

The Journal
of
The Music Academy
Madras

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A QUARTERLY
DEVOTED TO THE ADVANCEMENT OF THE SCIENCE AND ART OF MUSIC

VOLS.

1935-1937

VI-VIII

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THE TEACHERS' COLLEGE OF MUSIC

MUSIC ACADEMY, MADRAS

In response to numerous requests from the public in general, upon the insistent representations from authorities in charge of the various Educational Institutions in the country and in realisation of a long cherished ideal, The Music Academy, Madras, opened a Training College of Music for Teachers.

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All editorial correspondence should be addressed to the Managing Editor.

Articles on musical subjects are accepted for publication on the understanding that they are contributed solely to the Journal of the Music Academy.

All manuscripts should be legibly written or preferably type-written (double spaced—on one side of the paper only) and should be signed by the writer (giving his address in full).

All articles and communications intended for publication should reach the office at least one month before the date of publication (ordinarily the 15th of the 1st month of each quarter).

The Editor or the Academy is not responsible for the views expressed by individual contributors.

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SRIMATI VARALAKSHMI

The brilliant dancer of Kumbhakonam who passed away in November, 1937.

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EDITORIAL

WE have great pleasure in having been able to bring our Journal up-to-date with this combined volume for the years 1935—1937. The Tamil Natya hand-book called Abhinaya sara samputa which was taken up for serial publication in the pages of this Journal in 1932, has been completed in this volume. The text will soon be issued as a separate book.

We hope that there will be no difficulty in future in the regular publication of this Journal. From the next number, the Journal will appear in a new format and with a greater variety in the contributions. The Sanskrit Music Text, the Sangita Sudha, will no longer appear serially;

the whole of the remaining portion of the text will be printed completely and sent along with the Journal.

The proceedings of the annual conference of the Academy for 1937 will appear in the next number.

No apology is needed for bringing out the past issues of the Journal in such a combined volume or with such delay. The difficulties in running a cultural Journal printing technical matter in three different languages and scripts can well be realised by the public. It may be worthwhile to emphasise, again and again, that ours is the only Journal of its kind in all India and deserves the warm support of the music-loving public.

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॥ रघुनाथभूपविरचिता ॥

॥ सङ्गीतसुधा ॥

(Continued from Vol. V, p. 77.)

— ॥ षड्जस्थायी ॥ —

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— ॥ वर्तनी ॥ —

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— ॥ रागवर्धनी ॥ —

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— ॥ पञ्चमस्थायी ॥ —

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— ॥ ऋषभस्थायी ॥ —

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— ॥ न्यासः ॥ —

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— ॥ आक्षिप्तिका ॥ —

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— ॥ विदारी ॥ —

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गीत्वा च तानान् कतिचिद्विचित्रान् मुञ्चेच्च तारस्थितषड्ज एव ॥ १०३० ॥

— ॥ षड्जस्थायी ॥ —

तारस्थषड्जस्य निरूप्यतेऽथ स्थायी समारभ्य तु तारषड्जम् ।
ये स्युः स्वरास्तारनिषादकान्ता विनर्षभेणापि च पञ्चमेन ॥ १०३१ ॥
आरोहणेनाप्यधरोहणेन प्रत्येकमेकैककतानरीत्या ।
तेषां प्रगायन् दश तानभेदान् मुञ्चेच्च तारस्थितषड्ज एव ॥ १०३२ ॥

— ॥ मध्यमस्थायी ॥ —

स्थाय्युच्यते मध्यगमध्यमस्य प्रक्रम्य मध्यस्थितमध्यमं प्राक् ।
आ तारगान्मध्यमतः स्वराणां प्रायो विनैवर्षभपञ्चमाभ्याम् ॥ १०३३ ॥
प्रगाय तु द्वादश तानभेदान् मुञ्चेच्च मध्यस्थितमध्यमेऽस्मिन् ।

— ॥ गांधारस्थायी ॥ —

गांधारकस्थाय्यथ तत्र मध्यगांधारमुख्यानपि षट् क्रमेण ॥ १०३४ ॥
आतारगांधारमपि स्वरांस्तु विवर्जितांश्चर्षभपञ्चमाभ्याम् ।
पुरेव चारोहणमेव रोहः प्रत्येकमेकैककतयैव तानान् ॥ १०३५ ॥
गीत्वा ततो द्वादश मध्यवर्तिगांधारनामस्वर एव जह्यात् ।

— ॥ षड्जस्थायी ॥ —

उदीर्यतेऽस्मिन्नथ मध्यषड्जस्थायी समारभ्य तु मध्यषड्जम् ॥ १०३६ ॥
तत्तारषड्जावधि पञ्चमेन विनर्षभेणापि भवन्ति ये षट् ।
स्वरास्तु तेषां प्रथमोक्तरीत्या रोहानुरोहद्वितयानुपूर्व्यात् ॥ १०३७ ॥

प्रत्येकमेकैकतयैव तानान् गीत्वा ततो द्वादश मध्यषड्जे ।

— ॥ वर्तनी ॥ —

जह्यात्ततो वर्तनिकोच्यतेऽत्र गांधारमारभ्य तु मध्यभाजम् ॥ १०३८ ॥
आरुह्य चा तारगताभिषादादा मध्यषड्जादवरुह्य पश्चात् ।
तानान् प्रगायोज्झतु मध्यषड्जे रागस्य तु न्यास इहाभिधेयः ॥ १०३९ ॥

— ॥ न्यासः ॥ —

अयं च पूर्वोक्तविदारिकावद्विनैव गेयः पुनरुक्तिदोषम् ।

— ॥ (३३) अथ भूपालरागः ॥ —

भूपालरागं प्रतिपादयामो मेलो भवेदस्य तु भैरवीवत् ॥ १०४० ॥
न्यासो ग्रहोऽशः पुनरस्य षड्जः समध्यमेनापि निषादकेन ।
त्यक्तो भवेदौदुव एव रागस्त्वाक्षितिकामस्य निरूपयामः ॥ १०४१ ॥

— ॥ आक्षितिका ॥ —

गांधारतस्तारगतात् प्रभृत्यामध्यस्थगांधारमथोऽवरुह्य ।
आतारगांधारमथाधिरुह्य गीत्वा यथेच्छं कियतोऽपि तानान् ॥ १०४२ ॥
तारस्थषड्जे विसृजेच्च पश्चात्तद्रागवर्धन्यभिधीयतेऽस्याः ।

— ॥ रागवर्धनी ॥ —

गांधारतस्तारगतात् प्रभृत्यारोहन्नथो तारगधैवतान्तम् ॥ १०४३ ॥
आ मध्यषड्जादवरुह्य पश्चाद्गीत्वा च तानान् कियतो विचित्रान् ।
मध्यस्थषड्जेऽपि जहातु तस्या विदारिकामत्र वदामि यावत् ॥ १०४४ ॥

— ॥ विदारी ॥ —

तारस्थषड्जादवरुह्य मध्यगांधारपर्यन्तमथाधिरुह्य ।
आतारगांधारक एव कांश्चित्तानांश्च गीत्वोज्झति तारषड्जे ॥ १०४५ ॥

— ॥ रागवर्धनी ॥ —

अत्रोच्यतेऽन्यापि च रागवर्धन्यारभ्य तारस्थितधैवतं प्राक् ।
 आ मध्यमाद्वैवततोऽधिरोहेदा चावरोहेदपि मध्यषड्जात् ॥ १०४६ ॥
 कांश्चिच्च तानानभिगाय मध्यषड्जे विजह्यादथ तद्विदारीम् ।

— ॥ विदारी ॥ —

मध्यस्थितात् पञ्चमतोऽवरुह्य मध्यस्थगांधारमथाधिरुह्य ॥ १०४७ ॥
 आतारगांधारमतोऽभिगाय तानान् विमुञ्चेदपि तारषड्जे ।

— ॥ षड्जस्थायी ॥ —

षड्जस्य तु स्थायिनमामनामस्तारस्थषड्जप्रमुखाः स्वरा ये ॥ १०४८ ॥
 आ तारगाद्वैवततो निषादाद्विना च तेषामपि मध्यगानाम् ।
 प्रत्येकमेकैकमिति क्रमेण तानान् दशारोहणतोऽवरोहेत् ॥ १०४९ ॥
 गीत्वा ततो मुञ्चति तारषड्जेऽथ पञ्चमस्थायिनमामनामः ।

— ॥ पञ्चमस्थायी ॥ —

स्वरास्तु मध्यस्थितपञ्चमाद्या ये सन्ति तारस्थितपञ्चमान्ताः ॥ १०५० ॥
 विना निषादेन च मध्यमेन षण्णाममीषां पुनरेक एषः ।
 प्रत्येकमित्येवमनुक्रमेण गीत्वा ततो द्वादश तानभेदान् ॥ १०५१ ॥
 मध्यस्थिते मुञ्चति पञ्चमे च स्थायी त्वयं मध्यगषड्जभागी ।

— ॥ षड्जस्थायी ॥ —

षड्जस्वरान्मध्यगतात् प्रभृत्या तारस्थषड्जादपि षट् स्वरा ये ॥ १०५२ ॥
 विना निषादेन च मध्यमेन प्रत्येकमेषां पुनरेक एषः ।
 इति क्रमाद्द्वादश तानभेदान् पुरेव गीत्वोज्झति मध्यषड्जे ॥ १०५३ ॥

— ॥ वर्तनी ॥ —

तद्वर्तनीं कीर्तयितुं प्रवर्ते मध्यस्थषड्जादधिरुह्य तानान् ।
 आ धैवतादेवमथाधिरुह्य मध्यस्थषड्जावधि तानभेदान् ॥ १०५४ ॥
 उद्गाय कानप्यथ मध्यषड्जे न्यस्येच्च रागस्य भवेदयं तु ।

— ॥ न्यासः ॥ —

न्यासः पुरा प्रोक्तविदारिकेव विनैव गेयः पुनरुक्तिवर्जम् ॥ १०५५ ॥
प्रातस्तरामेव तु गीयमानः श्रेयस्करः श्रोतृजनस्य रागः ।

(३४) — ॥ अथ शंकराभरणरागः ॥ —

संलक्ष्यते संप्रति शंकराभरणाख्यरागः क्रमतः समेलम् ॥ १०५६ ॥
पञ्चश्रुतिश्चर्षभधैवतौ गांधारोऽन्तरः काकलिको निषादः ।
षड्जः शुचिर्मध्यमपञ्चमाभ्यां स शंकराद्याभरणस्य मेलः ॥ १०५७ ॥
न्यासो ग्रहोऽशः पुनरत्र षड्जः संपूर्णरागः कथितः प्रवीणैः ।

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकामस्य निरूपयामः प्रारभ्य मध्यस्थितमध्यमं प्राक् ॥ १०५८ ॥
मध्यर्षभान्तं त्ववरुह्य तस्मादारुह्य तारस्थितमध्यमान्तम् ।
गीत्वा च तानान् कतिचिद्विचित्रान् न्यस्येच्च तारस्थितषड्ज एव ॥ १०५९ ॥

— ॥ रागवर्धनी ॥ —

तद्रागवर्धन्यभिधीयतेऽत्र तारर्षभं प्रक्रममाण आदौ ।
आरुह्य तारस्थितधैवतान्तं मध्यस्थषड्जान्तमथोऽवरुह्य ॥ १०६० ॥
गीत्वा च तानान् कतिचिद्विचित्रान् न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ विदारी ॥ —

तस्या विदारीमथ वर्णयामो यथाक्रमं गायकबोधहेतोः ॥ १०६१ ॥
आरभ्य तारस्थनिषादमादौ मध्यर्षभान्तं त्ववरुह्य तस्मात् ।
आरुह्य मध्यस्थितमध्यमान्तं गीत्वा तु तानान् कतिचिद्विजह्यात् ॥ १०६२ ॥
तारस्थषड्जेऽथ निरूप्यतेऽन्या तद्रागवर्धन्यधुनानुपूर्व्या ।

— ॥ रागवर्धनी ॥ —

आरभ्य तारस्थितपञ्चमान्तमारुह्य तारस्थितधैवतान्तम् ॥ १०६३ ॥
आ मध्यषड्जादवरुह्य कांश्चित्तानांश्च गीत्वोज्झतु मध्यषड्जे ।

— ॥ विदारी ॥ —

अस्या विदार्यामथ तारषड्ज आरभ्य मध्यप्रभवर्षभान्तम् ॥ १०६४ ॥
 इहावरुह्याप्याधिरुह्य तारभूमध्यमान्तं परिगाय तानान् ।
 कांश्चिच्यजेत्तारगषड्ज एव स्थाय्युच्यते तारगषड्जकस्य ॥ १०६५ ॥

— ॥ षड्जस्थायी ॥ —

आरभ्य तारस्थितषड्जमादौ येऽष्ट स्वरास्तारगधैवतान्ताः ।
 प्रत्येकमेकैककतानरीत्या गीत्वा पुनर्द्वादश तत्र तानान् ॥ १०६६ ॥
 न्यस्येच्च तारस्थितषड्ज एव तत्पञ्चमस्थायिनमामनामः ।

— ॥ पञ्चमस्थायी ॥ —

मध्यस्थितात् पञ्चमतो निषादहीनास्तु ये तारगपञ्चमान्ताः ॥ १०६७ ॥
 तेषां स्वराणां हि पुरोक्तीत्या प्रगाय तानांश्चतुरो दशापि ।
 न्यस्येच्च मध्यस्थितपञ्चमेऽस्मिन् मध्यर्षभस्थाद्यथ वर्ण्यतेऽस्य ॥ १०६८ ॥

— ॥ रिषभस्थायी ॥ —

मध्यर्षभान्तारगतर्षभान्ता ये तु स्वरा मध्यनिषादहीनाः ।
 चतुर्दशैषामभिगाय तानान् प्राग्वच्यजेन्मध्यगतर्षभेऽस्मिन् ॥ १०६९ ॥

— ॥ षड्जस्थायी ॥ —

मध्यस्थषड्जस्य निरूप्यतेऽथ स्थायी समारभ्य तु मध्यषड्जम् ।
 तारस्थषड्जावधि ये निषादहीनाः स्वराः सप्त पुरेव तेषाम् ॥ १०७० ॥
 तानान् प्रगायन् नव पञ्च किं च मुञ्चेच्च मध्यस्थितषड्ज एव ।

— ॥ वर्तनी ॥ —

अथोच्यते वर्तनिकास्य मध्यषड्जात् क्रमात्तारगधैवतान्तम् ॥ १०७१ ॥
 आरुह्य पञ्चादवरुह्य पञ्चान्मध्यस्थषड्जावधि च क्रमेण ।
 गीत्वा च तानान् कतिचिद्विचित्रान् न्यस्येच्च मध्यस्थितषड्ज एव ॥ १०७२ ॥

— ॥ न्यासः ॥ —

न्यासस्तु रागस्य निरुक्तपूर्वविदारिकेवापुनरुक्ति गेयः ।
दिनस्य यामे चरमे तु गाने श्रेयस्करः श्रोतृजनस्य सोऽयम् ॥ १०७३ ॥

— ॥ (३५) अथ आरभीरागः ॥ —

अथारभीरागमुदीरयामः स शंकराद्याभरणस्य मेलः ।
मेलो भवेदस्य च लक्षणं तु न्यासो ग्रहोऽशायितषड्ज एषः ॥ १०७४ ॥
संपूर्णभावं भजते च सोऽयमाक्षिप्तिकामस्य ततो वदामः ।

— ॥ आक्षिप्तिका ॥ —

आरभ्य तारस्थितषड्जमेवा मध्यस्फुरन्मध्यमतोऽवरुह्य ॥ १०७५ ॥
आरुह्य तारस्थितमध्यमान्तं प्रगाय तानान् कतिचिद्यथेच्छम् ।
न्यस्येच्च तारस्थितषड्ज एव तद्वागवर्धन्यभिधीयतेऽथ ॥ १०७६ ॥

— ॥ रागवर्धनी ॥ —

तारस्थितान्मध्यमतोऽधिरुह्या तारस्फुरद्वैवततोऽवरोहेत् ।
मध्यस्थषड्जावधि तानभेदान् गीत्वा त्यजेन्मध्यगषड्ज एव ॥ १०७७ ॥

— ॥ विदारी ॥ —

विविच्यते लक्षणतो विदारी प्रक्रम्य मध्यस्थितमध्यमं प्राक् ।
मध्यर्षभान्तं त्ववरुह्य तस्मादारुह्य तारस्थितमध्यमान्तम् ॥ १०७८ ॥
गीत्वा च तानान् कतिचिद्विचित्रान् मुञ्चेच्च किंचेदशितारषड्जे ।

— ॥ रागवर्धनी ॥ —

तद्वागवर्धन्यभिधीयतेऽन्या तारर्षभात्तारगधैवतान्तम् ॥ १०७९ ॥
आरुह्य तस्मादवरुह्य मध्यषड्जान्तमुद्राय च तानभेदान् ।
मध्यस्थषड्जे तदनु प्रजह्यादस्या विदारीमथ लक्षयामः ॥ १०८० ॥

— ॥ विदारी ॥ —

आरभ्य तारस्थितषड्जमा च मध्यस्फुरन्मध्यमतोऽवरुह्य ।
आरभ्य चातारगमध्यमस्मात्तानान् प्रगायोञ्जतु तारषड्जे ॥ १०८१ ॥

— ॥ तारषड्जस्थायी ॥ —

निरूप्यते संप्रति तारषड्जस्थायी समारभ्य तु तारषड्जम् ।
 तारस्फुरद्वैवतकान्तमत्र गांधारहीनाः क्रमशः स्वरा ये ॥ १०८२ ॥
 आरोहणेनाप्यवरोहणेन प्रत्येकमेकैककतानरीत्या ।
 स्वपूर्वपूर्वस्वरयोजनात् स्वोत्तरोत्तरस्यापि विवर्जनेन ॥ १०८३ ॥
 तेषां पुनर्द्वादश तानभेदान् पूर्वोक्तरीत्या चतुरः प्रगाय ।
 मुञ्चेच्च मध्यस्थितपञ्चमेऽस्मिन् स्थाग्युक्यते मध्यगषड्जकस्य ॥ १०८४ ॥

— ॥ मध्यषड्जस्थायी ॥ —

प्रक्रम्य मध्यस्थितषड्जमत्र तारस्थषड्जावधिकाः स्वरा ये ।
 निषादगांधारविवर्जिताः स्युस्तेषां पुनर्द्वादश तानभेदान् ॥ १०८५ ॥
 पूर्वोक्तरीत्या निपुणं प्रगाय मुञ्चेच्च किं चेद्दश मध्यषड्जे ।

— ॥ वर्तनी ॥ —

अतः परं वर्तनिकां वदामः प्रारभ्य मध्यस्थितषड्जमादौ ॥ १०८६ ॥
 आरुह्य तारस्थितधैवतान्तं मध्यस्थषड्जान्तमतोऽवरोहेत् ।
 गीत्वा च तानान् कतिचित् प्रगल्भं न्यस्येच्च मध्यस्थितषड्ज एव ॥ १०८७ ॥

— ॥ न्यासः ॥ —

न्यासस्तु रागस्य निरुक्तपूर्वविदारिकेवा पुनरुक्ति गेयः ।

— ॥ (३६) अथ पूर्वगौलरागः ॥ —

स पूर्वगौलः प्रतिपाद्यतेऽस्य स्याच्छंकराद्याभरणस्य मेलः ॥ १०८८ ॥
 न्यासो ग्रहोऽशश्च भवेन्निषादः संपूर्णभावं भजते च सोऽयम् ।

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिका संप्रति पूर्वगौलस्यालक्ष्यते मध्यनिषादतोऽथ ॥ १०८९ ॥
 आमध्यगांधारमतोऽवरुह्यारोहेच्च तारस्थितमध्यगान्तम् ।
 इच्छानुरोधादभिगाय तानान् मध्यस्थषड्जे विसृजेच्च पञ्चात् ॥ १०९० ॥

— ॥ रागवर्धनी ॥ —

आलक्ष्यते चास्य हि रागवर्धन्यारुह्य चातारगपञ्चमान्तम् ।
आ तारगाश्चैव ततोऽधिरोहेदा मध्यषड्जादथ चावरोहेत् ॥ १०९१ ॥
गायेच्च तानान् कतिचिद्विचित्रान् मुञ्चेत्ततो मध्यगते तु षड्जे ।

— ॥ विदारी ॥ —

अस्या विदारी त्ववरुह्य षड्जादारभ्य मध्यस्थितमध्यमान्तम् ॥ १०९२ ॥
आ तारगान्मध्यमतोऽधिरोहेद्वीत्वा च तानान् कतिचिद्विचित्रान् ।
ततो विजह्यादपि तारषड्जे तस्या विदारी निपुणं निरुक्ता ॥ १०९३ ॥

— ॥ रागवर्धनी ॥ —

अथोच्यतेऽन्यापि च रागवर्धन्यारभ्य तारस्थितपञ्चमात्तु ।
आद्येव गेयापुनरुक्ति चास्या विदारिका चापि भवेत् पुरेव ॥ १०९४ ॥

— ॥ षड्जस्थायी ॥ —

स्थाय्येष षड्जस्य तु तारषड्जमारभ्य तारस्थितधैवतान्तम् ।
आरोहणेनाप्यवरोहणेन षण्णां स्वराणां पुनरेकमेकम् ॥ १०९५ ॥
प्रत्येकमेषां क्रमतोऽथ तानान् विचित्रितान् द्वादश तान् प्रगाय ।
ततस्त्यजेत्तारगते तु षड्जे स्थाय्युच्यते संप्रति पञ्चमस्य ॥ १०९६ ॥

— ॥ पञ्चमस्थायी ॥ —

प्रारभ्य मध्यस्थितपञ्चमं प्रागा तारगात् पञ्चमतः क्रमेण ।
निषादवर्जं निखिलस्वराणामारोहणेनाप्यवरोहणेन ॥ १०९७ ॥
प्रत्येकमेकैककतानगानात्तानान् प्रगायाथ चतुर्दशैव ।
मध्यस्थिते पञ्चम एव मुञ्चेत् स्थाय्युच्यते संप्रति मध्यषड्जा ॥ १०९८ ॥

— ॥ षड्जस्थायी ॥ —

आरभ्य तारस्थितषड्जमादावा तारषड्जाच्च निषादवर्जम् ।
तानान् पुनः सप्तसु च स्वरेषु प्रत्येकमेकैकमिति क्रमेण ॥ १०९९ ॥
गीत्वा पुनर्द्वादश तानभेदान् मुञ्चेच्च किंचेदृशि मध्यषड्जे ।

— ॥ वर्तनिका ॥ —

प्रकीर्त्यते वर्तनिकारस्य मध्यषड्जं समारभ्य ततो निषादात् ॥ ११०० ॥

आ तारगाद्व्याधिरुह्य पञ्चान्मध्यस्थषड्जावाधि चावरुह्य ।

तानान् विचित्रान् कतिचित् प्रगाय मध्यस्थषड्जे विसृजेच्च पञ्चात् ॥ ११०१ ॥

— ॥ न्यासः ॥ —

न्यासस्तु रागस्य निरुक्तपूर्वविक्रियेवापुनरुक्ति गेयः ।

अयं च सायादिति गीयमानः श्रेयस्करः श्रोतृजनस्य नित्यम् ॥ ११०२ ॥

— ॥ (३७) अथ नारायणीरागः ॥ —

नारायणीरागमथाभिधायस्ये स शंकराद्याभरणस्य मेलः ।

मेलो भवेदस्य च लक्षणं तु गांधारको न्यास इह महोऽशः ॥ ११०३ ॥

संपूर्णभावं भजते च सोऽयमाक्षिसिकामस्य निरूपयामः ।

— ॥ आक्षिप्तिका ॥ —

तारस्थषड्जादवरुह्य मध्यगतर्षभान्तं च ततोऽधिरुह्य ॥ ११०४ ॥

आ तारगान्मध्यमतो विचित्रान् प्रगाय तानान् कतिचित् प्रारम्भम् ।

न्यस्येष तारस्थितषड्ज एव तद्रागवर्धन्यभिधीयतेऽयम् ॥ ११०५ ॥

— ॥ रागवर्धनी ॥ —

मध्यस्थिताद्धैवततोऽधिरुह्य क्रमेण चा तारगताग्निषादात् ।

आ मध्यषड्जादवरुह्य पञ्चान्तानांश्च नाना तदनु प्रगाय ॥ ११०६ ॥

षड्जस्वरं मध्यगते विजह्यादस्या विदारीमधुनाभिधायस्ये ।

— ॥ विदारी ॥ —

तारस्थषड्जादवरुह्य मध्यस्थितर्षभान्तं च ततोऽधिरुह्य ॥ ११०७ ॥

आ तारगान्मध्यमतः प्रगाय सुञ्चेत्तथा तारगषड्ज एव ।

— ॥ रागवर्धनी ॥ —

अथ द्वितीयापि च रागवर्धन्यारभ्य तारस्थितमध्यमं प्राक् ॥ ११०८ ॥

आरुह्य चा तारगताभिषादा दामध्यषड्जादवरुह्य पश्चात् ।
तानाननेकांस्तदनु प्रगाय षड्जस्वरे मध्यगते विमुञ्चेत् ॥ ११०९ ॥

— ॥ विदारी ॥ —

अस्या विदार्याद्यविदारिकावदनुक्रमेणापुनरुक्ति गेया ।

— ॥ षड्जस्थायी ॥ —

षड्जस्य तु स्थायिनमीरयामः प्रारभ्य तारस्थितषड्जमादौ ॥ १११० ॥
स्वरा यदा तारगताभिषादाद्गान्धारतानं तु विहाय तेषाम् ।
षष्ठां स्वराणामपि चैकमेकं प्रत्येकमुद्गाय तथैव तानम् ॥ ११११ ॥
स्वपूर्वपूर्वस्वरयोजनात् स्वोत्तरोत्तरस्यापि विवर्जनाच्च ।
आरोहणेनाप्यवरोहणेन गायन्निति द्वादश तानभेदान् ॥ १११२ ॥
तारस्थषड्जस्वर एव मुञ्चेत् स्थाय्युच्यते संप्रति पञ्चमस्य ।

— ॥ पञ्चमस्थायी ॥ —

मध्यस्थितात् पञ्चमतः प्रभृत्या तारस्थितात् पञ्चमतः स्वरा ये ॥ १११३ ॥
गांधारमेकं प्रविहाय सप्त तेषामिहारोहणतोऽवरोहात् ।
चतुर्दशोद्गाय तथैव तानान् मुञ्चेच्च मध्यस्थितपञ्चमे च ॥ १११४ ॥

— ॥ रिषभस्थायी ॥ —

मध्यर्षभस्थाय्यभिधीयतेऽथ प्रक्रम्य मध्यादृषभात् स्वरा ये ।
तारर्षभान्ताः पुनरन्तरेण गांधारमेषां पुनरुक्तरीत्या ॥ १११५ ॥
प्रत्येकमेकैक इति क्रमादारोहावरोहद्वितयस्य तानान् ।
चतुर्दशोद्गाय तथैव मध्यस्थिते विमुञ्चेदृषभे स्वरेऽस्मात् ॥ १११६ ॥

— ॥ षड्जस्थायी ॥ —

उद्गीयते संप्रति मध्यषड्जस्थायी समारभ्य तु मध्यषड्जम् ।
आ तारषड्जादपहाय चैकं गांधारकं सप्तसु च स्वरेषु ॥ १११७ ॥
पुरेव चारोहणतोऽवरोहाच्चतुर्दशोद्गाय तथैव तानान् ।

— ॥ वर्तनी ॥ —

मध्यस्थिते मुञ्चति षड्ज एवाथो वर्तनी मध्यगतात्तु षड्जात् ॥ १११८ ॥
आरुह्य चा तारगताभिषादादा मध्यषड्जादवरुह्य पश्चात् ।
गीत्वा च तानान् कतिचिद्विचित्रान् मध्यस्थिते मुञ्चति षड्ज एव ॥ १११९ ॥

— ॥ न्यासः ॥ —

न्यासस्तु रागस्य निरुक्तपूर्वविदारिकेवापुनरुक्ति गेयः ।

— ॥ (३८) अथ नारायणदेशाक्षिरागः ॥ —

नारायणाद्यं प्रतिपादयामो देशाक्षिरागं तममुष्य मेळः ॥ ११२० ॥
स शङ्कराद्याभरणस्य मेळो लक्ष्मास्य सम्यक् प्रतिपादयामः ।
गांधारको न्यास इह ग्रहोऽशोऽसंपूर्णतां मुञ्चति किं च सोऽयम् ॥ ११२१ ॥

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकैषास्य तु तारषड्जादारुह्य तारस्थितमध्यमान्तम् ।
आ मध्यमात् पञ्चमतोऽवरोहेद्रीत्वा च तानान् कियतो यथेच्छम् ॥ ११२२ ॥
त्यजेच्च तारस्थितषड्ज एव तद्रागवर्धन्यभिधीयतेऽथ ।

— ॥ रागवर्धनी ॥ —

तारस्थितान्मध्यमतोऽवरोहेदा मध्यमाद्वैवततोऽप्यमुष्मात् ॥ ११२३ ॥
आरुह्य चातारगधैवतान्तमुद्राय तानानुचितं यथेच्छम् ।
न्यस्येच्च मध्यस्थितषड्ज एव तस्या विदारीं प्रतिपादयामः ॥ ११२४ ॥

— ॥ विदारी ॥ —

प्रक्रम्य मध्यस्थितपञ्चमं प्रागा तारषड्जादधिरुह्य पश्चात् ।
आतारगान्मध्यमतोऽवरुह्य गीत्वाथ नानाविधतानभेदान् ॥ ११२५ ॥
मुञ्चेच्च तारस्थितषड्ज एव तद्रागवर्धन्याप तद्विदारी ।
गेये पुनः पूर्ववदेव तेऽद्य षड्जस्य च स्थायिनमामनामः ॥ ११२६ ॥

— ॥ षड्जस्थायी ॥ —

अप्रभ्य पश्चादपि तारषड्जं ये षट् स्वरास्तारनिषादकान्ताः ।
तेषामगांधारकतानकं स्वोत्तरोत्तरेषामपि वर्जनेन ॥ ११२७ ॥
स्वपूर्वपूर्वस्वरमेलनेन प्रत्येकमेकैककतानरीत्या ।
आरोहणेनाप्यवरोहणेन गीत्वा पुनर्द्वादश तानभेदान् ॥ ११२८ ॥
ततस्त्यजेत्तारगषड्ज एव तं पञ्चमस्थायिनमामनामः ।

— ॥ पञ्चमस्थायी ॥ —

प्रक्रम्य मध्यस्थितपञ्चमं प्रागा तारगात् पञ्चमतः स्वरा ये ॥ ११२९ ॥
प्राग्वत्तु तानांश्चतुरो दशैषां गीत्वा त्यजेन्मध्यगपञ्चमेऽस्मिन् ।

— ॥ मध्यमस्थायी ॥ —

अथोच्यते मध्यगमध्यमस्य स्थायी ततो मध्यगमध्यमात्तु ॥ ११३० ॥
यत्र स्वरास्तारगमध्यमान्तास्तेषां पुरेवात्र चतुर्दशापि ।
उद्गाय तानान् कतिचिद्विचित्रान् मुञ्चेश्च मध्यस्थितमध्यमेऽथ ॥ ११३१ ॥

— ॥ षड्जस्थायी ॥ —

स्थाय्युच्यते मध्यगषड्जकस्य प्रारभ्य मध्यस्थितषड्जमादौ ।
आ तारषड्जादिह ये स्वराः स्युस्तेषां पुरेवात्र चतुर्दशैव ॥ ११३२ ॥
प्रगाय तानान् कतिचित् प्रगल्भं मुञ्चेश्च किंचेदृशि मध्यषड्जे ।

— ॥ वर्तनी ॥ —

अथोच्यते वर्तनिकास्य मध्यषड्जात् किलातारनिषादकान्तम् ॥ ११३३ ॥
आरुह्य तस्मादवरुह्य पश्चादा मध्यषड्जात् कतिचिच्च तानान् ।
प्रगाय मुञ्चेदथ मध्यषड्जे न्यासस्तु रागस्य विदारिकेव ॥ ११३४ ॥

— ॥ न्यासः ॥ —

पौनःपुनीवर्जितया प्रगे तु प्रगेयतां मुञ्चति किं च सोऽयम् ।

— (३९) ॥ अथ आहरीरागः ॥ —

अथाहरीरागमुदीरयामः षड्जस्तथा मध्यमपञ्चमौ च ॥ ११३५ ॥

स धैवतश्चेति भवन्ति शुद्धाः पञ्चश्रुतिः स्यादृषभो निषादः ।
 काकल्यभिरुयः कथितोऽत्र साधारणश्च गंधार इह प्रतीतः ॥ ११३६ ॥
 अथाहरीलक्षणमीरयामः षड्जो ग्रहो न्यास इहांशकश्च ।
 स एव वादी स तु पञ्चमः संवादी विवादी तु निषादनामा ॥ ११३७ ॥
 गंधारकेण त्वनुवादिनौ तु स्यातां तथैवर्षभधैवतौ द्वौ ।

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकामप्यभिद्धमहेऽस्याः प्रारभ्य मध्यस्थितपञ्चमं प्राक् ॥ ११३८ ॥
 आमध्यगंधारमतोऽवरुह्यारोहेत् क्रमात्तारगमध्यमान्तम् ।
 तानांश्च नाना तदनु प्रगाय न्यस्येच्च तारस्थितषड्ज एव ॥ ११३९ ॥

— ॥ रागवर्धनी ॥ —

सा रागवर्धन्यभिधीयतेऽस्य प्रारभ्य मध्यस्थितपञ्चमं च ।
 आरुह्य चातारनिषादमादौ मध्यस्थषड्जावधि चावरुह्य ॥ ११४० ॥
 गीत्वा च तानान् कतिचिच्चित्रान् न्यस्येच्च मध्यस्थित षड्ज एव ।

— ॥ विदारी ॥ —

अस्या विदारीमथ वर्णयामः षड्जं समारभ्य तु मध्यभाजम् ॥ ११४१ ॥
 आ तारमध्यात् कतिचिच्च तानान् गीत्वा विजह्यादथ तारषड्जे ।

— ॥ रागवर्धनी ॥ —

अथोच्यतेऽन्यापि च रागवर्धन्यारभ्य तारस्थितमध्यमं प्राक् ॥ ११४२ ॥
 आरुह्य चातारनिषादमस्मादामध्यषड्जं त्ववरोहणं स्यात् ।
 प्रगाय नाना कतिचिच्च तानान् न्यस्येच्च मध्यस्थितषड्ज एव ॥ ११४३ ॥
 अस्या विदारी प्रथमेव तारषड्जस्वरस्थायिनमत्र वक्ष्ये ।

— ॥ षड्जस्थायी ॥ —

तारस्थषड्जात् प्रभृतीह सप्त स्वराः क्रमात्तारनिषादकान्ताः ॥ ११४४ ॥
 प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ।
 तथोत्तरेषामपि वर्जनेन चारोहणेनाप्यवरोहणेन ॥ ११४५ ॥
 गीत्वा च तानांश्च चतुर्दशापि न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ पञ्चमस्थायी ॥ —

तं पञ्चमस्थायिनमामनामः प्रारभ्य मध्यस्थितपञ्चमं तु ॥ ११४६ ॥

अष्टौ स्वरास्तारगपञ्चमान्ताः प्रत्येकमेकैककतानमेषाम् ।

स्वपूर्वपूर्वस्वरयोजनेन तथोत्तरेषामपि वर्जनेन ॥ ११४७ ॥

आरोहणेनाध्यवरोहणेन ष्वाष्टौ च तानान् पुनरत्र गीत्वा ।

न्यस्येच्च मध्यस्थितमध्यमेऽस्मिन् स्थात्येष मध्यस्थितपञ्चमस्य ॥ ११४८ ॥

— ॥ षड्जस्थायी ॥ —

निरूप्यते संप्रति मध्यषड्जस्थायी समारभ्य तु मध्यषड्जम् ।

तारस्थषड्जावधि ये स्वराः स्युः प्रत्येकमेकैककतानमेषाम् ॥ ११४९ ॥

स्वपूर्वपूर्वस्वरयोजनेन तथोत्तरेषामपि वर्जनेन ।

आरोहणेनाध्यवरोहणेन ष्वाष्टौ च तानान् क्रमशोऽथ गीत्वा ॥ ११५० ॥

न्यस्येच्च मध्यस्थितषड्ज एव वक्ष्यामहे वर्तनिकां क्रमेण ।

— ॥ वर्तनीका ॥ —

आरभ्य मध्यस्थितषड्जमादौ तानानिहारनिषादमत्र ॥ ११५१ ॥

गीत्वा पुनस्तारगषड्ज एव न्यस्येच्च सैषा किल वर्तनी स्यात् ।

— ॥ न्यासः ॥ —

न्यासस्तु रागस्य पुरोक्तरागवर्धन्यपन्यासवदेव वेद्यः ॥ ११५२ ॥

उक्तोऽयमाहर्षभिधस्तु रागः साङ्गोऽञ्जनानन्दतन्त्ररीत्या ।

— (४०) ॥ अथ आभेरीरागः ॥ —

आभेरिकाव्यामथ लक्ष्यामः स्यादाहरीमेलक एव मेलः ॥ ११५३ ॥

तल्लक्षणं च प्रतिपादयामो न्यासो ग्रहोऽशोऽपि च षड्ज एव ।

संपूर्णरागत्वमपि प्रपन्नस्त्वाक्षित्तिकामस्य निरूपयामः ॥ ११५४ ॥

— ॥ आक्षित्तिका ॥ —

प्रक्रम्य तारस्थितषड्जमादावामध्यगांधारमतोऽवरुह्य ।

आतारगांधारमथाधिरुह्य प्रगाय तानान् कतिचित् प्रगल्भम् ॥ ११५५ ॥

न्यस्येच्च तारस्थितषड्ज एव तां रागवर्धन्यभिधां वदामः ।

— ॥ रागवर्धनी ॥ —

प्रारभ्य तारस्थितमध्यमं प्रागारुह्य तारस्थितपञ्चमान्तम् ॥ ११५६ ॥
मध्यस्थषड्जावधि चावरुह्य तानान् विचित्रान् कतिचित् प्रगाय ।
षड्जस्वरे मध्यगते विमुञ्चेदस्या विदारीमथ लक्ष्यामः ॥ ११५७ ॥

— ॥ विदारी ॥ —

प्रक्रम्य तारस्थितषड्जमादावामध्यगांधारमथावरुह्य ।
आतारगांधारमथाधिरोहेद्रीत्वा च तानान् कतिचित् प्रगल्भम् ॥ ११५८ ॥
मुञ्चेच्च तारस्थितषड्ज एव सा रागवर्धन्यभिधीयतेऽन्या ।

— ॥ रागवर्धनी ॥ —

आरभ्य तारस्थितपञ्चमं प्रागारुह्य चातारनिषादमस्मात् ॥ ११५९ ॥
मध्यस्थषड्जावधि चावरुह्य गीत्वा च तानान् कतिचिद्विचित्रान् ।
न्यस्येच्च मध्यस्थितषड्ज एव तस्या विदारीं समुदीरयामः ॥ ११६० ॥

— ॥ विदारी ॥ —

प्रक्रम्य तारस्थितषड्जमादावामध्यगांधारमथाधिरोहेत् ।
आतारगांधारमथाधिरोहेद्रीत्वा च तानान् कतिचिद्विचित्रान् ॥ ११६१ ॥
न्यस्येच्च तारस्थितषड्ज एव षड्जस्य च स्थायिनमामनामः ।

— ॥ षड्जस्थायी ॥ —

तारस्थषड्जात् प्रभृति क्रमेण निषादतारस्य विवर्जनेन ॥ ११६२ ॥
तारस्फुरद्वैवतकस्वरान्तं षड्जादिमाः सन्ति हि षट् स्वरा ये ।
प्रत्येकमेकैककतानरीत्या चारोहणेनाप्यवरोहणेन ॥ ११६३ ॥
स्वपूर्वपूर्वस्वरयोजनेनोत्तरोत्तरेषामपि वर्जनेन ।
उद्गाय तु द्वादश तानभेदान् मुञ्चेच्च मध्यस्थितषड्ज एव ॥ ११६४ ॥

— ॥ मध्यमस्थायी ॥ —

तन्मध्यमस्थायिनमामनामो यथाक्रमं गायकबोधहेतोः ।
प्रक्रम्य मध्यस्थितमध्यमं स्युः सप्त स्वरास्तारगमध्यमान्तम् ॥ ११६५ ॥

आरोहरीत्याप्यवरोहणेऽस्याः प्रगाय तानांश्चतुरो दशापि ।
मुञ्चेच्च मध्यस्थितमध्यमेऽथ स्थाप्युच्यते मध्यगषड्जकस्य ॥ ११६६ ॥

— ॥ पड्जस्थायी ॥ —

प्रक्रम्य मध्यस्थितषड्जमादौ ये तु स्वरास्तारगषड्जकान्ताः ।
आरोहणेनाप्यवरोहणेन तेषामुदीतान् किल तानभेदान् ॥ ११६७ ॥
प्रगाय तानांश्चतुरो दशापि न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ वर्तनी ॥ —

अतः परं वर्तनिकां वदामः प्रारभ्य मध्यस्थितषड्जमादौ ॥ ११६८ ॥
आरुह्य चातारनिषादकान्तं मध्यस्थषड्जावधि चावरुह्य ।
गीत्वा च तानान् कतिचित् प्रगल्भं न्यस्येच्च मध्यस्थितषड्ज एव ॥ ११६९ ॥

— ॥ न्यासः ॥ —

रागस्य च न्यासमथाभिधास्ये प्रक्रम्य मध्यस्थितमध्यमं प्राक् ।
आ मध्यगान्मध्यमतोऽवरुह्यारोहेच्च तारस्थितमध्यमान्तम् ॥ ११७० ॥
प्रगाय तानान् कतिचित् प्रगल्भं जह्याच्च तारस्थितषड्ज एव ।

— (४१) ॥ अथ वसन्तभैरवीरागः ॥ —

वसन्तभैरव्यभिधां वदामो मेलं च तस्याः सह लक्षणेन ॥ ११७१ ॥
षड्जर्षभौ मध्यमपञ्चमौ च शुद्धौ स्वराः स्युः सह धैवतेन ।
गांधारकस्वन्तरनामधेयः स तत्र कैशक्यभिधो निषादः ॥ ११७२ ॥
एतैः स्वरैः सप्तभिरन्वितोऽसौ वसन्तभैरव्यभिधस्य मेलः ।
न्यासो ग्रहोऽशः पुनरस्य षड्जः संपूर्णतायामपि पञ्चमोऽल्पः ॥ ११७३ ॥

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकामस्य निरूपयामस्त्वारभ्य तारस्थितषड्जमादौ ।
आमध्यगांधारमथावरुह्य चारुह्य तारस्थितमध्यमान्तम् ॥ ११७४ ॥
गीत्वा च तानान् कतिचित् प्रगल्भं न्यस्येत् पुनस्तारगषड्ज एव ।

— ॥ रागवर्धनी ॥ —

सा रागवर्धन्यभिधीयतेऽत्र प्रारभ्य तारस्थितमध्यमान्तम् ॥ ११७५ ॥
 आरुह्य चातारनिषादमस्मादा मध्यषड्जादवरुह्य पश्चात् ।
 गीत्वा च तानान् कतिचित् प्रगल्भं न्यस्येत् पुनर्मध्यगषड्ज एव ॥ ११७६ ॥

— ॥ विदारी ॥ —

अस्या विदारीमथ वर्णयामः प्रारभ्य तारस्थितषड्जमादौ ।
 आमध्यगांधारमतोऽवरुह्य चारुह्य चातारनिषादमस्मात् ॥ ११७७ ॥
 तानान् विचित्रान् कतिचित् प्रगाय न्यस्येत् पुनस्तारगषड्ज एव ।

— ॥ रागवर्धनी ॥ —

सा रागवर्धन्यभिधीयतेऽन्या प्रारभ्य तारस्थितषड्जमादौ ॥ ११७८ ॥
 प्रागुक्तरीत्यापुनरुक्ति गीत्वा न्यस्येत् पुनर्मध्यगषड्ज एव ।

— ॥ विदारी ॥ —

अस्या विदारीमथ वर्णयामः प्रारभ्य मध्यस्थितषड्जमादौ ॥ ११७९ ॥
 आमध्यगांधारमतोऽवरुह्य चारुह्य चातारनिषादमस्मात् ।
 तानान् विचित्रान् कतिचित् प्रगाय न्यस्येत् पुनस्तारगषड्ज एव ॥ ११८० ॥
 आ तारगान्मध्यमतोऽवरुह्य तानान् विचित्रान् कतिचित् प्रगाय ।
 न्यस्येत् पुनर्मध्यगषड्ज एव स्थाय्युच्यते तारगषड्जकस्य ॥ ११८१ ॥

— ॥ षड्जस्थायी ॥ —

आरभ्य तारस्थितषड्जमादावापञ्चमास्तारनिषादकान्ताः ।
 प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ॥ ११८२ ॥
 तथोत्तरेषामपि वर्जनेन चारोहणेनाप्यवरोहणेन ।
 तानान् पुनर्द्वादश साधु गीत्वा न्यस्येत् पुनस्तारगषड्ज एव ॥ ११८३ ॥

— ॥ गांधारस्थायी ॥ —

मध्यस्थगांधारकतः क्रमेण स्थाय्युच्यते मध्यगतं तमेनम् ।
 गांधारमारभ्य ततस्तु तारगांधारपर्यन्तमपञ्चमा ये ॥ ११८४ ॥

सप्त स्वराः स्युः क्रमशोऽथ तेषां पूर्वोक्तरीत्यापि चतुर्दशैव ।
तानान् विचित्रानभिगाय पञ्चान्मध्यस्थगांधार इहैव मुञ्चेत् ॥ ११८५ ॥

— ॥ षड्जस्थायी ॥ —

संलक्ष्यते संप्रति मध्यषड्जस्थायी समारभ्य तु मध्यषड्जम् ।
तारस्थषड्जावधि पञ्चमेन विना स्वराः सप्त भवन्ति तेषाम् ॥ ११८६ ॥
पूर्वोक्तमार्गेण चतुर्दशैव तानान् प्रगायोज्झति तारषड्जे ।

— ॥ वर्तनी ॥ —

अथोच्यते वर्तनिकां क्रमेण प्रारभ्य मध्यस्थितमध्यमान्तम् ॥ ११८७ ॥
आरुह्य चा तारगताभिषादान्मध्यर्षभान्तं च ततोऽवरुह्य ।
तानान् विचित्रान् कतिचित् प्रगाय न्यस्येत्तु मध्यस्थितषड्ज एव ॥ ११८८ ॥

— ॥ न्यासः ॥ —

न्यासस्तु रागस्य पुरा निरुक्तविदारिकेवापुनरुक्ति गेयः ।
प्रगे प्रगेयः पुनरेष रागः श्रेयस्करो रक्तिकरश्च पुंसाम् ॥ ११८९ ॥

— (४२) ॥ अथ सामन्तरागः ॥ —

सामन्तरागं समुदीरयामः साकं च मलेन च लक्षणेन ।
षड्जस्तथा मध्यमपञ्चमौ च शुद्धास्तथैवर्षभधैवतौ द्वौ ॥ ११९० ॥
स्यातां समेतौ श्रुतिभिस्तु षड्भिर्गांधारकश्चान्तरनामधेयः ।
स काकलीकश्च भवेन्निषादः सामन्तमेलः कथितः स्वरैस्तैः ॥ ११९१ ॥
एतस्य रागस्य वदामि लक्ष्म न्यासो ग्रहोऽशः पुनरत्र षड्जः ।
वादी स एवात्र सपञ्चमः संवादी तु गांधारनिषादसंज्ञौ ॥ ११९२ ॥
विवादिनौ तौ त्वनुवादिनः स्युरन्ये स्वराः किं च स एष पूर्णः ।

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकामस्य निरूपयामः प्रक्रम्य तारस्थितषड्जमादौ ॥ ११९३ ॥
मध्यर्षभान्तं त्ववरुह्य तस्मादारुह्य तारस्थितमध्यमान्तम् ।
गीत्वा च तानान् कतिचित् पुरेव न्यस्येच्च तारस्थितषड्ज एव ॥ ११९४ ॥

— ॥ रागवर्धनी ॥ —

तद्रागवर्धन्यभिधीयतेऽथो तारर्षभं प्रक्रममाण एव ।
मध्यस्थषड्जावधि चावरुहारोहेश्च तारस्थितपञ्चमान्तम् ॥ ११९५ ॥
प्रगाय तानान् विविधान् पुरेव मध्यस्थिते षड्ज इह प्रजह्यात् ।

— ॥ विदारी ॥ —

तस्या विदारी त्वथ तारषड्जान्मध्यर्षभान्तं त्ववरुह्य तस्मात् ॥ ११९६ ॥
आरुह्य तारस्थितमध्यमान्तं गीत्वा च तानान् कतिचिद्विचित्रान् ।
न्यस्येच्च तारस्थितषड्ज एव तद्रागवर्धन्यपि च द्वितीया ॥ ११९७ ॥
समं विदार्योदितपूर्वरागविवर्धनीवत् कथिता मुनीन्द्रैः ।

— ॥ षड्जस्थायी ॥ —

स्थाय्युच्यते तारगषड्जकस्य प्रक्रम्य तारस्थित एव षड्जे ॥ ११९८ ॥
ये तु स्वरास्तारनिषादशीर्षास्तेषां पुनर्धैवततानवर्जम् ।
प्रत्येकमेकैककतानरीत्या पुरेव तानांस्तु चतुर्दशैव ॥ ११९९ ॥
गीत्वा त्यजेत्तारगषड्ज एव गांधारकस्थाय्यधुनोच्यते सः ।

— ॥ गांधारस्थायी ॥ —

गांधारतो मध्यगतात्तु तारगांधारगापर्यन्तमिहोपगाय ॥ १२०० ॥
पुरेव तानांश्चतुरो दशापि तारस्थगांधारक एव मुञ्चेत् ।

— ॥ षड्जस्थायी ॥ —

षड्जस्य च स्थाय्यथ मध्यगस्य निरूप्यते मध्यगषड्जतः प्राक् ॥ १२०१ ॥
तारस्थषड्जावधि पूर्ववत्तु गीत्वा ततः पञ्च नवापि तानान् ।
मध्यस्थषड्जे तदनु प्रजह्यादनन्तरं वर्तनिकां वदामः ॥ १२०२ ॥

— ॥ वर्तनी ॥ —

मध्यस्थषड्जात् प्रभृतीह तारनिषादपर्यन्तमनेकतानान् ।
गीत्वा त्यजेन्मध्यगषड्ज एव न्यासं तु रागस्य ततो वदामः ॥ १२०३ ॥

— ॥ न्यासः ॥ —

अपौनरुक्त्येन विदारिकावद्रीत्वा त्यजेत्तारगषड्ज एव ।

— (४३) ॥ अथ कन्नडगौलरागः ॥ —

वक्ष्यामहे कन्नडगौलरागं सामन्तमेलः खलु तस्य मेलः ॥ १२०४ ॥
अमुष्य रागस्य च लक्षणं तु न्यासो प्रहोऽशोऽत्र निषाद एव ।
पूर्णश्च सोऽयं कथितः कदाचिदारोहणे मध्यमवर्जितं स्यात् ॥ १२०५ ॥

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकां वक्ष्यथ तारषड्जान्मध्यस्थषड्जावधि चावरुह्य ।
आरुह्य तारस्थितमध्यमान्तं तानान् विचित्रानपि च प्रगाय ॥ १२०६ ॥
तारस्थषड्जे तदनु प्रजह्यात्तद्वागवर्धन्यभिधीयतेऽथ ।

— ॥ रागवर्धनी ॥ —

तारस्थितान्मध्यकमात्तु तारनिषादपर्यन्तमथाधिरुह्य ॥ १२०७ ॥
मध्यस्थषड्जावधि चावरुह्य गीत्वा त्यजेन्मध्यगषड्ज एव ।

— ॥ विदारी ॥ —

अस्या विदारी त्वथ तारषड्जान्मध्यस्थषड्जावधि चावरुह्य ॥ १२०८ ॥
आरुह्य तारस्थितमध्यमान्तं गीत्वा त्यजेत्तारगषड्ज एव ।

— ॥ रागवर्धनी ॥ —

भवेद् द्वितीयापि च रागवर्धन्यस्या विदारी च पुरोवदेव ॥ १२०९ ॥

— ॥ षड्जस्थायी ॥ —

स्थाय्युच्यते तारगषड्जकस्य प्रारभ्य तारस्थितषड्जमादौ ।
ये तु स्वरास्तारनिषादकान्तास्तेषां पुनर्धैवततानवर्जम् ॥ १२१० ॥

प्रत्येकमेकैककतानरीत्यारोहावरोहक्रमतः प्रगाय ।
तानानिह द्वादश तारषड्जे न्यस्येदथ स्थाय्यपि पञ्चमस्य ॥ १२११ ॥

॥ पञ्चमस्थायी ॥

निरूप्यते मध्यगपञ्चमाच्च येऽष्ट स्वरास्तारगपञ्चमान्ताः ।
तेषां पुनर्धैवततानवर्जमारोहरीत्याप्यवरोहरीत्या ॥ १२१२ ॥
प्रगाय तानांश्चतुरो दशापि न्यस्येच्च मध्यस्थितपञ्चमेऽस्मिन् ।

॥ गांधारस्थायी ॥

गांधारकस्थायिनमामनामो गांधारकान् मध्यगतात् पुनर्ये ॥ १२१३ ॥
आतारगांधारमिह स्वराः स्युः प्राग्वत् पुनर्धैवततानवर्जम् ।
चतुर्दशैषामभिगाय तानान् मध्यस्थगांधारक एव जह्यात् ॥ १२१४ ॥

॥ षड्जस्थायी ॥

षड्जस्य तु स्थाय्यथ मध्यगस्य निरूप्यते मध्यगषड्जतः प्राक् ।
आतारषड्जं चतुरो दशापि प्रगाय तानान् क्रमशः पुरेव ॥ १२१५ ॥
न्यस्येच्च मध्यस्थितषड्ज एव निरूप्यते वर्तनिका ततोऽस्य ।

॥ वर्तनी ॥

मध्यस्थषड्जात् प्रभृतीह तारनिषादपर्यन्तमनुक्रमेण ॥ १२१६ ॥
तानान् यथेच्छं कतिचित् प्रगाय मुञ्चेच्च मध्यस्थितषड्ज एव ।

— ॥ न्यासः ॥ —

न्यासस्तु रागस्य विदारिकावद्भेयो दिवा पाञ्चमयाम एषः ॥ १२१७ ॥

— (४४) ॥ अथ काम्बोदिरागः ॥ —

काम्बोदिमेलः स तु यत्र षड्जः शुद्धस्तथा मध्यमपञ्चमौ च ।
प्रागुक्तरीत्या प्रवदन्ति पञ्चश्रुती तथैवर्षभधैवतौ द्वौ ॥ १२१८ ॥

आहुर्निषादं खलु कैशिकं च गांधारमप्यन्तरमेव यत्र ।
काम्बोदिनाम्नः कथयामि लक्ष्म न्यासस्तु षड्जोऽस्य भवेद्गूर्होऽशः ॥ १२१९ ॥

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकां चाभिदधीय तस्य प्रारभ्य तारर्षभमानुपूर्व्यात् ।
आ तारगान्मध्यमतोऽधिरोहेदामध्यगांधारमथावरोहेत् ॥ १२२० ॥
गीत्वानुपूर्व्यात् कियतोऽपि तानांस्ततस्त्यजेत्तारगते तु षड्जे ।

— ॥ रागवर्धनी ॥ —

आख्यास्यतेऽस्यादिमरागवर्धन्यारुह्य मध्यस्थितधैवतादि ॥ १२२१ ॥
आ तारगान्मध्यमतोऽवरोहेत्त्वा मध्यषड्जात् कतिचिच्च तानान् ।
गीत्वा विमुञ्चेत् किल मध्यषड्जे ततो विदारीमपि तस्य वक्ष्ये ॥ १२२२ ॥

— ॥ विदारी ॥ —

मध्यस्थितान् मध्यमतः क्रमादारोहेच्च तारस्थितमध्यमान्तम् ।
इच्छानुरोधादभिगाय तानांस्ततो विमुञ्चेदपि तारषड्जे ॥ १२२३ ॥

— ॥ पञ्चमस्थायी ॥ —

स्थायी पुनः पञ्चमभाक् स एष ये स्युः स्वरा मध्यगपञ्चमाद्याः ।
आ तारगात् पञ्चमतश्च तेषां प्रत्येकमकैकमिह प्रगाय ॥ १२२४ ॥
तानान् विचित्रान् नव सप्त चापि मुञ्चेदतो मध्यगपञ्चमे च ।

— ॥ गांधारस्थायी ॥ —

स्थायी तु गांधारगतोऽस्य मध्यगांधारमारभ्य भवन्ति येऽष्टौ ॥ १२२५ ॥
आतारगांधारमपि स्वरास्तेष्वारोहणेनाप्यवरोहणेन ।
उद्गाय तानान् दश षट् च मध्यगांधारनाम्नि स्वर एव मुञ्चेत् ॥ १२२६ ॥

— ॥ षड्जस्थायी ॥ —

निरूप्यते संप्रति मध्यषड्जस्थायी समारभ्य तु मध्यषड्जम् ।
तारस्थषड्जावधिषु स्वरेषु ह्यारोहणेन क्रमतोऽपि गायन् ॥ १२२७ ॥

तानान् विचित्रान् नव सप्त चापि षड्जस्वरे मध्यगते विमुञ्चेत् ।

— ॥ वर्तनी ॥ —

वर्तन्यमुष्यापि च मध्यषड्जादारुह्य चातारनिषादमादौ ॥ १२२८ ॥
आ मध्यषड्जादवरुह्य गात्वा तानानथोज्जेदपि मध्यषड्जे ।

— ॥ न्यासः ॥ —

न्यासोऽपि रागस्थ विदारिकावत् सायाह्नि गानाच्छुभमेष दद्यात् ॥ १२२९ ॥

— ॥ (४५) अथ मुखारिरागः ॥ —

मुखारिरागस्य वदामि मेलं सप्त स्वरास्तत्र भवन्ति शुद्धाः ।
वक्ष्यामहे संप्रति लक्ष्म तस्य न्यासो ग्रहोऽशः पुनरस्य षड्जः ॥ १२३० ॥
स एव वादी च स पञ्चमः संवादी तु गांधारनिषादकौ द्वौ ।
विवादिनौ तावनुवादिभावं यातस्तथैवर्षभधैवतौ च ॥ १२३१ ॥

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकामस्य निरूपयामस्त्वारभ्य गांधारकमत्र तारम् ।
मध्यर्षभान्तं त्ववरुह्य किं चारोहेश्च तारस्थितमध्यमान्तम् ॥ १२३२ ॥
तानान् विचित्रान् कतिचिच्च गीत्वा न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ रागवर्धनी ॥ —

सा रागवर्धन्यभिधीयतेऽस्यास्त्वारभ्य मध्यस्थितपञ्चमात् प्राक् ॥ १२३३ ॥
आरुह्य चा तारगपञ्चमात्तु मध्यस्थषड्जावधि चावरुह्य ।
तानान् विचित्रान् कतिचिच्च गीत्वा न्यस्येच्च मध्यस्थितषड्ज एव ॥ १२३४ ॥

— ॥ विदारी ॥ —

अस्या विदारीं प्रतिपादयामस्त्वारभ्य मध्यस्थनिषादमादौ ।
आरुह्य चातारनिषादमस्मादा मध्यषड्जादवरुह्य तानान् ॥ १२३५ ॥

गीत्वा विचित्रान् कतिचित् क्रमेण न्यस्येत्तु तारस्थितषड्ज एव ।
अस्या विदार्याद्यविदारिकावञ्जेया विचित्रापुनरुक्तानैः ॥ १२३६ ॥

— ॥ षड्जस्थायी ॥ —

षड्जस्य तु स्थायिनमामनामस्त्वारभ्य तारस्थितषड्जमादौ ।
सप्तापि ये तारनिषादकान्ताः प्रत्येकमेकैककतानमेषाम् ॥ १२३७ ॥
स्वपूर्वपूर्वस्वरयोजनेन तथोत्तरेषामपि वर्जनेन ।
आरोहणेनाप्यवरोहणेन गीत्वा च तानांश्च चतुर्दशैव ॥ १२३८ ॥
न्यासो भवेत्तारगषड्ज एव तं पञ्चमस्थायिनमामनामः ।

— ॥ पञ्चमस्थायी ॥ —

आरभ्य मध्यस्थितपञ्चमं तमष्ट स्वरास्तारगपञ्चमान्ताः ॥ १२३९ ॥
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ।
तथोत्तरेषामपि वर्जनेन त्वारोहणेनाप्यवरोहणेन ॥ १२४० ॥
द्व्यष्टौ च तानान् क्रमशोऽथ गीत्वा न्यस्येच्च मध्यस्थितपञ्चमेऽस्मिन् ।

— ॥ मध्यमस्थायी ॥ —

स्थाय्युच्यते मध्यगमध्यमस्य त्वारभ्य मध्यस्थितमध्यमं तम् ॥ १२४१ ॥
स्वरास्तु ये तारगमध्यमान्ताः प्रत्येकमेकैककतानमेषाम् ।
स्वपूर्वपूर्वस्वरयोजनेन तथोत्तरेषामपि वर्जनेन ॥ १२४२ ॥
आरोहणेनाप्यवरोहणेन द्व्यष्टौ च तानान् क्रमशस्तु गीत्वा ।
न्यासो भवेन्मध्यगपञ्चमेऽस्मिन्स्तथोच्यते मध्यगतर्षभस्य ॥ १२४३ ॥

— ॥ रिषभस्थायी ॥ —

स्थायी पुरस्तादृषभं तु मध्यमारभ्य ये तारगतर्षभान्ताः ।
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ॥ १२४४ ॥
तथोत्तरेषामपि वर्जनेन चारोहणेनाप्यवरोहणेन ।
द्व्यष्टौ च तानान् क्रमशोऽथ गीत्वा न्यस्येच्च मध्यर्षभ एव तस्मिन् ॥ १२४५ ॥

गानान् विचित्रान् कविचित्रं गीत्वा न्यस्ये च तारस्थितवर्द्धनं ॥ १२५५ ॥
मध्यस्थवर्द्धनवापि चतुर्थाहोत्तरतारगतवर्द्धनमेव ।
आश्लिषिकामस्य निरूपयामस्त्वरास्य मध्यस्थितवर्द्धनं तु ॥ १२५४ ॥

— ॥ आश्लिषिका ॥ —

विवादिनी तावद्विवादिनी तु स धैवतोऽञ्जल्युषमाण युक्तः ।
वादी स एवात्र च पञ्चमः सवाद्यत्र गायत्रनिषादको ह्यै ॥ १२५३ ॥
वदयामहे लक्षणमत्र सम्यक् न्यासो महोऽथाः पुनरत्र षड्जः ।
एतैः स्वैः समीपतरत्र श्रुत्वासाक्रियामलसुदीरयति ॥ १२५२ ॥
स्थानमध्यमः षट्श्रुतिको निरुक्तो गायत्रकञ्चान्तरनामधेयः ।
षड्जवर्द्धनो पञ्चमवर्द्धनौ च श्रुताः स्वराः काकलिको निषादः ॥ १२५१ ॥
वदयामहे संप्रति श्रुत्वासाक्रियाम्स्वरास्य तु मूलमादौ ।
— ॥ (४६) अथ श्रुत्वासाक्रियारागः ॥ —

न्यस्ये च तारस्थितवर्द्धन एव निरुक्त एव हि सुखारिरागः ॥ १२५० ॥
आकृष्टे वा तारगामधयामासु गानान् विचित्रान् कविचित्रं गीत्वा ।
आरस्य मध्यस्थनिषादमादौ मध्यधुमानं च तथावकृष्टे ॥ १२४९ ॥
— ॥ न्यासः ॥ —

न्यस्ये च मध्यस्थितवर्द्धन एव न्याससि रागस्य निरूपणीयः ।
गानान् पुनस्तारनिषादकान्तं गीत्वा विचित्रान् पुनरुक्तेर्हृदिनाम् ॥ १२४८ ॥
तां वर्तनीं संप्रति वर्णयामस्त्वरस्य मध्यस्थितवर्द्धनमादौ ।
— ॥ वर्तनी ॥ —

आष्टौ च गानान् कमथोऽथ गीत्वा न्यस्ये च मध्यस्थितवर्द्धन एव ॥ १२४७ ॥
स्वपूर्वपूर्वस्वराजनेन तथात्तरणामासु वर्जनेन ।
गारस्थवर्द्धनवापि योऽष्टथा स्युः प्रत्येकमकैककतानामेषाम् ॥ १२४६ ॥
निरुक्त्ये संप्रति मध्यवर्द्धनसंथायां समारस्य तु मध्यवर्द्धनम् ।
— ॥ षड्जसंथायां ॥ —

अथात्थं मध्यमवृत्तकस्य स्थायी संसारस्य च मध्यवृत्तम् ॥ १२६४ ॥

— ॥ षड्विंशत्यां ॥ —

अस्यैष मध्यस्थितपञ्चमोऽस्मिन् स्थायी तथा पञ्चमकस्य चैषः ।
आदिहितानाम्यवरोहितान् शब्दां च तानान् क्रमशोऽथ गीत्वा ॥ १२६३ ॥
स्वपूर्वपूर्वस्वरयोगजनन तथात्तरेषामपि वजनन ।
अथ स्वस्तितरेषामान्ताः मल्लकमूकककतानामेषाम् ॥ १२६२ ॥
तं पञ्चमस्थानियमत्र वदेय त्वारस्य मध्यस्थितपञ्चमं हि ।

— ॥ पञ्चमस्थायी ॥ —

गीत्वा हि तानाञ्च चतुर्दशानपि अस्यैष तारस्थितवृत्त एव ॥ १२६१ ॥
तथात्तरेषामपि वजनन चारुहितानाम्यवरोहितान् ।
मल्लकमूकककतानामेषां स्वपूर्वपूर्वस्वरयोगजनन ॥ १२६० ॥
आरस्य तारस्थितवृत्तमार्दौ स्वरा निषादावपि युञ्ज सम ।

— ॥ षड्विंशत्यां ॥ —

श्रीया विदादीनिहिते कम्मण षड्विंशत्ये च स्थानियमत्र वदेय ॥ १२५९ ॥
सा रागवधुन्यपि च द्वितीया चालावदेवगुणनकतान्ताः ।

— ॥ रागवधुनी ॥ —

गीत्वा हि तानान् कतिचिद्विचित्रान् अस्यैष तारस्थितवृत्त एव ॥ १२५८ ॥
मध्यवृत्तान्तं त्वरकण्ठ पञ्चादाकण्ठ तत्तारगतवृत्तान्तम् ।
विदारिकां वा च त्रिकपयामस्त्वेवार्स्य मध्यस्थानिषादांमार्दौ ॥ १२५७ ॥

— ॥ विदादी ॥ —

गीत्वा हि तानान् कतिचिद्विचित्रान् अस्यैष पुनर्मध्यवृत्त एव ।
मध्यवृत्तवृत्तवपि चारुण्यारुहितु मध्यस्थानिषादाकतान्तम् ॥ १२५६ ॥
सा रागवधुन्यपिधुन्येऽस्यास्त्वेवार्स्य गीथारिकमत्र तारम् ।

— ॥ रागवधुनी ॥ —

आकृष्टं तस्मात्प्रकृतं मन्थयन्तस्मिन्निदं च तानभ्यर्चय ॥ १२७४ ॥

तद्गानवधुनियन्तुऽथ तारुधुमाचारामभ्यमानसम् ।

— ॥ गानवधुनी ॥ —

गीत्वा यथेच्छं कर्तव्यं कर्तव्यं तानान् न्यस्ये च मन्थयन्तस्मिन्निदं च तानभ्यर्चय ॥ १२७५ ॥

कर्मणः पूर्वं प्रवृत्तं तस्मात्प्रकृतं तन्मन्थयन्तस्मिन्निदं च तानभ्यर्चय ॥

आशिषिकामस्य वदामि तारुनिषादकान्मन्थयन्तस्मिन्निदं च तानभ्यर्चय ॥ १२७६ ॥

— ॥ आशिषिका ॥ —

पूर्णां भवेत्स च लक्षणं तु न्यासां महोऽष्टोत्तश निषाद एव ।
एतैः स्वरैः समन्वितैर्विना यः कर्तारगौलस्य च मूलमाह्विः ॥ १२७७ ॥

गानाकारकान्मन्थयन्तस्मिन्निदं च तानभ्यर्चय ॥

शुद्धिं भवन्ति तत्र एव पञ्चश्रुती तथैवमभ्यर्चयन्तस्मिन्निदं च तानभ्यर्चय ॥ १२७८ ॥

कर्तारगौलस्य वदामि मूलं षड्वजस्तथा मन्थयन्तस्मिन्निदं च तानभ्यर्चय ॥

— ॥ (४७) अथ कर्तारगौलस्यः ॥ —

यान् विदुषि विवसस्य गानं श्रुत्वा बह्वि स्यादथ रक्तिकामः ॥ १२७९ ॥

तानान् च गीत्वा कर्तव्यं कर्तव्यं तानान् न्यस्ये च मन्थयन्तस्मिन्निदं च तानभ्यर्चय ॥

आरभ्य मन्थयन्तस्मिन्निदं च तानभ्यर्चय ॥ १२८० ॥

— ॥ न्यासः ॥ —

न्यस्ये च मन्थयन्तस्मिन्निदं च तानभ्यर्चय ॥

आकृष्टं च तानान् च गीत्वा च तानान् न्यस्ये च मन्थयन्तस्मिन्निदं च तानभ्यर्चय ॥ १२८१ ॥

तान् वदन्तीमस्य निरुस्यन्तस्मिन्निदं च तानभ्यर्चय ॥

— ॥ वदन्ती ॥ —

शुद्धिं च तानान् पुनरत्र गीत्वा न्यस्ये च मन्थयन्तस्मिन्निदं च तानभ्यर्चय ॥ १२८२ ॥

तथान्तरेषामपि वर्जनेन चारुद्विगुणान्मन्थयन्तस्मिन्निदं च तानभ्यर्चय ॥

मन्थयन्तस्मिन्निदं च तानभ्यर्चय ॥ १२८३ ॥

आतारवर्जं पुनरत्र च तानभ्यर्चय ॥

न्यस्येच्च तारस्थितषड्ज एव विदारिका स्यात् किल तारषड्जात् ।
मध्यर्षभान्तं त्ववरुह्य तस्मादारुह्य तारस्थितधैवतान्तम् ॥ १२७५ ॥
गीत्वा च तानान् कतिचिद्विचित्रान् न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ षड्जस्थायी ॥ —

स्थाय्युच्यते तारगषड्जकस्य तारस्थषड्जात् प्रभृतीह ये तु ॥ १२७६ ॥
स्वराः स्युरातारनिषादमेषामारोहरीत्याप्यवरोहरीत्या ।
गांधारकं धैवतमन्तरेण प्रत्येकमेकैककतानरीत्या ॥ १२७७ ॥
प्रगाय तानान् दश तानभेदान् न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ मध्यमस्थायी ॥ —

तन्मध्यमस्थायिनमामनामः प्रक्रम्य मध्यास्थितमध्यमं तम् ॥ १२७८ ॥
ये तु स्वरास्तारगमध्यमान्तास्तेषां पुनर्द्वादश तानभेदान् ।
गायन् यथापूर्वमनुक्रमेण मध्यस्थिते मध्यम एव मुञ्चेत् ॥ १२७९ ॥

— ॥ ऋषभस्थायी ॥ —

अथर्षभस्थायिनमामनामो मध्यर्षभान्तारगतर्षभान्ताः ।
ये स्युः स्वराः पूर्ववदेव तेषां प्रत्येकमेकैककतानरीत्या ॥ १२८० ॥
उद्गाय तु द्वादश तानभेदान् न्यस्येच्च मध्यर्षभ एव तस्मिन् ।

— ॥ वर्तनी ॥ —

तद्वर्तनीं कीर्तयितुं प्रवर्ते प्रक्रम्य तारस्थितषड्जमादौ ॥ १२८१ ॥
आरुह्य चातारनिषादमस्मान्मध्यस्थषड्जावधि चावरुह्य ।
गीत्वा च तानान् विविधान् यथेच्छं मुञ्चेच्च मध्यस्थितषड्ज एव ॥ १२८२ ॥

— ॥ न्यासः ॥ —

न्यासस्तु रागस्य विदारिकावद्देवो दिवा चैष तुरीययामे ।

स्थायित्वे संपत्ति पञ्चमस्य प्रारभ्य सप्तस्थितपञ्चमं तम् ।

— ॥ पञ्चमस्थायी ॥ —

वर्द्धय च द्विष्य तान्मन्दान् न्यसेष्य तारस्थितवर्द्धन एव ॥ १२१० ॥
एकैकतानकमतः किञ्चिन् प्रत्येकमादादिबद्धिर्हेतुः ।
ये षट् स्वरा ध्रुवतवर्द्धनं सप्तानि तारस्थितवर्द्धकान्तः ॥ १२८१ ॥
तारस्थवर्द्धनस्य निरूप्यतेऽथ स्थायी समारभ्य तु तारवर्द्धनम् ।

— ॥ षड्वर्जस्थायी ॥ —

षड्वर्द्धितीयापि च रागवर्द्धन्येव विद्यायां सहेतुति तेषाम् ॥ १२८८ ॥
— ॥ रागवर्द्धनी ॥ —

वर्द्धय तानादिध्रुवान् यथेच्छं सप्तस्थिते षड्वर्जं इह प्रजायते ।
आ सप्तगान् पञ्चमतोऽवकृष्टादिहेतुस्तान्पञ्चमस्तम् ॥ १२८७ ॥
गायस्त्वर्द्धनस्यथाषड्वर्ज एव तस्या विद्यायां किल तारवर्द्धनात् ।

— ॥ विदायी ॥ —

आकृष्टं चातारस्थितवर्द्धनस्यसप्तमस्तम्पञ्चमस्तम् त्ववकृष्टं तानान् ॥ १२८६ ॥
तद्वर्णवर्द्धन्यभिधीयतेऽथ प्रकृत्य तारस्थितसप्तमं तम् ।

— ॥ रागवर्द्धनी ॥ —

ततोऽवरोहेत् कतितावच्च तानान् गीतवा त्यजन्तारगवर्द्धन एव ॥ १२८५ ॥
सप्तवर्द्धनान्तरासप्तमस्तम्पञ्चमस्तम् सप्तस्थितपञ्चमस्तम् ।

— ॥ आक्षिप्तिका ॥ —

संपूर्णमात्रं यजते च सोऽयमाक्षिप्तिकामस्य निरूपयामः ॥ १२८४ ॥
तद्वर्द्धनं तु प्रतिपद्यमानो न्यासो षड्विंशोऽस्य निषाद एव ।
वदन्त्यासि नारायणागौळमस्य केदारगौळस्य च मूल एकः ॥ १२८३ ॥

— ॥ (४८) अथ नारायणागौळ्यागः ॥ —

ये तु स्वरास्तारगपञ्चमान्तास्तेषां पुनर्धैवतवर्जनेन ॥ १२९१ ॥
पुरेव तानांश्चतुरो दशापि गीत्वा त्यजेन्मध्यगपञ्चमेऽस्मिन् ।

— ॥ ऋषभस्थायी ॥ —

अथर्षभस्थायिनमामनामो मध्यर्षभात्तारगतर्षभान्ताः ॥ १२९२ ॥
ये तु स्वरा धैवतवर्जिताः स्युस्तेषां पुरोक्तेन तु वर्त्मनैव ।
चतुर्दशोद्गाय च तानभेदान् मुञ्चेच्च मध्यर्षभ एव तस्मिन् ॥ १२९३ ॥

— ॥ षड्जस्थायी ॥ —

मध्यस्थषड्जस्य निरूप्यतेऽथ स्थायी समारभ्य तु मध्यषड्जम् ।
आ तारषड्जादपधैवता ये स्वराः स्युरेषां च पुरोदितेन ॥ १२९४ ॥
मार्गेण गीत्वा चतुरो दशापि तानांस्त्यजेन्मध्यगषड्ज एव ।

— ॥ वर्तनी ॥ —

अनन्तरं वर्तनिकां वदामः प्रारभ्य मध्यस्थितषड्जमादौ ॥ १२९५ ॥
आरुह्य चातारनिषादमस्मान्मध्यस्थषड्जावधि चावरुह्य ।
उद्गाय तानानुचितांश्च कांश्चिन्मुञ्चेच्च मध्यस्थितषड्ज एव ॥ १२९६ ॥

