

Bijdrage tot de kennis der Voor-Indische muziek

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BYDRAGE TOT DE KENNIS DER VOOR-INDISCHE MUZIEK

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ARNOLD ADRIAAN BAKE

PARYS PAUL GEUTHNER







BYDRAGE TOT DE KENNIS DER VOOR-INDISCHE MUZIEK

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PARYS PAUL GEUTHNER

MCMXXX



TO PANDIT BHIMRAO SHASTRI



PREFACE

At the time of the publication of this book, I must express my thanks to so many people to whom I am greatly indebted for their help in various ways. In the first place to Prof. Dr. W. Caland, to whose profound learning, ever patient help and kind encouragement, I owe so much, and to Prof. Dr. J. Ph. Vogel, who, from the very first, awakened the love for the beauty of Sanskrit, and through all these years has ever been ready to help me with his rich experience drawn from the living contact with India.

It is many years ago since Raden Ajoe Yodjana first made me aware of the intrinsic beauty of Indian music, and guided my first faltering steps on the field of the intricate theory of this art. I cannot but fully acknowledge my gratitude for this fact which proved of such importance for the further course of my life.

No less indebted am I to my many Indian friends who did so much to help me in my endeavour. In the first place to Sj. Rabindranath Tagore, who, at his school, Santiniketan, gave me the opportunity to come into contact with Indian scholars and musicians, like his nephew, Sj. Dinendranath Tagore, and my dear teacher, Pandit Bhimrao Shastri, to whom I gladly dedicate this publication. Then to Sj. Man Mohan Ghose, who, notwithstanding his own, very absorbing work, found the time to read with me through the 7th chapter of the Sangītadarpana, and fully let me enjoy the fruits of his own researches in the field of nrtya.

After my return from India it was Dr. Raghuvīra, studying under Prof. Caland at that time, who was found willing to give me the valuable help, not only of his thorough knowledge of Sanskrit, — by which he was able to solve the intricate problem of naṣṭa and uddiṣṭa (first chapter çl. 124. f.) and to give many other valuable suggestions, — but also of his knowledge of Hindi, rendering me the great service of explaining the old-Hindi commentary on the Sanskrit text. For the first and the seventh chapter his assistance has been of the greatest help to me, and I hope he will accept my warm thanks here.

Also to the authorities of the India Office Library, London, the Bibliothèque Nationale, Paris, The Pr. Staats Bibiothek, Berlin, and the Universiteits Bibliotheek, Leiden, I must express my sincere thanks for the willingness with which they put the necessary manuscripts and books at my disposal. It was a pity that formalities prevented the kind librarian of the Government Library, Benares, and the Library of the Asiatic Society of Bengal, Calcutta, from sending their manuscripts of the Sangītadarpa*n* to Holland.

Special thanks I owe to Pandit Visweswarnath Reu, officer in charge of the manuscripts, Jodhpur, Rajputana, who not only had the manuscript, at the State Library, Jodhpur, copied

for me, but even personally compared and corrected the copy; and to my dear friend Takhur Ram Singh, M. A. Inspector of Education, Bikaner, Rajputana, who, assisted by his friends Messrs. Parekh and Askaran, personally carefully copied the Bikaner manuscript for me.

I cannot finish before expressing my thanks still to Sj. P. B. Joshi, M. A., Inspector of Education, Ajmer, Rajputana, who presented me with a Hindi manuscript of one adhyāya of the Sangītadarpa*n*a, and with a complete Sankrit manuscript of Somanātha's Rāgavibodha, which served me for Appendix I; and to Mr. J. P. Hassibamani, Madras, who lent me, as long as I needed it, his copy of the Indian Music Journal which is verry rare nowadays, and contains, amongst other valuable articles, a translation of the Rāgavibodha, by R. Samashastri. B. A. M. R. A. S.

Lastly my thanks to the publisher who, notwithstanding many difficulties, managed to get the book printed in time.

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NOTE

The transcription adopted in this publication does not differ from the one usually followed. Only, for reasons of economy, the anusvāra, and the nasals of the guttural and palatal series of consonants have not been marked.

The nasal of the cerebral series is transcribed by an n in italics.



INTRODUCTION

A. — MANUSCRIPTS

Many libraries in Europe possess manuscripts of the Sangītadarpana — The Mirror of Music and Dance — by Dāmodara, the son of Lakṣmīdhara. The India Office Library possesses four of them, one complete, (1120. No 2231) containing the full seven chapters, in Sanskrit only. This manuscript has been the basis of the present edition. The manuscripts 1121, No 1709b, 1122. No 2410, and 1123, No 2399, contain only parts of the whole work. 1121 gives the Sanskrit text without the 7th chapter, no 1122 has only the first and second chapter, Sanskrit with a metrical Hindi translation and a paraphrase, likewise in Hindi, in prose. The same is the case with 1123 which, however, has only the second chapter.

One manuscript with the complete Sanskrit text belongs to the Bibliothèque Nationale in Paris (D 280), which formerly belonged to Mr. Fétis in Brussels, from whom the present owner bought it. At the time it was still in Mr Fétis' possession, Prof. Dr. H. Kern, Leiden, made a copy of it, which is nowadays amongst the manuscripts of the Library of the Leiden University (Leg. Warnerianum, or 4990. Skr No 33) This copy owes its importance to some emendations " in margine " made by Prof. Kern.

The Preussische Staats Bibliothek in Berlin also possesses a manuscript (No 1384, Chambers 822) which, however, is not the Sanskrit text, but a metrical Hindi translation.

These six manuscripts were used by Prof. R. Simon for his valuable article entitled "Quellen zur Indische Musik" published in 1902, in the Nachrichten der Deutschen Morgenländischen Gesellschaft. Heft I-II. After a critical review of the text, Prof. Simon gives a comparison between Dāmodara's work and the older text of the Sangītaratnākara — the Ocean of music written by Çārngadeva, on which Dāmodara is highly dependent. Prof. Simon carefully compares the two texts and gives the verses in which Dāmodara differs from his example. Where Dāmodara quotes the Sangītaratnākara, Prof. Simon gives the exact place of the quotation in the original work. In this way the true position of the Sangītadarpa*n*a with regard to the Sangītaratnākara is definitely stated. In the 2nd and 7th adhyāya, where Dāmodara entirely differs from his adopted master, Prof. Simon compares the text the modern work of Rāja Sourendra Mohun Tagore, the Sangītasārasangraha. Throughout his work Prof. Simon quotes the various readings of the different manuscripts. As basis for his publication he took the copy of the Bibliothèque nationale, which is the oldest, but has the drawback of being badly damaged in the last chapter.

For reasons of economy of space, I have not repeated in the present edition the variants

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mentioned already by Prof. Simon. The variants printed "in margine" of the following chapters, are taken from the copies B. from the Bikaner manuscript and J. from the Jodhpur manuscript.

A printed edition of the first two chapters of the Sangitadarpana appeared in Calcutta, about the year 1878, which I have not been able to procure. A second edition of the same chapters appeared, with a Gujerati commentary by the hand of R. L. Țakkar, in Bombay, Samvat 1966 (A. D. 1909).

B. - HISTORY

Historically the Sangītadarpana belongs to the period classified by Prof. Simon as the third, which might be called the post-classical period. Leaving ont the Vedic music, the oldest period centers round the work called Bharata's Nātyaçāstra, dated back to the 5th century A. D. or even older; the second centers round Çārngadeva's Sangītaratnākara, which has been written between the years 1210-1247; the third centers round the Sangītadarpana, which cannot be older than 1450 the date of Kallinātha, the commentator of the Sangītaratnākara, quoted by Dāmodara, and not younger than Samvat 1704 (A. D. 1647) the year of the Paris manuscript. I do not know on which ground Mr. H. A. Popley (in his « Music of India » page 19) places Dāmodara during the reign of Jahangir (1605-1627) as he does not state his source.

Prof. Simon considers the Sanskrit text of the Sangītadarpa*n*a and the metrical Hindi translation as well as the prose paraphrase, to be written by one and the same man, so that, in that case, Dāmodara himself would be the author of the three different versions handed down to us. The ground of Prof. Simon's supposition is, that, whereas in the colophons at the end of the chapters the author designates himself as Dāmodara, the son of Lakṣmīdhara, in the introduction to the first chapter (cl 2.) of the mansucripts 1120, 1121 and 1122, of the India Office, — he mentions his name as Haribhatta. The Berlin Hindi version mentions none of these names but speaks of the author of that version as Harivallabha. As the metrical version of 1121 and 1122 is identical with the version of the Berlin manuscript, Prof. Simon identifies Harivallabha with Haribhatta, and, as both names occur in 1120, the conclusion seems evident that Haribhatta and Dāmodara are one and the same person.

On several grounds, however, I don't think this conclusion can be right. To begin with, the colophon of adhy. I in 1121 mentions explicitly, that Haribhatta is the author of the Bhāṣya (the commentary).

The fact that the author of the Hindi text must have been a Panjabman, as is showed by the use of the particle " da " instead of " ka " is no proof against the identification, as Dāmodara's birthplace is unknown. The uncouth form of the Hindi text, — written in a hardly intelligible, highly ungrammatical old Hindi, translating rather haphazardly, leaving out çlokas at random it appears, with bad verses, — stands out in strong contrast with the very well styled and clear Sanskrit, using, almost without exception, well handled çlokas. This circumstance seems to be against the identification, although it is no definite proof. The fact, however, that the Hindi often misinterpretes the Sanskrit, and, by skipping difficult passages within the verses, makes the Hindi unintelligible without help of the Sanskrit text seems to be a definite proof that one is not justified in identifying Damodara with Haribhatta or rather Haribhatta with Harivallabha. Now the name Haribhatta does not occur in the Paris manuscript, which is of an older class, nor in B. or J. Thus it may be that the India Office manuscripts go back to one source, — a Sanskrit manuscript — to which afterwards the Hindi translation and then, still later, the paraphrase, have been added. That the paraphrase is still later than the metrical translation is made probable by a mistake in the prose explanation of the Hindi verse, the translation of adhy l cl. 41.

C. - COMPARISON OF THE DIFFERENT WORK

A detailed comparison between Bharata's Nātyaçāstra, Çārngadeva's Sangītaratnākara and Dāmodara's Sangītadarpana, would require a book by itself. I will leave out Bharata's work, representing a much older stage of development of the Indian musical theory, and only here and there indicate some salient differences between Carngadeva and Damodara. The period that elapsed between these two authors, was, as we have seen, at least two centuries, and the more intense influence of the Mohammedan culture made itself strongly felt during that time. The influx of Persian notions must have influenced the original Indian system, and so we cannot be surprised at these differences. So, for instance, it would be possible to see Mohammedan influence in the different position nrtya, - dance -, occupies in the triad comprised in the word sangita, namely vocal-and instrumental music, and dance. More probably this position is the consequence of the development of music as an independent art. When we consider the oldest text, we see the bulk of the work dedicated to other scenic subjects, and only four chapters to music proper (Adhy. 28-33) When we take the Sangitaratnakara, which in its name already shows the preponderance of music over dance, we find that, out of the seven chapters only the last is dedicated to dance and stage directions, but that this chapter contains 1690 out of the nearly 5000 clokas of this work. Considering then the Sangitadarpana, we see that also in this work the dance is treated in the last, the seventh, chapter, but that this chapter here contains somewhat less than 300 clokas out of the nearly 1300 of the whole treatise.

Comparing the Sangītadarpa*n*a with the Sangītaratnākara, one would almost be tempted to call the former an excerpt from the latter. Still this would be unjust, although the fact remains that, for the greater part, Dāmodara follows Çārngadeva word for word. In some places, however, notably in the 2nd and 7th chapter, he differs, and apparently presents the ideas and ideals of his own days and of other writers than Çārngadeva. In many ways Dāmodara's greater conciseness proves a great bliss compared to the flood of details and subdivisions which the Sangītaratnākara pours out over the reader. Very often Dāmodara is more to the point, leaving out references to matters in which the relation to music is only vaguely perceivable. The author himself does not claim any originality, as he repeatedly states his sources, and, after having paid homage to the gods in the opening cloka of his work, immediately says that he has studied all his predecessors in order to offer a treatise containing the substance of sangīta. Remarkable and typically Indian is his division of sangīta in mārga — tra-

ditional, more or less holy music, of divine origin, bestowing liberation, as first formulated by the sage Bharata — and deçī, — music only serving for enjoyment of mankind, according to the different customs of the various countries, which is treated in a far less serious and rather superficial way all thrugh.

D. - CONTENTS

He then proceeds (up to c1 13) giving the different technical terms which will be explained in the course of the first chapter. It is here, in cl 10 already, that the author of the Hindi translation proves not to have understood the text he was translating, for, where Dāmodara refers to the intricate question of the khandameru (which will be treated in cl. 128 f. f.) with the words :

Prastāraķ khandameruç ca nastoddistaprobodhakaķ, — translated : the calculation and the khandameru, which explains the phenomenon of nasta and uddista, — the commentator reverses the order and says; khandameru prastāra ār nasta uddista hi ān, separating the khandameru and its only reason of existence viz. the explanation of nasta and uddista, which have no such direct connection with the prastāra.

E. — NĀDA — SOUND

As is proper in a treatise on music Dāmodara begins with sound. The first constituent of sangīta viz. gīta, he considers to be sound in itself, thus to be existent without the need of an agent, which may indicate the priority of vocal music in the triad. The second constitutent, on the contrary, vādya, instrumental music, is only a manifestation of sound, which may mean that it is perceivable only when there is an object to manifest itself upon, perhaps an indication of the development of instrumental after vocal music. The third constituent, nrtya, — dance —, is dependent on the two previous elements of sangīta, which may mean that dance without either vocal or instrumental accompaniment was unthinkable.

The importance of sound, however, does not stop at this point; on the contrary, sound is the ruler of this world, being in first instance the constituent of "word", on which daily life and the world are dependent. This might seem a little far fetched, but here we should remember the bramanical theory, in which the correct pronunciation of the sacrificial formula — brahman — is the first thing necessary to maintain the order of the world, whereas neglect or mispronunciation causes universal disasters.

The author then proceeds to divide sound in struck and unstruck; the latter is of divine origin and resides in the body. This unstruck sound should be only revered, to obtain ultimate deliverance from the cycle of rebirths. The struck sound is for the enjoyment of mankind, but is a means for deliverance as well. This struck sound forms the subject of the rest of the treatise.

F. - ANATOMY

The exposition of the different cakras (cl. 18-29) and other anatomical details which follows, seems a little out of place here. In the Sangītaratnākara (I. i. 119-163) whence this is excerpted, it comes natural in the whole cosmogony given there. The subject is taken from the yoga philosophy in which these cakras — lotus shaped centres of supernatural power — play an important part. They become active after one has obtained the right way of breathing, In Hellmuth von Glasenapp's book " Der Hinduismus " p. 296) one finds a picture of a yogi on whom some of these cakras are marked, and also the way the breath takes through the chief canals, Idā and Pingalā. Musically only the anāhatacakra, situated in the heart, has importance for its connection with the ānāhatanāda (unstruck sound), and further the viçuddha cakra in the throat, as being the seat of speech and of the seven notes with their divisions.

G. - IMPORTANCE OF SOUND WITH QUOTATIONS FROM OLDER WRITERS

In çloka 29 the author takes up again the subject of music, by relating the origin of sound of which the importance is stated once more by means of different stanzas, for the greater part quotations from ølder writers, Anjaneya and Vijnāneçvara, whose works have not been handed down to our times.

H. — DIFFERENT WINDS OR BREATHS

Then in cloka 33 Dāmodara proceeds, relating the birth of sound according to the classical belief of the different breaths or winds in the body and their different function, also chiefly taken from yoga philosophy. Remarkable is the relation between place and intensity of sound, and the saying that the sound of art can only be produced in the mouth. The etymology given in cloka 37 is typical of its kind throughout the whole of Sanskrit literature. The old Indian scholars seem to have been extremely fond of these fanciful derivations. Again the author leaves the subject of music proper, for giving further explanation and details of anatomical subjects. Amongst the winds the prāna is the only one directly connected with music, as being the cause of the pronunciation of words. It appears that prāna comes nearest to our ordinary sense of breath, as it causes both the taking in and the blowing out of air, cough, and the like. Dāmodara seems to give the opinions of different schools, as the definitions in cl. 46 do not tally with what he said a few clokas before.

I. — VOICE REGISTERS — STHĀNAS

The author seems to be conscious of his digression, for he resumes his subject with the words " atha prakrtam " — " now the subject itself " —, and forthwith continues with the three registers of the voice, each comprising one octave, the breast register — situated, as

stated, in the heart —, the middle one — situated in the throat —, and the high one — situated in the head —, in connection with which the author states that with the instrument of this body it is just the reverse as with a wooden stringed instrument, as, with the voice the higher notes come as the voice get further away from the body, whereas on a stringed instrument the highest notes are formed nearest to the body. Remarkable in this passage is that the higher octave is called twice (the number of vibrations of ?) its predecessor.

J. – ÇRUTI – THE SMALLEST AUDIBLE INTERVAL

In çl. 49 begins the subject of the çruti, the smallest audible interval, of which 22 go to make the octave. This is a subject which has created an enormous amount of misunderstanding, which will not be cleared away before all the Sanskrit authorities on this subject will have been compared. So much is certain that in India a scale of çrutis never has been sung or played in the way we play our modern chromatic scale, each succeeding note being on the the çruti just above the previous one. Çrutis do exist in practise and certainly are used in ornamentation, when the voice sweeps up or down, sounding the interval of one çruti above or below the note which is being ornamented. There is, however, no doubt, that the çruti has mainly theoretical value. Now the question has been raised by the recent scholars of India and Europe, "How much was the actual cruti, and were all cruitis alike ?"

Sir William Jones, the first Western scholar, comes to the conclusion that they were not; a statement that for a long time was universally accepted. In 1877 R. H. M. Bosanquet doubted this conclusion in a paper " on the Hindu Division of the Octave " writing, " — consequently we may infer that the crutis are intended to be equal in a general sort of way, probably without any great precision " a statement which was warmly defended by Rao Sahib P. R. Bhandarkar in an excellent article — unfinished alas, — published in the " Indian Antiquary " of 1912. After that, however, the eminent scholar Fox Strangways in his work " Music of Hindostan " again comes to the conclusion that the crutis have unequal worth, after having examined Bharata's Nāṭyaccāstra. He resumes his reasoning on page 112, demonstrating that the crutis have three different values : Ist the difference between a major and a minor tone — 22 cents.

2nd the difference between a minor tone and a semitone - 70 cents.

3rd the difference between the semitone and the first mentioned, the "pramānaçruti" — 90 cents

Very recently a German scholar, Dr. B. Breloer, in his treatise "Die Grundelemente der Altindischen Musik "Bonn 1922, though using quite different methods, came to the conclusion that the values of the crutis are, 24, 66, and 90 cents respectively, a conclusion practically identical with that of Fox Strangways. Thus there seems to be a fair probability that the value of the cruti was really of these three different kinds.

Dāmodara does not enter very deeply into this question. Both Bharata and Çārngadeva treat this matter extensively, giving intricate methods of determining the value of a cruti by means of two $v\bar{n}n\bar{a}s$ — stringed instruments.

Çloka 50-51 seem to have been taken by mistake from the more detailed Sangītaratnākara

where each one of the 22 crutis gets a definite place in one of the canals Idā and Pingalā. Here these two clokas have no connection, either with the preceeding or with the following verses 52-55, which give the names of the different crutis, and their places in the different notes.

It is natural that all along the further development of the theory the crutis will play an important part, but their origin or place is no subject of discussion in Dāmodara's treatise.

K. — THE NOTES, SVARAS

Now it is said that an uninterrupted series of crutis makes a note. The different notes of the octave with their names are — şadja or sa, with 4 crutis, rsabha or ri, with 3 crutis, gāndhāra or ga, with 2 crutis, madhyama or ma, with 4 crutis, pancama or pa, with 4 crutis, dhaivata or dha, with 3 crutis, niṣāda or ni, with 2 crutis.

The etymologies given of the word "svara" are again highly fantastical.

Only the first can be said to refer to svara in the sense of note, the second one, given in Çl 56, is, as Dr. Raghuvīra remarked, a quotation taken from the Mahābhāṣya on Pāni*n*i's grammar (M. bh. on 1 2, 29) where it is the definition of svara in the sense of vowel "svayam rājanta iti svarāḥ anvag bhavati vyanjanam". Here again the Hindi translation makes a mistake, rendering " çrutyanantarabhāvitvam yasya" as " çruti ke pāche hota hai".

L. — THE ALTERATIONS IN THE NOTES AND THE QUESTION OF THE PRIORITY IN INDIA OF THE DESCENDING OVER THE ASCENDING SCALE

What follows in cloka 57 after the mentioning of the seven unaltered notes in each octave — three times seven in the three registers — is not quite clear, except that the different alterations are 12 in each octave, as later on, in cl 63, the fact is mentioned that, together with the unaltered notes one gets 19 varieties within the octave.

Again one should never think that these 19 varieties could ever be sung together, only certain definite ones can be used at the same time. In reality, as will be shown later on, these 12 variations do not even actually exist, only 7 of them.

The difficulty of explaining these and other questions with regard to the determination of notes in the old Indian system of musical theory is, that, at a certain period of history, a basic change has taken place. Nuch misunderstanding has been created, as people started explaining old rules according to the modern conceptions. The old method was, to place the notes at the end of the composing crutis, whereas the modern system, just as with us, is, to place the notes at the beginning of the interval.

 Thus the old method, as clearly stated by the Sangitaratnākara 1) was

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

 notes
 sa ri ga
 mā
 pa
 dha ni

(1) Sangītaratnākara 1 3 11-29 viz, çl 13d-14a; tatra sadjaç catuhçrutih sthāpyas tantryām turīyāyām then the sa, of four çrutis, is to be fixed on the fourth string (representing the 4th cruti).

ni

The modern system is

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

notes sa ri ga ma pa dha

The explanation is, that in old times the scale was thought to be descending, sa, ni, dha, pa, ma, ga, ri, while, on the contrary, the modern scale is, like ours, ascending. Traces of the old idea of the descending scale are to be found in the way of enumerating the mūrchanas — modes — (following presently), where the first mūrchana is that from sa-sa, the second, not as with our modes, ri-ri, but ni-ni, and so downward until the last is ri-ri.

This is of great importance, especially if one starts shifting crutis from one note to another.

Dāmodara does not explicitly state here that he follows Çārngadeva's system, but later on he states (çl 69) that the difference between the şadjagrāma and the madhyamagrāma lies in the fact that " pa " in the former is placed on its fourth, in the latter on its third cruti. Consequently one can safely explain the above mentioned clokas of the Sangītadarpana, cl. 57 ff (corresponding with Sangītaratnākara 1. 3. 40-46), by quoting the explanation J. Grosset gives of that passage of the Sangītaratnākara in his article on Indian music, Encyclopédie de la Musique I, page 289.

Ist alteration. Sa, having four crutis, comes down from the fourth to the third cruti, while, at the same time, its first cruti is annexed by the kaicika ni, giving the result of a sa of two crutis (cyuta — fallen — sa). First real new note.

2nd alteration. Sa remains on its fourth cruti, but kakali ni annexes the first two crutis, Consequently the sa becomes a note of two crutis again, but this time its upper two crutis. (acyuta-not fallen-sa)

3rd alteration. Ri remains on its original 7th çruti, but takes the last çruti from sa, by which act it becomes a note of four çrutis. Sa by the operation becomes the cyuta sa.

4th alteration. Ga, standing originally on the 9th çruti, takes the first çruti from ma, and thus gets its position on the 10th çruti. Ma, originally a note of 4 çrutis becomes one of three. (sādhāra*n*a-common-ga). Second real new note.

5th alteration Ga annexes one more çruti of ma, and thus becomes a note of four crutis getting its place on the 11th cruti (antara-medium, ga) Third real new note.

6th alteration. Ma comes down from its original, 13th cruti to the 12th, giving at the same time its first cruti to the sādhāra*n*a ga, and thus becomes a note of two crutis (cyuta ma) Fourth real new note.

