Dha shall be Alpa. The Mṛchana is Aśvokṛanta in Śravaṇa Grāma."

In this Naiśādi, the Nyāsa is the Nyāsa; the Aṃśas themselves are the Apanyasas; Cokṣasadhāritu, Desṭi and Velavati are seen. Its Prastara is:

1. Ni Ni Ni Ni Sa Dha Ni Ni tam su ra va di ta
2. Pa Ma Sa Dha Ni Ni Ni Ni ma hi ṣa ma ha su ra
3. Sa Sa Ga Ga Ni Ni Dha Ni ma tha na mu mā pa tim
4. Sa Sa Dha Ni Ni Ni Ni Ni Ni bho ga yu tam
5. Sa Sa Ga Ga Ma Ma Ma Ma na ga su ta kā mi ni
6. Ni Pa Dha Pa Ma Ma Ma Ma di vya vi sē ṣa ka
gi to pa ha ra
7. Ri Ga Sa Sa Ri Ga Ni Ni su ca kā sē u bha na kha
8. Ni Ni Pa Dha-Ni Ni Ni Ni Ni dar pa ṣa kam
di sī ri ta sō
9. Sa Sa Ga Sa Ma Ma Ma Ma a hi mu kha ma ni kha ci

The song is:

The text includes a complex structure with musical notation and verses in a language that appears to be Sanskrit, referring to musical and rhythmic concepts in classical Indian music.
After the seven Śuddha Jātis, now the eleven Vīhāra Jātis are taken up. Although Ri, Ma, Dha and Ni, being not Aṃśas, have to be Alpa, such Alpa is confined to Ri and Ma by this statement. “Slightly profuse” means more profuse than Ri and Ma already declared Alpa, and less profuse than Sa, Ga and Pa which are Aṃśas.

In this Śadjakāstiki, Gāndhāra is the Nyūsa; Śādja, Niṣāda and Paṅcama are the Apanyūsas; Gāndharapaṅcama, Hindola, Desī and Vēlāvī, already mentioned are seen. Its Prastāra is:

1. Sa Sa Ma Pa Ga-Ri Ma-Ga Ma Ma de
2. Ma Ma Ma Ma Sa Sa Sa Sa Sa vam
3. Dha Dha Pa Pa Dha Dha Ri Ri Ma a sa ka la sa si ti la
4. Ri Ri Ni Ni Ni Ni Ni Ni kam
5. Dha Dha Pa Dha-Ni Ma Ma Pa Pa dvi ra da ga ti m
6. Dha Dha Pa Dha-Ni Dha Dha Pa Pa ni pu na ma ti m
7. Sa Sa Sa Sa Sa Sa Sa Sa Sa mu gdha mu khām bu
8. Dha Dha Pa Dha Dha-Ni Dha Dha Dha ru ha di vya kām ti m
9. Sa Sa Sa Ri-Ga Sa Ri-Ga Dha Dha ha ra mam bu do da
10. Ma Dha Pa Pa Dha Dha Ni Ni dhi ni nā dam
11. Ri Ri Ga Sa Sa Sa Sa Sa Ga a ca la va ra su nu
dropped in Śaḍava and Aṇḍava and as such it must be Alpa in complete Jāti. But this Alpa is only when Ri is in the Mandra and Madhya Sthānas. Sa being Aṃśa must be profuse. The special statement about its being profuse in Tāra Sthāna is to show that in relation to Mandra and Madhya Sthānas, Tāra Sa must be specially profuse. Ri, being Sauhvaḍī of Dha, cannot be dropped when Dha is Aṃśa, and Ri is dropped in Śaḍava. Similarly, when Dha is Aṃśa, there can be no Aṇḍava also, since Aṇḍava is effected by the dropping of Ri and Pa, and Ri is the Sauhvaḍī of Dha, and as such, cannot be dropped. Kallinātha gives the explanation that though both Ri and Pa are dropped in Aṇḍava, Pa alone, which is not Sauhvaḍī of Dha, must be taken as what produces Aṇḍava (Aṇḍavakārīṭa; Śaḍava-kārīṭva as printed seems to be a mistake). The Mūrchanā is Aṣvākārīṇa in Śaḍja Grāma.

In this Śadjaicya, Madhya is the Nyāsa; Śaḍja and Dhaivata are the Apanyāsas. Its Prastāra is:

1. Sa Sa Sa Sa Ma Ma Ga Ga s'ai
2. Ga Ma Pa Ma Ga Ma Ma Dha s'a sū nu
3. Sa Sa Sa Sa Ma Ga Pa Pa Ni Dha s'ai le s'a sū nu
4. Dha Ni Sa Sa Dha Ni Pa Ma pra na ya pra saḥ ga
5. Ga Sa Sa Sa Sa Sa Sa Sa Ga sa vi lā sa khe la
6. Dha Dha Pa Dha Pa Ni Dha Dha na vi no dam
7. Sa Ga Ga Ga Ga Ga Ga Sa Sa a dhi ka
8. Ni Dha Pa Dha Pa Dha Dha Dha mu khen du

81. In Śadjaicya, the Aṃśas are described as Sa, Ma, Ni and Dha. They shall be combined among themselves. There is profusion of Gandhāra of the Madra (Sthāna).

82. Śaḍja and Rṣabha are profuse in the Tāra (Sthāna). Śaḍava is accepted as through the dropping of Ri. Aṇḍava is through the dropping of Ri and Pa. There shall be no Śaḍava when Dhaivata is the Aṃśa.

83. Gītā, Tāla etc. are as in the Śaḍja. And the Mūrchanā is what begins with Gandhāra. The Vinivyoga is in the second Prekṣaṇa, in the Dhrvav singing.

