ABHINAVABHĀRATĪ

(Abhinavagupta's Commentary on Bharata's Nātyasāstra Chapter-XXVIII: English Translation with Historical Critical Explanations)
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Introduction

Abhinavagupta is generally believed to have lived in Kashmir in the second half of the 10th and first half of the 11th century A.D. This is inferred from the fact that his Kramastotra was composed in the year 661 of the Saptași year which is said to have begun 25 years after the beginning of the Kali era. This would correspond to A.D. 990-1. His Śivaraprayabhijñā-brhaśīṇi gives the date of its composition as the year 4115 of the Kali era which corresponds to A.D. 1014. If we suppose that he was twenty-five when his literary activities began and that he continued for a few more years after the Brhaśīṇi, his dates would range between c. 965 to 1025 A.D.

The line of Parvaragupta and later of the Loharas ruled Kashmir at that time. Didda exercised power till A.D. 1003 and then came Sangrāmaraja who founded the Lohara dynasty. The invasion of Mahmud Ghaznavi occurred during the lifetime of Abhinava but although the Shāhis of Udabhîndpura fell to the Turkish invader, the Kingdom of Sangrāmaraja escaped destruction. The family of Abhinava had come to Kashmir about two centuries earlier when the famous scholar Atrigupta who belonged to the Antarvedi was brought there by the great Kashmiri ruler Lalitāditya Muktāpiḍa. Abhinavagupta himself describes his ancestry in his Parātrinśitā vyākhyā and the Tantrāloka. In the lineage of Atrigupta lived Varāhagupta whose son Narasimhagupta was known as Cukhulaka popularly. He was the father of Abhinava. Vimalā was the name of his mother.

Abhinavagupta was reputed to be a precocious student at school. His father introduced him to the mysteries of grammar. He studied the Śaiva Āgamas from the son of Bhūtirāja and Laksmanagupta, Nātyasāstra and
literary criticism from Bhaṭṭa Tauta and Indurāja, Tantra from Śambhunātha. In fact, he wandered outside Kashmir also in search of learning and studied at the feet of many masters. He studied heterodox philosophies also - nāstikārtha-bauddhādī - which is a point of considerable importance.

As his mother died while he was still a child and his father later renounced the world, Abhinava was at first drawn strongly to the pursuit of literature and the fine arts but was subsequently drawn to the devotion of Śiva and ultimately became a famous Master and Adept. He did not marry and had no wife or child.

We do not have many biographical details of Abhinava but his numerous works and the references to him in the works of others give some idea of his personality and achievements. He was a versatile scholar, poet, critic and musician, saint and philosopher. He collected and expounded the Śaiva Agamic traditions of Kashmir, gave them a systematic philosophical form, revived and elucidated the Nāṭyaśāstra tradition of the performing arts, dance, drama and music, developed the doctrines of Dhvani and Rasa in the light of the philosophy of Kashmir Śaivism and thus laid the foundations of a truly original Indian aesthetics. His Tantrāloka, Īśvaraprayabhijñā-vimarśinī, Dhvanyāloka and Abhinavabhārāṇī remain perennially admired and universal classics.

It has been pointed out that there is a wonderful pen-portrait of Abhinavagupta in some ancient verses of his pupil Madhurāja Yogin. There, Abhinavagupta is described as seated on a golden seat in a vine-grove (drākṣārāma) inside a crystalline pavilion adorned by pictures, perfumed by flower-garlands, incense and sandal paste and illuminated by lamps, constantly resounding with music and dance and surrounded by bands of Yoginīs and Siddhas. At his feet sat his disciples Kṣemarāja and others attentively writing down his words. On the two sides stood two Dūṇis bearing in their hands a jar of Śivarasa, betel-box, citron and blue lotus. His eyes were tremulous with ecstasy, a clear tilaka of ashes marked his forehead, rudrākṣa adorned his ears, his hair was tied with a garland, and he had a flowing beard. He had a rosy hue, his neck was besmeared with Yakṣa-paṅka, his sacred thread was long and loose, he wore a white silk cloth and was seated in the yogic posture called vīra.
His right hand rested on his knee and carried a rosary, his left hand played on the nāda-viṇā. He was verily the incarnation of lord Śrīkantha in Kaśmīra. This pen-picture highlights the image of Abhinavagupta as a Tāntrika and Yogi, teacher and artist.