— ॥ न्यासः ॥ —

न्यासं तु रागस्य ततो वदामो मध्यस्थितात् पञ्चमतोऽवरुह्य ।
मध्यर्षभान्तं च ततोऽधिरोहेत् क्रमेण तारस्थितमध्यमान्तम् ॥ १२९७ ॥
गीत्वा च तानान् कतिचिद्विचित्रान् न्यभ्येच्च तारस्थितषड्ज एव ।
सायं तु सोऽयं सरसैः प्रतीतः श्रेयस्करो रक्तिविशेषदश्च ॥ १२९८ ॥

— ॥ (४९) अथ हिज्जुज्जिरागः ॥ —

हिज्जुज्जिरागस्य वदामि मेलं गांधारकोऽत्रान्तरनामधेयः ।
शिष्टाः स्वरास्तत्र भवन्ति शुद्धा न्यासो ग्रहोऽशः पुनरत्र षड्जः ॥ १२९९ ॥
युक्तः स चाप्यन्तरकाकलीभ्यां संपूर्णभावं भजते तथैव ।

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकामस्य निरूपयामः प्रक्रम्य तारस्थितषड्जमादौ ॥ १३०० ॥
 आमध्यगांधारमिहावरुह्यातारस्थगांधारमितोऽधिरोहेत् ।
 गीत्वा तु तानान् कतिचिद्विचित्रान् न्यस्येच्च तारस्थितषड्ज एव ॥ १३०१ ॥

— ॥ रागवर्धनी ॥ —

तद्वागवर्धन्यभिधीयतेऽथ तारर्षभात्तारनिषादकान्तम् ।
 आरुह्य तस्मादवरुह्य पश्चान्मध्यस्थषड्जावधि तानभेदान् ॥ १३०२ ॥
 गीत्वा त्यजेन्मध्यगषड्ज एव तस्या विदारीमथ वर्णयामः ।

— ॥ विदारी ॥ —

मध्यस्थितात् पञ्चमतोऽवरोहेदामध्यगांधारमथाधिरोहेत् ॥ १३०३ ॥
 तारर्षभान्तं कतिचिच्च तानान् गायंस्यजेत्तारगते तु षड्जे ।

— ॥ रागवर्धनी ॥ —

तद्वागवर्धन्यभिधीयतेऽथ प्रक्रम्य तारस्थितषड्जमादौ ॥ १३०४ ॥
 आरुह्य चातारनिषादमस्मान्मध्यस्थषड्जावधि चावरुह्य ।
 गीत्वा च तानान् कतिचिद्विचित्रान् मुञ्चेच्च मध्यस्थितषड्ज एव ॥ १३०५ ॥

— ॥ वर्तनी ॥ —

अस्या विदार्यां किल तारषड्जादामध्यगांधारमिहावरुह्य ।
 आतारगांधारमतोऽधिरुह्य तानान् प्रागायोज्झति तारषड्जे ॥ १३०६ ॥

— ॥ षड्जस्थायी ॥ —

तारस्थषड्जस्य निरूप्यतेऽथ स्थायी समारभ्य तु तारषड्जम् ।
 ये ते स्वरास्तारनिषादकान्ताः प्रत्येकमेषां पुनरेकमेकम् ॥ १३०७ ॥
 आरोहणेनाप्यवरोहणेन प्रगाय तानांश्चतुरो दशैवम् ।
 मुञ्चेच्च तारस्थित एव षड्जे तत्पञ्चमस्थायिनमामनामः ॥ १३०८ ॥

— ॥ पञ्चमस्थायी ॥ —

आरुह्य मध्यस्थितपञ्चमं ये चाष्टौ स्वरास्तारगपञ्चमान्ताः ।
पुरेव तेषां दश षट् च तानान् गीत्वा त्यजेन्मध्यगपञ्चमेऽस्मिन् ॥ १३०९ ॥

— ॥ षड्जस्थायी न्यासश्च ॥ —

निरूप्यते संप्रति मध्यषड्जस्थायी समारभ्य तु मध्यषड्जम् ।
तारस्थषड्जावधि ये स्वराः स्युः प्राग्वन्तु तेषां दश षट् च तानान् ॥ १३१० ॥
गीत्वा त्यजेन्मध्यगषड्ज एव न्यासस्तु रागस्य विदारिकावत् ।
अनेहसः पश्चिमयामगाने श्रेयस्करः श्रोतृजनस्य सोऽयम् ॥ १३११ ॥

— ॥ (५०) अथ देशाक्षिरागः ॥ —

देशाक्षिकामेलमुदीरयामः षड्जस्तथा मध्यमपञ्चमौ च ।
शुद्धास्तु पञ्चश्रुतिधैवतश्च भवेत्तथा षट्श्रुतिकर्षभश्च ॥ १३१२ ॥
गांधारकश्चान्तरनामधेयः स काकलीनामयुतो निषादः ।
एतैः स्वैरैः सप्तभिरान्वितं तद्देशाक्षिकामेलमुदाहरन्ति ॥ १३१३ ॥
निरूपयाम्यस्य च लक्ष्म सम्यग्गांधारको न्यास इह ग्रहोऽशः ।
संपूर्णरागस्त्वयमस्य वक्ष्याम्याक्षिमिकां तारगषड्जमादौ ॥ १३१४ ॥

— ॥ आक्षिमिका ॥ —

आरभ्य मध्योपहितर्षभान्तं कृत्वावरोहं च ततोऽधिरुह्य ।
आ तारनिष्ठादृषभात् प्रगाय स्वैरं विचित्रान् कतिचिष्व तानान् ॥ १३१५ ॥
षड्जस्वरे तारगते विमुञ्चेत्तद्गावर्धन्यभिधीयतेऽथ ।

— ॥ रागवर्धनी ॥ —

गांधारकान्मध्यगतात् प्रभृत्या तारस्थितात् पञ्चमतोऽधिरोहेत् ॥ १३१६ ॥
आ मध्यषड्जादृषभान्ततोऽवरुह्य क्रमादप्यभिगाय तानान् ।
मध्यस्थषड्जे विजहातु पश्चादस्या विदारीमथ वर्णयामः ॥ १३१७ ॥

— ॥ विदारी ॥ —

तारस्थषड्जादवरुह्य मध्यगतर्षभान्तं च ततोऽवरुह्य ।
आ तारगान्मध्यमतश्च कांश्चित्तानान् विचित्रानभिगाय पश्चात् ॥ १३१८ ॥

ततस्त्यजेत्तारगते तु षड्जे तद्रागवर्धन्यभिधीयतेऽन्या ।

— ॥ रागवर्धनी ॥ —

तारस्थितान्मध्यमतोऽधिरोहेदा तारगात् पञ्चमतस्तथैव ॥ १३१९ ॥
आ मध्यषड्जादवरुह्य तानान् गायेद्विजह्यादपि मध्यषड्जे ।

— ॥ विदारी ॥ —

अस्या विदारी त्वधिरुह्य मध्यगांधारकात्तारगपञ्चमान्तम् ॥ १३२० ॥
आ मध्यगात् पञ्चमतोऽवरुह्य गीत्वा च तानान् कतिचिद्विचित्रान् ।
मुञ्चेच्च किं चेदृशि तारषड्जे षड्जस्य च स्थाय्यभिधीयतेऽथ ॥ १३२१ ॥

— ॥ षड्जस्थायी ॥ —

आरभ्य तारस्थितषड्जमादौ विहाय गांधारकधैवतौ द्वौ ।
पञ्च स्युरा तारनिषादतो ये तेषां स्वराणां पुनरेकमेकम् ॥ १३२२ ॥
प्रत्येकमित्येवमिहानुपूर्व्यादारोहणेनाप्यवरोहणेन ।
स्वपूर्वपूर्वस्वरयोजनात् स्वोत्तरोत्तरेषामपि वर्जनेन ॥ १३२३ ॥
दशैव तानानभिगाय पश्चात् षड्जस्वरे तारगते विमुञ्चेत् ।

— ॥ पञ्चमस्थायी ॥ —

प्रपञ्च्यते संप्रति पञ्चमस्य स्थायी स्वरान्मध्यगपञ्चमादीन् ॥ १३२४ ॥
तथैव तारस्थितपञ्चमान्तान् संत्यज्य गांधारकधैवतौ षट् ।
आरोहणेनाप्यवरोहणेन तानैः सह द्वादशभिः पुरेव ॥ १३२५ ॥
गीत्वा त्यजेन्मध्यगपञ्चमेऽस्मिस्तथर्षभस्थायिनमामनामः ।

— ॥ ऋषभस्थायी ॥ —

मध्यर्षभादीनपि षट् च तारगतर्षभान्तानपहाय तु द्वौ ॥ १३२५ ॥
गांधारकं धैवतमानुपूर्व्यादारोहणेनाप्यवरोहणेन ।
तानैः समं द्वादशभिः प्रगाय मुञ्चेदथो मध्यगतर्षभे च ॥ १३२७ ॥

॥ इति रघुनाथार्जुनपरिव्रज्याः सर्गीतसुधया
द्वितीया रागाख्यायः समाप्तः ॥

स पौनःपुन्येन विनोदयेत् प्रोक्तविराट्कवचनम् ।
प्रोक्तविराट्कवचनम् ॥ १३२९ ॥

— ॥ अन्तः ॥ —

वृत्तव्यापारः ॥ १३२८ ॥
वृत्तव्यापारः ॥ १३२८ ॥
वृत्तव्यापारः ॥ १३२८ ॥

— ॥ वृत्ती ॥ —

सङ्गीतसुधायाम्

तृतीयः प्रकीर्णकाध्यायः

पुरा सुरार्थं भगवान् मुकुन्दो मन्थानशैलेन महाम्बुराशिम् ।
विमध्य संगृह्य सुधां व्यतारीत्तेभ्यः प्रमोदं चिरजीवितं च ॥ १ ॥

श्रीचेव्वभूपाच्युतभूवलारेस्तथा सुतः श्रीरघुनाथभूपः ।
संगीतशास्त्राब्धिभवां ददाति प्रकीर्णकाध्यायसुधां बुधेभ्यः ॥ २ ॥

अथ स्वराध्याय इह स्वराश्च ग्रामा निरुक्ताः सह मूर्च्छनाभिः ।
अशेषरागप्रकृतित्वमाप्ताः षाड्जीपुरोगा अपि जातयश्च ॥ ३ ॥

तज्जन्यरागाः सकला द्वितीयेऽध्याये निरुक्ताः सह लक्षणेन ।
रागस्वरूपे च निरूप्यमाणे निरूपितास्ते तिरुपादयश्च ॥ ४ ॥

अतश्च तेषां तिरुपादिमानां निरूपणीयं निपुणं स्वरूपम् ।
न केवलं लक्षणतोऽस्य बोधो वाग्गेयकारस्य तथा स्वरादेः ॥ ५ ॥

गांधर्वकस्यापि भवेत् प्रसिद्ध्या रागप्रपञ्चस्य विशिष्टबोधः ।
प्रकीर्णकेऽस्मिन् प्रतिपाद्यमर्थं संगृह्य वक्ष्यामि सुबोधहेतोः ॥ ६ ॥

— ॥ उद्देशः ॥ —

वाग्गेयकारोऽत्र निरूप्यते प्राग्गान्धर्वकोऽथो तदनु स्वरादिः ।
उक्तं ततो गायकलक्षणं च तद्वायनीनामथ लक्षणं च ॥ ७ ॥

गुणाश्च दोषाश्च ततस्तु तेषां चतुष्प्रकारा अपि शब्दभेदाः ।
पञ्चाभिरूप्या गमकप्रभेदाः स्थायाः समस्ताः सह लक्षणेन ॥ ८ ॥

आलम्बिवृन्दादिकलक्षणं च देशीयमार्गानुगतक्रमेण ।

— ॥ वाग्गेयकारः ॥ —

संगीतशास्त्रे प्रथमाधिकारी वाग्गेयकारः प्रतिपाद्यते प्राक् ॥ ९ ॥

वाचं च गेयं च करोति यस्माद्वाग्गेयकारः कथितस्तथासौ ।

वाक्शब्दपर्यायतयैव मातुशब्दः प्रयुक्तः किल गीतिदक्षैः ॥ १० ॥

गेयस्य पर्यायतया तु धातुशब्दं तथा गीतिविदो वदन्ति ।
 बन्धं पदानां प्रवदन्ति मातुं स्वरौषसंदर्भमुशन्ति धातुम् ॥ ११ ॥
 मातृश्च धातृनुभयान् करोति यस्तं विदुश्चोभयकारसंज्ञम् ।
 तमेव लोका वयकारनाम्ना वदन्त्यपभ्रंशपदेन सर्वे ॥ १२ ॥
 तदुत्तमत्वादिबिबेकेहेतोरुणांस्तदीयानिह वर्णयामः ।
 मर्मज्ञता व्याकरणे निषण्टौ पाणिडत्यमाभ्यां सदसद्विवेकः ॥ १३ ॥
 उक्ततिपूर्वाप्यपराथ मथ्या ततः प्रतिष्ठापि च सुप्रतिष्ठा ।
 गायज्यथोष्णिक् च भवेत्तुष्टुच्छ्वहत्यथो पङ्क्तिरतः परं स्यात् ॥ १४ ॥
 त्रिष्टुप् ततः स्याज्जगती परातिपूर्वाथ शक्यतिपूर्विकान्या ।
 अष्टिस्तथान्याष्टिरथो धृतिः स्यादन्याऽतिपूर्वां तु कृतिस्ततः स्यात् ॥ १५ ॥
 ततः प्रकृत्याकृतिकाविकृत्यः स्यात् संकृतिश्चातिकृतिश्च पञ्चात् ।
 अथोत्कृतिश्चेति समीरितानि षड्न्दांसि षड्विंशतिरेव सङ्किः ॥ १६ ॥
 प्रकृत्य चैकाक्षरपादभादावैकैकवर्णाभ्यधिकैरनु पादैः ।
 छन्दांसि भिन्नानि भवन्ति तानि षड्विंशतिस्तत्र समुद्रवानि ॥ १७ ॥
 समानि किं चार्धसमान्यमूनि वृत्तानि शास्त्रे विषमाणि चेति ।
 प्रसारको नष्टमतः परं स्यादुद्दिष्टमेकादिलगक्रिया च ॥ १८ ॥
 संख्यानमन्यश्च ततोऽध्वयोगः षट्प्रत्ययास्तैरपि लक्षणैश्च ।
 स्फुटान्यथार्याभसुखानि मात्रावृत्तानि तेषामपि तत्त्वबोधः ॥ १९ ॥
 अलंकृतौ वामनभामहादिविनिर्भितायामिह वैदुषी च ।
 शृङ्गारवीरौ करुणाद्भुतौ च रौद्रस्तथा हास्यभयानकौ च ॥ २० ॥
 वीभ्रसशान्तौ च रसा नवैते रत्यादयः स्यादय्यभिधाश्च भावाः ।
 प्रागल्भ्यमेतेषु परो गुणः स्यादशेषदेशस्थितिवोद्धृता च ॥ २१ ॥
 गीर्वाणवाक्पाकुरतशौरसेनीभाण्डीरपैशाचकचूलिकाश्च ।
 मागष्यपभ्रंश इति स्युरष्टौ भाषाः परिज्ञातकलाप्यमूषाम् ॥ २२ ॥
 कर्नाटकद्राविडकान्ध्रगौडलाटादिभाषाः परिशीलनेन ।
 एलाप्रबन्धादिमपाटवं च तथा चतुःषष्टिकलाविवेकः ॥ २३ ॥
 नृत्तादितौर्यात्रितयावबोधः शाश्वरसंपत्तिरपि प्रकृष्टा ।
 द्रुते च मध्ये च तिलन्धिते च लयत्रयेऽस्मिन्निपुणत्वशैली ॥ २४ ॥

चञ्चत्पुटादावपि तालभेदे परिज्ञता किं च कलाप्रपञ्चे ।
 देशीयकत्वादिविशेषवार्त्ता प्रतिक्षणं च प्रतिभान्वितत्वम् ॥ २५ ॥
 श्रीरागमुख्येष्वपि देशिरागेष्वभिज्ञता किं च सभाजयश्च ।
 रागादिदोषौघविवर्जनं च वाक्पादवैचित्र्यरसज्ञता च ॥ २६ ॥
 परोक्तसंदर्भविवर्जनेन स्वतन्त्रसंदर्भविधौ पटुत्वम् ।
 स्वतन्त्रमातुग्रथने पटुत्वं संवेदनं चापि पराशयस्य ॥ २७ ॥
 एलाप्रबन्धादिनिबन्धता च तल्लक्षणज्ञानमथाशुगीते ।
 निर्माणशक्तिश्च पदान्तरोक्तिप्रगल्भतालिप्सु चातुरी च ॥ २८ ॥
 स्थानत्रयोद्यद्गमकप्रबोधः पूर्वापरोक्तार्थविनिश्चयश्च ।
 गुणैरमीभिः सकलैरुपेतो वाग्गेयकारः पुनरुत्तमः स्यात् ॥ २९ ॥
 धातौ परं पाटवमा स्वरौघसंदर्भपर्यायतया प्रतीते ।
 वाग्गुम्भपर्यायतया प्रतीते मातौ च दक्षः किल मध्यमः स्यात् ॥ ३० ॥
 यो वेत्ति धातुं च तथैव मातुं प्रबन्धनिर्माणविधौ च दक्षः ।
 स्यान्मध्यमः सोऽप्यथ वा मनोज्ञगीतप्रबन्धाकलनेष्वदक्षः ॥ ३१ ॥
 परोक्तगीतान्यबलोक्य वर्णनिवेशमात्रादपि मध्यमः स्यात् ।
 निर्माति मातुं परमेकमेव धातुं न यो वेत्त्यधमः स एकः ॥ ३२ ॥
 परोदितेष्वेव परं स्वराणां गुम्भेषु कुर्याद्यदि मातुमात्रम् ।
 स्वरौघगुम्भं किल यो न वेत्ति स कुट्टिकारस्त्वधमाधमः स्यात् ॥ ३३ ॥
 यो वेत्ति मार्गं च तथैव देशीं गांधर्वकोऽसौ प्रथितः पृथिव्याम् ।
 देशीपरिज्ञानविवर्जनेन मार्गैकवेदी कथितः स्वरादिः ॥ ३४ ॥
 एवं च सम्यक् प्रतिपादितेषु वाग्गेयकारादिगुणव्रजेषु ।
 दोषांश्च तेषां प्रवदामि विद्यारण्याभिधश्रीचरणोपदिष्टान् ॥ ३५ ॥
 ग्राम्योक्तिरेकाप्यपशब्द एकोऽप्यप्रस्तुतप्रस्तबनं तथा च ।
 पदे च जाड्यं गमके तथैव प्रबन्धविज्ञानविहीनता च ॥ ३६ ॥
 तत्तद्रसानामनुकूलरागविवेकहीनत्वमचातुरी च ।
 गानक्रियानिर्वहणाद्यभावो न्यूनाधिकाज्ञत्वमपि क्रियादौ ॥ ३७ ॥
 मन्द्रैकभावोऽपि तथा स्वरेषु गृहीतगीतस्य तथा विभङ्गः ।
 संकेतितस्थापिपरिच्युतिश्च गानादिकालस्य विवर्जनं च ॥ ३८ ॥

दोषैरशेषैः कथितैः समेतो वाग्गेयकारः स तु गर्हणीयः ।
वाग्गेयकारस्य निरूप्य दोषाल्लक्ष्मोच्यते केवलगायकस्य ॥ ३९ ॥

— ॥ गायकः ॥ —

मनोऽज्ञशारीरयुतोऽतिहृद्यशब्दश्च गीतग्रहमोक्षदक्षः ।
रागाङ्गभाषाङ्गघनक्रियाङ्गोपाङ्गादिरागेषु विचक्षणश्च ॥ ४० ॥
एलाप्रबन्धादिषु तानभेदे नानाविधालम्बिषु तत्त्ववेदी ।
मन्द्रादिमस्थानसमुद्भवेषु विना प्रयासं गमकेषु दक्षः ॥ ४१ ॥
स्वाधीनकण्ठोऽपि च सूडमुख्यतालप्रभेदाकलनप्रवीणः ।
स्वरश्रुतीनां परिमाणवेदी बहुप्रबन्धेषु जितश्रमश्च ॥ ४२ ॥
प्रबन्धभेदेषु पटुश्च शुद्धच्छायालगार्येषु च काकुभेदे ।
स्थायेषु नानाविधतां गतेषु संचारदक्षः प्रथितश्च गीत्या ॥ ४३ ॥
क्रियापराख्यस्य विशेषणस्य निरूपितं श्रीचरणैः स्वरूपम् ।
शास्त्रानुसारेण च मार्गदेशीरागान् मुहुर्गीयति युक्तियुक्तान् ॥ ४४ ॥
अशेषदोषौघविवर्जनेन क्रियापरोऽसौ कथितः किलेति ।
स्वायत्तभूतद्रुतमध्यमुख्यलयस्तथा धारणयान्वितश्च ॥ ४५ ॥
तथाऽदधानः सुघटत्वरूपविशेषणं गायकलालनीयम् ।
स्वरांश्च वर्णांश्च तथैव तालान् व्यक्तं लयं संघटयेत् पटुर्धः ॥ ४६ ॥
हृद्येन युक्तो ध्वनिना स विद्यारण्यार्यपादैः सुघटो निरुक्तः ।
तारश्रुतेरप्यनुतारभावाद्धीनेन किं चापस्तस्वरा या ॥ ४७ ॥
सुगानताया ध्वनिमभ्युपेता स्याद्धारणा श्रीचरणैर्निरुक्ता ।
परिस्फुरन्निर्ज्वनाद्युपेतः स्यादुत्तमो गायक इत्युपात्तः ॥ ४८ ॥
विशेषणं निर्ज्वनं यदेतद्विचेचितं श्रीचरणैर्विशिष्य ।
गानस्थितेश्चासमखण्डरूपं नाम्ना पुनर्निर्ज्वनं किलेति ॥ ४९ ॥
श्रोतुर्जनस्यापि च चित्तहारी गानेन वेगेन च किं च गाता ।
अयन्नरागातिशयप्रगीतिनाम्नि प्रवीणं भजनेऽतिमात्रम् ॥ ५० ॥
एवं विधानेकगुणप्रकर्षमुपेयिवानुत्तमगायकः स्यात् ।
विमुक्तदोषस्तु गुणैः कियद्भिः समन्वितो मध्यमगायकः स्यात् ॥ ५१ ॥
पूर्वोक्तदोषैः सहितोऽधमः स्यात्तदीयगानं शृणुयान्न जातु ।
आचक्ष्महे संप्रति गायकानां क्रमेण भेदान् सह लक्षणेन ॥ ५२ ॥

ते गायनाः पञ्चविधास्तु शिक्षाकारोऽनुकारो रसिकस्तृतीयः ।
 उभावथो रञ्जकभावकौ चाप्यनूनशिक्षापटुरादिरेषाम् ॥ ५३ ॥
 परस्य यश्चानुकरोति गानरीतिं तमेतेष्वनुकारमाहुः ।
 गाने रसाविष्टनिजान्तरङ्गं वदन्ति सन्तो रसिकं तमेव ॥ ५४ ॥
 स गायको रञ्जकनामधेयश्चित्तं जनानामनुरञ्जयेद्यः ।
 गानेषु यश्चातिशयं करोति भणन्ति तं भावकनामधेयम् ॥ ५५ ॥
 निरूपिता गायकपञ्चभेदा यथाक्रमं गायकबोधहेतोः ।
 स्वरूपमेषामिह लक्षितानां संगीतसारे विशदीकृतं च ॥ ५६ ॥
 द्रुतं च गीतं विषमं तथैव यः शिक्षते प्राञ्जलमानुगुण्यात् ।
 शुद्धेऽथ वा सालगनाम्नि शिक्षाकारं तमेनं प्रवदन्ति सन्तः ॥ ५७ ॥
 आरभ्य गीतं पुलकाङ्कितो यस्त्वानन्दबाष्पाञ्चितलोलचनश्च ।
 आचक्षते तं रसिकं च विद्यारण्याभिधश्रीचरणाम्रगण्याः ॥ ५८ ॥
 व्यासक्तचित्तानपि देवदत्तान् गानेन सद्यो विमुखान् वितन्वन् ।
 यो वादिसंवाद्यनुवादिभेदान् प्रकाश्य गायेत् स तु भावकः स्यात् ॥ ५९ ॥
 गानं समाकर्णयतां जनानां चेतो विदित्वानुगुणं तु तस्य ।
 रक्तिं परां यो रचयेच्च गानेष्विमं जना रञ्जकमीरयन्ति ॥ ६० ॥
 निरूपिते गायकलक्षणेऽस्मिन् संख्याविशेषं कथयामि तेषाम् ।
 एको भवेदेकलनामधेयो द्वितीययुक्तो यमलाभिधानः ॥ ६१ ॥
 ततोऽधिकैः संमिलितो यदि स्याद् बृन्दाभिधानः स तु गायनोऽसौ ।
 यदेतदाचक्ष्म च लक्ष्म हीदं माधुर्यधुर्यध्वनिमञ्जुलानाम् ॥ ६२ ॥
 शोभाजुषां यौवनशालिनीनां तद्गायनीनां च समं समस्तम् ।

— ॥ गायकदोषाः ॥ —

निरूप्यते निन्दितगायनानां सर्वो विशेषः सह लक्षणेन ॥ ६३ ॥
 संदश्य गाढं दशनान् प्रगाथेभिन्दन्ति संदष्टममुं महान्तः ।
 नितान्तमुद्घुष्यति नीरसं यस्तमेतमुद्घुष्टमुदीरयन्ति ॥ ६४ ॥
 सीत्कृत्य सीत्कृत्य च यस्तु गायेत् सीत्कारनामेति विनिन्द्यतेऽसौ ।
 भयान्वितो गायति यः स भीतो यः सत्वरं गायति शङ्कितोऽसौ ॥ ६५ ॥

स्वरे च गात्रेऽपि च कम्पवान् यः स्वभावतो गायति कम्पितोऽसौ ।
 उद्गात्थ्य यो गायति वक्रमुग्रं करालिनं तं कथयन्ति सन्तः ॥ ६६ ॥
 न्यूनातिरिक्तश्रुतिभिः समेतं गायेत् स्वरं यः कपिलस्तु (विकलस्तु) सोऽयम् ।
 क्रूरारवं काकवदेव गायेत् काकी भवेद्गायन एष नाम्ना ॥ ६७ ॥
 उल्लङ्घ्य यो गायति तालरीतिं वितालनामानममुं वदन्ति ।
 यश्छागरीत्या च हनुं करोति तमुद्भटं छागवदेव निन्द्यम् ॥ ६८ ॥
 प्रीवां निजां संततमुन्नमय्य गाता जनः स्यात् करभाभिधानः ।
 यो दृश्यते यत्नवशेन गायन् गले च फाले च मुखे सिरालः ॥ ६९ ॥
 समन्दहासं सकलैश्च लोकैर्विनिन्द्यतेऽसौ किल जोम्बकाख्यः ।
 अलाबुसारूप्यसमेतफुल्लगलस्तु यो गायति तुम्बकी सः ॥ ७० ॥
 वक्त्रीकृतप्रीवतया तु गायेद्वक्त्रीति संज्ञां लभते स निन्द्याम् ।
 सलक्षणत्यागपुरःसरं यो गीतं च गात्रं च मुहुः प्रसार्य ॥ ७१ ॥
 गायेत् प्रसारीति विगर्हणीयां लभेत संज्ञां स तु गायकश्च ।
 निमील्य यो गायति नेत्रयुग्मं निमीलकः स्यात् स हि निन्दनीयः ॥ ७२ ॥
 यदा भवेन्निरसमेव गानं तदा तमाहुर्विरसाभिधानम् ।
 वर्ज्यस्वरान् गायति यस्तु रागेष्वपस्वरं तं कथयन्ति निन्द्यम् ॥ ७३ ॥
 अव्यक्तवर्णोऽपि सगद्गदो यो गायेत्तमव्यक्तमुदीरयन्ति ।
 आरभ्य मन्द्रस्वरमेव गातुमातारमारोढुमशक्नुवन् यः ॥ ७४ ॥
 विवक्षितस्थानविवर्जनेन स्थानान्तरं प्राप्य पुनश्च गायेत् ।
 तमव्यवस्थं सकला वदन्ति विशिष्य लोकेषु विनिन्दनीयम् ॥ ७५ ॥
 छायालगं शुद्धमथापि रागं यो मेलयन् गायति मिश्रकः स्यात् ।
 आरभ्य रागेण हि रागमन्यं यो मिश्रयेत् सोऽपि च मिश्रकः ध्यात् ॥ ७६ ॥
 छायामुपक्रम्य परे तु रागे च्छायान्तरं गायति यस्तु गाता ।
 स बुद्धिहीनोऽनवधाननामा विगर्हणीयः स तु गायनौघैः ॥ ७७ ॥
 गेयं यदा नासिकया करोति तं सानुनासिकययुतं वदन्ति ।
 इतीरिता गायकदोषभेदाः पञ्चोत्तरा विंशतिरत्र सम्यक् ॥ ७८ ॥

— ॥ शब्दभेदाः ॥ —

यो हृद्यशब्दः स तु गायनः स्यादित्तीरितं लक्ष्म निरूपितं प्राक् ।
 स्वशब्दरूपेऽवगते च पञ्चात्तद्व्यक्तभेदाः सुगमा भवन्ति ॥ ७९ ॥

अतश्च शब्दानिह सौकुमार्यमाधुर्ययुक्तान् प्रतिपादयामः ।
मनोज्ञशब्दादिविशेषयुक्तः स्यादुत्तमो गायक इत्यवोचम् ॥ ८० ॥
तच्छब्दरूपं प्रथमं निरूप्य तस्यापि भेदः प्रतिपाद्यतेऽथ ।
अन्योन्यसंश्लेषवशेन तेषां त्रिंशत्प्रभेदान् प्रतिपादयामः ॥ ८१ ॥
शब्दो भवेदत्र तु सौकुमार्यमाधुर्ययुक्तो ध्वनिरेव नान्यः ।
चतुर्विधं तं समुदीरयन्ति स ख्याबुलो नारठजोम्बकौ च ॥ ८२ ॥
उक्तत्रयाणां परिमिश्रणेन तुर्यो भवेन्मिश्रकनामधेयः ।

— ॥ ख्याबुलक्षणम् ॥ —

तत्रोच्यते ख्याबुलक्षणं प्राक् श्लेषोद्भवं संभृतसौकुमार्यम् ॥ ८३ ॥
माधुर्यशाली खलु ख्याबुलाख्य इतीरितं गायकसंप्रदायात् ।
आढेल्लसंज्ञां लभते तु मन्द्रमध्योभयस्थानगतः स एव ॥ ८४ ॥
पित्तोद्भवो नारठसंज्ञ एष स्थानत्रयेऽप्यन्तरुपेतसारः ।
गाम्भीर्यवान् संततगानयुक्तो भवेद् द्वितीयोऽपि स एष शब्दः ॥ ८५ ॥
वातोद्भवो जोम्बकनामकोऽन्तर्निःसारकश्चित्रककाण्डवः स्यात् ।
घनत्वरहित्यवशेन सर्वैरापाततश्चाप्यवगम्यमानः ॥ ८६ ॥
स्निग्धत्वहीनोऽपि च रासभोऽट्टनिनादवत् स्थूलतया प्रतीतिम् ।
उक्तत्रयाणामपि धर्मयोगे तं गायनं मिश्रमुदीरयन्ति ॥ ८७ ॥
रूक्षत्वयुक्तः खलु जोम्बकोऽत्र स्निग्धत्वशाली खलु ख्याबुलश्च ।
कथं तयोर्मिश्रणरूपवार्त्ता ह्यश्वत्वगोत्वादिकवद्विरोधात् ॥ ८८ ॥
अत्रोच्यते मिश्रणमत्र सम्यग्विरुद्धधर्मादिविवर्जनेन ।
स्थौल्यादिमाधुर्यगुणादियोगाद्युक्तं भवेदित्युदितं प्रवीणैः ॥ ८९ ॥
एतेन नाराठकजोम्बयोश्च घनध्वनिः सारगुणत्वहान्या ।
गाम्भीरिमोच्चैःस्वरतागुणाभ्यां युक्तं भवेन्मिश्रणमित्युपेयम् ॥ ९० ॥
विरोधशङ्कां विनिवार्य सम्यङ्गनिरूपयामस्त्वथ मिश्रभेदान् ।
नाराठकस्यापि च ख्याबुलस्य योगाद्भवेन्मिश्रकभेद एकः ॥ ९१ ॥
तथैव नाराठकजोम्बयोश्च संबन्धतः स्यादपरस्तु भेदः ।
तथा भवेत् ख्याबुलजोम्बयोश्च संमेलनाद्भेद इहापरोऽपि ॥ ९२ ॥

नाराठकस्यापि च खावुलस्य स्याज्जोम्बकस्यापि च मेलनेन ।
अन्योऽपि भेदः कथितस्तु तेषु निःसारतारूक्षतयोरभावात् ॥ ९३ ॥

नाराठकस्यापि च जोम्बकस्य स्यादुत्तमो मिश्रकभेद एव ।
योगे भवेत् खावुलजोम्बयोश्च निःसारतादोषसमन्वयेन ॥ ९४ ॥

स्यान्मध्यमो नाराठजोम्बयोस्तु निःसारतारूक्षतयोः प्रवेशात् ।
योगप्रतीतस्त्वधमो निरुक्तो नानागुणामिश्रणामिश्रणाभ्याम् ॥ ९५ ॥

भवन्ति भेदा बहवः क्रमेण तेषां प्रसिद्धान् कथयामि भेदान् ।
मिश्रप्रभेदाः खलु खावुलादेर्निरूपिता गायकबोधहेतोः ॥ ९६ ॥

अतः परं तद्गुणयोगजन्यान् कांश्चित् प्रभेदानथ वर्णयामः ।
स्निग्धत्वमाधुर्यघनत्वयुक्तो भेदो भवेत् प्राथमिकस्तु तेषु ॥ ९७ ॥

स्निग्धत्वभाक्कोमलताघनत्वयुक्तो द्वितीयः कथितः प्रभेदः ।
त्रिस्थानकव्याप्तियुतो मृदुत्वमाधुर्यशाली कथितस्तृतीयः ॥ ९८ ॥

त्रिस्थानकव्यापनवान् मृदुत्वगाम्भीर्ययुक्तोऽभिहितस्तुरीयः ।
त्रिस्थानकव्याप्तियुतो घनत्वस्निग्धत्ववान् मार्दवभाक् परः स्यात् ॥ ९९ ॥

त्रिस्थानकव्याप्तियुतो घनत्वमाधुर्ययुक्तो मुदुलस्तु षष्ठः ।
स्निग्धत्वमाधुर्यमृदुत्वयुक्तत्रिस्थानकव्याप्तियुतोऽपरः स्यात् ॥ १०० ॥

स्निग्धो गभीरो मधुरो घनश्च त्रिस्थानकव्याप्तियुतोऽष्टमः स्यात् ।
स्निग्धो घनः कोमलको गभीरो लीनोऽखिलस्थानगतस्तथान्यः ॥ १०१ ॥

स्थानत्रयव्याप्तियुतो गभीरः स्निग्धत्वमाधुर्ययुतश्च सान्द्रः ।
लीनस्तथा कोमलतासमेतो मिश्रप्रभेदो दशमो निरुक्तः ॥ १०२ ॥

इति क्रमात् खावुलमिश्रशब्दनाराठभेदात् कथिता दशैते ।
वक्ष्यामहे खावुलमिश्रजोम्बभेदानिदानीं षडपि क्रमेण ॥ १०३ ॥

निःसारताकोमलतासमेतः स्निग्धत्ववान् प्राथमिकोऽत्र भेदः ।
माधुर्यरूक्षत्वमृदुत्वयुक्तो भेदो द्वितीयः कथितस्तदीयः ॥ १०४ ॥

निःसारताभाक् मृदुतासमेतः स्निग्धत्ववानुच्चरतस्तृतीयः ।
निःसारताकोमलतासमेतः स्निग्धत्ववान् स्थौल्ययुतस्तुरीयः ॥ १०५ ॥

स्निग्धत्ववानुच्चरतोऽप्यसारः स्यात् कोमलस्थौल्ययुतोऽपरः स्यात् ।
रूक्षश्च लीनो मधुरोऽप्यसारः स्यात् कोमलः षष्ठ इह प्रभेदः ॥ १०६ ॥

इतिरिताः खबुलजोम्बमिश्रभेदाः षड्ढते पुनरानुपूर्व्यात् ।
वक्ष्यामि नाराठकमिश्रजोम्बभेदानिदानां षडनुक्रमेण ॥ १०७ ॥

स्थानत्रयव्याप्तियुतो घनश्च रूक्षश्च तेषु प्रथमः प्रभेदः ।
घनत्वगाम्भीर्ययुतश्च रूक्षस्तेषु प्रभेदेषु भवेद्द्वितीयः ॥ १०८ ॥

स्थूलश्च लीनश्च तथैव रूक्षो निःसारतावान् कथितस्तृतीयः ।
स्थूलो घनश्चोच्चरत्तश्च लीनस्तेषु प्रभेदः कथितस्तुरीयः ॥ १०९ ॥

लीनो गभीरश्च घनश्च रूक्षः स्थानत्रयव्याप्तियुतोऽपरः स्यात् ।
लीनश्च रूक्षश्च भवेदसारस्त्रिस्थानगः स्थौल्ययुतश्च षष्ठः ॥ ११० ॥

क्रमेण नाराठकमिश्रजोम्बभेदाः षड्ढते कथिताः किलैवम् ।
द्वयगुणानामिह मेलनेन द्वाविंशतिश्चाभिहिताः प्रभेदाः ॥ १११ ॥

अथ त्रयाणां गुणमिश्रणेन भेदानिदानां कथयामि चाष्टौ ।
स्थानत्रयव्याप्तियुतस्तथैव स्निग्धोऽप्यसारः प्रथमः प्रभेदः ॥ ११२ ॥

घनो गभीरो मधुरश्च रूक्षो सुदुस्तथैवोच्चरतो द्वितीयः ।
लीनो घनश्चोच्चरतश्च पीनः स्निग्धस्तथा कोमलतायुतोऽन्यः ॥ ११३ ॥

स्थानत्रयव्याप्तियुतश्च लीनो निःसारताकोमलतासमेतः ।
स्निग्धत्ववानुच्चरतश्च पीनस्तेषु प्रभेदः कथितस्तुरीयः ॥ ११४ ॥

स्थानत्रयव्याप्तियुतस्तथैव लीनश्च पीनो मधुरश्च रूक्षः ।
निःसारभावोच्चरतत्वयुक्तो भेदो निरुक्तः किल पञ्चमो यः ॥ ११५ ॥

स्निग्धत्वमाधुर्ययुतो गभीरस्त्रिस्थानकव्याप्तियुतो घनश्च ।
लीनत्वभागुच्चरतस्तथैव स्यात् कोमलः षष्ठ इहोपदिष्टः ॥ ११६ ॥

माधुर्यगाम्भीर्ययुतो सुदुश्च स्थानत्रयव्याप्तियुतश्च लीनः ।
निःसारभावोच्चरतत्वयुक्तो रूक्षो निरुक्तः किल सप्तमोऽयम् ॥ ११७ ॥

लीनत्वमाधुर्यघनत्वयुक्तस्त्रिस्थानभागुच्चरतश्च रूक्षः ।
पीनत्वभाक्कोमलतासमेतः स्यादष्टमोऽयं कथितस्तु भेदः ॥ ११८ ॥

इत्थं त्रयाणां गुणमिश्रणेन निरूपितास्त्वष्टविधाः प्रभेदाः ।
मिश्रप्रभेदा गुणयोगजानां त्रिंशन्निरुक्ताः सकला मिलित्वा ॥ ११९ ॥

अन्येऽपि सूक्ष्माः किल संभवन्ति भेदा गुणानामिह मेलनेन ।
नानाविधास्ते किल विस्तरस्य प्रसङ्गभित्त्या न मयोपदिष्टाः ॥ १२० ॥

— ॥ शब्दगुणः ॥

नानाप्रभेदेन निरूपितस्य शब्दस्य वक्ष्यामि गुणान् क्रमेण ।
 मृष्टो मतः श्रोतृसुखावहः स्यात् क्रमेण तेष्वदिमभेदमाहुः ॥ १२१ ॥
 स्थानत्रये स्यादविकारभावो माधुर्यमुक्तं तदिदं द्वितीयम् ।
 प्रौढस्तथा स्नेहयुतो न चातिस्थूलो घनो नातिकृशः ससारः ॥ १२२ ॥
 चेहालनामा कथितस्तृतीयः स शक्यते संततमङ्गनाभिः ।
 चेहालगानं तु भवेच्च पुंसां निरन्तरं यौवनसंश्रितानाम् ॥ १२३ ॥
 अस्थानता केनाचिदेव कण्ठे विकुण्ठिते तद्गुणरोधकेन ।
 स्थानत्रयेऽपि च्छविरक्तिमुख्यैर्गुणैरुपेतः किल निर्विवादः ॥ १२४ ॥
 त्रिस्थाननामानमुदीरयन्ति चतुर्थमेनं तु गणैः प्रवीणाः ।
 यश्चेह चेतःसुखदानदक्षः सुखावहो नाम स पञ्चमः स्यात् ॥ १२५ ॥
 यः स्थौल्ययुक्तः प्रचुरः स षष्ठो यः कोकिलालापसमानभावः ।
 यः सौकुमार्यं लभते च सोऽयं स्यात् सप्तमः कोमलनामधेयः ॥ १२६ ॥
 यः श्रूयते च प्रबलत्वयुक्तः स गाढनामा पुनरष्टमः स्यात् ।
 दूरेऽपि यो रञ्जकतामुपेत्य निशम्यते श्रावकमेनमाहुः ॥ १२७ ॥
 अहो कथं गायति सोऽयमित्थं कारुण्यकारी करुणो ध्वनिः स्यात् ।
 आकर्ण्यते दूरगतोऽपि योऽन्तःसारस्तमेनं घनमामनन्ति ॥ १२८ ॥
 स्निग्धो भवेद्द्रुक्षतया विहीनः श्लक्ष्णस्त्वविच्छिन्नतयानुवर्ती ।
 यस्तैलधारेव स एव यस्तु संपादयेच्छ्रोत्रजनस्य रागम् ॥ १२९ ॥
 तं रक्तिमन्तं प्रवदन्ति सन्तश्चतुर्दशं गायकसंप्रदायात् ।
 यत्रोञ्ज्वलं तेन जनै रसञ्जैः प्रतीयते स च्छविमानिहोक्तः ॥ १३० ॥
 एवंगुणाः पञ्चदशोपदिष्टा दोषानमीषां कथयामि चाष्टौ ।
 स्निग्धत्वहीनः कथितश्च रूक्षो यो भग्नवत् स्यात् स्फुटितं तमाहुः ॥ १३१ ॥
 असारकश्चित्रककाण्डवद्यो निःसारमेनं निपुणा भणन्ति ।
 यः काककाकोलनिषादतुल्यस्तं काकिनं दोषमुदाहरन्ति ॥ १३२ ॥
 स्थानत्रयव्याप्तियुतोऽपि यस्तु माधुर्यहीनः स तु कोणिनामा ।
 अतिप्रयासेन च मन्द्रतारव्याप्तस्तु यः स्यात् स तु कोटिनामा ॥ १३३ ॥

सूक्ष्मः कृशः स्यादथ यः खरोष्ठ्रवानुकारी स तु भग्नसंज्ञः ।
इतीरिताः शब्दगताः किलाष्टौ दोषा मनीषानुगुणाः क्रमेण ॥ १३४ ॥

— ॥ शारीलक्षणम् ॥ —

शब्दस्वरूपे प्रतिपादितेऽथ शारीरलक्ष्म प्रतिपादयामः ।
अभ्यासमात्रेण न लभ्यमेतत् किञ्चेश्वरस्यैव भवेत् प्रसादान् ॥ १३५ ॥
विद्याप्रदानेन तपोविशेषैर्भक्त्याथवा शैलसुताप्रियस्य ।
प्रभूतभागस्य च वैभवेन मनोज्ञशारीरमवाप्यते तत् ॥ १३६ ॥
अभ्याससाध्या खलु सर्वविद्या शारीरमात्रे नियमश्च नायम् ।
दृष्टः कचिद्गायनगायिकादौ शारीरकेऽभ्यासत एव नाशः ॥ १३७ ॥
तस्माद्विनाभ्यासममुष्य रागप्रकाशने यः पटिमा ध्वनेः स्यात् ।
शारीरसंज्ञां लभते स एष समं शरीरेण समुद्भवेन ॥ १३८ ॥
वक्ष्यामि शारीरगुणान् क्रमेण व्याप्तिस्तु पर्यायतयास्ति तारः ।
अनुध्वनिः स्यादनुराग उक्तो माधुर्यरूपं रमणीयतैव ॥ १३९ ॥
रक्तिस्तथा रञ्जकतोपदिष्टा तथैव गाम्भीर्यमगाधता च ।
तत्सौकुमार्यं खलु मार्दवात् स्याद्भवेद्भनत्वं किल सारयोगः ॥ १४० ॥
क्रान्तिश्छविः स्यात् प्रथमोपदिष्टो गुणैः सुशारीरमुपेतमेतैः ।
निरूप्य शारीरगुणान् क्रमेण दोषानमुष्य प्रतिपादयामः ॥ १४१ ॥
आदावनुध्वानविहीनभावो रक्तेरभावः खलु रूक्षता च ।
निःसारता विस्वरता च काकिभावश्च मन्द्रादिपरिच्युतिश्च ॥ १४२ ॥
काश्यं तथा कर्कशतेति दोषैर्युक्तं कुशारीरमुदीरयन्ति ।
चतुर्विधं श्रीचरणैर्निरुक्तं शारीरमेतत् प्रविभज्य सम्यक् ॥ १४३ ॥
आद्यं कडालं मधुरं द्वितीयं हि यौचलं तत्र मतं तृतीयम् ।
भवेत्तुरीयं बहुलं च तेषां लक्ष्माणि वक्ष्ये तदनु क्रमेण ॥ १४४ ॥
स्थानत्रये स्यात् कठिनं कडालं मन्त्रे च मध्ये मधुरत्वयोगात् ।
शारीरमुक्तं मधुरं द्वितीयं तारे च रागस्य विवेचकं च ॥ १४५ ॥
स्याद्यौचलं तत्र मतं तृतीयं यत्रोक्तशारीरगुणा विमिश्राः ।
भवेत्तुरीयं बहुलं तथा हि भवेत् कडालं मधुरं किलाद्यम् ॥ १४६ ॥

सयौचलं स्यान्मधुरं द्वितीयं कडालयुग्यौचलमन्यदत्र ।
योगे त्रयाणां च मतस्तुरीयस्त्वेवं च शारीरमिदं चतुर्थम् ॥ १४७ ॥

— ॥ गमकाः ॥ —

शारीरभेदं प्रथमं निरूप्य निरूपयामो गमकान् क्रमेण ।
यः श्रोतृचित्तस्य सुखं तनोति स्वरस्य कम्पो गमकः स एव ॥ १४८ ॥

व्युत्पत्तिरस्याभिहिता च पार्श्वदेवेन संगीतविशारदेन ।
स्वीयश्रुतिस्थानसमुद्भवां च च्छायां तथान्यश्रुतियोगभाजम् ॥ १४९ ॥

यत्तु स्वरूपं गमयेत् स एव निरूपितः स्याद्गमकाभिधानः ।
वक्ष्यामहेऽथो गमकस्य भेदानाद्यः प्रतीतरूपपाभिधानः ॥ १५० ॥

ततो द्वितीयः स्फुरितस्तृतीयः स्यात् कम्पितो लीन इहापरः स्यात् ।
आन्दोलितोऽन्यश्च वलिस्तु षष्ठ्यभिन्ननामापि च सप्तमः स्यात् ॥ १५१ ॥

ततः परं स्तः कुरलाहतौ द्वावुल्लासितः प्लावितहुम्भितौ च ।
स्यान्मुद्रको नाभितमिश्रितौ चेत्येवं मताः पञ्चदशास्य भेदाः ॥ १५२ ॥

क्रमेण चैषामथ लक्षणानि वक्ष्यामहे गायकसंप्रदायात् ।
अत्यल्पतावङ्गमरुप्रघोषकम्पानुकारात् कमनीयरूपः ॥ १५३ ॥

द्रुतस्य तुर्यांशजवेन युक्तः स्वरस्य कम्पस्तिरुपाभिधानः ।
अन्यो द्रुतस्यापि तृतीयभागवेगेन युक्तः स्फुरितो भवेत् सः ॥ १५४ ॥

द्रुतार्धमानेन जंवेन युक्तः स्वरस्य कम्पः खलु कम्पिताख्यः ।
तथैव पूर्णद्रुतमानयुक्तं स्वरस्य कम्पं खलु लीनमाहुः ॥ १५५ ॥

द्रुतेन मध्येन विलम्बितेन विलीयते येन घनप्रमाणः ।
आन्दोलिताख्यः स्वरकम्पयुक्तो लघुप्रमाणस्वरकम्पनेन ॥ १५६ ॥

नानाविधो रागगतिप्रभिन्नवेगस्त्रिभिन्नो भवति स्वराणाम् ।
कम्पे वलिः स्यादथ मन्द्रमध्यतारेष्वविश्रान्तघनस्वरः स्यात् ॥ १५७ ॥

कण्ठोद्भवः कोमल एव तत्र वलिः किल स्यात् कुरलाभिधानः ।
अभ्यं स्वरं प्राप्य सहाहतेन निवर्तनेनाहत इत्युपात्तः ॥ १५८ ॥

उल्लासिताख्यः स भवेत् क्रमेणोत्तरोत्तरान् गच्छति यत् स्वरौघान् ।
प्लुतस्य मानेन च कम्पनं तु स्यात् प्लावितो गायकसंप्रदायात् ॥ १५९ ॥

स ह्रुम्भितः स्याद्द्रमको मनोज्ञहुङ्कारगर्भं स्वरकम्पनं स्यात् ।
दन्तच्छदद्वन्द्वविमुद्रणातः स्वरस्य कम्पः खलु मुद्रकाख्यः ॥ १६० ॥

मन्त्रे स्वराणामवरोहणेन स्वरस्य कम्पात् किल नामिताख्यः ।
एषां पुनर्लक्षणमिश्रणेन मिश्रो भवेन्नैकविधः प्रभेदः ॥ १६१ ॥

निरूपितानां गमकावलीनां वागेति संज्ञान्तरसामनन्ति ।
उक्तेषु तस्माद्द्रमकेषु तेषु वागस्वरूपं च निरूपितं स्यात् ॥ १६२ ॥

अथापि वागस्य पृथक्स्वरूपं स्थायप्रसङ्गे कियतः प्रवक्ष्ये ।

— ॥ स्थायाः ॥ —

निरूप्य तान् पञ्चदश प्रभेदान् शास्त्रानुसाराद्द्रमकान् क्रमेण ॥ १६३ ॥

षडुत्तरां तां नवतिं वदामः स्थायान् मतङ्गादिमतानुसारात् ।
स्थायस्तु रागावयवः प्रतीतः सामान्यतो लक्षणमेतदेषाम् ॥ १६४ ॥

विशेषतः स्थायनिरूपणं च तेषां विभागं च ततो विधास्ये ।
यस्मिन् स्वरे स्थायविशेषणः स्यात्तत्रैव भूयोग्रहणे च तस्य ॥ १६५ ॥

तदादिमस्थाय इति प्रसिद्धिस्तं शब्दसंबन्धिनमामनन्ति ।
करस्थमुक्ताफलवच्च ढालः शश्वत् स्वराणां चलनात्मको यः ॥ १६६ ॥

मुक्ताफलाभस्वरसंनिवेशे ढालश्च सर्वानुभवैकसिद्धः ।
एतेन ढालेन युतांस्तु ढालस्थायान् द्वितीयान् प्रविदुस्ततश्चाः ॥ १६७ ॥

यत्सौकुमार्येण युताः स्वराणां भवत्यनुच्चारणमेव शश्वत् ।
एषा निरुक्ता लवनी च वर्णे संचारिवर्णे स्थिरकम्पनं यत् ॥ १६८ ॥

निरूप्यते सा वहनी वहन्याः स्थायांश्चतुर्थान् प्रविदुः प्रवीणाः ।
विशेषणे सा वहनी द्वितीया चालप्रिगीतिप्रविभागभेदात् ॥ १६९ ॥

पुनश्च सैषा वहनी द्विधा स्यात् स्थिरा च वेगाह्यतया प्रतीता ।
देहस्थिता सा वहनी त्रिधा स्याद्धृद्या च कण्ठ्या च तथा शिरस्या ॥ १७० ॥

हृद्याभिधाना वहनी द्विधा स्यात् फुल्ला द्वितीया प्रथमा तु खुत्ता ।
यत्र स्वराश्चान्तरिव प्रविष्टाः खुत्ताभिधां तां वहनीं वदन्ति ॥ १७१ ॥

यत्काथितक्षीरमिनोपरि स्याद्विजृम्भमाणं स्वरजातमस्याः ।
उत्फुल्लकार्यां वहनीमुशन्ति वलिश्च सा स्याद्वहनीवदेव ॥ १७२ ॥

पूर्वश्रुतिर्न विमानं विमानं तस्मान्त्वि सृज्यते च लीलाः ।
 स्वयंभूतं वाङ्मनादन्तं संप्रसूयामासात्प्रधानं दशमं प्रकीर्णः ॥ १८६ ॥
 द्विसप्तत्रिंशत्तमः प्रवृत्तः स्याद्यो भवेत् स्वस्वतश्चिन्तितः ।
 स प्रवृत्तैरेकैश्चमप्यत्र त्रिभुक्त्वरैर्भवेत् प्रवृत्तनामकोऽसौ ॥ १८५ ॥
 अथा परस्याप्यसिन्धु यं तु स्याद्यः प्रवृत्तास्त्रि तदादिमास्त्रि ।
 वृत्तव्येऽपि स्वस्वतस्वतः कल्पिता या वृत्ता तु तस्याम् ॥ १८४ ॥
 यत्र प्रवृत्तसि समानकथा सा यत्रकक्तिः कथितान् षष्ठी ।
 अथास्वल्पं प्रतिपादते तच्छ्रुत्या सर्वेऽपि च तत्र चाकाः ॥ १८३ ॥
 सा देशकक्तिः कथिता चतुर्था देशप्रसूयद्विपलस्यते च ।
 तत्र च वाद्यं सुविद्ये च यत्र अथात्र रागास्य तु तत्रयत्वे या ॥ १८२ ॥
 श्रुत्या रागास्य भवेत् कक्तिः सैषा तृतीया खलु कक्तिरका ।
 देशेऽपि च गात्रप्रसूयकस्य रागास्य भवेत् ॥ १८१ ॥
 रागात्रप्रसूयपि च यत्र स्वल्पं रागात्रं तत्र प्रकटीभवत् ॥ १८० ॥
 अथात्र रागास्य त्रिंशं स्वल्पं सा रागाकक्तिः कथिता द्वितीया ।
 अथा च षड्वजस्य भवेत्तदानींभवेत् त्रिकः स्वस्वतः कतिराद्यः ॥ १७९ ॥
 स्वस्वस्य षड्वजस्य चतुःश्रितैश्चकृत्तं यदा स्वकीकृते त्रिधातः ।
 शेषस्य कक्तिः खलु षड्वजसा स्यात् षष्ठी भवेत्तत्र च यत्रकक्तिः ॥ १७८ ॥
 तत्रतृतीया कतिथान्यत्ररागाकक्तिश्च त्रिधा त्रयं देशकक्तिः ।
 स्वस्वस्वकीकृत्तं भवेत्तद्विधा तत्रा द्वितीया खलु रागाकक्तिः ॥ १७७ ॥
 अथाप्यद्वितीयास्त्रिंशं चकृत्तं षड्विधा गायकसप्तदश्यात् ।
 स्यात्तद्विधाष्वप्यत्र षड्वजस्यैश्चकृत्तं अथास्त्रिंशं प्रतिपादयामः ॥ १७६ ॥
 कीर्णादिप्रवृत्तं विमानं यत्रस्वतः षष्ठीः परिकीर्तितस्य ।
 त्रै रागास्यैष्विषयिषयमात्रः स्यात्तथा मत्तश्चकृत्तं त्रिधाश्रुतः ॥ १७५ ॥
 वाद्यस्य श्रुतैर्वपि वाद्यपाठास्यराशि तं स्युः तयाणांस्त्रिधाः ।
 वाद्यस्य श्रुतं तु त्रिकल्पितं तत्रस्याप्यस्वल्पं तु त्रिकल्पणम् ॥ १७४ ॥
 वक्ष्यामहे संप्रति वाद्यश्रुतैश्चाप्यस्वल्पं सह तथोक्तम् ।
 चत्वारो वदन्त्यस्त्रि न त्रिंशत्तान् या त्रिंशत्तान् प्रयान्ति ॥ १७३ ॥
 षड्विधा सा षड्विधा श्रुत्या वदन्त्याः परिकीर्तितान् ।

देश्यसंकीर्णतया प्रसिद्धाः स्थाया निरुक्ताः सह लक्षणेन ।
स्थायान् वदामो गुणभेदभिन्नान् संकीर्णरूपान् सह लक्षणेन ॥ १८७ ॥

प्रयत्नतो रञ्जनतो विशेषाधानं तु रागे भजनं गुणं स्यात् ।
तरसंयुता ये भजनादिमास्ते स्थाया मता गायकसंप्रदायात् ॥ १८८ ॥

ये स्थापयित्वा च पुनः पुनश्च स्वगनशेषानपि कल्पयन्ति ।
स्यात् स्थापना तन्मिलिता भवन्ति स्थायास्तदाद्याः कथिताः क्रमेण ॥ १८९ ॥

या मत्तदन्तावलवद्भीरगतिप्रसिद्धा किल गीतिमार्गे ।
सैषा गतिस्तत्सहिता भवेयुः स्थाया गते रक्तिनिदानभूताः ॥ १९० ॥

स्निग्धो बहुयो मधुरस्तथैव स्थूलो ध्वनिः स्यात् कथितः सनादः ।
तरसंयुता येऽत्र भवन्ति नादस्थायाश्च ते गायकसंप्रदायात् ॥ १९१ ॥

येषु स्वनैर्दीर्घतराः प्रयोगाः स्थाया ध्वनेस्ते कथिताः क्रमेण ।
समन्विता ये सुकुमारकान्त्या स्थायाश्छत्रेस्ते पुनरानुपूर्व्यात् ॥ १९२ ॥

गाने तु यो रञ्जकताविशेषः श्रोतृन् समस्तान् मुदितान् करोति ।
ते रक्तिसंबन्धतया प्रतीताः स्थाया निरुक्ताः खलु सप्तमाश्च ॥ १९३ ॥

उच्चारणं यत्र जवात् स्वराणां स्थायास्त एते द्रुतशब्दपूर्वाः ।
ध्वनेर्घनत्वेन च जायमानमुच्चारणं स्याद्भृत्तशब्दवाच्यम् ॥ १९४ ॥

अतो भवेयुर्भृत्तशब्दपूर्वाः स्थायाः समस्ता इति वेदितव्याः ।
अथांशसंबन्धितया प्रतीतान् स्थायान् वदामः सह लक्षणेन ॥ १९५ ॥

अंशस्वरूपेऽवगते च पश्चात् स्थायास्तदीया इति वेदितव्याः ।
अतोऽशमादौ प्रतिपाद्य योऽशो रागान्तरस्यावयवोऽन्यरागे ॥ १९६ ॥

अंशस्य को भेद इहान्यरागकाकोः सकाशादिति चेद्वदामः ।
अंशो भवेत् सप्तविधस्तु सोऽयमाद्यो भवेत्तत्र च कारणांशः ॥ १९७ ॥

भवेच्च कार्यंश इह द्वितीयस्ततः सजातीयपदादिर्मोऽशः ।
भवेच्चतुर्थः सदृशांशनामा स्यात् पञ्चमश्चासदृशांश एव ॥ १९८ ॥

मध्यस्थपूर्वोऽपि भवेत्ततोऽशस्त्वंशांशनामापि च सप्तमः स्यात् ।
रामक्रियायामपि कार्यरागे कोलाहलाख्यस्य च कारणस्य ॥ १९९ ॥

ततोऽशभावो भवतीति चात्र स्यात् कार्यरागे किल कारणांशः ।
स्यात् कारणे भैरवनाम्नि रागे कार्यस्य भैरव्यभिधस्य योऽशः ॥ २०० ॥

अतश्च कार्याशममुं वदन्ति ह्येवंविधेष्वेष्वपि चोहनीयः ।

वराटिकायुक्ततयाष्टभेदे गौलत्वयोगिन्यपि सप्तभेदे ॥ २०१ ॥

सामान्यजातेर्भवतीह योऽशो भवेत् सजातीयपुरःसरोऽशः ।

गाने कृते श्रोतृमुखैकरूप्यं नट्टावराट्योस्तु यथा विशेषात् ॥ २०२ ॥

प्रतीयतेऽसौ सदृशांशनामा ग्राह्यस्त्वयं श्रोतृजनावधानात् ।

वेलावलीगुर्जरिकास्योश्च सादृश्यसंबन्धविवर्जनेन ॥ २०३ ॥

सादृश्यतद्भिन्नविवर्जनेन योऽशः स मध्यस्थपदादिमः स्यात् ।

अंशेषु तेष्वेव हि लक्षितेषु त्वंशान्तरं चेत् प्रविशेत्तमेव ॥ २०४ ॥

अंशांशनामानमुदीरयन्ति त्वंशा इमे सप्तविधा निरुक्ताः ।

एतादृशांशाः खलु यत्र तैःशाः स्थाया निरुक्ताः सह लक्षणेन ॥ २०५ ॥

यदा तु गाता खलु सावधानोऽप्यासङ्गलेशेन विवर्जितोऽभूत् ।

यो गीयते स त्ववधानजः स्यात् स्थायस्तु सोऽयं नवमोऽवगम्यः ॥ २०६ ॥

आधानबाहुल्यवशेन गानं भवत्यपस्थानतया प्रतीतम् ।

स्थायास्त्वपस्थानभवास्त एते तथाऽपस्थानसमन्विताश्च ॥ २०७ ॥

न्यूनाधिकत्वोभयवर्जनेन गानं तु यत्सा निकृतिर्निरुक्ता ।

स्थाया निकृत्या सहितास्तदाद्या भवन्ति तेषां धुरि वेदितव्यम् ॥ २०८ ॥

गानेन कुर्यात् करुणां नृणां ये स्थाया निरुक्ताः करुणादिमास्ते ।

नानाविधां रीतिमुपेयिवांसः स्थायास्ततस्ते विविधत्वजन्याः ॥ २०९ ॥

स्थानेषु येषु प्रतिगात्रभिन्ना भिन्नास्तु रागाः प्रभवन्ति सम्यक् ।

गात्रस्य संबन्धितया प्रतीताः स्थायाः समस्ता इति वेदितव्यम् ॥ २१० ॥

स्थायस्य गात्रप्रभवस्य काकोः क्षेत्रो भवेद्या ननु को विभेदः ।

अत्रोच्यते क्षेत्रसमुद्भवा तु च्छायैव काकुः प्रतिदेहमन्या ॥ २११ ॥

स्वरूपमेव प्रतिदेहमत्र स्थायेष्वहो गात्रभवेषु भिन्नम् ।

कृत्वा ध्वनिं तीव्रतरां पुरस्तान्मन्त्रेषु पश्चादपसर्पणं यत् ॥ २१२ ॥

स्यादेश एवोपशमस्तदीयच्छायाः पुनस्तेन युता भवेयुः ।

काण्डारणास्थायमथामनामः स्तम्भेषु या तक्षभिरब्जरूपः ॥ २१३ ॥

चित्राकृतिस्तु क्रियते हि सोऽयं काण्डारणास्तत्सदृशा विचित्राः ।

छायास्त एते स्फुटतां प्रयान्ति काण्डारणाया इति वेदितव्यम् ॥ २१४ ॥

स्थानत्रयव्यापिनमेव केचित् काण्डारणस्थानमुदीरयन्ति ।
एषु स्वरः स्यात् सरलस्तथैव स्याद्रिकिशाली सुकुमाररूपः ॥ २१५ ॥

अयन्तसूक्ष्मत्वमितः क्रमेण स्थाया अर्पी निर्ज्वान्विताश्च ।
निरस्तशैथिल्यगुणस्तु गाढस्थायो निरुक्तो भरताम्रगण्यैः ॥ २१६ ॥

स एव चेसंभ्रतमार्दवः स्यात् स्थायो निरुक्तो ललितदिगाढः ।
चातुर्यपर्यायविलासशाली स्थायः प्रतीतो ललितामिधानः ॥ २१७ ॥

डोलोदितो यो मृदुतानुरोधात् स्थायः स उक्तो लुलितामिधानः ।
स्थायस्तु यो वेगविलम्बहीनः स्यान्मध्यमानश्च सभाभिधानः ॥ २१८ ॥

स्यात् कोमलः संमृतसौकुमार्यो विस्तीर्णयुक्तः प्रमृताभिधानः ।
रिगधाह्वयो रुक्षतया विहीनो यो दीप्तिमांश्वोश्च इति प्रतीतः ॥ २१९ ॥

औचित्यवान् स्यादुचिताभिधानः सुदेशिकाह्वयो हृदयालुह्वयः ।
पूर्यथैमाकाङ्क्षति यस्तु पूर्वं स्थाय्य भवेत् सोऽयमपेक्षिताह्वयः ॥ २२० ॥

वलयह्वये यो गमके वहन्यामपि ध्वनिः स्यान्मधुरश्च मन्दः ।
तं घोषसंबन्धिनमामनन्ति मन्दैर्गभीरैर्वानिभिर्मनोज्ञैः ॥ २२१ ॥

समन्विता ये त इमे स्वरस्य स्थाया निरुक्ता भरताम्रगण्यैः ।
स्थायारत्रयत्रिशदिति प्रतीतास्ते विप्रकीर्णाः सह लक्षणेन ॥ २२२ ॥

स्थायान् प्रवक्ष्याम्यथ विशतिं तानसंकरान् गायकबोधहृताः ।
आक्रम्यमाणा इव भूमिभारैर्यथा वहन्तस्तु तथा सकम्पाः ॥ २२३ ॥

यत्र स्वररा जाघर्ति ते वहस्य स्थाया निरुक्ताः प्रथमास्त्वमीषु ।
येऽवक्षराडम्बर एव मुख्यस्तेऽवक्षराडम्बरशब्दपूर्वा ॥ २२४ ॥

ऊर्ध्वरितैर्यो ज्वतासमेतः स्वरैः स उल्लासितया प्रतीतः ।
गङ्गातरङ्गा इव यत्र भान्ति स्वराः स एवात्र तरङ्गिताह्वयः ॥ २२५ ॥

कुम्भेऽर्धपूर्णं सलिलं यथैव डोलायते मूर्धानि तद्वदेव ।
डोलायते (चेति) प्रालम्बिताह्वयं स्थायं विदुर्गीतकलासु दक्षः ॥ २२६ ॥

अवस्यलेद्यो ज्वतोऽवरोहे मन्द्राच्च सोऽवस्यलितामिधानः ।
स्थित्वा स्वरे यः स्थिरमग्निवच्च स्पृष्ट्वा भवेत्तारमथो गतो यः ॥ २२७ ॥

प्रत्यागतः स्यादथ संप्रविष्टो यश्चात्वरौहे निबिडस्वरः स्यात् ।
आरोहरीतौ निबिडस्वरो यः स उत्पविष्टाह्वय इत्युपेयम् ॥ २२८ ॥

स्वरास्तु यत्रैव विनिःसरन्ति स्थायस्त्वसौ निःसरणाभिधानः ।
 यत्र भ्रमन्तीव खलु स्वराः स स्थायो भवेद् भ्रामितनामधेयः ॥ २२९ ॥
 यत्र स्वराणां खलु दीर्घकम्पः स्थायः स दीर्घादिमकम्पितः स्यात् ।
 यत्र स्वरास्तन्तुवदेव केल्यामुत्क्षिप्य चोत्क्षिप्य च गृह्यमाणाः ॥ २३० ॥
 स्थायं तमेनं परिगृह्य पूर्वमुल्लासितं संकथयन्ति सन्तः ।
 द्रुतेन पूर्वं तु विलम्बितेन पश्चाच्च मानेन च गीयते यः ॥ २३१ ॥
 स कथ्यते लम्बविलम्बिकाख्यः संगीतशास्त्रार्णवकर्णधारैः ।
 निरूप्य यत्र स्वरयोस्तु तारमन्द्रस्थयोरेकमथापरः स्यात् ॥ २३२ ॥
 परिग्रहः स्यात् स एव लोके स्थायो भवेत् त्रोटितकप्रविष्टः ।
 यत्र ध्वनिस्तु प्रथमं प्रसार्य संक्षिप्यते गायकसंप्रदायात् ॥ २३३ ॥
 स कुञ्चितः स्यात् प्रस्तुतादिमोऽथ स्थायः स्थिरः संप्रति कथ्यतेऽसौ ।
 यः स्थायिवर्णे स्थितिमत् स्वराणां कम्पः स एव स्थिरनामधेयः ॥ २३४ ॥
 द्वयोर्द्वयोर्वा खलु यस्त्रिषु त्रिष्वेकैकतो वा सरसं विलम्ब्यम् ।
 विलम्ब्य यो नाम विरच्यते स स्थायो भवेत् स्थायुकनामधेयः ॥ २३५ ॥
 प्रसारितो यः पुनरूर्ध्वमेव तारे त्विमं क्षिप्रमुदीरयन्ति ।
 स्थूलः पुरस्ताच्चरमं तथाल्पः स्थायस्तु सूक्ष्मान्त इतीरयन्ति ॥ २३६ ॥
 निरूपिता विंशतिभेदाभिन्नाः स्थायास्त्वसंकीर्णतया प्रसिद्धाः ।
 स्थायांस्त्रयस्त्रिंशतमत्र वक्ष्ये शेषानसंकीर्णतया प्रतीतान् ॥ २३७ ॥
 विवर्जिताकुञ्चनपूरणाद्याः स्वाभाविका येषु भवन्ति शब्दाः ।
 स्थायाः स्युरेते प्रकृतिस्थशब्दसंबन्धिनो गानविदां प्रसिद्धाः ॥ २३८ ॥
 शब्दस्तु सूक्ष्मीक्रियतेऽथ येषु स्थायाः कलाशब्दपुरःसरास्ते ।
 प्रतीगृहीतास्तु बलेन शक्याः स्थाया मता ह्याक्रमणादिकास्ते ॥ २३९ ॥
 स्थायास्तु ये वर्धकिकल्प्यमानस्तम्भा इव स्युर्घटनादिमास्ते ।
 स्थायास्तु ये श्रोत्रमुखप्रदाः स्युः मुखस्य संबन्धितयोदितास्ते ॥ २४० ॥
 चाले स्वराणामिह रीतिभेदात् स चालिपूर्वा कथिता ऋजक्ता ।
 तदन्विता ये कथितास्तु चालिस्थाया मता गायकसंप्रदायात् ॥ २४१ ॥
 अंशस्वरो यः कथितो हि सोऽयं जीवस्वरस्तं तु विधाय मुख्यम् ।
 (स्थायाभिधीते) कथयन्ति तांस्तु जीवस्वरस्थायतया प्रवीणाः ॥ २४२ ॥

येष्वेव वेदध्वनिवदध्वनिस्तु विभाति वेदध्वनिपूर्वकास्ते ।
 अन्तस्तु ये सारसमन्विताः स्युर्घनत्वसंबन्धितया मतास्ते ॥ २४३ ॥
 स्थाया घनत्वप्रतिकूलधर्मा निरूपितास्ते शिथिलाभिधानाः ।
 ह्येशेन कर्तुं खलु शक्यते यः स्थायो मतः सोऽवघटाभिधानः ॥ २४४ ॥
 यो गीयतेऽत्यन्तविलम्बनेन प्लुताह्वयं स्थायममुं वदन्ति ।
 आकाङ्क्षयते यः खलु पूरणाय रागेण रागेश्रममुं वदन्ति ॥ २४५ ॥
 यः सुस्वरोऽपस्वरवद्विभाति सोऽपस्वराभास इति प्रदिष्टः ।
 यः शृङ्खलाबद्ध इवावभाति स्थायं तु तं बद्धमुशन्ति सन्तः ॥ २४६ ॥
 यत्र ह्यनल्पो मधुरध्वनिः स्यात् स्थायः कलस्यात्र रवस्य सोऽयम् ।
 यः स्याच्च चातुर्यजनप्रियोऽसौ स्थायो मतश्छान्दसनामधेयः ॥ २४७ ॥
 यो दुष्करः सन् सुखगेयवत् स्यादाभासनामा सुकरादिमोऽयम् ।
 घण्टानिनादप्रतिमानुराणसमन्वितः स्थानत एव तारात् ॥ २४८ ॥
 स्थानं तु मन्द्रं प्रति याति सोऽयं स्यात् संहितस्थाय इति प्रतीतः ।
 स्थायो लघुर्गौरववर्ज्यगेयो यस्तु ध्रुवाभोगपदान्तराले ॥ २४९ ॥
 प्रगीयते सोऽन्तर इत्युपात्तो वक्रो भवेदार्जवहीन एव ।
 तारे तु यः पूर्णवदेव भाति दीप्तप्रसन्नं तमुदाहरन्ति ॥ २५० ॥
 सुखेन गेयः सुकुमारनादः प्रसन्नमृदाह्वय एष उक्तः ।
 गुरुर्मतो लाघववर्जनेन ह्रस्वो मतो यः खलु कम्पवत् स्यात् ॥ २५१ ॥
 सान्द्रत्वहीनः सबलश्च यः स्यात् स्थायो मतोऽसौ शिथिलादिगाढः ।
 दीर्घो मतो ह्रस्वविलक्षणः स्यात् स्थायो ह्यसाधारणनामकस्तु ॥ २५२ ॥
 पुंसस्तु शारीरगुणेन लोके सुखेन यः कस्यचिदेव शक्यः ।
 साधारणः सर्वसमो निरुक्तो यस्तु स्वनिर्वाहकृते न वाञ्छेत् ॥ २५३ ॥
 अन्यद्वह्न्यादिनिरूपितोऽयं स्थायो निराधारतया स एषः ।
 शक्योऽपि यो दुष्करवद्विभाति तं दुष्कराभासमुदीरयन्ति ॥ २५४ ॥
 एषां मनाग्लक्षणमिश्रणेन मिश्रं पुनः स्थायमुदाहरन्ति ।
 इति त्रयस्त्रिंशदुदाहृतास्ते स्थाया मया गायकसंप्रदायात् ॥ २५५ ॥
 षडुत्तरैषा नवतिर्मिलित्वा स्थायाः समस्ताः परिकीर्तितास्ते ।
 नानाविधत्वेन न मिश्रभेदाः शक्यन्त एव प्रतिपादनाय ॥ २५६ ॥