Gandhāra is not an Aṃśa; yet its profusion in the Mandra Sthāna is prescribed by Bharata. This indicates that when Gandhāra is in other Sthānas, it has no such profusion. Ri is
9. \[Sa Sa Ma Ga Pa Pa Ni Dha a dhi ka mu khen du\]
10. \[Dha Ni Sa Sa Dha Ni Pa Ma na ya nam na mā mi\]
11. \[Ga Sa Sa Sa Sa Sa Sa Sa Ga de vā, su re sa\]
12. \[Dha Dha Pa Dha Ma Ma Ma Ma ta va ru ci ram\]

84. The first (Kalā) is by the letters \(sai\) and \(le\); but the second is by (the letters) \(sasunu\). By these five letters shall be the third. The seventh, on the other hand, is by the letters \(adhika\).

85. But the eighth is by \(mukhendu\); the ninth Kalā in this is by these six.

First Kalā is \(saile\); the second is \(sasunu\); third is \(sailesasunu\); the seventh is \(adhika\); eighth is \(mukhendu\); the ninth is \(adhikamukhendu\). Gitis like \(Māgadhi\) and \(Ardhamāgadhi\) will be explained in the next section as what has \(Padas\) repeated three times and two times respectively. Here the \(Ardhamāgadhi\) where the \(Pada\) is repeated twice is illustrated as an example. The song is:

\[sailesasunuprayayaprasaṅgasaviśākhatelanavindom\]
\[adhikamukhendunayanam namāmi devāsuresa lavo nuciram\]

10. ŚADJAMADHYAMA

In the Śadjamadhyaṁa, (all) the seven Svaras are the Āṃṣas. And they among themselves

86. combine. \(Ni\) is \(Alpa\), except when \(Ga\) is \(Āṃsta\), in cases other than when it is \(Vādi\). Conversion into Sādava and Aṇḍuva are by the dropping of \(Ni\) and by the dropping of \(Ni\) and \(Ga\).
89. The *Sadava* is to be understood as through the dropping of *Ri*. In the state of completeness, there is *Alpata* for (*Svaras*) other than *Aṁśas*. *Ni, Dha, Pa* and *Gāndhāra* are described as *Alpa* when it is *Sadava*.

90. There should be understood the combination of *Ri* and *Dha*. And the *Mūrčana* is what begins with *Dhaivala*. The *Tāla* is to be understood to be *Cacatpūṭa*. The *Kalās* are described as sixteen.

91. The *Viniyoga* is accepted as in the *Dhruva Gītā* in the fourth *Prektṣaṇa*.

In the state of completeness, *Svaras* other than the *Aṁśas* are *Alpa*, namely *Ri, Ga, Pa, Dha* and *Ni*. In *Sadava*, *Ri* is dropped and so the rest are *Alpa*. When there is completeness, *Ri* and *Dha* are combined; there cannot be this combination in *Sadava* where *Ri* is dropped. The *Mūrčana* is *Pauravi* in the *Madhyama Gītā*.

In this *Gāndhāroḍiṣṭyaṇa*, *Madhyama* is the *Nyāsa*; *Sadja* and *Dhaivala* are the *Apañyāsas*. Its *Prastāra* is:

1. Sa Sa Pa Ma Pa Dha-Pa Pa Ma Sau
2. Dha Pa Ma Ma Sa Sa Sa Sa mya
3. Dha Ni Sa Sa Ma Ma Pa Pa gau ri mu khām bu
4. Ni Ni Ni Ni Ni Ni Ni Ni ru ha di vya ti la ka
5. Ma Ma Dha Ni-Sa Ni Ni Ni Ni pa ri cum bi tār ci
6. Ma Pa Ma Pa-Ri-Ga Ga Ga Sa Sa ta su pā dam
92. There should be effected combination and intermixture of Sa and Ga (with Svaras) discarding Ri. Šadava and Auduva are accepted through the dropping of Ri and through the dropping of Ri and Dha.

93. There shall be profusion of Ni and Dha. Pañcama as Aṁśa is the adversary of Šadava. Sadja, Ni, Ma and Pa are adversaries of conversion into Auduva. Sa and Ga are to be combined.

94. Pañcapaṇi etc. are as in Šadja. But the Murcana is what begins with Rśabha. The Viniyoga in the Dhruva coming in the third Prekṣaṇa.

The Aṁsas are Sa, Ga, Ma, Pa and Ni. Sa and Ga should be combined with Ma, Pa, Dha and Ni (Ri being discarded). Combination (Samnīdhi) is association of Svaras having different Laghu Kālas and intermixture (melane) is association of Svaras having the same Laghu Kāla. A Laghu Kāla has already been mentioned as five Matrās. For the verse 93, see Gandhari above.

In this Raktagāndhāri, Gandhāra is the Nyūsa; Madhyama is the Apanyāsa. Its Prastara is:

1. Pa Ni Sa Sa Ga Sa Pa Ni
   tam bā la ra ja ni

2. Sa Sa Pa Pa Ma Ma Ga Ga
   ka ra ti la ka bhū sa

3. Ma Pa Dha Pa Ma Pa Dha-Pa Ma-Ga
   pa vi bhū

4. Ma Ma Ma Ma Ma Ma Ma
   tim

5. Dha Ni Pa Ma-Pa Dha Ni Pa Pa

6. Ma Pa Ma Dha-Ni Pa Pa Pa Pa Pa
When Ni and Dha are Anīsas, Paṅcama alone shall be the Nyāsa, since Bharata says so. When Sa, Ri, Ga, Ma and Pa are Anīsas, then the bi-Srūtis (Ga and Ni) are also Nyāsas. But Mārahga and others say that Ni, Ga and Pa can be the Nyāsas when Ni and Dha are Anīsas. Even this view means that Pa can be Nyāsa only when Ni and Dha are Anīsas. Ni and Pa are profuse being Anīsas; yet the special statement is to show that they should be more profuse than other Anīsa Svaras. The Mūrchanā is Hūmānā in the Madhyama Čālana.