7th alteration. Ma remains on the 14th çruti, but gives its first two çrutis to antara ga, and thus, in the same fashion as acyuta sa, keeps only its two upper çrutis. Consequently it is called acyuta ma.

8th alteration. Pa, having four crutis, cedes, in the madhyamagrāma (see later on, cl 57 f. f.) its upper cruti to the dha above it, and thus descends from the 17th tp the 16th cruti, Consequently, as it has only three crutis left, it is called tricruti pa. Fifth real new note.

9th alteration. Pa, giving its last çruti to dha, annexes the last çruti of (cyuta) ma, thus again getting four çrutis. Kaiçikapa (fine as a hair).

10th alteration. Dha, originally having three çrutis, annexes, in the madhyamagrāma, the last çruti of pa, not descending from its original 20th çruti, thus becoming a note of four çrutis. Vikrta-alterated-dha.

11th alteration. Ni, originally having two çrutis takes the first çruti of sa, and thus changes its place from the 22nd çruti to the first çruti of the new octave, consequently becoming a note of three çrutis. Kaiçika ni. Sixth real new note.

12th alteration. Ni takes the first two crutis of sa and thus is placed on the second cruti of the new octave, becoming a note of four crutis. Kākali — soft (?) — ni. Seventh real new note.

It is clear, that, as the notes were realised at the end of their constituting crutis, a difference of a cruti at the beginning of a note was only perceivable by the fact that the note below was raised one cruti in pitch.

M. - SONANCE, CONSONANCE, ASSONANCE AND DISSONANCE

After the too concise exposition of the alterations of the sevens unaltered notes, Dāmodara touches the important subject of sonance (vāditvam), consonance (samvāditvam), assonance (anuvāditvam), and dissonance (vivaditvam). The sonant note, as he says, is the note occurring often in the performance. We night say, " the sonant note is the melodie centre of the melody ". Then he proceeds, telling that consonance exists between two notes which are at a distance of eight or twelve crutis from one another. Bharata gives 9 and 13 crutis, in which he clearly includes the cruti on which the note was placed.

crutis 1 2 3 4, 5 6 7, 8 9, 10 11 12 13, 14 15 16 17, 18 19 20, 21 22. notes. sa ri ga ma pa dha ni

So we see that sa is consonant with ma (fourth) and ma is consonant with sa (fifth), Other intervals than fourth and fifth were not recognised as consonant, but were either assonant or dissonant. From our standpoint it is remarkable, as it is from the modern Indian system as well, that, in the given scheme of the sadjagrāma, sa and pa are not consonnant, nor ri and pa. These have consonance only in the madhyama-grāma, where pa has one cruti less. From the modern consonance of these notes in India we might draw the conclusion that of the two, the madhyamagrāma ousted the sadjagrāma in the course of history.

The author only gives examples of dissonance, and then concludes that notes which are neither consonant nor dissonant will naturally be assonant. The rule he gives for dissonance is a little cryptic. He means to say that ri is dissonant with ga and ni is dissonant with dha, and ga is dissonant with ri and dha dissonant with ni, indicating that as well the interval of one, as that of 20 crutis was considered as dissonant.

He concludes this subject comparing the notes to the elements in a state.

N. - GRĀMAS AND MŪRCHANĀS (SCALES AND MODES)

He then starts the subject of grāma, already referred to before, giving an exposition of

the different grāmas, which, I think, Fox Strangways was right in translating as scales, notwithstanding Breloer's objection, as the grāmas are the different fundamental scales from which the mūrchanās, modes, are formed. Grāma is clearly defined, as a series of notes, the dwelling place of the mūrchanās. Weber, Indische Streifen 1, 3, page 544, suggests that the Greek word gamma, in its musical sense, is nothing but a derivation from the Sanskrit word grāma — which as we have seen means scale, through an intermediate form in some Prakrit.

Two of these grāmas are said to exist on this earth, that is to say in Çārngadeva's times, whom Dāmodara quotes here again. There is, however, a third one, which only exists in heaven, which means that grāma was extinct already when Çārngadeva lived. This third grāma, called the gāndhāra-grāma, was a living musical conception at the time the Pancatantra was composed, in which book of fables we find it referred to as a common idea.

The difference between these three scales is, as stated above, a difference of the arrangement of crutis. The scheme given there

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

notes sa ri ga ma pa dha ni

represents the first of the grāmas, the ṣaḍjagrāma, where pa is situated in its fourth cruti. The only difference between this grāma and the second, the madhyamagrāma, is that pa in the ma-grāma is situated in its third cruti

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

notes sa ri ga ma pa

Dr. Breloer remarks, page 19, that the sa-grāma is identical with the first ecclesiastical mode (D-d) whereas the series of notes, beginning on the ni of the ma-grāma, coincides with the natural diatonic scale with major third and a sixth in relation of a pure fourth to the third.

dha

dha

ni

As far as the heavenly gāndhāragrama is concerned Dr. Breloer has made an interesting discovery. Its scheme, as given both in Sangītaratnākara and Sangītadarpa*n*a, shows a considerable difference with the other two

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

notes ni, sa ri ga ma pa

The ingenious study of Dr. Breloer, page 20, proves beyond doubt that this grāma is identical with what is known under the name of "gypsy-scale" (Zigeunerleiter) "c, d, e flat, f sharp, g, a flat, b, c", from which the mode "g, a flat b, c, d, e flat, f sharp, g", can be derived, which transposed gives "c, d flat, e, f, g, a flat, b, c" with the curious two minor seconds and, consequently, two times the interval of one tone and a half. It is remarkable that the scale as a grāma by itself could have become extinct, as this scale is still extensively used in India. Anyhow, the whole notion of grāma has died out nowadays, and perhaps the disappearance of this grāma was the beginning of that process.

The fanciful genealogy and the identifications which follow, have no practical musical value. It seems again, up to çloka 77, a kind of interruption, missing in the India-office manuscript 1120, but, nevertheless, belonging to the text, as the contents, given at the beginning of the chapter, mention these different points as to be treated somewhere here. The subject which logically follows the exposition of the grāmas, viz. the mūrchanās, begins in çloka 77. It

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is clear that mūrchanā is a notion akin to our conception of mode. As the Greek and ecclesiastical modes were formed by making new series of seven notes from the original one, by taking the second, third, fourth note and so on, as the first, the Indian theory makes the mūrchanās from the grāmas, but as said before, not ascending but descending. Thus the first derived mūrchanā is not "ri, ga, ma, pa, dha, ni, sa, ri", but, "ni, sa, ri, ga, ma, pa, dha, ni". The reason why the author says that the possibility of forming mūrchanās lies in the combination of the three registers, is, that one mūrchanā consists out of seven notes. Consequently sa-sa means one complete register, either low, middle or high. As soon as one derives a mūrchanā from that, either "ni-ni" or "ri-ri" one inevitably needs one of the other registers.

From the way the enumeration of the mūrchanās is given, it is clear that — as Fox Strangways already guessed — the sa-grāma starts on sa, the ma-grāma on ma.

It appears that the gandhāra-grāma was not yet so long extinct in Çārngadeva's times, that its different mūrchanās were forgotten. The complete set of seven is enumerated, but for the rest of the treatise the gagrāma is no longer taken into consideration, all the tabulations and calculations in which the author now plunges with delight, refer only to the mūrchanās of the sa-and the ma-grāma.

Cl. 85 f. seems a little out of place here, one would have expected it much earlier, somewhere near cl. 57 f. f, when the different alterations of the notes were treated. The subject of the mūrchanās goes on in cl. 87, a rather unclear verse which intends to say that — speaking of the sa-grāma — the third mūrchanā is that in which the sa occupies the third place, consequently the mūrchana called uttarāyatā, which starts on dha below the middle sa. In the same way the fourth mūrchanā in the ma-grāma is that in which the ma occupies the fourth place, consequently the mode which starts on the middle sa.

0. — KRAMAS — COMBINATIONS OF NOTES. HEPTA —, HEXA —, AND PENTATONIC MODES

The musical value of what follows is very doubtful. It is true that the combinations of notes, called kramas, are sung by way of exercice even nowadays : " sa, ri, ga, ma, pa, dha, ni — sa, ri, ga, ma, pa, dha " and so on, but nobody will be really interested in their actual number : 7 times 56, 392.

Important in the clokas which follow is, of course, the division of the mūrchanās in heptatonic (pūr*n*a or sampūr*n*a), hexatonic (ṣāḍava) and pentatonic (auḍava), but the mathematical juggling tricks, which anyone can verify for himself, do not really matter a bit. From cloka 90 it appears that the word cuddha-tāna, — which is used henceforward in the text — is synonymous with mūrchanā and thus means an ascending or descending series of notes in their natural order, or, in other words, a hepta-hexa-or pentatonic scale. When, however, the notes are sung in any reversed order, the crooked series of notes is called kūța-tāna, a bent or curved tāna. It is easily imaginable what a wonderful field for mathematical calculations is opened by this new possibility of combining the different notes. The basis of all these speculations is called the mūlakrama, the original series.

The calculations culminate in the construction of the khandameru, an astonishing wonder of ingenuousness, with which one can, in a minimum of time, find out, for instance, the form of the 3599th combination of seven notes, or, to take the reverse order, the position of any given series of notes, up to seven, in the complete series of possible combinations.

As, however, the author of the Sangītadarpa*n*a himself apparently got lost, and, quoting the Sangītaratnākara left out one indispensable çloka, the text has become quite unintelligible. For that reason the translation of the corresponding çlokas from the Sangītaratnākara and fragments of Kallinātha's commentary are given as an appendix at the end, together with a clearer means of arriving at the method of reversing the order of notes, as given by Somanātha in his Rāgavibodha (A. D. 1609)

P. — SĀDHĀRANA

After having finished the calculations in cl. 138, the author begins a new subject, that of sādhārana, a nearly untranslatable technical term, meaning literally community, and designating the phenomenon, already mentioned in connection with the alterations of the notes, where certain crutis in some cases belong to one note, in other to one of its adjoining notes. Thus these notes might be considered as having these crutis in common. This sādhārana is called svara-sādhārana, the sādhārana of notes. There is, however, a second kind, called jāti-sādhārana. Dāmodara does not give an explanation of it, but merely says that jāti-sādhārana belongs to the chapter of rāgālapana — one of the subdivisions of the third chapter —, but, having arrived there, he seems to have forgotten all about jātis and their sādhārana. Consequently the the Sangītadarpana leaves us in the dark about this. It appears from other sources, that the jātis-literally species — are some intermediate stage between the mūrchanās and the rāgas, a term translated best as " individualised, or specialised " modes, with which the next chapter deals. The jāti-sādhārana means the melting of one jāti in to the other.

Q. — THE VARNAS — CONSTITUENTS OF MELODY

In çloka 143 the author begins a brief exposition of the varnas — the different ways in which a melody can be executed. The divisions are clear enough in themselves. A melody can be formed in three ways, by repeating the same note, by ascending and by descending. Then, of course, these three can be combined. Other treatises give endless instances of their combinations, called alamkāras — ornementations — sometimes no fewer then 1323, which Dāmodara, however, spares his reader.

R. - THE CHIEF POINTS OF MELODY, GRAHA, NYĀSA ETC.

In the course of the development of the theory of music up to our times, many different meanings have been given to the terms graha, amça, and nyāsa. About the meaning Çārngadeva, and with him Dāmodara, attach to them, there can be no doubt. (cl 146 f. f) Fox

Strangways' suggestion in "Music of Hindostan "page 153, footnote, that graha might mean clef, is not at all corroborated by Dāmodara's statement.

S. — THE NOTES

The division of the notes and their names Dāmodara treats as the end of the first chapter. he identification of the different notes with the cry of different animals has given rise to the suggestion that the Indian theory recognised something like absolute pitch. Before, however, it is definitely stated that all animals of a certain species produce cries at the same pitch, no importance can be attached to this statement. And the the fact that all the voices of the same kind of animal are alike is far from proved. Anyone who has ever heard a herd of goats pass by, will remember the astonishing variety of individual voices. And which one of the series of notes produced by the Indian cuckoo (kokila) at different stages of this love-making, si to be chosen as the standard pa ?

T. — THE SECOND CHAPTER ABOUT RĀGA

The most important phenomenon of Indian art-music, as far as melody is concerned, undoubtedly is rāga — the basis of all melodical composition. Its etymology, as given here, from the root ranj — to colour or to affect with feeling — is right. Chiefly raga is a mode, in which a certain feeling is specially expressed, arrived at by an intricate and very developed complex of details. The different shades a composition can have, viz. rāgānga, bhāṣānga etc. mentioned by the author at the beginning of the chapter, seem to contradict Fox Strangways' suggestion that anga would mean tetrachord (Music of Hindostan, page 141).

In this chapter Dāmodara very sparingly cites the Sangītaratnākara, but draws more from other works, mentioning the names of the works or the authors whence he gets the opinions or systems he renders. He does not make an attempt to reconcile the sometimes conflicting statements, but just gives the text as he found it. From the different authors and works he quotes, usually nothing more than the names are left, or available, at present, only Çārngadeva and his commentator Kallinātha being better known.

The theory as represented by Dāmodara shows a marked difference with that found in the Sangītaratnākara. The complete personification of the rāgas and rāginīs to such an extent that a lyrical stanza can be devoted to each of them, giving a description of their appearance, is not found in the older work. It is true that elements of the later development are there. The sentiment of each raga, the season and the watch (of three hours) to which it belongs, is given, but there is no trace of personification yet. It is probable that the Mohammedan influence contributed to this development, as in the world of Islam this mystical relation between hour and melody was not unknown either, which is proved by the fact that this notion was discovered in Marokko lately. The combination of the two kindred ideas may have produced this refinement. It appears, however, that it never became one universal system all over India; different provinces, even nowadays, give different forms and different names to the same rāga.

Not all authors consider the same rāgas as the chief, masculine, ones, and different treatises allot different wives to each of them. Owing to the impossibility of hearing the rāgas sung as they were sung in Dāmodara's days, it is difficult to understand why he specially marries those particular rāginīs to that particular rāga, and not other ones. The melodic scheme of the rāga and that of his five wifes often does not show a very striking relationship. Some do not even belong to the same grāma. So the Rāga Mālavakauçika, described in çloka 59., characteristically is a rāga of the ṣādjagrāma with sa in the three chief melodical functions, viz. as incipient, chief and final note. Now his first wife, Ṭodī, is definitely stated to be in the first mūrchanā of the madhayamagrāma with ma in the three functions ; by some others, Dāmodara relates, it is said that sa is amça, nyāsa and graha, but that appears to be the less important tradition. The same is the case with the next wife, the hexatonic Khambāvatī, çl. 63 composed in the 6th mūrchanā of the madhyamagrāma.

There is another curious thing viz. the discrepancy of gender between many lyrical stanzas and the rāginī they are supposed to describe. In one way or other R. L. Takkar in his edition has brought the lyrical stanzas into harmony with the gender of the personage they are describing, but none of the manuscripts at hand seem to have a tendency to anything like it. It is unnecessary to give many examples, they can be found at every step starting with cloka 49, the beginning of the lyrical descriptions of the rāginīs. So, for instance, cl. 81, where the last words clearly state " iti lalitaḥ " and still the verse is supposed to give the description of Lalitā, the fifth wife of the Rāga Hindola. Apparently the reader has to change all the adjectives into feminines himself, and thus draw the picture of the rāginī after the masculine instance given. Often the lyrical stanzas are of great beauty and fine imagery.

It would be interesting to make a comparison of the form under which the rāgas are given in the Sangītaratnākara, the Sangītadarpa*n*a, and in modern times, according to the data given by Fox Strangways opp. page 151. Of course it would lead too far to compare them all within the space of this introduction, but of some the comparison may be made here.

About the Rāga Bhairava the Sangītadarpana says in çl. 47 : Dhaivata is amça, graha and nyāsa, it is without ri and pa, and consequently pentatonic. Ma stands at the end, whereas the mode is the mūrchanā starting on dha. Further it is mentioned that, where dha is altered, it is called audava, the reason of which statement it is difficult to guess, as the rāga is always audava — pentatonic. The reading is apparently corrupt, as it is impossible that dha is nyāsa — the last note, and at the same time ma stands at the end. R. L. Țakkar reads here " ripahīnatvam āgataḥ " instead of what all available manuscripts have " ripahīno 'tha māntataḥ " Undoubtedly, notwithstanding the somewhat ponderous way of expressing, Țakkar's reading removes the discrepancy, but as he does not state his source, it cannot be accepted as definite.

Now the Sangitaratnākara (11 2 80-81) which gives more particulars, mentions the dropping of ri and pa, and the fact that dha is amça and graha, but not nyāsa, whereas ma is the last note. This statement makes Țakkar's reading more improbable still. Its mūrchanā in the Ratnākara is the same one as mentioned in the Sangītadarpa*n*a. The difference between the two treatises lies in the fact that Dāmodara mentions the alteration of the dha only, whe-

reas Çārngadeva states that both kākali and antara occur. So we see, notwithstanding the similarity the in many respects, a basic difference in the construction of the rāga in these treatises.

When we take the modern rāga as given in Fox Strangways' list, we see no trace anymore of a pentatonic scheme, all notes are equally frequent, dha is still amça, and this note is flattened, but ri, the one dropped formerly, plays an important part, being flattened too, by which we get the mode with the two minor seconds and the two intervals of one note and a half, showing relationship to the extinct ga-grāma.

In the second place let us consider Bhairavī, Bhairava's wife, a great favourite in modern times.

Dāmodara (11, 51) says Bhairavī is heptatonic, with ma in the function of amça, graha and nyāsa, belonging to the madhyamagrāma, in the mūrchana beginning on ma. Then it is stated, that others say Bhairavī sometimes has the notes of Bhairava.

The Sangītaratnākara (11, 2, 144) is quite different. It gives dha in the three functions, and it is specially stated that the ga of the low and of the high register does occur frequently. Further that it is a dependent on Bhairava and is like it in the other notes.

Now, in modern times, the universally accepted Bhairavī has quite a different construction. It corresponds to our Doric or (ecclesiastical) Phrygian mode running from E-e, and consequently, when, transposed, it begins on c, it has four flats viz. d, e, a and b. We find that the amça is dha.

These two instances will be sufficient to show the differences in different times, probably in different places, although, as said above, all India in our times sings Bhairavī with the above mentioned notes.

With regard to the names of the different rāgas and rāgin is it can be stated that some of them bear names of gods, like Bhairava and Bhairavī, and Çrī, others, like Dīpak — fire and Megh — cloud — take their names from these phenomena, probably in connection with their mystical or rather magical relation to the things they are named after. So Dīpak, sung in the right way, produces fire, whereas the Rāga Megh draws near rain-clouds and thus, again when properly sung, is a mighty weapon against droughts. Other rāgas are named after places, the modern Multanī after Multan, or districts, Kanādī, the Kanarese one, or even provinces, Gaudī, from Gaud, probably Bengal, Saindhavī, from Sindh.

If ever the history of Indian music will be written, it is certain that the investigation into the history of the gradual development of Rāga will be one of the most important chapters. We must hope in the interest of general musical history, that one day in future this will be the case. B çrīmahāganādhipataye namaḥ çrīçāradāyai namaḥ.
 B. J. om.

(3) B. J. çrīmaddāmodarākhy ena.

- (4) B *ro 'bhidhīyate.
- (5) J. yad anvișțam prayuktam ca bharatena ca dhimatā.

 J *danasyakāranam likhyate dhūnā.

- 7) B *lakşmyāJ.lakşmi.
- (8) J *ady etāvān vastu sangrahaḥ.
- (9) B* adyāh etāvān, then like J.

SANGĪTADARPANAĻ ÇRĪGANEÇĀYA NAMAĻ. ATHA SANGĪTADARPANAGRANTHO (1) LIKHYATE (2).

- pranamya çirasā devau pitāmahamaheçvarau sangītaçāstrasanksepah sārato 'yam mayocyate
- bharatādimatam sarvam ālodyātiprayatnataķ çrīmatā haribhaţţena sajjanānandahetave (3)
- pracaradrūpasangītasāroddhāro vidhīyate (4) gītam vādyam nartanam ca trayam sangītam ucyate
- 4. mārgadeçīvibhāgena sangītam dvividham matam druhinena yad anvistam prayuktam bharatena ca (5)
- 5. mahādevasya puratas tan mārgākhyam vimuktidam tattaddeçasthayā rītyā yat syāl lokānuranjakam
- deçe deçe tu sangītam tad deçīty abhidhīyate. gītavāditranrtyānām raktih sādhārano gunah
- 7. ato raktivihīnam yan na tat sangītam ucyate atha rāgotpādanakāra*n*am likhyate- (6)
 - çarīram nādasambhūtiķ sthānāni çrutayas tathā tataķ çuddhāķ svarāķ sapta vikrtā dvādaçāpy amī
- 8. vādyādibhedāç catvāro rāgotpādanahetavaķ kulāni jātayo varnā dvipāny ārṣanca daivatam
- chandāmsi viniyogāç ca svarānām çrutijātayah grāmāç ca mūrchanās tānāh çuddhāh kūţāç ca samkhyayā
- 10. prastāraķ khandameruç ca nastoddistaprabodhakaķ svarasādhāranam jātisādhāranam ataķ param
- 11. kākalyantarayoh samyak prayogo varnalakṣanam triṣaṣṭir apy alankārās trayodaçavidham tatah
- 12. jātilaksma grahāncādibhedān vaksyāmy ca yathākramam (7)
- 13. gītam nādātmakam vādyam nādavyaktyā praçasyate taddvayānugatam nṛtyam nādādhīnam atas trayam (8)
- 14. nādena vyajyate varnaķ padam varnāt padād vacaķ (9) vacaso vyavahāro 'yam nādādhīnam ato jagat
- 15. āhato 'nāhataç ceti dvidhā nādo nigadyate so 'yam prakāçate pinde tasmāt pindo 'bhidhīyate

THE MIRROR OF MUSIC AND DANCE HOMAGE TO GANEÇA NOW BEGINNETH THE WRITING OF THE BOOK " THE MIRROR OF MUSIC AND DANCE "

- Having bowed the head before the Gods Pitāmaha and Maheçvara, I relate this brief treatise the theory of sangīta, in its different parts.
- 2. After having studied the entire teaching of Bharata and others, I, Haribhatta, compose, for the pleasure of the educated,
- a selection of the substance of sangīta in its successive forms.
 Vocal and instrumental music and thirdly dance, together are called sangīta.
- 4. By division into mārga and deçī, sangīta is considered to be twofold. That, which is conceived by Druhina and performed by Bharata
- 5. in the presence of Mahādeva, is called mārga, bestowing liberation. That sangīta which, in different countries, serves for enjoyment
- of the people, according to the custom of that land, is called deçī. Rakti (charm) is an inherent characteristic of music, vocal and instrumental, and dance.
- 7. Hence is that which lacks charm not called sangīta.
 Now follows the description of the causes of the production of Rāga, First the body, then the origin of sound, the registers and the crutis, the seven unaltered notes and the twelve with alteration,
- 8. the four differences of vādi etc, these are the causes of the origin of Rāga. Further [will be told] the casts and ranks, colours, the continents, the rishis and gods,
- 9. the metres, the use of the different sentiments in the different notes, the kinds of çrutis, then the grāmas and mūrchanās, the tānas of the çuddha and kūța variation,
- 10. calculation of the number by figures, and the khandameru, which illustrates the meaning of nașța and uddișța,

after that the sādhārana of notes and that of jātis,

- 11 the correct use of kākali and antara, and the definition of varna, the sixty three alankāras, and then I will relate the thirteenfold
- 12. definition of jāti, and the differences of graha amça etc, in due order.
- 13. Vocal music is proclaimed to be sound in itself, instrumental music to result from a manifestation of sound;

after these two follows dance, and consequently the three are dependent on sound.

- 14. By sound the letter is formed, by the letter the syllable, by the syllable the word, by the word this daily life, and consequently the world is dependent on sound.
- 15. Sound is distinguished twofold, as struck and unstruck, the latter becomes manifest in the body (pinda) and therefore also is called pinda.