अथापि केषांचन लक्षणं दिक्प्रदर्शनाय प्रतिपादयामः ।
 एकस्य साम्यं गमकस्य चेत् स्यात् संकीर्णता स्थाययुगस्य सेयम् ॥ २५७ ॥
 साम्यं बहूनां गमकाभिधानां स्थायद्वये स्याद्यदि मिश्रता सा ।
 स्थायोऽधिको यः खलु यत्र मिश्रस्थाये तदाख्यां लभते स एषः ॥ २५८ ॥
 स्थायास्तु ये लक्षणसाम्यभाजस्ते मिश्रनामान इति प्रतीताः ।
 तानेव पूर्वाभिहितास्तु मिश्रस्थायान् वदामः कतिचित् क्रमेण ॥ २५९ ॥
 स्थाये प्रयुक्तस्तिरुपस्तथैव चान्दोलितस्तद्वयमिश्रणेन ।
 क्रमोदितोक्तद्वयनामधेयः स्थायो भवेदाद्य इहावधेयः ॥ २६० ॥
 लीनः पुरोक्तः खलु कम्पितश्च स्थायस्तु यस्तद्वयमिश्रणात् स्यात् ।
 लीनादिमं कम्पितमीरयन्ति द्वितीयमेतं खलु मिश्रभेदम् ॥ २६१ ॥
 यः कम्पितश्चापि तथाहृतश्च स्थायोऽपि यस्तद्वयमेलनेन ।
 तमाहृतं कम्पितपूर्वमाहुः स्थायं तृतीयं खलु मिश्रभेदम् ॥ २६२ ॥
 पुरोदितो यस्तिरुपस्तथैव यः प्रत्यपादि स्फुरितः पुरस्तात् ।
 तन्नामधेयद्वयतो यथोक्तक्रमोदितं तुर्यमिमं वदन्ति ॥ २६३ ॥
 यस्मिस्तु लीनस्फुरितौ तथा यः स्थायं तु लीनस्फुरिताख्यमाहुः ।
 यस्मिन् मिलेतां स्फुरिताहतौ द्वौ षष्ठं तमाहुः स्फुरिताहताख्यम् ॥ २६४ ॥
 त्रियोगजातान् कलयेऽथ मिश्रान् स्थायान् पुनर्गायकबोधहेतोः ।
 आद्यं तयोर्यत्र विभाति लीनो यन्मध्यमस्तिष्ठति कम्पितश्च ॥ २६५ ॥
 सन्तः पुनः स्थायविदस्तमेतं लीनादिमं कम्पितलीनमाहुः ।
 यत्र त्रिभिन्नः कुरलः पुरोक्तः स्यादाहृतश्चात्र विमिश्रमेतत् ॥ २६६ ॥
 त्रिभिन्नपूर्वं कुरलाहृतं तु प्रचक्षते स्थायरहस्यविज्ञाः ।
 तौ प्लावितोलासितकौ बलिश्चेत्येतत्त्रयं यत्र भवेद्विमिश्रम् ॥ २६७ ॥
 तं प्लावितोलासितपूर्वमाहुर्वलिं तु संगीतकलाप्रवीणाः ।
 बलिस्तथा हुम्फितमुद्रितौ चेत्येभिस्त्रिभिर्नस्तु भवेत्तदेतत् ॥ २६८ ॥
 वल्यादिमं हुम्फितमुद्रितं तं प्रचक्षते गीतकलाप्रवीणाः ।
 बलिस्तथान्दोलितनामितौ च यस्मिन्नेमे तु त्रितये मिलन्ति ॥ २६९ ॥
 तं नामितान्दोलितपूर्वमाहुर्वलिं तु संगीतकलाधुरीणाः ।
 बलिस्तथा नामितकम्पितौ चेत्येतत्त्रयं यत्र मिलेत्तमेतम् ॥ २७० ॥

आहुर्वलिं नामितकम्पितान्तमार्यास्तथा दत्तिलकोहलाद्याः ।
 स्थायांश्चतुर्योगभवांस्तु वक्ष्याम्यान्दोलितप्लावितनामिताश्च ॥ २७१ ॥
 तथा समुल्लासित इत्यमीभिश्चतुर्भिरैकः खलु मिश्रभेदः ।
 आन्दोलितप्लावितपूर्वमाहुस्तथा समुल्लासितनामितं तम् ॥ २७२ ॥
 स्थायौ प्रवक्ष्याम्यथ पञ्चयोगजातावुभौ पूर्वमतानुसारात् ।
 यत्रादिमः स्यात्तिरुपस्तथास्यादान्दोलितोऽथो च बलित्रिभिन्नौ ॥ २७३ ॥
 अन्ते ततः स्यात् कुरलश्च शब्दैरेभिः क्रमोक्तैरभिधीयतेऽन्यः ।
 यत्र त्रिभिन्नः प्रथमोऽथ लीनो भवेद्द्वितीयः स्फुरितस्तृतीयः ॥ २७४ ॥
 संप्लावितान्दोलितकौ च शब्दैरेभिः क्रमोक्तैरभिधीयतेऽन्यः ।
 स्थायः प्रदिष्टः कथयामि भागैरुत्पादितान् संप्रति मिश्रभेदान् ॥ २७५ ॥
 द्वियोगजातान् कलये वह्न्या ढालोऽनुगानं च भवेत् क्रमेण ।
 एकः प्रभेदो ह्युदितस्तु तस्य ढालाद्बह्न्याश्च तथा द्वितीयः ॥ २७६ ॥
 शब्दाश्च ढालादपरो वह्न्या यन्त्रात् परश्चापि भवेद्विमिश्रः ।
 स्याच्छायया यन्त्रयुजापि कश्चिच्छब्दाश्च यन्त्रादपरोऽपि भेदः ॥ २७७ ॥
 कश्चित् प्रभेदोऽत्र भवेद्बह्न्या सच्छायया कश्चन यन्त्रतश्च ।
 स्याद्वाद्यशब्दादपरस्तु तीक्ष्णात् स्यात् प्रेरिताश्चेति मतो द्वियोगः ॥ २७८ ॥
 त्रियोगजातान् कथयेऽथ तीक्ष्णान्यत् प्रेरिताश्च स्वरलम्बताश्च ।
 एकोऽपरः कश्चन ढालशब्दात् स्याद्यन्त्रशब्दादपि वाद्यशब्दात् ॥ २७९ ॥
 ततश्चतुर्योगभवाश्च ढालात् सच्छायकात् कश्चन यन्त्रशब्दात् ।
 स्यादाद्यशब्दादपि को विभेदस्त्वलम्बितावरावलिताह्वयाश्च ॥ २८० ॥
 स्यात्ताडितोल्लासितयुग्मतोऽन्यः स्यात् संप्रविष्टादथ चोत्प्रविष्टात् ।
 स संप्रविष्टेन तरङ्गितेन ततः प्रवक्ष्ये द्वययोगजन्यान् ॥ २८१ ॥
 उल्लासिताश्च प्रतिगृह्य पूर्वं भवेत्तथा लम्बविलम्बिताश्च ।
 ततश्चतुर्योगभवस्तु कश्चित् स्यात्ताडिताश्चैव तथा प्रविष्टात् ॥ २८२ ॥
 अथोत्प्रविष्टादपि वान्यसंज्ञात्ततः पुनर्निःसरणात्तथैव ।
 अन्यस्तु दीर्घादिमकम्पिताश्च सूक्ष्मान्तकभ्रामितकात्तथैव ॥ २८३ ॥
 सस्थायुको भेद उदीरितोऽन्यस्त्वेवं चतुर्योगभवा निरुक्ताः ।
 प्रपञ्चये कंचन पञ्चयोगाज्जातं प्रभेदं किल सानुमोदम् ॥ २८४ ॥

वहाक्षराडम्बरयुग्मजातस्त्वाकुञ्चितश्च प्रसृतः स्थिरश्च ।

स्याद्भ्रामितक्षिप्रपदाभिधेयः सूक्ष्मान्तसंज्ञश्च तरङ्गितश्च ॥ २८५ ॥

विलम्बितश्चेति च भेद एको भेदाश्च षट्त्रिंशदतिरितास्ते ।

दिशानयान्येऽपि किलोहनीयाः स्थायाः किल न्यायविचारदक्षैः ॥ २८६ ॥

— ॥ आलप्तिः ॥ —

स्थायांश्च वागांश्च निरूप्य सम्यगालप्तिकां संप्रति लक्षयामः ।

रागस्य तस्यालपनं किलाहुरालप्तिकां गीतकलाप्रवीणाः ॥ २८७ ॥

आलप्तिरेषां द्विविधा च रागपूर्वा च सा रूपकपूर्विका च ।

आद्यान् प्रबन्धाननपेक्ष्य रागालप्तिर्भवेत् स्थानचतुष्टयोत्थाः ॥ २८८ ॥

यत्र स्वरे रागनिवेशनं स्यात् स्थायस्वरं तं निगदन्ति सन्तः ।

स्थायस्वराद्यस्तु भवेत्तुरीयो अर्धं तमारोहणतो भणन्ति ॥ २८९ ॥

अर्धस्य यः स्यादवरोहणेन स्थायिस्वराच्चापि भवेत्तृतीयः ।

उच्चारणं तस्य पुनः पुनर्यं तं वंशिकायां मुखचालमाहुः ॥ २९० ॥

आरभ्य तु स्थायिनमा तृतीयादधः स्वराणामपि योजनेन ।

यद्गानमिन्धे तदुदाहरन्ति स्वस्थानमाद्यं सुधियः परं ते ॥ २९१ ॥

अर्धस्वरे पूर्ववदेव यत् स्यात् स्वस्थानमेतद्धि भवेद्वितीयम् ।

स्थायिस्वरादष्टमतामुपेतः स्वरस्तु योऽसौ द्विगुणाभिधानः ॥ २९२ ॥

अर्धस्वरस्य द्विगुणस्वरस्याप्यर्धस्थिताख्याः खलु मध्यभाजः ।

अर्धस्वरेषु प्रविधाय तत्तद्वागानुकूलैर्गमकैश्च गीतिम् ॥ २९३ ॥

यः स्थायिनि स्यान्न्यसनं पुरेव स्वस्थानमेतद्धि भवेत्तृतीयम् ।

पूर्वोक्तवत्त्वष्टममाकलय्य गीतं ततः स्थायिनि किं च मुञ्चेत् ॥ २९४ ॥

स्वस्थानमेतत् कथितं परं स्वस्थानैश्चतुर्भिस्तु समन्विता या ।

रागस्य सालप्तिरथ त्वमुष्यास्तं स्थापनाभेदमिहामनामः ॥ २९५ ॥

जीवस्वरव्याप्तियुतैस्तथाल्पाल्पकैः प्रसन्नैर्बहुचातुरीकैः ।

स्थायैरमीभिः करणैस्तु रागाभिव्यञ्जनस्थापनिकोपदिष्टा ॥ २९६ ॥

— ॥ रूपकालप्तिः ॥ —

सा रूपकालप्तिरथ प्रबन्धरागेण तालेन समन्विता या ।
 सा च द्विधोक्ता प्रथमा तु यत्र प्रतिग्रहण्याद्यभिधा तदीया ॥ २९७ ॥
 सा भञ्जनी चात्र भवेद्द्वितीया तत्रादिमां सांप्रतमीरयामः ।
 स्वस्थानमुद्राय पुरैव चालप्यङ्गं प्रबन्धावयवात्महेतुः ॥ २९८ ॥
 प्रतिग्रहण्यत्र भवेद्द्वितीया या भञ्जनी सा द्विविधात्र वेद्या ।
 स्थायादिमा भञ्जनिभेदपूर्णा भवेत् परा रूपकभञ्जनी च ॥ २९९ ॥
 स्थायस्तु सा भञ्जनिकोच्यतेऽथ रागस्य यत्रावयवो विशेषात् ।
 प्रबन्धसंबन्धिपदप्रमाणान्नानाविधो गीयत एव सम्यक् ॥ ३०० ॥
 तेनैव मानेन तदा पदैश्चान्यथान्यथा रूपकमत्र सर्वम् ।
 संगीयते यत्र निरूपिता सालम्निकमाद्रूपकभञ्जनीति ॥ ३०१ ॥
 आलम्निकाख्येति हि सा तु वर्णालंकाररम्या गमकैर्विलासैः ।
 प्रकाशयन्ती निजरागभेदप्रयोजनेऽत्रैव परं प्रशस्ता ॥ ३०२ ॥
 आलम्निकायास्त्वपरान् विशेषानाचष्ट यश्चाष्ट स पार्श्वदेवः ।
 समा हि चाद्या विषमा द्वितीया स्यात् प्राञ्जलीकेति पुनर्द्विधा स्यात् ॥ ३०३ ॥
 स्यात् साक्षरा सेयमनक्षरा च पूर्वं द्विधोक्तापि चतुर्विधैवम् ।
 पुनर्द्विधा सा कथिता सतालतालेति सा चाष्टविधोपदिष्टा ॥ ३०४ ॥
 शुद्धस्य योगादपि सालगस्य षडुत्तरास्ताः कथिता दर्शवम् ।

— ॥ बृन्दलक्षणम् ॥ —

आलम्निलक्ष्म प्रतिपाद्य वक्ष्ये बृन्दं जनानन्दनमूलकन्दम् ॥ ३०५ ॥
 कदम्बकं वादकगायकानां विदन्ति बृन्दं गणनाविशेषात् ।
 त्रैधं तदेतत् पुनरुत्तमं च स्थान्मध्यमं चैव ततः कनिष्ठम् ॥ ३०६ ॥
 यस्मिन् भवेद्गातृचतुष्टयी च मुख्यास्तथाष्टौ समगायनाश्च ।
 स्याद्गायनीद्वादशकं चतुष्कं तद्वांशिकानां च पुनश्चतुष्कम् ॥ ३०७ ॥
 मार्दङ्गिकानां च भवेत्तदेतदुदीरयन्त्युत्तममेव बृन्दम् ।
 तदर्धमानादिह मध्यमं स्याद्बृन्दं कनिष्ठस्य च लक्ष्म वक्ष्ये ॥ ३०८ ॥

एको भवेद्यत्र तु मुख्यगाता त्रयो भवेयुः समगायनाश्च ।
ततः परं गायनिकाश्चतस्रस्तथा भवेद्वांशिकयोर्द्वयं च ॥ ३०९ ॥

द्वयं च मार्दङ्गिकयोस्तदेतत् कनिष्ठबृन्दं कथयन्त्यभिज्ञाः ।
तद्गायनीबृन्दमपि त्रिधा स्यात् स्यादुत्तमं मध्यमकं कनिष्ठम् ॥ ३१० ॥

स्यातामुभे गायनिके च मुख्ये दशैव चान्याः समगायिकाश्च ।
मार्दङ्गिकौ द्वावथ वांशिकौ द्वौ बृन्दं त्विहाद्यं खलु गायनीनाम् ॥ ३११ ॥

एका पुनर्गायनिका च यत्र समाः पुनर्गायनिकाश्चतस्रः ।
एको भवेद्वांशिक एक एव मार्दङ्गिको मध्यमबृन्दमेतत् ॥ ३१२ ॥

एका भवेद्गायनिका च यत्र यथेच्छमन्ये समगायिकाद्याः ।
बृन्दं कनिष्ठं कथयन्ति तत्र ज्ञाः कोलाहलाख्यं कथयेऽथ बृन्दम् ॥ ३१३ ॥

बृन्दे भवन्त्युत्तमतोऽधिकाश्चेद्यत्र स्थिता गायनगायिकाद्याः ।
कोलाहलं बृन्दमुदीरयन्ति ततस्तु बृन्दस्य गुणान् वदामः ॥ ३१४ ॥

मुख्यानुवृत्तिः प्रथमो गुणस्तच्छब्देन साम्यं मिलनं द्वितीयः ।
मुख्यस्य गातुर्लयतालयोश्चानुवृत्तिरन्यस्तु गुणस्तृतीयः ॥ ३१५ ॥

परस्परस्य त्रुटितस्य पूर्वलयस्य यन्निर्वहणं तुरीयः ।
स्थानत्रयव्यापनचातुरी स्यात् स पञ्चमश्चोत्तमगायनस्य ॥ ३१६ ॥

शब्देन वैषम्यविवर्जनं यत् षष्ठं गुणं तं निपुणं भणन्ति ।
इत्थं गुणा बृन्दगता निरुक्ता वक्ष्यामि बृन्दं भरतोक्तरीत्या ॥ ३१७ ॥

स्याद्बृन्दभेदः कुतपाभिधानस्त्रिधा च सोऽयं कथितस्तु तैश्च ।
ततस्य चैकः कुतपोऽवनद्धवाद्यस्य चान्यः खलु नर्तनस्य ॥ ३१८ ॥

ततैश्च वाद्यैः कुतपस्तु यत्र स्याद्गायनोऽयं सपरिग्रहश्च ।
परिग्रहं तस्य निरूपयामो वीणा पुनर्घोषवती च चित्रा ॥ ३१९ ॥

तथा विपञ्ची परिवादिनी च स्याद्वल्लकी सा खलु कुब्जिका च ।
ज्येष्ठा तथान्या नकुलोष्ठिका च स्यात् किन्नरी चापि जया च कूर्मी ॥ ३२० ॥

ततः पिनाकी शततन्त्रिका स्यादौदुम्बरी सा खलु हस्तिका च ।
षट्कर्णिकान्या च तथैव पौणी तथा भवेद्वावणहस्त एकः ॥ ३२१ ॥

सारङ्गिकालापनिकेति वाद्याध्याये तु नाना च निरूपितानाम् ।
तद्वादकानां च परिग्रहो यः परिग्रहोऽयं कथितो मुनीन्द्रैः ॥ ३२२ ॥

प्रपञ्चयन् पञ्च परिग्रहांश्च तद्भाविका वादकवांशिकाश्च ।
 तत्काहलाशंखकवादकश्च तन्मौहरीशृङ्गकवादकश्च ॥ ३२३ ॥
 तथोत्तमास्तालधराश्च ये तत्परिग्रहः स्यात् कुतपस्तस्य ।
 आनद्धपूर्वं कुतपं प्रवक्ष्ये यत्रैकको मार्दलिकश्च मुख्यः ॥ ३२४ ॥
 आद्यं तु वाद्यं पणवस्ततो ददुरस्तु तस्मात् परमेव ढक्का ।
 मण्डी च ढक्कापि च ढक्कुली च ततः परं स्यात् पटहस्तथैव ॥ ३२५ ॥
 तथैव चान्या करटा हुडुक्का ढक्का ततः स्याद्दृवसं तथान्या ।
 डमर्वभिरुयो घढसश्च रुञ्जा तथा कुडुक्का कुडुवाभिधान्या ॥ ३२६ ॥
 निःस्वानभेर्यौ त्रिवली तथैव स्यान्तम्बकी स्यादथ बाम्बडी च ।
 पटश्च कम्प्राजवसेल्लुकाश्च कांस्यादितालः किरिकिट्टिकं च ॥ ३२७ ॥
 यदेवमाद्यं पुनरस्ति वाद्यं तद्वादकानां च पृथक्कदम्बम् ।
 आनद्धपूर्वं कुतपं वदन्ति नाट्यस्य वक्ष्ये कुतपं क्रमेण ॥ ३२८ ॥
 वराटकर्णाटकलाटगौडबङ्गालकाश्मीरकलिङ्गचोलाः ।
 समालवागुर्जरिकोङ्कणाश्च देशाश्च सौराष्ट्रमुखास्तथा ये ॥ ३२९ ॥
 एतेषु जातैरभिनीतिदक्षैर्नानाङ्गहारेषु विचक्षणैश्च ।
 सुशिक्षितैस्ताण्डवलास्ययोश्च स्थाने विचित्रे विषमे च विज्ञैः ॥ ३३० ॥
 तथोत्तमैर्मध्यमकाधमैश्च नाट्यस्य वेद्यः कुतपोऽत्र पात्रैः ।
 एतस्य योगं कुतपत्रयस्य बृन्दं त्वभाणिद्भरतो मुनिन्द्रः ।
 ततादिकस्योत्तमतादिभेदात् स्यादुत्तमादिः कुतपस्त्रिधायम् ॥ ३३१ ॥

॥ इति रघुनाथभूपरचितायां संगीतसुधायां

तृतीयः प्रकीर्णकाध्यायः समाप्तः ॥

सङ्गीतसुधायाम्

चतुर्थोऽध्यायः



सङ्गीतशास्त्रप्रचयप्रभेदे श्रुत्यादिजन्यं स्वररूपमुक्तम् ।
अथोदितास्तत्प्रभवाश्च रागा जातादिगान्धर्वयुताः समग्रम् ॥ १ ॥

जातिः कपालानि च कम्बलं च ते प्रामरागाश्च तथोपरागाः ।
शुद्धाश्च रागाः सकला निरुक्ता भाषाविभाषान्तरभाषिकाद्याः ॥ २ ॥

गान्धर्वमेतत् सकलं निरुक्तं प्रयोक्तृवर्गोऽस्य तु नन्दिमुख्याः ।
रागाङ्गभाषाङ्गयुतं क्रियाङ्गमुपाङ्गमेतत् खलु देशिरागः ॥ ३ ॥

चतुर्विधे तत्र तु देशिरागे गीतप्रबन्धे च सलक्षणेऽस्मिन् ।
वाग्गेयकारप्रमुखैः समग्रप्रयोक्तृवर्गः प्रतिपादितः प्राक् ॥ ४ ॥

प्रबन्धनिर्माणविशेषदक्षो वाग्गेयकारस्त्विति वर्णितं प्राक् ।
प्रबन्धरूपेऽवगते च पश्चाद्वाग्गेयकारस्त्वित्वा वर्णनीयः ॥ ५ ॥

अतः प्रबन्धप्रतिपादनार्थं तुरीयमध्यायमुदीरयामः ।
यतः प्रबन्धोऽत्र च गीतरूपस्ततश्च गीतं प्रथमं निरूप्यम् ॥ ६ ॥

अत्र स्वराणामनुरञ्जको यो गुम्भस्तमेतं प्रवदन्ति गीतम् ।
ननूदितं प्राक् स्वरलक्ष्ममध्ये स्वरस्वरूपे किल रञ्जकत्वम् ॥ ७ ॥

अतः स्वराणामनुरञ्जकत्वं विशेषणं यन्न सहामहे तत् ।
अत्रोच्यते तस्य विशेषणस्य व्यावर्तमेतद्विद्मदं यथा स्यात् ॥ ८ ॥

संदर्भमात्रे न हि रञ्जकत्वं भवेत् स्वराणामिति वेदितव्यम् ।
विवादिभूतस्वरमर्दनेन विना स्वरूपेण तु तत्प्रयोगे ॥ ९ ॥

संदर्भभावे सति च स्वराणां तद्रञ्जकं स्यादपि वेदितव्यम् ।
तस्मिन्नतिव्याप्तिनिवारणार्थं विशेषणं रञ्जनरूपमुक्तम् ॥ १० ॥

उक्तं च गीतं द्विविधं वदन्ति गान्धर्वमाद्यं किल गानमन्यत् ।
 गान्धर्वमुख्यैः किल गीयमानं श्रेयःप्रदं लक्षणमत्र वेद्यम् ॥ ११ ॥
 सिद्धं तथानादिपरंपराभिरशक्यमप्याधुनिकैरशेषैः ।
 गान्धर्वमेतत् कथितं पुरस्ताद्गानं त्विदानीं प्रतिपादयामः ॥ १२ ॥
 देशीयरागादि च लक्ष्मयुक्तं वाग्गेयकारप्रमुखैरितं च ।
 तद्गानसामान्यमितीरयन्ति श्रेयस्करं मोदकरं जनानाम् ॥ १३ ॥

— ॥ गानभेदाः ॥ —

यद्यप्यथो गानमशेषजन्तुहर्षप्रहर्षादिमहेतुभूतम् ।
 तथापि केषांचन किंचिदेव गानं प्रियं भिन्नहृत्किर्हि लोकः ॥ १४ ॥
 प्रकारभेदं जनरञ्जनानां स्पष्टं समाचष्ट स पार्श्वदेवः ।
 यदुच्चनीचस्वरसंयुतः स्याद्यन्न द्रुतं नैव विलम्बितं च ॥ १५ ॥
 तालानुरूपं समनामगानमाचार्यवर्यप्रियमामनन्ति ।
 गानं क्रियाकारकशब्दयुक्तं यत्संधिदोषेण विवर्जितं च ॥ १६ ॥
 व्यक्तस्वरं व्यक्तपदं तदेतद्व्यक्ताभिधं पण्डितरञ्जकं तत् ।
 यदक्षरैः स्याल्ललितैरुपेतं शृङ्गारनाम्ना सहितं रसेन ॥ १७ ॥
 श्राव्येण नादेन युतं च गानं प्रियं च यूतां मधुराभिधानम् ।
 गानस्वरैरुच्चतरैरुपेतं तथा प्रयोगे बहुलीकृतं च ॥ १८ ॥
 विक्रुष्टसंज्ञं पुनरेतदेव प्रियं परेषां कथितं जनानाम् ।
 वृत्त्यारभट्या सहितं यदेव प्रवीरसंग्रामकथोद्भूतं च ॥ १९ ॥
 स्यादुच्चनीचस्वरसंयुतं च सोत्साहगानं खलु शूरहृद्यम् ।
 प्रमोदकं दीप्तपदैः समग्रं शृङ्गारसंज्ञेन रसेन युक्तम् ॥ २० ॥
 कृपारसज्ञापककाकुयुक्तं विविक्तहृद्यं करुणाख्यगानम् ।
 पदैः परीतं विपरीतरूपैः समन्वितं यत् स्वरभङ्गिभेदैः ॥ २१ ॥
 युक्तं पुनर्हास्यरसेन गाढं विटप्रियं स्यात् परिहासगानम् ।
 गूढाभिधेयैः प्रकटायमानसंसारसंभावितसौख्यमुख्यैः ॥ २२ ॥
 पदैरुपेतं यदुदाहरेयुरध्यात्मगानं खलु योगिहृद्यम् ।
 शुभैश्च वाक्यैर्बहुलैरुपेतं स्वरेण शुद्धेन च पञ्चमेन ॥ २३ ॥

गेयं विवाहादिमहोत्सवेषु वधूप्रियं मङ्गलगानमेतत् ।
 यदेवतायाः सहितं स्तवेन तस्याः प्रभावप्रतिबोधनं च ॥ २४ ॥
 आस्तिक्यसंपादकमत्र रम्यं गानं विदुर्भक्तजनादिहृद्यम् ।
 अभ्युन्नतस्थानसमन्वितं च यदालिकं स्यादपि तालपादैः ॥ २५ ॥
 रूक्षं प्रयोगैर्बहुलैरुपेतं वादिप्रियं तद्विषमाख्यगानम् ।
 इत्थं जनानामिह रञ्जनानि नानाविधान्याह स पार्श्वदेवः ॥ २६ ॥
 गानं तदत्र द्विविधं निरुक्तं निबद्धमेकं त्वनिबद्धमन्यत् ।
 षडङ्गधात्वादिविवर्जनेन चालप्तिरूपं त्वनिबद्धमाहुः ॥ २७ ॥
 उद्ग्राहमुख्यैरपि धातुवर्गैरङ्गैः स्वराद्यैश्च युतं निबद्धम् ।
 तत्रानिबद्धं कथितं पुरस्तान्निबद्धमत्रैव निरूपयामः ॥ २८ ॥
 त्रेधा निबद्धस्य भवन्ति संज्ञा वस्तुप्रबन्धोऽपि च रूपकं च ।
 एकस्य संज्ञा बहुधा प्रवृत्तिर्निमित्तभेदादिति पार्श्वदेवः ॥ २९ ॥
 चत्वार उद्ग्राहमुखाः स्वरादीन्यङ्गानि षट् चापि वसन्ति यस्मिन् ।
 तद्वस्तुसंज्ञं कथितं निबद्धं प्रवृत्त्यभिज्ञैर्भरताग्रगण्यैः ॥ ३० ॥
 चतुर्भिरत्रापि च धातुभिश्च प्रबध्यतेऽङ्गैरपि षडभिरेषः ।
 एवं प्रबन्धार्थमुदीरयन्ति शार्दूलशैलादिमुखा मुनीन्द्राः ॥ ३१ ॥
 नामादिमारोपणमेव यस्मिन्निरूप्यते रूपकमेतदाहुः ।
 पूर्वं निरुक्तः किल धातुशब्दो गेयाभिधायीति विविच्य सम्यक् ॥ ३२ ॥
 स एव चोक्तः किल धातुशब्दस्तुर्यप्रबन्धावयवाभिधायी ।
 चतुर्विधो धातुरिह प्रबन्धे ह्युद्ग्राहमेलापकसंज्ञकौ द्वौ ॥ ३३ ॥
 ध्रुवं तृतीयं समुदाहरन्ति त्वाभोगसंज्ञः कथितस्तुरीयः ।
 आद्यः प्रबन्धावयवः किल स्यादुद्ग्राहनामा कथितो मुनीन्द्रैः ॥ ३४ ॥
 भवेत् प्रबन्धावयवो द्वितीयो मेलापकः सर्वजनप्रसिद्धः ।
 ध्रुवः प्रबन्धावयवस्तृतीयः सर्वप्रबन्धे नियतो यतोऽयम् ॥ ३५ ॥
 प्रबन्धतुर्यांशमुदाहरन्ति त्वाभोगनामानममुं मुनीन्द्राः ।
 धातुश्चतुर्थेति कथं नु संख्या ह्यस्यन्तराख्योऽपि च धातुरन्यः ॥ ३६ ॥
 एवं च पञ्चेति निरूपणीये कथं चतुर्थेति विनिश्चयस्ते ।
 सत्यं च धात्वन्तरवर्णनं ते सर्वानुयायी खलु नैष धातुः ॥ ३७ ॥

प्रवर्तते सालगसूडमात्रे त्वन्यत्र चत्वार इति प्रतीतम् ।
 पिप्तादिधातुत्रितयो यथा वा शरीरपोषादिविशेषहेतुः ॥ ३८ ॥
 निर्वाहकत्वेन तथा प्रबन्धे ह्युद्ग्राहमुख्याः किल धातवस्ते ।
 धातुस्वरूपं कथयाभि सम्यग्धातुस्वतो धारणपोषणार्थात् ॥ ३९ ॥
 औणादिके संप्रति कल्प्यमाने तुन्प्रत्यये धातुपदस्य सिद्धिः ।
 उद्ग्राहमुख्यान् समुदाजहार व्युत्पत्तिपूर्वं किल पार्श्वदेवः ॥ ४० ॥
 उद्गृह्यते येन च गीतमादावुद्ग्राहनामास्य ततः प्रतीतः ।
 भवेद्भ्रुवोद्ग्राहकमेलनेन मेलापकाख्यां लभते द्वितीयः ॥ ४१ ॥
 प्रबन्धमात्रे नियतो यतोऽभूद्भ्रुवाभिधानं लभते स धातुः ।
 यतः प्रबन्धस्य समाप्तिरासीत् खण्डं तमाभोगमुदीरयन्ति ॥ ४२ ॥
 ध्रुवस्य चाभोगविधानतो वा त्वाभोगनामानमुशन्ति सन्तः ।
 उद्ग्राहमुख्यांश्चतुरः किलैवं व्युत्पादयामास स पार्श्वदेवः ॥ ४३ ॥
 एलाप्रबन्धेऽपि च ढेङ्किकायामुद्ग्राहमुख्या नियताः प्रतीताः ।
 नान्यप्रबन्धे नियतौ भवेतामाभोगमेलापकनामैधेयौ ॥ ४४ ॥
 पुनः प्रबन्धस्त्रिविधो द्विधातुराद्यस्त्रिधातुश्च भवेद्द्वितीयः ।
 भवेच्चतुर्धातुरथो तृतीयस्त्रैविध्यमित्थं कथितं मुनीन्द्रैः ॥ ४५ ॥
 प्रबन्धनाम्नः पुरुषस्य तस्य पश्चात् षडङ्गानि निरूपयामः ।
 आद्यः स्वरः स्याद्विरुद्धं द्वितीयं पदं तृतीयं किल तेन्नकश्च ॥ ४६ ॥
 स्यात् पञ्चमः पाट इति प्रतीतस्तालाभिधानं निगदन्ति षष्ठम् ।
 प्रबन्धनाम्नः पुरुषस्य तस्य षडङ्गविन्यासविधां वदामः ॥ ४७ ॥
 पदस्य चार्थप्रतिबोधकत्वात्तेन्नस्य कल्याणविबोधकत्वात् ।
 पदं च तेन्न च त्रिलोचने द्वे प्रबन्धसंज्ञस्य च पुरुषस्य ॥ ४८ ॥
 मृदङ्गवीणामुरजादिजन्मा कराभिघातप्रभवस्तु पाटः ।
 प्रत्यर्थिसेनाप्रविदारणादिर्युतस्तु हस्ताभिनयैकसाध्यः ॥ ४९ ॥
 तत्तादृशोऽसौ विरुद्धश्च तौ द्वौ प्रबन्धनाम्नः पुरुषस्य पाणी ।
 तालस्वरौ यच्चरणैकहेतू प्रबन्धनाम्नः पुरुषस्य पादौ ॥ ५० ॥
 तद्रूपकत्वेन निरूपितानां स्वरादिमानामिह लक्ष्म वक्ष्ये ।
 स्वरस्य रूपं प्रथमे निरुक्तं तद्वाचका ये सरिगादिवर्णाः ॥ ५१ ॥

ते च स्वरव्यक्तियुताः प्रबन्धनिरूपणेऽत्र स्वरशब्दवाच्याः ।
 औदार्यशौर्यादिगुणप्रशंसाशब्दं प्रभूणां विरुदं वदन्ति ॥ ५२ ॥
 आर्यप्रसिद्धेर्विरुदाख्यशब्दो म्लेच्छप्रसिद्धेरथ वा निरुक्तः ।
 एवं प्रसक्ते सति संशयेऽस्मिन् विनिश्चितं श्रीचरणैर्विविच्य ॥ ५३ ॥
 विरुद्धवाची विरुदाख्यशब्दो भवेन्महाराष्ट्रजनप्रसिद्धः ।
 निर्जित्य शत्रून् विरुदं दधानं राजानमासाद्य सपत्नभूपाः ॥ ५४ ॥
 रामार्जुनादेरिव शौर्यरीती राधासुतादेरिव दातृतेति ।
 एतत्प्रबन्धश्रवणे तदीयचिह्नावलोके खलु ते विशुद्धाः ॥ ५५ ॥
 एतादृशं वीररसप्रधानं द्विषां तथोद्वेगकरं च यत् स्यात् ।
 द्विषां विरुद्धप्रतिपादनस्य बोद्धव्यमेतद्विरुदाभिधानम् ॥ ५६ ॥
 अथ क्रमप्राप्तपदं वदामो निरुक्तपूर्वाद्विरुदाश्च भिन्नः ।
 रसान्तरेणापि समन्वितश्च यद्वाचकं तत्तु पदाभिधानम् ॥ ५७ ॥
 तेनेते शब्दं किल तेन्नकः स्याच्छ्लेषः प्रदो मङ्गलवाचकश्च ।
 कथं तु तेन्नस्त्वह मङ्गलार्थो विहाय चोङ्कारमथेति शब्दम् ॥ ५८ ॥
 अत्रोच्यते तत्त्वमसीति वाक्ये सूत्रेषु वा सत्यवतीसुतस्य ।
 तद्ब्रह्मत्राक्येऽपि च तैत्तिरीये ब्रह्मैव लक्ष्यं किल तत्पदेन ॥ ५९ ॥
 हरो हरिश्चापि विरिञ्चनश्च सुरास्त्रिकास्तत्पदकीर्तनेन ।
 अतश्च गानेऽपि च तेन्नकारस्तालप्रयोगेऽपि च तत्तकारः ॥ ६० ॥
 अतीव कल्याणविशेषवाची भवेदयं सर्वजनप्रसिद्धः ।
 मृदङ्गवीणासुरजादिवाद्यसमुद्भवानां करघट्टनेन ॥ ६१ ॥
 दिगिद्विगीत्येवमुदीरितानां तथैव तेषां कणनादिमानाम् ।
 शङ्खादिजानां किल तुत्थुगानां वाद्याक्षराणां निकरंस्तु पाटः ॥ ६२ ॥
 चञ्चत्पुटादिस्त्वह तालसंज्ञा विविच्य चानन्तरमेव वक्ष्ये ।
 अङ्गानि षट् तस्य निरूप्य पञ्चाज्जातिप्रभेदानिह वर्णयामः ॥ ६३ ॥
 षडङ्गयुक्ता खलु मेदिनी स्यादानन्दिनी पञ्चभिरन्विताङ्गैः ।
 चतुर्भिरङ्गैः किल दीपना स्यादङ्गत्रयेणैव तु पावनी च ॥ ६४ ॥
 तारावली त्वङ्गयुगेन युक्ता संख्याविशेषात् किल नामभेदाः ।
 मतान्तरेणापि च नाम वक्ष्ये सरूपकं सर्वजनप्रसिद्धम् ॥ ६५ ॥

यथा षडङ्गोपहिता श्रुतिः स्यात्तद्वत् षडङ्गा श्रुतिरेव जातिः ।
जगाद् भीष्मोऽपि च राजधर्मे पञ्चाङ्गयुक्तां किल राजनीतिम् ॥ ६६ ॥

श्रेयोभिकाङ्क्षी नृपतिर्विदध्यादारम्भणोपायमिहादिमाङ्गम् ।
सेनाविधृत्यर्थसुवर्णसंपच्छेयोऽर्थचित्तानुगमन्त्रिलाभः ॥ ६७ ॥

द्वितीयमङ्गं द्वितयं मिलित्वा भवेत्तृतीयाङ्गमितो वदामः ।
सपङ्कगर्ताटविकादिदेशभेदस्य सस्यादिसमृद्धिभाजः ॥ ६८ ॥

कालस्य चैव प्रविभागबुद्ध्या प्रवृत्तिरेतत्तु तृतीयमङ्गम् ।
आरब्धकार्यस्य विकुण्ठने तन्निवार्य मन्त्रेण बलेन चापि ॥ ६९ ॥

आरब्धनिर्वाहविधिश्रुतुर्थमङ्गं विदुर्नीतिकलाप्रवीणाः ।
सर्वैरुपायैः फलसिद्धिमेव प्राहुर्जनाः पञ्चममङ्गमत्र ॥ ७० ॥

एवं च पञ्चाङ्गसमन्वितायाः प्रबन्धजातिः खलु नीतिरेषा ।
यथैव हस्त्यश्वरथं भटाश्चेत्येतैश्चतुर्भिः सहितैव सेना ॥ ७१ ॥

एवं प्रबन्धस्य चतुर्भिरङ्गैः सेनाभिधानं लभते तु जातिः ।
शक्तिश्च लोकादिनिरीक्षणेन नैपुण्यमभ्यास इति त्रयेण ॥ ७२ ॥

यथा प्रसिद्धा कविता तथैव चाङ्गैर्गभिः स्यात् कविताख्यजातिः ।
गद्यैश्च पद्यैः सहिता च चम्पूरेवं किलाङ्गद्वयभाक्तु चम्पूः ॥ ७३ ॥

मतान्तरेणापि निरूप्य जातिं द्वैविध्यमस्यैत्र पुनर्वदामः ।
भवेदनिर्गुक्ततया प्रतीतः पूर्वोऽथ निर्युक्त इति द्वितीयम् ॥ ७४ ॥

उक्तादिमश्छान्दस एव चञ्चत्पुटादितालस्य च लक्षणेन ।
विनाकृतः स्यात् प्रथमप्रबन्धो निर्युक्त एतन्नियमोपपन्नः ॥ ७५ ॥

पुनः प्रबन्धास्त्रिविधा भवन्ति सूडस्थिता आलिसमाश्रिताश्च ।
ते विप्रकीर्णा इति तत्र पूर्वं सूडप्रबन्धान् प्रतिपादयामः ॥ ७६ ॥

— ॥ सूडप्रबन्धाः ॥ —

एलादिमः स्यात् करणं द्वितीयं ढेङ्की तृतीयाप्यथ वर्तनी तु ।
भवेत्तुरीयोऽथ च झोम्बडश्च लम्भश्च रासः पुनरेकताली ॥ ७७ ॥

एते किलाष्टौ गदिताश्च सूडास्त्वालिस्थितास्तत्र निरूपयामः ।
वर्णस्तथा वर्णसरश्च गद्यं कैवाडकोऽङ्गादिमचारिणी च ॥ ७८ ॥

कन्दस्ततः स्यात्तुरगादिलीला गजादिलीला द्विपदी तथैव ।
 स्याच्चक्रवालस्तदनु प्रतीतो भवत्ययं क्रौञ्चपदाभिधानः ॥ ७९ ॥
 ततः स्वरार्थो ध्वनिकुट्टिनी तथार्या च गाथा द्विपथस्तथैव ।
 अनन्तरं स्यात् कलहंससंज्ञः स्यात्तोटकश्चापि षट्पदं वृत्तम् ॥ ८० ॥
 स्यान्मातृका रागकदम्बकं च स्यात् पञ्चतलेश्वरनामधेयः ।
 तालार्णवश्चेति यथाक्रमेण प्रोक्ताश्चतुर्विंशतिरत्र भेदाः ॥ ८१ ॥
 एलादिमध्यस्थित एव यः स्यादेषोऽपि चालिक्रम एव वेद्यः ।
 सूडस्थितास्वालिसमाश्रिताश्च द्वात्रिंशदेते मिलिताः समस्ताः ॥ ८२ ॥
 वक्ष्यामहे संप्रति विप्रकीर्णाञ्छ्रीरङ्गनामा प्रथमः स एषु ।
 स्याच्छ्रीविलासस्तु भवेद्द्वितीयस्ततस्तृतीयः किल पञ्चभङ्गिः ॥ ८३ ॥
 पञ्चाननोमातिलकौ भवेतां त्रिपद्यभिख्यापि चतुष्पदी च ।
 स्यात् षट्पदी वस्तुसमाह्वयश्च ततः किल स्याद्विजयाभिधानः ॥ ८४ ॥
 ततः प्रतीतस्त्रिपथाभिधेयश्चतुर्मुखः स्यादपि सिंहलीलः ।
 स्याद्धंसलीलोऽपि च दण्डकश्च स्याज्जम्बडं कन्दुकनामधेयः ॥ ४५ ॥
 ततः परं स्यात् कथितस्त्रिभङ्गिर्हरादिमश्चापि विलासकश्च ।
 सुदर्शनश्चापि भवेत् स्वराङ्कः श्रीवर्धनो हर्षविवर्धनश्च ॥ ८६ ॥
 ततः परं स्याद्वदनं च चञ्चर्याख्याथ चर्याप्यथ पद्धटी च ।
 सा राहडी चापि ततश्च वीरश्रीर्मङ्गलाचार इति प्रतीतः ॥ ८७ ॥
 ततः परं स्याद्वलाभिधानः स्यान्मङ्गलश्चापि तथैव चोवी ।
 लोली ततो डोलरिका च दन्ती षट्त्रिंशदेवं खलु विप्रकीर्णाः ॥ ८८ ॥

— ॥ एलालक्षणम् ॥ —

एलाप्रबन्धस्य निरूपयामः सामान्यतो लक्षणमत्र सम्यक् ।
 एलेति नाम्ना प्रथिते प्रबन्धे चत्वार एव त्रय एव वांशाः ॥ ८९ ॥
 तत्राद्यपादे विनिवेशनीये खण्डे ह्यनुप्राससमन्विते द्वे ।
 गेये च मातुद्वितयेन युक्ते त्वेकेन युक्ते खलु धातुना च ॥ ९० ॥
 खण्डद्वयं षट्सु दशस्वपि स्यात् क्रमाभिधानं पदमेषु पूर्वम् ।
 कार्यः प्रयोगस्तदनन्तरं स्यात् पदं तु तं मन्मथवद्द्वितीयम् ॥ ९१ ॥

ज्ञेयः प्रयोगश्च वनाक्षरौघैरालम्बितरुक्ता गमकैश्च युक्ता ।
तस्य द्वितीयस्य पदस्य चान्ते शब्दश्च संबोधनयुक् प्रयोज्यः ॥ ९२ ॥

अनन्तरं पल्लवसंज्ञकः स्यात् पदत्रयं तत्र खलु द्वयोस्तु ।
स्यादाद्ययोस्तत्र विम्बलबगानपदं तृतीयं द्रुतमानगेयम् ॥ ९३ ॥

पदत्रयं चोक्तमिदं क्रमेण कान्तं जितं मित्रमिति ब्रुवन्ति ।
उद्ग्राह एवं प्रथमे तु धातावाद्यो भवेत् पञ्चपदस्तु पादः ॥ ९४ ॥

एवं द्वितीयेऽपि भवन्ति पादे पदानि पञ्चैव यथाक्रमेण ।
विकारिसंज्ञं पदमाद्यमन्यन्मान्धातृसंज्ञं च ततस्तृतीयम् ॥ ९५ ॥

सुमत्यभिरुखं खलु शोभसंज्ञं तुर्यं सुशोभेत्यपि पञ्चमं च ।
पादस्तृतीयः प्रथमाङ्घ्रिवत् स्याज्ज्ञेयो भवेदत्र विशेष एषः ॥ ९६ ॥

खण्डद्वयं त्वाद्यपदं प्रगाय प्रयोगसंज्ञे तदनु द्वितीये ।
अन्ते च संबोधयुतं तु गेयं पदं विहायैव पदान्तराणि ॥ ९७ ॥

न पल्लवाख्यस्य पदत्रयस्य कार्यः प्रयोगः प्रथमाङ्घ्रिवत् स्यात् ।
कार्यः प्रयोगश्च पदे द्वितीये पूर्वप्रयोगस्वरगुम्भवर्जम् ॥ ९८ ॥

भवेत्तदन्यस्वरगुम्भयुक्तस्तस्मात्तृतीये चरणे पदे द्वे ।
ते गीतकोपादिचिताभिधानं क्रमाङ्घ्रिभेतामिति वेदितव्यम् ॥ ९९ ॥

एलाप्रबन्धेऽप्युपगच्छतां हि त्रिधातुतां द्वादशकं पदानाम् ।
उद्ग्राहके धातुचतुष्टयादि सोमेश्वरादेस्तु मतेपदानि ॥ १०० ॥

उद्ग्राह एकादशकं पदानां मेलापके द्वादश चैकमेव ।
अनन्तरं तु ध्रुवखण्डमस्य पदत्रयं तत्र च कल्पयन्ति ॥ १०१ ॥

पदत्रयं तत्र तु मध्यनाम्ना मानेन गातव्यमथो तृतीयम् ।
मानेन गानं तु विलम्बितेन स्तुतस्य नामाङ्कनमत्र कार्यम् ॥ १०२ ॥

खण्डे ध्रुवे त्रीणि पदानि तत्र विचित्रमाद्यं कथयन्ति सन्तः ।
स्याद्वासवाख्यं तदनु द्वितीयं ततस्तृतीयं मृदुनामधेयम् ॥ १०३ ॥

पदेषु चाद्यं द्वयमेकधातुस्ततस्तृतीयं किल भिन्नधातुः ।
आभोगधातुस्तदनन्तरं स्याद्वाग्गेयकारः पुनरत्र खण्डे ॥ १०४ ॥

कुर्यात् स्वनाम्नश्च तथा प्रबन्धनाम्नश्च विन्यासमिह प्रबन्धे ।
आभोगखण्डे पुनरन्तिमं तु सुचित्रसंज्ञं सुधियो वदन्ति ॥ १०५ ॥

षडुत्तराणीति दश द्विवारं गीत्वा ध्रुवे न्यास इहोपदिष्टः ।
त्रयोदशस्थैव पदस्य चाद्ये खण्डे ग्रहं तु प्रतिपादयामः ॥ १०६ ॥

ग्रहस्त्वमुष्मिन् विदितः प्रबन्धे भवेदतीतोऽयमनागतश्च ।
विनैव तालं परिगृह्य गीतं सकृच्च गीत्वा पुनरत्र तालम् ॥ १०७ ॥

गृह्णाति चेत् सोऽयमतीतनामा ग्रहस्ततोऽनागतमामनामः ।
विनैव गीतं परिगृह्य तालं सकृच्च गीत्वा पुनरत्र तालम् ॥ १०८ ॥

प्रगृह्य चेद्गायति स ग्रहोऽसावनागताख्यः कथितो मुनीन्द्रैः ।
तालान् प्रबन्धे प्रतिपादयामो मण्ठो द्वितीयः प्रतितालकश्च ॥ १०९ ॥

कङ्कालसंज्ञश्च भवन्ति तालाश्चत्वार एतांश्च निरूपयामः ।
मण्ठाख्यताले सगणात् परं तु चतुर्लघु स्यादपि शब्दहीनम् ॥ ११० ॥

भूतद्वयं चैव लघुद्वयं च द्वितीयताले मुनिभिर्निरुक्तम् ।
कङ्कालतालस्तु चतुर्विधः स्यात् पूर्णश्च खण्डो विषमः समश्च ॥ १११ ॥

चतुर्द्वी पूर्वगलौ तु पूर्णकङ्कालताले कथितस्त्विहाद्यः ।
द्रुतद्वयं चैव गुरुद्वयं चेत् स खण्डकङ्काल इहोपदिष्टः ॥ ११२ ॥

गुरुद्वयं चेत् लघुद्वयान्ते समादिकङ्कालममुं वदन्ति ।
लघोः परं यत्र गुरुद्वयं स्यात् कङ्कालमेनं विषमादिमाहुः ॥ ११३ ॥

लघू द्रुतौ च प्रतितालकेऽस्मिन् प्लुतो विरामश्च गणश्च न स्युः ।
गाम्भीर्यविश्राणनशौर्यधैर्यसौन्दर्यमुख्याश्च गुणाः प्रबन्धे ॥ ११४ ॥

संबर्णनीयाः किल नेतुरेलासामान्यलक्ष्मेत्युदितं मुनीन्द्रैः ।

— ॥ एलाभेदाः ॥ —

एलाप्रबन्धे बहवः प्रभेदाः सन्ति स्फुटं तेषु च कांश्चिदेव ॥ ११५ ॥

व्युत्पत्तिहेतोः प्रतिपादयामः सम्यङ्मदङ्गादिमतानुसारात् ।
एलेति शब्दस्य भवन्त्यकारकारौ लकारोऽपि च वर्णभेदाः ॥ ११६ ॥

दैत्यारिदेवत्यमकारमाहुः प्रद्युम्नदेवत्यमिकारमेव ।
लक्ष्मीर्लकारस्य च देवता स्यादेलास्थवर्णत्रयदेवताः स्युः ॥ ११७ ॥

क्रमाभिधस्याद्यपदस्य तस्मिन् पद्मालया सा खलु देवता स्यात् ।
स्यात् पत्रिणी मन्मथवत्पदस्य कान्तस्य रञ्जन्यापि देवता स्यात् ॥ ११८ ॥

जिताभिधेऽस्मिन् सुमुखीपदस्य मित्राभिधानस्य शची निरुक्ता ।
 विकारिसंज्ञस्य भवेद्वरेण्या मांधातृसंज्ञस्य तु वायुवेगा ॥ ११९ ॥
 सुमत्यभिख्यस्य तु वेदिनी स्याच्छोभाभिधानस्य तु मेदिनी च ।
 जया सुशोभाख्यपदस्य सा स्याद्गौरी भवेद्गीतकनामभाजः ॥ १२० ॥
 ब्राह्मी तथैवोचितसंज्ञकस्य मातङ्गिका तत्र विचित्रनाम्नः ।
 स्याच्चण्डिका वासवनामकस्य सा देवतास्मिन् विजया मृदोस्तु ॥ १२१ ॥
 चासुण्डिकान्त्यस्य सुचित्रानाम्नः षडुत्तराणां क्रमतो दशानाम् ।
 उक्ताः पदानामिति देवतास्ताः प्राणान् पदानां दश वर्णयामः ॥ १२२ ॥
 आद्यः समानो मधुरो द्वितीयः सान्द्रस्तृतीयोऽप्यथ कान्तसंज्ञः ।
 दीप्तस्ततश्चैव समाहितोऽन्योऽथोऽग्राम्य उक्तः सुकुमारकोऽथ ॥ १२३ ॥
 प्रसन्नसंज्ञो नवमो निरुक्त ओजस्विसंज्ञो दशमो मतोऽत्र ।
 प्राणा दशैते कथिता विविच्योद्ग्राहादिनिष्ठेषु पदेषु योज्याः ॥ १२४ ॥
 प्राणा दशैते हि षडुत्तरेषु कथं दशस्वेषु पदेषु योज्याः ।
 संख्याविरोधादिति चेद्ददामो विविच्य सम्यक् परिहाररीतिम् ॥ १२५ ॥
 द्वयोस्त्रयाणामपि चैक एव प्राणस्ततः स्यान्न विरोधशङ्का ।
 तथा हि मांधात्राभिधानभाजो द्वितीयपादं भजतः पदस्य ॥ १२६ ॥
 पदे किलाद्ये प्रचुरप्रयोगभाजस्तथा मन्मथवत्पदस्य ।
 भवेद्द्वितीयस्य च धातुसाम्यात् प्राणः समानाभिध एक एव ॥ १२७ ॥
 द्वितीयपादस्थितपल्लवाख्यपदे किलाद्ये च सुमत्यभिख्ये ।
 आद्याङ्गिनिष्ठेषु च पल्लवेषु कान्ताभिधाने प्रथमे पदे च ॥ १२८ ॥
 प्राणः स एको मधुराभिधानः प्रकीर्तितोऽयं स्वरगुम्भसाम्यात् ।
 द्वितीयपादस्थितपल्लवाख्यपदे द्वितीये किल शोभिनाम्नि ॥ १२९ ॥
 तथाद्यपादस्थितपल्लवस्य भवेद्द्वितीयस्य जिताभिधस्य ।
 सान्द्राभिधानः पुनरेक एव प्राणः प्रतीतः स्वरगुम्भसाम्यात् ॥ १३० ॥
 द्वितीयपादस्थितपल्लवेषु तथा तृतीयस्य सुशोभिनाम्नः ।
 आद्याङ्गिनिष्ठेषु च पल्लवेषु तथा तृतीयस्य हि मित्रनाम्नः ॥ १३१ ॥
 कान्ताभिधानः पुनरेक एव प्राणस्तु बोध्यः स्वरगुम्भसाम्यात् ।
 पादत्रयेष्वेषु तथैव खण्डद्वयात्मकेषु स्वरगुम्भसाम्यात् ॥ १३२ ॥

पादेषु च त्रिष्वपि दीप्तनाम्ना प्राणो भवेदेक इति प्रतीतः ।
 प्राणान् दशोक्तानिह लक्षयामः समानमुख्यान् विनियोगपूर्वम् ॥ १३३ ॥
 यस्याक्षराणि ध्वनयस्तथाल्पाः प्राणं समानाह्वयमामनन्ति ।
 आद्याङ्गिके मन्मथवत्पदे च द्वितीयपादस्थितिभाजि तद्वत् ॥ १३४ ॥
 मान्धातुसंज्ञे च पदे तथैष प्राणः समानो विनियोजनीयः ।
 यः स्वल्पया मूर्छनया समेतः प्राणोऽल्पनादो मधुराख्य एषः ॥ १३५ ॥
 स मूर्छनायाः पुनरल्पभावो घटेत तानीकरणेन सम्यक् ।
 इदं तु तानीकरणं ह्यताने तानत्वसंपादनमामनन्ति ॥ १३६ ॥
 तानत्वसंपादनमेतदाद्यं स्वरं तु तानस्य पुरः प्रगाय ।
 आरोहणाद्वाप्यवरोहणाद्वा मध्यस्थितानां क्रमशः स्वराणाम् ॥ १३७ ॥
 संस्पृष्टतः किञ्चिदिहान्तिमस्य स्वरस्य चोच्चारणमात्रतः स्यात् ।
 आद्यद्वितीयाङ्गिगयोर्विलम्बितमानयोः पल्लवकत्रयेऽपि ॥ १३८ ॥
 आद्योस्तथा कान्तमुमत्यभिख्याभाजोः प्रयोज्यः पदयोरयं स्यात् ।
 प्राणस्तृतीयः परिकीर्तितोऽयं सान्द्राभिधोऽसौ निबिडाक्षरः स्यात् ॥ १३९ ॥
 तेनात्र संगीतविदो हि धातोरपेक्षयाधिक्यमुशन्ति मातोः ।
 अल्पध्वनिस्तारगतिस्तथायमल्पध्वनित्वं समवेक्ष्य मातुम् ॥ १४० ॥
 जायेत धातोः पुनरल्पभावादितिरितं गीतकलाप्रवीणैः ।
 अस्मिन् पुनस्तारगतत्वरूपविशेषणस्य प्रतिपादनेन ॥ १४१ ॥
 आद्यद्वितीयाङ्गिगयोर्विलम्बितमानयोः पल्लवमध्यभाजोः ।
 पूर्वात् पदात् सम्यगनल्पसान्द्रं प्राणाश्रयत्वं प्रतिपादितव्यम् ॥ १४२ ॥
 स्यात् कान्तनादेन समाहितत्वात् प्राणस्तु कान्तः किल कीर्तितोऽयम् ।
 कान्तत्वमेतस्य वदन्ति रक्तिविशेषयोगादिति गानदक्षाः ॥ १४३ ॥
 पादद्वयस्था .युगपल्लवान्त्यपादद्वितीया द्रुतमानयुक्ता ।
 क्रमाच्च मत्ते च सुशोभिसंज्ञे प्राणः प्रयोज्यः पुनरत्र कान्तः ॥ १४४ ॥
 स्याद्दीप्तनादः किल दीप्तसंज्ञः संपूर्णनादेन च दीप्ततास्य ।
 पादत्रयाद्येषु पदेषु खण्डद्वयात्मकेषु त्रिषु चैषु दीप्तः ॥ १४५ ॥
 यथाक्रमं कामविकारिगीतसंज्ञेषु विज्ञैर्विनियोजनीयाः ।
 प्राणस्तु षष्ठोऽत्र समाहिताख्यो वर्णो भवेत् स्थायिनि विद्यमानः ॥ १४६ ॥

स द्वादशे तहर्षुचिताभिधाने योग्यान् स्वरान् स्थायिन एव कृत्वा ।
आलम्बिकायां गमकादिमायां योग्यो भवेदक्षरवर्जितायाम् ॥ १४७ ॥

प्राणः किलाग्रान्यपदाभिधेयो नादाक्षरावृत्तिवशेन वेद्यः ।
योज्यस्त्वयं मध्यलयेन युक्ते पदे ध्रुवाद्ये तु विचित्रसंज्ञे ॥ १४८ ॥

प्राणोऽष्टमः स्यात् सुकुमारसंज्ञो वर्णावलेर्नादकदम्बकस्य ।
तन्मूर्छनानामपि सौकुमार्यरूपेण युक्तस्तु गुणेन सोऽयम् ॥ १४९ ॥

योज्यः पदे मध्यलयेन युक्ते ध्रुवाद्वितीये किल वासवाख्ये ।
प्राणः प्रसन्नो नवमः प्रतीतः पदावलेः शीघ्रमिहावबोधात् ॥ १५० ॥

स्थानत्रयस्यापि विविक्तभावात् प्रसन्नभावाच्च वदामि मानम् ।
अयं ध्रुवान्त्ये च विलम्बिताढ्ये पदे नियोज्या मृदुसंज्ञके स्यात् ॥ १५१ ॥

प्राणः किलौजस्विपदाभिधेयः समासभूयस्त्वमिहौज उक्तम् ।
पदेषु तानेष्वपि तच्च बोध्यमितीरितं लक्षणमस्य विज्ञैः ॥ १५२ ॥

आभोगरूपे च सुचित्रसंज्ञे योज्यः प्रबन्धाद्यपदे स एषः ।
पलाप्रबन्धस्तु निरुक्तलक्ष्मा श्रोतुश्च गातुश्च सुखप्रदः स्यात् ॥ १५३ ॥

पलाप्रबन्धस्य निरूप्य सम्यक् साधारणं लक्षणमेवमादौ ।
पलाप्रबन्धस्य ततो विशेषाग्निरूपयामो निपुणं क्रमेण ॥ १५४ ॥

सैषा चतुर्धा च नियुक्तलक्ष्मा पूर्वा गणैला तदनु द्वितीया ।
मात्रादिरेला च ततस्तृतीया वर्णैलका देशपदादिरेला ॥ १५५ ॥

— ॥ गणैलालक्षणम् ॥ —

तावद्गणैलां विनिरूपयामो गणः समूहः कथितो द्विधा यः ।
तत्रादिमो वर्णगणप्रतीतो मात्रागणस्तत्र भवेद्द्वितीयः ॥ १५६ ॥

वर्णो द्विधा तत्र गुरुर्लघुश्च गुरुं पुनस्तत्र निरूपयामः ।
वर्णस्त्वनुस्वारसमन्वितो यो विसर्गयुग्व्यञ्जनशेखरो वा ॥ १५७ ॥

दीर्घस्तथा युक्तपरोऽथ वा यः सर्वे किलैते गुरुसंज्ञयोक्ताः ।
पादान्तवर्ती लघुरेव वर्णो भवेद्विकल्पेन गुरुर्मतोऽसौ ॥ १५८ ॥

स्यादेकमात्रो लघुरित्युपात्तो मात्राद्वयेनाथ युतो गुरुः स्यात् ।
गुरुर्लिपौ वक्रतया विलेख्यो लघुस्तु वर्णः सरलो विलेख्यः ॥ १५९ ॥

तथा विसर्गस्य रहोश्च योगे गुरुर्विकल्पेन लघुर्मतोऽसौ ।
एकारमोकारमथो हकारभिकारमेतांश्चतुरश्च वर्णान् ॥ १६० ॥

लघ्वन्वितः प्राकृतपूर्वकासु भाषासु पञ्चस्वपि साहितीज्ञाः ।
पदस्य मध्ये लघवस्त्वपभ्रंशे स्युस्तु ऊ ओ च इमे च हुं च ॥ १६१ ॥

वर्णैस्त्रिभिर्वर्णगणो निरुक्तः सोऽप्यष्टधा स्यान्मयराः सतौ च ।
जभौ न एषामथ लक्षणानि त्रिभिर्मतो मो गुरुभिः कवीनाम् ॥ १६२ ॥

आदौ लघुश्चाथ गुरुद्वयं चेच्छन्दोविदस्तं यगणं भणन्ति ।
मध्ये लघुश्चेद्गणं भणन्ति चाद्यन्तयोश्चेद्गुरुवर्णयोगः ॥ १६३ ॥

अन्ते गुरुश्चेत् सगणं वदन्ति मध्ये तथादौ लघुवर्णयोगे ।
आदौ च मध्ये गुरुवर्णयोगेऽप्यन्ते लघुश्चेत्तगणं तमाहुः ॥ १६४ ॥

मध्ये गुरुश्चेज्जगणं वदन्ति चाद्यन्तयोश्चेत्लघुवर्णयोगे ।
आदौ गुरुश्चेद्गणं तमाहुर्मध्ये तथान्ते च लघुद्वयं चेत् ॥ १६५ ॥

लघुत्रयं तं नगणं भणन्ति वक्ष्ये स्वरूपं यगणादिमानाम् ।
अथो गणानां मगणादिमानां ब्रूमः फलं संप्रति देवतां च ॥ १६६ ॥

भूदेवता स्यान्मगणस्य गीतश्लोकादिषु श्रीश्च फलं प्रयोगे ।
भवेयुरापो यगणस्य तद्वद्बुद्धिः फलं चादितया प्रयोगे ॥ १६७ ॥

स्याद्देवताप्री रगणस्य गीतश्लोकादिभाजः फलमन्यदेतत् ।
स्याद्देवता सा सगणस्य वायुरादौ प्रयोगस्य विदेशयानम् ॥ १६८ ॥

खं देवता स्यात्तगणस्य शून्यं फलं भवेत्तत्प्रथमप्रयोगे ।
स्याद्देवतास्मिञ्जगणे दिनेशः फलं रुजास्य प्रथमं प्रयोगे ॥ १६९ ॥

मगणो यथा—कामाक्षी । गीर्वाणी । इत्यादि ।
यगणो यथा—भवानी । मृडानी । इत्यादि ।
रगणो यथा—अम्बिका । इन्दिरा । इत्यादि ।
सगणो यथा—गिरिजा । कमला । इत्यादि ।
तगणो यथा—श्रीकण्ठ । गौरीश । इत्यादि ।
जगणो यथा—गिरीश । रमेश । इत्यादि ।
भगणो यथा—श्रीधर । शंकर । इत्यादि ।
नगणो यथा—गिरिश । अमर । इत्यादि ।

स्याद्देवतास्मिन् भगणे सुधांशुः कीर्तिः फलं तत्प्रथमप्रयोगे ।
स्याद्देवतास्मिन्नगणे बिडौजा आदौ प्रयोगे फलमायुरस्य ॥ १७० ॥

स्वस्यापि वर्णस्य महीश्वरस्य श्रेयोऽधिकं वाञ्छति चेत् कवीन्द्रः ।
आदौ प्रयुञ्जीत मयौ भनौ च गणान् किलैतांश्रतुरो न चान्यान् ॥ १७१ ॥

छन्दोविचित्यामितरश्च षष्ठं विलोकनीयं विबुधाप्रगण्यैः ।
फलं गणानां प्रतिपाद्य सम्यगथाक्षराणां फलमामनामः ॥ १७२ ॥

षडुत्तराणां च भवेद्देशानां स्याद्देवतानाममृतांशुरेव ।
आयुष्यवृद्धिर्भवतीह तेषामादौ प्रबन्धस्य किल प्रयोगे ॥ १७३ ॥

स्यात् कादयः पञ्च परं कवर्गस्तद्देवता भूमिसुतः प्रतीतः ।
आदौ प्रबन्धस्य तु तत्प्रयोगे कवेश्च वर्णस्य यशः फलं स्यात् ॥ १७४ ॥

स्याच्चादयः पञ्च परं चवर्गास्तद्देवता सोमसुतः प्रतीतः ।
आदौ प्रबन्धस्य तु तत्प्रयोगे वर्णस्य वक्तुश्च फलं च कीर्तिः ॥ १७५ ॥

स्याद्वादयः पञ्च परं टवर्गो बृहस्पतिस्तस्य तु देवता स्यात् ।
आदौ प्रबन्धस्य तु तत्प्रयोगे संपत् फलं संकथितं मुनीन्द्रैः ॥ १७६ ॥

स्यात्तादयः पञ्च परं तवर्गस्तद्देवतां शुक्रमुदीरयन्ति ।
भवेत् प्रबन्धस्य मुखे प्रयोगे फलं तु सौभाग्यमुदीरयन्ति ॥ १७७ ॥

स्यात् पादयः पञ्च परं पवर्गस्तद्देवता चापि शनैश्चरः स्यात् ।
आदौ प्रबन्धस्य च तत्प्रयोगे स्यात् कीर्तिमाद्यं फलमित्युपेयम् ॥ १७८ ॥

यकारमुख्यांश्रतुरोऽपि तज्ज्ञा यवर्गमाहुः किल देवतार्कः ।
आदौ प्रबन्धस्य तु तत्प्रयोगे फलं किलान्यन्निगदन्ति सन्तः ॥ १७९ ॥

शकारपूर्वांश्रतुरोऽपि वर्णाञ्शकारवर्गं समुदीरयन्ति ।
स्याद्देवता तस्य स सैहिकेयस्त्वन्यत् फलं तत्प्रथमप्रयोगे ॥ १८० ॥

इत्यष्टधा वर्णगणान्निरूप्य मात्रागणानत्र विवेचयामः ।

— ॥ मात्रागणाः ॥ —

मात्रा कला स्यादिह लो लघुः स्याद्गणाः प्रतीताः षपचास्तदौ च ॥ १८१ ॥

षाप्मात्रिको यः षगणः स वेद्यः स्यात् पञ्चमात्रः पगणः प्रतीतः ।

चतुष्कलः स्याच्चगणः प्रतीतो भवेत् त्रिमात्रस्तगणाभिधानः ॥ १८२ ॥

द्विमात्रिकः स्याद्गणः किलैवं मात्रागणानां प्रविभाग उक्तः ।
नामान्तराणि प्रतिपादयामो मात्रागणानामधुना तु केषांम् ॥ १८३ ॥

चत्वारि वृत्तानि भवन्ति यान्यत्युक्ताभिधे छन्दसि तेषु ये द्वे ।
द्वितीयतुर्ये लघुपूर्वके स्तः पूर्वं तयोरेव लघुर्विलेख्यः ॥ १८४ ॥

चत्वारि वृत्तानि वदन्ति तानि गणान् गणज्ञा रतिपूर्वकांस्ते ।
वृत्तानि तत्र प्रभवन्ति चाष्टौ मध्याभिधे छन्दसि तेषु यानि ॥ १८५ ॥

द्वितीयतुर्ये च तथैव षष्ठाष्टमे च वृत्तानि लपूर्वकाणि ।
आदौ च तेषां लिखितो लघुश्चेदष्टापि तान् कामगणान् वदन्ति ॥ १८६ ॥

अष्टप्रतिष्ठागतवृत्तकानि भवन्त्यथैतेषु लपूर्वकाणाम् ।
आदौ लघुश्चोल्लिखितस्तदानीं अष्टापि ते बाणगणा भवन्ति ॥ १८७ ॥

इयन्ति वृत्तानि भवन्ति तत्तच्छन्दोविशेषेष्विति निर्णयामः ।
प्रस्तारमात्रं प्रतिपादयामश्छन्दोविचित्यादिनिरुक्तरीत्या ॥ १८८ ॥

— ॥ प्रस्तारविधिः ॥ —

पदे पुरा सर्वगुराविहाद्यगुरोरधस्तात् लघुं विलिख्यात् ।
यथोपरीष्टाञ्च तथैव शेषमूने गुरुनेव लिखेत् समस्तान् ॥ १८९ ॥

एतद्विधानं पुनरेव कुर्याद्यावत्तु सर्वे लघवो भवन्ति ।
प्रस्तार एषोऽभिहितः समग्रमत्युक्तिका या तदुदाहरामः ॥ १९० ॥

आदौ किल द्वे गुरुणी विलिख्य लघुं लिखेदाद्यगुरोरधस्तात् ।
यथोपरीत्युक्तनयेन शेषे न्यस्येद्गुरुं शेष लगात्मकः स्यात् ॥ १९१ ॥

द्वितीयपङ्क्तयन्तगुरोरधस्तादाद्याद्गुरोरित्यधुनोक्तरीत्या ।
लघुं लिखेत् किं च गुरुं तथादावूने गुरुनित्यभिधानतः प्राक् ॥ १९२ ॥

अयं प्रभेदो गुरुलात्मकः स्यात्तुरीयभेदं प्रतिपादयामः ।
तृतीयपङ्क्त्याद्यगुरोरधस्ताल्लघुं विलिख्याथ यथोपरीति ॥ १९३ ॥

न्यायाल्लिखेत्तत्र लघुं परं च लघुद्वयात्मा च तुरीयभेदः ।
मध्याभिधे छन्दसि च प्रवक्ष्ये प्रस्ताररीतिं मुखबोधहेतोः ॥ १९४ ॥

आदौ गुरुं क्वीन् विलिखेत् क्रमेण भेदं तमेनं मगणं भणन्ति ।
अथाद्यपङ्क्त्वादिगुरोरधस्तान्यस्येत्तत्र यथोपरीति ॥ १९५ ॥

न्यायेन शिष्टौ तु गुरु लिखेद्द्वौ भेदं तमाहुर्द्यगणं गणज्ञाः ।
द्वितीयपङ्क्तिस्थगुरोरथादेरधो लिखित्वा लघुमेव पूर्वम् ॥ १९६ ॥

यथोपरीतीरितरीतितो ह न्यस्येच्च शेषे तु लघुं गुरुं च ।
स एष भेदः सगणः प्रतीतो भेदं ततः पञ्चममामनामः ॥ १९७ ॥

चतुर्थपङ्क्त्यां तु गुरोरधस्ताल्लघुं लिखित्वा तदनु क्रमेण ।
ऊने गुरुनित्यभिधानतः प्राग्लिखेद्गुरु द्वौ पुनरूनभागे ॥ १९८ ॥

स एष भेदस्तगणो निरुक्तः षष्ठं तु भेदं तदनु ब्रवीमि ।
आदेर्गुरोः पञ्चमपङ्क्तिभाजो लिखेदधस्ताल्लघुमेव पूर्वम् ॥ १९९ ॥

यथोपरीत्युक्तिवशेन शिष्टौ गुरुं लघुं द्वौ विलिखेत् क्रमेण ।
भेदं तमाहुर्जगणं गणज्ञा भेदं ततः सप्तममीरयामः ॥ २०० ॥

गुरोर्द्वितीयस्य हि षष्ठपङ्क्तिस्थितस्य चाधो विलिखेत्लघुं प्राक् ।
शेषे लघुं किं च यथोपरीति न्यायादधस्ताद्गुरुमूनभागे ॥ २०१ ॥

भेदं तमेनं भगणं भणन्ति ततोऽष्टमं भेदमुदीरयामः ।
आदेर्गुरोः सप्तमपङ्क्तिभाजस्त्वधो लिखित्वा लघुमेव पूर्वम् ॥ २०२ ॥

यथोपरि न्यायवशेन शिष्टौ स्यातां लघू द्वौ नगणोऽयमुक्तः ।
प्रस्तारमार्गोऽयमिति प्रदिष्टलन्दोमुखेष्वप्यखिलेषु योज्यः ॥ २०३ ॥

प्रस्तारमार्गं पुनरेवमुक्त्वा गणैर्विचित्रान् गणयेत् प्रबन्धान् ।

— ॥ गणैलाः ॥ —

गणैरमीभिर्ग्रथिता गणैलास्तिस्त्रो भिदास्ताश्च ततो वदामः ॥ २०४ ॥

आद्यात्र शुद्धा कथिता ततः संकीर्णा द्वितीया विकृता तृतीया ।
आद्यात्र शुद्धा तु भवेच्चतुर्धा नादावती प्राथमिकीह वेद्या ॥ २०५ ॥

हंसावती तत्र भवेद्द्वितीया नन्दावती नाम ततस्तृतीया ।
भद्रावती तामु भवेच्चतुर्थी साधारणं लक्ष्म वदामि तासाम् ॥ २०६ ॥

पादे च खण्डद्वय एव तासां भवेद्गणानां नियमः समस्तः ।
खण्डद्वयानन्तरमिच्छयैव कार्यः प्रयोगस्तु भवेत् पदानाम् ॥ २०७ ॥

साधारणं लक्षणमित्यमुक्त्वा नादावतीलक्ष्म विशिष्य वक्ष्ये ।

— ॥ नादावती ॥ —

सा पञ्चभिः स्याद्भ्रगणैरुपेता नादावतीयं नगणेन चान्ते ॥ २०८ ॥

आद्यं तु खण्डद्वयमेव कार्यं गणैस्तु साधारणलक्ष्मरीत्या ।

स मण्ठतलेन च टकरागे गेयस्तु नादावतिकाप्रबन्धः ॥ २०९ ॥

ऋग्वेदतः सा समभूच्च शुभ्रवर्णा तथा ब्राह्मणजातिरेषा ।

पाञ्चालिकां रीतिमुशन्ति तस्याः सा कैशिकी वृत्तिरिहोपदिष्टा ॥ २१० ॥

शृङ्गारनामा कथितो रसोऽस्याः सरस्वतीप्रीतिकरी च सेयम् ।

— ॥ हंसावती ॥ —

शंसामि हंसावतिकामिदानीं सा पञ्चभिः स्याद्भ्रगणैरुपेता ॥ २११ ॥

समन्विता सा सगणेन चान्ते खण्डद्वयेऽयं नियमस्तु वेद्यः ।

अस्या द्वितीयाख्यमुशन्ति तालं रागं च हिन्दोलमुदीरयन्ति ॥ २१२ ॥

ज्ञेया यजुर्वेदभवा तु वर्णात् स्याल्लोहिता क्षत्रियजातिरेषा ।

वृत्तिस्तथैवारभटी च लाटी रीतिश्च रौद्रश्च रसोऽवसेयः ॥ २१३ ॥

प्रीत्यै नियोज्या खलु चण्डिकाया हंसावतीयं कथितानुपूर्व्यात् ।

— ॥ नन्दावती ॥ —

नन्दावतीलक्षणमीरयामः सा पञ्चभिः स्यात्तगणैरुपेता ॥ २१४ ॥

अन्ते समेता जगणेन खण्डद्वये तु सोऽयं नियमः पुरोक्तः ।

तालस्तु तस्याः प्रतितालनामा रागो भवेन्मालवकैशिकाख्यः ॥ २१५ ॥

सा सामवेदादुदपादि तस्याः पीतश्च वर्णः किल वैश्यजातिः ।

वीरो रसः सात्त्वतिका च वृत्तिर्गौडी च रीतिः प्रियकृच्च शच्याः ॥ २१६ ॥

— ॥ भद्रावती ॥ —

भद्रावतीलक्ष्म भणामि सम्यक् सा पञ्चभिः स्यान्मगणैः समेता ।

युक्ता तथान्ते यगणेन सेयं खण्डद्वयेऽसौ नियमस्तु वेद्यः ॥ २१७ ॥

कङ्कालताला ककुभाख्यरागा सार्धर्ववेदादुदपादि तस्याः ।

कृष्णश्च वर्णः खलु शूद्रजातिरस्यास्तु वृत्तिः किल भारती सा ॥ २१८ ॥

वैदर्भिका रीतिरिहोपदिष्टा बीभत्सनामा च रसोऽथ सिद्धः ।
 सैषा तु वाराहानुमोदहेतुर्भद्रावती सेयमुदाहृतैवम् ॥ २१९ ॥

तद्वर्णजात्यादिनिरूपणं च तत्तत्फलस्यातिशयाय बोध्यम् ।
 या वृत्तयो याः खलु रीतयश्च शुद्धासु नादावतिकादिमासु ॥ २२० ॥