In this Kaisikī, Gāndhara, Paṅcama and Niṣada are the Nyāsas; the six Svaras after discarding Ri, or all the seven Svaras are the Apanyāsas. Its Prasūṭram is:

1. Pa Dha-Ni Pa Dha-Ni Ga Ga Ga Ga ke ṭi ha ta
2. Pa Pa Ma Ni-Dha Ni-Dha Pa Pa Pa kā ma ta nu
3. Dha Ni Sa Sa Sa Ri Ri Ri Ri vi bhra ma vi la sam
4. Sa Sa Sa Sa Ri Ga Ma Ma Ma ti la ka yu tam
5. Ma Dha Ni Dha Ma Dha Ma Pa mūr dhor dhva bā la
6. Ga Ri Sa Dha-Ni Ri Ri Ri Ri so ma ni bham
7. Ga Ri Sa Sa Dha Dha Ma Ma mu kha ka ma lam
8. Ga Ga Ga Ma Ma Ni-Dha-Ni Ni Ni a sa ma hā ta
10. Ga Ga Ni Ni Ni-Dha Pa Pa Pa hr di su kha dam

The Song is:

tam bālapajjanikaratilavahāgagavabhūtim
pranāmī gaurvaradā✈arindopritiharam

13. KAIŚIKĪ

95. In Kaisiki, the Anīsas are (the Svaras) other than Rṣabha. When Ni and Dha are the Anīsas, then, Paṅcama alone shall be the Nyāsa. In other cases the bi-Srūtis are accepted (so).

96. But others understand Ni, Ga and Pa as Nyāsas when Ni and Dha are Anīsas. Conversion into Śadava and Audvava are accepted as through the dropping of Ri and through the dropping of Ri and Dha.

96. Ri is Alpa; there is profusion of Ni and Pa. There is the combination of the Anīsas among themselves. Pañcama and Dhaivata respectively are adversaries of conversion into Śadava and Audvava.

98. Pañcapani etc. are as in Śadja. But the Mūrchanā is what begins with Gāndhara. The Viniyoga is in the Dhruvā coming in the fifth Prekuṇa.
The song is:

Kalakhakatamateravibhavavilasam tilakayutam
mrudhnjyotibhavatamanibham
nukhakamadam asamalalokasarojam hya sukhadam
praquamam locanavisnun.

14. MADHYAMODYAYA

99. Madhyamodyaya, is accepted as having Pañcama as Aṅgā (and) as always complete. The remaining (parts of the) definition are what appeared in Gandharmodicya.

100. The Mūrchna is what begins with Madhyama. The Tāla is accepted as Caccaṭṭa, The Viniyoga is in the Dhrvā of the fourth Prekṣaṇa.

In this Jāti, there is only completeness; there are no Saḍava and Asūrā forms. The Mūrchna is Sawari in Madhyama Grāma.

In this Madhyamodyaya, Madhyama is the Nyāsa. Its Prāstara is:

1. Pa Dha-Ni Ni Ni Ma Pa Ni Pa
dhār dha rū pa
2. Ri Ri Ri Ga Sa Ri-G Ga Ga
ma ti kān ti ma ma la
3. Ni Ni Ni Ni Ni Ni Ni Ni
ma ma len du kun da
4. Ni Ni Dha-Pa Ma Ni-dha Ni-Dha Pa Pa
ku mu da ni bham

The Song is:

dekhārḍharāpaṁ atiśāntim amalām amalendukundukumudanibham
cāmākārambarudivyakāntipravaṇaraṇaṁ añjikam
surasahisutiṁ asilamanaujvam amudūdādinādānam
ahāsān
śivam śūtum asurasamānātmanam vande tralokya- nātacarāṇam
101. In Kārmatavī, the Āṁśas shall be Niśada, Ri Pa and Dhaavatī. On account of Antaramārga, what are not Āṁśas are described as profuse.

102. Gāṇḍhāra is extremely profuse, being combined with all Āṁśa Svaras. Caccapūṭa (is the Tāla). Here there are sixteen Kalas. The Mṛchanā is what begins with Ṣaḍja.

103. The Viniyoga is in the Dhruva of the fifth Prekṣana.

Even what are not Āṁśas are profuse as Antaramārga, already explained in verses 52 and 53 above. Then, the difference between Āṁśas and these profuse Svaras is that Āṁśas are Śthā'yī, while others are only Saṁcāṛi. Gāṇḍhāra is associated with all Āṁśa Svaras and as such it must be extremely profuse. The Mṛchanā is Suddhamaṇḍūkā in the Madhyama Grāmā.

In this Kārmatavī, Paṅcama is the Nyāsa; the Āṁśas themselves are the Apanyāsas. Its Prastāra is:

1. Ri Ri Ri Ri Ri Ri Ri tam sthā' nu la li ta
2. Ma Ga Sa Ga Sa Ni Ni Ni vā māṁ ga sa kta
3. Ni Ma Ni Ma Pa Pa Ga Ga ma ti te jah pra sa ra
4. Ga Pa Ma Pa Ni Ni Ni Ni sau dhāṁ sū' kān ti
5. Ri Ga Sa Ni Ri Ga Ri Ma pha' ni pa ti mu kham
6. Ri Ga Ri Sa Ni Dha-Ni Pa Pa u ro vi pu la sa ga

The song is:

tam sthā'yālavānānāgascatam atitejaḥprasaraśat
- dhāṁsukānti phaniṣpati
- mukham uroviṣaṅgaṅaṅaṅaṁ sitapannagendram
- atikāntam
- śaṅmukhavinodakarpallavāṅgulīlaśakitakaranovinodam
- praṇamāmī devayāśaṅpaṅvatākam

16. Gāṇḍhārapaṅcamī

In the Gāṇḍhārapaṅcamī, the Āṁśa is Paṅcama.

