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The *Saṅgītopaniṣatsāroddhāra*: A fourteenth-century text on music from western India

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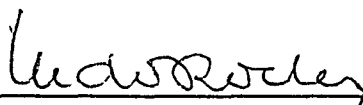
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THE *SAṄGĪTOPANIṢATSĀRODDHĀRA*:

A FOURTEENTH-CENTURY TEXT ON MUSIC FROM WESTERN INDIA

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ABSTRACT

THE *SAṄGĪTOPANIṢATSĀRODDHĀRA*:
A FOURTEENTH-CENTURY TEXT ON MUSIC FROM WESTERN INDIA

Allyn Miner

Ludo Rocher

The *Saṅgītopaniṣatsāroddhāra* (SUS) is a manual on music written in 1350 by the Jain scholar Sudhākalaśa who belonged to a lineage centered in western India, primarily Gujarat. It was composed one hundred years subsequent to the great compendium of medieval musicology, the *Saṅgītaratnākara*, and fifty-two years after the permanent establishment of Muslim rule in Gujarat. The SUS treats many of the main topics of medieval musicological discourse, but has been noted for the introduction of several new ideas which were carried into the later musical and musicological practices of north India. The changes that it represents in comparison to the *Saṅgītaratnākara* and its position at a pivotal and relatively unexplored time in the history of north Indian music make this a uniquely valuable document. The literature, architectural constructs and paintings which emerged in surprising abundance, especially from the Jain community at this time in Gujarat, make the time and region especially rich in sources for a study of cultural history. As literature reflected new vernacular and populist choices, and painting adapted techniques and motifs from Persian court traditions, the SUS documents a breakdown of many of the musicological categories of earlier periods, and suggests that the thinking on and the practices of music were undergoing a parallel process of dissolution and vernacularization.

This study has two main parts. The first sections summarize aspects of the cultural history of twelfth to fourteenth-century Gujarat, examine the contexts of musical performance practice and the tradition of *saṅgītaśāstra*, and summarize the

positions that the SUS takes on each of its main topics of discussion. The second part

consists of the text in Devanāgarī followed by an annotated translation.

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PREFACE

This work is a product of my involvement with the art music of north India dating to 1971, when I made my first study trip on the Wisconsin Year in India program. Subsequent grants allowed me to pursue performance studies under Dr. Thakur Raj Bhan Singh and musicological studies under Dr. Prem Lata Sharma in Banaras until 1982, when I received the Doctoral degree in Musicology from Banaras Hindu University for work on the eigheenth and nineteenth century period in north Indian instrumental music. After joining the Ph.D. program and completing the coursework in Sanskrit at the University of Pennsylvania, my background led me to choose a musicological text for doctoral study. Dr. Kapila Vatsyayan first brought this text to my attention in 1988, and suggested it as a subject for translation and study. This study has been done under the guidance of Dr. Ludo Rocher, and incorporating suggestions offered by Dr. Michael Meister of the University of Pennsylvania, and Dr. Harold Powers of Princeton University. The project has also been guided by Dr. Prem Lata Sharma, with whom I read the text in Varanasi in 1991 and 1993.

THE *SAṄGĪTOPANIṢATSĀRODDHĀRA*:

A FOURTEENTH-CENTURY TEXT ON MUSIC FROM WESTERN INDIA

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INTRODUCTION

Saṅgītaśāstra, the Sanskrit technical literature on music, is the primary source both for studying the long intellectual tradition surrounding music in India, and for reconstructing the history of musical practices. This holds true for the period from the early centuries C.E. through about the seventeenth century, when vernacular, pictorial, and oral tradition sources add to available material. The texts offer a mixture of descriptive and prescriptive information. Exemplifying the relationship between *śāstra* and historical application, they require the reader to sort out the changing use of terminology and categories, and differentiate between theoretical and applied constructs. The case of music is a particularly interesting one for considering the relationship between text and practice, since musical practices are constantly subject to regional and vernacular influences, and challenge the normative influences of the *śāstra*. Yet performance practices are also constantly informed by theoretical tradition.

Published editions of *saṅgītaśāstra* texts began to appear in the last quarter of the nineteenth century, and by about 1965 most of the major treatises were available in print.[1] An early wave of modern musicological work focused on establishing the chronology of the texts (Raghavan 1956, 1957, 1960, 1961; Kavi 1983, iii-xxvi). Other studies began to reconstruct understandings of the obsolete technical terminology and define historical periods in performance practices (Bhatkhande 1956-7, 1970, 1990; Kavi 1983). In the last two decades, with refinement in the understanding of

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[1] For a bibliography of published texts, see Nijenhuis (1977: 42-5), and Powers (1980a).

terminology and technical categories, increasingly specialized studies and thorough translations have appeared (Lath 1978; Ramanathan 1979; Ayyangar 1980; *Saṅgīta-ratnākara* 1978, 1989). Several major recent publications signal a new vitality in the field of musicological study. The new studies represent a range of concerns. The Katz volume (1992) contains important topical studies by some of the leading musicologists of the day focusing on the relationship between theory and performance practice *(śāstra* and *prayoga)*, and adding the first musicological input to current academic discourse on text and historicity. Rowell (1992a) has made a significant contribution by reviewing musical concepts and categories of the ancient and early medieval period in the context of the wider Indian intellectual tradition. *Dattilam* (1988), *Saṅgītaśiromaṇi* (1992), and *Bṛhaddeśī* (1992) are new annotated translations of important *saṅgītaśāstra* texts.

Music historians assume that social context influences and is reflected in musical practices, and that musical material can provide insight on aspects of cultural history. Although such assumptions are eminently applicable to the Indian materials, cultural history has not yet been used as a primary focus for examining a musicological text. The work at hand assumes a continuum among music, literature, painting, and architecture, and between these arts and social reality, and uses this relationship to assist in the understanding of a text that was composed at a critical period in musical, social, and regional history.

The *Saṅgītopaniṣatsāroddhāra* (SUS) (1961) is a manual on music written in 1350 by a Jain scholar belonging to a lineage centered in western India, predominantly modern Gujarat. One of the only fourteenth-century works on music, the SUS is contemporaneous with the establishment of Muslim rule in Gujarat, when major shifts in the political and social landscape were affecting every aspect of urban life. Composed about one hundred years subsequent to the great compendium of medieval musicology, the *Saṅgītaratnākara* (SR) (1943-1986), it treats many of the same topics of

musicological discourse, but has been noted for new ideas that it expresses in its descriptions of *rāgas* and *tālas*. In fact, the changes that it represents in comparison to the SR are fundamental, and in some cases seem to relate directly to later north Indian performance practice and theory. However, much of the SUS material has an anomalous relationship to the texts and practices of the fifteenth and sixteenth centuries. The SUS represents a period of musical and musicological history intermediary to the medieval period as defined by the SR, and the later period, defined by developments in Mevār and Mālvā and associated with the appearance of *dhrupad*court music.

This study considers the material in the SUS in four ways. It asks what information is reiterated from earlier sources, which topics from earlier works are omitted, which topics receive new interpretations, and which appear in the SUS for the first time. Of the last group, it asks which points are to be found later in musical or musicological history, and which are specific to the SUS itself. In general, the SUS restates enough material to indicate its participation in the musicological tradition. Most interesting, however, is the material that it reinterprets, newly introduces, or omits entirely. The main *prabandha* and *rāga* categories of the SR are omitted in the SUS, and subsidiary categories of the SR appear at the top of the SUS hierarchy. The concepts *mārga* and *deśī* do not appear in the SUS at all. Theoretical terms such as *grāma* and *tāna* appear with new interpretations, apparently based on contemporary performance practices. A new classification system for *rāgas* appears in the SUS, in which they are explicitly grouped by gender, and visualized as tantric-style deities. Gender grouping and visualizations for *rāgas* later became a standard part of north Indian musical culture, but these were substantially different, a fact that exemplifies the problematic connection of SUS with the following period. A set of drumming sounds *(upāśraya)* provided for each *tāla* in the SUS signifies possible new developments in

drum accompaniment practices, and may relate to later north Indian practice, but the absence of these in subsequent literature makes their appearance here a puzzle.

Seen on the background of the political history, literature, painting and architecture of the time, the SUS appears to represent a period when Sanskritic traditions encountered a wave of vernacular trends. Its shifting categories and terminology tell of attempts to deal with contemporary reality from within the textual idiom. Its new contributions tell of the existence of an active musical culture in Gujarat which must have been interacting with the changing environment around it.

THE MANUSCRIPTS

The text of the *Saṅgītopaniṣatsāroddhāra* (SUS) reproduced here is largely based on the critical edition of Umakant Premanand Shah, published by the Oriental Institute, Baroda in 1961, as the Gaekwad's Oriental Series No. 133, General Editor B. J. Sandesara. Shah used four manuscripts, which he designated H., K., P., and O. H. is ms no. 1442, in the collection of Muni Śri Hamsavijayaji, Śri Ātmārāmji Jaina Jñānamandira, Baroda. K. is no. 1953, in the collection of Pravartaka Śri Kantivijayaji, in the Śri Ātmārāmjī Jaina Jñānamandira, Baroda. P. is no. 218 from the collections of Āgama-Prabhākara Muni Śri Punyavijayajī, Ahmedabad. This manuscript is now in the L. D. Institute of Indology, Ahmedabad. O. is no. 4550 in the collections of the Oriental Institute, Baroda. Shah identified two different scribal traditions represented in the available manuscripts of the SUS. One, which he calls the H. tradition, is represented by H. and K. in Baroda. The rest of the manuscripts belong to the second tradition, which Shah calls P.

I obtained a photocopy of P. from the L.D. Institute, Ahmedabad. I examined four manuscripts of the SUS, which Shah had not seen, in the Anup Sanskrit Library, Bikaner, and two in the City Palace Library, Jaipur. One of these consisted only of chapter two, on *tāla*. I also examined one other manuscript of chapter two in the Bombay Branch of the Royal Asiatic Society. All of those that I saw in Bikaner, Jaipur and Bombay, except possibly J, belong to the P. tradition. This is clear in every chapter, but particularly in chapter two, where some verses are omitted in P. and a number are arranged differently from H.

The manuscripts in the Anup Sanskrit Library, Bikaner are designated A, A2, At, and A3 in the text portion of this work that follows. A is ms. 2465, consisting of 39 folios, clearly written. A2 is ms. 3536. It is brittle and poorly written. The first nine

folios are missing. At consists only of chapter two, on *tāla,* and is in the folder with A2. It is neatly written and in good condition, with highlighted headings. Manuscript A3 is in folder no. 3537, along with a manuscript of the *Saṅgītaratnāvali,* so far as I know the only available copy of the latter text. This was hand copied for me (see Bibliography). A3 is one of the most clearly written and best preserved of the manuscripts. It was transcribed in *saṃvat* 1517.

The two manuscripts from the City Palace Library, Jaipur, are here designated J and J2. J is ms.7025. It had 34 folios, and is of medium scribal quality. It ends at verse 6.135, with probably one folio missing. It shows minor variations from both the P and the H traditions, but offers no new material. J2 is ms. 6884, and has 34 folios. It is one of the most clearly written of all the manuscripts that I examined.

The *tāla* chapter from the Bombay Branch of the Royal Asiatic Society is here designated B2. It is a poorly written manuscript. It is nearly identical to At, which is of superior quality. The existence of two copies of the *tāla* chapter by itself indicates that there was some special interest in this portion of the SUS. The recording there of the *upāśrayas,* "supporting" drum vocables for each *tāla,* could have been a rare commodity which made the chapter desirable to music patrons.

I found variations among the manuscripts to consist for the most part of variant scribal readings of conjuncts or letters. Since I found no manuscript which differed substantially from those used by Shah, the text as produced here does not amount to a new critical edition. My purpose in reproducing the text is to present a clean edition that corrects the few typographical errors, suggests occasional new readings, and supplies only the most meaningful variants. Readers interested in specific textual problems may refer to Shah's critical edition. I have retained some of Shah's suggestions for text changes, designated in the notes as "Shah." In cases where I chose a reading that varies from the Shah edition, I have noted the source by the manuscript designations given

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above. I have added, with notes, some new suggestions for text changes in consultation with Prem Lata Sharma. I have dropped the Sanskrit topic headings added to the text by Shah, which appear in parentheses in his edition. I have retained the occasional topic headings found in the manuscripts.

The translation strives for clarity of meaning and a reasonable degree of English flow. The style of the SUS is far from elegant. Many passages are vague, and some are nearly unintelligible, such as much of the *prastāra* section in the *tāla* chapter. Sanskrit technical terms have been retained in cases where no good English equivalent exists, but the attempt has been to make the text intelligible to readers unfamiliar with musicological terminology. I have added topic headings to the translation, and put them in boldface. The annotations to the translation are meant to elucidate the reading of the verses, and supply the most immediate references to sources of the material. More detailed discussions of the major terms and topics covered in the SUS are found in the sections on music below.

THE AUTHOR

Sudhākalaśa tells us that he wrote his comprehensive treatise on music, called the *Saṅgītopaniṣad* in 1325, and the concise version, the SUS, in 1350 (6.152). He also wrote a short work, the *Ēkākṣaranāmamālā*, a lexicography of single-syllable words (1946). We know that his movements must have centered around Gujarat, since his predecessors in the lineage of the Śvetāmbara Jain Maladhārī *gaccha*, were primarily based in that region. His immediate *guru*, Rājaśekhara, is known as the author of a collection of semi-historical tales called the *Caturviṃśatiprabandha,* or the *Prabandhakośa* (1935). Another *guru* was Śrītilaka, and his earlier predecessors were Naracandrasūrī and Abhayadevasūrī. Naracandrasūrī was an instructor to the famous Jain figure Vastupāla (d.1240), and is known for his writings in grammar, *nyāya* philosophy and literature (*Saṅgitopaniṣat-Sāroddhāra* 1961, viii). Sudhākalaśa tells us that he was also knowledgeable in music. Sudhākalaśa gives us the information that Abhayadevasūrī was given the title Maladhārī by King Karṇa, who ruled in Pāṭaṇ, capital of Gujarat, in the late eleventh century. Sudhākalaśa's lineage in the Maladhārī *gaccha* has been worked out, in part on the basis of the SUS, by Caturvijayaji (1936, 27-35). Sheth traces the literary works and activities of various members of this and other lineages in the history of Gujarati Jain scholarship (1953, 28-185). It is clear that Sudhākalaśa was the inheritor of a distinguished and eclectic tradition of scholarly activity.

Some general points about Sudhākalaśa's experience of music and musicology are inferable from the SUS itself. Sudhākalaśa's treatment of many topics indicates that he had relatively limited familiarity with the arcane details of musicological tradition. His very brief notes on the major *prabandha* and *rāga* categories detailed in the SR do not convey a feeling that he was fully conversant with the earlier more elaborate

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systems. His interpretations of several technical terms (*grāma* etc.) appear to be as much misunderstandings as conscious revisions of traditional musicological concepts. One might suggest that as a product of the fourteenth century, with its interest in vernacular or populist themes, and as a Jain, Sudhākalaśa was not overly concerned with the details of Sanksritic tradition. His reiteration of many topics which were clearly not a part of contemporary practice, however, and the style and layout of his overall work make clear his intention to be a participant in the musicological tradition. He expresses his concern for this tradition in chapter six, where he complains of dancers' use of vernacular terms instead of those of the *śāstra*. Sudhākalaśa obviously had exposure to contemporary conceptualizations about music: his novel treatment of *prabandha, rāga* and *tāla* make this evident. We do not know his sources of exposure to musical practice, or if he had access to the court at Pāṭaṇ, which was under the control of the appointees of Alauddin Khilji and his successors. The mention of drums of the foreigners indicates that Sudhākalaśa had access to the music of the Muslims, but the instruments he mentions would have been visible to the public in general. It appears that he moved in a setting with access to performance and oral traditions of the court or other locations of patronage, but one in which arcane musicological traditions were either not easily accessible or were given limited attention. The unstable but stimulating and changing conditions of the fourteenth century in Gujarat may help explain this situation. The sections below outline aspects of the history of medieval Gujarat which formed the milieu of Sudhākalaśa's background.

HISTORICAL CONTEXT

Gujarat in the eleventh to thirteenth centuries

A long history of mercantile activity in western coastal India created a prosperous, cosmopolitan and relatively egalitarian culture by the early centuries C.E. (Munshi 1967, 7). While Hindu Śaiva beliefs dominated the region, waves of foreign settlers were absorbed in the early centuries without apparent violent conflict. Such qualities in the region attracted a growing Jain community from an early period (Thapar 1969, 65), and the prodigious economic and cultural activities in which it engaged would help to form the social identity of modern Gujarat.

One of the tribes who may have entered India overland through the northwest passages were the Gurjaras, who, in about the sixth century C. E., established a long and successful line of rulers in the areas inland from Kacch and the Kathiāvāḍ peninsula. The area became known as Gurjara *deśa*, and its capital was established at Anhilvāḍ Pāṭaṇ, about sixty miles northwest of present day Ahmadabad. In the tenth century C.E., the establishment of the Cālukya or Solaṅkī dynasty initiated what is considered the high period of medieval Gujarati culture. During the eleventh through the thirteenth centuries, rulers of the prosperous Solaṅkī and Vāghelā dynasties expanded their territorial control, and provided a high level of patronage for public and religious architectural works and literary activities. Bankers from the affluent Jain community supported building projects as well, independent of court patronage, and provided a thriving market for a variety of religious art and manuscript production. Because of these patterns, an abundance of source material exists for the history of medieval Gujarat, including Sanskrit and Prakrit religious, literary, and technical literature, architectural monuments with carved iconographic wall and ceiling panels,

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inscriptions, and miniature paintings. A brief summary of the material on architecture, literature, painting and music as provided by some secondary sources for the eleventh to thirteenth century period follows, to establish the background for the changes of the fourteenth century.

The early Solaṅkī period of the early and mid-eleventh century produced the first great wave of architectural constructs, exemplified by the Vimalavasahī Jain temple on Mount Abu (Dhaky 1980), said to have cost more than one hundred and eighty million rupees (Jayantavijayaji 1954, 28). A distinctive temple plan, characterized in part by a plain exterior and a profusion of interior carved reliefs on pillars, walls, and ceilings, began to define the regional style (Dhaky 1975; Singh, H. 1982). The prosperous twelfth-century period under Siddharāja and Kumārapāla saw a continued production of elaborate architectural constructs all over Gujarat, including reservoirs, tanks, gateways, and temples.

Jain Sanskrit scholarship in Gujarat reached a peak in the work of the Śvetāmbara *ācārya* Hemacandra (1088-1173), who is credited with raising Jain scholarship, and with it the reputation of the court of Pāṭan, to a status recognized all over India.[2] Hemacandra and scholars influenced by him wrote on grammar, *yoga*, poetics, astrology, metrics, and Jain philosophy and ritual (Narang 1972), and their writings contain occasional passing references to music and dance. In their works can be found the premises and scope of twelfth century intellectual life in Gujarat, as it shared in the intellectual traditions of wider India.

Alongside Sanskrit in the courts, Prakrit and especially Apabhraṃśa works were increasingly prominent in Gujarat from about the eleventh century (McGregor 1984 3-9; Bhayani 1989). The writers on poetics Rājaśekhara and Bhoja refer to the

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[2] The Jain literature from Gujarat is surveyed by Sheth (1953), Munshi (1967) and Sandesara (1953).

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preference of the people of Gujarat for Prakrit and Apabhraṃśa over Sanskrit.[3]

Thematically, this period of language shift was accompanied by a tendency to populist and romantic material, exemplified in the *Gītagovinda*, a Sanskrit work of eastern India whose devotional-erotic subject matter and non-classical meters made it popular across India (Miller 1977). A parallel shift in metrical and language specifications for songs, tending toward an increased use of Apabhraṃśa and vernacular languages, would be central to changes in music.

The Jain brothers Vastupāla (d.1240) and Tejaḥpāla, ministers to the Vāghelā ruler Virdhaval, are legendary in Gujarat for their activities as patrons of literature and sponsors of public and religious buildings in the thirteenth century. Sandesara (1953) explores the literary contributions of Vastupāla, whose level of erudition and patronage was said to have recalled the time of Hemacandra (Sheth 1953, 117-50). The *Kīrtikaumudī*, a *kāvya* by Vastupāla's chief poet Someśvara describes the thriving metropolis of Pāṭan at this time (*Kīrtikaumudī*.1961). Semi-historical *prabandhas* tell of Vastupāla's enormous wealth, generosity, and acts of piety in the sponsorship of numerous public works (*Prabandha Kośa* 1935: 101-30). The most prominent of the two brothers' architectural endeavors is the marble Lūṇavasahī temple on Mount Abu. Epitomizing the style of thirteenth century Gujarati temple architecture, it is profusely ornamented with figures in carved marble. "The finest craftsmen are said to have been employed on the work, and to have been paid in silver equal in weight to the marble dust chiselled out of their carvings" (Commissariat 1938,, lxxix). Prominent among the motifs are dancing figures and *vīṇā*-holding *vidyādevīs*.

Besides building projects and scholarly and devotional literature, the wealthy Jain community supported another important product. Some types of Jain literature,

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[3] Rājaśekhara, *Kāvyamīmāṃsā* ; Bhoja, *Sarasvatīkaṇṭhābharaṇa* 2.13, cited in Majmudar 1965, 305.

especially popular religious narratives *(kathās)*, were illustrated by paintings. A distinctive genre of miniature painting, found as palm-leaf and paper manuscript illustrations, painted wooden book covers, and paintings on cloth, is traceable from the twelfth century. It is of special interest as one of the few available genres of this period in India, and as the precursor to the important Rajasthani and Sultanate styles. Fundamental studies of the painting styles of western India by W. N. Brown (1933, 1934ab, 1978) and Moti Chandra (1949, 1974) have been followed with works by Khandalavala and Chandra (1969), S. Nawab, (1956, 1980, 1985), Shah (1975, 1987), Kramrisch (1975), Bender (1983) and others.

Moti Chandra speaks of three major stylistic periods: 1100 - 1350, 1350 - 1450, and later, when paper finally replaced palm-leaf (Moti Chandra 1949, 28). Each period has several phases, but certain features exemplify the characteristics for which the genre is generally known. It is highly stylized, using strong contrasting colors, an angular style of face and body, and a unique eye which protrudes onto the flat red background from the three-quarter-view of the face.[4] In the late thirteenth century, changes in technique, color, and subject matter signal the beginnings of a transition from Chandra's first to second period. These changes tell, in part, of a response to the Muslim presence in Gujarat, and will be the focus of the discussion below.

A few works of technical literature on music are traceable to Gujarat in the twelfth through thirteenth century, as outlined in the section on musicological sources below. *Saṅgītaśāstra* formed a minor part of the Jain scholarly tradition. Sudhākalaśa mentions that his predecessor Naracandrasūri in the Maladhārī *gaccha* was

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[4]Brown suggests that temple idols provided the model for the protruding eye and angular figures (W. N. Brown 1933, 16-17); Kramrisch sees the eye as expressing the symbolic spiritual prerogative of the Jain figures (1975, 385-404).

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knowledgeable about music (SUS 6.150-1). Kapadia and Shah have collected

references confirming a long Jain tradition of scholarship in music.[5]

References to dance in Gujarat are especially prominent in musicological and

other literature. The SR speaks of the dance called *lāsya* as first being learned by

women in Saurāṣṭra from the women of Dvāraka (SR 7.7-8). References to dance in the

context of Jain practice date to the *Rājapraśnīyasūtra*, an *upāṅga* of the Śvetāmbara

canon, in which Mahāvīra gives silent acquiescence to a dance and music performance,

and technical details are described in significant detail (*Rājaprashnīya Sūtram* 1982,

46-59). S. Jain credits the open presence of performing arts in Jain society to its

authorization by this text (Jain, S. 1991, 20-9). Medieval Gujarati Jain temple

architecture includes a dance floor, *raṅgamaṇḍapa,* in front of the inner sanctum.

Female dancers and male and female instrumentalists form prominent motifs throughout

the carvings of the Mount Abu temples. Paintings also use dance as a motif, and

Vatsyayan traces dance references in the paintings of western India, arguing that the

technical verity of twelfth century paintings indicates a strong interaction among

sculptors, painters, writers and performers in medieval Gujarat (Vatsyayan 1982, 60-5).

Outside of the court and temple contexts, group dances, especially *rāsa* and *garaba,*

have a long history in Gujarat, and these may be related to the *lāsya* tradition described

in the musicological texts. Majmudar explores a long history of references to such non-

court dances in Gujarat (1968, 98-112).

Music is also mentioned in passing references in such literature as the

Prabandhacintāmaṇi (1940, 97), and the *Kīrtikaumudī* (1961). Together, textual and

visual references place the musical arts firmly in the midst of the other aspects of life in

the courts, temples, and urban public arena of medieval Gujarat. It is clear that at the end

of the thirteenth century, as in past periods as well, a scene of prodigious productivity

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[5]Kapadia 1980; *Saṅgitopaniṣat-Sāroddhāra* 1961, ix-xviii.

and consumption involving the ruling court in Pāṭaṇ, Jain monks and laity, poets and scholars, builders, scribes, stone carvers, painters, musicians, and dancers, fueled by a strong mercantile base, had produced a remarkable continuum of literature, art, and architecture in Gujarat. But new and powerful forces had already established themselves in Delhi, and with their final and permanent incursion into western India, a new period of Gujarati social history was to begin.

The fourteenth century

In 1290, Alauddin Khilji, who had acquired the throne in Delhi as the second ruler of his line, sent his brother and his leading general with a large army to conquer Gujarat. They defeated the Vāghelā king Karṇa, who lost his wife and daughter to the Delhi court, a story romanticized by the poet Amir Khusrau (1253-1324) in a *mathnavi* of 1315 (Nath and Faiyaz 1981, 11). Anhilvāḍ Pāṭaṇ and other cities of Gujarat were plundered.

> All Gujarat became a prey to the invaders, and the idol which... the
> Brahmans had set up under the name of Somnath, for the worship of the
> Hindus, was removed and carried to Dehli, where it was laid down for
> people to tread upon....[Alauddin's general] proceeded to Kambaya...and
> levied large quantities of jewels and precious articles from the merchants
> of that place, who were very wealthy (*Tarikh-i-Firoz Shahi* 1974, 75).

The wealth taken from Gujarat was so much as to cause fighting between the generals and the soldiers during their return to Delhi (ibid.,75-6). Alauddin Khilji appointed his wife's brother, Alp Khan, as governor of Gujarat. He made his capital at Pāṭaṇ, from where he administered Gujarat for sixteen years, from 1300 to 1316.

The upheaval in the city of Pāṭaṇ and other urban and religious centers of Gujarat must have been tremendous. The networks of patronage set up by the court

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were suddenly dissolved. The movement of the court elite, and other groups dependent on their patronage, must have been sudden and frenetic. The relative absence of literary works leads Munshi to conjecture that many writers moved to smaller cities or villages or left Gujarat entirely (1967, 84).

One group, however, managed to maintain relative stability and quickly form a relationship with the state. The Jains, by a combination of political neutrality, negotiation, and economic leverage, were able to establish a working relationship with the Muslim government almost at once.

> It was a statesmanlike act of Alp Khan to conciliate a community as rich and talented as the Jain; but on their part too, the Jains acted wisely in wasting no tears over the expelled Waghelas and in making the best of what had been a sorry business...Such an attitude towards political power was surely not unexpected in a community which relied exclusively on commerce for its livelihood and to whom security was a prime consideration (Misra 1982, 70).

Examples of Jain and Muslim cooperation are plentiful. In 1312-13 a number of temples on the sacred Mount Śatruñjaya were attacked by passing troops. Alp Khan not only granted permission for rebuilding the temples when approached with gifts by Samra Śāha, a wealthy Jain from Pāṭaṇ, but issued an official order, sent troops along for safety, and donated a box of jewels for the purpose (*Vividha tīrtha-kalpa* 1978, 27; Misra 1982, 68-9). Sultān Alauddin himself granted honors and favors to Jains (*Vividha tīrtha-kalpa* 1978, 26-7). Some of these events are recorded in the chronicles of the Muslim writers who documented the campaigns and intrigues of the court (*Tarikh-i-Firoz Shahi* 1974), and some are found in the writings of contemporary Jains (*Vividha tīrtha-kalpa* 1978).

Alp Khan, however, was recalled to Delhi and killed by order of Alauddin Khilji, after which Turkish officers in Gujarat rebelled. Attempts to control the

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rebellious factions in Gujarat and in other parts of the empire continued through the rule of Alauddin Khilji, who died in 1316.

> From the accounts,...which these Moslems themselves have left us,...it is clear that Goozerat was very far from having been conquered even by the lieutenants of Allah-ood-deen. The task had to be attempted again and again by his successors, and was...never fully accomplished (Forbes 1973, 222-3).

An inscription in the town of Petlad, central Gujarat, in Persian and Sanskrit, requests the cooperation of the residents of the area (Misra 1982, 96).

The Tughlaqdynasty was founded in Delhi in 1320. In Gujarat, unrest characterized the political situation of the next thirty years. Muhammad bin Tughlaq (1325-51) was almost constantly troubled by rebellious factions in Gujarat. He came with his army in 1345 to attempt to bring Afghani factions under control, and soon had to crush a rebellion in Pāṭaṇ. He spent nearly the last three years of his life reestablishing his authority over Rajput leaders in Saurāṣṭra. He died in 1351, shortly after leaving Gujarat. The reign in Delhi of his successor, Firoz Shah Tughlaq, is documented in a number of contemporary Persian chronicles. The Firoz Shah period would be relatively peaceful in Gujarat.

Despite the upheaval in Gujarat, the Jain community's conciliation with the new rulers, and the stability of many Jain scholars who were independent of royal patronage, enabled scholarly production to continue at a substantial level during the years following the establishment of Muslim rule.

> The Jains did suffer by the Muslim conquest of Gujarata. But even in these hard times, they maintained their trade and temples, obtained permission to repair old jinalayas (temples) or build new ones and served very faithfully Sarasvati, the goddess of learning, by contributing to Sanskrit, Prakrit and Gujarati literature very generously, at a time when other communities in the province had almost entirely given up her worship (Sheth 1953, 171).

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Consequently, despite the disappearance of patronage in the court, the early fourteenth-century period saw Sanskrit works on diverse topics produced by Jain writers. Between 1271 and 1333, Jinaprabhāsūri wrote the *Vividhatīrthakalpa,* an account of pilgrimage sites all over India (1978). In 1304-5, Merutuṅga wrote the *Prabandhacintāmaṇi,* a collection of stories on figures in Jain history (1940). In 1349, Rājaśekharasūri, guru of Sudhākalaśa, wrote the *Caturviṃśatiprabandha,* or *Prabandhakośa* (1935), one of the most historically informative *prabandha* collections of the time, containing stories of Jain *ācāryas,* Sanskrit poets, famous kings, and lay devotees. The Sanskrit works of this time were primarily accounts of earlier and better times, or commentaries on earlier Jain works.

Twenty-seven years after the establishment of Muslim rule, according to his own testimony, Sudhākalaśa wrote his treatise on music, the *Saṅgītopaniṣad.* He wrote the concise version, the SUS, in 1350. The turbulent social and patronage circumstances set a clear context for change. If the changes in music have parallels in the visual and literary arts, the overview which follows will give an idea of the directions of that change.

Fourteenth-century trends in literature, painting, and architecture

Sanskrit learning and literature were cultivated in Gujarat throughout the fourteenth century, but looked for their inspiration back at the more glorious days of history. A strong tradition of Apabhraṃśa literature existed in Gujarat and surrounding regions from about the eleventh to the fifteenth centuries, a phenomenon associated partly with the Jain presence there. Apabhraṃśa was used primarily for Jain religious and *kathā* literature, but probably for lost secular works as well (Munshi, 1967 92-3).

The emergence and gradual dominance of the vernaculars as literary languages in north India took place in the fourteenth and fifteenth centuries, and is explained by a complex of social factors, many deriving indirectly from the Muslim presence (McGregor 1984, 3-11). Many of the vernacular works were poems to be sung in public settings, following on the long-standing bardic traditions (Bender 1971). The predominant themes were populist heroic, moral and devotional. *Rāsa*, a poetic genre describing the amorous adventures of Kṛṣṇa, which grew out of the Gujarati dance tradition of the same name, became a prominent vernacular literary form in the fifteenth century (Sandesara 1953, 150-1; Munshi 1967, 131-60).

The information in the SUS supports the logical assumption that in the fourteenth century Apabhramśa and vernacular songs were displacing the Sanskrit and Prakrit art songs of earlier periods. While not explicitly mentioning the languages of the songs, Sudhākalasa describes shifts that must pertain to a process of vernacularization. The *sālagasūḍa* song category (*sāligasūḍa* in the SUS), whose songs conformed the most loosely of any category to the classical Sanskrit metrical regulations, moves from a subsidiary position in the SR to the primary position in the SUS (chapter one). Other sections of the SUS describe related trends. *Rāgas* which appear in the most subsidiary popular *(adhunāprasiddha)* categories in the SR move up to form the major *rāgas* of Sudhākalaśa's system (chapter three). A few of the formerly major categories of songs and *rāgas* are noted, but Sudhākalaśa seems to be unclear as to their details. Sudhākalaśa makes one explicit reference to the vernacular, when he complains of contemporary dancers' use of it for technical terms, and their lack of knowledge of the *śāstra* tradition (chapter six). The evidence for vernacularization in the SUS and its implications are explored below, especially in the sections on *prabandha, rāga*, and *tāla.*

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There was evidently little interference with the work of manuscript production and its associated painting industry in the Jain community after the installment of Muslim power. In fact, Jain paintings were produced in large numbers in the thirteenth through the fifteenth centuries. The details of a style change which occurred at this time provide some of the most informative material on the early response of Gujarati artisans and patrons to the foreign culture.

The movement of people and goods between West Asia and India may have brought examples of Persian manuscript material to Gujarat at an earlier time, but Moti Chandra traced significant changes in color and technique to examples dating from 1370. He wrote:

> It is remarkable to notice a considerable improvement...from the technical and aesthetic points of view. The drawing is finer; to the limited range of subjects of the first period are now added representations of the episodes from the life of the Jinas; every attempt is made to represent finer details, and there is palpable improvement in the colour tones....We find attempts being made by Western Indian painters to give a lyrical feeling to their line; even fine hair strokes, a Persian characteristic, are resorted to and the use of gold and ultramarine, hitherto unknown in plam-leaf miniatures, is frequently made (Moti Chandra 1949, 33).

> The sudden change in the quality of draughtsmanship in the palm-leaf miniatures of the 14th century is not due, in my opinion, to the evolutionary process in the twelfth and thirteenth century art, but to the influence of Persian art which delights in fine draughtsmanship (ibid., 36).

The incorporation of colors, techniques, motifs, and even elements of aesthetic choice from Persian sources into the Jain paintings within a short time after the establishment of Muslim presence hints that curiosity, appreciation, and receptivity were a part of the Gujarati reactions to the world of Persian art culture.

> ...with the advent of the Sultāns and Persian culture and literature a revival, slow and hesitant at first, discovered new forms and ideals which accepted and even welcomed foreign influences, and a new

chapter thus came to be added to the history of Indian painting (Khandalavala and Chandra 1969, 9).

Kramrisch thought that the period was one of extraordinary vitality:

> The Western Indian style consolidated and reached its zenith under Muslim rule. Muslim fashions and their patterns are depicted with regal splendor in the Śvetambara Jaina paintings of the fourteenth to the sixteenth century. (Kramrisch 1975, 387)

If we assume that subjects and styles in art carry messages of wider application, then the illustrations that accompany the Jain narrative, the *Kālakācāryakathā*, are especially provocative in reporting on the early contact between the two cultures. This *kathā* tells of a Jain *ācārya* who enrolled the help of the ancient West Asian Saka people, and their rulers the Sāhīs, in defeating the evil king Gardabhilla of Ujjayinī. In illustrations dating from the fourteenth century (Khandalavala and Chandra 1969, 13), Kālaka and other Jain figures are seen juxtaposed with the Sāhī king or soldiers. While the Jain figures are depicted in the poses and garments traditional to the Western Indian style, the Sāhī characters wear elaborately patterned clothing, boots, chain mail, and turbans or helmets, and have body postures characteristic of Persian illustration styles. Their round Mongol-type faces, many with pointed beards, often face almost fully front, in contrast to the Jain figures. Strikingly, the foreigners never have the three-quarter profile with the protruding eye that is so characteristic of the western Indian style. Kramrisch contemplates the significance of the eye to Indian spirituality, and sees it as "the prerogative of the Indian figures" (1975, 394). Brown states, more simply that "we seem to have here in Gujarat a clear meeting in one manuscript of two styles, which remain unblended in the paintings" (W. N. Brown 1978, 236). Kramrisch sees the segmenting of the page, a characteristic of the Sāhī paintings, as a reflection of a

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cultural boundary between the foreigners and "their Indian interlocutors" (Kramrisch 1975, 398).

The Sāhī paintings tell us that the exoticism of the Persian-style motifs was being appreciated by Gujarati artists and patrons, but the juxtaposition of motifs and the incorporation of new colors and techniques did not amount to a blending of styles. The distance and reserve which must have characterized personal and social relations between the two cultures created an environment in which the Gujarati artists applied the new input very much within their own idiom.

The implications of these changes for music are significant. Musicians too must have been exposed to new instruments, sounds and aesthetics. Like the painters, they may have reacted with curiosity, and begun to adopt new material or ideas for use within their own idiom. Since the music itself is not available to us, specific statements cannot be made on changes in melody or rhythm, but the material in the SUS provides clues that such influences might have occurred. The SUS' introduction of drumming patterns *(upāśraya)* in its *tāla* section may indicate that the relationship between melody and drumming accompaniment was changing, and may point to changes in the practice or extent of improvisation. Later north Indian practice would place increasing emphasis on improvisation. The new song forms replacing the archaic *prabandhas*, and the new way of thinking about *rāgas* described in the SUS may be other clues that changes were inspired by contact with new sounds and aesthetics.

One of the most intriguing aspects of the SUS is its introduction of gender classification and visualized descriptions of *rāgas*. The much more longlasting *rāga-rāginī* classification system and the *rāgamālā* painting genre were to appear later in the Mālvā and Mevār areas, but the SUS is the earliest text to describe *rāgas* in visualized forms. Unlike the later poems and paintings, in which *rāgas* and *rāginīs* are depicted as poetic characters, the *rāgas* of the SUS are multi-armed tantric-style deities. The

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disjuncture between the SUS visualizations and the later *rāga-rāginī* system is one of the intriguing core problems of the SUS, and is not easily explained away. The SUS visualizations apparently had some currency: a set of paintings in a manuscript of a Jain *Kalpasūtra*, last held at Devasānopādo, Ahmedabad, tentatively dated to 1475, illustrates the visualizations in the SUS (S. Nawab 1956, 1-7). The *Saṅgītarāja* includes SUS visualizations in its section on *rāga* . Other than these, no other examples of the SUS system have been found. As to the source of its inspiration, the Jain role is a point to be explored. These questions are examined in the section on *rāga* below.

In architecture, the first and most obvious phase of the Muslim presence consisted in the demolition of a great number of temples, and the replacement of some of them with mosques. From the earliest examples of architecture after 1298, it appears that local artisans were employed by the Muslim patrons. Builders used the pillars and wall stones of temples for the new structures. An early mausoleum at Pāṭan, according to Percy Brown, "is a Hindu temple, converted by means of a few adjustments and additions to serve as a Muslim tomb" (1965, 1:46). Brown explained the willingness of artisans to undertake such projects thus:

> When the Muhammedan governors after the fourteenth century changed
> the orientation of the building art from temples to mosques, these
> masons had no very deep religious or other irreconcilable convictions to
> overcome, but carried out the orders of their Muslim over-[lords]
> without any actual break in the continuity of the architectural tradition
> (ibid., 1:118).

The result of such apparent pragmatism was an intriguing juxtaposition of indigenous and foreign elements. P. Brown suggested that "the style is in a state of transition, it has not coalesced, and therefore has not yet attained a definite character" (ibid., 1:118)., a striking parallel to W.N. Brown's statement above on the fourteenth century Sāhī illustrations, with its implications for parallel stylistic developments in music.

In summary, the fourteenth-century period in literature, painting and architecture in Gujarat provides material from which to interpret some of the changes indicated in the SUS. The history of literature describes a process of vernacularization, in which new possibilities for populist themes, meters and modes of expression were introduced while a relationship with the Sanskrit tradition was maintained. The history of painting tells of painters' and patrons' willingness, even enthusiasm, to adopt new techniques, motifs and colors from the Muslim art culture for use within their own idiom. The history of architecture reveals the Gujarati artisans' adaptability to new materials, and their quickness to respond to the demands of changing patronage. The SUS hints that music as well was changing with the trend of vernacularization, and responding to an influx of new sounds and aesthetics. The most prominent changes are a shift in the hierarchy of song forms; new drumming patterns associated with specific *tālas*; reinterpretations of certain technical terms to reflect contemporary practice; and *rāga* gender grouping and visualization. These topics are examined in the sections below. If the historical material helps us to understand the SUS, for its part the SUS offers a perspective that the other material does not - here is a scholar's effort to balance *śāstra* with changing performance practices in a changing environment.

MUSICAL AND MUSICOLOGICAL CONTEXTS

Performance contexts

Sanskrit musicological texts speak of formal settings in which musicians, composers and audience are seated in specific arrangment around the royal patron. Sudhākalaśa discusses such a seating arrangement at the end of chapter six. He comments at the end of chapters one, three, and four that only the person who has mastered the theoretical material qualified to sit in the king's musical assembly. Like other writers, he speaks of a hierarchy of composers, with the one who is competent in both the literary and the melodic aspects of music at the top (6.143). He also speaks of a hierarchy of performers (6.144). The atmosphere is a formal and competitive one with a critical and educated listening audience. Contexts for dance performances include both a formal court setting (6.137) and ceremonial occasions such as a ritual entry, a sacred pilgrimage, the coronation of a king, a wedding, and the birth of a son (5.3, 6.138). Temples are not specifically mentioned in the SUS, but temple architecture, painting, and passing references in literature indicate that they often must have provided settings in which dance and music were performed as part of devotional ritual.

One wonders about the specific musical arenas to which Sudhākalaśa was exposed. He mentions a court context, but the court at Pāṭan was under the control of Alauddin Khilji's appointees and their successors. Did the new court hire Indian musicians? Did Sudhākalaśa have access to the court? His mention of drums of the foreigners, especially the "*ḍholla,* and the *tabla,*" (4.93), shows that he had exposure to music of the Muslims, but some types of music and instruments must have been very public in processional uses. It is clear from his introduction of new material that he had exposure to current music and dance performance. At present, it is not possible to make

any more detailed statements about Sudhākalaśa's immediate experience. One can only imagine that, given the environment of urban Gujarat and Sudhākalaśa's scholarly Jain background, he moved in a cosmopolitan setting with access to intellectual and performance traditions from multiple sources.

The Muslim incursions and settlements introduced new contexts and forms to the music of northern and western India. Ibn Baṭṭūṭa, who travelled through Gujarat in the fourteenth century, mentions *simā'*, music of the sufi tradition; military music, which was played on march, in camp and in battle; music for horns announcing arrivals at the gates of the palace; outdoor music accompanying boat trips and other activities; and processional music for royal occasions (*Reḥla* 1953, l-li). The SUS does not deal with any of these varieties of music. The earliest Sanskrit text to recognize musical forms of non-Indian origin is the *Sangītasūryodaya*, a seventeenth century work (1986). Songs performed in the non-court context, such as the bardic traditions which thrived in the Gujarat of this time, are not the direct subject of the SUS. It is undoubtedly the case, however, that a continuum existed between court/textual traditions and popular/devotional and bardic practices.

The musicological context

The SUS represents a period in *sangītasāstra* literature during which categories and terms of the earlier textual tradition were significantly shifting. The changes represented by SUS must be read against the background of the musicological material written in western and central India between the twelfth and the fifteenth centuries, with occasional reference to two earlier works.

The *Sangītaratnākara* of Śārṅgadeva (SR) (1943-1989), dating to the first half of the thirteenth century, was written in Devagiri (modern Daulatabad), the capital of the Yādava territory to the south of Gujarat. It acts as a standard of comparison for all other medieval musicological literature. This comprehensive work explores both the musicological categories of the ancient period, as in the *Nātyasāstra*, and those that we may use to define the medieval period.[6] In addition, new categories are appended at the end of some of its sections that seem to represent contemporaneaous performance practices. Its presentation of seven topical chapters, on tone *(svara)*, melody *(rāga)*, miscellaneous *(prakīrṇa)*, composition *(prabandha)*, rhythm *(tāla)*, instruments *(vādya)*, and dance *(nartana)*, embodied the concerns of the period, and set the model for much later musicological literature. It received two commentaries, the *Sudhākara* by Siṃhabhūpāla of Āndhra in the fourteenth century, and the *Kalānidhi* by Kallinātha, of Vijayanagara, in the fifteenth century.

Sudhākalaśa does not mention the SR explicitly, but his treatment of many of the topics closely matches that text. That the SR was available at Sudhākalaśa's time and place is certain, since there was regular exchange between the two kingdoms

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[6]The dichotomy of *mārga* and *desī* music which appears first in this period, contrasts an unchanging with an expandable system. That this is of particular interest for an understanding of historicity in Indian textual traditions, has begun to be explored by Pollock (1985, 1992) and others.

throughout this period. The author of the *Ghunyat al-munya*, written in Gujarat about 1375, explicitly mentions that he used it (*Ghunyat* 1978, intro:7). It is most unlikely that Sudhākalaśa was unfamiliar with the SR. The topical order of material in the SUS is not always that of the SR, however, and Sudhākalaśa may have intended that his study be perceived as distinct from that of his famous predecessor. Indeed, it is the contrast of the SUS and the SR treatment of many of the musicological topics that makes the SUS so clearly representative of musical changes. Still, many details in the SUS are virtually unintelligible without reference to the SR.

The *Mānasollāsa* (1967, 1939, 1961), attributed to Someśvara III, a king of the western Cālukya dynasty whose capital was at Kalyāṇī, in south central India, was written prior to the SR, in the early twelfth century. The large section on music is especially important for its treatment of *prabandhas*, art songs. It provides the main surviving examples of *prabandha* poetic texts. The author's son and successor, Jagadekamalla (1134-43) is credited with writing the *Saṅgītacūḍāmaṇi*, of which only the portion mainly on *tāla*, has been found (*Saṅgītacūḍāmaṇi* 1958). This work is explicitly mentioned by Sudhākalaśa (SUS 3.23). There is no way of knowing if he took some of his ideas from the lost portions of this text.

The *Saṅgītaratnāvali* was written in 1180 by Somarāja or Somabhūpāla, an official under the king Ajayapāla, also of the western Cālukyan dynasty (*Saṅgītaratnāvali* 1992; Kavi 1983, iv-v). It covers many of the same topics as the SR, and in doing so attests to the consistency of the musicological tradition at the time. The mention of this work by the author of the *Ghunyat al-munya* indicates that it was known and available in Pāṭaṇ at Sudhākalaśa's time (*Ghunyat* 1978, intro:7). It may have been another of the references on which Sudhākalaśa based his ideas. This text has not been edited or published. The *Saṅgītasamayasāra*, written by the Digambara Jain author Pārśvadeva about the time of the SR, is probably from south India. A

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number of its points contrast significantly with those in the SR, attesting to the importance of regional variations in India's musicological traditions. The SUS resembles the SR in most cases of contrast. The *Saṅgītamakaranda* of Nārada is a work tentatively said to predate the SR *(Saṅgīta-Makaranda* 1920, intro:ix-x), but its treatment of *rāga* and other points seem to have an affinity with the SUS, as mentioned in the discussions below. This text may be a near contemporary to the SUS.[7]

Nearly contemporaneous to the SUS is the *Ghunyat al-munya* of about 1375, the earliest Persian treatise on Indian music. The anonymous author worked under the patronage of the Muslim governor of Gujarat, and had come with him from Delhi *(Ghunyat* 1978, intro:5). This important work treats topics of *saṅgītaśāstra* which the author gathered from a number of Sanskrit sources. Most interestingly for historical purposes, he uses colloquial versions of a number of technical terms, and supplements certain topics with comments based on his observations of performance practice. Some of the comments have provided valuable confirmation of changes, especially to song performance, which are only indirectly inferable from the SUS. A work supposedly contemporaneous to the SUS and also from Gujarat is one by Mokṣadeva, cited by Kavi (1983, ix). According to Kavi, Mokṣadeva refers to the SR, further confirming its presence in Gujarat at the time. I have not been able to trace this work.

Two Sanskrit sources follow within about one hundred years of the SUS, and were written in a contiguous region. The *Saṅgītamaṇḍana* (1962), by the Jain author Maṇḍana of Mālvā, to the east of Gujarat, dates to between 1405 and 1432 *(Saṅgītopaniṣat-Sāroddhāra* 1961, xii; Gode 1953, 64-7; idem 11:25-34). An affinity between this text and the SUS can be felt in its treatment of *prabandhas* and *rāgas*, although the *Saṅgītamaṇḍana* follows the SR somewhat more closely than the SUS does on many points. This text provides the earliest reference yet found to the term

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[7]Nijenhuis also contends that the *Saṅgītamakaranda* is a later work (1977, 13-14).

dhruvapada as a new song-type. It also contains the earliest examples of *rāga* visualizations in a poetic-literary style. This text has not been edited or published, and deserves a separate study.

The *Saṅgītarāja*, a monumental work compiled by Mahārāṇā Kumbhā of Mevār, which had its capital at Chittorgarh, in 1456 (*Saṅgītarāja* 1963, 29), is a compendium of earlier and later categories that borrows heavily from the SR but adds some material from other sources and treats details even beyond the scope of the SR. It is the only other text that contains the *rāga* visualizations as found in the SUS, providing an important dating and geographical reference for the SUS' otherwise anomalous treatment of *rāga*.

In the discussions that follow, references will repeatedly be made to two Sanskrit texts that predate all those mentioned above. One is the *Nāṭyaśāstra* (NŚ), attributed to Bharata, and tentively dated to the early centuries C. E. (*Nāṭyaśāstra* 1926-83). This work defines the categories, terms, and practices of drama, dance, and music for the ancient period. The other is the *Bṛhaddeśī* of Mataṅga, tentatively dated to the eighth century C. E. (*Bṛhaddeśī* 1928, 1992). This is a seminal work which establishes the categories and topics of the entire medieval period, including the fundamental concepts of *deśī*, *rāga*, and *prabandha*. It draws on philosophical and linguistic traditions, and displays an influence of tantric philosophy, something that was both representative of the time and standard for many subsequent works on music.

This summarizes the sources that are of immediate relevance to a reading of the SUS. They are cited as necessary in the following discussion of the terms and topics of the SUS.

TERMS AND TOPICS

Gīta, deśī, nāda

Gīta, "sung," is song or melody in general, defined in the SR as a "pleasing arrangement of notes" (SR 4.1). *Vādya* denotes musical instruments, instrumental technique, or, when paired with *gīta,* specifically drumming. A broader term for music, which encompasses *gīta, vādya,* and *nṛtta* (melody, drumming, and dance) is *saṅgīta* (SR 1.1.21).

Deśī, "local" or "regional," an important term introduced into musicological terminology in the *Bṛhaddeśī,* is described there as the music "sung by women, children, cowherds and kings out of their own will... in their own (respective) regions" (*Bṛhaddeśī* 1992, 1:5), *deśī* is contrasted to *mārga,* "path." *Mārga* is explained vaguely in the *Bṛhaddeśī,* but more clearly in the SR, as music which follows the unchangeable principles laid out by the author of the NŚ (SR 1.1.22-3).

The working understanding of *deśī* is that this was a system encompassing a variety of contemporary medieval performance practices. True to the conservative tendency of *śāstra,* it was defined in terms related to the system of Bharata, but allowed for expansion and variety. The *mārga/deśī* dichotomy is a way of approaching issues involving the relationship of theory to practice, regional versus national identity, and historicity in Indian thinking (Pollock 1992; *Saṅgīta Ratnākara*1989, 2:210-11, Widdess 1992, 55).

By definition *deśī* was a broad and flexible system. Its specific identity was defined largely by its contrast with *mārga.* Śārṅgadeva and other writers of his time recognized the *mārga* system, and preserved it in their works, though it is doubtful that the system had a living performance tradition at that time. Sudhākalaśa, on the other

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hand, does not acknowledge it - the term *mārga* does not appear in the SUS. In 2.14, Sudhākalaśa brings in a definition from the *mārga* system of *tāla*, but this appears to be inadvertant, and an indication of his loose grasp of the details of musicological tradition. The *rāgas* and *tālas* with which Sudhākalaśa deals, and which are described as *deśī* in the SR, are categorized without reference to the presence of a *mārga/deśī* dichotomy. Sudhākalaśa's unconcern appears to signal the end of the period in which the terms *mārga* and *deśī* were meaningful in their original senses.

The discussion of *nāda*, vocal sound, inspired by its treatment in phonetics, *yoga*, and especially *tantra*, appears first in the *Bṛhaddeśī*. The concept provided a metaphysical foundation for the field of musicology, and is more or less reproduced from the *Bṛhaddeśī* throughout later musicological literature. Breath, situated in the *Brahmagranthi cakra* at the base of the body, gives rise to fire, which, on combination with air, produces *nāda*, the substance of spoken sound (*Bṛhaddeśī* 1992, 1:7). Similar but much more elaborate formulations appear in tantric works, which explore the production and types of *nāda* and other elements of primal sound in relation to cosmology, the body, and meditation (*Śāradā-tilaka-tantram* 1982, 16-20; Musalgaonkar 1980; Sinh 1980; Singh, J. 1980). Earlier discussions of *nāda* are found in works on phonology. The *Ṛkprātiśākhya* speaks of a primitive sound produced by the movement of wind or breath in the body, which, when it passes through the vocal chords, becomes the material that makes up phonetic sounds. *Nāda* is the sound material which produces vowels and voiced consonant sounds (Cardona 1981, 64-6).

Śārṅgadeva follows the *Bṛhaddeśī* tradition, but adds elements of inspiration from Vedantic cosmogony, speaking of the role of the *ātman* and the *manas* in the formation of *nāda*. He takes the discussion one step further in introducing *nādabrahma*, a musical counterpart to the linguists' concept of *śabdabrahma*, sound as

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the ultimate cosmic principle (SR 1.3.1-4). Sudhākalaśa does not follow the SR in these points, but briefly treats *nāda* in a manner consistent to its discussion in the *Bṛhaddeśī*.

Ālapti

Deśī was broadly divided into "non-bound" *(anibaddha)*, and "bound" *(nibaddha)* music. The SR explains the distinction. *Nibaddha* was song subject to the prescriptions of formal sections *(dhātu)*, and specific types of song text *(aṅgas)* (see discussion below). Music not bound to these specifications was called *anibaddha*, and its performed genre was *ālapti*. (SR 4.4-5).

From *ā-lap*, "to converse," *ālapti* is described in the SR as that which "makes (a *rāga*) manifest." It is "filled with melodic movements and ornaments, and varied by graces and phrasings" (SR 3.189, 202). *Ālapti* was used as a prelude or interlude to a structured song and delineated the melodic features of the *rāga*. The SR describes *ālapti* as being of two main types: *rūpakālapti*, sung within the structure of a composed song, and *rāgālapti*, independent of the composition. *Rāgālapti* was performed in four stages, progressing melodically through the gamut of the *rāga*. Widdess has written on *rāgālapti* as described in the SR (1981, 143-181), a description that conforms significantly to the modern practice of *ālāp*. *Rūpakālapti* interacted with the text and rhythm of the composed song in specific ways (SR 3.190-202).

Since *ālapti* carried into modern performance tradition as the important *ālāp* of north Indian *dhrupad* music, one would expect it to figure with increasing importance in this period. Interestingly, Sudhākalaśa says relatively little about *ālapti*. He mentions it in passing in four instances (1.31, 3.35, 3.64, 4.14). In an another passing reference he uses the term *ālāpa* (2.20). In one reference (3.64), he gives a hint at the existence of a rhythmic section within *ālapti*, by speaking of vocables called *tānas* (see section on

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gaṇa etc. below). In general, his use of the term *ālapti* seems to indicate a unique understanding of what it was. He uses the plural in every reference except the first (1.31), and counts *ālaptis* among basic scalar concepts such as *svaras, grāmas, śrutis,* and *mūrcchanās* (3.35). His list of *ālaptis*, given in the context of the *vīṇā,* differs from descriptions in other texts, and seems to represent something with an undefined form, but a wide range of musical applicability (4.20-21). It appears that for him *ālaptis* were varieties of scalar and elaborative techniques. They were important, as they figured among the basic skills necessary for every *vīṇā* player (4.14). In only one passing reference, where he uses the term *ālāpa*(2.20), does there seem to be the sense that this is an independent section of a performance preceding the composed song.

On the whole, we get relatively little feel for the details or extent of this important part of performance. It may be relevant to note that later, as *ālāp* developed into an elaborate and extensive part of court *dhrupad* music, it became a specilization of professionals who taught it exclusively through oral tradition. It is conceivable that Sudhākalaśa's access to the details of professional practice was limited.

The strong connections between literary history and music pervade nearly every aspect of music performance and musicological discourse. *Prabandha*, "composition," was a term borrowed from literature to designate songs which were regulated by certain textual, rhythmic and melodic specifications, and received categorization in the musicological texts. In the *Bṛhaddeśī*, where *prabandha* is first described, a group of six features was used to organize and define the genre.[8] These features were called the *aṅgas*, "limbs," of the body of the metaphorical "song-man" *(prabandhapuruṣa)* by later writers. They consisted of textual material *(svara, tenna, biruda, pāṭa, pada)*, and rhythmic cycles *(tāla)* to be used in sections of the songs.

By the time of the twelfth century *Mānasollāsa*, which contains examples of musical *prabandha* texts, and represents a peak period for the genre, a second set of features had appeared for describing or regulating the *prabandha* genre.[9] These were the four structural melodic sections called *dhātus*, "humors." The *dhātus* were a beginning section, an interlude, a fixed or repeating section, and a conclusion *(udgrāha, melāpaka, dhruva, ābhoga)*. Each *dhātu* was to be repeated according to definite specifications. The *dhātus* are clearly the direct precursors of the four sections of *dhrupad* music, although the exact correspondences and the details of the process of change are problematic (Sharma, P. 1987, 102-18; Widdess 1981, 164-7, 180). Their appearance as the dominant structural feature of *prabandha* over the course of the medieval period may be significant in indicating a subtle shift in the relationship of

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[8]Rowell's translation of the *prabandha* chapter of the *Bṛhaddeśī* (Rowell 1992b, 107-141) provides the original context and application of this term. Rowell's exploration of the parameters and conceptualization of *prabandha* is a major evaluation of Indian song-making (idem 1992a, 276-94).

[9]The historical precedence of *aṅga* to *dhātu* is Rowell's conclusion, based on his study of the *prabandhas* in the *Bṛhaddeśī* (1992b, 107-141).

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melody to text. In another use of the term, *dhātu* denotes melody, as opposed to text *(mātu)*, in musicological texts (SR 3.2). The use of this term as a section of a song in the later medieval music literature may suggest an increased attention to melody in the period between the ninth and thirteenth centuries. The profusion of vowel clusters in Apabhraṃśa made it amenable to freer melodic movement. Thus, the use of Apabhraṃśa and vernacular texts in later performance practice is also linked with a process of increasing melodic freedom or autonomy. Aside from *dhātus* and *aṅgas*, *prabandhas* were defined and regulated in the musicological texts by specifications as to language, emotional context and literary content.

The *prabandha* was the single term for the art songs of the musicological texts at least through the thirteenth century, when the SR describes hundreds of possible *prabandhas* grouped within three large categories. Developments in literature, however, had already begun to show signs of a trend away from the meters of classical Sanskrit, and this trend was soon to affect music. The *Gītagovinda* of Jayadeva, composed in Eastern India probably in the twelfth century, is the most well-known example of a literary-musical *prabandha* form, but it is significantly different from the *prabandha* texts in the *Mānasollāsa*. The *Gītagovinda's* meters resemble those used in Apabhraṃśa poetry. Its tremendous appeal, due to both its devotional-erotic content and its comparatively colloquial style, made it quickly known and loved all over India (Miller 1977, 7, 11). If the musical *prabandha* thrived during a time in which Sanskrit literature flourished under court patronage, its demise began during a period when Apabhraṃśa and vernacular writings were increasingly influencing and entering mainstream literature.

The SUS tells us that in the fourteenth century the *prabandha* song-type was no longer current (1.37). Sudhākalaśa states that there are one hundred and two *prabandhas*, but lists only twenty-one. Most of these are traceable among the three

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main categories in the SR, but no systematic relationship is apparent. The SUS *prabandha* list appears to be a remnant of an archaic tradition. Instead of *prabandha*, Sudhākalaśa uses the term *rūpaka* for his subsequent discussions. *Rūpaka* is a term mentioned in the SR and other texts (along with *vastu*) as a synonym for *prabandha* (SR 4.6). There may have been nuances involved in the use of the term even during the time of the SR,[10] but from the treatment in the SUS, it is clear that *rūpaka* is now being used in a sense distinct from *prabandha*. The *Ghunyat al-munya* confirms this, treating *rūpaka* in a section preceding *prabandha,* and adding the comment: "besides the fact that every melodic composition cannot be categorized as Sāliz-sūl-Rūpaka, there is a particular form of it known as Rūpaka, nowadays [sic]" (*Ghunyat* 1978, intro:3).

Although the SUS art songs were called *rūpakas*, they were directly related to one of the *prabandha* categories of the SR. They belong to what in the SR was the least traditional category of *prabandha* songs, a group called *sālagasūḍa*. Explained etymologically as *chāyālaga,* "attached as a shadow" to the ancient and more regulated *prabandhas*, these were songs that were the least regulated by the metrical specifications of classical Sanskrit. The *sālagasūḍa* group appears in the SR appended at the end of its long section on *prabandhas*. This was evidently a group that had only recently attained musicological consideration.

In a shift from the bottom to the top of a musical hierarchy, the *sālagasūḍa* category, called *sāligasūḍa* in the SUS, a further sign of vernacularization, forms the sole focus of the SUS discussion, and the primary focus of the *Ghunyat al-munya*. Both the SUS and the *Ghunyat al-munya* nearly reproduce the defining characteristics

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[10]Kumbhā in the *Saṅgītarāja* has tried to make distinctions among the terms on the basis of etymology. He suggests a dramatic or emotional implication in the word *rūpaka,* which is also a well-known term for drama (*Saṅgītarāja* 1963, 551). The SR appends to its *prabandha* discussion a description of qualities of the best songs, here using the term *rūpaka,* and saying that the best ones have qualities of "newness" (SR 4.361-73).

of this group as given in the SR, but they differ in at least three notable points. First, the first of the *sālagasūḍa* songs, *dhruva*, is given a new prominence. Second, Sudhākalaśa's *dhruva* song structure differs somewhat from the SR. These points are of considerable interest for constructing a possible historical connection between the SUS *dhruva* song and the subsequent *dhruvapada* genre, as discussed below. Finally, the songs' rules were changing. This is apparent from the vagueness of the SUS details, and is confirmed in the *Ghunyat al-munya*. After reiterating the *Saṅgītaratnākara* definitions of the songs, the author states that some of these rules no longer apply (*Ghunyat* 1978, intro:2; see notes on SUS 1.68, 72, 74).

In summary, the SUS tells us that the *prabandha* form is now obsolete, and that the current art song type is called *rūpaka*. *Rūpaka* are the songs of the *sālagasūḍa* group (*sāligasūḍa* in the SUS), which according to the SR conformed the least to the metrical rules of classical Sanskrit. This song group has shifted from its position as an addendum in the SR to the preeminent song-type of the SUS, and its specifications were loosening. With these points in mind, we now turn to the terms *dhruvapada* and *dhrupad* in a search for hints about the origin of this important song genre.

Dhrupad would emerge in the sixteenth century court of Rājā Mān Singh Tamvar in Gwalior, to dominate high art music in north India for the next two hundred years.[11] It is generally assumed that *dhrupad* developed out of *prabandha*, but the details of the transformation have not been worked out. The SUS represents a period in which the term *prabandha* denoted an archaic form, but *dhrupad* had not yet emerged. Three interrelated questions are pertinent here. Does the structure of the *dhruva* song in the SUS indicate any change from that in the SR, or any affiliation with later *dhrupad*? Does the use of the term *dhruvapada* in the SUS relate to the later *dhrupad*? What trends are decipherable from the fourteenth-century treatments of song?

The term *dhruva* was used in two distinct senses in the SR through the SUS and later periods.[12] First, it was the refrain section, one of the *dhātus* that defined a *prabandha*. Second, it was a song-type, the first song of the *sālagasūḍa* category. The *dhruva* song is given a new and emphatic prominence in the SUS, the *Ghunyat al-munya*, and the *Saṅgītamaṇḍana*, a prominence which is not in the SR, a point that would seem pertinent to the later usage of the term. The SUS description of the structure of *dhruva* is slightly different from that in the SR. It specifies a total of six subsections and the inclusion of a *dhruva* refrain line in the middle section, neither of which is mentioned in the SR. However, the SUS account does not appear to signal a change in the structure of *dhruva* song so much as to fill in details that were vague in

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[11]For general overviews of the history of *dhrupad*, see Brhaspati 1976, Srivastava 1980. For more detailed examination and analysis of form, see Widdess 1981, 143-181. For the history of textual references, see Delvoye 1991a, Sharma, P. 1987, 102-118, 1988, 83-97. For language, and literary content, see Delvoye 1990b, Dvivedi 1956. For a bibliographies and other articles, see *Dhrupad Annual* 1986-91.

[12]The term *dhruva* had an even earlier musicological usage in the *Nāṭyaśastra*, where it denoted songs used as accompaniment in a drama (Rowell 1992, 108).

the SR. Widdess has extrapolated the information in the SR, the SUS, and the seventeeth century *Saṅgītadarpaṇa*, to hypothesize convincingly that the three sections of the *dhruva* song each included a refrain *(dhruva)*, and were distributed thus: *udgrāha, dhruva, antarā, dhruva, ābhoga, dhruva* (Widdess 1981, 180).[13] The close structural resemblance of such a *dhruva* song to *dhrupad*, with its four sections *(sthāī, antarā, sañcārī* and *ābhoga)* seems to be a strong argument for a direct historical link.

The songs of the seven *sāligasūḍa* groups as described in the SUS and the *Ghunyat al-munya* indicate that this was a fluid tradition. The particular *tāla* or *gaṇa, rasa* and *phala* with which the songs are associated differ in most cases in the SUS and the SR. The *Ghunyat al-munya* indeed comments that the performance details of the *dhruvas, maṇṭhas* and *pratimaṇṭhas* have changed (*Ghunyat* 1978, intro:2). In addition, the lack of correspondence in the SUS between some of the *tālas* mentioned in this context and those in its own *tāla* chapter leave the impression that the details of these songs had become arcane and were reproduced from another text.