समीरिताः संप्रति लक्ष्म तासां संक्षिप्य वक्ष्यामि यथाक्रमेण ।
 या वाङ्मनःकायभवा हि चेष्टा पुमर्थसिद्धयौपयिका च सेयम् ॥ २२१ ॥

वृत्तिश्च सैषापि चतुर्विधा स्यादाद्या च तासामिह कैशिकीति ।
 ततो भवेदारभटी द्वितीया सा सात्त्वती संविदिता तृतीया ॥ २२२ ॥

सा भारती स्यात् कथिता चतुर्थी क्रमेण चासामिह लक्ष्म वक्ष्ये ।
 आद्या तु तासामतिकोमलार्थसंदर्भशालिन्यथ कैशिकी स्यात् ॥ २२३ ॥

अथ द्वितीया ह्यधिकोद्धतार्थसंदर्भवत्यारभटी तु वृत्तिः ।
 सा सात्त्वती स्यात् खलु वृत्तिरीषत्प्रौढार्थसंदर्भयुता हि या स्यात् ॥ २२४ ॥

सा भारतीवृत्तिरिहेयमीषन्मृद्वर्थसंदर्भयुता हि या स्यात् ।
 रीतिस्तु सा संघटनं पदानां भवेद्गुणालिङ्गितमेव या स्यात् ॥ २२५ ॥

सैषा चतुर्थी खलु रीतिरुक्ता पाञ्चालिकाद्या किल तासु वेद्या ।
 वैदर्भिका रीतिरिति द्वितीया गौडी तृतीया गदिताथ लाटी ॥ २२६ ॥

भवेच्चतुर्थी पुनरीरितानां लक्ष्माणि वक्ष्ये ललितैर्वचोभिः ।

— ॥ विकृतैलाः ॥ —

शुद्धाश्चतस्रः पुनरेवमेला निरूपितास्ता निपुणैर्वचोभिः ॥ २२७ ॥

ता एव वक्ष्ये तदनन्तरं संकीर्णाश्च तासां बहवो हि भेदाः ।
 सन्ति स्फुटं लक्षणसंकरेण नैते प्रतीताः खलु लक्ष्यरीतौ ॥ २२८ ॥

अतः किलैतान् समुपेक्ष्य सर्वान् त्रिमुच्य पश्चाद्विकृतान् वदामः ।
 तिस्रस्तु शुद्धासु चतुर्विधासु भवन्ति नादावतिकादयो याः ॥ २२९ ॥

इमा विकारेण युता गणानां भवन्ति तिस्रो विकृताभिधानाः ।
 गुणस्थितस्यैव गुरोर्लघोर्वा यो व्यत्ययः सोऽत्र भवेद्विकारः ॥ २३० ॥

प्रत्येकमेताः खलु पञ्चधा स्युर्नादावतीभागभगणस्य चेत् स्यात् ।
 विकारिकासौ जगणोऽथ वा स्यात्तथैव सोऽयं सगणो भवेद्या ॥ २३१ ॥

हंसावतीभागगणो विकारी भवेद्यदि स्यात्तगणोऽयमुक्तः ।
 तथैव सोऽयं यगणोऽथ वा स्यादेवं च नादावतिकागणेषु ॥ २३२ ॥

पञ्चस्वपि स्याद्भ्रगणो विकारी यद्येककः सा खलु वासवी स्यात् ।
 विकारिभावे भ्रगणद्वयस्य भवेद्द्वितीया खलु संगताख्या ॥ २३३ ॥
 गणत्रयस्यापि विकारिभावात् त्रेता तृतीया कथितात्र सम्यक् ।
 चत्वार एते भ्रगणास्तदीयविकारिणश्चेत्तुरा तुरीया ॥ २३४ ॥
 विकारिणश्चेद्भ्रगणाश्च पञ्चबाणाभिधाना खलु पञ्चमीयम् ।
 सा वासवी पञ्चविधा पुरोक्ता रामाभिधाना च मनोरमा च ॥ २३५ ॥
 स्यादुन्नता शान्तिरिति प्रतीता स्यान्नागरी तत्र च पञ्चमी च ।
 आद्यो गणश्चेद्विकृतस्तदानीं रामाभिधाना किल वासवी स्यात् ॥ २३६ ॥
 गणो द्वितीयो विकृतो यदि स्यान्मनोरमाख्या कथिता द्वितीया ।
 गणस्तृतीयो विकृतो यदि स्यात्तदोन्नता नाम भवेत्तृतीया ॥ २३७ ॥
 गणस्तुरीयो विकृतो यदि स्यात्तामेव शान्तिं समुदाहरन्ति ।
 स पञ्चमो वैकृतभ्रगणः स्यात् सा नागरी पञ्चमिकोदितासौ ॥ २३८ ॥
 गणद्वयवैकृतभाजिनी या सा संगतायास्तु भिदा दशैताः ।
 आद्या तु तासां रमणीयनामा भवेत्तथा वै विषमा द्वितीया ॥ २३९ ॥
 समा तृतीया कथिता तुरीया श्रीः पञ्चमी तत्र च कामुकी च ।
 कामोत्सवा तत्र भवेच्च षष्ठी स्यान्नन्दिनी तासु च सप्तमी च ॥ २४० ॥
 गौरी पुनस्त्वासु तथाष्टमी स्यात् सौम्या नवम्यत्र निरूपिता च ।
 दशम्युपात्ता रतिपूर्वदेहा त्वासां पुनर्लक्षणमामनामः ॥ २४१ ॥
 आद्येऽपि तद्भ्रगणे द्वितीये विकारतः स्याद्रमणीयसंज्ञा ।
 तथैव चाद्ये भ्रगणे तृतीये विकारतः स्याद्विषमाभिधाना ॥ २४२ ॥
 आद्येऽपि तद्भ्रगणे तुरीये विकारतः स्यात्तु समा निरुक्ता ।
 आद्यस्य तद्वत् किल पञ्चमस्य लक्ष्मीनिरुक्ता तु विकारभावात् ॥ २४३ ॥
 सा नन्दिनी स्याद्भ्रगणे द्वितीये विकारभावात् किल पञ्चमेऽपि ।
 गौरी मता स्याद्भ्रगणे तृतीये तुरीयकेऽप्यत्र विकारभावात् ॥ २४४ ॥
 सौम्या निरुक्ता भ्रगणे तृतीये विकारिभावात् किल पञ्चमेऽपि ।
 विकारिभावाद्भ्रगणे चतुर्थे स्यात् पञ्चमी सा रतिपूर्वदेहा ॥ २४५ ॥
 गणत्रयस्यापि विकारिभावात् त्रेताभिधाना खलु पूर्वमुक्ता ।
 तस्याः प्रभेदा दशधा भवेयुस्तेष्वदिमा मङ्गलनामधेया ॥ २४६ ॥

भवेद्द्वितीया रतिमङ्गलाख्या तथा तृतीया कलिकाभिधाना ।
 भवेच्चतुर्थी तनुपूर्वमध्या वीरादिमा श्रीरपि पञ्चमी स्यात् ॥ २४७ ॥
 षष्ठी प्रतीता जयमङ्गलाख्या सा सप्तमी स्याद्विजयाभिधाना ।
 तेष्वष्टमी स्यात् किल रत्नमाला नवम्यथोक्ता गुरुपूर्वमध्या ॥ २४८ ॥
 रतिप्रभा स्याद्दशमी निरुक्ता क्रमेण चासामथ लक्ष्म वक्ष्ये ।
 सा मङ्गलाद्याभरणस्य चादेस्तथा द्वितीयस्य तृतीयकस्य ॥ २४९ ॥
 विकारतः स्यादिह तद्विकारो लघुद्वयत्वेन गुरोः कृतः स्यात् ।
 आद्ये द्वितीयस्य तुरीयकस्य भवेद्विकारे रतिमङ्गलाख्या ॥ २५० ॥
 आदेस्तृतीयस्य च पञ्चमस्य भवेद्विकारे कलिकाभिधाना ।
 तृतीयतुर्यान्वितपञ्चमस्य भवेद्विकारे तनुपूर्वमध्या ॥ २५१ ॥
 आदेस्तुरीयस्य च पञ्चमस्य वीरादिमा श्रीश्च विकारतः स्यात् ।
 आदेस्तृतीयस्य तुरीयकस्य विकारतः स्याज्जयमङ्गलाख्या ॥ २५२ ॥
 आदेर्द्वितीयस्य चतुर्थकस्य विकारिभावाद्विजयाभिधेया ।
 स्याद्रत्नमाला तु तृतीयतुर्याद्वितीयकानां च तथा विकारात् ॥ २५३ ॥
 आदेर्द्वितीयस्य च पञ्चमस्य विकारिभावादगुरुपूर्वमध्या ।
 रतिप्रभा सा विकृतं द्वितीयातृतीययोः स्यादिह पञ्चमस्य ॥ २५४ ॥
 त्रेताविभागान् दश सम्यगुक्ता गणत्रितय्या च विकारिभाजा ।
 ततश्चतुर्णां विकृतेर्गणानां पञ्च प्रवक्ष्ये चतुरः प्रभेदान् ॥ २५५ ॥
 आद्या भवेदुत्सवशब्दपूर्वा क्रिया महानन्दपदाभिधाना ।
 ततस्तृतीया लहरीकृता या जया ततोऽन्या कुसुमावती स्यात् ॥ २५६ ॥
 प्रियोत्सवाद्या कथिता द्वितीयादीनां चतुर्णां विकृतेर्गणानाम् ।
 आदेस्तुरीयस्य च पञ्चमस्य तथा तृतीयस्य विकारिभावात् ॥ २५७ ॥
 भवेद्द्वितीयश्च महत्पदाद्या नन्दाभिधानश्चतुराप्रभेदः ।
 आदेर्द्वितीयस्य च पञ्चमस्य तुर्यस्य वेद्या लहरो विकारात् ॥ २५८ ॥
 आदेर्द्वितीयस्य च पञ्चमस्य तथा तृतीयस्य जया विकारात् ।
 विकारिभावात् प्रथमद्वितीयतृतीयतुर्ये कुसुमावती स्यात् ॥ २५९ ॥
 एका भिदा पञ्चगणीविकारे भवेदितः प्राञ्च उदाहरन्ति ।
 प्रत्येकमेताः कथितास्तु नादावत्यादिकस्त्रिंशदिहैकयुक्ता ॥ २६० ॥

प्रताः समस्ता मिलिता भवेयुस्त्रयेण युक्ता नवतिः पुरोक्ता ।
 अन्येऽपि केचिद्विकृताः प्रभेदा भवन्ति ते पञ्चदशैव तेषु ॥ २६१ ॥
 पञ्चैव नादावतिकाप्रभेदास्तथैव हंसावतिकाजुषोऽपि ।
 पञ्चापि नन्दावतिकाप्रभेदा नादावतीयांस्तु निरूपयामः ॥ २६२ ॥
 या पूर्वमुक्ता खलु संगताख्या सा तावदत्र त्रिविधावधेया ।
 सावित्रिका पावनिका च वातसावित्रिका चेति यथाक्रमेण ॥ २६३ ॥
 प्रक्षिप्य सौरे जगणे तु सौरे सावित्रिका तत्र भवेत् प्रभेदः ।
 स्याद्वायुदेवे सगणे तु तत्र प्रक्षिप्यमाणे सति पावनी स्यात् ॥ २६४ ॥
 प्रक्षिप्यमाणे जगणे तु वातसावित्रिका स्यात् सगणे च तस्याः ।
 सा वासवी त्वेकगणे विकारयुक्ता प्रयुक्ते जगणे तु तत्र ॥ २६५ ॥
 सावित्रिका स्यात् सगणे प्रयुक्ते स्यात् पावनीत्येवमभूद्विधा सा ।
 वक्ष्येऽथ हंसावतिकाभिदास्ताः सा व्योमजा स्यादपि वारुणी च ॥ २६६ ॥
 सा व्योमवारुण्यपि च त्रिधैवं स्यात् संगतायां तगणे च भेदे ।
 स्याद्ब्योमजाथो यगणे तु वारिदेवे प्रयुक्ते सति वारुणी स्यात् ॥ २६७ ॥
 तस्मिंस्तसंज्ञे यगणद्विकृत्वे सा व्योमवारुण्यभिधावसेया ।
 या वासवीत्येकगणे विकारात् सा व्योमजा वारुणिकेति भिन्ना ॥ २६८ ॥
 सा व्योमजा स्यात्तगणे प्रयुक्ते सा वारुणी स्याद्यगणान्विता चेत् ।
 नन्दावती पञ्चविधा हि तत्र स्यात् संगता तु त्रिविधा विधेया ॥ २६९ ॥
 सा वह्निजा स्याद्गणेऽग्निदेवे वारुण्यथ स्याद्यगणेऽम्बुदेवे ।
 गणद्वयेऽस्मिन् युगपत् प्रयुक्ते स्याद्वह्निवारुण्यभिधा विधा सा ॥ २७० ॥
 एवं निरुक्ताः खलु पञ्च भेदा भेदा युताः पञ्चदशोपदिष्टाः ।
 पुरोदितास्ते नवतिस्त्रयोऽपि सर्वे मिलित्वाष्टयुतं शतं स्यात् ॥ २७१ ॥
 श्रीपार्वतीदर्शनतो गणैला निरूपितास्ता निपुणैर्वचोभिः ।

— ॥ नन्दीशमतम् ॥ —

नन्दीश्वरान्तरहस्यरीत्या मात्रादिमैलां निपुणं भणामः ॥ २७२ ॥
 मात्रागणैर्यां मिलिता भवेयुर्मात्रादिमैला इति ताः प्रतीताः ।
 चतुर्विधा सा रतिलेखिकाद्या स्यात् कामलेखापि च बाणलेखा ॥ २७३ ॥

सा चन्द्रलेखापि च तत्र वक्ष्याम्याद्यामिदानीं रतिलेखिकाख्याम् ।
मात्रैलिकोद्ग्राहगतस्य पादत्रयस्य चापि प्रथमे तु पादे ॥ २७४ ॥

एकादशोक्ता हि कला द्वितीये पादे तथैकादश तास्तृतीये ।
पादे भवेयुर्दश चैवमेतैर्मात्रायुतैरेव गणैः सुपूर्णाः ॥ २७५ ॥

तदा भवेत् सा रतिलेखिकाख्या तां कामलेखामथ लक्षयामः ।
यथोचितं कामगणैः पुरोक्तैः कृता भवेत् सा खलु कामलेखा ॥ २७६ ॥

प्रत्येकमस्याः प्रथमे द्वितीये द्वाविंशतिश्चैव कलाः किलाप्यौ ।
पादे तृतीये खलु विंशतिस्ताः कलाः क्रियन्ते यदि कामलेखा ॥ २७७ ॥

आचक्ष्महे तामथ बाणलेखामाद्ये तथाङ्ग्रावपि च द्वितीये ।
कलास्त्रयस्त्रिंशदिमा यदि स्युस्त्रिंशत् कलाश्चैव तृतीयपादे ॥ २७८ ॥

पूर्वोदितैर्बाणगणैः स पूर्णा संख्या यदि स्यादिह बाणलेखा ।
तथोच्यते संप्रति चन्द्रलेखा रतेर्गणैः कामगणैश्च मिश्रैः ॥ २७९ ॥

आपूर्यते बाणगणैश्च संख्या कला भवन्ति प्रथमे द्वितीये ।
पादे चतस्रश्च तथैव चत्वारिंशत्तृतीयेऽपि भवन्ति पादे ॥ २८० ॥

आपूर्यमाणा नियमेन चत्वारिंशत् कला सा खलु चन्द्रलेखा ।
मात्रादिमैलाः कथयामि चान्यास्तासां भवेदिन्दुमती पुरस्तात् ॥२८१ ॥

ज्योतिष्मती चैव नभस्वती च तथैव काचिद्वसुमत्यभिख्या ।
यस्यां हि षड्भिर्भगणैस्तथान्ते समे यवद्भिस्तगणैस्तथाङ्घ्रौ ॥ २८२ ॥

खण्डद्वयं तु क्रियते मुनीन्द्रैः सैषा भवेदिन्दुमती निरुक्ता ।
खण्डद्वयं चेत् पगणैश्च पञ्चमात्रागणैः स्याच्चगणेन चान्ते ॥ २८३ ॥

युक्तैस्तथाङ्घ्रौ क्रियते भवेत् सा ज्योतिष्मतीनामसमन्वितैला ।
यत्रादिमः स्याच्छगणस्तथैव ततः परं स्याच्चगणत्रयं च ॥ २८४ ॥

पञ्चाद्यदि स्यात् पगणस्तथान्ते पुनश्च कश्चिच्छगणो यदि स्यात् ।
नभस्वतीं तां निगदन्ति सन्तस्तथाभिधास्ये वसुमत्यभिख्याम् ॥ २८५ ॥

अतो द्विमात्रो भगणस्ततश्च स्यात् पञ्चमात्रः पगणस्तथैव ।
ततश्चतुर्मात्र इति प्रतीतो निवेशनीयश्चगणस्तदन्ते ॥ २८६ ॥

निवेशनीयं पगणत्रयं च षाण्मात्रिकः स्याच्छगणश्च पञ्चात् ।
ततस्त्रिमात्रस्तगणः प्रयुक्तस्वेतैर्गणैः खण्डयुगं यथाङ्घ्रौ ॥ २८७ ॥

क्रियेत सा स्याद्ब्रह्मसुमत्यभिरुयेत्येता हि नन्दीशानिरूपितैलाः ।

— ॥ अर्जुनमतम् ॥ —

अथार्जुनस्यैव मतानुसारान्मात्रादिमैलाः कथयामि चान्याः ॥ २८८ ॥

चतुर्विधास्ताः कथयन्ति मात्रा नादावती नाम च तासु पूर्वा ।
तथा द्वितीया कथितात्र मात्रा हंसावती नाम ततः परं तु ॥ २८९ ॥

आहुस्तृतीयामथ तत्र मात्रां नन्दावती नाम ततश्चतुर्थीम् ।
ततः परस्तात् कथयन्ति मात्रां भद्रावतीमित्थमिमाश्चतस्रः ॥ २९० ॥

सामान्यलक्ष्म प्रतिपादयामो यथा निरुक्तं पुनरर्जुनेन ।
गणं स्वकीयं परिहृत्य तस्य स्थाने चतुर्मात्रगणैः प्रयुक्तैः ॥ २९१ ॥

एता भवन्त्यत्र यथा तु मात्रा नादावतीं तामथ वर्णयामः ।
यत्रादिमाः स्युश्च गणाश्च पञ्च तथैव चान्ते तगणस्त्रिमात्रः ॥ २९२ ॥

एतैस्तु खण्डद्वितये तु मात्रा नादावती सा खलु सङ्घिरुक्ता ।
यदा भवेयुश्च गणाश्च सप्त तथैव चान्ते लघुरेक एव ॥ २९३ ॥

धनंजयस्तां निजगाद् मात्रां हंसावतीं गातृकुलावतंसः ।
यदा भवेयुश्च गणाश्च सप्ताप्यन्ते गुरुः स्यात् पुनरेक एव ॥ २९४ ॥

एतामवोचत् किल तासु मात्रां नन्दावतीमिन्दुकुलावतंसः ।
अष्टौ यदि स्युश्च गणास्तदन्ते त्रिमात्र एकस्तगणः प्रयुक्तः ॥ २९५ ॥

तां सव्यसाची निजगाद् मात्रां भद्रावतीं भारतसार्वभौमः ।
इत्यर्जुनस्यात्र मतानुसारान्मात्रादिमैलाः कथिताश्चतस्रः ॥ २९६ ॥

आसां विशेषेण तु केनचित् स्युरन्याश्च संज्ञाः प्रतिपादये ताः ।
आसां यदाङ्घ्रिष्वथ काश्च मात्रा एकाथ वा द्वे च तथैव तिस्रः ॥ २९७ ॥

मात्राश्चतस्रश्च तथैव पञ्च मात्राश्च पादाः क्रमशस्तदानीम् ।
विचित्रमात्रोपपदाः किलैलास्ततो भवन्तीति धनंजयोक्तम् ॥ २९८ ॥

अन्याश्चतस्रोऽपि भवन्ति तद्द्वेलाश्च मात्रोपपदाः प्रतीताः ।
यदा गणानां नियमव्युदासाद्रूपैः समेता नियमेन हीनैः ॥ २९९ ॥

पूर्वोदितास्ता रतिलेखिकाद्या नामान्तराणीति तदा लभन्ते ।
नन्दिन्यभिख्या रतिलेखिकाद्या चित्रिण्यभिख्या किल कामलेखा ॥ ३०० ॥

चित्राभिधाना खलु बाणलेखा त्वन्त्या विचित्रा खलु चन्द्रलेखा ।
अथैलयोरादिमयोरिहाङ्गी व्यत्यासतस्त्वाद्यनृतीयरूपौ ॥ ३०१ ॥

गेयौ नृतीयप्रथमौ तु गेयः स्थाने चतुर्थस्य तदादिमोऽङ्गिः ।
इतीरिता विंशतिरत्र सम्यङ्मात्रादिमैला भरतोक्तरीत्या ॥ ३०२ ॥

— ॥ वर्णैलाः ॥ —

वर्णादिमैलाः कथये गणश्च मात्रेति च द्वौ त्रितयौ न यत्र ।
या वर्णसंख्यानियमैकबद्धा वर्णादिमैला इति ता वदन्ति ॥ ३० ॥

एताश्चतुर्विंशतिभेदभिन्नास्तासां प्रकारं प्रतिपादयामः ।
षडक्षरं पूर्वमिहाङ्गिखण्डमारभ्य चैकैकविष्टुद्धिरीत्या ॥ ३०४ ॥

खण्डस्त्वहैकाक्षरमात्रहीनत्रिंशत्खण्डावधि चेत् क्रियेत ।
तदा चतुर्विंशतिभेदभिन्ना वर्णादिमैलाः कथिताः क्रमेण ॥ ३०५ ॥

तास्वेव सर्वासु षडक्षराङ्गिखण्डौ भवेतां मधुकर्यसौ स्यात् ।
तथैव सप्ताक्षरकाङ्गिखण्डा सा सुस्वरा नाम भवेद्वितीया ॥ ३०६ ॥

अन्या तथाष्टाक्षरकाङ्गिखण्डा भवेत्तृतीया करिणीति नाम ।
भवेत्तुरीया तु नवाक्षराङ्गिखण्डा यदि स्यात् सुरसा मता सा ॥ ३०७ ॥

अङ्गेस्तु खण्डेन दशाक्षरेण प्रभञ्जनी नाम भवेत्तथान्या ।
तथैव चैकादश वर्णभाजि खण्डाञ्चिताङ्घ्रिर्मदनावतीयम् ॥ ३०८ ॥

अङ्घ्रौ तु या द्वादशवर्णयुक्तखण्डान्विता सा शशिनीति वेद्या ।
त्रयोदशाक्षर्युपपन्नखण्डा प्रभावतीति प्रथितेयमङ्घ्रौ ॥ ३०९ ॥

चतुर्दशाक्षर्युपपन्नखण्डा याङ्घ्रौ भवेत् सा खलु मालती स्यात् ।
अङ्घ्रौ तु या पञ्चदशाक्षरेण खण्डेन युक्ता ललिताभिधा सा ॥ ३१० ॥

अङ्घ्रौ तु या षोडशवर्णयुक्तखण्डान्विता भोगवती भवेत् सा ।
तथैव या सप्तदशाक्षराङ्घ्रिखण्डेन युक्ता कुमुमावती स्यात् ॥ ३११ ॥

अङ्घ्रौ तु याष्टादशवर्णयुक्तखण्डान्विता कान्तिमती च वेद्या ।
एकोनविंशत्युदिताक्षराङ्घ्रिखण्डान्विता स्यात् कुमुदिन्यभिख्या ॥ ३१२ ॥

अङ्घ्रौ तु या विंशतिवर्णखण्डा भवेत्तु सैषा कलिकाभिधाना ।
 स्यादेकविंशत्युदिताक्षराङ्घ्रिखण्डान्विता सा कमलाभिधाना ॥ ३१३ ॥
 द्वाविंशतिश्चेत् पुनरक्षराणि खण्डेऽङ्घ्रिनिष्ठे विमलाभिधाना ।
 तथा त्रयोविंशतिरक्षराणि खण्डे यदि स्युर्नलितीति साङ्घ्रौ ॥ ३१४ ॥
 खण्डे चतुर्विंशतिरक्षराणि कालिन्दिका पादगते यदि स्युः ।
 स्यात् पञ्चविंशत्युदिताक्षरा या खण्डेऽङ्घ्रिनिष्ठे विपुलाभिधा सा ॥ ३१५ ॥
 यस्याश्च षड्विंशतिरक्षराणि खण्डे तु विद्युल्लतिका मता सा ।
 या सप्तविंशत्युदिताक्षराङ्घ्रिखण्डान्विता सा तु भवेद्विशाला ॥ ३१६ ॥
 निरूपिताङ्घ्रौ सरला तथाष्टाविंशत्युपेताक्षरखण्डयुक्ता ।
 निरूपिता सा तरलैकहीनत्रिंशन्मितैः संमिलिताक्षरैर्या ॥ ३१७ ॥
 अङ्घ्रिस्थखण्डे कथिताश्च वर्णादिमाश्चतुर्विंशतिरेवमेलाः ।
 मतान्तरे द्वादश वर्णपूर्वमात्रादिमैलाः प्रतिपादयामः ॥ ३१८ ॥
 आरभ्य चाष्टादशवर्णखण्डादेकोनितत्रिंशदुपेतखण्डम् ।
 कृत्वावधिं द्वादश तत्र वर्णमात्रादिमैला इह कान्तिमत्या ॥ ३१९ ॥
 आरभ्य चैताः खलु वेदितव्यास्तालस्य चासां नियमं वदामः ।
 मण्डो द्वितीयः प्रतितालनामा कङ्काल इत्येष्विह ताल एकः ॥ ३२० ॥
 नान्यस्तु तालो भवतीति बोध्यमेषां तु लक्ष्म प्रतिपादितं प्राक् ।
 रागादिमानां नियमस्तु नैव वर्णादिमैलाः खलु वर्णितास्ताः ॥ ३२१ ॥
 एलासु चैतास्वपि मूर्च्छनाः स्युः सप्तैव तासां रजनी तु पूर्वा ।
 अन्या द्वितीया खलु चन्द्रिकाख्या लक्ष्मीस्तृतीया खलु पद्मिनी तु ॥ ३२२ ॥
 भवेत्तुरीया रमणी तु तत्र स्यात् पञ्चमी षष्ठ्यपि मालती च ।
 स्यात् सप्तमी तत्र च मेदिनीतीमा मूर्च्छनाः सप्त निरूपितास्ताः ॥ ३२३ ॥
 इमाश्च सर्वा यतिमात्रभिन्ना इत्येव नास्माभिरुदीरितास्ताः ।

— ॥ देशैलाः ॥ —

वर्णादिमैलास्त्विह वर्णितास्तु देशादिमैलांस्तु निरूपयामः ॥ ३२४ ॥

कर्णाटलाटद्रविडान्ध्रगौडभाषानिबद्धाः खलु देशजैलाः ।

कर्णाटभाषारचिता तु या स्यात् कर्णाटपूर्वा खलु सेयमेला ॥ ३२५ ॥

या लाटभाषारचिता तु सेयं लाटादिमैला कथिता द्वितीया ।
 या गौडभाषारचिता तु सेयं गौडादिमैला निपुणैरिहका ॥ ३२६ ॥
 स्यादन्ध्रभाषाप्रथिता तु सेयमान्ध्रादिमैला त्ववधारणीया ।
 निबध्यते द्रामिडभाषया या तां द्रामिडैलां निगदन्ति स्मन्तः ॥ ३२७ ॥
 देशादिमैलासु च तासु वेद्याः पूर्वोक्तमण्डादय एव तालाः ।
 कर्णाटपूर्वं तु भवेद्विशेषः प्रासस्तथाद्यन्तिमपूर्ववर्ती ॥ ३२८ ॥
 कर्णाटकैलाः प्रवदन्ति नादावत्यादिका एव परे मुर्तीन्द्राः ।
 तासां विदुः षड्विधतां क्रमेण विशेषणैस्तत्र च वक्ष्यमाणैः ॥ ३२९ ॥
 स्वयंभुवः पूर्वमुखात्तु जन्म गणाधिपः शंशुरुभौ च देवौ ।
 आद्यावतुप्रासयुतौ च पादावुभौ तयोः कामगणौ पुरोक्तौ ॥ ३३० ॥
 अन्ते गणः स्याद्रतिसंज्ञकश्च पादे तृतीये च तथादिमध्यौ ।
 प्रासान्वितौ कामगणैश्चतुर्भिरन्ते च ररात्यगणेन युक्ताः ॥ ३३१ ॥
 नादान्विता तत्र मता सुरेखा कर्णाटकैलासु मतादिमैषा ।
 धातुर्मुखादक्षिणतो हि जन्म सावित्रिका विष्णुगणाधिपौ च ॥ ३३२ ॥
 देवा मताः कामगणाः पुरोक्ताश्चत्वार एवादिमपादयोश्च ।
 आद्यावतुप्रास इहैव मध्ये ततस्तृतीयश्चरणश्च यस्याः ॥ ३३३ ॥
 स स्यादनुप्रासयुतस्तथादिमध्यावसानेषु मनोहरश्च ।
 समन्वितः कामगणाष्टकेन हंसावती सा खलु कामलेखा ॥ ३३४ ॥
 स्रष्टुर्मुखात् पश्चिमतोऽपि जन्म गायत्रिका ब्रह्मगणाधिपौ च ।
 देवाश्च पादेष्वपि च त्रिषु स्यादादावतुप्रासयुतश्च मध्ये ॥ ३३५ ॥
 पदे च पादे च चतुःप्रमाणा यस्या मताः कामगणाः पुरोक्ताः ।
 नन्दावती सा खलु पूर्वमुक्ता निरूपितेयं स्मरलेखिकेति ॥ ३३६ ॥
 लङ्गुमुखात् पद्मभवस्य जन्म देवौ च गन्धर्वगणाधिपौ स्तः ।
 स्युः पादयोः कामगणाः षडाद्योरन्ते तथा बाणगणो निरुक्तः ॥ ३३७ ॥
 अङ्गथोर्मताः कामगणास्तृतीयेष्वष्टावथो यश्चरणत्रयेऽपि ।
 प्रासश्च मध्याद्यवसानभागे भद्रावती सा खलु भद्रलेखा ॥ ३३८ ॥
 कर्णाटकैलाः सकला अपीमारुच्छन्दस्वतीत्येव बुधैरिहकाः ।
 आदौ यदा कामगणास्तु पश्च पादत्रयेऽथो रतिसंज्ञकश्च ॥ ३३९ ॥

आशीर्वातामा ध्रुवसंज्ञकश्चादिप्रासवन्ती भवतः परं तौ ॥ ३५३ ॥
 पादाव्युत्पन्नश्चादिः क्वचित्प्रासो रूपायः खलु तस्मिन्तः ।
 षष्ठ्यकारा ध्रुवसंज्ञकैला निर्णायके संप्रति नैपुण ॥ ३५२ ॥
 निबन्ध चैतः पुनरेव सर्वाङ्गदंष्ट्रानामस्युता भवन्ति ।
 एतासु चैलास्त्रिभुजासु तत्रदंष्ट्रानिबन्धश्चिद्विद्विष्टिर्विद्यपादः ॥ ३५१ ॥
 वक्तुं एको न भवत्यद्यदिप्रासश्च सा द्वाभिमहर्षकैला ।
 एतां द्वे द्वाभिमहर्षकैर्पूर्वा रसाश्च भावा बहवस्त्वस्युत्थाः ॥ ३५० ॥
 तथा रसांशोश्च रसाश्च भावा आन्धादिभूला कथितैवमेवा ।
 आन्धादिभूलास्य वर्णयामां नानैव यस्यां गमकप्रयोगाः ॥ ३४९ ॥
 गौडिकभाषापरिचिता तु या स्याद्गौडिदिभूला कथिता मुनीन्द्रैः ।
 न चैव कार्या गमकस्त्वथानिप्रासश्च यस्यां रस एक एव ॥ ३४८ ॥
 जटादिभूलाः कथिता मुनीन्द्रैर्गौडिदिभूलास्य लक्ष्याः ।
 या जटाभाषापरिचिता तथात्वेऽदिप्रासमात्रो बहवो रसाश्च ॥ ३४७ ॥
 निरूपयित्वा खलु कञ्चैला जटादिभूलास्य लक्ष्याः ।
 एव प्रकाशः खलु पञ्चासिः स्युस्ता विधातः कञ्चैर्षुत्थाः ॥ ३४६ ॥
 मन्त्रपकोऽपि ध्रुवसंज्ञकश्च कर्णाटभाषापरिचिता च कार्या ।
 मन्त्रपकाभाषावतया द्वयस्युत्थाः स्युस्तदन्तरं च ॥ ३४५ ॥
 तत्रश्च मन्त्रपकसंज्ञया कस्युत्थावियपादे गमकात्मकोऽसौ ।
 शिखापद्वेन तथैव चोक्तं मन्त्रस्युत्थापरिचिता वेदितव्यम् ॥ ३४४ ॥
 अन्ये तथा कामगणोपपन्नं प्रमाणमेतद्विद्वि रूपायपादे ।
 पादत्रयस्यापि च पूर्तिहेतोर्यत् पूर्वमुक्तं चरणत्रयं स्यात् ॥ ३४३ ॥
 उन्मत्तवतीष्वजावतया मतस्य पादस्य पादद्वितयस्य चापि ।
 प्रतिपकारं च चतस्रं तकाः कर्णाटकैलाश्च यथाक्रमेण ॥ ३४२ ॥
 चतुर्थकः स्यादथ पञ्चमस्युत्थावर्णानिक्वयवशेन भद्रः ।
 उन्मत्तवतीष्वजावतया त्रिकासि शून्यनभावेन भवते प्रकारः ॥ ३४१ ॥
 गणानिक्वयवशेनतया शूद्रैलाभासा निरुक्ताः स्युतिहेतुविकल्पे ।
 उन्मत्तवतीष्वजावतया त्रिका स्यात्तद्वेलादथ एव सर्वाः ॥ ३४० ॥
 अन्ये पुनः कामगणा यदा स्याच्छून्यवतीनाम तदा भवन्ती ।

अन्वयऽपि तद्धनं करणप्रबन्धा विधेयमेषा कथयामि किञ्चित् ॥ ३६६ ॥
 पूर्वोक्तसामवायारणलक्ष्मणिका भवेत् स्वराद्यः करणप्रबन्धः ।
 आभ्यागासङ्घः किल नायकस्य वागीयकरस्य च नामयुक्तः ॥ ३६५ ॥
 उद्गाहको यत्र तथा युवञ्च स्वैर्निबद्धो निबद्धैः पदैश्च ।
 त्रिजादिसो मिश्रपदादिमञ्च तत्र स्वराद्यं करणं वदामः ॥ ३६४ ॥
 कथादिमञ्चैव पदादिमञ्च त्रिजादिसः स्याद्विकीर्तितमञ्च ।
 स चाष्टपद्यं पतिकीर्तितः स्यात् स्वरादिमः पाटपदादिमञ्च ॥ ३६३ ॥
 एवंविधेनैव च लक्षणान समन्वितः स्यात् करणप्रबन्धः ।
 स्यादादिद्वालो लघुनैककेन युक्तोऽत्र रासपरनामधेयः ॥ ३६२ ॥
 स्वरोऽत्र चारन्मन्विधिरथस्यो न्यासो द्वित्येन लयेन योगः ।
 सामान्यलक्ष्मणस्य तु षण्णायामिधिविषयविशेषनामधेयम् ॥ ३६१ ॥
 एताप्रबन्धं प्रतिपद्य वदथे कथामात्रं तं करणप्रबन्धम् ।
 — ॥ करणप्रबन्धः ॥ —

आनन्दस्यैवति निकृष्टपदाद्यमेलप्रबन्धः खलु सप्रपञ्चः ॥ ३६० ॥
 संकीर्णतया बहवः किलैता भवन्त्यथापीह न ता निकृष्टाः ।
 पञ्चाशद्वेला अथ षट् च वेद्याः शतत्रयं वेति मिश्रा वदन्ति ॥ ३५९ ॥
 आनन्दमञ्च तद्वर्द्धमिहादिमञ्च तद्वर्द्धवन्तीत्यवधारणीयम् ।
 लक्ष्मणस्यैव कर्णाद्य इवेह चत्वारिंशद्वर्द्धवन्त्येव तथैव गौड्यः ॥ ३५८ ॥
 एता मिलित्वा तु भवन्ति चत्वारिंशच्च कर्णाद्य इमा भवन्ति ।
 स्युर्विंशतिरसत्वादिमसत्तथैव ऋण्दन्तवर्तीन्तेन च विंशतिः स्युः ॥ ३५७ ॥
 त्रिंशद्विंशत्सु भवन्ति कर्णाद्येताः पुरीदारिरेतपञ्चदशानि ।
 मात्रादिमा विंशतिरेव षण्णदिमाश्चतुर्विंशतिरेव चोक्ताः ॥ ३५६ ॥
 अन्याः पुनः पञ्चदश प्रमेया मत्तान्तरस्था विकृता भवन्ति ।
 युद्धा गौड्याः प्रथमपञ्चतसो नवत्युक्ता विकृतासु तिस्रः ॥ ३५५ ॥
 अथादिद्वानां पुनरेवमासां संख्याविशेषः प्रतिपद्यतेऽहम् ।
 षण्णद्विंशत्तद्विहादिमसुः सैषा निकृष्टा वसुसङ्घकथम् ॥ ३५४ ॥
 सर्वेषु चैतेवमिधायमानाः स्फुटं चतसो यतसो भवन्ति ।

सहस्तपाटै रचितं स्वरैर्यत्तत् पाटपूर्वं करणं वदन्ति ।
तत्तद्विधा स्यात् करणं क्रमाच्च व्यत्यासतश्चेति विधाद्वयेन ॥ ३६७ ॥

स्वराः पुरा चेत्त एव हस्तपाटास्तदेतत् क्रमपाटपूर्वम् ।
प्राग्घस्तपाटास्तदनु स्वराश्चेद्भ्यस्त्या सपाटाद्यमिदं वदन्ति ॥ ३६८ ॥

बन्धादिमं तत्करणं भणामः स्वरैश्च यस्मिन् मुरजस्य पाटैः ।
यथाक्रमं द्वौ रचितौ तु यद्युद्ग्राहध्रुवौ बन्धपदादिमं तत् ॥ ३६९ ॥

स्वरैः पदैश्चैव कृता क्रमेणोद्ग्राहध्रुवौ चेत् पदपूर्वमेतत् ।
स्वरैश्च बन्धो विरुदैः क्रमाच्चोद्ग्राहध्रुवौ चेद्विरुदाद्यमेतत् ॥ ३७० ॥

उद्ग्राह एकस्वरतो ध्रुवश्च स्यात्तेन्नकश्चेदिह तैन्नकाद्यम् ।
उद्ग्राह एकस्वरहस्तपाटैर्ध्रुवः पदैर्मौरजपाटकैश्च ॥ ३७१ ॥

चित्रादिमं तत् करणं भणन्ति मिश्रादिमं संप्रति वर्णयामः ।
स्वरैः सपाटैः सह तेन्नकैरुद्ग्राहे ध्रुवे चापि च तैर्निबन्धे ॥ ३७२ ॥

चित्रस्य मिश्रस्य च कोऽत्र भेद इतीरिते तत्परिहार एषः ।
सांकर्यमाहुस्तिरुतलतण्डुलादेरिवाथ वा मिश्रितमेतदेव ॥ ३७३ ॥

चित्रत्वमुक्तं खलु शास्त्रविद्धिर्मिश्रत्वमन्यतु निरूपयामः ।
सांकर्यमेवावयवव्रजस्य यत्क्षीरनीरादिवदेतदेव ॥ ३७४ ॥

एवं नवोक्ताः करणप्रबन्धाः पाटादिमस्य द्विविधत्वयोगात् ।
एते नवापि त्रिविधाः प्रबन्धा गानप्रकारस्य भवन्ति भेदात् ॥ ३७५ ॥

स्यान्मङ्गलारम्भ इहादिमस्तु ह्यानन्दपूर्वं त्वथ वर्धनं स्यात् ।
अन्या मता कीर्तिलहर्यभिरुया तत्रादिमं तावदुदीरयामः ॥ ३७६ ॥

उद्ग्राहको यत्र तु गीयते द्विध्रुवस्तथाभोग इमौ सकृच्च ।
पुनर्ध्रुवाभोगयुगं सकृत्तु तं मङ्गलारम्भमुदीरयन्ति ॥ ३७७ ॥

उद्ग्राह एव द्विरथ ध्रुवस्तु सकृत्ततोऽस्य स्वरपश्चिमार्धम् ।
ततस्तथाभोगध्रुवोद्ग्राहश्च यदा हि गीताः सकृदेव चेत् स्युः ॥ ३७८ ॥

आनन्दपूर्वं खलु वर्धनं तमाहुस्तु संगीतकलाप्रवीणाः ।
स्थाने ध्रुवार्धस्य यदा मतः स्यादुद्ग्राहसंज्ञः परिगीयमानः ॥ ३७९ ॥

ततो द्वितीयार्धगतानि लक्ष्माण्यानन्दपूर्वस्य तु वर्धनस्य ।
एषा भवेत् कीर्तिलहर्यभिरुयेत्येवं नवानां त्रिविधत्वयोगे ॥ ३८० ॥

सप्तोत्तरा विंशतिरीरिताः स्युः सर्वे मिलित्वा करणप्रबन्धाः ।
तालादिकानां नियमस्य सत्त्वान्त्रिर्युक्तनामा करणप्रबन्धः ॥ ३८१ ॥

खण्डस्य मेलापकनामकस्य चात्रापि राहित्यवशात् त्रिधातुः ।
पूर्वोक्तीत्या तु षडङ्गयोगात् स्थान्मेदिनीजातिरसौ प्रबन्धः ॥ ३८२ ॥

— ॥ ढेङ्किप्रबन्धः ॥ —

निरुह्य चैवं करणप्रबन्धं ढेङ्किप्रबन्धं प्रतिपादयामः ।
उद्ग्राहपूर्वार्धकमेव यत्र द्विर्गीयतेऽथो सकृदुत्तरार्धम् ॥ ३८३ ॥

मेलापकः स्याद्गमकैस्तथाढ्यो विकल्पतस्ताविह तालशून्यौ ।
यद्वा सतालविह सोऽपि तालः कङ्कालनामा किल ढेङ्कि वा ॥ ३८४ ॥

युक्तौ च मानेन विलम्बितेन कार्यौ तु तावादिमखण्डकौ द्वौ ।
विलम्बितामन्यलयेन कार्यौ कङ्कालतालेन च संयुतौ द्वौ ॥ ३८५ ॥

अन्यौ ध्रुवाभोगकनामधेयौ ध्रुवोऽत्र खण्डध्रुवसंयुतः स्यात् ।
खण्डद्वयं तत्र समानधातुस्तृतीयखण्डः पुनरन्यधातुः ॥ ३८६ ॥

खण्डद्वयात्मानममुं ध्रुवं द्विर्गीत्वा किलाभोगमथो सकृच्च ।
पुनः प्रगाय ध्रुवखण्डमेनं न्यासः कृतश्चेदिह ढेङ्कि सा ॥ ३८७ ॥

ढेङ्क्याख्यतालो रगणात्मकोऽत्र कङ्कालतालस्तु पुरा निरुक्तः ।
चतुर्विधा सा खलु ढेङ्कि सा स्थान्मुक्तावली तत्र किलादिमोक्ता ॥ ३८८ ॥

स्याद्वृत्तबन्धिन्यपि युग्मिनी च सा वृत्तमाला तु मता चतुर्थी ।
छन्दोविहीना पुनरादिमा स्यात् सा वृत्तबन्धिन्यपि सैकवृत्ता ॥ ३८९ ॥

वृत्तद्वयाढ्या किल युग्मिनी स्यादनेकवृत्ता किल वृत्तमाला ।
प्रत्येकमेतासु च वृत्तबन्धिन्याद्याश्च तिस्रस्त्रिविधा भवन्ति ॥ ३९० ॥

स्याद्वर्णिकाद्या गणिका द्वितीया तथा तृतीयापि च मात्रिकाख्या ।
स्याद्वर्णिका वर्णभवैस्तु वृत्तैर्भवेत् परा वर्णगणोत्थवृत्तैः ॥ ३९१ ॥

मात्रागणोत्थैरपि मात्रिका स्यादेवं नवैतास्तु भवन्ति तिस्रः ।
मुक्तावलीसंमिलिता दशैता ढेङ्क्यः पुनस्तास्त्रिविधा भवन्ति ॥ ३९२ ॥

आद्या समालंकरणा द्वितीया समेतरालंकरणा निरुक्ता ।
चित्रादिमालंकरणा तृतीयालंकारशब्दो यमकादिवाची ॥ ३९३ ॥

तत्रादिमा स्याद् द्विचतुःषडादिसंख्यैरलंकारगणैः समेता ।
समेतरालंकरणा युता स्यादेकात्रिपञ्चादिमसंख्यकैस्तैः ॥ ३९४ ॥

चित्रादिमालङ्कारणा तु तत्र समन्विता स्याद्विषमैः समैश्च ।
तालादिनैयत्यवशेन ढेङ्की सेयं तु निर्युक्तपदाभिधेया ॥ ३९५ ॥

मेलापकस्यापि विकल्पतस्त्रिधातुश्चतुर्धातुरिहाथ वा स्यात् ।
तारावलीजातिरियं च तालपदाभिधाङ्गद्वितयीनिबन्धात् ॥ ३९६ ॥

— ॥ वर्तनी ॥ —

ढेङ्किप्रबन्धं चतुरं निरूप्य वर्तन्यभिर्यं कथये प्रबन्धम् ।
भवेत् स्वरादेः करणस्य लक्ष्म यदेतदेवास्य च लक्षणं स्यात् ॥ ३९७ ॥

भवेद्विशेषः परमेषु रासतालादिहान्यः कथितस्तु तालः ।
उद्ग्राहनामा प्रथमस्तु खण्डो द्विर्गीयतेऽन्यौ तु तृतीयतुर्यौ ॥ ३९८ ॥

सकृद्ध्रुवाभोगपदाभिधेयौ न्यासस्ततः स्याद्ध्रुवखण्ड एव ।
कङ्कालतालोऽत्र पुरा निरुक्तो लघुद्रुतौ च प्रतितालभाजौ ॥ ३९९ ॥

तालादिमानां नियमेन सोऽयं निर्युक्तसंज्ञः कथितः प्रबन्धः ।
मेलापकाभाववशात् त्रिधातुममुं प्रबन्धं कथयन्त्यभिज्ञाः ॥ ४०० ॥

पदस्य तालस्य तथा स्वरस्य स्यात् पावनी जातिरियं निबन्धात् ।
कङ्कालतालैः प्रतितालकैर्वा यद्वा कुडुक्के प्रतिमण्ठके वा ॥ ४०१ ॥

इत्थं निबद्धा यदि वर्तनी स्याद्विवर्तनी नामवती तदानीम् ।
कङ्कालतालस्तु पुरा निरुक्तो लघुद्रुतौ च प्रतितालभाजौ ॥ ४०२ ॥

गुरुद्वयं चापि लघुद्वयं च कुडुक्कताले क्रमशो भवेताम् ।
लघू गुरू च प्रतिमण्ठताले यद्वा गुरू चैव लघुद्वयं च ॥ ४०३ ॥

उक्तेत्यमुं वर्तनिकाप्रबन्धं ततः क्रमाज्ज्ञोम्बडमीरियामः ।

— ॥ शोम्बडः ॥ —

द्विर्गीयते यत्र तु पूर्वमर्धमुद्ग्राहकेऽतः सकृदुत्तरार्धम् ॥ ४०४ ॥

मेलापकः स्याद्बहुलप्रयोगे विकल्पतोऽथ ध्रुवनामखण्डम् ।
गीत्वा द्विराभोगमथो सकृच्च न्यासे ध्रुवे शोम्बड एष वेद्यः ॥ ४०५ ॥

निःसारुकश्चैव कुडुकतालो द्वितीयतालः प्रतिमण्डतालः ।
 स्याद्गारुगिश्च त्रिपुटं च रासोऽडुतालकोऽन्यो यतिलमतालः ॥ ४०६ ॥
 स्यादेकतालीति दशैव तालाः केचित्तु मण्डं च वदन्ति तालम् ।
 लक्ष्ये च मण्डो न च दृश्यतेऽथ निःसारुकादेरथ लक्ष्म वक्ष्ये ॥ ४०७ ॥
 विरामशीर्षं तु लघुद्वयं स्यात्ताले तु निःसारुकनामधेये ।
 कुडुकतालस्तु पुरा निरुक्तो द्वितीयमण्डप्रतिमण्डकाश्च ॥ ४०८ ॥
 चतुर्द्वी तत्र विरामशीर्षा ताले भवेद्गारुगिनामधेये ।
 द्रुतत्रयं स्यात्तु विरामशीर्षं ताले निरुक्तं त्रिपुटाभिधाने ॥ ४०९ ॥
 रासो निरुक्तो यतिलमताले द्रुतो लघुः स्यात्तदनन्तरं च ।
 अथैकताल्यां द्रुत एक एवाडुतालिके लक्षणमूहनीयम् ॥ ४१० ॥
 स्याज्ज्ञोम्बडो यद्विविधो निरुक्तः स तारजातारजभेदभिन्नः ।
 स तारजो यः पुनरत्र तारस्थानोद्भवेन ध्वनिना समेतः ॥ ४११ ॥
 चतुर्विधस्तारज एक एष तूद्ग्राहकः सैव तु तारजत्वे ।
 मेलापकः सैव परस्तथात्वे परो ध्रुवः सैव तु तारजत्वे ॥ ४१२ ॥
 आभोगसंज्ञस्य तु तारजत्वे भेदस्तुरीयः कथितो मुनीन्द्रैः ।
 अतारजः स्यात् पुनरेक एव स्याज्ज्ञोम्बडः पञ्चविधो मिलित्वा ॥ ४१३ ॥
 स ज्ञोम्बडः पञ्चविधोऽपि च त्रिधातुश्चतुर्धातुरिति द्विधा स्यात् ।
 तारैश्चतुर्धातुमते चतुर्धा मेलापकाभावमते त्रिधातौ ॥ ४१४ ॥
 त्रिधैव भिन्नाः खलु तारजाः स्युरतारजापक्षयुगेऽपि च द्वौ ।
 एवं मिलित्वा नवधावबद्धास्ते च द्विधा स्युर्गमकैः प्रभूतैः ॥ ४१५ ॥
 यथैव वाल्पैर्गमकैर्मिलित्वा चाष्टादशैते किल ज्ञोम्बडाः स्युः ।
 अष्टादशैते कथिताः प्रभेदाश्चतुर्गणैः पञ्चगणैश्च योगात् ॥ ४१६ ॥
 षड्भिस्तथा सप्तभिरेष्टभिस्ते ते पञ्चधा वर्णगणैर्निरुक्ताः ।
 तेषां च नामानि पृथग्वदामः प्रायोगिकः प्राथमिकप्रभेदः ॥ ४१७ ॥
 क्रमो द्वितीयः क्रमयुग्विलासो भवेत्तृतीयो ह्यपरस्तु चित्रः ।
 विचित्रलीलः किल पञ्चमः स्यात् स्याज्ज्ञोम्बडोऽस्मान्नवतिप्रभेदः ॥ ४१८ ॥
 श्लेषोपमारूपकयोगजः स्याद् ब्रह्माभिधानः किल ज्ञोम्बडोऽयम् ।
 विष्ण्वाह्वयो वीररसे तथैव स्त्रीणां विलासे च निबध्यते चेत् ॥ ४१९ ॥

அபிநய லார லம்புடம்.

(தோடர்ச்சி)

(f) வல்லீநாயகன் — வல்லீயென்னும் குறப்பெண்ணை அணைந்திருக்கின்றார்.

(g) சூரபத்மஹரன்—சூரபத்மன் முதலிய துஷ்டர்களை வதித்திருக்கின்றார்.

(h) மயூர வாஹனன்—ஸ்வாமிநாதனுக்கு மயில்வாகனமாக இருக்கின்றது.

(i) குக்குடத்வஜன்—ஸ்வாமியின் த்வஜம் அல்லது கொடியில் கோழி இருக்கின்றது.

(j) சங்கரகுரு—தன் தகப்பனாகிய சங்கரனுக்குப் ப்ரணவ உபதேசம் செய்திருக்கின்றார்.

(k) க்ரௌஞ்சச்சேதனன் — க்ரௌஞ்சமென்னும் மலையைப் பிளந்திருக்கின்றார்.

இதுவரையில் ஷண்முக ஸம்பந்த அடையாளங்களும் லீலைகளும் குறிக்கப்பட்டன.

(9) மன்மதன்—வலக்கையில் கடகாமுகம் பிடித்தும் இடக்கையில் சிகரஹஸ்தம் பிடித்தும் ஒரு கையை மற்றொரு கை பார்க்கும்படி மார்புக்கு நேராக வைத்துக்கொள்ளுதல் மன்மத ஹஸ்தமாம்.

ச்ருங்கார ரஸப்ரதான தேவதையான மன்மதனுடைய தசாங்கம் முதலியன.

அங்கங்கள். விவரம்.

வில் - கரும்பு
அம்பு - தாமரை, அசோகம், சூதம் அல்லது மா, முல்லை, நீலோத்பலம் ஆகிய ஐந்து புஷ்பங்கள்

காண் அல்லது வில்வின் கயிறு } - வண்டு

குதிரை - கிளி
தேர் - தென்றல்காற்ற

முரசம் அல்லது காரா } - ஸமுத்ரம்

யானை - இருள்

காகளவர்த்யம் - சூயில்

தேர்க்கொடி - மகாமீன்

படை அல்லது ஸைன்யம் - மங்கையர்

கவரி அல்லது சாமரம் - பாக்குப்பாளை

காளாஞ்சி - மல்லிகை

வாள் - தாமம்பூ

வெற்றிமலை - மகிழம்பூமலை, மஞ்சள்

படைவீடு அல்லது ஆயுதமிருக்குமிடம்-இளஞ்சோலை பஞ்சபாணங்களும் அவற்றின் குணங்களும்—

பாணபுஷ்பப்பேயர்

குணம்

தாமரை - நினைப்புண்டாக்கும்

மா - பசுலை, அதாவது பச்சை நரம்போடச் செய்யும்

அசோகம் - உணவு நீக்கும்

முல்லை - சோகமுண்டாக்கும்

நீலோத்பலம் - கொல்லும்.

இதுவரையில் மன்மதனுடைய தசாங்கம் முதலியன சொல்லப்பட்டன.

(10) இந்நரன்—இருகைகளாலும் த்ரிபதாக ஹஸ்தம் பிடித்து மணிக்கட்டோடு மணிக்கட்டுப் பொருத்துதல் இந்நரஹஸ்தமாம்.

(11) அக்னி—வலக்கையில் த்ரிபாக ஹஸ்தம் பிடித்து நீண்ட விரல்துனிகள் ஆகாசம் பார்க்கவும் இடக்கையில் லாங்கூல ஹஸ்தம் பிடித்து உள்ளங்கை ஆகாசம் பார்க்கவும் முழங்கை முதல் முன்னூலிருப்பவர்களைப் பார்க்க நீட்டுதல் அக்னிஹஸ்தமாம்.

(12) யமன்—இடப்பக்கத்தில் பாசஹஸ்தம் பிடித்து நீண்ட விரல்துனி ஆகாசம்பார்க்கவும் முழங்கை முதல் முன்னூலிருப்பவர்களைப் பார்க்கவும் நீட்டுதல் யமஹஸ்தமாம்.

(13) நிர்ருதி—முதலில் கட்வாஹஸ்தமும் பிறகு சகட ஹஸ்தமும் பிடித்தல் நிர்ருதி ஹஸ்தமாம்.

(14) வருணன்—வலக்கையில் பதாகம் பிடித்தும் இடக்கையில் சிகரம் பிடித்தும் நீண்ட விரல்துனிகள் ஆகாசம் பார்க்கும்படி முழங்கை முதல் முன்னூலிருப்பவர்களைப் பார்க்க நீட்டுதல் வருணஹஸ்தமாம்.

(15) வாயு—வலக்கையில் அராளமும் இடக்கையில் அர்த்தபதாகமும்பிடித்து வலது

கை நீண்ட விரல் துனிகள் ஆகாசத்தையும் இடதுகை நீண்ட கைவிரல் துனிகள் பூமியையும் பார்க்க முன்னுலிருப்பவர்களுக்கு நேராக முழங்கை முதல் நீட்டுதல் வாயுஹஸ்தமாம்.

(16) குபேரன்—வலக்கையில் கதாஹஸ்தமும் இடக்கையில் பத்மஹஸ்தமும் பிடித்தல்

குபேரஹஸ்தமாம்.

இதுவரையில் தேவதா ஹஸ்த விரியோகம் முதலியன சொல்லப்பட்டன.

இதற்கடுத்த அம்சமாகிய சில பதங்களை அபிரயிக்கும்விதம் பாவப்ரகாசத்தில் எழுதப்படுகின்றது.

ஆருவதம்சம் பாவப்ரகாசம்

அகில் ஜனாரந்தகர அபிரயமானது மனிதர் ஒவ்வொரு பேச்சும் பேசுங்காலத்தில் வாய் வழியாக த்வனி வருவதுபோல் அவரவர்கள் எண்ணப்படி கையும் நேத்ரமும் சிரஸ்ஸும் கழுத்தும் ஒத்தாசையாக இருந்து அவ்வார்த்தையோடு பூர்த்தியாகிக்கொண்டிருக்கின்றது.

இதை ஒவ்வொருவரும் பேசுங்காலத்தில் பார்த்தால் தெளிவாகத் தெரியவரும். அப்படி பேசுங்காலத்தில் அப்பேச்சுக்களிலேயே ரஸம் முதலியவைகளும் இருக்கின்றன.

ரஸம், உபமை, அபிரயம் முதலியவைகள் பரிஷ்காரமாகப் ப்ராணிகள் அறியவேண்டுமென்கிற எண்ணத்தினால் பெரியோர்கள் ஒவ்வொன்றையும் தனித்தனியாகப் பிரித்து அதற்கு லக்ஷணம் எழுதினார்களே தவிர வேறல்ல.

அபிரயமென்பது ஒவ்வொரு வார்த்தையின் தாத்தர்யத்தையும் வாயினாற் சொல்லாமல் கைகளினாலும், முகம், கண், தலை முதலியவைகளாலும் அன்னியர் செவ்வையாக அறியும்படி வெளியிடுதலென்று நிச்சயிக்கவேண்டியதாக இருக்கின்றது.

சுருங்காரபதம் ப்ரவர்த்திக்கும் காலத்தில் அந்தப் பதத்தின் தாத்தர்யத்தை மனத்திற்கு வாங்கின மாத்திரத்தினாலேயே அந்தப் பதமானது, நாயிகா வாக்யம், நாயக வாக்யம் அல்லது தூதீ வாக்யமென்று ஸஹஜமாகத் தெரிந்து கொள்ளலாம்.

கேசுத்தரையர் முதலியவர்கள் எழுதியிருக்கும் பதங்களில் ப்ரபஞ்சத்திலுள்ள ஸீதர் புருஷர்கள் ஒவ்வொரு காலத்தில் அடையும் அதுபவத்தை எழுதினார்களே யல்லாது ப்ரபஞ்சத்திலல்லாத ஸங்கதி ஒன்றையுமெழுதவில்லை.

ஆகையால் அபினயிப்போர் ஒவ்வொரு பதத்தின் தாத்தர்யத்தை மனத்திற்கு வாங்

கின மாத்திரத்திலேயே நாயிகா நாயக பாவங்களும், அவர்கள் நடவடிக்கையும் இன்னவிதமாக இருந்திருக்குமென்று தற்காலத்திய அதுபவத்தைக் கொண்டே தெளிவாக அறிந்துகொள்ளலாம். புத்திக்குச் சந்தேகமுண்டானால், இதற்குமுன்னால் சொல்லியிருக்கும் 2, 3, 4, 5 அம்சங்களை நன்றாகத் தெரிந்துகொண்டால் அநேகமாகச் சந்தேகம் நிவர்த்தியாகுமென்று தோன்றுகின்றது.

ஒவ்வொரு பதத்தைப் பற்றி அபிரயிக்க ஆரம்பிக்கும் காலத்திலும் அந்தப் பதத்தின் தாத்தர்யப்படிக்குள்ள அதுபவம் தனக்கு வந்தது போலும், அதைப் பிறருக்குத் தெரிவிப்பது போலும் எண்ண, முகநேத்ராதிகளால் அபிரயிக்க வேண்டியதாக இருக்கின்றது.

பரமபாகவத சிகாமணிகள் ஈச்வர ஸன்னிதானத்தில் கானரூபமாக அதாவது கீர்த்தனை முதலியவைகளால் குணதுவாதம் செய்து உத்தம பாக்யத்தை யடைவதுபோல நாயிகா நாயக பாவங்களாகவும் குணதுவாதம் செய்து ப்ராணிகள் கடைத்தேறவேண்டுமென்கிற எண்ணத்தினாலேயே நந்திகேச்வரர் முதலிய பரமாத்ரங்க பக்தர்கள், அபிரய சாஸ்த்ர மேற்படுத்தினார்களே யல்லாது ஸாமான்யமாக ஏற்படுத்தியதேயல்ல. நாயிகா நாயக பாவமாக ஸ்ரீ ஜயதேவ கவி முதலிய பாகவத சிகாமணிகளும், ஆழ்வார்களும், ஈச்வரனை உபாலித்திருக்கின்றார்களென்பது யாவருக்கும் தெரிந்த விஷயமே. இதைப் பற்றியே விஸ்தாரமாகப் பேச ஆரம்பித்தால் க்ரந்த விருத்தியாகுமென்று கருதி அபிரயிக்கும் மார்க்கம் சுருக்கமாக ஸூசனை செய்யப்படுகின்றது.

இந்த அம்சமானது கேவலம் அபிரயிப்பதைப் பற்றி மட்டும் சொல்லப்படுவதால்

அலாரிப்பு, ஸ்வரம், ஜதி, சப்தம் இவை களைப்பற்றி இங்குப் பேசப்படவில்லை.

அபிரயிப்போர் முதலில் பதத்தைப் பாடிக்காலினால் தாளம் போட்டுக்கொண்டு கையினால் பதத்தின் அர்த்தத்தையும் கண்களினால் பாவம் அல்லது எண்ணத்தையும் காட்டவேண்டியதாக இருக்கின்றது.

முதலில் பதத்தின் அர்த்தத்தையும் பிறகு அர்த்தப் பதத்தில் த்வனிக்கக் கூடிய அர்த்தத்தையும் அபிரயிக்கவேண்டியது. இதன் விவரத்தைப் பின்பு எழுதியிருக்கும் பதங்களிற்காணலாம்.

ஒர் அரசன் தன் பரிவாரங்களையும் தன் தாய் குழந்தைகளையும் ஆதரித்துத் தானே போஷிப்பது போலப் பல்லவியானது அறுபல்லவி சரணம் முதலியவைகளை ஆதரிப்பதாலும் சரணம் முதலியவைகளின் தாத்பர்யம் அநேகமாகப் பல்லவியிலேயே அபிரயிக்கப்பட்டுப் போவதாலும் பல்லவி அறுபல்லவி மட்டும் இதில் எழுதப்பட்டிருக்கின்றன.

பாலர்கள் ஸுலபமாய் அபிரயிக்கவேண்டிய மார்க்கம் தெரிந்துகொள்வதற்காகச் சில பதங்களை மிகச் சருக்கத்துடனெழுதியிருந்த போதிலும் விவேகிகள் தங்கள் தங்கள் புத்திப் பரகாசத்துக்குத் தக்கபடி பொருத்தமாக அபிரயிப்பதை இந்த அம்சமானது சிறிதும் தடுக்கமாட்டாது.

பதங்கள்

ஒரு ஸாமான்ய வனிதையை முத்துக்குமாரஸ்வாமி அபிமானித்ததனால் அவள் மனமும் அவரிடத்திலேயே லயித்து இருவரும் ஸந்தோஷமாக இருந்தார்கள். இப்படி இருக்கையில் முத்துக்குமாரஸ்வாமி யில்லாத காலத்தில் மற்றொருவன் இந்த ஸாமான்ய வனிதையை அபேக்ஷிப்பதாகவும், அப்படி அபேக்ஷிப்பவன் இஷ்டத்தைப் பூர்த்திசெய்ய வேண்டுமென்றும் முத்துக்குமாரனை யிகழ்ந்தும் மற்றொருவனைப் புகழ்ந்தும் சொன்ன ஸகியைப் பார்த்து நாயிகை சொன்னது:—

ராகம்—பரஸு — ஏகதாளம்.

பல்லவி

அவரைப்போல் கிடைக்குமா எனக்கு—எனதாசைக்கிசைந்த மஹராஜதுரைதானடி.

அநுபல்லவி

சுவலயம் புகழ் வேளூர் முத்துக் குமாரஸ்வாமி

குணமொன்று போதுமே பணமென்ன திருணமடி (அவ)

நாயிகா—ஸாமான்யா ஸ்வாதீனபதிகா—பணமென்னும் வார்த்தையால் ஸாமான்யையென்றும், நாயகன் குணத்தில் ஈடுபட்டுப் பேசுவதால் ஸ்வாதீனபதிகை யென்றும் சொல்லப்பட்டது.

நாயகன்—வைசிகனாகிய முத்துக்குமாரஸ்வாமி; தாவியுடன் ஸ்நேகமாயிருப்பதால் வைசிகனென்று பேசப்பட்டது. ஸம்கூழித்த ஸப்போக ச்ருங்காரரஸம்.

பதவிந்யாஸம்

அவரைப்போல கிடைக்குமோ எனக்	கு	கிடைக்குமோ எனக்கு
கமலம்போன்ற நேர்முள்ள வரைப்போ	ல	
சந்தான்போன்ற முகமுள்ளவரைப்போ	ல	
கண்ணாடிபோலக் கன்னமுள்ளவரைப்போ	ல	
பவழத்துண்டுபோன்ற அதர்முள்ளவரைப்போ	ல	
வலம்புரி சங்கம்போன்ற சமுத்துள்ளவரைப்போ	ல	
மலைபோலும் மார்புள்ளவரைப்போ	ல	
நீண்ட கையுள்ளவரைப்போ	ல	
யானைபோன்ற நடையுள்ளவரைப்போ	ல	
கமலம் போன்ற சரணமுள்ளவரைப்போ	ல	
என் மனதில் விளங்குகின்றவரைப்போ	ல	கிடைக்குமோ எனக்கு
என்னை ஆனந்தப்படுத்தி வைக்கின்றவரைப்போ	ல	
என்னை அங்கீகரித் தவரைப்போ	ல	
மஹா ப்ரதாபசாலியான வரைப்போ	ல	
என்னை ரக்ஷிக்கின்ற வரைப்போ	ல	
என்னுடனிக் கிதவார்த்தை பேசுகின்றவரைப்போ	ல	
எனக்கு த்ருடாலிங்கனம் தருகின்றவரைப்போ	ல	
எனக்கதாரம்ருதம் தருகின்றவரைப்போ	ல	
என்னுடன் ஸமரதியாக கலக்கின்றவரைப்போ	ல	
என்னை ரதிகாலத்தில் பயப்படாதே யென்று தட்டிக்கொடுத்து ரக்ஷிக்கின்றவரைப்போ	ல	

எனதாசைக்கிசைந்த மஹராஜதுரைதானடி. எனக்குள்நிறைந்த மஹராஜ துரைதானடி. என்மனதுக்கிசைந்த மஹராஜ துரைதானடி. என்னைக்கொடுக்கும் தாம்புலம் பெறத் தகுந்த மஹராஜ துரைதானடி.

நான்பூசும் சந்தனை மணியத் தகுந்த மஹராஜ துரைதானடி. நான்போடும் பூஹாரம் சாற்றிக்கொள்ளத் தகுந்த மஹராஜ துரைதானடி. என் ஹ்ருதயத்தில் வசிக்கத் தகுந்த மஹராஜ துரைதானடி.

சுவலயம் புகழ்வேளூர் முத்துக்குமாரஸ்வாமி குணமொன்று போதுமே பணமென்ன திருணமடி.

ஐந்தாவதம்சத்திற் சொல்லியிருப்பதில் பொருத்தமான ஸுப்ரஹ்மண்ய ஹஸ்தங்களைப் பிடிக்கலாம்.

குறிப்பு:—இந்தப் பதம் பேசும் நாயிகா நாயகனுடைய குணம் முதலியவைகளில் ஈடுபட்டு ஆனந்தத்துடன் பேசுவதால் அபிரகியிப்போர் சந்தோஷம், பெருமை முதலியவைகளுடன் பொருந்தி அபிரகியித்தால் அழகாயிருக்கும்.

(2)

ஒரு பரகியாநாயிகை தன் ஸகியுடன் இருக்கும் காலத்தில் வரக்கண்ட கோபாலனிடத்தில் மோஹங்கொண்டதும் அவளின் னென்று தனக்குத் தெரியாததனால் அதை அறிந்து கொள்வதற்காக ஸகியைப் பார்த்துக் கேட்டது.

ராகம் — காம்போதி — மீகீர நாளம்.

பல்லவி

யாரடி அழகுள்ள துரையிவர் யாரடி

அநுபல்லவி

பாருக்குள் தக்பிணத்வாரகாதிபுனை
ஸ்ரீ ராஜகோபால தீரரோ இவர்

நாயிகை பரகியா; அன்ய புருஷனிடத்தில் மோஹம் கொண்டதால் பரகியையென்று பேசப்பட்டது. நாயகன் - உபபதியாகிய கோபாலன்; இதரஸ்தீ அபேக்ஷிப்பதால் உபபதியென்று சொல்லப்பட்டது. அய்யோகஸிப்ரலம்ப்ச்ருங்காரரஸம்.

பதவிந்யாஸம்

ஒருமனிதனைக் குறிப்பிட்டுக் கொஞ்சம் சாய்வாய்ப் பார்த்தல்
ஸமீபத்தில் அடைசலாயிருப்பதுபோலக் கையால் விலக்கல்

மறுபடி பார்த்து மனதுக்குள் ஆனந்தமடைதல்
ஸகியைக் கூப்பிட்டு இவர் யாரெனல்
அதோ இருப்பவர் யாரெனல்
புன்சிரிப்புடன் ஸகியைப் பார்த்து யாரெனல்
வண்டிபோலக் கூந்தல் உள்ளவர் யார்
சந்தரன்போன்ற நெற்றியுள்ளவர் யார்
வில்போன்ற புருவமுள்ளவர் யார்
கமலம் போன்ற கண்ணுள்ளவர் யார்
சண்பகமலர் போன்ற மூக்குள்ளவர் யார்
கண்ணாடி போன்ற கன்னமுள்ளவர் யார்
முத்துபோன்ற பற்களுள்ளவர் யார்
பவழம்போன்ற அதரமுள்ளவர் யார்
வலம்புரி சங்கம் போன்ற கழுத்துள்ளவர் யார்

மலைபோல மார்புடையவர் யார்
நீண்ட கைகளுள்ளவர் யார்
சிறுத்த இடுப்புள்ளவர் யார்
கமலம் போன்ற சரணமுள்ளவர் யார்
குளிர்ந்த பார்வையுள்ளவர் யார்
சிரித்த முகமுள்ளவர் யார்
காதில் குண்டலமணிந்தவர் யார்
கழுத்தில் அநேக ஆபரணங்கள் தரித்தவர் யார்
கஸ்தூரி திலகமுள்ளவர் யார்
பூதுலணிந்தவர் யார்
கணையாழி மோதிரம் தரித்தவர் யார்
நல்ல வஸ்தரங்களணிந்தவர் யார்
சந்தன களபமணிந்தவர் யார்
என்னைப் பொங்கும்படி செய்தவர் யார்
எனக்கானந்த முண்டாக்குகின்றவர் யார்
என்னைத்தன் வசப்படுத்திக்கொண்டவர் யார்
பாருக்குள் தக்பிணத்வாரகாதிபுனை ஸ்ரீ ராஜகோபால தீரரோ இவர்.

ஐந்தாவதம்சத்திற் சொல்லியிருக்கும் விஷ்ணு ஹஸ்தங்களில் பொருத்தமுள்ளவைகளைப் பிடிக்கலாம்.

குறிப்பு:—இந்தப் பதம் பேசும் நாயிகா ஸகியைப் பார்த்துச் சந்தோஷத்துடன் கேட்பதால் அபிரகியிப்போர் உத்ஸாஹம், புன்சிரிப்பு, விநயம் இவைகளுடன் அபிரகியித்தால் அழகாயிருக்கும்.

(3)

ஒரு நாயிகா தன்னுடை நாயகனை வடிவேலனுக்கும் மற்றொரு ஸ்தீரீக்கும் ஸநேஹமிருப்பதாகத் தெரிந்து தான் ஸந்தேஹப்பட்டு அவளைப்பற்றி அவர் முன்னிலையில் தூஷித்துப் பேச அதற்கு நாயகன் கோபித்துக் கொண்டவுடனே நாயகனைப் பார்த்து அதில் வருத்தப்படுவானேன் என்று சொன்னது.

ராகம் — பூர்விகல்யாணி — மீகீர நாளம்.

பல்லவி

அவளைச்சொன்னால் உமக்கேனிந்தக்கோபம் நான்

அநுபல்லவி

எவரும் பணியும் சடாபுரி வடிவேலரே
எனக்குச்சக்கனத்தியிப்பொழுதே முனைத்தா
[என்று

நாயிகா மத்யதீரா - அபராதம் செய்த நாயகனைக் கடுமையான வார்த்தைகளால் பேசுவதால் மத்யதீராவென்று பேசப்பட்டது. ஈர்ஷ்யாநுமான விப்ரலம்ப்ச்ருங்காரரஸம்.

பதவியாஸம்

வலனைச் சொன்னால் உமக்கேளிந்தகோபம்
 எறிந்து விட்டவனைச் சொன்னால்
 அந்தப் பாபியைச் சொன்னால்
 திருட்டுத்தனமுள்ளவனைச் சொன்னால்
 கெட்டநடத்தையுள்ளவனைச் சொன்னால்
 மருந்திடுகிறவனைச் சொன்னால்
 விழுதிடீபோட்டு வசப்படுத்துகிறவனைச் சொன்னால்
 தர்நடத்தையுள்ளவனைச் சொன்னால்
 பம்பைத்தலைச்சியைச் சொன்னால்
 கிரைவிரைபோலக் கண்ணுள்ளவனைச் சொன்னால்
 சப்பைமூக்கியைச் சொன்னால்
 ஒண்ணரைக் கண்ணியைச் சொன்னால்
 ஒட்டிப்போன கன்னமுள்ளவனைச் சொன்னால்
 பொக்கைவாய்ச்சியைச் சொன்னால்
 இருந்த கழுத்துள்ளவனைச் சொன்னால்
 ருரிச்சில் கட்டின கையுள்ளனைச் சொன்னால்
 எருக்கக்காய்போல ஸ்தனமுள்ளவனைச் சொன்னால்
 பெருவயிறுள்ளவனைச் சொன்னால்
 தடிச்சியைச் சொன்னால்
 விஷம்போன்ற பார்வையுள்ளவனைச் சொன்னால்
 தலை முக்காடிட்டு நடப்பவனைச் சொன்னால்
 நடக்கையில் மார்க்பை மூடித் திறக்கின்றவனைச்

[சொன்னால்

ருலுக்கி நடக்கின்றவனைச் சொன்னால்
 உல்லாசநடை போடுகின்றவனைச் சொன்னால்
 தலைநாணி நடக்கின்றவனைச் சொன்னால்
 யானையும் பசுப்புக்கின்றவனைச் சொன்னால்
 ஒன்றும் தெரியாதவன்போல இருப்பவனைச்

[சொன்னால்

எவரும் பணியும்படி சடாபுரி வடிவேலரே
 எனக்குச் சக்களத்தி இப்போழ்தே முனைத்தா
 ளென்று.

ஐந்தாவதம்சத்தில் சொல்லியிருப்பதில்
 பொருத்தமான ஸம்பரஹ்மணிய ஹஸ்தங்கள்
 பிடிக்கலாம்.