Then, the combination
104. is to be effected here also with many (Svaras) as in the Gandhari and in the Pāṇcama. Caccatīṭa (is the Tāla). Here there are sixteen Kalas. And the Mūrchanā is what begins with Ga.

105. The Viniyoga is the Dhruva singing relating to the fourth Prakṣaṇa

With many Svaras, because there is combination of Svaras as in two Jātis. The Mūrchanā is Harinārāṇa in the Madhyama Grāma.

In this Gandharapāṇcami, Gandhara is the Nyāsa; Rśabha and Pāṇcama are the Apanītās. Its Prāṣṭāra is:

1. Pa Ma-Pa Ma-Dha Ni Dha-Pa Ma Dh Ni kān
2. Sa-Ni-Ni Dha Pa Pa-Pa Pa Pa-Pa Pa tam
3. Dha Ni Sa Sa Ma Ma Pa Pa vā mai ka de sā
4. Ni Ni Ni Ni Ni Ni Ni Ni preñ kho la mā na
5. Ni Ni Dha-Pa Ma Ni-Dha Ni-Dha Pa Pa ka ma la ni bham
6. Pa Pa Ri Ri Ri Ri Ri Ri va ra su ra bhi ku su ma
7. Ma Ri-Ga Sa Sa-Dha Ni Ni Ni Ni gan dhā vā sī
8. Ni Ni Sa Ri-Sa Ri Ri Ri Ri ta ma no jīña
9. Ni Ga Sa Ni-Ga Sa Ni Ni Ni na ga rā ja su nu

The song is:

kāntam vāmai kades apreñ holamānākahanālani bham varasurabbhisunagandhādhī
vāstam ano jhanagārajusurātirāgarabhshakāhukagraftam
tam prañamāmi devam candra ṛdhamanditāvilāsakilamvanadam

17. ANDHRI

In the Āndhri, the Aṁśas are Ni, Ri, Ga and Pa. Of Ri and Ga and similarly of Ni and Dha

106. there shall be the combination. One shall proceed up to the Nyāsa following the order of the Aṁśas. The Śadava is by the dropping of Šādja. But the Mūrchanā is what begins with Madhyama.

107. Kāla, Tula and Viniyoga are as in the previous.
The combination is of the nature of Melana, i.e., combination of Swaras of same Laghu Kāla. Some restriction in this combination is stated in: "one shall proceed up to the Nyasa following the order of the Aṁśas." It means: there are four Aṁśas, Ni, Ri, Ga and Pa. If one of them is taken as the Aṁśā, then first sing that Aṁśā; then sing what are not Aṁśā or what are Paryāyāṁśas and then sing as far as the Nyasa, the end of the Gītā. The Mūrchnā is Samvīrī in the Madhyama Grāma.

In this Andhrī, Gandhāra is the Nyasa; the Aṁśas themselves are the Apaṁśas. Its Prastāra is:

1. Ga Ri Ri Ri Ri Ri Ri ta ru ūren du ku su ma
2. Ri Ga Ri Ga Ri Ri Ri Ri kha ci ta ja ūtam
3. Ri Ri Ga Ga Ri Ri Ma Ma tri di va na di sa li la
4. Ri Ga Sa Dha-Ni Ni Ni Ni Ni dhau ta mu kham
5. Ni Ri Ni Ri Dha-Ni Dha-Ni Pa Pa na ga su nu pra na yam
6. Ma Pa Ma Ri-Ga Ga Ga Ga Ga ve da ni dhim
7. Ri Ri Ga Sa Sa Ma Ma Pa Pa pa ri ūnā hi tu hi na
8. Ma Pa Ma Ri-Ga Ga Ga Ga Ga sāi la gī ham
10. Pa Pa Ma Ri-Ga Ga Ga Ga Ga gu na ra hi tam
11. Ni Ni Ni Ni Ri Ri Ri Ri ta ma va ni ra vī sā sī

The song is:

\[
\begin{align*}
\text{tarunendukusumkacitajātam} & \text{ tṛidivanaḍsulilladhanide-} \\
\text{nu} & \text{mukham} \\
\text{nagastuṇuṣtyayam} & \text{ vedanidhiṃ pariṣṭhinikīnasāla-} \\
\text{ghaṃ} & \text{amṛtyabhavam} \\
\text{guruḥhitam} & \text{ tam avanitravisvastivakāvala-} \\
\text{samayam} & \text{avadeśayam \\
\text{saratam vrasṭīmi} & \text{subhaṃatiśāntitayam \\
\text{ṣa} & \text{māṇikayam \\
\text{svapnaḥ} & \text{hitam}} \\
\end{align*}
\]

18. NANDAYANTI

In the Nandayanti, the Aṁśa is Paṁcama; but Gandhāra is accepted as the Graha.

108. But by some who know music, Paṁcama has been stated as the Graha here. There is profusion of Mandra Rśabhā. Sādana is by the dropping of Śedja.

109. The Mūrchnā is Hṛṣyaka. Tāla is as in the previous. The Kalas are double (the previous). The Viniyoga shall be in the Dhrūva Gāna in the first Prekṣāṇa.