The chronological order of the works of Abhinava has been discussed by several scholars. His encyclopaedic Tantrāloka appears to a relatively earlier work which has been referred to in his Dhvanyaloka-locana as well as Īśvarapratyabhijñā-vimarśinī. The Bṛha-vimarśinī was composed in 1014 A.D. and the Īśvarapratyabhijñā-vimarśinī followed it. Abhinavabhāraṇī refers to the Dhvanyaloka-locana. Thus, the first phase of his writings appears to be of Tāntric works like Śrītantrāloka and Tantrasāra. The great philosophical works came towards the end. The aesthetic works could be of the same age or earlier. Whatever the precise chronological position of Locana or Abhinavabhāraṇī, there is no doubt that they presuppose some of the major philosophical ideas of Kaśmīra Śaivism. The notions of Śabda, Nāda and Nātya, Dhvani and Rasa acquire in Abhinavagupta a characteristic depth on account of their suggestive reverberations within the grand philosophical universe he helped to systematise and elaborate. In fact, it could be said without exaggeration that Indian philosophical thinking reached its highest peak in the writings of Abhinava. His practical and theoretical interest in the arts led him to lay down the abiding foundations of a truly Indian aesthetic.

Kaśmīra had been the home of learning and philosophy since at least the Gupta age. According to one tradition the ecumenical council convened by Kaniska was held in Kūṇḍalavana vihāra in Kaśmīra. In any case, Buddhist schools flourished there. This is attested by archaeological evidence as well as by the evidence of travellers like Hsuan Chwang and Ou-Kong. Kaśmīra lay on some of the routes joining India to Central Asia, Tibet and China. Students and pilgrims, Buddhist and Brahmanical, Indian and foreign, gathered there to study from celebrated Masters. There was, as a result, much interaction of thought, which in any case was taking place on a wider scale and the intellectual life of Kaśmīra was not isolated. Vedānta had presumably influenced Mahāyāna and was in turn influenced by it as is shown by the example of Gauḍapāda. Bhartṛhari influenced the orthodox and the heterodox alike. Sānkhya-yoga and Sarvāstivāda
have many points of common interest. Nyāya and Buddhist logic helped each other by mutual criticism. Tantricism was a common tendency shared by the Buddhists and the Śaivas and Śāktas alike.

Kāśmīra Śaivism owed its origin not only to the multiplestreamed Āgamic-Tantric traditions but also to a mixed philosophical heritage derived from Śāṅkhyā-yoga, Nyāya, Vedānta and Buddhism. The dualistic Āgamas could be connected with the Pāṣupatas who had a dualistic-theistic orientation and were allied with the Nyāya-Vaiṣṇavism. The Śāṅkhyā-yoga with its theory of manifestation and essences influenced Sarvāstivāda as well as the Āgamas. Mahāyāna and Vedānta influenced the understanding of non-dualistic Āgamas. A diversity of Tantric as well as philosophica1 traditions, thus, underlies Kāśmīra Śaivism.

The beginnings of Śaivism have been traced back to Mohenjodaro. Rudra was an important Vedic deity who has been surmised by some scholars to have been apotropaic. The Śvetāsvatāropaniṣad gives us the first formulation of Śaiva philosophy in which the connection with Śāṅkhyā-yoga is clear. The Mahābhārata mentions the Pāṣupata as one of the five main schools current then. Archaeological evidence of Śiva worship surfaces in the Śūṅga-Sātavāhana period and is fully supported by literary evidence. Thus, Patañjali mentions the worship of Śiva as Bhagavān. Lakuṭīśa the traditional founder of the Pāṣupata sect has been placed about the same time, a supposition which could be consistent with the evidence of the Mathura Pillar Inscription of the time of Candragupta II.