The compound term *dhruvapada* first appears in the SR. It appears two times in the context of the *rāsaka* song of the *sāligasūḍa* group (4.353, 355) as a designation for the refrain. It appears in the same context and sense in the SUS (1.87, 88). The *Ghunyat al-munya* uses the colloquial *dhurpad* in the sense of the *dhruva* refrain noticeably more frequently than do the SR and the SUS (*Ghunyat* 1978, 33). The *dhruva* song, in contrast, receives the colloquialization *dhūva*, and is never designated *dhruvapada*. The *maṇṭha* and *pratimaṇṭha* songs receive the colloquializations *māth* and *parmāth* (*Ghunyat* 1978, 33). *Dhūva* and *māthā* are terms maintained in oral

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[13]Widdess identifies the modern *sthāī* with the *udgrāha* (1981, 180), while P. L. Sharma identifies it with the *dhruva dhātu* (Sharma, P. 1987, 115).

tradition to the present day (Roy Chaudhuri 1975, 11, 64, 92),[14] a fact that seems to virtually eliminate the possibility that the song-type *dhruva* was the source for the later term *dhruvapada* as the song-type. The *Ghunyat al-munya*, on the other hand, by its frequent use of the term *dhurpad* does seem to point to a continuity between the use of *dhruva* as a refrain and the later *dhrupad*. To add to the complexity of the problem, however, *dhruvapada* song as defined by Bhāvabhaṭṭa in the seventeenth century has *dhruva* as one of its sections (*Anūpasaṅgītaratākara* 1919, 15).[15]

The *Saṅgītamaṇḍana*, of Mālvā dating to between 1405 and 1430 (Gode 11:25-34), contains what appears to be the earliest reference to *dhruvapada* as a song. At the end of its section on *prabandhas* is a subsection describing *deśī prabandhas*, a category separated from the *sālagasūḍa* group. *Dhruvapada* appears in the following passage:

द्विपदं त्रिपदं वापि भवेत्पंचपदं तथा । स्वेच्छाताललयोपेतं सद्भिर्ध्रुवपदं स्मृतम् ॥ "

(A song of) two, three or five lines *(pada)* (sung) with a *tāla* and *laya* of (the singer's) own choice, is known by scholars as *dhruvapada*." (*Saṅgītamaṇḍana* 1962, 128).[16]

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[14]The performance practice of *dhūva* and *māṭha* appear to be virtually lost. Prem Lata Sharma has tried to elicit a demonstration of *māṭha* from singers who are familiar with the term, without success (personal communication December 1993).

[15]Sharma traces shifts in usage and practice to show that the *dhruva* refrain, which did not originally come as the first line of a song, gradually came to be performed at the beginning of songs, and eventually received the modern designation and position of the *sthāī* (Sharma, P. 1987, 102-118). This does not bear directly on the relations between *dhruva* and the later *dhrupad*.

[16]Other *deśī prabandhas* mentioned in the *Saṅgītamaṇḍana* are *carccarī, lahacārī, dhammālī,* and *jakaḍī* (*Saṅgītamaṇḍana* 1962, 128-30). *Lahacārī, dhammālī,* and *jakaḍī* are not mentioned in the SR. *Dhammālī* is found in the *Saṅgītarāja* (1963, 148).

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The term here bears no clear link to the earlier use of the term *dhruvapada*. We must provisionally suggest that *dhruvapada* as the term for a song-type had a relationship to the earlier use of the term *dhruva* or *dhurpad* as a refrain, but that there is a discontinuity between Gujarat in about 1375 and Mālvā in about 1405, represented by the *Ghunyat al-munya* and the *Saṅgītamaṇḍana*. It is during this time that the new sense of the term *dhruvapada* appears.

The use of the vernacular language for its texts is one of *dhrupad's* most fundamental characteristics. Bhāvabhaṭṭa's definition specifies that *dhrupad* is composed in the *madhyadesīya* language,[17] the colloquial language centered around Gwalior (Dvivedi 1956). The SUS and the *Ghunyat al-munya* indicate that by the fourteenth century the trend away from the Sanskrit metrical specifications had already resulted in an art song style different enough from *prabandha* to have been given the new designation *rūpaka*. The greater melismatic potential of Apabhraṃśa and vernacular languages oveer Sanskrit, and the new lyrical content associated with its literature must have caused fundamental changes in melodic style around this time. New patterns of patronage, and perhaps melodic, aesthetic and conceptual influences from the Persian art music tradition, would combine in the environment of the fifteenth and sixteenth centuries to create the classical *dhrupad* form.

Tāla, upāśraya, prastāra

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17 गीर्वाणिमध्यदेशीयभाषासाहित्यराजितम् । द्विचतुर्वक्ष्यसंपन्नं नरनारीकथाश्रयम्
॥ श्रंगाररसभावाढ्यं रागालापपदात्मकम । पदांतानुप्रासयुतं पादांतयुगकं च वा ॥
प्रतिपादं यत्र बद्धमेवं पादचतुष्टयम् । उद्ग्राह ध्रुदकाभोगांतरं ध्रुवपद स्मृतम ॥
(*Anūpasaṅgītaratākara* 1919, 15).

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Tāla is the system of measured musical rhythm in general, and each rhythmic cycle in particular.[18] The primary defining characteristic of *tāla* is a series of hand actions which measure a repeating cycle: "Time measured by hand action, which is measured by *laghu* etc., affecting the measurement of song and the like, is *tāla*" (SR 5.3). The system described by Bharata received the designation *mārga* in texts beginning with the *Saṅgītaratnākara*, and was preserved in juxtaposition to an expandable and flexible system called *deśī*.[19] As with his treatment of other topics, Sudhākalaśa does not refer to *mārga*, nor does he use the term *deśī* in the context of *tāla*, although his treatment identifies it as the latter category.

Deśī encompassed a variety of *tālas*, widely ranging in number among the different medieval texts. *Tālas* are listed in no system of order or categorization (except by the SUS - see below). The only unifying factor is their common description using the durational units *pluta, guru, laghu,* and *druta* - measures of three, two, one, and one-half of a *mātrā* respectively. Some *tālas* carry names common to *prabandhas* (or, in the SUS, *rūpakas*), and others carry regional or metaphorical associations. Later performance practice often associates a song type predominantly with a single *tāla*, and it is likely that specific song types were the source of some *tālas'* inclusion in the texts. The numerous *tālas* of the medieval texts are clearly an accretion of varied performance practices. Sudhākalaśa lists seventy-three *tālas*, most of which share names with the one hundred and twenty *tālas* in the SR, but many of which differ in configuration.

The relationship of *tāla* to song in a performance was multilayered. Hand actions in the *deśī tāla* system, unlike in the *mārga* system, are not specifically

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[18]For overviews of the term and concept of *tāla* from musicological sources, see Rowell 1992a, 188-224, idem 1992c, 333-53, Sharma, P. 1992b, 143-171, and Chaudhuri 1984, passim.

[19] P. L. Sharma sees evidence for a historical continuity between the two systems (1992b, 165-66). For a comparison of the *mārga* and *deśī tāla* systems, see ibid., 143-171, also Rowell 1992a, 188-214.

described, but later textual tradition tells us that each durational unit received a sounded hand action, and that longer units received an unsounded action as well (Sharma, P. 1992b, 151, 161). In a performance situation, the *tāla* cycle, marked by the sound of finger cymbals and hand claps would be rhythmically overlaid by the song lyrics, with or without poetic meter, in Sanskrit, Apabhraṃśa, or, later, vernacular languages. The rhythm of *tāla* and text would be overlaid by the melody lines of the composition with ornamentations and extemporizations. In addition, the drum would provide a layer of ornamentation, elaborating on the sung lines. This overall structure holds true of modern Indian art music.

The SUS provides two new points in its *tāla* chapter which hint that performance practices relating to *tāla* were changing. In most texts, *tālas* are not presented according to any system of quantitative organization. Sudhākalaśa is unique in arranging the *tālas* in order by increasing number of *mātrās*. This sort of ordering may be significant if it represents an increased attention to the overall length of a *tāla* cycle. The Indian *tāla* system is described by western musicologists as "additive," in seeming to emphasize the multiple sections that build a cycle. This is opposed to a "divisive," system, in which internal divisions are sublimated to the larger whole (Rowell 1992a, 209). Although the early medieval textual tradition seems to represent an additive system, the modern *tāla* systems of north and south India differ in this regard. North Indian practice places relatively more emphasis on the overall length of the *tāla* cycle, and stresses melodic returns to the first beat, *sam*. The south Indian *tāla* system concentrates on the internal sections of a *tāla*. Both in this way, and in the terminology and concepts it chooses, it exhibits a closer relationship to the SR and other musicological texts.[20] In grouping *tālas* by the total number of *mātrās*, Sudhākalaśa

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[20]N. Ramanathan argues that some Karṇāṭak performance practices have been recently shaped to conform to textual tradition (1992, 75-99), a point which may have implications here.

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may be showing us one early part of the stylistic split between north and south Indian practices, a split which is central to the musical history of the time.

A second, and possibly related, conceptual shift is represented by the second of Sudhākalaśa's contributions here - *upāśraya*. *Upāśraya,* "refuge" "support," or "retreat" in Jain usage, is a set of specific vocable drum syllables associated with each *tāla.* Vocalizations for drum strokes, called *pāṭa,* are given in musicological texts in the context of drumming techniques dating from the NŚ. *Pāṭas* are described in the SUS as well, in the context of drums in chapter four, and in chapter one as one of the types of song text, but the term does not appear in the context of *tāla.* *Upāśraya* clearly has a sense different from *pāṭa.* The *upāśraya* notations found in the SUS manuscripts contain only occasional indications of internal divisions, and the readings vary too much to be reliable as exact representations of a performance tradition. The increasing lengths of the patterns, however, correspond to the increasing *tāla* lengths closely enough that with some effort they can be speculatively set into the *tāla* configurations, an exercise which is done here in the translation. A wide variety of sounds such as found in the *upāśrayas* are not unusual in written and oral traditions.[21] There seems to be every reason to believe that the *upāśrayas* found here reflect real performance practice.

The occurrence of this concept has intriguing resonances with the modern Hindi *ṭhekā,* from *ṭhek* or *ṭek,* "support" (Platts 1988, 366). *Ṭhekā* is a set of drum sounds that define and characterize each *tāla* in north Indian art music and serve as the basis for the composed and improvised patterns in a performance. The two terms cannot be linked on the basis of textual or performance evidence, as *upāśraya* is not found in any other

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[21]The SR uses a great many of these sounds in its examples of *pāṭas.* Prem Lata Sharma points to contemporary Orissi dance, which uses a number of sounds (such as "jham") no longer found in the North Indian art music tradition (personal communication, November 1991). Orissan practice may have preserved such sounds from earlier tradition.

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text, and *thekā* is traceable only to a much later period. If we assume, however, that Sudhākalaśa is describing an aspect of current practice, and that it has a sense similar to the later *thekā*, how might such a practice reflect on musical performance? The original function of the drum was to provide ornamentation to the performance of a song, while the measure of the *tāla* cycle was provided by a pattern repeated on the small hand cymbals (SR 6.4-5). In north Indian *dhrupad* practice, the use of cymbals was dropped, and the singer or an assistant indicated the repeating pattern through hand gestures. But an additional structure was provided by the repetitive pattern of the *thekā*, which the drummer played as a basis for the singer's composition and extemporizations. In modern north Indian performance practice, the *thekā* provides almost constant reference to the *tāla* cycle, making hand gestures redundant. Modern style should not overinfluence a reading of fourteenth-century material, but an increase in melodic extemporization on a background of the *thekā* as time-keeper is a feature of north Indian music, and this might have been taking direction around this time. Sudhākalaśa has provided us another glimpse of a musical trend that appears to have been maintained and developed in later court practice in north India.

  Prastāra, "extension," or "permutation," called *aṅkapāśa* in mathematical texts (Kusuba, 1993, intro:98), is a group of methods shared by poetics and musicology for deriving all the possible variations of a given value. It appears in highly developed form in the SR, where it is applied to both tonal combinations *(tānas)* and *tālas*. Sudhākalaśa gives a long section on methods relating to *prastāra*, but the section is hopelessly vague, and can only be understood from the description in the SR. Sudhākalaśa does not add any new material here, evidently reiterating this tradition purely for the sake of scholarship. Whether the *prastāra* and related methods had any practical applicability in music is questionable, although the potential for rhythmic combinations and

manipulations must have been stimulating and inspiring.[22] Methods of permutations relating to tonal combinations described in the SR such as *khaṇḍa meru* and *kūṭa tāna* are untouched by Sudhākalaśa.

Prastāra yields all the possible combinations of durational units that add up to a given total in order from the largest units to the smallest unit, *druta*. The number of *prastāras* for each unit is called *saṃkhyā*, "count." These are written in chart form in sequential order, and the subsequent methods of *naṣṭa, uddiṣṭa* and *kalita* are applied to them. See Kusuba 1993 and Chaudhuri 1984 for detailed discussions.

The *tālas* themselves provide relatively little historical information. All of the *tālas* in the SUS are found in the SR, except for the last two, *pūrṇacandra* and *pṛthvīkuṇḍala*, which may be Sudhākalaśa's own contributions. Many of the *tālas* differ, more or less in configuration from those in the *Saṅgītaratnākara*. *Āditāla* is used for the first *dhruva* song, but because they are ordered by number of *mātrās*, it is not possible to tell which might have been the most frequently used *tālas*.[23]

Gaṇa, svara, grāma, mūrcchanā, tāna, śruti

The third chapter of the SUS begins with a discussion of *gaṇas*, the triplets of syllabic units by which poetic meter is described. *Gaṇas* in music apply to the analysis of metrical song texts, and to descriptions of *tāla* configuration. The topic seems somewhat out of place here, and indeed the summary verse of the section associates the

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[22] The modern disciples and descendents of *sitār* player Inayat Khan emphasize permutation as a practice and performance model (J. C. Chaudhury, personal communication 1982). Widdess explores Jairazbhoy's theory that *prastāra* is a method for creating the phrasal development of *ālāp* (1981).

[23] *Dhrupad* is associated with the 12-*mātrā cārtāla* or *cautāla*. P. L. Sharma has tried to trace the origins of this *tāla* in the textual sources, and has proposed a relationship to *aḍḍatāla* of the *Saṅgītaratnākara* (Sharma, P. 1988, 83-97). This receives no support from the SUS.

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gaṇa discussion with *tāla* (3.33). The *Saṅgītaratnākara* discusses *gaṇas* in the context of *prabandhas*. Sudhākalaśa adds nothing new here.

Sudhākalaśa gives relatively brief coverage to scale degrees *(svara)*, and other topics related to scale *(grāma, mūrcchanā, tāna, śruti)*. This section has significance for two reasons. First, the terms are defined in ways that differ from the standard musicological tradition, so that his definitions provide insight into several points of contemporary music history. Second, Sudhākalaśa gives us visualized iconological descriptions which are new to musical tradition. Such descriptions are especially significant for later north Indian musical culture.

Sudhākalaśa does not give much technical information on *svaras*, tone or scale degrees, which receive much more detailed discussion in the *Bṛhaddeśī* and the SR. He only gives us their names and places of production in the body, a tradition adapted by musicologists from phonetics. He does give us iconological visualizations. Texts from the time of the *Bṛhaddeśī* give for each *svara* a lineage, caste, color, refuge, deity, sage, and *rasa*, following on early traditions of vedic literature. The SUS, however, supplements these characteristics with the number of faces, color, number and content of hands, a tradition found in tantric ritual literature. Jain meditative and devotional tradition had for its subject matter a large multi-leveled pantheon of deities and subordinate deities (Shah 1987; Bhattacharya 1974), and an especially prolific tradition surrounding *yakṣas* and *yakṣīs* (Sharma, J. P. 1987). Such a tradition supplied plentiful inspiration for visualizations to be applied to musical entities (see below, under *rāga*).

Grāma, "group," in musicological tradition dating from the NŚ, is the set of *svara* intervals in an octave. It is the distribution of the seven *svaras* among the twenty-two *śrutis* in an octave. There were three original *grāmas* - *ṣaḍja, madhyama* and *gāndhāra* - although only the first two were considered usable in practice. The concept of *grāma* was pertinent to the scale theory of the ancient period, but lost most of its

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relevance to performance practice by the early medieval period. It was maintained in later texts as a theoretical or analytical model of scale intervals and related consonances. Sudhākalaśa understands *grāma* in a completely different sense. He equates it with register *(sthāna)*, of which there are also conventionally three (SR 1.3.39). This seems to reflect a contemporary or local understanding of the term, since paintings of the deities "low," "middle" and "high" *(mandra, madhya, tāra)* appear in the *grāma* position in the Devasāṇopāḍo *Kalpasūtra* (Nawab, V. 1964, I).

The definition of *mūrcchanā* relies on that of *grāma*. A *mūrcchanā* is seven tones, sung in ascent and descent, with its beginning point on each *svara*. Each *grāma* produces seven *mūrcchanās* from its seven *svaras*. The twenty-one *mūrcchanās* are differentiated by the different *svara* intervals of each *grāma*. When *grāma* has the traditional sense, therefore, they all exist within one register. Sudhākalaśa's concept of *mūrcchanā* accords with his definition of *grāma*, so that a *mūrcchanā* begins from each note of three registers. Sudhākalaśa runs into some difficulty here. Realizing that some of these *mūrcchanās* would be out of the range of the voice, he feels pressed to explain that they can only be fully demonstrated on instruments, such as the *vīṇā* (3.63). The *mūrcchanā* names in the SUS are unique. Their source is so far untraced, but some names seem to have affinities to those of subsidiary goddesses and *yakṣīs* of Jain tradition (Shah 1987).

Tānas as described in the NŚ, and maintained as a theoretical tradition in later texts, are *mūrcchanās* from which one or two notes are deleted. The *Saṅgītaratnākara* has a lengthy discussion of methods for working out all the possible permutations *(kūṭatāna)*. The SUS treatment of the term *tāna* is different. Here, *tāna* denotes vocables in the context of *ālapti*, the earliest hint that *ālapti* included such a section. This receives corroboration in a similar use of the term in the context of *ālapti* in

the*Saṅgītamakaranda*.[24] This reference seems to tell us something new about performance practice, foreshadowing the *nom-tom* of the later north Indian *dhrupad* *ālāp* and the *tānam* of Karnatak music.

Śrutis are the twenty-two microtonal intervals of an octave, among which the *svaras* are distributed. Theories of *svara-śruti* intervals in Indian musicological literature, dating from the NŚ through the entire period of Sanskrit textual tradition, have provided rich material for modern studies of scale theory and history (Levy, 1982). *Śruti* theories have a complex, tenuous relationship to performance history. Sudhākalaśa gives no new information here, except that he inexplicably chooses the *madhyama grāma* configuration to describe the standard *śruti-svara* intervals, a configuration considered less standard than that of the *ṣaḍja grāma*. Such a configuration would have affected the consonances of the fourth and fifth scale intervals, but given the SUS treatment of the other musicological concepts here, the details of this theoretical tradition may have had little to do with Sudhākalaśa's statement.

Rāga, bhāṣā, alaṃkāra

The *rāga* section of the SUS forms one of its most intriguing contributions to musicological literature. Although specifics about the melodic characteristics of *rāgas* are not given in the SUS, we are informed of the predominant *rāgas* of the time, and introduced to a new system of classification, and with it a new practice of visualized *rāga* description. The history of *rāga* classification is complex, and it will not be

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24रूपालप्ती रागालप्तिरिति स द्विविध: स्मृत: । रागस्तन्ननतानाचरूपत: शब्द उच्यते ॥ (*Saṅgīta-Makaranda* 1920, 2).

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thoroughly reviewed here.[25] One major point of interest here is that the SUS represents a period of rift in the *rāga* systems of north and south India, and foreshadows later developments in north India. Another point is that the SUS *rāga* system is specific to its time and place, and is distinctly different from that which developed in fifteenth-century Mālvā and Mevār. The relationship between the two is a central question.

The SR gives us a compilation in which a total of two hundred and sixty-four *rāgas* are described within two large categories - *grāma* and *desī*. *Grāma rāgas* derive from the ancient *jāti* melodies, which are related to the *grāmas* as described in the NŚ. *Rāgas* derived from the *grāma rāgas* are called *bhāṣās, vibhāṣās,* and *antarabhāṣās,* "dialects," "subdialects," and "other dialects." *Desī rāgas,* in accord with other uses of the term, are those conforming only loosely to the ancient rules. The *desī rāgas* in the SR are of four types or "limbs" - *rāgāṅgas, bhāṣāṅgas, kriyāṅgas,* and *upāṅgas.* These are evidently regional varieties (SR 3.112, 116). The *Saṅgītaratnākara* further divides the *desī rāgas* into the categories "formerly well-known" and "currently well known."

Although most of the *rāgas* named in the SUS are found distributed among the *desī rāgas* of the SR, the SUS does not mention the term *grāma* or *desī.* The SUS describes a system of six main *rāgas,* and six subsidiaries, called *bhāṣās.* In addition, there is an unspecified number of tertiaries called *rāgāṅgas, bhāṣāṅgas, kriyāṅgas* and *upāṅgas.* Three other references to the *rāga-bhāṣā* system have been found, providing evidence that it was limited to western India in the fourteenth and fifteenth centuries. The system is illustrated in the Devasānopāḍo Jain *Kalpasūtra* paintings, dated tentatively to 1475 (S. Nawab 1956, Plates A-G), It is mentioned, without visualizations, in the *Aparājitapṛcchā,* a Jain work on architecture probably from

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[25]References on the history of *rāga* classification include Powers 1980b, 376-450, *Saṅgīta Ratnākara* 1989, Nijenhuis 1976, Danielou 1980, Kaufmann 1974, Widdess 1992, 53-74, idem (in press), Gangoly 1989.

Gujarat. This work is tentatively dated to the twelfth century, a point discussed below (1950, 612-13). The *Saṅgītarāja* of 1456 Mevār contains examples from the *rāga-bhāṣā* system, with visualizations. The *Saṅgītamakaranda* is intriguingly close to the SUS in a portion of its *rāga* chapter. Its region and date are not clearly determined.

The six main *rāgas* of the SUS are found among two categories of the SR: an anomalous group appended to the *grāma rāga* section, called simply *rāgas* (SR 2.1.16-18), and a group called "currently well-known *desī rāgas*," (SR 2.2.159-69). The two categories have some *rāgas* in common, and both begin with *śrīrāga*, as does the SUS. Five out of six of the SUS main *rāgas* are found in the first SR group, and four of them in the second. The movement of these *rāgas* from minor positions in the SR to the most prominent category in the SUS is an indicator that *rāgas* of relatively more popular or recent usage had become the new mainstream for musicological consideration. In indicating such a shift, this section parallels the section on song in the SUS' chapter one, where the *sāligasūḍa* type has moved to the top of the song hierarchy. The *rāga* section, therefore, adds to the evidence that a vernacularization process was taking place in music at this time.

The *bhāṣās* of the SUS are found among various categories of the SR. There appears to be no pattern to the relationship here. One might assume that these were *rāgas* that maintained currency in fourteenth-century performance practice. Some *rāgas* are mentioned in the SUS for the first time. Some of these would maintain their presence in later periods *(bhīmapalāsī, kedāra, dīpaka, devagāndhārī)*.

One of the most significant aspects of the SUS system is the assignment of gender to *rāgas* and *bhāṣās*. The gender association has early linguistic roots: the *grāma rāgas* have masculine endings and *bhāṣās* feminine endings, and *desī rāgas* are mixed (*Saṅgītarāja* 1963, intro:143-4). No explicit systematization along gender lines appears, however, until the period of the SUS. Closely related to the gender association

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are visualizations, which in the SUS are descriptions of *rāgas* and *bhāṣās* as multi-armed tantric-style deities. The later *rāga-rāginī* system would reformulate *rāga* families into secular characters inspired by romantic-literary themes. The personification, gender association and visualization of *rāgas* is a development central to medieval musicological and musical history in that it marks a point of departure between north and south Indian thinking on *rāgas*. If the conceptual shift or motivation necessary for this change can be identified, one aspect of fourteenth-century north Indian culture can perhaps be illuminated. The problem generates two main questions. What was the inspiration and origin of this phenomenon? How does it relate, if at all, to the later systems of north Indian *rāga* classification?

There is some evidence to suggest that *rāga* visualization had a tradition predating the SUS. P. Sharma and Nijenhuis cite a prayer directed to a female deity in the *Bṛhaddeśī* section on *bhāṣā* as evidence that *rāgas* were the subjects of visualizations in a part of the *Bṛhaddeśī* now lost (Nijenhuis 1977,.18; *Saṅgītarāja* 1963, 142-4; *Bṛhaddeśī* 1928, 140-1). The *Saṅgītarāja* also refers to the author of the *Bṛhaddeśī* in the context of the visualization of *rāga naṭṭanārāyaṇa* (*Saṅgītarāja* 1963, 409). Maṇḍana also may be referring to Mataṅga when he attributes the poetic description of *śrīrāga* to "the Muni:" [26] The *Bṛhaddeśī* shows influence from tantric thinking throughout, and visualization of *rāgas* might have been a part of that tradition. The lack of any references in subsequent musicological texts, however, makes it seem unlikely that the SUS is expressing an unbroken tradition dating from the *Bṛhaddeśī* period.

Lath argues that male-female *rāga* personification existed prior to the SUS on the basis of three texts - the *Bṛhaddharma purāṇa*, the *Saṅgītamakaranda*, and the

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[26] अमन्दसिञ्जद्वलयाभिराममाधूत बालव्यजनोऽङ्नाभिः । प्रतप्तचामीकरचारुचीरः श्रीरागनामा मुनिनाऽयमुक्तः ॥ (*Saṅgītamaṇḍana* 1962, 48).

Aparājitaprcchā (Lath 1980). The *Brhaddharma purāna* tells the story of *rāgas* and *rāginīs* who appear and speak to the sage Nārada who is discussing and performing music with Nārāyana. The evidence for dating the *Brhaddharma purāna* prior to the SUS is tenuous. Term *rāginī* does not appear in any musicological literature predating the sixteenth century, and several *rāga* names appear here which are only found in later literature *(jayajayantī, yāminī, sindhurā, kedārī, bhūpālī)*. The musical evidence is that this is a later work. The *Sangītamakaranda* is also only tenuously assigned to an early date. It describes *rāgas* as male, female, and neuter *(pullinga, strī, napumsaka)* (1920, 18-20). This is the text whose mention of the term *tāna* in the context of *ālāpa* is similar to that in the SUS. The *Sangītamakaranda* outlines several ways of grouping *rāgas*, and the last grouping has a clear affinity to that of the SUS. Here the six *rāgas* of the SUS are listed, and each is assigned six "lovely women" *(varāngana)* (ibid., 20). The *Sangītamakaranda* is intriguing for its affinities with the SUS. It may be a very nearly contemporary text.[27]

Lath finally refers to the *Aparājitaprcchā*, which has tentatively been dated to the twelfth century (Dhaky 1960; *Aparājitaprcchā* 1950, intro.:ix). It contains a section on music in which a list of *rāgas* and *bhāsās* is identical to that in the SUS *(Aparājitaprcchā* 1950, 612-13). It contains no visualizations. If this text does pre-date the SUS, it could be evidence that the *rāga-bhāsā* classification system was a product of the Gujarat region, and one that had a life span of at least two hundred years.

What was the likely source of the SUS *rāga* visualizations? The SUS descriptions have clear precedence in a long and thriving tradition of tantric-inspired Hindu and Jain iconography. The Jain pantheon, with a multitude of secondary deities described in iconological terms virtually identical to those of the SUS, is the subject of

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[27]The editor of the *Sangītamakaranda* places it prior to the *Sangītaratnākara (Sangīta-Makaranda* 1920, intro:ix-x), but content consistently seems to place it at a later time. This is a point also contended by Nijenhuis 1977, 13-14.

such studies as Shah (1987), Sharma, J. (1987), Hingorani (1978), and Jain, J. (1978). It must have required only a small step to include musical entities in the huge family of deities. The conceptualization, however, involves a significant move in musical or musicological thinking, away from concern with scale toward more imaginative extra-musical associations. If the Jain pantheon provided a ready model for visualization, still the idea must have had another impetus specific to this time in history. One might ask if Persian art music had any direct influence in this regard. Although mathematical and astronomical symbolism are to be found in Islamic thinking on music (Pacholczyk 1994), there appear to be no models at all in Persian, Turkish or other Muslim traditions for visualizations or poetic conceptualizations of the sort that developed in India.

An interesting early reference to secular poetic *raga* and *bhāṣā* personification appears in the *Aparājitapṛcchā*. The text comments that *bhāṣās* should always be sung with their associated *rāgas* because a default in this regard is comparable to a wife's association with a man not her husband (*Aparājitapṛcchā* 1950, 613). If the SUS system creates a Jain tantric association for *rāgas*, the *Aparājitapṛcchā* reference appears to indicate that there was a more secular poetic imagery at work in Gujarat as well.

The *rāga-bhāṣā* system of the SUS was short-lived. The visualizations as multi-armed deities would soon be completely eclipsed by visualizations of a more secular literary type. The *Saṅgītamaṇḍana* of early fifteenth century Mālvā describes the personal characteristics *(svarūpa)* of a select number of *rāgas* in a style that draws on literary instead of tantric iconological themes.[28] Poems describing *rāgas* and their wives, *rāginīs*, would follow soon after, expressing literary trends of the times that

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[28]उक्तं चाऽस्य स्वरूपं विशुद्धकृष्णाजिनमध्यवर्ती । कान्तः पवित्रः स्थविरोऽशुभ्रः कुर्वन्कथां नारदतुम्बुराभ्याम् ॥ "The character of *madhyamādi* is thus: moving at a medium pace, skin the color of the black antelope, beautiful, auspicious, steady, and radiant, he is telling the story of Nārada and Tumburu." (*Saṅgītamaṇḍana* 1962, 46).

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explored the facets of romantic emotion. The *rāga-rāginī* system, with its poems in Sanskrit and the vernaculars, with *rāgamālā* paintings illustrating them, would thrive in the sixteenth and seventeenth centuries all over north India, and continue to be produced well into the nineteenth century (Waldschmidt 1967; Ebeling 1973).

Was the *rāga-bhāṣā* system expressed by Sudhākalaśa directly related to the later *rāga-rāginī* system? The most compelling evidence for a relationship is proximity in time and place, but the relationship might not have been causal. The *Aparājitapṛcchā* reference hints that ideas of secular imagery may have been current in Gujarat contemporary or prior to the SUS system. It may be reasonable to speculate that the SUS system was inspired by Jain devotional sensibilities under the influence of a trend toward extra-musical association and imagery. This trend may have been inspired indirectly or in part by the vernacularization process. Poetic imagery would find its successful expression in the *rāga-rāginī* system.

Sudhākala's last topic in the third chapter is *svara* movement, called *alaṃkāra,* "ornament." His treatment is not new, and follows generally on musicological tradition, but it indicates that the practical details of *alaṃkāras* were fluid, as the contours of his *alaṃkāras* do not match those of other textual sources. The charts included here are unique, and are reminiscent of meditational devices, *yantras*. They may be another reflection of Jain tantric inspiration.

Instruments

Sudhākalaśa's treatment of musical instruments gives only a limited amount of new information. Four categories of instruments - string, blown, solid, and skin-

covered - was standard in musicology from the time of the NŚ.[29] Sudhākalaśa adds categories based on holding position and sound production (4.4).

The priority of specific *vīṇās* in textual lists sometimes provides information on changing performance practices, but often ancient *vīṇā* names are reiterated to maintain intellectual tradition. Information on instruments must be corroborated by iconographical and other sources. The *vīṇā* list here is headed by the *pinākī*, a bowed stick zither[30] that had some currency, but is not known to have ever been a dominant court instrument. The possibility exists that it had some popularity at this time, although Sudhākalaśa's overall treatment of instruments is not detailed enough to trust as an account of living tradition. The second *vīṇā* listed is the *kinnarī*, a stick zither structurally related to the court *vīṇā* of the *dhrupad* period, later called *bīn*. The *kinnarī* also receives detailed treatment in the SR. It is possible that this was a prominent art music instrument in the thirteenth and fourteenth centuries.

Sudhākalaśa's treatment of instrumental techniques indicates that performance traditions were increasingly carried in vernacular traditions, and that the categories of the SR were no longer intact. His list of technique names contains a mix from different categories of the SR and from untraceable regional or vernacular sources. In general, musicological texts make a strong relationship between ornamental techniques and the *vīṇā*. The topic of *gamaka*, which is relevant in this regard, is completely omitted by Sudhākalaśa.[31] One interesting point is his mention of *ālapti* in the context of *vīṇā* techniques, from which we receive an intriguing hint that *vīṇā* playing may have had

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[29]For studies of Indian musical instuments, see Deva 1978, and *New Grove Dictionary of Musical Instruments* (1984), under individual instrument names. Jain sources, canonical and literary, provide a significant amount of names of musical instruments to the early medieval period, as compiled by Kapadia (1969).

[30]For classification of musical instruments, see Sachs 1940, and Kartomi 1990.

[31]For a study of *gamaka* and *vīṇā* techniques in a seventeenth century musicological text, see Ayyangar 1980.

special associations with *ālapti. Dhrupad* oral tradition often credits *bīn* for aspects of vocal *ālāp* techniques.

The section on skin-covered instruments, provides an early reference to a family of drums that would later come to dominate art music. The *paṭṭāuja* or a related drum would develop as the *pakhāvaj*, and be closely associated with the peak period of *dhrupad* court music under Mughal rule. Indeed, the *Ghunyat al-munya* already uses the colloquial term *pakhāvaj* (*Ghunyat* 1978, 55). Late in Sudhākalaśa's section on drums occurs the earliest reference in a Sanskrit text to instruments of the foreigners - *tabla, ḍaphā, ṭāmakī, ḍaunḍi. Tabla* is the *ṭabl* of the Persian court tradition.[32] It would much later, in the eighteenth century, give its name to the modern north Indian drum. Musical instruments of Turkish, Persian and Central Asian origin became a part of urban and court life in north India from this period. Sudhākalaśa's acknowledgement is telling of the public visibility that these instruments must have had in Gujarat in the first decades of the fourteenth century.

The section on drum handstrokes *(hastapāṭa)* in the SUS largely follows on the SR and its two commentaries. In a pattern resembling the section on song, a few categories are nearly reproduced from the SR, and others receive only vague passing reference. The only section in this part of the SUS that may represent contemporary material is the brief example of sounds that follows the description of the *muraja* (4.71). The sounds given here seem to have more affinity with modern performance tradition than those taken from the SR tradition which follow it.

Dance

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[32]See Jenkins and Olsen 1976, 74-5.

Due to the energy and efforts of scholars and performers involved in the revival of dance traditions in India in the twentieth century, a significant amount of research has been done on the textual traditions of dance. Dictionaries, handbooks, and prescriptive and descriptive studies make dance by far the aspect of musicological tradition most accessible to the English language reader (Vatsyayan 1968; Naidu 1980; *Mudras, in Symbols* 1988; Krishna Rao 1990; Bose 1992).

Early Jain canon may have held an unfavorable attitude toward music and dance, but in the Śvetāmbara *Rājaprasnīyasūtra,* the Jina gives a silent, if ambivalent, nod to dance and music (Jain, S. 1991, 20-29; *Rājaprashnīya Sūtram* 1982, 46-7). Ritual and narrative Jain literature in Gujarat in the medieval period contains profuse references to dance performed in the context of devotional practice. Dance became such an integral feature of devotional practice that Jain temple architecture came to include a *raṅgamaṇḍapa,* dance floor, in front of the inner sanctum (Shah 1955). Female dancers and male and female instrumentalists form prominent motifs throughout the carvings of such temples.

Western India was recognized for its dance forms from an early time, and the unique and prominent traditions of regional dance which Gujarat still has are traceable in references in musicological literature from the time of the NŚ. The *Saṅgītaratnākara* speaks of the feminine *lāsya* style of dance first being learned in mythological times by women in Saurāṣṭra from the women of Dvāraka (SR 7.7-8). Majmudar points out a number of textual and inscriptional references to art and court dance in Gujarat, and a profusion of references for the non-professional group dance forms for which Gujarat is especially known - *garaba* and *rāsa* (1968, 98-112). Vatsyayan traces dance references in the paintings of western India, arguing that the technical verity of twelfth century paintings indicates a strong interaction among sculptors, painters, writers and performers in medieval Gujarat (Vatsyayan 1982, 60-5). This seems to have been the

case through the fifteenth century: the Devasāṇopāḍo *Kalpasūtra* border paintings, which illustrate the *rāgas* and *bhāṣās* as described in the SUS, also contain labelled depictions of three hundred dance positions (Nawab, V. 1964), precious material for a study of the dance style of Western India.

True to this strong tradition, Sudhākalaśa gives us two full chapters on dance, and they are the longest chapters in the work. Most of his descriptions very nearly match those in the NŚ and the *Saṅgītaratnākara,* but he must have also drawn on different textual traditions and a living tradition of dance performance. In some cases, the choice of terms indicates a misreading of a written text on Sudhākalaśa's part (6.82, 101). In quite a few cases, the SUS differs in name and description from both the *Saṅgītaratnākara* and the NŚ. Consistent with the earlier chapters on music, Sudhākalaśa makes no mention of *deśī,* which the Saṅgītaratnākara does in reference to several categories. At the end of the final chapter, Sudhākalaśa bemoans the fact that dancers are no longer conversant with texts, but have created their own vernacular terminology, and likewise that writers are not conversant with practice (6.129-31). He may have been attempting here to reaffirm the textual tradition of dance, but he also seems to wish to demonstrate an awareness of performance practice.

In chapter five, Sudhākalaśa enumerates and describes major, secondary and minor limb movements *(aṅgas, upāṅgas, pratyaṅgas).* These include head movements and facial gestures, single and double hand positions and gestures, movements of parts of the mid and lower body, and fixed positions, called *sthānakas.* In chapter six, he describes combined movements *(karaṇas),* sequences of *karaṇas (aṅgahāras),* circling movements *(bhramarīs)* and movements of the legs *(cārīs).*

The technical or applied significance of the differences between the dance gestures and movements listed and described in the SUS and those in the NŚ, SR and other texts important to dance are beyond the scope of this work and the expertise of the

translator. Vatsyayan (1982) has begun to explore the history of dance styles and techniques on the interdisicplinary and pan-regional level that such a subject requires. Bose in a recent work explores the textual traditions of the concepts of dance (1991). Both Vatsyayan and Bose make preliminary observations about the SUS, noting it as an important source of dance information for the time and region.[33] They and other scholars of dance may be able to make comparative stylistic observations using the SUS and the other textual and pictorial material of the time. If the SUS reflects performance practices or elements of style unique to Western India, they are buried in the subtle details of such a comparison.

Besides lists of dance movements, Sudhākalaśa gives us some idea of context, mentioning that dance is to be performed on occasions such as ritual entrances, pilgrimages, royal coronations, weddings, and births (5.3, 6.138). He does not specifically mention temple settings, although he refers once to devotees who learned dance from the sage Vasiṣṭha (5.11). He mentions that dancers are professional girls and "clever girls of the royal family" and gives a description of practicing and preparing for performances. He describes the seating arrangement of a musical event, and the levels of hierarchy of composers, following on the *Saṅgītaratnākara*. He ends his work with praise of the work itself, an account of some of his predecessors in the Maladhāri *gaccha*, and the dates of both the original *Saṅgītopaniṣad* and its present condensed version.

Summary

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[33] Vatsyayan points to the differences in the descriptions of *karaṇas* in particular (1968, 40; idem 1982, 69). Bose points out that *pādas* and *pādakarmas* are described separately from each other (5.126-30), as are *sthānas* and *sthānakas* (5.135-37), and that the *bhramarīs* are described in a separate grouping, which she sees as evidence that Sudhākalaśa is describing contemporary practice (1990, 65-8).

The SUS offers substantial material from which to begin to piece together the details of musical change during the fourteenth-century period in Gujarat. In its reiteration of the format and many of the topics of musicological discourse, it demonstrates a concern for the continuity of the long-standing intellectual tradition of writing on music. In its treatment of many topics, however, it tells of a period of flux in which categories were shifting and performance practices were changing. Many of the changes reflect the vernacularization process which pervaded social history during this period. The *rūpaka* category of songs in the SUS represents a brief but key period of transition between the Sanskrit *prabandha* of earlier periods and the vernacular *dhrupad*. A parallel sign of vernacularization occurs in the hierarchical shift of *rāgas*. The SUS gives us the first explicitly gender-based *rāga* classification system and the first examples of *rāga* visual imagery. The *rāga-bhāṣā* system which appears here describes *rāgas* as tantric-style deities. The relationship between the SUS system and the *rāga-rāginī* system is probably not a causal one. It appears that the SUS system was a Jain response to current trends toward extra-musical imagery. The SUS indicates a weakening of Sanskrit-based theoretical traditions. Technical terms are reinterpreted, ignored or misinterpreted here. The SUS also hints at changes and innovations in musical techniques. The appearance of new *tāla*-specific drumming patterns *(upāśraya)*, here imply an increased use of improvisation techniques and seem to foreshadow later north Indian drumming practices. Finally, Sudhākalaśa's recognition of the presence of foreign instruments signals a new stage of recognition for the Muslim art culture, and supports the probability that a range of influences are traceable directly and indirectly to the Muslim presence.

[गीतप्रकाशनो नाम]

प्रथमोऽध्यायः

॥ ढ़ [34] ॥ ॐ नमः सर्वज्ञाय [35] ॥

आनन्दनिर्भरपुरन्दरपङ्कजाक्षी
नाट्यक्षणत्रुटितहारलताविमुक्तैः ।
मुक्ताफलैः किल दिवापि विसर्पितारा
यद्देशनावनिरभूत् स जिनः श्रिये वः ॥ १ ॥ [36]

विश्वस्य संशयमयज्ज्वलनोग्रहेतिनिर्वापणाय किल या वहते करेण ।
प्रौढं कमण्डलुमहो अमृताभिपूर्णं सा भारती भवतु वः श्रुतदानवीरा ॥ २ ॥

न क्रूरकुग्रहधराय नदीश्वराय नात्यन्ततापविषमाय दिवाकराय ।
नोद्यत्कलङ्ककलुषाय निशाकराय तस्मै नमोऽस्तु गुरवे गुर्वैभवाय ॥ ३ ॥

शैलात्मजाकोहलदन्तिलाच्चैरन्यैश्च भोजप्रमुखैः प्रणीतान् ।

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[34]Approximation of an auspicious symbol *(bhale miṇḍu)* commonly found at the beginning of Jain manuscripts. A comparable symbol found at the end is "cha," interpreted by Muni Śrī Puṇyavijayajī as representing a *maṅgalakumbha,* "auspicious jar" (Bender 1978, 199).

[35]P - नमः सर्वज्ञाय. H, K - नमश्चिदानन्दरूपभगवते परमात्मने. J1 - श्री गणेशाय नमः. A3 - नमः श्री सरस्वत्यै.

[36]The meter of verses 1-3 is *vasantatilaka.*

सद्ग्रन्थसार्थान् परिषेव्य सम्यग् वितन्यते स्वानुभवं च किञ्चित् ॥ ४ ॥ 37

तद्गीतं स्तुमहे यस्माद् रावणोऽपि निशाचरः ।
त्रैलोक्यविजयी जातो हरात् प्राप्य वरं शुभम् ॥ ५ ॥

गीतस्वादानभिज्ञेभ्यो मनुष्येभ्यो वरं मृगाः ।
गीतस्वादेन ददते गातुः प्राणान् क्षणेन ये ॥ ६ ॥

गीतास्वादनिलीनाश्च 38 देवा नागादयस्तथा ।
अनेहसमसङ्ख्यातं गतं चापि न जानते ॥ ७ ॥

देशे देशे च यत् सिद्धं नृपाणामपि मन्दिरे ।
गीतं वाद्यं च नृत्यं च देशीति प्रोच्यते बुधैः ॥ ८ ॥

सर्वेषामपि लोकानां गीतं प्रीतिदमुच्यते ।
अत एव पुरा गीतं मुख्यत्वात् कथ्यते बुधैः ॥ ९ ॥

सप्तस्वरमयं गीतं ते स्वरास्त्रिविधाः स्मृताः ।
सचेतनकृताः केऽपि केचिन्निश्चेतनोद्भवाः ॥ १० ॥

स्वराश्चोभयजाः केचिन्मुख्यास्तेषु च देहजाः ।
देहश्च पिण्ड इत्युक्तस्तदुत्पत्तिः पुरोच्यते ॥ ११ ॥

37Shah - दत्तिल. P - as above. The meter of verse 4 is *triṣṭubh*.

38P, J2 - गीताल्हाद. Shah, J1 - as above.

पितुः शुक्राच्च मातुश्च शोणिताद् गर्भसम्भवः ।
स्वकर्मपरिणामेन जीवस्योत्पत्तिरिष्यते ॥ १२ ॥

शुक्रस्याधिक्यतो बालः कन्या शोणितगौरवात् ।
शुक्रशोणितयोः साम्ये षण्ढत्वं तस्य जायते ॥ १३ ॥

नृदेहे यदि सूर्यः स्यान्नार्याः शीतकरो यदि ।
बिन्दोः सञ्जायते पुत्रो वैपरीत्ये तु कन्यका ॥ १४ ॥

सूर्यद्वये बीजनाशः षण्ढः शशियुगे भवेत् ।
ऋतोः समैर्दिनैः पुत्रो विषमैः पुत्रिका मता ॥ १५ ॥

सर्वतन्तुगतं नीरं यथैकत्रैव कृष्यते ।
सर्वनाडीस्थितं वीर्यं तद्द्वातेन पात्यते ॥ १६ ॥

शुक्रर्तुः पुरुषो बिन्दोराधिक्याद् द्वादशाब्दिकः ।
रक्तर्तुः स्त्री तु मात्रंशरक्ताधिक्याद् दशाब्दिका ॥ १७ ॥

यद्यप्यूर्ध्वग एवास्या रक्तोऽग्निवत्पतेद्दतौ ।
सा खल्वाटा सपलिता वार्द्धक्यादेव नार्यतः ॥ १८ ॥

चिह्नाली स्वरमाधुर्यान्नारी प्रौढाऽपि कथ्यते ।
अभग्नकण्ठघण्टस्तु कलगीतिर्नरोऽपि सः ॥ १९ ॥

कार्कश्याच्छिवरूपत्वात् पुंस्त्वाच्च शिव उच्यते ।
स्त्रीलिङ्गात्सुकुमारत्वाच्छक्तिर्भविषु संस्थिता ॥ २० ॥

शिवशक्तिमयं विश्वमतः प्रोक्तं चराचरम् ।
प्रत्यक्षौ लक्षितौ तालौ नादाच्छक्तिशिवात्मकौ ॥ २१ ॥

न शिवेन विना शक्तिर्न शक्तिरहितः शिवः ।
शिवोऽपि शवतां याति कुण्डलिन्या विवर्जितः ॥ २२ ॥

शिवशक्त्यात्मकात् पिण्डात् पञ्चभूतप्रतिष्ठितात् ।
मुख्य उत्पद्यते नादस्तदुत्पत्तिरतः पुरा ॥ २३ ॥

पिण्डादुत्पद्यते नादो नादाद् गीतं च सम्भवेत् ।
गीतोत्पत्तावतः पिण्डान्नादोत्पत्तिरथोच्यते ॥ २४ ॥

नाभौ यत् कूर्मचक्रं स्यात् तस्य कन्दे तु पद्मिनी ।
तस्य नाले च यत् पत्रं तस्मिंश्च कमलं स्थितम् ॥ २५ ॥

तत्र च ज्वलनो भूतो वायोस्तस्माच्च सम्भवः ।
ततः सिद्धध्वनेर्योगादेष नादस्तु जायते ॥ २६ ॥

नादात्मानस्त्रयो [39] देवा ब्रह्मविष्णुमहेश्वराः ।
परं ब्रह्म परा शक्तिरोङ्कारो नादसम्भवाः ॥ २७ ॥

नकारः [40] प्राणसंज्ञः स्याद्रेकारो वह्निरुच्यते ।

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[39] P - नादात्मनस्त्रयो. A - as above. Shah - नादात्म(त्मा)नस्त्रयो.

[40] P, Shah - नाकारः.

सङ्केतान्नादशब्दः स्यात् स च पञ्चविधः स्मृतः ॥ २८ ॥

अतिसूक्ष्मस्तथा सूक्ष्मः पुष्टापुष्टौ च कृत्रिमः ।
नाभिदेशेऽतिसूक्ष्मः स्यात् सूक्ष्मश्च हृदये भवेत् ॥ २९ ॥

पुष्टः कण्ठे त्वपुष्टस्तु शीर्षे वक्त्रे तु कृत्रिमः ।
नादोत्पत्तिरिति प्रोक्ता गीतलक्ष्माधुनोच्यते ॥ ३० ॥

अथ गीतम्

अनिबद्धं निबद्धं च गीतमित्थं द्विधा भवेत् ।
आलप्त्याद्यङ्गमात्रेणानिबद्धं तु प्रकीर्त्तितम् ॥ ३१ ॥

निबद्धं तु सधात्वङ्गं तस्य भेदत्रयं भवेत् ।
प्रबन्धो रूपकं वस्तु प्रबन्धस्याथ लक्षणम् ॥ ३२ ॥

रागैर्विचित्रैर्विविधैस्तालैः पाटपदादिभिः ।
निबध्यन्ते मातृकाद्याः प्रबन्धा द्व्युत्तरं शतम् ॥ ३३ ॥

मातृकाख्यो ह्यलील इभलीलश्च कुन्दकः ।
रागकन्दम्बकश्चैव हंसलीलः सुदर्शनः ॥ ३४ ॥

पञ्चतालेश्वरश्चर्या सिंहविक्रान्तनन्दनौ ।
रणरङ्गो जयश्रीश्च विजयो हर्षवर्द्धनः ॥ ३५ ॥

पाटबन्धस्वरपदपूर्वाणि करणानि च । [41]

वर्त्तिनी नन्दललित इत्याद्यास्ते तु नामतः ॥ ३६ ॥

प्रबन्धबन्धकर्त्तारो विरला भूतलेऽधुना ।

तद्गायनाश्च न प्रायोऽतो नोक्तास्ते सविस्तराः ॥ ३७ ॥

उद्ग्राहाद्याश्च चत्वारस्तथा च षट् स्वरादयः ।

यत्रैतानि निबध्यन्ते तद्गीतं रूपकं विदुः ॥ ३८ ॥

उद्ग्राहो मेलापकश्च ध्रुवाभोगौ क्रमादमी ।

आदौ उद्ग्राह्यते गीतं तेनोद्ग्राहः स भण्यते ॥ ३९ ॥

ध्रुवो ध्रौव्यात् प्रबन्धेष्वथाभोगः पूरणाद् भवेत् ।

प्रोक्तो मेलापकस्तस्मादुद्ग्राहध्रुवमीलनात् ॥ ४० ॥

चतुर्भिर्धातुभिर्बद्धं निबद्धं गीतमुत्तमम् ।

त्रिभिश्च मध्यमं द्वाभ्यां कनिष्ठं विबुधा विदुः ॥ ४१ ॥

उद्ग्राहादिचतुष्कात्तदङ्गषट्कमथोच्यते ।

स्वरा रागास्तालतेन्ना बिरुदाः पाटपदानि च ॥ ४२ ॥

स्वराः षड्जादयो ज्ञेया रागाः श्रीरागमुख्यकाः ।

कालमानकरास्ताला एकतालीमुखास्तु ते ॥ ४३ ॥

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[41]Shah - पाटबन्धः स्वरपदः पूर्वाणि करणानि च. P - as above.

तन्नतेन्ना यदुच्यन्ते तेन्नास्ते शुभकारकाः ।
बिरुदाः शौर्यमाख्यान्ति द्विषामुद्वेगदायिनः 42 ॥ ४४ ॥

पाटा वाद्यभवा वर्णाः पदमर्थप्रकाशकम् ।
गीतस्य स्वरतालाभ्यां पादाभ्यां मर्त्यवद्वतिः ॥ ४५ ॥

द्वयङ्गादिकप्रबन्धानां पञ्चोक्ता जातयः क्रमात् ।
द्विश्रुतिः स्यात् त्रिश्रुतिश्च तथा प्रोक्ता चतुःश्रुतिः ॥ ४६ ॥

अनियुक्ता च नियुक्ता पञ्चैता जातयः स्मृताः ।
रूपकोऽयं दशभवो वस्तु सूडा ध्रुवादयः ॥ ४७ ॥

सूडाः पञ्चविधाः प्रोक्ता उत्तमोत्तम उत्तमः ।
मधयमोऽथ जघन्यश्चातिजघन्यः क्रमादमी ॥ ४८ ॥

उत्तमोत्तमसूडस्तु सालिगाख्यो 43 महारसः ।
प्रवर्ति सुखकरः सोऽयं सर्वजनप्रियः ॥ ४९ ॥

आद्यो ध्रुवस्ततो मण्ठः प्रतिमण्ठो निःसारुकः 44 ।
अट्टालस्ततो 45 रास एकतालीत्यमी क्रमात् ॥ ५० ॥

42Shah - द्विषामुद्रेक. P - द्विषामुगदायिनः. A1, A3 - as above.

43SR - सालग. Shah - सालिगा(सालगा)ख्यो.

44P, Shah - निसारुक. SR and below 77, 81- as above.

45SR - अड्डताल.

यथा सरो विना नीरं तथा गीतं ध्रुवं विना ।
षोडशानां ध्रुवाणां च तस्माल्लक्ष्म प्रचक्ष्यते ॥ ५१ ॥

जयन्तः शेखरोत्साहौ ततो मधुरनिर्मलौ ।
कुन्तलः कमलश्चारो नन्दनश्चन्द्रशेखरः ॥ ५२ ॥

कामदो विजयाख्यश्च कन्दर्पजयमङ्गलौ ।
तिलको ललितश्चैषां नामतो लक्ष्म तूच्यते ॥ ५३ ॥

उद्ग्राहे स्यात् पदद्वन्द्वं मध्ये कार्यं पदद्वयम् ।
आभोगे पदयुग्मं स्यात्खण्डानीत्थं ध्रुवस्य षट् ॥ ५४ ॥

षट्पदस्तूत्तमः प्रोक्तो मध्यमः पञ्चभिः पदैः ।
कनिष्ठश्च चतुर्भिः स्यादित्थं ते त्रिविधा ध्रुवाः ॥ ५५ ॥

उद्ग्राहखण्डकद्वन्द्वं शुद्धयुक्तिविनिर्मितम् ।
अन्यानि तु पदानि स्युः सर्वाणि नियमादृते ॥ ५६ ॥

ध्रुव आरोप्यते तस्मादथाभोगस्य खण्डके ।
नेतुर्नामाङ्कितं चाद्यं गातुर्नाम्नाङ्कितं परम् 46 ॥ ५७ ॥

एकादशाक्षरात् खण्डादेकैकाक्षरवर्द्धितैः ।
खण्डैर्ध्रुवाः षोडश स्युः षड्विंशत्यक्षरावधि ॥ ५८ ॥

46Shah - पदम्. P, A1, A3, J2- as above.

आदितालेन [47] शृङ्गारे जयन्तः प्रथमो ध्रुवः ।
एकादशाक्षरपदो ह्यायुर्वृद्धिकरो मतः ॥ ५९ ॥

शेखरस्तु रसे वीरे हंसके स्वामिभाग्यदः ।
उत्साहश्च रसे वीरे जगणे विजयप्रदः ॥ ६० ॥

शान्ते च मधुरो गार्ग्यतालेनानन्ददायकः [48] ।
कारुण्ये निर्मलो गेय एकताल्यां सुखप्रदः ॥ ६१ ॥

अद्भुताख्ये रसे श्रीदः कुन्तलो लघुशेखरे ।
आनन्देन च [49] कमलः शृङ्गारे सुखकृत्सदा ॥ ६२ ॥

चारश्चाचपुटे [50] तालेऽभीष्टदस्त्वद्भुते रसे ।
नन्दनः कन्दुके ताले शृङ्गारे सौख्यदायकः ॥ ६३ ॥

रौद्रे तृतीयतालेन श्रीदः स्याच्चन्द्रशेखरः ।
कामदस्तुरङ्गलीलेच्च शृङ्गारे सौख्यदायकः ॥ ६४ ॥ [51]

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[47]Shah - ताले च. P - as above.

[48]Shah - गेयस्तालेन. P, J2, A3 - as above.

[49]P - आनन्ददश्च. Shah: आनन्दश्च(श्चापि).

[50] P - चामरश्चाचपुटे.

[51]Verse missing in P, J2.

विजयो दर्पणे ताले शृङ्गारे कीर्तिदायकः ।
अद्भुते चाट्टतालेन कन्दर्पः कुलवृद्धिकृत् ॥ ६५ ॥

जयमङ्गलस्तु शान्ते सुखदो हंसलीलके ।
लीलातालेन शृङ्गारे तिलको धनवृद्धिकृत् ॥ ६६ ॥

अद्भुते ललितो गेयः श्रीदश्चाचपुटेन 52 च ।
षड्विंशत्यक्षरपदस्त्वेकैकाक्षरवर्द्धनात् ॥ ६७ ॥

इति सङ्क्षेपतश्चामी षोडशोदीरिता ध्रुवाः ।
पूर्वोक्तमण्ठकादीनां नामान्याहुर्यथाक्रमम् ॥ ६८ ॥

कमलाकरः कलापः कमलश्चैव सुन्दरः ।
वल्लभो मङ्गलश्चामी 53 षडुक्ता मण्ठका बुधैः ॥ ६९ ॥

पूर्वं खण्डद्वयं गेयमुच्चैः खण्डं ततः परम् ।
ध्रुव आरोप्यते तस्मादाभोगो गीयते सकृत् ॥ ७० ॥

कमलाकरस्तु गेयः शृङ्गारे जगणेन च ।
नगणेन च गातव्यः कलापः करुणे रसे ॥ ७१ ॥

शृङ्गारे सुन्दरो मण्ठः सगणेन च गीयते ।
अद्भुते वल्लभो येन शृङ्गारे भेन मङ्गलः ॥ ७२ ॥

52P - चच्चपुटेन. SR - चाचपुट. UPS - श्रीदश्च(श्चा)चपुटेन.

53Shah - मङ्गलाश्चामी. P - as above.

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प्रतिमण्ठा अथोच्यन्ते चत्वारोऽमरमन्दिरौ ।
विचार: कुन्दसंज्ञश्च तेषां लक्ष्माथ कथ्यते ॥ ७३ ॥

मण्ठवत् प्रतिमण्ठस्य सर्वं ग्राह्यादिकं मतम् ।
प्रतिमण्ठेन तालेन शृङ्गारे प्रथमोऽमर: ॥ ७४ ॥

गुरुणा वा लघुद्वन्द्वे कारुण्ये मन्दिरो मत: ।
विचारस्त्वङ्घ्रुते 54 गेयो विरामान्ताल्लघुद्वयात् ॥ ७५ ॥

कुन्दाख्य: प्रतिमण्ठोऽपि गुरुद्वन्द्वात् तथाङ्घ्रुते ।
गेया विलम्बमानेन सर्वेऽपि प्रतिमण्ठका: ॥ ७६ ॥

॥ इति प्रतिमण्ठलक्षणम् ॥

नि:सारुकोऽथ विज्ञेय: षोढात्र समराह्वय: ।
विशालो नन्दवैकुण्ठौ वाञ्छितो विजयस्तथा ॥ ७७ ॥

समराख्यो रसे वीरे विरामान्ताल्लघुद्वयात् ।
द्रुतयुग्माल्लघुश्चैको विशाले चाङ्घ्रुतो रस: ॥ ७८ ॥

द्रुताल्लघुद्वयेन स्यात् नन्दस्तु करुणे रसे ।
द्रुताद्गुरुर्लघुश्चैको वैकुण्ठो वीरहास्ययो: ॥ ७९ ॥

54p - स्वङ्घ्रुतो.

द्रुतद्वन्द्वाल्लघुद्वन्द्वाच्छृङ्गारे वाञ्छितो मतः ।
विजयस्तु गुरुद्वन्द्वाच्छृङ्गारे विजयप्रदः ॥ ८० ॥

॥ इति निःसारुकलक्षणम् [55] ॥

अट्टालोऽपि [56] षोढा स्यान्निःशङ्कश्चमरामरौ ।
अरविन्दः सुनन्दश्च महाशीलोऽथ लक्षणम् ॥ ८१ ॥

अट्टालेन तालेन गातव्यश्चाट्टतालकः ।
लघुना गुरुणा सोऽयं निःशङ्को वीरहास्ययोः ॥ ८२ ॥

द्रुतयुग्माल्लगौ स्यातां चमरेऽद्भुतनिर्मिते ।
लगुरुभ्यां द्रुतद्वन्द्वादमरः करुणे रसे ॥ ८३ ॥

द्रुताल्लघुगुरुश्चैकोऽरविन्दे वीरहास्यजे ।
बिन्दुयुग्माल्लघुर्यत्र स शृङ्गारे सुनन्दकः ॥ ८४ ॥

महाशीलो रसे शान्ते गुरुयुग्माल्लघुद्वयात् ।
अट्टालस्य नामानि प्रोक्तानि बहुधा बुधैः ॥ ८५ ॥

॥ इत्यट्टाललक्षणम् ॥

षड्विधो रासकाश्चाथ कम्बुजो मन्दिराम्बुजौ ।

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[55]p - निस्सारुक.

[56]see note 11.

विनोदश्चन्द्रसरसावेतेषामथ लक्षणम् ॥ ८६ ॥

रासकेनैव तालेन रासका: कम्बुजोद्भुते ।
आलापादेर्ध्रुवपदान्मन्दिर: करुणे रसे ॥ ८७ ॥

उद्ग्राहस्य द्विखण्डस्यादावालापोऽस्य सोऽम्बुज: [57] ।
आलापान्ताद् ध्रुवपदाद् विनोद: प्रथमे रसे ॥ ८८ ॥

द्वितीयं खण्डमुद्ग्राहे तूच्चं यस्य स चन्द्रक: ।
उद्ग्राहाभोगयो: खण्डादुच्चात् सरसरासक: ॥ ८९ ॥

॥ इति रासकलक्षणम् ॥

एकताली त्रिधा ज्ञेया रमा [58] तारा च चन्द्रिका ।
एकमात्रिकतालेन द्रुता मध्या विलम्बिता ॥ ९० ॥

॥ इत्येकतालीलक्षणम् ॥

उत्तम: सालिग: सूडो ध्रुवाद्यै: सप्तभिर्भवेत् ।
त्रिविधो झम्पताला [59] द्यैर्युक्तश्च विविधै: पदै: ॥ ९१ ॥

परिपूर्णो भवेत् सूड: केचिदाचख्युरित्यत: ।

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[57]Shah - उद्ग्राहश्च द्विखण्ड: स्यादालापोऽस्य तु सोऽम्बुज:. P, J2 - as above.

[58]Shah - रामा. SR, P, J2 - as above.

[59]J2 - त्रिवडा कंपताला.

हीनस्तु मध्यमः प्रोक्तोऽधमो हीनतरस्तथा 60॥९२॥

॥ इत्युत्तमोत्तमसालिगसूडः॥

एलासूडस्तूत्तमः स्याद् गणैलाख्यश्च मध्यमः ।
ढेङ्कीसूडो जघन्यश्चालिसूडोऽतिजघन्यकः ॥ ९३ ॥

प्रत्येकं तेऽपि विज्ञेया उत्तमा मध्यमाधमाः ।
एलाढेङ्कचालिसूडास्तु नोक्ता ग्रन्थस्य गौरवात् ॥ ९४ ॥

सूडादिबन्धक्रमरीतिविद्यो रागेषु तालेषु महाप्रगल्भः ।
गीते रसे चाऽपि विशेषविज्ञो भवेत् स भूपालसभावतंसः ॥ ९५ ॥

॥ इति मलधारिगच्छमण्डनश्रीराजशेखरसूरिशिष्य-
वाचनाचार्यश्रीसुधाकलशविरचिते स्वोपज्ञसङ्गीतोपनिषद्ग्रन्थसारोद्धारे
गीतप्रकाशनो नाम प्रथमोऽध्यायः ॥

रागो यत्र न चैव नापि विशदा भाषास्ति यद्ग्राहिणी
यद् दूरे श्रुतिवेदिनोऽपि विषयग्रामोऽपि यस्माद् बहिः ।
स्त्रीवित्तादिषु मूर्च्छनैक 61 मनसो न स्युर्यदालोककास्तद्
वन्दे परमं महः प्रतिपदं गीताद्यनन्यादृशम् ॥ १ ॥ 62

द्राक्षापानकमोदकादिरसवत्यास्वादवन्ध्या   अपि
स्वर्गस्थाः क्षपयन्ति 63 कालमखिलं यस्मिन्निलीनाः सुखम् ।
दत्ते यत् परमं पदं जिनपतिर्देवो यदाराधितः
सत्पिण्डप्रभवः64 स कोऽपि विजयी नादो विशुद्धः सताम् ॥ २ ॥ 65

ये चक्रिणः स्युर्निधयो नवैषु शङ्खाभिधानो नवमो निधिर्यः ।
तूर्याणि वाद्यानि सनाटकानि सर्वाणि तत्रैव समुद्भवन्ते 66॥ ३ ॥

इति जैनमते तूर्यत्रिकस्योत्पत्तिरिष्यते ।
हरात् सङ्गीतनिष्पत्तिः प्रसिद्धा त्वखिले जने ॥ ४ ॥

61P - मूर्च्छनैव. Shah - as above.

62 The meter is *Śārdūlavikrīḍita*.

63P - क्षिपयन्ति. Shah - as above.

64A3 - तत्पिण्डप्रभवः.

65The meter is *Śārdūlavikrīḍita*.

66Shah - समुद्भवते.

गीतं वाचं तथा नृत्यं तालवर्जं न शोभते ।
तालाभावान्न मेलः स्यादमेलादव्यवस्थितिः ॥ ५ ॥

न रङ्गमव्यवस्थातो विना रङ्गं कुतो लयः ।
लयं विना न सौख्यं स्यात् तन्मूलं ताल उच्यते ॥ ६ ॥

कालमानकरस्तालश्चतुर्धा स द्रुतादिभिः ।
द्रुतो लघुगुरुश्चैव प्लुतः संज्ञाथ तद्द्ववाः[67] ॥ ७ ॥

द्रुतादीनां चतुर्णां स्युः पञ्च पञ्चाभिधाः क्रमात् ।
बिन्दुकं च द्रुतं व्योम व्यञ्जनं चार्धमात्रिकम् ॥ ८ ॥

व्यापकः सरलो ह्रस्वो लघुमात्रिक इत्यपि ।
गुरुर्दीर्घस्तथा वक्रः कला चैव द्विमात्रिकः ॥ ९ ॥[68]

त्रिमात्रिकः[69] प्लुतो दीप्तस्त्र्यङ्गः सामोद्भवस्तथा ।
अर्धद्रुतः पञ्चभद्र एतावपि मतौ बुधैः ॥ १० ॥

अर्धद्रुतं चतुर्भागमष्टभागं विरामगम् ।

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[67]P, Shah - तद्द्ववा.

[68]The two manuscript traditions, as differentiated by Shah, vary considerably in this chapter, especially between verses 9 and 38. This version follows Shah, who preferred the H version and noted P and other variations (see *Saṅgitopaniṣat-Sāroddhāra* 1961, 16-23).

[69]H - मातृक. A3 - मात्रेस्तु. Shah - as above.