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18	THE MIRROR OF MUSIC
	16. tatrānāhatam nādam tu munayah samupāsate guropadistamārge <i>n</i> a muktidam na tu ranjakam.
(1) B loka.	17. sa nādas tv āhato loke ranjako bhavabhanjakaņ çrutyādidvāratas tasmāt tadutpattir nirūpyate (1)
	18. tatra çarīra-vivekah gudalingāntare cakram ādhārākhyam caturdalam
(2) J şaddalam cakram iritam.	svādisthānam lingamūle satpatram cakram sanjnakam (2)
(3) J pranatāķ kŗteķ.	19. nābhau daçadalam cakram mampurakasanjnakam hrdaye 'nāhatam cakram civasya pranavākrteh (3)
(4) J *sthānam. viçuddhiḥ.	20. pūjāsthānam tad icchanti yutam dvādaçabhir dalaiķ kanthe tu bhāratīsthāne viçuddham sodaçachadam (4)
(5) B lalinā.	21. tatra şadjādayah sapta svarāh samyakprabhedatah lalanākhyam ghanțikāyām cakram dvādaçapatrakam (5)
(6) B ājasanjnam.	22. bhrūmadhye tridalam cakram ājnāsanjnam manoharam tato 'py asti manaçcakram ṣaḍdalam sarvasaukhyadam (6)
	23. tato 'pi şodaçadalam somacakram prakirtitam cakram sahasrapatram tu brahmarandhre sudhādharam
	24. tat sudhāsāradhārābhir abhivardhayate tanum susumnavā brahmarandhram ārohaty avarohati
(7) B kolhānțiko.	25. jīvah prānasamārūdho rajjvām kolhātiko yathā (7) tāc ca bhūritarās tāsu mukhvāh proktāc caturdaça
	26. sușumnedă pingală ca kuhur atha payasvinī gândhārī hastijihyā ca yāranātha yacasvinī
	27. viçvodarā çankhinī ca tatah pūṣā sarasvatī
(8) J *khyatamāķ smrtāķ.	alambușeti tatrādyās tisro mukhyatama mataņ (8)
(9) J prasādayanti B prasāda yantu.	prasādhayantu dhīmanto bhuktim muktim upāyataķ (9)
	29. atha nādasya cotpattim vakṣye çāstravīvekatāņ [kimca]-dharmārthakāmamokṣanām idam evaikasādhanam

(10) J kimca om.

18

(1)

(2)

(3)

(4)

(5)

(6)

(7)

(8)

30. kambalāçvatarau nāgau çambhoh kundalatām gatau paçuh çiçur mṛgo vāpi nādena parituşyati

nādavidyām parām labdhvā sarasvatyāķ prasādataķ (10)

31. ato nādasya māhātmyam vyākhyātum kena çakhyate tatra cānjaneyah:

nādābdhes tu param pāram na jānāti sarasvatī adyāpi majjanabhayāt tumbam vahati vaksasi.

32. tathā ca vijnāneçvarah : vīnāvādanatattvajnaķ çrutijātiviçāradaķ, tālajnaç cāprayāsena mokṣamārgam sa gacchati.

- 16. It is this unstruck sound which is revered by the wise, after the fashion prescribed by the teachers, which gives deliverance, but is not for pleasure.
- 17. The sound which is struck, however, serves for enjoyment of the people and for breaking the cycle of rebirth; its coming into existence is brought about by means of crutis etc.
- 18. Now the examination of the body : Between the anus and the male organ is a cakra with four leaves called ādhāra; a cakra, called svādhisthāna, with six leaves, is placed at the root of the male organ.
- 19. In the navel is a ten-leaved cakra, called manipūraka, in the heart a cakra, called anāhata, of Çiva, in his form of "OM";
- 20. this cakra, with twelve leaves, is sought for as an object of adoration. In the throat, the seat of speech, is the viçuddha cakra, with sixteen leaves;
- 21. in it are situated sadja and the others, the seven notes, with all their divisions. A cakra with twelve leaves, called lalana, is in the uvula.
- 22. Between the brows is a lovely cakra of three leaves, called ājnā. Then there is also the manaçcakra of six leaves, bestowing all bliss ;
- 23. and further the somacakra with sixteen leaves is mentioned. A cakra with a thousand leaves, however, is situated in the fontanelles, called sudhādhara (possessing nectar).
- 24. That cakra makes the body prosper by streams of nectar. The principle of life (jīva) rises along the carotis (suṣumnā) up to the fontanelles and down again,
- 25. riding on the life-breath (prāna) like an acrobat on a rope. These (the veins and arteries) are many; amongst them, however, fourteen are said to be foremost:
- 26. 1st suşumnā, 2nd idā, 3rd pingalā, 4th. kuhu, and 5th. payasvinī, 6th. gāndhāri, and 7th hastijihvā, 8th vāranā and 9th yaçasvinī,
- 27. 10th viçvodarā and 11th çankhinī, then 12th puṣā and 13th sarasvatī, lastly alambuṣā. Of them the three first mentioned are considered the most important.
- 28. Thus the wise must, in this body, filled with a mass of dirt, win enjoyment and deliverance in the right way.
- 29. Now I will relate the origin of sound as well, as it is examined in the castras [Why ?] This is a means for striving after dharma (righteousness) artha (goods) kāma (love) and mokṣa (deliverance). Having obtained the highest knowledge of nāda (sound), by the favour of Sarasvatī,
- 30. the two serpent demons, Kambala and Açvatara, became the earrings of Çiva. Domestic animals, children, as well as wild animals are charmed by sound ;
- 31. who, therefore, can tell in full the majesty of sound ?
 Ānjaneya says :
 Even Sarasvatī does not know the opposite shore of the sea of sound; even now she carries
 - a gourd near her breast for fear of drowning.
- 32. and Vijnāneçvara says:

He, who thoroughly knows the art of $v\bar{i}n\bar{a}$ playing, and is an expert in the subject of cruti and jāti and who knows the time as well, that person is without effort on the way to deliverance.

- (1) J vahati.
- (2) Follow reading. Paris man. pātaka preritaķ.
- (3) J kanţhasthitah. J çīrah sthitah.
- (4) B asmād.
- (5) J *granthilakşanam.
- (6) B ādhāram.
- (7) B J dehamadhyam.
- (8) J tatrāste 'gni.
- (9) B väyavah.
- (10) J krkaram B dhananjajah.

(11) J rāmagāne iti.

- 33. ātmanā preritam cittam vahnim āhanti dehajam brahmagranthisthitam prānam sa prerayati pāvakaķ (1)
- 34. pāvakapreritaķ so 'tha, kramād ūrdhvapathe caran atisūksmam dhvanim nābhau hrdi sūksmam gale punaķ (2)
 35. pustam çīrse tv apustam ca krtrimam vadane tathā
 - avirbhāvayatīty evam pancadhā kīrtyate budhaiķ.
- 36. katham kanthe sthitah puştah syād apuştah çīrşe sthitah (3) ucyate tatra çīrasi sancaryārohavarnayoh sambhūtir na bhaved yasmād apuştah çirasi sthitah (4)
- 37. nakāram prānanāmānam dakāram analam viduņ jātaņ prānāgnisamyogāt tena nādo 'bhidhīyate atha brahmagranther lakṣanam (5)
- 38. ādhārād dvyangulād ūrdhvam mehanād dvyangulād adhah (6) ekāngulam dehamadhye taptajāmbūnadaprabham
- 39. tatrāgnes tu sikhā tanvī tasmāc cakrān navāngulāt (8) dehasya kando 'sty utsedhāyāmābhyām caturangulah
- 40. brahmagranthir iti proktam tasya nāma purātanaiķ atha vāyuķ (9)
- prānāpānau tathā vyānasamānodānasanjnakāķ nāgam kūrmam ca krkalam devadattam dhananjayam (10)
- 42. teşām mukhyatamah prāno nābhikandād adhah sthitah caraty āsye nāsikayor nābhau hṛdayapankaje
- 43. çabdoccāra*n*aniḥsvāsocchvāsakāsādi-kāra*n*am apānas tu gude medhre katījanghodare tathā
- 44. vyāno 'kṣiçrotragulpheṣu kaṭyām ghrāne ca tiṣṭhati samāno vyāpya nikhilam çarīram vahninā saha
- 45. udānah pādayor āste hastayor angasandhisu tvagādidhātūn āçritya panca nāgādayah sthitāh
- 46. tvagasrnmāmsamedosthimajjaçukrāni dhātavaņ hrdi prāno gude 'pānaņ samāno nābhisamsthitaņ udānaņ kanthedeçe syād vyānaņ sarvaçarīragaņ atha prakrtam anusarāmaņ
- 47. iti vastu (11) sthitis tāvad gāne tredhā bhaved asau hrdi mandro gale madhyo mūrdhni tāra iti kramāt
- 48. dvigunah pürvapürvasmād ayam syād uttarottarah evam çārīravīnāyām dāravyām tu viparyayah

- 33. The mind stirred by the ātman hits the fire which is in the body. This fire in its turn stirs the breath of life residing in the brahmagranthi.
- 34. this prāna then, stirred by the fire, goes, by and bye, in upward direction and produces an extremely subtile sound in the navel, a subtile in the heart
- 35. then, in the throat, a strong, in the head a weak, and in the mouth a sound with artificial qualities;

thus its five divisions are mentioned by the wise.

- 36. How is it that the sound in the throat is loud and in the head weak ? It is said that there, in the head, the formation of the sancari and ārohi varnas (see cl 143) does not take place and therefore the sound in the head becomes weak.
- 37. The letter na is a name for prāna, the letter da is known as fire; consequently that which is born from the union of prāna and fire, is called nāda (sound). Now the description of the brahmagranthi.
- 38. Two thumb's-breadths above the ādhāracakra, and two thumb's-breadths below the male organ,

and one thumb's-breadth inside the body is a cakra with a hue like that of heated gold ;

- 39. thereon is a thin flame of fire, which stretches nine thumb's breadths from the cakra, that is the kanda (bulb, ganglion ?) of the body, four angulas in height and length,
- 40. the brahmagranthi, as it is called by the ancients. Now the winds:
- 41. Prāna, apāna, the ones called vyāna, samāna and udāna, further nāga, kūrma, kṛkala, devadatta and dhananjaya.
- 42. Amongst them the most important is $pr\bar{a}na$, placed below the nabhikanda (the ganglion of the navel);

it moves in the mouth, the nostrils, and the lotus of the heart

43. and is the cause of the pronunciation of words, in-and outgoing of breath, coughing and the like.

Apāna resides in the anus, the male organ, the hips, the legs and the belly.

- 44. Vyāna resides in the eyes, ears, the ankles, the hip and the nose. Samāna pervades the whole body together with the fire.
- 45. The udāna resides in the feet, the hands and the joints of the limbs. The other five, nāga etc, are in the substances like skin etc.
- 46. The substances are skin, blood, flesh, fat, bones, marrow and semen. Prāna is stationed in the heart, apāna in the anus, samāna in the navel, udāna in the region of the throat, vyāna pervades the whole body.
- 47. Now we return the to the subject itself : The registers in song are of three kinds, in the heart mandra (low), in the throat madhya (middle), and in the head tāra (high) respectively.
- 48. Each one in getting higher and higher is the twofold of its predecessor; such is the case with this our bodily vīnā, but with the vīnā of wood it is just the opposite.

- 49. svarūpamātraçravanān nādo 'nurananam vinā crutir ity ucyate bhedās tasmād dvāvimçatir matāķ
- 50. tadabhivyaktaye nādīsthitir dehe nirūpyate
- idā vāme sthitā nādī daksine pingalā tathā (1),
- 51. hṛdi nādī suṣumnā tu brahmarandhrāvadhi sthitā atha crutayah
- 52. tīvrā-kumudvatī-mandā-chandovatyas tu ṣaḍjagāḥ dayāvatī ranjanī ca raktikā ṛṣabhe sthitā (2)
- 53. raudrī krodhā ca gāndhāre vajrikātha prasārinī prītic ca mārjanīty etāh crutayo madhyamācritāh (3)
- 54. kşiti raktā ca sandīpiny ālāpiny api pancame (4) madantī rohinī ramyety etā dhaivatasamçrayāh (5)
- 55. ugrā ca kṣobhinī dve niṣāde vasataḥ çrutī (6) iti çrutivivekaḥ

çrutyanantara-bhāvitvam yasyānura*n*anātmakaḥ snigdhaç ca ranjakaç cāsau svara ity abhidhīyate athavā

56. svayam yo rājate nādah sa svarah parikīrtitah. çuddhāh sapta svarās te ca mandrādisthānatas tridhā

- 57. çuddhaç cyutādibhedena vikrtā dvādaçoditāķ. catuķçrutir yadā sadjo, dviçrutivikrtis tathā (7)
- 58. sādhārane cyutah sa syāt kākalitve 'cyutah smṛtah (8) triçrutir ṛṣabhah sādhārane sājīm crutim critah (9)
- 59. catuḥçrutitvam āpannas tadaiko vikṛto bhavet (10) sādhārane madhyamasya gāndhāras triçrutir bhavet
- 60. svasyāntaratve bhavati catuḥçrutir iti dvidhā (11) cyutācyutādibhedena madhyamaḥ ṣaḍjavad bhavet
- 61. sādhārane 'ntaratve ca dviçrutir vikrtos tadā pancamo madhyamagrāme triçrutir jāyate svaraķ
- 62. madhyamasya çrutim prāpya kaiçike tu catuķçrutih kaiçike kākalitve ca niṣādas tricatuķçrutiķ (12)
- 63. dhaivato madhyamagrāme vikrtah syāc catuhçrutih ete ca saptabhih çuddhair bhavanty ekonavimçatih

(1) J matā B rudrā vame

- (2) B J ratikā.
- (3) B *nityantā B *sthitāķ.
- (4) J kşitir apy akşā JB *pinya tha.
- (5) B mandatī.
- (6) J *nī caiva B *nīti dve.

- (7) J dviçrutir vikrtis tadā nisadā.
- (8) B sādhārano cyutaķ.
- (9) J sādhārana cyutā sa syāt kākalitve cyutāh smṛtah.
- (10) J şajjiççrutim çrayet.
- (11) J *tir api dvidhā.

(12) J om 62 c- 63

- 49. The sound which is so small that it is just perceivable as such by the ear, without resounding,
 - is called cruti. In this way the divisions (within the octave) are 22.
- 50. In order to explain them, the place of the veins in the body is examined : Idā is the vein placed to the left, to the right is pingalā,
- 51. the vein in the heart is suṣumnā, stretching as far as the fontanelles. Then the crutis.
- 52. tīvrā, kumuvatī, mandā and chandovatī are the çrutis in sa; dayavatī, ranjanī and raktikā are placed in ri:
- 53. raudrī and krodhā in ga; vajrikā, prasārinī, prīti and mārjanī, these crutis are placed in ma;
- 54. kṣiti and raktā, sandīpinī and ālāpinī belong to pa; madantī, rohinī and ramyā, these belong to dha;
- 55. ugrā and kṣobhinī, these two have their place in ni. This is the exposition of the crutis.

That which consists of an uninterrupted series of crutis, which is resonant in itself, which is lovely and enchanting, that is called svara (note)

56. or

the sound which rules (rājate) by itself (svayam) is called svara (from sva (yam) and rā-(jate))

Seven in number are the unaltered notes, three-fold by the different registers, low and the others.

57. By the alterations called cyuta etc. the unaltered notes are said to have twelve altered forms.

When sa has four crutis, and two crutis are subject to alteration,

58. then, in this alteration called sādhāra*n*a, sa will be called cyuta. In the alteration called kākali sa will be called acyuta.

The ri, normally of three crutis, in the alteration called sādhārana absorbs one cruti of sa,

59. and consequently gets four crutis; that is one alteration. When the alteration called sādhārana takes place with ma, ga will have three crutis (instead of two)

60. and when it comes in the alteration called antara, ga will be of four çrutis; thus (the changes of ga are) twofold.

By the difference in cyuta and acyuta the ma is like the sa.

- 61. In the alteration sādhārana and in that called antara two crutis are changed. In the madhyamagrāma the pa becomes a note of three crutis,
- 62. but in the case of the kaiçika alteration pa has four crutis, having annexed a cruti of ma. In the state of kaiçika and kākali ni has respectively three and four crutis.
- 63. In the madhyamagrāma dha should have four crutis (taking one from pa). Thus all these, together with the seven unalterated notes, amount to 19.
atha vādyādibhedāh

- 64. vadyādibhedabhinnāç caturvidhās te svarāķ kathitāķ (13) rāgotpādanaçaktir vadanam tadyogato vādi.
- (14) J svaraprayoge B balah svarah.

(13) conj. smrtāh.

- (15) B ridhau vivādinau.
- (16) B J add tathā ca ratnākara.(1) J B om.
- (2) J B om 67 c. d.

(3) J gandharaç ca.

(4) Conj. iti grāmalakşanam after çl 72.

(5) B J *dhyamas tu.

(6) J adds kramād grāmatrayo devāh brahma-vişnu-maheçvarāh. Etad etc.

- 65. bahulasvarah prayoge sa bhavati rājā ca sarveṣām (14). çrutayo 'stau dvādaça vā bhavanti madhye yayoh svarayoh
- 66. samvādinau tu kathitau parasparam tu niṣādagāndhārau ridhayor vivādinau stas tayor ridhau vā (15) vivādinau syatām (16) ṣadjamadhyamapancanām (ca) (1)
- 67. çeşā*n*ām anuvāditvam svarā*n*ām upajāyate eka-çrutyantarayau kau tau mithaç ca vivādinau (2)
- 68. vādī rājā svaras tasya samvādī syād amātyavat çatrur vivādī tasya syād anuvādī tu bhṛtyavat. iti vādyādibhedāḥ

grāmaḥ svarasamūhaḥ syān mūrchanādeḥ samāçrayaḥ tau dvau dharātale tatra syāt ṣaḍjagrāma ādimaḥ

- 69. dvitīyo madhyamagrāmas tayor lakṣanam ucyate, ṣaḍjagrāmaḥ pancame svacaturthaçruti-samsthite
- 70. svopāntyaçrutisamsthe 'smin madhyamagrāma işyate yad vā dhas triçrutih şadje madhyame tu catuhçrutih
- rimayoh çrutim ekaikām gāndhāraç cet samāçrayet (3) paçrutim dho nişādhas tu dhaçrutim saçrutim çritah
- 72. gāndhāragrāmam ācaste tadā tam nārado muniķ pravartate svargaloke grāmo 'sau na mahītale (4)
- şadjah pradhānam ādyatvād amātyādhikatas tathā grāme syād avilopitvān madhyamas tatpurahsarah (5)
- 74. etatkulaprasūtatvād gāndhāro 'py agranīr divi (6) gīrbānakulasambhūtāh şadjagāndhāramadhyamāh
- 75. pancamaḥ pitṛvamçottho ridhau ṛṣikulodbhavau niṣādo 'suravamçottho brāhma*n*aḥ samapancamāḥ
- 76. ridhau tu kṣatriyau jneyau, vaiçyajātī nigau matau çūdrāv antarakākalyau kramena kathitā budhaiḥ, iti grāmalakṣanam,

Follow six clokas taken from J, left out in all manuscripts except J., coinciding with S. R. I. 3. 55a-60. belonging to the text, because mentioned in the

24

Now the differences of vādi etc.

- 64. By the division into vādi etc, the notes are of four kinds.
 - Vadana (sounding) is the power by which rāga (charm) comes into existence, hence the term vādi (sonant),
- 65. (which means) the note which occurs often in the performance and becomes the king of all (the other notes).

The two notes in between which there is a distance of 8 or 12 crutis,

- 66. are called samvādi (consonant).Ni and ga are vivādi (dissonant) respectively with ri and dha. Or, with other words, ri and dha are dissonant with ga and ni.
- 67. With the other notes, sa, ma and pa, there exists anuvāditva (assonance).

The two notes which are only one cruti distant from one another are vivādi (dissonant) 68. The note which is vādi is the king, and the note which is samvādi with it is like the mi-

nister,

Its enemy is the vivādi, and the anuvādi its servant.

Thus far the differences of vādi etc.

A series of notes is called grāma, the dwelling place of mūrchana etc.

There are two grāmas on this earth of which the sadjagrāma is the principal.

- 69. The second is the madhyamagrāma. Of both the characteristics are told now, The sadjagrāma comes in to existence by the circumstance that pa stands on its proper fourth cruti.
- 70. The madhyamagrāma is recognised when the pa stands on its third cruti. When, however, dha consists of three crutis, and in sa and ma each are four crutis
- 71. when ga takes up one cruti of each ri and ma, and dha absorbs one cruti of pa, ni on the other hand one of dha, and sa.
- 72. then the muni Nārada calls it the Gāndhāra grāma.That grāma is frequent in heaven, but is not found on earth.(These are the characteristics of grāma)
- 73. The sa is the principal on account of its being the first. but, on account of the importance of the minister the ma may be sent before it, in the grāma, without harm.
- 74. Ga is foremost in heaven on account of its having sprung from that family. Sa, ga, and ma have originated from the race of the gods,
- 75. pa has sprung form the fathers, ri and dha from the sages, and ni from the race of daemons. The wise say that sa, ma and pa
- 76. are brahmins, ri and dha kṣatriyas, ni and ga vaiçyas, the antara and kākali notes, subsequently, cūdras.

[These are the characteristics of the Grāma.]

Translation of the omited clokas, found in text J. ; (the colours are respectively :)

(7) S. R. I. 3. 55a-60.

contents, çl. 8. 9 (7)

[(S. R. I. 3. 54d) varnās tv ime kramāt]

- (77.) padmābhah pinjarah svarnavarnah kunjaraprabho 'sitah pitah karvura ity esām janmabhūmim atho bruve
- (78.) jambūçākakuçakrauncaçālmalīsvetanāmasu dvīpeşu puşkare caite jātāh şadjādayah kramāt
- (79.) vahnir vedhāķ çaçānkakaç ca laksmīkāntaç ca nāradaķ rsayo dadrçuķ panca sadjādīms tumburur dhanī.
- (80.) vahnibrahmasarasvatyah çrīçaçarvaganeçvarāh sahasrāmçur iti proktāh kramāt sadjādidevatāh
- (81.) kramād anustub gāyatrī tristup ca brhatī tataņ panktir usnik ca jagatīty āhuç chandāmsi sādisu
- (82.) sarī vīre 'dbhute raudre dho vībhatse bhayānake kāryau ganī tu karune hāsyaçrngārayor mapau.
- 77. kramāt svarānām saptānām ārohaç cāvaroha*n*am mūrchanety ucyate grāmatraye tāḥ sapta sapta ca (1)
- 78. sthänatraya-samäyoge mürchanärambhasambhavah tatra madhyasthasadjena sadjagrāmasya mürchanā
- 79. prathamārabhyate 'nyās tu niṣādādyair adhastanaiḥ madhya-madhyamam ārabhya madhyamagrāma-mūrchanāḥ
- 80. ādyānyās tadadho 'dhasthasvarān ārabhya ṣaṭ kramāt ṣaḍje tūttaramandrādyā rajanī cottarāyatā
- 81. çuddhaşadjā matsarikrtā açvagrāmā marudgatā (2) sauvīrī madhyamagrāme harināçvā tatah parā (3)
 82. syāt kalopanatā çuddhamadhyā mārgi ca pauravī
- hrsyakā saptamī proktā mūrchanety abhidhā imāķ 83. nandā vicālā sumukhī vicitrā rohinī sukhā
 - alāpā ceti gāndhāragrāme syuķ sapta murchanāķ (4)
- 84. prthak caturvidhāh çuddhāh kākalī kalitās tathā sāntarās tad vayopetāh satpancāçat tu mūrchanāh (5)
- 85. yadā nişādasanjnakah çrutidvayam samāçrayet (6) tadūrdhvasasya kākalī tadā sa kathyate budhaih
- 86. yadāçrayati gāndhāro madhyamasya çrutidvayam, tadāsāv antarah prokto munibhir rtusandhivat
- 87. mūrchanāyām yāvatithau bhavetām ṣadjamadhyamau grāmayos tāvatithy eva mūrchanā sā prakīrtitā

(1) B saptasaptadhāh.