Although what is said about Aṁśa is applicable to Graha also, and as such Paṁcama becomes the Graha, this is an exception. Others say that Paṁcama is the Graha. The Mūrchnō is Hṛṣyaka.
In this Nandayanti, Gandhara is the Nyāsa; Madhyama and Pañcama are the Apanyūsas. Its Prastāra is:

1. Ga Ga Ga Ga Pa Pa Dha-Pa Ma sau
2. Dha Dha Dha Dha Dha Ni Sa-Ni-Ni Dha
3. Pa Pa Pa Pa Pa Pa Pa myam
4. Dha Ni Ma Pa Ga Ga Ga Ga ve da
5. Ma Ri Ga Ga Ga Ga Ga Ga ka ra ka ma la yo nim
6. Ma Ma Pa Pa Dha Ni-Dha Pa Pa ta mo ra jo vi var
7. Dha Ni Ma Pa Ga Ga Ga Ga ji tam
8. Ga-Ma Pa Pa Pa Ma Ma Ga Ga haram
9. Dha Ni Ma Pa Ga Ga Ga bha va ha ra ka ma la gr
10. Ma Ma Ma Ma Ma Ma Ma Ma ham
11. Ri Ga Ma Pa Pa-Ma Pa Pa Ni si vam sān tam sam ni
12. Ri Ri Ri Ri Pa Pa Ma Ma ve sa na ma pūr vam
13. Dha Ni Sa-Ni-Ni Dha Pa Pa Pa Pa bhū sa na li lam
14. Dha Ni Ma Pa Ga Ga Ga Ga u ra ge sa bho ga
15. Ga Pa Pa Pa Dha Ma Ga Ma bhā su ra su bha pr thu
16. Dha Dha Ni Dha Pa Pa Pa Pa la m
17. Ri Ga Ma Pa Pa-Ma Pa Pa Ni a ca la pa ti su nu
18. Ri Ri Ri Ri Pa Pa Pa Pa ka ra paṅ ka ja ma
19. Pa Pa Pa Pa Dha Ma Ma Ma la vi lā sa ki la
21. Ri Ri Ga Ga Ma Ma Ma Ma spha ti ka ma ni ra ja ta
22. Ni Pa Ni Ma Ni Dha Pa Pa si ta na va du. kū la
23. Sa Sa Dha-Ni Dha Pa Pa Pa Pa kṣṭi roda sā ga
24. Ma Pa Ma Pa-Ri-Ga Ga Ga Sa Sa ra ni kā sām
25. Ri Ri Ga Ga Ma Ma Pa Pa a ja sī raḥ ka pā la
26. Ri Ri Ri Ga Ma Ri-Ga Ma Ma pr thu bhā ja nam
27. Ma Ni. Pa Ni Ga Ga Ga Ga van de su kha dam
28. Ma Ma Pa Pa Dha Dha-Ni Ni-Dha Ma ha ra de ha ma ma la
29. Dha Dha Sa Ni Dha Ni Pa Pa ma dhu su da na su
When details are not given, the Tāla shall be the three varieties; and the other details also must be understood, about Mārga and Gītī. About the number of Kalās, the explanation is given. The number given is for the Dakṣīṇa Mārga of the three Mārgas. For Vṛttī Mārga it must be made twice the number. That means that if there are twelve Kalās of eight Laghus, it must be converted into twenty-four Kalās of four Laghus. In the Citra Mārga, there must be forty-eight Kalās of two Laghus.

113 & 114. Elements of derived Rāgas are seen in the original Jātis, by those who know it. These Jātis properly sung along with the Padas formerly uttered by Brahmā when worshipping Śaṅkara, absolves even one who has killed a Brahmin from his sin. Just as Rks, Yajus and Sāmans cannot be altered, similarly the Jātis that have arisen from the Sāmans, (and) are similar to the Vedas, (shall not be altered).

In some Jātis it has been said that Vṛttī is seen, as in the case of Śāḍjī. In some cases it has not been said. There are Rāgas that are derived from Jātis. Some elements of the Jātis that are the originals, are seen in the Rāgas that are derived from those original Rāgas. This is seen, i.e., detected, by those who know the differences of the Rāgas. These Jātis must be sung properly. The songs used for the Jātis are the words of the Brahmin himself used by him when he praised Śiva. Just as there shall be no alterations made in the pronunciation and accent of Vedas, similarly there shall be no alterations made in the Jātis also. It is just like the Veda itself.

111. Here (in the descriptions of the Jātis), when nothing is said, the Tāla shall be only the three varieties beginning with Ekakala. The Mārgas shall be respectively Citra, Vṛttī and Dakṣīna. The Gītīs then are spoken of as Mahādhi, Sambhāvita and Prthuka respectively. The number of Kalās which have been stated by us are with reference to the Dakṣīna Mārga.

112. In the Mārga belonging to the Vṛttī, it is to be understood as twice. That itself is four times in Citra (Mārga). In all the Jātis, the Rasa must be understood as what pertains to the Anāsta Śvara.

In some places as in the description of Śāḍjī Jātis, details like Ekakala, the three Mārgas and the three Gītīs have been given. In other places like Dhavanī it has been said that Tāla etc., are as in Śāḍjī. In other cases only the Tāla has been given as Caccyapa, in Āryabht etc. Here the explanation is given.

1. Now I speak of the Kapālas that are derived from the Suddha Jātis. The Rāgas (that are derivatives) of the original Jātis are comparable to their Kapālas.

In the first section (verse 36), after the definition of Jātis, Graha, Anāsta etc., there has been enumerated Kapala and Kambara. Now the Kapālas and Kambalas are taken up in that order. The section deals mainly with Gītī. But Kapālas and Kambalas
are first taken up. A Kapala is a modification of a Jati. There are seven Sudhā Jatis corresponding to the seven Swaras. From each one of these seven Sudhā Jatis there is derived a Kapala, as Sudhajakapāla etc. There are no Kapalas derived from Vikṣeta Jati. But these Kapalas themselves are derived from the Jatis in conjunction. There is some resemblance between a Rāga derived from a certain Jati and the Kapala derived from that Jati. A Kapala means "pan" or "part of a jar". These Kapalas are parts of Rāgas to be described in the next chapter. Just as a part of a jar gives some idea of the jar itself, similarly these parts of Rāgas give an idea of a Rāga. So they are called Kapalas. This is one explanation which Kallinātha gives. Another explanation is as follows: once in former days when Śiva was wandering as a mendicant, he sang the Śājī and other Jatis. On account of the expression of all-surpassing Rasa (Pathos), the crescent moon on his head, which is of the nature of Rasa, began to melt and flow. Since this flow was of the form of nectar, the skulls (Kapalas) of Brahmi which he wore as ornament, became alive and started singing in imitation of his song. Since they were sung by skulls (Kapalas) these songs are called Kapalas.