குறிப்பு—இந்தப் பதம் பேசும் நாயிகைக்குத்
 தன் நாயகனிடத்தில் ப்ரியமிருந்தாலும்
 தற்காலத்தில் வெறுப்புடன் பேசுவதால்
 அபிரயிப்போர் கெஞ்சுதல், வேண்டா
 மெனல், த்ருஷ்டி சுற்றி நாயகன் வாயைப்
 பொத்தப்போதல், நமஸ்கரித்தல், ஸலாம்
 செய்தல், திகைத்தல், கைக்கொட்டிச்
 சிறித்தல் முதலியவைகளுடன் அபிரயித்
 தால் பொருந்தி யிருக்கும்.

(4)

ஒரு பரகியா நாயிகைக்கும் வேணுகோபால
 னுக்கும் ஸ்நேஹமிருந்தது. இப்படியிருக்
 கையில் அவ்விருவரும் ஓரிடத்தில் கூடுவதாக

ஸங்கேதம் செய்துகொண்டு அந்த ஸங்கேதப்
 படி நாயிகைமட்டும் போய்க் காத்திருந்தும்
 நாயகன் வராததனால் மனவருத்த மடைந்து
 சொன்னது.

ராமம் — யதுதலகம்போதி — தீர்ப்புடனாம்.

பல்லவி

இதற்கோ நான் பெண் பிறந்தேன் இன்றுமென்
 ஸ்வாமி வரக்காணேன்

அநுபல்லவி

ஆதரிக்குமென்றன் அழகுதரையையெந்தப்
 பாத்தி கைவசப்படுத்திக்கொண்டாளோ (இதற்)
 நாயிகை—பரகியா விப்ரலப்தா. சரணத்தில்
 உற்றார் பெற்றார் மொழியைத் தடுத்தேனே
 யென்பதால் பரகியா வென்றும், எந்தப்
 பாத்தி கைவசப் படுத்திக் கொண்டாளோ
 வென்பதால் விப்ரலப்தா வென்றும்
 பேசப்பட்டது. சிலர் விர்ஹாக்கண்டிதா
 என்றும் அபிப்ராயப்படுவார்கள். நாய
 கன் உபபதியாகிய வேணுகேபாலன்.
 அன்யஸ்தீ ஸ்நேஹமிருப்பதால் உபபதி
 என்று பேசப்பட்டது.

இதயீகோ நான் பெண் பிறந்தேன்

ஆகாயத்தைப் பார்த்து தெய்வத்தைக் கோருதல்
 தலையெழுத்தைக் காட்டி நினைத்த
 மூக்கில் கையைவைத்துச் சிரித்தல்
 மோவாயில் கையைவைத்து யோசித்த
 ஆஹாரத்தைக் கண்டால் ஒக்காளம் வருதல்
 பாலைக்கண்டால் வார்த்திரை
 உடம்பினைத்துப் போக
 கைவினாயல்கள் கொட்டுண்டுபோக
 இடுப்பு மேகலை நமுவ
 மயக்கமுண்டாக
 சந்தனம் நெருப்புப் போலிருக்க
 பன்னீர் கொடுக்க
 புஷ்பமால வஸிபோலச் சுறுக்கென்றுறுத்த
 தாம்பூலம் விஷம் போலிருக்க
 நித்திரை வராமலிருக்க
 ஒருகூணம் ஒரு யுகம்போலத்தேற்ற
 மெத்தை முன்னேபோலுறுத்த
 படுக்கையில் படுத்தும்புரள
 சந்திரிகை கொளுத்த
 தென்றல் புலிபோலப்பாய
 குயில் சப்தம் காடில் பட்டவுடன் நடுக்க
 இருளைக் கண்டு பயப்பட
 ஸமுத்தரத்தோசயால் திகிலடைய
 கிளிப்பேச்சு நாராசம்போலிருக்க
 பஞ்சபாணம் என்போரில் தைக்க
 சண்டாள மதனனென்னிடம் வில் வளைத்து
 கொண்டு வர

பெற்ற தாயை கூட மறக்கிருக்க
எனக்கு வேண்டியவர்கள் ஞாபகமே யில்லாமல்
போக

இன்னுமென் ஸ்வாமி வரக்கானேன்
ஆதரித்து மென்றன் அழகு துரையை யேந்தப்
பாதகி கைவசப் படுத்திக் கோண்டாளோ

ஐந்தாவதம்சத்தில் சொல்லியிருப்பதில்
பொறுத்தமான விஷ்ணுஹஸ்தங்கள் பிடிக்க
லாம்.

குறிப்பு—இந்தப் பதம் பேசும் நாயிகை
மிகுந்த துக்கத்துடன் பேசுவதால் அபி
நயிப்போர் பெருமூச்சு விடுதல், சிந்தைப்
படுதல், துக்கித்தல் முதலியவைகளுடன்
அபிநயித்தால் அழகாயிருக்கும்.

(5)

அன்னிய நாயிகையினிடத்தில் அதிகப்
ப்ரியமாக இருப்பதைத் தெரிந்து கொண்ட
ஒரு நாயிகையின் மனக்கோபத்தைத் தணிப்
பதற்காகச் சில காரிய நிமித்தம் அவளிடம்
போய் வந்து கொண்டிருப்பதாகச் சொன்ன
விஜயகோபாலனைப் பார்த்து நாயிகை சொன்
னது.

ராகம்—கருட்டி—மீசரநாளம்

பல்லவி

வந்தகாரியமேதைய தேவாரீங்கே
வந்தகாரியமேதையா

அநுபல்லவி

வந்தகாரியமேது வகைமோசமாயிப்போது
கொந்தளமணிமாள்பா குருவே கோபாலாயிங்கே
(வந்த)

நாயிகை—ஸாமான்யா கண்டிதா. பணமென்
னும் வார்த்தை சரணத்தில் பேசப்பட்டி
ருப்பதால் ஸாமான்யா வென்றும்,
அன்பஸ்தீயுடன் கோபாலன் சேர்ந்
திருப்பதைப்பற்றி வெளிப்படுத்துவதால்
கண்டிதா வென்றும் பேசப்பட்டது.

நாயகன்—வைசிகன். தாலியுடன் ஸ்நேஹித்
திருப்பதால் வைசிகனென்று பேசப்பட்டது.
சர்ஷ்யாமான விப்ரலம்பசுருங்காரரஸம்.

பதவிந்யாஸம்.

வந்தகாரியமேதைய தேவாரீங்கே

என்பாக்கிய வசம் அழைத்து வந்த
ஹஸ்யமாகச் சொல்லு

வா இங்கொருவயில்லை. தாராளமாகச் சொல்லலா ம்
இதென்ன ஆச்சரியமாக இருக்கிற து
ருபகப் பிசகால் வந்து விட்டே ரீர

அந்த வீடு மறந்து போச்சு தோ
வீதி அடையாளங்கூடத் தெரியவில்லை யா
நான் அவள் அல்ல வே

இந்த இடத்தை நன்றாக பாரு ம
கொஞ்சம் அவ்விடத்தில் மனஸ்தாபம் முண் டோ
உங்கள் உதவாஹத்தக்குத் தக்கவன் காணல்ல வே
உங்களை உபசரித்து சந்தோஷப் படுத்திறவளிக்

[சில்லை யே
அந்த இடத்துக்கு நான் அழைத்துக் கொண்டிப்போய்
[விட்டி மா

என் வீகை என்னிடத்தில் பசப்புநீர்க ள்
தாங்கள் வந்த உடனே ஹஸ்தலாகம் கொடுக்கிறவள்
[நானல் ல

தங்களுடன் இனிமையாகப் பேசத்தகுந்தவள் நான்
[அல் ல
தங்களுக்கு வாஸனைச் சந்தனம் பூசத்தகுந்த இடம்

[அது
தங்களுக்கு ஜவ்வாதளிக்கிறவள் அங்கே யிருக்கிற
[ள்

தங்களுக்கு பூச்செண்டு கொடுக்கிற இடம் அங் கே
கொஞ்சிக் கொஞ்சித் தாம்பூலம் கொடுக்கிறவள்
[இங்கில் லை

தங்களுக்கு த்ருடாலிங்கனம் கொடுக்கிறவள் இங்
[சில்லை யே
தங்கள் மனதை சந்தோஷப் படுத்தும் வீடங்கே

[இருக்கிற து
அந்த இடத்து உத்திரவை மீறமாட்டீர்க ளே
இவ்விடத்தில் தங்களுக்கு வெளிமோஹ மென்றே

[னக்குத் தெரியு மே
நல்லது இப்பொழுது தங்களுக்கென்ன வேணு ம்
சர்மபரிஹாரமாக விசிறி போட்டு மா

அஞ்சிக்கையில்லாமல் தாராளமாக அங்கே போக
[லா ம்
நமஸ்காரம் செய்கிறேன் அவ்விடத்துக்கே தயை

[பண்ணலா ம்
சம்மதமிருந்தால் வேண்டிய ஊழியம் செய்கிறே ன்
வந்தகாரியமேது வகைமோசமாயிப்போது

கொந்தள மணி மாள்பா குருவே கோபாலா இங்கே
ஐந்தாவது அம்சத்தில் சொல்லியிருக்
கும் பொருத்தமுள்ள விஷ்ணுஹஸ்தங்கள்
பிடிக்கலாம்.

குறிப்பு—இந்தப் பதம்பேசும் நாயிகை நாயக
னைப் பார்த்துச் சலிப்புடன் பேசுவதால்
அபிநயிப்போர் ஆச்சரியப்படுதல், புன்
சிரிப்புச் சிரித்தல், துக்கித்தல் முதலியவை
களுடன் அபிநயித்தால் பொருத்தமா
யிருக்கும்.

(6)

தன்தாய் விட்டுக்குக் வந்திருந்த காலத்தில் ஒரு நாயிகைக்கும் ஷண்முகவேல னென்னும் ஸுப்ரஹ்மண்யனுக்கும் மனம் கலந்து தீபாய்ச் சுகித்திருக்கையில் அவள் சொந்தக் கணவன் தன்னூருக்கழைத்து கொண்டுபோகக் கூப்பிட, அந்தக்காலத்தில் மனந்தாளாமல் ஊருக்குப்போய்வர ஸுப்ரஹ்மண்யனிடத்தில் உத்தரவு கேட்டது.

ஸுஷாநு—ராகம்—மீசீரதாளம்

பல்லவி

கணவன் வந்தழைக்கிறான் போய் வருகிறேன் பகும் கருத்திலிருக்கவேணும்.

அநுபல்லவி

மணிமேருவளையதிண்புயனே ஷண்முகவேலா வாலிபம் தன்னிலென்னைத் தாலிகட்டின சொந்தக் (கணவ)

நாயிகை—பரகீயா-பரோடா. அன்யபுருஷ னிடத்தில் ஸ்னேஹ முள்ளவளாக இருப் தால் பரகீயா பரோடா வென்று பேசப் பட்டது.

நாயகன்—உபபதியாகிய ஷண்முகவேல னென்ற ஸுப்ரஹ்மண்யன். அன்யஸ்தீ ஸ்னேஹத்தால் உபபதி என்று பேசப் பட்டது. ஸிப்ரலம்பச்சுருங்காரரஸம்.

பதவிக்யாஸம்

கணவன் வந்தழைக்கிறான் போய் வருகிறேன் ஸாய் இப்போதுபோய் வரட்டு மா இனிமேல் அறை சிலிஷம் கூட இங்கே நிற்கக்

தயைசெய்து சீக்கிரம் உத்தரவு கொடு ம் கொஞ்சம் தாமதித்தால் அந்தச் சண்டாளன்

இப்போது என்மனம் நீரைவிட்டுப் பிரிந்த மீன் [கோபித்துக் கெள்ளுவா னே [பேரலிருக்கின்றது துறா யே

என்னமோ எல்லாம் முழுசிப்போனது போலக் [கூப்பிடுகிறா ன் இப்பொழுது என்பாபம் உன்னைவிட்டு பிரியும்படி

இனி எப்போது பார்க்க நேரிடுமோ அறியே ன் அவன் வார்த்தையைத் தடுக்க எனக்குச் சத்தியே [கிடையா து

அவன் போட்ட கோட்டைத் தாண்டினால் மோசம் வருமோ என்று பயமாக இருக்கிற து

எந்தாபம் அணைக்கக்கூடவில்லையே என்ன செய் [வெ ன் யாராவது பார்க்கப் போகிறார்கள் சீக்கிரம் உத்தரவு [கொ டு

எனக்கு நல்லகாலம் பிறந்த உடனே வந்து சேரு [கிறே ன்

நான் கோரியதெய்வம் என்ருறையை நீக் இப்பொழுது போய் வருகிறேன். [கட்டு ம் என்ஸாயி பகும் கருத்திலிருக்கவேணும்.

என் ஸ்னேஹத்தை மறந்து விடா தே என்னமோ ஸ்வப்னமென்று மறந்து போகா தே அதுபோனால் போகட்டுமென்று தள்ளிவிடா தே

ஸத்யமாக உன்னைத்தவிர என்மனம் வேறென்றை [யும் நாடா து நானெக்கிருந்தாலும் உன்மை உள்ளவா னென்றே [நிஜமாக நம் பு

யாருக்கோ பெண்ணா தியானவென்று எண்ணாதே என்னை மறக்கிறதில்லையென்று நீ நிச்சயம் சொன்

னாலொழிய என்மனம் தாளா து என்னைப் போலெத்தனையோ வென்று அசட்டை [செய்யா தே

நாம் கட்டி அனுபவித்ததை நினைத்தாவது என் [ஹைச மறவா தே யாரிடத்திலாவது சஹஸ்யமாக தயை செய்து [உன்சேம ஸாமசாரம் சொல்லி அனுப்பவேண் [டும் துறா யே

நானும் அம்படியே செய்வேன் இது நிச்சய ம் ஏதேனும் சாக்கு வைத்துக்கொண்டு சீக்கிரம் வந்து [விடுகிறே ன்

சந்தோஷமாக எனக்கொரு முத்தம் கொடுக்க [வேணும் ஸா யி

என் மனக்குளிர் ஆலிங்கனம் தரவேண்டும் துறையே உன்உருவமே என்னுள்ளத்தன் நிறைந்திருப்பதால் [என்னைக் கைவிடாதே ஸா யி

மணிமேருவளையதிண்புயனே ஷண்முகவேலா வாலிபம் தன்னிலென்னை தாலிகட்டின சொந்த ஐந்தாவதம்சத்தினுள்ள பொருத்த முள்ள ஸுப்ரஹ்மண்யஹஸ்தங்கள் பிடிக்க லாம்.

குறிப்பு—இந்த நாயிகாநாயகனை விட்டுப் பிரிய நேரிட்டதை எண்ணிப் பேசுவதால் அபி நயிப்போர் அடிக்கடி அக்கம் பக்கம் பார்த்

துக் கொள்ளுதல், சிந்தைப்படுதல், நாய கனைக் கெஞ்சல், நமஸ்கரித்தல், தெய்வந் தன்னைக்கோருதல், பெரு மூச்சுவிடுதல்

முதலியவைகளுடன் அபிநயித்தால் பொருந்தியிருக்கும். இந்தப் பதத்தின் பல்லவியைப்பாடி அபிநயிக்க யோக்கியமா

கும்படி இருபங்காக பிரித்தெழுதப்பட்ட து. (7)

தனக்குச் சொந்தமான இரண்டு நாயகி களையும் நாயகன் தன் பக்கங்களில் வைத்துக் கொண்டு ப்ரியமுள்ளவளிடத்தில் தன்னிஷ்

டப்படி நடந்ததையும் மற்றொருத்தியை ஏமாற்றினதையும் இரண்டு சகிகள் பேசிக் கொண்டது.

ராகம்—பந்துவராளி—யீரநாளம்

பல்லவி

சமர்த்தைச் சொல்லுவேன் கேளடி அந்தத்துரை செய்த

சமர்த்தைச் சொல்லுவேன் கேளடி.

அமர்ந்த இருபேரையும் தன்னண்டை வைத்துக் கொண்டு

அவர்களும் இதமாக நவில கோபாலன் செய்த (சமர்த்தை)

நாயிகா—ஜ்யேஷ்டா, கனிஷ்டா. நாயக னுடைய அதிக ப்ரியத்துக்குப் பாத்யபட்டவன் ஜ்யேஷ்டா. அவன் ப்ரியத்துக்குக் குறைந்தவள் கனிஷ்டா. ஆகையால் இந்தப் பதத்தில் ஒருத்தியிடத்தில் அதிக ப்ரியமாகவும் ஒருத்தியிடத்தில் ப்ரியமில்லாமலும் நடப்பதால் ஜ்யேஷ்டா கனிஷ்டாவென்று பேசப்பட்டது.

நாயகன்—சடனும் த்ருஷ்டனாமாகிய கோபாலன் ஒரு நாயகி அறியாமலிருக்கும்படி அவளுக்கு அஹிதம் செய்வதால் சடனென்றும் மற்றொருத்தி தன்னபராதத்தை அறிந்தாலும் பயப்படாமல் நடப்பதால் த்ருஷ்டனென்றும் பேசப்பட்டது.

சிலர் அதுகூல சடனென்றும் பேசுவர். ஸம்கூழ்ப்த ஸம்போக ச்ருங்காரரஸம்.

அவனுடைய இரண்டு நாயகைகளையும் தன்னிரு பக்கங்களிலும் வைத்துக்கொண்டு என்னை வேடிக்கை செய்தானடி.

ஒரு ரத்த கங்கணத்தை எடுத்து ஒருத்தியை நீட்டிச் சொல்லிப்போடுகிறது போலக் காட்டி இது உன் கைக்கு மெத்தச் சிறியதாயிருக்கின்ற தென்றே மாற்றி மற்றொருத்தி கையில் போட்டானடி.

தன்னிரு கைகளையும் மடிக்குள் வைத்து ஒன்றில் மட்டும் மோதிரத்தை வைத்து மூடிக்கொண்டும் இரண்டு கைகளையும் இருவரிடத்திலும் நீட்டி ஒருத்தியை ஏமாரச் செய்து மற்றொருத்திக்கு மோதிரம் கொடுத்தானடி.

தன் கையில் முத்தாஹாரத்தை எடுத்து ஒருத்தியைப் பார்த்து இது உன் மேனியழகைக் குறைக்குமென்று சொல்லி மற்றொருத்திக்குப் பூட்டினாடி.

வாஸனையுள்ள சந்தனத்தைக் கையிலிருந்து ஒருத்தியைப் பார்த்து இதை உன் சரீரத்தில் பூசினால்

ஸ்வபாவ வாஸனையைக் குறைந்தவிடுமென்று மற்றொருத்திக்குப் பூசினாடி.

உயர்ந்த புஷ்பத்தை எடுத்து இதை உன் கூந்தலில் சூட்டினால் இயற்கை வாஸனை தெரியாமற் போமென்று மற்றொருத்திக்குச் சூட்டினாடி. தாம்பூலத்தைக் கையிலெடுத்து இது உன் அதர அழகைக் கெடுத்து விடுமென்று ஒருத்திக்குச் சொல்லி மற்றொருத்திக்குத் தாம்பூலம் கொடுத்தானடி.

ஒருத்தியைப் பார்த்து மாம் கொம்பைத் தாக்கும் வேடிக்கைப் பார்த்திருக்கின்றாயே, கொடி மரத்தைத் தாக்கும் வேடிக்கைக் காட்டுகிறேன் பாரென்று மற்றொருத்தி கண்டத்தை ஆலிங் கணம் செய்தானடி.

ஒருத்தியைக் கண்ணைப் பொத்தி மற்றொருத்தியை முத்தமிட்டானடி.

உங்கள் இருவர்களில் யார் சரீரம் எனக்கு அடங்குகிறது பார்க்கலாமென்று சொல்லி ஒருத்தியை ஒரு கையாற் கட்டியிணைந்து அவன் மார்க்பைத் தொட்டு ஆனந்தமடைந்தானடி.

ஒருத்தியைப் பார்த்து நீ நடந்தால் மெதுவான கால்கள் கோகுமென்று கையமர்த்தி மற்றொருத்தியுடன் சிக்காரத் தோட்டத்தக்குப் போய்ப் புஷ்பம் பறித்து விளையாடினாடி.

நீ கண்ணைக் கட்டிக்கொண்டால் என் ளாமர்த்தியத்தினால் அநேகவிதமான த்வனிகளுண்டாக்குகிறென்னென்று அவன் கண்ணைச் சேலைத் தலைப்பால் கட்டி மற்றொருத்தியுடன் இஷ்டப் படி கூடினாடி.

அமர்ந்த இருபேரையும் தன்னண்டை வைத்துக் கொண்டு அவர்களுமிதமாக நவில கோபாலன் செய்த—

ஐந்தாவதம்சத்திலுள்ள தில் யுத்தமான விஷ்ணுஹஸ்தங்கள் பிடிக்கலாம்.

குழிப்பு—இந்தப் பதம் பேசும் ஸ்தரீகள் கோபாலன்செய்கைக்கு ஆச்சரியப்பட்டுப் பேசுவதால் அபிரயிப்போர் கைகொட்டுதல் ஆச்சரியப்படுதல் திகைத்தல் சிரித்தல் முதலியவைகளுடன் அபிரயித்தல் பொருந்தியிருக்கும்.

நாம் சாப்பிடும் சாதத்திற்கு ஸம்ஸ்கருத்தத்தில் அன்னமென்றும், தமிழில் சோறென்றும் தெலுங்கில் வன்னமென்றும், மஹாராஷ்டிரத்தில் பாத் என்றும், இன்னும் பெயர் பாஷைகளில் அநேகவிதமாகவும் பப்பர் வழங்கினாலும் அவ்வளவு வார்த்தைகளும் ஒரே பதார்த்தத்தைக் குறிப்பது போல ச்ருங்காரபதங்கள் எந்தப் பாஷையிலிருந்தாலும் அதன் ருசி அல்லது தாத்பர்யம்

ஒன்றாகவே யிருப்பதனாலும் ப்ராசீனபதங்கள் விசேஷித்துத் தெலுங்குபாசைஷியில் இருப்பதனாலும் சில டெதலுங்கு பதங்கள் எழுதப்படுகின்றன.

(8)

நாயகனுடைய குணத்திலும் ரூபத்திலும் நிகரந்த ஆனந்தத்தை யடைந்த நாயிகை ஸுகியைப் பார்த்துச் சொன்னது:—

ராகம்—யதுகுலகாம்போதி—ஆதி நாளம்
பல்லவி

எந்த சக்கனி வாடே நா ஸாயி வீடெந்த சக்கனி
[வாடே

அநுபல்லவி

இந்தி முவ்வகோபாலுடு ஸந்ததமு நா மதிகி லக்
தோஷமு ஜேஸெனே (எந்த)

பத தாத்பர்யம்: பல்லவி—என் ஸாயி
எத்தனை நல்லவனடி. அல்லது அழகுள்ள
வனடி.

அநுபல்லவி—ஸுகியே - முவ்வகோபாலன்
என் மனைத்தைச் சந்தேதாஷப்படுத்தினாடி.

நாயிகா—ஸ்வீயா - ஸ்வராஜீனபதிகா - எப்
பொழுதும் நாயகனால் ஸந்தேதாஷிப்பிக்கப்
படுகின்றவளாகப் பேசுவதால் ஸ்வீயா ஸ்வா
ஜீனபதிகாவென்றும் பேசப்பட்டது.

ஸம்போகச் ச்ருங்காரரஸம்.

எந்த சக்கனி வாடே நாளாயி வீடு

இவன் எவ்வளவு குணசாலியடி.

பாதாதிதேசம் உபமானசுந்தாமணியில் சொன்ன
படி வர்ணிக்கலாம்.

என்னிடத்தில் மஹாப்ரியம் கொண்டவனடி 4
என் வார்ந்தைக்குக் கொஞ்சமும் மீருதவன 4
என்னைக் கண்டு ஆனந்தப்படுகிறவன 4
என்னைப் பிரிய கொஞ்சமும் ஸகிக்காதவன 4
என் மனைத்துக்கிணைந்தவன 4
என்னைக் காப்பாற்றுகின்றவன 4
என்னைப்பறியாராவது தூஷித்தால் ஸகிக்காத 4
வன

எனக்கு த்ருடலிங்கனம் திருகின்றவன 4

என்னை ரதியால் கைகொடுத்து ரகழிக்கின்றவன 4

என்னைஷ்டப்படி நடக்கின்றவன 4

என் கண்ணுக்கு நிறைந்தவன 4

என்னைக் கண்டு போனாந்தமடைகின்றவன 4

மஹா ப்ரதாபசாலிய 4

என்னைக் கண்டவுடன் கையைப் பிடித்து 4

குலுக்கி யழைக்கின்றவன 4

எனக்கொரு குறைவும் செய்யாதவன 4

என் மனைத்தில் விளங்குகின்றவன 4

இந்தி முவ்வகோபாலுடு ஸந்ததமு நா மதிகி
ஸந்தேஷமு ஜேஸெனே
ஸுகியே முவ்வகோபாலன் என் மனைத்துக்
குச் சந்தேதாஷமுண்டாக்கினாடி.

ஐந்தாவதம்சத்தில் உள்ளதில் பொருத்த
முள்ள கோபாலஹஸைதங்கள் பிடிக்கலாம்.

இந்தப் பதம் பேசும் நாயிகா நாயகனிடத்
தில் அதிக பிரியங்கொண்டு பேசுவதால் அபி
நயிப்போர் உத்ஸாஹம், குதூஹலம் முதலிய
வைகளுடன் அபிரிமித்தால் பொருந்தியிருக்
கும்.

(9)

நாயகன் வரும் ஸமயமறிந்து நாயிகை
லித்தமராகவிருக்கும் விதத்தைத் தூதி அவ
னுக்குத் தெரிவித்தது.

ராகம்—சங்கராபரணம்—மீக்ராளம்

பல்லவி

தாரிஜுலக சன்ன ரீது ப்ரிய

தரளாக்ஷியெளசின்னதி

அநுபல்லவி

வாரிஜுமுகி நீவு லச்சே வேளனுகோனி
கோரிகதோ ரஜ கோபாலஸாயி நீ (தாரி)

பதவீந்யாஸம்

பத தாத்பர்யம்:—பல்லவி - உனக்கு ப்ரிய
முள்ள சஞ்சலநேத்ரி உன் வழி பார்த்துக்
கொண்டிருக்கிறாள்.

அநுபல்லவி—ராஜகோபாலஸாயி! தாமரைப்
பூவுக்குச் சமமான முகத்தோடுங்கூடி
யவள். நீ வருகின்ற ஸமயமென்று கோரிக்
கையுடன்.

நாயிகா—ஸ்வீயா - வாஸக ஸஜ்ஜிகா. உப
சாரரத்துக்கு வேண்டியவைகளுடன் நாயிகா
சித்தமாபிரும்பதால் வாஸக ஸஜ்ஜிகா
வேன்று பேசப்பட்டது.

நாயகன்—அநுகூலாகிய ராஜகோபாலன்.
இப்பதத்தில் அபேக்ஷிக்கும் நாயிகையுடன்
மனமிணங்கி யிருப்பதாகத் தெரிவதால்
அநுகூலனென்று பேசப்பட்டது.

ஸம்பன்ன ஸம்போக ச்ருங்காரரஸம்.

தாரி ஜுலக சன்னதி

உன் வழி பார்த்துக்கொண்டிருக்கிற 4

வாசல்படியில் நின்றகொண்டிருக்கிற 4

வீதியில் திரும்பித் திரும்பி பார்த்துக் கொண் 4

ள் [முருக்கிற 4

தூரத்தில் யாராவது வந்தால் உற்றுப் பார்த்துக்
 [கொண்டிருக்கிறு ன்
 நேரமாச்சுதே என்றெண்ணுகிறு ன்
 தலைமயிர் சிவமுடித்துக்கொண்டிருக்கையிலே யே
 கஸ்தூரி திலகமிட்டுக்கொள்ளும் காலத்திலே யே
 புருவத்தில் ஜவ்வாதிட்டுக் கொள்ளுகையிலே யே
 உயர்ந்த தாம்பூலம் போட்டுக்கொள்ளுகையிலே யே
 கம்மல் முதலிய ஆபாணம் தரித்துக்கொண்டு
 [இருக்கையிலே யே
 உத்தம ரவிகையணிந்துகொள்ளும் காலத்திலே யே
 முக்தாஹாரம் போட்டுக்கொள்ளும் காலத்திலே யே
 நல்ல ஓட்டியாணம் போட்டுக்கொள்ளுகையிலே யே
 உயர்ந்த சேலை தரிக்கும் காலத்திலே யே
 உத்தம பலகாரங்கள் கொண்டுபோய்
 வைக்கும் காலத்திலே யே
 சந்தனத்தில் பன்னீர் விட்டுக் கலக்கும்
 காலத்திலே யே
 நல்ல புஷ்பஹாரம் தயார் செய்யும் காலத்திலே யே
 படுக்கை சித்தப்படுத்துக் காலத்திலே யே
 மால் ஜோடித்துக் கொண் டு
 மாலில் அகேச விசித்ரம் செய்துகொண்டு டு
 சீக்கிரம் ஆகட்டுமென்று ஸகிகளைத் தூண்டுகின்ற ன்
 உன்னிடத்திலேயே த்யானமாக இருக்கின்ற ன்
 உன்னுருவத்தை மனத்தில் நினைத்துப்
 பார்க்கின்ற ன்
 உன்னுருவத்தை நினைத்து கன்னில் வைத்து
 மூடிக்கொண்டிருக்கின்ற ன்

நீதுப்ரிய

உன்னுடைய ப்ரிய நாயகி

உன்னுடன் பேசத் தருந்தவ ன்
 உன்னுடன் உறவாடத் தக்கவ ன்
 உனக்கு ஜோடியாயிருப்பவ ன்
 உன்னுடைய ஆலிங்கனத்துக்கு யோக்யமானவ ன்
 உன்னுடைய மனத்துக்கிசைந்தவ ன்
 உன்னையே கோரினவ ன்
 உன் வார்த்தையைச் செவியாரக் கேட்பவ ன்
 உன்னுடன் கலக்கத் தருந்தவ ன்
 உன்னை மெச்சுகின்றவ ன்

பல்லவியை இருபாகம் செய்து முதலில்
 தாரிஜூசு சுன்னதி நீதுப்ரிய வென்று பாடி
 யபிநயித்துப் பிறகு தரளாக்ஷியெள சின்னதி
 நீதுப்ரியவென்று பாடி அபிநயித்தால்
 பொருந்தியிருக்கும்.

வாரீஜழகி நீவு வச்சே வேளனு கோனி
 கோரிகதோ ராஜகோபாலஸாமி

ஐந்தாவதம்சத்திலுள்ளதில் பொருத்த
 முள்ள விஷ்ணுஹஸ்தங்கள் பிடிக்கலாம்.

குறிப்பு—இந்தப் பதம் பேசும் ஸகி, நாய
 கனைப் பிரியமாகக் கூப்பிடுவதால் அபிநயிப்

போர் கெஞ்சுதல், சிரித்தல், துரைப்படுத்
 துதல், அற்பமாகக் கோபித்தல், முகந்
 தைத் திருப்புதல் முதலியவைகளுடன்
 அபிநயித்தால் பொருந்தியிருக்கும்.

(10)

மற்றொரு நாயிகைக்கு வாக்குக் கொ
 டுத்திருந்தபடி அவளுடன் சேர்ந்து விளையாட
 உத்தேசித்திருக்கும் காலத்திலேயே தன்
 சொந்த நாயிகையோடு ஒரு ஸங்கேத ஸ்தலத்
 தில் இருவரும் சேர்ந்திருக்க ஆசையாயிருப்
 பது போலப் பொய்யாகக் கோபாலன்
 சொன்ன வார்த்தையை நம்பி அந்த ஸங்கேத
 ஸ்தலம் போய்க் காத்திருந்துக் குறிப்பிட்ட
 ஸமயத்தில் அவன் வராததனாலும் ஏமாற்றி
 விட்டானென்பதை நிச்சயித்தும் வருத்தத்
 துடன் நாயிகை ஸகியைப் பார்த்துச் சொன்
 னது.

ராகம்—வராளி—மீரதாளம்

பல்லவி

வலு தாச நேனேயோ பாம வாரி வீரிவலனே

அநுபல்லவி

தலபுனதனமீதி பாஸவிச்சி சால தரிதிபு ஜேசி
 ஞாட யோ பாம

பத தாற்பர்யம்:—பல்லவி - ஆசை மறைக்கக்
 கட்டுதில்லையே ஸகியே, அவாளிவானைப்
 போல.

அநுபல்லவி—நினைக்கும் காலத்தில் தன்
 பேரில் பாஷையிட்டுக் கொடுத்து மிகவும்
 மோசம் செய்தானடி ஸகியே.

நாயிகா—ஸ்வீயா - விப்ரலத்தா - பயமின்றி
 ஸங்கேத ஸ்தலத்துக்குப் போனதாலும்,
 பரகேயகளைப் போல மாமனார் முதலியவர்
 பயமில்லாததாலும் ஸ்வீயா வென்றும்,
 தானும் நாயகனும் கலக்க உத்தேசித்த
 இடத்துக்குத் தான்மட்டும் போய் நாயக
 னால் ஏமாற்றப்பட்டிருப்பதால் விப்ர
 லத்தாவென்றும் பேசப்பட்டது. சிலர்
 பரகேயாவென்றும் அபிப்ராயப்படுவார்
 கள்.

நாயகன்—சடனாகிய முவ்வகோபாலன். நாயி
 கை-அறியாமலிருக்கும்படி அவளை மோசம்
 செய்ததால் சடனென்று பேசப்பட்டது.
 விப்ரலம்ப ச்ருங்காரஸம்.

பதவியீயாஸம்

வலபு தாசநேரனே யோ பாய வாரி விரி வலனே
 ஆசை மறைக்கக்கூடவில்லை ஸகியே அவாளி
 வானைப்போல,
 எவன் வருகிறானென்று கேட்ட வுடனே ஆந்த
 மடைவே னே
 யார் வாசலில் வருவதற்கு முன் எதிரில்
 போய் நிற்பே னே
 யாருக்குத் தருஷ்டி சுற்றி எறிவே னே
 யார் வீட்டில் துழைந்தவுடனே ஹஸ்தலாகம்
 கொடுப்பே னே
 எவன் அப்படி வந்தவுடனே கண்குளிரப்
 பார்ப்பே னே
 யாரை உள்ளே யழைத்துக்கொண்டுபோய் நல்ல
 ஆஸனத்தில் இருக்கச் செய்வே னே
 யாருக்குத் தண்ணீரால் காலையலம்பி விடுவே னே
 யாருடைய சீரமபரிஹாரமாக விசிரிப்போடுவே னே
 எவன் வியர்வையெல்லாம் என் முத்தானையால்
 துடைப்பே னே
 யாருக்கு கல்ல போஜனம் செய்து வைப்பே னே
 எவனுக்கு உந்தம தாம்பூலம் கொடுப்பேனே னே
 யாருக்காகப் படுக்கையறை தயார் செய்விப்பே னே
 யாருக்காகப் புஷ்பத்தைப் போடுவிப்பே னே
 யாரை மெத்தையிலிருக்க பார்த்திப்பே னே
 யாருக்குப் பன்னீர் முதலிய வாஸனை சேர்த்துச்
 சந்தனம் பூசுவே னே
 எவனுக்கு முத்தாஹாரம் சாற்றுவே னே
 யாருக்குக் கஸ்தூரி திலகயிடுவே னே
 யாருக்கு ஜவ்வாடுடுத்திப் புருவத்தில் அணிவேனே னே
 யாருக்கு உயர்ந்த புஷ்பமாலைகள் சூட்டுவே னே
 யாரைக் கண்ணாடி எடுத்துக் காட்டி அழகு
 பார்க்கச் சொல்லுவே னே
 யாரைக் குழம்புப்பால் குடிக்கும்படி வேண்டிக்
 கொள்வே னே
 யாருக்கு நல்ல பழக்களை என்கையால்
 ஈண்பிப்பே னே
 யாருக்குக் கொஞ்சி கொஞ்சித் தாம்பூலம்
 மடித்துக் கொடுப்பே னே
 யார் முன்பாக வீணையை மீட்டி வாசிப்பே னே
 யார் முன்பாகத் தம்புராச் ச்ருதி கூட்டி
 வாசிப்பே னே
 யாருடைய ப்ரதாபத்தைப் புகழ்வே னே
 யாரோடு மதுரமான வார்த்தைகளால்
 ஸம்பாஷிப்பே னே
 எவனுடைய பாதங்களைப் பிடித்து
 னேவை செய்வே னே
 யாரைத் தமையுடன் காப்பாற்ற வேண்டுமென்று
 பார்த்திப்பே னே
 எவனை த்ருடாலிக்கனம் செய்து களிப்பே னே
 என் மார்க்பை எவன் மார்புடன் சேர்த்து இருக்கச்
 சுட்டிக்கொள்ளுவே னே

என் அதரத்தை எவனுக்குக் கொடுத்து எவன்
 அதரத்தை நான் பாணம் செய்வே னே
 எவனோடு ஸமரதியாகக் கட்டுவே னே
 எவனுடன் உபரதிசெய்து மெச்சக் கலப்பே னே
 எவனை என்னைக் கைவிடாதே என்று
 பார்த்திப்பே னே
 எவன் என்னை ஸபாஷ் என்று தட்டிக்
 கொடுக்கும்படி செய்வே னே
 எவனைப் பார்த்துத் தெய்வம் நம்மை இணை
 பிரியாமலிருக்கும்படி செய்யட்டுமென்று
 கோருவே னே
 தலபுனதனமீதி பாஸலிச்சி சால தரிதீபு ஜே
 ஸினுடே யோ பாய
 நினைக்கும் காலத்தில் தன் பேரில் பாஷை
 யிட்டு மிகவும் மோசம் செய்தானடி ஸகிபே.
 குறிப்பு—இந்தப் பதம் பேசும் நாயகை நாய
 கன் செய்த மோசத்தால் ப்ரயித்து துக்க
 மும், கோபமும், வ்யஸனமும் மேலிட்டிச்
 சொல்லுவதால் அபிரயிப்போர் துக்கித்
 தல், திகைத் தல் ஆச்சரியப்படுதல்,
 தன்னைத் தானே நிந்தித்துக்கொள்ளுதல்,
 பெருமூச்சுவிடுதல், மெய்நடுக்கம், தெய்
 வத்தைக்கோருதல் முதலியவைகளுடன்
 அபிரயித்தால் பொருந்தியிருக்கும்.

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மற்றொருத்திக்கு வாக்குக் கொடுத்
 திருந்தபடி ஒரிரவில் வேறு காரியநியித்த
 மாக வெளியில்போய் சிக்கிரம் வந்துவிடுவது
 போலத் தன்னுடைய சொந்த நாயகைக்குச்
 சாக்குச் சொல்லி வெளிப்பட்டும் அன்னிய
 ஸ்தீரியுடன் கலந்த அடையாளங்களோடும்
 மறநாள் காலே வரக்கண்ட ராஜகோபால
 ணைப் பார்த்து (அவன் வருவானென்று நம்பி
 இரவு முழுவதும் காத்திருந்த) நாயகை
 சொன்னது.

ராகம்—யதுதுலகாம்போதி—மிச்சரநாளம்.

பல்லவி

நாமேனு நீமேனனுசனு பல்கின நீமாட நிஜமாயெரா

அநுபல்லவி

எமோயனியுண்டி யெருக்க யிந்நாள்ளு கோமனாக்க
 ராஜகோபால ஸாமி (நாமேனு)

பத தாற்பர்யம்:—பல்லவி - என்மேனியும்
 உன்மேனியும் ஒன்றென்று சொன்ன உன்
 வார்த்தை நிஜமாச்சுதடி.

அநுபல்லவி—இத்தனை நாள் வரையில்
 அறியாமல் என்னமோ வென்றிருந்தேன்.

அழகான அங்கங்களோடும் கூடிய ராஜ
கோபால ஸாமி.

நாயிகா—ஸ்வீயா - கண்டிதா - நாயகனிடத்
தில் அதுராகத்துடனிருந்தும் அர்யஸ்தீ
யுடன் அதுபவித்த அடையாளங்களோடு
மறுநாள் காலையில் வாக்கண்டு வருத்தப்
படுவதால் ஸ்வீயா கண்டிதாவென்று
பேசப்பட்டது.

நாயகன்—த்ருஷ்டனாகிய கோபாலன். அர்ய
ஸ்தீயுடன் கூடியிருந்த அடையாளங்
களுடன் தைர்யம் விடாமல் ஸ்வஸ்தீ
முன்பாக வந்ததால் த்ருஷ்டனென்று
சொல்லப்பட்டது.

ஈர்ஷ்யமான விப்ரலம்பச் ச்ருங்காரஸம்.

பதவிந்யாஸம்

நாமேனு நீமேனுகனுபல்கீன நீமாடநீஜமாயேரா.

என் மேனி உன் மேனியென்று சொன்ன உன்

வார்த்தை நிஜமாச்சுடி

சாய்வாய் பார்த்துப் பெருமச்சு விடுதல்

மறுபடி பார்த்து தலை நட்டுக்கொள்ளுதல்

உறுத்துப் பார்த்துத் துக்கப்படுதல்

மறுபடி பார்த்து தன் மார்பில் குத்திக்கொள்ளுதல்

அடிக்கடி பார்த்துப் பார்த்துத் தலையசைத்தல்

(இனி அடிக்கடி நாயகனைப் பார்க்கவேணும்)

இனி முன்போல் ப்ரியம் வராநெனல்

அந்த மமதை அல்லது ப்ரியம் போச்சுநெனல்

தலையெழுத்தைக் காட்டி நினைத்தல்

கோபத்துடன் நாயகனைப் பார்த்து மூக்கில்

கையை வைத்துத் திகைத்தல்

கையைக் கொட்டி ஆச்சரியப்படுதல்

கண்ணாடி யெடுத்து நாயகனுக்குக் காட்டுதல்

ஸகிகளைக் கூப்பிட்டு நாயகனைக் காட்டுதல்

நாயகன் உடம்பெல்லாம் காட்டித் துக்கித்தல்

குடியியின் புஷ்பங்கள் சசங்கியிருக்கின்ற தோ

கூத்தல் சிக்குப்பட்டிருக்கின்ற தோ

நெற்றியில் மற்றொரு திலகமொட்டியிருக்கின்ற து

நெற்றித் திலகம் அழிந்துபோயிருக்கின்ற து

அதாரத்தில் பற்கள் பட்டிருக்கின்றன வோ

கண்ணிமையில் வட்டமான சிவப்பிருக்கின்ற தோ

கண்கள் சிவந்து வட்டம் போலிருக்கின்ற ன

கண்ணங்களில் வட்டமான சிவப்பு இருக்கின்ற து

அதாரத்தில் கருப்புப் பட்டிருக்கின்ற து

கழுத்தில் கைக்காப்பின் அடையாளமிருக்கின்ற து

முகம் வாட்டமடைந்திருக்கின்ற தோ

மார்பில் குதிபோலச் சிக்கலாயிருக்கின்ற து

முத்தாஹாரம் சிக்குப்பட்டிருக்கின்ற தோ

மார்பில் மற்றொரு பதக்கம் இருக்கின்ற தோ

மார்பு சந்தனத்தில் இரண்டு வட்டமான முத்தர்கள்

பதிந்திருக்கின்றன வோ

தோன்பட்டையில் கும்மகுப் பொட்டிருக்கின்ற து

ஸ்தனங்களில் நகக்குறி இருக்கின்ற து

விலாப்புறத்தில் ஐந்துவீரல்கள் பதிந்திருக்கின்ற ன

மேலே பிறருடைய துப்பட்டா இருக்கின்றதோ

அந்தத்துப்பட்டாவில் ஒரு சலிக்கை முடிந்திருக்

கின்ற து

கைவிரலில் ஒரு ஸ்தீயினுடைய மோதிரமிருக்

கின்ற து

அரைவேஷ்டியில் மஞ்சள் பட்டிருக்கின்ற தோ

உடம்பு மெத்த இளைத்திருக்கின்ற து

கண் கிதையில் சொக்குகின்ற து

ஏமோ யநியுண்டி யேநகக இன்னுள்ள கோம

ளாங்க ராஜகோபாலஸாமி

அதைக் கண்டு என் மனம் நடுங்குவத

னால் உன் சரீரமும் என் சரீரமும் ஒன்

றென்று சொன்ன வார்த்தை நிஜமாச்சுடி.

என்னமோ வென்றிருந்தேன் இத்தனை

நாள் அறியாமல் அழகான அங்கங்களுள்ள

ராஜகோபாலஸாமி.

ஐந்தாவதம்சத்திலுள்ளதில் பொருத்த

முள்ள கோபாலஹஸ்தங்கள் பிடிக்கலாம்.

இந்தப் பதம் பேசும் நாயிகை கோபம் மீறி

அதை வெளியிடச் சக்தியில்லாமல் துக்க

மடைந்திருப்பதால் அபிரயிப்போர், ஆச்

சரியப்படுதல், கோபச் சிரிப்பு, துக்கித்தல்,

தெய்வத்தைக் கோருதல் முதலியவைகளு

டன் அபிரயித்தல் பொருந்தியிருக்கும்.

அதுபல்லவி விர்யாஸகாலத்தில் முறையே

அலக்ஷ்யம், யோசனை, தெரியாத தன்மை

இவைகள் கலந்திருந்தால் பொருந்தியிருக்கி

க்கும்.

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ஸ்ரீ ராஜகோபாலனால் முதலில் ஒரு

ஸாமான்யநாயிகையை அபிமானிக்கப்பட்டிரு

ந்தாள். சில காலத்துக்குப் பிறகு ராஜ

கோபாலன் மற்றொரு ஸாமான்ய நாயிகை

யினிடத்து அதிக ப்ரீதி கொண்டு போக்கு

வரத்தாக இருந்தான். அதையறிந்த முதல்

நாயிகை தக்காலத்தில் கோபாலன் ப்ரியம்

கொண்டிருப்பவளிடத்தில் அவனுக்கு

வெறுப்புண்டாக்க எண்ணம் கொண்டு

கோபாலனோடு ஹிதமாகப் பேசுவதுபோல

மற்றொருத்தியைத் தூஷித்தது.

ராகம்—காம்போதி—மீசிரதாளம்.

பல்லவி

சக்கதனமுஜூலிசி ப்ரமயநூர இந்ந்ரஜாலகத்தெகரா
அநுபல்லவி

சிக்கிதிவோ தானிவலலோ மர்மமெல்ல
செப்பத ஸ்ரீராஜகோபால தீரா.

பத தாத்பர்யம்:—பல்லவி - (அவள்) நல்ல
தனத்தைக் கண்டு ப்ரமிக்காதே - இந்ந்ர
ஜாலக்காரியடா.

அநுபல்லவி—அவள் வலையில் சிக்கிக்கொண்
டாயா. மர்மமெல்லாம் சொல்லுகிறேன் ஸ்ரீ
ராஜகோபாலதீரா.

நாயிகா—ஸாமான்யா - கண்டிதா - இந்த
நாயிகைக்குத் தான் சொல்லும் பதத்தின்
அநுபவம் தனக்கில்லாவிட்டால் அதைப்
பிறருக்கு எடுத்தக்காட்டமுடியாது.
ஆகையால் இப்படிப்பட்ட அநுபவம்
தனக்கிருக்க வேண்டும் என்பதைக்
கொண்டு ஸாமான்யா வென்றும் மற்றொ
ருத்தியோடு சேர்ந்திருப்பதைக் கண்டு
பொறாமையடைவதால் கண்டிதாவென்
றும் நிஷ்கர்ஷிக்கப்பட்டது.

நாயகன்—வைசிகன் - ஸாமான்ய நாயிகை
யினிடத்தில் ஸ்நேஹம் வைத்திருப்பதால்
வைசிகனென்று தீர்மானிக்கப்பட்டது.

நர்ஷ்யாமான விப்ரலம்ப ச்ருங்காரஸம்.

பதவிஷ்யாஸம்.

சக்கதனமுஜூலிசி ப்ரமயநூர.

நல்லதனத்தைக் கண்டு ப்ரமிக்கா
உணக்குத் தூதியறுப்புவதைக் கண்
குலுக்கி யினுக்கி நடப்பதைக் கண்
அவளுடைய அழகைக் கண்
உன்னைக் கண் குவிரப் பார்ப்பதைக் கண்
உன்னுடன் சிரித்துப் பேசுவதைக் கண்
உன்னுடைய கையைப்பிடித்துக்
குலுக்குவதைக் கண்
உன்னை வலுவில் கட்டிக்கொள்வதைக் கண்
உன்னுடன் கொஞ்சுவதைக் கண்
உன்னைக் கொஞ்சுவதைக் கண்
உனக்கு வணங்குவதைக் கண்
உன்னை ப்ரார்த்திப்பதைக் கண்
உனக்குச் ஸலாம் செய்வதைக் கண்
உனக்கு நமஸ்கரிப்பதைக் கண்
உன்முன்பாகக் கைகட்டி நிற்பதைக் கண்
ஒன்றும் தெரியாதவன் போலிருப்பதைக் கண்
உனக்கு ஸத்யம் பண்ணிக் கொடுப்பதைக் கண்

உன்னைப்பார்த்த வுடனே பொங்கிப்
போவதைக் கண்
உன்னிடத்தில் தலைநாணி நிற்பதைக் கண்
உன்னுடன் அடிக்கடி சிரித்து
விளையாடுவதைக் கண்
உன்னுடன் உறவாடுவதைக் கண்
உன்னைத்தவீர தன்ஜீவன் நிற்காதென்று
சொல்லுவதைக் கண்
இந்ந்ரஜாலகத்தேகதரா
இந்ந்ர ஜாலக்காரியாக்கு
எல்லாரையும் மயக்குகின்றவ
வெகு கெட்டிக்கா
தில்லுயில்லு செய்து வைக்கின்றவ
தர்நடத்தைக்கா
வச்யமருந்திடுகின்றவ

சிக்கிதிவோ தானிவலலே மர்மமெல்ல சேப்பே த
ஸ்ரீராஜகோபால தீரா

ஐந்தாவதம்சத்தில் சொல்லி யிருக்கும்
விஷ்ணுஹஸ்தங்களில் பொருத்த முள்
ளதை அபிரயிக்கலாம்.

குறிப்பு—இந்தப் பதத்தைப் பேசும் நாயிகை
இன்னொருத்தியைப்பற்றி தூஷிக்கின்றவ
ளாகையால் இதை அபிரயிப்போர் பரி
ஹாஸம் தூஷனை கெக்கலி கொட்டுதல்
முதலியவைகளுடன் அபிரயித்தால்
பொருந்தியிருக்கும்.

(13)

சில காலத்துக்குமுன் முவ்வகோபால
னுக்கும் ஒரு ஸாமான்யா நாயிகை அதாவது
தாலிக்கும் ஸ்நேஹமிருந்து பிறகு அவளை
விட்டு விட்டு மற்றொருத்தியினிடத்தில்
ஸ்நேஹமாக இருந்தான். அதை யறிந்த
முந்திய நாயிகை தன்னிடமிருக்கும் உத்தம
குணங்களை அவன் அறிந்து மறுபடி முன்
போல ப்ரியமாக யிருக்க வேண்டு மென்ற
எண்ணத்தினால் தத்காலத்தில் கோபாலன்
போய் வந்துகொண்டிருக்கும் ஸ்திரீயின்
இகழ்ச்சியையும் நாயிகை மதியங்கி இருக்
கின்றாள் என்பதையும் அவன் மனத்துக்கு
படும்படியாக எடுத்துச் சொன்னது.

ராகம்—சங்கராபரணம்—தீர்புடதாளம்.

பல்லவி

இந்த மோஹமேயிரா இந்தரிண்டே இந்திசக்க
[னிதேயிரா

அநுபல்லவி

ஸுந்தேஸுபுதானிஜூலிசு குண்டகலேவு அந்த
ரங்கமு தெலுப வதியேலா முவ்வகோபாலா.

இந்தப் பதத்தின் பல்லவி பாடுங்காலத்தில் முதலில் 'இந்த மோஹமே மீரா நா ஸாமி' என்று பாடி அபிநயித்துப் பிறகு 'இந்த ரிகம்தே இந்தி சக்கனிதே மிரா' என்று இரண்டாவது கண்டிகையாகப் பாடி அபிநயித்தால் பொருந்தியிருக்கு மென்று தோற்றுகின்றது. பல்லவியை ஒரே தடவையாக முழுவதும் பாடினாலும் பாடலாம்.

பததாற்பர்யம்:—பல்லவி - இவ்வளவுமோஹ மென்னடா. இவர்களைப்பார்க்கிலும் அவன் தெரிந்தவளா என்ன.

அதுபல்லவி—கொஞ்ச நேரங்கூட அவளைப் பாராமல் இருக்கமாட்டே னென்கிறாய். அந்தரங்கத்தை ஏன் சொல்லமாட்டாய் முவ்வகோபாலா.

நாயிகா—ஸாமன்யா—கண்டிதா—ப்ரபஞ்சத்தில் ஸ்வீயா பரகீயா இவர்களைப் பார்க்கிலும் அதைரயப்படாமலும் வெட்கம் விட்டும் பேசுந்தன்மை விசேஷித்து ஸாமான்யா நாயிகைகளுக்கும் இருக்கின்றதாகையால் ஸாமான்யா வென்றும், மற்றொருத்தியினிடம் இவனுக்குப் பீதி இருப்பது தெரிந்து தூஷிப்பதால் கண்டிதாவென்றும் பேசப்பட்டது.

சரணங்களை ஊஹித்துப் பார்த்தால் மேற்கூறிய ஸங்கதிகள் விளக்கமாகத் தெரியும்.

நாயகன்—வைசிகனாகிய முவ்வகோபாலன். ஸாமான்யா நாயிகைகளிடத்தில் ப்ரியங்கொண்டிருப்பதால் வைசிக னென்று பேசப்பட்டது. இந்தப் பத நாயகனுக்கு தாலிகளாகிய ஸாமான்யா நாயிகைகளிடத்தில் பழக்க மில்லா விட்டால் அன்ய ஸாமான்யா நாயிகை இந்தப் பதத்தினால் பரிஹாஸம் செய்யக் காரணமில்லை. ஆகையால் வைசிகனென்று நிர்தாரணம் செய்யப்பட்டது.

ஈர்ஷ்யமான விப்ரஸம்ப ச்ருங்காரஸம்

இந்தமோஹ மேமீரா நா ஸாமி

இத்தனை மோஹமென்னடா என் ஸா யி
அவன் கடித்ததைக் கண்டவுடனே கண்ணில்
ஒற்றிக்கொண்டு
மார்பி லணைத்துக் கொள்ளுகின்றே யே
அவன் பேச்சென்றால் ப்ரஹ்மானந்தப் படுகின்றே யே
யாரையாவது தொட்டுக்கொண்டிருந்தால்
அவனைக் கண்டவுடனே கையை எடுத்துப்போ
ட்டுகும்மா இரு என்று ஜாடை செய்கின்றே யே

அவனென்னை அடிப்பானென்று கெஞ்சுகின்றே யே
அவனைக் கண்டவுடனே கண்பூத்துப் போகின்ற தே
அவன் ஒரு வார்த்தை சொன்னால் சிரஸால்
வஹிக்கின்றே யே
அவனைக் கொஞ்சம் பால் சாப்பிட்டுண்டு யே
ஸலாம் செய்கின்றே யே
இத்தனை ஏக்கமேன டா
சற்றே கண்ணெடுத்துப் பாரென்று
நமஸ்கரிக்கின்றே யே
அவனைக் கண்டு நடு நடுங்குகின்றே யே
அவனைக் கண்டவுடன் வாய்பொத்திக்கொண்டு
நிற்கின்றே யே
அவன் வீட்டுக்குத் திருட்டுத்தனமாக ஓடுகின்றே யே
அவளிடத்தில் கைகட்டிச் சேவகம் செய்கின்றே யே
அவனைச் சந்தனம் வாங்கிக்கொள்ளென்று
கெஞ்சுகின்றே யே
அவளுக்கு விசிறிபோட்டுக் கொண்டு நிற்கின்றே யே
அவன் அப்படி நிலென்றவுடனே நல்லதென்று
பயத்துடன் அங்கீகரிக்கின்றே யே
அவன் ஒரு கோடுபோட்டு இதை விட்டுத்
தாண்டாதே என்ற வுடனே அப்படியே
ஆகட்டுமென்று வணங்குகின்றே யே
அவன் திலகமிட்டுக் கொள்ளச் சாந்தத்தைக்
குழைத்து ஏந்திக்கொண்டிருக்கின்றே யே
அவன் மையிட்டுக் கொள்ளும்படி மையைக்
குச்சியில் எடுத்துக் கொடுக்கின்றே யே
கட்டிலில் மெத்தைபோட்டுத் தயார்செய்து
சாமபரிஹாரம் செய்து கொள் என்று
அவனை வேண்டுகின்றே யே
ஏது வந்து விட்டால் போலிருக்கிறதென்று
அவன் அதட்டினால் என்ன செய்வே
னென்றேற்குகின்றே யே
அவன் கீழே உட்காருவதற்கு உன் அங்க
வஸ்தரத்தைப் போடுகின்றே யே
அவன் முக வியர்வையை உன்கையரு
மாலைபால் துடைக்கின்றே யே
இந்தரிகம்தே இந்திசக்கனிதேமீரா.
இவர்களைப் பார்க்கிலும் அவன் கெட்டிக்
காரியா என்ன
உன்னைக் கண்ணிரிப் பார்க்கத் தெரியு மா
தனக்குத் தக்கவென்று உன்னை மதிக்கத் தெரியு மா
உன்னுடன் பேசத் தெரியு மா
ஸரஸமாக வினையாடத் தெரியு மா
உனக்கு சந்தனம் பூசத் தெரியு மா
புஷ்பமாலைப் போடத் தெரியு மா
தாம்பூலம் கொடுக்கத் தெரியு மா
அதராமருதம் கொடுக்கத் தெரியு மா
உன் மனத்தைச் சந்தோஷிப்பிக்கத் தெரியு மா
படுக்கையில் உபசரிக்கத் தெரியு மா
தம்புரு மீட்டத் தெரியு மா
ஒரு பாட்டு பாடத் தெரியு மா
ரதி கூடத் தெரியு மா

ரதியில் மெச்சத் தெரியு மா
 ஸமயத்தில் கைவிடாதே யென்று ப்ரார்த்திக்கத்
 தெரியு மா
 ஸுந்தஸேபுநாவி ஜூட குண்டகலேவு
 கொஞ்ச நேரங்கூட அவனைப் பாராமலிருக்க
 மாட்டேனென்கிரு ய்
 கடினத்துக்கு கடினம் அவனை நினைத்துத்
 தடிக்கின்ற ய்
 யாருடனாவது பேசிக்கொண்டிருக்கும் காலத்
 திலேயே சற்றே இருஎன்று உற்றுப்பார்த்து
 அவளல்லவென்று வெறுத்துப் போட்டு மறு யே
 படி பேசுகின்ற

அந்தரங்கமு தெலுபவத்யேலா ழவ்வகோபால.
 அந்தரங்கத்தை சொல்லடா முவ்வகோபா லா
 ஐந்தாவதம்சத்திலுள்ளதில் பொருத்த
 முள்ள கோபாலஹஸ்தங்கள் பிடிக்கலாம்.
 குழிப்பு—இந்தப் பதம் பேசும் நாயிகை அதிக
 கர்வத்துடன் கோபாலனைத் தூஷித்தும்
 பரிஹாஸம் செய்தும் பேசுவதால் அபி
 நயிப்போர் இதை அபிநயிக்கும் காலத்
 தில் கர்வம், நிந்தித்தல், பரிஹாஸஞ் செய்
 தல், அதட்டுதல் முதலிய கர்வசேஷ்டை
 களுடன் கைபிடித்தால் மிக அழகாக
 இருக்கும்.

(14)

ஸ்ரீ கோபாலன் அன்ய ஸ்திரீயை
 ரஹஸ்யத்தில் ஸ்நேஹித்திருப்பது போல
 ஸகிகளால் பரிஹாஸமாகச் சொல்லப்பட்ட
 டிருந்தது. அதை நிஜமென்று நம்பிகோபா
 லன்மீது நாயிகை கோபமாகவிருந்தாள். அப்
 படிப்பட்ட ஸமயத்தில் கோபாலன் மிகுந்த
 அன்புடன் நாயிகையினிடத்தில் வந்தான்.
 கோபத்துடனிருந்த அந்நாயிகை அவனுக்கு
 முகம் கொடுக்காமலிருக்க அதைக் கண்டு
 கோபாலன் அவள் கோபத்தைத் தணிக்க
 யத்தனப்பட்டவுடனே நாயிகைக்குக் கோபம்
 மீறி அவன் திரும்பிப் பாராமலிருக்கும்படி
 யான வெறுப்புண்டாக்கினான். உடனே
 கோபாலன் வெளியில் போய்விட்டான். அவன்
 போன பிறகு ஸ்வியா நாயிகையாகிய இவ
 னுக்குப் பதியைத் தவிர வேறு ஆதாரமில்லை
 யென்ற ஞானம் பிறந்து தான் செய்த அப
 ராதத்தை நினைத்துத் துக்கித்துக்கொண்
 டிருந்தாள். இந்த வருத்தாந்தங்களெல்லாம்
 அறிந்தவரும் இந்த நாயிகைக்கு மிகுந்த
 அன்புள்ளவருமான ஸகி, நாயிகையை விசா
 ரிக்க, அந்நாயிகை சொன்னது.

ராகம்—சங்கராபரணம்—தீர்புடநாளம்
 பல்லவி
 மானினி வினவே நா மந்தபுத்திதோனுமாடலாடக
 யுண்டினே
 அநுபல்லவி
 மானமே பூஷணமு மானவதுல கெல்ல
 மானமேடவினவெனக ப்ராணமே மிடிக்கே

பததாத்பர்யம்:—ஸ்திரீகளுக்கு மானமே
 பூஷணம். மானம் போன பிறகு ப்ராணன்
 எதற்கு

நாயிகை—ஸ்வியா - கலஹார்தரிதா - நிர
 பராதியான நாயகன் தன்னிடம் வந்து வணங்
 கியும் தற்செயலாய் ஓடிப்போகும்படி ஹிந்தி
 விட்டு அவன் போன பிறகு நாயிகை வருத்தப்
 படுவதால் கலஹார்தரிதா வென்று நிச்சயிக்
 கப்பட்டது.

நாயகன்—அறுகூலனாகிய முவ்வகோபாலன்.
 தன் ஸ்திரீயினிடத்தில் மமதையுள்ளவனாக
 இருப்பதால் அறுகூல நாயகனென்று நிர்த்
 தாரணம் செய்யப்பட்டது.

ப்ரணயமான விப்ரலம்ப ச்ருங்காரரஸம்
 பதவிண்யாஸம்

மாநிதி விநவே நாமந்த புத்திதோநு மாடலாடக
 யுண்டினே

ஸகியே கேள் என் மந்த புத்தியினால் பேசாம
 லிருந்தே னே
 என் ப்ரார்ப்த வசத்தினால் கண்ணெடுத்தப்
 பாராமலிருந்தே னே
 என் வித்யாஸ காலத்தினால் முகத்தைத்
 திருப்பிக்கொண்டே னே
 என்னமோ நினைத்து வெறிக்கப் பார்த்தே
 புத்திமோசம் போய் அவன் முன்பாகப் பல்லைக்
 கடித்தே னே
 ஒன்றும் தெரியாமல் சீ போ வென்றே னே
 தலைசுற்றிப்போய் அவனைத் தூஷித்தே னே
 பேய்பிடித்தது போலத் தோற்றி இந்தவிடத்தில்
 நிற்காதே யென்றே னே
 கெட்ட எண்ணங்கொண்டு அவனை அதட்டினே னே
 ஆகாதவர்களை நம்பி அவன் பேச வந்தபோது
 காதைப் பொத்திக்கொண்டே னே
 தஷ்டைகள் வார்த்தையைக் கேட்டு அவனை
 உன் வாயை மூடன்றே னே
 அலகியத்தினால் உன்னைத் தெரியுமென்றே னே
 எல்லாரும் ஏசும்படிக்கு அவன்பூசுவந்த
 சந்தனத்தை வாரியிறைத்தே னே
 பூ ஹாரத்தை விட்டெறிந்தே னே
 தாம்பூலத்தை தள்ளினே னே

அவன் கட்டிக்கொள்ள வந்த வுடனே கையைப்
பிடித்து உதறினே னே
முத்தமிட வந்தபோது முகத்தைத் திருப்பிக்
கொண்டே னே
கையைப் பிடிக்க வந்தவுடனே எறிந்தவிழுந்தேனே
தூக்கி மடியில் உட்கார வைத்துக்கொண்டால்
திடீரென்று கீழே குதித்தே னே
எல்லாரும் என்னை இகழும்படியாக என் நகை
யெல்லாம் கழற்றி அவன் முன்பாக எறிந்தே னே
வந்தோஷமாகப் பேசினே
கண்ணுளிரப் பார்த்தே
எங்கே போனானே ஸகியே நீ போய்ப்பா
ஸமாதானம் சொல்லி அழைத்துக்கொண்டு
மடியேந்தி பிசை கேட்டேனும் அழைத்து
வா
மான்மே பூஷணமு மானவதுல கேல்ல
ஸ்தீகளுக்கு மானமே பூஷண
காம் புருஷனே டிருப்பதே யமு
காம் அவனுக்குப் பணிவதே பெரு
அவனும் நானும் சேர்ந்திருப்பதே உயர்
அவன் வார்த்தைப்படி நடப்பதே எல்லாருக்கும்கலம்
மானமேடலின வேனக ப்ராண்மேயிடிக்கி
மானம் போனபிறகு ப்ராணனே துக்
ப்ராணன் துச்ச
ப்ராணனை விட்டுவிடலா
விஷம் குடித்துவிடலா
தியில் குதித்து விடலா
நாக்கைப் பிடிக்கிக் கொள்ளலா
ஆற்றில் குதித்து விடலா
பாக்கெடுத்துக் குதித்துக் கொள்ளலா
நான்று கொள்ளலா
குறிப்பு—இந்தப் பதம் பேசும் நாயிகை நாய
கன் வெளியில் போன பிறகு விசேஷவருத்த
மடைந்தவளாகையால் அபிரயிப்போர்
பெருமூச்சுவிடுதல், சிந்தைப்படுதல், துக்
கித்தல், ப்ரயித்தல் முதலியவைகளுடன்
கலந்து அபிரயித்தால் பொருந்தியிருக்கும்.

(15)

தன் நாயகனாகிய கஞ்சி வரதன் தேசாந்
தரம் போயிருக்கும்பொழுது (அவன் ஊருக்
குப் போகும் காலத்தில் செய்த செய்கை
களைக் குறித்து) நாயிகை தன் ஸகியுடன்
சொல்லியது.

ராகம்—கண்டா—மட்டியநாளம்.

பல்லவி

என்னி தலசுகொந்துணம்மா எட்டமரபு வச்ச நம்மா

அநுபல்லவி

கன்னெரோசக்கனி நா தேவுடைன

கஞ்சி வரதுனி மஞ்சிருணமுலு (என்னி)

பத தா த்பர்யம்:—எத்தனை யென்று நினைத்

துக் கொள்வேனம்மா. எப்படி மறதியுண்டா
மம்மா;

அனுபல்லவி—ஸகியே! என்னுடைய அழ
கிய தேவனை கஞ்சிவரதனின் நல்ல குணம்
களை.

நாயிகை—ஸ்வீயா - ப்ரோஷிதபர்த்துக்கா -
தேசாந்தரம் போயிருக்கும் நாயகனைக்
குறித்து வருத்தப்படுவதால் ப்ரோஷிதபர்த்து
க்கா வென்று குறிக்கப்பட்டது.

நாயகன்—அதுகூலனாகிய கஞ்சிவரதன்.
ஸ்வஸ்தீயினிடத்தில் அபிமானியிருப்பதால்
அதுகூலனென்று சொல்லப்பட்டது.

பதவிந்யாஸம்

என்னிதலக கொந்துணம்மா

எத்தனை என்று நினைப்பேன் ஸகி யே
என்னைக் கேசாதிபரதம் வரையில் பார்த்துத்
துயரடைந்த
தையித்து ஒன்றும் பேசாமல் பெருமூச்சுவிட்ட
தையெய்ததைப் பார்த்துக் கோரின
தையென்னிரு கைகளையும் தன் கண்களில்
ஒற்றிக்கொண்ட
தையென் செய்வெனென்று எங்கின
தையெனக்கு த்ருஷ்டி சற்றின
தையெநான் இப்பொழுது ஊருக்குப்போக வேண்டு
மென்ற
தையெகண்ணீர்விட்டு நான் அதிக சீக்கிரம் வருகிறே
னென்ற
தையெநீயும் வருத்தப்பட்டாதே யென்று தையெய்யப்படுத்
தின
தையெஇப்பொழுது உன்னைப் பிரியும்படி நேரிட்டதோ
என்ற
தையென்னைக் கட்டிக்கொண்டு முத்தமிட்ட
தையென்னுடன் அருமையாகப் பேசினதை
தையெநீ சாப்பாட்டைத் தன்னவேதள்ளாதே என்ற
தையெகண் கலங்காதே என்ற
தையென் சரீரமெல்லாம் தொட்டுப்பார்த்துத் தடவித்
கொடுத்த
தையென் வியர்வை யெல்லாம் தன் முந்தானையால்
தடைத்த
தையென் போலொரு படமெழுதி வைத்துக்கொண்ட
தையெதுக்கத்தூடன் ஊருக்குப்போய் வாட்டுமா என்ற
தையென்னால் நீ இளைப்படையாதே என்ற
தையென்னைகையைப் பிடித்துக் குலுக்கிப் பிறகு
கண்ணீர்விட்ட
தையென் தலையெழுத்துக் கென்ன செய்வென் என்ற
தையெநீயும் நானும் தனிமையில் சற்றுக்கேரமிருப்போம்
வா வென்ற
தையெஒரு தாம்பூலம் கொடு என்ற
தையெவீடுவிட்டு வெளியில் வராதே என்று கெஞ்சின
தையெ

ஸ்வல்ப நாஸயில் திரும்பிவந்து விடுகிறே
 னென்ற தை
 தள்ளாமையுடன் வெளிப்புறப்பட்ட தை
 என்னைத்திரும்பிப் பார்த்துக்கொண்டே போன தை
 கொஞ்சநூரம் போனபிறகு அதிகவேகமாக
 ஓடிவந்து என்னைக் கட்டிக் கொண்ட தை
 ஈசுவரன் நம்மிருவரையும் இணைபிரியவிடா
 ரென்ற (நினைத்துக்) தை

எட்லமரபுல்கீக நம்மா

எப்படி மறப்பேன் ஸகியே
 கன்னரோ சக்கனீநா தேவுடைக கஞ்சி வரதுளி
 மஞ்சிதுணழலு.
 ஸகியே என்னுடைய அழகியதேவனான கஞ்சிவா
 தனின் குணங்களை.

ஐந்தாவது அம்சத்தில் சொல்லியிருக்கும்
 விஷ்ணுஹஸ்தங்களில் பொருத்தமானதை
 அபிரயிக்கலாம்.

குறிப்பு—இந்தப் பதம் பேசும் நாயகை நாய
 கன் குணங்களை நினைந்து உருகுவதால்
 அபிரயிப்போர் பெருமூச்சுவிடுதல், துக்
 கித்தல், கண்ணீர்சிந்துதல் முதலியவைகளு
 டன் அபிரயித்தால் அழகாயிருக்கும்.

(16)

ஒரு குடித்தனப்பெண் தன் வீட்டைவிட்டு
 விட்டுக் கேளிவிலாஸத்துக்காகக் கோபால
 னுடைய வீட்டிற்குப்போகும் காலத்தில்
 அதைக் கண்ட சில ஸ்த்ரீகள் அப்படிப்
 போகிற ஸ்வபாவத்தைப்பற்றிப் பேசிக்
 கொண்டது.

ராகம்—தீவிராவந்தி—மீகீரநாளம்

பல்லவி

ஐதேவே அதிநடிசே ஹோயலு ஸுததி சேயு
 ஜாடலு

அனுபல்லவி.

ஆடகிருலகாம்த அத்திம்மிகோடலு
 அலகோபாலுளி விடிதிகி வேடலு (ஐதே)
 பததாத்தர்யம்—பல்லவி - அவள் நடக்
 கின்ற எழிலையும் அந்தப்பெண் ஜாடையையும்
 பாரடி.

அனுபல்லவி—மாமியார் வீட்டில் வாழும்
 குடித்தனக்காரி கோபாலனுடைய வீட்டுக்
 குப் புறப்பட்டு.

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நாயகி—பரகியா, அபிரலாரிகா. இந்த
 நாயகை கேளிவிலாஸத்திற்காக மற்றொருவன்
 வீட்டுக்குத் தான் போனதால் பரகியா அபி
 லாரிகாவென்று நிச்சயிக்கப்பட்டது.

நாயகன்—உபபதியாகிய கோபாலன். அன்ய
 ஸ்த்ரீஸ்நேஹத்தால் உபபதியென்று பேசப்
 பட்டது.

ஸம்போக ச்ருங்காரரஸம்.

ஐதேவே அதிநடிசே ஹோயலு.

அவள் நடக்கின்ற எழிலப்பா டி
 குல்கி நடக்கின்றதைப் பா டி
 தலைகுனிந்து நடக்கின்றதைப் பா டி
 உதஸாஹமாக நடக்கின்றதைப் பா டி
 அக்கம்பக்கம் பார்த்துக்கொண்டே நடக்
 கின்றதைப் பா டி
 புன்சிரிப்புச் சிரித்துக்கொண்டு நடப்பதைப்பா டி
 முந்தானையை லொருஸாகப் பிடித்துக்
 கொண்டு நடப்பதைப் பா டி
 பிந்தலை முக்காடிட்டுக்கொண்டு நடப்பதைப்பா டி
 கையை ஓய்யாரமாக விசிக்கொண்டு நடப்பதைப்
 பா டி
 மார்பை மேலாக்கால் திறந்து மூடிக்கொண்டு
 நடப்பதைப் பா டி
 அடிமேலடிவைத்து நடப்பதைப் பா டி
 ஒன்றும் தெரியாதவன்போல அடக்கத்துடன்
 நடப்பதைப் பா டி
 கடைக்கண்ணால் எல்லாரையும் பார்த்துக்
 கொண்டு நடப்பதைப் பா டி
 புருவத்தை நெறித்துக்கொண்டு நடப்பதைப் பா டி
 மிகுந்த வேகத்துடன் நடப்பதைப் பா டி
 கைவங்கியை அடிக்கடி திருப்பிவிட்டுக்கொண்டு
 நடப்பதைப் பா டி
 முகம் வியர்த்து ஒழுக்கும்படி நடப்பதைப் பா டி
 இடக்கையில் வெற்றிலையடக்கிக்கொண்டும்
 வலக்கையால் தாம்பூலம் போட்டுக்கொண்
 டும் நடப்பதைப் பா டி
 சேலைமுன்குச்சையை வலக்கையால் தூக்கிப்
 பிடித்துக் கொண்டு நடப்பதைப் பா டி
 தாண்டித்தாண்டி குதித்துக்கொண்டு நடப்
 பதைப் பா டி
 பின் தட்டுத் தாளம் போடும்படி நடப்பதைப் பா டி
 மேலாக்கு கழுவும்படியாக நடப்பதைப் பா டி
 ஒருவருக்காவது பயப்படாமல் நடப்பதைப் பா டி
 கணவனை ஏமாற்றிவிட்டு நடப்பதைப் பா டி
 மாமியாருக்குச் சாக்குச் சொல்லிவிட்டு
 நடப்பதைப் பா டி
 நாத்தனரை லக்ஷ்யம் செய்யாமல் நடப்பதைப்பா டி
 மைத்துனைப்பயமுறுத்திவிட்டு நடப்பதைப்பா டி

ஸுதத் சேயு ஜாடலு

அவள் செய்கின்ற ஜாடையை

ஆடதீகுலகாம்த அந்நீம்கோடலு

அலகோபாலுனி வீடிதீவேடலு

மாமியார் வீட்டில் வாழும் குடித்தனக் காரப் பெண் கோபாலனுடைய வீட்டிற்குப் புறப்பட்டு.

ஐந்தாவதம்சத்தில் சொல்லி இருக்கும் கோபாலஹஸ்தங்களில் பொருத்தமானதை அபிநயிக்கலாம்.

குறிப்பு—இந்தப் பதத்தில் பேசும் ஸ்திரீகள் ஒரு நாயிகை கோபாலன் வீட்டுக்குப் போகும் தினுஸைக்கண்டு பரிஹாஸமாகப் பேசுகின்றார்களாகையால் அபிநயிப்போர் பரிஹாஸம், தூஷணை, வெறுத்தல் முதலியவைகளுடன் அபிநயித்தால் மிக்க அழகாயிருக்கும்.