- (2) B. J. açvakrantābhirudgatā.(3) B sauvīrā.
- (4) J adds after 83d tāç ca svagre prayoktavya viçeşād atra noditāķ.
- (5) conj cāntara?
- (6) B Y atha.

- (77.) like the lotus, reddish yellow, of golden colour, like the jasmin, black, yellow and spotted. Now I will enumerate their continents of birth :
- (78.) Jambu, çāka, kūça, kraunca, çālmali, çveta, and puṣkara, in these continents are born respectively sa and the other notes.
- (79.) Fire, the creator, the moon, Vișnu, Nārada, and the sages, have created the first five notes, Tumburu the notes dha and ni.
- (80.) Fire, Brahma, Sarasvatī, Viṣnu, Çiva, Ganesha and the sun, thus are enumerated their respective principal deities.
- (81.) Anuşţub, gāyatrī, trişţubh, brhatī, pankti, uşnih, and jagatī, respectively, are called the metres belonging to sa and the other notes.
- (82.) Sa and ri are to be used in heroic, wondering and terrible sentiment, dha in the loathsome and fearful,

ga and ni in the pathetic, ma and pa in the comic and erotic sentiment.

- 77. The ascending and descending of the series of seven notes, one after the other, is called mūrchanā. Of them there are seven in each of the three grāmas.
- 78. The possibility of the development of mūrchanās lies in the connecting of the three registers.

The first mūrchanā of the sadjagrāma begins on the middle sa,

- 79. the others respectively on the ni and the notes below that. The first mūrchanā of the madhyamagrāma is started on the middle ma,
- the others on the six notes successively below it. In the şadjagrāma the first mūrrchanā is called uttaramandrā, then follow rajanī, uttarāyatā,
- 81. çuddhaşadjā, matsarikrtā, açvagrāmā and marudgatā. In the madhyamagrāma : sauvirī, harināçvā, and after that
- 82. kalopanatā, çuddhamadhyā, mārgī and pauravī, whereas the seventh is called hṛṣyakā. In that way the mūrchanas are named.
- 83. Nandā, viçālā, sumukhī, vicitrā, rohinī, sukhā, and alāpā are the seven mūrchanas in the gāndhāragrāma.
- 84. Each mūrchanā has four varieties, called çuddhā (pure), kākalī, kalitā and antarā. In that way we get fifty-six mūrchanas (leaving out the gagrāma)
- 85. When the note called ni absorbs two crutis of the sa above it, that variety is called kākali by the wise.
- 86. When ga annexes two crutis of ma, then it is called antara by the wise, (a phenomenon which is) like the melting of one season in the other.
- 87. After the position (f. i. 3rd, 4th etc) which sa and ma occupy in a mūrchanā of their own grāmas respectively, the mūrchāna in question is called (f. i. the third, fourth, etc).

- 88. prathamādisvarārambhād ekaikā saptadhā bhavet tasūccāryāntyasvarāntān pūrvān uccārayet kramāt
- (7) J netrānkarā.
- (8) J yadā ca B. J. audavatī.
- (9) J mūrchanās tatra.
- (10) B J saripasaptamaih.
- (11) B J dviçrutibhyām. J ripābhyām.
- (12) B J çrutibhyām.
- (13) J *dvaye matāh.
- (14) B sarveşām.
- (15) J sarve caturaçītih syuh.
- (1) B. J. *cāritasvarāķ.
- (2) B J om. 96 d and 97 a. b. c.
- (3) also om. in S. R.
- (4) B ekakāsyām.
- (5) B mūrchanāsthā.
- (6) B sankhyātā.

(7) J eka eva svaromatah.(8) B om. tv.

- 89. te kramāh kathitās tesām samkhyā-netrākarā matāh (7) yadā tu mūrchanāh çuddhāh sādavāudavītī krtāh (8)
- 90. tadā tu çuddhatānāh syur mūrchanāç cātra ṣaḍjagāh (9) sapta kramād yadā hīnāh svaraih saripamadhyamaih (10)
- 91. tadāstavimçatis tānāķ sādavāķ parikīrtitāķ yadā tu madhyamagrāme mūrchanāķ sarigojhitāķ
- 92. sapta kramād yadā tānāh syus tadā tv ekavimçatih. evam ekonapancācan militāh sādavā matāh
- 93. sapābhyam dviçrutābhyām ca ridhābhyam saptavarjitāh (11) sadjagrāme pṛthak [pṛthak] tanā ekavimçatir audavāh.
- 94. triçrutābhyām dviçrutābhyām madhyamagrāmamūrchanāh (12),
 - yadā hīnās tadā tanāç caturdaça samīritāh.
- 95. audavā militāķ pancatrimçad grāmadvaye sthitāķ (13) sarve tu caturaçītir militāķ sādavaudavāķ (14) iti cuddhatānavivekaķ (15)
- 96. asampūrnāç ca sampūrnā vyutkramoccāritāh svarāh (1) mūrchanāh kūţatānāh syur [iti çāstravinirnayah (2)
- 97. pūrnāpūrnādi-sankhyāç ca punaruktāpasāranāh (3) mūrchanāh kūtatānāh syuh] tesām sankhyābhidhīyate.
- 98. pūrnāķ pancasahasrāni çatvārimçadyutāni ca ekaikasyām mūrchanāyām kūţatānāķ sahakramaiķ (4)
- 99. şaţpancācan mūrchanāḥ syuḥ pūrnāḥ kūţāç ca yojitāḥ (5) lakşadvayam sahasrāni dvyaçītir dve çate tathā
- 100. çatvārimçac ca vikhyātā athāpūrnān pracakşmahe (6) ekaikāntyāntyavirahād bhedāh şad şatsvarādayah,
- 101. ekah svaro 'tra nirbhedo 'py ukto nastādisiddhaye kramāç cākūtatānatve 'py uktās tesūpayoginah.
- 102. syuh şāḍavānām vimçatyā saha ([from B. J.] sapta çatāni ca) auḍavānām tu vimçatyāsahitam çatam ucyate catuḥsvarānām kūṭānām caturvimçatir īritāḥ
- 103. trisvarāķ şad dvisvarau dvāv ekas tv ekasvaro mataķ (7) ārciko gāthikaç caiva sāmiko' thas varāntaraķ (8)

- 88. By beginning on the first note, of the first mūrchanā each can become sevenfold when one sings so, that the last but one of the previous series becomes the last of the series sung. f. i. sa. re ga ma pa dhā ni sa, sa re ga ma pā dha ni, sa re ga ma pa dha etc.
- 89. These varieties are called kramas. Of them there are counted 392 (seven times 56, see cl. 84). When the mūrchanās are cuddha, or in a hexatonic or pentatonic form,
- 90. then these kramas are called otherwise çuddhatānas. The seven murchanās of the sadjagrāma can be taken without the notes sa, ri, pa and ma, respectively
- 91. and thus the total number of hexatonic tānas becomes 28. When, in the same way, the seven mūrchanās of the madhyamagrāma are taken
- 92. without sa, ri or ga respectively, then the total number of tānas is twenty-one. In this way all the hexatonic forms together make forty-nine.
- 93. When in the sadjagrāma each mūrchanā is sung when either sa and pa, or the notes of two çrutis (ga and ni), or ri and dha, are cast out from the seven, then the number of pentatonic tānas becomes 21.
- 94. When in the madhyamagrāma the notes with three crutis (ri and pa) or the notes with two crutis are left out from the mūrchanās, then 14 tānas are known.
- 95. All the pentatonic tānas of the two grāmas together make 35. Hexatonic and pentatonic together give a total of 84. This is the exposition of the çuddhatānas.
- 96. The mūrchanās, either complete (heptatonic) or incomplete, of which the notes are sung in any inverted order, are called kūțatānas [thus is the rule of the books.
- 97. The murchanas got by the number of the complete and incomplete together, lessened by the number of the ones twice mentioned, are called kuțatanas] Their number will be told now:
- 98. There are fivethousand and forty complete kūtatānas together with their kramas in each murchanā separately.
- 99. Murchanas there are fifty-six, which, multiplied with the number of kutatanas gives a product of twohundred-eighty-twothousand-twohundred and forty (of
- 100. kūțatanas in all heptatonic mūrchanas together). Now we will consider the incomplete ones.

By omiting the last note each time we get six different forms, of six notes and so on. 101. One single note has no variations. For the accomplishment of nasta etc.

- the varieties mentioned under the head of $ak\bar{u}$ (= cuddha) will be combined later on with those mentioned here.
- 102. Of the hexatonic variety there are ([from B. J.] sevenhundred) and twenty kūțatānas; of the pentatonic variety one hundred and twenty; and twenty-four of the kūțatānas built of four notes;
- 103. The variety of three notes has three, that of two, two kūțatānas, one note is considered only as one. Ārcika, gāthika, sāmika and svarāntara,

(9) J svarāntakaķ.

(10) J B *kramā matāh.

şadjādyau madhyamādyau ca catvāraḥ syur dvidhā dvidhā

104. ekasvarāditānānām caturnām abhidhā imāh (9)

uktaçuddhādibhedena nigayuktāç caturvidhāh

105. tayor ekaikahīnās tu dvedhā mūlakramo matah (10)

(12) J saptaçataih.

(11) J kramāt.

(13) J şaţpancaçatçatāni.

(14) B J amī kramāt.

(15) B J caturvimçati-tāditāh.

(16) B kramās te.

(17) J itare kramad.

(1) B J auttaramandrakaih.

- (2) J *gi kramāḥ J punaruktama-
- (3) J. *dhikā cātuh rişaşţavatibhir (?)
- (4) J dvādaca trisvaram, dvandve.
 (5) J pancaçata tviyam.

106. caturdhānye daçety aṣṭacatvārimçad amī kramāḥ (11) savimçatiḥ saptaçatī prāg uktā gunitaiḥ kramaiḥ (12)

107. catustrimçatsahasrāni şaştyāpançaçatāni ca (13)
 iti şādavasankhyā syād atha pancasvarān bruve :

108. gādyau dhādyau nişādādyau caturbhedāh şad audavāh aştāv anye dvidhety evam catvārimçad ime kramāh (14)

109. savimçatau çate taiç ca gunite 'ṣṭau-çatāni tu catvāri ca sahasrāni sankhyā pancasvareṣv iti

110. catuhsvareşu nyādyau dvau caturdhā dvādaçāpare kramād dvidheti dvātrimçaccaturvimçati tāh (15) [te] kramāt
111. catāni saptāstasastyā syāc catuhsvara-sammitih

112. trisvareşu tu mādyau dvāv abhedau dvādaçāpare dvidhā şadvimçatir iti kramāt te şadbhir āhatāh (16)

113. şatpancācacchatam ca syād dvisvareşu punar dvidhā rigadhanyādayo 'stau syuh çuddhāh şad itare kramāh (17)

114. dvāvimçatis te ca catuçcatvārimçad vitāditāh ekasvarās tv abhedatvān maulā eva çaturdaça

115. şadjādeh çuddhamadhāyā bhedakam pancamam vinā catuhsvare kramadvandve 'stacatvārimçad īritāh

116. tānās trisvarayos tv ete dvādaça dvisvare dvayam eka ekasvaras te triçastir uttaramandrakaih (1)

117. punaruktā matās tānair nyādimārgī kramāt punaķ (2) pancasvarā ye catvāras tattānānām catuķçati açītyabhidhikā catuķsvarī şannavatir bhavet (3)

118. dvādaça trisvaradvandve catvāro dvisvaradvaye (4) eka eva svaras tānas teṣām pancaçatī tv iyam (5) 104. thus are called the four tanas of one note and so on.

By the afore-said differences of çuddha etc, the tānas connected with ga and ni have four different varieties.

105. When one of these two (ga, ni) is missing [in the scale], the basic tāna has only two varieties.

Thus, the two varieties of sa and ma both make four, (consequently) two groups of two in each grāma,

- 106. the other ten have four each; so these kramas taken together are 48 in number. The previously mentioned sevenhundred and twenty (see cl. 102), multiplied
- 107. with these forty-eight, give a product of thirtyfourthousand-fivehundred and sixty, which is the number of the variations possible with six notes. Now I will mention the (variations of) five notes
- 108. The two beginning with ga, with dha and with ni, these six pentatonic scales have four varieties each;

the other eight have two varieties each, consequently these kramas number 40.

- 109. When the above mentioned 120 are multiplied by them, the product, giving the total number of variations of five notes, will be 4800.
- 110. Amongst the scales of four notes, the two beginning on ni have four varieties each, the twelve others have only two, thus the total becomes 32, which, multiplied [from B. J.]
- 111. with the previously mentioned twenty four gives 768 as the total of combinations with four notes.
- 112. In the scales of three notes, the two beginning on ni have no varieties, the twelve others have two, which gives a total of 26. Multiplied by the
- 113. previously mentioned six, it gives 156 as the product. In the scales of two notes the eight beginning on ri, ga, dha and ni are twofold, the other six without variety,
- 114. which amounts to 22, and, multiplied by the previously mentioned two, gives 44. All the basic single notes by themselves are 14 on account of their not having any variation.
- 115. Of the mūrchanā çuddhamadhyā (in the magrāma) which begins on sa, without the pa, which makes the difference (between ṣaḍja and madhyama grāma), forty-eight tānas are mentioned in the pair of kramas of four notes :
- 116. in the couples of three notes there are twelve, in those of two notes two, and one is the single note, which makes sixty-three all in all as the number of those which are
- 117. considered as mentioned already, (namely) when enumerating the tanas of the mūrchana uttaramandrā (of the sagrāma). In the same way the four tānas of five notes (without the characteristic pa), in the mūrchana margī (of the ma-grāma), have 480 varieties, the tānas of four notes have ninety-six verieties, twelve the couples of three
- 118. notes, four those of two, and one the single note. The sum total of these amounts to fivehundred and ninetythree, viz. tānas which have no difference with the

(6) B eka ekasvaras.

- (7) B J präguktasankhyakah B trisvaro.
- (8) J om 121 b. c. d 122 a.
- (9) J 122 d repeats sahasrānām catustayam.
- (10) J iti kutatanaprakara *prakaranam. B

(11) J *cid vilakşadau.

(12) L *dho likhed Khandameru. ri ga ma pa dha ni śa 1 0 0 0 0 0 0 720 6 24 120 2 1 4 12 48 240 1440 18 360 2160 72 96 480 2880 600 3600 4320

(13) J *kam atho.

(14) J *gune.

- (15) B J 131 tam evānkam koşthasankhyā gunam nyaset tatah param tadadho' dhasthakosthesu, khandamefur ayam matah.
- (1) B. J. çunyeşu.

trinavatyā yutā tānair abhinnā rajanīgatair (6) 119. dhaivatādes tu pauravyāç catvāra satsvarāh kramāt tattānānām tu sāçītih çatāstavimçatir matāh

- 120. audavānām caturnām prāg uktā sankhyā catuhsvare trisvarau dvisvarāv ekasvarah prāg uktasanjnakah (7)
- 121. pancavimçatisamyuktā catustrimçacchatī tv iyam tānānām sadrçākārā syāt tānair auttarāyataih (8).
- 122. ity ekā [da]çītisamyuktam sahasrānām catustayam tānānām punaruktānām pūrnāpūrnaih saha kramaih (9)
- 123. apanīyeta ced esā kūțatānamitir bhavet laksatrayam saptadaçasahasrāni çatāni ca nava trimçadyuktānīti jnānopayo 'tra kathyate. iti kūțatānaprasāranam (10).
- 124. sankhyājnānaprakāras tu sāmpratam kathayisyate ankān ekādisaptān tān ūrdhvam ūrdhvam likhet tataķ
- 125. hate purvena purvena teşu canke pare pare ekasvarāditānānām sankhyā sanjāyate kramāt.
- 126. dvisvaram trisvaram vāpi catuhsvaram athāpi vā kramam kimcid vilikhyādau pūrvah pūrvah parād adhah (11)
- 127. svarah sthāpyah sa ced agre tatpūrvas tad adho bhavet purato 'pi likhed dhimān svarān uparivartinaķ (12)
- 128. mūlakramah kramāt prste cesah prastāra īdrçah nastoddistaprabodhartham khandamerur athocyate
- 129. saptakosthām likhed ādyām panktim ekaikakosthatah hīnam tu pūrvapūrvasmāt panktisatkam adho likhed (13) 130. ādyapanktyādikosthe tu likhed ekam paresu kham
 - dvitiya-panktāv apy ekam ādyakosthe likhed budhah pareşu pürvapürvänkam koşthasankhyagunam nyaset (14)
- 131. evam eva likhed ankam adho 'dhah panktikosthakam khandamerur ayam prokto nastoddistaprabodhakah (15)
- 132. vedyatānasvaramitān dattvā teşv eva lostakān (1) mulakramam likhed ädäv uddistam tad adho likhet

corresponding ones in rajanī (of the sa-grama).

- 119. In the same way there are four tānas of six notes (without the characteristic pa) in the mūrchanā pauravī (ma-grāma) beginning on dha. These have 2880 varieties; of the four tānas of five notes
- 120. the number has been mentioned already, and the same is the case with the varieties of four, three, two notes and one note.
- 121. The sum total of these amounts to threethousand-fourhundred and twenty five, which are the tanas coinciding with those of the murchana uttarayata (of the sa-grama).
- 122. In this way we get a number of four-thousand and eighty-one tanas mentioned twice, together with their kramas in complete or incomplete form.
- 123. When this number is deducted from the total mentioned before, the number of kūțatānas becomes threehundred-and-seventeen-thousand ninehundred and thirty. A means to know them is told now. Thus far about the kūțatānas.
- 124. Now there will be told a means of knowing the numbers: One should write the seven figures from one to seven one after the other.
- 125. Multiplying the first with the second, the third with that product and so on one gets the number of tanas of one note etc. respectively. $(1 \times 2, 2 \times 3, 6 \times 4, \text{ etc.})$
- 126. (see appendix I). Having written a (mūla)-krama of two, three, or four notes (in the first line. Then for each succeeding line) take the note (from the upper line) and write it under the following note;
- 127. when that one is already above, (to the right) then take the previous one, and write it below;
- 128 to the left write the notes of the basic krama in due order. The rest of the exposition goes in the same way.And now the khandameru will be described, in order to explain the question of naşta
- 129. One should draw a row of seven squares to begin with ; below that six rows more, each with one square less than the previous one.
- 130. In the first quare of the first row one should write one, in the others nought (See Appendix II).In the first square of the second line the wise should write one again, but in the others the product of the number of the square with the previous number each time.
- 131. In that way one should fill in the squares of the lower rows as well. That is called the khandameru explaining nașța and uddișța.

and uddista.

132. Having put in the squares separately a number of pebbles equal to the number of notes in the vedyatāna (that is : the tāna of which one wants to find out either number or form) one should write the mūlakrama (that is the kr. in its original form) first, and under that the uddista-tāna (a given tāna of which one wants to know the number in the series).

3

(2) J. B. *syāntyān J. pūrva.

- (3) J, uddisțāntas.
- (4) J. syāl labdham tyaktvā.
- 133. svarān mūlakramasyāntyāt pūrvam tāvatithah svarah (2) uddistāntyas tāvatithe kosthe 'dho lostakam ksipet (3)
- 134. lostacālanam antyāt syāt tyaktvā labdham kramo bhavet (4) samas ced antimo 'ntyena so' pi tyājyah prayatnatah.
- 135. loşţākrantānkasamyogāt uddistasya mitir bhavet sankhyayā tu yadā rūpe prste nastam tad ucyate
- 136. yair ankair nastasankhyä syän maulaikänkasamanvitaih nastatänasvarasthänam tair jnätvä tam svaram likhet
- 137. kramo 'trāpi ca kartavyo labdhatyāgena pūrvavat tathaivātra likhec chiştam evam nastottaram vadet
- 138. tānasvaramitordhvādhaḥpanktigāntyānkamiçranāt ekasvarāditānānām sankhyā sanjāyate sphuţam. iti khanḍameru naṣtoddiṣṭaprakaranam (5)
- 139. sādhāra*n*am bhaved dvedhā svarajātiviçeṣa*n*āt (6) svarasādhāra*n*am tatra caturdhā parikīrtitam
- 140. kākalyantara sadjaiç ca madhyamena viçeşa*n*āt (7) sādhāra*n*am kākali hi bhavet sadjanisādayoh (8)
- 141. antarasyāpi gamayor evam sādhāra*n*am matam niṣādo yadi ṣaḍjasya çrutim ādyām samāçrayet
- 142. rṣabhas tv antimām proktam ṣaḍjasādhāranam tadā madhyamasyāpi gamayor evam sādhāranam matam rāgālāpanasamyuktam jātisādhāranam viduḥ iti sādhāranaprakaranam
- 143. gānakriyocyate varnaķ sa caturdhā nirūpitaķ (9) sthāyyārohyavarohī ca sancārī tv atha lakṣanam
- 144. sthitvā sthitvā prayogah syād ekaikasya svarasya yah sthāyī varnah sa vijneyah parāv anvarthanāmakau
- 145. etatsammiçranāt varnaķ sancarī parikīrtitaķ athavā

yatropaviçyate rāgaḥ, svaraḥ sthāyī sa kathyate. iti sthāyyādivarnalakṣanam

146. gītādau sthāpito yas tu, sa grahasvara ucyate iti grahasvaraķ

nyāsah svaras tu vijneyo yas tu gītasamāpakah.

- (5) J iti khandameru.
- (6) B adds atha sādhāranah.
- (7) B kākalyantaraşadjam.
- (8) J adds after *şanāt : sādhāranam matam sasya B. J.
 *iha yāter sādhāranam viduļ.

(9) B. J. nirūpyate.

- 133. The number of the place occupied by the last note of the uddistatana in the mulakrama counted from the last, that is as well the number of the square below to which the pebble must be shifted.
- 134. The shifting of the pebbles must be started from the end. By leaving out the note thus obtained (both in mūlakr. and udd.) the new krama will be made. Whenever the last of mūlakrama and uddista are the same, that note is to be carefully left out.
- 135. The number of the uddista (in the series) is obtained by adding together the figures on which the pebbles have been put.

When the form is required of a tana of which the number is given, that is called nasta.

- 136. Having obtained the place of a note of the naṣṭatāna, by shifting the pebbles to those figures which, combined with the figure one, of the first square of the first row, make up the number of the naṣṭatāna, one must write down that note.
- 137. The new krama must be made like before by dropping from the mulakrama the note obtained; and now also one must write down the notes leftover. In that way one tells the rest of the naşta.
- 138. By adding together the last figures of the vertical rows, as many as there are notes in the tāna, the number of tānas of one or more notes clearly comes out. Thus far the khandameru, naşta and uddişta.
- 139. Sādhārana (amalgamation) is of two kinds, namely that of notes and that of jātis. The sādhārana of notes is fourfold:
- 140. the kākali, antara, şadja and madhyamasādhārana. Kākali-sādhārana exists between the notes sa and ni,
- 141. anatra-sādhārana between the notes ga and ma. When ni absorbs the first cruti of sa,
- 142. the note ri the last çruti of that same note, then it is called şadjasādhārana. Sādhārana between ga and ma is called madhyama-sādhārana. The sādhārana of jātis they know to be connected with the subject of rāgālāpana. Thus far the subject of sādhārana.
- 143. Uttering notes in singing is called varna ; this can be of four kinds : sthāyī, ārohī (ascending), avarohī (descending) and sancārī. Defined thus :
- 144. the execution of each single note, which remains on the same pitch, is called sthayī, the next two are what their names indicate.
- 145. the varna arising from the mixing of the previous is called sancarī. or: the note in which the rāga ends, is called sthāyī. Thus far the definition of the varnas called sthāyī etc.
- 146. The note placed at the beginning of a song is called graha (the incipient). That is the grashasvara.

The nyāsa is the note that finishes a song.

iti nyāsasvarah.