पञ्चभद्रो विप्लुतः स्यात् पञ्चमात्रिकतत्त्वगौ ॥ ११ ॥

प्रस्तारेऽनुपयोगित्वादेतौ प्रायौ निरर्थकौ ।
सोपयोगौ विरामादिकालमानकरौ परम् ॥ १२ ॥

कालप्रमाणकृत्तालस्तालमूलं द्रुतादयः ।
अत उच्चरणेऽमीषां कालो लगति तन्मितः ॥ १३ ॥

पञ्चानां लघुवर्णानां यन्मात्रं वदतो भवेत् ।
तत्कालप्रमिता मात्रा तदर्धेद्रुतसम्भवः 70॥ १४ ॥

मात्रा द्रुतद्वयेनातश्चतुर्भिः स्याद् द्रुतैर्गुरुः ।
प्लुतस्तु द्रुतषट्केन विप्लुतो दशभिर्द्रुतैः ॥ १५ ॥

अर्धद्रुतं तु विरते द्रुतस्यैव 71 विदुर्बुधाः ।
लघुर्द्रुतो विरामे स्याल्लघुवर्के गुरुः प्लुतैः ॥ १६ ॥ 72

विरामे केचिदाचख्युःकालमानं तदर्धगम् ।
द्रुते स्याद्देवता शम्भुः लघौ शैलात्मजा तथा ॥ १७ ॥

70Shah - तदर्धेऽद्भु(द्रु)तसम्भवः.

71Shah - अर्धद्रुतं त्रिविरतैर्द्रुतस्यैव. Sharma - suggestion as above.

72This verse is problematic. P, J2 and A3 have a better version, as v.13: लघुमाने विरामे स्याद् गुरोः प्रोक्तो लघोः पुनः । द्रुतमाने द्रुतस्यापि द्रुतस्यार्धे यतिर्भवेत् ॥ (Sudhākalaśa 1961: 17)

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शिवगौर्यौ गुरौ स्यातां त्रयो ब्रह्मादयः प्लुते ।
समोऽतीतोऽनागतश्च ताले चेत्थं त्रिधा ग्रहः ॥ १८ ॥

तूर्यत्रिकप्रियस्तालः समकालं तु गृह्यते ।
स समः किञ्चिदारब्धे [73] तूर्ये सोऽतीतसंज्ञकः ॥ १९ ॥

बह्वालापं विधायादौ गीतात्पूर्वं ग्रहस्तु यः ।
सोऽनागतग्रहो ज्ञेयस्ताले स्यात् सुखकृल्लयः ॥ २० ॥

कारणं तालनिष्पत्तेः स्यात्प्रस्तारादिपञ्चकम् ।
प्रस्तारसङ्ख्यानष्टास्तूद्दिष्टः [74] कलितमेव च ॥ २१ ॥

सर्वेषामपि तालानां प्रस्तारो मातृका [75] मता ।
तस्मादादौ प्रवक्ष्यामि प्रस्तारं तालवृद्धये ॥ २२ ॥

प्रस्तारस्य गतिर्ज्ञेया चाङ्कानामिव वामतः ।
निवेश्य गुरुकं पूर्वं तत्राधो लघुकं न्यसेत् ॥ २३ ॥

ऊनं प्रायोऽपि पाश्चात्ये शेषं चोपरि विन्यसेत् ।
यथापूरं भवेदूनैः कुर्यात्सर्वं द्रुतावधि ॥ २४ ॥

॥ इति प्रस्तारविधिः ॥

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[73]Shah - केचिदारब्धे. Sharma - suggestion as above.

[74]Shah - नष्टस्तू. A3 - as above.

[75]H, K - मात्रिका.

एकादिद्रुतप्रस्तारो यथा [76]

अथ सङ्ख्यां विभणिषुराह

भवेदेकद्रुतादीनां सङ्ख्यैको द्वौ त्रयश्च षट् ।
दशैकोनविंशतिश्च षट्कं यावदयं क्रमः ॥ २५ ॥

तस्मादनन्तरावङ्कौ सान्तरौ द्वौ च तद्युतेः [77] ।
अग्रिमाग्रिमसङ्ख्या स्याद्यावत् षण्णवतिद्रुतान् ॥ २६ ॥

१ । २ । ३ । ६ । १० । १९ । ३३ ।६० । १०६ । १९१ । ३४० ।

६१० । १०८९ । १९५० । ३४८५ । ६२३६ । १११५० । १९९४६ । [78]

एवमेकादिवृद्ध्या षण्णवतिद्रुतान् यावत् सङ्ख्याङ्का आनेयाः ।
इत्थं चाष्टादशद्रुतमयप्लुतमयस्य सङ्ख्याङ्का अत्र लिखित्वा दर्शिताः सन्ति ।
एवं शेषा अपि विलोक्याः । [79]

अथ नष्टमानिनीषुराह

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[76]Two charts as given by Shah are included here in the translation (see Sudhākalaśa 1961:20).

[77]P, Shah - तत्प्लुतेः. O, H - as above.

[78] P and related mss. add ३५६७० । ६३८०२ ।

[79]P, B, A3, J2 - एवमन्येऽपि विज्ञेयाः ॥ संख्याङ्का अग्रेतने अग्रेतने द्रुते यथात्र विंशतिद्रुतान् । यावद्दर्शिताः ॥ इति संख्या ॥ Shah, presumably from H, K - as above.

81

वाञ्छितांस्तु द्रुतान् न्यस्य सङ्ख्याङ्कान् विलिखेत् ततः ।
रूपं यत् यतिथं नष्टं तत् पात्यं परमाङ्कतः ॥ २७ ॥

परमाङ्कादुद्धृतश्चाङ्को लब्धाङ्केभ्यश्च पात्यते ।
रेखा देया तदङ्केषु नष्टस्त्विवत्थं प्रजायते ॥ २८ ॥

खमेकं ग्रसते शून्यं लघुः शून्यद्वयं तथा ।
गुरुर्बिन्दुचतुष्कं च शून्यषट्कं तथा प्लुतः ॥ २९ ॥

यो रेखाग्रेतनः [80] शून्यं ग्रसते स लघुः स्मृतः ।
तद्वत् पृष्ठस्थितं चैकं स गुरुस्तच्च द्वौ प्लुतः [81] ॥ ३० ॥

अथोद्दिष्टं व्याचिख्यासुराह

रूपं सङ्ख्या द्रुताधस्तात् तस्य रेखास्तु पूर्ववत् ।
उद्दिष्टं तु रेखाङ्कानामैक्याद् गुर्वङ्कपातितात् ॥ ३१ ॥

उद्दिष्टे उद्दिष्टं दर्शितम्

रूपं साङ्कसङ्ख्याद्द्रुतानामधः पूर्ववत् । नष्टानां तद्रूपस्य [82]
द्रुतलघुगुरुप्लुतप्रकाशरेखावद्रेखां प्रदाय तद्रेखोपरिस्थिताङ्कमीलनात्

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[80]Shah - या रेखाग्रे ततः. Rocher - suggestion as above.

[81]Shah - गुरुस्तद्वा(च्च द्वौ) प्लुतः.

[82]Shah - तरू(द्रु)पस्य.

योऽङ्को भवति सोऽङ्कः सङ्ख्यासक्तपरमाङ्कमध्यात्पातिते यच्छेषं
तत्सङ्ख्यं रूपमुद्दिष्टम् । रूपमादेश्यमिति । नष्टसदृशी [83]
प्रक्रियोद्दिष्टस्येत्यर्थः ।

अथ कलितं प्रकाश्यते

सङ्ख्याङ्कात् कलितेभ्यश्च वाञ्छितद्रुतपृष्ठगम् ।
द्रुतशीर्षस्थितस्याङ्कं गृहीत्वा तु ततः परम् ॥ ३२ ॥

निरन्तरावधस्थाङ्कौ तत्पाश्चात्यौ च सान्तरौ ।
अङ्का ग्राह्या अमी पञ्च तदैक्यमग्रखे त्वधः ॥ ३३ ॥

कलितेऽधःस्थिताश्चाङ्का एको द्वौ पञ्च पङ्क्तयः ।
द्विपक्षा युगवेदाश्च ततः पञ्चाङ्कमेलनम् ॥ ३४ ॥

कलितेऽधःस्थिता अङ्का ये चत्वारोऽत्र कीर्तिताः ।
सा च सङ्ख्या प्लुतादीनां प्रस्तारे वाञ्छिते क्रमात् ॥ ३५ ॥

एकः प्लुतः पञ्च वक्रा ह्रस्वा द्वाविंशतिर्यथा ।
द्रुताश्च युगवेदाश्च प्रस्तारे द्रुतषट्कजे ॥ ३६ ॥

वाञ्छितद्रुतप्रस्तारे एवं सङ्ख्या प्लुतादिजा ।

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[83]Shah - सदृक्षा.

सङ्ख्याङ्कः परमो [84] यस्मात् सङ्ख्यावत् कलितो [85] ह्यतः ॥ ३७ ॥

प्रस्तारमस्तको [86] नष्टोद्दिष्टपाणिमुदिऽस्तु सः ।
शुद्धतालसुरः सङ्ख्या [87] कलिताङ्घ्रिजनेऽखिले ॥ ३८ ॥

प्रस्तारानुगतास्ताला असङ्ख्याः सम्भवन्ति हि ।
कियन्तस्ते च बध्यन्ते वातपुष्पसमा यतः ॥ ३९॥

नामग्राहं समादिष्टा ये तालाः पूर्वसूरिभिः ।
सनामलक्षणोच्चारान् वक्ष्ये तान् कियतोऽप्यतः ॥ ४० ॥

लक्षणेन च तेनैव तालाः स्युस्त्रिविधाः स्मृताः ।
द्रुतमध्यविलम्बानां मानानां भेदतः पुनः ॥ ४१ ॥

नामान्युदीर्य संक्षेपाल्लक्ष्मोपाश्रयसंयुतान् ।
क्रमवृद्धाँस्तथा तालानेकताल्यादिकान्ब्रुवे ॥ ४२ ॥

एकताल्यादितालानां चतुर्विरमुपाश्रयात् ।

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[84]P, Shah - पञ्चमो. A2, B - as above.

[85]suggestion - कलितं?

[86]Shah - मस्तके. P - as above.

[87]Shah - शुद्धतालः सुरसंख्या. H - शुद्धतालः सुरसंख्यां. P - as above.

कुर्मो मेलेति दौर्लक्ष्या 88 च्छेषाँस्तन्मानसम्मितान् ॥ ४३ ॥ 89

एकताली चादितालश्चण्डनिःसारुकस्तथा 90।
क्रीडातालोऽन्तराक्रीडा तृतीयो लघुशेखरः ॥ ४४ ॥

एकताल्यां द्रुतस्त्वेको द्रुतमानेन सा भवेत् ।
थुगु तकि धिगि ता ॥

o o o o

एकताली । १।

आदिताले महाताले लघुश्चैकः प्रकीर्तितः ॥ ४५ ॥
तद्धि त्थउ द्रै ।91

| | | |

इति आदितालः । २।

द्रुतद्वन्द्वं विरामान्तं चण्डनिःसारुके भवेत् ।
तत्तकि । तत्त । धिधिक्कि । धिद्धि ।
तत्तद्धि तत्तद्धि धिधिक्कि धिद्धि 92

o ò   o ò   o ò   o ò

88Shah - दौर्लक्षा. A2, B - as above.

89Shah gives chart here. See Chart in translation following 2.37.

90Shah - निस्सारुक. H, K - निःसारक.

91Shah - तद्धि थउ द्रै. Suggestion - as above.

92A2. *Upāśrayas* from other manuscripts which seem to fit the *tāla* patterns more easily are noted here.

इति चण्डनिःसारुकः ।३।

मध्यमानं विरामान्तं क्रीडाताले द्रुतद्वयम् ॥ ४६ ॥
तत्त । धिद्धि । थउ थउ । धि द्रैं ।
o ò o ò o ò o ò
इति क्रीडतालः ।४।

समाख्यातान्तराक्रीडा विरामान्तैस्त्रिभिद्रुतैः ।
तक्कि तकि ता । धिकित धिकि । टै गणथउ । धिद्धि द्रैं ।
तक्कि तक्कि ता तिक्कि तकि धिटैं गण थउ धिद्धि द्रें [93]
o o ò o o ò o o ò o o ò
इति अन्तराक्रीडा ।५।

द्रुते द्रुते विरामः स्यात् तद्द्रुताभ्यां तृतीयकः ॥ ४७ ॥
ताद्रैं तक्कथुगा धिक्कथउ [94] धिद्धिथउ
ò ò ò ò ò ò ò ò
इति तृतीयः ।६।

सविरामो लघुश्चैकस्ताले स्याल्लघुशेखरे ।
झिंषुषु । डिषुषु । डिंडिंडैं ।
ì ì ì ì
इति लघुशेखरः ।७।

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[93]A2, B. P and O differ somewhat.

[94]Shah - धिक्कथु . A2, B - as above.

एकमात्राः साधिकाश्च प्रोक्ता अथ द्विमात्रिकाः ॥ ४८ ॥

झम्पा तुरङ्गलीलश्च हंसलीलो द्वितीयकः ।
गारुगिः प्रतितालश्च ताला एते द्विमात्रिकाः ॥ ४९ ॥

झम्पाताले लघुस्त्वेकः सविरामं द्रुतद्वयम् ।
तक्कथु धिक्कथु । द्रैं
तथुत्थउ धिकत्थउ द्रैं [95]
। ॅ ॅ [96]
इति झम्पा । ८ ।

तुरङ्गलीले ताले स्युर्लघुद्रुतलघू पुनः ॥ ५० ॥
ता धिक् कथउ
। ० ।
इति तुरङ्गलीलः । ९ ।

हंसलीले भवेत्ताले लघुद्वन्द्वं तथैव च ।
करगड । नरगडधि
करग्ड । नरगुधि [97]
। ।
इति हंसलीलः । १० ।

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[95]A2, B.

[96]Shah - ॅ ॅ (० ॅ ।). A2, A3 - as above. Another possible interpretation - ।० ॅ.

[97]A2, B - as above. O, P - करग्ड नरग्डधि.

बिन्दुयुग्मं विरामान्तं लघुश्चैको द्वितीयके ॥ ५१ ॥

तग दिगडित द्रैं

तग्डि तद्रैं 98

० ॑ ।

इति द्वितीयकः । ११ ।

विरामान्तं द्रुतानां तु चतुष्कं गारुगौ स्मृतम् ।

तगधि । किथउ गा ।

० ० ० ॑

इति गारुगिः । १२ ।

प्रतिताले द्रुतद्वन्द्वं लघुश्चैकः प्रकीर्तितः ॥ ५२ ॥

धि किक्कि थों

० ० ।

इति प्रतितालः । १३ ।

अथ त्रिमात्रिकास्ताला रतितालो निःसारुकः 99 ।

दर्पणः सिंहलीलश्च षट्तालश्च कुडुक्ककः ॥ ५३ ॥

रतिताले लघुस्त्वेको गुरुश्चैकः प्रकीर्तितः ।

तकि लकि । धिकि तकि । थउ ।

। ऽ 100

98A2, B - as above. O - तग्डितं द्रें.

99Shah - निसारुकः. B - निसारकः.

100Omitted in mss. Shah - as above.

इति षट्तालः । १८ ।

द्रुतद्वन्द्वं लघुद्वन्द्वं स्मृतं ताले कुडुक्ककके ॥ ५६ ॥
थुंदिगण तकि धिक्कि
० ० । ।
इति कुडुक्ककः । १९ ।

चतुर्मात्रिकाः स्युस्ताला वर्धापन उदीक्षणः ।
मल्लतालो वर्णभिन्नो ललितो मण्ठका अपि ॥ ५७ ॥

विषमो रङ्गतालश्च मल्लिकामोदसंज्ञकः ।
प्रतापवर्धनो लीलातालस्तु रागवर्धनः ॥ ५८ ॥

ताले वर्धापिने ज्ञेयं लघूनां तु चतुष्टयम् ।
द्रैं । टिगधिक् । कथउं । टें
। । । ।
इति वर्धापनः । २० ।

उदीक्षणे लघुद्वन्द्वं गुरुश्चैकस्तथा मतः ॥ ५९ ॥
झिंषुषु 104। नगझिगि । द्रुगडिगि डैं
। । ऽ
इति उदीक्षणः । २१ ।

लघुत्रयान्मल्लताले विरामान्तं द्रुतद्वयम् ।

कटथु । रुगुवटें । धिद्धि ।

कटट्थु झ गुत टें धिद्धि 105

। । । ० ॑ ०

इति मल्लतालः । २२ ।

वर्णभिन्नाभिधे ताले बिन्दुयुग्माल्लघुगुरुः ॥ ६० ॥

गिणि गिणि । तक्कि धिक्कि थउ

० ० । ऽ

इति वर्णभिन्नः । २३ ।

ललिते लद्द्रुतद्वन्द्वं विरामान्तं गुरुस्ततः ।

ता धिक् किति किति किधिक्कि द्रैं

ताधि किक्कि तकि धिकि द्रैं   106

। ० ॑ ० ऽ

इति ललितः । २४ ।

मण्ठाश्च प्रतिमण्ठाश्च जगणात् 107 सगणेन वा ॥ ६१ ॥

तक्किकडं । धिक्किडत । कित्थउ । द्रैं

तक्किडत धिक्किड कत्थउ धैं 108

। ऽ ।

105A2, B.

106A2, B, O, P.

107P - as above. Shah - तगणात्, (ऽ ऽ ।).

108A2, B, P.

।।ऽ[109]

इति मण्ठकप्रतिमण्ठाः । २५ ।

खचतुष्कं विरामान्तं द्विवारं विषमे भवेत् ॥ ६२ ॥
तकिक्कि तगित्थउ । तकित्थउं । गुधिटें
तकिक्कि तकि थउ तकि थुगु धि ट्रैं [110]
० ० ०ऽ ० ० ०ऽ
इति विषमतालः । २६ ।

रङ्गतालाभिधे ताले खचतुष्कं गुरुस्तथा ।
धिक्कड । दरगड धिक् कित्थउ धिक् किथुगा
० ० ० ०ऽ
इति रङ्गतालः । २७ ।

जायते मल्लिकामोदे लद्वयं खचतुष्कयम् ॥ ६३ ॥
धिक्किड तक्कत्थउ [111]
धिक्कित्तक्कत्थउ [112]
। । ० ० ० ०
इति मल्लिकामोदः । २८ ।

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[109]Omitted in Shah.

[110]A2, O, P.

[111]O - as above. Shah - तक्कथउ.

[112]B.

प्रतापवर्धने न्यङ्गाद्विरामान्तं [113] द्रुतद्वयम् ।
धिक्कडि तिग्डित । धिग्डिथउ धिद्धि
धिक्डि तक्डि त धिक्डि द्धि द्धि द्रैं [114]
ऽ ॊ ॊ[115]

इति प्रतापवर्धनः । २९ ।

द्रुतो लघुः प्लुतश्चैव लीलाताले क्रमान्मताः ॥ ६४ ॥
धिटैं धिटैं थउ । धिद्धिट्टैं
ॊ । ऽ

इति लीलातालः । ३० ।

बिन्दुयुग्माद्विरामान्तात् खप्लुतौ रागवर्धने ॥
तत्तत्त । ग थुगिता । धिद्धिता द्रैं
ॊ ॊ ॊ ऽ

इति रागवर्धनः । ३१ ।

अथ पञ्चमात्रिकाः ।
अभङ्गो रायवङ्कोलस्त्र्यश्रवर्णोऽभिनन्दनः ।
राजविद्याधरः खण्डकङ्कालो वर्धनोत्सवौ ॥ ६५ ॥

अभङ्गताले विज्ञेयं लघुद्वन्द्वं प्लुतस्ततः ।

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[113]O - as above. Shah, presumably from H - प्रतापवर्धमाने गा विरामान्तं.

[114]A2, O.

[115]Shah, presumably from H - ꕄ ॊ ॊ. P - ऽ ॊ ॊ.

द्रहत्थुंगि 116। कट्टृयि ग्रिणगिण घें

।।ऽ

इति अभङ्गः ।३२।117

जायन्ते रायवङ्कोले लघुद्वन्द्वं गुरुर्द्रुतौ ॥ ६६ ॥

थर्हि 118 थर्हि गिगणगण नरगण । धिद्धि

।।ऽ० ०

इति रायवङ्कोलः ।३३।

लघुर्द्रुतो लघू वक्रस्त्र्यश्रवर्णो यथाक्रमम् ।

थगु । तकि । क्किथगु । तकि । धिकथुग धि

।०।।ऽ

इति त्र्यश्रवर्णः ।३४।

लघुद्वन्द्वं द्रुतद्वन्द्वं गुरुश्चैकोऽभिनन्दने ॥ ६७ ॥

थुंदिगण 119 । थुंदिगण । तत्तधिक् कथउ द्रें

।।०।ऽ

इति अभिनन्दनः ।३५।

राजविद्याधरे ताले लघुयुग्मादुरुर्द्रुतौ ।

तकितकि धिक्किकत । कथउ । द्रैं धिधि

116B - as above. Shah - द्रहत्थुगि कट्टृयि ग्रि(गि)णगिण घें

117Shah numbers this verse 33, and all subsequent numbering follows.

118P - as above. Shah - यर्हि.

119A2, B - as above. Shah - थुंदिगण.

। । ऽ ० ०

इति राजविद्याधरः । ३६ ।

ज्ञातव्यं खण्डकङ्कोले द्रुतद्वन्द्वं गुरुद्वयम् ॥ ६८ ॥
तद्धिक् [120] । कत्थउत । गिथउ द्रें
० ० ऽ ऽ
इति खण्डकङ्कःकालः । ३७ ।

भवन्ति वर्धने ताले द्रुतौ लश्च प्लुतस्तथा ।
कटधि । त्थर्हि [121] गिकटकट धिक्कडें
० ० । उ
इति वर्धनः । ३८ ।

उत्सवाख्ये पुनस्ताले लघुयुग्मात्परः प्लुतः ॥ ६९ ॥
धिगिता । धिट्टें थुगुथुगु धिद्रें थउटें [122]
। । उ
इति उत्सवः । ३९ ।

षाण्मात्रिकाश्चाचपुटत्रिभिन्नाख्यपरिक्रमाः   ।
उद्घटो [123] वनमाली च कन्दर्पः कोकिलाप्रियः ॥ ७० ॥

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[120] P - as above. Shah: तद्धि ।.

[121] Shah - त्थद्रि(हि?).

[122] P - as above. Shah - धिगित । धिद्रें ...थउटौं.

[123] Shah - उद्धट.

मकरन्दो मुकुन्दश्च बिन्दुमाली च कन्दुक: ।
श्रीकीर्ति: सरभलीलोऽयैषां लक्षणमुच्यते ॥ ७१ ॥

गुरुश्च लद्वयं वक्रस्ताले चाचपुटाभिधे ।
टिकधिक्ककथुगा । कथुगतिक्कथउ धितक्ककथुगा
ऽ ।। ऽ
इति चाचपुट: । ४० ।

त्रिभिन्नाभिधताले तु सरलश्च गुरु: प्लुत: ॥ ७२ ॥
क्थों । थरकट्टृत्थर्हि । गित्थर्हिगिथों 124
। ऽ ३
इति त्रिभिन्न: । ४१ ।

ताले परिक्रमे ज्ञेयं द्रुतौ लश्च गुरुद्वयम् ।
तत्त । तगि धगि तथउता तद्रें
० ० ।ऽ ऽ
इति परिक्रम: । ४२ ।

विज्ञेय उद्घटस्ताले गुरूणां त्रितयेन च ॥ ७३ ॥
करगड। नरगड । तद्धि धिक्ककड दरगड धिद्धि कत्थउ । धिक्कत्थउ द्रें
करग्ड नरग्ड तद्धि क्कत्थउ धिक्कत्थु द्रें 125
ऽ ऽ ऽ

124A2, B - as above. Shah - गित्थद्रिगिथों.

125A2.

इति उद्घट्टताल: । ४२ ।

खचतुष्कं लघुश्चैव द्रुतौ गो वनमालिनी ।
तक थुगु धिद्धि कथुगतत्ता कथुगत्ता नग झिगि झें
तक थुगु धिक थुगु ता धिद्धि नग झि झि झें 126
० ० ० ० । ० ० ऽ
इति वनमाली । ४४ ।

कन्दर्पाभिधताले तु खत्रयं सरलो गुरू ॥ ७४ ॥
तत्तत्त । तद्रें खह्लि खह्लि कट्टृ खखिंदत्थों
० ० ० । ऽ ऽ
इति कन्दर्प: । ४५ ।

वक्रयुग्मं लघुद्वन्द्वं ताले स्यात्कोकिलाप्रिये ।
डिंखखु डें डिंखखु डें गणगण 127 द्रुगझिगि गणगुण द्रुगडिगि डिंषुषु ।
झं झिंषुषु झें
ऽ ऽ । ।
इति कोकिलाप्रिय: । ४६ ।

खद्वयं लत्रयं गश्च मकरन्दे प्रकीर्तिता: ॥ ७५ ॥
थुंदिगण 128 तत्त तद्वथु । तद्वथु तद्रें

126A2.

127Shah - गणगता.

128Shah - थुरिगण. P - थुट्टिगण.

थुंदिगण तत्तत्त थै तद्रै 129

० ० । । । ऽ

इति मकरन्द: । ४७ ।

मुकुन्दताले सरलौ खचतुष्कं गुरुस्तथा ।

तथो । तथो । तकिकिथों थुउ तकिकितद्धि । द्धिद्धि टिगुटें

थों थउ तकिक्कि तद्धि धिगु टें 130

। । ० ० ० ० ऽ

इति मुकुन्द: । ४८ ।

गुरुबिन्दुचतुष्कं च गुरु: स्युर्बिन्दुमालिनि ॥ ७६

टकुट्टि तत्त धिद्धि द्धिटकुट्टि थै

तत्त त्तटकुटि तत्ताधि द्धिद्धि टकुटि थै 131

ऽ ० ० ० ० ऽ

इति बिन्दुमाली । ४९ ।

लचतुष्कं गुरुश्चैकस्ताले कन्दुकनामनि ।

धिट्टृगि कथुता 132 धिट्टृगि टें थउ । धिद्धि टें

धिट्टृगि धिट्टृगि टें थउधिद्धि टें 133

। । । । ऽ

129A2, O.

130A2, O.

131A2, O.

132Shah - कथुत्ता.

133A2, O, P.

इति कन्दुकः । ५० ।

लघुगुरू लघुश्चैव ताले श्रीकीर्त्तिसंज्ञके ॥ ७७ ॥
तकिधिक्किकत्थें थउं । धिट्टिगि थउत टें
। ऽ ऽ ।
इति श्रीकीर्त्तिः । ५१ ।

लौ च द्रुतचतुष्कं लौ ताले सरभलीलके ।
त्तझें त्तझें । थिह्हिगि थिह्हिगि थउ । झेंथुझें
झें झें थिह्हिगि थिह्हिगि थउ झें 134
। । ० ० ० ० । ।
इति सरभलीलः । ५२ ।

सप्तमात्रिकतालानामथ वक्ष्ये समुच्चयम् ॥ ७८ ॥

राजचूडामणिनर्नान्दी श्रीनन्दनचतुर्मुखौ ।
नारायणो दीपकश्चामीषां लक्षणमुच्यते ॥ ७९ ॥

राजचूडामणौ लानां त्रयं खद्वितयं लगौ ।
थों । ता । तकिथउ । धिटें । थर्हि तक्कट्टृद्वियह्हीं
थों ता थउ धिटैं थर्हि कट्टृ त्य हीं 135
। । । ० ० । ऽ
इति राजचूडामणिः । ५३ ।

134A2, B, O.

135A2, O.

नान्दीताले च विज्ञेयं लो द्रुतौ लो गुरुद्वयम् ॥ ८० ॥ [136]

रत्थुंगणिणं [137] । थुरुगु । तद्धीं तद्धीं । तगि धगि थुग ता

थुं गणि थुगुत्त ध्रीं तकि धिगि थुगुता [138]

। ० ० । ऽ ऽ

इति नान्दीतालः । ५४ ।

गुरुर्लघू प्लुतश्चैव ताले श्रीनन्दनाभिधे ।

थुंदिगणवदो । झंझिगिदों । तद्द्विक्किकथउ टें

थुंदिगण दौंत क्किक कत्थउ टें [139]

ऽ । । उ

इति श्रीनन्दनः । ५५ ।

चर्तुमुखाभिधे ताले सगणाच्च लघुगुरुः ॥ ८१ ॥

नर्हि षह्हि तिकुट षह्हि । थरिगि दहगुण तिकुट षह्हिता ।

षह्हिथउधिट्टें षह्हिथउ

तर्हि खर्हि त्ति कुट खर्हि धिट्टें खर्हि थउ टें [140]

। । ऽ । ऽ

इति चतुर्मुखः । ५६ ।

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[136]Shah - verse number missing.

[137]P - as above. Shah - रत्थुंगणि.

[138]A2, B, O.

[139]A2, B, O.

[140]O, P - as above. A2, B differ slightly.

नारायणे द्रुतद्वन्द्वं जगणश्च गुरुः क्रमात् ।

तकिक्कि । धिगिता 141। तत्थों तत्थों । तक्कि तकि । थुरुगु थुरुगु ता द्रें

o o | ऽ | ऽ

इति नारायणः । ५७ ।

बिन्दुयुगं लघुद्वन्द्वं गुरुयुग्मं च दीपके ।

गिणि गिणि खुता झिं झें । दुग झिगि झें खुखुंद झें

o o | | ऽ ऽ

इति दीपकः । ५८ ।

चच्चत्पुटः सिंहनादो जयश्रीर्जयमङ्गलः ।

श्रीरङ्गो हंसनादश्च स्युरमी अष्टमात्रिकाः ॥ ८२ ॥

चच्चत्पुटः स विज्ञेयो यत्र स्यात् तगणः प्लुतः ।

द्रें थउ । गथउ । गाधिक् कथउ धिद्धि किथउ ताद्रें कथउ द्रें

द्रें थउ कत्थउ गाधिक्कत्थउ धिक्कत्थउ द्रें 142

ऽ ऽ । ३

इति चच्चत्पुटः । ५९ ।

सिंहनादे विधातव्यं लघुगुरुयुगं लगौ ॥ ८४ ॥

तत्त 143 द्रहिथुंगधिद्धि । तक्कट धिक्कट थु । थर्हिथर्हि गिथों

| ऽ ऽ | ३

141A2, B, P - as above. Shah - धिगितत्ता.

142A2.

143A2, B, P - as above. Shah: तत्तगिथु.

इति सिंहनाद: ।६०।

जयश्रियां तु रगणाद् व्यापकश्च तथा गुरु: ।
तकि दों घटि । गणटें । तक्कट । थिरकट टिगधिता कत्थउ । टं
दों घटि गण टें तिक्कट्टु थिरकट दिग धित्थउ टैं 144

ऽ । ऽ । ऽ

इति जयश्रीताल: ।६१।

जयमङ्गलताले तु कर्त्तव्यं सगणद्वयम् ॥ ८५ ॥
तकिधिता । धिक्कथउ । क्रिडि क्रिडित । रत्थुंगिणि ।
तक्किथउ गणगण ट्रें
तकि धिक्क त्थउ क्रिडि क्रिडि नरत्थुं गिणि तक्कि थउ 145

। । ऽ । । ऽ

इति जयमङ्गल: ।६२।

सगणाल्ल: प्लुतश्चैव ताले श्रीरङ्गसंज्ञके ।
धिग्डितकि । थुंग्डिदिगि । थुगुतक्किक्त्ता । तत्तत । तटकुटि धिटि टें
। । ऽ । ३

इति श्रीरङ्ग: ।६३।

हंसनादे लघुस्त्र्यङ्गो द्रुतयुग्मं प्लुतस्तथा ॥ ८६ ॥
तत्तकट । धिक्कट थर्हि कथुग थर्हि थर्हि गुथ । तत्ता । धिधिद्धिद्रें गगटें

_____

144A2, B, P, O.

145A2, B, P, O.

तत्तक धिक्कट थर्हिं क्कथुग तत्त धिद्धि द्रैं गणगण टें 146

। ३ ० ० ३ैं

इति हंसनादः ।६४।

साम्प्रतं ते च भण्यन्ते ताला ये नवमात्रिकाः ।

जयतालो वसन्तश्च रङ्गेद्योतनसंज्ञकः ॥ ८७ ॥

जगणाल्लो द्रुतौ पश्च जयताले प्रकीर्तिताः ।

थुगुतकि नगझिगि । ता धिटैं । द्रैगणता । कथुगिता । धिद्धि ।

नग झिगि दुग झिगि द्रैं

। S । । ० ० ३ैं

इति जयतालः ।६५।

वसन्तताले विज्ञेयो नगणो मगणस्तथा ॥ ८८ ॥

तद्धि । कथउ । धिद्धिक्कद्धिक्क 147 थउ । गाधिटें । थउधिटें

। । । S S S

इति वसन्तः ।६६।

रङ्गेद्योतनताले तु मगणो लप्लुतावपि 148 ।

झें खुखुंद ता खुंद नग झिगि खुखुंदु खुंदु दथुगा नगदुग झिगि झिगि झें

झें षु खुंद नग झिगि षु खुंद खुंद नग झिगि दुग झिगि झें 149

146P - as above. A2, B, and O differ slightly.

147P - as above. Shah - धिद्धिक्कद्धिच्छ (क्क?).

148Shah - as above. P - मगणाल्लप्लुतावपि.

149B, O, P.

ऽ ऽ ऽ । ऽ

इति रङ्गोद्योतनः । ६७ ।

तालानथ प्रवक्ष्यामि दशमात्रादिकान् कति ॥ ८९ ॥

रङ्गप्रदीपतालस्तु षट्पितापुत्रकस्तथा ।
पार्वतीलोचनश्चैव सिंहविक्रीडितोऽपि च ॥ ९० ॥

रङ्गप्रदीपे ताले तु 150 गुरू लघुगुरुः प्लुतः ।
तत्कुट थर्हि ग्डिदि ग्डिदि थर्हि धें झं झिगिदत्थों ।
क्रिडि क्रिडि दथउ त्थों ।
ऽ ऽ । ऽ ३
इति रङ्गप्रदीपकः । ६८ ।

षट्पितापुत्रके ताले प्लुताच्च मगणप्लुतौ ॥ ९१ ॥
झें नख खिण नखि रिकटुग झिगिता । ततकट धिद्धिकट ।
दरगड दरगड ता ता षुषुता झिझिझें
३ ऽ ऽ ऽ ३
इति षट्पितापुत्रकः । ६९ ।

मगणाल्लो द्रुतो गौ च पार्वतीलोचने द्रुतौ ।
टकुझ्झि टकुझ्झि टकुझ्झि गुटकुडि ग्डिदिग्डिदित्ता ददत्थों तदत्थों तकि
धिक्कि । थुंदिगण धिद्धि थथ उदिगण तत्त
ऽ ऽ ऽ । ० ऽ ऽ ० ०

150P - as above. Shah - रङ्गप्रदीपने(के) ताले.

इति पार्वतीलोचनः । ७० ।

सिंहविक्रीडिते ताले लौ पगौ यगणात्प्लुतः ॥ ९२ ॥
तततत्ता । धिधिधिद्धि झ्रें त्थहि क्कथउ । गत्थउगा ।
त्तकट दोंता । मकट् थुंगा । नग थुग्गत्ता । तत्तकट
धिद्धिकट । दं थिरगि दं थिरगि दों
। । ऽ ऽ । ऽ ऽ ऽ
इति सिंहविक्रीडितः । ७१ ।

पूर्णचन्द्राभिधस्तालः स्थित्या चन्द्रवदाकृतिः ।
द्रुतमाने द्रुतैर्ज्ञेयो लघुभिस्त्रिंशन्मात्रिकः ॥ ९३ ॥

एको द्वौ च त्रयश्चैव चत्वारः पञ्च च क्रमात् ।
एवं च व्युत्क्रमेणैते द्रुतास्तु लघवोऽथवा ॥ ९४ ॥
तातत्ता । तगधिगि ता । तग धिगि थउद्रें । नग झिगि दुगझिगि ता [151]।
झिंझि नख खिण । झ्रें तक्कुट षुषु ता झिझिगिद्रे थिर्धें ता ।
लघुभिर्वा ॥
इति पूर्णचन्द्रतालः । ७२ ।

पृथ्वीकुण्डलतालस्तु जायते षष्टिमात्रिकः ।
तालरत्नाकरं नाम तस्यास्माभिः प्रतिष्ठतम् ॥ ९५ ॥

पृथ्वीकुण्डलताले स्युर्नयौ तो [152] नमभा यभौ ।

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[151]P - as above. Shah - दुगगि ता.

[152]Shah - नो.

यभौ तो यगणश्चैव जगणाच्च गुरु: क्रमात् ॥ ९६ ॥

तकि धिक थुग धिद्धि । देंथउ । तकथुगु धिकि । थुगि थुदों । तत्ता ।

दिरि गिडि दत्थउ 153 गत्थउ गा दिगि । थुंग थुंग थों 154 ।

गत्थउ धिगि तगि ता । कत्थउ गा । तकि धिगि थुगु ता ता तत्ता 155 ।

किट कट दथों । थुग किथु गुणगण 156 झिगि दुग झिगि झिइझें ।

गण गण दुग झिंगण दुगझिं 157 दुगझिगि झें झिं षुषु । डिं षुषु ।

षुषु ताझें । णगझिगि झें । तत्त । तत्त । तग धिगि कि तत्त ।

गधिकि तत्तत्त । तर्हिं खर्हिं त्तिकुट थर्हिं थर्हिं थरि थरि गि ।

तग थुगु धैं द्धें टें द्रें

| | | | S S S S | | | | S S S S | | | S S S | | | S S S

| | S S | | S S | S | S 158

प्रस्तारजाश्च ये तालाः ससङ्ख्यानिमिश्च ये ।

तालरत्नाकरत्वात्तेऽमुष्मिन्सोपाश्रयाः कृताः ॥ ९७ ॥

इति पृथ्वीकुण्डलतालः । ७२ ।

153Shah - दत्थुउ.

154Shah - थुग.

155P - as above. Shah - ता तत ता.

156Shah - गुगण.

157O - as above. Shah - दुग ङ्झिझिगण दुगझि.

158Shah - | | | | S S S S | | | | | S | | S | | | S S S | | | S S S | | S S | | S S | S. P and O have different patterns, noted in *Saṅgitopaniṣat-Sāroddhāra* 1961, 52-3.

यो वीतरागस्य परात्मनोऽपि गुणानुबद्धं गणरागशुद्धम् ।
पुण्यैकलोभात् परया च भक्त्या गायेत्सुगीतं स तु मुक्तिगामी ॥ १ ॥

उद्ग्राहादौ ध्रुवपदे तथाऽभोगे गणाः शुभाः ।
निधेयाः शुभदास्ते हि गीतकर्तुः प्रभोरपि ॥ २ ॥

के गणाः कुत उत्पन्नाः किंरूपाः किंफलप्रदाः ।
किंदेवाः कथमुच्चाय्याः किञ्चित् तल्लक्ष्म तूच्यते ॥ ३ ॥

सृष्टिपालनसंहारकर्तारो भुवनत्रये ।
ब्रह्मविष्णुहरास्तेऽतो विश्वं विश्वं त्रयात्मकम् ॥ ४ ॥

सर्वशुक्रमयो ब्रह्मा विष्णुर्मांसमयः स्मृतः ।
शम्भुश्चास्थिमयो देहे पिण्डश्चैवं 159 त्रयीमयः ॥ ५ ॥

एका मूर्तिस्त्रयो भागा ब्रह्मविष्णुमहेश्वरः ।
एकैव हि त्रयीभूता त्रयी वाप्येकतां गता ॥ ६ ॥

अतस्तत्रयसंयोगान्मूर्तयोऽष्टौ विजज्ञिरे ।
पृथ्व्यप्तेजांसि वायुः खं सूर्यचन्द्रात्मलक्षणाः ॥ ७ ॥

159H, K - पिंडेष्वेवं. P, A2 -पिंडं चैव. Shah - as above.

पृथ्व्यादिपञ्चभूतैर्युक् सूर्यचन्द्रात्मसंयुतम् ।
नृदेहं निर्ममे स्रष्टा स्वाष्टमूर्तिमयं परम् ॥ ८ ॥

मर्त्यो महोत्तमश्चैवं गीतकर्ता स एव हि ।
गीतप्रभुः स च प्रायो गणास्तच्छुभसूचकाः ॥ ९ ॥

धात्रादेशात् सरस्वत्या लोकानां हितहेतवे ।
शुभाशुभादिज्ञानार्थं विवक्षा वाङ्मये कृता ॥ १० ॥

ह्रस्वस्वरयुताश्चैव वर्णास्ते लघवो मताः ।
एवं दीर्घाश्च गुरवः पृष्ठस्था युक्तवर्णतः ॥ ११ ॥

लघुगुर्वात्मका वर्णास्तैस्त्रिभिर्निर्मिता गणाः ।
त्रिवर्णयोगप्रस्ताराद्रूपाण्यष्टौ भवन्ति हि ॥ १२ ॥

अष्टावपि गणास्ते च वाङ्मये त्रिकयोगजाः ।
एकस्मिन् त्र्यात्मके शम्भौ मूर्तयोऽष्टैव जज्ञिरे ॥ १३ ॥

क्रमोत्पन्ना गणास्तेऽष्टौ न्यस्तास्तन्मूर्तिषु क्रमात् ।
तत्तद्देवास्तु ते जातास्तन्मयत्वाच्च तत्फलाः ॥ १४ ॥

किंरूपाः किमभिधानाः क्रमोत्पन्नाः कथं तु ते ।
प्रस्तारन्यासनामादि तदुत्पत्तिरथोच्यते ॥ १५ ॥

आदावीप्सितवर्णानां रूपं सर्वं गुरुं न्यसेत् ।
लिखेल्लघुं मुख्यगुरोरधः शेषं तु पूर्ववत् ॥ १६ ॥

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लघोरधो गुरुर्ह्रस्वो गुरोस्त्वन्यच्च पूर्ववत् ।
पूर्वतुल्यानि रूपाणि स्युर्यावत् सर्वह्रस्वकम् ॥ १७ ॥

प्रस्ताररूपनिर्माणकृते च सुखबोधकम् ।
संख्याङ्कितं बालधियां प्रकारान्तरमुच्यते ॥ १८ ॥

स्थाने द्विगुणिताद्याद्या: संक्षिप्ता 160 वर्णपङ्क्तय: ।
गुरुभिर्लैस्तथैकाद्यै: स्थानद्विगुणवर्द्धितै: ॥ १९ ॥

यतमं रूपमुद्दिष्टं नष्टं वा नीयते च यत् ।
सङ्ख्याङ्काार्द्धे समे ह्रस्वो गुरु: सैकेऽर्द्धे अर्द्धभाक् ॥ २० ॥ 161

न्यस्ता: सोपानवद्रण्या: सैका वर्णमितैककाः ।
उपर्युपरि विक्षेप्या एकैकं मुञ्चता मुखात् ॥ २१ ॥

सर्वगुरुरूपमाद्यमेकद्व्यादिलघून्यत: ।
अन्त्यं च सर्वलघुकं कलिते रुचिवर्णजे ॥ २२ ॥

॥ इति कलितम् ॥

मयरा: सतजा भो नो वर्णा: स्युर्गणपूर्वगाः ।
तत्तत्त्वमयाश्चूडामणौ हि कथिता यत: ॥ २३ ॥

160p - स्थानद्विगुणिताद्याद्याऽसंख्यिता. Shah - as above.

161p, Shah - as above. H, J2 omit verse.

इति संक्षेपकथनाद्व्रणा अष्टाप्युदीरिताः ।
प्रकटाः सुगमैर्वाक्यैः कीर्त्यन्ते ते सलक्षणाः ॥ २४ ॥ [162]

त्रिगुरुर्मगणः प्रोक्तो भूतत्त्वी तनुते श्रियम् ।
लघुगुरू च यगणो वृद्धिकृज्जलतत्त्वगः ॥ २५ ॥

गुरुर्लघुगुरुर्दत्ते मरणं रगणोऽग्निभृत् ।
प्रवासदायी वायुस्थः सगणो लद्वयं गुरुः ॥ २६ ॥

खतत्त्वी शून्यफलकृत् तगणो गो गुरुर्लघुः ।
सूर्यदेवो रोगकारी जगणो लगुरुर्लघुः ॥ २७ ॥

गुरुर्लघू च भगणः कीर्तिकृच्चन्द्रदैवतः ।
नगणस्त्रिलघुश्चायं परमात्मा सुखप्रदः ॥ २८ ॥

मयौ शिरस्थौ भौमाप्यौ प्रान्तस्थौ च गणौ भनौ ।
चन्द्रात्माधिष्ठितौ नेतुर्गीतादौ ते शुभप्रदाः ॥ २९ ॥

पद्ये वर्णभवे गीते ताले स्युरुपयोगिनः ।
अष्टौ गणास्त्रिजास्त्वेवं द्विजा आर्यादिकेष्वपि ॥ ३० ॥

वृद्धेरेकादिवर्णानां षड्विंशत्यक्षरावधि ।
एकाक्षरादिपादं स्यात् पद्यं भाषासु षट्स्वपि ॥ ३१ ॥

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[162]P, A, A3 - सुलक्षणाः. Shah - as above. J1, A3 add two verses naming the element and *phala* for each *gaṇa*, as below in 3.25-28.

पद्येभ्योऽधिकवर्णाः स्युर्दण्डकाः बहवोऽपि ते ।
गाथेत्यनुक्तं यच्छन्दोबन्धिच्छन्दसि पिङ्गले ॥ ३२ ॥

तालान् सोपाश्रयानुक्त्वा गणोत्पत्तिमुदीर्य च ।
स्वरादिरागभाषाणामुत्पत्तिरथ कथ्यते ॥ ३३ ॥

रागरागाङ्गभाषाङ्गक्रियाङ्गोपाङ्गभेदतः ।
अखिलस्यापि नादस्य प्रकाराः पञ्च कीर्तिताः ॥ ३४ ॥

पञ्चस्वप्येषु चैकैकः स्वरैर्ग्रामैर्हि जायते ।
श्रुतिभिर्मूर्च्छनाभिश्च तन्नैरालप्तिभिस्तथा ॥ ३५ ॥

षड्जर्षभौ च गान्धारो मध्यमः पञ्चमस्तथा ।
धैवतश्च निषादश्च ते स्वराः सप्त नामतः ॥ ३६ ॥

कण्ठोरस्तालुरसनानासाशीर्षाभिधेषु च ।
षट्सु स्थानेषु जातत्वात् षड्जः स्यात् प्रथमः स्वरः ॥ ३७ ॥

कण्ठात् सञ्जायते षड्ज ऋषभो हृदयोद्भवः ।
गान्धारस्त्वनुनासिक्यो मध्यमो नाभिसम्भवः ॥ ३८ ॥

उरसः शिरसः कण्ठात् सञ्जातः पञ्चमः स्वरः ।
ललाटे धैवतं विद्यान्निषादः सर्वसन्धिजः ॥ ३९ ॥

सप्तस्वराणामुत्पत्तिः शरीरे परिकीर्तिता ।

नादात्मकानामेतेषां रूपवर्णादि वर्ण्यते ॥ ४० ॥

षण्मुखः स्याच्चतुर्हस्तः पाणिभ्यामुत्पले वहन् ।
वीणाशोभिकरद्वन्द्वः षड्जस्तामरसप्रभः ॥ ४१ ॥

कुलं सुपर्वजं जम्बूद्वीपं ब्रह्मा च दैवतं ।
शृङ्गारे च रसे गेयोऽमुष्य गाता तु पावकः ॥ ४२ ॥

मयूरो वाहनं त्वस्य स्वरानुकरणात्पुनः ।
लक्ष्म षड्जस्वरस्योक्त्वा द्वितीयस्याथ भण्यते ॥ ४३ ॥

॥ इति षड्जस्वरलक्षणम् ॥

एकवक्त्रश्चतुर्हस्तः पाणिभ्यां कमले दधत् ।
वीणां बिभ्रत् कराभ्यां च ऋषभो नीलवर्णभृत् ॥ ४४ ॥

अग्निस्तु दैवतं शाकं द्वीपं गाता च पद्मभूः ।
रसो हास्योऽस्य यानं गौर्गान्धारस्याथ लक्षणम् ॥ ४५ ॥

॥ इति ऋषभलक्षणम् ॥

गान्धारस्त्वेकवदनो गौरवर्णश्चतुष्करः ।
वीणाफलाब्जघण्टाभृत्करः स्यान्मेषवाहनः ॥ ४६ ॥

शङ्करो दैवतं क्रौञ्चद्वीपं सुपर्वजं कुलम् ।
विष्णुर्गाता रसो वीरोऽमुष्य ज्ञेयोऽथ मध्यमः ॥ ४७ ॥

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॥ इति गान्धारलक्षणम् ॥

मध्यमश्चैकवक्त्रः स्याद्धेमवर्णश्चतुष्करः ।
सवीणाकलशौ हस्तौ सपद्मवरदौ तथा ॥ ४८ ॥

भारती देवतं द्वीपं कुशं वंशं सुपर्वजम् ।
गाता चन्द्रो रसः शान्तः क्रौञ्चो वाहनमस्य तु ॥ ४९ ॥

॥ इति मध्यमलक्षणम् ॥

पञ्चमोऽप्येकवदनो भिन्नवर्णश्च षट्करः ।
वीणा करद्वये शङ्खाब्जे चापि वरदाभयौ ॥ ५० ॥

स्वयम्भूर्देवतं द्वीपं शाल्मलिश्च नृवंशजः ।
कोकिला वाहनं गाता नारदः प्रथमो रसः ॥ ५१ ॥

॥ इति पञ्चमलक्षणम् ॥

धैवतो गौरवर्णः स्यादेकवक्त्रश्चतुर्भुजः ।
वीणाकमलखट्वाङ्गफलशोभितसत्करः ॥ ५२ ॥

शम्भुस्तु देवतं श्वेतं द्वीपं स्यादृषिजं कुलम् ।
रसो भयानकश्चाश्वो यानं गाता तु तुम्बुरुः ॥ ५३ ॥

॥ इति धैवतलक्षणम् ॥

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निषादो गजवक्त्रः स्याच्चित्रवर्णश्चतुर्भुजः ।
त्रिशूलपद्मपरशुबीजपूरकभाक्करः ॥ ५४ ॥

गणेशो दैवतं क्रौञ्चो द्वीपं वंशं सुपर्वजम् ।
गाता च तुम्बुरुः शान्तो रसः स्याद्वाहनं गजः ॥ ५५ ॥

॥ इति निषादलक्षणम् ॥

स्वरेषु सप्तस्वेतेषु प्रत्येकं ते त्रयोऽपि हि ।
मन्द्रमध्यतारसंज्ञा ग्रामाः स्थानस्थितिप्रदाः ॥ ५६ ॥

वीणाहस्ता अमी देवाः कण्ठहृन्नाभिसम्भवाः ।
पुरुषाकृतयः श्वेतपीतरक्ताङ्गशोभिताः ॥ ५७ ॥

॥ इति ग्रामलक्षणम् ॥

सप्तस्वरस्थानकृत्सु स्वस्वस्थानस्थितेषु च ।
प्रत्येकं मूर्च्छनैकैका ग्रामेष्वेषु प्रजायते ॥ ५८ ॥

बाधा लाला समाधानी पूरणी चापराजिता ।
विगलिता संयमिनी मन्द्रा च भ्रमिताक्षरा ॥ ५९ ॥

द्राविता मञ्जुला रामा सुखकृज्जयशेखरा ।
रमणी शोभिता नादा तथाभिचरिता मता ॥ ६० ॥

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नादत्तकासिका चण्डा मूर्च्छना नामतस्त्वमूः ।
वीणाहस्ता इमा देव्यो लयकृत्सुखदा मताः ॥ ६१ ॥

प्रथमस्वरजो ग्रामो मन्द्रस्तद्धा च मूर्च्छना ।
निषादे तारचण्डे च भूमौ मर्त्यगलेन हि ॥ ६२ ॥

एवं वीणादिलक्ष्याः स्युर्मूर्च्छनास्त्वेकविंशतिः ।
भवन्त्येकोनपञ्चाशत्तानास्ताँश्च भणाम्यहम् ॥ ६३ ॥

॥ इति मूर्च्छनालक्षणम् ॥

तन्न तेन्ना यदुच्यन्ते तानास्ते स्वरसंस्थिताः ।
आलप्तिश्रुतिसंस्थानव्यापकर्तार एव ते ॥ ६४ ॥

तानानातानतानन्तातन्नतेन्नकतन्नकाः ।
विज्ञेयास्ते क्रमात् तानाः सप्त सप्त स्वरे स्वरे ॥ ६५ ॥

विचित्रं जन्तुवद्वक्त्रं तेषां देहं नराकृतिः ।
तत्तत्स्वरकृता वीणाकरास्तानाः प्रकीर्तिताः ॥ ६६ ॥

॥ इति तानलक्षणम् ॥

अथ श्रुतयः

नादान्ता निष्कला गूढा सकला मधुरा तथा ।
कामाङ्गा मधुरा श्यामा तारा चन्द्रानना शुभा ॥ ६७ ॥

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असम्पूर्णा वरा पूर्णा रञ्जिका वातिका परा ।
प्रसन्ना मदना [163] वामा बाला मधुमती तथा ॥ ६८ ॥

द्वाविंशतिश्च श्रुतय एता ज्ञेयाः स्वरानुगाः ।
श्रुतिभिः कियतीभिस्तु युक्तास्ते च स्वराः क्रमात् ॥ ६९ ॥

चतुःश्रुतिस्त्रिश्रुतिः स्याद्द्विश्रुतिश्च चतुःश्रुतिः ।
त्रिश्रुतिश्चुःश्रुतिश्च द्विश्रुतिश्च स्वराः मताः ॥ ७० ॥

॥ इति श्रुतिलक्षणम् ॥

श्रुतिभिर्मूर्च्छनाभिश्च ग्रामैस्तेन्नैश्च संहिताः ।
मताः सप्तस्वरास्तैस्तु रागभाषादयः कृताः ॥ ७१ ॥

तावन्तस्ते तु रागाः स्युर्यावन्त्यो जीवजातयः ।
षोडशसहस्रसंख्यास्ते रागा गोपीकृता मताः ॥ ७२ ॥

बुद्धिदौर्बल्यतस्तेऽपि न ज्ञायन्ते कथंचन ।
अतोऽल्पबुद्धिज्ञानार्थे तेऽधुना नियताः कृताः ॥ ७३ ॥

श्रीरागप्रमुखा रागाः षट् षड्भाषाभिरन्विताः ।
प्रत्येकं ते च विज्ञेयास्तांस्तु वक्ष्ये सलक्षणान् ॥ ७४ ॥

163Shah - प्रसन्नमदना. H, K - प्रसन्ना वदना.

श्रीरागोऽथ वसन्तश्च भैरव: पञ्चमस्तथा ।
मेघरागश्च विज्ञेयो षष्ठो नट्टनरायण: ॥ ७५ ॥

रूपवर्णादिकं किञ्चिदमीषां प्रतिपाद्यते ।
श्रीरागोऽथ गौरवर्ण: सोऽष्टहस्तश्चतुर्मुख: ॥ ७६ ॥

पाशाब्जपुस्ताङ्कुशबीजपूरकभृत्कर: ।
वीणा करद्वयेऽस्य स्यादेकश्च वरद: कर: ॥ ७७ ॥

विख्यातोऽयं हंसयानो ब्रह्ममूर्त्तिरिवापर: ।
एतस्यानुगभाषाणां नामानि स्युर्यथाक्रमम् ॥ ७८ ॥

गौडी कोलाहलान्धाली द्रविडी मालवकैशिकी ।
षष्ठी स्याद्देवगान्धारी तासां वर्णादि 164 वर्ण्यते ॥ ७९ ॥

गौडी भाषा पीतवस्त्रा गौराङ्गी गजवाहना ।
कोलाहला रक्तवस्त्रा गौरा तु शुकवाहना ॥ ८० ॥

धूम्राभा कृष्णवसनान्धाली शूकरवाहना ।
द्रविडी रक्तचीरा स्याद्धेमाभा मत्स्यवाहना ॥ ८१ ॥

मालवकैशिकी गौरा क्रौञ्चगा रक्तचीवरा ।
रक्ताभा देवगान्धारी पीतचीराश्वयायिनी ॥ ८२ ॥

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164A - वर्ण्यादि.

श्रीरागानुगता भाषा वीणाहस्ता षडप्यमूः ।
रागस्याथ वसन्तस्य रूपवर्णादि कीर्त्यते ॥ ८२ ॥

॥ इति सभाषश्रीरागलक्षणम् ॥

षड्वदनो दशकरो वसन्तो विद्रुमप्रभः ।
सुतालशङ्खखट्वाङ्गफलचक्राब्जभृत्करः ॥ ८४ ॥

सवीणौ च करौ यस्य वरदाभयदौ तथा ।
वाहनं कोकिला चैत्रे वैशाखे गीयते स च ॥ ८५ ॥

आन्दोला कैशिकी चैव तथा प्रथममञ्जरी ।
गुण्डगिरी देवशाखा रामग्री षड् वसन्तजाः ॥ ८६ ॥

अथासां लक्ष्म चान्दोला दोलारूढा सुवर्णभा ।
शेषा अपि च गौराङ्ग्यो दोलास्था नादपूरिताः ॥ ८७ ॥

॥ इति सभाषवसन्तलक्षणम् ॥

भैरवः श्वेतवर्णः स्यादेकवक्त्रोऽष्टहस्तभाक् ।
वृषयानः कृत्तिवासाः कालभैरवरूपभृत् 165॥ ८८ ॥

सर्पत्रिशूलखट्वाङ्गजपमालाभिरन्वितैः ।
वीणापाशफलाब्जैश्च पाणिभिर्भूषितो ह्ययम् ॥ ८९ ॥

165P, A - किलभैरव. J1 - कलभैरव. Shah - as above.

भैरवी गुर्जरी चैव भाषा वेलाकुली तथा ।
कर्णाटी रक्तहंसा च भाषा षड्भैरवानुगाः ॥ ९० ॥

नीलांशुका रक्तवर्णा भैरवी शुकवाहना ।
गौरवर्णा पीतवस्त्रा गुर्जरी मेषगामिनी ॥ ९१ ॥

श्यामाङ्गी कृष्णवसना भाषा गरुडवाहिनी ।
वेलाकुली रक्तचीरा गौरा स्याद्वृषयायिनी ॥ ९२ ॥

कर्णाटी हस्तिगमना नीलाङ्गी रक्तचीवरा ।
हंसयाना पीतवस्त्रा रक्तहंसा प्रवालभा ॥ ९३ ॥

॥ इति सभाषभैरवलक्षणम् ॥

पञ्चमस्य च रागस्य सभाषस्याथ लक्षणम् ।
पञ्चमः पञ्चवक्त्रः स्याद्दृशहस्तो गजेन्द्रगः ॥ ९४ ॥

वीणापाशफलाङ्कुशखट्वाङ्गवरभृत्करः [166]
तालाभयादियुक्पाणिः श्यामलाङ्गश्च कीर्त्यते ॥ ९५ ॥

पञ्चमस्य च रागस्यामूः षड् भाषा मतान्तरे । [167]

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[166]P, A3 - खट्वाङ्गाब्जवरभृत्करः:. Shah - as above.

[167]H - omits. P - Shah moved this line here from between v. 100 and 101. P here -
मतान्तरे मेघरागोमूःषडपि भाषा ज्ञेया.

त्रिगुणा स्तम्भतीर्थी स्यादाभीरी ककुभा तथा ।
वइराडी ¹⁶⁸ च सामेरी षड् भाषाः पञ्चमे मताः ॥ ९६ ॥

त्रिगुणा महिषयाना च श्यामला कृष्णचीवरा ।
स्तम्भतीर्थी पीतवस्त्रा रक्ताङ्गा सर्पवाहना ॥ ९७ ॥

नीलाम्बरा च गौरा स्यादाभीरी केकिगामिनी ।
ककुभा रक्तसिञ्चया रक्ताङ्गी बकवाहना ॥ ९८ ॥

वइराडी भिन्नवर्णा च कृष्णवस्त्रोष्ट्रयायिनी ।
श्वेतवर्णा नीलवस्त्रा सामेरी स्यान्मृगासना ॥ ९९ ।

॥ इति सभाषपञ्चमरागलक्षणम् ॥

अथ मेघाभिधो राग एकवक्त्रोऽष्टपाणिभृत् ।
मेघवर्णः केकिगामी पीताम्बरधरोऽपि च ॥ १०० ।

शङ्खचक्रगदावीणापद्माभयवरासिभृत् ।
करोच्चयो यस्य बभौ तस्य भाषाः षडप्यथ ॥ १०१ ॥

बङ्गाला मधुरा चैव कामोदा चोक्षसाटिका ¹⁶⁹।
देवगिरी च देवाला तासां लक्षणमुच्यते ॥ १०२ ॥

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¹⁶⁸P, A3 - वप्पेराडी. Shah - as above.

¹⁶⁹Shah, H - चाक्षसाटिका. P - as above.

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बङ्गला पीतवसना गौराङ्गी खड्गगामिनी ।
पीतवस्त्रा च नीलाङ्गी मधुरा सारसासना ॥ १०३ ॥

नीलाम्बरा गौरदेहा कामोदा क्रौञ्चयायिनी ।
गौराङ्गी पीतवसना हंसगा चोक्षसाटिका ॥ १०४ ॥

ताक्ष्यासिना देवगिरी मेघाभा रक्तचीवरा ।
मयूरवाहना श्यामा देवाला नीलचीवरा ॥ १०५ ॥

॥ इति सभाषमेघरागलक्षणम् ॥

नट्टनारायणो रागो नीलवर्णश्चतुर्भुजः ।
शङ्खचक्रगदावीणाकरः स्याद्वरुडासनः ॥ १०६ ॥

तोटिका मोटिका चैव नट्टा डुम्बी तथैव च ।
मल्लारी सिन्धुमल्लारी 170 नट्टनारायणाश्रयाः ॥ १०७ ॥

अथासां लक्षणं रक्ता तोटिका सम्बरासना ।
मोटिका नीलवसना गौरा कुक्कुटवाहना ॥ १०८ ॥

नट्टा क्रौञ्चासना पीतचीवरा मेघदेहभा ।
हेमवर्णा रक्तचीरा डुम्बी स्यान्नरवाहिनी ॥ १०९ ॥

170H, K - सिन्धुमल्हारी. P, A - as above.

नीलाभा रक्तवसना मल्लारी च कपोतगा ।
सिन्धुमल्लारिका गौरा पीतचीरा गजासना ॥ ११० ।

वीणाहस्ता नादरूपा भाषाः षट्त्रिंशदात्मगाः ।
रागभाषास्तथोक्त्वाथ 171 रागाङ्गादिकमुच्यते ॥ १११ ॥

॥ इति सभाषनट्टनारायाणलक्षणम् ॥

देवशाखा मालवश्रीर्धनश्रीर्दीपिकादयः ।
स्वचतुज्जातिसंयुक्ता रागाङ्गाः कथिता अमी ॥ ११२ ॥

॥ इति रागाङ्गाः ॥

बृहती पुलन्धिका चैव सैन्धवी लालितादयः ।
भाषाङ्गा विविधा भीमपलासीप्रमुखा अपि ॥ ११३ ॥

॥ इति भाषाङ्गाः ॥

वैराटिका वृद्धहंसा तथा सौराष्ट्रिकादयः ।
शोकप्रकाशकाश्चान्ये 172 क्रियाङ्गेषु प्रकीर्तिताः ॥ ११४ ॥

॥ इति क्रियाङ्गानि ॥

171Shah suggests as above. P - रागभाषे तथोक्त्वाथ.

172Shah - शोकः शकादयश्चान्यैः. P, A3 - as above.

केदारवर्णस्थानाख्यस्तथा मालविकादयः ।
कर्णाटबङ्गालमुखाः सर्वे गौडा उपाङ्गगाः ॥ ११५ ॥

॥ इत्युपाङ्गानि ॥

ज्ञेया रागेषु रागाङ्गाः क्रियाङ्गोपाङ्गकावपि ।
तथा भाषासु भाषाङ्गाः स्वस्वदेशभवा अपि ॥ ११६ ॥

रागाश्चतुर्विधा देश्यशुद्धसालिगछाइलाः ।
ओडवः षाडवः पूर्णोऽपूर्णोऽथेति 173 चतुर्विधाः ॥ ११७ ॥

नृसंज्ञिता मता देवा देव्यश्च महिलाभिधाः ।
वीणाहस्ता नादरूपाः सर्वे ज्ञेया अमी बुधैः ॥ ११८ ॥

॥ इति रागरागाङ्गक्रियाङ्गोपाङ्गभाषाभाषाङ्गलक्षणम् ॥

रचितास्ते त्वलङ्कारा सप्तस्वरमुखाक्षरैः ।
एषु सर्वेषु रागेषु स्वराणां कारणं 174 हि तत् ॥ ११९ ॥

अन्योन्यं स्वरवर्णानां सान्तानां तु प्रयोगतः।
ये जायन्ते वर्णगुम्फास्तेऽलङ्कारा प्रकीर्तिता ॥ १२० ॥

तेऽलङ्कारा द्वादशैवमाद्याः शिवमते मताः ।

173Shah - पूर्णोऽपूर्णोऽप्येति. P - as above.

174Sharma suggests करणं.

साद्या अष्टादशमतास्ते तु गौरीमते तथा ॥ १२१ ॥

अष्टादशान्तलीनस्तु द्वादशैते शिवोद्भवाः ।
अतो गौरीमतोद्भूतांस्तानेवाष्टादश ब्रुवे ॥ १२२ ॥

प्रसन्नश्च परावृत्तो निवृत्तः परिवर्तकः ।
आक्षिप्तः सम्प्रदानश्चोद्ग्राहश्चोपलोलकः ॥ १२३ ॥

क्रामको बहुमानश्च घातको मलिनस्तथा ।
हुङ्कारोद्योतविद्योताः सुबाहुप्रौढसन्मुखाः ॥ १२४ ॥

अष्टादशेत्यलङ्कारा नामतः कथिता अमी । ,
क्रमव्युत्क्रमविन्यस्ताष्टवर्णानां क्रमो ह्यथ ॥ १२५ ॥

सारीगमपधनीसा ॥ प्रसन्नः ॥ १ ॥

सानीधपमगरीसा ॥ परावृत्तः ॥ २ ॥

सारी । सारीग । सारीगम । सारीगमप । सारीगमपध । सारीगमपधनी ।
सारीगमपधनीसा ॥ निवृत्तः ॥ ३ ॥ [175]

सानीसा । नीधसा । नीधपसा । नीधपमसा । नीधपमगसा ।

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[175]A3 has division markers throughout. Others have them unevenly or not at all. Divisions here as in A3 unless otherwise noted.