(17)

இந்தப்பதமானது தன் நாயகனை அழைத்து வரும்படி அனுப்பிய தூதி நாயகனிடம் போய் அவனை அணைந்து அந்த அடையாளங்களுடனே நாயிகையினிடம் வர, அதைக் கண்டு தூதிக்குமட்டும் தன் குற்றத்தை அவள் மட்டும் அறிந்து கொண்டாளென்றும் மற்றவர்களுக்குத் தூதி நாயகனை அழைக்கப்போனதனுண்டான ச்ரமத்தை அறிந்து பேசுகிறாளென்றும் தோன்றும்படி நாயிகை பேசியது.

ராகம்—புள்ளிகவராளி—மீகீரதாளம்

பல்லவி

ஏலயொண்டிகாலுநினு பொம்மண்டினி
எமத்தனே

காமினி

அனுபல்லவி

காவிசம்கயலோகி நடுலனு தோசேனி
பால தூர்த்த கோபாலுனிண்டிகி

(வல)

பததா த்பர்யம்—பல்லவி: ஏன் தனியாகப் போகச் சொன்னேன், என்ன சொல்லுவேன் காமினி.

அனுபல்லவி—பேய் பிடித்தது போலத் தோற்றிப் பாலதூர்த்தகோபாலன் வீட்டுக்கு.

நாயிகா—அன்யாஸம்போகதுக்கிதா. நாயகனை அழைத்து வரும்படி அனுப்பிய தூதி அவனை அணைந்துவந்த அடையாளங்களை நாயிகை கண்டவளாதலால் அன்யாஸம்போக துக்கிதா வென்று ப்ரஸ்தாபிக்கப் பட்டது.

நாயகன்—சடனாகிய கோபாலன். தன் நாயிகை அறியாமலிருக்கும்படி அவளுக்கு அபராதம் செய்ததால் சடனென்று நிர்த்தாரணம் செய்யப்பட்டது.

ச்ருங்கார ரஸம்.

பந்விந்யாஸம்

ஏலயொண்டிகா நீலு பொம்மண்டினி

என் ஒண்டியாக உன்னைப் போகச் சொன்னேன்
என் ஒண்டியாக உன்னைப் போகச் சொன்னேன்
(ஸந்தேகம்)
என் ஒண்டியாக உன்னைப் போகச் சொன்னேன்
(வருத்தம்)

ஐயோ என் போகச் சொன்னேன்
என் சொன்னேன் என் தலையெழுத்து
என் சொன்னேன் (ஆச்சரியம், மூக்கில் கைவைத்துத் திகைத்தல்)

என் சொன்னேன் (கைகொட்டி மோவாயில் கைவைத்துக் கொள்ளுதல்)

என் ஶ்ரஹஸ்யமாகப் போகச் சொன்னேன்
என் வேகமாகப் போகச் சொன்னேன்
என் புத்தியேன் இப்படியாச்சுது
இப்படியு முண்டாவென்று ப்ரமித்துத்தலை
யசைத்தல்

இவ்வளவு ஸுகுமாரசரீரம் உள்ளவளை என் அனுப்பினேன்

கூந்தல் அலக்கோலமாகும்படி என் அனுப்பினேன்
புஷ்பங்கள் கசக்கும்படிக்கு என் அனுப்பினேன்
சந்த்ரன்போன்ற முகம் வியர்த்துப் போச்சு தே

திலகம் அழிந்து போச்சு தே
கண்மை கலைந்து போச்சு தே
அதாம் வெளுத்துப் போச்சு தே

வாய் உலர்ந்து போச்சு தே
கன்னம் ஒட்டிப் போச்சு தே
கழுத்துச் சந்தனம் கலைந்து போச்சு தே

ஸ்தனங்களில் ரோகை பட்டு போச்சு தே
உடம்பினைத்துப் போச்சு தே
மார் பட படக்கு தே

சேலை நலுங்கிப் போச்சு தே
கைவளையல்கள் நொருங்கிப் போச்சு தே
பயோதர மகரி்காபத்ரம் கலைந்து போச்சு தே

கன்னத்தில் என்னமோ சிவப்பாக ஒட்டிக் கொண்டிருக்கின்ற தே
முத்தாஹாரம் சிக்குப்பட்டுப் போச்சு தே

வமந்தூனே காமீனி

என்ன சொல்லு வேன் ஸதி
மிகவும் ஆச்சரியமாக விருக்கிற
மெத்த கெட்டிக்கா
ஆஹா அப்படி
என்போல் கீயும் ஆன

யே
து
ரி
யா
யோ

காலீசம்சயு ஸோகீ நலேனுதோ சேனீ
பால தூர்ந்த கோபாலுன்னிடி.

பேய் பிடித்ததுபோலத் தோற்றிப் பால
தூர்ந்தகோபாலன் வீட்டிற்கு.

ஐந்தாவதம்சத்தில் சொல்லி யிருக்கும்
கோபாலஹஸ்தங்களில் பொருத்தமானதை
அபிநயிக்கலாம்.

குறிப்பு—இந்தப் பதம் பேசும் நாயிகை தூதி
செய்த மோசத்தை நினைத்து வருத்தமும்,
ஆச்சரியமும் அடைவதால் அபிநயிப்போர்
ஆச்சரியப்படுதல், ப்ரமித்தல், மெருமூச்சு
விடுதல் முதலியவைகளுடன் அபிநயித்
தால் பொருந்தியிருக்கும்.

(18)

ஒரு குலஸ்தீக்கும் ஸ்கந்தனென்னும்
ஸுப்ரஹ்மண்யனுக்கும் ஸ்நேஹமிருந்தது.
இப்படியிருக்கையில் ஒருநாள் அந்த குல
ஸ்தீயினுடைய மாமனார் மாமியார் முதலி
யோர்கள் இருக்கும் காலத்தில் அவள் வீட்
யிற்கு வந்து அவளுக்கு ஜாடை செய்தான்.
அதையறிந்த அந்த குலஸ்தீ அவனைத்
தனிமையில் வரும்படியும் தக்காலத்தில்
அவனைஷ்டப்படி தான் நடக்கக்கூடாமலிருக்
கும் நிர்ப்பந்தத்தையும் சொல்லி (உனக்கு
மெனக்கும் பால்ய முதல் ஸ்நேஹமாயிருக்க,
இந்த க்ஷணத்தில் துடிப்பானேன், கொஞ்சம்
விலம்பித்தால் உன் அபிப்ராஹ்யப்படி நடந்து
கொள்ளுகிறேனென்று) அவனை ஸமாதானம்
செய்தது.

ராகம்—ப்யாகடை—மீகரதாளம்

பல்லவி

சின்ன நாடேநா செலிமி ஜேவின ஸாமி
விலக்கேல செரிசேவாரா

அனுபல்லவி

வன்னெகெக்கின மாவாரொல்லனுண்டக
என்னு வுஸூர்ந்தான இதியேமிரா ஸ்கந்த (சின்ன)

பததாத்தபர்யம்—பல்லவி - சிறுவயதிலேயே
ஸ்நேஹம் செய்த ஸாமி வெட்கத்தை ஏன்
வெளிப்படுத்துகின்றாய்.

அனுபல்லவி—மாற்றுயர்ந்த என்னைச்
சேர்ந்தவர்களெல்லாரும் இருக்கையில் ஒன்
றும் நினைக்கவில்லை. இதைன்னடா ஸ்கந்தா?

நாயிகை—பரகியா, பரோடா. அன்ய
புருஷனுக்கும் இவளுக்கும் ப்ரஸ்தாபம் நடப்
பதால் பரகியா வென்றும் சிறு வயதிலேயே
என்று பேசுவதால் பரோடாவென்றும் வலித்
தாந்தப்படுத்துப்பட்டது.

நாயகன்—உபபதியாகிய ஸ்கந்தனென்னும்
ஸுப்ரஹ்மண்பன். அந்யஸ்தீ ஸ்நேஹத்
தால் உபபதி யென்று சொல்லப்பட்டது.

விரஹ விப்ரலம்பச்சுருங்காரரஸம்.

பதவீந்யாஸம்

சின்ன நாடே

சிறுவயதிலே

ஒன்றும் தெரியாத காலத்திலே
தலைவீசி முடியத் தெரியாத காலத்திலே
திலகமிட்டுக்கொள்ளத் தெரியாத காலத்திலே
கண்ணுக்கு மையிட்டுக்கொள்ளத் தெரியாத
பொழு
நன்றாகப் பேசத் தெரியாத பொழு
பேசும் வார்த்தையின் விபரம் தெரியாத பொழு
என் தோழிகளுடன் விளையாடும் காலத்திலே
கண்மடல் விரியாத காலத்திலே
மரப்பாச்சி வைத்து விளையாடும் பொழு
மண்ணினால் வீசெட்டி விளையாடும் பொழு
கழற்சிக்காய் வைத்துக்கொண்டு ஒற்றை
யிரட்டையாடும் காலத்திலே

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அம்மானை யாடும் காலத்திலே
கிச்சுகிச் சுத்தாம்பானம் ஆடும் பொழு
சோழி யல்லத பலவாரணை வைத்து விளையாடும்
பொ

யே
யே
தே

செப்பு வைத்து விளையாடும்பொழு
தட்டாமாலை சுற்றுக் காலத்திலே
கண்ணமூச்சி விளையாடும் காலத்திலே
கட்டக் கிழித்தாடும் காலத்திலே
காசுபொத்தி விளையாடும் காலத்திலே
காசுகுலுக்கி விளையாடும் காலத்திலே
பல்லாக்குழி யாடும் காலத்தி
மத்து அல்லது தும்பி சுத்திவிளையாடும்

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காலத்திலே
கோலாட்டம் போடும் காலத்திலே
ரவிக்கைபோடத் தெரியாத காலத்திலே

யே
யே
யே

நா செலிம் ஜெஸிஸாமி¹

என்னுடைய ஸ்னேஹம் செய்த ஸா
என்னுடன் விளையாடின ஸா
என்னை யானந்தப் படுத்தின ஸா
என்மணப்படி நடத்த ஸா
என்னை பிரியமாகப் பார்ப்பவ
எனக்கு வேண்டியதைக் கொடுத்த ஸா
என்னிடம் சிரித்துக்கொண்டே வரும் ஸா
என்னைக் கைபிடித்தழைத்துக் கொண்டு
போகின்றவ
எனக்கெல்லாவற்றையும் காட்டுகின்றவ
என்னுடன் பிரியமாகப் பேசுகின்றவ
என்னைப் பயப்படாதேயென்று தைர்யப்படுத்து
கின்றவ
எனக்குப் புஷ்பங்கள் வாங்கிச் சூட்டுகின்றவ
எனக்குப் பழங்கள் வாங்கிக் கொடுப்பவ
எனக்கு ஆபரணங்கள் கொடுப்பவ
எனக்கு தர்வயம் அல்லது பணக் கொடுப்பவ

ஸிக் கேல சேரி சேவுரா

வெட்கத்தை வன் வெளிப்படுத்துகின்ற
வன் புன்சிரிப்பாகச் சிரிக்கின்ற
வன் வீத்கார மடைகின்ற
வன் மயங்கு கின்ற
வன் பரபார்க்கின்ற
வன் முகத்தைச் சுண்டிக்கொள்கின்ற
வன் கடைக்கண்ணால் பார்த்துகின்ற
வன் துடிக்கின்ற
வன் மோஹப்படுகின்ற
வன் ஏங்குகின்ற
அக்கம்பார்த்து வன் முத்தமிடவரு கின்ற
வன் கட்டிக்கொள்ள வருகின்ற
ஜாடை வன் செய்கின்ற
வன் பொங்குகின்ற
வன் திருட்டுத்தனம் செய்கின்ற
வன் ஸலாம் போடுகின்ற
வன் பேச வருகின்ற
கெட்டியாகப் பேசாதே என்று
வாயைப் பொத்த வருகின்ற
ஒருவருயில்லை யென்று ஏன் சொல்லுகின்ற
வன் விழிக்கின்ற
வன் கோபித்துக் கொள்ளுகின்ற
தயைசெ
பொறுத்துக்கொ
ஒன்றுக் கொடா
உன்னிஷ்டப்படியே நடப்பே

1. இந்தப்பல்லவி அனுபல்லவிகளை நீளமாகப் பாடி அபிநயிக்க வேண்டியிருந்த போதிலும் வீர்யா ஸங்களைச் சேர்த்துவிட்டால் கொஞ்சம் தலைசுற்றலா யிருக்குமென்பது கருதி தனித்தனியே பிரித்தெழு தப்பட்டிருக்கின்றது.

வன்னே கேக்கின மாவாரேல்லுண்டக

மி மாற்றையர்ந்த என்னைச் சேர்ந்தவர்க ளெல்லாரும்
மி இருக்கையி
மி மஹா சிபாய் ஆன என் கணவ
மி மிகுந்த கோபமுள்ள என் மைத்தன
நே புலிபோலொத்த மாமியா
மி க்ருத்ரிமம் செய்யும் நாத்தன
மி என்னைக் கண்டிக்கும்படியான மாமன
நே மஹா பதிவ்ரதையான தாயா
நே யாகம் செய்த எந்தகப்படு
நே மஹாப்ரதாப சாலியான அண்ண
நே அழக்கே இல்லாத பந்துக்க
ன்

என்னுவு ஸுநீதைன ஓதி ஏமீரா ஸ்கநீத
கொஞ்சம் கூட எண்ணாமல் போனாயே ஸ்கநீத

ஐந்தாவதம்சத்திலுள்ள ஸுப்ரஹ்மண்ய ஹஸ்தங்களில் பொருத்தமுள்ளதை அபி நயிக்கலாம்.

குறிப்பு—இந்தப் பதம் பேசும் நாயிகா ஸுப்ர ஹ்மண்யனாகிய சேரநாயகனைக் கெஞ்சி யும், கொஞ்சம் பயம் காட்டியும் ஸமாதா னப்படுத்துபவளாதலால், அபிநயிப்போ ரும் வெட்கப்படுதல், கெஞ்சுதல், அக்கம் பக்கம் பார்த்துக்கொள்ளுதல், கோபித் தல், கொஞ்சுதல் முதலியவைகளுடன் அபி நயித்தால் பொருந்தியிருக்கும்.

(19)

ஸ்ரீ கோபாலன் வலையில் சிக்காமலிருந்த ஒரு கோபஸ்தீரியை மோசம், செய்ய நெடு நாள் வழி பார்த்திருந்து அவள் புருஷன் ஊருக்குப்போயிருக்கும் காலத்தில் அவனைப் போல் வேஷம்போட்டு வந்து இந்த கோப ஸ்தீரியை மனமிளகச் செய்து போன பிறகு கோபால னென்று தெரிந்த நாயிகை தன் ஸகியுடன் சொன்னது.

ராகம்—சங்கராபரணம்—சாபுதாளம்

பல்லவி

எவ்வடே யோ பாம வாடெவ்வடே

அனுபல்லவி

எவ்வடே நேனு பவ்வளிஞ்சினவேள
புவ்வாணமுவேலி எவ்வ ஜேவிபோயே (எவ்வ)

பததாத்பர்யம்—பல்லவி—யாரடி ஸகியே
அவன் யாரடி

அனுபல்லவி—யாரடி நான் படுத்திருந்த வேளையில் புஷ்பபாணம் போட்டு மோசம் செய்து போனான்.

நாயிகா—பரகீயா. அன்பபுருஷஸ்னேஹம் செய்திருப்பதால் பரகீயா வென்று பேசப்பட்டது. சிலர் ஸ்வீயா வென்றும் அபிப்ராயப் படுவார்கள்.

நாயகன்—உபபதியாகிய முவ்வகோபாலன். இதர ஸ்த்ரீகளுடன் விளையாடி யிருப்பதால் உபபதியென்று ப்ரஸ்தாபிக்கப்பட்டது.

ஸம்போக ச்ருங்காரரஸம்.

பதவிந்யாஸம்—எவ்வடே யோபாம வாடுவ்வடே யாரடி ஸகியே யவன் யாடி

என்னை எமாற்றினவ	ன்
ஒருவருயில்லாத வேளையில் இந்த வீட்டில் தழைந்தவ	ன்
அக்கம்பக்கம் பார்த்துத் திருட்டுத்தனமாக வந்தவ	ன்
என்கண்ணைப் பொத்தினவ	ன்
என் சேலைத்தலைப்பைப் பிடித்திழுத்தவ	ன்
என்னைக் கெட்டியாகக் கட்டிக்கொண்டவ	ன்
என் வாயில் தன் தாம்பூலத்தைக் கொடுத்தவ	ன்
தன் முகத்தோடு என்முகத்தை சேர்த்துக் கொண்டவ	ன்
எனக்கு ச்ருங்காரக் குறிப்பைக் காட்டினவ	ன்
என் ப்ராணநாதன் போல வந்தவ	ன்
என்னைத் தன் வசப்படுத்திக் கொண்டவ	ன்

ஐந்தாவதம்சத்திலுள்ளதில் பொருத்தமான விஷ்ணுஹஸ்தங்களைக்காட்டி இந்த அடையாளமுள்ளவன் யாரடி என்றபிரயோக கலாம்.

எவ்வடே நேனு பல்வளிஞ்சீன லேள புவ்வ பணமு வேணி ரவ்வ ஜேஸி போயே.

யாரடி நான் படுத்திருந்த வேளையில் புஷ்ப பாணம் போட்டு மோசம் செய்து போனான்.

குறிப்பு—இந்தப்பதம் பேசும் ஸ்த்ரீ கோபாலன் செய்த மோசத்தால் ப்ரமித்துப் பேசுவதனால், அபிரயிப்போர் திகைத்தல், ஆச்சரியப்படுதல், வெறுத்துக்கொள்ளுதல் முதலியவைகளுடன் அபிரயித்தால் பொருந்தியிருக்கும்.

(20)

தில்லை கோவிந்தராஜனாகிய முவ்வகோபாலனும் அவனுடைய நாயிகையும் அன்யோன்யமாகக் கூடியிருந்த அழகை இரண்டு ஸகிகள் பேசிக்கொண்டது.

ராகம்—மோஹனம்—சாபுநாளம் பல்லவி

இத்தரிசி ஸரி வலபுலாயெ நெவரிகைன வசமா

அனுபல்லவி

முத்ததில்ல கோவிந்தனிகி மோஹனாகிகி.(இத்த)

பததாத்தப்ரயம்—பல்லவி— இருவருக்கும் ஸரியாக வுண்டான மோஹம் யாருக்காவது வசமா.

அனுபல்லவி—அழகிய தில்லை கோவிந்தனும் மோஹனாகியும் (ஆன)

நாயிகா—ஸ்வீயா, ஸ்வாநீன பதிகா. நாயகனிடத்தில் அதிகப்ரியத்துடன் சேர்ந்து விளையாடுவதாகப் பேசுவதால் ஸ்வீயா ஸ்வாநீன பதிகாவென்று பேசப்பட்டது.

நாயகன்—அனுகூலனாகிய தில்லை கோவிந்தராஜனென்னும் முவ்வகோபாலன். ஸ்வஸ்த்ரீயுடன் சேர்ந்திருப்பதால் அனுகூலனென்று பேசப்பட்டது.

ஸம்போக ச்ருங்காரரஸம்.

பதவிந்யாஸம்

இத்தரிசி ஸரிவலபுலாயெநெவரிகைன வசமா இவருக்குண்டான மோஹம் யாருக்காவது வசமா

மேகம்போன்ற கூந்தலுள்ளவளுக்கும்	ம்
சாதக பகிபோன்ற அவனுக்கு	ம்
சந்த்ரன்போன்ற முகமுள்ளவளுக்கும்	ம்
சகோர பகிபோன்ற அநனுக்கு	ம்
நீலோத்பலம் போன்ற நேத்ரமுள்ளவளுக்கும்	ம்
சந்த்ரன் போல முகமுள்ளவனுக்கு	ம்
கொவ்வைப்பழம் போன்ற அதரமுள்ளவளுக்கும்	ம்
உத்தமக் கிளி போன்றவனுக்கு	ம்
வலம்புரி சங்கம் போன்ற கழுத்துள்ளவளுக்கும்	ம்
நீண்ட கையுள்ளவனுக்கு	ம்
தாமரையரும்பு போன்ற பயோதரமுள்ளவளுக்கும்	ம்
அதன்குணம் அறிந்தவனுக்கு	ம்
மலிபோன்ற மார்புள்ளவனுக்கும்	ம்
கொடி போன்ற ச்ரீரமுள்ளவனுக்கு	ம்

யானபோன்ற நடையுள்ளவனுக்கும் ஹம்ஸம்
 போன்ற நடையுள்ளவனுக்கு ம்
 ஸமுதாம் போல் ஆழமான மனமுள்ளவனுக்
 கும் மீன் போன்ற நேதரமுள்ளவனுக்கு ம்
 மயில் போன்ற சாயலுள்ளவனுக்கும் நீருண்ட
 மேகம் போன்ற மேனியுள்ளவனுக்கு ம்
 மஹாபாதாபசாலியான அவனுக்கும் மன்மதன்
 னேனாதிபதியான அவனுக்கு ம்
 ழந்து தீல்ல கோவிந்துவீகி மோஹானுக்கிக்
 அழகிய தில்லை கோவிந்தனுக்கும் மோஹ
 னுக்கிக்கு ம்
 ஐந்தாவதம்சத்திலுள்ளதில் பொருத்த

மான விஷ்ணுஹஸ்தங்களும் அபிரயிக்கலாம்.

குறிப்பு—இந்தப் பதம் பேசும் ஸ்தரீகள்
 ஆனந்தமாக ப்ரஸ்தாபிப்பதால் அபிரயிப்
 போர் உத்ஸாஹம், சிரிப்பு, ஆச்சரியம்
 முதலியவைகளுடன் அபிரயித்தால்
 பொருந்தியிருக்கும்.

இதுவரையில் பதவியன்யாஸம் என்பதனால்
 அபிரயிக்கும் விதம் தெரிவிக்கப்பட்டது.

ஆறாவதம்சமாகிய பாவப்ரகாசத்துடன் அபிரய
 ஸாரஸம்புடம் ழந்நிற்று.

(முற்றிற்று.)

THE CHRONOLOGY OF THE WORKS OF PUṆḌARIKAVIṬṬHALA OF KARṆĀṬAK

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IN a very interesting article¹ on "Music under the Vijayanagar Empire" recently published, Mr. Hulugur Krishnacharya of Hubli gives us an estimate of Puṇḍarika Viṭṭhala's contribution to musical science. According to this estimate Puṇḍarika was the "father of the system of Melas and Janyarāgas"². "Some who have evidently not studied the works of Puṇḍarika assume that Rāmāmātya was the first to describe Rāgas by the system of मेळ's or generic scales. This is not true as is clear from the very dates of the works of the respective authors."

About the dates of the works referred to in the above remarks Mr. Krishnacharya observes³:—"During this period in 1550 A.D. Rāmarāj encouraged a Telugu Chieftain named Rāmāmātya (who was a chief of the Koṇḍviḍu estate near the east coast) to write a work on music. The work written by him is named as *Svara-Mela-Kalānidhi* (which name is not proper unless the work mentions the prastāra of Melas). Rāmāmātya states in his work that he was a grandson of Kallinātha. He also gives the date of his work as 1550 A.D. Now the date of Puṇḍarika Viṭṭhala ranges from 1510 A.D. to 1560 A.D. he having written four works one after the other viz. *Sadrāgacandrodaya*, *Rāgamañjarī*, *Rāgamālā* and *Nartananirṇaya*. It is clear that Rāmāmātya and Puṇḍarika were contemporaries. The first work of Puṇḍarika was written between 1510 and 1525 as he mentions his patron Burhan Khān⁴ of Ahmadshāhi whose date must be the date of his work. The

1. *Vijayanagar Sexcentenary Commemoration Volume*, Dharwar, 1936, pp. 367-375.

2. *Ibid.*, p. 373. As against this statement compare the following statement made by Mr. Krishnacharya elsewhere in the *Journal of the Music Academy*, Madras, Vol. IV, p. 9. "We should not forget that Rāmāmātya tried to introduce a new System of classification called the *Mela Paddhati* in place of the ancient *Grāmamārchana-jāti-paddhati*." (My attention was drawn to this statement by Mr. Chandra Shekhar Pant of Lucknow).

3. *Ibid.*, p. 372.

4. Dr. V. Raghavan in his article on *Later Saṅgita Literature* (Journal of the Madras Music Academy) assigns the works of Puṇḍarika Viṭṭhala to 1590 A. D. In the last verse of the *Sadrāgacandrodaya* the author tells us that he belonged to the village *Sātanurva* near the hill called *Sivagaṅgā* in the Karṇāṭaka Country. He was a Brahmin of the *Jāmadagnya gotra* of the *Karṇāṭajāti*. Verses 2-6 at the commencement of the *Sad. Rag. Can.* tell us that Viṭṭhala flourished at the Court of Mahomedan King *Burhankhān* of the *Pharaki* family which ruled between 1370-1600 A.D. at a city called *Anandavalli* in *Kandes* in the South. The father and grandfather of this *Burhankhān* are given as *Tājkhān* and *Ahmad Khān*.

S. Lane-Poole in his *Mohammadan Dynasties* assigns Kings of Khāndēsh to a period 1399 A.D.—1599 A.D. (p. 315). Kings who ruled Khandesh in the 16th Century are given by Lane-Poole as follows:—

<i>Dāwud Khān</i>	1503	<i>Miran Mubarak II</i>	1535
<i>Adil Khān III</i>	1510	<i>Mirān Mohammad II</i>	1566
<i>Mirān Mohammad Shāh I</i>	1520	<i>Ali Khān</i>	1576
		<i>Bahadur Shāh</i>	1596

second work of his was written between 1525 and 1540; the third between 1540 and 1555 and the last between 1555 and 1565."

I am not aware of the authorities on which Mr. Krishnacharya assigns definite periods of time to the different works of Puṇḍarika Viṭṭhala viz.

(1) Date of Puṇḍarika Viṭṭhala	1510—1560 A. D.
(2) <i>Sadrāgacandrodaya</i> ¹	1510—1525 A. D.
(3) <i>Rāgamañjarī</i> ²	1525—1540 A. D.
(4) <i>Rāgamālā</i> ³	1540—1555 A. D.
(5) <i>Nartananirṇaya</i> ⁴	1555—1565 A. D.

As against the above mentioned early dates for the works of Puṇḍarika Viṭṭhala given by Mr. Krishnacharya the late Mr. V. N. Bhatkhande⁵ makes the following remarks about Puṇḍarika's time:—

"Puṇḍarika was the contemporary of Akbar (1556-1605). It is possible when Khāndēsh was annexed about the year 1599, Puṇḍarika lost his appointment and took service at the capital of Mād̥hava Singh".

It will thus be seen that while Mr. Bhatkhande assigns our author Puṇḍarika Viṭṭhala to the 2nd half of the 16th century, Mr. Krishnacharya closes his career with A. D. 1565.

1. Edited by Ganeśa Vajraṭaṅka of Benares and pub. by B. S. Sukthankar, Bombay, 1912, pp. 28. The genealogy of the "फारकी" Kings recorded in verses 2-7 is as follows:—

अहमदखान
 |
 Son
 ताजखान (फारकी)
 |
 Son
 बुरहानखान (फारकी)

In verse 6 "आनन्दवल्ली" is styled as नरेन्द्रनगरी where बुरहानखान ruled. In the colophon he is styled as "रागविद्याविवेकी".

Puṇḍarika gives the name of his home and its topography in the last verse as follows:—

“कर्णाटे शैवगङ्गाभिधनगणिकटे सातनुर्वाह्यो यो
 ग्रामस्तत्राग्रजन्मप्रवरसुनिकराज्जामदग्न्योऽस्ति वंशः ।”

The *Imperial Gaze*. (Vol. XIII, p. 41) mentions "Sivagaṅgā" as a hill in Bangalore District, Mysore State. Many religious associations are connected with this hill and its face is crowded with sacred buildings and inscriptions. In the list of Indian Post Offices we find the following entry:—"SATANUR", Mysore State, Kankanhalli, Bangalore." Perhaps it may be possible to identify Puṇḍarika Viṭṭhala's village सारानुर्ब situated near शैवगङ्गा hill in कर्णाट with the village *Satanur*. This identification needs, however, a closer study of the detailed topography of the place.

2. Ed. by D. K. Joshi and pub. by B. S. Sukthankar, Bombay, 1918, pp. 22.

3. Ed. by N. G. Ratanjankar and G. G. Barve. Pub. by B. S. Sukthankar, Bombay, 1914, pp. 26.

4. No printed edition is available. Rajendralal Mitra has described a MS of the work (*Vide* p. 31 of *Notices*. Vol. VIII Calcutta 1886, No. 2580). This work was written to please Emperor Akbar as stated by the author at the close of his work (अकबरदृष्टपर्यये भूलोके सरलसंगीतम् । कृतमिदं etc.)

5. *Vide* p. 9 of *Sāṅgita* (Quarterly Journal of Hindustani Music) Vol. I, No. 4 (Sept. 1931) Pub. by Morris College of Hindustani Music, Lucknow (U. P.).

With a view to give some certainty to the chronology of Puṇḍarīka's works we shall put the available data furnished by his works in a tabular form as follows:—

No.	Title of work.	Chronology.	Chronological data available.
1	<i>Sadrāgacandrodaya.</i>		Written under the patronage of <i>Burhānkhān Phārūki</i> of <i>Anandavallī</i> .
2	<i>Rāgamañjarī.</i>	1556-1605	Written under the patronage of <i>Mānasīng</i> and <i>Mādhavasīng</i> , the feudatories of <i>Akbar</i> referred to in the work (<i>Rāgamañjarī</i> is quoted by <i>Bhāvabhaṭṭa</i> who wrote under King <i>Anūpasīrṇha</i> of <i>Bikaner</i> (1674-1709 A.D.).
3	<i>Rāgamālā.</i>	A. D. 1576 ¹ (Monday, 30th of July).	This treatise deals with the northern system of music proper according to Mr. <i>Bhatkhande</i> ² . "Puṇḍarīka being a Southern Pandit may have read the <i>Svara-Mela-Kalānidhi</i> of <i>Rāmāmātya</i> and the <i>Rāgavibodha</i> of <i>Somanātha</i> ." ³ If the above statement is correct <i>Rāmāmātya</i> becomes a senior contemporary of <i>Puṇḍarīka Viṭṭhala</i> because the <i>Svaramelakalānidhi</i> was composed in A. D. 1550 as stated in the work itself.
4	<i>Nartananirṇaya.</i> ⁴	1556-1605.	This work was composed to please Emperor <i>Akbar</i> as stated at the end of the work "अकबरनृपहृद्यर्थे कृतम्"

In the above conspectus of chronological material the exact date of composition of the *Rāgamālā* given by the author and available in the only MS at the B. O. R. Institute,

1. Vide *Annals of the Bhandarkar Institute*, Vol. XIII, (1932), pp. 337-340. The date of the *Rāgamālā* has been given in the work—*Saka* 1498 (बसु, अंक, वेद, अञ्ज) धातुसंवत्सर, आषाढ, कृष्णपक्ष, शशाङ्कसुदिन, पञ्चमी = Monday 30th July, 1576 (Vide *Indian Ephemeris*, Vol. V, page 355). Viṭṭhala calls himself "नागान्वाधर्मसूनुः"

2. *Saṅgīta*, Sept. 1931. p. 9.

3. *Ibid.* p. 10.

4. There is possibility of the *Nartananirṇaya* being earlier than the *Rāgamālā* (A. D. 1576). My friend Mr. C. S. Pant of Lucknow informs me that the unique MS of the *Rāgamālā* (B. O. R. I.—No. 1026 of 1884-87) contains the following verse at the commencement of the work:—

"विह्वलेम समुद्रुत्य सारं नर्त्तननिर्णयात् । श्रीमत्कपिलमुन्यर्थं क्रियते रागमालिका" ॥ २ ॥

The printed edition of the *Rāgamālā* as also the other B. O. R. I. MS of the work read "ग्रन्थार्थनिर्णयात्" for "नर्त्तननिर्णयात्" Mr. Pant is inclined to adopt the reading "नर्त्तननिर्णयात्" as reasonable in view of Mr. *Bhatkhande*'s remark that "the *Svara* and *Rāga* Chapters of that treatise (*i. e.* नर्त्तननिर्णय) are the same as in the *Rāgamālā*" (Vide *Saṅgīta*, Vol. I, No. 4, p. 1). If this view is correct the *Rāgamālā* becomes the last of the known works of Puṇḍarīka Viṭṭhala.

Poona viz., No. 1026 of 1884-87 is the only *terra firma* to stand upon. In the year 1576 out of 49 years of Akbar's reign (1556-1605) 20 years had already elapsed. In 1576 Akbar had become sovereign of the most valuable regions in India.¹ From 1575 onwards he left the command of his armies to his officers like Mān Singh² and others. It appears, therefore, that Puṇḍarika Viṭṭhala's association—first with Mādhava Siṁha at whose instance the work *Rāgamañjarī* was written and later through this patron feudatory with Emperor Akbar to please whom the work *Nartananirṇaya* was written by him—is synchronous with the middle of Akbar's reign. Mr. Krishnacharya assigns *Rāgamañjarī* to a period 1525-1540. This work describes Emperor Akbar and his two feudatories as follows:—

“अकबरनृपधर्मो शकृतश्चातिभीमो
धरणिगगनमध्ये जङ्गमो मध्यमेरुः ।
सकलनृपतिताराचन्द्रसुराविमौ द्वौ
जगति जयनशीलौ माधवामानसिंहौ ॥ ३ ॥”

Evidently the verse describes Akbar at the height of his imperial glory. We know as a matter of historical fact that Akbar was born on 15th October, 1542³ and succeeded his father Humāyūn on 14th February 1556 at the age of fourteen.⁴ If we now adopt the chronology of Mr. Krishnacharya for the composition of the *Rāgamañjarī* viz., the period “1525-1540” we must conclude that Akbar reached the height of his imperial glory at least 2 years before his birth in A.D. 1542 !

The *Rāgamañjarī* refers to Bhgavantadāsa and his two sons Mādhava Siṁha and Māna Siṁha⁵ of the Jaypur dynasty (कच्छपवंश). In 1585 Rājā Bhagavantadāsa and his son Māna Siṁha were sent by Akbar to Kabul to take charge of the province after the death

1. *Oxford History of India* by V. Smith, p. 355.

2. Rājā Bhagavandās and his son Mān Singh were sent to Kabul to take charge of the province on 16th July, 1585 (Vide p. 52 of Burgess: *Chronology of Modern India* 1913). Puṇḍarika Viṭṭhala in his *Rāgamañjarī* (verses 1-2) refers to भगवंतदास and his two sons माधवसिंह and मानसिंह as the two hands of अकबर. Kṛṣṇa kavi in his *Īśvaravilāsakāvya* (C. 1744-5 A.D.) describes Māna Siṁha as follows:—

“अकबरसमुदंच्छेतसा वर्षनीयो
जलधियुगलधौतप्रस्फुरच्चन्द्रहासः ।
सुखजनिरनिरुद्धश्रीगुरुप्राप्तसिद्धि-
र्व्यजयत वसुमत्या मानवन्मानसिंहः ॥ २१ ॥

1. Burgess: *Chronology of Modern India* (1913), p. 28 “1542 (A.D.)—Oct. 15: Rajal 5, H. 949. Akbar born at Amarkot in Sindh, where his father Humāyūn had taken refuge with Rānā Prasād”.

2. *Ibid.*, p. 35—“Jan. 28 (1556) Rabi I. 15, H. 963 Humāyūn dies, the result of a fall on the palace stairs. Feb. 14: Rabi 'II 2, Akbar at the age of fourteen succeeds; Bairam Khan exercising the regency”.

3. Rājā Māna Singh built at Benares a temple called *Mānamandira* and a tank called *Māna Sarovar* (Vide *History of Benares* by Dr. A. S. Altekar in the *Journal of Benares Hindu University*, Vol. I, (1937) p. 246).

Kṛṣṇa kavi describes in his *Īśvaravilāsakāvya* the doings of Māna Singh in the following verses of Chapter I:—

“यः कुर्वन् सुकृतानि पूर्वसुमहादिजैत्रयान्नाविधौ
काशीतीर्थगयाप्रयागनगरेष्विष्टानि पूतानि च ।

of Akbar's brother Mirza Muhammad Hakim which took place on 16th July 1585.¹ We further know that Bhagavantadāsa died at Lahore in 1589² and Māna Simha was sent by Jahangir in 1605³ to quell disturbances in Bihar. All these historical references to the sons of Bhagavantadāsa show their relations with Emperor Akbar in the middle and the latter part of his reign rather than in the early part and consequently the contact of Puṇḍarika Viṭṭhala with the imperial court through these two sons *viz.* Māna Singh and Mādhavasingh⁴ must be presumed to have taken place a few years earlier than A. D. 1576 in which year Puṇḍarika Viṭṭhala's *Rāgamālā* was composed. Mr. Krishnacharya's chronology for the work *Rāgamālā viz.* "A.D. 1540-1555" is directly contradicted by the recorded date of the work *viz.* 30th July, 1576 and hence needs no further refutation to prove its imaginary character.

It appears that our author Puṇḍarika first got himself introduced to Mādhava Simha and Māna Simha and through them to the Emperor Akbar. If this presumption is correct we can conclude that the work *Nartananirṇaya* was composed last—an inference warranted by the statement of the author in the work itself to the effect that the work was composed to please Akbar (अकबरनृपकृच्छयर्थम्...कृतमिदम्). Mr. Krishnacharya, however, assigns this work to the period A. D. 1555-1565 which corresponds to the period of Akbar's life between the years 13 and 23 but as he has put the *Rāgamālā* before the *Nartananirṇaya* in point of time and as I have already proved the correct date of the *Rāgamālā* to be A. D. 1576 he will have to shift his chronology for the latter work to some date after A. D. 1576.

It will thus be seen that the chronology given by Mr. Krishnacharya for the three works of Puṇḍarika Viṭṭhala *viz.* the *Rāgamañjarī*, the *Rāgamālā* and the *Nartananirṇaya*, is purely imaginary and has no foundation in fact.

जित्वा तत्र शताधिकान् क्षितिभृतां दुर्गान् सुदुर्गाहनान्
 दुर्गामालयमानिनाय करुणाशीलो शिलामातरम् ॥ २५ ॥
 काश्यां केशवविश्वनाथसुमहादेवालयदीन्यसौ
 संख्यातीतमहोन्नतानि सुकृतान्युच्चैः समासादयन् ।
 जित्वानन्यगतिं सुदुर्गवसतिं केदाररायं नृपम्
 एवं तस्य शिलामयीं भगवतीं मानी समानीतवान् ॥ २६ ॥

1. Burgess: *Chronology*, p. 52.

2. *Ibid.* p. 54.

3. *Ibid.* p. 64.

4. Mādhava Simha has been styled as "परमवैष्णव" by Puṇḍarika Viṭṭhala in verse 4 at the beginning of his *Rāgamañjarī*. Sevai Jayasing (1699-1744 A.D.) of Amber, a descendant of Mānasinh was a Vallabhaita (वल्लभमतानुवर्तिन्) as stated in the *Īśvaravilāsakāvya* of Kṛṣṇa kavi, composed 1744-5 A.D. by order of Īśvara Sing, son of Sevai Jayasingh. Kṛṣṇa Kavi describes Bhagavantadāsa in Chapter I, verse 19 of this Kāvya.—

“तस्य श्रीभगवन्तदास उदितः पुत्रः पवित्रक्रियः
 शूरः क्षत्रियवंशविस्तरशिरोलंकारहीराङ्कुरः ।
 इन्द्रप्रस्थपुराधि राजपुरुषप्रोत्थापनस्थापन-
 स्वच्छंदप्रसरत्प्रतापमहिमा योऽभूत् प्रभूतः स्वयम् ॥ १९ ॥”

Verses 20-29 of Chapter I describe Rājā Māna Singh.

Now as regards the chronology of the *Sadrāgacandrodaya* fixed by Mr. Krishnacharya I have already stated that he assigns it to a period "1510—1525 A.D." because the author "mentions his patron Burhan Khān of Ahmad Shāhi whose date must be the date of his work". Elsewhere Mr. Krishnacharya states: "Puṇḍarīka Viṭṭhala was patronized by Sultan Burhan Khān of the Faruki family ruling Khāndesh from the capital of Ahmadnagar¹ formerly known by the name of Ānanda Vallī" (p. 371). I agree with Mr. Krishnacharya when he states that the date of Burhan Khān, the patron of Puṇḍarīka Viṭṭhala mentioned in the *Sadrāgacandrodaya* must give us the chronology of the work. But before we decide the question we must have incontrovertible evidence on the following points:—

(1) Evidence for the identification of *Burhān Khān* mentioned by Puṇḍarīka Viṭṭhala with his namesake whose exact dates are known to history.

(2) Evidence to prove the identification of *Ānanda Vallī* with Ahmadnagar as presumed by Mr. Krishnacharya.

In the list of *Kings of Khāndesh*¹ given by Stanley Lane-Poole we don't find any king of the name *Burhān Khān*.

In the list of Kings of Nizām Shāhi dynasty given by Lane-Poole² we find two Kings of the name *Burhān* viz. *Burhān I* (1508 A.D.) and *Burhān II* (1590 A.D.). Mr. Krishnacharya has identified the patron of Puṇḍarīka Viṭṭhala with *Burhan I* in the above list. According to Gazetteer³ the dates of this King are 1508-1553 A.D. The father of this *Burhan I* was *Ahmad* Nizam Shāh who "died in A.D. 1508 after naming as his successor his son Burhān, a child of seven years".⁴ Puṇḍarīka Viṭṭhala, however, mentions ताजखान as the father of his patron and अहमदखान as his grandfather. In view of this difference of parentage the identification of *Burhān Khān* given by Mr. Krishnacharya becomes doubtful. The grandfather of Burhān Khān is stated by Puṇḍarīka Viṭṭhala to have been born in the Faruki Dynasty (वंशः फारुकीभूपतेः). This *vamśa* or dynasty is described as a branch of another dynasty (—"क्षमापालशाखाविभृत्"). The son of अहमदखान viz., ताजखान is also called 'फारुकी' and his son बुरहानखान is likewise called 'फारुकीभूपतीश-तिलक'. The epithet 'फारुकी' uniformly applied to the son, the father and the grandfather in an emphatic manner leaves no doubt that Burhān Khān belonged to the Fāruki dynasty. Even though his name does not occur in the list of kings of the Faruki dynasty given in the *Khāndesh Gazetteer* or in Lane-Poole's *Mohammadan Dynasties* the testimony of Puṇḍarīka is clear on the point of his kingly origin and existence because his grandfather is called "अहमदखाननृपति" his father is called "ताजखानो नरपतितिलकः" and he himself styled as बुरहानखाननृपतिः" "with his capital (नरेन्द्रनगरी) at आनन्दवल्ली.

1. *Mohammadan Dynasties*, p. 315.

2. *Moha. Dynasties*, p. 320.

3. *Bombay Gazetteer*, Index, p. 71.

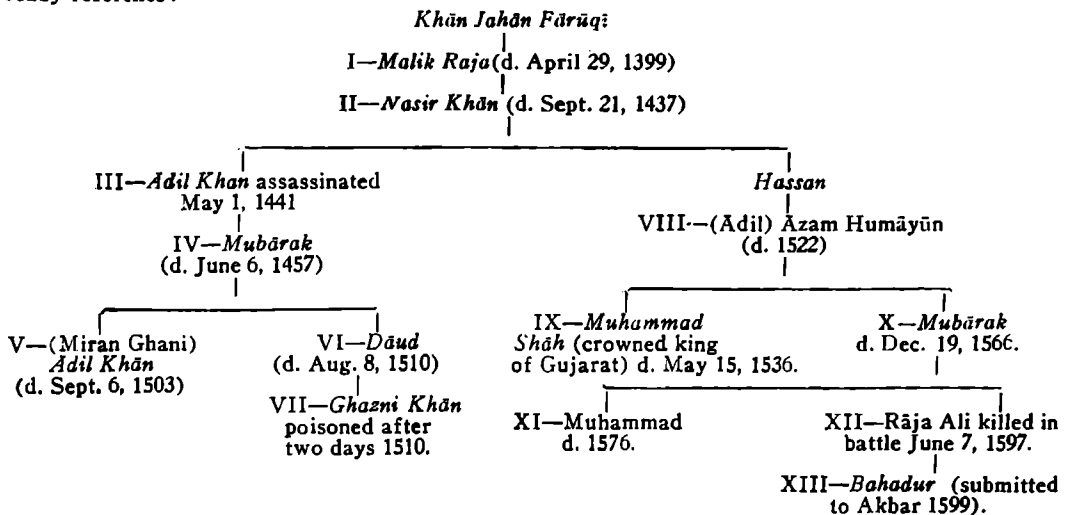
4. Do. (Ahmadnagar), p. 361.

5. According to one account Malik Rāja Fāruki the Founder of the Fāruki Dynasty was "a young Arab of high family." He ruled from 1370-1399 A.D. According to Ferishta (Briggs IV, 284) the family claimed descent from Khāliph Umar Fāruk. His father Chand Jehan was a minister of Alā-ud-din Khilji's Court [Vide *Bombay Gazetteer* (Khāndesh) Vol. XII, p. 243 and foot note 6]. Khalif Umar (634-44) was surnamed *Fāruq* (the Discriminator). Malik Rāja claimed descent from this man in the 22nd generation (Vide Vol. II, p. 392 of *Imp. Gazetteer of India*, London, 1928).

As Puṇḍarīka Viṭṭhala was patronized by Burhān Khān his knowledge about the dynasty of his patron and references to it in the *Sadrūgacandrodaya* must be looked upon as contemporary evidence, the value of which, unless contradicted by more reliable contemporary evidence cannot be undermined. A complete dynastic table¹ of the Fārūqī kings of Khāndesh at Burhānpur (1388-1599) has been recorded in the *Imperial Gazetteer*. This table also does not contain the names *Burhān Khān*, *Tāj Khān* or *Ahamadda Khān* mentioned by Puṇḍarīka Viṭṭhala as names of Fārūki kings. This omission raises the question of the existence or otherwise of a line of Fārūki kings indicated by the names *Ahamadda Khān*, *Tāj Khān* and *Burhān Khān* and ruling at Ānandavallī. I am unable to investigate this question at present as the necessary sources² published or unpublished are not at present available to me. Mr. Krishnacharya, however, has recorded no evidence to support his identification of Burhān Khān, the patron of Puṇḍarīka Viṭṭhala with his name-sake of the Ahmadshāhi dynasty.

The next question to be settled is the identification of Ānandavallī mentioned as the capital of Burhān Khān Fārūki by Puṇḍarīka Viṭṭhala. Mr. Krishnacharya identifies it with Ahmadnagar the seat of government of the Ahmadshahi kings. In the case of this identification also Mr. Krishnacharya has not supported his statement with any evidence and hence I find it difficult to agree with him in equating *Ānandavallī* with *Ahmadnagar*. In identifying place-names we must first of all try to find out if the names used in old works or documents are actually current in the same forms in which they are found in these works or documents. If these names cannot be identified with current place-names of the same forms we may try their nearest phonetical equivalents. In the present case we have

1. *Vide* p. 393 of Vol. II of *Imp. Gazetteer of India*, London, 1928. This table is reproduced below for ready reference :—



2. These sources as indicated in the *Encyclopaedia of Islam* (1926), p. 900 are the following.—(1) Muhammad Kasim Firishta—*Gulshan-i-Ibrahimi*. (2) *An Arabic History of Gujarat* ed. by Sir E. Denison Ross (Indian Text Series) London 1910. 1921. (3) Lt. Col. T. W. Haig—*The Farūqī Dynasty of Khāndesh*, (Indian Antiquary, Bombay, 1918).

actually a place called "Ānandaveli"¹ about three miles west of Nasik. This place was the country residence of Ānandibāi, the wife of Peshwa Raghunathrao or Rāghobā (1773-1784).

According to tradition² आनन्दवली was the name given to the place called चावंडस, where Anandibai the wife of Peshwa Raghunathrao gave birth to her first son on 2nd August 1764 and as it was matter for rejoicing or आनन्द, Anandibai named the place as आनन्दवली. It is difficult to assess the exact historical value of this tradition. Is it possible to surmise that the old name of this place was आनन्दवली and that it was revived on this occasion of rejoicing or आनन्द, by Raghunathrao the husband of Anandibai? Was Raghunathrao conversant with works on Indian Music in general and with the works of Puṇḍarīka Viṭṭhala in particular? We know that he was very much interested in the collection and preservation of Sanskrit MSS.³ In fact he maintained two libraries⁴ or "pustakaśālās" one at आनन्दवली and the other at Tryambakeśvara. In 1754 (4th September) he honoured a descendant⁵ of Tānsen (the celebrated musician at the court of Emperor Akbar). About 1767 A. D. the Peshwa Diary shows an expenditure of Rs. 195 on the purchase of about 36 pictures of Rāgamālā for being hung up in the special drawing-room of the Peshwa.⁶ These references show the interest of the Peshwas in fine arts in general and music in particular, though it is difficult to prove whether Peshwa Raghunathrao or any learned pandit in his employ had read the works of Puṇḍarīka Viṭṭhala and was responsible for the new name आनन्दवली given to the village चावंडस as stated above.

From the evidence recorded in the present paper it is clear that the literary activity of Puṇḍarīka Viṭṭhala can be assigned to the 2nd half of the 16th Century and not to the period 1510-1565 A.D. as stated by Mr. Krishnacharya. I would, therefore, request him to survey the material recorded in this paper and give us exact dates for the works, *Sadrāga-candrodaya*, *Rāgamañjarī* and *Nartananirṇaya* in the light of the exact date of composition of the *Rāgamālā* viz. 30th July 1576 as pointed out by me in my present and earlier papers on the subject.

1. Vide *Bombay Gaze. (Nasik)*, pp. 9, 193, 416, 536. On p. 536 the Gazetteer states.—"About this time Nāsik was the favourite resort of Raghunathrao or Rāghobā, the uncle of Mādhavarao, and his wife Anandibai who changed the name of the village of *Chaundhas*, three miles west of Nasik to Anandveli and built a mansion there (Grant Duff's *Marathas*, 326)."

2. Vide *Maharastriya Jñānakośa* by Dr. S.V. Ketkar. Vol. VII, page "आ १५४"

3. Vide *Peshwa Daftar Selection* No. 22, pages 94, 97, 98, 100, 103, 119—about 96 were collected by the Peshwa between 1754 and 1768 A.D.

4. *Ibid.* p. 118.

5. *Ibid.* p. 99.

6. *Ibid.* p. 108.

"१९५ रु., खाशा दिवाणखान्यात लावावयासी खे ॥ चित्रे रागमालेची सुमार ३६ यो र ॥ यादीरूपये"

RĀGAS IN S. I. MUSIC—THEIR ORIGIN AND EVOLUTION.¹

BY

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THE outstanding feature of Indian Music is the *rāga system*. Leaving aside folk music for the present, it will be found that every melody in India is in some *rāga* or other. The term *rāga* might be translated as a melody-mould or melody-type. A *rāga* derives its melodic individuality from its characteristic phrases, peculiar graces or *gamakas*, the frequencies of the notes figuring in it and the order of the succession of the *svaras* in the ascent and descent. Ancient *rāgas* were mere scales. This was the case till the time of Bharata (*circa* 1st Cent. B. C.) and appropriately enough, the word *rāga* is not used by him in his work *Nāṭya śāstra*. He mentions *Jātis*, which again were derived from the ancient scales. With Mataṅga, (*circa* 5th Cent. A. D.) a new chapter in the history of Indian Music begins and we have the beginnings of *real art music* from his time. His work *Brhaddeśi* in Sanskrit, is not available to us in its complete form. The available chapters have been printed and published in the Trivandrum Sanskrit Series.

In order to correctly appreciate the significance of the *rāga system*, one should know the implications and limitations of a truly melodic system of music. There can possibly be only two systems of music—one in which the music progresses by a succession of single notes and the other in which the music progresses by successions of groups of notes called *chords*. The former is styled the melodic system and the latter the harmonical system. In the former, at any one given moment only one note will be heard; in the latter system, at any one moment a cluster of notes will be heard. The notes figuring in this cluster or group bear to one other a definite relationship. The music of all the oriental nations is essentially melodic in its character. Harmony is a recent development in Europe and one can hear this type of music even in other parts of the world where European civilisation has penetrated. The idea of consonant and dissonant intervals was known in India centuries ago. The existence of such terms as *saṁvādī*, *anuvādī* and *vivādī* is a clear proof in support of this statement. *Saṁvādī*-note was a note which exactly harmonised with another note called the *vādī*. *Vivādī*-note was one which produced a discordant effect when sounded with the *vādī* note. *Anuvādī*-note produced neither of these effects but gave nevertheless some kind of aesthetic pleasure to the listener. If the *vādī* is taken as the king, then the *saṁvādī*, *anuvādī* and *vivādī* can be compared to the minister, friend and enemy respectively of the king. The very same ideas are conveyed by the corresponding terms used in ancient Tamil music: *Kiḷai* (கிளை) *Naṭpu* (நட்பு) and *Pakai* (பகை). If the builders of the Indian system had desired to develop their music along the lines of harmony, they could have done so. But the rich *rāga system* which

1. A paper presented to the Fine Arts Section of the IX All-India Oriental Conference, Trivandrum.

they hit upon proved too great an attraction for them. Giving up harmony, they chose to explore all the possibilities of the melodic system. And to-day Indian music has reached the high water-mark in the sphere of melodic music. In the innumerable rāgas and time-measures, in the delicate quarter-tones and micro-tones and in the use of peculiar graces or gamakas, Indian Music stands pre-eminently high and without a parallel.

Indian music has had a continuous development from early times. The recent researches carried on in the history of Indian Music, have yielded very good results and we now possess some definite knowledge relating to the missing links in the history and evolution of the art in India. Whenever new experiments were attempted or new theories enunciated, they were as usual met with opposition and in the long run if the innovations appealed to the musical conscience of the community as *sound*, they were adopted. In such cases the scholars lost no time in acknowledging the change as good and either *changed* the theory or *so interpreted* it as to conform to the change. This liberal attitude of the scholars had been responsible for the progressive growth of the art in India from time to time. A crisis must have been felt for instance when the old grāma-mūrchanā-jāti system with all its hoary traditions was sought to be given up in favour of the real rāga system.

Harmony and Melody are after all two kinds of languages and they respectively show the heights to which the genius of man has soared in his lofty quest for new forms of musical expression. European music is as great as Indian music. The composers in both the systems had before them the same ideals, but the methods of approach became different. The ideal of *absolute music* is reached in the very conception of the rāga system. 'Manodharma saṅgīta' is a unique feature of Indian Music. In a concert a musician performs or sings extempore music—music created on the spot in addition to the rendering of the pieces of the great composers.

The central point in the music of India being the rāga system, every writer of note has devoted a chapter to the elucidation of this subject. There was a time when a single system of music prevailed through the length and breadth of India. The bifurcation into the Northern and Southern systems came later.

In the ancient period of Indian Music, the grāma-mūrchanā-jāti system was in vogue. Two grāmas or scales were in use, *viz.*:—the ṣaḍja-grāma and the madhyama-grāma. The pitch values of the notes of the ṣaḍja-grāma were as follows:—

s	r	g	m	p	d	n	s
Minor	Semi-	Major	Major	Minor	Semi-	Major	
tone.	tone.	tone.	tone.	tone.	tone.	tone.	
$\frac{1}{9}$	$\frac{1}{8}$	$\frac{2}{7}$	$\frac{4}{5}$	$\frac{3}{4}$	$\frac{5}{6}$	$\frac{8}{7}$	$\frac{9}{8}$
1	[$\frac{1}{9}$]	[$\frac{2}{7}$]	[$\frac{4}{5}$]	[$\frac{3}{4}$]	[$\frac{5}{6}$]	[$\frac{8}{7}$]	2

This scale is still used in sāmagāna but not in art music. The ma-grāma was the same as the sa-grāma except that the fifth (pañcama svāra) was diminished by one śruti. It is this slightly diminished fifth that is referred to by scholars variously as Cyuta pañcama, Mṛdu pañcama etc. The scale that we will get by augmenting the r, g, d and n of the modern Kanakāṅgī by one śruti will give us the ancient ṣaḍja-grāma. By the process of the modal shift of tonic, 7 resultant scales called mūrchanās, were derived

from each of these grāmas. Of these 14 mūrchanās (caturdaśa-mūrchanās) some were found to be repeating; and eliminating the repeating ones, seven of these were ultimately retained and these were called the Jātis. Transilient scales which were subsequently discovered and used were also called Jātis. All these were still scales and did not develop to the full stature of rāgas.

From the time of Mataṅga, a new chapter in the history of Indian Music begins. He is a great authority and is quoted by many subsequent writers. He enunciates the lakṣaṇas or the characteristics of rāgas and gives a full description of some of them. He defines a rāga as follows:—

योऽसौ ध्वनिविशेषस्तु स्वरवर्णविभूषितः ।

रञ्जको जनचित्तानां स च राग उदाहृतः ॥

The following 13 lakṣaṇas (trayodaśa-lakṣaṇas) are mentioned for rāgas, by Sārṅga-deva in his *Saṅgītaratnākara* and by Raghunāth Naik in his *Saṅgītasudhā*:—graha, nyāsa, arṁśa, sannyāsa, vinyāsa, apanyāsa, tāra, mandra, alpatva, bahutva, śāḍava, auḍava and antaramārga. Some writers like Bharata and Veṅkaṭamakhin mention only ten of these lakṣaṇas. Some of these lakṣaṇas dwindled into insignificance after the great strides made in the development of the art during the recent centuries. From the details furnished for rāgas in ancient books we are not at present able to form full pictures of them. Some of the vital points necessary for defining the scope of a rāga are not mentioned in those books. We are now able to give the following precise details for rāgas and with them any intelligent composer of the future can easily compose melodies in them:

- (1) Janakā or Janya; if the latter, its parent mode.
- (2) Ārohaṇa and Avarohaṇa.
- (3) Jīva svaras and nyāsa svaras.
- (4) The characteristic gamakas.
- (5) The Jaṅṭa svara and dhāṭu svara prayogas, the rāga rañjaka combinations and the viśeṣa sañcāras if any.
- (6) The bahutva and alpatva svaras.
- (7) Upāṅga or bhāṣāṅga; if the latter, the accidentals and the sañcāras wherein they figure.
- (8) The highest and the lowest notes if any, defining the range of rāga-ālāpana.
- (9) The characteristic Śrutis; also if there are notes which are either slightly flattened or sharpened from their normal pitch.
- (10) Sarva svara gamaka varikā rāga or otherwise.
- (11) If the rāga shines by chowka kāla prayogas or by madhyama kāla prayogas or by both.
- (12) Time of singing—also if it is a ghana, naya or deśya rāga.

There are references to rāgas in non-saṅgīta literature both in Sanskrit and Vernaculars as in the epics, Rāmāyaṇa and Mahābhārata, the Purāṇas (Vāyu and Mārkaṇḍeya), in the works of Iṅgovaḍikaḷ and Adivīra Rāma Pāṅṭiyar. All the important works on music are in Sanskrit. Here and there we come across works like the Rāga Tāla Cintāmaṇi in Telugu, and Nāṭṭiyaśāstiram, Tālasamuttiram and Rāgatālaprastāram in Tamil. Many important Tamil works on music written in earlier times are now lost.

History of rāga classification

The nucleus of the modern rāga is to be seen in the ancient grāma system. The 14 mūrchanās already referred to had the following names:—

Mūrchanās of sa-grāma:—

Uttaramandra, Rajani, Uttarāyata, Śuddhaṣaḍja, Matsari Krita, Aśvkrānta and Abhirudgāta.

Mūrchanās of ma-grāma:—

Sauvirī, Harināsva, Kelopanata, Śuddhamadhyama, Mārgī, Pauravī, and Hrishyaka. The names of the finally retained 7 mūrchanās (Jātis) were as follows:—

Ṣaḍjī, Naiṣādi, Dhaivatī and Ārṣabhī which belonged to the sa-grāma and Gāndhārī, Madhyama and Pañcama which belonged to the ma-grama.

Next we have Mataṅga's intelligent classification into śuddha, chāyāлага and saṅkirṇa rāgas. Śārṅgadeva classifies Mārgī rāgas into:—Grāmarāga, uparāga, śuddharāga, bhāṣā, vibhāṣā and antarabhāṣā. He enumerates the names of many of these Mārgī rāgas and mentions the types to which they belong. Deśī rāgas are classified by him into Rāgāṅga, bhāṣāṅga, upāṅga and kriyāṅga. Ārcika, Gāthika and Sāmika were simpler scales used in ancient religious music. Saṅgītasamayāsāra of Pārśvadeva (1165-1330) mentions the following kinds of rāgas;—Rāgāṅga sampūrṇas, Rāgāṅga ṣaḍavas and Rāgāṅga auḍavas; likewise upāṅga, bhāṣāṅga and kriyāṅga sampūrṇas, ṣaḍavas and auḍavas. Nārada's *Saṅgīta Makaranda* published in the Gaekwad's Oriental Series is an interesting work and mentions rāgas to be sung in the morning, noon and evening times. Nārada's mention of muktāṅga-kampita rāgas, ardhha-kampita ragas and Kampa vihīna ragas, presupposes a certain stage of development in the art and I am led to think that the work must have been written either during the time of Ratnākara or slightly after him. It is also interesting to note that he mentions the rāga Nilambarī, not mentioned in earlier works. Nārada also classifies his rāgas into Puruṣa, strī and napuṁsaka rāgas, (masculine, feminine and neuter) evidently based on the gender of the rāga names. Sanskrit writers are not unanimous in their views regarding the gender of some of the rāga names—with the result that the terminations differ and we are likely to import a difference where none existed before. For instance, Bhairava and Bhairavī are two distinct rāgas. But Saurāṣṭra and Saurāṣṭrī are not separate rāgas. Revagupta and Revaguptī, Maṅgalakaiśika and Maṅgalakaiśiki, Malhāra and Malhārī, Sauvira and Sauvīrī are in the same position as Saurāṣṭra and Saurāṣṭrī. Another Pāṇini, I think, must come to fix definitely the gender of these rāgas. This takes us to the Rāga-Rāgiṇī-Putra system of classification prevailing in Hindusthani music. This system is first mentioned by Kohala and later developed by Locana kavi, Puṇḍarīka Viṭṭhala and others. The idea of male rāgas, each male rāga having a number of bhāryā rāgas, Putra rāgas and daughter-in-law rāgas is itself fanciful. There are also the dūlī rāgas. The Hindusthani scholars have now adopted the scientific system prevailing in the south.

The idea of a *mela rāga* begins with Vidyāraṇya's *Saṅgīta Sāra*, a valuable work which has not been recovered in its full form. Rāmāmātya's classification into uttama, madhyama and adhama rāgas is not based on any definite principles. The modern system of classification into Janaka and Janya rāgas and the classification of Janya rāgas again into

Janya sampūrṇas, varja rāgas, vakra rāgas, upāṅga and bhāṣāṅga rāgas, niṣādāntya, dhaivatāntya and pañcamāntya rāgas, ghana, naya and deśya rāgas and the classification of rāgas in general according to their Rasas and the time of singing are really based on scientific principles.

We have the Janaka-Janya principle even in the ancient Tamil Music. Paṇ was a general name for a rāga. It also denoted a generic type. Each paṇ (பண்) had a number of derivatives called Tiṇam (திறம்). Paṇṇiyarriṇam (பண்ணியற்றிறம்) was a ṣāḍava rāga, tiṇam (திறம்) was an auḍava rāga and tirattiṇam (திறத்திறம்) a svarāntara rāga. Paṇs were also classified into those which should be sung during day (பகல்பண்) those which should be sung during night (இரவுப்பண்) and those which could be sung at all times (பொதுப்பண்).

A study of the rāga names in the ancient works reveal certain interesting features:—

There are rāgas of provincial origin for example: Drāviḍa Gujjari (S. S. S.) Dakṣiṇa Gujjari (S. R.; S. S. S.) Mahārāṣṭra Gujjari, Saurāṣṭra Gujjari, Karnāṭaka baṅgāla, Dākṣiṇātya bhāṣā, Drāviḍa Gauḍa, Turuṣka Gauḍa and Āndhrī (all in S. R.). The Bṛhaddeśī mentions a rāga called Saḍjāndhrī. (S. S. S.=Saṅgīta Samaya Sāra; S. R.=Saṅgīta Ratnākara).

The Ratnākara does not mention the names of some popular rāgas like Mohana and Kedāragauḷa. It is possible that these rāgas were omitted by the negligence of the copyist for Śārṅgadeva says that he is giving the Lakṣaṇa of 264 rāgas but actually only 253 rāgas are found in the Rāga chapter. Or it might be, that these rāgas were known by other names in his time. While the Ratnākara mentions rāgas of Tamil origin like Devāravardhanī, the Devāra Hymns are set and sung to such rāgas of Sanskrit origin as Takka rāga, Indala, Kuriñji, Gāndhāra pañcamam, Mālavakausikam, Naṭṭarāgam and so on. In the field of music the interaction of Sanskrit and Tamil cultures upon one another has been productive of very good results.

Rare rāgas like Manoharī, Pratāpavarālī, Dīpaka and Guṇḍakriyā mentioned in ancient works have been popularised by the great composer Tyāgarāja through his compositions. Many South Indian rāgas like Śuddha sāverī and Śrīrañjanī are found in the Hindusthani music, where these rāgas are respectively known as Durgā and Bāgeśrī.

Examples of a few South Indian rāgas found in the music of the other nations also might be referred to in passing. The Major scale of European Music is our Śaṅkarābharaṇa with a slight difference in the pitch of the Dhaivata. Harmonic minor is our Kīravāṇī. Melodic minor includes the two melas: Gaurīmanoharī and Naṭa bhairavī. Siṃhendramadhya is met with in the music of the Gypsies and Hungarians. Mohana is seen in Scotch music and Śuddha sāverī is seen in Chinese Music.

South Indian Music has been enriched by the addition of many new rāgas during the last three centuries: Siṃhāravam created by Veṅkaṭamakhin, Kadanakutūhalam by Patnam Subrahmanya Aiyar, Svaravedī by Allūri Veṅkaṭādriswāmi, and Mallikāvasantam by Pallavi Seshaiyar might be mentioned. Nīlakāmbodi, Iniratirāga, candrikābhairavi, Pavindrakali, Paramāṇḍakali in the Tamil MS. Nāṭṭiya śāstiram and Tuṇḍi, Turuṣka Tuṇḍi, and Pati Kāmbhoji in the Saṅgīta Makaranda and Trinetraki in the Saṅgītasamaya-sāra are some interesting rāga names. It is possible to further enrich South Indian Music by the creation of new rāgas.

In conclusion, I wish to point out, that the term 'Oriental Culture' has till now been associated mainly with the Oriental religion, language, literature and philosophy. The fact that India possesses a great system of music, worthy of study by every intelligent person in this world has practically not come to the notice of orientalist in the west. Eminent Europeans like Mr. Fox Strangways, Rev. Popley, Mrs. Foulds, Mrs. Cousins, Dr. Hornbostel, Dr. Lachmann and Dr. Baker have done much to proclaim the greatness of Indian Music to the westerners.

I wish to respectfully suggest to the authorities of this conference to have a separate Music section in future. That will serve as an incentive to many music scholars to come and participate in the deliberations.

NEWS AND NOTES.

MUSIC AND THE TALKIE.

Padma Devi, the Bengali Film-star, said that though music was appreciated by many picture-goers, its elimination would give more scope for the development of the story of a film, and films in any case rarely showed Indian Music at its best as the songs were necessarily not of sufficient length to give complete scope for the full beauty of the original Music.

THE MAHARANA OF DHARAMPUR ON INDIAN MUSIC.

Delivering the convocation address of the Prayag Sangita Samiti, H. H. the Maharana of Dharampur said:

NEED FOR RESEARCH.

Western music, in recent years, had taken enormous strides in all directions, in the development of orchestration, chamber music, operatic music and even jazz. It was amazing how they went on repeatedly experimenting and adding to the richness of both the theory and practice of their music.

He conceded that in India too, we had masters in the past who blazed the trail and set up bright beacons on hill-tops for the guidance of those that came after them. It was only quite recently that we mourned the loss of one of those pioneers in Pundit Bhatkhande, whose researches into the past of our music were not for mere idle adoration but for fresh experimentations and new innovations. But considering the greatness of our music, the richness of our heritage, the extent and complexity of our culture, how many more we ought to have had? Indian music was full of immense possibilities for experiment. Most of us did not sufficiently realise the immense possibilities that were latent in our musical system. The present apathy, indifference, fear and lack of initiative must go. Musical conferences like

the one they had that day, and academies like the Prayag Sangita Samiti, and scholars and professional musicians like the ones gathered there, must all take an intelligent interest in the future of our music.

IMPORTANCE OF THE AMATEUR.

He believed in the amateur and knew that he had his part to play as the best of our professionals. In fact, the amateur could do a lot more in the way of research and study as he was less of a slave to styles and schools and had a more liberal outlook.

It was an encouraging sign of the times that more and more amateur artistes were coming forward to expound Indian music, vocal, instrumental and dance art. The Radio had wrought a wonderful change in the attitude of the public. Talkies had also played a part in this transformation. Music, if it was to play its destined part in the cultural life of India, must be lifted from its present plight of being the monopoly of a caste or class and be taught to every boy and girl in the land. The idea was not to make a musician of every child and thus overcrowd that already overcrowded profession, but to raise the general cultural level of the nation.

TEACHING CHILDREN.

He sounded a note of warning about the way children were made to sing, which in the end result in the breaking of their voice. Children, in his opinion, should not be made to sing to a higher or lower pitch than their normal *shruti*. As the lungs of young children were tender they should not be made to sing at a high pitch for a long duration. The proper age, it had been found out, for boys and girls to sing in higher octaves was between 13 and 18. Similar tests, he suggested, should be attempted in our country and the knowledge thus gained would be valuable.

NOTATION.

Referring to the subject of notation, he said that Mr. Chinnaswami Mudaliyar of Madras and Maharaja Tagore of Calcutta had long ago attempted to put in notation some of the difficult rāgas of Carnatic and Bengali music, and several other attempts had been made from time to time. European musicians and scholars, who had interested themselves in our music and who had made a careful study of it, had great hopes of its being accomplished.

Concluding he said that Art was a jealous mistress, and had to be wooed with all the fervour and passion of youth, and enjoined on the youths present to have faith in the cause they represented and in the future of Indian music.

FOLK-SONGS.

India had a priceless treasure of this form of art and he submitted that the roots of all fine arts lay in the folk-arts. He would suggest that the Samiti make every effort to introduce folk-music in its carricala and to encourage it in every way.

TALKS ON INDIAN MUSIC IN EDINBURGH.

Mr. V. K. Narayana Menon, M.A., doing research at the University of Edinburgh, gave talks on Indian Music in which he said:

Of all the Arts music is the most abstract. Sound out of its context is as easily distinguishable as colour; neither are pigments or colours any more 'concrete' than musical notes. But music, of all the Arts, has the least verisimilitude to Nature. The average man turns to a picture instinctively for the pleasure of recognising the image and associating it with his familiar visual experience. When a painting has to be viewed purely for the abstract rhythm of its lines and colours it becomes 'difficult'. The Cubists, for example, and some modernists maintain that resemblance to any objects in painting is at its best superfluous, at its worst distracting. And a great deal of modern Art means very little, if anything, to the layman. But why is music, in spite of its very abstract nature, full of meaning? Because in Music tradition is stronger. Our musical heritage has trained

us unconsciously to the rhythmic combination of sounds and we tacitly accept a piece of music without probing into the meaning of the sounds. It has become an intellectual habit with us. Tradition is not merely an abstract concept. It is a strong active force, cumulative, continuous. Tradition in Art is organic development and its main purpose is to set up basic values. When it is operative, the layman accepts it without question hardly conscious of it, just as the artist, the creator gains strength and power from it. This heritage of the West and the East is of totally different growths, under totally different conceptual values. That is why Indian music means much less to the most musical Westerner than to the most unmusical Easterner. The unmusical Indian's tacit acceptance of Indian music as a great and beautiful thing and his fascination for it is because of the strong force of tradition.

The Eastern mind is transcendental, speculative; the Western, critical. The East has always insisted on emotional sincerity; the West on intellectual sincerity. This, mainly, is the difference between Eastern and Western culture. Thus Eastern Literature, on the whole, is subjective; Western, objective. Its predominant note is a lyricism, not energy. The same difference is seen in painting, in sculpture, in its themes as well as its technique. Most of all in music.

THE EUROPEAN RENAISSANCE.

The development of European culture received a great impetus from the Renaissance. The Renaissance meant the emergence of the individual. With the breakup of the restraints of mediaeval Christianity men were free to realise their pagan heritage. Art moved out of the pale of the Church. It became democratic. The enlargement of the creative vision gave European Art its body. Painting achieved a new dimension, depth. The Moralities and the Mysteries became Drama. Music developed tonality.

It is perhaps idle to speculate what Western music would have been without the Renaissance; or as to the matter of that, what would have happened in the East if there had been a similar awakening there. The Renaissance was only an impetus. Even

the earliest European music; Greek music, though generally referred to as purely melodic, shows a latent harmonic sense which is absent in Indian music. Latent harmonic sense, because it developed the diatonic scale that has proved itself capable of bearing the Western classical system of harmony. Indian music is the most beautiful and complete example of the development of melody quite independent of harmony. Non-harmonic is different from melody which implies harmony. A purely melodic scale is a scale that is not based on a harmonic system. The popular acceptance of melody as tunefulness is incomplete and is dependent on symmetries of harmony and rhythm that rarely, if ever, occur in early music and are merely accidental potentialities in folk music. In European music melody is the surface of a series of harmonies. It is the musical surface of rhythm, harmony, form and instrumentation. An unaccompanied snatch of a melody from a Wagner opera implies harmonic draughtsmanship and expresses enharmonic modulation. But classical Indian music in its purest form is refractory to any harmonisation. It sounds exotic to the Westerner. Because he has lost the purely melodic concept of music. He cannot take in a melody 'neat.' He has lost the ear for it.

Musical criticism in India to-day is at a very low ebb, though the art itself does not show any signs of decadence. And it is strange. The advent of the British affected every department of Art. It meant the extinction of Hindu and Mahomedan architecture and the importation of a debased style which has given India some of the world's ugliest cities and buildings. Its most recent and scandalous product is New Delhi. The break-up of Indian feudalism and the disruption of the village social unit meant the extinction of the indigenous arts and crafts. The Indian School of Painting became a thing of the past and in its place a new school of mongrels sprang up. But, singularly enough, the main current of music remained completely untouched*. I do not know if it is due to the average, healthy-

minded English Civilians' and merchants' hatred of "Moonlight and Muslin." The typical English public schoolboy state of mind looked down on singers and dancers contemptuously as nancy boys. The subtle, introverting music of India left them cold.

ART IN THE EAST AND THE WEST.

Introverting, yes. European Art expresses emotion in a "uniform corporeal outwardness." Eastern Art is characterised by an inwardness, a minute separateness. This is seen clearly in the Dance. The *Mudrās*, gestures in the Indian Dance are separate symbols. They are linked by their continuity, but are devoid of any plastic relationship. There is little concerted action. The dancer is the centre, the figurehead of the idea. He is the subject of the dance. But the Western body in the ballet is part of a component unit. The main idea of the dance is projected on the dancer. The Western ballet is objectified pleasure.

And so it is with singing. The Western singer is mainly a vehicle. His voice is trained to ensure the maximum sonority and to be rich in harmonics. In the East the ideal voice is considered to be the purely 'white' tone. The Eastern voice is free from harmonics. It does not blend and a dozen voices singing together will sound like screaming. In the absence of concerted singing, the singer has more opportunities to assert his individuality. The highest art is extemporaneous and every artist is a creative artist, not merely an interpretative artist as in the West. The purely melodic element (in the narrowest sense the rise and fall of pitch) is a capacity of the human voice. That is why the highest music in India is the sung music.