147. bahulatvam prayogeşu sa amçasvara ucyate iti amçasvarah

148. viçiştavarnasandarbham ālankāram pracakşyate ekaikasyām mūrchanāyām trişaştir uditā budhaiḥ athālankāraprastārah (1):

sari, sari, gari, gari, gama, gama, pama, pama, padha padha, padha, dhani, dhanisa.

iti prathamah

sasa, riri, gaga, mama, papa, dhadha, nini, sasa. iti dvitīyaḥ ity ālankāralakṣanam.

149. grahāmçatāramandrānām nyāsāpanyāsakau tathā (2) api sannyāsavinyāsau bahutvam cālpatā tataķ (3)

150. etāny antaramārgena saha lakṣmāni jatiṣu (4) ṣāḍavauḍavite kvāpīty evam āhus trayodaça (5). atha svarā ucyante (6).

- 151. çrutibhyah syuh svarāh şadjārşabhagāndhāramadhyamāh pancamo dhaivato cātha nişāda iti sapta te tesām sanjnā sarigamapadhanīty aparā matāh.
- 152. şadjam vadati mayūrah svaram rṣabhākhyam cātako brūte (7) gāndhārākhyam chāgo nigadati pakṣi tu madhyamam krauncah
- 153. gadati pancamam ancitavākapiko rațati dhaivatam unmadadarduraḥ çŗ*n*isamāhatamastakakunjaro

gadati nāsikayā svaram antimam

Iti svaraprakaranam

iti çrīlakṣmīdharasutacaturadāmodaraviracite sangītadarpane svaragatādhyāyaḥ (8).

 J ity älankāra lakşanam; om. the examples.

- (2) J nyāsopanyāsa conj. acc. to Sangitar.
 (3) I 7. 28. mandrāçca.
- (4) B. märgeşu.
- (5) B. *tve.
- (6) J svarān.
- (7) B J mayuracātakacchāga krauncakokiladardurah gājas ca sapta şadjadi kramad ucarayanty ami.

(8) J om catura .B J add(*yah) prathamah.

That is the nyāsasvara.

- 147. The note which occurs frequently in the execution of a song is called amça, that is the amçasvara.
- 148. the intertwining of separate varnas is called ālankāra,
 - of which there are mentioned by the wise sixty three in each separate mūrchanā. Then the example of ālankāras
 - sari, sari, gari, gari, gama, gama, pama, pama, padha, padha,
 - padha, dhani, dhanisa.
 - That is the first.
 - sasa, riri, gaga, mama, papa, dhadha, nini, sasa,
 - that is the second. Thus far the definition of ālankāras.
- 149. Graha, amça, tāra and mandra, nyāsa and apanyāsa, sannyāsa and vinyāsa, bahutva (frequence) and alpatā (scarcity) together
- 150. with the antaramarga, hexa-and pentatonality, these thirteen sometimes are enumerated as characteristics in the jātis (J. B.). Now the notes are told :
- 151. by the çrutis are formed the notes ṣaḍja, ṛṣabha, gāndhāra, madhyama, pancama, dhaivata and niṣāda, these seven.
 - They are called otherwise sa, ri, ga, ma, pa, dha, ni.
- 152. The peacock utters the note sa, the cātakabird utters ri, the goat gives the note ga, the krauncabird ma,
- 153. the woodpecker with its clear voice the pa, the frog in excitement croakes the note dha, the elephant, hit on the head with the driver's hook, utters the last note through his nose.

Thus far the chapter concerning the notes. Here ends the chapter about the notes of the book, called : "the mirror of music and dance" written by Damodara the clever, the son of Laksmīdhara.

RĀGĀDHYĀYO DVITĪYAĻ

atha rāgaviveko likhyate

- yo 'yam dhvanir viçeşas tu svaravarna-vibhüşitah ranjako janacittānām sa rāgah kathito budhaih. atha rāgānga bhāşānga kriyāngopānganirnayah
- rāgachāyānukāritvād rāgāngam iti kathyate iti rāgāngam.

bhāṣāchāyāçritā ye tu bhāṣāngās te nirūpitāķ iti bhāṣāngam (1)

3. karunotsāhasamyukta(m) kriyāngam tena hetunā iti kriyāngam (2)

kincicchāyānukāritvād upāngam iti kathyate iti upāngam.

- kāndāranā tu kathitā tārasthāneşu çīghratā gamakair vividhair yuktā kauçalyena vibhūşitā
- 5. atha matangamatena rāgānām traividhyam darçayati çuddhāç chāyālagāḥ proktāḥ sankīrnāç ca tathaiva ca tatra çuddharāgatvam nāma çāstrokta-niyamād (3) ranjakatvam bhavati chāyālagarāgatvam nāmānyac chāyālagatvena raktihetutvam bhavati (4) sankīrnarāgatvam nāma çuddha chāyālago mukhyatvena raktihetutvam iti kallināthoktam likhitam
- audavah pancabhih proktah svaraih şadbhis tu şādavah sampūrnah saptabhir jneya evam rāgas tridhā matah
- crīrāga naţabangālau bhāsamadhyamaşādavau (5) raktahamsaç ca kolhāsah prabhavo (6) bhairavo dhvanih (7),
- megharāgah somarāgah kamodaç cāmrapancamah (mau) (8) syātām kandarpadeçākhyau kakubhāntaç ca kaiçikah
- naţanārāyanaç ceti rāgā vimçatir īritāh. atha rāgarāginīmatam darçayati. çivaçakteh samyogād rāgānām sambhavo bhavet (9).
- pancāsyāt pancarāgāh syuh şasthaç ca girijāmukhāt sadyovaktrāt tu crīrāgo vāmadevād vasantakah (10)
- 11. aghorād bhairavo jātas tatpuruṣāt pancamo bhavet (11) içānākhyān megharāgo nāṭyārambhe çivād abhūt

(1) J om bhāṣānga.

(2) J B yuktāh kriyāngās.

- (3) J. tatra çuddharāgatvam nāmaçuddhachāyālagamukhyatvena castro... * lagātvam.
- (4) J om bhavati.
- (5) B națțo bangalo J. bang-
- (6) B prasavo. J kelahāsah.
- (7) J prasabho.
- (8) B cāsrapancamah
- (9) J çivaçaktisam. J *'bhavat

(10) J B crīrāgaḥ şadyavadanād.
(11) J *vo 'bhūt J *mo 'bhvat.

SECOND CHAPTER. ABOUT THE RAGAS

Now the ragas are discussed :

- That which is sound in the first place, ornated by notes and varnas (see I cl. 143 s. s.) charming the heart of mankind, is called Rāga (charm) by the wise. Now the explanation of rāgānga, bhāṣānga, kriyānga and upānga
- Rāgānga is said to result from specially following the beauty of the rāga (melody); that is rāgānga. (a composition in its chief part depending on raga) Bhāşāngas are created by following the special charms of the text.

That is bhāsānga (a composition in its chief part depending on text).

3. That which results from the combination of karuna (sentiment ?) and utsāha (perseverance) is on that account called kriyānga.

That is kriyanga (a composition in its chief part depending on technique ?).

By following the special features just a little, the upanga is formed.

That is upānga (a composition chiefly depending on secondary causes).

- 4. Kāndāranā is called the ability of singing (or playing) quickly in the high and other registers, ornated by all different kinds of gamak (ornementation) and skill.
- 5. Now the three different kinds of rāgas are described, after the views of Matanga, called çuddha, chāyālaga and sankīrna. Now what decides the fact of being a çuddha rāga is said in the çastras to be that the charm is specially musical; being chāyālaga comes when the charm is dependent on something else, (text e. g.), sankīrnaka it is called when the cause of the charm lies in

musical and other causes both.

So is related what Kallinātha says.

- 6. A rāga is called audava when it is pentatonic, ṣādava when it consists of six notes, sampūrna (complete) finally, when it consists of seven notes. Thus rāgas are of three kinds.
- 7. (1) Çrī, (2) nața, (3) bangāla, (4) bhasa and, (5) madhya, both hexatonic, (6) raktahamsa,
 (7) kolhāsa, (8) prabhava, (9) bhairava, (10) dhvani,
- 8. (11) megha, (12) soma, (13) kamoda, (14) amra, (15) pancama, then the two called (16) deça and (17) kandarpa, (18) kakubhānta and (19) kaiçika,
- 9. finally (20) națanărăyana, these twenty ragas are mentioned. Now the doctrines about răgas and răginīs are told: By the union of Çiva and Çakti the birth of the răgas came about.
- From Pancāsya (Çiva) five rāgas sprang, the sixth from the mouth of Girijā (Pārvatī). Çrīrāga from Çiva in his form of Sadya, [following B. J.], vasanta from him as Vāmadeva,
- 11. from him as Aghora the rāga bhairava, and as Tatpuruṣa the rāga pancama; megharāga sprung from Çiva in his from of Īçāna, in the beginning of nāṭya (dance).

 girijāyā mukhāl lāsye națanārāyano bhavet ke rāgāh kāç ca rāginyah kā velā rtavaç ca ke (12)

- (1) (Paris : içavara uvāca).
- (2) J. B. puruşāh smṛtāḥ.
- (3) J om.
- (4) J gaurī.
- (5) J pākhandikā J varāganāḥ.
- (6) B bahulī Jvagalī.
- (7) B vilāsī. B. J. vadahamsikā.
- (8) B pavaman.
- (9) B malārī.
- (10) B gandhārī.
- (11) B kaumodī.
- (12) B sālangī. J sārangī.J. natta hammīrā.
- (13) J iti *trimçati rāgarā-
- (14) B. J. atha rāgavelā.
- (15) B mallarī Jvelavatī ca bangāli mallārī sāma-
- (16) B *nāçrīmālasamegharagāçca.
- (17) B pața. B kauțhikā.
- (18) B soravī.
- (19) B dodikā. B kudāvikā J kuţāikā.
- (20) B nāgadhī.
- (21) J *ranā jneyā. B *rāt paraḥ.
- (22) B. J. națah kā. J sārangam nața.
- (23) B *rī karnaşāmsīrikā.
- (24) B vadahamsı J vanahamsī.
- (25) JB *dhi jneya.
- (26) J. B. jneyā.

- kim rūpam katham uccāro vada deva prasādataķ çrīrāgo'tha vasantaç ca bhairavaķ pancamas tathā (1)
- 14. megharāgo brhannāţah sad ete purusāhvayāh (2) iti satpurusarāgāh (3)
 - mālavī trivanī gaudī kedārī madhumādhavī (4)
- tatah pāhādikā jneyā crīrāgasya varānganāh (5) decī devagirī caiva vairāti todikā tathā
- lalitā cātha hindolī vasantasya varānganāķ bhairavī gurjarī caiva revā gunakarī tathā
- vangālī bahulā caiva bhairavasya varānganāķ (6) vibhāsaç cātha bhūpālī karnātī paṭahamsikā (7)
- mālaçrīķ paţamanjaryā sahaitāķ pancamānganāķ (8) mallārī soraţķī caiva sāverī kauçikī tathā (9)
- gāndhārī haracrngārā megharāgasya yoşitaķ (10) kamodī caiva kalyānī ābhīrī nāţikā punaķ (11)
- sālangī naţahambīrā naţanārāyanānganāh (12) iti şaţtrimşad rāginyah (13)
 - madhumādhavī [ca] deçākhyo bhūpālī bhairavī tathā (14)
- velāvalī ca malhārī vangālī sāmagurjari (15) dhanācrīr mālavacrīc ca megharāgac ca pancamah (16)
- 22. deçakāro bhairavaç ca lalitaç ca vasantakaķ ete rāgāķ pragīyante prātār ārabhya nityaçaķ
- 23. gurjarī kaiçikaç caiva sāverī pațhamanjarī (17) revā gunakarī caiva bhairavī rāmakāry api
- 24. soraţhī ca tathā jneyāh prathamapraharottaram (18) vairāţī ţodikā caiva kamodī ca jūdāīkā (19)
- 25. gāndhārī nāgaçabdī ca tathā deçī viçeşatah (20) çankarābharano jneyo dvitīyapraharāt param (21)
- çrīrāgo mālavākhyaç ca gaudī trivana-sanjnakāh naţţakalyāna sanjnakaç ca sālangam naţţakam tathā (22)
- 27. sarve nātāç ca kedārī karnātyābhīrikā tathā (23)
 - padahamsī pahādī ca trtīyapraharāt param (24),
- 28. ardhāratrāvadhi jneyā rāgā ete sukhāpradāļi (25) yathoktakāla evaite geyāļi pūrvavidhānataļi rājājnayā sadā geyā na tu kālam vicārayet (26) iti rāgavelā

(12) (Paris man. Pārvaty uvāca).

12. The rāga națanārāyana came from the mouth of Girijā, when she was performing lāsya (women's dance).

[following Paris man.] (Pārvatī said :)

- which are the ragas, which the raginis, what are the times, what the seasons,
- what the form, how are they sung ? Tell me that by your favour, O God. (Çiva said) The rāgas çrī, vasanta, bhairava, pancama,
- megha and brhannāţa, these six are called the male rāgas. These are the male rāgas.

Mālavī, trivanī, gaudī, kedārī, madhumādhavī,

- lastly pahādikā, are to be known as the beautiful wives of the rāga çrī. Deçī, devagirī, vairātī and todī,
- further lalitā and hindolī, these are the beautiful wives of vasanta. Bhairavī, gurjarī, revā and gunakarī
- 17. vangālī and bahulā, are the beautiful wives of bhairava.Vibhāsa (!), bhūpālī, karnātī, paṭahamsikā,
- mālaçrī and pațamanjarī, are the wives of the rāga pancama. Mallari, sorațhī, saverī, kauçikī,
- 19. gāndhārī and haraçrngārā are the wives of the rāga megha. Kamodī, kalyānī, ābhīrī, nāțikā,
- 20. sālangī and natahambīrā are the wives of the rāga natanārāyana. These are the 36 rāginīs. (now the time of the rāgas) [following B. J.] Madhumādhavī and deça, bhūpālī and bhairavī,
- velāvalī and malhārī, vangālī and sāmagurjarī, dhanāçrī, mālavaçrī, megharāga and pancama,
- 22. deçakāra, bhairava, lalita and vasantaka, these rāgas always have to be sung starting in the early morning.
- 23. Gurjarī, kaiçika, sāverī, paţhamanjarī, revā, gunakarī, bhairavī, rāmakārī
- and sorațhi are to be known (as sung) subsequent to the first prahar. Vairăți, țödikă, kamodi, jūdāikā,
- 25. gāndhārī, nāgaçabdī, deçī specially and çankarābharana are to be known (as sung) after the second prahar.
- Çrī and mālava, gaudī and trivanā, naţţakalyāna, sālanga and naţţaka
- 27. all the kinds of nāța, kedārī, karnāțī and ābhīrī, padahamsī, pahādi belong after the third prahar.
- 28. Sung as late as the middle of the night these rāgas must be considered as bestowing joy.

They have to be sung at the prescribed times according to the rules of the days of yore. By order of the king (however) they are to be sung at all times, the singer should not consider the right time then.

- (27) B. J. svasahāyaiç ca.
- (28) B bhairavasya sahāyes tu.B *me vidhīyate.
- (29) B. J. jneyo. J adds here : iti someçvara matam.
- (1) B națța.
- (2) J haimake.
- (3) J omits « iti rtuvela » here.
- (3 bis) B iti rāgavelā.
- (4) J kaiçika.
- (5) B purușāh smrtāh.
- (6) J madhumādhavī B. bhairavī ca.
- (7) J. B. saindhavī B jneyā.
- (8) B khandhāvatā J gauri. conj.: rājarāgasya.
- (9) B rājarājasya kaiçavasya.
- (10) J velāvatī. B veçyākhya. J deçakhyā paţha,
- (11) J kānadā.
- (12) J. B kedārī, kānarā, deçī.
- (13) B. J. vasantī J dhanāsikā.
- (14) B deçākirī. J malarī, deçākarī.
- (15) J. B. ţankaçca. conj. takkā ca.
- (16) J. B. iti hanumanmatam,
- (17) J. B. gauda.
- (18) J *dhyamādi.
- (19) J dhanyāçrīç caiva.
- (20) J. B. om cl 41.
- (21) B kārnaţau J. naţasamcritāh.
- (22) J kaucikih patha-
- (23) B āsāvarī tu J mallāri.
- (24) J *ādhāri. J. B. repeat paţhamanjarī.
- (25) B samçritāķ.
- (26) B kūdāi ca J kūtāi ca B. Jnātikā.
- (27) B velavali ca. J valavati ca.
- (28) B *khya sanjnatāḥ. J sanjnakāḥ.

- 29. çrīrāgo rāginīyuktaḥ çiçire gīyate budhaiḥ vasantaḥ sasahāyais tu vasantartau pragīyate (27).
 30. bhairavaḥ sasahāyais tu rtau grīṣme pragīyate (28) pancamas tu tathā geyo rāginyā saha çārade (29)
 31. megharāgo rāginībhir yukto varṣāsu gīyate (1). naṭanārāyano rago rāginyā saha hemake (2) yathecchayā vā gātavyāḥ sarvartuṣu sukhāpradāḥ iti rtuvela. iti someçvaramatam (3) atha hanumanmatam (3 bis)
- 32. bhairavah kauçikaç caiva hindolo dīpakas tathā (4) crīrāgo megharāgaç ca sad ete puruşāhvayāh (5)
- 33. madhyamādir bhairavā ca vangālī ca varāţikā (6) mādhavī ca punar geyā bhairavasya varānganāķ (7)
- 34. todī khambāvatī gaudī gunakrī kakubhā tathā (8) rāginyo rāgarājasya kauçikasya varānganāh (9)
- velāvalī rāmakarī deçākhyah patamanjarī (10) lalitāsahitā etā hindolasya varānganāh (11).
- 36. kānarā deçikāraç ca kamodī nāţikā punaļ (12) dīpakasya priyāļ pañca khyātā rāgaviçāradaiļ
- 37. vasantā mālavī caiva mālaçrīç ca dhanāçrikā (13) asāvarī tu vijneyāh çrīrāgasya varānganāh
- 38. mallārī deçakārī ca bhūpālī gurjarī matā (14) ţakkaç ca pancamī bhāryā megharāgasya yoşitaḥ (15) iti hanumanmate rāginyaḥ.

atha rāgārnavamatam (16)

- 39. bhairavah pancamo näţo mallāro gaud [h]amālavah (17) deçākhyaç ceti şad rāgāh procyante lokaviçrutāh
- vangālīyam gunakarī [m] madhyamādir vasantakah (18) dhanāçrīç ceti pancaite rāgā bhairavasamçrayāh (19)
- lalito gurjarī deçī varāţī rāmakrt tathā (20) matā rāgārnave rāgāh pancaite pancamāçrayāh
- 42. naţanārāyanaķ pūrvam gāndhāraķ sālagas tathā tatah kedārakarnāţau pancaite nāţasamçrayāķ (21)
- 43. meghamallārikā mālakauçikaķ pa [n]ţamanjarī (22) asāvarīti vijneyā rāgā mallārasamçrayāķ (23)
- 44. hindolas trivanāndhārī gaurā ca padahamsikā (24) pancaite rāganāmāno gaudam āçritya samsthitāh (25)
- 45. bhūpālī ca ādāī ca kamodī nāttikā tathā (26) velāvalīti vijneyā rāgā deçākhyasamçrayāh (27) iti rāgārnavamatam (28)

Thus far the time of the ragas.

- 29. The raga çrī with his rāginīs is sung by the wise in the cold season. Vasanta with his mates is sung in spring.
- 30. Bhairava and his companions are sung in the hot season, Pancama with his rāginī(s) during autumn.
- 31. The rāga megha along with his rāginīs is sung during the rains, the rāga naṭanārāyana with his rāginī(s) in winter. According to one's wish, all of them, giving pleasure, may be sung in any season. Thus far the right time in the seasons. Thus the views of Someçvara.

Now the opinion of Hanuman.

- 32. The rāgas bhairava, kauçika, hindola, dīpaka, çrī and megha, these six are called the male ones.
- 33. Madhyamādī and bhairavī, vangālī and varāţikā, and, lastly, mādhavī are to be sung as the wives of bhairava.
- 34. Ţoḍī, khambāvatī, gauḍī, gunakrī and kakubhā these rāginīs are the beautiful wives of the king of rāgas, kauçika.
- 35. Velāvalī, rāmakarī, the one called deçā and pațamanjarī together with lalitā, these are the beautiful consorts of hindola.
- 36. Kedāri, kānarā and deçī (see J) kamodī and then nāțikā these five are called by the authorities on rāga the beloved ones of dīpaka.
- 37. Vasantī, mālavī, mālaçrī, dhanāçrī and asāvarī are to be known as the wives of the rāga çrī.
- 38. Mallārī, deçikārī, bhūpālī, gurjarī, and as the fifth wife takkā, these are the wives of the megharāga. These are the rāginīs according to Hanuman. Now the opinion of the Rāgārnava.
- 39. Bhairava, pancama and nāța, mallāra and gaudhamālava then the one called deça, these six are the rāgas, renowned in the world.
- 40. Vangāli, gunakarī, madhyamādi, vasanta and, lastly dhanāçrī, these five rāgas belong to one group with bhairava.
- Lalita, gurjarī, deçī, varāţī and rāmakrt, these five rāgas are said in the rāgārnava to belong to the rāga pancama.
- 42. First națanărăyana, then găndhăra, sălaga, kedăra and karnăța, these five răgas form one group with năța.
- 43. Meghamallārikā, mālakauçika, paṭamanjarī and asāvarī, these rāgas are to be known as belonging to the rāga mallāra.
- 44. Hindola, trivanā, andhārī, gaudī (?) and padahamsikā, the five ragas of these names are fixed on gauda.
- 45. Bhūpālī and kūdāĭ, kamodī, nāttikā and velāvalī these rāgas must be known as belonging to the rāga called deça. Thus far the opinion of the rāgārnava.

(29) J. B. prarabhyate.

- (1) B mītakaḥ. J māntakaḥ. conj. şāḍavah ?
- (2) J. B. give the example of the notes after 47 i. o. after 48.
- (3) B gajaranni.
- (4) J bhairavarāga eşah.
- (5) J om çl 49.
- (6) J kāmā B has « taptā » for « patyā »
 (7) J sancumbitāsya.
- (8) B omits from 51 upto the last line of gunakarī 68d.
 (9) J sauvīrīmurchanayā tu
 (10) J kaiçcid.

- (11) J om athavā and the following notes.
- (12) J vangālī syād audavīyā.
- (13) After 53 J adds ç1 49.

(14) J kakşā-niveçitakarandadharā tapasviny. ancat-triçūlaparimanditavāmahastā. bhasmojjvalā nivadabaddhajaţā kalāpā. vangālikety abhihitā tarunārkavarnā.