नीधपमगरीसा । नीधपमगरीसा ॥ परिवर्तकः ॥४॥ [176]

रीसा । गरीसा । मगरीसा । पमगरीसा । धपमगरीसा । नीधपमगरीसा ।
सानीधपमगरीसा ॥ आक्षिप्तः ॥५॥

सानी । सानीध । सानीधप । सानीधपम । सानीधपमग । सानीधपमगरी ।
सानीधपमगरीसा ॥ सम्प्रदानः ॥६॥

रीसा । गरी । मग । पम । धप । नीध । सानी । उद्वाहः ॥७॥

सासानी । नीनीध । धधप । पपम । ममग । गगरी । रीरीसा ।
उपलोलकः ॥८॥ [177]

सारी । रीग । गम । मप । पध । धनी । नीसा । क्रामकः ॥९॥

सानी । नीध । धप । पम । मग । गरी । रीसा । बहुमानः ॥१०॥

साग । [178] रीम । गप । मध । पनी । धसा [179] । घातकः ॥११॥

सानी । साध । नीप । धम । पग । मरी । गसा । रीसा । मलिनः ॥१२॥

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[176] Shah suggests division markers as above. A3 - सानी । सानीध । सानीधप । etc.
(identical to सम्प्रदानः).

[177] Shah - सानी । नीध । धप । पम । मग । मग । गरी । रीसा ।. A3, P - as above.

[178] H, P - add सारी.

[179] H - सनीसा. P - सा. Shah - as above.

सारीगगम मगरीसा । सानीधप पधनीसा । हुंकार: ॥ १३ ॥

सासा । रीनी । गध । मप । पम । धग । नीरी । सासा । उद्योत: [180] ॥ १४ ॥

सामपसा । सारीगधनीसा । सानीधगरीसा । सापमसा । विद्योत: ॥ १५ ॥

सारीसा । सागसा । सामनीसा । सापधसा । सुबाहु: ॥ १६ ॥ [181]

सासानीरी । धगपम । मपगध । रीनीसासा । प्रौढ: ॥ १७ ॥ [182]

सागपनीसा । सारीमधसा । साप । रीध । गनी । मसा । सारीगरीसा ।
गमपमगा । पधनीधपा । सानीधनीसा । धपमपधा । मगरीगमा ।
साम । रीप । गध । मनी । पसा । साप । नीम । धग । परी । मसा ।
इति सन्मुख: ॥ १८ ॥

एवमलङ्कारा ज्ञेया: ॥

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[180]A3 - सासारी । नीग । धम । पप । मध । गनी । रीसासा. Shah - as above.

[181]A3 - as above. Shah - सारीसा । सामसा । सामनीसा । साधपसा (H - सापधसा).

[182]A3 - as above. Shah - मपगध । रीनीसासा । सासानीरी । धगमप ।.

Ms. P

Ms. P

छत्रचक्रासिशङ्खाब्जजालीगोमूत्रिकादयः ।
स्युर्विचित्राणि चित्राणि बुद्ध्या कार्या तदाकृतिः ॥ १२६ ॥

क्रमव्युत्क्रमविन्यासादन्योन्यं स्वरयोगतः ।
जायन्ते बहवो भेदास्तेऽस्मिन्नष्टादश स्मृताः ॥ १२७ ॥

एवमष्टादश प्रोक्ता अलङ्काराः स्वरानुगाः ।
न्यस्ता अमी प्रबन्धस्थकरणे स्वरपूर्वके ॥ १२८ ॥

पाटानां करणे चेयमेव रीतिर्मता हिता ।
अष्टवाद्योत्थपाटानां योगात्तत्स्वरवद्भवेत् ॥ १२९ ॥

अष्टौ ते भुङ्गलावंशौ वीणापट्टाउजौ तथा ।
मृदङ्गत्रिवली तालकांस्यतालौ 184 स्वभेदिनौ ॥ १३० ॥

॥ इत्यलङ्कारस्वरकरणपाटकरणानां लक्षणम् ॥

स्वरकरणसुदक्षः पाटबन्धैकधुर्यः
    स्वरनियमितरागप्रौढभेदप्रवीणः ।
सरसवचनगुम्फो गीतनिर्माणकृद्यः
    स हि भवति यशस्वी सर्वराज्ञां सदस्सु ॥ १३१ ॥

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184 P - मृदङ्गतिवलीतोलकांस्यतालौ.

॥ इति श्रीमलधारिश्रीराजशेखरसूरिशिष्य-
वाचनाचार्यश्रीसुधाकलशविरचिते स्वोपज्ञसङ्गीतोपनिषत्सारोद्धारे
गणस्वररागादिप्रकाशनो नाम तृतीयोऽध्यायः ॥

सरभसमिलितानां नाकलोकाङ्गनानां
तततघनसुषिराख्यानद्ववाद्यैश्च नृत्यैः ।
त्रिभुवनजनतायाः सौख्यकृद्यः स्ववाण्या
समवसरणभूमौ वीतरागो मुदे सः ॥ १ ॥

अथ वाद्यानि कथ्यन्ते बन्धा वर्णाश्च तद्भवाः ।
वाद्यानीह चतुर्धाः स्युस्तज्जा वर्णास्त्वनेकधा ॥ २ ॥

ततं वीणादिकं वाद्यं तालप्रभृतिकं घनम् ।
वंशादिकं तु सुषिरमानद्धं मुरजादिकम् ॥ ३ ॥

केचिदूचुस्त्रिधा वाचमङ्क्यालिङ्ग्योर्ध्वगं त्विति ।
फुङ्का 185 पुटतालगात्रयन्त्राणीति तु पञ्चधा ॥ ४ ॥

आहतोऽनाहतश्चैव दण्डाहतकराहतौ ।
वाताहतश्चेत्यथवा पञ्चशब्दा उदीरिताः ॥ ५ ॥

तते वीणादिके वीणाः पिनाकीकिन्नरीमुखाः ।
पिनाकी सधनुस्तुम्बा किन्नर्यो द्वित्रितुम्बिकाः ॥ ६ ॥

वीणास्तु देववीणाद्यास्तास्त्वमा नादपूरिताः ।

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185 Shah - फुङ्का. A - as above.

शिवस्य वीणाऽनालम्बी [186] सरस्वत्यास्तु कच्छपी ॥ ७ ॥

विश्वावसोस्तु बृहती महती नारदस्य च ।
कलावती तुम्बरोस्तु गणानां च प्रभावती ॥ ८ ॥

तथा घोषवती वीणा विपञ्ची कण्ठकूणिका ।
वल्लकी ब्रह्मवीणेति वीणाभेदास्त्वनेकशः ॥ ९ ॥

वीणास्त्वेकतन्त्र्याद्यास्तन्त्रीसङ्ख्याङ्किताभिधाः । [187]
एकविंशतितन्त्र्यन्ता मानव्यो देवता अपि ॥ १० ॥

एकतन्त्री द्वितन्त्री च त्रितन्त्री सप्ततन्त्रिका ।
एकविंशतितन्त्री चेत्युत्तमा मध्यमापराः ॥ ११ ॥

भजते सर्ववीणासु सैकतन्त्री प्रधानताम् ।
ब्रह्महत्यां हरत्येषा दर्शनात् स्पर्शनादपि ॥ १२ ॥

दण्डः शिवः शिवा तन्त्री नाभिभूर्नाभिभिरुच्यते ।
तुम्बं विष्णुः कला ब्राह्मी वासुकिर्दोरकस्त्वतः ॥ १३ ॥

स्वरान्ग्रामान्मूर्छनाश्च तालालप्तिश्रुतीस्तथा ।
संसाध्य तस्यां रागास्तु सर्वे वाद्याः सुबुद्धिभिः ॥ १४ ॥

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186 Shah - वीणानालम्बी. Kavi 1951, 629 - as above.

187 One syllable missing in first *pāda*.

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स्वरसाधनसंस्थानबिन्दुसप्तकदण्डया ।
वीणया निर्मिताभ्यासो नाद: शुद्धिकर: पर: ॥ १५ ॥ [188]

गुरूपदेशादन्येऽपि भेदा वाद्याश्च कौतुकात् ।
संक्षेपान्नाममात्रेण वक्ष्ये भेदास्तु कत्यपि ॥ १६ ॥

कत्रवाडो बूटवाडश्छन्दो धारा च कैकुटी ।
कङ्कालो हांफ हूंफेति तिरिपो वह्णिर्बलि: ॥ १७ ॥ [189]

वयणि: कोमलिस्तीषिश्चोषिभिरितपूरितौ ।
ओहर: प्रसरस्त्राण: प्राणाद्या वैणिका मता: ॥ १८ ॥ [190]

घात: पातश्च संलेखो लेखोल्लेखा च लेखका: [191] ।
घोषोऽर्द्धकर्त्तरी रेफो भेदा एवंविधा मता: [192] ॥ १९ ॥

आलप्तयोऽप्यथ ज्ञेया व्यक्ताव्यक्तात्मकाकुका: ।
परकाकुर्देशकाकु: शुद्धा सालङ्कृता तथा ॥ २० ॥

सन्यासा निरलङ्कारा पदहीना पदान्विता ।
अनिबद्धा निबद्धा चेत्येवमालप्तय: स्मृता: ॥ २१ ॥

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[188] P omits verse.

[189] Numerous variant readings among mss.

[190] Numerous variant readings among mss.

[191] P. L. Sharma suggests संलेखवलेखोल्लेककस्तथा.

[192] Shah - एवं घना मता:. P. L. Sharma suggests as above.

एकैकस्य च वाद्यस्य तद्बन्धस्य च निर्मितिः ।
तद्वाद्यपाटवर्णानां सम्यग् विज्ञा सरस्वती ॥ २२ ॥

यद्यत् कार्यकरं वाद्यं सुसाध्यं लोकवल्लभम् ।
तत्तत् प्रकीर्त्यते चात्र नान्यद्ग्रन्थस्य गौरवात् ॥ २३ ॥

॥ इति ततवाद्ये वीणादिलक्षणम् ॥ [193]

तन्त्रीयुतानि वाद्यानि तथा पट्टाउजादयः ।
कराङ्गुलिघृष्टवाद्यास्ते तु सर्वे ततास्स्मृताः ॥ २४ ॥ [194]

॥ इति ततवाद्यानि ॥

घनवाद्यान्यतो वच्मि तालप्रभृतिकानि तु ।
तालौ च कांस्यतालौ च झल्लरीप्रमुखान्यपि ॥ २५ ॥

सुकुमारस्वरा शक्तिः शिवः स्यात् कर्कशस्वरः ।
शिवशक्त्यात्मकौ तालौ स्वराल्लक्ष्यौ तु कांस्यजौ ॥ २६ ॥

कालमानकरौ गीते वाद्ये च निपतत्स्वरौ ।
फुल्लपद्माकृती तुल्यौ [195] तालौ सङ्गीतसाधकौ ॥ २७ ॥

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[193] Shah - ततवाद्ये वीणादिलक्षणम्. P - as above.

[194] P omits verse.

[195] P. L. Sharma suggests फुल्लपद्माकृतितुल्यौ.

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तालाकृती कांस्यतालौ ततौ प्रौढौ च वर्तुलौ ।
कांस्यजा च दृढा प्रौढा झल्लरी स्थालरूपिणी ॥ २८ ॥

इति घनवाद्ये तालकांस्यतालझल्लरीलक्षणम् ॥

वाद्यानि सुषिरे चाथ वंशः शङ्खश्च भुङ्गला ।
भेरी शृङ्गं वंसुली च मुखवाद्यान्यनेकशः ॥ २९ ॥

वैणवः खादिरो दान्तश्चान्दनो राक्तचन्दनः [196] ।
आयसः कांस्यजस्तारो भवेद्दण्डश्च हेमजः ॥ ३० ॥

खादिरो वर्तुलः श्लक्ष्णो ग्रन्थिभेदव्रणोज्झितः ।
कनिष्ठाङ्गुलिविस्तारं गर्भेऽस्य सुषिरं मतम् ॥ ३१ ॥

त्यक्त्वा च तत्र दण्डे त्रीण्यङ्गुलानि शिरःस्थलात् ।
मुक्त्वा फूत्कारसुषिरं [197] कार्यमङ्गुलिसम्मितम् ॥ ३२ ॥

द्विहस्ताङ्गुलिवाद्यानि दण्डप्रान्ते द्वितीयके ।
एकाङ्गुलान्तराणि स्युश्छिद्राण्यन्यानि सप्त च ॥ ३३ ॥

तान्यष्टौ बदरीबीजसदृशानि भवन्ति हि ।

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[196]A, P - as above. Shah - रक्तचन्दनः.

[197] Shah - as above, modified from मुक्तासूक्तारसुषिरं. Something seems to be missing here.

नादहेतोमरिुतस्य निर्गमाय कृतानि तु ॥ ३४ ॥

भवन्ति मुखरन्ध्रस्य ताररन्ध्रस्य चान्तरे ।
एकैकाङ्गुलिवृद्धाः स्युर्वंशाश्च द्वादश क्रमात् ॥ ३५ ॥

द्वाविंशत्यङ्गुलमितं वंशं यावद्ध्वन्त्यमी ।
अविस्पष्टश्रुतित्वात्ते वंशा नोक्तास्तु नीरसाः ॥ ३६ ॥

जयो नवाङ्गुलो ज्ञेयो विजयो द्वादशाङ्गुलः ।
त्रयोदशाङ्गुलो नन्दो महानन्दश्चतुर्दश ॥ ३७ ॥

अमी प्रशस्ताश्चत्वारः सरङ्गाः सरसा इति ।
फुंकाश्चतस्र एतेषां तासां संज्ञाः क्रमादमूः ॥ ३८ ॥

इरला विरला चैव पौरा प्रौढा च नामतः ।
इरला सूक्ष्मनादा स्याद्विरला ज्योतिरन्विता ॥ ३९ ॥

पौरा तु काहलानादा प्रौढा रङ्गविनाशिनी ।
घनत्वं सुस्वरत्वं च पूरत्वं फूत्कृतेर्गुणाः ॥ ४० ॥

॥ इति सुषिरे वंशलक्षणम् ॥

अभग्नं शङ्खमुत्तानननाभिकं सागरोद्भवम् ।
एकाङ्गुलं तस्य मुखे रन्ध्रं शब्दस्य कारकम् ॥ ४१ ॥

॥ इति शङ्खलक्षणम् ॥

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भुङ्गला ताम्रघटिता गोपुच्छाकारधारिणी ।
प्रलम्बबाहुदण्डाङ्घ्री वाद्या मङ्गलकर्मसु ॥ ४२ ॥

॥ इति भुङ्गलालक्षणम् ॥

नृपवाद्यं भवेद्भेरी भद्रा कालनिवेदिनी ।
धत्तूरकुसुमाकाराऽखण्डा प्रौढनिनादिनी ॥ ४३ ॥

॥ इति भेरीलक्षणम् ॥

महिषशृङ्गजं शृङ्गं वक्राकारं च तत्तनु ।
श्यामं सूक्ष्माग्रवदनं गोपवाद्यं त्रुटत्स्वरम् ॥ ४४ ॥

॥ इति शृङ्गलक्षणम् ॥

वंशवद्वंसुली ज्ञेया वंशखण्डा समाङ्गभृत् ।
गोपप्रियानेकविधा वाद्या साऽहिधृतामपि ॥ ४५ ॥

॥ इति वंसुलीलक्षणम् ॥

काहला श्वापचं वाद्यं तुररीयं तु नाद्यगम् ।
रणवाद्यं मधुकरीत्यास्यजं 198 सुषिरं विदुः ॥ ४६ ॥

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198 P - as above. Shah - मधुकरी चास्यजं.

॥ इति सुषिरवाद्यलक्षणम् ॥

मुरजादि यदानद्धं [199] तद्वाद्यमथ वच्म्यहम् ।
मृदङ्गढक्कानिस्साणत्रिवलीपटहादिकम् ॥ ४७ ॥

मुरजस्तु मते जैने जातः शङ्खान्महानिधेः ।
लोके तु स्वयमीशेन स वाद्यो मुरजः कृतः ॥ ४८ ॥

कथं रुद्रेण तद्वाद्यं मुरजाख्यं विनिर्मितम् ।
कथं पाटभवा वर्णा न्यस्तास्तस्मिँश्च बन्धिनि ॥ ४९ ॥

कैलासाद्रौ स्थितं रुद्रमन्यदा ध्यानतत्परम् ।
ज्ञात्वा स्वघातकमिति तत्रागान्मुरजासुरः ॥ ५० ॥

प्राप्तब्रह्मवरं मां तु न हन्तुं कोऽप्यलं परः ।
ऋते हरात्तपोयुक्तादतस्तं पातयाम्यतः ॥ ५१ ॥

विमृश्यैवं तपोविघ्नरूपं निर्मापयन्मधुः ।
तत्र कैलासशिखरे वने बहुतरौ च सः ॥ ५२ ॥

ध्यानं विसृज्य रुद्रोऽपि पश्यन्ति स्म तपोवनम् ।
तपोलोपि च तज्ज्ञात्वा तत्कृतं ज्ञानचक्षुषा ॥ ५३ ॥

तपोलोपिनि तस्मिंस्तु कुपितो निर्ययौ ततः ।

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[199] Shah - पदानद्धं. A - as above.

रुद्रो रुद्रमनास्तं च दृष्ट्वा प्रोवाच राक्षसम् ॥ ५४ ॥

तपोभङ्गोद्यमं कृत्वा रे रे रक्ष: क्व यास्यत: ।
व्रजन्नित्युक्त एवायं युयुत्सुर्हरमापतत् ॥ ५५ ॥

स चिरं योधयित्वा तं पशुमारममारयत् ।
कण्ठपाण्यङ्घ्रिहीनं तद्देहं कृत्वात्यजद्धुवि ॥ ५६ ॥

शिवे स्वस्थानमायाते सार्द्रे तद्देहपञ्जरम् ।
उत्पाट्य मांसलोभेन गृध्रैर्नीतं नभस्तले ॥ ५७ ॥

मांसं तत्पञ्जरस्थं तै: किञ्चिद्धुक्त्वाऽतिभारत: ।
पातिते स्वमुखेभ्यस्तत्सान्त्रं वृक्षोपरि स्थितम् ॥ ५८ ॥

अन्त्रावलीभि: संलग्नं तरुशाखावलम्बि तत् ।
सूर्यतापेन संशुष्कं चर्मानद्धं मुखद्वये ॥ ५९ ॥

निर्म्मांसत्वात्तदन्तस्तु सुषिरं वायुयोगत: ।
शब्दायमानं श्रीकण्ठ: शुश्रावाथ वने भ्रमन् ॥ ६० ॥

तच्छब्दितं समाकर्ण्य श्रुतिसौख्यकरं परम् ।
कौतुकात्तत्र गत्वेशस्तं ददर्श तथा स्थितम् ॥ ६१ ॥

किमेतदिति तद्रूपं पश्यन्सस्मार तं शिव: ।
विचिन्त्य स्वहतं पूर्वं वामहस्तेन चास्पृशत् ॥ ६२ ॥

विशेषशब्द उत्पेदे ता इत्यस्मिन्सनादके ।
कौतुदाद्दक्षिणेनापि करेण प्रहतं ततः ॥ ६३ ॥

उत्पन्नो धीत्ययं शब्दस्तं जघान पुनः शिवः ।
करेण वामेन परो जजृम्भे थों इति स्फुटम् ॥ ६४ ॥

दक्षिणेन करेणापि मुरजाञ्च पुनर्हतात् ।
जज्ञे द्रैमित्ययं शब्दः स चाथ स्वाश्रयं ययौ ॥ ६५ ॥

कियत्यपि गते काले प्रावृड्ऋतौ समेऽन्तरि ।
विज्ञप्तः शम्भुरुमया नवोटजकृते तदा ॥ ६६ ॥

पलाशसर्ज पत्राणां शाड्वलानां निवेशनात् ।
गणेभ्यः कारयामास शर्वस्तत्रोटजं नवम् ॥ ६७ ॥

एकदोटजपत्रेषु शुष्केषु परिपातितान् ।
नवाब्देनाम्बुबिन्दूँस्तु शुश्रावोमायुतो हरः ॥ ६८ ॥

उक्तं च शिवया स्वामिन्पत्रेष्वासारयोगतः ।
सञ्जाता यादृशाः शब्दास्तादृशान्स्थापय क्वचित् ॥ ६९ ॥

इत्युक्ते विमृशन्नीशः स्मृत्वा मुरजमोमिति ।
ऊचे च पूर्ववृत्तान्तं तच्छब्दांस्तत्र च न्यधात् ॥ ७० ॥

ते शब्दाः कीदृशास्तत्र कथं न्यस्तास्तु मर्दले ।
तत्प्रसङ्गेन तत्पाणौ उत्पन्नाः कीदृशास्त्विति ॥ ७१ ॥

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तद्यथा

तक्कड दरगड । धिक्कड दरगड । ताधिक्कड दरगड । दाधिक्कड दरगड ।
धिद्धिक्कड । दातक्कड दरगड । तक्कड दाधिक्कड दरगड ।
धिक्कड दरगड दरगड दरगड ताधित्थउ द्रे । 200

शुष्कपत्रोद्भवाः पूर्वमुत्पन्ना मुरजेऽपि ते ।
उक्ताः शब्दाः पञ्चत्रिंशदथ पाटाः करोद्भवाः ॥ ७२ ॥

नागबन्धः स्वस्तिकश्च शुद्धाख्यः स्यादलग्नकः ।
समखली चेति पञ्च मुख्याः पाटाः प्रकीर्त्तिताः ॥ ७३ ॥

प्रत्येकं सप्त 201 सप्तैते पञ्चत्रिंशद्भवन्त्यतः ।
नागबन्धश्च पणव एका एकसरा तथा ॥ ७४ ॥

दूसारा चैव सञ्चारो विचारो नागबन्धगाः ।
अथ सप्त स्वस्तिकाद्याः स्वस्तिको बलिकोहलः ॥ ७५ ॥

फुल्लविक्षेपकश्चैव चारश्च विनिषण्णकः ।
खण्डनागश्च विश्वासः शुद्धाद्यं सप्तकं त्वथ ॥ ७६ ॥

शुद्धः स्यात्स्वरस्फुरणा उत्फुल्ला सुप्रियो दमः ।

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200 A3 - as above. Mss have slightly variant readings.

201Shah - पञ्च. P - as above.

नकारो मानवल्ली स्यादथालग्नकसप्तकम् 202 ॥ ७७ ॥

अलग्नकः शुद्धरूपो विश्रामो विषमस्खली ।
आनन्दः शुचिस्स्फुरणा समखल्यादिकं ततः ॥ ७८ ॥

समखली च विकटा सुघटाऽवघटा शुभा ।
अडुखली त्वनुच्छल्ला पाटा एषां क्रमादथ ॥ ७९ ॥

नननननगि ।	नागबन्धः ॥ १ ॥
ननगिड । गिडदगि ॥	पणवः ॥ २ ॥
ग्डिदि ग्डिदि ॥	एका ॥ ३ ॥
ननग्डिदि ॥	एकसरा ॥ ४ ॥
नखुं नखुं ॥	दूसरा ॥ ५ ॥
ख च त किट ॥	संचारः ॥ ६ ॥
धिक धिकट ॥	विचारः ॥ ७ ॥ १ ॥
थों गि ॥	स्वस्तिकः ॥ १ ॥
धों हंत ॥	बलिकोहलः ॥ २ ॥
थों गिण । थों थों गि ॥	फुल्लविक्षेपः ॥ ३ ॥
थुंदि गण ॥	चारः ॥ ४ ॥
किट थों ॥	विनिषण्णकः ॥ ५ ॥
थों गि खें खें ॥	खण्डनागः ॥ ६ ॥
थिरकट तों ॥	विश्वासः ॥ ७ ॥ २ ॥
नहिं खहिं गि ॥	शुद्धः ॥ १ ॥
ननगि खहिं ॥	स्वरस्फुरणः ॥ २ ॥

ननगि नखर्हि नखर्हि ॥ उच्छला ॥३॥

ग्डिदि ग्ड खर्हि ॥ सुप्रियः ॥४॥

थोंगि खर्हि ॥ दमः ॥५॥

ग्डिदि तत्ता नकारः ॥६॥

धिद्धि ॥ मानवल्ली ॥७॥३॥

ननगिड ग्रिडि दा ॥ अलग्नकः ॥१॥

थुंदिगण कत्थउ ॥ शुद्धरूपः ॥२॥

तकि धिकि ॥ विश्रामः ॥३॥

टगु टगु टगु नगु विषमखली ॥४॥

तत्तत्त कट ॥ आनन्दः ॥५॥

झें टिगु झ्रि ॥ शुचिः ॥६॥

तत्त कट धिद्धि कट ॥ फुरणा ॥७॥४॥

नगि झें नगि झें ॥ समखली ॥१॥

गिड्द गु गिड्द गु ॥ विकटा ॥२॥

तक्कत्थउ धि ॥ सुघटा ॥३॥

झें दिथों ॥ अवघटा ॥४॥

तद्धि तत्ता तद्धि तत्त ॥ शुभा ॥५॥

नगिदि नगि ॥ अडुखली ॥६॥

थरकट । थरकट ॥ अनुच्छल्ला ॥७॥

पाटा अमी मृदङ्गस्य पञ्चत्रिंशदुदाहृताः ।
अन्येऽपि बहवो भेदाः कर्त्तरी समकर्त्तरी ॥८०॥

समनखः पाणिहस्तः स्वस्तिको भ्रमरादयः ।
हस्ताभ्यां वाद्यरीतिश्च नोक्ता ग्रन्थगुरुत्वतः ॥८१॥

हस्ताभ्यां वाद्यते वाद्यमतस्तद्देवता ब्रुवे ।
अङ्गुष्ठे दैवतं ब्रह्मा तर्जन्यामधिप: शिव: ॥ ८२ ॥

मध्यमायां प्रभुर्विष्णु: सर्वदेवा त्वनामिका ।
ऋषिस्थानं कनिष्ठा स्यात्सूर्य: करतलाधिप: ॥ ८३ ॥

पाणिपृष्ठे स्थितश्चंद्र: शक्रो दक्षिणहस्तग: ।
वरुणो वामहस्तेश: सर्वदेवौ करराविति ॥ ८४ ॥ 203

मृदङ्गो मर्दलस्तूर्यं मुरजं शिवनिर्मितम् ।
तूरं नद्धं महावाद्यं द्विमुखं पाटसागर: ॥ ८५ ॥

रुद्रेण नाट्यनृत्यार्थं वाद्यं मुरजसंज्ञया ।
निर्मितं कौतुकादेव तत्संज्ञा: कल्पितास्त्विति ॥ ८६ ॥

वाद्यं लोककृते चान्त: सुषिरं काष्ठजं तत: ।
चर्मावनद्धं द्विमुखं कृतं तन्मुरजाकृति ॥ ८७ ॥

वसास्थाने निर्मिताश्च चर्मणो वध्रिका इमा: ।
गङ्गायमुनके मुख्ये नागपाशाभिधा: परा: ॥ ८८ ॥

एवमानद्धवाद्येषु मुरजाख्यं प्रकीर्तितम् ।
साम्प्रतं शेषवाद्यानां किञ्चिल्लक्षणमुच्यते ॥ ८९ ॥

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203 P - as above. Verse missing in Shah.

॥ इति मुरजलक्षणम् ॥

चर्मानिद्धमुखा ढक्का प्रायेण भूपतेर्हिता ।
निःस्वनो [204] भूपतेर्वाद्यं राज्यकार्येषु वाद्यते ॥ ९० ॥

वज्राकृतिस्तु त्रिवलिद्विमुखा नृत्यवाद्यगाः ।
पटहा मार्गदेशाद्या भूपदेवगृहादिषु ॥ ९१ ॥

आउजो लोकभाषायां धाउजयश्च खाउजा । [205]
मताः पट्टाउजश्चेति स्वस्वनामानुसारिणः ॥ ९२ ॥

तथैव म्लेच्छवाद्यानि ढोल्लतब्लमुखानि तु ।
डफा च टामकी चैव डउंडिः पादचारिणाम् ॥ ९३ ॥

तथा डमरुको बुक्का दुद्दुडी [206] कुण्डली घटः ।
चर्मावनद्धान्यन्यान्यथानद्धे सकलान्यपि ॥ ९४ ॥

॥ इति आनद्धवाद्यलक्षणम् ॥

व्यासायामादिकं मानं रूपं वर्णाकृतिः स्फुटम् ।
वाद्याक्षरोत्पत्तिरीतिः स्वस्वस्थानकवादनम् ॥ ९५ ॥

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[204] 4.47 - निस्साण. P - निःस्वानः.

[205] Shah suggests खंडाउजपखाउजौ.

[206] A2 - दुद्भी. A3 - दुड्दली. H - दुडदडी. Shah - as above.

इत्यादि यन्मया नोक्तं ग्रन्थेऽस्मिन्बहुताभयात् ।
वाद्यवादनदक्षेभ्यो ज्ञेयं तत्तद्यथारुचि ॥ ९६ ॥ युग्मम् ॥

एकैकस्मिन्सुवाद्ये तु सदभ्यासपरायणः ।
सर्ववाद्योद्भवान्पाटान्प्रयुनक्ति 207 विचक्षणः ॥ ९७ ॥

ततघनसुषिराख्यानद्ववाद्यानि   तानि
        प्रततविविधपाटैर्वादितानि प्रयत्नात् ।
य इह सकलतालान् तेषु संयोज्य सद्यो
        रचयति च सुनृत्यं सोऽग्रणीर्विज्ञपङ्क्तेः ॥ ९८ ॥

॥ इति श्रीमलधारिगच्छमण्डनवादीन्द्रश्रीराजशेखरसूरिशिष्य-
वाचनाचार्यश्रीसुधाकलशविरचिते   स्वोपज्ञसङ्गीतोपनिषद्ग्रन्थसारोद्धारे
चतुर्विधवाद्यप्रकाशनो नाम चतुर्थोऽध्यायः ॥ ४ ॥

207Shah - as above. P - प्रयुञ्जति.

प्राकारत्रयभूषिते मणिचिते यद्देशना भूतले
सङ्गीतत्रयतत्परस्त्रिजगतीलोकः सहर्षोऽजनि ।
सच्छत्रत्रितयोपशोभिततनू रत्नत्रयोद्योतक-
स्तस्याः प्राप्तिसुबोधिदो जिनपतिर्देयादमेयां मुदम् ॥ १ ॥

यस्मात् पञ्चेन्द्रियप्रीतिभवेच्च दुःखविस्मृतिः ।
सदा सौख्यकरं तत्तु नृत्यं मूलादथ ब्रुवे ॥ २ ॥

प्रवेशे तीर्थयात्रायां तथा भूपाभिषेचने ।
विवाहे पुत्रजन्माद्ये उत्सवे नृत्यमिष्यते ॥ ३ ॥

इन्द्राभ्यर्थनया पूर्वं वसिष्ठाय महर्षये ।
उपदिष्टा नृत्यविद्या ब्रह्मणा ज्ञानमूर्त्तये ॥ ४ ॥

नृत्यं सम्यक् परिज्ञाय स्वपुत्राणां शतेऽपि तत् ।
निवेश्य तच्च पुत्रेभ्यो धात्राग्रे स त्वदर्शयत् ॥ ५ ॥

शतपुत्रयुतो गत्वा स्रष्टुरादेशतस्ततः ।
दर्शयामास तन्नृत्यं शक्राग्रे स्वसुतैर्मुनिः ॥ ६ ॥

इन्द्रोपरोधात्तन्नृत्यं लास्यताण्डवसंयुतम् ।
रंभोर्वशीमेनकाद्या ऋषिः पुत्रैरशासयत् ॥ ७ ॥

नृत्तं नरकृतं ज्ञेयं नृत्यं नारीकृतं मतम् ।
तथा नाट्यं नाटकं च नरनारीविनिर्मितम् ॥ ८ ॥

सुकुमारं तु तल्लास्यं ताण्डवं विषमाङ्गभृत् ।
सर्वभेदान्वितं स्वर्गे नृत्यं प्रववृते ततः ॥ ९ ॥

स्वाङ्गेऽनुभूतं यद्गौर्या लास्यं तच्छक्तिजं स्मृतम् ।
विषमं ताण्डवं रौद्रं रुद्रेण स्वाङ्गनिर्मितम् ॥ १० ॥

यथा स्वर्गेऽभवन्नृत्यं मर्त्यलोकेऽप्यथाजनि ।
तेभ्यो वसिष्ठपुत्रेभ्यो भक्तभूपाङ्गनादिषु ॥ ११ ॥

ततः प्रवर्त्तं बहुधा भूतले कुशलैः कृतम् ।
उषानाम्न्यां बाणपुत्र्यां लास्यं गौर्यास्ततोऽभवत् ॥ १२ ॥

गन्धर्वविश्वावसुनाऽभ्यस्य नृत्यं त्रिविष्टपे ।
शिक्षितं चित्ररथाय स च पार्थमशासयत् ॥ १३ ॥

शिक्षिता चार्जुनेनापि विराटदुहितोत्तरा ।
साभिमन्योश्च मरणाद्विसस्माराखिलं तु तत् ॥ १४ ॥

हरमाराध्य तत्तस्मात् प्राप्तं पालकभूभृता ।
विस्तृतं पृथिवीपीठे तन्नृत्यं तु ततो जने ॥ १५ ॥

शास्त्राण्यालोक्य तत्किञ्चिन्मयापि प्रतिपाद्यते ।

नृत्यं 208 गात्रस्य विक्षेपो नृतेर्धातोर्भवत्पदः ॥ १६ ॥

स्यादङ्गोपाङ्गप्रत्यङ्गभेदेन त्रिविधं पुनः ।
प्रत्येकं तेऽपि षड् भेदास्तेऽपि स्युः स्वस्वभेदिनः ॥ १७ ॥

शीर्ष हस्तौ च हृदयं तथा पार्श्व कटिः पदौ ।
इत्यङ्गाः 209 षडथो दृष्टिस्तथा भ्रूनासिकाधराः ॥ १८ ॥

कपोलौ चिबुकं चेत्युपाङ्गाः षडपि नामतः ।
ग्रीवांसौ पृष्ठमुदरमूरूजङ्घायुगं तथा ॥ १९ ॥

प्रत्यङ्गाः षडमी ज्ञेयाः शीर्षभेदाः क्रमादथ ।
शीर्ष दृग्दर्शनं तारापुटभ्रूनासिकाधराः ॥ २० ॥

कपोलौ चिबुकं चैव वक्त्ररागश्च शीर्षगाः ।
क्रमादेतान्प्रवक्ष्यामि पूर्वग्रन्थानुसारतः ॥ २१ ॥

रेचितं च परावृत्तमवधूतमधोमुखम् ।
निकुञ्चितं तथोत्क्षिप्तमञ्चितं लोलितं शिरः ॥ २२ ॥

परिवाहितमाधूतं धूतमाकम्पकम्पितौ ।
त्रयोदश स्युः शीर्षाणि तेषां लक्ष्माथ किञ्चन ॥ २३ ॥

208SR 7.27-8 - नृत्तं.

209Shah - इत्यङ्गा.

रेचितं तु शिरस्तिर्यग्यानं स्याद्विस्मयादिषु ।
शीघ्रयानात् [210] परावृत्तमवधूतं निषेधने ॥ २४ ॥

अधोमुखं प्रणामादौ भूम्यालोके निकुञ्चितम् ।
ऊर्ध्वलोके तथोत्क्षिप्तं मनाग्नम्रं शिरोऽञ्चितम् ॥ २५ ॥

लोलनाल्लोलितं चैव दोलादौ परिवाहितम् ।
मदादौ तिर्यगाधूतं धुतं कोपेऽथ विस्मये ॥ २६ ॥

भयेऽवतारे चाकम्पं संज्ञादिषु च कम्पितम् ।
पूर्वण्यष्टौ शिरांस्याहुर्नाट्ये सर्वत्र पञ्च तु ॥ २७ ॥

॥ इति शिरोलक्षणम् ॥

क्रुद्धा दृप्ता च दीना च हृष्टा स्निग्धा भयान्विता ।
सलज्जा मुकुला शून्या विषण्णा मलिनाधरा ॥ २८ ॥

शङ्किता ललिता भ्रान्ता केकरा विप्लुता चला ।
त्रस्ता च मलिना ग्लाना स्मेरा क्रूराभिनन्दिता ॥ २९ ॥

स्थिरोद्विग्ना परिम्लाना सकामा सभयाद्भुता ।
हास्या वीरा सकरुणा शान्ता रौद्रा जुगुप्सिता ॥ ३० ॥

षट्त्रिंशद् दृष्टयोऽमूस्तु सान्वर्थत्वात्सलक्षणाः ।

210P, Shah - शीघ्रयानात्. H - as above.

इत्युक्ता व्यभिचारिण्यः पूर्वाः शेषा रसान्विताः ॥ ३१ ॥

॥ इति दृष्टिलक्षणम् ॥

दर्शनं चाष्टधा साचि विलोकितनिवर्तिते ।
अवलोकितमुल्लोकं समं वृत्तानिवर्तिते ॥ ३२ ॥

तिर्यग्वीक्षणतः साचि सस्पृहं तु विलोकितम् ।
निवर्तितं व्याघुटितं सरलं त्ववलोकितम् ॥ ३३ ॥

ऊर्ध्वदर्शनमुल्लोकं विकाररहितं समम् ।
पुनः प्रवृत्तं तद् वृत्तं स्थिरस्थमनिवर्तितम् ॥ ३४ ॥

॥ इति दर्शनलक्षणम् ॥

प्रवेशनं समुद्वृत्तं चलनं वलनं भ्रमः ।
निष्क्रामः प्राकृतं पातो नवमं च विवर्तनम् ॥ ३५ ॥

ताराकर्मेति नवधाऽधुना तल्लक्ष्म तूच्यते ।
प्रवेशनं प्रवेशोऽन्तः 211 समुद्वृत्तं तु निर्गतम् ॥ ३६ ॥

विलोकने च चलनं वलनं तिर्यगीक्षणात् ।
भ्रमश्च जायते मोहे निष्क्रामो बाह्यदर्शनात् ॥ ३७ ॥

211Shah - प्रवेशान्तः. P. L. Sharma suggests as above.

मूर्खेक्षणे प्राकृतं च पातोऽधोवीक्षणाद्भवेत् ।
विवर्तनं समुद्वृत्तं नाट्यनृत्यानुगं च तत् ॥ ३८ ॥

॥ इति ताराकर्मलक्षणम् ॥

नवधा पुटकर्मणि विश्लेषः कुञ्चितं समम् ।
प्रसृतं विवर्तितं च निमेषश्च वितालितम् ॥ ३९ ॥

भ्रान्तं च स्फुरितं चैषां लक्षणं कथ्यतेऽधुना ।
विश्लेषः पुटपार्थक्यं वक्रीभूतं तु कुञ्चितम् ॥ ४० ॥

समं समावलोकाच्च प्रसृतं तु प्रसारणात् ।
विवर्तितं समुद्वृत्तं निमेषस्तु निमीलनम् ॥ ४१ ॥

वितालं च भवेद्रौद्रं भ्रान्तं मोहादिसम्भवम् ।
स्फुरितं स्पन्दितं चैतन्नृत्ये नाट्ये प्रयुज्यते ॥ ४२ ॥

॥ इति पुटकर्मलक्षणम् ॥

चतुरं रेचितोत्क्षेपौ भ्रुकुटिः पातनं तथा ।
कुञ्चितं सहजं चेति भवेद् भ्रूकर्म सप्तधा ॥ ४३ ॥

चतुरं त्वीषदुच्छ्वासं रेचितं ललितं मनाक् ।
उत्क्षेपश्चोर्ध्वदृष्टित्वाद् भ्रुकुटिः कोपविह्वला ॥ ४४ ॥

अधोगतिः पातनं स्याद्वक्रीभूतं तु कुञ्चितम् ।

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सहजं च स्वभावस्थं नाट्ये नृत्ये रसेषु तत् ॥४५॥

॥ इति भ्रूकर्मलक्षणम् ॥

विकूणिता च निभृता विकृष्टा सहजा नता ।
सोच्छ्वासा चेति कथिता नासिका षड्विधा बुधैः ॥४६॥

विकूणिता जुगुप्सायां निभृता निश्चला क्रमात् ।
विकृष्टा चाभ्यसूयायां प्रसन्ना सहजा मता ॥४७॥

नता श्लिष्टपुटा शोके सोच्छ्वासा हर्षयोगतः ।
नृत्ये नाट्ये प्रयोक्तव्या नासिकेयं रसेष्वपि ॥४८॥

॥ इति नासालक्षणम् ॥

सन्दष्टकं निसर्गं च श्लिष्टं च परिवर्तितम् ।
वेपितं चापि रोषादौ पञ्चधाऽधरकर्म तु ॥४९॥

॥ इत्यधरलक्षणम् ॥

कुञ्चितः कम्पितः फुल्लः क्षामः पूर्णः समस्तथा ।
कपोलः षड्विधस्त्वेवं वामो वा दक्षिणोऽपि वा ॥५०॥

कुञ्चितः शीतभीत्यादौ कम्पितो रोषभाषणे ।
फुल्लो हर्षे तु रोगादौ क्षामः पूर्णसमौ सुखात् ॥५१॥

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॥ इति कपोललक्षणम् ॥

लेहनं कुट्टनं दष्टं खण्डनं चुक्कितं समम् ।
छिन्नं च सप्तधा कर्म चिबुकस्याथ लक्षणम् ॥ ५२ ॥

लेहनं लेह्यलेहादौ भीतत्रस्तेषु कुट्टनम् ।
दष्टं तु दन्तदष्टादौ खण्डनं रोदनादिषु ॥ ५३ ॥

चुक्कितं जृम्भिकादौ च स्वभावेषु समं मतम् ।
व्याघौ भयादिके छिन्नं व्यवहाराश्रितं च तत् ॥ ५४ ॥

॥ इति चिबुककर्मलक्षणम् ॥

प्रसन्नं सहजं रक्तं श्यामं वक्त्रं चतुर्विधम् ।
प्रसन्नमद्भुतप्राप्तौ सहजं तु स्वभावजम् ॥ ५५ ॥

रक्तमत्युग्ररोषादौ श्यामं दुःखादिसंस्मृतौ ।
एवं स्वभेदयुक् शीर्षे प्रथमाङ्गं प्रकीर्तितम् ॥ ५६ ॥

॥ इति सभेदप्रथमाङ्गशीर्षलक्षणम् ॥

शिरःकर्मानुगानीति ग्रीवाकर्माणि तानि तु ।
ज्ञेयानि तद्विचारज्ञै रसे कण्ठे च तानि तु ॥ ५७ ॥

॥ इति ग्रीवाकण्ठस्कन्धलक्षणम् ॥

दशधैवं बाहुचारो लक्ष्म नामानुगं मतम् ।
हस्तकानां चतुःषष्टिरथ संज्ञादिनोच्यते ॥ ६५ ॥

॥ इति बाहुचारलक्षणम् ॥

पताकस्त्रिपताकश्च तथोक्तः कर्त्तरीमुखः ।
अर्द्धचन्द्रो ह्यरालश्च शुकतुण्डश्च मुष्टिकः ॥ ६६ ॥

शिखराख्यः कपित्थश्च तथैव खटिकामुखः ।
सूचीमुखः पद्मकोशः सर्पशिरास्तथैव च ॥ ६७ ॥

मृगशीर्षश्च काङ्गूलोऽलपद्मश्चतुरस्तथा 212।
भ्रमरो हंसवक्त्रश्च हंसपक्षस्तथा मतः ॥ ६८ ॥

सन्दंशः सुमुखश्चोर्णनाभः पक्षिरुतस्त्विति ।
तेष्वसंयुतहस्तानां चतुर्विंशतिसङ्ख्यया ॥ ६९ ॥

अथ लक्ष्म पताकस्य साङ्गुष्ठाङ्गुलयः समाः ।
वक्रा त्वनामिका शेषं त्रिपताकं पताकवत् ॥ ७० ॥

पृष्ठगा तर्जनी शेषं पूर्ववत्कर्त्तरीमुखे ।
वक्राङ्गुल्यस्त्वर्द्धचन्द्रे गलहस्तार्द्धचन्द्रवत् ॥ ७१ ॥

212p - लाङ्गूलो; A3, Shah - as above.

अराले नम्रयाङ्गुष्ठस्तर्जन्या मिलितो भवेत् ।
शुकतुण्डेऽनामिका तु वक्रा शेषमरालवत् ॥ ७२ ॥

मुष्टिकेऽङ्गुष्ठ उपरि तलन्यस्ताङ्गुलीषु च ।
शिखरेऽङ्गुष्ठकस्तूर्ध्वः शेषं मुष्टिकवद्भवेत् ॥ ७३ ॥

अङ्गुष्ठपार्श्वगाङ्गुल्या कपित्थे पूर्ववत् परम् ।
कनिष्ठानामिका चोर्ध्वे वक्रे द्वे खटिकामुखे ॥ ७४ ॥

सूचीमुखे तर्जनी च सरलान्यच्च पूर्ववत् ।
ईषन्नम्राः पद्मकोशेऽङ्गुष्ठेऽङ्गुलीश्च मेलयेत् ॥ ७५ ॥

नम्राङ्गुल्योऽङ्गुष्ठलग्नाः सान्वर्थे सर्पशीर्षके ।
मृगशीर्षे कनिष्ठोर्ध्वाऽङ्गुष्ठश्चोर्ध्वोऽन्यत् पूर्ववत् ॥ ७६ ॥

काङ्गुले तर्जनीमध्याङ्गुल्यावङ्गुष्ठकेतने 213 ।
आवर्तिताः करतले त्वङ्गुल्यश्चालपद्मके ॥ ७७ ॥

चतुरे प्रसृतास्तिस्रोऽङ्गुल्यश्चोर्ध्वा कनीयसी ।
भ्रमरे मध्यमाङ्गुष्ठलग्ना नम्रा प्रदेशिनी ॥ ७८ ॥

तर्जनी मध्यमाङ्गुष्ठलग्नाग्रा हंसवक्त्रके ।
हंसपक्षे कनीयस्यूर्ध्वाऽङ्गुल्यः कुञ्चिता मनाक् ॥ ७९ ॥

213SR 7.140 - ऊर्ध्वास्त्रेताग्निसंस्थानास्तर्जन्यङ्गुष्ठमध्यमाः.

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तर्जन्यङ्गुष्ठसन्दंशः सन्दंशे मिलिताः पराः ।
अङ्गुष्ठेऽङ्गुलयो नम्रसंहता मुकुले समाः ॥ ८० ॥

पद्मकोशवदङ्गुल्यो नम्रास्तास्तूर्णनाभिके ।
मध्यमाङ्गुष्ठसन्दंशो वक्राः पक्षिरुते पराः ॥ ८१ ॥

इत्यसंयुतहस्तानां लक्ष्मोक्त्वाथ त्रयोदश ।
संयुताः कथयिष्यन्ते हस्ताश्च सप्तविंशतिः ॥ ८२ ॥

अञ्जलिश्च कपोतश्व कर्कटः खटिकासनः ।
खटिकावर्धमानश्चोत्सङ्गश्च निषधस्तथा ॥ ८३ ॥

दोलः पुष्पपुटश्चैव मकरो गजदन्तकः ।
वर्धमानः सुनन्दश्चेत्युक्ता हस्तास्त्रयोदश ॥ ८४ ॥

चतुरस्रौ तथोद्वृत्तौ तथा तलमुखौ स्मृतौ ।
स्वस्तिकौ विप्रकीर्णौ चाप्यरालखटिकामुखौ ॥ ८५ ॥

ललितौ चैव सूच्यास्यौ रेचितावर्धरेचितौ ।
उत्तानावञ्चितौ चैव पल्लवौ सुनितम्बकौ ॥ ८६ ॥

लताख्यौ करिहस्तौ च पक्षवञ्चितकौ तथा ।
कुञ्चितौ गरुडपक्षौ दण्डपक्षौ तथैव च ॥ ८७ ॥

ऊर्ध्वमण्डलिनौ पार्श्वमण्डलिनौ तथैव च ।
उरोमण्डलिनौ चोरः पार्श्वार्धमण्डलौ तथा ॥ ८८ ॥

मुष्टिकस्वस्तिकौ चैव नलिनीपद्मकोशकौ ।
शीर्षानुवलितौ स्यातामुल्वणौ चेति संयुताः ॥ ८९ ॥

सप्तविंशतिसङ्ख्यास्ते चैकत्र मिलिता युताः ।
चत्वारिंशत् करा जाता एषां लक्ष्माथ कथ्यते ॥ ९० ॥

पताकाकारहस्ताभ्यां श्लिष्टाभ्यामञ्जलिर्नतौ ।
कपोतो मध्यसुषिरौ विपरीतौ करौ यदा ॥ ९१ ॥

कर्कटे च कराङ्गुल्यो भवन्त्यन्योन्यमध्यगाः ।
अरालौ मणिबन्धस्थौ हस्तौ चेत्खटिकासनः ॥ ९२ ॥

खटिकावर्द्धमानश्चेत् सन्मुखौ खटिकामुखौ ।
उत्सङ्गस्थौ करौ चेत् स उत्सङ्गो जिनमूर्तिगः ॥ ९३ ॥

निषधोऽयं पद्मकोशतुल्यौ लग्नौ करौ तथा ।
द्वे द्वे लग्ने समेऽङ्गुल्यौ दोलाख्यः समहस्तयोः ॥ ९४ ॥

जलाञ्जलौ पुष्पपुटौ नम्रौ हस्तावधःस्थितौ ।
ऊर्ध्वाङ्गुष्ठौ च मकरे पताकाख्यावधोमुखौ ॥ ९५ ॥

पताकौ मणिबन्धस्थौ हस्तौ चेद्गजदन्तकः ।
वर्द्धमाने करे स्यातां हंसपक्षौ पराङ्मुखौ ॥ ९६ ॥

सुनन्दे मणिबन्धस्थौ शुकतुण्डौ करौ मतौ ।

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इति त्रयोदशकरास्संयुता नाटचनृत्ययोः ॥ ९७ ॥

वामोऽवामे परो वामे चतुरस्रौ करौ समौ ।
हंसवक्त्रौ समुद्वृत्तावुद्वृत्तौ च तदा करौ ॥ ९८ ॥

अन्योन्यं सन्मुखीभूतौ करौ तलमुखौ तदा ।
मणिबन्धे भ्रमराख्यौ स्वस्तिकौ स्वस्तिकाकृती ॥ ९९ ॥

पूर्वं तु स्वस्तिकौ कृत्वा पर्यस्तौ चेत्प्रकीर्णकौ ।
खटिकाख्योऽप्यरालश्चेदरालखटिकामुखौ ॥ १०० ॥

आवर्तितौ तु ललितावावाङ्मुखतलौ करौ ।
मध्याङ्गुष्ठौ च सूच्यास्यौ 214 करौ कुञ्चितकूर्परौ ॥ १०१ ॥

भ्रान्तौ हस्तौ हंसपक्षौ रेचितौ पार्श्वविस्तृतौ ।
रेचितोद्वर्तितौ स्यातां करौ तावर्धरेचितौ ॥ १०२ ॥

त्रिपताकौ कपोलस्थौ चेत्तावुत्तानवञ्चितौ ।
मणिबन्धे पद्मकोशौ शिथिलौ पल्लवौ करौ ॥ १०३ ॥

नितम्बे केशबन्धाच्च करौ प्रोक्तौ नितम्बकौ ।
लताख्यौ त्रिपताकौ चेल्लम्बितौ भ्रामितौ ततः ॥ १०४ ॥

214H - शूच्याख्यौ. P - शून्याख्यौ. Shah, A3 - as above.

त्रिपताको 215 दोलितश्च पार्श्वस्थौ करिहस्तकौ ।
यौ करौ शीर्षलग्नाग्रौ स्यातां तौ पक्षवञ्चितौ ॥ १०५ ॥

कुञ्चितौ तौ तु शिरस: पूर्वौ च परिवर्तितौ ।
तौ करौ गरुडपक्षौ पताकौ पक्षवच्चलौ ॥ १०६ ॥

दण्डपक्षौ हंसपक्षौ व्यावृत्तौ परिवर्तितौ ।
अरालावूर्ध्वदेशस्थावूर्ध्वमण्डलिनौ तदा ॥ १०७ ॥

तावेवावर्तितौ पार्श्वे पार्श्वमण्डलिनौ करौ ।
उरोमण्डलिनौ वक्षस्यरालौ परिवर्तितौ ॥ १०८ ॥

ज्ञेयौ हस्तौ तथान्वर्थावुर:पार्श्वार्धमण्डलौ ।
खटिकाख्यौ मणिबन्धे मुष्टिकस्वस्तिकौ तत: ॥ १०९ ॥

पद्मकोशौ तथा स्यातां नलिनीपद्मकोशकौ ।
मुष्टिकस्वस्तिकौ शीर्षे शीर्षानुवलितौ मतौ ॥ ११० ॥

ऊर्ध्वदेशे प्रसृतौ तूद्वेष्टिताङ्गौ तथोल्वणौ ।
इत्युक्ता: संयुता: सर्वे चतु:षष्टिकरास्विति ॥ १११ ॥

एकस्मिन् हस्तकास्त्वेते हस्तेऽवाङ्मुखसम्मुखा: ।
ऊर्ध्वाधोमध्यगा: पञ्चोभाभ्यां दश च तद्विद: ॥ ११२ ॥

215Shah - त्रिपताकौ. P - as above.

॥ इति चतुःषष्टिहस्तकलक्षणम् ॥

स्वभेदयुग्द्वितीयाङ्गमुक्त्वाङ्गानां चतुष्टयम् ।
प्रत्यङ्गभेदसंयुक्तमतो ब्रूमः क्रमादथ ॥ ११३ ॥

हृदयोदरपार्श्वाणि कटिरूरुयुगं पुनः ।
जङ्घायुगं पादकर्म 216 स्थानकानि पदो तथा 217 ॥ ११४ ॥

उद्वाहितं समं चैवाभुग्नं निर्भुग्नमुन्नतम् ।
वक्षः पञ्चविधं चेत्युद्वाहितं तूर्ध्वदर्शने ॥ ११५ ॥

समं स्वभावसंस्थानादाभुग्नं मूर्च्छने नतम् ।
निर्भुग्नं निम्नपृष्ठं 218 स्याद्वर्वादावुन्नतं मतम् ॥ ११६ ॥

॥ इति हृदयलक्षणम् ॥

खल्लमावर्तितं चैव क्षामं सहजमेव च ।
प्रौढं पञ्चविधं चेत्युदरं खल्लमुत्क्षुधम् ॥ ११७ ॥

आवर्तितं तु सान्वर्थं क्षामं हास्यादिना भवेत् ।
सहजं च स्वभावस्थं प्रौढमुच्छ्वसितं त्विति ॥ ११८ ॥

216UPS - पदः कर्म. P - पदाः कर्म. H - पदाकर्म.

217P - पदोर्यथा. H, Shah - पदो यथा.

218SR 7.300 - निर्भुग्नं निम्नपृष्ठत्वादुन्नतं स्तब्धमप्युरः.

॥ इत्युदरलक्षणम् ॥

प्रसारितं चापसृतं नतं व्यावर्तितं तथा ।
समं पञ्चविधं पार्श्वमायामात्तत् प्रसारितम् ॥ ११९ ॥

अपसृतं व्याघुटितं नम्रीभूतं नतं मतम् ।
व्यावर्तितं भ्रामणाच्च समं स्यात् सहजं त्विति ॥ १२० ॥

॥ इति पार्श्वलक्षणम् ॥

रेचितोद्वाहिता छिन्नोन्नता प्रोक्ता समा तथा ।
कटि: पञ्चविधा चैव भ्रामणाद्रेचिता कटि: ॥ १२१ ॥

उद्वाहिता नता किञ्चित् छिन्ना मध्यस्य कर्षणात् ।
उन्नतोच्छ्वासिता चोर्ध्वं स्वभावस्था समा त्विति ॥ १२२ ॥

॥ इति कटिलक्षणम् ॥

निवर्तितोद्वर्तिते च कम्पिता चलिता तथा ।
स्तम्भिता पञ्चधा चैवमूरुश्चापि प्रकीर्तिता ॥ १२३ ॥

निवर्तिताभ्यन्तरस्था भ्रामितोद्वर्तिता मता ।
कम्पिता चलिता चापि सान्वर्था स्तम्भिता स्थिरा ॥ १२४ ॥

॥ इति ऊरुलक्षणम् ॥

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अङ्गुष्ठघट्टनात् पार्ष्णेर्घट्टनाच्चार्द्धघट्टितम् ॥ १३२ ॥

हृत्वाङ्घ्रिमङ्घ्रिणा घट्टन् तिर्यग्रेचितघट्टितम् ।
परिवेषमङ्गुलीभिः क्रियते मण्डलाकृतिः ॥ १३३ ॥

कुण्डलं पार्ष्णिना स्थित्वा परितो ह्याग्रचालनात् ।
उक्त्वेति पादकर्माणि स्थानकानि तु वच्म्यथ ॥ १३४ ॥

॥ इति पादकर्मलक्षणम् ॥

आयतं स्थानकं पूर्वं ललितं चावहित्थकम् ।
स्थानकत्रितयं चैतत् करणानां त्ववस्थितौ ॥ १३५ ॥

दक्षिणः स्यात् समः पादस्त्र्यस्त्रो वामस्तथायते ।
सूच्याविद्धमाविद्धं वा करणं ललिते न्यसेत् ॥ १३६ ॥

अश्वप्लुतादिकं योज्यं स्थानके चावहित्थके ।

॥ इति स्थानकानि ॥

वैष्णवं समपादं च वैशाखं मण्डलं तथा ।
प्रत्यालीढं तथालीढं षट् स्थानानि विदुर्बुधाः ॥ १३७ ॥

पादयोरन्तरं सार्द्धतालयुग्मं च वैष्णवे ।
समपादे समौ पादौ तालमात्रान्तरस्थितौ ॥ १३८ ॥

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वैशाखे चरणौ त्र्यस्रौ साद्र्धतालत्रयान्तरौ ।
मण्डले तु कटिसमौ त्र्यस्रौ तालान्तरौ पदौ ॥ १३९ ॥

दक्षिणोऽङ्घ्रिः पृष्ठनतो वामोऽग्रे यदि कुञ्चितः ।
प्रत्यालीढं पञ्चतालमालीढं वैपरीत्यभृत् ॥ १४० ॥

॥ इति षट्स्थानलक्षणम् ॥

केचिद्गीतविदः परे च विविधान्रागान्स्वरान्जानते
केचित्सूडसुबन्धविज्ञहृदयाः केचित्प्रबन्धोद्धुराः ।
केचिद्वाद्यविवादनैकमनसः केचिच्च तालोन्नताः
ये केचिच्च परं सुनृत्यमखिलं जानन्ति तज्ज्ञांस्तुमः॥ १४१ ॥[219]

॥ इति मलधारिश्रीराजशेखरसूरिशिष्य-
वाचनाचार्यश्रीसुधाकलशविरचिते स्वोपज्ञसङ्गीतोपनिषद्ग्रन्थसारोद्धारे
नृत्याङ्गोपाङ्गप्रत्यङ्गप्रकाशनो नाम पञ्चमोऽध्यायः ॥

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[219] *Śārdulavikrīḍita* meter.

नाटच्यं केऽपि च ताण्डवं च कतिचिल्लास्यं च केचिद्वरं
    प्रोन्मीलत्करणाङ्गहारललितं नृत्यन्ति हृष्टाः सुराः ।
प्राकारत्रितये निजस्थितिपरा वाद्यैस्तु यद्व्यक्ततो
    ज्ञानोत्पन्नमहः स वोऽस्तु सुखदस्तीर्थङ्करः[220] सद्विरा ॥ १ ॥

लास्याङ्गनृत्यधारीणि करणानि भवन्ति हि ।
अष्टोत्तरं शतं तेषां सङ्ख्या पूर्विर्षिकीर्तिता ॥ २ ॥

सनामान्येव लक्ष्माणि करणानां समासतः ।
वक्ष्येऽहं विषमादीनां तेषामन्यच्च किञ्चन ॥ ३ ॥

यथैको जायते रागः स्वरग्रामादिभिर्घनैः ।
स्वस्वाङ्गोपाङ्गप्रत्यङ्गनृत्याङ्गैः करणं तथा ॥ ४ ॥

एकैकस्मिंश्च करणे भावाँस्तान्वक्ति कस्तथा ।
कीर्यते[221] कार्यकर्य्यत्र हस्तपादादिसंस्थितिः ॥ ५ ॥

वामे पुष्पपुटः पार्श्वे पादोऽग्रतलसंचरः ।
यत्र तत्करणं ज्ञेयं तलपुष्पपुटाभिधम् ॥ ६ ॥

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220 H - विघ्नेश्वरः.

221 Shah - कीर्य्यन्ते.

व्यावृत्तौ परिवृत्तौ च शुकवक्त्रौ यदा करौ ।
ऊरू च वलिते यत्र करणं वलितोरु तत् ॥ ७ ॥

ऊरुपृष्ठे यदावृत्य शुकतुण्डश्च पात्यते ।
खटिकास्यः परो यत्रापविद्धं करणं च तत् ॥ ८ ॥

पादौ समनखौ श्लिष्टौ हस्तौ यत्र प्रलम्बितौ ।
निसर्गस्थं समं चाङ्गं तत् स्यात् समनखाभिधम् ॥ ९ ॥

ऊर्ध्वीकृत्य करौ यत्र हृद्देशे च कृताञ्जलिः ।
किञ्चित् प्रसारिता ग्रीवा तल्लीनं करणं भवेत् ॥ १० ॥

ततो व्यावर्त्तितौ हस्तौ मणिबन्धोपरिस्थितौ ।
रेचितौ स्वस्तिकौ यत्र तत् स्यात् स्वस्तिकरेचितम् ॥ ११ ॥

हस्तावूर्ध्वतलौ यत्र व्यावृत्तौ मण्डलाकृती ।
पश्चाच्च स्वस्तिकाख्यौ स्यान्मण्डलस्वस्तिकं तु तत् ॥ १२ ॥

निकुञ्चितौ यदा पादौ करौ च यदि रेचितौ ।
रेचिता च कटी यत्र करणं तच्च रेचितम् ॥ १३ ॥

यत्राञ्चितौ करौ स्कन्धदेशस्थौ सम्मुखाङ्गुली ।
निकुट्टितौ यदा पादौ करणं तन्निकुट्टितम् ॥ १४ ॥

विवर्त्तितौ यदा हस्तौ यत्र छिन्ना कटिर्भवेत् ।
मुहुर्मुहुश्च करणात्कटीविद्धं तदुच्यते ॥ १५ ॥

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रेचितस्तु करौ वामौ दक्षिण: खटिकामुख: ।
निकुट्टितपदो नम्रं पार्श्वे तच्चाद्धैरेचितम् ॥ १६ ॥

मनाग् निकुञ्चितौ पादौ वक्ष:स्थौ स्वस्तिकौ करौ ।
कटिश्च वलिता यत्र तद्वक्ष:स्वस्तिकं मतम् ॥ १७ ॥

पार्श्वे नम्रं नता दृष्टिर्यत्र हस्तौ च रेचितौ ।
उत्प्लुत्योत्प्लुत्य गमनमुन्मत्तं करणं तु तत् ॥ १८ ॥

यत्र वामकर: पादौ दक्षिणाध:स्थितौ च तौ ।
स्वस्तिकाकारतां यातौ स्वस्तिकं करणं तु तत् ॥ १९ ॥

व्यावृत्तावर्त्तितौ हस्तौ तौ पृष्ठे स्वस्तिकाकृती ।
पादौ च स्वस्तिकाकारौ यत्र तत् पृष्ठस्वस्तिकम् ॥ २० ॥

हस्तौ च चरणौ यत्र स्वस्तिकाकारधारिणौ ।
वामांशे स्वस्तिकाकारात्तच्च दिक्स्वस्तिकं मतम् ॥ २१ ॥

रेचितं चरणं कृत्वा ह्यूर्ध्वजानुपरं पदम् ।
दक्षिणं व्यंसितं हस्तं यत्र तच्चोर्ध्वैरेचितम् ॥ २२ ॥

पादौ निकुट्टितौ यत्र हस्तौ वक्ष:कटीगतौ ।
दक्षिणे सन्नतं पार्श्वे मुखं च तत्कटीसमम् ॥ २३ ॥

आक्षिप्य रेचितो वामो हस्त: पादस्तु दक्षिण: ।

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आक्षिप्य रेचितो वक्रो भवेदाक्षिप्तरेचिते ॥ २४ ॥

विक्षिप्तौ तु करौ पादौ तथाक्षिप्तौ करौ पदौ ।
यत्र स्यातां क्रमादेवं विक्षिप्ताक्षिप्तकं च तत् ॥ २५ ॥

दक्षिण: करिहस्त: स्यात् शुकतुण्डाभिध: पर: ।
कटिश्छिन्ना भवेत् किञ्चिचत्रार्द्धस्वस्तिकं तु तत् ॥ २६ ॥

करिहस्तस्तु यो हस्तो व्यावृत्य परिवर्त्तित: ।
शेषं पूर्वानुगं लक्ष्म यत्र स्यादञ्चितं तु तत् ॥ २७ ॥

खटिकावदनं वामं विधायोद्धृत्य कुञ्चितम् ।
दक्षिणोऽधोमुखो हस्तो भुजङ्गत्रासितं तदा ॥ २८ ॥

आकुञ्च्य दक्षिणं पादं वामोऽग्रे धियते नत: 222 ।
व्यावृत्यावर्तितौ हस्तावूर्ध्वजानु तदा भवेत् ॥ २९ ॥

कर्त्तरीवदनौ हस्तौ पादौ किञ्चिन्निकुञ्चितौ ।
कटी नम्रा भवेद्यत्र करणं तन्निकुञ्चितम् ॥ ३० ॥

घूर्णयन्तौ पदौ यत्र तथान्योन्यप्रसारितौ ।
व्यावृत्यावर्त्तितौ हस्तौ करणं तच्च बृंहितम् ॥ ३१ ॥

श्लिष्टपार्ष्णी पदौ यत्र वामो हस्तश्च रेचित: ।

222H - तत:. Shah - as above.

क्रमेणावर्त्त्यते सोऽपि तद्ध्रुवेद् वक्त्ररेचितम् ॥ ३२ ॥

रेचितो दक्षिणो हस्तो दक्षिणोऽङ्घ्रिनिकुट्टितः ।
दोलापवर्तितौ हस्तौ तद् रेचितनिकुट्टितम् ॥ ३३ ॥

कर्त्तरीवदनौ हस्तौ नाभिदेशे च संस्थितौ ।
सूचीविद्धावपक्रान्तावङ्घ्री पादापविद्धके ॥ ३४ ॥

वदनं ललितं 223 चैव त्रिकं च वलितं तथा ।
सूचीमुखो भवेद् हस्तो यत्र तद् वलितं मतम् ॥ ३५ ॥

घूर्णितो दक्षिणो हस्तो घूर्णितं च तथा शिरः ।
घूर्णयन्तौ पदौ यत्र नम्रौ तद् घूर्णितं मतम् ॥ ३६ ॥

यदा विवर्त्तितौ हस्तौ वामस्तु खटिकामुखः ।
सर्वाङ्गं ललितं यत्र करणं ललितं तु तत् ॥ ३७ ॥

ऊर्ध्वेजानु पुरः कृत्वा न्यसेत् तत्र लताकरम् ।
किञ्चिन्नम्रे द्वितीयाङ्घ्रौ दण्डपक्षाभिधं तु तत् ॥ ३८ ॥

भुजङ्गत्रासितं कृत्वा वामपाश्वेस्थितौ करौ ।
रेचितौ वर्त्तितोद्वृतौ भुजङ्गत्रस्तरेचिते ॥ ३९ ॥

कटिनम्रा नता ग्रीवा भवेद्धस्तौ लताभिधौ ।

223p - वलितं. Shah - as above.