2. Śādja is the Graha, Aṁśa (and) Apanyasya; Ga is the Nyāsa; Ša and Ma are very profuse; Ri, Pa, Ni and Dha are rare; Ri is to be jumped over; there are twelve Kalas mentioned:

Very profuse (atihātu). Rare (Aṭpa). To be jumped over (Laṅghya).

3. Where it is thus, that is mentioned as Śādja-kapala by those who are proficient in music. Where Rṣabhā is the Aṁśa (and) Apanyasya, Ma is at the end, there is rarity for Ga, Ni, Pa and Dha,

Is at the end: is the Nyāsa.

4. Sa is very rare (and) there are eight Kalas, that shall be the Kapala pertaining to Rṣabhā (Jati). (Where) Madhyama is Aṁśa, Graha, Nyāsa (and) Apanyasya, Dhaivata is profuse;

Very rare (Aṭpa). In the definition of Gāndhārakapala, there is a reading according to which Gāndhāra is Aṁśa etc. But Sūhābhūpala clearly gives Madhyama as Aṁśa etc.

5. Where Sa, Ri and Ga are rare, where through the dropping of Ri and Pa there shall be Auduca, that, made up of eight Kalas, is Gāndhārakapala.

6. Where Madhyama is Aṁśa, Ni, Ri, Ga and Pa are very rare (and) there are nine Kalas, that shall be the Madhyamakapala; so is accepted by Nīsṭāṅka.

Very rare (Aṭpa). Nīsṭāṅka (Doubt-free): the author himself.

7. With Rṣabhā as Aṁśa as well as Graha, with Ni, Dha, Śādja, Ga and Ma as rare, with eight Kalas: this Kapala they know as derived from Pañcammi Jati.

8. With Rṣabhā and Gāndhāra as very rare, with Pa as Nyāsa, and with Ma and Dha as profuse, (with the rest) as in the case of Śādja (Kapala), that is the Kapala of Dhaivati (Jati), with eight Kalas.

9. With Śādja as Graha, Aṁśa and Nyāsa, and with Ri and Ga as rare, along with Ni, Dha and Ma as very profuse, this shall be Nāsikakapala.

10. One who sings the above seven Kapalas, with Padas and Svaras uttered by Brahna on the occasion of the worship of the consort of Pārvati, shall be endowed with auspiciousness.

Consort of Pārvati (Pārvatikāna): Siva. Auspiciousness (Kātyā). For these Padas and Svaras having been uttered by Brahna, see the story mentioned in the Note on the first verse above.
11. Where Pañcama is Graha, Amśa (and) Apanyasa, but Ri is profuse, Sa is the Nyasa, but Ma, Dha and Gāndhāra are rare, that is accepted as Kambala.

12. derived from Pañcam Jāti. On account of the rarity and profusion of Svaras, innumerable varieties of it have been mentioned by ancient people.

13. Propitiated by the singing of Kambala, Siva formerly gave a boon to Kambala. Even now Siva is propitiated by these (Kambalas).

This song, derived from the Pañcam Jāti is called Kambala because it was sung by the serpent Kambala, just as the Kapālas were so called since they were sung by the Kapālas (skulls). There are various varieties of this Kambala, through Bahūtav and Alpaśa (profusion and rarity) of different Svaras; they are not dealt with in detail here.

14. We give in order the series of Padas for the Kapālas as uttered by Brahmā:

The words (Padas) of the seven Kapālas are given below. The number of Katās (parts) correspond to the number of Katās already mentioned in the definition of the seven Kapālas, above.

(a) The Padas of the Śādjaṇapāla are: jhanṭum (1) khatvāṅgadharam (2) daṃstrākaṛālam (3) taḍīśaḍapśaḷijham (4) hau hau hau hau hau hau hau hau hau hau hau hau hau hau hau (5) bahurūpaṇādham ghanaghoṇādham (6) hau hau hau hau hau hau hau hau (7) ūṁ ūṁ hāṁ raum haum haum haum haum (8) niṃdaṃmaṇḍitam (9) hūṁ hūṁ kaha kaha hūṁ hūṁ (10) kṛṣṭāvaṇaṃkhum (11) nāṃśiṃ devam bhāravam (12)

(b) The Padas of the Āraṣṭhikapāla are: jhanṭum jhanṭum khatvāṅgadharam (1) daṃstrākaṛālam
15. is called Giti. And that is spoken of as of four kinds by the wise; Magadhi is to be understood as the first and the second is Ardhamagadhi.

Varna etc.: Varna and Alamkāras dealt with in the sixth section. Pada is the word of the song. Laya literally means dissolution. Here it means the distribution of syllables of the song in the tune according to a Tala scheme. This can be slow, medial, rapid etc., as will be described in the chapter on Tala. A Jāti is only a tune and the Jātis are differentiated from one another by the elements mentioned in the previous section, verses 29 and 30. But Gitis are songs with words and the distribution of the syllables is also a factor in differentiating Gitis. A Jāti is a tune, while a Giti is a song. Jātis are the main divisions of tunes, and Rūgas are their sub-varieties.

16. Sambhāvita and the Prthula (are the others). Their definitions we give: after singing the Pada with slow Laya in the first Kāla,

17. that along with other Padas with medial Laya in the second (Kāla), and these along with a third Pada with rapid Laya in the third (Kāla);

18. thus where the Padas are taken up three times, they speak of it as Magadhi.