- 46. na tālānām na rāgānām antaḥ kutrāpi vidyate idānīm rāgarāginyor udāharanam (ucyate) (29).
 47. dhaivatāmçagrahanyāso ripahīno 'tha māntataḥ (1) bhairavaḥ sa tu vijneyo dhaivatādikamūrchanaḥ dhaivato vikṛto yatra auḍavaḥ parikīrtitaḥ udāharanam (2)
- 48. gangādharaḥ çaçikalātilakas trinetraḥ sarpair vibhūşitatanur gajakrtivāsaḥ (3) bhāsvat triçūlakara eṣa nrmunḍadhārī çubhrāmbaro jayati bhairava ādirāgaḥ. dha ni sa ga ma dha iti bhairavaḥ (4).
- 49. madhyamādiç ca rāgāngā grahāmçanyāsamadhyamā (5) saptasvarais tu gātavyā madhyamādikamūrchanā sampūrnā kathitā tajjnaih ridhahīnā kvacin matā
- 50. patyā sahāsam parirabhya kāmam (6) sacumbitāsyā kamalāyatākṣī (7) svarnachāviḥ kunkumaliptadehā sā madhyamādiḥ kathitā munīndraiḥ. ma pa dha ni sa ri ga ma athavā mā ma pā pa ma sa ni sa ni ga ma iti madhyamādi.
- 51. sampūrnā bhairavī jneyā grahāmçanyāsamadhyamā (8) sauvīrīmūrchanā jneyā madhyamagrāmacārinī (9) kvacid eşā bhairavavat svarair jneyā vicakṣanaih (10)
- 52. sphațika-racitapīțhe ramyakailāsaçrnge vikacakamalapatrair arcayantī maheçam karadhrtaghanavādyā pītavarnāyatākşī sukavibhir iyam uktā bhairavī bhairavastrī ma pa dha ni sa ri ga ma athavā dha ni sa ga ma dha iti bhairavī (11)
- 53. vangālī audavā jneyā grahāmçanyāsaşadjabhāk (12) ridhahīnā ca vijneyā mūrchanāprathamā matā pūrnā vā matrayopetā kallināthena bhāşitā (13)
- 54. kakṣāniveçitakarandadharas tapasvī (14) bhāsvattriçūlaparimanditavāmahastah bhasmojjvalo nividabaddhajatā kalāpo vangālah ity abhihitas tarunārkavarnah.
 - sa ga ma pa ni sa athavā ma pa dha ni sa ri ga ma iti vangālaḥ.
- 55. sadjagrahāmçakanyāsā vairāti kathitā budhaiķ

- 46. Neither of tālas (times) nor of rāgas the limit can be perceived anywhere. Now the description of rāgas and rāgi*n*īs is started.
- 47. Bhairava is to be known as having dha in the function of amça, graha [and nyāsa] and ending on the note ma,

being without the notes ri and pa, and in the murchana which starts on dha.

When the dha is altered bhairava is known as pentatonic (hexatonic ?). Description :

48. Bhairava, the first of the rāgas, conquers, having the form of Çiva in his aspect of Gangādhara, with the sign of the crescent on the forehead, three-eyed, his body ornated with snakes, clad in an elephant's skin, with a radiant triçūla in hand, carrying a human skull, having a white garment.

dha ni sa ga ma dha. That is Bhairava.

- 49. The rāginī madhyamādi depends on musical charm, ma is her amça, graha and nyāsa, her mūrchanā starts on ma, and she is to be sung with seven notes; (so) the authorities on the subject proclaim her as heptatonic; some times, however, she is said to be without ri and dha.
- 50. A goddess of love, [J], embraced by her husband, smiling, her mouth covered wiht (his) kisses, with eyes shaped like the leaf of a lotus, with a complexion like gold, anointed with saffron, such is madhayāmadi, described by the wisest of the wise. ma, pa, dha, ni, sa, ri, ga, ma. Or: mā, ma, pā, pa, ma sa ni, sa, ni, ga, ma. So is madyamādi.
- 51. Bhairavī is to be known as being heptatonic, with ma in the function of graha, amça and nyāsa, in the sauvīrī mūrchanā, belonging to the madhyamagrāma. Sometimes she is known by the wise as having notes like bhairava.
- 52. Seated on the lovely top of the Kailāsa on a stool ornated with rock cristal and leaves of radiant lotusses, singing the praise of Çiva with the instrument of the heavenly hosts in hand, of yellow complexion, and with ovalshaped-eyes, is bhairavī, the wife of bhairava, as described by the clever poets.

ma, pa, dha, ni, sa, ri, ga, ma. or : dha ni sa ga ma dha. That is bhairavī.

53. Vangāli is known as pentatonic, without ri and dha; sa in the function of amça, graha and nyāsa, belonging to the first mūrchanā.

As described by Kallinātha, however, she is heptatonic and has ma in the three functions.

54. (following J) A female ascetic, carrying a basket on her girdle, her left hand adorned with a bent trident, and ashes being her ornament, with a bunch of matted hair bound tightly together, such is described vangāli, who has a complexion like the soft rayed moon. sa, ga, ma, pa, ni, sa. or: ma, pa, dha, ni, sa, ri ga, ma. That is wangālā

That is vangālī.

55. Vairāți, as is told by the wise, has sa in the function of amça, graha and nyāsa, her mūr-

46

- (15) J yasyām.
- (1) J *maracālanena.
- (2) J *amçavinyāsa.
- (3) J ridhahīnā.
- (4) J bhairavarāginī.
- (5) J sampūrnah kauçiko matah.
- (6) J prathamā yatra. J *ramanditah.
- (7) J dhrtagaurayaştir.
- (8) J *şu krtapracarah.
- (9) J mālāvrto.
- (10) J todi kauçikasundari.

(11) J ripavaryā.

- (12) J madhusyanditasvalpanādā.
- (13) J uktā kila kohalena.

THE MIRROR OF MUSIC

prathamā mūrchanā yasyāķ sampūrnā kīrtivardhanī (15)

- 56. vinodayantī dayitam sukeçī sukankanā cāmaracālikena (1) karne dadhānā sūravrkṣapuṣpam varānganeyam kathitā varātī sa ri ga ma pa dha ni sa iti varātī
- 57. şadjagrahāmçanyāsā pūr*n*ā saindhavikā matā (2) mūrchanottaramandrā [d]yā kaiçcit şādavikā matā rihīnā tu bhaven nityam rase vīre prayujyate (3)
- 58. triçūlapāniķ çivabhaktiraktā raktāmbarā dhāritavandhujīvā pracandakopā rasavīrayuktā sā saindhavī bhairavīrāginīyam(4) sa ri ga ma pa dha ni sa athavā
 - sa ga ma pa dha ni sa iti saindhavī
 - iti pancabhāryasahito bhairavah.
- 59. şadjagrahāmçakanyāsah sampūrno mālavakaucikah (5) mūrchanā prathamā jneyā kākalīsvarasammatah (6)
- 60. āraktavarnodhrtaraktayaşţir(7) vīrahsuvīreşu krtapravīryah(8)
 vīrair dhrto vairikapālamālī mato mālavakauçiko 'yam (9)
 sa ri ga ma pa dha ni sa sa ni dha pa ma ga ri sa
 iti mālavakaucikah
- 61. madhyamāmçagrahanyāsā sauvīrīmūrchanā matā sampūrnā kathitā tajjnaiḥ ṭoḍī çrīkauçike matā (10) grahāmçanyāsaṣaḍjam ca kecid atra pracakṣate
- 62. tuşārakundojjvaladehayaşţiķ kāçmīrakarpūraviliptadehā
 - vinodayantī harinam vanānte
 - vīnādhārā rājati todikeyam.

ma pa dha ni sa ri ga ma athavā sa ri ga ma pa dha ni sa iti todī.

- 63. dhaivatāmçagrahanyāsā ṣāḍavā tyaktapancamā kambāvatī ca vijneyā mūrchanā pauravī matā.
- 64. khambāvatī syāt sukhadā rasajnā saundaryalāvanyavibhūsitāngī

gānapriyā kokilanādatulyā priyamvadā kauçikarāgi*n*īyam. dha ni sa ri ga ma dha iti khambāvatī

- 65. grahāmçanyāsaṣaḍjā syād ripavarjā sukhapradā (11) mūrchanā prathamā jneyā gaurī sarvāngasundarī.
- 66. niveçayantī çrava*n*e 'vatamsam āmrānkuram kokilanādaramyam

çyāmā madhusyandisusūkṣmanādā (12) ganrīyam uktātikutūhalena (13). chanā is the first one, she is heptatonic, increasing fame.

56. A beautiful woman, with lovely locks, beautiful bracelets and a flower of the sūra tree in her ear, pushing back her lover with a movement of her chowree, such is described varāţī. Sa, ri, ga, ma, pa, dha, ni, sa.

That is varāțī.

- 57. Saindhavī is said to have sa in the position of amça, graha and nyāsa, to be heptatonic, being in the mūrchanā uttaramandrā. By some, however, she is said to be hexatonic, without ri. She has, in any case, to be connected with the heroic sentiment.
- 58. With a trident in hand, glowing with devotion for Çiva, dressed in red, carrying a bandhujīva flower, in fiery anger, inspired by the heroic sentiment, is saindhavī, the ragini of bhairava.

sa, ri, ga, ma, pa, dha, ni, sa; or: sa ga ma pa dha ni sa. That is saindhavī. Thus far bhairava with his five consorts.

- 59. Mālavakauçika has sa in the function of graha, amça and nyāsa, and is heptatonic. The first one is his mūrchanā and he has the kākalī note.
- 60. Mālavakauçika is considered as being reddish in colour, carrying a red stick, a hero. amongst heroes the greatest, carried by heroes, and wearing a garland of the skulls of the brave. sa, ri, ga, ma, pa, dha, ni, sa-sa, ni, dha, pa, ma, ga, ri, sa. That is mālavakauçika.
- 61. Țodī, the beloved of kauçika, is said by the authorities to be heptatonic and in the sauvīrī mūrchanā, having ma in the function of graha, amça and nyāsa.
- 62. The slender body with fresh jamines shining, anointed with camphor from Kashmir her limbs, pushing back a deer at the edge of a forest glade, holding a vīnā, shines todī. ma, pa, dha, ni, sa, ri, ga, ma; or : sa, ri, ga, ma, pa, dha, ni, sa. That is todī.
- 63. Khambhāvatī is to be known as having dha in the function of graha, amça and nyāsa, hexatonic by the dropping of pa, and belonging to the mūrchanā pauravī.
- 64. Khambāvatī is a bestower of joy, judicious, with a body adorned by nobility and charm, loving song, with a voice in sweetness, like that of the kokila sweet of speech, the rāginī of kauçika.

dha, ni sa, ga, ma, dha. That is khambāvatī.

- 65. Gaurī, of perfect bodily beauty, is to be known as having sa in the function of graha, amça and nyāsa, and being without ri and pa, in the first mūrchanā, bestowing joy.
- 66. Gaurī is described by Kohala [J] as having a dark complexion, making a very delicate sound on a madhusyandi, putting in her ear a ring made of the sprouts of a mango tree in which the kokilas were singing lovely.

sa, ga, ma, dha, ni, sa, - ni, dha, ma, ga, sa. That is gaurī.

11 11	T	TINTOCO
(14)		VIII Vabas

- (15) J *vāçrayanī.
- (1) J priyasangamārtā.
- (2) J karunā.

(3) J. B. ni sa ga pa dha ni athavā sa ga ma pa ni sa.
(4) B şadjagrahāmçakamnyāsa.

- (5) B supoşinângī J suşobhitângī. B *kadāna.
- (6) J om. « iti kakubhā ».
- (7) B dolīsuravelāsukhyam.
- (8) Conj. kharvakapotadyutikāma. J. B. kapotadyuti.
- (9) J velāvatī.
- (10) B. J. murchanāyā syād.

(11) J velāvatī.

- (12) J sā pragīyate.
- (13) J ridhau tyaktvāthavā proktā.
- B kaiçcit pancamavarjana. J *varjitā.
- (14) J trividhā sā samuddistā sampūrnā sādavaudavā.
- (15) J *kanthī.
- (16) B athavā sa, ri, ga, ma, pa, ni, sa.

sa ga ma dha ni sa ni dha ma ga sa iti gaurī 67. ridhahīnā gu*n*akarī audavā parikīrtitā nigrahāmçā tu ninyāsā ranjanī-mūrchanā cātra (14) kaiccit sadjatrayā matā mālavācrayi*n*ī tu sā (15)

- 68. çokābhibhūtanayanārunadīnadṛṣṭir namrānanā dharanidhūsaragātrayaṣṭiḥ āmuktacārukavarī priyadūravartī (1) sankīrtitā gunakarī karune kṛṣāngī (2)
 - ni, sa, ga, ma, pa, dha, ni, sa, ga, sa, ni, athavā
 - sa ga ma pa ni sa. iti gunakarī (3)
- 69. dhaivatāmçagrāhanyāsā sampūrnā kakubhā matā (4) trtīyamūrchanotpannā crngārarasa-manditā
- 70. upositāngī ratimānditāngī candrānanā campakadāmayuktā (5) kaţāksinī syāt paramā vicitrā dānena yuktā kakubhā manojnā dha ni sa ni ga ma pa dha iti kakubhā (6) Iti pancabhāryasahito mālavakauçikah
- 71. hindolako ridhatyaktah satrayo gadito budhaih mūrchanā çuddhamadhyā syād audavah kākalīyutah
- 72. nitambinīmandatarangitāsu dolāsu khelāsukham ādadhānaḥ(7) kharvaḥ kapolaḥ dyuti-kāmayukto hindolarāgaḥ kathito munīndraiḥ (8)
 - sa ga ma pa ni sa-sa ni pa ga ma sa iti hindolah.
- 73. dhaivatāmçagrahanyāsā pūr*n*ā velāvalī matā (9) pauravī mūrchanā jneyā rase vīre prayujyate (10)
- 74. sanketadīkşām dayite ca dattvā vitanvatī bhūşanam angakeşu muhuh smarantī smaram işţadevam velāvalī nīlasarojakāntih (11)

dha ni sa ri ga ma pa dha iti velavalī

75. şadjagrahāmçakanyāsā pūrnā rāmakarī matā mūrchanā prathamā jneyā karune sā prayujyate (12) ridhatyaktā(m) kecit tu kecit pancamavarjitā(m) (13)

sādavaudavā proktā sampūrnā ca tridhā matā (14)

76. hemaprabhā bhāsurabhūṣa*n*ā ca nīlam nicolam vapuṣā vahantī (15)

kānte samīpe kamanīyakanthā mānonnatā rāmakarī mateyam sa ri ga ma pa dha ni sa [athavā] sa ni dha pa ma ga ri sa (16) iti rāmakarī

- 67. Gunakarī is pentatonic by leaving out ri and dha, ni is amça and graha, and ni is nyāsa as well, her mūrchanā is ranjanī; by some, however, she is said to have sa in the three functions, and to be dependent on mālava.
- 68. Gunakarī, connected with the sentiment of misery, is described as being lean, with overwhelming grief in her eyes, and a confused and depressed look, her head bent, gray like dust her slender body, having loosened her beautiful plaits, (paining,) far from her beloved ni, sa, ga, ma, pa, dha, ni sa, ga, sa, ni ; or : sa, ga, ma, pa, ni, sa.

That is gunakarī.

- 69. Kakubhā is believed to have dha in the function of amça, graha, and nyāsa, to be heptatonic, and to have sprung from the third mūrchanā, adorned by the sentiment of love.
- 70. Kakubhā, the charming, whose body bespeaks the torments of fasting and the charms of love, whose face in beauty is like the moon and who is wearing a garland of campakaflowers, casts stealthy glances, the most excellent one, the wonderful and generous. Dha, ni, sa, ri, ga, ma pa dha. That is kakubhā.

Thus far mālavakauçika with his five wives.

- 71. Hindola is said by the wise to be without ri and to have sa in the three functions; his mūrchanā is çuddhamadhyā, he is pentatonic and has kākalī notes.
- 72. Hindola thus say the wise accompanied by the god of love whose beauty is enhanced by small doves, enjoys the pleasure of the play on a swing, which is brought into soft motion by a beau-

tiful woman.

sa, ga, ma, pa, ni, sa-sa, ni, pa, ga, ma, sa. That is hindola.

- 73. Velāvalī has dha in the function of amça, graha and nyāsa, and is heptatonic; her mūrchanā is pauravī and she is connected with the heroic sentiment.
- 74. Velāvalī, beautiful like the blue lotus, ceaselessly remembering Smara, the beloved god of love,

has put ornaments in her hair and on her limbs, the slender one, and on her lover too, in preparation of the meeting.

dha, ni, sa, ri, ga, ma, pa, dha. That is velāvalī.

75. Rāmakarī is considered to be heptatonic, with sa in the function of amça graha and nyāsa ; hers is the first mūrchanā, and she in sung in the plaintive mood. Some say ri and dha are left out, others, pa is discarded.

In that way she is said to be penta-, hexa-, and heptatonic, in three different ways.

76. Rāmakarī is to be imagined as being in high spirits, as the beloved is near, with a charming voice,

shining like gold, with brilliant ornaments, but wearing a dark veil over her beauty. sa, ri, ga, ma, pa, dha, ni, sa, [or :] sa, ni, dha, pa, ma,ga, ri, sa. That is rāmakarī.

4

77. deçākhyā şādavā jneyā gatrayena vibhūşitā (18) rşabhena viyuktā sā çārngadevena kīrtitā (19)

mūrchanā hārināçvā ca sampūrnam kecid ucire (20)

- 78. vīre rase vyanjitaromaharṣā nirudhya sambandhavilāsabāhuh (21)
 - prāmçuh pracandah kila indurāgo deçākhyarāgah kathito munīndraih (22)
 - ga ma pa dha ni sa ga athavā ga ma pa dha, ni, sa ri ga iti deçākhyaḥ

79. pancamāmçagrahanyāsa pūrnā ca pațamanjarī (23)

hrsyakā mūrchanā jneyā rasikānām sukhapradā (24)

80. viyoginī kāntiviçīr*n*agātrā srajam vahantīm (1), vapusā ca cuskām (2)

āçvāsyamānā priyayā ca sa [m]khyā sudhūsarāngī (3) patamanjarīyam (4)

pa dha ni sa ri ga ma pa iti patamanjari.

81. ripavarjā ca lalitā audavā satrayā matā

mūrchanā çuddhamadhyā syāt sampūrnā (m) kecid ūcire

dhaivatatrayasamyuktā dvitīyā lalitā matā (5)

 82. praphullasaptachadamālyadhārī yuvā ca gaurollasa(6) locanaçrī (7)

viniķçvasan daivavaçāt prabhāte vilāsiveso (8) lalitaķ pradistaķ (9)

sa ga ma dha ni sa athavā sa ri ga ma pa (10) dha ni sa athavā dha ni sa ma ga dha

iti lalitā iti pancabhāryasahito hindolaķ

 şadjagrahāmçakanyāsah sampūrno dīpako matah mūrchanā çuddhamadhyā syāt gātavyā gāyanaih sadā

84. bālā ratārtham pravilīnadīpe grhe 'ndhakāre subhagā pravrttā tasyāķ çirobhūşanaratnadīpair lajjām prakurvan (11) krtavān pradīpaķ

sa ri ga ma pa dha ni sa iti dīpakaḥ

85. kedārī ridhahīnā syād audavā parikīrtitā ritrayā mūrchanā margī kākalīsvaramanditā (12)

86. jațām dadhānaķ sitacandramaulir nāgottarīyo dhrta-yoga-

pīthah (13)

gangādharadhyānanimagnacittah kedārarāgah kathitas tapasvī (14).

ni, sa, ga, ma, pa, ni-ni, pa, ma, ga, sa, ni (15).

(18) B şādavo J angatrayāvi-

- (19) B *yukto'sau.
- (20) J pūrnām.
- (21) J. B. nirodha, conj. *harșo.

(22) B kila candrahåsa.

- (23) J patha.
- (24) B hrsikā. B geyā.
- J. B. kānta B svajam vahantī.
- (2) J vahantī vapuşātiçuklā B *lām.
- (3) B J sakhyā.
- (4) P pavamanjarī.
- (5) B leaves out 81 e. f.
- (6) B gaurojalijāyatāksā,
- (7) J gaurānjadalāyatākṣah.
- (8) J vinihsaran.
- (9) B vikhyātave 'sau.
- J yasyāķ pati sā lalitā pradistā.

(11) B tasyām.

(12) J *mānikā.

- (13) J. B. dadhānā. B vrtayogapatya.
- (14) B cittrā J cittā.
- (15) J. B. kedarikā dīpakarāginīyam.

50

- 77. The rāginī deçā is to be known as being ornated with ga in the three functions, hexatonic, without ri, as described by Çārngadeva (the author of the Sangīta-ratnākara) Her mūrchanā is hārināçvā, some say that she is heptatonic.
- 78. Deça is described by the kings amongst the wise as belonging to the heroic sentiment, red like the moon, full of wrath, tall, with his beautiful arms fettered, oppressed, showing the state of horripilation. ga, ma, pa, dha, ni, sa ga; or: ga, ma, pa, dha, ni, sa, ri, ga.

That is the raga called deca.

- 79. Pațamanjarī is heptatonic, with pa in the function of graha, amça and nyāsa, belonging to the mūrchanā hṛṣyakā, and giving joy to those who have taste.
- 80. A fair woman, separated from her beloved, her body tormented by love, withered, wearing a garland on her beautiful body, gray like dust her limbs, but being comforted by her beloved girlfriend — that is paţamanjarī.

pa, dha, ni, sa, ri, ga, ma, pa. That is patamanjari.

- 81. Lalitā is pentatonic by the dropping of ri and pa, having sa in the three functions, her mūrchanā is çuddhamadhyā; some say that she is heptatonic. A second lalitā is believed to exist with dha in the three functions.
- 82. Lalitā is described as a young woman, wearing a crown of seven fulgrown leaves, a goddess Çrī in beauty, with brightly shining eyes, whose husband sight at daybreak at the gruelty of fate.

whose husband sighs at daybreak at the cruelty of fate,

sa, ga, ma, dha, ni sa; or : dha, ni, sa, ga, ma, dha; or : sa ri ga ma, pa, dha, ni, sa. That is lalitā. Thus far the rāga hindola with his five mates.

83. Dīpaka is believed to be heptatonic, with sa in the function of graha, amça, and nyāsa; as his mūrchanā çuddhamadhyā always is to be sung by the singers.

84. The beautiful young woman was engaged in the house, [which was] in darkness, as the lamp was extinguished for her pleasure; the light, reflecting in the bejeweled ornaments on his forehead made her ashamed. [or] he, having made a light (pradipam) made her ashamed by the radiance of his bejuweled head-ornaments (?)
sa ri ga ma pa dha ni sa That is dipaka

sa, ri, ga, ma, pa, dha, ni, sa. That is dīpaka.

85. Kedārī is known as pentatonic, without the notes ri and dha,

she has ri in the three functions, her mūrchanā is margī, and she has the kākalī note. 86. The raga kedāra is said to be an ascetic, whose mind is drowned in meditation on Gangādhara (Çiva),

observing the yogapithaposture, wearing a snake as uppergarment, crowned by the white moon, and having plaited his hair.

ni, sa, ga, ma, pa, ni-ni, pa, ma, ga, sa, ni. That is kedārī.

Iti kedārī

87. trinişādo 'tha sampūrno nişādo vikrto bhavet (16)

(17) J. B. karnāțīyam sukhapradā.

- (18) J daksinakarnapüre. J *oghaih.
- (19) B vāme taro cārukare vahantī.
- (20) J adds : krpānapānī gajadantapatram vāme tare cārukare vahantī samstūyamānā suracāranoghaih karnātikevam kathitā munīndraih. and B kathito munindraih. vibhāsarāgah svacchanda sammānitapuspacāpaķ priyāra-

sah svädurasäbhitrptah paryankamadhye svakrne paveço bhaso vi-pūrvah (?) kelahemagaurah iti vibhāsah.

- All the other manuscripts treat vibhāsa at the end of the chapter see çl 136.
- (21) J. B. sammatā.
- (22) B geyā.
- (23) B suratotsuko ca.
- (24) B picha. (25) B ri, ga, dha, ni, sa, ri.
- (1) J jneyā J. B. *di sarvasammatā.
- (2) B. om. 91 e. f.
- (3) J vidico'.
- (4) J. B. yutā.
- (5) J. B. turangamaskan-.
- (6) B pratapo.
- (7) J. B. rangamūrtih.
- (8) J. B. iti çuddhanāța (8 bis) conj. svaccha.
- (9) J. B. sa ca vikhyāto. B *sita.
- (10) B sarvagunair yuktah. (11) J prathamā murchanā
- yatra.
- (12) J rsabhatrayasamyutam.
- (13) B dhāro-
- (14) B çrīrāgarāgam iti pāla-J çrītāga rāgah ksiti

mārgī ca mūrchanā jneya karnāto 'yam sukhapradah (17) 88. krpānapānir gajadantrapatram ekam vahan daksina-hasta-

samstūvamānah suracāranaughaih karnātarāgah (19) ksitipālamūrtih (20)

ni sa ri ga ma pa dha ni iti karnātarāgah.