त्रिकं च वलितं पादौ नूपुरौ नूपुराभिधे ॥ ४० ॥

अरालौ रेचितौ हस्तौ व्यावृत्तौ परिवर्तितौ ।
वैशाखं स्थानकं यत्र तत् स्याद्वैशाखरेचितम् ॥ ४१ ॥

रेचितोद्वर्तितो हस्तो वामस्तु वलिता कटी ।
पादौ च स्वस्तिकौ यत्र तद्ध्रुवेद्भ्रमराभिधम् ॥ ४२ ॥

नाभीदेशे करौ यत्राञ्चितश्च खटिकामुखः ।
व्यावृत्य स्थानमानीता कटिस्तञ्चतुराह्वयम् ॥ ४३ ॥

वामो लताकरो यत्र नितम्बे त्वञ्चितः परः ।
भुजङ्गत्रासिते न्यासो भुजङ्गाञ्चितकं हि तत् ॥ ४४ ॥

दण्डवद्रेचिते यत्र हस्तपादौ च तूर्ध्वगौ ।
द्वितीयौ सरलौ स्यातां तद्ध्रुवेद् दण्डरेचितम् ॥ ४५ ॥

दक्षिणो वृश्चिकः पादः स्वभावस्थः परः पदः ।
निकुट्टितौ करौ यत्र तद् वृश्चिकनिकुट्टितम् ॥ ४६ ॥

निकुट्टितौ यत्र पादौ हस्तौ चैव लताभिधौ ।
कटिर्भ्रमणशीला च तदुक्तं कटिरेचितम् ॥ ४७ ॥

वामो हस्तस्तथा पादो वृश्चिकाकारधारिणौ ।
दक्षिणः स्याल्लताहस्तस्तद् लतावृश्चिकं तदा ॥ ४८ ॥

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त्रिपताको यदा हस्तौ व्यावृत्तौ परिवर्तितौ ।
वैशाखस्थानकच्छिन्ना कटी स्यात् च्छिन्नकं तदा ॥ ४९ ॥

वृश्चिको दक्षिणः पादो रेचितो दक्षिणः करः ।
किञ्चिन्नम्रा कटिर्यत्र तत्स्याद् वृश्चिकरेचितम् ॥ ५० ॥

स्यातामंसाञ्चितौ हस्तौ व्यावृत्तपरिवर्तितौ ।
निकुट्टितौ पदौ यत्रांसाञ्चितं करणं मतम् ॥ ५१ ॥

॥ पाठान्तरम् ॥

ऊरुस्थौ रेचितौ हस्तावूर्ध्वाधो विप्रकीर्णितौ ।
आलीढं स्थानकं यत्र वक्षोरेचितकं तु तत् ॥ ५२ ॥

कश्चिन्नम्रस्तु वामोऽङ्घ्रि दक्षिणस्तु निकुट्टितः ।
वामांसोपरि सन्न्यस्तं मुखं पार्श्वनिकुट्टिते ॥ ५३ ॥

ऊर्ध्वाधः संस्थितौ हस्तौ व्यावृत्तौ परिवर्त्तितौ ।
आललाटं पदो वामो ललाटतिलके भवेत् ॥ ५४ ॥

व्यावृत्य कर्त्तरीवक्त्रौ हस्तौ पार्श्वं तथा नतम् ।
यत्र स्याद्रेचितः पादस्तत् क्रान्तं करणं मतम् ॥ ५५ ॥

भूलग्नं दक्षिणं कृत्वा कुञ्चितोऽन्यः पदो यदा ।
किञ्चिच्च कुञ्चितौ हस्तौ यत्र तत् कुञ्चितं भवेत् ॥ ५६ ॥

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ऊरुदेशे करौ ज्ञेयौ दक्षिणश्च करोऽञ्चितः ।
चक्राकारभ्रमो यत्र ज्ञेयं तच्चक्रमण्डलम् ॥ ५७ ॥

नितम्बे कुञ्चितौ हस्तौ स्वस्तिकापसृतौ पदौ ।
नम्रं च दक्षिणं पार्श्व नितम्बस्वस्तिकं च तत् ॥ ५८ ॥

आक्षिप्तसंज्ञकौ हस्तौ पादौ चाक्षिप्तरेचितौ ।
दृष्टिर्नता नतं पार्श्व यत्राक्षिप्तं तदुच्यते ॥ ५९ ॥

आवर्तितौ पताकाख्यौ तावेव हि कृताञ्जली ।
अङ्घ्रि रूर्ध्वाङ्गुलितलश्चैतत् तलविलासितम् ॥ ६० ॥

सार्धतालद्वयं पञ्चयामन्तरं यत्र जायते ।
हस्तावप्यन्तरं धत्तस्तादृशं चार्गलं तु तत् ॥ ६१ ॥

वृश्चिकश्चरणो वामो यत्र वामो लताकरः ।
विक्षिप्तं च मुखं पार्श्व विक्षिप्तं करणं तु तत् ॥ ६२ ॥

प्रलम्बितौ करौ यत्र दक्षिणश्चरणः पुरः ।
प्रसार्यावर्तयेत् शीघ्रं तदा वर्तितमुच्यते ॥ ६३ ॥

पादौ च दोलयेद्यत्र कुञ्चितानान्तरावधः224 ।
करौ बाह्यतलौ कुर्याद् दोलापादे प्रलम्बितौ ॥ ६४ ॥

224Shah - नन्तरं बुध:. H - as above.

रेचितौ च करौ यत्र पार्श्वं चैव विवर्तितम् ।
वामो निवर्तितोऽङ्घ्रिस्तत् करणं विनिवृत्तकम् ॥ ६५ ॥

पादौ तु स्वस्तिकाकारौ कृत्वा भ्रान्त्वा निवर्तितौ ।
हस्तावपि तथैवात्र निवृत्ते करणे पुनः ॥ ६६ ॥

पार्श्वक्रान्तं पदं कृत्वा पुरतो यत्र मुच्यते ।
विवर्तितौ तथा हस्तौ पार्श्वक्रान्तं तदुच्यते ॥ ६७ ॥

ललाटे स्यात्करो यत्र पृष्ठेऽङ्घ्रिः कुञ्चितो भवेत् ।
अङ्गं नम्रं कटिर्नम्रा यत्र तत्पृष्ठकुञ्चितम् ॥ ६८ ॥

पृष्ठतो वलितं शीर्षं तथा पादोऽपि दक्षिणः ।
ऊर्ध्वाधः कुञ्चितौ हस्तौ तत् शीर्षवलितं मतम् ॥ ६९ ॥

कृत्वा पादमतिक्रान्तं पुरो यत्र प्रसार्यते ।
वामहस्तो मुखाग्रे स्याद् अतिक्रान्तं तु तत्पुनः ॥ ७० ॥

वामो लताकरो यत्र दक्षिणः पार्श्वगः करः ।
विवर्तितं त्रिकं पादावाक्षिप्तौ तद् विवर्तितम् ॥ ७१ ॥

पृष्ठतः पुरतो न्यस्य दक्षिणाङ्घ्रिं यदा करः ।
वामोऽङ्घ्रिर्यः परश्चोर्ध्वस्तद् गजक्रीडितं तदा ॥ ७२ ॥

तलसंस्फोटितौ हस्तौ पादौ भूपीठघातकौ ।
भ्रमणं च चतर्दिक्षु तलसंस्फोटितं तु तत् ॥ ७३ ॥

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अग्रतश्चरणं न्यस्य दक्षिणश्च नतः परः ।
अञ्चितश्च करो गण्डे गण्डसूचीति तद्विदुः ॥ ७४ ॥

भ्रान्ता कटी पदौ भ्रान्तौ त्रिकं च परिवर्तितम् ।
अञ्चितौ च करौ यत्र तदुक्तं परिवृत्तकम् ॥ ७५ ॥

जानूपरि पदो वामः समः स्याद्दक्षिणः पदः ।
पार्श्वे च सन्नतौ हस्तौ यत्र तत् पार्श्वजानुकम् ॥ ७६ ॥

पञ्चतालान्तरौ पादौ करौ चापि प्रलम्बितौ ।
पुरोऽवलोकिनी दृष्टिर्भवेद् गृध्रावलीनके ॥ ७७ ॥

हस्तौ प्रलम्बितौ यत्र पादौ च स्वस्तिकाकृती ।
नम्रं पार्श्वे नतं वक्त्रं यत्र तत् सन्नतं मतम् ॥ ७८ ॥

अङ्गुष्ठेन यदा भूमिस्ताड्यते पाद एव वा ।
कुञ्चितश्च समौ हस्तौ यत्र सूची तदुच्यते ॥ ७९ ॥

सर्वं सूचीगतं लक्ष्म करणे यत्र सम्भवेत् ।
वोमोऽञ्चितो नतो हस्तस्त्वर्द्धसूचीति तन्मतम् ॥ ८० ॥

दक्षिणश्चरणः पृष्ठे वामः स्यादग्रतो यदि ।
सूच्यावृतौ करौ यत्र सूचीविद्धाभिधं हि तत् ऐ॥ ८१ ॥

अपक्रान्तः पदो यत्र दक्षिणः स्वस्तिकाकृतिः ।

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करौ च मणिबन्धस्थौ करणं तद् विलोलितम् ॥ ८२ ॥

यदा निकुट्टितौ पादौ दक्षिण: कुञ्चित: कर: ।
लताख्यश्च परो यत्र तदिदं सर्पितं स्मृतम् ॥ ८३ ॥

दण्डाकारं भवेत् पादं निकुञ्च्याग्रे धृतं परम् ।
आविद्धौ तु करौ यत्र दण्डपाताभिधं च तत् ॥ ८४ ॥

अञ्चित: कुञ्चित: पृष्ठे हस्त: पादो मुखं तथा ।
उत्प्लुत्योत्प्लुत्य गमनं यत्र तद् हरिणप्लुतम् ॥ ८५ ॥

अर्द्धाङ्गं वलितं पृष्ठे शेषमर्द्धं तथाग्रत: ।
कुञ्चितप्रान्तहस्तत्वादेतत् प्रेङ्खोलितं मतम् ॥ ८६ ॥

रेचितौ च यदा बाहू हस्तौ चाभिमुखाङ्गुली ।
चरणौ स्वस्तिकाकारौ नितम्बे तूत्प्लुतिस्तदा ॥ ८७ ॥

व्यावृत्य चरणन्यास: कुञ्चितौ च करौ नतौ ।
किञ्चिच्च सन्मुखीभूतं मुखं स्यात् स्खलिते पुन: ॥ ८८ ॥

वाम: पादो भवेत्पृष्ठे दक्षिणस्त्वग्रगो यदि ।
नितम्बे कुञ्चितो वामो हस्तस्तत् करिहस्तकम् ॥ ८९ ॥

रेचितो दक्षिणो हस्तो वाम: शुकमुखो यदि ।
निकुट्टितौ तथा पादौ यत्र तत्र प्रसर्पितम् ॥ ९० ॥

द्रुतं निवेशयेदग्रे वामोऽङ्घ्रिः पृष्ठतः परः ।
पृष्ठेऽवलोकनं चापि सिंहविक्रीडिते भवेत् ॥ ९१ ॥

कुञ्चितोऽर्द्धतलः पादो दक्षिणः स्यान्नतं शिरः ।
कुञ्चितौ सन्मुखौ हस्तौ सिंहाकर्षणसंज्ञके ॥ ९२ ॥

कुञ्चितौ कर्त्तरीवक्त्रौ करौ वक्षसि यत्र तु ।
ऊर्वोः पाष्ण्योर्श्च सङ्घट्टात् पार्ष्णिसङ्घट्टितं मतम् ॥ ९३ ॥

वामः प्रलम्बितः पादस्तथा हस्तः प्रलम्बितः ।
दक्षिणः कुञ्चितो यत्र भवेदुपसृतं च तत् ॥ ९४ ॥

पादाग्रे तलसञ्चाराद्घट्टितं भूतलं यदा ।
पार्श्वविवर्तितं चैव तलसङ्घट्टितं तदा ॥ ९५ ॥

लताख्यो दक्षिणो हस्तस्तथा वामश्च रेचितः ।
नम्रौ पादौ नता ग्रीवा यत्र तज्जनितं स्मृतम् ॥ ९६ ॥

कुञ्चितो दक्षिणः पादः पतितोत्पतितः परः ।
पादवच्च करो यत्र पतितोत्पतितं तु तत् ॥ ९७ ॥

ऊर्वोः पादश्च 225 संश्लेषो मनाक् पार्श्वं नतं तथा ।
ऊर्ध्वबाहुः करो वामः पादोरुश्लिष्टके भवेत् ॥ ९८ ॥

225Shah - पा(प)दोश्च.

निकुट्टितौ पदौ न्यस्य यत्रोत्प्लुत्य प्रवर्तनम् ।
कुञ्चितौ रेचितौ हस्तौ तदेलाक्रीडितं मतम् ॥ ९९ ॥

ऊरू विवर्तितौ पादौ रेचितौ ललितः करः ।
लताभिधः परो यत्र तदूरूवृत्तमुच्यते ॥ १०० ॥

लताभिधौ करौ पादौ शिथिलौ च नतं शिरः ।
हावभावान्वितं वक्त्रं मदनस्खलिते भवेत् ॥ १०१ ॥

कुञ्चितोर्ध्वमुखे पादे द्वितीये चाग्रतः स्थिते ।
हस्तौ दोलामुखोद्वृत्तौ पादाक्रान्तं विदुर्बुधाः ॥ १०२ ॥

लताभिधः करो वामो दक्षिणः कुञ्चितो यदि ।
कटिश्छिन्ना पदौ नम्रौ तल्लताकुञ्चितं भवेत् ॥ १०३ ॥

वक्षःकटिस्थौ हस्तौ कुञ्चितौ च नतं मुखम् ।
निकुट्टितः पदो वामस्तत् स्यात् कटिनिकुट्टितम् ॥ १०४ ॥

सन्मुखस्थाङ्गुली हस्तौ दक्षिणाङ्गस्थकूर्परौ ।
वामभागस्थितः पादो वाम उद्घाटिते भवेत् ॥ १०५ ॥

निकुट्टितः पदो यत्र कटिर्निम्राञ्चितौ करौ ।
कुञ्चितोऽङ्घ्रिर्नतं पार्श्वं वृषभक्रीडिते मतम् ॥ १०६ ॥

लोलितावर्तितं शीर्षं रेचितौ च तथा करौ ।
पादौ च लोलितौ यत्र करणं तच्च लोलनम् ॥ १०७ ॥

स्वस्तिकापसृतौ पादौ दक्षिणाङ्गस्थितं मुखम् ।
लतारेचितकौ हस्तौ नम्रौ नागापसर्पितौ ॥ १०८ ॥

हस्तश्च हृदये वामो दक्षिणस्तदधः करः ।
नतं वक्त्रं नतौ पादौ शकटास्ये विदुर्बुधाः ॥ १०९ ॥

ऊर्ध्वीकृतः पदो वामो वामो हस्तश्च रेचितः ।
उन्नतं च तथा वक्षो गङ्गावतरणे भवेत् ॥ ११० ॥

करणानां समानां चेत्युक्तमष्टोत्तरं शतम् ।
विषमाणां च तल्लक्ष्म योगिनामासनेषु यत् ॥ १११ ॥

द्वात्रिंशदङ्गहाराः स्युः करणैर्जनितास्तु ते ।
भ्रमरीश्च तथा चारीद्वात्रिंशत्सम्मिता विदुः ॥ ११२ ॥

अङ्गहारादिनामानि कथ्यन्ते तानि साम्प्रतम् ।
तथा संज्ञाऽङ्गहाराणामथ सङ्क्षेपतस्त्विह ॥ ११३ ॥

करणैस्त्रिभिः कलापश्चतुर्भिः खण्ड उच्यते ।
सङ्घातः पञ्चभिस्तैश्चाङ्गहारः करणोद्भवः ॥ ११४ ॥

हरिप्रियश्च पर्यस्तः सूचीविद्धोऽपविद्धकः ।
आक्षिप्तोद्घट्टितौ चैव विष्कम्भश्चालिपल्लवः ॥ ११५ ॥

भुजङ्गत्रस्ताञ्चितश्चैव करिसंस्फोटितस्तथा ।

रेचितस्वस्तिकाद्यश्च पार्श्वस्वस्तिकसंज्ञकः ॥ ११६ ॥

वृश्चिकापसृतोत्क्षिप्तौ निकुट्टो विलसन्मदः ।
गतिमण्डलसङ्घट्टौ परिच्छिन्नो भुजाञ्चितः ॥ ११७ ॥

परावृत्तालातपार्श्वच्छेदाख्या विद्युतो भ्रमः ।
उद्वृत्तश्च तथालीढो रेचितश्छुरितस्तथा ॥ ११८ ॥

कटीच्छिन्नो महोद्वृत्तस्तथा स्याज्जयदर्पकः ।
अर्द्धनिकुट्टकश्चेति द्वात्रिंशत्सङ्ख्यया त्वमी ॥ ११९ ॥

॥ इत्यङ्गहाराः ॥

अन्तर्भ्रमरिका पूर्वा बाह्यभ्रमरिका ततः ।
अलगभ्रमरी चैव चक्रभ्रमरिका परा ॥ १२० ॥

छत्रभ्रमरिकाऽतश्च रेचितभ्रमरी तथा ।
तिरिपभ्रमरी चैव चित्तभ्रमरिकाष्टमी ॥ १२१ ॥

प्रत्येकं ताश्चतुर्धा स्युर्नाभसी भूमिसम्भवा ॥
ऊर्ध्वस्थाधःस्थिता चेति भ्रमर्यो दन्तसम्मिताः ॥ १२२ ॥

॥ इति भ्रमर्यः ॥

कटेरधोभवाश्चार्यास्ताः स्युः षोडश भूमिजाः ।
षोडशाऽपि नभोजाता द्वात्रिंशत्सङ्ख्ययेति ताः ॥ १२३ ॥

स्थितावर्ता भ्रमतल्ली त्वेडकाक्रीडिताञ्चिता ।
ऊरुद्वृत्तोत्स्पन्दिता च विच्यवा रेचिकोर्द्विका 226॥ १२४ ॥

शकटास्या च जनिता विद्धा वीची सुबाहुका ।
उद्वेष्टिता च संश्लिष्टा भूमिचार्यस्तु षोडश ॥ १२५ ॥

विद्युद्भ्रान्ता दोलपादा दण्डा नूपुरपादिका ।
अतिक्रान्तोर्ध्वजानुश्चालाताक्षिप्ताऽथ सूचिका ॥ १२६ ॥

भुजङ्गा घूर्णितोन्मत्ता सङ्क्षिप्ता तिर्यगञ्चिता ।
उत्प्लुतालगसंस्थाना चार्यः षोडश नाभसाः ॥ १२७ ॥

॥ इति चार्यः ॥

एतल्लक्ष्माण्यल्पवाक्यैर्न ज्ञायन्ते यतस्ततः ।
एतेषां लक्षणं चात्र नोक्तं ग्रन्थस्य गौरवात् ॥ १२८ ॥

कालेऽस्मिन्नर्त्तका मूर्खा विद्वांसः साधका न हि ।
न नर्त्तकान्विनाभ्यासः शास्त्रात् सिद्धिर्न तं विना ॥ १२९ ॥

आबाल्यात्कपिवत्ते हि साध्यन्ते तैः स्वभाषया ।
स्वाभ्यासभाषया ते तज्जानते नाट्यभाषया ॥ १३० ॥

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नृत्याङ्गाख्या गिर: काश्चिद् वक्ष्ये नर्त्तकभाषया ।
विशेषतो हि सिद्धयन्ति चौरवत्ते स्वभाषया ॥ १३१ ॥

तद्यथा मूलश्रम चालश्रमु दण्डवाङश्रमु वइठा अलीढ ।

ऊभी अलीढ । चित्रवाडु झलकणी ।

॥ एते सप्तश्रमा: ॥

अन्येऽपि नृत्यभावा: गाडलुल्यु ।
पावटउ । माछलियउ सिहरियउ । तिरपिउ । बइठी छडक ।
ऊभी छडक । आघिंडु ।[227] पाछिंडु । एकसरा ।[228] दुसरा प्रमुखा: ।

नृत्यस्याङ्गानि चैतानि तथान्यान्यपि साधक: ।
कथं नु साधयेत् कुत्रेत्यभ्यासार्थमिह ब्रुवे ॥ १३२ ॥

शुभे दिने चन्द्रबले नृत्येऽभ्यासं समारभेत् ।
सिकतासहिता रङ्गभूमिस्तत्र प्रकल्प्यते ॥ १३३ ॥

शारदां च नमस्कृत्य चण्डिकां नाट्यदेवताम् ।
परिच्छदं च सम्पोष्योपाध्यायं तु प्रपूजयेत् ॥ १३४ ॥

नृत्योपजीवी कन्या वा राजकन्याथ कौतुकी ।

227Punctuation added by Shah.

228Punctuation added by Shah.

तत्र मूलश्रमाभ्यासं कुर्यात्प्रातर्बुभुक्षिता ॥ १३५ ॥

कृताभ्यासे तदङ्गज्ञः[229] कारयेदङ्गमर्दनाम् ।
बह्वम्भसाभिषिच्यामुं पोषयेत् स्निग्धभोजनैः ॥ १३६ ॥

समस्ताभ्याससंयुक्ता नर्त्तकी पात्रमुच्यते ।
पट्टबन्धे कृते पात्रं राज्ञोऽग्रे नृत्यमाचरेत् ॥ १३७ ॥

महोत्सवे विवाहादौ कर्तव्यं नृत्यमुत्तमम् ।
वादनाद्भजरस्याथ पात्रं स्याच्चरणान्वितम् ॥ १३८ ॥

कुर्यात्पुष्पाञ्जलिक्षेपं पात्रं रङ्गाङ्गणे ततः ।
गीतवाद्यानुगं नृत्यं कुर्याच्छुष्कं न तत् क्वचित् ॥ १३९ ॥

॥ इति पद्धतिलक्षणम् ॥

तूर्यत्रयनिधिः श्रीमान्दक्षः शृङ्गारकीर्तिभाक् ।
गुणागुणविशेषज्ञो दाता शस्यः सभापतिः ॥ १४० ॥

॥ इति सभापतिलक्षणम् ॥

सावधानास्तु मध्यस्थाः प्रयोगज्ञा बहुश्रुताः ।
सुकुमारगिरो दानशूराः सभ्याः स्युरुत्तमाः ॥ १४१ ॥

229Shah - तदङ्गज्ञात् . H - as above.

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॥ इति सभ्यलक्षणम् ॥

दातारो नृपपार्श्वस्थाः सुगुणज्ञा बहुश्रुताः ।
विवेचकाश्च श्रीमन्तो ये लोकास्तन्मया सभा ॥ १४२ ॥

॥ इति सभालक्षणम् ॥

तेषां कलावतां मध्ये मुख्यो वाङ्मयकारकः 230।
शास्त्रज्ञश्च प्रयोगज्ञः सम्यग्गीतकरो मतः ॥ १४३ ॥

॥ इति बइकारलक्षणम् ॥

गन्धर्वो बहुगीतज्ञो माधुर्यात् श्रुतिसौख्यकृत् ।
यद्गीतेन जनः सर्वो रज्यते स तु रञ्जकः ॥ १४४ ॥

॥ इति गन्धर्वरञ्जकलक्षणम् ॥

सुगीतनृत्यवाचैस्तु मनो यस्य न रज्यते ।
स पशुर्नररूपस्थो दाता चेन्नाकृती स च ॥ १४५ ॥

आलोच्य शास्त्रपाथोधिं ज्ञानश्रीर्या प्रकाशिता ।
तया त्रिभुवनं सर्वं सुखीभवतु शाश्वतम् ॥ १४६ ॥

बध्नीत धृतिं विबुधाः पण्डितजनवल्लभार्थबद्धेऽस्मिन् ।

230Shah - वाङ्मयकारकः. P - गाग्गेयकारकः.

सङ्गीतोदधिसारे सुशास्त्ररत्ने निरुपमाने ॥ १४७ ॥

बुधपितृसोमाह्लादिनि तद्दर्शनजातसरसकल्लोले ।
क्रीडत सङ्गीताब्धावेतद्वाक्यप्रवाहेण ॥ १४८ ॥

राजानः प्रतिबोधिताः कति कति ग्रन्थाः स्वयं निर्मिताः
    वादीन्द्राः कति निर्जिताः कति तपांस्युग्राणि तप्तानि च ।
श्रीमद्दहर्षपुरीयगच्छमुकुटैः श्रीसूरिसुत्रामभिः
    सच्छिष्यैर्मुनिभिश्च वानितवरं 231 वागीश्वरीतन्निमतम् ॥ १४९ ॥

तद्गच्छेऽभयदेवसूरिसुगुरोः श्रीकर्णभूपेन यत्
    संज्ञा सामलधारिणोऽपि मलधारीति स्वयं निर्मिता ।
तद्वंशे नरचन्द्रसूरिरभवत् सच्छास्त्रसङ्गीतभृत्
    तस्माच्छ्रीतिलकाभिधो गुरुरभूद्यत्तदीक्षास्त्वहम् ॥ १५० ॥

तत्पट्टाद्रिरविश्चिरं विजयतां सन्मार्गसन्दर्शकः
    सूरीन्द्रः किल राजशेखरगुरुर्वादीभपञ्चाननः ।
शिष्यस्तस्य पुनः सुधाकलश इत्याख्यां दधानो व्यधात्
    सङ्गीतोपनिषत्सुसारमखिलं विज्ञानिसौख्याय यत् ॥ १५१ ॥

सङ्गीतोपनिषद्ग्रन्थं खाष्टाग्निशशिवत्सरे ।
ऋतुशून्ययुगेन्द्वब्दे तत्सारं चापि निर्ममे ॥ १५२ ॥

231Shah - श्चा वनिनवरं(श्चवानितवरं).

॥ इति श्रीमलधारिगच्छमण्डनवादीन्द्रश्रीराजशेखरसूरिशिष्य-
वाचनाचार्यश्रीसुधाकलशविरचिते   स्वोपज्ञसङ्गीतोपनिषद्ग्रन्थसारोद्धारे
नृत्यपद्धतिप्रकाशनो नाम षष्ठोऽध्यायः ॥

DETAILED CONTENTS OF THE TEXT

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TRANSLATION

Chapter One
Song

Oṃ. Salutation to (Jina,) the All-Knowing

Benedictory verses

1.1 May Jina let you prosper, (Jina,) by whose direction stars shot forth
on earth, even in the daytime, because of the pearls that broke loose
from the beautiful garland of the joyful, lotus-eyed beloved of Indra
(Purandara), in the midst of her dance.

1.1 Dance became a visible part of Jain culture and devotional ritual after its sanction in
the *Rājapraśnīyasūtra*, an *upāṅga* of the *Śvetāmbara* canon (Jain, S. 1991, 20-9;
Rājaprashnīya Sūtram 1982, 46-59). Dance motifs appear prominently in medieval
Jain temple carvings and paintings.

1.2 May Bhāratī be bold in granting you learning, she who carries in
her hand the offering of a large pot, brimming with nectar, to extinguish
the intense flame of the fire of the world's doubts.

1.2 Bhāratī or Sarasvatī is the foremost of sixteen *Vidyādevīs* in the Jain pantheon.
Knowledge and good qualities of character are to be gained through her worship
(Bhattacharya 1974, 122-3). She is also called *Śrutadevī*, goddess of learning.
Śrutadānavīrā, "bold in granting learning," is a reference to one of the four contexts of
heroism *(vīra)* described in poetics: charity, compassion, war, and duty *(dāna, dayā,
yuddha,* and *dharma).*

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1.3 Salutation to that great power, the *Guru,* who is an ocean without fierce creatures, a sun not troublesome with extreme heat, a moon not soiled by the appearance of a dark flaw.

1.3 Sudhākalaśa names his *guru*, Rājaśekharasūri, in the colophon of each chapter, and in 6.151.

Acknowledgement of earlier scholars

1.4 This is composed after proper study of the contents of genuine works composed by Pārvatī, Kohala, Dantila, and others, preeminently Bhoja, and with some of my own experience as well.

1.4 Sudhākalaśa notes few predecessors here. Notably absent is mention of the *Saṅgītaratnākara* (SR). The SUS is pervaded by the concepts and categories of this work, and it is hardly possible that Sudhākalaśa was not familiar with it. He must have also known that the textual tradition of dance derived from the *Nāṭyaśāstra* (NŚ). In 3.23, he mentions the *Saṅgītacūḍāmaṇi*, a twelfth century work.

      Pārvatī is traditionally considered to be a dancer. Kohala is mentioned in the NŚ and must have been an ancient author (Kavi 1983, 153; Raghavan 1932, 9:20, 23-4). Dattila, also referred to as Dantila, is author of the *Dattilam,* an important work on sacred music dating to the early centuries A.D. (Lath 1978; *Dattilam* 1930, 1970, 1988). The eleventh century king Bhoja of Dhārā in Malva, known for his works on poetics, is supposed to have composed a work on music which has not been found (Raghavan 1956, 26; idem. 1963, 606-7).

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Gīta

1.5 We praise song *(gīta)*, because of which even Rāvaṇa the night-wanderer became the victor of the three worlds after obtaining an auspicious boon from Śiva.

1.5 *Gīta*, "sung," is song or instrumental music. Rāvaṇa's name appears occasionally in musicological texts (Raghavan 1956, 26). The story referred to here is untraced.

1.6 Superior to humans who are ignorant of the enjoyment of music are deer who, because they enjoy song, give up their life's breath in an instant to the singer.

1.6 The attraction of children and animals to music and the inferiority of humans who do not appreciate it is the subject of numerous verses in musicological texts and in Sanskrit literature.

1.7 When immersed in the enjoyment of song, the gods, the *nāgas*, and others do not even realize the passage of uncounted time.

1.7 The gods live in heaven and the *nāgas* live under the earth. Thus, the appeal of song extends to all the three worlds.

Deśī

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1.8 Song *(gīta)*, drumming *(vādya)*, and dance *(nṛtya)* as they obtain in various geographical regions and in the dwellings of kings is called *deśī* by scholars.

1.8 *Gīta* is song or melody in general. *Vādya* can denote an instrument, instrumental music or instrumental technique, but refers to drumming when paired with *gīta*. *Deśī*, "regional" or "local," is the music that varied according to regional preferences. It stood in contrast to *mārga*, "path," the music that adhered to the rules laid out in the NŚ (SR 1.1.22-3). *Deśī* described and categorized a variety of contemporary performance practices in terms related to, but more flexible than, the ancient system. The term *mārga* does not occur in the SUS, indicating that the period of musicological thinking defined by the *mārga/deśī* dichotomy had come to a close by the fourteenth century.

1.9 It is said that song is pleasing to all people. Therefore, because of its preeminence, scholars speak of it first.

1.9 The SR describes song or melody *(gīta)* as preeminent because drumming follows or depends on it, and dance depends on or follows drumming (SR 1.1.24-5).

Number and types of tones *(svara)*

1.10-11 Song has seven tones *(svaras)*. They are of three types. Some are produced by sentient beings, some originate from non-sentient things, and some tones are generated by both. Of the three types, those produced in the (human) body are preeminent.

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1.10-11 The *svara* names with their iconographical descriptions are given in 3.36-55. *Svara* receives significant treatment in the first chapters of the *Bṛhaddeśī* and the SR, which is entirely missing in the SUS. Also missing here is any discussion of *śruti*, microtonal intervals. *Śrutis* receive nominal treatment in 3.67-70.

The types of tone production described here are found in the *Saṅgītacūḍāmaṇi* (1958, 13-14), with which we know Sudhākalaśa was familiar. They are also explained in more detail in the *Saṅgītasamayasāra:* "man-made" tones are produced by the voice, "non-man-made" are produced on the *vīṇā*, and "produced by both" refers to tones produced by wind instruments, which require human breath (*Saṅgītasamayasāra* 1977, 24).

Origin of the body

The body is called *piṇḍa*, and its origin will be discussed first.

1.11 Different versions of *piṇḍotpatti*, the origin and growth of the human body, are found in various musicological texts. Śārṅgadeva describes himself as a medical practitioner (SR 1.1.13), and his long and detailed section seems related to the systems of *āyurveda* described in the *Caraka saṃhitā* and the *Suśruta saṃhitā*, according to Shringy (*Saṅgīta-ratnākara* 1978, 1:38-40). The SUS discussion which follows has its roots in a more obscure tradition.

1.12 The embryo originates from the semen of the father and the blood of the mother. The physical birth of the *jīva* is determined by the effect of its own actions *(karma)*.

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1.12 The *jīva*, the life force that persists through the cycle of rebirth, is a central concept in Jainism (Sukhlalji 1988, 139-43), but this verse appears to be a reiteration of a passage in the SR (1.2.7).

1.13 (The embryo becomes) a boy if the semen is more copious, a girl if there is more blood. When semen and blood are of equal proportion, it becomes a eunuch.

1.13 The *Saṅgītaratnāvali* has a similar passage (1992, 3), as does the *Saṅgītamaṇḍana* (1962, 12).

1.14 If (at the time of conception) the sun (channel is flowing) in the man's body and the moon (channel) in the woman's body, a son is formed out of the semen, but in the opposite case, a girl is formed.

1.14 The sun and moon are the right and left channels *(nāḍī)* that carry a flow of air through the nostrils. This seems to represent a tradition focused on *svara*, breath, in which the flow of air in the nostrils is observed for making specific predictions (Kannan 1967). Hemacandra describes how the sex of an unborn child is predicted by observing which channel is flowing when the expectant parent asks the *paṇḍit* the question (Gopani 1989, 187).

1.15 If the sun (channel) is (flowing) in both (parents' bodies), the seed is destroyed. If the moon is (flowing) in both, it is a eunuch. It is a son if (conception occurs) on an even (numbered) day after the mother's menstrual cycle, and a daughter if on an odd day.

1.16 Just as the water contained in all the threads is drawn out in one place, similarly the virile strength situated in all the channels is let forth by means of a wind.

1.16 The simile may refer to the manner in which a hanging cloth channels water into a single stream.

1.17 The male has his seminal puberty at the age of twelve because of a greater quantity of (the father's) semen. The woman has her menstrual puberty at the age of ten because of a greater quantity of the blood of her mother.

1.18 Although her blood goes upward like fire during her menstrual puberty, after that (time), as she gets old, the woman becomes bald and gray.

Definition of *cihāla*

1.19 A woman is said to be *cihālī* even when she is mature, because of the sweetness of her tone. A male too has a sweet tone (but only while he has) a still unbroken voice.

1.19 *Cehāla*, as the word is found in the SR, is the quality of voice found in women and boys. "Neither too thick nor too thin, the *cehāla* voice is attractive and firm. In men, it lasts until the voice breaks; in women it is permanent" (SR 3.71).

Śiva and Śakti

1.20 If something is characterized by harshness, kindness, and masculinity, it is called Śiva. If things are characterized by feminine characteristics and softness, Śakti is in them.

1.21 Therefore, the universe of animate and inanimate things is said to consist of Śiva and Śakti. The two hand cymbals, directly perceived because of (their) sound *(nāda)*, embody Śiva and Śakti.

1.22 Śakti does not exist without Śiva, nor Śiva without Śakti. Even Śiva becomes a corpse *(śava)* when deprived of Kuṇḍalinī.

1.20-22 Tantric influences, exemplified in part by emphasis on Śiva and Śakti, appear in musicological works beginning with the *Bṛhaddeśī*. Here the pair of cymbals is described as a material representation of the cosmic duo, Śiva-Śakti, who themselves are not directly perceivable by human beings. They join to produce audible sound *(nāda)*. Tantric influences are especially apparent in the context of discussions of *nāda*, which is a topic first discussed in the *Bṛhaddeśī*. The discussion in musicology is derived from its treatment in phonetics, *tantra*, and *yoga*.

Tantric references sometimes refer to Śakti as the "i" in the written "Śiva," leaving "śava" when removed. शक्तिं विना महेशानि सदाहं शवरूपकः । शक्तियुक्तो यदा देवि शिवोऽहं सर्वकामदः ॥ "Without śakti, Oh Maheśānī, I am just a corpse; when united with Śakti, oh Goddess, I am Śiva, granter of all desires." *(Śaktikāgamasarvasva,* cited in Radhakantadeva 1988, 5:5).

1.23 The primary sound *(nāda)* is produced from the body, which consists of Śiva and Śakti, and is formed of the five elements. Therefore its origin (is discussed) first.

1.23 Only the human body can produce *nāda*. The SR speaks in detail of the five elements *(mahābhūtas)*, ether, air, fire, water, and earth, which constitute the human body, a tradition found throughout Indian thinking. They give to the body the qualities that they possess, resulting in the sense perceptions and bodily functions (SR 1.2.56-71).

1.24 Sound arises from the body, and song comes into being from sound. Therefore, in the context of the origin of song, we will now discuss the production of sound from the body.

1.25 The tortoise *cakra,* which is in the navel, has at its root a lotus plant. On the stalk is a leaf, on which there is a lotus flower.

1.25 The SR discusses *cakras* and *nāḍīs* in detail (1.2.120-63), but the SUS follows a different, so far untraced, tradition. The *kūrma* (tortoise) *cakra*, for example, is not found in the conventional literature.

1.26 The fire element abides there, and from it originates wind. From the combination of this with a formed sound, *nāda* is born.

1.26 This section generally follows on the *Brhaddesī* tradition.

1.27 The three gods *Brahma, Viṣṇu* and *Maheśvara*, consist of *nāda*. *Parabrahma, Parāśakti* and the sound *Oṃ* are produced from *nāda*.

1.28-29 The sound "na" is a term for breath; the sound "da" is said to denote fire. By combining them, one obtains the word *nāda,* which is five-fold: extremely subtle, subtle, strong, stronger, and shaped.

1.29-30 The extremely subtle *(nāda)* is in the region of the navel, the subtle one is in the chest, the strong is in the throat, the stronger one is in the head, and the shaped one is in the mouth.

1.29-30 Five sound types are first mentioned in the *Brhaddesī (Brhaddesī* 1992, 1:9), inspired by works on linguistic sound and speech, and carried on in later musicological tradition. The SUS reverses the *Brhaddesī*'s bodily locations of the first two sound types, as do the SR and the *Saṅgītacūḍāmaṇi* (SR 1.3.5; *Saṅgītacūḍāmaṇi* 1958, 3).

Locations for the production of specific *svaras* in the body are mentioned below in 3.37. A brief account of types of instrumental sound production appears in 4.4-5.

The origin of *nāda* has been discussed. Now I describe song *(gīta).*

***Anibaddha* and *nibaddha* song**

1.31 Song is of two types: non-bound and bound. A non-bound
(anibaddha) song is said to consist of only the *ālapti* and such parts.

1.31 The type of song not bound by prescribed sections and rhythmic and textual
components was called *anibaddha*, and it consisted of *ālapti*, "conversation," a section
of a performance which delineated the melodic features of the *rāga*. The
Saṅgītasamayasāra states that *ālapti* should be performed at the beginning of all songs
and *prabandhas* (*Saṅgītasamayasāra* 1977, 33). In later practice, *ālapti* became the
ālapanam of Karnatak music and the *ālāp* of *dhrupad*.

Sudhākalaśa says relatively little about *ālapti*, but he will hint at the existence of
a rhythmic section when he speaks of *tāna* (3.64). In other references (3.35, 4.14, 4.20-
1), he seems to portray *ālapti* as a collection of scalar and elaborative techniques for
improvisation, rather than a formal section of a performance.

1.32 But a bound *(nibaddha)* song has sections *(dhātu)* and components
(aṅga). There are three types of it: *prabandha, rūpaka,* and *vastu.* Now
(I will give) a description of *prabandha.*

1.32 *Dhātus* and *aṅgas*, which define a *nibaddha* song, are described below.
Prabandha was the mainstream art song genre which defined the medieval period from
the time of the *Bṛhaddeśī* to around the time of the SR. Sudhākalaśa will tell us that
prabandha songs are no longer current, and designate the current song-type *rūpaka*.
This section indicates that significant changes that were occurring in song-making in the
fourteenth century.

Although Śārṅgadeva presents the terms *prabandha, rūpaka* and *vastu* as
synonyms (SR 4.6), Sudhākalaśa evidently considers them to be three different types of
songs. He gives a short list of *prabandhas*, but states, in an important reference to

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contemporary practice, that they are now rarely composed or sung. The subsequent discussion concerns what he calls *rūpaka*. Sudhākalaśa uses the term *prabandha* later on three occasions (1.40, 1.46, and 3.128), but all are formulaic restatements of SR material. In 1.47 he appears to be distinguishing the third term *vastu*, but the statement is vague. The *Ghunyat al-munya* also gives prominence to the description of *rūpakas* over *prabandhas*, and confirms that *rūpaka* is a specific contemporary song-type by saying "...there is a particular form of *[sālagasūḍa]* known as Rūpaka, nowadays" (*Ghunyat* 1978, intro:3).

Thus, we learn that the *prabandha* is an archaic form, and that the current art song type is called *rūpaka*. Statements below concerning the category called *sāligasūḍa* show that a minor, possibly vernacular, category had moved up in the musical hierarchy.

Prabandha

1.33 There are one hundred and two *prabandhas*, beginning with *mātṛkā*, bound with various *rāgas* and assorted *tālas*, drum syllables, meaningful text, and the other *(aṅgas)*.

1.34-36 They are *mātṛkā, hayalīla, ibhalīla, kundaka, rāgakadambaka, haṃsalīla, sudarśana, pañcatāleśvara, caryā, siṃhavikrānta, nandana, raṇaraṅga, jayaśrī, vijaya, harṣavardhana,* the *pāṭa, bandha, svara,* and *padakaraṇas, vartinī, nandalalita,* and others.

1.33-36 Despite his mention of the number one hundred and two, Sudhākalaśa gives us a list of only twenty-one *prabandhas*, and offers no further details about them. Most of these names are traceable among the seventy-six *prabandhas* described in detail in the

SR, but they follow no obvious order in relation to that tradition. The *Saṅgītacūḍāmaṇi* and *Saṅgītamaṇḍana* also begin their lists with *mātṛkā*, but the SUS otherwise has only a few *prabandha* names in common with the other two texts.

1.37 The composers of *prabandhas* are now rare on earth, and singers of them are not common. Therefore they are not discussed here in detail.

1.37 This is an important statement. It is clear that for Sudhākalaśa, *prabandha* is not a term for all art songs, but a specific genre, and one that is arcane.

Rūpaka

1.38 (There are) four (sections) beginning with *udgrāha*, and six (components) beginning with *svara*. When these are used in a *nibaddha* song, the song is known as *rūpaka*.

1.38 As stated in 1.32, it was the presence of the *dhātus* and *aṅgas* that defined *nibaddha* song, but Sudhākalaśa here associates these two defining features more specifically with *rūpaka*, a point which he seems to reiterate below in 1.47. *Rūpaka* is the subject of the subsequent treatment.

Sections *(dhātu)*

1.39-40 The (sections) are, in order, *udgrāha, melāpaka, dhruva,* and *ābhoga. Udgrāha,* "beginning," is so called because at the beginning the song is taken up with it. *Dhruva,* "fixed," (is so called) because it is a

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fixed feature in the *prabandhas*. *Ābhoga*, "completion," is (so named) because it completes (the composition). Because it links the *udgrāha* and the *dhruva*, (the second section) is called *melāpaka*, "joiner."

1.39-40 The four *dhātus* of composed songs were its main sections, consisting of melody with text. Each section had a specific melodic range and contour, and a pattern of repetition specified in the definition of the song-type. The *dhātus* are clearly the predecessors of the sections of the later *dhrupad*, called *sthāī, antarā, sañcārī* and *ābhog*, although the details of the correspondences are problematic (Widdess 1981, 160-4, 180; Sharma, P. 1987, 115).

The *dhruva* section (not to be confused with the *dhruva* song-type) was the recurring line or refrain. Later texts specify that the *dhruva* was repeated after each of the other sections of the song (Widdess 1981, 166, 180). It may be the predecessor of the modern refrain, called *sthāī*. (*Saṅgīta Ratnākara* 1989, 2:215; Chaudhuri 1984, 208; Sharma, P. 1987, 2:102-118). The *dhruva* section is occasionally called *dhruvapada* in the SR, and the same term occurs in the SUS, 1.87, 88. This usage is found repeatedly in the *Ghunyat al-munya* in its colloquial form *dhurpad*, opening the possibility of its relationship to the later term *dhrupad*.

1.41 The learned know that a *nibaddha* song composed with four sections is the best, one with three is middle (quality), and one with two is the least (best).

1.41 All songs did not have all the sections. The SR notes that *melāpaka* and *ābhoga* were sometimes omitted (SR 4.11). The *dhruva* song-type described below (1.54-7) does not have a *melāpaka* section.

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Components *(aṅga)*

1.42 After the four (sections) beginning with *udgrāha*, now the group of six components is described. They are *svaras, rāgas, tālas, tennas, birudas, pāṭas, and padas.*

1.42 The *aṅga,* "limbs," were an organizational system that possibly predated that of the *dhātus* (Rowell 1992b, 110-13). Here, they appear simply as a list of the specific types of text which occurred in parts of a song. Sudhākalaśa adds a seventh, *rāga*, to the traditional list of six *aṅgas* (see next verse).

1.43 The tones *(svaras)* are *ṣaḍja* and the others. *Śrī rāga* is the first *rāga. Tālas* measure time. *Ekatālī* is the first.

1.43 *Svara* as an *aṅga* refers to the solfa syllables, *sa ri ga ma pa dha ni,* which were used as text in parts of a song. *Rāga* was not a traditional *aṅga,* but its addition evidently had some currency, since it is also mentioned in the *Saṅgītamaṇḍana.* Maṇḍana dismisses this, apparently on the grounds that when a *rāga* is sung, *pada* (meaningful text) is still the *aṅga:* रागस्य सप्तमाऽङ्गत्वं किं न स्यादिति युक्तितः ॥ तन्न रागाधिकरणे पदस्याङ्गत्वदर्शनात् । *(Saṅgītamaṇḍana* 1962, 65/76).

Specific *tālas* are prescribed in some sections of songs, but because *tāla,* like *svara,* occurs throughout a song, SR commentator Kallinātha feels pressed to explain its inclusion as an *aṅga* (Kallinātha on SR 4.15; Chaudhury 1975, 212).

1.44 (Words such as)*"tanna-tenna"* which are called *tennas,* convey auspiciousness. *Birudas* announce valour. They cause fear in enemies.

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1.44 *Tenna* is non-meaningful text. In the SR, the term is *tena*, and it is explained as the instrumental case of the pronoun *tad*, "that," referring to the ultimate *brahman*, in statements such as *tat tvam asi*, and so said to confer auspiciousness (SR 4.17-18). *Biruda*, or *viruda*, is text that expresses the virtues of king or patron, a common theme, especially in the concluding section of songs.

1.45 *Pāṭas* are (spoken) syllables originating from (the sounds of) instruments. *Pada* (is text that) conveys meaning. The movement of a song (takes place) with *svara* and *tāla*, like that of a man with his two feet.

1.45 *Pāṭas* are syllables that articulate the sounds of drum strokes, and are sometimes specified for use as text in sections of songs. *Pada* is any meaningful text other than those specified above. *Tāla* and *svara* are thought of as the feet of the composition because they create its movement. This is a remnant of the more complete metaphor found in the SR of the song-man, *prabandhapuruṣa*, with the *dhātus* as his humors and the *aṅgas* as his limbs (SR 4.13-15).

Prabandha categories

1.46-47 There are five categories *(jāti)* of *prabandhas*, with an increasing number of *aṅgas*, starting from two. They are named "two-*śruti*," "three-*śruti*," "four-*śruti*," "unrestricted" *(aniryukta)*, and "restricted" *(niryukta)*. These are the five categories.

1.46-47 Songs had anywhere from two to six *aṅgas,* and were categorized into *jātis* accordingly. The *jāti* names here differ from those in other texts. Sudhākalaśa's names may be loosely related to those in the SR, which are metaphorical representations of the numbers six to two. *Śruti* is one of them, used in its sense of revealed sacred text, which has six branches. Sudhākalaśa has apparently taken the term *śruti* from this list, understood it in its musical sense, and named three categories on the analogy of the relationship of *śrutis* to *svaras: svaras* have either two, three, or four-*śruti* intervals (see 3.70).

The terms *niryukta* and *aniryukta* are used here completely out of context. They occur in the SR following the discussion of *prabandha jātis,* but they begin a new unrelated topic. These are technical terms that denote whether *prabandhas* are subject to fixed specifications of meter and *tāla* (SR 4.21-2), a topic entirely omitted in the SUS. Their appearance here seems to indicate either that a verse is missing in the manuscripts of the SUS, or, more likely, that Sudhākalaśa has misunderstood the SR or other related text.

Vastu

Rūpaka is ten-fold. *Vastu* (consists of) the *sūḍas,* i.e. *dhruva* etc.

1.47 Sudhākalaśa appears to be saying something here about the distinction between *rūpaka* and *vastu* (see 1.32). In saying that *rūpaka* is ten-fold, he may be referring to the four *dhātus* and the six *aṅgas* of a composition, with which he associated *rūpaka* in 1.38. Or perhaps he is evoking *daśarūpaka,* a conventional term for drama. The *Saṅgītarāja* indeed tries to distinguish the term *rūpaka* by associating it with a dramatic element (*Saṅgītarāja* 1963, 551). But the reason for *rūpaka* appearing in the masculine

here is a puzzle. Concerning *vastu*, Sudhākalaśa appears to be saying that it denotes the group of song-types whose discussion follows.

Five types of *sūḍas*

1.48 The *sūḍas* are said to be five-fold: best, good, middle, low, and lowest, in that order.

Sāligasūḍas

1.49 The best type of *sūḍa* is called *sāliga*. It has great aesthetic content, gives pleasure, and is loved by everyone.

1.48-49 In the SR, *prabandhas* are grouped into three main categories, of which *sūḍa* is the first. Eight subcategories of *sūḍa* are described in detail, followed by descriptions of the *prabandhas* of the other two main categories. Appended after all of these is another group, called *chāyālaga* or *sālagasūḍa*. The word *chāyālaga* denotes a form related to, but transgressing the regulations of, traditional forms, as explained by the commentators on SR 4.311. *Sālagasūḍa* is contrasted to the *sūḍa* group, which is designated *śuddha*,"pure."[232] The *sālagasūḍa*, here *sāligasūḍa*, category of songs has moved from the last position in the SR to the foremost position in the SUS. This is very likely a musicological expression of the period in which *apabhraṃśa* and vernacular songs moved into the mainstream, altering both poetic and melodic conventions. It is

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[232]Sārṅgadeva notes that the *sūḍa* group itself would be considered *sālaga* to Bharata, but since the *prabandhas* of the *sūḍa* group are "like *śuddha*," in common understanding they have become *śuddha* (*Saṃgītaratnākara* 1976, 2:335).

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certainly a sign of major change, and is basically a dismissal of all the categories of traditional *prabandhas*.

1.50 The first is *dhruva*, then *mantha, pratimantha, niḥsāruka, aṭṭatāla, rāsa,* and *ekatālī*, in that order.

Dhruva

1.51 Song without *dhruva* is like a pond without water. Therefore I will describe the sixteen *dhruvas*.

1.50-51 The special priority given to the *dhruva* song-type is notable. The SR and the *Saṅgītasamayasāra* give no special note about it, but the *Saṅgītamaṇḍana*, which is later than the SUS, does (1962, 118). If *dhruva* had become the most foremost song-type in the "best" song category in the fourteenth and fifteenth centuries, it would seem obvious to surmise a direct link between the *dhruva* song-type and the subsequent dominant genre, *dhruvapada* or *dhrupad*. The background of *dhrupad* as a term and a genre, however, is a complex problem, and a simple linear connection with the *dhruva* song-type is not supported by the other textual evidence on the use of the term *dhruvapada*.

1.52-53 The names (of the *dhruvas*) are *jayanta, śekhara, utsāha, madhura, nirmala, kuntala, kamala, cāra, nandana, candraśekhara, kāmada, vijaya, kandarpa, jayamaṅgala, tilaka* and *lalita*. I will now describe them.

1.52-53 The names and order of the *dhruvas* are virtually identical with those in the SR. The *kamala* and *kāmada* of the SUS, *Saṅgītarāja* and *Saṅgītamaṇḍana* are *kāmala* and *kāmoda* in the SR (4.319-20).

1.54 There should be two lines *(pada)* in the *udgrāha,* two in the middle section, and two in the *ābhoga.* Thus, the *dhruva* (song) has six subsections *(khaṇḍa).*

1.54 The structure described in this section characterizes *dhruva* songs in general. It differs slightly from, or fills out the SR description in specifying that the middle section includes the *dhruva* (1.57) and has two parts.

 Padas are lines of text and melody. *Khaṇḍa* and *pada* are clearly used as synonyms, and are translated here as "line" or "subsection."

1.55 (A *dhruva* song) having six lines is said to be best, one with five lines is middle, and the least best is one with four. Thus, there are three types of *dhruvas.*

1.56 The two lines in the *udgrāha* are composed with a prescribed scheme, whereas all the other lines are without any specific rule.

1.56 The opening lines of text had a fixed number of syllables, ranging from eleven to twenty-six according to 1.58. The rest of the lines could optionally have the same number of syllables (SR 4.331).

1.57 The *dhruva* (section) is imposed after (the *udgrāha*), then the two subsections of the *ābhoga* (are sung). The first (subsection of the *ābhoga*) is marked with the name of the patron, and the last with the name of the singer (or composer).

1.57 Here, the SUS mentions the *dhruva* section by name, which the SR does not. The expression *āropyate*, placed or imposed, is interesting, and may carry a sense of repetition, which is made explicit for the *dhruva* in other texts. It is used again in 1.70. Widdess compares the description here to those in the SR and the later *Saṅgītadāmodara* and suggests that the *dhruva* song's three main sections each included a *dhruva* refrain - a structure that closely resembles that of later *dhrupad* (Widdess 1981, 180).

1.58 There are sixteen (types of) *dhruvas*, beginning with (the one having) eleven-syllable lines, and (continuing with those) having lines increasing by one syllable each, up to twenty-six.

1.59 The first *dhruva, jayanta*, is (sung) with *āditāla* in *śṛngāra rasa*. It has lines of eleven syllables. It is said to grant long life.

1.58 *Āditāla* is a *tāla* of one *mātrā* (2.45).

1.60 *Śekhara* is (sung) with *haṃsaka (tāla)* in *vīra rasa* . It grants good fortune to the patron. *Utsāha* is (sung) with *jagaṇa* in *vīra rasa*. It bestows victory.

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1.60 *Gaṇas* are described in 3.2-30. There is no *haṃsaka* or *haṃsa tāla* in chapter two, although there are both *haṃsanāda* and *haṃsalīla*.

1.61 *Madhura* is (sung) with *gārgya tāla* in *śānta (rasa)*. It gives joy. *Nirmala* is to be sung with *ekatālī* in *karuṇa rasa*. It grants happiness.

1.61 There is a *gārugi* (2.52) but no *gārgya tāla* mentioned in chapter two. *Ekatālī* has one-half

mātrā (2.45)

1.62 *Kuntala*, which bestows wealth, is (to be sung) with *laghuśekhara (tāla)* in the *rasa* called *adbhuta*. *Kamala* is in *śṛṅgāra (rasa)* and (is sung) with *ānanda (tāla)*. It always brings joy.

1.62 *Laghuśekhara* has one-and-a-half *mātrās* (2.48). There is no *ānanda tāla* described in chapter two.

1.63 *Cāra* is (sung) with *cācapuṭa tāla* in *adbhuta rasa*. It gives whatever is desired. *Nandana* is (sung) with *kanduka tāla* in *śṛṅgāra (rasa)*. It bestows happiness.

1.63 *Cācapuṭa* and *Kanduka* both have six *mātrās* (2.72,77).

1.64 *Candraśekhara* is in *raudra (rasa,* and sung) with *tṛtīya tāla*. It bestows prosperity. *Kāmada* is (sung) with *turaṅgalīla tāla* in *śṛṅgāra (rasa)*. It gives happiness.

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1.64 *Tṛtīya* has one-and-a-half *mātrās* (2.47). *Turaṅgalīla* has two-and-a-half *mātrās* (2.50).

1.65 *Vijaya* is (sung) with *darpaṇa tāla* in *śṛṅgāra (rasa)*. It gives fame. *Kandarpa* is in *adbhuta (rasa,* and sung) with *aṭṭatāla.* It increases the family line.

1.65 *Darpaṇa* has three *mātrās* (2.55). There is no *aṭṭatāla* in chapter two.

1.66 *Jayamaṅgala,* which confers happiness, is in *śānta (rasa,* and sung) with *haṃsalīla (tāla). Tilaka* is in *śṛṅgāra (rasa,* and sung) with *līlā tāla* . It increases wealth.

1.66 *Haṃsalīla* has two *mātrās* (2.51). *Līlā tāla* has four-and-a-half *mātrās* (2.64).

1.67 *Lalita* is to be sung in *adbhuta (rasa)* with *cācapuṭa (tāla).* It endows prosperity. (Its lines) have twenty-six syllables, after an increase of one syllable at a time.

1.67 *Cācapuṭa* has six *mātrās* (2.72).

1.68 This was a brief description of the sixteen *dhruvas.*

1.68 The names and order of the sixteen *dhruvas* are identical with those in the SR, but the *rasa, tāla* and *phala,* differ in nearly every case. The specifications enumerated in

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the *Saṅgītamaṇḍana* also differ in the majority of instances from both the SR and the SUS. In addition, the lack of correspondence between the *tālas* mentioned here and in the *tāla* chapter leads one to suspect that the specifics of this tradition were weak. The *Ghunyat al-munya* tells us as much: "'*Dhuva* does not abide by the old rules which restricted it to limited, numbered letters *(Varṇas)* and to specific *Tālas* corresponding to the various *Rasas* (sentiments)'" (*Ghunyat* 1978, intro:2).

Maṇṭha

The (song-types) called *maṇṭha* etc., which were mentioned before, are (now) described one by one.

1.69 *Kamalākara, kalāpa, kamala, sundara, vallabha,* and *maṅgala.* These are the six (song-types) which scholars call *maṇṭha.*

1.69 The SR has *jayapriya* instead of *kamalākara.*

1.70 The first pair of lines is to be sung, followed by a line with high (tones). The *dhruva* (section) is placed after that. The *ābhoga* is sung one time.

1.70 The description of the *maṇṭha* is rather vague here. The SR describes the sections as *udgrāha, dhruva,* optional *antara,* then *dhruva,* or *ābhoga* one time, and *dhruva* (4.332-4).

1.71 *Kamalākara* is to be sung with *ja gaṇa* in *śṛṅgāra (rasa)*. *Kalāpa* should be sung with *na gaṇa* in *karuṇa rasa*.

1.72 *Sundara mantha* is sung with *sa gaṇa* in *śṛṅgāra (rasa)*. *Vallabha* is to be sung with *ya (gaṇa)* in *adbhuta (rasa)*. *Maṅgala* is in *śṛṅgāra* (and sung) with *bha (gaṇa)*.

1.72 The description of *kamala* is missing. The *rasas* and *gaṇas* here match those of the *manthas* in the SR in only two cases -*maṅgala* and *sundara*.

Manthas were originally sung with *mantha tāla:* "*mantha tāla* is of six types, and the *rūpaka* is differentiated according to that" (SR 4.335). The SUS mentions only two varieties of *mantha tāla* in the *tāla* chapter 2.61. The *Ghunyat al-munya* confirms that performance practices were changing: "'...of its six *Tālas* only three are in vogue, with one of it being more popular than the other two [sic]...'" and: "'besides the above, a yet another type of *Māth* is nowadays heard being sung in more or less ten different *Tālas* [sic]...'" (*Ghunyat* 1978, intro:2).

Pratimantha

1.73 Now the *pratimanthas* are described. They are four, called *amara*, *mandira*, *vicāra*, and *kunda*. Now I give their description.

1.74 Like the *mantha*, the *pratimantha* is said to have all (the sections) beginning with the *(ud)grāha*. The first, *amara*, (is sung) with *pratimantha tāla* in *śṛṅgāra (rasa)*.

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1.74 The structure of these songs is like that of the *manthas*.

1.75 *Mandira* is (to be sung) either with one *guru* or two *laghus* in *karuna (rasa)*. *Vicāra*, is sung with two *laghus* ending in a *virāma* in *adbhuta (rasa)*.

1.76 The *pratimantha* called *kunda*, is also (sung) with two *gurus* in *adbhuta rasa*. All the *pratimanthas* are to be sung in a slow tempo.

1.76 Most of the *pratimantha* names given in the SUS are the same as those in the SR, but the metrical patterns and the assignments of *rasas* differ. The association of the *pratimanthas* with a slow tempo seems to be new here.

Pratimantha *tāla*, like *mantha*, originally had a number of varieties. It is briefly mentioned along with *mantha* in 2.61. But the *Ghunyat al-munya* informs us that "all the five varieties of it have become obsolete by now [sic]...the *Paramath* sung these days is specifically in one *Tāla*" (*Ghunyat* 1978, intro:2-3).

Niḥsāruka

1.77 *Niḥsāruka* should be known to be of six (types), called *samara*, *viśāla, nanda, vaikuṇṭha, vāñchita,* and *vijaya*.

1.77 *Niḥsāruka tāla* is mentioned in 2.54. The SR has *kāntāra* instead of *vijaya* (SR 4.344).

1.78 *Samara* is in *vīra rasa* with two *laghus* ending in a *virāma*. In *viśāla*, there is one *laghu* after two *drutas*, and it is in *adbhuta rasa*.

1.79 *Nanda* is (sung) with two *laghus* after a *druta* in *karuṇa rasa*. *Vaikuṇṭha* has a *druta* followed by a *guru* and one *laghu*. It is in *vīra* and *hāsya rasas*.

1.80 *Vāñchita* is said to be (sung) with two *laghus* after two *drutas*. It is in *śṛṅgāra (rasa)*. *Vijaya* has two *gurus*, and is in *śṛṅgāra*. It bestows victory.

1.78-80 Most of the metrical specifications and the *rasas* are different in the SR - only *samara* has characteristics identical to those in the SR.

Aṭṭatāla

1.81 *Aṭṭatāla* is also six-fold: *niḥśaṅka, camara, amara, aravinda, sunanda, and mahāśīla*. Its description is next.

1.81 Unlike the other groups, the names of all except one of the *aṭṭatālas* differ from those in the *aḍḍatāla* category in the SR. Below, Sudhākalaśa notes that there is variety in the names of members of this group.

1.82 The *aṭṭatāla* (song) is to be sung with (the *tāla*) *aṭṭatāla*. *Niḥśaṅka* is (sung) with a *laghu* and a *guru*. (It is in) *vīra* and *hāsya (rasas)*.

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1.82 *Aṭṭatāla* does not appear in the *tāla* chapter of the SUS. Sharma proposes, on the basis of a number of references, from the SR to the eighteenth century *Saṅgītasāra*, that the *aḍḍatālī* of the SR developed into the modern *cautāla* or *cārtāla* of *dhrupad* music (Sharma, P. 1988, 83-97). This theory receives no support from the SUS.

1.83 *Camara*, which is set in *adbhuta (rasa)*, should have two *drutas*, followed by a *laghu* and a *guru. Amara* is (sung with) a *laghu* and a *guru*, followed by two *drutas*, in *karuṇa rasa.*

1.84 In *aravinda*, (which is) in *vīra* and *hāsya (rasas)*, there is a *druta*, followed by one *laghu* and one *guru* . If there is a *laghu* after two *drutas*, that is *sunanda*, (which is) in *śṛṅgāra (rasa).*

1.85 *Mahāśīla* is in *śānta rasa*, with two *gurus* followed by two *laghus.* Scholars give the names for the *aṭṭatāla* (song-type) variously.

Rāsaka

1.86 *Rāsakas* are also of six types: *kambuja, mandira, ambuja, vinoda, candra,* and *sarasa.* Their description is next.

1.86 The four *rāsakas* of the SR are *vinoda, varada, nanda,* and *kambuja* (SR 4.352-3).

1.87 The *rāsakas* (are composed) with *rāsaka tāla*. *Kambuja* is in *adbhuta (rasa)*. *Mandira* is in *karuṇa rasa,* (and has) a *dhruva* section *(pada)* which begins with *ālāpa*.

1.87 *Ālāpa* is a notable feature of the *rāsaka* songs. *Rāsaka tāla* is not mentioned in the *tāla* chapter of the SUS. The SR notes that *rāsa* is a popular name for *āditāla* (SR 5.261). *Āditāla* appears in the SUS (2.45), but one wonders if Sudhākalaśa was reporting here on a performance tradition he knew.

The appearance of the term *dhruvapada* two times in the SR and the SUS in the context of *rāsaka* is striking (SR 4.353, 355). For a discussion of the possible relationship of this use of the term to the later *dhrupad*, see the introductory section on *dhruvapada* and *dhrupad*, above.

1.88 *Ambuja* has *ālāpa* at the beginning of its *udgrāha*, which is of two-parts. *Vinoda* (has) a *dhruva* section *(pada)* which ends in *ālāpa*. (It is) in the first *rasa (śṛṅgāra)*.

1.89 *Candraka* is the *(rāsaka)* whose second line of the *udgrāha* is (sung) high. When the *udgrāha* and *ābhoga* (both) have a part which is high , it is *sarasa rāsaka*.

Ekatālī

1.90 *Ekatālī* should be known to be of three types: *ramā, tārā,* and *candrikā*. (It is sung) with *ekamātrika tāla* in fast, medium, and slow tempos.

1.90 The three are *ramā*, *candrikā*, and *vipulā* in the SR. *Ekatālī* is the first *tāla* in the SUS *tāla* chapter, 2.44. In the SR it occurs as number 67 among 120 *deśī tālas* (SR 5.291). The SR makes no mention of tempo.

Preeminence of *sāligasūḍa*

1.91 The best (type of composed song) is *sāligasūḍa*, with its seven (types described above), *dhruva* etc. It is composed with *jhampa tāla* and other *(tālas)*, and various lines *(pada)*, and is (also) three-fold.

1.91 Sudhākalaśa reiterates the excellence of the *sāligasūḍa* song group to explain the hierarchy of *sūḍas* which he mentioned in 1.48. The mention of *jhampa tāla* here is puzzling, as it does not appear in any of the *sāligasūḍa* descriptions just given. It appears in the *tāla* chapter, 2.49, and is in the *dhruva* named *kāmala* in the SR (SR 4.324).

1.92 Therefore, some say that (the *sāliga*) is the complete *sūḍa*. The one lacking is said to be middle, and the one lacking more is the worst (type of *sūḍa*).

Other *sūḍas*

1.93 (Among the others), the *elā sūḍa* is good, the one called *gaṇailā* is middle, *ḍheṅkī sūḍa* is inferior, and the *āli sūḍa* is very inferior.

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1.93 The *elā, ganaila, dhenkī* and *alī sūḍas* are terms gathered in jumbled order from among the main *prabandha* categories in the SR. *Elā* is the first of eight subcategories of *sūḍas* in the SR. *Ganailā* is a subtype of *elā*. *Dhenkī* is the third of the eight subcategories of *sūḍas. Āli* is a particular sequence of *sūḍa* songs (SR 4.22-3). There is no group in the SR tradition called *ālisūḍa*. This assortment of terms makes sense only as the last traces of a non-current system.