Indian music draws you into yourself. It is an inner recreation. The highest Indian music concerns itself with experiences as interpreted by religion. That the greatest Indian Art has always centred round religion does not mean that it has not emancipated from the pale of the temple or the mosque. The Indian approach to art has never been democratic in the sense post-Renaissance art has been in Europe. A purely rational

*The importation of the vicious harmonium did a lot of damage. But it did not touch the main structure of music.

approach to art is incompatible with the Eastern temperament. The West is rapidly acquiring a sense of the values of Eastern Art. The Impressionists and other modernists make distinctions between Eastern and Western painting seem obsolete, and so with music. "Extremes meet", says Sir Donald Tovey, "and we are recovering a sense of the values of unharmonised melody; not melody which wants to be harmonised, nor melody which achieves harmonic sense by draughtsmanship, but the austere achievement, far more difficult than any 'atonality' of a melody that neither needs nor implies harmony."

LECTURES AND CLASSES ON INDIAN DANCING IN LONDON.

Ragini Devi, who was in India for some years learning Indian Dance, is conducting a course of weekly lectures and classes on the art of Indian Dancing, at India House, London. The course commenced on Feb. 2nd, 1938 and is being held under the auspices of the University of London.

STUDY OF MUSIC IN THE ANDHRA UNIVERSITY.

At its meeting held on 22nd January, 1938, the Syndicate of the Andhra University decided to conduct examination in Music under Part III of the Intermediate courses of study from the March-April examinations of 1939. Hence, the Syndicate suggested that the following contributions also be included in Part III of the Intermediate courses: Indian History, Ancient and Mediaeval History, and Music; Indian History, Modern History and Music; and Indian History, Logic and Music. The suggestion was adopted.

SURVEY OF INDIAN MUSIC BY DR. BAKE.

Under the guidance of Dr. Rabindranath Tagore, Dr. Arnold Bake, Senior Research Fellow of Brasenose College, Oxford, is at present carrying out a survey of the music of India. Dr. Bake has been sent out by the University of Oxford for making this survey, and is accompanied by Mrs. Bake. He is devoting a month to the survey of the music of Travancore, and has already re-

corded a large selection of songs of Travancore.

Dr. Bake said that Indian music was so rich and comprised so much that it was a whole world in itself, but he hoped to complete his work in about three and a half years. The ideal he was aiming at was a musical survey of India along the lines of the linguistic survey. The importance of this work was not merely musical but it was also of great psychological interest, as the soul of the people expressed itself in its purest form in songs and dances executed by humble folk in their homes and villages.

THE RELIGIOUS ASPECT.

One special aim of his work, he said, was to study the way in which religion had expressed itself in Indian music. Music had been one of the main vehicles of all great religions of India. If the poems of Kabir had not been written, the name of Kabir might, perhaps, have been forgotten; and the same was true of some other famous names in Indian religious history. The religious appeal in Indian music was most fascinating and ennobling, and it was one of his aims to make this better known in the West where, already, great interest was being taken in Indian music on a large number of occasions both in America and in England, and had found that Indian music appealed profoundly to many.

SONGS RECORDED.

Dr. Bake carries with him a Tefiphone, which is a new invention for recording sound on film along acoustic lines. This machine is able to record, if necessary, for twenty-four hours without a break. He also takes pictures with the cine-camera, thus supplementing the music with pictorial versions in the case of dances, *kōlāṭṭam*, etc. These records and cine films will go into the archives of the reorganised Indian Institute at Oxford, where they will be used for the study of Indian music and for lectures.

Dr. Bake proposes to record not only classical music and folk songs but also selections from the Vedas as well as from Buddhist liturgy. He has already recorded from the Sāma and Yajur Vedas and from the Buddhist liturgy of the Ceylon school, and

he hopes to record the Buddhist liturgy of Tibet and Nepal also in his tour.

Included in the music already recorded by Dr. Bake are selections from the Vedas, Sanskrit slokas, selections from Tyagaraja, the musician-saint of South India, songs in praise of different deities, Christian devotional and congregational songs, songs of cultivation. Vedda music, old Portuguese songs, cradle songs, songs of the Naiks, Valayans, etc., the wailing songs of the women of South Travancore, and dancing and kolāṭṭam (dancing to music by girls of South India), 35 expositions of tāla, the rhythmic basis of classical music, have also been recorded, these expositions having been given by Mrs. Lakshmi Narayanan Nair, Lecturer in Indian Music in His Highness the Maharaja's College for Women, Trivandrum.

FUTURE PROGRAMME.

Dr. and Mrs. Bake arrived in India in December, and after attending the session of the All-India Oriental Conference at Trivandrum, proceeded to Santiniketan to meet Dr. Rabindranath Tagore, who is the official guide of Dr. Bake for this work. Thence, they visited Ceylon.

From Travancore, Dr. Bake proposes to visit Cochin, Malabar, the southern districts of Bombay presidency, Ootacamund (where Toda music will be recorded), Kodaikanal and other parts of South India. They then proceed to Hyderabad and North India. Dr. Bake hopes to be in Brindavan for the Krishna Janmāṣṭamī (Sri Krishna's birthday) in August.

DR. BAKE'S LECTURE

ON THE STUDY OF INDIAN MUSIC AND ITS IMPORTANCE TO THE WEST.

Dr. Arnold A. Bake, D. Litt., of the Oxford University spoke, on 12th February, 1938, under the auspices of the Madras University Research Scholars' Association, on "Some Aspects of Indian Music."

The lecturer began by saying that the aspect of Indian music on which he wished to speak was its relation to the music of the West. The position of Indian music in the totality of the music of the Indo-European

peoples, was in many ways comparable to that of Sanskrit among the Indo-European languages. Sanskrit as a language by itself had been studied and analysed for at least two thousand years in India by Indians. When Westerners came to India, they discovered the similarity between phenomena in Sanskrit and those with which they were acquainted in their own languages. This initiated the study of comparative philology and resulted in proving the relationship of groups of people who previously had been considered as having nothing in common.

Similarly, the lecturer continued, in India they had a system of music perfected through the ages with its laws and theoretical analysis, considered as a separate entity by the scholars of the East. The study of the system by Westerners had revealed many points of resemblance it had with the systems of music of the other members of the great Indo-European family of peoples. The speaker felt sure that a thorough study of the Indian system of music would reveal its position in comparative musicology to be very much the same as that of Sanskrit in comparative philology. Just as with Sanskrit, the study of Indian music might be taken up for its scientific value, as also with equal justification for its intrinsic beauty.

IMPORTANCE OF SAMA VEDA.

India had divided its music into two large divisions called *mārga* and *dēśī*. *Mārga* represented the traditional, classical music of divine origin and *dēśī*, just folk-music played and sung for the enjoyment of the people without the ulterior motive of attaining salvation. The aim of *mārga* music was the attainment of salvation, as stated in Sanskrit texts and in the music of Sama Veda, they saw the first of the two sub-divisions of *mārga* music. Without this important constituent of Vedic liturgy, none of the larger Vedic offerings was considered complete. Its spiritual importance in the structure of Hindu religion in its oldest form, was enormous. Sama Veda was the only one of the three oldest Vedas of which music was an integral part. The study of this music and its development, seen in connection with the way of reciting of the texts of the Ṛg and

Yajur Vedas, ought to be undertaken without further delay, before the treasure was lost beyond recovery. A treasure it was, because here they found the only survival of the oldest stage of Indo-European music, demonstrating the phases through which music had to pass from the time when it was still intimately connected with magic. Not only the laws of music, but also those of religious psychology were illustrated here in chants that were extremely strong and impressive in their stern beauty. "Thus, Sāma-Veda is of enormous importance; first, as a monument of the oldest cultural history of India; secondly, as a means of comparison with what is found in Roman Catholic liturgy and thirdly, also Parsi scholars regard this study with keen interest, as the study of the phenomenon of Vedic chanting in its different aspects is more than likely to elucidate many dark points in the subject of chanting the holy texts of the Avesta, so closely akin to the Vedas."

AN ADMIRABLE SYSTEM.

"Of equally great importance is the second division of *mārga* music, which could be called India's classic music, a system that has its roots partly in Vedic music, partly in folk-music, and has a traceable history of at least a millennium and a half. It is here that the Indian theoreticians with their astonishingly sharp ear for phonetic phenomena have built up an admirable theory, closely akin to what is found in ancient Greece. As the Greek theory dominated the development of music in the West, to such an extent that even church music in Russia followed rules derived from it till the most recent times, and music in the West of Europe—especially ecclesiastical music—was under its sway for centuries. Whereas the whole Hellenistic world had adopted it already at the beginning of the Christian era, one cannot be surprised at discovering that Indian music is important for the study of music in the West, especially its earlier stages.

"In this extraordinary affinity of Indian and Greek music lies the explanation of the fact that the impact with Islam brought few changes in the system of Indian music. The

Arabs had modelled their own system exactly according to that of the Greeks, which they came to know after conquering Alexandria and the rest of the Hellenistic world. The impact of the two civilisations, Islam and Hindu culture, consequently, at least as far as music was concerned, was the meeting of two closely related forms of art. It certainly brought about changes in style but not in principle".

Referring to the importance of the study of Indian classical music from the Indian side of it, the lecturer said that the happy renaissance of Indian music now visible, would not be complete, nor perfectly sound, without an intelligent study and realisation of the laws of Indian music, which would strengthen the critical sense, and give the necessary energy to ward off harmful innovations from outside, such as the dreadful harmonium that destroyed the very essence of Indian music, and to fight against the deterioration that had crept in with the general decline of Indian culture during the last century and half. This study of *mārga* music in its two divisions was of great importance to India as well as to the West.

DESI MUSIC.

Emphasising the importance of the study of *dēśī* music, Dr. Baki said that the realisation of the importance of folk-music was not very old anywhere in the world. The prevailing attitude of official musicians towards popular tradition was one of utter contempt for ages. At last the eyes of those not belonging to the people themselves had been opened to the direct beauty of folk-songs. Almost in every country of Europe composers, utterly dissatisfied with the possibilities offered by the recognized system of classical music, had turned to folk-songs and drawn fresh inspirations. During the last half a century several European countries had produced composers, who were entirely inspired by the folk-songs of their country. It was remarkable that in India, entirely independent from what was going on in the West, the musical genius of Rabindranath Tagore sensed this importance, so that he turned to folk-songs and drew his most powerful inspiration from the folk-songs of Bengal.

"Whereas", the lecturer added, "the study of *mārga* music will help us to discover the basis of Indian music and further the realisation of the great musical culture that is India's, which has the strength to be continued in future, the study of folk-songs will reveal something entirely new and enrapturing to the unbiassed worker. A comprehensive study of both *mārga* and *dēśī* music carried out with love and perseverance is what India needs. Then *mārga* and *dēśī* music will be combined and bestow liberation and enjoyment both in equal measures. Thus, the study of Indian music in its different aspects is of importance for both East and West, and it is to be hoped that both in India and Europe musicians and scholars will start to work on it in happy co-operation".

The lecturer next explained by singing, the similarity of rhythms between certain Sanskrit hymns and songs he had come across in Ceylon and Nepal. Taking the division of time, Dr. Bake sang songs set to the time of 7 and 5 both in Indian and ancient European music. He next demonstrated the similarity in melody to be found between certain Indian songs and Russian folk-songs. There were similarities, he said, which might be attributed to certain direct influence, such as the Moorish influence in Spain. But there were other similarities which could only be explained as being fruits from branches of the same tree.

SIR C. V. RAMAN'S LECTURE ON THE PHYSICS OF THE VIOLIN.

Sir C. V. Raman delivered a lecture on "The Physics of the Violin" under the auspices of the Madras University Music Students' Association. The lecture was illustrated by lantern-slides.

Sir C. V. Raman said that music and musical instruments were part of the most precious heritage of humanity. Song and music formed, if he might say so, the fundamental bases of real culture and civilisation. In the past many years, modern science, or rather the application of modern

science, had helped to popularise, perhaps he should say, vulgarise music to a large extent. Some of them might have heard of the modern synthetic music manufactured in a purely scientific fashion. In spite of the highly advertised efforts of modern science, it was a remarkable fact that real music which mattered was still given to them by very ancient and well-known musical instruments. The *viṇā*, the flute, the drum and the *mṛdaṅga* came from most ancient times. This ancient land of ours was the birthplace of fundamental musical instruments. Investigators of the 19th century concentrated their attention only upon the detailed aspects of musical instruments. But none of them made any attempt to understand them. It was the desire of the speaker to study musical instruments as they were used and try to understand why they produced music. For several years he had concentrated his attention on this and twenty years ago he had prepared a monograph on the subject.

One of the earliest musical instruments to be adopted in Indian music was the violin. The genius of Helmholtz and of a great number of Italian artistes had perfected this truly wonderful instrument. The violin, though a foreign instrument, was a God-given gift to India and who, asked Sir C. V. Raman, would dare to say that the violin was foreign to India who had enjoyed the music that had been evoked from it by great Indian musicians such as Mr. Thirukkodikaval Krishna Aiyar? In studying the problem of how the sound of the violin was produced, they should think of the instrument as a whole. The problem of the action of the bow on the string was that of the action of the bow on the entire instrument. The action of the bow on the string controlled, and was controlled by, the resonance of the instrument.

Sir C. V. Raman exhibited slides showing a contrivance for the mechanical playing of the violin and explained the results achieved by it. He showed the curves illustrating the reaction of the string when the bow was applied near the bridge and at points away

from it. He also exhibited graphs explaining the relation between bowing pressure and the pitch and he demonstrated the wolf note. The School of Physics at the Harvard University had now taken up "the Raman curves" for further researches. The curves produced on the screen by costly and cheap violins indicated little difference and those working in that University were trying to find out the reasons. Sir C. V. Raman ended with an exhortation to Indian students to take up the study of Indian musical instruments.

MUSIC IN JAILS.

The powers of music have always been highly sung of by musicians, philosophers and poets. Its healing power has been recognised by doctors who are using it in hos-

pitals. Poets have said that he who has no music in him is a criminal and an imaginative national ministry in the United Provinces of India are experimenting in their jails the power of music to humanise criminals. A recent press message from Lucknow runs thus:—

With a view to making the outlook of hardened prisoners on life more humane, certain recommendations, it is stated, have been made by the expert committee on jail reforms.

It is understood that the the committee suggests that prisoners be allowed to sing for thirty minutes daily after lock-up. Radio sets may be installed in the "star" class jails and in Borstal institutions and gramophones (with records) may also be allowed to the "star" class prisoners.

BOOK REVIEWS

TYAGARAJA'S LIFE IN SANSKRIT

MR. Y. MAHALINGA SASTRI, M.A., B.L.

A Review of Śrī Tyāgarāja Carita, by T. S. Sundaresa Sarma, The General Stores, Ayyan Kadai Street, Tanjore, Re. 1.

This Sanskrit biography of the celebrated South Indian musical composer written in the epic manner comes to the Sanskritist section of lovers of music as an agreeable surprise. Biographies are rare in Sanskrit and those which have claim to historical veracity are rarer still. Though Mr. Sundaresa Sarma has furnished his "Life" with an invented legendary background and allowed current legends owing their origin to popular fervour to come into the narrative, he has faithfully stuck to facts of the real "Life" as gleaned from consistent traditional accounts and made it realistic by his eloquent manner and power of vivid description. His talent for dramatic presentation of situations in the story and his power of characterisation are undeniable. The realism of the scenes, the appositeness of the speeches, the distinct unindividuality of the characters, the profusion of the descriptive eloquence, the spaciousness of the narrative scheme, all these remind us of the grand epics of India.

We ascertain from elsewhere that the life of Tyagayya was from 1759 to 1847. The latter date is given by Mr. Sundaresa Sarma as he refers to 4948 Kali as the year of Tyagayya's passing away. Though he does not refer to the date of Tyagayya's birth or the number of years he lived, the reference to three sovereigns at Tanjore as contemporaries in succession to Tyagayya seems implicitly to grant a long life of more than three quarters of a century to Tyagayya. Mr. Sundaresa Sarma is correct in saying that Tuljaji was King during Tyagayya's boyhood, Sarfoji during his middle and declining age and Sivaji during his last days. As a matter of fact, Amarsing was king for

more than a decade between Tuljaji and Sarfoji.

Tyagayya at 16 years was already a householder thrown upon his own resources to make a livelihood and work out the fulfilment of his life according to his instincts and talents. His parents had died at about that time of his age and his elder brother who was cast in a far different mould from himself figured in his life only to make it unhappy. He was learning music at the feet of Soṅṭi Venkatramanayya, a local celebrity, and was perfecting the mystic efficacy of the *Rāma Tāraka mantra* till about his 40th year. If *Ela ni daya rādu* be accepted as his first *kṛti* and that as one inspired by his vision of Rama at the conclusion of his *Tāraka mantra sādhana*, we should presume that he launched on his career of a composer only at about his 40th year. The biographer at this point seems to be implicitly conscious of a strange parallelism between this feature in Tyagayya's life and a similar one in Vālmiki's life when he uttered the first verse in Sanskrit literature. Tyagayya is congratulated by his guru and exhorted by him to take to such compositions seriously all through life even as Brahma hailed Vālmiki with congratulation and persuaded him to compose the *Rāmāyaṇa*.

Then we enter the second period of Tyagayya's life in which he dedicated himself to the most fervent and ecstatic form of idol worship. Music had a large part to play in that worship and consequently there was in his life a sublimation of emotionalism as well as humanization of austerity to make it at once one of the saintliest and sweetest of lives that was ever lived by any mortal in this world. His compositions grew in number; his fame spread far and wide; pupils crowded to him to learn his *kṛtis*. His *uñcha-ṛtti* perambulations were becoming more and more a festive feature of the village

life. The unsolicited offerings of his admiring coresidents of the village enabled him to support not only his family now consisting of himself and his wife and his only daughter Sītā, but also his many pupils and a large floating concourse of Bhaktas who flocked to him daily to attend his *Rāma-Ārādhana* and hear his music. Musicians of repute from afar came to him---some eager to pay their tribute to the saintly musician and others in a spirit of rivalry to humiliate him. Kings contended to shower their munificent patronage on him. But Tyagayya never changed the settled course of his life. He subjugated all flaunting affronts thrown at him with his saintly humility and neutralized all tempting offers of patronage with a stoic indifference to every kind of secular advantage.

It was at this state that the smouldering illwill of his elder brother became blown into a suddenly leaping flame of fire and threatened to envelop the life of Tyagayya. Japyeśa born in penury and condemned to penury all through the best part of his life in spite of all his attempts to get out of its boggy ugliness, sprang up instinctively to clutch at the helm of affairs with an inordinate desire to capitalize the unexceptionable talents of the younger brother. The unobtrusive and yet stern resignation of Tyagayya inflamed him to brutal anger. He could scarcely understand the meaning of Tyagayya in persisting to live for ever in wretched penury when royal munificence was waiting most impatiently for a mere nod of his head to open out its richest showers of gift. Worship without secular compensation, music without reward, congratulations without concrete social advantages were gall to him. Disappointment drove him to despair and he descended to depths of vandalism. He did his worst but Tyagayya was immutable in his meekness of demeanour, indomitable in his attitude towards life and unshakable in his faith in God. His Rama soon set matters aright and he re-entered into the full swing of the devotional life with unabated zeal and redoubled faith. The last period of Tyagayya's life was marked by his pilgrimages to various shrines of South India and the programme of his tour can be fairly reconstructed from a classification of his songs

sung at the several places in honour of the presiding divine couple. Thus we can fix among the places he visited, Tirupati, Kovvur and SriRangan. One biographer records that Tyagayya sang *Vinatā suta* at *Kāñcī*. That *kr̥ti* is held to be a spurious one and the attribution should be taken with caution. One biographer omits the incident of the miraculous bringing back to life of a pilgrim to Tirupati who had fallen unawares into a well, through the *Amṛta vāhinī kr̥ti* by Tyagayya. From elsewhere we learn that Tyagayya's tour extended as far as Dhanushkoti. Tyagayya should have finished his pilgrimage before he was too much bent down with age. In the light of the evidence adduced by Mr. M. S. Ramaswami Aiyar we should have no hesitation in accepting his statement that Govinda Marar met Tyagayya in 1838 when the latter was 79 years old and the *kr̥ti*, *Entaro mahānubhāva* was the record of his admiration of Marar's musical genius. Our biographer brings the meeting with Marar close upon the meeting Bobbili Kesavayya and what more, he refers the *kr̥ti* 'Entaro' to the Bobbili incident. This seems to be an error. The Bobbili incident should have been several decades earlier to the Marar meeting and 'Entaro' as referring to Bobbili is incongruent in the extreme.

There are some more moot points in Tyagayya's "life." Our biographer claiming to himself the gusto of epic exaggeration has made capital out of the seeds of illwill ascribed by tradition to Japyeśa. The imagination of men delights in striking idealistic contrasts and I am disposed to believe that Japyeśan's name has been blackened more for the requirements of poetic idealism than with regard to strict truth and justice. Tyagayya's songs are more or less his jottings in his private diary and fully and faithfully record all his likes and dislikes, joys and sorrows and his hopes and fears. From a note in Mr. M. S. Ramaswami Aiyar's book I am able to gather that in a *Madhyamavati kr̥ti* Tyagayya complains about false accusations brought against him by his brother and his party. This should have reference to incidents of Tyagayya's early life when he had not effected his partition. As time ad-

vanced Tyagayya had no private grievances to vent against anybody but criticised secularism and cant and preached higher ideals to the mean out of sheer sympathy for their wretchedness. The pretenders to Bhakti with an eager eye for pecuniary gain were specially marked out by him for contempt and harsh condemnation. In the life around him in his populous village he should have been painfully repelled by types of men whom he characterises as Kalipurushas stooping to do anything for Dāra Sutaposhana and peddaperu. And as regards the mischief of somebody as a result of which Tyagayya is said to have missed his Rāma and other images for about a year, I am unable to decide whether it would have been a real event or a fancied one. All the *kr̥tis* of Tyagayya bear the stamp of idealisation from particular facts—a feature which distinguishes the true work of art bidding fair for permanence and the transient ones and the songs adduced in evidence of the truth of the incident of the loss of the images namely *Endu dakinado* and *Nenendu vedu kuda ra* etc. are all capable of a colourless philosophical interpretation. Indeed so much was the disregard of factors in life of Tyagayya that even in the *Kṛti Terathiyagarada* he refers to the metaphorical curtain of Matsara disdaining perhaps to make much of the slender incident of the real curtain being down before god Venkatesvara and to cast a slur upon the mercenary regulations of the God's attendants. Such is the spirit of Tyagayya's *kr̥tis*, and for the true enquirer, when all is said about the life, the lesson from Tyāgayya of sublimating our experiences in life for greater ethical and spiritual purposes, is a precious possession.

MR. T. LAKSHMANA PILLAI'S SONGS

IN TAMIL

MR. M. S. RAMASWAMI AIYAR, B.A., B.L., L.T.

[A Review of a new Volume entitled "Songs", composed by Isait Tamil Chelvar T. Lakshmana Pillai B.A., Major Treasury officer, (Retired) Trivandrum. Price Rs. 5.]

The volume under review is a Royal Octavo of 535 pages and contains 153 songs. In his Preface, Mr. Lakshmana Pillai observes: "It is a patent fact that, although

we have ever so many compositions in Tamil set to music, lyrical compositions have been a rarity in Tamil. Not that Tamil is in any way an inappropriate language; but the experiment has never been tried". It is, then, this *experiment* that Mr. Pillai tried and succeeded to a degree. Mere pretence or mechanical outward gestures do not constitute devotion nor do they lead one to salvation. This idea is expressed Mr. Pillai's "Bhakti onṛā" which is as follows:

முகாரி—ஆதி.

பல்லவி

பக்தியொன்றால் அடைவதிலையே
முத்திரன்னிலையே (ப)

அநுபல்லவி

சக்தியாளர் தயவிலராகில்
யுக்தியாளர் நலமிலராகில் (ப)

சரணம்

மறையுமீசனை வாழ்த்துவர் மனிதர்
மன்னுயிர்க்குன்ற முறைவரப் புனிதர்
முறைசெய்வான் மற்றுயிர்கள் மேலன்பன்
முத்திவருவதிலவனே முன்பன் (ப)

It is only genuine service to God's creations that enables one to top the list of God's devotees. In the following two pieces he says that universal kindness was the essence of Godliness:—

கேதாரகேளம் — சாப்பு

பல்லவி

செவ்வத்திலே செவ்வம் ஜீவகாருண்யம்
தெய்வத்தன்மை யிதுவே (செ)

அநுபல்லவி

கல்வியிற்கல்வி நற்கர்மங்களின் வித்து
நல்வினைப் பேறண்டநாதன் முடியின் முத்து (செ)

சரணம்

1. நல்லறம்யாவினும் மிக்கநல்லதிது
நாமெப்தவியெல்லாம் நல்கவல்லதிது
இல்லறவாழ்க்கையில் இன்பந் தருவதிது
இங்கும்எங்கும்இன்றுஎன்றும்வருவதிது(செ)
2. மாசந்றவரும் மதிக்கும் பெருமையிது
மக்கள் மனைவியினும் மிக்க அருமையிது
காசந்றவர்க்கும் ஓர் கற்பகமாயிது
கைப்பொருள் பொய்ப்பொருள் மெய்ப்பொருள்
[ளாமிது (செ)]

சங்கராபரணம் — சாப்பு

பல்லவி

தன்னுயிர்போல மற்றின்னுயிர் பார்க்கின்ற
தன்மையில்லார்க்கல்லவோ கர்மமுள்ளது (த)

அநுபல்லவி

மன்னுயிர் காக்கின்ற முன்னவர்க் கின்னவர்
மன்னவர் இன்னவர் சின்னவரென்றில்லை (த)

சரணம்

- ஒன்றும் சிறிதல்ல ஒன்றும் பெரிதல்ல
ஒன்றும்வரிதல்ல ஒன்றும்அரிதல்ல
நின்றநிலையில் ஏதும் பெரிதென்று கொள்
நின்றநிலையில் நெறிபுடன் நின்றகொள் (த)
- ஒருகண்பெய்யின்கண்ணீர் மறுகண்பெய்யுமுடன்
உயிர்கள் நோதல்கண்டால் நாமும் நோதல்கடன்
இருகண் ஓர்முடிப்பில் நிற்பதிணைய நாமும்
ஈசன் பிடியினோம் இமைக்குமேமம் (த)

When once the human mind reaches the altruistic stage, it looks for God, not without, but within, an idea which Mr. Pillai expresses in the song:

ஆனந்தபரவீ — சாப்பு

பல்லவி

எக்குற்றையெனத் தேடுகின்றேன்—நெஞ்சத்
திக்குற்றே யிருந்தாயே (எ)

அநுபல்லவி

கக்குற்றேடிய சூரியன்போல் இருள்
தங்கிற்றுள்ளதனாலு னைக்காண்கிலேன் (எ)

சரணம்

நன்மை தோன்றிடி லீ நடுவே நின்றாய்
ஞானமோக்கிலதன் மயமாய்நின்றாய்
பன்மைத்தோற்றத்தில் லீ யொருமைநின்றாய்
பாவந்தோன்றிடத்தே விட்டுப்போகின்றாய்(எ)

Mr. Pillai's views on music itself stand reflected in his Ānandabhairavi and Kuntalavarāli songs, viz.:—

ஆனந்தபரவீ—ஆதி

பல்லவி

உள்ளமுருக்குவதே கீதம்—உயர்ந்
தோக்கும் பரம்பொருளி லுற்பத்தி நாதம் (உ)

அநுபல்லவி

மென்னமனக்கவர்ந்து மெய்ப்பொடிப்பக் கலந்து
கன்னமொழித்திட்டன் புவெள்ளந்திறந்ததுபோல்(உ)

சரணம்

சின்னத்தன்மை யெல்லாஞ்சிதற நன்மை வழிக்கே
சின்னத்திறப்பிப்பதே—தேடுந்
தன்னை மறந்து நயாருபனைத் தழுவுவோர்
நாகம்பிறப்பிப்பதே—ஈசன்
பன்னுமொழியெனப் பகிந்து மனம் பரவி
கன்னல்முக்கனி கலந்தென்ன இன்பம் விரவி (உ)

குந்தளவராளி — ஆதி

பல்லவி

ஸங்கடமே ஜகம் சஞ்சலமே அகம்
ஸங்கீதமே சகமே (ஸ)

அநுபல்லவி

கக்குலாலாய திங்களும் வானிறை
செக்கதிரோனும் விளங்கினாலும் (எ)

சரணம்

புன்மைநீக்கும் கீதம் போதந் தெளிக்கும்
புல்லரோனும் சுத்தவின்ப மளிக்கும்
நன்மைசெய்யும் நற்பதங்கள் மல்கிடினும்
ஞாலமுடன் செல்வம் கல்கிடினும் (ஸ)

Mr. Pillai chose to divide his songs into three sections—Philosophical, Ethical, and Devotional. The following illustrates the philosophical nature of his compositions, viz:—

தோடி — சாப்பு.

பல்லவி

மனமே ஜடமென்கோ ஜடமே மனமென்கோ
மனமும் ஜடமும் நீயோ

அநுபல்லவி

முனமே ஜடமிருந்ததன்மேல் மனமென்பர்
நீனைவேதுயின்றியோர் ஜடமேதுனதென்பர் (ம)

சரணம்

நீர் பலபாத்திரக் கொள்வதுபோல் எங்கும்
நீயெயொரு பொருள் நிற்பதென்பார் சிலர்
சீர்பெற யாவுநீயென்ற பின் நீர்கலம்
வேறெனச் செப்பல் தப்பாருமென்பார் சிலர் (ம)
உடலெனும் பொருள் இந்த உலகெனும்ஜடத்திலும்
உளமெனும் பொருள் உலகுடைய நின்னிடத்திலும்
கடவில் மழையெனப் பிறந்தன உருவமாற்றம்
சுருகின் மனம் ஜடம் ஒருபொருள் இருதோற்றம்(ம)

To illustrate the ethical nature of his composition, his Kānaḍā song may be given here.

கானடா — ஆதி

பல்லவி

சிறப்பதிகாரம் — பிறர்க்குபகாரம்

அநுபல்லவி

அறப்படையா மிதென்றறியாது தன்னை
மறப்பதம் செருக்கிற் பறப்பதம் ஈனம் (இ)

சரணம்

- யாவரும் இன்புறவே உயர் நோக்கம்
எவரும் இழிவுற இல்லையோர் ஆக்கம்
கேவலம் ஒருயிர் என்றொறுக்காதே
கேள்வியுண்டாகும் தெய்வம் பொறுக்காதே (இ)
- நடுநிலையால் வரும் கண்யமே கண்யம்
நடுநிலைக்க வைத்தலே பெரும்புண்யம்
கெடுமனமே கொடுநக நெருப்பாம்
கேவலம் வேலை செய்யாத இருப்பாம் (இ)

And in illustration of his devotional songs, the following may be taken:

கீரவாணர் — ஆதி
பல்லவி

போதாதோ செய்த சோதனை யெல்லாம்
நீதா உணக்கிது நீதமோ நின்றன்
பாதாரவிந்தம் பற்றிக்கொண்டேன் இன்னும்
சுரணம்

டொற்புகழுக்கிது பூஷணமாகுமோ
பொக்குமருளெனக்கின்றியே போருமோ
அற்பத்துணையெனக் காற்றுதல் பஞ்சமோ
ஐயநின்னருளினறேல் வையமோர் தஞ்சமோ
(போ)

Be it however said to his credit that Mr. Lakshmana Pillai's prayer, even in his devotional songs, is, not for this or that worldly benefit, but for getting an equanimity of mind, as evidenced by his Madhyamāvatī song:—

மத்யமாவதி — ஆதி
பல்லவி

கெடுதலையில் நெஞ்சம் நிற்கவையாயே
நாதனதற்கு நீயே ஐயனே

அநுபல்லவி
கெடுதலை நீக்கிக் கிளர்வழிசேர
நடுதலை நீக்கி விடாததுபோலே
சுரணம்

ஆசை வளர்ந்தென்னை மோசஞ்செய்யாமல்
அல்லல் வளர்ந்தென்னை வெல்லவையாமல்
காசைவழிநுநான் நேசக் கெடாமல்
கற்றறிவிலுன்றன் பற்றுவிடாமல்
(சு)

Enough illustrations, I think, have been given to show that Mr. Pillai's style and diction are of superior order and are commensurate with the high thoughts embodied in his songs.

Since the notation also in given in the book, the learner will find it easy to master the songs.

A TEXT-BOOK ON SOUTH INDIAN MUSIC.

MR. S. RAMAMURTI.

[A Review of South Indian Music Series Book III (2nd edition) by Mr. P. Sambamurti, Lecturer in Indian Music, University of Madras. Publishers: The Indian Publishing House, G. T., Madras. Price 8 As.]

It is a well-known fact that the original literature governing what may be called modern musical practice of the classical

variety is mostly in Telugu, as the old treatises on Music are in Sanskrit. Call it historical accident if you like, but the fact is there and has operated to make the principles of musical science a sealed book to many musicians and music-lovers in this multi-lingual province of Madras. Subbarāma Dikṣitar's 'Saṅgīta Sampradāya Pradarśini', Thatchur Singaracharlu's series of musical works, and a number of other books like the 'Pallavi Svāra Kalpavalli' etc., may be said to constitute the basis for most of the new literature that is making its appearance in large volume as the result of the popular demand for musical knowledge. Mr. P. Sambamurti has done a real service in the direction of popularising and bringing the scientific principles of our music within easy reach of all English-knowing people by publishing a series of compilations at a cheap price, embodying the important points mentioned in the literature referred to above. The book under review is the third of this welcome series and consists of ten chapters (with an appendix and questions) packed with a fund of valuable information culled from various authentic sources, well arranged and analysed under well-defined headings, and will certainly be most useful to students appearing for examinations.

While appreciating the undoubted merits of this volume and emphasising its great utility to the student and music-lover, it may also be useful to draw attention to some aspects thereof which would appear to require further elucidation by the author. For instance, with regard to the distinction between *Ghana* and *Naya* rāgas, he says that the former class consists of those whose individuality is brought out more easily by playing or singing *Madhyamakāla* or *Tāna*. Apart from the novelty of this definition, it does not seem to be applicable to all *ghana* rāgas. In *Varāḷi* it is difficult to see how *Madhyamakāla* would more easily bring out the individuality. There is a *padam* of Kṣetrajña in *Varāḷi* framed in the slowest (*choukatama*) of time-measures but yet breathing *rāga-bhāva* in every pore without requiring the aid of *Madhyamakāla* to bring it out; in fact quicker tempo may even obscure its characteristics.

As regards rāgas, while the fact that some of the old lakṣaṇas have either become obsolete or are of mere academic interest to us at the present day, it is stated that as a result of the progress made in music during recent centuries we are in a position to give a more scientific description of the rāgas and define their scope in clearer and more accurate terms. But as a matter of fact, we do not find much evidence of this desirable amplification or scientific description in the pages of this book which mostly repeats the old definitions and explanations and also some terms whose practical musical significance is little known or understood or applicable now-a-days. The modern reader would certainly appreciate a more realistic and accurate description of a rāga, the basis of our music.

It is an admitted fact that the 72 *melakartas* are obtained by permutation and combination of 16 notes, but the author says these parent rāgas are based on 12 *svrasthānas* (note-places). This does not help the student very much, who would naturally be anxious to know the distinctive tonal value of each of these 16 notes, as otherwise there would be an inexplicable merger of some of these notes in the procrustean bed of 12 *svrasthānas*.

With regard to the musical terms explained in the book, some of the descriptions do not appear to be very accurate or very helpful to the student, while here and there we come across some new expressions. The term '*vakra rāga*' is found only in a few books like the '*Saṅgīta Sampradāya Pradarśini*' but the author has added another class called '*varja rāga*'. The idea is clear that this rāga is one in which some notes are taboo, but the term '*varja rāga*' may mean that the rāga itself is taboo. Again, the classification of '*Mitra rāgas*' is found only in the '*Gāna Bhāskaram*' among the modern works, and it is difficult to understand the significance of this term as applied to rāgas. *Mitra* means friend and it is not easy to see what alliance, friendship or common features there are in the following groups, for instance, which have common endings:—*Mālavagouḷa*, *Kannāḍagouḷa* and *Nārāyaṇagouḷa*, *Punnāgavarāḷi* *Pratāpavarāḷi*, *Kuntala-*

varāḷi and *Pantuvarāḷi*, or *Nāṭakapriya* and *Bhāvapriya*. This classification, far from helping us towards a reasonable understanding of the significance of the term, seems to lead us to amusing absurdities.

One of the terms which are well-known but are not mentioned in modern books with any explanation, is '*Laya*'. It may probably connote what is at the present day known as '*kāla*' or tempo and the term may perhaps be found in very ancient treatises like the '*Nāṭyaśāstra*'. But it is doubtful whether it can be usefully reclaimed to-day and applied in expressions like '*Vilambita laya*' and '*Druta laya*' for what are well known as '*Vilamba kāla*' and '*Druta kāla*'. We are also introduced to such new terms as '*absolute music*', '*applied music*', '*melodic orchestration*' etc., and it is difficult to get at what the author exactly means by them.

As regards orchestration, the author's enthusiasm in the matter of giving a harmonic orientation to our music is well-known. But, while the desirability of enriching our music by introducing harmony as a separate item of cultural assimilation without impinging on our musical heritage, is admitted by all, few purists will agree with the author in thinking that Tyāgarāja's '*Giripai*' will improve in its melodic effect if played by a set of instruments together. The author says that '*any rasika will immediately feel the enriched effect...on account of the various qualities of the tone of the stringed and wind instruments in the orchestra*'. While it may not be denied that there is peculiar effect in this sort of orchestration and perhaps the saint of Tiruvaīyāru himself may be astounded at the unexpected results which he himself could not foresee, there is no doubt that it will obliterate or at least blur the finest nuances of tone, grace and movement necessary to bring out in all its completeness the melodic integrity and individuality of *Sahānā*. The question how far our music could be fitted into such orchestration has not yet passed the range of acute controversy.

TYĀGARĀJA'S SONGS IN ENGLISH

[*The Songs of Tyāgarāja translated into English by Dr. C. Narayana Rao, Ātre-*

yāśramam, Ananantapur. Price Rs. 2.]

PROF. P. SAMBAMURTI.

The district of Tanjore is perhaps the brightest spot in the map of South Indian music. Therein were born some of the greatest composers and musicians. Even the musical luminaries of other parts of South India came to Tanjore, enjoyed the patronage of the ruling princes and flourished there as samasthānavidvāns. Tanjore occupies the same position in South Indian music as Germany in European music. Tyāgarāja's ancestors who belonged to the village Kākarla in the Cumbam Taluq of the Kurnool District, migrated to the South during the 17th cent.

Dr. Narayana Rao has rendered signal service to the musical world by publishing English translations of 76 songs of the great Telugu composer. The selection is varied and representative. There are the Rāmāyaṇa Kīrtanas, Kīrtanas detailing Tyāgarāja's religious experiences, songs depicting his code of ethics, his conception of the duties of persons in affluent circumstances and his conception of a true devotee. Only free translations are given, but they are delightful to read. It is not an easy task to translate the sāhityas of sublime poets like Tyāgarāja. Here and there an acute critic may find that his own interpretation of a particular sāhitya is not reflected in Dr. Rao's work. But it must be said to the credit of the translator that the spirit of the songs is reflected faithfully in most cases. The transliteration given for the sāhityas is a commendable feature of the book. The author could have given the name of the rāga on the top of each piece and that would have helped the reader to reflect awhile about the relation between the rāga and the chosen theme. Also short notes explaining the circumstances that occasioned some of the songs like *Tera tiyyagarāda* and *Rāgaratnamālika che* could have been added. The songs in the book are purported to be given in the order of their evolution. But we find compositions of his earlier period figuring in the later portions of the book and *vice versa*.

In some songs we find that Dr. Rao has changed the readings for no justifiable cause. As examples might be mentioned the following: Bhajiyiche into Bhajiyinchu in the caraṇa of *Kaddanuvāriki*; Tatvamasiyanē into Tatvamasiyanu in the anupallavi of *Tatvamērugatarāma*. The suggested changes are unnecessary and the original readings are correct. Earlier composers like Bhadrachala Ramdas and Talapakkam Chinnayya have also used similar prayogas. All great composers have used only the spoken language in their sāhitya. Tyāgarāja was a great scholar in Sanskrit and Telugu and when the occasion demanded it, he used scholarly language. Like Purandara Das, he wanted to teach the truths of the Upanishads to the masses through the most agreeable medium of his musical compositions and it is but natural that he should have resorted to very simple Telugu for the purpose.

To the vast member of musicians and music lovers who are ignorant of the Telugu language, this book will be a valuable help in understanding the beauties of the brilliant sāhityas of Tyāgarāja. The book is well got up and deserves a place in the library of every musician and music lover.

V. RAGHAVAN.

It is remarkable that no period of India's cultural history was really barren; for, in some part of this vast land, and in some vernacular, some genius was always flowering and enriching some art. In south India, in a politically decadent age, in an age when literary activity was of no great moment, it is remarkable how the art of Carnatic Music was entering its golden age. Tyāgarāja was only one of the many musicians and composers of this age but undoubtedly, he was the foremost of the composers, for among the composers, he was a poet, and in his poetry, there were great devotion and truths of philosophy. Perhaps no great music ever flowed out except from a saint and a man of realisation. As a true artist and a true man of realisation, Tyāgayya spurned the path of worldly glory; as a devotee of Rāma he laid stress on true devotion and surrender to God and pointed out the futility of mere learning

and pointless austerity; as a musician, he transformed a mere art into a Sādhana or an Upāsana.

It was a happy idea of Dr. C. Narayana Rao, the well-known linguist and scholar of Anantapur, to make known to the public that knew not the Telugu language in which Tyāgarāja composed his songs, the poetry and the philosophy of Tyāgarāja's songs. It is because of this purpose in his view that the translator has not even indicated the Rāgas of the songs selected. It must certainly be admitted that these translations give an idea of the content of the songs but a full appreciation of the content could be had only by listening to the pieces when sung. There arises a feeling in me, as I closely studied a selection of these songs and translations, that the latter could have been more close to the former; sometimes, the rendering is too free; and effort could have been taken to give them a greater literary charm. Such lines as "of omkār which offers the fruit of Yāg and Yog and Tyāg and Bhog" do not read well. Further, in some cases, Tyāgarāja's refrain or Pallavi gives the emphasis to one passage and when the translation is read, the burden shifts itself to a different idea.

There are altogether 77 songs in this collection; or rather 76 only, for *Kanakana-ruchira* is, by oversight, repeated. The Telugu text of the song is given in Transliterated Roman on one side with the translation facing it. There is a Preface which gives a brief biography of Tyāgarāja. On

p. x. of the Preface, the translator says that the order of his selection is based on his idea of the order of the development of Tyāgarāja's ideas; but surely, one cannot lay rāja. On p. vii, the preface says that Tyāgarāja was born at Tiruvālūr and that he migrated to Tiruvārūr also called Pañcanadal Tiruvālūr and Tiruvārūr are identical; the place to which Tyāgarāja migrated and which was called Pañcanada, is Tiruvaiyāru or Tiruvadi. On p. viii, the preface says that Tyāgarāja evolved a system of music of his own, a too controversial question.

Besides, the translator says at the end of the opening paragraph of his Preface that Tyāgarāja is the greatest modern exponent of Āndhra culture and, in accordance with this spirit perhaps, he has issued this volume as one in a series called by him 'The Heritage of Āndhra'. Evidently we have to understand by this that the translator's point is to make a vigorous call to the Telugu-speaking people to become more aware and sing more of the songs of Tyāgarāja, which the Tamils preserve and cherish so well and so much. To an impartial student, Tyāgarāja is a product of those fertile banks of the Cauvery of the Tanjore district of which poets sang:—

स्वादीयसी यत्र कवेरजैव
ततस्तरां केरफलोदकानि ।
ततस्तमां चाथ गिरां विलासाः
प्रसन्नगम्भीरपदाः कवीनाम् ॥

—

THE MADRAS MUSIC CONFERENCE

THE SEVENTH SESSION, 1934.

The Seventh (1934) Annual Music Conference organised by the Madras Music Academy was noteworthy for many important and new features. Instead of confining the performances to a few leading musicians as in previous years, efforts were made to provide facilities in this Conference not only for them but also for other new and deserving artistes to display their talents. Almost all the known artistes, (senior and junior) in the province were invited and applications also from others who wanted to take the opportunity were called for.

The Academy's invitation to the musicians was strongly supported by a joint appeal issued by Vidvāns Gāyakaśikhāmaṇi Muthiah Bhagavathar, Tiger Varadachariyar, Musiri Subrahmanya Iyer and Jalatharangam Ramaniah Chettiar. All musicians took part in the Conference and connected performances without expecting any remuneration in return except travelling charges and batta and thus made the Conference really their own.

A record number of about 50 performances were held within the 12 days of the Conference, in the mornings, evenings and nights and thus it was made possible for over 100 artistes to participate in the Conference, including the late Naziruddin Khan of Indore. The duration of performances was limited to two hours at the utmost and was never less than an hour.

“ OFFICIAL REPORT OF THE PROCEEDINGS.

THE OPENING DAY.

The Music Conference organised by the Madras Music Academy was opened, on Saturday 9th December, 1935 at 5 P.M. at the special pavilion in the People's Park by Kumararajah M. A. Muthiah Chettiyar of

Chettinad. There was a large gathering of music lovers and musicians present at the function.

Vidvan T. S. Sabhesa Aiyar of the Raja Annamalai College of Music, Chidambaram, the president, and the guests were received by the organisers.

The proceedings commenced with a prayer by the students of the Teachers College of Music after which Mr. S. Satyamurti welcomed the guests and requested Kumararajah M. A. Muthiah Chettiyar to open the Conference.

WELCOME ADDRESS.

The Music Academy which had organised the Conference, stood Mr. Satyamurti said, for high ideals in the field of music. It wished to bring together scholars and musicians, to consider the problems in the theory and practice of music to encourage deserving artistes and to provide facilities for sound instruction in music. It seemed to him that music somehow or other survived in the country. There were few composers to-day in Tamil Nad. The musician's stock-in-trade consisted of about fifty or sixty kṛtis of Tyāgayya and a few others. In removing these defects and in creating a strong and active public opinion among musicians themselves to agree to uphold their standards, the music lovers had great work to do.

After referring to the work of the Music Academy in reforming in several directions musical performances, *he said there was need for a good music hall in the city. He would suggest that the Corporation and the public should co-operate in this matter.*¹

This year, the Academy, Mr. Satyamurti said, was trying a new experiment of having a number of performances each day—

¹ The Academy has since started a Building Fund for a hall of its own and appeals to all Music lovers to contribute liberally to the fund.

not less than three. Public taste, he was afraid, was being affected due largely to the multiplication of gramophones and talkies—but these had come to stay. They should therefore do their best to improve the standard of music. The Academy had restored Bharata Nāṭya to its pristine honourable place. They had tried to promote instruction in music on correct lines. If imitation was the sincerest form of flattery, the Music Academy could take the number of music conferences held all over the country as a tribute to its work. But he would suggest to all music lovers that there was no room for two conferences in the city. He would suggest they should all co-operate in the best interests of music.

In conclusion he suggested the establishment of a Music Federation in the city, affiliating all music sabhās in the city, setting up standards for selection of compositions and other improvements and preventing unhealthy competition. They should also give a larger place for Tamil compositions in music performances, for the sāhitya of a piece appealed as much as music.

In the desert of political strife and controversy, he said in conclusion, music offers an oasis where we can shed all our political differences and bickerings and stand together shoulder to shoulder worshipping at the shrine of music.

OPENING ADDRESS

KUMARARAJA M. A. MUTHIAH CHETTIYAR
The Kumararaja M. A. Muthiah Chettiyar, in his opening address, said:—

By inviting me to open this conference, you have overwhelmed me with kindness. I am very grateful to the organisers of this conference for the opportunity given to me of participating in this evening's function. Though I may be a poor successor to the illustrious persons who have preceded me in the years past, let me assure you that my interest in the advancement of music and the progress of the Academy is as great as theirs. The pleasure, which I feel in being associated with this function, is being enhanced by the fact that you have as the president of this conference Vidvān Sabhesa Aiyar, Principal of the College of Music founded by my evered father at Annamalai Nagar.

Friends, the Music Academy, under whose auspices this conference is being held, has done yeoman service in the cause of South Indian Music during the comparatively short period of its existence. The conference has become an annual function of great importance. Music-lovers all over the presidency look forward to this annual carnival of Music with the greatest delight.

The Academy has solid achievements to its credit. The Teachers' College of Music and the Faculty of Music in the Madras University owe their existence mainly to its labours. The Academy is trying to disseminate music on right lines among our people and to keep it at the high level of perfection it has reached under the fostering care of discerning patrons and zealous masters of Music. To-day there is a greater recognition of its aims and aspirations; its progress has been steady though slow. It is full of vitality and vigour and we can look forward to greater achievements in future.

In recent times music is spreading every where. What was confined to some select cultivated homes has now spread to the average household. Science has had its share in making the people music-minded. Its discoveries have now made possible what formerly was well nigh impossible. The Gramophone and the Radio have so popularised music that there is hardly any man or woman who does not hum a tune sung by some well-known artist.

While we feel gratified to see this rapid spread of music, we cannot help deploring the fall in the general standard of music. What was gained in expansion was lost in quality. Of late the tendency to appreciate and imitate the kind of music commonly heard in theatres is becoming general. When artists begin to please every common taste, the dignity of music is likely to be impaired. The musician is a creative artist. Standards take their bent by the turn given by artists. They therefore become responsible for creating the right taste in music. Let not our music be pulled down to the average level but rather let us try to push up the average level into the higher realms of music.

In this Conference, where are gathered most of the Saṅgīta Vidvāns of this Presidency, a great deal of discussion is sure to take place. It is upto the Academy to turn it to account and evolve something useful. Our Vidvāns, who have gained name and fame in the musical world owe a duty to their less fortunate brethren. They must train them in the best traditions of exposition and method so that their experience may not be lost to the public. The ancient gurukula system is gone, probably never to return, but the spirit which animated it may be adapted for our use with changes suited to the needs and circumstances of modern life so that by consistent association with the master minds, the students may be enabled to imbibe their distinctive contribution to the art and science of music.

We in South India have long been accustomed to hearing songs composed mainly in the Telugu language by the great Tyāgayya and others. Is it not high time for us to give Tamil the place in music to which it is legitimately entitled in Tamil Nadu? It is the duty of the Tamil musicians to give it that amount of prominence which it undeniably deserves. The beautiful, soul-stirring, devotional hymns of the Nāyanmārs and Ālvārs captivate the hearers, throw them into ecstasies and help them to become at one with the Maker. I hope also that the Academy will take early steps to trace, secure and publish rare and forgotten compositions in Tamil of musicians of repute.

Let me again thank Dr. Rama Rao and all those associated with him in the work of the Academy for the honour they have done me in inviting me to open this Conference. May this Conference add its annual quota to the sum total of achievements in the field of music is my earnest prayer. Friends, it is with great pleasure that I declare the Conference open.

Vidvān Tiger Varadachariar proposed Mr. T. S. Sabhesa Aiyar as President of the session. Mr. T. L. Venkatarama Aiyar seconded the proposition which was then carried. Mr. T. S. Sabhesa Aiyar, the President then delivered his address.

THE PRESIDENTIAL ADDRESS.

The President first thanked the organisers of the Conference for the honour done to him in electing him President of the session. The first subject, he would like to touch upon, he said, was that in none of the numerous conferences that had preceded the present one, had instrumental music formed the subject of their researches. Such an investigation, he believed, would conduce to the improvement of the art. Ancient works on music emphasised the importance of instrumental music. The Viṇā, for instance, was the best instrument of music, conforming to all the requirements of the science of music and facilitating an easy understanding of its 'lakṣaṇas.'

Those participating in such conferences, he continued, were generally either persons who loved the art for its own sake or those who were professional musicians. The former, he said, had been doing their best to raise the standard of music and of the art as at present practised. With this end in view they had opened music colleges and organised conferences, competitions and examinations. But the same, he was afraid, could not be said of professional musicians. He hoped this would cease to be so before long. In these days when knowledge of music was widespread and the agitation for its spread was strong, the professional musicians should deem it their duty not only to improve methods of imparting musical instruction and the standard of musical performances, but also to promote research in musical science. This could not be done otherwise than by co-operation and consultation among themselves. He gathered that several musicians hesitated to participate in such conferences either out of diffidence in their own qualifications or lack of adequate mastery over particular branches of the art or for similar reasons. No one, he said, could lay claim to perfection. As lovers of the art, they should do all they could in however small a measure, to promote the art.

The President next pleaded for an authoritative work being brought out on the basic

principles of Carnatic music and referred to the work done in the field of north Indian music. The value of such a good musical treatise could not be exaggerated.

Orchestral music, the President said, was a feature of Western music. It emphasised harmony and staff notation. But its basis was not vocal music; it was the music of the piano. It did not rouse the higher emotions, such as love, and peace. Western music, he thought, interpreted the things around man and their beauty; Indian music interpreted the significance of Śrī Naṭarāja's Tāṇḍava Dance. Its chief characteristics were Bhāva, Rāga and Tāla.

As one interested in the promotion of music, the President said in conclusion, he was pleased with the enthusiasm evinced by students of music in such Conferences. If they would form a South Indian Music Students' Association, they might be able to do some good work in the cause of music. The promotion of the art called for whole-hearted co-operation among professionals, teachers, students and lovers of music.

After Mr. T. S. Sabhesa Aiyar had delivered his address Mr. E. Krishna Aiyar Gl. Secretary of the Academy, proposed a vote of thanks to Kumararajah Muthiah Chettiyar. He said that the three institutions—The Madras University, the Annamalai College of Music and the Academy, were working in harmony in promoting the study of music.

The day's proceedings closed with a music performance by Dhanam's daughters.

THE SECOND DAY.

23—12—1934.

The conferece re-assembled at 12 noon on 23-12-34 with Vidvān T. S. Sabhesa Aiyar in the chair. The following was the Agenda of the conference:—

- I. Reading of Papers.
- II. Problems connected with instruction in Music.
- III. Improvement of Music.
 - (a) Standardisation of *Kṛtis*.
 - (b) Regulation of Gramophone Music.
 - (c) Stage Music.
- IV. Reconsideration of *Hindola* and *Hindolavasanta*.

V. *Lakṣya* and *Lakṣaṇa* of the following *rāgas*:—

1. Sāma.
2. Pratāpa varāḷi.
3. Natanārāyaṇi.
4. Pharaz.
5. Bhairavam.
6. Nārāyaṇagauḷa.
7. Sālagabhairavī.
8. Dilipaka.
9. Mañjarī.
10. Devāmṛtavarṣiṇi.
11. Nādachintāmaṇi.
12. Saindhavi.
13. Gaurī.
14. Gopikāvasantam.
15. Deśākṣi.

VI. Intensive and elaborate consideration of:

(i) Toḍi (ii) Śaṅkarābharāṇa.

VII. *Rāgalakṣaṇas in general*.

VIII. Principles to be observed in *Rāga ālapana* and *Pallavi* singing.

IX. Notation.

X. *Rāga* and *Rasa*.

XI. Bharata Nāṭyam.

↳ II. Demonstration of Musical Instruments and Inventions.

↳ III. Resolutions on other matters of general interest.

PROBLEMS OF MUSIC INSTRUCTION

The first point discussed was whether *Kīrtanas* should be taught with the body of the *svaras* or whether they should be taught with the *sāhitya* alone. Opinion was divided. Some were of the view that *Kīrtanas* should be taught only through the medium of *svaras* while others contended that it would be destructive of the *Rāga-bhāva* if *Kīrtanas* were taught with the body of the *svaras*. Discussion revealed that opinion was more in favour of the view that *svaras* should be in the background and that the *Rāga-bhāva* was more important and that therefore the *Kīrtanas* should be so taught as to bring out the *Rāga-bhāva* without being hampered by the *Svaras*. The President agreed with this view.

THE THIRD DAY.

24—12—1934.

Resuming the discussion of the same subject of Music Instruction, the conference considered the importance of Saralivariśai, Alaṅkāras, Gītas and Varnas. The object of the Varnas, it was pointed out, was to inculcate both Rāga-bhāva and knowledge of the Tāna and that Ettukaḍai svaras would be a guide to the singing of Svaras and Kīrtanas. Opinion was unanimous that Varnas were useful for that purpose but that they should be taught with the primary object of reproducing the Rāga-bhāva. Emphasis was also laid on the necessity for Saralivariśai, Alaṅkāras and Gītas.

A question was raised as to whether for creative music, a preliminary training in the grammar of music was necessary. It was suggested that a distinction might be made in this matter between those who studied music with the object of becoming professionals and experts in it and those who studied it for its own sake. A short discussion ensued and the President expressed his view that Saraḷi, Gītas and Varnas should be taught with Rāga-bhāva, and that a distinction such as was suggested might be made.

THE FOURTH DAY.

25—12—1934.

‘BALAKOKILA’—A NEW INSTRUMENT.

Before the discussion began, Mr. N. S. Arunachala Aiyar gave a demonstration of an instrument devised by him, called the Bālakokila.

THE STANDARDISATION OF KRTIS

The discussion for the day centred round the question of the standardisation of Kṛtis. Opinion was sharply divided, one section holding that the Kīrtanas should be sung only in the form and with the Saṅgatis which the composers had given to them, the other party contending that new Saṅgatis could be incorporated provided such introduction did not change the character of the Rāga and the meaning of the Kṛtis. The former section was supported by Vidvan Tiger Varadachariyar, Messrs. T.V. Subba Rao, P. S. Sundaram Aiyar, S. Subramania Sastrigal, T. L. Venkatarama Iyer, P. S. Krishna-

swami Aiyar and the Prof. Sambamurti.

Mr. M. S. Ramaswami Aiyar pointed out an instance where Vidvan Sabhesa Aiyar had introduced new Saṅgatis in a Kṛti, thus enhancing the charm of the Kṛti.

Mr. C. S. Aiyar stated that what was important was that the original version should not be changed.

Gayakasikhamani L. Muthiah Bhagavathar was of the opinion that the adding of Saṅgatis to the original ones was not proper and that Kīrtanas should be sung primarily with the object of rendering the composer's idea and the Rāga-bhāva.

THE FIFTH DAY.

26—12—1934.

NOTATION.

At the meeting of the Expert Committee of the Madras Music Conference, on 26-12-34, Vidvan T. S. Sabhesa Aiyar presiding, it was resolved to appoint a Committee of competent musicians to ascertain and record with notation the original form of the compositions of the great composers, provided that alternative readings are also noted as foot-notes. The resolution was moved by Mr. C. S. Aiyar and seconded by Mr. M. S. Ramaswami Aiyar. It was resolved that the Committee do consist of the following with power to co-opt;—Vidvan Sabhesa Aiyar, Gayakasikhamani Muthiah Bhagavathar, Vidvan Tiger Varadachariyar, Musiri Subramania Aiyar, Ariyakudi Ramanuja Aiyangar, Vedanta Bhagavathar and Cheambai Vaidyanatha Bhagavathar. It was resolved that the quorum for the meeting of the Committee should be three.

A PAPER ON “MUSIC INSTRUMENTS” AND A NEW INSTRUMENT “KINNARI”.

Mr. Hubli Krishnamacharya then read a paper on the “History of Musical Instruments”. He exhibited an instrument which he had invented called “Kinnari” in accordance with Śāstras and demonstrated its merits by playing on the same for some time. The President expressed the thanks of himself and the Academy to Mr. Krishnamachariyar on the excellence of the “Kinnari”.

THE SIXTH DAY.

27—12—1934.

A PAPER ON TALA.

Mr. G. Krishna Aiyar of Manakarai read a

paper on Tāla and the Daśa prāṇas of Tāla and explained the method of finding out the number of Prastāras of a Tāla directly and indirectly. He illustrated one or two such Prastāras by singing some Tiruppukal songs of Arunagirinathar. He also gave the characteristic quality of a Pallavi, namely Alopānam and Avalopānam.

A PAPER ON RAGA SAURASTRA.

Mr. G. Mahadeva Aiyar of Parur read a paper on "Saurāṣṭra". He described its various qualities as mentioned in the ancient texts and also sang the existing compositions of Tyāgarāja and Patnam Subrahmanya Aiyar in this Rāga. He explained in detail that generally Catuśśruti dhaivata and Kākali niṣāda occurred in this Rāga. But the flat Dhaivata and Niṣāda also, he stated, occasionally occurred. He referred to the controversy about this Rāga, some holding that it was a derivative of Māyāmālavagauḷa, others opining that it was a Janya of Sūryakānta, the 17th Mela. He favoured the latter view. He also raised a number of questions for the consideration of the Conference regarding the controversial notes occurring in Subhapantavarāḷi, Bhūpāḷa, Behag, Madhyamāvati, Nāṭa, Māñji and Mañjari.

A LECTURE ON THE TONAL VALUES OF NOTES.

Mr. C. S. Aiyar then gave a lecture on his experiments on the tonal values of particular notes occurring in Karnatic compositions.

THE SEVENTH DAY.

28—12—1934.

DISCUSSION ON RAGA LAKṢANAS.

The experts with Vidvan T. S. Sabhesa Aiyar in the chair, discussed the lakṣaṇas of three Rāgas. Throughout the whole proceedings difference of opinion was noticeable between those who placed their reliance on text-books and those who preferred to lay down the Lakṣya according to practice.

The Lakṣaṇa of the Rāga 'Śyāma' was first taken up. The main point of discussion was as to whether *ma dha sa* or *pa dha sa* should be laid down as the Rāga's characteristic in the ascent. A number of Vidvans sang Tyāgarāja's Kṛti "Śāntamuleka" in support of their respective contentions. It

was urged by one expert that it would be advisable to lay down the ascent and the descent of this Rāga as *sa ri ma pa dha sa* and *sa dha pa ma ga ri sa*, which would permit the characteristic Sañcāras of this Rāga, namely, *ma dha sa* and *ga ri ga sa*. A professional musician from the Āndhradeśa observed that although the Gītas of Veṅkaṭamakhin represented an authority on the subject they only codified a particular Sampradāya (school) and therefore he requested that Gurumūrti Śāstrī's Gītas, which were more widely accepted in some parts of the country, might be sung before the Conference. There being no response, a well-known Bhagavathar sang a gīta of Purandara Viṭṭhala in this Rāga in which *ma dha sa* and *ga ri ga sa* usages were found to occur. A number of Vidvans emphasised the importance of so fixing the Lakṣaṇa of 'Śyāma' as not to clash either with 'Arabhi' or 'Devagāndhāri' on one side and 'Kedāragauḷa' or 'Yedukula Kāmbhoji' on the other. It was finally agreed that the Ārohaṇa of this Rāga should be *sa ri ma pa dha sa* and its Avarohaṇa *sa dha pa ma ga ri sa*, and that the Rāga is a derivative of the 28th Mela.

The next Rāga discussed was 'Pratāpa Varāḷi'. The basis of discussion was Tyāgarāja's 'Vinanasa' which was rendered by some Vidvans. The dispute with regard to this Rāga was the admissibility of *pa dha pa sa* or *pa sa*, in its Lakṣaṇa. It was agreed without much controversy that its Ārohana was *sa ri ma pa sa* and its Avarohaṇa *sa dha pa ma ga ri sa* and that it was a derivative of the 28th Mela.

The Rāga 'Hindola' was then brought up for reconsideration. It was explained that in a previous session of the Music Conference (1931) this Rāga had been discussed and a decision arrived at that it took Catuśśruti dhaivata; but as it was represented by an expert that the decision was not satisfactory, the Expert Committee decided that the Rāga should be again considered.

The main points of contention in regard to this Rāga centred round the usage of *sa ga ma* or *sa ma ga ma* and whether Śuddha dhaivata or Catuśśruti dhaivata represented the correct practice. A strong group of

Vidvans contended on the strength of Tyāgarāja's "Sāmaja vara gamana" and "Manasuloni" that Caturśruti dhaivata had been sanctioned by long usage and that that was the only correct practice. They also emphasised that *sa ga ma* did not directly occur but only occurred as *sa ma ga ma*. (It was also explained that the usage *sa ma ga ma* not only had the sanction of Tyāgarāja kṛtis but also that of the musicians of the north.) It was contended on the other hand by an equally strong group who relied on Venkaṭamakṛti's Gītas that Śuddha dhaivata was the only correct practice and urged that that should be adopted. The general sense of the Conference was that Hindola was a derivative of the 20th Mela; that it took Śuddha dhaivata, that its Ārohaṇa was *sa ga ma dha ni sa* and its Avarohaṇa *sa ni dha ma ga sa*.

THE EIGHTH DAY.

29—12—1934.

DISCUSSION ON RAGA LAKSANAS.

The Rāga 'Naṭanārāyaṇī' was taken up. Vidvan Muthiah Bhagavathar started the discussion stating that, according to the text-books, the lakṣaṇa of this rāga was described differently, some laying it down as *sa ri ga ma pa dha sa* and *sa dha pa ma ga ri sa*, while others gave it as *sa ri ga ma dha ni dha sa* and *sa ni dha pa ma ga ma ri sa*. He explained that this was a 'Chāyā' rāga depending for its identification more on characteristic usages than on mere Ārohaṇa and Avarohaṇa.

Mr. T. L. Venkatarama Aiyar expressed himself in favour of *sa ri ma pa dha sa* and *sa dha pa ma ga ri sa* (as in the case of 'Śyāma' rāga) relying on the authority of Saṅgīta Sampradāya Pradarśinī. He also sang Dīkṣitar's kṛti 'Mahāgaṇapate' in support of his view.

On some other Vidvans maintaining that the second Lakṣaṇa mentioned above was the correct one, consideration of this Rāga was adjourned to the next day in order to enable any other composition in this Rāga being brought up before the Conference.

The Parazu rāga, which claims a number of compositions, particularly Padas under it, next formed the subject of keen debate as to its Lakṣaṇa. Difference of opinion centred

round the point whether *sa ga ma* or *sa ri ga ma* should be laid down as correct Lakṣaṇa in the ascent, their being no dispute as to its Avarohaṇa and its Melakartā which were admitted to be Sampūrṇa and Māyā Māḷavagauḷa respectively. Vidvan Muthiah Bhagavathar led the debate stating that although several usages found in compositions in this Rāga showed that *sa ga ma* and *sa ma ga ma* occurred more frequently, there were also some other compositions in which *sa ri ga ma* prayoga occurred. In illustration of this point he sang Duraiswami Aiyar's composition 'Adinamatalu'. He knew other Kṛtis of authoritative composers which had this prayoga, although it was a fact that in Padas, especially Tamil, *sa ga ma dha ni sa* prayoga predominated.

As against this view, a number of experts and Vidvans including the President and Messrs T. V. Subba Rao, P. S. Sundara Aiyar and T. Lakshmana Pillai were strongly of opinion that *sa ga ma* was the only characteristic prayoga which brought out the main feature of Parazu although *sa ri ga* occurred in a few cases and that the primary and pointed use of *sa ri ga ma* would smack of Māyāmāḷavagauḷa. In support of this view a large number of original compositions were quoted such as Śyāma Sastri's 'Trilokamātā', 'Nīlayātākṣī' and a far older composition beginning with 'Innallavalegade' etc.

The conference eventually decided by an overwhelming majority that Parazu was a derivative of the 15th Mela, that it took *sa ga ma pa dha ni sa* in the ascent *sa ni dha pa ma ga ri sa* (*ga* long) in the descent.

THE 'BALAKOKILA' AGAIN.

Mr. N. S. Arunachala Aiyar then gave a practical demonstration of the new invention of his, the musical instrument called 'Bālakokil'.

A LECTURE.

Saṅgītaratnākara Naziruddin Khan, Palace Vidvan of Indore, then delivered a lecture in Hindustani on the subject of music generally, in the course of which he emphasised the practical nature of this divine art, and said that mere Rāga could not be called music, which consisted of dance, song and instrumental music. He then gave a demon-

stration of Hindustani vocal music.

THE NINTH DAY.

30—12—1934.

RAGA LAKSANAS.

The consideration of 'Nāṭa Nārāyaṇī' rāga which was deferred the previous day was taken up. But there having been a difference of opinion as to its constituent Svaras and also in view of the solitary composition which alone was forthcoming in this Rāga, the Conference did not come to any decision on the point.

The Conference then re-considered 'Hindola-Vasanta' rāga on the advice of the Experts' Committee. Vidvan Tiger Varadachariyar started the discussion and stated that this Rāga was a-derivative of the 20th mela with 'Śudha dhaivata' and *sa ga ma pa dha ni dha sa* in the ascent and *sa ni dha pa ma ga dha ma ga sa* in the descent and that *Rṣabha* did not occur.

Mr. Walajapet Ramaswami Bhagavathar then sang a Kṛti of Tyāgānāja beginning with 'Rārasitā' with 'Cittāsvara' said to have been given by the composer himself. The rendering of this song showed the presence of 'Catuśsruti ṛṣabha' as also the usage of *ga ri ga* once in the 'Cittāsvara.'

Mr. T. L. Venkatarama Aiyar explained that this 'Cittāsvara' supported the theory in the Sampradāya Pradarśinī as to the presence of occasional *Rṣabha* in the rāga. He also quoted Saṅgīta Sārāmṛta in support of this view which was strengthened by the usages occurring in Dīkṣitar's Kṛtis.

It was pointed out by a number of other speakers including Mr. P. S. Krishnaswami Aiyar and Mr. Muthiah Bhagavathar that Kṛtis in this Rāga were sung with both varieties of Dhaivata but the Śuddha Dhaivata was more common. After some more discussion the Conference decided that the Ārohaṇa of 'Hindola vasanta' was *sa ga ma pa dha ni dha sa* and its Avarohaṇa was *sa ni dha ma ga ri ga sa*, as this would accommodate all varieties of usage and conflicting views. It was also decided that it was a Janya of Nāṭabhairavī and was a derivative of 20th Mela.

THE MELAKARTA SCHEME.

Saṅgītaratnākara Naziruddin Khan, Palace Vidvan, Indore, stated that the melakartā

scheme as now expounded in the 'Saṅgīta Sampradāya Pradarśinī' popularly known as 'Veṅkaṭamakhin's scheme' existed 300 years before Veṅkaṭamakhin. This was proved, he stated, by the categorical mention of 72 Melakartās in four *Dhrupads* composed by Mr. Baiju Naik who was said to have gone to the North from South India during the time of Allaudin Khilji. He then sang these *Dhrupads* which were in Kalyan Asaveri (20th Mela), Byag, and Bhairavi (Māyāmājavagauḷa). The rendering was very clear and pronounced and was much appreciated by the experts who listened to the exposition with rapt attention. In each *Dhrupad*, the names of the 18 melas as mentioned in Veṅkaṭamakhin's scheme were seen correctly incorporated.

The Speaker also stated that he knew also 45 of these Melakartās and would demonstrate the same to any Vidvan interested in the matter. He then demonstrated the first Melakartā 'Kanakāṅgī' with svaras, a noticeable feature of which was that *ri* and *dha* represented four different Svaras.

The President then demonstrated Kanakāṅgī mela rāga out of the 72 Mela rāga-mālikā of the late Mahā Vaidyanatha Aiyar.

THE TENTH DAY.

31—12—1934.

The Lakṣaṇa of Bhairavam was first discussed.

Vidvan Muthiah Bhagavathar and Mr. T. Lakshmana Pillai stated that this Rāga took *sa ri ga ma pa dha ni sa* in the ascent and *sa dha pa ma ga ri sa* in the descent and that it was a derivative of Sūryakānta. Mr. T. L. Venkatarama Aiyar pointed out that in the text-books, it was mentioned that Kaiśikī niṣāda occurred in this Rāga and hence wanted a decision as to its parent Rāga ---whether it was Cakravāka or Sūryakānta.

Tyāgarājā's kṛti, 'Mariyādagādayya' was sung from which the conference decided, by a large majority, that Kaiśikī niṣāda did not occur therein and hence the Rāga was a Janya of the 17th Mela. There was no dispute to its Ārohaṇa and Avarohaṇa which were agreed to be *sa ri ga ma pa dha ni sa* and *sa ni dha pa ma ga ri sa*. *Sa ni sa* as being pointed out by Mr. Muthiah Bhagavathar to be frequently occurring usage, this

was embodied in the Avarohaṇa.

The next Rāga to be considered was 'Nārāyaṇa Gauḷa.' Mr. Lakshmana Pillai led the debate stating that this Rāga was a derivative of Harikāmbhoji and that it took *sa ri ma pa ni dha ni sa* in the ascent and *sa ni dha pa ma ga ri sa* in the descent. Some Vidvans sang Dīkṣitar's Kṛti beginning with 'Śrī Rāma Ravikulābdhi', Tyāgarāja's 'Kadalevadugade', Viṇā Kuppier's Varṇa and a Kaivāraprabhandham by Govindasvami. On this, it was found that except in the Varṇa in which the usage of *ma ga ri sa* was found to occur, in all other compositions *ma ga ri ga ri sa* predominated.

It was explained by Mr. P. S. Krishna-swami Aiyar and Mr. T. L. Venkatarama Aiyar that if the Avarohaṇa was fixed as *ma ga ri sa*, it would accommodate the usage of *ma ga ri ga ri sa* but not *vice versa*. But the majority were against this, as *ma ga ri sa* occurred only in a solitary instance and was not characteristic of the Rāga.

Mr. Muthiah Bhagavathar pointed out that in order to distinguish this Rāga from Kedāragauḷa, it would be desirable to lay down that *pa dha ma* was characteristic Sañcāra of 'Nārāyaṇa Gauḷa.' But the Conference did not consider it absolutely necessary to make any special mention of this fact.

It was finally decided that 'Nārāyaṇa Gauḷa' was Janya of the 28th Mela, with *sa ri ma pa ni dha ni sa* in the Ārohaṇa and *sa ni dha pa ma ga ri ga ri sa* in the Avarohaṇa. It was noted that the prayoga *ma ga ri sa* occurred in Viṇā Kuppier's Aṭatāla varṇa.

The rāga 'Mañjari' was next considered. The basis on which this Rāga was discussed was Tyāgarāja's well-known composition 'Paṭṭividavarādu.' It was explained that in the descent, the versions of this song differed with various musicians, some using *pa dha ma* and other *dha pa ma*. It was finally decided that the Rāga took *sa ga ri ga ma pa ni sa ni sa* in the ascent *sa ni dha pa ma ga ri sa* in the descent. It was agreed that it was a derivative of Kharahara-priya.

The Rāga 'Devāmṛtavarṣaṇi' was next taken up. There being no compositions or Gītas in this Rāga, except 'Evarani' by Tyāgarāja, this Kṛti was first sung to enable the Conference to decide the lakṣaṇa of the rāga. It was found that *sa ri ga ma ni dha ni sa* occurred in the Ārohaṇa and *sa ni dha pa ma ga ri sa* in the Avarohaṇa. It was pointed out that a clear usage of *pa dha ni sa* was found in many modern renderings of this Kṛti which occurred after 'Sivudano' in the Anupallavi of the Kṛti, but many vidvans expressed the opinion that such usage was unauthorised.

It was brought to light that this Kṛti 'Evarani' was mentioned under 'Devāmṛta varṣaṇi' in palm leaf records while it was classed under 'Nādacintāmaṇi' in some books.

Mr. Sambamurti pointed out that apart from the Kṛti, 'Evarani', the Rāga Devāmṛta varṣaṇi was found in some text-books, like Saṅgīta Kaumudī and Singaracharlu's book, which gave its Ārohaṇa as *sa ri ga ma ni dha ni sa* and its Avarohaṇa as *sa ni dha pa ma ga ri sa* so that both the Lakṣaṇa and lakṣya tallied in this case.

The Conference decided that 'Evarani' was in Devāmṛta varṣaṇi rāga which took *sa ri ga ma ni dha ni sa* and *sa ni dha pa ma ga ri sa* in its ascent and descent respectively and it was a Janya of the 2nd mela.

A NEW RAGA.

Mr. Sivaramayya, Palace Vidvan, Mysore, played on the Viṇā his Kṛti on 'Śrī Rāja rājeśvari' dedicated by him to Śrī Tyāgarājasvāmi, and composed in a new rāga called Svayambhūsvavarāga. A peculiar feature of this rāga was that it consisted of only three svaras in the ascent as well as the descent, that is, *sa ga pa*.

THE ELEVENTH DAY.

1—1—1935.

The Madras Music Conference, organised by the Music Academy, concluded its session on 1-1-1935. Vidvan T. S. Sabhesa Aiyar, the President, thanked the organisers of the Conference for the help and assistance extended to him in conducting the Conference and the Experts Committee's meetings.

He was very glad that the experts' Committee had discussed a number of Rāgas and decided how they should be sung. But mere decisions by experts would not be of very great help unless the musicians and instructors adopted those decisions in practice. He hoped that ways and means would be devised to achieve this object.

The President concluded his speech thanking Mr. Naziruddin Khan, Palace Vidvan, Indore, for having attended the Conference and participated in the experts' discussion.