- 89. decī pancamahīnā syād rsabhatrayasamyutā (21) kalopanatikā jneyā mūrchanā vikrtarsabhā (22)
- 90. nidrālasam sā kapațena kāntam vibodhayantī (23) suratotsukeva (24)
 - gaurī manojnā cukapucchavastrākhyātā ca decī rasapūrnacittā
 - ri ga ma pa dha ni sa ri (25) iti decī
- 91. dhāmçagrahanyāsā pūrnā pauravī mūrchanā matā mallāranikate geyā kamodī ca nigadyate (1) civabhūsanakedārayuktā sarvasukhapradā (2)
- 92. pitam vasānā vasanam sukeçī vane rudantī pikanādadūnā vilokavanti vidice'tibhūtā kamodikā kāntam anusmarantī (3) dha ni sa ri ga ma pa dha iti kamodī
- 93. grahāmçanyāsasadjā syāt sampūrnā nātikā matā prathamā mūrchanā jneyā gamakair bahubhir matā (4)
- 94. kurangama [m]skandhanisaktabāhuh svarnaprabhah (5) çonitaçonagātrah
 - sangrāmabhūmau vicaran pratāpī nato'yam uktah kila (6) crngamūrtih (7)
 - sa ri ga ma pa dha ni sa-sa ni dha pa na ga ri sa iti nātika iti pancabhāryasahito dīpakah (8).
- 95. crīrāgah svacavikhyātah (8 bis) satrayena vibhūsitah (9) pūrnah sarvagunopetah (10) mūrchanā prathamā matā (11) kecit tu kathayantyenam rsabatrayam sammatam (12)
- dhīrollasatpallavakarnapū-96. astādaçābdah smaracārumūrtir rah (13)

sadjādisevyārunavastradhārī crīraga esa ksitipālamūrtih (14)

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(16) J mārgajī.

kena (18)

- 87. With an altered ni in the threefold function, heptatonic, his murchanā being margī. That is kar*n*āta.
- 88. The rāga karnāța, in appearence like a ruler of the world, being praised by throngs of celestial musicians,

carries a sword in (his left) hand, and has one leaf of ivory in his right hand. ni, sa, ri, ga, ma, pa, dha, ni. That is the rāga kar*n*āṭa. J. adds after this another çloka about the same, but in the feminine gender.

After that J gives the description of the rāga vibhāsa, treated in all other manuscripts in two quarterverses at the end of the chapter. (see cl. 136). The form of the cl. in J is very corrupt.

- 89. Deçī is without pa, having an altered ri in the three functions; her mūrchanā is kalopanatā.
- 90. Deçī, a young woman, charming, with cloths of the colour of sulphur, her mind full of desire, wakes up her beloved, who only pretends to be sleeping, as if anxious for love's sport.

ri, ga, ma, pa, dha, ni, sa, ri.

That is deçī.

91. Kamodi, according to the general opinion, has to be sung approaching mallāra, in the mūrchanā pauravī,

heptatonic, and with dha in the fuction of amça, graha and nyasa.

She, related to kedāra with his Çiva-like attire, bestows joy on everyone.

92. Kamodī with beautiful locks, dressed in a yellow garment, errs in the wood in deadly terror, vexed by the sound of the woodpeckers, weeping, looking round in every direction, her mind full of her beloved.

dha, ni, sa, ri, ga, ma, pa dha. That is kamodī.

- 93. Nāţikā is said to be heptatonic, with sa in the function of amça, graha and nyāsa, her mūrchanā being the first, ornated with much gamak (fioritura).
- 94. Nata is described as having the appearance of the muni crnga, going round the battlefield, vexed, his body red with blood, shining like gold, his arms hanging round the shoulder of a horse.

sa, ri, ga, ma pa, dha, ni, sa-sa-, ni, dha, pa, ma, ga, ri, sa. That is nāțikā. Thus far dīpak with his five wives.

- 95. The rāga çrī is renowned as being pure, and ornated with sa in the three functions, heptatonic, gifted with all virtues; his is the first mūrchanā. Some say that he has ri in the three functions.
- 96. Having the appearance of one, beloved to the God of love, eighteen years old, with ever fresh young leaves stuck behind the ears, dressed in ruddy cloths, to whom sadja and the other notesare like servants, looking

sa ri ga ma pa dha ni sa athavā ri ga ma pa dha ni sa ri iti çrīrāgaḥ

97. vasantī syāt tu sampūrnā satrayā kathitā budhaiķ çrīrāgamūrchanaisātra geyā rāgaviçāradaiķ (16)

J jneyā. çin agamurchanaişatra ş
 (17) B bahaucayabaddhah. J 98. çikhandi-barhoccayabadd
 (18) J B cobhitāmrah.

(10) 0 D coomtamia

(19) J indīvarā.

(20) J. B. audavā mālavī. B ridha.

(16) B mūrchanā yatra geyo.

- (21) J ranjanī. J. B. *chanā cātrā.
- (22) B kudadyutih J çuka.
- (23) B *taçālī.
- (24) J B *otpalam hastatale dadhānā.
- (25) J vallim.
- (26) B satrayārşabhahīnā sā
 (27) J satrayā hinārşabhā. J dhanāstrī.
 (28) J tanur.
- (29) B *dhūnā.
- (30) J *le nayanāmbubindu.
- (31) B *nayanīçrvidu. J. B. nisyanda nirdhūta.
- (32) B sa ga ma pa ni sa
- J. B. āsāvarī. J. B. *ça ca dhaivato nyāsa syād, audavā proktā karu.
- (2) J first 106 c and d, then athāvā etc.
- (3) B *çīlaçiçire. J pichavas.
- (4) J *ktikamanoharahāravallī.

(5) J. B. eave out athavā etc.

(6) J. B. *mūrchanah.

- 98. çikhandi-barhoccayabaddhacüdah (17) karnāvatamsīkrta çobhanāmrah (18) indīvaraçyāmatanūr vilāsī vasantakah syāt alimanjulaçrih (19)
 - sa ri ga ma pa dha ni sa iti vasantikā
- mālavī audavā jneyā nitrayā parivarjitā (20) rajanī mūrchanā jneyā kākalīsvaramanditā (21)
 - rajam murchana jneya kakansvaramanuna (21)
- 100. nitambinīcumbitavaktrapadmaķ çukladyutiķ (22) kundalavān pramattaķ
 - sanketaçālām praviçan pradoșe mālādharo mālavarāga esaķ (23) ni sa ga ma dha ni īti mālavī
- 101. mālavaçrīç ca rāgāngā pūrnā satrayabhūşitā mūrchanottaramandrā syāc chṛngārarasamanditā.
- 102. raktotpalahastatale niyuktam vibhāvāyantī tanudehavallī (24) rasālavŗkṣasya tale niṣa*nn*ā stokasmitā sā kila mālavaçrīḥ (25) sa ri ga ma pa dha ni sa iti mālavaçrīḥ

103. satrayā rṣabhād dhīnā ṣāḍavā ca dhanāsarī (26) mūrchanā prathamā jneyā rase vīre prayujyate (27)

- 104. dürvādalaçyāmatanūr manojnā kāntam likhantī (28) virahena dūnā (29)
 - çvete kapole dadhatī dṛgabunisphandanirdhautakucā dhanāçrīḥ (31)

sa ga ma pa dha ni sa iti dhanāçrīh (32)

- 105. asāvarī garityaktā dhagrahāmçā caudavā nyāsas tu dhaivato geyah karunarasanirbharā (1)
- 106. athavā kakubhād eva cotpannā dhāntā māmçagrahā matā (2) pancamenaiva rahitā şādavā ca nigadyate
- 107. çrikhandaçailaçikhare çikhipucchavastrā (3) mātangamauktikakrtoghamahāravallī (4) ākrşya candanataror uragam vahantī sāsāvārī valayam ujjvalanīlakāntih dha ni sa ma pa dha athavā ga dha ni sa ri ga dha (5) dha, ga, ri, sa, ni, dha, ma. ity asāvarī iti pacanbhāryasahito çrīrāgah
 108. meghah pūrno dhatrayah syād uttarāyatamūrchanā (6)

like a king.

sa, ri, ga, ma, pa, dha, ni, sa; or: ri, ga, ma, pa, dha, ni, sa, ri. That is the raga crī.

- 97. Vasantī is said by the wise to be heptatonic and with sa in the three functions; she has to be sung by the connoisseurs of rāga in the same mūrchanā as crī.
- 98. Vasanta is sportive, with a body dark like the blue lotus, and a tuft of hair bound together with many feathers from the peacock's tail, having made earrings of beautiful mangosprouts, lovely by the bees around him.

sa, ri, ga, ma, pa, dha, ni, sa. That is vasantikā.

- 99. Mālavī is pentatonic by the dropping of pa and ri, having ni in the three functions, ornated by the kākalī note, and in the mūrchanā rajanī.
- 100. The rāga mālavī, of pure beauty, wearing a garland, and earrings, deeply in love, enters the meeting place at nightfall,

(where) his face (is) kissed by a lovely woman.

ni, sa, ga, ma, dha, ni. That is mālavī.

 Mālavaçrī depends on musical charm, is heptatonic, and is ornated by sa in the three functions;

her mürchanā is uttaramandrā, and she is adorned by the erotic sentiment.

- 102. Having taken a red lotus in her hand (following J) showing her body, slender like a liana, reclining at the foot of a mangotree, smiling a little, that is mālavaçrī. sa, ri, ga, ma, pa, dha, ni, sa. That is mālavaçrī.
- 103. Dhanāçrī is hexatonic by the discarding of ri, has sa in the three functions, stands in the first mūrchanā and is connected with the heroic sentiment.
- 104. Dhanāçrī, whose bosom is washed by streams of tears, with a tear still on her white cheeks, pained by the separation, with a complexion dark like a blade of dūrvāgrass, charming, is busy painting the portrait of her lover.

sa, ga, ma, pa, dha, ni, sa. That is dhanāçrī.

- 105. Asāvarī is pentatonic, missing ga and ri, and has dha as amça and graha; the note dhaivata is also to be sung as nyāsa. She is connected with the plaintive sentiment.
- 106. Or : Sometimes she is said to be hexatonic, by the dropping of pa, being derived from the rāga kakubha, having dha as nyāsa, ma in the function of graha and amça.
- 107. Abiding on the top of the sandalwood mountain, clad in peackock's tail-feathers, wearing a beautiful string made of wonderfully exquisite pearls, having dragged a snake from a sandalwood tree, and wearing it as a bracelet, such is asāvarī, of flaming, dark beauty. dha, ni, sa, ma pa, dha; or: ga, ma, dha, ni, sa, ri, ga, dha, dha, ga, ri, sa, ni, dha, ma. That is asāvarī.

Thus far about the raga crī with his five wives.

108. Megha is heptatonic, having dha in the three functions, in the murchana uttarayata,

- (7) J. B. jneyah. B pūrvakah.
- (8) B catika.
- (9) B mallārī.
- (10) J.B. gaurīkrsā J* tacchale.
- (11) B patisamrantī.
- (12) J.B. grahāmçanyāsaşadjabhāk.
- (13) J. B. mūrchanā çuddhamadhyā syāt.
- (14) J. B. kākalīsvaramanditā.
- (15) B *keliratāmçu sukecī. J keliratiķ.
- (17) B *nuh suveçyā J suveçī.
- (18) B prathamamurcha.
- (19) B *nām kecid ūcire.
- (20) B *kamalipta.
- (21) B *mukhā.

- (22) B yasyām J pauravīmūurchanā.
- (23) B *tismarānām B *tri mukhad.
- (1) J tankah.
- (2) B vișannacintā.
- (3) J varno. J sambhāşamānah. B sambhāasyantī kila ţanka.

- vikrta-dhaivato geyah çrngārarasapūrakah (7) 109. nīlotpalābhavapur indusamānacailah pītāmbaras trṣitacātakayācyamānah (8) pīyūṣamandahasito ghanamadhyavartī vīreṣu rājati yuvā kila megharāgaḥ dha ni sa ri ga ma pa dha iti megharāgaḥ
- 110. malhārī sapahīnā syād grahāmçanyāsadhaivatā (9) audavā pauravīyuktā varsāsu sukhadā sadā
- 111. dūrīkŗtā kokilakanţhanādāgītachalenātmapatim (10) smarantī (11)

ādāya vī*n*ām malinām rudantī mallārikā yauvanadūnacittā dha ni ri ga ma dha iti mallārī

112. deçakārī tu sampūrnā sadjanyāsagrahāmçikā (12) mūrchanā prathamā jneyā vairāţimicritā bhavet (13)

113. bhartrā samam kelikalā rasajnā sarvāngapūrnā (14) kamalāyatākķi (15)

pīnastanī rukmatanuķ sukeçī sampūr*n*acandrānanā deçakāri sa ri ga ma pa dha ni sa iti deçakārī (17)

- 114. şadjagrahāmçakanyāsā bhūpālī kathitā budhaiķ mūrchanā prathamā yatra sampūrnā çāntike rase (18) kaiçcit tu ripahīneyam audavā parikīrtitā (19)
- 115. gauradyutih kunkumaraktadehā (20) tungastanī candramukhī manojnā (21)

bhartuh smarantī virahena dūna bhūpālikeyam rasaçāntiyuktā

sa ri ga ma pa dha ni sa athavā sa ga ma dha ni sa iti bhūpālī

- 116. grahāmçanyāsā-rsabhā sampūrnā gurjarī matā
 - saptamī mūrchanā tasyām bahulyā saha miçritā (22)
- 117. çyāmā sukeçī malayadrumā*n*ām mṛdūllasatpallavatalpamadhye

çrutisvarānām dadhatī vibhāgam tantrī-sukhād dakṣinagurjarīyam (23)

- ri ga ma pa dha ni sa ri iti gurjarī
- 118. țakka syāt tu tridhā-şadjah sampūrnaç cādimūrchanah (1)
- 119. çayyāsusuptām nalinīdalānām viyoginīm vīksya visannacittām (2)
 - suvarnavarnam grham ägatah san subhūṣayan sa kila ṭakkasanjnah (3)

to be sung with the alterted dha, - a gush of erotic sentiment.

- 109. Having a body like the blue lotus, with garments like the moon, dressed in yellow, implored by the thirsty cātaka birds, (who drink only raindrops) with a smile sweet like nectar, in the midst of clouds, radiates amongst the heroes, rāga megha, the youth. dha, ni, sa, ri, ga, ma, pa, dha. That is the rāga megha.
- 110. Malhārī is pentatonic, without sa and pa, and has dha in the three functions; she is connected with the mūrchanā pauravī, and always gives joy during the rains.
- 111. Having banished the song from the throat of the kokilas, mallārikā, her heart burdened by the vexations of youth, commemorates the lord of her heart in the course of a song, weeping, a vīnā in hand, which she wets with her tears.

dha ni ri, ga, ma, dha. That is mallārī.

- 112. Deçakārī is heptatonic, with sadja as graha, amça and nyāsa, being in the first mūrchanā, mixed with the rāginī vairātī.
- 113. Deçakarī, with a face lovely like the full moon, with beautiful locks, a golden body, a full bosom, with lotus-leaf-shaped eyes, of perfect stature, and skillful, sports with her lord.

sa, ri, ga, ma, pa, dha, ni, sa. That is deçakārī.

- 114. Bhūpālī is said by the wise to be heptatonic, with sa as amça, graha and nyāsa, standing in the first mūrchanā, and belonging to the quiescent mood. By some she is proclaimed to be pentatonic without ri and pa.
- 115. Bhūpālī, belonging to the quiescent mood, a woman in the splendour of beauty, lovely, with a face beautiful like the moon, and a full bosom, her body anointed with saffron, pained by the separation, remembers her husband. sa, ri, ga, ma, pa, dha, ni, sa; or: sa, ga ma dha ni sa.

That is bhūpālī.

- 116. Gurjarī is heptatonic, with ri as amça, graha and nyāsa ; hers is the seventh mūrchanā, and she is mixed up with many other (rāgi*n*īs).
- 117. Gurjarī, coming from the south, of dark complexion, with beautiful locks, on a couch, formed by the softly swinging, young sprouts of sandal trees, produces all kinds of çrutis and notes on her lute. ri, ga, ma, pa, dha, ni, sa, ri. That is gurjarī.
- 118. Takka has sa in the threefold function, is heptatonic and stands in the first murchana.
- 119. Beholding his beloved, from whom had he been separated asleep, with a sad expression on her face, on a bed of lotuspetals,

- he, the golden coloured, having come home, salutes her ; such is takka,

- sa ri ga ma pa dha ni sa iti takkah
- iti pancabhāryasahito megharāgah.
- 120. kalyānanāto vijneyah sampūrno ritrayo matah
 - sadjatraye 'pi kaiccit tu sampradisto manīsibhih (4)
- 121. krpānapānis tilakam lalāțe suvarnavesah samare pracandah (5) smaran pravistah kila raktavarnah kalyānanātah kathito munindraih (6)

ri ga ma pa dha ni sa athavā sa ri ga ma pa (7) dha ni sa iti kalyānanātah (8)

- 122. sāranganātah sampūrnah satrayottaramandrajah (9)
- 123. vīnām dadhānā drdhabaddhavenī sakhyāsamam manjulavrksamüle

jāmbunadābhā ca nisannadehā sāranganatta kathitā munīndraih (10)

124. athavā

karadhrtavīnā sakhyāsahopavistā ca kalpatarumūle drdhataranibaddhakavarī sārangā sā suranginī proktā (11) sa ri ga ma pa dha ni sa iti saranganātah

- 125. devagiryāh svarāh proktāh sārangasadrçā matāh (12)
- 126. kādambinīçyāmatanus suvrttī tungastanī sundarahāravallī (13)
 - citrāmbarā mattacakoranetra madālasā devagirih pradistā (14)

sa ri ga ma pa dha ni sa iti devagirī

127. sorathī sādavā jneyā pancamatrayasammatā rihīnā ca samākhyātā kaiçcit sadjatrayā matā

128. pinonnatastanā sucobhanahāravallī (15)

- karnotpallabhramaranādavilagnacittā (16)
- (17) B. J. *ka smarabadhůlalitāngayastih.
- (18) J pa dha ni sa ga ma pa dha ni sa ma pa.
- (19) J sorathā. (20) J trivannā.
- (21) B. J. ridhahīneyam vidvad-
- bhih parikīrtitā. (22) J cārurambhā. B. J. kanakaprabhā.
- (23) B. J. natängī hāralalitā.
- (24) B kāntena.
- (25) J *hīnā tathaudavā.
- (26) B *pavarjya tathaudavā,

- yāti priyāntikam atiçlathabāhuvallī saurāstrikā madanamūrtih sucāru gaurā (17)
- sa pa dha ni sa ga ma pa athavā sa ga ma pa (18) dha ni sa iti sorathī (19)
- 129. trivanā sā ca vijneyā grahāmçanyāsadhaivatā (20) audavā sā ca vijneyā ripahīnā prakīrtitā (21)
- 130 rambhāyās tu taror mūle nisannā pītavarnabhāk (22) tanvangī hārasamyuktā priyena trivanā matā (23) dha ni sa ga ma dha iti trivanā (24)
- 131. sadjatrayā pahādī syād ripahīnā ca gauravat (25) chāyā tilangadeçīyā ripahīnā prakīrtitā (26)

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(10) J nisrstadehā. J *nātā.

(4) B. J. sadjatrayo 'pi B.

(5) J. B. *pānir gajadantapa-

tram çarīra-veşah samare pradiştah pracanda mürtih.

sampracașțe.

(6) B savīravesah.

(8) B iti kalyānabhattah.

(9) B. om. 122-124.

(7) B nattah.

- (11) J surāginī or conj : surānganā.
- (12) J devagīryāh. J budhaih.
- (13) J tanuh.
- (14) J mandālasā. J. B. girī.
- (15) B. J. *na manoharahara.

- (16) B nimagnacitta.

sa, ri, ga, ma, pa, dha, ni, sa. That is takka.

thus far megharāga with his five wives.

- 120. Kalyānanāta must be known as being heptatonic with ri in the three functions; by some wise he is said to have sa in the threefold function.
- 121. Kalyānanāta is described by the wisest of the wise as being of a red colour, clad in gold, with a mark on his forehead,

smiling, and strong, engaged in a battle with a sword in hand.

ri, ga, ma, pa, dha, ni, sa; or: sa, ri, ga, ma, pa, dha, ni, sa.

That is kalyānanāța.

- 122. Saranganāța is heptatonic, having the sa in the three functions, springing from the mūrchanā uttaramandrā.
- 123. Saranganāțā, with tightly fixed plaits, as described by the wisest of wise, shines like gold, and rests

her body at the foot of a lovely tree, a $v\bar{i}n\bar{a}$ in hand, surrounded by her girlfriends.

- 124. or : her hair fastened rather tightly —, holding a vīnā in her hand, surrounded by her friends, sitting at the foot of a wish-tree : that celestial woman is called sārangā. sa, ri, ga, ma, pa, dha, ni, sa. That is sāranganāțā.
- 125. The notes of devagiri are believed to be identical with those of sārangā.

126. Devagiri is described as a woman of a complexion dark like a thick cloud, with well rounded limbs, and a full bosom, her beauty enhanced by a string of pearls, clad in multicoloured cloths, and with eyes like those of the love-drunken cakora bird, languid by love's lust. sa, ri, ga, ma, pa, dha, ni, sa. That is devagirī.

- 127. Sorathī is hexatonic, being without ri, and has pa in the threefold function. Some say that she has sa in the three functions.
- 128. With a pearl necklace enhancing her beauty, and with a full and heavy bosom, her attention turned to the sound of the bees, humming round the lotus behind her ear, she goes to meet her lover, her arms hanging down listlessly, she, the girl from Saurāṣṭra (Kathiawar), beautiful like an embodiment of the God of love.

sa, pa, dha, ni, sa, ga, ma, pa; or: sa, ga, ma, pa dha, ni sa. that is sorathi.

- 129. Trivanā is to be known as having dha as amça, graha and nyāsa; she is pentatonic by the dropping of ri and pa.
- 130. Trivanā is described sitting at the foot of a plantain tree, as being of yellow colour, slender, and having got a string of pearls from her beloved. dha, ni, sa, ga, ma, dha. That is trivanā.
- 131. Pahāḍi will be with three sa's, pentatonic, without ri and pa, like gaura. Chāyā too, belonging to the karnatic country, is said to be without ri and pa
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	132.	vīnopagāyaty atisundarāngī raktāmbarā manjukadamba-				
(27) J telinga. B. telanga.		mūle (27)				
 (28) J yasyāh sā. B paramā pari- (29) J manjulavrkṣamūle. B 		çrīcandanādrau sthitikārinī sā çrirāgakāntā (28) kathitā pahādī (29)				
(30) J *rinī syāt. J *kāntābhi-		sa ga ma dha ni sa iti pahādī (30)				
hitā.	133.	rāgah pancamako inevah pahīnah sādavo matāķ (1)				
(1) J. D. Tagapancamako.		prathamā mūrchanā vatra sadjatravavibhūsitah				
		kecid vadanti sampūrnam crngārarasapūrakam				
	134	raktāmbaro raktavicālanetrah crngāravuktas taruno ma-				
(2) P. missionetre P. temmo	101.	nasvī (2)				
(2) B viçalanetre. B tarune.		prabhātakāle vijavī ca nitvam sadāprivah kokilamanju-				
		bhāsī (3)				
(3) J interchanges 134 c. d and e. f.		sa ri ga ma dha ni sa athayā sa ri ga (4)				
(4) B om. 134 e. f.		sa ri ga ma una m sa atnava sa ri ga (4)				
(5) J 135 *rane budhaih pra- thamā murchanā yasya şad-	105	pa dna m sa m pancamaragan (5)				
jatraya-vibhūşitaḥ.	135.	velavatyan svaran proktan çankarabilarane matan				
(6) B adds between 135 and 136. madhyamāmçagrahanyāsa		iti çankarābharanah (6)				
vangālī syād ri varjitā şādava	136.	vadahamse svarā jneyāh karnāte kathitā budhaih				
bhāgatah ma, pa, dha, sa	de la c	iti vaḍahamsaḥ				
ri ga sam. (7) I om 136 a. b.		lalitāvad vibhāsas tu revā gurjarivat sadā (7)				
(1) 1 011 100 00. 51	1.1	iti vibhāsa iti revā				
(8) J sadrçī jneyā.	137.	deçākhyāsadrcā geyā kudāī sarvasammatā (8)				
(9) J kunḍāī.		iti kudāī (9)				
(10) B. J. kalyānārāgavad geyā.		kalyānasadrçī geyā abhīrī sarvasammatā (10)				
(11) J budhair ābhīrikā sadā.		ity ābhīrī (11)				
(12) J. B. *crīr everytime.	138.	mālaçrī jayataçrīç ca dhanāçrī marukā tathā (12)				
the state of the second states of		yeṣām çrutisvaragrāmajātyādiniyamo na hi				
(13) J *deçagatā B gata J rāgāh smṛtāh budhaih.		nānādeçamatachāyā deçirāgās tu te smrtāh (13)				
(14) B. J. Crīmallaksmīdhara-		Iti crīcaturadamodaraviracite sangītadarpane (14)				
sutacatura etc.		ut source ht dhutter dwittrah				

rāgavivekādhyāyo dvitīyaķ.