1.94 Each of these in turn should be known to have highest, middle, and lowest types. The (two)*elās, dhenkī,* and *ali sūḍa* are not described here so as not to make the text unnecessarily long.

1.94 It is hardly believable that fear of long-windedness was the author's primary reason for leaving out any more discussion of these *prabandha* groups. It seems much more likely that information was simply not available to him, and that the SR system was not current in the performance practice of Sudhākalaśa's time and place.

Praise for those knowledgeable about song

1.95 He who is knowledgeable about the order and method of the *sūḍas* and the other compositions, who is greatly accomplished in the *rāgas* and *tālas*, and who has special knowledge in regard to song and *rasa*, is the ornament of the king's assembly.

Here ends the first chapter, entitled "light on song," in the *Sāroddhāra* (version) of his own *Saṅgītopaniṣad,* composed by *Vācanācārya Śrī*

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Sudhākalaśa, disciple of *Śrī Rājaśekharasūri*, ornament of the *Maladhāri gaccha*.

Chapter Two

Rhythm

with supporting drum patterns, permutations, and the like

Benedictory verses

2.1 At each step I worship that great world, where there is no attachment *(rāga)*, which no precise language *(bhāṣā)* can grasp, which is distant even for one who knows the Veda *(śruti)*, in relation to which the collection *(grāma)* of the world's objects of enjoyment are external, and the viewers of which are not concentrated on the delusion *(mūrcchanā)* created by such objects as women and wealth, (that world,) which is not different from music and dance.

2.1 The author uses words that express secondary musical meanings. All except for *mūrcchanā* appear in chapter three.

2.2 Immersed in which even those who live in heaven, who cannot enjoy wine, sweets, and other foods, happily spend all their time, honored by which the lord Jina grants the ultimate goal, and which arises from a worthy body, that is glorious sound, pure for virtuous people.

2.3 Among the nine treasures of the Cakravartin, the ninth is named Śaṅkha. It is there that all the musical instruments, along with drama, arise.

2.3 The Jain *cakravartin* is the emperor of the land of *Bhārata*. In his treasury are the nine *mahānidhis*, great treasures, superintended by the *devatās* Naisarpa, Pāṇḍuka, Piṅgala, Savaratna, Mahāpadma, Kāla, Mahākāla, Māṇavaka, and Śaṅkha. Stored in Śaṅkha's realm are dance, drama, prose, prosody, sung poetry, and musical instruments (Sethia 1965, 220-2).

2.4 This is the origin of the three-fold music, according to the thinking of the Jains. But it is well known by everyone (else) that music originated from Śiva.

2.4 Music is threefold because is made up of melody, drumming, and dance: गीतं वाद्यं तथा नृत्तं त्रयं संगीतमुच्यते I (SR 1.1.21). "The group of three, *gīta, vādya, nṛtta,* is called *saṅgīta.*"

Praise of *tāla*

2.5 Song, instrumental music and dance do not attain beauty without *tāla*. Without *tāla* there is no unity *(mela)*; without unity there is disarray.

2.5 *Sāmya,* or *mela* is used in the context of *tāla* by Abhinavagupta (on NŚ 31.1) and Dattila (*Dattilam* 1988, 132; Rowell 1992a, 188-9).

2.6 Where there is disarray, there is no delightfulness, without delightfulness, how can there be absorption *(laya)*? Without absorption there is no pleasure. (Thus) *tāla* is said to be at the basis (of pleasure).

2.6 In the context of *yoga*, *laya* is a state of meditational absorption. The *Haṭhayogapradīpikā* notes its basis in *nāda* (Sinh 1980, 51). In music, *laya* is tempo, conceived as the interval between the hand actions that measure a *tāla*. (NŚ 31.5; SR 5.44-6; Sharma, P. 1992a, 385-98). *Laya* is mentioned below in 2.20.

Durational units, druta etc.

2.7 *Tāla* measures time. It is fourfold, with *druta* and the other (measures) - *druta, laghu, guru* and *pluta*. Now (I will mention) their alternate names.

2.7 *Tālas* are the structured time cycles of music. The durational units, shared by metrics and music, are described below in 2.14-15. It is not entirely correct to say that *tāla* is fourfold by virtue of these - they are the simply the units that form *tāla*, a point better stated in 2.13. In *tālas*, each durational unit is marked by a sounded hand action, so that a pattern of hand actions measures each *tāla* cycle.

2.8 For the four (measures) beginning with *druta* , there are five names each, as follow. (*Druta* has the names) "dot," "fast," "sky," "consonant," and "half-*mātrā*" *(bindu, druta, vyoma, vyañjana, ardhamātrika)*.

2.9 (*Laghu* has the names) "comprehensive," "straight," "short," "light," and "one-*mātrā* "*(vyāpaka, sarala, hrasva, laghu, mātrika)*. (*Guru* has the names) "heavy," "long," "crooked," "measure," and "two-*mātrā*"*(guru, dīrgha, vakra, kalā, dvimātrika)*.

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2.10 (*Pluta* has the names) "three-*mātrā*," "extended," "lit," "three-limbed," and "born of the *sāmaveda*" *(trimātrika, pluta, dīpta, tryaṅga, sāmodbhava)*. Two more, *ardhadruta* and *pañcabhadra*, are also mentioned by scholars.

2.11 An *ardhadruta* is a quarter part (of a *mātrā*). There is an eighth part (more) when it has a *virāma*. *Pañcabhadra* is is an over-extended pluta *(vipluta)*, and they both have five *mātrās*.

2.8-11 The alternate names for the units are found in musicological texts from the time of the *Saṅgītacūḍāmaṇi*. They relate conceptually or visually to the name or notation of the measure. A *virāma*, "rest," (see below, 2.16-17) adds half again to the value it follows.

2.12 Because they are not useful in permutations, these (last) two are for the most part inconsequential. But, they are useful to measure the time of a *virāma* etc.

2.12 Neither *ardhamātrā* nor *pañcabhadra* is used in permutation methods, but they appear in the configuration of *tālas*.

2.13 *Tāla* is that which establishes time, and *druta* and the other measures are the basis of *tāla*. Therefore, when these are pronounced, as much time lapses as is measured by them.

2.14 A *mātrā* is measured by the time it takes a speaker (to pronounce) a total of five short syllables. A *druta* occurs in half of that (time).

2.14 This definition of *mātrā* is out of context. It comes from the *tāla* system as described in the NŚ, and is noted only to preserve what is designated the *mārga* tradition in later texts (SR 5.16). Sudhākalaśa's working definition is actually the *deśī* definition of a *mātrā* as one *laghu* , as seen above in 2.9 and below. This passage betrays his unfamiliarity with the *mārga* system, in which *druta* does not even occur.

2.15 Therefore, a *mātrā* is (formed) with two *drutas*, a *guru* with four *drutas*, a *pluta* with six *drutas*, and a *vipluta* with ten *drutas*.

2.16 Scholars know that when a *virāma* follows a *druta*, (the *virāma* equals) an *ardhadruta*, when a *virāma* (follows a) *laghu* it is a *druta*, when it (follows a) *guru* it is a *laghu*, and (when it follows a) *pluta* it is a *guru*.

2.16 *Virāma*, which appears in musicological texts beginning with the *Saṅgītacūḍāmaṇi,* is a pause, which adds one-half again to the unit to which it is attached.[233] Sudhākalaśa, however, describes *virāma* here as a value of one unit less than that to which it is attached. He gives the standard view in the next verse.

2.17 Some say, in regards to a *virāma*, that it is a measure of time half (again) the unit it follows.

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[233]For the definition of *virāma*, see Kallinātha's commentary on SR 5.232; Sharma 1992, 150; Rowell 1992a, 211-12; Chaudhuri 1984, 67-8.

2.17-18 Lord Śiva is the deity (that resides) in *druta*, Pārvatī in *laghu*, Śiva and Gaurī in *guru*, and the three, Brahma, Viṣṇu, and Śiva, in *pluta*.

Graha and *laya*

2.18-20 *Tāla* has a beginning point *(graha)* of three different sorts: *sama*, *atīta* and *anāgata*.(When) *tāla*, which is dear to song, drumming, and dance, is taken up simultaneously (with the music), it is *sama*. When it is taken up somewhat after the beginning of the music, it is called *atīta*. If, after a good deal of *ālāpa* is performed first, the *graha* (of the *tāla*) precedes the song, it is known as the *anāgata graha*. In *tāla*, there is tempo *(laya)* that gives pleasure.

2.18-20 *Graha* concerns the entrance of the musical composition in relation to the *tāla* cycle. In *sama*, the melody and the *tāla* begin simultaneously. *Sama*, a term used in modern practice, derives from the earlier term *samapāṇi*, or *sannipāta*, the clapping of the hands at the beginning or end of the cycle (Sharma, P. 1992b, 145-6). The other terms denote the prior or later commencement of the melody or the *tāla*. Sudhākalaśa, like SR commentator Siṃhabhūpāla, takes *atīta* and *anāgata* to refer to the music, which is respectively "past" and "not yet come" in relation to the *tāla*. Kallinātha takes the opposite sense (commenting on SR 5.50).

Laya is the time interval between hand actions, regulating the tempo of a performance, described as of three speeds - medium, fast, and slow *(madhya, druta, vilambita)*. Kallinātha associates each with a *graha* (commenting on SR 5.52).

The mention of *ālāpa* in this context is unique. *Ālāpa* here seems to be an introductory section, after which the counting of the *tāla* begins, prior to the entrance of the composed song. See the discussion in the introductory section on *ālapti*, above.

Five methods of permutation

2.21 The cause for the production of *tāla* is five-fold: *prastāra, saṃkhyā, naṣṭa, uddiṣṭa,* and *kalita.*

2.22 Permutation *(prastāra)* is said to be the generative source for all the *tālas.* Therefore I will first speak of *prastāra* for the expansion of the *tālas.*

2.22 *Prastāra* is the systematic reduction of a value into all possible varieties. *Saṃkhyā, naṣṭa, uddiṣṭa* and *kalita* are arithmetical methods that provide information on the ordering and content of the *prastāras.* These methods are mentioned in the context of *svara* as well as *tāla* in musicological texts. More methods, altogether nineteen, are described in the SR 5.313-409.

Without the SR descriptions, it would be impossible to understand the SUS. The methods were to be worked out in tabular format such as that found in the SR commentaries, thus the references here to "below," "in front," and "behind." Sudhākalaśa merely restates the tradition of *prastāra* here, adding nothing new.

Prastāra

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2.23 The direction of a *prastāra* is to the left, like that of numbers. One should first write down the *guru*, then below it write a *laghu*.

2.23 This begins the tabular method of writing out a *prastāra*. The total value in this example is *guru*. For the first reduction, a *laghu* is written below it. To the left of the *laghu*, the highest value that will make up the total will be written, and the reductions proceed as vaguely directed below.

2.24 The lesser one, mostly, is (placed) later (= toward the left), and one should write down the rest alongside. One should continue with the reductions until they are complete, ending in all *drutas*.

2.23-24 In this case, the highest value possible, *laghu*, is written to the left of the first *laghu*, to form the first *prastāra*, I I. As long as a unit to the left can be reduced, the right hand units remain the same. Thus, the second *prastāra* is o o I, and so one. The final *prastāra* consists entirely of the smallest unit, *drutas*.

This ends the method for *prastāras*.

The *prastāras* for *drutas*, beginning with one, are as follows.

Prastāra chart

1 *(prastāra)*

       o

2 *(prastāras)*

       I

      o o

3 *(prastāras)*

      o I

      I o

    o o o

6 *(prastāras)*

      S

      II

    o o I

    o I o

    I o o

  o o o o

10 *(prastāras)*

     o S

     o II

     I o I

   o o o I

     S o

     II o

   o o I o

   o I o o

```
                    l o o o

                  o o o o o
```

19 *(prastāras)*

```
                         S`

                        l S

                      o o S

                        S l

                        l l l

                      o o l l

                      o l o l

                      l o o l

                    o o o o l

                        o S o

                        o l l o

                        l o l o

                    o o o l o

                        S o o

                        l l o o

                      o o l o o

                      o l o o o

                      l o o o o

                    o o o o o o
```

These are the varieties in the *prastāras* of *drutas.*

Saṃkhyā

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Wishing to describe *saṃkhyā,* he says

Fragments of a commentary appear inexplicably in this chapter.

2.25 The *saṃkhyās* for one *druta* and so on, up to six, are respectively one, two, three, six, ten, and nineteen.

2.26 After that, up to ninety-six *drutas*, each subsequent *saṃkhyā*, is obtained by adding together two adjacent numbers and two non-adjacent numbers.

2.26 This is a vague description of the method for creating the *saṃkhyā* series. The reason for carrying it to ninety-six *drutas* is not explained. The number may have some significance: it appears in unrelated contexts in the SR (such as the fifth doubling of the six-*mātrā tāla* in the ancient *mārga* system: 5.25-6).

Saṃkhyā is a sequence of numbers that tells us how many *prastāras* each durational unit has, and how many *prastāras* end with a given value. The method for arriving at the *saṃkhyā* sequence 1, 2, 3, 6, 10, 19, is explained in the SR 5.321-4 (Chaudhuri 1984, 75-6; Kusuba 1993, intro:108-10). First, the numbers 1 and 2 are written down. To the last number is added the second, the fourth and the sixth before it. If there is no fourth, the third before it is added, and if there is no sixth, the fifth before it is added. This creates the next number in the series. The number of *prastāras* for each durational unit as measured in *drutas* is found in the unit's position in the series. *Laghu,* which has two *drutas,* is in the second position, and the *saṃkhyā* series tells us it has two *prastāras. Guru,* which is in the fourth position, has six *prastāras.* A *pluta* is sixth in the series and has nineteen *prastāras.*

The *saṃkhyā* series further tells us how many of a unit's *prastāras* end in what measure. A *pluta* (sixth position, nineteen *prastāras*) has ten *prastāras* ending in *druta*, six ending in *laghu*, two ending in *guru*, and one ending in *pluta*.

1 | 2 | 3 | 6 | 10 | 19 | 33 | 60 | 106 | 191 | 340 | 610 | 1089 | 1950 | 3485 | 6236 | 11150 | 19946 |

This is the way in which the *saṃkhyā* numbers should be calculated, for each number of *drutas* from one to ninety-six. The eighteen *saṃkhyā* numbers containing *drutas* and *plutas* are shown written out.

The omission of the mention of *laghus* and *gurus* may be an error.

The others should also be examined in the same way.

Naṣṭa

Now wishing to ascertain *naṣṭa*, he says

2.27 After determining the desired *drutas*, one should then write down the *saṃkhyā* numbers. The number of the form which is lost should be subtracted from the principal number.

2.28 The number (in the *saṃkhyā* series) which is derived from (precedes?) the principal number is subtracted from the numbers which result. A line should be drawn. *Naṣṭa* derives in this way among the numbers (?).

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2.27-28 *Naṣṭa*, "lost, " determines the form of any missing *prastāra*. The *saṃkhyā* for the total value is written down, 19 for a *pluta*, for example. The number of the *prastāra* which is to be recovered is subtracted from it, for example 5 for the fifth *prastāra*. The preceding number in the *saṃkhyā* series is then subtracted from the result. The next preceding number in the *saṃkhyā* series is subtracted from this result, and so on. If the number to be subtracted is larger than that from which it is to be subtracted, then it is written again unchanged below. The process is continued until a zero results. The unit values for the *prastāra* are then derived by a number of rules, given vaguely below in 2.30. The process is much more clearly described in the SR 5.324-30 (Chaudhuri 1984, 76-8; Kusuba 1993, intro:110-12).

2.29 A *druta* occupies one zero, a *laghu* two zeros, a *guru* four zeros and a *pluta* six.

2.29 This seems to be an explanation of the values of *laghu, guru* and *pluta* in terms of *drutas*.

2.30 That which occupies a zero in front of the line is a *laghu*. In the same way, that which is behind the line is a *guru*, and the two of them (form) a *pluta*.

2.30 This verse is very unclear. It appears to be a vague sketch of some of the rules for obtaining the *prastāra* units out of the results of the *naṣṭa* process. When a subtraction is successful, the step represents a *laghu*. When a step cannot be completed because the number to be subtracted is larger than that from which it is to be subtracted, this step represents a *druta*. When two subtractions are successively completed, this represents a

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guru, and when three follow successively, a *pluta*. Additional rules are necessary for completing the form of the missing *prastāra*.

Uddiṣṭa

Next wishing to describe *uddiṣṭa*, he says

2.31 (Write) the form and (its) *saṃkhyā* with the *drutas* below, and the lines for it as before. *Uddiṣṭa* (comes about) through adding the numbers between the lines, and subtracting from the principal number.

2.31 *Uddiṣṭa*, "indicated," is a process that tells us the number of a given *prastāra*. This is explained in the SR and its commentaries 5.331-4 (Chaudhuri 1984, 78; Kusuba 1993, intro:112-14). It involves matching the units of the *prastāra* with the numbers in the *saṃkhyā* series, to reproduce the subtraction steps of *naṣṭa*. A final adding of indicated *saṃkhyā* numbers, and a subtraction from the original number, result in the *prastāra* number. Again here the description is impossibly vague.

Uddiṣṭa is shown in (the number of the form which is) indicated.

The form along with its *saṃkhyā* number is (written) with the *drutas* below, like before. Make lines for the *naṣṭas* of that form, like the lines that indicated *druta, laghu, guru,* and *pluta*. When the number that results from the sum of the numbers situated above the lines is subtracted from the principal number belonging to the *saṃkhyā*, the number that

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remains is the indicated form. The form is what is to be indicated. In other words, the method for *uddiṣṭa* is like that of *naṣṭa*.

Kalita

Now *kalita* is elucidated

2.32-33 After (writing) the *saṃkhyā* number, for the *kalitas*, take the number of that which is written behind the desired *drutas*, and that situated above the *drutas*, and, after that, add the two adjacent numbers below, and the two after that which are (each) an interval apart. These five numbers are to be added, and the sum is to be put below. *(agrakhe??)*

2.32-33 *Kalita*, "counted," is a process for deriving the number of occurrences of each value in a *prastāra* series. In the SR, this is called *pātāla* (SR 5.334-8; Chaudhuri 1984, 78-9). The *saṃkhyā* series is written out, and below the first *saṃkhyā*, the number 1 is written as the first *pātāla* or *kalita*. To form the next, five numbers are added together: the *saṃkhyā*, the *kalita* below it, the *kalita* immediately before that one, and the second and fourth *kalitas* preceding that one, or as many of the five as exist.

2.34 In *kalita*, the numbers that are situated below are one, two, five, ten, twenty-two, and forty-four. After that (to extend the series), there is the addition of the five numbers.

2.34 The *kalita* sequence is shown in the *kalita* chart below. The top row is the *saṃkhyā* series, and the bottom the *kalita*.

2.35 The four numbers situated below in the *kalita* (series), which have been mentioned here, are the numbers of the *plutas* and the other (values) in the desired *prastāra*, in order.

2.36 For example, in the *prastāra* (series) formed from six *drutas*, there are one *pluta*, five *gurus*, twenty-two *laghus*, and forty-four *drutas*.

2.36 Six *drutas* is a *pluta*, which falls in the sixth position of the *saṃkhyā* series. The *kalita* number written below the series denotes, from the sixth position in reverse order, the number of drutas, *laghus*, *gurus* and *plutas* in the *prastāras* of a *pluta*.

2.37 Thus, the *saṃkhyā* (denotes) the *plutas* etc. in a *prastāra* of a given number of *drutas*. Because its *saṃkhyā* number is last, it is counted *(kalita)* like *saṃkhyā* (?).

2. 37 The second half of this verse is not clear, but it seems to be explaining the term *kalita*.

Kalita chart

1	2	3	6	10	19	33	60
1	2	5	10	22	44	91	180

Tālas

2.38 May the deity of correct *tālas* delight all the people, he whose head is *prastāra,* whose hands are *naṣṭa* and *uddiṣṭa,* and whose feet are *saṃkhyā* and *kalita.*

2.38 Here secondary cosmological meanings might be read into the *tāla* terms: *prastāra* as creation *(sṛṣṭi); uddiṣṭa* and *naṣṭa* as revealed and hidden results *(dṛṣṭādṛṣṭa phala),* and *saṃkhyā* and *kalita* as the measuring of the three worlds.

2.39 The *tālas* that come into being in accordance with the *prastāras* are innumerable. How many of them are formulated (is impossible to say), because they are like flowers (blown by) the wind.

2.39 The systematic application of *prastāra* in musical practice is secondary to its value as an intellectual exercise and as a means of conceptualizing nearly endless possibilities.

2.40 Therefore, I will speak of some of the *tālas* that have been taught by name by previous scholars, with their names, descriptions, and vocalizations *(uccāra).*

2.40 The descriptions of the *tālas* below consist of their patterns of *drutas, laghus, gurus,* and *plutas.* Some *tālas* have special associations with tempo.

The drum vocalizations given here are a unique contribution of the SUS. Drumming vocalizations are found in musicological texts in the context of drumming techniques from the time of the NŚ. But here they appear for the first time in association with specific *tālas.* The tradition of associating each *tāla* with a specific set of drum

sounds became standard in later north Indian performance practice. Today such a pattern is called *ṭhekā*, from the Hindi *ṭhek* or *ṭek*, "support," a term with a sense intriguingly close to that of *upāśraya*, "support" or "resting place," used here, below.

2.41 By their very definition, *tālas* are said to be threefold, because of the difference in tempos - fast, medium, and slow.

2.42 I will give the names of the *tālas*, and briefly describe them, beginning with *ekatālī*, in increasing order (of *mātrās*), together with their definitions and supporting (drum) patterns *(upāśraya)*.

2.42 *Upāśraya*, "refuge" "support," or, in Jain usage,"retreat," is a set of drum vocables specific to each *tāla*. It has intriguing resonances with the modern term and concept *ṭhekā*, a repeating drum pattern used as the basis of performance, but a historical link cannot be made through textual sources. See discussion in the introductory section on *tāla, upāśraya, prastāra*, above.

2.43 By (writing) the supporting patterns for *ekatālī* and the others four times, we create what is called a *melā*, because (otherwise) they are difficult to understand. I will give the rest just with their own measures.

2.43 The *tālas* of the one-*mātrā* group, below, are shown with their patterns repeated four times.

One-*mātrā* *tālas* with their *upāśrayas*

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2. 44 *Ekatālī, āditāla, caṇḍanihsāruka, krīḍātāla, antarakrīḍa, tṛtīya, laghuśekhara.*

2.44 The hyphens added to the transliterations below, and the setting of the *tāla* units under the *upāsraya* syllables, are the results of speculative efforts to fit the given syllables into the given *tāla* structures.[234] The profusion of variant readings in the manuscripts and the vagueness of the material make definitive settings impossible - the attempt was simply to acquire an idea of the possible rhythmic sound of the material.

1. *Ekatālī.*

2.45 *Ekatālī* has one *druta*. It has a fast tempo.

thugu taki dhigi tā |
o   o   o   o

2. *Āditāla.*

Āditāla, the great *tāla*, has one *laghu*.

---

[234]The settings were done by me in collaboration with Prem Lata Sharma in Varanasi, November 1991 using the following method: 1) Hyphens were added to only to long syllables, so far as possible, or to short syllables at the end of a line; in some cases, hyphens had to be added to short syllables (2.46); 2) Hyphens are equal within each *tāla*, equalling one-half or one *druta*: 3) Spaces are added to align the syllables with the units below, but an attempt has been made to maintain the groupings found in the text; 4) The *upāsraya* syllables are to be read with a hand clap for each durational unit.

tad dhit thau draiṃ

| | | |

2.45 The mention of tempo with *ekatālī* is not found in other texts.

3. *Caṇḍaniḥsāruka.*

2.46 *Caṇḍaniḥsāruka* has two *drutas* followed by a *virāma*.

tat- -taki | tat- --ta | dhidhik --ki | dhid- --dhi |

o o'   o o'   o   o'   o o'

4. *Krīḍātāla.*

Krīḍātāla has two *drutas* followed by a *virāma*, and (it has a) medium tempo.

tat- --ta | dhid- --dhi | thau- thau-dhi draiṃ- --- |

o o'   o   o'   o   o'   o   o'

5. *Antarākrīḍā*

2.47 *Antarākrīḍa* consists of three *drutas* followed by a *virāma*.

ta- kḍi ta ki tā | dhi- ki- ta dhi ki | ṭai- gaṇa thau-- dhid- -dhi

o o o'   o   o o'   o   o o'   o   o

draiṃ-- |

o'

6. *Tṛtīya.*

Tṛtīya has two *drutas*, each of which is followed by a *virāma*.

tā-- draiṃ-- | tak-ka thugā- | dhik-ka thau-- | dhid-dhi thau--

o' o'   o'   o'   o'   o'   o'   o'

7. *Laghuśekhara.*

2.48 *Laghuśekhara tāla* has one *laghu* with a *virāma*

jhiṃ---ṣuṣu | ḍiṃ---ṣuṣu | ḍiṃ--ḍiṃ-- ḍaiṃ----- |
| ' | ' | ' | '

The *tālas* of one *mātrā* and more have been described. Now (I give those) with two *mātrās*.

2.48 His categories include *tālas* with *mātrās* adding up to less than the next group, here up to one-and-three-quarters.

Two-*mātrā* *tālas* with their *upāśrayas*

2.49 *Jhampā, turaṅgalīla, haṃsalīla, dvitīyaka, gārugi, and pratitāla:* these are the *tālas* with two *mātrās*.

8. *Jhampā.*

2.50 *Jhampātāla* has one *laghu*, and a pair of *drutas* with *virāma*.

tak-kathu dhik-ka thu | draiṃ-
| o'   o'

9. *Turaṅgalīla.*

Turaṅgalīlatāla has a *laghu*, then a *druta*, and a *laghu*.

tā--- dhik- kathau--

| o |

10. *Haṃsalīla.*

2.51 *Haṃsalīla tāla* has two *laghus*.kara-gḍa | naragudhi [235]

| |

11. *Dvitīyaka.*

Dvitīyaka tāla has two *drutas* with a *virāma* following, and one *laghu.*

taga digadi ta draiṃ--

o   o' |

12. *Gārugi.*

2.52 *Gārugi* has four *drutas* ending in *virāma.*

tagadhi | ki thau- gā-- |

o o   o   o'

13. *Pratitāla.*

Pratitāla has two *drutas* and a *laghu.*

dhi kik -ki thoṃ---

o   o |

Three-*mātrā tālas* with their *upāśrayas*

2.53 Now (I give) the three-*mātrā tālas: ratitāla, niḥsāruka, darpaṇa, siṃhalīla, saṭṭāla,* and *kuḍukkaka.*

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[235]B version.

14. *Ratitāla.*

2.54 *Ratitāla* has one *laghu* and one *guru.*

taki laki | dhiki taki | thau--- |

| S

15. *Niḥsāruka.*

Niḥsārukatāla has three *laghus* followed by a *virāma.*

draiṃ- gaṇa | dhi-gi- dhit- --ta- |

| | |'

16. *Darpaṇa.*

2.55 The *tāla* called *darpaṇa* has one *guru* following two *drutas.*

dhid- -dhi | draiṃ-gaṇa thau--- |

o   o   S

17. *Siṃhalīla.*

Siṃhalīlatāla has a *laghu*, three *drutas*, and a *laghu.*

tāt--ta gathu | dhagi dhid- ---dhi |

| o   o   o |

2.55 Shorthand such as "la" for *laghu* is occasionally used in this text.

18. Ṣaṭṭāla.

2.56 The *tāla* called *ṣaṭṭāla* has six *drutas*.

dhidhi gaḍi gaḍi gu | takiratatta |

o   o   o   o   o   o

19. Kuḍukkaka.

Kuḍukkakatāla has two *drutas* and two *laghus*.

thuṃ- -di gaṇa taki dhik--ki

o   o | |

Four-*mātrā* *tālas* with their *upāśrayas*

2.57-58 The four-*mātrā* *tālas* are *vardhāpana, udīkṣaṇa, mallat, varṇabhinna, lalita* and *manthakā, viṣama, raṅga, mallikāmoda, pratāpavardhana, līlā,* and *rāgavardhana.*

20. Vardhāpana.

2.59 *Vardhāpana tāla* has four *laghus*.

draiṃ--- | ṭigaḍhik- | kathau-- | ṭeṃ---

| | | |

21. Udīkṣaṇa.

Udīkṣaṇa has two *laghus* and one *guru*.

jhiṃ- ṣuṣu | nagajhigi | drugaḍigi ḍaiṃ---

| | S

22. *Mallatāla.*

2.60 *Mallatāla* has three *laghus* and two *drutas*, (the last) with a *virāma*.

kaṭathu | ru guva ṭaiṃ- -- | dhid dhi- |

I	I	I	o	o'

23. *Varṇabhinna.*

The *tāla* called *varṇabhinna* has a *laghu* and a *guru* after two *drutas*.

giṇi giṇi | tak--ki dhik--ki thau---

o	o	I	S

24. *Lalita.*

2.61 *Lalita* has a *laghu*, two *drutas*, (the last) with a *virāma*, and then a *guru.*

tā- dhik- kiti kiti ki dhik--ki draiṃ---

I	o	o'	S

25. The *manthas* and *pratimanthas.*

Manthas and *pratimanthas* (are made with) *jagaṇa* or *sagaṇa.*

tak-kiḍa | dhik-ḍita | kit-thau- | draiṃ---

I.	S		I
I	I	S	

26. *Viṣama.*

2.62 *Viṣama* has twice four *drutas*, ending in a *virāma*.

takik-ki tagit-thau- | takit-thau | -gu dhiṭaiṃ-

o	o	o	o'	o	o	o	o'

27. Rangatāla.

The *tāla* called *rangatāla* has four *drutas* and a *guru*.

dhik-kaḍa | daragaḍa dhik- kit- thau- dhik- kithugā---------

o   o   o   o   S

28. Mallikāmoda.

2.63 *Mallikāmoda* has two *laghus* and four *drutas*.

dhik--- kiḍa-- tak- kat- thau- --

| | o   o   o   o

29. Pratāpavardhana.

Pratāpavardhana has a *pluta* and two *drutas* (the last) with a *virāma*.

dhik-kaḍi tig-ḍita | dhig--ḍi thau- dhid-dhi

S'   o   o'

30. Līlātāla.

2.64 *Līlātāla* has a *druta*, a *laghu*, and a *pluta* in that order.

dhiṭaiṃ -dhiṭaiṃ- thau- | dhid--dhiṭ--ṭaiṃ- --

o | S'

31. Rāgavardhana.

Rāgavardhana has a *druta* and a *pluta* after two *drutas* with a *virāma*.

tat- tat-ta | ga thu gitā- | dhid-dhitā- draiṃ---

o   o'   o   S'

Now (I give) the *tālas* with five *mātrās*:

2.65 *Abhaṅga, rāyavaṅkola, tryaśravarṇa, abhinandana,*
rājavidyādhara, khaṇḍakaṅkāla, vardhana, utsava.

32. *Abhaṅga.*

2.66 *Abhaṅga tāla* has two *laghus* and a *pluta.*

drahat-- thuṃ--gi | kaṭ-ṭayi giṇagiṇa gheṃ---
| | S'

33. *Rāyavaṅkola.*

Rāyavaṅkola has two *laghus*, a *guru*, and two *drutas.*

thar--hi thar-hi gi gaṇagaṇa naragaṇa | dhid- -dhi
| | S   o   o

34. *Tryaśravarṇa.*

2.67 *Tryaśravarṇa* has a *laghu*, a *druta*, two *laghus* and a *guru*, in that
order.

thagu | takik | -ki thugu | taki | dhikathuga dhi-------
| o | | S

35. *Abhinandana.*

Abhinandana has two *laghus*, two *drutas*, and one *guru.*

thumdigana | thumdigana | tat- tadhik -kathau- draim---

| | | o o S

36. Rājavidyādhara.

2.68 *Rājavidyādhara tāla* has two *laghus*, followed by a *guru* and two *drutas*.

takitaki dhik-kita | kathau-- | draim--- dhidhi --

| | S o o

37. Khaṇḍakaṅkāla.

Khaṇḍakaṅkāla has two *drutas* and two *gurus*.

tad- dhik- | kat-thau- ---- ta | githau- draim---

o o S S

38. Vardhana.

2.69 *Vardhanatāla* has two *drutas*, a *laghu*, and a *pluta*.

kata dhit- | thar--hi gikatakata dhik-kadem---

o o | S'

39. Utsava.

The *tāla* called *utsava* has two *laghus* followed by a *pluta*.

dhigitā- | dhid- draim- thugu thugu dhi-draim- thau-taum-

| | S'

Six-*mātrā tālas* with their *upāśrayas*

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2.70-71 The six-*mātrā tālas* are *cācapuṭa, tribhinnākhya, parikrama,*
udghaṭa, vanamālī, kandarpa, kokilāpriya, makaranda, mukunda,
bindumālī, kanduka, śrīkīrtti, and *sarabhalīla.* Their characteristics
follow.

40. Cācapuṭa

2.72 The *tāla* called *cācapuṭa* has a *guru,* two *laghus,* and a *guru.*

ṭikadhik-kathugā- | kathugatik-kathau- dhitak--kathugā-

S | | S

41. Tribhinna.

The *tāla* called *tribhinna* has a *laghu,* a *guru,* and a *pluta.*

kthoṃ--- | thara kaṭ-ṭat--- thar--hri | git- thar-higithoṃ-

| S   S'

42. Parikrama.

2.73 *Parikrama tāla* has two *drutas,* a *laghu,* and two *gurus.*

tat- -ta | tagi dhagi tathau--tā--ta dreṃ-------

o   o | S   S

43. Udghaṭa.

Udghaṭa tāla is made with three *gurus.*

karagaḍa | naragaḍa | tad--dhi dhik-kaḍa daragaḍa dhid--dhi

S   S

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kat-thau----- | dhik---kat---thau--- dreṃ---
                        S

44. Vanamālī.

2.74Vanamālī has four *drutas*, a *laghu*, two *drutas*, and a *guru*.

taka thugu dhika thugu tā--- -dhi naga jhi- jhi- jheṃ--- [236]

o   o   o   o | o   o   S

45. Kandarpa.

The *tāla* called *kandarpa* has three *drutas*, a *laghu*, and two *gurus*

tat- -tat-ta | ta- dreṃ- kha-hri kha-hri kaṭ- ṭa khakhiṃ-dat-thoṃ-

o   o   o | S   S

46. Kokilāpriya.

2.75 *Kokilāpriyatāla* has two *gurus* and two *laghus*.

ḍiṃ-khakhu ḍeṃ--- ḍiṃ-khakhu ḍeṃ--- gaṇagaṇa drugajhigi

S   S

gaṇaguṇa drugaḍigi ḍiṃ-ṣuṣu | jhaṃ--- jhiṃ-ṣuṣu jheṃ---

                              | |

47. Makaranda.

Makaranda has two *drutas*, three *laghus* and a *guru*.

thuṃ- --- -di gaṇa tat- -ta tad-vathu | tad- vathu ta-dreṃ-

o   o | | | S

---

[236]A2 version.

48. *Mukunda.*

2.76 *Mukundatāla* has two *laghus*, four *drutas* and a *guru*.

ta-tho----- | ta-tho----- | takikithoṃ --thuu takikitad --dhid- |

| | o o o o

--dhid----dhi ṭigu ṭeṃ-----

S

49. *Bindumālī.*

Bindumālī has a *guru*, four *drutas*, and a *guru*.

ṭa kuṭ-ṭi tat- -ta dhid- dhid- dhiṭa kuṭ- -ṭi dhaiṃ- ----

S o o o o S

50. *Kanduka.*

2.77 The *tāla* called *kanduka* has four *laghus* and one *guru*.

dhiṭ-ṭigi kathutā- dhit-ṭigi ṭeṃ- thau- | -dhid- dhi ṭeṃ---

| | | | S

51. *Śrīkīrtti.*

The *tāla* called *śrīkīrtti* has a *laghu*, two *gurus*, and a *laghu*.

takidhik- kit-theṃ- thau--- | dhiṭ-ṭigi thau--ta ṭeṃ---

| S S |

52. *Sarabhalīla.*

2.78 *Sarabhalīlatāla* has two *laghus*, four *drutas*, and two *laghus*.

ttajheṃ- ttajheṃ--- | tharhri gi thar hrigi thau- | jheṃ--thujheṃ---

| | o o . o o | |

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Now I will list the group of *tālas* with seven *mātrās*:

2.79 *Rājacūḍāmaṇi, nāndī, śrīnandana, caturmukha, nārāyaṇa,* and *dīpaka,* their descriptions follow.

53. *Rājacūḍāmaṇi.*

2.80 In *rājacūḍāmaṇi* there are three *laghus,* two *drutas,* a *laghu,* and a *guru.*

thoṃ- I tā- I takithau- I dhiṭeṃ-- I thar- hri tak- kaṭ-ṭad-

I   I   I   o   o   I

dhitha-hrīṃ---

S

54. *Nāndī tāla.*

The *tāla nāndī* has a *laghu,* two *drutas,* a *laghu,* and two *gurus.*

rat-thuṃ-gaṇ-ṇiṃ- I -thurugu I tad-dhīṃ- tad-dhīṃ- I

I   o   o   I   S

tagi dhagi thuga tā-

S

55. *Śrīnandana.*

2.81 The *tāla* called *śrīnandana* has a *guru,* two *laghus,* and a *pluta.*

thuṃ-digaṇavado- | jhaṃ-jhigidoṃ--- | tad-dhik-kithau-- ṭeṃ---

S | | S`

56. *Caturmukha.*

The *tāla* called *caturmukha* has *sagaṇa*, then a *laghu*, and a *guru*.

tar--hi khar--hit -ti kuṭa khar--hi dhiṭ-ṭaiṃ- khar--hi thau-ṭaiṃ- [237]

| | S | S

57. *Nārāyaṇa.*

2.82 *Nārāyaṇa* has two *drutas*, a *jagaṇa*, and a *guru*, in that order.

takik -ki | dhigitā- | tat-thoṃ- tat-thoṃ- | takḍi taki |

o   o | S |

thurugu thurugu tā- dreṃ-------

S

58. *Dīpaka.*

Dīpaka has two *drutas*, two *laghus* and two *gurus*.

giṇi giṇi khutā-- jhiṃ- jheṃ- | duga jhigi jheṃ--- khukhun-da jheṃ---

o   o | | S   S

Eight-*mātrā tālas* with their *upāśrayas*

2.83 The *tālas* that have eight *mātrās* are *caccatpuṭa*, *siṃhanāda*, *jayaśrī*, *jayamaṅgala*, *śrīraṅga*, and *haṃsanāda:*

---

[237]P version.

59. Caccatputa.

Caccatputa is known to have tagana and a pluta.

drem- thau- | gathau-- | gā-dhik- kathau-- dhid-dhi

S   S |

kithau- tā-drai- kathau- draim-

S'

60. Simhanāda.

2.84 Simhanāda is formed with a laghu, two gurus, a laghu, and a guru.

tat-ta- drahi thum-ga dhid-dhi | tak-kata dhik-kata

| S   S

thu- thar- hi thar-hi githom--

| S

61. Jayaśrī tāla.

Jayaśrī has a ragana, then a laghu, and a guru.

taki dom--- ghati | ganataim- | tak-kata | thirakata tigadhitā

S | S |

--kat-thau- | tam-

S

62. Jayamaṅgala.

2.85 In jayamaṅgalatāla, sagana is to be formed twice.

takidhitā | -dhik-kathau- | kridi kridita | rat-thu m-gini |

| | S | |

tak-kithau- gaṇagaṇa dreṃ-

   S

63. Śrīraṅga.

The *tāla* called *śrīraṅga* has a *sagaṇa*, then a *laghu*, and a *pluta*.

dhigḍitaki | thuṇḍidigi | thugutak-kit-tā- | tat-tata |

| | S |

taṭakuṭi dhiṭi ṭeṃ- ----

S'

64. Haṃsanāda.

2.86 *Haṃsanāda* has a *laghu*, a *pluta*, two *drutas*, and a *pluta*.

tat-taka dhik-kaṭa thar-hik--kathuga tat-ta dhid-dhi draiṃ-

| S'   o   o   S' |

gaṇagaṇa ṭaiṃ--- [238]

Nine-*mātrā* *tālas* with their *upāśrayas*

2.87 Now (I give) the *tālas* that have nine *mātrās*: *jayatāla, vasanta,* and *raṅgodyotana.*

65. Jayatāla.

2.88 *Jayatāla* has a *jagaṇa*, a *laghu*, two *drutas*, and a *pluta* .

thugutaki nagajhigi | tā-- dhiṭaiṃ --- | drai-gaṇa tā--- |

| S | |

---

[238]P version.

kathu gitā | -dhid-dhi | naga | jhigi duga jhigi draiṃ---

o   o   S'

66. Vasanta.

Vasantatāla has *nagaṇa* and *magaṇa*.

tad--dhi | kathau-- | dhid-dhik- kad-dhik-ka thau-- |

| | | S

gā--dhiṭeṃ--- | thau-- dhiṭeṃ---

S   S

67. Raṅgodyotana.

2.89 *Raṅgodyotanatāla* has a *magaṇa*, a *laghu*, and a *pluta*.

jheṃ- khukhuṃ-da tā- khuṃ--da naga jhigi khukhuṃ-du khuṃ--du

S   S   S

dathugā- nagaduga jhigi jhigi jheṃ---

| S'

2.89 *Raṅgodyotana* has ten *mātrās* but is inexplicably included in the group of nine.

Ten and more-*mātrā* *tālas* with their *upāśrayas*

Now I will mention some *tālas* that have ten and more *mātrās*.

2.90 *Raṅgapradīpa, ṣaṭpitāputraka, pārvatīlocana,* and *siṃhavikrīḍita.*

68. Raṅgapradīpaka.

2.91 *Raṅgapradīpanatāla* has two *gurus*, a *laghu*, a *guru* and a *pluta*.

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tat- kuṭa thar--hri gḍidi gḍidi thar--hri dheṃ- jhaṃ- jhigidat-thoṃ--- |

S   S | S

kriḍi kriḍi dathaut-- thoṃ--- |

S'

69. Ṣaṭpitāputraka.

Ṣaṭpitāputraka tāla has a *pluta*, then *magaṇa*, and a *pluta*.

jheṃ- nakha khiṇa nakhi rikaṭuga jhigitā- | tatakaṭa dhid----dhikaṭa |

S'   S   S

daragaḍa daragaḍa tā- tā- ṣuṣutā- jhijhijheṃ-

S   S'

70. Pārvatīlocana.

2.92 *Pārvatīlocana* has *magaṇa*, then a *laghu*, a *druta*, two *gurus*, and two *drutas*.

ṭakujhi ṭakujhi ṭakujhi guṭakuḍi gḍidigḍidit-tā- dadatthoṃ-

S   S   S

tadatthoṃ- taki dhik- ki | thun-digaṇa dhid-dhi thatha udiga ṇa tat -ta

| o   S   S   o   o

71. Siṃhavikrīḍita.

Siṃhavikrīḍitatāla has two *laghus*, a *pluta*, a *guru*, a *yagaṇa*, and a *pluta*.

tatatat-tā--- | dhidhidhid---dhi- jheṃ-- tthar-hi -kkathau--- |

| | S'

gat-thau-gāt--- ---- | -takaṭa don-tā----- | -makaṭ- thum-gā- ---- |
                         S |
--naga thug-gat-tā--- ---- | tat- ---takaṭa dhid--- -dhikaṭa |
S   S
daṃ--- -thiragi daṃ---- -thiragi doṃ--- ----
S'

2.93 The *tāla* called *pūrṇacandra* has a shape like the moon because of
its structure. It is in the fast tempo, with *drutas* (or) *laghus* making
thirty *mātrās*.

72. *Pūrṇcandratāla.*

2.94 The *drutas* or the *laghus* are one, two, three, four, and five in that
order, and the same way in reverse.

tā-tat-tā- | tagadhigi tā- | taga dhigi thau-dreṃ- |
1 2   3   4

naga jhigi dugajhigi tā- |
5

jhiṃ- ---jhi nakha khiṇa | jheṃ- -takuṭa ṣuṣu tā- jhijhigidrai
5   4   3

-thidhaiṃ- tā- |
2   1

or (the same,) with *laghus*.

2.94 When it consists of *laghus*, it would have sixty *mātrās*. *Pūrṇacandra* is a special *tāla*. Demonstrations of such *mātrā* patterns form part of dance performances to the present day, illlustrating rhythmic control.

73. *Pṛthvīkuṇḍalatāla.*

2.95 *Pṛthvīkuṇḍalatāla* is made up with sixty *mātrās*. I call it the jewel-mine (or ocean) of *tālas*.

2.96 *Pṛthvīkuṇḍalatāla* has (the *gaṇas*) *na, ya, ta, na, ma, bha, ya, bha, ya, bha, ta, ya, ja,* and a *guru*, in that order.

taki dhika thuga dhid- ----dhi I dem-thau- I

I   I   I   I

--takathugu dhiki I thugi thudom---- I tat-tā----- I diri giḍi dat-thau-

S   S   S   S

gat-thau- gā- digi I thum-ga thum -ga thom- I

I   I   I   I

gat-thau- dhigi tagi tā- I kat-thau- gā- taki dhigi I thugu tā- tā-tat-tā--- I

S   S   S   S

kiṭa kaṭa dathom-- I thuga kithu

I   I   I

guṇagaṇa jhigi duga jhigi jhijh-jhem--- I gaṇa gaṇa duga jhim-

S   S   S

gaṇa duga jhim- duga jhigi jhem-

I   I   I

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jhiṃ- ṣuṣu l ḍiṃ- ṣuṣu l ṣuṣu tā-jhem--- l ṇagajhigi jhem--- l

S   S   S

tat--ta l tat--ta l

l   l

taga dhigi ki tat-ta l gadhiki tat-tat-ta l

S   S

tar-hri khar-hrit--

l   l

-tikuṭa thar-hri thar -hri- thari thari gi l

S   S

taga thugu dhaiṃd--- dhem---

l   S

ṭem--- drem--- ----

l   S

2.97 (All) the *tālas* originating from permutations, and constructed with the *saṃkhyās* (and) with their supporting drum patterns, have been put into this *(tāla)*, because it is the jewel-mine (or ocean) of *tālas*.

[This ends the section on] the assemblage of *tālas* with their supporting patterns.

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2.98 He who learns the measure of the *tālas* with their supporting drum patterns after having learned the extent of permutation, which has its essence in the *kalita*, *saṃkhyā* and other (methods), alone is blessed among the scholars of music.

Here ends the second chapter, entitled "light on permutation etc. and *tālas*, with their supporting drum patterns," in the concise version of his own *Saṅgītopaniṣad*, composed by *Vācanācārya Śrī Sudhākalaśa*, disciple of *Śrī Rājaśekharasūri*, ornament of the *Maladhāri gaccha*.

Chapter Three
Metrics, Tone, and Melody

Benedictory verse

3.1 One who, out of single-minded desire for merit, and with the greatest devotion, sings beautiful music, which is pure in *gaṇa* and *rāga*, and replete with (text describing) the qualities of the Lord who (himself) is passionless, he attains salvation.

3.1 *Vītarāga*, "passionless," is an epithet for the Jina.

Gaṇa

3.2 In the *udgrāha* in the beginning (of the song), and likewise in the *dhruva* line and the *ābhoga,* the auspicious *gaṇas* are to be laid out, for they bestow benefits for the composer, and the patron as well.

3.3 What are the *gaṇas*? Where did they come from? What forms do they have? What benefits do they bestow? Which deities do they have? How should they be pronounced? Some description of them is given (here).

3.4 The agents of creation, preservation, and destruction in the three worlds are Brahma, Viṣṇu, and Śiva. Therefore everything in the universe is threefold.

3.4 This begins an analogy between the *gaṇas* and creation, involving the numbers one, three, and eight. Each *gaṇa* is a group of three *guru* and/or *laghu* syllables, and there are eight of them (*Chandas Śastram* 1986, 1-3)

3.5 In the (human) body, Brahma exists in all the semen, Viṣṇu is said to exist in the flesh, and Śiva is in the bones. Thus, the body is made up of a triad.

3.6 There is one form, and it has three parts - Brahma, Viṣṇu, Maheśvara. A single form has indeed become a triad, or, a group of three has become one.

3.7 Then, by the combination of those three, eight forms were produced, defined as earth, water, fire, air, sky, sun, moon, and *ātman*.

3.7 There are eight *gaṇas*, and Śiva is *aṣṭamūrti*, consisting of these eight elements.[239]

3.8 The creator fashioned the perfect human body, consisting of his own eight forms, with the five elements, earth and the others, together with the sun, the moon, and the *ātman*.

3.8 The sun and moon in the context of the human body are channels *(nāḍīs)*, as mentioned above in 1.14-15.

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[239]See the famous first verse of the *Abhijñānaśakuntalā* for a description of Śiva as *aṣṭamūrti* (Śakuntalā 1876, 1)

3.9 Thus, the mortal is most excellent. He alone is the creator of music, and he, for the most part, is the patron of music. The *ganas* are indicative of his auspiciousness.

3.10 At the direction of the Creator, in order to benefit mankind, and for the purpose of the knowledge of good and bad and the like, Sarasvatī rendered what needed to be expressed in speech.

3.11 Consonants with short vowels are short *(laghu)*. Likewise, (consonants with) long (vowels) are long *(guru)*, (as are) those that precede conjunct consonants.

3.12 Syllables are either *laghu* or *guru*. The *ganas* are made up of three of them. By permutations of the combinations of three syllables, there are eight forms of them.

3.13 The *ganas* are eight in number, and they come about in speech by the combination of triads. In the single Śiva, who is threefold, eight forms arose.

3.13 The parallels between *ganas* and cosmology revolving around the numbers one, three, and eight are completed here. The first question posed in 3.3 is also answered.

3.14 As they came about, the eight *gaṇas* were successively consigned to their eight forms. They became as many deities, and because they consist of them, they have the same effects as them.

3.15 What forms do they have? What are their names? How do they come about in a certain order? Now their origin is described, including their permutations, their assignments (to deities), their names, and the like.

Permutation of *gaṇas*

3.16 First, (write) the form of the desired number of syllables, entirely as *gurus*. Then, write a *laghu* below the first *guru,* while the rest remains as before.

3.16 This section vaguely describes the method for creating the *gaṇas* using the system of permutation *(prastāra),* and manipulating them with the procedures outlined for *tālas* in 2.21-38. This first step yields the *gaṇas* SSS and SS I.

3.17 Under the *laghu,* write a *guru,* and under one *guru* a *laghu.* The other remains as before. The (subsequent) forms should be like the preceding ones, until (the last) has all *laghus.*

3.17 The second step yields S I S.

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3.18 For creating the form of the permutations, another method is given, numbered according to *saṃkhyā*, which is easily understandable, for those of childish intellect.

3.18 The following section is practically unintelligible.

3.19 The rows of syllables, abbreviated, are at the top, with *gurus*, after a doubling in (their) place. And (it is) likewise with *laghus*, beginning with one, which are increased by double in (their) place (?).

3.20 The form is indicated *(uddiṣṭa)*. Or when a lost one *(naṣṭa)* results, *laghu* is in the even half of that marked by *saṃkhyā*, and a *guru* is in one, sharing half (?).

3.21 They are written down as groups, like a staircase, each one has one measured by syllables. Discarding them from above, they are let go singly from the first one (?).

3.22 The first one has a form which is entirely *gurus*. After that, they have one *laghu*, two *laghus*, etc. And the final form has entirely *laghus*, in *kalita*, which arises from beautiful syllables.

This ends (the section on) *kalita*

Description of *gaṇas*

3.23 *"Ma, ya, ra, sa, ta, ja, bha, na"* are the syllables which precede the term *"gaṇa."* They are made up of their respective elements, as is stated in the *Cūḍāmaṇi.*

3.23 The *Saṅgītacūḍāmaṇi,* which deals with *tāla* in some detail, predates the SUS by more than one hundred years. It is the only text explicitly mentioned by Sudhākalaśa in his entire work. The text we have of the *Saṅgītacūḍāmaṇi* is missing the *prabandha* chapter, and with it the discussion of *gaṇa.*

3.24 Thus, the eight *gaṇas* have been briefly described. (Now) they are described clearly, by means of easily understandable statements, together with their definitions.

3.24 The first five *gaṇas* are associated with the elements, and the others with sun, the moon and the supreme deity. Each has an associated effect (*Chandas Śastram* 1986, 2-3).

3.25 *Ma gaṇa* has three *gurus.* It consists of the element earth, and it grants wealth. *Yagaṇa* has a *laghu* and two *gurus.* It exists in the element water and it produces success.

3.26 *Ragaṇa* has a *guru,* a *laghu,* and a *guru.* It is filled with fire, and bestows destruction. *Sagaṇa,* which exists in (the element) air and grants travel, has two *laghus* and a *guru.*

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3.27 *Tagaṇa* consists of the element space, and has emptiness as its result. It has a *guru*, a *guru*, and a *laghu*. *Jagaṇa* has the sun as its deity, and causes sickness. It has a *laghu*, a *guru*, and a *laghu*.

3.28 *Bhagaṇa* has a *guru* and two *laghus*. It has the moon as its deity, and is a maker of fame. *Nagaṇa* has three *laghus*. This has the Supreme Being (as its deity), and it grants joy.

3.29 *Ma* and *ya*, situated at the head (of the series), associated with earth and water, and the *bha* and *na gaṇas*, located at the end, and presided over by the moon and *ātman*, bestow auspiciousness at the beginning of a song for a hero.

3.30 The eight *gaṇas*, which consist of three (units each), are useful in verse made according to (regulated) syllables, in song (texts), and in *tāla*. There are also *(gaṇas)* consisting of two (units), in (songs) having meters such as *āryā*.

3.30 *Gaṇas* are applicable to the descriptions of verse, song texts, and *tāla* configurations. *Āryā* is a *jāti* meter, in which the length of verse quarters is prescribed in *mātrā* units. The shortest *āryā* can consist of four *mātrās*. Sudhākalaśa may be referring to a *gaṇa* consisting of two *gurus*.

Definitions of *padya* and *daṇḍaka*

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3.31 A *padya* has feet *(pādas)* containing from one syllable up to twenty-six, as a result of the increase of the syllables one by one, in all six languages.

3.31 Meters of up to twenty-six syllables per quarter are called *padya*, and those with more are called *daṇḍaka*. Languages are mentioned in musicological texts in the context of *pada gītis*, styles of verse appropriate for song. Six languages are mentioned in the *Mānasollāsa: Saṃskṛta, Prākṛta, Karnāṭi, Lāṭi, Gurjarī*, and *Mahārāṣṭrī* (*Mānasollāsa* 3.31)

3.32 Those that have more syllables than *padya* are (called) *daṇḍaka*, and they are numerous. The *gāthā* meter is described as (all those) "not mentioned (elsewhere)" in Piṅgala's work on meter.

3.32 When the language of an *āryā* verse is Prakrit, the meter is called *gāthā* (SR 4.231). This section in Piṅgala's *Chandaḥśāstra*, the standard work on Sanskrit metrics, is introduced by the phrase *atrānuktaṃ gāthā*, "now I speak of *gāthā*, all those meters not mentioned elsewhere (in this text)" (*Chandas Śāstram* 1986, 179).

3.33 The *tālas* with their supporting drum patterns have been described, and the origin of the *gaṇas* has been discussed. Now, the origin of *rāgas*, including *svaras* and so on, and *bhāṣās* is taken up.

Categories of melody

3.34 Because one distinguishes between *rāga, rāgāṅga, bhāṣāṅga, kriyāṅga,* and *upāṅga,* sound as a whole is said to be of five kinds.

3.35 Each one of these five comes about with *svaras, grāmas, śrutis, mūrcchanās, tannas,* and *ālaptis.*

3.35 The following section, to 3.71, deals with scale, register, and extemporization. *Svara, grāma, śruti, mūrcchanā,* and *tāna* are standard musicological concepts, but Sudhākalaśa gives new interpretations to some of them, providing us with information.

A tantric tradition of visualization of deities is found in abundance in medieval Hindu and Jain ritual literature. The tradition of assigning attributes such as lineage *(kula),* color *(varṇa),* presiding deity *(deva),* and singer/seer *(ṛṣi)* dates to Vedic times. The SUS, however, goes significantly further, in providing visualizations of musical entities as divine personages. These make up one of the most intriguing contributions of Sudhakalaśa's work, predating the *rāga-rāginī* visualizations so central to north Indian music in the sixteenth and seventeenth centuries.

Border paintings ornamenting a *Kalpasūtra* manuscript dating to about 1475 (Nawab 1956), illustrate the descriptions in our text, foreshadowing the famous *rāgamālā* painting genre. See the discussion under *rāga,* in the introductory section above.

Svara

3.36 *Ṣaḍja, ṛṣabha, gāndhāra, madhyama, pañcama, dhaivata* and *niṣāda:* these are the names of the seven *svaras.*

3.37 The first *svara* is *ṣaḍja*. It is so called because it is produced in the six places (of enunciation), the throat, chest, palate, tongue, nose, and head.

3.37 The etymology of *ṣaḍja*, "born of six," is normally explained as born of the six other *svaras*.[240]

3.38 *Ṣaḍja* arises from the throat. *Ṛṣabha* has its origin in the heart. *Gāndhāra* is associated with the nasal cavity. *Madhyama* has its origin in the navel.

3.39 *Pañcama* arises from the chest, head, and throat together. *Dhaivata* (originates) in the forehead. *Niṣāda* comes about from the combination of all (the locations).

3.39 Musicologists from the time of the *Bṛhaddeśī* apparently took their inspiration from phonological tradition, which speaks of eight places of enunciation - the chest, throat, head, root of the tongue, teeth, navel, lips, and palate (*Pānīnyaśikṣā* 1:13). *Dhaivata* is sometimes linked etymologically to *dhī*, intellect, thus its association with the forehead. Body locations relating to the quality of vocal sound were enumerated above in 1.29-30.).

Descriptions of the *svaras*

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[240]Kallinātha attributes this etymological explanation to Mataṅga (*Saṅgīta-ratnākara* 1978, 1:132). This section of the *Bṛhaddeśī* is lost.

3.40 The origin of the seven *svaras* in the body has been described. Now I give the appearance and colors of these *(svaras)*, constituted of sound.

3.41-43 *Ṣaḍja* has six faces and four hands. He carries lotuses in two hands, and the other two are adorned by a *vīṇā*. He has the radiance of a red lotus. His lineage is of the gods, his island is *jambū*, and he has the god Brahmā as his deity. He is to be sung in *śṛṅgāra rasa*. His singer is Agni (Pāvaka). His vehicle is a peacock, because he imitates its *svara*.

The description of *ṣaḍja* having been given, that of the second *svara* is now presented.

This ends the description of *ṣaḍja svara*.

3.44-45 *Ṛṣabha* has one face and four hands. He holds lotuses in two hands, and a *vīṇā* in the two others. He is of a blue color. He has Agni as his deity. His island is *śāka*, and his singer is Brahmā (Padmabhū). His *rasa* is *hāsya*, and his vehicle is a cow.

Now, the description of *gāndhāra* (is given).

This ends the description of *ṛṣabha svara*.

3.46-47 *Gāndhāra* has one face, is of fair color, and has four hands. His hands hold a *vīṇā*, a fruit, a lotus, and a bell. He has a ram as his

vehicle. His deity is Śankara, his island is *krauñca*, his lineage is of the gods. Viṣṇu is his singer. His *rasa* is *vīra*.

Now (the description of) *madhyama* (is given).

This ends the description of *gāndhāra svara*.

3.48-49 *Madhyama* has one face, his color is gold, and he has four hands. Two hands hold a *vīṇā* and a water pot, (one) holds a lotus, and one is held in the position of granting beneficence. Bhāratī (Sarasvatī) is his deity, his island is *kuśa*; his lineage is of the gods. His singer is the moon, his *rasa* is *śānta*, and his vehicle is a heron.

3.48-49 In the *varada* position, the hand is downward and palm forward.

This ends the description of *madhyama svara*.

3.50-51 *Pañcama* also has one face, is of a mixed color, and has six hands. There is a *vīṇā* in two hands, a conch and a lotus (in two more), and two hands are (held in positions) granting beneficence and fearlessness. He has Brahmā (Svayambhū) as his deity, his island is *śālmali*, and his lineage is of men. His vehicle is a cuckoo, his singer is Nārada, and his is the first *rasa (śṛṅgāra)*.

3.50 In the *abhaya* position the hand is held upright with the palm forward.

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This ends the description of *pañcama svara.*

3.52-53 *Dhaivata* is of fair color. He has one face and four arms. His fair hands are graced with a *vīṇā*, a lotus, a skull-tipped staff, and a fruit. He has Śiva (Śambhu) as his deity. His island is *śveta*, and his lineage is of the *ṛṣis.* His *rasa* is *bhayānaka*, and a horse is his vehicle. His singer is Tumburu.

This ends the description of *dhaivata svara.*

3.54-55 *Niṣāda* has the face of an elephant. He is of variegated color, and has four arms. His hands hold a trident, a lotus, an axe, and a fruit of the citron tree. His deity is Ganeśa, his island is *krauñca*, and his lineage is of the gods. His singer is Tumburu, his *rasa* is *śānta*, and his vehicle is an elephant.

This ends the description of *niṣāda svara.*

Grāma

3.56 In regards to the seven *svaras*, each is again three-fold. The *grāmas*, called *mandra, madhya*, and *tāra*, give the position of the registers *(sthāna).*

3.56 The following section treats interrelated terms from musicological scale theory, to which Sudhākalaśa gives interpretations that differ from the traditional. *Grāma* is a

term from the ancient period. It describes three scales types in which the seven *svaras* are distributed differently among the twenty-two *śrutis*. The three *grāmas* were called *ṣaḍja, madhyama,* and *gāndhāra* (SR 4.1-8). This sense is not used by Sudhākalaśa, and he gives no indication that he knew of it. He uses *grāma* in the sense of the low, middle, and high registers, normally called *sthāna*.

3.57 These deities (hold) *vīṇās* in their hands. They arise in the throat, the heart, and the navel respectively. They have the appearance of men. They are graced with limbs that are white, yellow, and red, respectively.

3.57 Paintings of the deities *mandra, madhya, tāra* appear in the Devasaṇopado *Kalpasūtra* (Nawab, V. 1964, I), indicating that a tradition of defining *grāma* as register had currency. Other paintings in this series differ from the SUS in respect to the names of musical entities.

This ends the description of *grāma*.

Mūrcchanā

3.58 In each of the *grāmas*, which create registers for the seven *svaras*, and which are situated in their own registers, one *mūrcchanā* is produced (for each *svara*).

3.58 A *mūrcchanā* is a set of seven *svaras*, beginning with each *svara* in the *grāma*. A method for exploring the scalar possibilities of a *rāga*, they were to be sung in ascending and descending order (*Bṛhaddeśī* 1992, 1:52-4). The SR lists fourteen, in the

two prevalent *grāmas*. Sudhākalaśa's understanding of *grāma* affects the definition of *mūrcchanā*, placing them in the three registers instead of in different positions within the same octave.

3.59-61 *Bādhā, lālā, samādhāni, pūraṇī, aparājitā, vigalitā, saṃyaminī, madrā, bhramitākṣarā, drāvitā, maṅgalā, rāmā, sukhakṛt, jayaśekharā, ramaṇī, śobhitā, nādā, abhicaritā, nādatta, kāsikā, caṇḍā:* these are the names of the *mūrcchanās*. These goddesses carry *vīṇās* in their hands. They are said to give the pleasure that creates bliss *(laya)*.

3.59-61 The *mūrcchanā* names here differ from those in other texts. Their source is untraced. They are depicted in the Devasaṇopado *Kalpasūtra* paintings (Nawab, V. 1964, V-X), but the *mūrcchanā* names in the *Kalpasūtra* are not those of the SUS. Some of the *Kalpasūtra* names are found in the SR, but others are untraced.

3.62 The *grāma* which arises from the first *svara* is low *(mandra)*, and the (first) *mūrcchanā* is situated there. (The last is) on *niṣāda*, which is high and sharp, (produced) on earth by the voice of mortals.

3.62 Sudhākalaśa seems to be limiting the range of the *mūrcchanās* that can be performed by the human voice. His definition of *grāma* has created a problem, placing the highest octave's *mūrcchanās* out of reasonable voice range. The next statement seems to attempt to redress the problem - the full range can only be demonstrated on instruments.

3.63 Thus, the twenty-one *mūrcchanas* are to be demonstrated on (instruments) such as the *vīṇā*.

There are forty-nine *tānas*, and I will now describe them.

This ends the description of *mūrcchanā*.

Tāna

3.64 The (syllables) which are pronounced "tanna, tenna" are *tānas*, based in the *svaras*. They pervade the *ālaptis*, *śrutis*, and registers *(saṃsthāna)*.

3.64 *Tanna* in 3.35 above reverts here to *tāna*. In the NŚ and later musicological usage, *tāna* refers to sung series in which one or two scale degrees are dropped from a *mūrcchanā*. Forty-nine six-note *tānas* and thirty-five five-note *tānas* are worked out in all their permutations, called *kūṭatānas*, in the SR (1.4.27-91).

Here, *tāna* has an entirely different sense, denoting vocables in the context of *ālapti*, and providing a hint that *ālapti* included such a section. A similar usage appears in the *Saṅgītamakaranda* (*Saṅgīta-Makaranda* 1920, 2; see citation in introductory section on *gaṇa* etc.). In modern practice, *ālāp* includes a rhythmic portion called *nom-tom* in *dhrupad* and *tānam* in Karnatak music. Mention of *ālapti* appears again in the context of the *vīṇā* (4.20-21).

3.65 "Tānā, nātā, natā, nantā, tanna, tennaka, tannaka." These are the *tānas* in order, seven on each *svara*.

3.65 Sudhākalaśa may wish to arrive at forty-nine, a number associated with *tānas*
(*Bṛhaddeśī* 1992, 70-1), by assigning seven enunciations to each *svara*.

3.66 They have various faces like living creatures, and human-shaped
bodies. The *tānas* are said to be made of their respective *svaras*, and to
have *vīṇās* in their hands.

3.66 *Tāna* names are not given in the SR, but they do appear in the Devasaṇopado
Kalpasūtra paintings (Nawab, V. 1964: X-XVI).

This ends the description of *tānas*.

Now, (I will describe) *śrutis*

Śruti

3.67-8 *Nādāntā, niṣkalā, gūḍhā, sakalā, madhurā, kāmāṅgā, madhurā,
śyāmā, tārā, candrānanā, śubhā, asampūrṇā, varā, pūrṇā, rañjikā,
vātikā, parā, prasannamadanā, vāmā, bālā,* and *madhumatī.*

3.67-68 These *śruti* names differ from those in the SR; some of them appear in the
Saṅgītasamayasāra of Pārśvadeva. Otherwise, their sources are unidentified. The
Devasaṇopado *Kalpasūtra* paintings depicts the twenty-two *śrutis* with names as found
in the SR (Nawab, V. 1964, II-IV).

3.69 These are the twenty-two *śrutis*, corresponding to the *svaras*. The *svaras* are (in turn) connected with a certain number of *śrutis*, as follows.