VOTE OF THANKS.

Mr. S. Satyamurti, Vice-President of the Music Academy, thanked the musicians who had responded to the invitation of the Academy whose aim and object was the promotion and encouragement of music. In the course of his speech he said that conferment of titles should not be done by any body and everybody, but by experts, and an institution like the Academy should honour the musicians by conferring titles on them. He also said that there was no need for two music conferences in the city. By all means reputed and well-known musicians could be engaged by the various sabhās for holding performances.

On behalf of the musicians Mr. Muthiah Bhagavathar thanked the Academy for their kind reception and hospitality and for the encouragement given to junior musicians. He said that it was the duty of senior musicians to extend a helping hand to the juniors. The senior might attend the performances of juniors and give them encouragement. The musicians must try to promote the cause of music by co-operating with the work of the Academy.

CLASSICAL MUSIC IN SOUTH INDIA.

Saṅgīta Ratnākara Naziruddin Khan expressed his pleasure at having attended the Conference. He found the standard of classical music in South India to be of a high order, both in theory and practice. At the present-day theatrical music was slowly taking the place of pure classical music. He hoped that all lovers of real music would keep up the standard of music and endeavour to make it popular. He would be only too glad to place his services at the disposal of

the Academy in its endeavour to promote the cause of good classical music—Karnatic or Hindustani.

Mr. Subrahmania Sastrigal of Tanjore next spoke on behalf of the music scholars thanking the Academy for organising expert committee discussions and for encouraging young musicians.

A condolence resolution placing on record the Conference's sense of sorrow at the death of Vidvan Nayana Pillai of Conjeeveram, and of Messrs. Viṇā Venkataswami Raju, Śyāmala Bhagavathar of Tinnevely and Soundararaja Bhagavathar of Devakottah was passed by the Conference.

The Conference also passed a resolution reiterating its view that the Madras University Diploma Course in music should be extended at least to two years.

With a vote of thanks proposed by Mr. E. Krishna Aiyar to the president, the session terminated.

OFFICE BEARERS OF THE MUSIC ACADEMY, MADRAS FOR 1934.

PRESIDENT.

Dr. U. Rama Rau

VICE-PRESIDENTS.

Mrs. M. Venkatasubba Rau.

Mr. S. Satyamurti Aiyar.

Dewan Bahadur M. Balasundaram Naidu

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Rao Bahadur K. V. Krishnaswami Aiyar.

Mr. P. Rangaswami Chetty Garu.

SECRETARIES.

Mr. K. S. Viswanatha Sastri.

Mr. E. Krishna Aiyar.

TREASURER.

Mr. S. Rajagopalachari.

OTHER MEMBERS OF THE EXECUTIVE COMMITTEE.

Mr. T. V. Subba Rao.

„ T. L. Venkatarama Aiyar.

„ V. Appa Rau Pantulu.

„ A. Damodara Mudaliar.

„ G. K. Seshagiri.

„ P. Sambamurti.

„ M. Baktavatsala Mudaliyar.

„ N. S. Mani.

Sri Bhavani Swaminathan.

Sri Kalyanasundari.

AUDITOR.

Mr. S. Suryanarayanan, G. D. A.

**THE MADRAS MUSIC CONFERENCE.
THE EIGHTH SESSION, 1935.**

OFFICIAL REPORT.

THE OPENING DAY.

22—12—1935.

The Eighth Madras Music Conference organised by the Madras Music Academy, was opened by the Rt. Hon. V. S. Srinivasa Sastri, in a special pandal erected in the People's Park Town.

The proceedings commenced with the playing of Nagasvaram by Tiruppamaram Brothers and this was followed by a prayer.

WELCOME ADDRESS.

Mr. T. V. Subba Row, on behalf of the Music Academy, presented a welcome address to Mr. V. S. Srinivasa Sastri. The address, after referring to the growth and development of the Academy which was founded in 1928 for the purpose of improving and encouraging Indian Music and to consider the various problems concerning the theory and practice of Indian Music, stated that the Executive Committee conducted a journal of Indian Music in which articles of great value to the science of music were published. They also published the "Caturdaṇḍiprakaśikā", a work of rare merit. The Academy had been arranging lectures, accompanied by demonstrations, on knotty problems in music. They had been endeavouring to introduce reforms in the quality of performances. First, they insisted on the Tambura sruti. Next, they recommended the reduction of accompaniments to the minimum. They required the performers to give in advance a programme containing the first words of kṛtis, the names of the composers, the rāgas and tālas of the pieces; and they were in favour of reducing the length of the performances. There were many more points which deserved to be considered and in respect of which reform was called for; but it was obvious that nothing substantial could be achieved without the co-operation of other similar

organisations. The annual conferences that they held contributed a great deal towards improving and encouraging music. Intricate questions in the science of music were thrashed out. Rāgalakṣaṇas were carefully defined by experts after much discussion. To realise the full value of these conferences, they need the sanctions of a broadbased Federation.

SCHEME FOR FEDERATION OF SOCIETIES.

The Executive Committee had consequently resolved to take steps to bring together all musical organisations in and outside Madras and with that object in view, framed bye-laws under their constitution to affiliate other institutions and so to create a Council of the Representatives of such Associations which would function in furtherance of the common purpose. They trusted that the other organisations would receive this scheme with favour and gather together for the common good of all and for the reformation and uplift of the art. At the same time, they could not ignore or underrate the need for and the value of the co-operation of the experts and the artistes. Nothing could be achieved or even begun without their sympathetic assistance. On the other side, there were matters in which the artistes needed the help of an organisation like the Academy. There were many compositions of great masters that threatened to become gradually lost to them. The whole aim and purpose of the Academy was to elevate the art and bring higher honours and greater recognition to the artistes. They did not see why, if they were all sufficiently organised so as to establish recognizable standards, some of their musicians should not be honoured as highly as the leaders of other professions here or as the exponents of music in the West. The Academy would urge them, even at some initial sacrifice, to identify themselves whole-heartedly with their organisation and its activities. The

organization was a permanent one with a definite programme. Their activities were steady and well-planned and purposeful, not guided by any spirit of rivalry, not an *ad hoc* festival nor a sporadic side-show. They stood wholly and only and always for music. The College of Indian Music at Annamalai could well be made the basis for great schemes and great achievements and they looked forward to the Annamalai University, under Mr. Sastri's wise and able guidance, to develop and advance Indian Music and raise the art and the artistes to a much higher standard and status.

MR. SASTRI'S OPENING ADDRESS.

The Rt. Hon. V. S. Srinivāsa Sastri, declaring the Conference open, said that he scarcely deserved the honour done him and the welcome address presented to him was couched in extravagant terms, creating as it did an expectation that he would be of some use in the development of the Music Academy. That expectation was hardly likely to be fulfilled. It was true he had been, for many years, in the habit of listening to high class music. He had listened to some performances by great musicians like Mahavai-dyanatha Aiyar and Patnam Subramhaya Aiyar. He had also had the privilege of witnessing Tiruvarūr Jnanam's dance. But he could not pretend that he tried to understand the technique of the art. He had been content these many years to remain in the outermost part of the outer court of music. He must, however, acknowledge that whenever he had gone to a music party he had enjoyed the thrills and ecstasies of the performance. If, however, keenness to appreciate music was a qualification, he possessed it. But he had never made an attempt to understand the inner mysteries of the art. He had not, however, regretted in the least his ignorance of its technique. He believed that the enjoyment of music, by those who naturally could enjoy it, even though they could but imperfectly understand it, was the best possible enjoyment of the art. It was a tribute to the greatness of this art that it could be enjoyed even by those who were not initiated into its mysteries. If it was true that even more than the participators in a

game, the spectators saw more of it and if it was true also that those who were immersed in the pursuit of an art were not always those who understood the appeal that it would make to the general public, if there was any truth in these propositions, then he thought even the most advanced musicians and the greatest rasikas who would sit round the musicians might occasionally be thankful to be told a thing or two as perceived by those standing outside the inner shrine.

"THE PRIMARY OBJECT OF MUSIC"

Continuing, Mr. Sastri said that he had always felt one or two things to which he would like to refer on the occasion. They all knew the unhappy lot of third-class railway passengers. It was claimed that though these unhappy people contributed a lot to the finances of the railway, their interests and needs were not always kept in view. The uninitiated folk who attended music performances were in the position of the third-class railway passengers. The danger that beset every profession was that it developed a peculiar technique of its own which inevitably tended to overmaster those who pursued it, bending them to its particular requirements. In consequence, certain fundamental principles stood in danger of being forgotten or obscured. In music, he must say that danger,—he begged the indulgence of the audience for making these un instructed observations—had begun to make its appearance. The primary object of music, an object which it could not for a moment afford to forget, was to please the audience and this great pleasure was yielded only when it made an emotional appeal. They would agree with him, that that emotional appeal was a thing present in all musical performances, whether of the simple or of the high-brow variety. The beginnings of music could be traced to the singing of birds, the babble of children, to the ballads, to the popular rollicking songs and to the devotional songs. When these songs were sung in a good voice without excessive attention being paid to intricacies and technicalities and when these strains fell on their ears, they all felt that they were being lifted out of their everyday life, with its

cares, sorrows and discords, and brought into contact with pure and unalloyed ānanda. This feature of music, appeared to him, ought never to be forgotten in any music performance. When the performer lost himself in subtleties, he would forget the common man. Take for instance the "āvarta" of the drummer, which came in, in his judgment too often in these performances. It was, no doubt, a highly developed technique and it would be appreciated by the rasikas who would sit round the musician. He only objected to this display being overdone. The third-class railway passengers, he had referred to, had a right to get some enjoyment, and they need not wait for a number of hours to hear those simple melodies, by which time the musician would perhaps be tired. The vulgar tastes of the audience should be resisted, no doubt, and the solemnity of the occasion should not be marred. But there was nothing vulgar in the craving for simple, devotional songs. The musicians should not forget the prime object of music which was to touch the emotional chords of the hearers.

Proceeding, Mr. Sastriar said that for every "kirtana" "saṅgatis" need not be required to be produced. He wished that there was a rule enforced which prescribed only three or four most distinguishable "saṅgatis" in a performance. The "saṅgatis" were only meant to show the gymnastics of the voice of the performer and trained musicians need not cast his pearls before a lay audience. The best music was that which as Tennyson stated, "was married to high sense." Mere strains that conveyed nothing to the heart were not the best type of music. He had heard some great devotional songs, which if properly sung, would bring tears to their eyes and make them forget for the moment, that they were on this earth. The words and syllables of kirtanas should not be cruelly mangled.

Lastly, he desired to refer to the last para of the address which dealt with the Annamalai University. In that University, there was a section devoted to the teaching of Music. He would appeal to the Music

Academy to help them whenever its help was needed. There were some gaps to be filled in that section. But to fill those gaps, they lacked the necessary equipment and assistance.

"I make an appeal to my friends present here" Mr. Sastri concluded "that they would occasionally visit the Annamalai University and see the work that we are doing and help us in some measure to achieve our object. Our aim is also to develop the art and science of Music to still greater perfection, to make it serve the community in higher and more exalted ways and incidentally to invent more melodies and to make more compositions and still further to make researches into the hidden treasures of that great art and thus make the music of this land a still greater power than it has been. How to weld together, if such welding is desirable, the two or three different systems of music that prevail in our country and how each system, without losing its identity, can appropriate the charm of the other and develop in future to the still greater music of India, not entirely drab and monotonous, not unified in the sense that it lacked variety but a composite system which admits into itself the best there is in the other systems, has to be considered. If we could help in any way to reach that consummation and be a part of that larger unity of India, the unity of religions and communities, of creeds and classes, of modes of thought and varieties of culture, which I believe is amongst the most inspiring dreams of politicians and publicists, enthusiasts and patriots of every thought and type among us, it will be a great thing. No Indian but will have his heart warmed to think that while India is unifying in other ways, here also attempts are being made for unification in the direction of music."

Medals were then distributed to Srimathi Rajam Pushpavanam and Mr. B. V. Sathagopan who had been declared winners in the music competition in kṛtis and rāgas conducted by the Academy.

Mr. T. L. Venkatarama Aiyar announced that Sir C. P. Ramaswami Aiyar had given a donation of Rs. 500 to the Academy and

had become a patron.

Mr. Harikesanallur Muthia Bhagavathar next proposed that Saṅgītha Śāstra Ratna K. Vasudevachar of Mysore be elected President of the Conference. He said that Mr. Vasudevachar was a great scholar and had composed many songs. His knowledge of the practice and theory of music was of a high order and he was one of the distinguished palace Vidvāns of Mysore.

Mr. Tiger Varadachariyar seconded the proposition and it was carried with acclamation.

PRESIDENTIAL ADDRESS.

Mr. Vasudevachar next delivered his address in Kanarese. It was translated into Tamil by Mr. Muthia Bhagavathar.

In his address, Mr. Vasudevachar dealt at length on the important place which music occupied in ancient days and the patronage extended to great musicians by the Hindu rājas. By reading the lives of their great musicians and composers, one would get a clear perception of the important place assigned to the science of Music in the scheme of things. After referring to some of the great singers of old, the President expressed gratefulness to His Highness the Mahārāja of Mysore for the encouragement given by him to present day musicians.

Proceeding, the President stated what in his opinion were the principal qualifications for a good singer. He must be a man who knew the art from "A" to "Z" and be well versed in Vyākaraṇa, Chandas and other branches of the ancient lore bearing upon the Science of Music. A great musician should also be capable of distinguishing the "rasas" and "bhāvas" that should adorn the Rāga Ālāpana. A knowledge of different languages was also essential and he should be an expert in singing, with or without instruments and in the art of dance. He should be well versed both in the Mārga and Deśi styles. He must also be equal to ranging through Mandra, Madhyama and Tāra Sthāyis and the handling of the varieties of gamakas.

The President next made a few suggestions for improving music. He pointed out the

need for an enquiry to settle the correct "sañcāras" of those "rāgas" regarding which there were doubts and for carrying out research into the literature, both ancient and modern, on music. Proper text-books, both in the theory and practice of music for present-day use, should be brought out. Encouragement should be given to new composers. Attention should be paid to the rehabilitation of the great art of dance which had fallen into decay. Steps should be taken to popularise the correct and proper rendering of the padas of Kṣetrañña and the Aṣṭapadis of Jayadeva and their free use for abhinaya performances. Lastly, they should collect all standard works on the science of music in a library to be started for that purpose.

Mr. A. Damodara Mudaliyar, one of the joint secretaries of the Academy, proposed a vote of thanks to Mr. Srinivasa Sastri for having opened the conference and to all those who responded to their invitation.

Mrs. Nagasvami Aiyar next gave a music performance with accompaniments.

THE SECOND DAY

24—12—'35.

The Conference of Music experts met under the presidency of Vidvan Saṅgīta Śāstra Ratna K. Vasudevachar. The following was the Agenda for the Conference:—

I. Rāgalakṣaṇas and their applicability in modern practice.

II. Lakṣya and Lakṣaṇa of the following rāgas:—

- | | |
|-------------------|--------------------|
| 1. Gaurī. | 6. Dilipaka. |
| 2. Pūrvī. | 7. Saindhavi. |
| 3. Sāraṅganāṭa. | 8. Sālagabhairavī. |
| 4. Cittarañjanī. | 9. Deśākṣī. |
| 5. Gopikāvasantā. | 10. Nāṭa. |

III. Evaluation of the Svaras of Rāgas in terms of twenty-two śruits.

IV. Rāga and Rasa.

V. Rāga ālāpana paddhati.

VI. Pallavi singing.

VII. Notation.

VIII. Reading of papers and discussion thereon.

IX. Bharatanāṭya.

X. Demonstration of musical instruments and inventions.

XI. Matters of general interest and resolutions thereon.

THE BALAKOKILA AGAIN.

Before proceeding with the discussions, Mr. N. S. Arunachala Aiyar, B.A., L.T., demonstrated the 'Bāla-kokila', the musical instrument invented by him resembling the Gōṭṭu-Vādyā.

Mr. P. Symbamurti expressed the need for a portable musical instrument to replace the harmonium and was of the opinion that in its present improved form, the Bāla-kokila was acceptable.

Mr. M. S. Ramaswami Aiyar expressed his approval of the instrument.

Vidvan Muthiah Bhagavathar suggested that the keys should be re-inforced to make them more stable.

Then Mr. T. V. Subba Rao moved:

"This Conference is of the opinion that the 'Bāla-kokila' invented by Mr. N. S. Arunachala Aiyar is a suitable instrument for beginners preparatory to learning the Gōṭṭu-Vādyā."

The motion was carried.

RAGA LAKṢANA.

A discussion followed whether there should be consideration of certain rāgas selected from the list of rāgas whose lakṣaṇas had been generally settled in the previous sessions of the conference.

Vidvan Muthiah Bhagavathar said that rāgas like Bhairavi and Ānanda bhairavi and Mukhāri should be taken up for consideration, all the standard compositions in them reviewed and the lakṣaṇas of the rāgas settled according to such standard compositions and published by the Academy.

Mr. P. S. Sundaram Aiyar agreed with the opinion of Mr. Muthiah Bhagavathar.

Mr. M. S. Ramaswami Aiyar questioned whether even this method would be effective in influencing the artistes to adopt the version of the Academy.

The President intervened and observed that he did not doubt that a version publish-

ed by the Academy after careful consideration would not fail to meet with the acceptance of the musicians.

Mr. S. Subrahmanya Sastri suggested that each year several rāgas should be taken up and a few compositions in each published, the work being continued year after year.

Vidvan Sabhesa Aiyar pleaded for the adoption of the *Ra Ri Ru* system of notation and for the appointment of a Committee for this purpose.

Mr. T. V. Subba Rao observed that a version prepared by the Academy after impartial consideration could not fail to be authoritative.

Mr. C. S. Aiyar was of the same opinion. Vidvan Muthiah Bhagavathar suggested that to begin with the compositions taught in the Teachers' College of Music might be published in the place of the suggested work.

Mr. T. V. Subba Rao suggested that the Committee to be appointed should settle the lakṣaṇas of rāgas in the light of the standard versions of the great compositions and that incidentally the syllabus prepared by the Teachers' College of Music might be considered by the Committee.

Rao Bahadur K. V. Krishnaswami Aiyar proposed that a committee consisting of Vidvan Muthiah Bhagavathar, Mr. Appavu Aiyar and Mr. T. V. Subba Rao be appointed, with powers to co-opt, to publish standard versions of well-known compositions in the principal rāgas for the purpose of determining the lakṣaṇas of such rāgas and that the compositions be published in Devanāgarī character.

The proposition was moved by Dr. T. Srinivasaraghavan, was seconded by Mr. S. Subrahmanya Sastri and was supported by Mr. P. Sambamurti and carried unanimously.

THE THIRD DAY

25-12-'35.

RAGALAKṢANAS GAURĪ

The Lakṣaṇa of rāga Gaurī was taken up for consideration. Vidvan T. S. Sabhesa Aiyar started the discussion by saying that it was a derivative of Māyāmālavagaulā, taking *Sa ri ma pa ni sa* in the ascent and

sa ni dha pa ma ga ri sa in the descent. He sang the composition, "Dhūrjati Natinchi" composed by his ancestor Duraiswami Aiyar, which embodied this lakṣaṇa.

Vidvan L. Muthiah Bhagavathar then sang the above song as also "Īśvara Nannu Rakshimpa Rada" by Kailasapuram Krishnaswami Aiyar, and explained that the difference between Gaulipantu and this rāga was that in the former the svaras 'ma' and 'ni' were repeated and emphasised ('ma' being pronounced a little sharp). The usage *pa dha ma ga ri sa* was compulsory in the former but not so in the latter. He also sang Tyāgarāja's "Thera Thiyagarada" in support of his contention.

Mr. T. L. Venkatarama Aiyar opined that Gaulipantu and Gaurī were entirely different in melodic content, the Gāndhāra being stressed more in the latter than in the former. He also pointed out that *ma ga ma dha dha pa ma ga ri sa* usages were most met with in songs by well-known composers. He illustrated his point by singing Dikṣitar's kṛti beginning with the words 'Gaurī Girirājakumārī'. On the strength of this composition he contended that the Ārohaṇa of Gaurī was *sa ri ma pa ni sa* and the Avarohaṇa was *sa ni dha pa ma dha pa ma ga ri sa*.

But it was agreed among the Vidvans that according to the above song the descent was *sa ma ga ma dha pa ma ga ri sa* which some were inclined to think smacked of Pharaz. Mr. T. V. Subba Rao and Vidvan Sabhesa Aiyar also questioned whether there was any usage in practice, of such a long jump as was involved in the descent from *sa* down to *ma*.

It was pointed out by Mr. Ramakrishnaya Pantulu that the Saṅgīta Sampradāya Pradarśinī gava the lakṣaṇa of Gaurī as '*sa ri ma pa dha ni sa*' '*sa ni dha pa ma ma pa ma ga ri sa*'. But it was explained that Venkatamakhin's description which the above lakṣaṇa embodied, represented a very ancient usage and that it had gone completely out of practice at present.

Dr. Srinivasaraghavan pointed out that Tyāgarāja composed a Divya nāma kīrtana in Gaurī beginning with 'Jay jay śrī Raghu

Rāma' which took the full complement of svaras in the regular order in the descent, the ascent being *sa ri ma pa ni sa*.

Vidvan Ponnyya Pillai sang "Pogadu chunnati ninnu Gaurī" by an old but unknown composer, which embodied the above-mentioned usage.

The conference finally decided that Gaurī was a derivative of the 15th mela and took '*sa ri ma pa ni sa*' in the ascent and '*sa ni dha pa ma ga ri sa*' in the descent, with '*ma ga ma dha pa ma ga ri sa*' as a special characteristic Sañcāra.

The rāgas Pūrvī and Sāraṅganāṭa were then taken up for consideration.

Vidvan L. Muthiah Bhagavathar stated that Sāraṅganāṭa was a derivative of the 15th Mela with *Sa ri ma pa dha sa* in the ascent and *Sa ni sa dha pa ma ga ri sa* in the descent.

Vidvan P. Sankarayya Garu agreed with this view and sang the gīta "Arē Arē Nātha" in support thereof.

Mr. P. S. Sundaram Aiyar and Vidvan Subrahmanya Sastri of Tanjore pointed out that there are two different rāgas "Sāraṅganāṭa" and "Sālaṅganāṭa" with separate lakṣaṇas which were given clearly in the Musical treatise "Saṅgraha Cūḍamaṇi" of Govinda, wherein it was mentioned that both the rāgas were janyas of Māyā-mājavagauḷa; that the former took *Sa ri ma pa dha sa* and *Sa ni sa dha pa ma ga ri sa* in the ascent and descent respectively as stated by Vidvan Muthiah Bhagavathar; but that the Ārohaṇa and Avarohaṇa of the latter were *Sa ri sa ma pa dha sa dha pa sa* and *Sa ni sa dha pa ma ga ri sa* respectively, the descent in both rāgas being the same.

As against this view a number of Vidvans remarked that it appeared to be a distinction without a difference, that there was only one rāga although it might have been mentioned in different text-books with different names, and that even then they could take it that both represented a single rāga on the principle of "Ralayor abhedah".

Vidvan Muthia Bhagavathar explained that only Sālaṅganāṭa found a place in the

list of derivatives of Mālavagaula given by Venkatamakhin and that the existence of the other rāga was not recognised by him.

Mr. T. L. Venkatarama Aiyar sang Dīkṣitar's "Avyāja karuṇā Kaṭākṣam" in support of this view.

Dr. Srinivasaraghavan on the other hand opined, on the strength of an old authority that the two rāgas were entirely different with different rāga svarūpas.

THE FOURTH DAY

26—12—'35.

SARĀṄGANĀTA RESUMED.

Vidvan Subrahmanya Sastri reiterated his view as to the existence of two separate rāgas Sāraṅganāṭa and Sālaṅganāṭa, each with separate lakṣaṇa and individuality.

Mr. T. L. Venkatarama Aiyar stuck to his view that the existing Musical practice entitled them to hold that there was only one rāga Sālaṅganāṭa and no other.

Opinion was thus sharply divided, first as to whether there were two rāgas with different names and melodic individuality, and if so what the lakṣaṇa of each of them was. No decision satisfactory to all parties could be arrived at by the Conference. But as to the fact that Sālaṅganāṭa of the Venkatamakhin school had exactly the same lakṣaṇa as the Sāraṅganāṭa of the Govinda school there was no dispute.

READING OF PAPERS.

Mudrās.

Mr. K. V. Rangacharlu, B.A., B.L., read a paper on the significance of Mudrās with reference to compositions in Indian Music. He explained in detail all the etymological and other meanings of this word in Sanskrit and the Vernaculars so far as the general public are concerned. He gave instances in which this word was used from pre-historic times. With reference to music compositions he stated that the word connoted a token of authenticity or authority of the author. With regard to the Mudrā used by Saint Tyāgarāja he said that it was not a mere trade mark nor one intended for self-advertisement but represented the culmination of the sublime expression of Bhakti through word, tone

and rhythm and that was why the place where it occurred in his kṛtis was so grand and entrancing; it was because that it fitted in with the sense, spirit and flow of his music. He then mentioned the various Mudrās used by the numerous South Indian composers that have enriched the musical lore, classifying them under different heads.

RAGA AND RASA.

Mr. V. Varahanarasimhacharlu of Cocanada then read a paper on Rāga and Rasa. He described in detail the different times during the day and night prescribed by the ancient authorities for the singing of different rāgas taking into account the quality of the notes as also the psychology of the singer and the listener. He gave instances of the effect intended and actually produced by the different rāgas like Dīpaka which burns, Jyotisvarūpiṇī which illumines, Amṛtavarṣiṇī which produces rain, etc. He opined that the rasas or emotions created by the singing of each rāga varied with the time, the psychology and the limitations of the melodic sweep of the rāga. The reading of the paper was not over when the Conference rose for the day.

THE FIFTH DAY.

27—12—'35.

The Academy conferred some titles on some eminent musicians, composers and music teachers, who had been presidents of the Academy's annual conferences.

THE SIXTH DAY.

28—12—'35.

The Lakṣaṇa of 'Cittaraṅjanī' formed the subject of keen discussion for over an hour.

The point of discussion in the main was the tonal character of the Niṣāda in this rāga, one group of Vidvans arguing that it is the Niṣāda met with in 'Kharaharapriyā' and another group asserting that it is a Śruti less.

Vidvan K. Tiger Varadachariyar started the debate by stating that Cittaraṅjanī was a derivative of 'Kharaharapriyā' with *Ni sa ri ga ma pa ni* in the ascent and *Ni dha pa ma ga ri sa ni* in the descent.

Vidvan L. Muthiah Bhagavata in supporting this view explained that in the text-book of Singaracharlu and other musical treatises this rāga was classed under the nineteenth Mela, Jhamkāradhvani which meant that it should take Śuddadhaivata and Śuddaniṣāda; that this particular melody-type found no place in Venkatamakhin's rāga scheme, that there is only one composition in 'Cittarañjanī' and that is by Tyāgarāja which begins with the words "Nādatanum aniṣam", that it is sung by a vast majority of musicians with Catuśśruti dhaivata and Kaiśikaniṣāda which meant practically 'Kharaharapriyā'; that this song could no doubt be sung with the orthodox Śuddhadhaivata and Śuddaniṣāda as contemplated by Venkatamakhin's nineteenth Mela, but that it would not be appreciated by the public probably because their ear was not accustomed to this peculiar and rare note. The Bhagavathar therefore urged the desirability of classifying 'Cittarañjanī' under the 22nd Mela, 'Kharaharapriyā', as it would be an uphill task to change the existing practice.

Dr. T. Srinivasaraghavan expressed himself strongly in favour of Śuddhaniṣāda and Śuddadhaivata on the ground that that was the correct note as found in the song 'Nādatanum' according to his Patham, that a wrong practice however universal it might be should not be supported by a body of learned Vidvans whose duty it was to set matters right. He sang the above mentioned song and it was found that the notes *dha* and *ni* which occurred therein sounded a śruti less than similar svaras found in 'Kharaharapriyā'.

Mr. T. V. Subba Rao explained that the description of Cittarañjanī given in some text-books as a derivative of Jhamkāradhvani was due to a mistake probably because of the confusion in understanding the meaning of the words 'Śuddha'. The truth seemed to be, according to him, that this prefix was a survival of the old nomenclature of the svaras in Śuddhaśvarasaptakas or Samaśaptaka which admittedly was the modern 'Kharaharapriyā'. He therefore maintained that the singing of the kṛti 'Nādatanum' in 'Kharaharapriyā' was correct,

Vidvans T. S. Sabhesa Aiyar and Mudikondan Venkatarama Aiyar stated that the above song was sung in both the ways described above, that is, with Kaiśikaniṣāda by some and Śuddhaniṣāda by others.

It was finally resolved by the Conference that 'Cittarañjanī' was a derivative of 'Kharaharapriyā', its Ārohaṇam and Avārohaṇam being *ni sa ri ga ma pa dha ni* and *ni dha pa ma ga ri sa ni* respectively.

THE SEVENTH DAY.

29—12—'35.

COUNCIL OF AFFILIATED INSTITUTIONS.

A proposal regarding the formation of a Council of Affiliated Institutions came up for discussion. A large number of representatives of the various music sabhās and associations in the City and the mofussil were present as also the members of the Executive Committee of the Music Academy, in addition to the experts and others interested in music who usually attend the Conference daily.

A printed copy of the draft rules and regulations of the Academy and the bye-laws relating to the affiliated institutions were circulated among those present.

At the outset, Mr. K. V. Krishnaswami Aiyar, the President of the Academy, explained the many advantages both pecuniary and academic of co-operation and co-ordination of work as between the associations interested in music. The decisions of the various conferences organised by the Academy arrived at after their full and elaborate discussion among recognised experts were not being acted up to by the musicians nor had the sabhās assisted the Academy in regard to this matter. It was necessary, in order to improve the quality and standard of music that the considered decisions of Saṅgīta Vidvans should be followed by all and this could not be enforced without the active and willing co-operation of all the sabhās. He, therefore, requested all the representatives present to join the proposed council.

Mr. R. Venkatachariar, Joint Secretary of the Jagannatha Baktha Sabha, Egmore, thought that it was not fair that the Academy should have five representatives among

the proposed Council when every other similar institution was given only two representatives. He pleaded for equal representation for all institutions. He also wanted that the name of the proposed body should be changed into 'Council of Associated Institutions' so that it might have separate existence and that its funds should be kept separate.

Mr. K. Srinivasan said that the Academy, being the convening body for the new Council to be formed, was given five representatives at the first meeting of that Council, but it was open to the Council when it came into existence to amend the rules relating to representation of institutions.

Mr. K. V. Krishnaswami Aiyar assured the Conference that the autonomy or individuality of the sabhās would in no way be affected and that the proposed Council could pass a rule at its first meeting that each association should have only one vote. He had no objection to the two experts included among the five representatives of the Academy at present being elected by the new Council. He also assured them that the funds of the Council would be kept absolutely separate. But he could not give any assurance as to changing the names of the proposed body as that had been suggested by the Executive Committee after due deliberation.

Mr. T. V. Subba Rao emphasised that the Academy which was a pre-eminent body in the field could not surrender its status as such, nor could the Council be a body of associated sabhās, which would imply its being outside the constitution of the Academy. It was necessary, he said that the proposed new Council, should be within the constitution of the Academy.

Informal consultations were held among the representatives of the sabhās and music associations, but they could not arrive at any final decision among themselves satisfactory to all on the proposal.

Mr. Krishnaswami Aiyar thereupon impressed upon the representatives present that the Music Academy had a recognised status which had to be accepted and that it had power and influence which would be exer-

cised for the advancement of music. He concluded by appealing to the representatives to consider the proposal and stated that after a reasonable number of associations, say ten or twelve, signify their assent, a meeting would be held to constitute the Council of Affiliated Institutions.

A LECTURE ON THE TONAL VALUES OF SVARAS.

Mr. C. S. Aiyar, Chief Auditor, G. I. P. Ry., then delivered a lecture on the tonal values of the various Svaras peculiar to Carnatic Music, met with in the course of the Rāga elaboration etc. He illustrated his points by demonstrating on the violin a number of Rāgas.

The gist of Mr. C. S. Aiyar's lecture was:—

U| In terms of the 22 śrutis in the octavo as styled by the Academy, thus Sa (R|1, R|2) (R|3R|4) (G|1,G|2) (G|3,G|4) (M|1, M|2) (M|3,M|4) P (D|1, D|2) (D|3,D|4) (N|1,N|2) (N|3,N|4) the letters in brackets being used to denote the twins as it were, of the twelve svaras S r R g G M m P d N n.

The straightly (elongated) notes observed by him in musical compositions are:

S R|4, G|2, G|3, M|1, P D|2, D|3, N|1, N|3: eg. R|4 in Kharaharapriyā.

G|2 in Rītigoula

G|3 in Yedukula Kāmbhoji

D|2 in Hindola or (Malkas of Hindustani Music)

D|3 in Kāmbhoji

N|1 in Śurati particularly

N|3 in Śaṅkarābharāṇa

The beautiful superstructure of Carnatic Music was built on the fact of the discovery of Triśruti Dhaivata and that the sound *Dha* replaced *Dha* fairly in almost all rāgas in Svara singing. The so called Suddha Gāndhāra and Śudha Niṣāda are really Triśruti Ṛṣabha and Triśruti Dhaivata.

The characteristic notes were, he said, G|3 and N|3 in Śaṅkarābharāṇa, G|1|D|1, D|3,N|1, in Bhairavī, R|1,G|1, D|1, N|1, in Todi all in gamaka, R|4, G|4, M|4,N|4,

in Kalyāni all in gamaka, G|3, add D|3 in Kāmbhoji.

For instance the Rāga Bhāva of Bhairavi is changed by the introduction of G|2 and D|4 which are characteristic of Karahara-priyā (say in Pakkalanilabadi). These were illustrated Mr. C. S. Aiyar's on his Violin. The melodic Music was finest, he observed when it is within the compass of human speech.

Vidvan L. Mutiah Bhagavather, while thanking the lecturer for the valuable discourse and demonstration said, that śrutis could not be measured or fixed by means of frets nor could their exactitude be denoted by mathematical computation, but they could only be sensed by the ear.

THE EIGHTH DAY.

30—12—'35.

PURVI.

The lakṣaṇa of rāga 'Pūrvi' was then considered.

Mr. T. L. Venkatarama Aiyar stated that it was derivative of 'Māyamaḷavagaūla' that Venkatamakhin described it as a sampūrṇa which meant that all svaras of the gamut would occur though not necessarily in the consecutive order, that there was a gītam by Muthu Venkatamakhin in which the ascent and descent were described as full. But in the kṛti of Dikṣitar beginning with the words 'Śrī guru guhasya dāsoham' (which he sang) the svaras occurred as *sa ga ma pa ni sa* in the ascent and *sa ni dha pa ma ga ri sa* in the descent with *ma da ma ga* as a peculiar usage. There being, thus, disagreement between the gīta and the kīrtana, he urged that the order found in the latter might be adopted as the lakṣaṇa of 'Pūrvi'.

Vidvan Subrahmanya Sastriar pointed out that in the Saṅgraha Cūḍāmaṇi the Arohaṇam was given as *sa ri ga ma pa dha ni sa* and the Avorohaṇam as *sa ni dha pa ma dha ma ga ri sa*.

Vidvan Muthiah Bhagavathar said that it might not be quite safe or desirable to rely

on the lakṣaṇas given in the text-books which were many and varied, that he had seen in an old treatise the Arohaṇam of 'Pūrvi' mentioned as *sa ri ga ma pa dha ni dha sa*. Mere svāra would not give the chāyā or the svarūpa of a rāga which depended more on the manner in which the svāra is manipulated. He urged that they should codify the musical practice which in this case was the solitary kṛti sung by the previous speaker, which did not appear to be commonly known.

After some discussion, it was decided that in view of the agreement of the text-books in regard to the lakṣaṇa of this rāga and the melody embodied in the single kṛti in this rāga that the 'Pūrvi' as a derivative of 'māyamaḷavagaūla' the fifteenth mela, that it took *sa ri ga ma pa dha ni sa* in the ascent and *sa ni dha pa ma pa da ma ga ri sa* in the descent with *sa ga ma pa ni sa* as a special usage; and that it was an upāṅga rāga.

THE NINTH DAY.

31—12—'35.

Mr. Nallur Bharatam Narayanaswami Aiyar delivered an interesting address on "Bharata Nāṭya, its former state in and around Tanjore and the decline in the past three decades on account of the anti-Nautch movement." He explained the inter-relation of tāla and rāga and sāhitya bhāva. The two latter being necessary for the tāla-gāti, the music of the singer had also to be regulated by the tāla. Full saṅgīta, he said, had deteriorated on account of this fact not being before the singers and the accompaniments. He said that Bhāva had a close relation with the meaning of sāhitya and bhāva would come to its own if Nāṭya was revived and raised to its past glory.

Mr. T. L. Venkatarama Aiyar, Secretary, said that the Academy would take proper steps for the revival of the art.

Mr. C. S. Aiyar then expressed some of his ideas on the subject of Rāga and Rasa.

THE TENTH DAY.

1—1—'36.

SESSION CONCLUDED.

The Conference of Music Experts organised by the Madras Music Academy concluded its session on 1-1-'36.

Mr. D. K. Raja of Rajapalayam gave a demonstration on the Gōṭṭu Vādyam which he had prepared with 22 śrutis to resonate all the tones produced in South Indian music.

PRESIDENT'S CLOSING REMARKS

In winding up the session, Vidvan Vasudevachar said that the Conference had proved a success. Though only four out of the ten rāgas placed on the agenda had been discussed, the discussion was full and instructive. The President thanked the Academy for the opportunity given to him for participating in their Conference.

TRIBUTE TO VIDVANS.

Mr. T. L. Venkatarama Aiyar, Secretary of the Academy, thanked the Vidvans. They were, he said, very fortunate in having secured the services of Vidvan Vasudevachar to preside over the Conference. For the first time also, the Academy was able to introduce the item of Viṇā performance and to install a loud speaker to make it audible.

Vidvan L. Muthiah Bhagavathar, on behalf of the Vidvans, thanked the Madras Music Academy for having brought together so many Vidvans under its roof. *The friends of the Academy and music lovers should augment the resources of the Academy and enable it to have a building of its own as also a Music Hall.*

Mr. P. S. Krishnaswami Aiyar, Advocate, Chalapuram, congratulated the Academy on its attempt to bring about a settlement with the other music sabhās in the city so as to co-ordinate their activities.

Vidvan Tiger Varadachariar said that he had been watching with interest the growth of the Academy since its inception in 1927. *The suggestion that the Academy should have a building of its own made him think that already he had been transported to a palatial building owned by the Academy itself.*

Mr. K. V. Krishnaswami Aiyar thanked the various office-bearers of the Academy as well as the volunteers for making the Conference the success that it was.

Messrs. V. Varahanarasimhacharlu, S. Subrahmanya Sastri and Bharatam Nallur Narayanaswami Aiyar also thanked the Academy for having conducted a useful session of the Conference.

THE OFFICE BEARERS OF THE MUSIC ACADEMY, MADRAS FOR 1935.

PRESIDENT.

Rao Bahadur K. V. Krishnaswami Aiyar.

VICE-PRESIDENTS.

Mr. S. Satyamurti, M.L.A.

Dewan Bahadur M. Balasundaram Naidu.

Rao Saheb C. V. Krishnaswami Aiyar.

Mr. K. Srinivasan.

Lady Venkatasubba Rao.

TRUSTEES.

Mr. K. Balasubramania Aiyar.

„ P. Rangaswami Chettiar.

SECRETARIES.

Mr. A. Damodara Mudaliar.

„ T. L. Venkatarama Aiyar.

TREASURER.

Mr. T. S. Venkatesa Iyer.

OTHER MEMBERS OF THE EXECUTIVE COMMITTEE.

Mr. T. V. Subba Rao.

„ V. Appa Rao Pantulu.

„ E. Krishna Aiyar.

„ S. Rajagopalachariar.

Sri. Bavani Swaminathan.

Mr. T. S. Vydianatha Aiyar.

Sri Kalyanasundari Sitaram.

Mr. P. Sambamurti.

„ R. Satyamurti Aiyar.

„ K. S. Viswanatha Sastri.

AUDITOR.

Mr. P. Arunajatai, G.D.A.

THE MADRAS MUSIC CONFERENCE

The Ninth Session, 1936.

OFFICIAL REPORT

THE OPENING DAY.

23—12—'36.

The Ninth Session of the Conference of Music Experts arranged by the Madras Music Academy was conducted in a special pandal erected opposite to the Madras Congress House. Kumari Chudamani sang an invocation song. Rao Bahadur K. V. Krishnasvami Aiyar, the President of the Academy read a welcome address to Sir P. S. Sivasvami Aiyar. Sir P. S. Sivasvami Aiyar opened the conference and Vidvan Umayalpuram Svaminatha Aiyar presided over the deliberations.

THE OPENING ADDRESS BY
SIR P. S. SIVASVAMI AIYAR.

Mr. President and members of the Music Academy of Madras !

When I was approached by my friend Rao Bahadur K. V. Krishnasvami Aiyar to perform the opening ceremony of this year's conference of the Music Academy, I first refused to comply with his request for reasons better known to me than to you; I pleaded my ignorance of the subject and my age. But he would not excuse me on either ground. Those of you who are acquainted with Mr. Krishnasvami Aiyar need not be told that he is a very masterful person with plenty of driving power and accustomed to carry things in his own way. He even tried to encourage me by saying that some of the gentlemen who were invited for this function on previous occasions were also persons who could not claim any great knowledge of the subject. Conscious as I am of my personal deficiencies, I could not believe that any of them could possibly be so ignorant as myself. I have no special aptitude or taste for music, and I am unable to appreciate the

subtleties of our music. I am not insensible to the charms of refined music, and belonging as I do to the Victorian era, I have had the good fortune to hear and enjoy the performances of the great masters, and especially the great Maha Vaidyanatha Aiyar, the greatest singer I have known, Sarabha Sastrigal, the great flutist, Narayanasvami Appa, the finest player on the Mirdangam and Tirukkodikaval Krishna Aiyar, the splendid violinist, musicians who, as exponents of their art, have not been surpassed, not to say equalled. The taste for music is very widespread in India and our people have a great capacity for enjoying it even under the most unfavourable conditions. The hot and stuffy atmosphere of a crowded hall, the echoing of vaulted rooms, the shrill or raucous voice of the singer, his facial contortions and the ungainly swaying of his head or body, the noisy clapping of hands by the audience upon their thighs by way of an instinctive sympathy with the beating of time by the musician, the tiresome elaboration of musical gymnastics, the din of drums, like the Thavil, which pierce the drum of the ear,—these do not in the least affect the appreciation of the performance by the audience, provided that the performance displays a mastery of the technique of music. It shows what a high degree of capacity for the abstraction of music from all distracting surroundings and repellent features is possessed by our people. I do not for a moment suggest that a beautiful voice is not appreciated by the audience. Some of my dislikes are invincible. I cannot tolerate the Thavil and I can enjoy the Nagasvara only when it is made sweet by a respectable distance.

In passing let me express my abhorrence of the meaningless word 'Nadhasvaram' which has recently come into vogue in the city and I hope that the Academy will discourage the use of it. Another innovation within the last few years is the Indian orchestra comprising half a dozen instruments of each kind and of several kinds. The combination has not struck me as either suitable or pleasing. Yet another innovation which I dislike is the introduction of the harmonium for Śruti instead of the Thambur. The harmonium seems to me to be unsuitable to the soft melodious character of Indian music and often drowns the main feature of the performance.

Let me now refer to another feature of the practice of Indian music which has struck me. There is often a lack of correspondence between the emotions intended to be expressed and the music. The object of music is to evoke or appeal to emotions of different kinds which are known as Bhāvas or Rasas. That this was an essential aim of music is well brought out by Vālmīki in his description of the singing of the Rāmāyaṇa by Kuśa and Lava. The two young Princes sang the Rāmāyaṇa so as to bring out the nine Rasas.

रसैः शृङ्गारकारुण्यहास्यवीरभयानकैः ।
रौद्रादिभिश्च संयुक्तं काव्यमेतद्गायताम् ॥

Rāmāyaṇa I, iv, 9.

The effect of this upon the audience of learned sages was wonderful. They were filled with tears and thrilled with joy at the marvellous singing. They applauded the Princes and remarked that the sweetness of the singing vividly brought past events before their minds and that the Princes had entered into the spirit of the poem and themselves realised the emotions of the different situations.

तच्छ्रुत्वा मुनयः सर्वे बाष्पपर्याकुलेक्षणाः ।
साधु साध्विति तावूचुः परं विस्मयमागताः ॥
ते प्रीतमनसः सर्वे मुनयो धर्मवत्सलाः ।
प्रशंसन्तुः प्रशस्तव्यौ गायमानौ कुशीलवौ ॥
अहो गीतस्य साधुर्यं श्लोकानां च विशेषतः ।
चिरनिर्वृत्तमप्येतत् प्रत्यक्षमित्र दर्शितम् ॥

प्रविश्य तावुभौ सुष्ठु तथाभावमगायताम् ।
सहितौ मधुरं रक्तं संपन्नं स्वरसंपदा ॥

Rāmāyaṇa I, iv, 15-18.

The great Sanskrit dramatist Śūdraka also lays emphasis upon the *Bhāvānvitva* of vocal music. In passing I may remark that I do not know whether the emotion aroused by the ludicrous (Hāsyā) or disgust (Jugupsā) could be expressed in our Rāgas, especially in instrumental music. To bring out the full emotional effect of the song it is necessary that the singer should himself understand the full meaning of the words of the song and himself experience the emotions. An understanding of the words of the Kīrtanas is essential if the singer is to convey their full meaning to the audience. Many of our Kīrtanams have been composed in Telugu or Sanskrit and I am afraid that several of our musicians do not possess a sufficient acquaintance with the language of the compositions they sing. I have heard musicians often singing Ślokas in any tune irrespective of the emotions underlying them. A knowledge of the language of the musical compositions or at least the meaning of the particular songs is a great desideratum for all musicians. The teacher's college of music may undertake the supply of this need, if it has not already done so.

Another point which has struck me in our music is the absence of solemnity and sublimity in our vocal and instrumental music. I doubt whether the emotion of the sublime is at all included in our list of Bhāvas. Vismaya or wonder may be an element of the sublime, but there are many elements included in our notion of the sublime, such as the sense of vastness, immense power or energy, the sense of awe and often of reverence. I have not heard anything in Indian music which produces the same emotion of solemnity and sublimity as the organ in Christian churches. Our languages lend themselves to compositions which can inspire the feelings of devotion, reverence and awe. But I am not aware of any musical instruments which are capable of producing all these feelings in the same manner as the organ. It is a common place observa-

tion that melody is the characteristic of Indian music and harmony of western music. Our musical instruments are not capable of producing the mighty volume of harmony which is the glory of the organ. With your permission I will quote a beautiful passage from a famous French writer about the grandeur and beauty of the organ: "The organ is beyond all question the finest, the most daring, the most magnificent of the instruments created by human genius. It is an orchestra in itself, from which a practised hand may demand all things; for it expresses all things. Is it not, as it were, a coign of vantage, where the soul may poise itself ere it springs into space, bearing, as it flies, the listening mind through a thousand scenes of life towards the infinite which parts earth from heaven? The longer a poet listens to its gigantic harmonies, the more fully will he comprehend that between kneeling humanity and the God hidden by the dazzling rays of the Holy of Holies, the hundred voices of terrestrial choirs can alone bridge the vast distance and interpret to Heaven the prayers of men in all the omnipotence of their desires, in the diversities of their woe, with the tints of their meditations and their ecstasies, with the impetuous spring of their repentance, and the thousand imaginations of their manifold beliefs. Yes! beneath these soaring vaults the harmonies born of the genius of sacred thing find a yet unheard of grandeur, which adorns and strengthens them. Here the dim light, the deep silence, the voices alternating with the solemn tones of the organ, seem like a veil through which the luminous attributes of God himself pierce and radiate."

Even our vocal music is not conspicuous for the sublime and the solemn. Pathos, tenderness, sorrow and various other emotions are capable of being rendered by our vocal music. The chanting of the Sāma Veda is no doubt solemn, but as it is chanted to-day, it tends to be monotonous. The music in South Indian temples is generally played by the Nāgasvara, an instrument from which, in spite of its shrill notes, our musicians are capable of extracting a large variety of pleasing tunes, but which can hardly be said to be adapted to the pro-

duction of a sense of sublimity or solemnity. I have sometimes wondered at this difference between our temple music and the European church music. Can it be that to the European the deity is infinitely distant and above him, whereas the Indian is living on more intimate terms with the deity, finding God within himself and near him and everywhere? The truth, however, is that as the Upaniṣads say, God is both far and near.

दूरान् सुदूरे तदिहान्तिके च, पश्यत्स्वहैव निहितं
गुहायाम् ।

Muṇḍakopaniṣad III, i, 7.

Though the national development of Indian music has been on the line of melody and of western music in the direction of harmony, is it impossible to adapt our Indian musical instruments to the production of harmonies? We have endeavoured to adapt exotic things like the brass band and play Indian airs upon them. We have acquired a splendid mastery of the exotic violin of which we are justly proud. We are trying to introduce and work the exotic plant of responsible government. Is any attempt to produce harmonies in the style of western music foredoomed to failure?

I have referred to the combination of words with music in the passage from the Rāmāyaṇa quoted above. It has been claimed by the lovers and enthusiasts of pure music that music unalloyed by words is capable of transporting you to the realm of the spiritual, to communion with the Infinite and filling you with a deep and undefinable sense of the mystery of the universe. It has been said that it is the path to transcendent reality and it is claimed that the absolute dissociation of music from all definite intellectual conceptions is an important element in the vague yearnings and longings which lift the soul above things mundane. While it is possible for me to appreciate this aspect of music, I cannot dwell long in the empyrean of pure music. I am far more susceptible to the charms of articulate vocal music and though I may have the misfortune to differ from musical savants, I feel there must be many consti-

tuted like myself to whom music makes a wonderful appeal when combined with a definite content, the witchery of words and the spell of familiar emotions. The Ālapana within reasonable limits and the Kīrtana must make a universal appeal to the Indian mind. But the evolutions of the Svara singing and of the Pallavi are tedious and fatiguing to all those who are not initiated in the craft. Their chief use is to display the performer's command of technique and accurate execution. They may be indispensable exercises for the acquisition of skill in the art. But it does not follow that they possess the element of grace and beauty. The perfection of art consists in the concealment of art and does not involve a display of the exercises by which skill has been acquired. While I cannot hope for acceptance of my primitive ideas from musical experts, I hope they will fall upon some sympathetic ears and appeal to a section of the lay community. Even if the Pallavi cannot be kept out of a performance, let it be at least confined within very narrow limits of time.

I see from your annual report that your Academy has already carried out a number of very desirable reforms in regard to limitation in the number of accompaniments to musical performances, in the length of the performances by cutting it down to three hours at the most, in keeping out the harmonium as an accompaniment, and in the curtailment of musical gymnastics. Your Academy must also insist upon the supreme importance of a sweet or agreeable voice on the part of the singers and do what it can to encourage greater self-restraint upon the audience in following the performances with the instinctive clapping of hands which mars the effect of the music. In the teacher's college of music which the Academy is carrying on, you must make a determined effort to suppress all facial contortions on the part of teachers and pupils alike. Facial contortions are not inevitable incidents of fine singing as can be seen from the avoidance of such disagreeable features by female singers. They were condemned by our ancient authorities also. The Saṅgīta

Ratnākara includes ugly and un-couth movements and gesticulations among the 25 faults (Doṣas) on the part of the singer.

Several of the objects which the Academy has very properly set before itself require large financial resources. The preservation and publication of the compositions of the old masters, the publication of careful editions of unpublished musical treatises are among the more important objects of the Academy. *The construction of a good music hall with good acoustic properties is as much a crying need of the city as a good theatre.* But both must be constructed upon thoroughly scientific and modern lines and with the help of the best architects. They are, however, altogether beyond the resources of your Academy and must, I think, be left to the enterprise of the enlightened capitalist.

One other object to which you may devote a part of your funds is the award of foreign scholarships to scientifically-minded Indian musicians, to study the sciences of acoustics and harmonics and the arts of building the organ and other western musical instruments, with a view to such adaptation as may be possible to meet the genius of Indian music. I am merely throwing out these suggestions for your consideration as and when funds permit.

One of the most useful activities which you have undertaken is the organisation of the teachers' college of music, so that the new generation may be properly trained in the appreciation and performance of music as an essential element of culture. Music is now far more extensively cultivated in the school and in the home than it was in my boyhood. Attendance of boys and girls at musical performances was rather discouraged by parents as an undesirable distraction, diverting them from the more serious tasks of youth. Musicians had in those days to depend mostly upon the patronage of Rājās and wealthy individuals. It has now become democratized like literature in the modern world. Subscription performances and admission by tickets were quite unknown. During the present generation a great change has taken place and the musicians are no

longer obliged to seek private patronage. Their social status has risen and their fees have also greatly risen. The various musical associations or Sabhās in the province have largely contributed to these results. Your Academy is not the first organisation in this part of the country to work for the revival of indigenous music. In the eighties of the last century a Madras branch of the Poona Gāyana Samaj was inaugurated in the Pachaiyappas Hall under the presidency of Sir T. Muthuswami Aiyar. Mr. Sahasrabuddhi, a Maharashtra gentleman of Poona who was employed in one of the Government offices here, was the organiser of this movement. The organisation, however, was not long-lived. Your Academy is the first organisation which has placed before itself a comprehensive and ambitious programme for the revival and encouragement of Indian music. The work that has been already accomplished entitles the Academy to the congratulations of the public.

Your president has expressed a desire that the various musical associations and Sabhās which have been started in the mofussil should become affiliated to the Academy. One result of such affiliation should be to secure agreement in matters of theory and uniformity of standards of judgment in practice. I think that the aims and objects of the single organisation which you desire and the obligations of membership cannot have been sufficiently explained to the mofussil bodies. They probably think that it may involve serious financial obligations, a crippling of their own resources and a restriction of their own freedom. Federation is now very much in the air and I do not know whether in advocating affiliation you propose to bring about a federation or a completely unitary organisation. A federal scheme will be more likely to commend itself to the Sabhās in the mofussil and the Music Academy in the city may well play the part of the central government.

Gentlemen, I must crave your indulgence for having trespassed upon your patience so long and treated you to the crude ideas of a layman. Allow me to express my hearty good wishes for the prosperity of the Aca-

demically and my hope that it may succeed in the realisation of the high ideals which it has set before itself.

Lady Venkatasubba Rao proposed a vote of thanks to Sir P. S. Sivaswami Aiyar.

Mr. T. L. Venkatarama Aiyar, Secretary, read messages of good wishes from H. H. the Maharaja of Mysore, H. H. the Maharaja of Travancore, H. H. the Maharaja of Cochin and H. H. the Maharaja of Jeypore.

Vidvan Tiger Varadachariar then proposed Vidvan Umayalpuram Svaminatha Aiyar to the chair. Mr. Svaminatha Aiyar, he said, belonged to the line of the direct disciples of Śrī Tyāgarāja. The proposition was seconded by Vidvan Palladam Sanjiva Rao and carried unanimously.

Vidvan Umayalpuram Svaminatha Aiyar then delivered his presidential address.

THE PRESIDENTIAL ADDRESS.

Lovers of music, I consider it fortunate to preside over this conference of this Academy which is working for the advancement of the cause of Music and if, I have been invited to take this honoured place, it is, I think, due not to me, but to my Gurus, Umayalpuram Krishna Bhagavathar, the direct disciple of Śrī Tyāga Brahmam, Sundara Bhagavathar and Maha Vaidyanatha Śivan.

Our Music is certainly the greatest of the glories of our civilization and artistic achievements. And it is an art of hoary antiquity. Patronage of this art in the past was limited to royalty and the nobles but to-day it has passed to the common public. Institutions like the University have displaced, in the field of training in the art, the old Gurukula system.

The known power of music in curing physical and mental pain, and in holding in calm disturbed elements, in animals even, is only next to the unknown power of music in the spiritual field. It is the greatest Sādhana. There is no means easier for realising God than Music coupled with devotion. Music is Nāda; Nāda is Brahman.

The text or the Sāhitya of a song is of undoubted importance and a singer must take care to master the text also correctly.

Hearsay-singing must be discouraged. The singer has further to master Laya and be a man of pure conduct and noble ideals. He must not be a trader in Music.

Music can be learnt neither by purely following a text-book, nor by merely hearing another singing. To learn it directly from a real master is the only good method.

Text-books on music are many, written from time to time. We know that when Music flourished very much in Tanjore, owing to contact with the Maharashtras at that centre, north Indian modes got into our music. The present Kathākālakshepa is based on the Maharashtra model. Such blending is natural and when one introduces a foreign element, he must be a man of knowledge and taste. Hybridisation must be prevented.

For our carnatic Music to-day, the basis for theory is certainly the compositions of Tyāgayya, Dikṣitar and Śyāma Sastri. They should have based themselves on the theory then current but which we do not now know. I can affirm that the rendering of the song of these three composers to-day is much different from that which I was hearing thirty years ago. Those knowing the old and authentic style are still alive. It is worthwhile assembling them and editing with variants the songs of these composers in as authentic a manner as possible. Otherwise, the music is in danger of drifting into a shape beyond recognition.

Regarding theory, neither Venkata-makhin's work nor Govinda's is to be singly relied upon. An examination of the compositions of the three composers shows that we have to evolve out of the two texts a new eclectic text.

It is also necessary that musicians should popularise Tamil compositions. In these many respects, I hope, the Music Academy, through its Teachers' College and annual conferences, will work for the advancement of Music.

The opening function terminated with a flute performance by Mr. Rajarama Aiyar of Mayavaram.

THE SECOND DAY

24—12—36.

The Expert Committee of the Music Academy met in the special pandal opposite the Congress House with Mr. U. Swaminatha Aiyar in the chair.

At the outset, Mr. T.L. Venkatarama Aiyar moved the following resolution: "This Conference places on record its profound sense of sorrow at the demise of Veenai Subbarama Aiyar of Karaikudi, Dakshinamurthi Pillai of Pudukotah, Mr. C. R. Srinivasa Aiyangar and Muthuswami Dikshitar of Ettaiyapuram."

The resolution was passed, all the members standing.

The next subject taken up for discussion was "Rāgalakṣaṇas and their applicability in modern practice." Mudikondan Venkatarama Aiyar initiated the discussion. He said that while the rāgas and kirtanas were rendered in a particular way in practice, theory pointed in a different direction. He instanced 'Chittarañjanī'.

A discussion followed in which several members participated. Umayapuram Venkatarama Aiyar was of opinion that the lakṣyas of the three composers, Tyāgarāja Dikshitar and Śyāma Sastri, should determine the rāgalakṣaṇa and that the work of Venkaṭamakhin and Govinda should both be accepted.

Mr. Sundaram Aiyar of Oltapalam said that while adherence to science was necessary, the practical renderings by the great composers should also be followed, and that the discussion could be useful only if it was in relation to concrete rāgas.

Similar opinion was expressed by Mr. Sundaram Aiyar of Tanjore. This was generally agreed to.

THE THIRD DAY.

25—12—36.

The Committee of experts of the Music Conference organised by the Music Academy took up for detailed discussion the rāga, 'Begada.'

The first question considered was the 'Niṣāda' in Begada. Vidvan Sabhesa Aiyar

was of opinion that 'Kaiśiki Niṣāda' was not admissible in the rendering of the rāga and that the 'Niṣāda' ought to be 'Kākalī.' The President sang 'Nādopāsanā' with 'Kākalī Niṣāda', while Mr. Sesha Aiyangar sang the same kīrtana with 'Kākalī Niṣāda' with a shade of 'Kaiśiki'. Mr. Palladam Sanjiva Rao sang the same song with a 'Kākalī' which was slightly less than the typical 'Kākalī.' Mr. Palamarneri Svaminatha Aiyar rendered the Kīrtana in the same way.

Mr. Tiger Varadachariya sang 'Manasuna nera nammiti' and he was of the view that the 'niṣāda' was 'Kākalī', though it was slightly lower than the usual type. Mr. M. S. Ramaswami Aiyar sang 'Nanri Kooruvome' of Lakshmana Pillai with more 'Kaiśiki' than 'Kākalī' while Mr. P. Sambamurti rendered the song 'Intaparakela' with 'Kaiśiki' and occasional 'Kākalī.' Mr. T. L. Venkatarama Aiyar sang 'Nādopāsanā' and 'Śrī Mātā' with a predominance of Kākalī and Dr. T. Srinivasaraghava Aiyangar sang 'Samiki Sarijeppa' and expressed his view that the 'Niṣāda' was between 'Kākalī' than 'Kaiśiki.'

Mr. Mudikondan Venkatarama Aiyar sang 'Śrī Mātā' with 'Kākalī' and 'Kaiśiki' Mr. T. K. Jayarama Aiyar said it was between 'Kaiśiki' and 'Kākalī.' Mr. S. A. Ramaswami Aiyar sang 'Ni Pada Paṅkajamu' with more 'Kākalī' than 'Kaiśiki.'

The President, after ascertaining the sense of the House, placed the following resolution which was passed by the Expert Committee.

"That the Niṣāda should be termed 'Kākalī' though it is somewhat less than the typical 'Kākalī', that the note is always used with gamaka down from the 'ṣaḍja' and that its position is between 'Kākalī' and 'Kaiśiki' but nearer 'Kākalī' and could be exactly known only in 'Lakṣya.'

THE FOURTH DAY.

26—12—36.

U. Svaminatha Aiyar took the Chair.

Bharatam Narayanaswami Aiyar gave a lecture on "Bharatanāṭya," the first of a series

of three lectures on the art. The invitation extended to him, he said, shows that there is yet hope for this art to come into its own. The art of Bharatanāṭya had a divine origin, its original exponents being Lord Śiva and Goddess Pārvatī. This art is dear to our Gods; and this art had been considered an *yajña*. When God Śiva danced, he expressed only His Ānanda, which comprised the Nine Rasas. Śiva is the embodiment of all the Rasas. The Rasa is expressed through four means; called the four Abhinayas:— Āharya or dress, Āṅgika, physical action, Sāttvika, expression of tears, stupefaction etc., and Vācika, vocal expression. The Bhava is to be shown by the eye; the Vācika in musical form is sustained by the throat; meaning of the words, that is the ideas, are shown by the Abhinaya of the hand; the feet keep the time.

Nāṭya is divided into drama, dance with Abhinaya and pure dance. The Drama presents one continued story; dance interprets emotional bits, unconnected with each other; both are however the presentation of human experience. Love is the greatest of such experiences and it is of two kinds, mundane and divine; the lower Love is employed as a simile for the higher.

Abhinaya should be such as makes the on-looker realise the object shown at once. The peculiar attribute of an object, its special and noteworthy action, or some such distinctive feature of an object is employed in Abhinaya.

The persons to whom the emotion of a theme pertains are called the Ālambana-vibhāva of Rasa. They are called Nāyaka and Nāyikā. There are several shades of differences among both males, the Nāyakas, and the females, the Nāyikās. The character of the persons occurring in a piece that is interpreted, what their dominant emotional state is—these have to be thoroughly understood before one can appreciate the Abhinaya and realise the Rasa.

Similarly the artiste also should understand well the meaning and the emotional implications of the song; and then only will the artiste's dance be efficient enough

to make us realise the Rasa. Only very cultured minds can understand the nature of the higher type of emotions and this applies to both the artiste and the onlooker.

The Lecturer then explained what the first item called Alarippu in Sadir means. It is not only introductory but is also a salute to the Gods, the teacher and the audience. This first item has movements which make the body of the artiste supple enough for the further dance. The next item is Jatisvara. In Alarippu, there are only Tālākṣaras or Jati; in Jatisvara, Svaras are introduced; hence it is called Jatisvara. From pure Tāla, the items gradually proceed to Bhāva.

The Naṭṭuva must be a good musician; The clarinet must give place to the old Mukhaviṇā. When Abhinaya is done, thought must be given to chose those words in the Sāhitya which have got emotional scope for elaboration.

The lecturer then referred to the set-back which this art had owing to the activities of anti-nautch reformers. The art should be revived at this very city of Madras where it was sought to be killed. The Lecturer quoted a number of Sanskrit texts during the exposition.

DISCUSSION ON 'BEGADA'.

The Committee of Experts took up the discussion of the rāga 'Begada'.

The question was taken up for consideration as to whether the prayoga *pa dha ri sa* was admissible. Lakṣyas were examined.

Dr. T. Srinivasaraghavan opined that the prayoga was to be found in 'Gattu Gāna' in Trisram of Tyāgarājasvāmigaḷ in the anupallavai.

The same prayoga was also rendered in 'Tyāgarājāya Namaste' and 'Srimata' by Mr. T. L. Venkatarama Aiyar.

Mr. Tiger Varadachariyar also supported the same and further stated that in rāga-ālapana, the prayogam was in vogue and admissible.

Vidvan Sabhesa Aiyar was of opinion that *pa dha ri sa* was not admissible.

After further discussion, the Conference was of opinion that the prayoga occurred occasionally in the classic compositions and

more frequently in ālapana and it was admissible.

THE FIFTH DAY.

27—12—36.

BHARATA NATYA.

Mr. Bharatam Nallur Narayanasvami Aiyar delivered his second lecture on Bharata Nāṭya.

The lecturer dealt with the subtle differences of the various types of the lover and the beloved and how delicately Jayadeva and Kṣetrajña have handled these types. An understanding of these types, their dominant character and mood is necessary for understanding the Abhinaya of the pieces and realise the Rasa. There are special texts on Rasa which deal elaborately with these types and the lecturer quoted from some to explain a few types. These types of character are again made manifold by the state or condition of the emotion. There is the lady who is expecting her lord at a tryst; the lady who is disappointed at the tryst; the lady who is pining in separation etc. The delineation of the sentiment of love in separation is most delectable; and here also, poets elaborate only the pangs of separation of the beloved lady; this is more delectable than the pangs of separation of the lover. When a verse or song is rendered in gesture and is seen rendered so, the artiste must have completely understood the speaker, the situation, and the shade of emotion depicted and the audience also must have understood all these. When love in separation is portrayed, the poet will always take care to keep the under current of the love and this must be clearly understood. This continuity can be clearly seen in Kṣetrajña's padas.

It is a mistake to put mundane meaning on the compositions of Jayadeva and Kṣetrajña which describe Krishna as the lover. It is essentially a treatment in devotion. Love is the greatest of sentiments and it brings in its train all the other Rasas. It seems unnatural to protest against its predominance, which is not peculiar to dance, but is common to Literature and Art.

BEGADA

The Conference then continued the previous day's discussion on the lakṣaṇa of

the tune *Begada*. Mr. Muthia Bhagavathar stated that *Begada* was a *Chāyā* rāga, that its *niṣāda* was certainly *kākalī*, that the note was somewhat lower than the usual *kākalī*, that *pa dha ri sa* was to be found in common use, and also in certain *lakṣyas* and that it was admissible.

Mr. Porriah Pillai sang *Gataganu* to show that the *pa dha ri sa* usage was admissible.

Mr. Bharatam Narayanasvami Aiyar drew the attention of the Conference to a padam of Ayyakutti Nattuvanar, a disciple of Dikshithar, in which *dha ri sa* was adopted.

Opinion differed as to whether *pa dha ri sa* was strictly admissible though found in vogue. Further consideration of the subject was adjourned to Monday.

THE SIXTH DAY.

28—12—1936.

Bharatam Nallur Narayanasvami Aiyar gave his third lecture on Bharata Nāṭya.

Saṅgīta really means dance and vocal and instrumental music. Mere music is only called Gīta. A Naṭa is a dramatic actor; Nartaka is a dancer who interprets loose and small emotional pieces. An Ekanāṭa is like the performer of a Harikathā, who interprets a whole and continuous story singly. Emotion, Melody and Rhythm, Bhāva, Rāga, Tāla, all these three emanated from Śiva when he performed his Tāṇḍava dance. The sentiments are nine, Nava Rasas. The lecturer then explained Rāga and Tāla in brief, with particular reference to dance and the dance-drama, the Bhāgavata Mela Nāṭaka, with which the lecturer is connected. This day's lecture was illustrated by the lecturer by practical demonstration of steps and gesture. It is said that Śiva danced in Caturaśra and Pārvaṭī in Triśra and then Śiva followed in Miśra; then Pārvaṭī followed up in Khaṇḍa Jāti. In Abhinaya, the difference between mere showing of hand and real interpretation of Bhāva by the hand-gesture should be understood. There are two kinds of Abhinaya, Vākyārtha-abhinaya and Padārtha-abhinaya, gesture of sentence-sense and of word-sense. The two have their special scope. The lecturer then indicated the method of gesture for a verse from

the Amaruka Śataka, another from the Kṛṣṇakarmāmṛta and a third from the Bhāgavata.

THE SEVENTH DAY.

29—12—1936.

LECTURE ON 'VANNAM'.

Mr. Sadasivam of Jaffna gave a lecture on Vaṇṇam. He had been of opinion that in Madras there was Tamil music. But he found very little of real Tamil music in the city. Tolkāppiyam contains 20 Vaṇṇams. A Vaṇṇa is built on sounds, not words. Vaṇṇams preceded all Prabandhas. He did not know when exactly the division into Pallavi, Anupallavi and Caraṇam came into existence. He enumerated the 20 kinds of Vaṇṇams according as they took consonants, vowels etc.

Pā vaṇṇam is a Samatāla Varṇam. Other Vaṇṇams are Viṣama tāla varṇam. Vaṇṇams are also classified according to their gait-rhythm, or movement or their similarity to the sounds of birds and animals.

The Tiruppukāls are all vaṇṇams. Jaffna is a Tamil land and looks to South India for civilization. The Singalese are of the same race but Buddhist. They sing the vaṇṇams pure even to-day. Ceylon and Candy in particular maintain the art at a high level.

He sang a Mayūra vaṇṇam (in tripuṭa tāla).

He referred to and sang a Turaṅga vaṇṇam (in miśrarūpaka).

Vaṇṇam is accompanied by dance. He sang the Pāmbāṭṭi vaṇṇam and danced to it.

In dance, so far as foot work is concerned there is nothing to equal the Kandy dance.

He pleaded that their conference should invite delegates from other parts of India, Ceylon, etc. so that there may be a thorough exchange of ideas.

He pleaded for the appointment of a committee to investigate and collect folk songs.

'BEGADA' AGAIN.

The discussion on Begada was resumed. Mr. Sabhesier was of opinion that *sa ni dha ni sa* was inadmissible.

Mr. Muthiah Bhagavathar was of opinion that *pa dha ni dha pa sa* was the characteristic prayoga.

Tiger Varadachariar and Mr. Sambamurti said the prayoga was sanctioned by Viñā Kuppā Aiyar's Varṇam.

U. Venkataramier sang "Gattiganu" as authority for the prayoga.

P. Svaminatha Aiyar was against the prayoga.

The president favoured the prayoga.

Mr. Sēsha Aiyangar was strongly in favour of it.

Mr. Ramanaiiah Chetti was in favour of it.

Mr. M. S. Ramasvami Aiyar was in favour of it.

The majority favoured the prayoga as an exceptional one.

THE EIGHTH DAY.

30—12—1936.

'YADUKULAKAMBHOJI'

The lakṣaṇa of 'Yadukulakāmbhoji' was taken up for discussion.

There was general agreement that *sa ri ma ga ma pa dha sa* in Ārohaṇam and *sa ni dha pa ma ga ri sa* in Avarohaṇam were the normal sañcāras. Some discussion followed as to whether the 'prayoga' *dha ni sa ni dha* was admissible. It was found in actual practice but no authority was quoted in support of it. The general sense was that *ni sa ni dha* was only a phase of *dha sa ni dha*.

There was also considerable discussion as to whether the rāga had 'sañcāras' up to 'madhyama' in 'tārasthāyī.'

Mr. Sama Sastri sang the Svarajāti of the composer Sama Sastri and therein there was sañcāra up to 'madhyama.'

Vidvan Sabhesa Aiyar was of opinion that there was no prohibition of the 'sañcāra' up to 'madhyama', but that it could not ordinarily be rendered with rāga bhāva.

Mr. P. Svaminatha Aiyar was not for going beyond 'ṛṣabha' in the 'tārasthāyī.'

Mr. Tiger Varadachariyar stated that the 'tārasthāyī sañcāra' up to 'madhyama' was to be found in the Kamalākṣi Varṇa of Thiruvathiyur Thyāgaiyar.

Mrs. Sithapathi Aiyar sang the Varṇam. Mr. Mudikonda Venkatarama Aiyar was of

the same opinion and sang 'Pārthasārathi' in support of it.

Vidvan Ponniah Pillai expressed the same opinion and sang the Varṇam.

In "Tyāgarājam bhaja re" sung by Mr. T. L. Venkatarama Aiyar, the 'sañcāra' in the 'tārasthāyī' went up to 'madhyama.'

The Conference was accordingly of opinion that the 'sañcāra' extending up to 'madhyama' in the 'tārasthāyī' had bearing in some compositions.

There was also a discussion as to whether in the 'mandrasthāyī', the 'prayoga' was *sa ni pa* or *sa sa pa*. The Conference was of opinion that the regular 'sañcāra' was *sa sa pa dha sa* and that slight shade of 'kākali' was to be found in that 'sañcāra.'

'BEGADA' AGAIN.

In the discussion on "Begada", the admissibility of the 'prayoga' *sa ni dha ni sa* was further considered.

Mr. Sama Sastri sang a Kīrtanam of the composer Sama Sastri and said that *sa ni dha dha sa* was in use and not *sa ni dha ni sa*.

Vidvan Ponniah Pillai favoured the 'prayoga' *sa ni dha ni sa*, but Mr. Chikka Rama Rao did not favour it.

The Conference was inclined to the view that the 'prayoga' was a rare one found in certain compositions.

THE NINTH DAY.

31—12—36.

'BEGADA'

The lakṣaṇa of 'Begada' was resumed.

Mr. Harinagabhushanam Pantulu was of opinion that *dha ri ni* was not admissible.

The Conference, after further consideration, confirmed the conclusion already reached that the 'prayoga' *sa ni dha ni sa* was a rare one found in certain compositions.

A PAPER

Srimati Seshamma next read a paper on the life of Ghaṭam Krishna Aiyar.

NEW COMPOSITIONS

Dr. E. Sankaranarayana Aiyar of Kallidaikurichi sang some of the Kīrtanaṣ.

composed by him in apūrva rāgas as also in familiar rāgas.

ANOTHER PAPER

Mr. Hubli Krishnamachariyar read a paper on the "Mela Scheme of Venkatamakhin."

THE LAST DAY.

1—1—37.

A LECTURE ON 'SVARAS AND SRUTIS'

Mr. P. Venkatasubrahmanya Sastri, Research Scholar, delivered a lecture on "Śrutis and Svaras". He traced the genesis of the ideas relating to these terms since the days of Ratnākara down to Venkatamakhin and fully explained the significance of the terms met with in the various text-books.

A LECTURE ON 'NOTATION'

Mr. V. Narasimhacharlu then spoke on "Notation". He suggested that a common script, preferably Devanāgarī, might be utilised for writing down Carnatic music so that it would be capable of being sung throughout India. He also suggested a number of additional signs to represent the 'guru', 'laghu' and other components of an 'āvarta' (bar); as also special marks to denote the various gamakas and other nuances peculiar to South Indian music, in view of the fact that the signs at present in use were insufficient to represent the various shades of melodies. For some 'gamakas' the signs given in works like the 'Saṅgīta Sampradāya Pradarśinī' appeared to be superfluous and in some cases the lecturer preferred simpler forms.

The Conference was of the opinion that some Kīrtanas and Padas might be reduced to the notation propounded by the speaker and that the Conference might consider it subsequently.

ANOTHER LECTURE

Mr. Hari Nagabhusanam Pantulu then spoke on the origin and real purpose of music as conceived by the ancients, namely, a means for the attainment of salvation by 'bhakti' expressed and felt through music. He pointed out that the modern renderings of the old compositions of Śrī Tyāgarāja lacked clarity in the matter of

sense and explained how, owing to want of knowledge of the Telugu language, the performers were occasionally mutilating the 'kṛtis'. He admitted that even the Telugu musicians were guilty at times of the same irregularity. He said that professional musicians had to yield to the popular demand in the matter of taste, and adjust their songs accordingly. As this was to some extent unavoidable, he pleaded for separate performances by classical experts open to vidvans, critics and connoisseurs only so that the ancient music might be kept alive in all its pristine purity to the extent possible.

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