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- 132. Raginī pahādī, extremely comely, dressed in red, the beloved of the rāgaçrī, dwells on the sandalwood mountain
 - and sings to the accompaniment of a vī*n*ā, seated at the foot of a lovely kadamba tree. sa, ma, ga, dha, ni, sa. That is pahāḍī.
- 133. The raga pancama is to be known as hexatonic without pa; he stands in the first mūrchanā and is adorned by the threefold sa. Some say that he is heptatonic, and like a gush of erotic sentiment.
- 134. Wearing a red garb, with red and large eyes, addicted to love, tender and clever, belonging to the time of daybreak, ever victorious, dear for ever, with a voice sweet like the kokila's.
 - sa, ri, ga, ma, dha, ni, sa; or: sa, ri, ga, pa, dha, ni, sa. that is the rāga pancama.
- 135. In the rāga çankarābhara*n*a are the notes of velāvatī. That is çankarābhara*n*a
- 136. The notes in vadahamsa are said by the wise to be the same as those in karnāța. That is vadahamsa.
 - Vibhāsa is like lalitā; revā always like gurjarī.

That is vibhāsa and that is revā.

- 137. Kuḍāī, according to the general opinion, is sung the same as deçā. That is kuḍāī.
 - Ābhīrī according to the views of all, is to be sung like kalyā*n*a That is ābhīrī.
- 138. Mālaçrī, jayataçrī, dhanāçrī and marukā, of which there is no fixed rule either concerning çrutis, or notes, or grāmas or jātis etc., in which are dominant the opinions of different regions, are called deçī (popular) rāgas.

Here finishes the second chapter, the discussion of the ragas of the book called Sangitadarpana, written by Damodara the skillful.

APPENDIX I TO ÇLOKA 126. RAGAVIBODHA. I. 47. 48 a. b.

The kutatānaprastāra according to manuscript presented by P. B. Joshi, Ajmer.

- I. 47. nyasya kramam yatheştam pürvah pürvah parād adhah sthāpyah pūrvo yadyupari syāt tatpūrvah pura uparigah.
- 48. mūlakramakramena sthāpyāh prste 'sya ye tatah cesāh.

Comm. tatra nidarçanāya catuḥsvaraḥ prastāraḥ pradarçyate. " sa ri ga ma " iti pūrvam kramaḥ sthāpyaḥ. Tatra ṣaḍjasyādhaḥ pūrvasvarābhāvāt paro na sthāpyaḥ. Ŗṣabhasya tu adhaḥ tatpūrvaḥ ṣaḍjaḥ sthāpyate. Uparītau gāndhāramadhyamau puro lekhyau. Avaçiṣṭa rṣabhaḥ ṣaḍjasya paçcād deyaḥ. Evam " ri sa ga ma " iti sahito dvitīyo bhedaḥ. (tam vinā tu prathama eva) Tata ṛṣabhasya pūrvam ṣaḍjo deyaç cet, tarhi sa upari vartate. Ṣaḍjasya pūrvo neti, tau hitvā gǎndhārasyādho riḥ, pūrvo maḥ, paçcād sa-gau, mūlakrame [na] vyavahita-kramena. Evam " sa, ga, ri, ma " iti tṛtīyo bhedaḥ. Tato gāndhārasyādhaḥ pūrva ṛṣabho deyatvena prāptaḥ param tu purastāt sa vidyate. Iti tasyāpi pūrvaḥ ṣaḍjo likhyate, puro rimau, paçcād gaḥ. Evam " ga sa ri ma " iti caturtho bhedaḥ. Tato gāndhārasya pūrvaḥ, tatpūrvaç cāgre vartata iti gam vihāya, pūrvāsambhavāt sam ca vihāya, rer adhaḥ pūrvaḥ saḥ, puro maḥ, paçcād rigau, mūlakrame [na] vyavahitakramena. Evam ", ri ga sa ma " iti pancamaḥ. Tataḥ pūrvaītyā gāndhārasyaivādho riḥ, puro samau, paçcād gaḥ, evam " ga ra sa ma " iti ṣaṣṭhaḥ. Iti māntāḥ ṣaḍ bhedāḥ.

Tatah pūrvarītyā masyaivādhastād gah, taduparigatasvarābhāvāt, paçcād eva sa-rimāh, evam " sa ri ma ga " iti saptamah. Tato rer adhah sah, purau magau, paçcād rih. Evam " ri, sa, ma, ga " iti aṣṭamah. Tato masyaivādho rih, puro gah, paçcāt samau. Evam " sa ma ri ga " iti navamah. Tato masyādhah pūrvapūrvapūrvah ṣadja eva, pūro rigau, paçcān mah. Evam " ma, sa, ri, ga " iti daçamah. Tatah pūrvarītyā masau vihāya, rer adhah pūrvah sah, puro gah, paçcād rimau. Evam, " ri, ma, sa, ga " ity ekādaçah. Tatah pūrvarītyā rim vihāya, masyaivādhah pūrvapūrvo rih, purah sagau, paçcān mah. Evam " ma ri sa ga " iti dvādaçah. Iti gāntāh ṣad bhedāh.

TRANSLATION OF THE ÇLOKAS AND COMMENTARY OF THE RĀGAVIBODHA I. 47. f

following the translation of R. Samasastry B. A. M. R. A. S. published in the Indian Music Journal Vol. 1 1911.

47-48 a. b. (In any combination consisting of notes from one to seven) choose any desired order or arrangement (and write it in the first line. Then for each succeeding line) take the note in the upper line and write it below its succeeding note (this is to be done only once with regard to each note). But if the note to be written in the lower line is found among the succeeding notes in the upper line, choose instead that note which is previous to it. If that note also occurs in the upper line, choose that which is previous to the previous and so on. To the right of the chosen note repeat the other succeeding notes, in the upper line, and to the left of it add the remaining notes in the order originally adopted.

Comm. : to make his meaning clear the author himself has given the expansion of four notes, sa, ri, ga, ma. Let these be represented by the initial letters S. R. G. M.

Let S. R. G. M. be the first line. In the second line nothing is written below S because it is the lowest of the notes chosen. Below R write S. Now to the right of S put G M which are found in the upper line, and at last add to the left of S the only remaining note R. Thus the second line reads as R. S. G. M. Now for the third line S may be written below R but S is found to the right of R in the upper line and there is no note previous to it. Therefore write nothing below R in the first instance. Then again write nothing below S because it is the lowest. Now below G put R. When this is done add M to the right and S. G to the left of it. The third line thus reads as S G R M. Then for the fourth line write nothing below S because it is the lowest. R may be written below G but R occurs in the upper line amongst the succeeding notes and therefore cannot be written. Therefore below G put S which is previous to R. When this is done add R. M to the right and G to the left of S. Thus the fourth line reads as G S R M. Then for the fifth line below G you may write neither R nor S, because they occur in the upper line. Below S nothing can be written. But below R you have to write S. When this is done, add M to the right and R G to the left of it. Thus the fifth line reads as R G S M Then for the sixth line below R you cannot write S because the latter occurs in the upper line. Therefore below G write R. Then add S M to the right and G to the left of it. Thus the sixth line becomes G. R. S. M.

Thus we have six varieties ending in M.

Continuing the process for the seventh line, put G below M and add S R M to the left of it. The seventh line becomes S R M G. Then put S below R and add M G to the right and R to the left. Thus the eighth line becomes R S M G. Then write R below M and add G to the right and S M to the left. Thus the ninth line becomes S M R G. Then below M put S which is previous to the previous of its previous one. Then add R G to the right and M



to the left of it. Thus the tenth line becomes M S R G. Then leaving out M S, below R put S and add G to the right and R M to the left. Thus the eleventh line reads as R M S G. Then for the next line leave out R and below M write R which is previous to its previous one. Add S G to the right and M to the left. The twelfth line thus reads M R S G.

Thus we have six varieties ending in G.

Continuing the process we will have six varieties ending in R and six more ending in S. Here the expansion stops and the total number of kūțatānas that can be formed out of four notes is found to be 24.

5

APPENDIX II

The text of the clokas taken from the Sangitaratnākara 1. 4.

63. vedyatānasvaramitān nyaset teşv eva lostakān.

- 64. prākpanktyantyānkasamyogam ūrdhvādhaḥsthitipanktiṣu çūnyād adho likhed ekam tam cādhod'haḥ svakoṣṭhakāt
- 65. koşthasankhyagunam nyaset khandamerur ayam matah.

- 66. svarān mūlakramasyāntyāt pūrvam yāvatithaḥ svaraḥ. uddistāntyas tāvatithe kosthe 'dho lostakam ksipet.
- 67. lostacālanam antyāt syāt tyaktvā labdham kramo bhavet lostākrantānkasamyogād uddistasya mitir bhavet.

APPENDIX II TO CL. 132

Translation of çl 63-70 of the Sangītaratnākara 1.4 plus an excerpt from the commentary on those çlokas.

S. I. 4. 63. One should put pebbles to the amount of notes in the vedyatāna (that is to say the tāna which, either in the form of naṣṭa or of uddiṣṭa, is to be found out) in the squares of the first horizontal row.

Note. Thus, when the vedyatāna has five notes, one should put five pebbles, one in each of the first five squares of the first horizontal row.

64, 65. One should write below the zero in the rows in vertical order (consisting of the squares one below the other) the total of the figures written in the last squares of the previous (one ore more) vertical rows. Then one should write, in the square below the total, the product of this total and the number of the square (which one intends to fill in), counting in downward direction (from the square in which the first total stands). This is known as khandameru.

Note. ekam in 64c is not to be translated — (of which the first is one ?) Comm. Thus, in the second vertical row, as the last figure of the previous row is one, and therefore no addition is possible, one should just write one below the (first) zero.

In the third row subsequently, the total of the last figures of the previous rows is two, which is placed below the (second) zero. This figure two then is multiplied by two, the number of the first square below, (which one intends to fill in) and thus four is arrived at, the figure to be put in that square.

In the fourth vertical line one should write below the (third) zero the total of the last figures of the previous (vertical) rows, which is six. In the adjecent square below this, one should write 12, the product of six viz. the last total, and two, the number of that square. In the next square below that, one should write eighteen, the product of the first total six, and three, the number of the square in question.

Proceeding in this way we get the fifth, sixth and seventh vertical rows. In this way the khandameru is completed.

- 66. The number of the place occupied by the last note of the uddista (a given variation, of which one wants to know the place in the whole series) in the mulakrama (the notes in their natural order), that is the number as well of the square below, to which the pebble must be shifted.
- 67. The shifting of the pebbles must be started from the end. By leaving out the note thus obtained (by shifting of the pebble) both in the mulakrama and in the uddista, the new krama will be made. The number of the uddista (in the whole series of variations) is obtained by adding together the figures (in the squares) on which the pebbles have been put.

68. yair ankair nastasankhyä syän maulaikänkasamanvitaih tesu lostam ksipen mūlam lostasthänamitam bhavet.

1

69. nastatānasvarasthānam tato yāvatithe pade adhah kramād asti lostah svaras tāvatitho bhavet kramāntimasvarāt pūrvāl labdhatyāgādi pūrvavat.

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Comm.: In the mūrchanā uttaramandrā the four notes "sa, ri, ga, ma" are taken as the mūlakrama. Which position does the last note "ri" of the uddiṣṭa-tāna "ma, sa, ga, ri" occupy in the mūlakrama, counted from ma, the last note of the mūlakrama? The answer is : it occupies the third place. Hence one must shift the last pebble to the third square below, on the figure twelve in the fourth vertical row. Now "ri", which has been obtained, — designated in that way because the figure of the square is now found out — is dropped (both from uddiṣṭatāna and from mūlakrama), as having fulfilled its purpose.

The mūlakrama now consists of the remaining notes sa, ga, ma; the uddistatāna is now ma, ga, sa. Again the last note of the uddista, sa, is the third from the last of the mūlakrama, and hence, in the third vertical row, the pebble is shifted to the third square below, on the figure four. Having thus obtained sa, it is left out in its turn, and consequently the mūlakrama becomes now ga, ma, and the uddistatāna ma, ga.

The ga, which is the last of the uddista, is the second counted from the last of the mūlakrama, and thus the pebble in the second vertical row is shifted to the figure one, standing in square number two. As the ma, which is left over, is the same in the mūlakrama and in the uddistatāna, and as there is no square below the pebble in the first vertical row, there is no possibility of shifting the pebble placed on the figure one in the first square of the first row. Whenever in the mūlakrama and in the uddistatāna the order and number of the notes becomes to be the same, the pebbles are not shifted.

Now, adding the figures on which the pebbles have been placed, we get eighteen, which represents the number of the uddistatana "ma, ga, sa, ri" in the series of variations. In this way the number of any given tana can be found out.

68, 69. One should shift the pebbles to those figures that, combined with the figure one of the first square of the first row, make up the number of the naṣṭatāna (a tāna of which the number in the series is given, but the form of which is inquired after). The squares to which the pebbles have to be shifted are reckoned to begin from the squares in the first horizontal row in which the pebbles originally were. (this means that the first row is counted as the first, in contrast with the rule given in çl. 64, 65, in which the first row of squares was not counted). As many squares as one has to go down to arrive at the place where the pebble has been put, so many notes one has to count from the end of the mūlakrama (to arrive at he last note of the naṣṭatāna) The dropping of the note obtained is done as before (when seeking out the uddiṣṭa).

Excerpt from the comm.

One inquires after the form of the eighteenth tāna of four notes in the mūrchanā uttaramandrā. The mūlakrama is " sa, ri, ga, ma ". Now the figure twelve in the fourth vertical row, four in the third, and two in the second, along with the figure one in the first square of the first vertical row, make eighteen together. So one should shift the pebbles to these numbers, one pebble on each. As in the present case of the eighteenth tāna the last pebble is placed in the third square (counted from the first horizontal row on top), the last note of the naṣṭatāna will be ri, on account of its being the third note from the last in the mūlakrama.

70. tānasvaramitordhvādhaḥpanktigāntyānkamiçranāt ekasvarāditānānām sankhyā sanjāyate kramāt.

-

	ni	dha	pa	ma	ga	rı	sa
1	0	0	0	0	0	0 -	1
-	720	120	24	6	2	1	
-	1440	240	48	12	4		
	2160	360	72	18		20	
	2880	480	96				
1	3600	600					
1	4320						

Leaving out this ri, which has been obtained, the mūlakrama becomes sa, ga, ma. In the same way as before, the last but one pebble being in the third square, gives sa as the last but one note of the naṣṭatāna, on account of its being the third from the last of the mūlakrama. Leaving out sa, the mūlakrama becomes ga, ma. The second pebble (third but last) being in the second square results in ga becoming the second note of the naṣṭatāna (the third from the end) on account of its being the second from the last of the mūlakrama. The remaining ma is the first of the naṣṭatāna on account of its making the tāna complete. Thus " ma, ga, sa, ri " is the form of the naṣṭatāna. It is to be well understood that, whenever, either at the end or in the middle of the process, the pebble is not shifted (as none of the numbers below have to be taken for making up the number of the naṣṭatāna will be the same.

The following cloka gives the method of finding out the number of tanas by means of the khandameru.

70. By adding together the last figures of the vertical rows, as many as there are notes in the tāna, the number of tānas of one or more notes (to a maximum of seven) is obtained.

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CORRIGENDA.

Owing to a misunderstanding the time was not sufficient for a second correction of the preface and introduction. Hence this list of corrigenda was prepared after the publication of the book.

Preface, page V. line 12. Sj. Rabindranath, drop Sj.; line 26 The read the;

page VI line 6. Sankrit read Sanskrit; line 8. verry read very.

- Introd. page I. 1.5, place comma after 1122; line 18. Indische read indischen; line 21 after "music" place —; 22 after "text" add with.
- page 2. B. line 2 ont, read out; line 6 add comma after 1450; lines 17 and 22. Hari read Hari; Damo read Damo.
- page 3. C. Title. WORK read WORKS.
 - line 2. Damo read Damo; line 10. after vocal drop "--"; last line in, read into.
- page 4. E line 15. in, read into.
- page 5. F. line 6. add bracket before p. 296); G line 3 Anj read Ânj; H line 9. drop "as".
- page 6. line 3 add comma after voice. J. line 10. çruitis read çrutis.
- page 7. K. line 7. Çl. read çl.; L. last line place dha under 20.
- page 8. line 6, 7. mûrchan as mûrchana read 'âs and 'â respectively; line 21 kakali read kâkali; 29 add full stop after alteration; line 30 after medium put —, no comma; last line Kaiçikapa, read Kaiçika pa.
- page 9. M. line I sevens read seven; line 4. night, read might; melodie read melodic;
- page 10. N. line 3. drop comma after defined; line 5. put comma before and after ,,as we have seen"; line 20. dha to be placed under 16, instead of under 17; line 26. add after ,,other two": and, as stated in 1.70. c, d, was derived from the magrâma; line 28, place sa and ri under 4 and 6 respectively.
- page 11. 0 line 7. which read which; line 10. put comma after hepta -;
- page 12 line 6. put comma after ratnâkara; P. line 8. râgâlapana read râgâlâpana; line 10. the the, read the; line 13. in to read into; Q title. read CONSTITUENTS; line 5. alamkâras read alankâras, ornementationread ornamentation.
- page 13. S. line I. as read at; line 2. he read The; line 5. the the read the; line 8 this read his; si read is. T line 18. is read are.
- page 15. line 25. after Çrî place semicolon. Text and Translation.
- page 16. note 6. dhunâ read 'dhunâ. note 9 drop figure 9 and combine with nore 8.
- page 17. cl. 2, 2 Haribhatta read Haribhatta.
- Page 18. note 9. B. put after prasâda.
- Page 19. çl. 29. I. çastras read çâstras.

Page 20. çl. 38. c drop comma after madhye.

- Page 22. note I mat read matâ; çl. 57c drop comma; çl. 61b. vikrtos read 'tas.
- Page 24. note 6 etad etc. read etat- etc.
- Page 26 drop note 7; note 6 B. yatha in the text place (6) behind yadâ.
- Page 27 cl. 82 & 83 read â at the end of mûrchana.
- Page 28. in the text place (14) behind sarve tu and (15) after militâh; combine note 2 and 3; combine notes 7 and 8.
- Page 29 ç 1. 88. drop comma after note.
- Page 30. note 9 belongs on page 28 with ç 1. 103 d.
- Page 31 1. 117. tana read tâna, and twice mûrchana with last â.
- Page 32. note 6 belongs under note 5 on page 30. Note 10. B. prakarana read prakarana; note 15 read evânkam kosthasankhyâ.
- Page 35 çl. 141. anatra read antara.
- Page 36 note 3 belongs to ç 1. 149 a.
- Page 37. çl. 150 2 drop (B. J.)
- Page 41. 1.8. 102 Mallari read Mallârî; 1. 24. I after prahar add (watch)
- Page 42. cl. 36. c. panca read panca; note I belongs to 31 c.; note 9. place (9) before ,,conj,"; combine notes 11 & 12; combine notes 27 & 28.
- Page 43. cl. 39. I. gaudha read gauda.
- Page 45. cl. 50. I wiht read with.
- Page 46. çl. 66, d. ganrîyam read gaurîyam.
- Page 47. cl. 58 line 2. râginî read râginî; cl. 64. line 2. drop comma after sweetness and put one after kokila.
- Page 48. cl. 76, b. shift (15) to 76, c.
- Page 50. combine notes 6 & 7; put (8) in 82, c.; (9) on the place of (8); (10) on that of (9); (14) belongs in 86, c., (15) where now stands (14).
- Page 52. çl. 94. b. çona read çona.
- Page 54. combine note 30 & 31.; note 5. eave read leave.
- Page 56. Cl. III, a, b. separate nâdâ and gîtâ; çl. 113. place (15) after c.; combine 15 & 17. note mûurchanâ read mûrchanâ; note 3 bhâas read bhâs.
- Page 58 combine notes 5 & 6.
- Page 58, 60. combine notes 26 & 27; put note 29 where now stands 27; note 30 where now stands 29; (5) in cl. 134 belongs to cl. 135.
- Page 73. line 32. Lieberbücher read Liederbücher.
- Page 74. Index under A drop Anjaneya, and add the references under Ânjaneya. drop the reference to cl. 32.
- Page 75. s.v. Ganeça, intructory read introductory; Dhananjaya read dhananjaya.
- Page 76. nârtana read nartana.
- Page 77. Çara read Çarva.
- Page 78. sâdhâranâ and svarasâdhâranâ read 'rana.

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STELLINGEN.

I.

Het zou aanbeveling verdienen, dat, naast de studie van het Sanskrit, een of twee moderne vernaculars beoefend werden.

II.

Brahmagranthi is niet, "ein best. Gelenk am Körper." hetgeen opgegeven staat in het Petersburger Woordenboek.

III.

Mânavaçrautasûtra VIII, 3,33. âçâsate moet zijn âsate.

IV.

Maitrâyanîsamhitâ III, 9,5 : 122, 4. kûto vâkarna moet zijn kûto vâ karna.

v.

Het is mogelijk, dat het woord audava, pentatonisch, in verband staat met de naam van het volk de Audavas, als aanduiding van een bij dat volk speciaal in zwang zijnde toonschaal. Het door Böhtlingk opgegeven woord odava komt in die beteekenis niet voor.

VI.

Ten onrechte meent Prof. R. Simon in zijn artikel "Quellen zur indischen Musik" Z. D. M. G. 1902, dat de Hindi en de Sanskrit versie van de Sangîtadarpana beide van de hand van Dâmodara zijn.

VII.

Het militante karakter van de Arya-samaj is te verklaren uit de verenging die Dayananda bracht in de, door hem overgenomen, principes van de Brahmo- en Prarthana-samaj.

VIII.

Het ideaal van de volle persoonlijke vrijheid en de volmaakt harmonische ontwikkeling van alle individueele mogelijkheden, dat Rabindranath Tagore nastreeft, levert, voor zwakkere naturen dan de zijne, groot gevaar op.

IX.

Men doet verkeerd Rabindranath Tagore Messias-neigingen toe te dichten. Zijn leidende positie — afgezien van zijn werkzaamheid als kunstenaar — heeft veel meer betrekking op sociaal dan op religieus gebied. Me is magaliik, the ket woord autors, permanatich, in perkent mer with new on het colle de Augleche, die familatiene van den hij det vole product in record of the morechait lifet door Böhlungt ongeprene voord of with finder if die beies were niet wole.

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Ner militante baralder van de Aritz-sand) is te verkleten uit 28 verviere die Gevanalde brucht in de, door bent svervenoners, prhylpre ran de Browless an Prartiant familie

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UIV.

Het försal van de solle persoonlijke vrijheid en de vejrendelt he scheeling van alle fudfeidurche mogelijkheiten. dat fördesitate T some vooi gwakkere unteren dat de zijne, proor gevine op.

*

Nun deur verbeint Britischmath Tagine Manaze-enigeneur im 20 2 Un bistende pozifie – afgeitien van Siid weldtstächlicht als Britisterani – 20 we'r teerstehing op rougal den op seligieur gebind