3.70 The *svaras* are associated (respectively) with four-*śrutis*, three-*śrutis*, two-*śrutis*, four-*śrutis*, three-*śrutis*, four-*śrutis*, and two-*śrutis*.

3.70 The concept that each *svara* consisted of a certain number of *śrutis* was maintained throughout the tradition of *saṅgītaśāstra*. The *ṣaḍja grāma* was the standard configuration. Its *svaras* have intervals of 4, 3, 2, 4, 4, 3, and 2 *śrutis* respectively. Sudhākalaśa, however, for some reason gives us the configuration of the *madhyama grāma*, which affects the consonances of the tonic-fourth (9-*śruti*) and tonic-fifth (13-*śruti*) intervals. Given his treatment of the other concepts of scale, it seems unliely that *śruti* intervals and consonances had relevance to Sudhākalaśa's statement.

This ends the description of *śrutis*.

3.71 The seven *svaras* are said to be organized with the *śrutis*, the *mūrcchanās*, the *grāmas*, and the *tennas*. With them, the *rāgas* and *bhāṣās* etc. are made.

3.71 Here the term *tenna* appears instead of either *tanna* or *tāna*. This term seems to represent a change in theory and practice.

Rāga

3.72 There are as many *rāgas* as there are species of creatures. The *rāgas* number sixteen thousand. They are said to have been made by the *gopīs*.

3.72 Sixteen thousand is a traditional number for Kṛṣṇa's *gopis*. Sudhākalaśa uses both Vaiṣṇava and Śaiva images..

3.73 These cannot all be known in any way, because of the limits of the intelligence. So, today they have been delimited so that those of lesser intellect might know them.

3.74 The *rāgas*, with *śrī rāga* foremost, are six, and each is associated with six *bhāṣās*. Each of these should be known, so I will speak of them and provide their descriptions.

3.74 *Bhāṣās* in the *Bṛhaddeśī* are derivatives or stylistic variations, in varying number, of the fifteen most traditional *(grāma) rāgas*. *Bhāṣās* in turn developed subvarieties called *vibhāṣās* and *antarabhāṣās* (SR 2.1.19-47). By the time of the SUS, mention of *grāma rāgas* and their related types had disappeared. *Bhāṣā* appears here in a new sense. It is now a term for female *rāgas*, which are derived from or otherwise associated with male *rāgas*.

3.75 The *rāgas* are *śrī rāga, vasanta, bhairava, pañcama, megha,* and *naṭṭanārāyaṇa.*

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3.76 Their appearance, color, and the like are (now) described to some extent.

3.76 The SR groups its *rāgas* in a number of categories, beginning with *grāma rāgas,* those most closely related to ancient tradition. Last among the categories is an anomalous group of twenty simply called "currently popular local *(adhunāprasiddhadeśī) rāgas."* *Śrī rāga* appears as the first of these. Bhairava and *megha* are also among this group. The others are found in different categories in the SR (2.1.159).

Śrī rāga and its *bhāṣās*

First, *śrī rāga* is of fair complexion. He has eight hands and four faces.

3.77-78 He carries a snare, a lotus, a book, a goad, and the fruit of a citron tree. In two of his hands there is a *vīṇā,* and one hand is (held in the position of) granting beneficence. He is famous as having a swan for his vehicle. He is like another form of Brahmā.

The names of the *bhāṣās* that follow him are as follows:

3.79 *Gauḍī, kolāhalā, andhālī, draviḍī, mālavakauśikī,* and the sixth, *devagāndhārī.* (Now) their colors and the like are described.

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3.80 *Gauḍī bhāṣā* wears yellow clothing. She has fair limbs and has an elephant as her vehicle. *Kolāhalā* wears a red garment, is fair, and has a parrot as her vehicle.

3.81 *Andhālī* is of a smoky color, has dark clothing, and has a pig as her vehicle. *Dravidī* has red garments, is of a golden color, and has a fish as her vehicle.

3.82 *Mālavakaiśikī* is fair, rides on a heron, and has red clothing. *Devagāndhārī* is of red color, wears yellow, and rides on a horse.

3.83 The six *bhāṣās* that accompany *śrī rāga* all carry *vīṇās* in their hands. Now, the appearance, color, and the like of the *rāga vasanta* is given.

This ends the descriptions of *śrī rāga* and its *bhāṣās*.

Vasanta *rāga* and its *bhāṣās*

3.84-85 *Vasanta* has six faces and ten hands, and is of the color of coral. He carries cymbals, a conch, a skull-tipped staff, a fruit, a *cakra*, and a lotus in his hands. Two hands hold a *vīṇā*, and two are in the positions of granting beneficence and fearlessness. He has a cuckoo as his vehicle, and he is sung in the months of *caitra* and *vaiśākha*.

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3.86 (These) six *(bhāṣās)* arise from *vasanta: āndolā, kaiśikī, prathamamañjarī, guṇḍagirī, devaśākhā* and *rāmagrī:*

3.87 Now (I will give) their descriptions. *Āndolā* is seated on a swing, and is of golden radiance. The rest (of *vasanta' s bhāṣās*) all have fair-colored limbs, sit on swings, and are filled with sound.

This ends the descriptions of *vasanta* and its *bhāṣās.*

Bhairava rāga and its bhāṣās

3.88-89 *Bhairava* is of white color. He has one face and eight hands. He has a bull as his vehicle and is clothed in animal skin. He has the appearance of *Kāla Bhairava.* He is graced with hands that hold a snake, a trident, a skull-tipped staff, prayer beads, a *vīṇā,* a snare, a fruit, and a lotus.

3.90 The six *bhāṣās* that accompany *bhairava* are *bhairavī, gurjarī, bhāṣā, velākulī, karṇāṭī,* and *raktahaṃsā.*

3.91 *Bhairavī* wears a blue garment and is of red complexion. She has a parrot as her vehicle. *Gurjarī* is of fair color and has yellow clothing. She rides on a ram.

3.92 *Bhāṣā* is of dark complexion and has black clothing. She rides on a bird *(garuḍa). Velākulī* has red garments and is fair. She rides on a bull.

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3.93 *Karnāṭī* rides on a horse. She has dark limbs and red clothing. *Raktahaṃsā* rides on a swan, has yellow clothing, and shines with a coral color.

This ends the descriptions of *bhairava* and its *bhāṣās*.

Pañcama rāga and its bhāṣās

3.94-95 Now (I will give) the description of *rāga pañcama* with its *bhāṣās*. *Pañcama* has five faces and ten hands, and rides on a lordly elephant. He has hands that hold a *vīṇā*, a snare, a fruit, a goad, a skull-tipped staff, a position of beneficence, cymbals, and a position of fearlessness. He is said to have a dark body.

3.96 According to another opinion, the six *bhāṣās* of *pañcama* are *triguṇā, stambhatīrthī, ābhīrī, kakubhā, vayirāḍī,* and *sāmerī*. These are the six *bhāṣās* with regard to *pañcama*.

3.97 *Triguṇā* has a buffalo as her vehicle. She is dark-colored and has dark clothes. *Stambhatīrthī* has a yellow garment, a red body, and has a serpent as her vehicle.

3.98 *Ābhīrī* has a dark blue garment, and is fair. She rides on a peacock. *Kakubhā* wears red clothes, is red-limbed, and has a crane as her vehicle.

3.99 *Vayirāḍī* is of mixed color, has dark clothing, and rides on a camel. *Sāmerī* is of white color, has blue clothing, and has a deer as her seat.

This ends the descriptions of *pañcama rāga* and its *bhāṣās*.

Megha rāga and its bhāṣās

3.100 The *rāga* called *megha* has one face and eight hands. He is the color of clouds, rides on a peacock, and wears yellow clothes. His several hands hold a conch, a *cakra*, a club, a *vīṇā*, a lotus, a sword, and positions of granting fearlessness and beneficence.

3.100 *Megha rāga* is associated with rain to the present day. Peacocks are said to cry at the sound of thunder, and are often associated with clouds in literary contexts.

Now (I will describe) his six *bhāṣās* as well.

3.102 *Baṅgālā, madhurā, kāmodā, cokṣasāṭikā, devagirī, devālā*. Now I will give their description.

3.103 *Baṅgālā* has yellow clothes, and is fair-limbed. She rides on a rhinoceros. *Madhurā* wears yellow, is dark-limbed, and sits on a crane.

3.104 *Kāmodā* has blue clothes and a fair body. She rides on a heron. *Cokṣasāṭikā* is fair, wears yellow, and rides on a swan.

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3.105 *Devagirī* rides on a bird *(garuḍa)*. She is the color of clouds, and has red clothes. *Devālā* rides on a peacock, is dark, and has dark blue clothes.

This ends the descriptions of *megha rāga* and its *bhāṣās*.

Naṭṭanārāyaṇa rāga and its bhāṣās

3.106 The *rāga naṭṭanārāyaṇa* is of dark blue color, and has four arms. His hands hold a conch, a *cakra*, a club, and a *vīṇā*, and he is seated on a bird.

3.107 *Toṭikā, moṭikā, naṭṭā, ḍumbī, mallārī,* and *sindhumallārī* are (the *bhāṣās*) based on *naṭṭanārāyaṇa*.

3.108 Now (I will give) their descriptions. *Toṭikā* is red, and is seated on a *sambara* deer. *Moṭikā* has dark blue clothes, is fair, and has a rooster as her vehicle.

3.109 *Naṭṭā* has a heron for her seat, yellow clothes, and a body the color of clouds. *Ḍumbī* is golden-colored, with red clothes, and has a man as her vehicle.

3.110 Blue in color, with red clothes, *mallārī* is seated on a pigeon. *Sindhumallārikā* is fair, has yellow clothes, and has an elephant as her seat.

3.111 The thirty-six bhāṣās have vīṇās in their hands and are forms of musical sound. The *rāgabhāṣās* have been described. Now the *rāgāṅgas* and the others are discussed.

3.111 We are reminded that the *bhāṣā* here is a musical, not a linguistic form.

This ends the description of *naṭṭanārāyaṇa* with its *bhāṣās*.

Rāgāṅgas

3.112 These are the *rāgāṅgas*, connected with their own four categories: *devaśākhā, mālavaśrī, dhanaśrī, dīpaka,* and others.

3.112 *Rāgāṅgas*, along with *kriyāṅgas* and *upāṅgas*, are regional varieties of the main *rāgas*, according to 3.116 below.. The reference to four categories is not explained.

This ends (the section on) *rāgāṅgas*.

Bhāṣāṅgas

3.113 *Bṛhatī, pulandhrikā, saindhavī, lalitā,* and others are the various *bhāṣāṅgas*, among which *bhīmapalāsī* is also prominent.

3.113 *Bhāṣāṅgas* are regional variation of *bhāṣās*, according to 3.116. Here is an early mention of the *rāga bhīmapalāsī*, which is current today.

This ends (the section on) *bhāṣāṅgas*.

Kriyāṅgas

3.114 (Besides)*vairāṭikā, vṛddhahaṃsā, saurāṣṭrikā*, there are also others among the *kriyāṅgas*, which are said to manifest grief.

3.114 Kallinātha quotes a tradition that *kriyāṅgas* arise due to an action *(kriyā)* in which pathos *(karuṇa)*, grief *(śoka)*, and courage *(utsāha)*. are predominant.(SR 2.2.2).[241]

This ends (the section on) *kriyāṅgas*.

Upāṅgas

3.115 *Kedāra, varṇasthānākhyā* (?), *mālavikā* and all the *gauḍās*, of which *Karṇāṭabaṅgāla* is predominant, are included in the *upāṅgas*.

3.115 *Gauḍa* (Bengal), is appended to a number of *rāga* names of the *grāma rāga* category in the SR. It carried an association with the *gauḍa gīti*, one of the four melodic styles first described in the *Bṛhaddeśī* (BṛD 334; SR 1.1.4).

Kedāra *rāga* appears around this time. It is also mentioned in the *Saṅgītarāja*.

This ends (the section on) *upāṅgas*.

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[241]The *kriyāṅgas* have names ending with *kṛti* in the *Saṅgītaratnākara* (2.2.127-129), which changes to *kṛī* in later texts, but not in the SUS.

3.116 The *rāgāṅgas, kriyāṅgas* and *upāṅgas* exist in the context of the *rāgas*. Likewise, the *bhāṣāṅgas* exist in the context of the *bhāṣās*, and originate in their own respective regions.

3.116 Sudhākalaśa is apparently saying that *rāgāṅgas, kriyāṅgas*, and *upāṅgas* are subvarieties of the main *rāgas*, and *bhāṣāṅgas* are regional subvarieties of *bhāṣās*. All four are groups of *deśī rāgas* in the SR.

Categories of *rāgas*

3.117 *Rāgas* are of four types - regional, pure, derived, and secondary *(deśya, śuddha, sāliga, chāyila)*. They are also of (another) four types - five-tone, six-tone, complete, and incomplete*(oḍava, ṣāḍava, pūrṇa, apūrṇa)*.

3.117 Sudhākalaśa has put together an assortment of *rāga* types here. *Deśya* is the nearest term in this chapter to the large SR category *deśī*. *Deśī* there refers to all the *rāgas* that are not derived from ancient tradition, which are called *grāma rāgas*. Kallinātha cites a tradition in which *rāgas* were spoken of as pure *(śuddha)*, derived *(chāyālaga)*, and mixed *(saṅkīrṇa)*, referring to their relative adherence to older tradition (commenting on SR 2.2.194). *Sāliga* and *chāyila* above both seem to be versions of *chāyālaga*.

Ṣāḍava, auḍava and *sampūrṇa* refer to the use of six, five, or seven tones in a scale. The terms were originally used in the context of a *mūrcchanā* set, and were later

applied for the number of *svaras* used in *rāgas* as well *(Saṅgīta-Makaranda* 1920, 17-18). *Apūrṇa* appears to be Sudhākalaśa's own contribution.

Gender of *rāgas*

3.118 The male deities are designated as men, and the female deities are named as women. Scholars know that they all carry *vīṇās*, and are forms of musical sound.

3.118 Sudhākalaśa points out that gender is an organizational feature of *rāgas*. This is an important event in the north Indian classification of *rāgas*, and here is its earliest explicit expression.

This ends the description of *rāga, rāgāṅga, kriyāṅga, upāṅga, bhāṣā,* and *bhāṣāṅga.*

Alaṃkāra

3.119 Ornaments *(alaṃkāras)* are composed with the first syllables of the seven *svaras*. In all these *rāgas, (alaṃkāra)* is the cause (or method) for the *svaras*.

3.119 *Alaṃkāras* are specific tone movements, used in all parts of a performance.

3.120 The syllable clusters (made) with consonants and vowels with their endings, which are mutually used in performance, are known as *alaṃkāras*.

3.121 In the tradition *(mata)* of Śiva, the main *alaṃkāras* are held to be twelve, but in the tradition of Gaurī, there are held to be eighteen, including the main ones.

3.121 *Matas* are described in the later *Saṅgītadāmodara* in the context of *rāga-rāginī* categorization. This reference to *matas* seems to be unique.

3.122 The twelve originating from Śiva are included in the eighteen, so I describe only the eighteen that are found in the Gaurī tradition.

3.123-24 *Prasanna, parāvṛtta, nivṛtta, parivartaka, ākṣipta, sampradāna, udvāha, upalolaka, krāmaka, bahumāna, ghātaka, malina, huṃkāra, udyota, vidyota, subāhu, prauḍha,* and *sanmukha.*

3.123-24 Several of these are found among the sixty-three *alaṃkāras* of the SR (1.6.3-64), but they all differ in configuration. This tradition must have been fluid, as different texts have widely differing numbers of *alaṃkāras*.

3.125 These are the eighteen *alaṃkāras* by name. Now (I will describe) the sequence of the eight syllables as they are arranged in order and inverted order.

3.125 Sudhākalaśa's pairing of *alaṃkāras* by straight and inverted order is unique. An effort to match their contours with their names is obvious. Diagrams at the end of the section provide visualizations reminiscent of meditational devices called *yantras*. Lengthened syllables, as is found in the notations here, should denote durations, but *alaṃkāras* do not typically have such associations.

1 *Prasanna,* "tranquil": sā rī ga ma pa dha nī sā.

2 *Parāvṛtta,* "turned back": sā nī dha pa ma ga rī sā.

3 *Nivṛtta,* "returned": sā rī, sā rī ga, sā rī ga ma, sā rī ga ma pa, sā rī ga ma pa dha, sā rī ga ma pa dha nī, sa rī ga ma pa dha nī sā.

4 *Parivartaka* "revolving": sā nī sā, nī dha sā, nī dha pa sā, nī dha pa ma sā, nī dha pa ma ga sā, nī dha pa ma ga rī sā, nī dha pa ma ga rī sa.

5 *Ākṣipta,* "attracted": rī sā, ga rī sā, ma ga rī sā, pa ma ga rī sā, dha pa ma ga rī sā, nī dha pa ma ga rī sā, sā nī dha pa ma ga rī sā.

6 *Sampradāna* "bestowal": sā nī, sā nī dha, sā nī dha pa, sā nī dha pa ma, sā nī dha pa ma ga, sā nī dha pa ma ga rī, sā nī dha pa ma ga rī sā.

7 *Udvāha* "lifting up": rī sā, ga rī, ma ga, pa ma, dha pa, nī dha, sā nī.

8 *Upalolaka* "moving in waves": sā sā nĭ, nĭ nĭ dha, dha dha pa, pa pa ma, ma ma ga, ga ga rĭ, rĭ rĭ sā.

9 *Krāmaka* "ordered": sā rĭ, rĭ ga, ga ma, ma pa, pa dha, dha nĭ, nĭ sā.

10 *Bahumāna* "of great esteem": sā nĭ, nĭ dha, dha pa, pa ma, ma ga, ga rĭ, rĭ sā.

11 *Ghātaka* "destroyer": sā ga, rĭ ma, ga pa, ma dha, pa nĭ, dha sā.

12 *Malina* "impure": sā nĭ, sā dha, nĭ pa, dha ma, pa ga, ma rĭ, ga sā, rĭ sā.

13 *Huṃkāra* "uttering 'huṃ'": sā rĭ ga ma ma ga rĭ sā, sā nĭ dha pa pa dha nĭ sā.

14 *Udyota* "brightness": sā sā, rĭ nĭ, ga dha, ma pa, pa ma, dha ga, nĭ rĭ, sā sā.

15 *Vidyota* "glittering": sā ma pa sā, sā rĭ ga dha nĭ sā, sā nĭ dha ga rĭ sā, sā pa ma sā.

16 *Subāhu* "strong-armed": sā rĭ sā sā ma sā; sā ma nĭ sā; sā dha pa sā.

17 *Prauḍha* "full": sā sā nĭ rĭ, dha ga pa ma, ma pa ga dha, rĭ nĭ sā sā.

18 *Sanmukha* "facing forward": sā ga pa nǐ sā, sā rǐ ma dha sā, sā pa, rǐ
dha, ga nǐ, ma sā, sa rǐ ga rǐ sā, ga ma pa ma gā, pa dha nǐ dha pā,
sā nǐ dha nǐ sā, dha pa ma pa dhā, ma ga rǐ ga mā, sā ma, rǐ pa, ga
dha, ma nǐ, pa sā, sā pa, nǐ ma, dha ga, pa rǐ, ma sā.

The *alaṃkāras* are like this.

1 Like a needle, the fine *svara* comes first, and it is high at the end. This
is called *prasanna*, "tranquil." The *svaras* are in ascending order.

2 The notes fall like a snake's body. This is called *parāvṛtta*, "turned
back." The *svaras* are in descending order.

3 It increases with its *svaras* gradually, like the young moon. It is called
nivṛtta, "returned." The *svaras* are in ascending order.

4 Like the sound of a bell, previously uttered *svaras* diminish. It is
called *parivartaka*, "revolving." The *svaras* are in descending
order.

5 This is like a calf, going forward, reaches the cow. It is called *ākṣipta*,
"attracted." The *svaras* are in ascending order.

6 It is like a victorious king (who), seated in his own place, leisurely
enjoys the lands he left behind. It is called *sampradāna*,
"bestowal." The *svaras* are in descending order.

7 Like (in) a good lineage, each following one is brightened by the later
one. It is called *udvāha*, "lifting up." The *svaras* are in ascending
order.

8 Like ancestors, they make the (family) shine out as they increase. This is called *upalolaka*, "moving in waves." The *svaras* are in descending order.

9 Like a father and son, the son of the father becomes a father (and) has another son. This is called *krāmaka*, "ordered." The *svaras* are in ascending order.

10 Like royal inheritance, one takes over the previous kingdoms. This is called *bahumāna*, "of great esteem." The *svaras* are in descending order.

11 The *svaras*, in order, are like a chain. This is called *ghātaka*, "destroyer." The *svaras* are in ascending order.

12 The *svaras*, in reversed order, are like a reversed chain. This is called *malina*, "impure." The *svaras* are in descending order.

13 *Huṅkāra*, "uttering 'hum,'" is like a thunderbolt, or the three beauty lines (of a woman's stomach). The *svaras* are in ascending order.

14 *Udyota*, "brightness," is two-fold, like a conch. The *svaras* are in descending order.

15 *Vidyota*, "glittering"is like a bodily artery or a snake. The *svaras* are in ascending order.

16 *Subāhu*, "strong-armed," is like the great bodily arteries. The *svaras* are in descending order.

17 *Prauḍha*, "full," is like an umbrella. The *svaras* are in ascending order.

18 *Sanmukha*, "facing forward," is six-sided. The *svaras* are in descending order.

Vicitrabandha, "variously connected," is an eight-cornered shape. The *svaras* are in ascending order.

Kamala, "lotus." The *svaras* are in descending order.

In the same way, *alaṃkāras* such as *hāragumpha,* "necklace knot," and others should be known to be of various types. The *svaras* are in ascending order.

3.125 Three added *alaṃkāras* are given in the diagrams.

3.126 One should create shape(s) for these, (using one's) intelligence (to form) various images, such as an umbrella, *cakra,* sword, conch, lotus, screen, zigzag, and the like.

3.127 From the mutual combination of *svaras* arranged in order and reversed order, many types (of *alaṃkāras*) come about. Of them, eighteen are recorded here.

3.128 Thus, eighteen *alaṃkāras,* corresponding to the *svaras,* have been described. These are applied in the *svarakaraṇa,* (which is) among the *prabandhas.*

3.128 *Karaṇa* is a *prabandha* that has a number of subvarieties - four were mentioned in 1.36, eight The SR speaks of eight, of which the *svara karaṇa* uses predominantly *svara* syllables as text. Sudhākalaśa tells us here that it uses *alaṃkāras.*

3.129 The same method is appropriate for the *pāṭa karaṇa (prabandha)* also. It would be like (the) *svara*, (but made) of combinations of syllables originating in the eight types of instruments.

3.130 These eight are the *bhuṅgalā*, flute, *vīṇā, paṭṭāuja, mṛdaṅga, trivalī*, cymbals, and brass cymbals, (the last) with their own subtypes.

3.130 Songs of the *pāṭa karaṇa* type use instrumental vocalizations, *pāṭas*, as text. *Pāṭa* normally refers to drum sounds. Here it encompasses *vīṇā* and flute sounds.

This ends the description of *alaṃkāra, svarakaraṇa,* and *pāṭakaraṇa*.

Praise for those knowledgeable about melody

3.131 One who is well-skilled in the *svarakaraṇa* (song), specialized in the composition of instrumental strokes, and expert at the well-established variety of *rāgas*, which are regulated by *svaras*, and one who makes combinations of beautiful expressions, and is a composer of songs, he alone is praiseworthy in the assemblies of all the kings.

Here ends the third chapter, entitled "light on metrics, tone and melody *(gaṇa, svara, rāga)*" in the concise version of his own *Saṅgītopaniṣad*, composed by *Vācanācārya Śrī Sudhākalaśa*, disciple of *Śrī Rājaśekharasūri*, of the *Maladhāri gaccha*.

Chapter Four

The Four Types of Instruments

Benedictory verse

4.1 May (Jina), who has conquered passion, (bring you) delight, he who produced joy for the people of the three worlds through his teachings at the sacred lecture ground, (which were accompanied) by the dances of women of the heavenly world, who had come together in enthusiasm, and by their performances on the four types of instruments, called *tata, ghana, suṣira,* and *ānaddha.*

4.2 Now I describe instruments, compositions, and the syllables produced by (instruments).

Four types of instruments

Instruments are of four types, although the syllables produced by them are manifold.

4.3 The *tata* instruments are the *vīṇā* etc. The *ghana* are cymbals and the like. *Suṣira* (instruments) are the flute etc., and *ānaddha* are the *muraja* and the like.

4.3 These four categories are described in the NŚ (28.1-2) and became standard in musicological literature.

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Other categories of instruments

4.4 Some say that instruments are of three types: placed on the lap, placed near the knee, and held vertically, or that they are of five types: blown, skin-covered, struck, vocal, and stringed.

4.4 The first three categories, *ālingya, ūrdhvaka, aṅkika,* indicating holding position appear in the NŚ referring to drums (34.10). The second group of categories includes the voice, and is unique to this work.

Five types of sound

4.5 Five (types of instrumental) sounds are described: struck, unstruck, struck by a stick, struck by hand, and struck by wind.

4.5 The terms *āhata* and *anāhata* , "struck" and "unstruck," appear in many texts postdating the *Bṛhaddeśī* in the context of *nāda* and refer to yogic and worldly sound production. The *Saṅgītamakaranda* speaks of five ways in which "struck sound," *āhata nāda,* is produced: nails, breath, skin (of a drum), iron, and the body (*Saṅgīta-Makaranda* 1920, 2).

Tata instruments: *vīṇās*

4.6 In the *tata* category, beginning with *vīṇā*, the *pināki* and the *kinnarī* *vīṇās* are the most prominent. The *pināki* (is played) with a bow and has a gourd. *Kinnarīs* have two or three gourds.

4.6 The *pināki* was a fretless stick *vīṇā* with a single gourd resonator. The upper part of the stick neck was held against the shoulder and the gourd rested on the ground between the feet. The single string was pressed with a small gourd held in the left hand, and it was played with a bow (SR 6.402-411).[242] It is rather surprising that it heads the list of *vīṇās* here.

The *kinnarī* was a fretted stick *vīṇā*, with two or three gourd resonators. It was structurally related to the *rudra vīṇā*, which came to dominate north Indian art music after the fifteenth century. The *kinnarī* is already a prominent instrument in the SR, where it is described in three sizes (6.257-328). Given the importance of this instrument type, it is not surprising if the *kinnarī* was a prominent *vīṇā* of Sudhākalaśa's time.[243]

4.7-8 The *vīṇās*, including the divine *vīṇās*, are filled with *nāda*. Śiva's *vīṇā* is the *anālambī*. Sarasvati's is the *kacchapī*. Viśvāvasu's is the *bṛhatī*. Nārada's is the *mahatī*. Tumbaru's is the *kalāvatī*, and Śiva's attendants' *(vīṇā)* is the *prabhāvatī*.

4.9 Also, (there are) the *ghoṣavatī vīṇā*, the *vipañcī*, the *kaṇṭhakūṇikā*, the *vallakī*, and the *brahmavīṇā*. Thus, the varieties of *vīṇās* are many.

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[242] The *pināki* maintained some currency into the eighteenth century. It rarely appears in court paintings, but its mention in the *Ain-i Akbarī* shows that it existed in Akbar's court. It is documented as rare in the late eighteenth century (Solvyns, 1804: plate 50).

[243] The *kinnarī*, or *kingrī*, is still found as a folk instrument in Rajasthan.

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4.7-8 Numerous *vīṇā* names are found throughout musicological and other, including Jain, literature. This list of *vīṇās*, including the associations with deities, appears in Hemacandra's *Abhidānacintāmaṇī* (Kapadia 1969, 45). *Brahmavīṇā* is the only one that does not appear in Hemacandra's verses.[244] It is difficult to tell which, if any, of these *vīṇās* might have been contemporary.

4.10 *Vīṇās* such as the *ekatantrī* have names according to their number of strings. There are *(vīṇās)* belonging to both mortals and the gods that have up to twenty-one strings.

4.11 The best of these are the one-, two-, three-, seven-, and twenty-one-stringed *(vīṇās)*. The rest are (of) mediocre (importance).

4.11 *Vīṇās* in the string-number series have the names *ekatantrī, nakula, tritantrī, citrā,* and *mattakokilā* in the SR (6.110-12). The SR also has the nine-stringed *vipañcī,* apparently omitted here because its name appeared in the prior list.

Ekatantrī

4.12 Among all the *vīṇās*, the *ekatantrī* enjoys predominance. From even a glance or a touch of it, this *(vīṇā)* removes (even the sin of) killing a Brahmin.

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[244]The seventeenth century *Saṅgītapārijāta* describes the *brahmavīṇā* as a large version of the *rudra vīṇā*, which was the predominant *vīṇā* of that time (*Saṅgītapārijāta* 1982, 42).

4.12 This reiterates a tradition in which the *ekatantrī* epitomizes the *vīṇā's* connection to the divine (SR 6.54).

4.13 The shaft is Śiva, the strings are Pārvatī, the navel is Brahma. The gourd is Viṣṇu, the *kalā* (peg? bridge?) is Brāhmī, and the thread is Vāsuki.

4.13 Deities are traditionally assigned to the parts of the *vīṇā*, which, then, filled with all the gods, is "auspicious throughout." (SR 6.55-6). A thread was used to secure the playing strings to the end of the *ekatantrī*.

Perfecting practice on the *vīṇā*

4.14 All the *rāgas* should be played, by those with sound knowledge, after perfecting the *svaras*, *grāmas*, *mūrcchanās*, *tālas*, *ālaptis* and *śrutis* on these *(vīṇās)*.

4.15 Regular practice on the *vīṇā*, which has seven marks on the fingerboard as positions for perfecting the *svaras*, produces a sound that brings about greatest purity.

4.15 In the SR, two general types of *vīṇā* are mentioned - a *svaravīṇā*, which is fretless and has marks on the neck at the *svara* locations (6.7-8), and a *śrutivīṇā*, which is a harp, described in the context of measuring *śrutis* (1.3.11-22). Other *vīṇās* described have frets, called *sārikā* (on the *kinnarī* 6.262).

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4.16 For the sake of curiosity I list a few varieties in short, just by name, but there are other varieties and techniques (to be known) through the instruction of the *guru* as well.

4.17-18 *Katravāḍa, būṭavāḍa, chanda, dhārā, kaikuṭī, kaṅkāla, hāmpha, hūmpha, tiripa, vahaṇi, bali, vayaṇi, komali, tīśi, uṣi, bharita, pūrita, ohara, prasara, trāṇa,* and *prāṇa.* These and others are associated with the *vīṇā.*

4.19 *Ghāta, pāta, saṃlekha, (ava)lekha, ullekha, lekhaka, ghoṣa, arddhakarttarī,* and *repha.* The varieties (of *vīṇā* techniques) are of this sort.

4.16-19 In this list we find a jumble of techniques from among those grouped more specifically in the SR, and terms from unknown, possibly regional, traditions. In the SR, these techniques fall under the categories of single and double hand techniques *(hastavyāpāra* or *hasta)* (SR 6.65-88), combined techniques *(vādya)* (SR 6.88-99), ornamentations common to vocal and instrumental music *(gamaka)* (SR 3.87-97), and *sthāyas* (see comments below).

    Katravāḍa and *būṭavāḍa* may be regional terms. *Chanda, dhārā, kaikuṭī,* and *kaṅkāla* are *vādyas. Vahaṇi* is a *sthāya. Hampha, hūmpha,* and *tiripa* are *gamakas.* The terms from *bali* to *prāṇa* are from unknown sources, except for *prasara,* which is a *sthāya* in the *Saṅgītasamayasāra (Saṅgītasamayasāra* 1977, 55). *Ghāta, pāta,*

avalekha, and *ullekha* are *hastavyāpāras* for the right hand. *Ghoṣa, arddhakarttarī,* and *repha* are *hastavyāpāras* for both hands.

Sthāya or *ṭhāya* is a subject treated in detail in the miscellaneous chapter of the SR (3.97-189) and in the *Saṅgītasamayasāra (Saṅgītasamayasāra* 1977, 55-72). They were styles of melodic phrasings, particularly suited to a *rāga* and sung within a composition. Since they involved specific types of ornamentation, they are closely associated with *gamaka. Sthāya* names differ in the two texts, and may have been regionally specific. The collection we have here may be a remnant of a local collection of *sthāyas.* For a detailed study of *sthāya,* see Sharma, P. 1965, 1966 and *Saṅgīta Ratnākara* 1989, 2:174-98.

Ālaptis

4.20-21 The (various) *ālaptis* are made of clear and unclear intonations *(kāku),* foreign and regional intonations, are pure or ornamented, with rests, without ornaments, without text, with text, uncomposed, and composed.

4.21 *Ālapti,* the extemporized portions of song performance, was mentioned above in 1.31, 3.35, 3.64, and 4.14 but it does not receive detailed explanation anywhere in the SUS. The types given here are not found in other texts. Six types of *kāku,* described as "shades" *(chāyā),* are spoken of in the SR in the context of *sthāyas.* They are hints of tones, *rāgas,* and inflections, from outside the piece being sung (SR 3.120-5).

Altogether, these seem to be Sudhākalaśa's ideas concerning *ālapti.* They convey the sense that *ālaptis* were a wide range of expressive, elaborative techniques

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for extemporization. That he brings *ālapti* up in the the context of *vīṇā* playing is intriguing and may indicate a special association.

Strokes and syllables of instrumental performance

4.22 Sarasvatī correctly knows the strokes and syllables for the technique of each instrument, its forms, and its compositions.

4.22 *Vādya* denotes both instrument and technique.

4.23 The instruments that are in use, easy to master, and pleasing to the people (have been) described here, not the others, (to avoid) prolonging the text.

This ends the description of the *tata* instruments, including the *vīṇā*.

Instruments struck with the fingers

4.24 The instruments that have strings, and also those such as the *paṭṭāuja*, which are played by striking with the fingers, are all known as *tata*.

4.24 This statement is puzzling because of the mention of the *paṭṭāuja*, which is mentioned below in 4.92 under the *ānaddha* category. This may be a vague reference to a category of instruments called *vitata* found in some texts. Kapadia notes several Jain

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references in which *tata* and *vitata,* or vice versa, refer to stringed instruments and skin-covered drums (Kapadia, 29-33).[245]

This ends the section on *tata* instruments.

Ghana instruments

4.25 Now I describe the solid instruments, beginning with the hand cymbals *(tāla). Tāla, kāṃsyatāla,* and *jhallarī* are the main ones.

4.25 The *jhallarī* is a drum in the SR (6.1138-40).

4.26 Śakti has a delicate voice, and Śiva has a harsh voice. The two (pieces) of the *tāla,* identified with Śiva and Śakti, are characterized by their sounds, and they are made of bronze.

4.26 The cymbal in the left hand is held steady, and the other strikes it from above. The softer sounding one in the left hand is identified as Śakti, and the louder one in the right as Śiva (SR 6.1175-9).

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[245]In the seventeenth century *Saṅgītapārijāta,* a new category called *tatānaddha,* "(skin-) covered stringed instruments" appears, specifically to classify the *ravāvaḥ* or *rabāb (Saṅgītapārijāta,* 1982, 92). The *rabāb,* a skin-covered, gut or silk-stringed lute that came with Persian court culture, appears in North Indian references as early as the eleventh century (Askari 1972, 91-7). Kapadia notes that Śrutasāgara, a sixteenth century Jain author mentions that *rabāb* is a colloquial term for *dardura* (Kapadia, 32). There is not enough evidence, however, to read the *rabāb* into Sudhākalaśa's extra *tata* category.

4.27 In song and in instrumental music they measure time, sounding as they fall. The *tāla* pair has a shape like a lotus in bloom, and assists in the music.

4.28 *Kāṃsyatālas* have the shape of *tālas*, but are large and round. *Jhallarīs* are made of metal, are strong and large, and have the shape of plates.

This ends the description of the *tāla*, *kāṃsyatāla* and *jhallarī* among the *ghana* instruments.

Suṣira instruments: flute

4.29 Instruments in the *suṣira* (category) are the flute *(vaṃsa)*, the conch *(śaṅkha)*, the *bhuṅgalā*, the *bherī*, the horn *(śṛṅga)*, the *vansulī*, and numerous other instruments played by mouth.

4.30 The shaft (of a flute) can be made of bamboo, catechu wood, ivory, sandalwood, red sandalwood, iron, bronze, silver, or gold.

4.31 The catechu wood should be round, smooth, and without knots or flaws. There should be a hole inside, the width of the little finger.

4.32 Leaving three fingers' (measure) from the upper end of the shaft, a hole the size of a finger should be made for blowing.

4.32 Here the text is problematic. There should also be a description of the first finger hole, called the *tārarandhra*, mentioned below. The blowing hole is called the *mukharandhra* in the SR, where nine holes altogether are described (SR 6.427-9).

4.33 At the other end of the shaft, there should be seven more holes (made) at one-finger intervals, which are played with the fingers of both hands.

4.34 These eight (holes) are (shaped) like the seeds of a jujube tree. They are made for the passage of the air, which causes the sound.

4.35 There are twelve (types of) flutes, each interval between the mouth hole and the first hole *(tārarandhra)* being larger by one finger's (measure).

4.36 This applies up to the flute measuring twenty-two fingers. Because their *śrutis* are unclear, (however, some) flutes lack aesthetic appeal and are not described here.

4.37 The nine-finger (flute) is known as *jaya;* the twelve-finger one is *vijaya;* the thirteen-finger one is *nanda*, and the fourteen-finger (flute) is *mahānanda*.

4.37 The names here differ from those in the SR. There, fourteen flutes are named after gods whose names reflect their measure (6.433-6).

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4.38 These four are admired, and are said to have aesthetic color and appeal.

Types and ideal qualities of blowing the flute

There are four types of blowing for these (flutes), and their names are as follow: *iralā, viralā, paurā,* and *prauḍhā.*

4.39-40 *Iralā* has a delicate sound. *Viralā* is full of luster, but *paurā* has excessive sound, and *prauḍhā* ruins the aesthetic color. The ideal qualities of blowing are density, good tonality, and fullness.

4.39-40 The SR describes twelve qualities of correct and ten qualities of faulty blowing (6.654-62), but the categories of blowing given here seem to be unique.

This ends the description of the flute, among the *suṣira* instruments.

Other *suṣira* instruments

4.41 The conch (should be) from the ocean, unbroken, with a prominent navel. A hole (measuring) one finger (should be made) in the front to produce sound.

This ends the description of the *śaṅkha.*

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4.42 A *bhuṅgalā* is made of copper and has the shape of a cow's tail. Its body is a long-armed shaft. It should be played for auspicious activities.

4.42 Shah notes that this instrument is called *bhūṅgaḷ* in Gujarat.

This ends the description of the *bhuṅgalā*.

4.43 The *bherī* is a king's instrument. It is auspicious, and announces time. It has the shape of a *dhattūra* flower, is without sections, and has a full sound.

4.43 The *bherī* is also an *ānaddha* instrument, a large copper drum in the SR (6.1149-52).

This ends the description of the *bherī*.

4.44 The *śṛṅga* is made of the horn of a buffalo, and its body is curved in shape. It is black, and the front end is small. It is the instrument of cowherds, and has a broken sound.

This ends the description of the *śṛṅga*.

4.45 The *vaṃsulī* is like the flute, made of a piece of bamboo, with its body even (throughout). This instrument is loved by cowherds, and is played in many styles. It is also played by snake trappers.

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This ends the description of the *vaṃsulī*.

4.46 The *kāhalā* is an instrument of the low castes. The *turarīya* is not for high (castes?). The *madhukarī* is a war instrument. These (instruments belong to the) *suṣira* (category, whose sound comes) from the mouth.

4.46 No caste association is mentioned in the SR. It seems clear that many of Sudhākalaśa's instruments were significantly different from those having the same or similar names there. The *kāhalā*, which has a bell shaped like a *dhattūra* flower, announces the valour of a hero, with a "hā hū" sound (SR 6.794-6). *Tuṇḍakinī* is a small *kāhalā*, called *turuturī*, or *tittirī* in the colloquial (SR 6.797). The *madhukarī* is made of horn or wood and is shaped like the *kāhalā*. It can have a copper and ivory mouthpiece (SR 6.787-94).

This ends the description of the *suṣira* instruments.

Ānaddha instruments

4.47 Now I describe the (skin-)covered instruments beginning with the *muraja*, (including the) *mṛdaṅga*, *ḍhakkā*, *nissāṇa*, *trivalī*, *paṭaha*, and others.

4.47 *Muraja* is the predominant drum of the SUS. In the SR, *mardala*, *mṛdaṅga* and *muraja* are stated to be alternative names for the same drum (6.1027), but the *paṭaha* receives the most extensive descriptions.

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4.48 In Jain tradition, it is said that the *muraja* was born from Śaṅkha, (one of) the great treasures (of the Cakravartin). In popular belief, however, the instrument *muraja* was created by the Lord Śiva.

4.48 Śaṅkha and the *mahānidhis* were mentioned earlier, in 2.3.

4.49 How was the instrument called *muraja* made by Rudra, and how did he put the sounds, made of *pāṭas*, in it when it was made?

4.49 In Sudhākalaśa's usage, *pāṭa,* mnemonics for the drum stroke, is different from *upāśraya,* the set of sounds that support each *tāla.*

4.50 Once, the demon named Muraja, knowing that Rudra was sitting absorbed in meditation on the *Kailāsa* mountain, came there thinking "he (will be) my destroyer."

4.51 "I have been granted a boon by Brahma that no one will be able to kill me, except Śiva, who has accumulated spiritual power. Therefore, I will kill him (now)."

4.52 Having resolved thus, the demon created Madhu (a demon in the form of nectar), as an impediment to austerity, there on the crest of *Kailāsa* in the forest which had many trees.

4.53 Śiva, abandoning his meditation, looked at the sacred forest, and, with his eye of wisdom recognized the destroyer of his austerities, which Muraja had made.

4.54-5 He came out, angry at the destroyer of his austerities. Then the angry Śiva saw the demon and said: "after trying to destroy my meditation, where are you going now, oh *rākṣasa*?" (Muraja), who was walking away, thus addressed, pounced on the Destroyer, wishing to fight.

4.56 After making him fight a long time, Śiva killed that animal killer. He left the body, which he had rendered headless, armless, and legless, on the ground.

4.57 After Śiva returned to his own dwelling, the damp body was lifted up by vultures greedy for the meat, and taken into the sky.

4.58 The meat remaining on the body was eaten a little by them, (but) because of its heavy weight, (the body) fell from their mouths, and remained with its entrails on top of a tree.

4.59 (The body,) hanging on a branch of the tree, was held together by the intestines, and, covered with skin on both sides, was dried by the heat of the sun.

4.60 The inner part, because it had no flesh, was hollow, and with the help of the wind, produced sound. Śiva heard it while he was wandering in the forest.

4.61 Hearing the sound produced, which was pleasing to the ears, Lord Śiva went out of curiosity, and saw (something) hanging there.

4.62 Seeing the shape and thinking "what is this?," Śiva remembered, and pondering that he himself had killed it earlier, touched it with his left hand.

4.63 On that body, which was full of sound, a special sound "tā" was produced. So, out of curiosity, he struck it with his right hand as well.

4.64 The sound "dhī" was produced. Śiva beat it again with the left hand, and the great sound "thom" burst forth distinctly.

4.65 When *muraja* was struck again by the right hand, the sound "draim" came forth. Then Śiva returned to his dwelling.

4.66 After some time had passed, during the rainy season, Umā requested Śiva to make a new hut.

4.67 By arranging the leaves of the *palāśa, sarja,* and *ṣāḍvala* trees, Śiva had a new hut made by his attendants.

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4.68 Once, when he was together with Umā, Śiva heard drops of rain, dropped by a new cloud on the dry leaves of the hut.

4.69 Then his wife said, "Lord, create sounds somewhere like those made by the shower on these leaves."

4.70 After she said this, Śiva reflected, and remembered Muraja. *"Oṃ,"* he said, and related the earlier events, and he established the (drum) sounds at that time.

4.71 What sort of sounds are they, and how are they applied on the *mardala?* In this context, how are they produced by the hands?

4.71 *Mardala* is another name for *muraja*, as noted in 4.85 below.

For example:

tak-kaḍa daragaḍa. dhik-kaḍa daragaḍa. tā-dhik-kaḍa daragaḍa. dā-dhik-kaḍa daragaḍa. dhid-dhik-kaḍa. dā-tak-kaḍa daragaḍa. tak-kaḍa dhā-dhik-kaḍa daragaḍa. dhik-kaḍa daragaḍa daragaḍa daragaḍa tā-dhit-thau- draiṃ.

4.71 This sample of sound combinations has considerable affinity to modern *pakhāvaj* performance, and may be from a more contemporary oral tradition than the *pāṭas* from the SR tradition which follow below. I have inserted dashes to emphasize the timing indicated by long syllables.

4.72 The sounds which were produced earlier on the dry leaves, and (then) produced on the *muraja* as well, have been mentioned.

Pāṭas

Now, (I describe) the thirty-five *pāṭas* as produced by the hands.

4.73 The five main *pāṭas* are *nāgabandha, svastika, śuddha, alagnaka, and samakhalī.*

4.73 The SR mentions the same five groups of *pāṭas* as coming from Śiva's five mouths. Each has seven varieties, nearly identical to the SUS (SR 6.830-39). Commentator Siṃhabhupāla gives us examples of their sounds.

4.74-75 Since each has seven (varieties), there are thirty-five *(pāṭas)*. The *nāgabandha* (group) includes: *nāgabandha, paṇava, ekā, ekasarā, dūsārā, sañcāra,* and *vicāra.*

4.75-76 The seven beginning with *svastika* are *svastika, balikohala, phullavikṣepaka, cāra, viniṣaṇṇaka, khaṇḍanāga, viśvāsa.*

4.76-77 The seven beginning with *śuddha* are *śuddha, svarasphuraṇā, utphullā, supriya, dama, nakāra, mānavallī.*

4.77-78 The seven of the *alagnaka* (group) are *alagnaka*, *śuddharūpa*, *viśrāma*, *viṣamākhalī*, *ānanda*, *śuci*, and *sphuraṇā*.

4.78-79 Those beginning with *samakhalī* are *samakhalī*, *vikaṭā*, *sughaṭā*, *avaghaṭā*, *śubhā*, *aḍukhalī*, and *anucchallā*.

The *pāṭas* of all of these are as follows:

1.1 *nāgabandha:* nanananagi

    1.2 *paṇava:* nanagiḍa. giḍadagi

    1.3 *ekā:* gḍidi gḍidi

    1.4 *ekasarā:* nanagḍidi

    1.5 *dūsarā:* nakhuṃ nakhuṃ

    1.6 *sañcāra:* kha ca ṭa kiṭa

    1.7 *vicāra:* dhikaṭa dhikaṭa

2.1 *svastika:* thoṃ gi

    2.2 *balikohala:* dhoṃ hanta

    2.3 *phullavikṣepa:* thoṃ giṇi. thoṃ thoṃ gi

    2.4 *cāra:* thundi gaṇa

    2.5 *viniṣaṇṇaka:* kiṭa thoṃ

    2.6 *khaṇḍanāga:* thoṃ gi kheṃ kheṃ

    2.7 *viśvāsa:* thirakaṭa thoṃ

3.1 *śuddha:* narhi kharhi gi

    3.2 *svarasphuraṇa:* nanagi kharhri

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3.3 *ucchalā:* nanagi kharhri nakharhri

3.4 *supriya:* gḍidi gḍidi kharhri

3.5 *dama:* thoṃgi kharhri

3.6 *nakāra:* gḍidi tattā

3.7 *mānavallī:* dhiddhi

4.1 *alagnaka:* nanagiḍa griḍi dā

4.2 *suddharūpa:* thundigaṇa katthau

4.3 *viśrāma:* taki dhiki

4.4 *viṣamakhali:* ṭagu ṭagu ṭagu nagu

4.5 *ānanda:* tattatta kaṭa

4.6 *suci:* jheṃ ṭigu ḍi

4.7 *phuraṇā:* tatta gaṭa dhiddhi kaṭa

5.1 *samakhali:* nagi jheṃ nagi jheṃ

5.2 *vikaṭā:* giddi gu giddi gu

5.3 *sughaṭā:* takkatthau dhi

5.4 *avaghaṭā:* jheṃ dathoṃ

5.5 *śubhā:* tagḍi tattā. taddhi tata

5.6 *aḍukhalī:* nagidi nagi

5.7 *anucchallā:* tharakaṭa. tharakaṭa

4.79 The SUS examples given here have substantial similarities to those given by the two commentators on the SR (*Saṃgītaratnākara* 3:528-31). Śāraṅgadeva does not provide examples, saying that details are to be learned through oral tradition. A detailed

tabulation may provide hints as to whether Sudhākalaśa got his information from the commentaries or from oral tradition.

4.80-81 The thirty-five *pāṭas* for the *mṛdaṅga* have been given. There are many other varieties as well, such as *karttarī, samakarttarī, samanakha, pāṇihasta, svastika* and *bhramara* etc. I have not spoken of the method of techniques for the hands here (for fear of) making the text too long.

4.81 *Karttarī, samakarttarī, pāṇihasta* and *svastika* are found in the SR in another group designated simply the twenty-one *hastapāṭas*, beginning with *utphulla* (6.855-79). *Samanakha* and *bhramara* are included in a group of sixteen called the *prāyikahauḍukka* "normally played on the *huḍukka*" group (6.871-86). The SR gives descriptions of the hand positions for each, and short examples of their sounds. The SR gives four other groups of *pāṭas* as well, and combinations called *vādyas*, with some directions as to the hand actions involved.

Deities of the hand

4.82-83 The drum is played with the hands, therefore I mention the deities associated with the (hand). Brahmā presides over the thumb. Śiva is the lord of the index finger. Viṣṇu is the lord of the middle finger. All the gods preside over the ring finger. The small finger is the domain of the *ṛṣis*. Sūrya is the ruler of the palm.

4.84 The moon is located in the back of the hand. Agni is in the right hand. Varuṇa is master of the left hand. Thus, all the gods are in the hands.

4.84 This is not found in the SR.

Other names for *muraja*

4.85 (The drum called) *tūrya, mṛdaṅga, mardala, muraja, tūra* ("hastening"), *naddha* ("bound"), *mahāvādya* ("great instrument"), *dvimukha* ("two-sided"), or *pāṭasāgara* ("ocean of *pāṭas*"), was created by Śiva.

4.86 Śiva created the instrument by the name of *muraja* for use with drama and dance. Its (other) names were conceived of just for fun.

4.87 For the sake of mankind, the instrument was made of wood, hollow inside, covered with skin, and having two faces, in the shape of Muraja.

Parts of the *muraja*

4.88 Leather straps were put in the place of the tendons. The main two (straps) are called *gaṅgā* and *yamuna*, and the others are called *nāgapāśa*.

4.89 Among the *ānaddha* instruments, the one called *muraja* has (so far) been described. Now I give some account of the remaining instruments.

This ends the description of the *muraja*.

Other *ānaddha* instruments

4.90 The *dhakkā* has its face covered with skin, and is usually (employed) for the benefit of a king. The *niḥsvana* is an instrument of a king, to be played at state events.

4.90 The *dhakkā* is a double-faced drum held by the left hand and played by a stick with the right hand (SR 6.1096-7). The *niḥsāṇa* is described as a large metal drum with metal vessels inside, which is played with a stick and makes a noise that frightens the timid and stirs the soldiers in war (SR 6.1153-7).

4.91 The *trivali* is shaped like a thunderbolt. The *mārga* and *deśi* and other *paṭahas*, which have two faces, accompany instrumental music and dance in the temples and royal palaces.

4.91The *trivali* is thin in the middle, like the *ḍamaruka* (SR 6.1111). The *paṭaha* is the predominant drum of the SR.

4.92 In colloquial languages, (instruments) called *āuja, dhāujaya, khandhāuja,* and *paṭṭāuja,* exist in accordance with their names.

4.92 *Paṭṭāuja* was mentioned above in 4.24 under the *tata* category. The SR mentions *āvaja* and *skandhāvaja* as alternate names for the *huḍukkā* (6.1078). These names are significant for their clear relationship to *pakhāvaj*, the predominant court drum of the Mughal period, closely associated with the *dhrupad* genre. The reference to colloquial language here supports other indications that musical changes beginning in this period and culminating in the *dhrupad* genre developed under an influence of vernacular forms.

4.93 Likewise, there are the instruments of the foreigners, especially the *ḍholla,* and the *tabla,* also the *ḍaphā,* the *ṭāmakī,* and the *ḍaunḍi,* (played by) those who move on foot.

4.93 This is a very important reference, one of the earliest in Sanskrit sources to instruments brought by the Muslims. All of these are instruments from the greater Persian court traditions(Jenkins 1976). The Persian *tabl* and *dhol* gave their names to what much later became the *tablā* and the *ḍholak.* The *daff,* a large frame drum, can be seen in frequency in Sultanate and Mughal period paintings. *Ḍaunḍī* is a drum used until recently in India for calling attention to public announcements (Prem Lata Sharma, personal communication, Nov. 1992).

4.94 Also there are the *ḍamaruka, bukkā, duddaḍī (duddabhī?), kuṇḍalī* and *ghaṭa,* all skin-covered instruments of the *ānaddha* type.

4.94 Some of these are still to be found, especially *ḍamaru* and *ghaṭa.* (Krishnaswamy 1971).

This ends the description of the *ānaddha* (group of) instruments.

Learning from skilled practitioners

4.95-96 Whatever has not been described by me for fear of making this work too long, including the measure, circumference, width, form, color, shape, the system of producing the syllables on the instruments, and the respective postures for playing (them), these various things should be learned precisely, according to one's own interest, from those who are skilled in playing the instruments.

4.97 The skilled player, who is intent on correct practice, uses the *pāṭas* that are produced by all the drums on each one of these drums.

Praise for those knowledgeable in rhythmic compositions

4.98 The instruments called *tata, ghana, suṣira,* and the *ānaddha* group, should be played with concentration, with the various extended *pāṭas*. One who composes good dance quickly, combining all the *tālas* on these (instruments), sits foremost in the row of experts.

Here ends the fourth chapter, entitled "light on the four kinds of instruments," in the concise version of his own *Saṅgītopaniṣad*, composed by *Vācanācārya Śrī Sudhākalaśa*, disciple of the best of teachers *Śrī Rājasekharasūri*, ornament of the *Maladhāri gaccha*.

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Chapter Five

Dance

The major, secondary, and minor limbs

Benedictory verse

5.1 On the site of (the Lord Jina's) teachings, ornamented with the three walls, and studded with gems, people of the three worlds who were intent on the three types of music were filled with joy. May Lord Jina, whose body is adorned with the three umbrellas, and who gives radiance to the three jewels, who gives understanding of the attainment of the teachings, grant immeasurable delight.

5.1 The Jina's sacred lecture ground, *samavasaraṇabhūmi,* is prepared by the gods under the direction of Indra. It has three walls. The Jina has a triple white umbrella above him when he sits to speak (Shah 1955, 85-95). The three jewels, right attitude, right knowledge, and right behavior *(samyak dṛṣṭi, jñāna, caritra)* make up the path to liberation (Williams 1983, 32). Music is three-fold, consisting of vocal, instrumental, and dance.

Origin of dance

5.2 Now, beginning with its origin, I will speak of dance, which delights the five senses, causes sorrow to be forgotten, and gives pleasure at all times.

5.3 Dance is desirable on such occasions as a (ritual) entry, a sacred pilgrimage, the coronation of a king, a wedding, the birth of a son and the like.

5.4 Upon a request by Indra, the art of dance was first taught by Brahma to the great sage Vasiṣṭha, the personification of knowledge.

5.4 In the NŚ version, dance was first taught by Brahma to Bharata (1.1). Vasiṣṭha is a *guru* of the Rāma lineage, not usually associated with dance.

5.5 After learning dance correctly, he transmitted it to his hundred sons, and then presented it before the Creator (Brahma) through his sons.

5.5 In the NŚ, it was Bharata who taught it to his hundred sons, and presented it before the gods (1.24-5).

5.6 Then, by the order of the Creator, the sage went with his hundred sons, and through his sons, demonstrated the dance to Indra.

5.7 Then, upon the request of Indra, the sage taught the dance, which was a combination of *lāsya* and *tāṇḍava*, through his sons, to (the *apsarasas*) Rambhā, Urvaśī, Menaka, and others.

5.7 For *lāsya* and *tāṇḍava*, see below, 5.9-10.

Nṛtta, nṛtya, nāṭya, nāṭaka

5.8 *Nrtta* is traditionally said to be performed by men, and *nrtya* by women, and *nāṭya* and *nāṭaka* is enacted by men and women.

5.8 *Nāṭya, nrtya,* and *nrtta* are differentiated in works on dance and drama, but the gender association given here is new.[246] *Nāṭya* is dramatic acting, *nrtya* is dance in which dramatic acting is a part, and *nrtta* is pure dance without dramatic representation (SR 7.17-28). *Nāṭaka* is one specific type of drama, and is not normally contrasted to *nāṭya* (Gupta 1991, 112-15).

Lāsya and *tāṇḍava*

5.9 From then on, dance with all its types (including) the *lāsya,* (which is) delicate, and the *tāṇḍava,* which is full of strenuous limb movements, was introduced in heaven.

5.10 *Lāsya* is said to originate from Śakti because it was experienced by Gaurī in her own body. The strenuous, fierce *tāṇḍava* was created by Śiva with his own body.

5.9-10 *Lāsya* and *tāṇḍava,* terms from the NŚ, are described in later texts and by modern performers as soft/feminine, and vigorous/masculine dances respectively. Bose argues that *lāsya* was actually dramatic acting (1991, 131-53).

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[246]There is gender association in the NŚ with respect to one of the four styles *(vrtti):* it is specified that the *kaiśikī* "delicate" *vrtti* requires women performers (NŚ 1.45-46).

Spread of dance on earth

5.11 Just as it came to be in heaven, dance also came to the mortal world from the sons of Vasiṣṭha, (and spread) among devotees, women of the kings, and others.

5.11 The mention of devotees, *bhaktas*, is not common in musicological texts, and may be a reflection of the Jain context.

5.12 After that, it spread in various forms on earth, performed by skilled (dancers). *Lāsya* (was taught) by Gaurī to the daughter of Bāṇa, named Uṣā.

5.12 The SR makes special reference to western India here, saying that Pārvatī (Gaurī) taught the *lāsya* to Bāṇa's daughter, who taught it to cowherdesses in the western region of Dvāravatī or Dvāraka, who in turn taught it to the women of Saurāṣṭra. They spread it to the women of other regions (SR 7.7-8).

5.13 The *gandharva* Viśvāvasu, after practicing dance in Indra's world, taught it to Citraratha, and he taught it to Arjuna.

5.13 The story of Arjuna's learning and teaching dance is in the *Mahābhārata*.

5.14 Uttarā, the daughter of Virāṭa was taught by Arjuna, but she forgot it all due to the death of (her husband) Abhimanyu.

5.14 This reference is also to the *Mahābhārata*. Abhimanyu was killed in battle with the Kauravas.

5.15 After worshipping Śiva, king Pālaka acquired (dance) from Him, and spread it on the face of the earth, and from there among people.

Nṛtya: major, secondary, and minor limbs

5.16 Having examined the scriptures (on dance), I (now) present the subject to some extent.

Nṛtya is a movement of the body. It is a word made from the root nṛt.

5.16 This is the description for *nṛtta*, not *nṛtya*, in the SR. *Nṛtta* is specifically defined as movements of the body without dramatic acting (SR 7.27).

5.17 It is three-fold by the divisions of major limbs, secondary limbs, and minor limbs *(aṅga, upāṅga, pratyaṅga)*. Each of these is again of six types, and they also have their own subtypes.

5.17 These are not divisions of dance as a whole, but categories of body gestures. Sudhākalaśa groups them somwehat differently from the SR, which has twelve, not six, *upāṅgas*, and *pratyaṅgas* which are not related as subsidiaries to the *aṅgas* or the *upāṅgas*.

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5.18-20 The six major limbs *(aṅga)* are the head, hands, chest, side, waist, and feet *(śīrṣa, hasta, hṛdaya, pārśva, kaṭi, pada)*. The six secondary limbs *(upāṅga)* are the eyes, eyebrows, nose, lips, cheeks, and chin *(dṛṣṭi, bhrū, nāsika, adhara, kapola, cibuka)*. The six minor limbs *(pratyaṅga)* are the neck, shoulder, back, stomach, thigh, and lower leg *(grīvā, aṃsa, pṛṣṭha, udara, ūru, jaṅghā)*.

5.18-20 There are twelve *upāṅgas* in the SR, and they include the categories that Sudhākalaśa lists below as varieties of the head *aṅga*. Some of the members of his own *upāṅga* category are duplicated in his varieties of *śīrṣa*.

The *pratyaṅga* categories, referring to more specific parts of the body, are not in the NŚ, but in later texts, including the SR. They are not associated as subsidiaries to the *upāṅgas* or *pratyaṅgas*.

First major limb, head *(śīrṣa)*

5.20-21 The varieties of the head are the head, eyes, glance, pupils, eyebrows, nose, lips, cheeks, chin, and coloration of the face *(śīrṣa, dṛk, darśana, tārā, puṭa, bhrū, nāsika, adhara, kapola, cibuka, vaktrarāga)*. I will describe these in order, in accordance with earlier works.

5.22-23 The thirteen (movements for the) head are *recita, parāvṛtta, avadhūta, adhomukha, nikuñcita, utkṣipta, añcita, lolita, parivāhita, ādhūta, dhūta, ākampa, kampita*. Now I will describe them to some extent.

5.24 *Recita,* "turned," is a movement of the head sideways, as in astonishment. *Parāvṛtta,* "turned back," (is done) out of quick annoyance, and *avadhūta,* "shaken," is (done) in negation.

5.24 The frequently-used term *recita* denotes a variety of turning movements, and is usually used in the NŚ for limbs that can be moved in all directions (Vatsyayan 1968, 226). In chapter six below, it seems to have the sense of shaking movements.

5.25 *Adhomukha,* "downward facing," is (applied) in paying reverence. *Nikuñcita,* "bent downward," is (used) in looking at the ground. *Utkṣipta,* "thrown upwards," is (used), likewise, in looking upward. *Añcita,* "bowed," is a slight bowing of the head.

5.26 *Lolita,* "restless," is a tossing (of the head). *Parivāhita,* "rotated," is (used in showing) swinging and such (motions). *Ādhūta,* "agitated," is a sideways movement in drunkenness etc. *Dhūta,* "shaken," is done in anger or surprise.

5.27 *Ākampa,* "slightly trembling," is (used in showing) fear, or in descending. *Kampita,* "trembling," is used in regaining consciousness and the like. The first eight head (techniques) are spoken of in (reference to) drama. (The other) five are used everywhere.

5.22-27 The SR contains a few more movements under the head group. It has much more detailed descriptions of these, as of all the dance positions (SR 7.49-78). The last

statement "everywhere" here probably refers to all types of dance and drama. Other categories below end with a mention of use in drama, dance or both.

This ends the description of the (major limb,) head.

Eyes (*dṛṣṭi*)

5.28-30 *Krudha*, "angry," *dṛpta*, "insolent," *dīna*, "distressed," *hṛṣṭa*, "delighted," *snigdha*, "tender," *bhayānvita*, "fearful," *sallajja*, "shy," *mukula*, "half-closed," *śūnya*, "blank," *viṣaṇṇa*, "dejected," *malina*, "dull," *adhara*, "low," *śaṅkita*, "apprehensive," *lalita*, "charming," *bhrānta*, "confused," *kekara*, "squint-eyed," *vipluta*, "disturbed," *cala*, "restless," *trasta*, "frightened," *malina*, "dull," *glāna*, "weary," *smera*, "smiling," *krūra*, "merciless," *abhinindita*, "delighted," *sthira*, "fixed," *udvigna*, "grieved," *parimlāna*, "faded," *sakāma*, "lustful," *sabhaya*, "fearful," *adbhuta*, "amazing," *hāsya*, "ridiculous," *vīra*, "heroic," *sakaruṇa*, "compassionate," *śānta*, "peaceful," *raudra*, "wrathful," *jugupsita*, "disgusted."

5.31 These are the thirty-six (movements for the) eyes. Their definitions conform to their names. The earlier ones relate to the transitional emotions. The rest are associated with the *rasas*.

5.31 There appears to be a confusion in categories here. The subject should be subcategories of the major limb head, but *dṛk*, listed above, is not decribed here. *Dṛṣṭi* is a secondary limb, distinct from head. The *dṛṣṭis* reflect inner emotions. The thirty-six

varieties of the *dṛṣṭi upāṅga* in the SR are nearly duplicated here. The SR has madira, "intoxicated" instead of a second occurrence of *malina*. The NŚ relates the *dṛṣṭis* to the *rasas* and the *bhāvas*, and the SR follows (SR 7.383-432). Sudhākalaśa makes reference to this association - the last nine relate to the nine *rasas*.

This ends the description of the (variety of head, called) eyes.

Glances *(darśana)*

5.32 (The category) glance has eight (movements): *sāci, vilokita, nivartita, avalokita, ulloka, sama, vṛtta, anivartita.*

5.33 *Sāci,* "askance," is a sideways look. *Vilokita,* "observed," is (done) with longing. *Nivartita,* "returned," is away and back. *Avalokita,* "glanced" is innocent.

5.34 *Ulloka* is a look upward. *Sama,* "equal," is absent of change. *Vṛtta,* "turned," is initiated again. *Anivartita,* "not turned away," is steady.

5.32-34 This group is explained in the SR as "pupil movements relating to external objects" *(viṣayaniṣṭhāni tārākarmāni),* alternatively called *darśana* (SR 7.454-464).

This ends the description of the (variety of head, called) glance.

Pupils *(tārā)*

5.35-36 Now I will give the definitions of the nine movements of the pupils: *Pravesana, samudvṛtta, calana, valana, bhrama, niṣkrāma, prākṛta, pāta,* and *vivartana.*

5.36 *Pravesana,* "entering," is (a glance that) goes inward. *Samudvṛtta,* "burst out," is (one that) comes out.

5.37 *Calana,* "moving," is used in searching. *Valana,* "moving around," is looking obliquely. *Bhrama,* "confusion," occurs in infatuation. *Niṣkrāma,* "moving out" is looking outwards.

5.38 *Prākṛta,* "natural," is a foolish look. *Pāta,* "fallen," is looking downward. *Vivartana* "turning," is a coming out. (This category) accords with drama or dance.

5.35-38 This group is explained in the SR as pupil movements which are focused on oneself *(svaniṣṭhāni tārākarmāṇi)* (SR 7.447-454).

This ends the description of the (variety of head, called) pupil movements.

Eyelids *(puṭa)*

5.39-40 The nine eyelid movements are *vislesa, kuñcita, sama, prasṛta, vivartita, nimeṣa, vitālita , bhrānta,* and *sphurita.* Now I will describe them.

5.40-41 *Vislesa* is a separation of the eyelids. *Kuñcita* is making them crooked. *Sama* is an even position. *Prasrta* is spreading them out. *Vivartita* is turning them upwards. *Nimesa* is a blinking.