For example:

<table>
<thead>
<tr>
<th>Ma</th>
<th>Ri</th>
<th>Ga</th>
<th>Sa</th>
</tr>
</thead>
<tbody>
<tr>
<td>de</td>
<td>vam</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sa</td>
<td>Sa</td>
<td>Dha</td>
<td>Ni</td>
</tr>
<tr>
<td>vam</td>
<td>ru</td>
<td>dram</td>
<td></td>
</tr>
<tr>
<td>Pa</td>
<td>Dha</td>
<td>Pa</td>
<td>Ma</td>
</tr>
<tr>
<td>dram</td>
<td>van</td>
<td>de</td>
<td></td>
</tr>
</tbody>
</table>

Others (call it thus) when the Padas are repeated twice.

For example:

<table>
<thead>
<tr>
<th>Ma</th>
<th>Ma</th>
<th>Ma</th>
<th>Ma</th>
</tr>
</thead>
<tbody>
<tr>
<td>de</td>
<td>vam</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dha</td>
<td>Sa</td>
<td>Dha</td>
<td>Ni</td>
</tr>
<tr>
<td>de</td>
<td>vam</td>
<td>ru</td>
<td>dram</td>
</tr>
<tr>
<td>Pa</td>
<td>Ni-Dha</td>
<td>Ma</td>
<td>Ma</td>
</tr>
<tr>
<td>ru</td>
<td>dram</td>
<td>van</td>
<td>de</td>
</tr>
</tbody>
</table>

In the Magadhi, the whole word Devam was repeated in the second Kāla and the whole word Rudram in the third Kāla along with the word Devam also. If instead of this, only the last half of Devam (i.e., only vam) is taken up in the second Kāla and only the last half of Rudram (i.e., only dram) is taken up in the third Kāla not taking Devam at all in this last, that will be Ardhamagadhi (semi-Magadhi). There is another view about Ardhamagadhi. Instead of taking up only the last half, take the whole of Devam in the second and the whole of Rudram in the third. The only difference from Magadhi is that in Magadhi, Devam and Rudram were both taken in the third, while here only Rudram is taken in the third. When a whole word is repeated or
when parts of words are repeated, there is not the fault of repetition or want of sense, since in music, meaning does not come in, as in the case of the Śāma Veda.

_Sambhāvītā_ is accepted as what has condensed _Padas_ with many _Gurus._

For example:

<table>
<thead>
<tr>
<th>Dha</th>
<th>Ma</th>
<th>Ma</th>
<th>Ri-Ga</th>
</tr>
</thead>
<tbody>
<tr>
<td>bha</td>
<td>ktyā</td>
<td>vam</td>
<td></td>
</tr>
<tr>
<td>Ri</td>
<td>Ga</td>
<td>Sa</td>
<td>Sa</td>
</tr>
<tr>
<td>de</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ni</td>
<td>Dha</td>
<td>Sa</td>
<td>Ni</td>
</tr>
<tr>
<td>ru</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dha</td>
<td>Ni</td>
<td>Ma</td>
<td>Ma</td>
</tr>
<tr>
<td>vam</td>
<td></td>
<td></td>
<td>de</td>
</tr>
</tbody>
</table>

What has condensed _Padas_ (Sāṁhāreptapada). This condensation is the distribution of the words of the song in the various _Kālas_. _Sīnhabhūpāla_ has quite a different reading. He does not accept two varieties of _Ardhamāgadhī_. The two views given above was according to Kallinātha. According to Sīnhabhūpāla, this first view above is the _Ardhamāgadhī_. For _Sambhāvītā_, there should be the repetition of the middle words with words properly distributed. Then _Sambhāvītā_ will be:

<table>
<thead>
<tr>
<th>Ma</th>
<th>Ma</th>
<th>Ma</th>
<th>vande</th>
</tr>
</thead>
<tbody>
<tr>
<td>bhaktyā</td>
<td>devam</td>
<td>rudram</td>
<td>vande</td>
</tr>
<tr>
<td>Dha</td>
<td>Sa</td>
<td>Dha</td>
<td>Ni</td>
</tr>
<tr>
<td>devam</td>
<td>devam</td>
<td>rudram</td>
<td>rudram</td>
</tr>
<tr>
<td>Pa</td>
<td>Ni-Dha</td>
<td>Ma</td>
<td>Ma</td>
</tr>
<tr>
<td>bhaktyā</td>
<td>devam</td>
<td>rudram</td>
<td>vande</td>
</tr>
</tbody>
</table>

Here the words in the middle, _Devam_ and _Rudram_, are repeated. His reading is: _dvārakātapadāntare_. I examined the two works of the Tanjore School, namely the _Sāṁgītasasuddā_ of King Raghunāthā and the _Sāṁgītasārāmaṇya_ of King Tulājā. The latter follows the explanation of Kallinātha. The former seems to have some explanation corresponding to the explanation of Sīnhabhūpāla. He does not give the two alternative views for _Ardhamāgadhī_. According to him, the _Sambhāvītā_ must have the three _Kālas_ as:

bhaktyā (1) Devam Devam Rudram Rudram (2) bhaktyā devam rudram vande (3)

The notation given in that edition after the explanation, does not accord with the explanation. _King Raghunāthā’s_ words:

tathaiva madhyasthapadadvayasya
pratyekam uccāraṇāto dvārakā
dvārakātapadāntare.