5.42 *Vitāla* is (related to) wrath. *Bhrānta,* "confused," comes about from infatuation etc. *Sphurita* is a throbbing. (This category) is used in dance and drama.

5.42 *Vitālita* is *vicālita* in the SR.

This ends the description of the (variety of head, called) eyelid movements.

Eyebrows *(bhrū)*

5.43 The seven eyebrow movements are *catura, recita, utksepa, bhrukuṭi, pātana, kuñcita,* and *sahaja.*

5.44 *Catura,* "clever," is a faint exhalation. *Recita,* "turned,"is a slight amorousness. *Utkṣepa* is an upward glance. *Bhrukuṭi,* "bending the eyebrows," is (when one is) perturbed by anger.

5.45 *Pātana* is a downward movement. *Kuñcita* is (when the eyebrows) are made askew. *Sahaja* is (when they hold) a natural position. (This category) is applied in the (context of the) *rasas* in drama and dance.

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5.45 The NŚ and SR mention emotional contexts in terms of *rasa* and *bhāva* for many of the *upāṅgas*.

This ends the description of the (variety of head, called) eyebrow movements.

Nose *(nāsika)*

5.46 Scholars say that the six nose (movements) are *vikūṇita, nibhṛta, vikṛṣṭa, sahaja, nata,* and *socchvāsa*.

5.47 *Vikūṇita,* "wrinkled," is (used in the context of) repulsion. *Nibhṛta,* "lowered," is (when one is) still. *Vikṛṣṭa,* "drawn," is (used to in the context of) jealousy. *Sahaja,* "natural," is (when one is) pleased.

5.48 *Nata,* "bent down," is (done) with the nostrils drawn, in grief. *Socchvāsa,* "with downward breath," is used in the context of delight. The nose (movements) are to be used in dance and drama and in (connection with) the *rasas* as well.

This ends the description of the (variety of head, called) nose.

Lips *(adhara)*

5.49 The five lip (movements), done in cases of anger etc., are
sandaṣṭaka, "biting," *nisarga,* "natural," *śliṣṭa,* "closed," *parivartita,*
"turned," and *vepita,* "trembling."

This ends the description of the (variety of head, called) lips.

Cheeks *(kapola)*

5.50 The six movements for the cheek, either left or right are *kuñcita,*
kampita, phulla, kṣāma, pūrṇa, and sama.

5.51 *Kuñcita,* "contracted," is used in (the context of) cold or fright.
Kampita, "trembling," is done when speaking in anger. *Phulla,*
"puffed," (is used) in joy. *Kṣāma,* "sunken," occurs in sickness etc.
Pūrṇa, "full," and *sama,* "even," occur out of happiness.

This ends the description of the (variety of head, called) cheeks.

Chin *(cibuka)*

5.52 The seven chin movements are *lehana, kuṭṭana, daṣṭa, khaṇḍana,*
cukkita, sama, and *chinna.* I will give their definitions.

5.53 *Lehana* is licking what can be licked. *Kuṭṭana,* "grinding," is in
(cases of) fear or alarm. *Daṣṭa* is biting with the teeth. *Khaṇḍana,*
"breaking," is used in weeping and the like.

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5.54 *Cukkita*, "afflicted," is yawning etc. *Sama*, "even," is used in normal situations. *Chinna*, "twisted," occurs in sickness, fear, etc. This (group of movements) is based on ordinary behavior.

5.52-54 There is a chin category among the SR *upāṅgas*, but the terms here are mostly from the biting actions *(dantakarma)* group. *Lehanī* is from another *upāṅga*, tongue *(jihvā)*. None of the movements listed here is from the SR chin category (SR 7.496-512).

This ends the description of the (variety of head, called) chin.

Colorations of the face *(vaktrarāga)*

5.55 The (colorations of the) face are four *prasanna, sahaja, rakta*, and *śyāma. Prasanna*, "pleased," is when one attains something wonderful. *Sahaja*, "natural," is used in a normal state.

5.56 *Rakta*, "red," is used in situations of acute anger and the like. *Śyāma*, "dark," is used in the remembrance of suffering. The first major limb, the head, has been described, along with its varieties.

This ends the description of the first major limb, the head, with its varieties.

Pratyaṅgas

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5.57 The movements of the neck *(grīvā)* follow the movements of the head. They are known, by thoughtful persons, to be in (accordance with) *rasa*. (Shoulder movements) also are in (accordance with) throat (movements).

5.57 Sudhākalaśa apparently intends to bring in the first two *pratyaṅgas*, neck and shoulders, here. Throat *(kaṇṭha)* appears for the first time, back *(pṛṣṭha)*, is omitted, and *udara, ūru,* and *jaṅghā* do not appear until 5.114 below.

This ends the description of (the categories) neck, throat, and shoulder *(grīvā, kaṇṭha, skandha)*.

Second major limb, hand *(hasta)*

5.58 Now I describe the second major limb, the hand. There are hand actions *(hastakarma)*, hand positions *(cāra)*, hand motions *(kriyā)*, arm positions *(bāhucāra)*, and hand gestures *(hastaka)*.

Hand actions *(hastakarma)*

5.59-60 The twenty (hand actions) are *śleṣa,* "together," *dolana,* "swinging," *rakṣā,* "protecting,"*vikṣepa,* "throwing away," *dhūnana,* "revolving," *parigraha,* "encircling," *ākarṣaṇa,* "pulling,"*viyoga,* "separating," *chedana,* "splitting,"*dhruva,* "steady,"*tarjana,* "(reprimanding with) the forefinger," *sphoṭana,* "bursting,"*yāna,*

"moving," *pārthakya,* "separation," *virati,* "withdrawing," *bhrama,*
"revolving," *vṛtti,* "movement," *pravṛtti,* "beginning," *udvṛtti,* "rising
up," and *vepana* "trembling."

5.61 These hand actions are applied in both drama and dance. Because
their names are self explanatory, their descriptions are not given
separately.

5.58-61 In the SR major limb *hasta* category are the 64 abstract hand positions,
described in 5.66 ff.below, to be used in various dramatic situations. Many of those
listed here are found in another SR category, *karakarma,* specific dramatic actions
grouped separately from the main category of hand actions (SR 7.543-5).

This ends (the category) hand actions.

Hand positions *(hastacāra)*

5.62 There are three positions of the hands in dance and drama: *uroga,*
"at the chest," *pṛṣṭhaga,* "at the back," and *pārśvagata,* "at the side."

5.62 There seems to be no category parallel to this in the SR.

This ends (the category) hand positions.

Hand motions *(hastakriyā)*

5.63 The four hand motions are *vyāvartita,* "turned around," *udveṣṭita,* "covered," *āveṣṭita,* "enclosed," and *parivartita,* "revolving." Their definitions accord with their names.

5.63 This is an important set of hand actions, called *hastakaraṇa* or *karakaraṇa* in the SR. They are the movements of the hands toward or away from the body, with the fingers folding or unfolding in sequence. *Āveṣṭita* and *udveṣṭita* move inward and outward respectively with the first finger leading at chest level. *Vyāvartita* and *parivartita* move inward and outward respectively with the last finger leading (SR 7.541-543).

This ends the description of (the category) hand motions.

Arm positions *(bāhucāra)*

5.64-65 The ten arm positions, which have defining characteristics in accordance with their names are *prasārita,* "spread out," *apaviddha,* "cast off," *adhomukha,* "facing downward," *tiryak,* "at an angle," *añcita,* "bent," *ūrdhva,* "upward," *pṛṣṭhānuga,* "behind," *pārśvānuga,* "at the side," *sthira,* "steady," *cañcala,* "restless."

5.64-65 *Bāhu* is a *pratyaṅga* in the SR (7.335-47).

Now I will give the names (and descriptions) of the sixty-four hand gestures *(hastaka).*

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This ends the description of (the category) arm positions.

Hand gestures *(hastaka):* single-hand *(asaṃyutahasta)*

5.66-69 Of the (sixty-four) hand positions, the twenty-four single-hand *(asaṃyutahasta)* positions are *patāka, tripatāka, karttarīmukha, ardhacandra, arāla, śukatuṇḍa, muṣṭika, śikhara, kapittha, khaṭikāmukha, sūcīmukha, padmakośa, sarpaśira, mṛgaśīrṣa, kāṅgūla, alapadma, catura, bhramara, haṃsavaktra, haṃsapakṣa, sandaṃśa, sumukha, ūrṇanābha, pakṣiruta.*

5.70 The definition of *patāka,* "flag," (is that) the fingers, along with the thumb, are straight. *Tripatāka,* "triple flag," has the third finger bent. Otherwise it is like *patāka.*

5.71 In *karttarīmukha,* "mouth of a scissors," the first finger is bent back, (and) the rest is the same as the previous (position). In *arddhacandra,* "half-moon," the fingers are curved as though seizing (someone) by the throat, or (like) a half-moon.

5.72 In *arāla,* "curved," the thumb should be joined with the first finger, which is bent. In *śukatuṇḍa,* "parrot's beak," the third finger is bent; otherwise it is like *arāla.*

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5.72 *Arāla* in the SR has the first finger bent and the others slightly less so, with the thumb also bent. (7.122-3) but the Devasāṇopāḍo *Kalpasūtra* painting illustrates the position described here (Nawab, V. 1964, xviii).

5.73 In *muṣṭika,* "fist," the thumb is on top of the fingers, and they are resting on the palm. In *śikhara,* "crest," the thumb is upright; otherwise it is like *muṣṭika.*

5.74 *Kapittha,* "wood-apple," has the finger next to the thumb; otherwise it is like the previous (position). In *khaṭikāmukha,* "the hand in a position of shooting," the ring and little fingers are both raised and bent.

5.74 In *kapittha,* the first finger and the thumb touch at their tips (SR 7.132).

5.75 In *sūcīmukha,* "head of a needle," the first finger is straight; otherwise it is the same as the previous (position). In *padmakośa,* "lotus blossom," the fingers are a little bent, and they should join with the thumb.

5.75 In *padmakośa,* the thumb and fingertips do not touch, according to the SR (7.142).

5.76 In *sarpaśīrṣa,* "head of a snake," which is self explanatory, the fingers are bent and alongside the thumb. In *mṛgaśīrṣa,* "head of a deer,"

the fourth finger is raised, and the thumb is raised; otherwise it is like the last (position).

5.77 *Kāṅgula* has the first and middle fingers (positioned in) a triangle. In *alapadma,* the fingers are turned into the palm of the hand.

5.78 In *catura,* "clever," three fingers are extended, and the last is raised. In *bhramara,* "bee," the middle finger touches the thumb, and the forefinger is bent.

5.79 In *haṃsavaktra,* "face of a swan,"the tip of the first finger touches the thumb and the second finger. In *haṃsapakṣa,* "wing of a swan," the fingers are slightly bent, with the little finger raised.

5.80 In *sandaṃśa,* "tongs," the first finger and the thumb are joined in the shape of tongs. In *mukula,* "bud," the fingers are bent together, evenly (touching) on the thumb.

5.80 In *mukula* the hand is pointed upward (SR 7.170).

5.81 In *ūrṇanābha,* "spider," the fingers are as in *padmakośa,* but they are bent. In *pakṣiruta,* "bird's song," the second finger and the thumb are (held like) tongs, and the others are bent.

5.81 *Pakṣiruta* is not found in other texts.

5.82 The single hand positions have been defined. Now I will describe the thirteen joined hand positions *(saṃyutahasta)*, and the twenty-seven (other two-)hand positions *(hasta)*.

Joined hand positions *(saṃyutahasta, hasta)*

5.83-84 The thirteen (joined) hand positions are *añjali, kapota, karkaṭa, khaṭikāsana, khaṭikāvardhamāna, utsaṅga, niṣadha, dola, puṣpapuṭa, makara, gajadanta, vardhamāna,* and *sunanda.*

5.85-89 The (other) two-(hand positions) are *caturasra, udvṛtta, talamukha, svastika, viprakīrṇa,* and *arālakhaṭikāmukha, lalita, śūcyāsya, recita, ardharecita, uttānavañcita, pallava, nitamba, latā, karihasta, pakṣavañcita, kuñcita, garuḍapakṣa,* and *daṇḍapakṣa, ūrdhvamaṇḍali, pārśvamaṇḍali, uromaṇḍali, urahpārśvārdhamaṇḍali, muṣṭikasvastika, nalinīpadmakośa, śīrṣānuvalita,* and *ulvaṇa.*

5.90 There are twenty-seven of these. Altogether, there are forty joined hand (positions). Now I give their descriptions.

5.85-90 The group of twenty-seven listed here is called *nṛttahasta* in the SR. The *saṃyutahastas* are stationary positions, while the *nṛttahastas* involve movement.

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5.91 When the hands are in the position of *patāka* pressed together, (this) is *añjali,* (used) in salutation. *Kapota,* "pigeon," has the hands opposite (each other) with a space between them.

5.91 In *kapota,* the palms are hollowed out (Rao 1990, 26).

5.92 And in *karkaṭa,* "crab," the fingers of the hands are between each other's. When the hands held in *arāla* are crossed at the wrists, (this) is *khaṭikāsana.*

5.93 When the hands held in the position of *khaṭikāmukha* are facing each other, (the position) is *khaṭikāvardhamāna.* When the hands are placed on the lap, this is *utsaṅga,* "lap," (as) on the image of the Jina.

5.93 There are varied versions of *khaṭikāmukha* and *utsaṅga* mentioned in the SR (7.198-201, 202). The last comment shows that Sudhākalaśa is comparing the textual tradition to his own observations.

5.94 In *niṣadha* the hands, held like *padmakośa,* are touching each other. *Dola,* "swing," has the fingers of the hands, which are held straight, touching each other in pairs.

5.94 The NŚ *niṣadha* is a position with the arms crossed (Rao 1990, 42-3). The SR *niṣadha* is a *mukula* hand encircled by a *kapittha* hand (7.209-10). The Devasāṇopāḍo *Kalpasūtra* painting illustrates *niṣadha* as described in our text (Nawab, V. 1964, xxv).

Ḍola in the SR is the hands in *patāka* held loosely down, swinging at the sides (SR 7.195-6).

5.95 The hands in *puṣpapuṭa*, "flower-vessel," (as though) offering water, are bent and held low. And in *makara,* "crocodile," the thumbs are upward, with the hands in the position of *patāka* facing downward.

5.95 The hands in *makara* are on top of one another (SR 7.212).

5.96 When the hands in *patāka* are crossed at the wrists, it is*gajadantaka,* "elephant's tusks." In *vardhamāna,*"growing," the hands are in the *haṃsapakṣa* position, facing away from each other.

5.96 In *gajadanta* the hands in *sarpaśirṣa* are held near the opposite upper arm (SR 7.204-5). The Devasāṇopāḍo *Kalpasūtra* painting illustrates *gajadanta* more as in our text (Nawab, V. 1964, xxv). The SR notes varying versions of *vardhamāna* (7.214-16).

5.97 In *sunanda* "pleasing," the hands in *śukatuṇḍa* are crossed at the wrists.

These are the thirteen joined-hand *(saṃyuta)* positions of drama and dance.

5.97 *Sunanda* does not appear in other texts.

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5.98 The left hand is opposite the right, (and) the hands are even in *caturasra,* "square." For *udvṛtta,* "burst out," the hands in the *haṃsavaktra* position are subsequently turned upward.

5.98 This list is the group called *nṛttahastas* in SR. Because they involve movement and transitions from position to position, they need longer treatment than Sudhākalaśa allows. The SR gives much more precise descriptions. *Udvṛtta* is a movement that begins with *caturasra* (SR 7. 218-19).

5.99 When the hands are made to face each other, then it is *talamukha,* "facing palms." Crossing the hands held in *bhramara* at the wrists, in the shape of a *svastika,* is (the position) *svastika.*

5.100 After first doing the *svastika* position, if (the hands are suddenly) turned, it is *prakīrṇaka,* "scattered." If (after *svastika,*) one hand is (positioned in) *khaṭika* and also one in *arāla* , it is *arālakhaṭikāmukha.*

5.101 *Lalita,*"charming," has the hands turned palm downwards. *Sūcyāsya,* "pointed face," has the thumbs (touching) the middle (finger) and the elbows bent.

5.101 *Lalita* is described as being held at or above the head (SR 7.278-9). *Sūcāsya* involves a movement of the arms from a squared position in front of the chest to one with them spread out. Alternatively called *recitasvastika* (SR 7.232-5).

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5.102 *Recita*, "turned," is (made when) the hands in *haṃsapakṣa* are moved about and spread to the sides. If the hands in *recita* are turned over, it is *ardharecita*.

5.102 The SR describes *ardharecita* as when one hand moves to a (forward) "squared" position (SR 7.237).

5.103 When (the hands in) *tripatāka* are held at the cheek, it is *uttānavañcita*. The hands are in the *pallava* "bracelet," position when they are in *padmakośa* (and) loose at the wrists.

5.103 The Devasāṇopāḍo *Kalpasūtra* painting shows four varieties of *uttānavañcita* (Nawab, V. 1964, xxvii). Three versions of *pallava* are mentioned in the SR (7.241-2).

5.104 *Nitamba*, "hip," is so called because (it consists of the position) *keśabandha*, "tying the hair," at the hip. *Latā* is when the hands in *tripatāka* are hung down and then moved around.

5.104 *Nitamba* and *keśabandha* are both in the SR, where *keśabandha* is described as using the movement *nitamba*, instead of the opposite. *Nitamba* has the hands in the *patāka* position (7.242-3, 238). *Latā*, in a second version, has the hands performing the two former movements but holding the *tripatāka* position (SR 7.247).

5.105 And when one (hand) is (held in) *tripatāka* and one as *dola*, positioned at the sides, this is *karihasta*, "elephant trunk." The hands whose tips are touching the head are *pakṣavañcita*, "illusion of wings."

5.105 *Karihasta* involves a fairly long description in the SR, including an explanation of its appearance in the singular instead of dual. The *tripatāka* hand is held at the ear, and the other is held high and swung (SR 7.248-54). In *pakṣavañcita,* one hand is at the hip (SR 7.255).

5.106 *Kuñcita,* "bent," has the hands first at the head, and then turned outward. The hands are *garuḍapakṣa,* "wings of garuḍa," when they are in the *patāka* (position and) move like a bird.

5.106 There is no hand position called *kuñcita* in other texts. In *garuḍapakṣa,* the hands are at hip level with the elbows bent (SR 7.259-60).

5.107 *Daṇḍapakṣa* has (the hands held in) *haṃsapakṣa* (moving) inward and outward. The *arāla* position held in the upper region becomes *ūrdhvamaṇḍali,* "upward circle."

5.107 *Daṇḍapakṣa* has the hands at shoulder level (SR 7.257-8). In *ūrdhvamaṇḍali,* the hands move upward in circles (SR 7.260-2).

5.108 The hands in the same (position) are turned to the side in *pārśvamaṇḍali,* "side circle."*Uromaṇḍali,* "chest circle" is (when the hands) at the chest in *arāla* are turned outward.

5.108 In *pārśvamaṇḍali* thehands to the sides in *patāka* are facing each other, or the arms are moved in circles (SR 7.262-4).

Uromaṇḍali involves turning or moving the hands around at chest level (SR 7.264-7). The Devasāṇopādo *Kalpasūtra* paintings illustrate five varieties of *uromaṇḍalī* (Nawab, V. 1964, xxx-xxxi) and eight varieties of *uromaṇḍalīnāma* (xxxii-xxxiv).

5.109 The hand (position) *uraḥpārśvārdhamaṇḍali,* "chest-side-half-circle," should be understood as in accordance with its name. When (the hands in) *khaṭika* are (crossed) at the wrists, then it is *muṣṭikasvastika,* "crossing of fists."

5.109 *Uraḥpārśvārdhamaṇḍali* involves a series of separate motions with the two hands (SR 7.267-9). The *Kalpasūtra* paintings illustrate three varieties (Nawab, V. 1964, xxxii), and five varieties of *muṣṭikasvastika* (ibid., xxxiv-xxxv).

5.110 *Padmakośa,* likewise (when the hands are crossed at the wrists), becomes *nalinīpadmakośa.* When *muṣṭikasvastika* is done at the head, it is called *śīrṣānuvalita,* "turned toward the head."

5.110 The SR mentions several versions of *nalinīpadmakośa.* (7.272-6). *Śīrṣānuvalita* is not in other known texts.

5.111 When the limbs, spread out upward, cover all sides, this is *ulvaṇa,* "excessive." This completes the enumeration of all the joined *(saṃyuta)* positions among the sixty-four hand (positions).

5.111 In the SR *ulbaṇa* the fingers are waved (7.277-8). The *Kalpasūtra* paintings illustrate three varieties (Nawab, V. 1964, xxxvii).

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5.112 For each hand, the (varieties of) positions are "facing away," "facing toward," "high," "low," and "middle," and so there are ten varieties for both groups of five.

5.112 This seems to relate to the SR list of fifteen "spreading of the hands," *(hastapracāra)* (SR 7.532-6).

This ends the description of the sixty-four hand (positions) *(hastaka)*.

5.113 Having described the second major limb (hands) together with its varieties, now I speak of the (next) group of four major limbs, along with their varieties of minor limbs, in order.

Other major and minor limbs

5.114 Chest, stomach, sides, waist, thighs, lower legs, foot positions *(hrdaya, udara, pārśva, kati, ūru, janghā, padakarma)*, the fixed positions *(sthānaka)*, (and other) foot positions *(pada)*.

5.113-114 Sudhākalaśa's categories overlap each other. Chest, sides, waist, and feet *(hrdaya, pārśva, katī,* and *pada)* were listed above as *angas*. Stomach, thighs, and lower legs *(udara, ūru and janghā)* were listed as *pratyanga* (5.18-20). Sudhākalaśa's treatment of the term and concept *pada* is loose. It appears in his list of *angas*, but in the following treatment, there are two categories, *pada* or *pāda*, and *pādakarma* (see below).

The ordering of terms here seems to make *udara* a *pratyanga* of *hrdaya*, and *uru* and *jangha pratyangas* of *kati*, although other texts do not associate the *pratyangas* with specific *angas*. The other *pratyangas*, neck, shoulders and back *(griva, amsa, prstha)*, were mentioned, or apparently intended, above in 5.57. Aside from the ordering, the movements given here below are close to those in the SR tradition, unless otherwise noted.

Sthanakas are body positions not related to *pratyangas*. Sudhakalasa gives them very cursory treatment.

Third major limb, chest *(hrdaya)*

5.115 The chest is of five types: *udvahita, sama, abhugna, nirbhugna, unnata.*

5.115-116 *Udvahita,* "lifted," occurs in (the context of) an upward glance. *Sama,* "even," is a natural position. *Abhugna,* "a little bent," is lowered, as in swooning. *Nirbhugna,* "not bent," is (done) with an arched back. *Unnata,* "raised," is (used) in such (contexts) as pride.

This ends the description of the (major limb,) chest.

5.115-116 The SR category of chest is called *vaksa* (7.296-303).

Minor limb, stomach *(udara)*

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5.117 The stomach is of five types: *khalla, āvartita, kṣāma, sahaja, prauḍha.*

5.117-118 *Khalla,* "hollow," (indicates) hunger. *Āvartita,* "turned," is self explanatory. *Kṣāma,* "emaciated," is (used) in the context of humor and the like. *Sahaja,* "natural," is a natural position. *Prauḍha,* "full," (indicates taking) a breath.

5.117-118 The SR category of stomach is called *jaṭhara* (SR 7.353-6).

This ends the description of the (minor limb,) stomach.

Fourth Major limb, side *(pārśva)*

5.119 The side is of five types: *prasārita, apasṛta, nata, vyāvartita, sama.*

5.119-120 *Prasārita,* "spread out," is stretched. *Apasṛta,* "retreated," means returned. *Nata,* "bent down," is (used in) bowing down. *Vyāvartita,* "turned," (involves) circling, and *sama,* "even," is a natural (position).

5.119-120 In the SR, returned, *apasṛta* follows *vivartita,* "turned round," as a return from that position (7.304-5).

This ends the description of the (major limb,) side.

Fifth major limb, waist *(kaṭi)*

5.121 The waist is five-fold: *recita, udvāhita, chinna, unnata, sama.*

5.121-122 The *recita*, "turned," waist (movement involves) turning around. *Udvāhita*, "lifted," is a little bowed down. *Chinna*, "twisted," is a twisting of the middle. *Unnata*, "raised," is (an) upward (movement associated with) a breath. *Sama*, "even," is a natural position.

This ends the description of the (major limb,) waist.

Minor limb, thigh *(ūru)*

5.123 The thigh (minor limb) is five-fold: *nivartita, udvartita, kampita, calita, stambhita.*

5.124 *Nivartita*, "turned back," is an inward position. *Udvartita*, "uplifted," is moved about. *Kampita*, "trembling," and *calita*, "moving," are self-explanatory. *Stambhita*, "paralyzed," is unmoving.

5.123-4 The SR has *valita*, "turned," instead of *calita* (7.358). It becomes *valita* below in the context of combined limb positions, *karaṇas*: 6.7, 6.17 etc.

This ends the description of the (minor limb,) thigh.

Minor limb, lower leg (jaṅghā)

5.125 The eight lower leg (minor limb) positions are self-explanatory. They are *udvartita,*"uplifted," *āvartita,* "turned toward," *bhrāmita,* "revolved," *udvāhita,* "lifted," *nata,* "bent down," *sama,* "even," *sthira,* "steady," and *recita,* "turned."

This ends the description of the (minor limb,) lower leg.

5.125 Discrepancies between the SUS and the SR list is relatively more for this category (7.361-8).

Sixth major limb, foot or leg (pada)

5.126 *Kuñcita, añcita, recita, udghaṭita,* are the foot/leg (major limb) positions. *Kuñcita,* "contracted," is bent in the middle. The second is bent with the foot.

5.126 The category called *caraṇabheda* in the SR contains thirteen movements (7.312-25). *Recita* is not among them. *Pada* here becomes *pāda* below.

5.127 When the heel touches the ground, and the front part of the sole is raised, (and when) the tip of the foot is held at an angle, and revolved on the ground, (that) is *recita,* "turned."

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5.128 After setting the front part of the sole of the foot, when the heel strikes the ground, (this) is known as *udghāṭita,* "manifested." This is also (done) likewise with the front part of the foot.

This ends the foot (positions) *(pāda).*

Foot actions *(pādakarma)*

5.129-130 The seven foot actions *(pādakarma)* are *urdhvāṅguṣṭha, sthāṇu, ghaṭṭita, arddhaghaṭṭita, recitaghaṭṭita, pariveṣa,* and *kuṇḍala.* Now I will give their definitions as well. The actions of the foot are (called) *pāda.* This entire (group) is dependent on the heel and the sole of the foot.

5.129-130 This group does not seem to correspond to any in the SR, and it was not listed above among the major, secondary or minor limbs. Only *ghaṭṭita* is among the *caraṇabhedas* in the SR (7.323). This category focuses on the foot, while the one above describes foot and leg motions.

5.131 Just as on the *paṭṭāuja* the thumb moves with a tremble, similarly, the *ūrdhvāṅguṣṭha,* "first toe raised"*pada* occurs when the big toe is rubbed on the ground.

5.131 This simile is not very clear, but the reference to the drum is interesting. There is no action of this name in other texts.

5.132 The *sthāṇu*, "motionless," action is when the foot is fixed. *Ghaṭṭita*, "pressed down," is a striking with the heel. *Arddhaghaṭṭita*, "half pressed down," is a striking with the toe and (then) the heel.

5.133 Having struck the foot, pressing with the foot at an angle is *recitaghaṭṭita*, "turned and pressed down." *Pariveṣa*, "circle," (is when) the shape of a circle is made with the toes.

5.134 *Kuṇḍala*, "circle," (is made) keeping the heel fixed and moving the front of the foot in a circle.

This ends the description of the foot actions *(pādakarma)*.

Fixed positions *(sthānaka)*

5.135 The three fixed positions of (dance) actions are the *āyata, lalita,* and *avahittha sthānakas.*

5.135 *Sthānas* or *sthānakas* are unmoving positions. Their descriptions in the SR specify positions of the feet, hands, and other parts of the body. *Sthānakas* precede and follow moving positions *(cārī)* (SR 7.1017-18) The SR lists fifty-one *sthānakas. Āyata* and *avahittha* are two of the *sthānakas* for women *(strīsthānaka)* (SR 7.1055-6, 1063-4)

5.136 When the right foot is straight, and the left is (placed at an angle) as in a triangle, then it is *āyata,* "stretched." In *lalita,* "charming," one

should apply the *sūcyāviddha*, "pierced with a needle," or the *āviddha karaṇa*.

5.136 *Āyata* involves much more than this description gives (SR 7.1057-62). *Lalita* is not found as a *sthānaka* in the SR.

    Karaṇas are positions involving both hands and feet, in moving and unmoving positions. There are one hundred and eight described in the SR. *Sūcīviddha* is a *karaṇa* mentioned below in 6.81. There is no *āviddha karaṇa*, although there is an arm position *(bāhu)* of that name in the SR (7.344) and an *āviddha* leg movement in the air *(ākāśikya cārī)* (SR 7.963-4). The *āviddha* arm position is mentioned below in 6.84.

And in the position *avahittha,* "hiding one's feelings," the *aśvapluta* or other (position of this sort) is to be used.

In the SR, *avahittha* and *aśvakrānta* are separate *sthānakas* (7.1065-8). The descriptions here are very vague indeed.

This ends the (category of) fixed positions.

(Other) fixed positions *(sthāna)*

5.137 Scholars know six (other) fixed positions *(sthāna): vaiṣṇava, samapāda, vaiśākha, maṇḍala, pratyālīḍha,* and *ālīḍha.*

5.137 *Sthānaka* in the SR has several subcategories. The ones called *sthānaka* here are found among the SR *sthānakas* for females. The ones called *sthāna* here are among

those for males. There is no division made on the basis of the terms *sthānaka* and *sthāna* in any text other than the SUS.

5.138 In *vaiṣṇava*, there is a space of two-and-a-half *tālas* between the feet. In *samapāda*, "having the feet even," the feet are straight, and there is only one *tāla* space between them.

5.138 *Tāla* is a term used in the NŚ and the SR, and is explained in the SR to be a measure the distance between the thumb and the middle finger when the hand is spread out (7.1036).

5.139 In *vaiśākha*, "shooting position," the feet are (positioned) at an angle, with three-and-a-half *tāla* measures between them. In *maṇḍala*, "circle ," the feet are even with the hips, (positioned) at an angle with one *tāla* measure between them.

5.140 If the right foot is bent to the back, and the left is to the front and bent, and there are five *tāla* measures (between the feet), it is *pratyālīḍha*, "shooting position." *Ālīḍha* has the opposite (foot positions).

This ends the description of the six *sthānas*.

Praise for those knowledgeable in dance

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5.141 Some are experts in song, others know the various *rāgas* and *svaras*. Some have minds that understand the good composition of *sūḍas*, others are steadfast in *prabandhas*. Some are exclusively devoted to the playing of instruments, and some are advanced in *tāla*. But we worship those experts who know dance perfectly in its entirety.

Here ends the fifth chapter, entitled "light on the major, secondary, and minor limbs of dance," in the concise version of the work *Saṅgītopaniṣad*, composed by *Vācanācārya Śrī Sudhākalaśa*, disciple of *Śrī Rājaśekharasūri*, of the *Maladhāri gaccha*.

Chapter Six

The system of dance

Benedictory verse

6.1 Delighted, some of the gods are (performing) drama, some dancing *tāṇḍava,* and some the excellent *lāsya,* which is beautiful, blossoming with combined movements *(karaṇa)* and sequences *(aṅgahāra).* May the Tīrthaṅkara, whose greatness is born of knowledge, devoted to whom the gods within the three walls (of the lecture ground), intent on their own (happy) state, (are dancing accompanied by) instruments, grant you happiness with (his) true word.

Karaṇas

6.2 The *karaṇas* are in fact the foundations of the *lāsya* type of dance. They number one hundred and eight according to past sages.

6.2 *Karaṇas* are units combining the limb movements described earlier. The following section more or less resembles the listing of *karaṇas* in chapter four of the NŚ.

6.3 I give the description of the *karaṇas* along with their names in brief, and some others, such as the vigorous ones *(viṣama),* etc.

6.3 *Viṣama* is acrobatics, described in the SR as one of three types of *nṛtta,* separate from *lāsya* and *tāṇḍava* (SR 7.31). It is also defined as a synonym for the group of

regional *(deśī)* movements called *utplutikaraṇas*, "jumping movements" (SR 7.1314, 749-50).

6.4 Just as a single *rāga* is formed with an assemblage of *svaras, grāmas* etc., similarly, (each) *karaṇa* (is formed) with its respective *aṅgas, upāṅgas, pratyaṅgas,* and *nṛtyāṅgas.*

6.5 And what expresses the aesthetic emotions *(bhāva)* in each of the *karaṇas?* The position of the hands and feet and other (limbs) is said to create the effect in this context.

6.5 Many of the *karaṇa* descriptions which follow closely resemble those in the NŚ and SR, although some are too vague to understand clearly, and some differ considerably. The author sometimes refers to positions that he has not described, but most of these are in the NŚ and SR. *Agratalasañcara*, for example, has not been mentioned in this text. It is a foot position *(caraṇabheda)* in the SR (7.319-20).

This section is clearly related to both the NŚ and the SR textual traditons, but details differ enough to indicate that the influence of intermediary textual traditions and/or practical observation was significant. *Karaṇa* descriptions or alternate names from the NŚ and SR (NŚ 4.61-174, SR 7.550-749), are noted here in cases of significant contrast, absence or other contextual interest.

6.6 When (the hand position) *puṣpapuṭa* is (held) to the left side, (and) the feet are (in) *agratalsañcara,* this *karaṇa* is known as *talapuṣpapuṭa.*

6.7 When the hands are (held in) *śukavaktra* and moved inward and outward, and the thighs are in *valita*, the *karaṇa* is *valitoru*, "turned thigh."

6.7 The thigh position *valita* is (probably mistakenly) *calita*, in 5.124. The terms *vyāvṛtta* and *parivṛtta*, translated here "moved inward and outward" are specific hand movements. The palm is upward and the fingers gracefully spread according to the direction. See 5.63.

6.8 When (the hand held in) *śukatuṇḍa* is returned to the top of the thigh, and the other held in *khaṭikāsya* is dropped, that is the *karaṇa* called *apaviddha*, "cast off."

6.9 When the feet, with the toenails even, are together, the hands are hung down, and the body is held straight and motionless, that is called *samanakha*, "even nails."

6.10 When the hands are raised upward and (held) near the chest in *añjali*, and the neck is somewhat extended, that is the *karaṇa* called *līna*, "absorbed."

6.11 Then, when the hands are moved inward and positioned up high with the wrists crossed in *recita*, that is *svastikarecita*, "crossed and turned."

6.12 When the hands with their palms upward are moved inward in the shape of a circle and then crossed, that is *maṇḍalasvastika*, "circle-cross."

6.13 When the legs are bent, the hands are in *recita*, and the hips have the *recita* position, the *karaṇa* is *recita*.

6.13 *Recita*, involving turning, is not a *karaṇa* in the NŚ tradition.

6.14 When the hands are bent *(añcita)* held near the shoulders, keeping the fingers facing each other, and the legs are bent, that is the *karaṇa* called *nikuṭṭita*, "cut, bent."

6.15 When the hands are moved inward, the hips are in the *chinna* position, and this *karaṇa* is done repeatedly, that is *kaṭividdha*, "throwing of the hips."

6.15 It is *kaṭicchinna*, "twisting of the hips" in the NŚ (4.71) and SR (7.608-9).

6.16 When the hands are to the left (one held) in *recita*, and the right one in *khaṭikāmukha*, and the legs are in the *nikuṭṭa* position and (the body is) bent to the side, it is *arddharecita*.

6.17 When the legs are slightly bent, the hands are held crossed at the chest, and the hips are in the *valita* position, it is known as *vakṣaḥsvastika*, "crossed at the chest."

6.18 When the side is lowered, the eyes are lowered, the hands are in *recita* and there is repeated jumping, that is the *karaṇa* called *unmatta*, "frenzied."

6.19 When one has the hands to the left, and the legs are positioned below to the right in the shape of a cross, that is the *karaṇa* called *svastika*, "cross."

6.20 When the hands are moved inward and outward in the shape of a cross at the back, and the legs are in the position of a cross, that is *pṛṣṭhasvastika*, "cross at the back."

6.21 When the hands and legs are held in the position of a cross, then (when) the shape of a cross (is made) on the left side, this is *dikṣvastika*, "directional cross."

6.22 After holding the *recita* position with the legs, then putting the leg in the lifted knee position, when the right hand is in the *vyaṃsita*, "deceived," position, this is *ūrdhvarecita*, "turned upward."

6.22 There is no *ūrdhvarecita* in the NŚ, but this is similar to the *karaṇa alāta*, "flaming ring" (NŚ 4.79, 10.41; Naidu 1980, 26; SR 7.615-16).*Vyaṃsita is a karaṇa* (SR 7.652-4; NŚ 4.109; below); there is no separate hand position of that name.

6.23 When the legs are bent, the hands are near the chest and the hip (respectively), and the face is lowered toward the right side, that is *katīsama,* "straightening the hips."

6.24 Throwing the left hand (which is in) *recita,* and throwing the right foot (which is in) *recita,* and making it askew, is *ākṣiptarecita,* "thrown and turned."

6.25 When the hands and feet are thrown inward, and the hands and feet are likewise thrown outward in progression, it is *vikṣiptākṣipta,* "thrown in and out."

6.26 If the right hand is held in the *karihasta* position, the other in the *śukatuṇḍa* position, and the hips are held in a slightly twisted position, it is *arddhasvastika,* "half cross."

6.27 When a hand which is in *karihasta,* is moved inward then outward, and the rest of the characteristics are like the previous *(karaṇa),* then it is *añcita,* "bent."

6.28 Holding *khaṭikāmukha* to the left, (if the leg) is raised up (and) bent, and the right hand faces downward, this is *bhujaṅgatrāsita,* "frightened by a snake."

6.28 The NŚ describes this more clearly - the thighs, hips and leg are turned at an angle (NŚ 4.85; SR 7. 613-14).

6.29 When the right leg is contracted inward, and the left is pushed forward, and the hands are moved inward and outward, then the *karaṇa* is *ūrdhvajānu,* "uplifted knee."

6.29 The movement of the hands is added here. The NŚ only says "according to usage" (4.86) The SR makes different hand specifications (7.626).

6.30 The *karaṇa* in which the hands are held in *karttarīmukha,* the legs are a little bent, and the hips are lowered, is *nikuñcita,* "bent."

6.30 This description has no relation to that in the NŚ or SR (NŚ 4.87; SR 7.621-3).

6.31 The *karaṇa* in which the legs are moved back and forth and spread apart from each other, and the hands are moved inward and outward, is *bṛṃhita,* "increased or roared."

6.31 There is no *bṛṃhita* in the NŚ or SR, but, as Shah points out, it is similar to the description of *mattali,* "drunk" in the NŚ (4.88). The NŚ uses the verb *ghūrṇ* in its description, as does the SUS, while the SR does not.

6.32 When the heels are together, the left hand is held in *recita,* and it is turned around in sequence, that is *vaktramarecita.*(?)

6.32 Not in NŚ or SR. There is a slight similarity with the NŚ *ardhamattali* (4.89).

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6.33 (When) the right hand (has the position) *recita*, the right leg is bent, (and) the hands are (respectively) hung down and turned aside, then it is *recitanikuṭṭita*.

6.34 In *pādāpaviddha* the hands are (held in) *karttarīmukha* and positioned near the navel, the legs are *sūcīviddha* and *apakrānta*.

6.34 *Sūcīviddha* is described in 6.81. *Apakrānta* is a *cārī* in the NŚ tradition (SR 7.944-45). *Cārīs* are combinational movements involving one or both legs. See below, 6.112, 123-7.

6.35 When the face is turned and the lower back is likewise turned, and the hand position is *sūcīmukha,* that is *valita,* "turned."

6.36 When the right hand is moved back and forth, the head is likewise moved, and the legs, which are bent, are also moved back and forth, then it is *ghūrṇita,* "shaken."

6.37 When the hands are turned around, the left being in *khaṭikāmukha,* and when the whole body is graceful, then the *karaṇa* is *lalita,* "graceful, charming."

6.38 First making the position *ūrdhvajānu,* one should form the hand position *latā.* When the second leg is a little bent, this is called *daṇḍapakṣa.*

6.38 *Ūrdhvajānu* is described in 6.29.

6.39 After doing *bhujaṅgatrāsita,* if the hands are held to the left side in *recita* and turned over and back, it is *bhujaṅgatrastarecita,* "turning from fear of a snake."

6.39 *Bhujaṅgatrāsita* is described in 6.28.

6.40 In (the *karaṇa*) called *nūpura,* "ankle bracelet," the hips are lowered, the neck is bent, the hands (take the position) called *latā,* the lower back is turned, and the legs are (held in) *nūpura.*

6.40 *Nūpura* is a leg movement, *ākāśikya cāri,* described in the NŚ (NŚ 10.35; SR 7.953-4).

6.41 It is *vaiśākharecita* when the hands are *arāla* and *recita* and moved inward and outward, and the *vaiśākha sthānaka* (is held).

6.41 *Vaiśākha sthānaka* is described in 5.139.

6.42 When the left hand in *recita* is turned upward, the hips are turned, and the feet are crossed, that is called *bhramara,* "bee."

6.43 When the hands, one *añcita* and one *khaṭikāmukha,* are positioned near the navel, and (when) having turned, the hip returns to its (original) position, that is called *catura,* "clever."

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6.43 This is different from the NŚ and SR description (NŚ 4.100; SR 7.648-9).

6.44 When the left hand is *latā*, and the other is bent toward the hip, and the *bhujaṅgatrāsita* position is taken, that is *bhujaṅgāñcita*.

6.44 *Bhujaṅgatrāsita* is described in 6.28.

6.45 When a hand and leg are held upward in *recita*, like a staff, and the second (hand and foot) are straight, then it is *daṇḍarecita*.

6.46 When the right leg holds the *vṛścika,* "scorpion," position, and the other foot is in a natural position, and the arms are bent, then it is *vṛścikanikuṭṭita*.

6.46 *Vṛścika* is a *karaṇa* in the NŚ (4.108; SR 7.658-9). One leg is bent up at the back to resemble a scorpion's sting.

6.47 When the legs are bent, and the hands are in *latā*, and the hip takes on a circular movement, that is *kaṭirecita*, "turning of the hip."

6.47 Called *kaṭibhrānta* in the NŚ and SR (NŚ 4.104; SR 7.649-52).

6.48 (When) the left hand, and likewise the foot, hold the shape of the scorpion, and the right hand holds the position *latā*, then it is *latāvṛścika*.

6.49 When the hands in *tripatāka* are moved inward and outward, and the hip is twisted in the *vaiśākha sthānaka*, then it is *chinna*, "twisted."

6.49 *Vaiśākha sthānaka* is described in 5.139.

6.50 When the right leg is *vṛścika* and the right hand is *recita*, and the hip is somewhat lowered, this is *vṛścikarecita*.

6.51 When the hands are bent toward the shoulders, and moved inward and outward, and the legs are bent, that *karaṇa* is said to be *aṃsāñcita*, "bent at the shoulders."

6.51 There is no position of this name in the NŚ or SR. Shah compares this with the NŚ *vṛścika*, in which the hands are bent over the shoulders (NŚ 4.108; SR 7.658-9).

6.52 When the hands are held at the chest in *recita* and are tossed up and down, and where the *sthānaka ālīḍha* (is held), that is *vakṣorecita*, "turned at the chest."

6.52 The similarly described *karaṇa* is called *vyaṃsita*, "deceived," in the NŚ (NŚ 4.109; SR 7.652-4). *Ālīḍha* is a *sthānaka*, fixed position, mentioned here in 5.140.

6.53 The left leg is somewhat bent, the right is bent, and the face is lowered over the left shoulder in *pārśvanikuṭṭita*, "bent to the side."

6.53 The face is not mentioned in the NŚ (4.110).

6.54 The hands are positioned high and low and moved inward and outward, and the left foot reaches the forehead, in *lalāṭatilaka,* "adorning the forehead."

6.55 If, after moving the *karttarīmukha* hands inward, with the side bent, the leg is swung (forward) *(recita)* then it is the *karaṇa* called *krānta,* "traversed."

6.56 When, after touching the right foot to the ground, the other leg is bent, and the arms are somewhat bent, then the *karaṇa* is *kuñcita,* "bent."

6.57 When the hands are near the chest, and the bent right arm is moved in a circle, then it is known as *cakramaṇḍala,* "circle."

6.57 This is different from the NŚ and SR *cakramaṇḍala,* which involves a deep bending of the body with the arms outstretched (NŚ 4.114; SR 7.671).

6.58 When the arms are bent toward the hip, the legs are crossed and released, and the right side is bent, it is *nitambasvastika.*

6.58 There is no *karaṇa* of this name in the NŚ or SR. *Uromaṇḍali* is described in this position in the NŚ list (4.115).

6.59 When the arms have the position called *ākṣipta*, "thrown," and the legs are thrown and turned *(ākṣiptarecita)*, the eyes are lowered, and the side is bent, it is called *ākṣipta*, "thrown."

6.59 *Ākṣipta* is a throwing motion that can involve the hands, legs or body (NŚ 4.152).

6.60 When the *patāka* hands are turned around and to form *añjali*, and the feet have the position "bottom of the toes upward," that is *talavilāsita*, "showing the sole."

6.61 When there is a one-half *tāla* measure space between the feet, and there is a similar space between the hands, that is *argala*, "obstruction."

6.62 When the left leg has the scorpion (position), the left hand is *latā*, and the face is cast to the side, the *karaṇa* is *vikṣipta*, "cast about."

6.63 When the arms are hung down and the right leg, after (bending it, is) quickly extended forth and turned around, then it is called *vartita*, "turned."

6.63 *Āvarta* in the NŚ (4.120; SR 7.673-74).

6.64 One should swing the legs, bent continuously, (and) hang the arms down with the palms outward, in *dolāpāda*, "swinging leg."

6.65 When the hands are *recita* , the side is turned, and the left leg is turned back, the *karaṇa* is *vinivṛtta,* "turned back again."

6.66 In the *karaṇa* called *nivṛtta,* "turned back,"the legs are put in a crossed position and moved in circles, then turned back, and the same is done with the arms.

6.66 It is *vivṛtta,* "turned around," in the NŚ (4. 122; SR 7.677-8).

6.67 When, after performing the leg movement *pārśvakrānta,* it is released and the hands are turned over, this is called *pārśvakrānta,* "moved to the side."

6.67 *Pārśvakrānta* is a leg movement in the air *(ākāśikya cārī)* in the NŚ and SR (NŚ 10.31; SR 7.945-7), as well as a *karaṇa.*

6.68 When one hand is at the forehead, one leg is bent toward the back, the body is bent and the waist is bent, that is *pṛṣṭhakuñcita,* "bent toward the back."

6.68 There is no *karaṇa* of this name in the NŚ, but Shah points out the similarity to *niśumbhita* (NŚ 4.125; SR 7.682-3).

6.69 When the head is turned toward the back and the right leg is also likewise (turned), and the bent arms are (positioned) above and below, it is said to be *śīrṣavalita,* "turning of the head."

6.69 There is no *śīrṣavalita* in the NŚ, but Shah points out the similarity to *vidyudbhrānta*, "flash of lightening" (NŚ 4.126; SR 7.684-5). The foot is brought near the head from behind. There is also an *ākāśikya cārī* of this name.

6.70 When, after doing *atikrānta* with the leg, it is stretched forward, and the left hand is (held) in front of the face, this is *atikrānta*, "stepping over."

6.70 *Atikrānta* is a stepping movement *(ākāśikya cārī)* (SR 7.942-4). The hand action in the NŚ is described simply as an appropriate one (NŚ 4.127).

6.71 When the left hand is *latā* and the right hand is at the side, the lower back is turned and the legs are tossed *(ākṣipta)*, then it is *vivartita*, "turned."

6.72 When, placing the right leg to the back and front, the left hand is lifted (?), then it is *gajakrīḍita*, "elephant's play."

6.72 This verse is difficult to construe. The SR and NŚ description is clear: the leg is swung and the left hand is at the ear. The movement illustrates its name (NŚ 4.129; SR 7.689-90).

6.73 When the palms of the hands are in the clapping position and the feet strike the ground and there is a circling in the four directions, it is *talasaṃsphoṭita*, "clapping."

6.74 When the foot is placed toward the front, the right one is bent, and the bent arm is at the cheek, then it is known as *gaṇḍasūcī*, "*sūcī* at the cheek."

6.75 When the hip is turned in a circle, the legs are turned in a circle, the lower back is turned around, and the arms are bent, then it is called *parivṛtta*, "turned around."

6.76 When the left leg has the knee upraised, the right leg is straight, and the arms are lowered to the side, that is *pārśvajānu*, "knee to the side."

6.77 When the feet are five *tāla* measures apart and the arms are hung down, and the eyes are cast downward to the front, it is *gṛdhrāvalīna*, "like a vulture."

6.78 When the arms are hung down, the legs are in the shape of a cross, the side is lowered, and the face is lowered, that is known as *sannata*, "bent down."

6.79 When the ground is struck with the big toe, and the leg is bent, and the arms are straight, that is *sūcī*, "needle."

6.80 In a *karaṇa* where there are all the characteristics of *sūcī*, (but) the left arm is bent and lowered, that is said to be *arddhasūcī*.

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6.81 If the right leg is toward the back and the left is forward, and when the hands are inverted in *sūcī*, that is called *sūcividdha*, "pierced by a needle."

6.82 When one leg is placed in *apakrānta* and the right one is crossed, and the hands are (crossed at) the wrists, then the *karaṇa* is *vilolita*, "shaken."

6.82 There is no *vilolita* in the NŚ. *Apakrānta* is a stepping movement *(ākāśikya cārī)* (SR 7.944-45), and a *karaṇa* (NŚ 4.140; SR 7.713). The *apakrānta karaṇa* involves the position *ūruvalita*. Is it possible that a textual misreading by Sudhākalaśa resulted in the SUS *vilolita*?

6.83 When the legs are bent *(nikuṭṭita)*, the right arm is bent, and the other hand is held in (the position) called *latā*, it is to be known as *sarpita*, "creeping."

6.84 When (one) leg is held in the shape of a staff and the other is placed forward, and the hands make (the motion) *āviddha*, that is *daṇḍapāta*, "fall of a staff."

6.84 This is called *daṇḍapāda*, "leg like a staff," in the NŚ (NŚ 4.143; SR 7.704-5). *Āviddha* is an arm position *(bāhu)*, defined as "tossed about" *(abhyantarākṣipta)* (SR 7.344).

6.85 When the arm and leg are bent and contracted toward the back, and the head has a repeated jumping motion, that is *hariṇapluta,* "running of a deer."

6.86 When half of the body is turned to the back and the other half, likewise, to the front, because of the arm being bent to its end *(prānta),* this is (called) *preṅkholita,* "swung."

6.86 This description seems to contain a vague etymological explanation of the prefix *pra.* But the root itself is *preṅkh,* "to swing." There may be a textual corruption here. The NŚ description is completely different (4.145).

6.87 When the arms are shaken *(recita)* and the fingers face each other, and the legs are crossed, then there is a jumping, in *nitamba,* "hips."

6.88 When the placement of the feet is inverted, and the arms are bent and lowered, and the face is somewhat forward, then it is *skhalita,* "stumbled."

6.89 If the left leg is toward the back and the right one is forward, and the left arm is bent toward the hip, that is *karihasta,* "elephant trunk."

6.90 When the right arm is shaken *(recita)* and the left has the position *śukatuṇḍa,* "parrot's beak," and the legs are bent *(nikuṭṭita),* then it is *prasarpita,* "creeping forward."

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6.91 The left foot is placed quickly toward the front, the other (foot) is to the back, and there is a glance toward the back, in *simha vikrīḍita,* "lion's play."

6.92 In (the position) called *sinhākarṣaṇa,* "pulling of the lion," half the sole of the right foot is bent, the head is bowed, and the arms are bent (with the hands) facing each other.

6.93 When the arms are bent at the chest, (with the hands in) *karttarīmukha,* and the heels are raised, (because of the) contact between the heels, this is said to be *pārṣṇisanghaṭṭita,* "contact of the heels."

6.93 This is not in the NŚ.

6.94 When the left leg is hung down and the arm is also hung down, and the right (arm?) is bent, this is *upasṛta,* "drawn near."

6.94 In the NŚ description, the body is bent forward (4.153).

6.95 When the ground is struck with the front of the foot, after a movement of the sole (?), and the side of the body is turned, this is *talasanghaṭṭita,* "contact with the sole."

6.95 The NŚ description involves contact of the palms of the hands. *Tala* means both palms of the thae hands and soles of the feet. Is Sudhākalaśa creating his own description based on this *karaṇa's* name?

6.96 When the right hand (holds) *latā* and the left *recita*, the legs are bent and the neck is bent, that is known as *janita*, "original."

6.96 The SR notes that this is a gesture representing the beginning of an action (SR 7.727).

6.97 When the right leg is bent, and the other is lowered and lifted, and the arm (is moved) like the legs, that is *patitutpatita*, "lowered and lifted."

6.97 The NŚ has *avahittha* (4.156)

6.98 The leg is brought in contact with the thighs for a moment, the side (of the body) is bent, and the left arm is raised in *pādoruśliṣṭa*, "contact of leg and thigh."

6.98 This is not in the NŚ.

6.99 When, after positioning the bent legs, there is a movement forward with a jump, and the arms are bent and shaken *(recita)*, that is known as *elākrīḍita*, "ram's play."

6.100 When the thighs are turned, the legs are shaken *(recita)*, one hand is in *lalita* and the other is in *latā*, this is called *ūruvṛtta*, "turned thighs."

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6.100 *Lalita* is described in 5.101.

6.101 The hands are in *latā,* the legs are loose, the head is bowed, and the face holds an amorous expression, in *madanaskhalita,* "stumbling with love."

6.101 This is *madaskhalita,* "stumbling in drunkenness," in the NŚ and SR (NŚ 4.160; SR 7.734-5). Such readings on the part of Sudhakalaśa indicate a mechanical relationship to a textual source.

6.102 When one leg is bent (with the foot) facing upward, and the other is placed forward, the hands are swung forward and turned, the wise recognize *pādākrānta,* "moving in steps."

6.102 This is *Viṣṇukrānta* in the NŚ and SR (NŚ 4.161; SR 7.732).

6.103 If the left hand is *latā* and the right arm is bent, the hips are twisted, and the legs are bent, it is *latākuñcita.*

6.103 The NŚ has *sambhrānta,* "bewildered" here, which is somewhat different (4.162).

6.104 When the arms are bent and held at the hips and the chest and the face is bowed down and the left leg is bent, then it is *kaṭinikuṭṭita,* "bent at the hip."

6.104 This is *viṣkambha* in the NŚ (4.163).

6.105 When the hands are held with the fingers facing each other, the elbows are held to the right side of the body, and the left leg is held to the left side, that is *udghāṭita,* "manifested."

6.106 When the leg is bent, the hip is lowered, the arms are bent, the (other) leg is bent, and the side (of the body) is lowered, this is said to be *vṛṣabhakrīḍita,* "bull's play."

6.107 When the head is rolled and turned, the arms are likewise shaken *(recita),* and the legs are moved back and forth, that *karaṇa* is *lolana,* "rolling back and forth."

6.108 The legs are crossed and returned (to position), the face is held to the right side, the arms are bent, and held in *latā* and shaken *(recita)* when in *nāgāpasarpita,* "creeping of a snake."

6.109 The left hand is on the chest, and the right hand is below it, the face is bowed down, and the legs are bent in *śakaṭāsya,* "wheel of a cart."

6.109 This is an athletic bending of the body in the NŚ tradition. It is also the name of a *bhaumya cārī.*

6.110 The left leg is raised and the left hand is shaken *(recita)*, the chest is raised in *gaṅgāvataraṇa*, "descent of the Gaṅgā."

6.111 Thus, the one hundred eight common *karaṇas* have been described, and this is also the description of the irregular (positions) *(viṣama)* which are among the postures of the yogis.

6.111 Only 104 *karaṇas* are given here. The NŚ, in explaining that *karaṇas* are combinations of the separate positions and movements *(hasta, cārī)* elsewhere described in the text uses the term *yoga* (NŚ 4.170), which may have been the inspiration for Sudhākalaśa's statement here. *Viṣama* is athletic movement. It is also mentioned in 6.3 above.

Aṅgahāras

6.112 There are thirty-two *aṅgahāras*. They are created by means of *karaṇas*. Also, there are thirty-two *bhramarīs* and *cārīs*.

6.112 *Aṅgahāras* are combinations of *karaṇas* in sequence. *Bhramarīs* are circling movements (see below, 6.120-2. *Cārī*, "gait," is a simultaneous movement of the foot, lower leg, thigh and hip (SR 7.897). These are movements involving one or both legs, done on the ground *(bhaumya)* or in the air *(ākāśikya)*.

6.113 Now I give the names etc. of the *aṅgahāras*. First, in brief I give the technical terms for *aṅgahāras*.

6.114 (An *aṅgahāra*) formed with three *karaṇas* is called a *kalāpa*, one with four is a *khaṇḍa*, and one with five is a *saṅghāṭa*. (Thus,) an *aṅgahāra* is made of *karaṇas*.

6.114 The NŚ and SR also speak of one made of two *karaṇas* called a *mātṛkā*, and other unnamed ones consisting of different numbers of *karaṇas* (SR 7.792-3).

6.115-119 The thirty-two *(aṅgahāras)* are *haripriya, paryasta, sūcīviddha, apaviddha, ākṣipta, udghaṭṭita, viṣkambha, alipallava, bhujaṅgatrastāñcita, karisaṃsphoṭita, recitasvastika, pārśvasvastika,vṛścikāpasṛta, utkṣipta, nikuṭṭa, vilasanmada, gatimaṇḍala, saṅghaṭṭa, paricchinna, bhujāñcita, parāvṛtta, alāta, pārśvaccheda, vidyuta(?)bhrama, udvṛta, ālīḍha, recita, churita, kaṭīcchinna, mahodvṛtta, jayadarpa and arddhanikuṭṭa.*

6.119 This follows fairly closely the thirty-two *aṅgahāras* of the NŚ, where each is described with its sequence of specific *karaṇas* (4.175-250). The order in the SR is somewhat different (7.789-891).

This ends (the discussion of) *aṅgahāras*.

Bhramarīs

6.120-121 (The eight *bhramarīs* are) *antarbhramarī, bāhyabhramarī, alagabhramarī, cakrabhramarī, chatrabhramarī, recitabhramarī, tiripabhramarī* and *cittabhramarī*.

6.122 Each of them is of four types: *nābhasī,*"skyward,"
bhūmisambhavā, "originating on the ground," *ūrdhvasthā,* "situated
upward," and *adhaḥsthitā,* "situated below." Thus there are *bhramarīs*
equal in number to the (thirty-two) teeth.

6.120-122 *Bhramarī* is included as a *cārī* in the NŚ. Mentioned as a type of *cārī* in the
NŚ, *bhramarīs* became a separate category from the time of the *Saṅgītasamayasāra*
(Bose 1991, note:55-6). The SR includes nine *bhramarīs* among a larger group of
region-specific *(desī)* movements called *utplutikaraṇas,* "jumping movements" (SR
7.749-50).

In the SR there is no *recita* or *citta bhramarī,* and its last three are *añcita, śira*
and *dik.* (7.755; 775-82). The further four-fold classification here is not found
elsewhere.

This ends (the discussion of) *bhramarīs.*

Cārīs

6.123 The *cārīs* originate below the hips. There are sixteen ground-born
ones, and sixteen sky-born ones, thus they number thirty-two.

6.123 Called *bhaumi* and *ākāśiki* in the NŚ, ground-born and air-born denote whether
the leg movements are on or above the ground. The *cārīs* are described in the NŚ in
10.14--47.

6.124-125 The sixteen ground-born *cārīs* are *sthitāvartā, bhramatallī, eḍakākrīḍitā, añcitā, urūdvṛttā, utspanditā, vicyavā, recikā, urddhikā, śakaṭāsyā, janitā, viddhā, vīcī, subāhukā, udveṣṭitā* and *saṃśliṣṭā.*

6.126-127 The sixteen sky-born *cārīs* are *vidyudbhrāntā, dolapādā, daṇḍā, nūpurapādikā, atikrāntā, ūrdhvajānu, alātā, ākṣiptā, sūcikā, bhujaṅgā, ghūrṇitā, unmattā, saṅkṣiptā, tiryagañcitā, utplutā, alagasaṃsthānā.*

6.124-7 Most of these are found in the SR collection of *bhaumya* and *ākāśikya cārīs* (SR 7.917-42, 942-65).

This ends (the description of) the *cārīs.*

6.128 The characteristics of these (movements) cannot be learned by means of (just) a few statements, hence, in consideration of the length of this work they are not described here.

Current practices

6.129 These days the dancers are fools, and the scholars are not practitioners. There is no practice without dancers, and there can be no accomplishment through theory without (practice).

6.129 Sudhākalaśa begins here an interesting series of comments on current practice. The use of vernacular terms mentioned here represents a most important trend - a

profusion of colloquial practices and sensitivities that was shaping the art endeavors of the time.

6.130 They practice from childhood, like monkeys, using their own language. They learn through a language of dance which is the language of their own practice.

6.131 (Only) some use the terms called *nṛtyāṅga* as the language of the dancers. Mostly they practice in their own language, like thieves.

Current terminology

For example, the seven drills are basic exercises, walking exercises, exercises with a stick, seated shooting-position exercises, standing shooting-position exercises, still and brisk exercises(?) *(mūlaśramu, cālaśramu, daṇḍavāḍaśramu, baiṭhā alīḍha, ūbhī alīḍha, citravāḍu, jhalakaṇī)*.

There are other (terms) also characterizing dance, especially *gāḍalulyu, pāvaṭau, māchaliyau, sihariyau, tirapiu, baiṭhī chaḍaka, ūbhī chaḍaka, āghinḍu, pāchinḍu, ekasarā, dusarā.*

6.131 *Māchaliyau,* and *sihariyau* must be "moving like a fish" and moving like a lion." *Āghinḍu,* and *pāchinḍu* may denote moving forward and backward.

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6.132 These are the limbs *(angas)* of dance, and there are others as well. But how is the student to practice these, and where? I address this here for the purpose of repetitive practice.

System of practice and performance

6.133 On an auspicious day when the moon is bright, one should begin dance practice. One should build a performance platform (using) sand.

6.134 After paying homage to Śāradā, (and) to Caṇḍikā, the goddess of dance, and having put on (the appropriate) clothing, one should worship the teacher.

6.135 Now, the girl who makes her profession from dance, or a clever girl of the royal family should practice the basic exercises in the morning, before eating.

6.136 When the practice is complete, one should have a person who knows the body perform a massage of her limbs. Having bathed her with plenty of water, he should nourish her with agreeable foods.

6.137 A dancer who has control over all the exercises is called a *pātra,* "worthy." After putting on her costume, the *pātra* should perform dance before the king.

6.138 The best (type of) dance is to be done at great festivals and weddings etc.

Now, after the sounding of the *gajara*, the *pātra* should begin moving with her feet.

6.138 *Gajara* is a drumming composition *(vādyaprabandha)* described in the SR 6.963-6.

6.139 Then the *pātra* should perform the flower offering in the area of the performance platform. She should perform the dance in accordance with the song and instrumental music. It should not be dry in any portion.

6.139 *Suṣka,* "dry," is solo instrumental music, played without reference to song or dance (SR 6.16). Here, however, it may denote dance unaccompanied by music.

This ends the description of the system (of a performance).

Members of the assembly

6.140 The head of the assembly is one endowed with (knowledge of) the three aspects of music, prosperous, skilled, famed in love, knowledgeable of the distinction between good and bad qualities, generous and praiseworthy.

This ends the description of the head of the assembly.

6.141 The best assistants at the assembly are seated in the middle. (They are) knowledgeable about performance, very learned, soft-spoken and charitable.

This ends the description of the assistants.

6.142 The assembly is filled with people who are seated to the side of the king. (They are) generous, understanding of good qualities, very learned, discriminating and prosperous.

This ends the description of the assembly.

6.143 The chief composer (sits) in the center of the (musicians). He knows theory and practice and is held to be a practitioner of correct song.

This ends the description of the composer *(baikāra)*.

6.143 *Baikāra* is a colloquialization of *vāṅgmayakāra* or *vāggeyakāra*, the highest category of musician, one who is expert in both the literary and melodic aspects of music (SR 3.2-12).

Types of performers

6.144 A *gandharva* (singer) knows many songs (and) brings pleasure to the ears through sweetness. A *rañjaka* (pleaser) is one whose song pleases everyone.

This ends the description of the *gandharva* and *rañjaka* (categories of musician)

6.143-4 The SR describes three main types of musicians, *vāggeyakāra*, *gāndharva/svarādi* and *gāyana*. The last has five subcategories, among which is *rañjaka* (SR 3.19, 21).

6.145 One whose mind is not pleased by good song, dance and instrumental music is an animal existing in the shape of a man. But if he is generous, he is not lacking attainment.

6.145 Sudhākalaśa seems to be saying that even one who cannot appreciate music is forgivable if he offers generous patronage.

Praise of the work

6.146 May all the three worlds become eternally joyful with the wealth (Śrī) of knowledge that has come to light after (this) ocean of scripture has been studied.

6.146 Śrī (Lakṣmī) appeared out of the ocean when it was churned by the gods and demons.

6.147 The wise should cultivate patience in (regards to) this (work), which is composed with content dear to scholars, which is the essence of the ocean of music, a gem among good texts, beyond comparison.

6.148 With the flow of statements in this (text), may you sport in the ocean of music, which derives delight from the moon (Soma), father of Mercury (Budha), its beautiful waves having arisen from the sight of him.

Author's lineage

6.149 How many kings were enlightened, how many books were composed, how many debators were won over and how many fierce austerities were practiced by the *munis* who were the crowning jewels of the revered Harṣapurīya *gaccha,* who were like Indra among the wise, who had good disciples, and who accomplished all this while, having obtained a boon, were immersed in Sarasvatī!

6.150 In that *gaccha,* King Śrīkarṇa himself bestowed the title Maladhāri, even though he was free of impurity *(mala),* to the great *guru* Abhayadevasūri. In that lineage was Naracandrasūri, who knew the true scriptures and music. After him was a *guru* named Śrītilaka, under whom I was given initiation.

6.151 May my *guru* Rājaśekhara, like a lion among the elephants of debators, leader among the wise, true teacher of the true path, sun of the crest of the tiara, be long victorious. Then, his disciple (who) took the name Sudhākalaśa, "pitcher of ambrosia," composed the concise version of the entire *Saṅgītopaniṣad* for the pleasure of the learned.

Date of the work

6.152 I composed the work *Saṅgītopaniṣad* in the year zero-eight-three-one, and its concise version in the year six-zero-four-one.

6.152 The *vikrama* years 1380 and 1406, translating to C. E. 1324 and 1350 respectively.

Here ends the sixth chapter, entitled "light on the system of dance," in the concise version of the work *Saṅgītopaniṣad*, composed by *Vācanācārya Śrī Sudhākalaśa*, disciple of *Śrī Rājaśekharasūri*, chief among debators, jewel of the Maladhāri *gaccha*.

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