20. Where the _Padas_ have a majority of _Laghū_, that is accepted by good people as _Pṛthūla_.

For example:

<table>
<thead>
<tr>
<th>Ma</th>
<th>Ga</th>
<th>Ri</th>
<th>Ga</th>
</tr>
</thead>
<tbody>
<tr>
<td>su</td>
<td>ra</td>
<td>na</td>
<td>ta</td>
</tr>
<tr>
<td>Sa</td>
<td>Dha-Ni</td>
<td>Dha</td>
<td>Dha</td>
</tr>
<tr>
<td>ha</td>
<td>ra</td>
<td>pa</td>
<td>da</td>
</tr>
<tr>
<td>Dha</td>
<td>Sa</td>
<td>Dha</td>
<td>Ni</td>
</tr>
<tr>
<td>yu</td>
<td>ga</td>
<td>lam</td>
<td></td>
</tr>
<tr>
<td>Pa</td>
<td>Ni-Dha-Pa</td>
<td>Ma</td>
<td>Ma</td>
</tr>
<tr>
<td>pra</td>
<td>na</td>
<td>ma</td>
<td>ta</td>
</tr>
</tbody>
</table>

Here also the notation given is according to the explanation of Kallinātha. According to Sīnhabhūpāla, the notation must be:

*Ma | Ga | Ri | Ga |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>surana</td>
<td>harapada</td>
<td>yugalam</td>
<td>praṇamaṇa</td>
</tr>
<tr>
<td>Sa</td>
<td>Dha-Ni</td>
<td>Dha</td>
<td>Dha</td>
</tr>
<tr>
<td>harapada</td>
<td>harapada</td>
<td>yugalam</td>
<td>yugalam</td>
</tr>
<tr>
<td>Dha</td>
<td>Sa</td>
<td>Dha</td>
<td>Ni</td>
</tr>
<tr>
<td>surana</td>
<td>harapada</td>
<td>yugalam</td>
<td>praṇamaṇa</td>
</tr>
</tbody>
</table>

This is the view of King Raghunāthā also, although the notation given below the explanation in the available edition of that work does not accord with the explanation. The _Sāṁgītarāja_ of Maharāja Kumbha agrees with the explanation of King Raghunāthā, for the _Gitās_.

In the _Gitās_ the stipulation regarding the three kinds of _Laya_ in the successive _Kālas_ holds good in all cases, although it is expressly given only in the _Māgadhī Giti_.

---

*Note:* The above text is a manual transcription and may contain errors or variations from the original source due to the nature of the content.
Or, when in a pair of the first Gurus in the order of the syllables,
21 & 22. each one is handled as belitting Citra Marga, in the form of a four-Matra foot, and then is handled in the Daksina (Marga) with Dhruvaka and others, associated with eight Matras, then the Giti is called Magadhu. When the third Laghu of the pair, associated with half of a six-Matra foot,

The definition of the four kinds of Gitis given above was based on the distribution of the Padas. Now another set of definitions for the four kinds of Gitis is given, based on Tala. If there are two Gurus and then a Laghu and a Prutu (three Matras), that is called Cacacetputa Tala. In such a collocation, the first two Gurus are taken and each of these two Gurus are handled as belitting Citra Marga (i.e., two Matras scheme). In the form of a four-Matra foot (cacoanupaksa). A Gana (lit. group) is a matrical foot. If such a foot has four Matras, it is represented by the letter Ca (the initial of Catur = four). A five-Matra foot is represented by Pa (Pancu = five). A six-Matra foot is represented by Cha (Chatu = six). A two-Matra foot is represented by Da (Dvi = two) and a three-Matra foot is represented by Ta (Tri = two). In Citra Marga there are two Matras. Since each Guru has two Matras, each of the first two Gurus is fit to be used in the Citra Marga. The reading citramargadi (Citra Marga etc.) as printed in the text, must be a mistake for Citramarghrham (belitting Citra Marga), in verse 21. Each such Guru must then be made into a four-Matra unit, i.e., fit to be used in the Vrtti Marga, and then again they must be handled in the Daksina Marga (with eight Matras). Dhruvaka and others: there are eight Matra schemes called Dhruvaka, Sarpi, Kraya, Padmi, Vaisarija, Vikshipta, Pataka and Patita. This is what is called Magadhu Giti. This Tala scheme and Matra scheme and the Layya scheme needs much more elaborate explanation. The points are taken up only in later chapters. But at the end of the next chapter, the whole point will be explained and then the matter will become clear.

23. is handled with the first two and the last two Matras, then when the Prutu is handled making it as associated with a foot and a half,

24. along with the eight beginning with Dhruvaka and with the last two taken twice, then it is Ardhamadgadh. These two are to be used in the respective other Talas also.

In a Cacacetputa, where there are two Gurus, then a Laghu and a Prutu, take the third which is a Laghu along with half of a six-Matra foot (= three Matras). A six-Matra foot (Cha Gana). The first two and the last two of the Matras: the first two of the above eight are Dhruvaka and Sarpi; the last two are Patak and Patita. This is the first step. Then take the Prutu which is at the end of the Cacacetputa, along with a foot and a half, i.e., half of a six-Matra foot = three Matras, and one foot of six Matras = six Matras. Total nine Matras. Along with the Prutu (three Matras) it will be twelve Matras. This must be in all the eight Matras, namely, Dhruvaka and others. Then the last two of the Matras, namely, Patak and Patita, must be taken up each twice. These two, Magadhu and Ardhamadgadh, must be applied in the case of other Talas, like Patrocyn.

25. In Sambhaiyita there shall be a majority of Gurus, in the Vrtti Marga having two Kalas. Prthula is accepted as having a majority of Laghus in the Daksina Marga with four Kalas.

There is no difficulty about the other two Giti. In Sambhaiyita, there must be two Kalas. It must be Vrtti Marga. There must be a majority of Gurus. In Prthula, there must be four Kalas. It must be Daksina Marga. There must be a majority of Laghus. All the points connected with Tala will be clear when the point is explained at the end of the next chapter.
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