It may be recalled that several ancient authorities refer to a fourfold division of the Śaivas or Maheśvaras viz., Śaiva, Pāṣupata, Kāraṇika-Siddhāntins, and Kāpālikas. Of these not much is known about the last two. The Pāṣupatas were an ancient sect. The Vedānta-śūtras mention the dualistic-theistic theories of the Pāṣupatas. Pāṣupata-śūtras, Kaundinya’s Pañcartha-bhāṣya on them and Bhāsarvajña’s Gaṇa-Kārikā remain the main sources of Pāṣupata beliefs and practices.

The Śaiva Siddhānta of the south was also dualistic but relied on an Āgamic tradition which ultimately formed the basis of the composition of Tamilian saints in the 7th century and after. Like the Pāṣupatas, the
Śaiva-siddhāntins believe in the absolute freedom of Śiva and the dependence of the Jīva, but their relationship which ultimately may attain to saṃyujya is to be distinguished from bheda, abheda and bhedābheda. It is through grace and worship that the Jīva may reach this ultimate stage. The twenty-five tatvas of the Śāṅkhyas are elaborated to thirty-six in this system.25

In contrast with these schools, the school of Kāśmīra Śaivism which Abhinavagupta espoused was non-dualistic. According to a tradition quoted by him there were three original varieties of the Tantra named after Rudra, Śiva and Bhairava representing the points of view of bheda, bhedābheda and abheda.26 There are supposed to have been eighteen dualistic Raudra Āgamas of which different lists with a similar core are found in different sources. Similarly there are lists of ten Śaiva Āgamas and sixty-four Bhairava Āgamas. The actual number of surviving Āgamic works is very large but which of them may be regarded as ancient and authentic is still a matter for historical and critical research. Surviving Tantras like Mrgendra or Svachchanda are, however, held in high regard. Abhinavagupta’s Śrītantrāloka is a voluminous and encyclopaedic but clear and systematic expression of the tantric lore.

The words ‘Tantra’ and ‘Āgama’ have been variously understood. Literally, Āgama is tradition but it is usual to regard it as more or less an esoteric and ritualistic tradition of spiritual knowledge, distinct from the Vedas, but claiming authority as the words of the supreme deity. Although the Vedas are also called Agama and so are the Buddhist and Jaina canonical traditions, this more restricted use of the word to signify the tradition of Tantric texts especially of the Śaivas and the Śāktas is common. These traditions believe that spiritual knowledge is transmitted by God through the Word which in its essence is nothing but the self-affirming power of consciousness.28 Abhinava avers that there is really only one Āgama.29

Ritualism, too, has many levels in Tantra, culminating in the self-realization of consciousness. The founder of the Śaiva tradition in the Kali age is said to have been Śrīkantha who is nothing but another name of Śiva although some scholars regard him as a historical figure. At his behest
three siddhas descended on earth. They were called Tryambaka, Āmaradaka and Śrīnātha. They founded the Advaita, Dvaita and Dvaitādvaïta schools of Šaiva Āgamas. In the line of Tryambaka, the nineteenth was Somānanda who was a historical figure and was a great grand teacher of Abhinavagupta. Since the succession from Tryambaka was through his daughter, this school was know as Ardhatrajyambaka.\(^{30}\) It has been suggested that if Somānanda belonged to the 9th century, Tryambaka who preceded him by 19 generations should have belonged to the 4th century A.D., which would be the date for the introduction of the Šaiva Āgamas in Kaśmīra.\(^{31}\) As a generation of 25 years in vidyā-sampradāya is over-conservative, this introduction could have taken place a century earlier. If Śrīkaṇṭha is to be regarded as a historical figure how early he should be placed cannot be determined.

This Ardhatrajyambaka tradition of non-dualistic Šaivism in Kaśmīra has also been called the Fourth School (Turyākhya). It was apparently connected with the Tāntrika Kula or Kaula tradition because Abhinava’s Kaula teacher Śambhunātha belonged to the spiritual lineage of Somānanda through Sumatinātha.\(^{32}\) Now it is interesting to note that the founder of the Fourth Tradition is described as Macchanda or Mīna who arose in Kāmarūpa.\(^{33}\) Thus Somānanda was apparently an heir to two distinct but interconnected traditions, an Āgamic one descending from Śrīkaṇṭha through Tryambaka, another more esoteric from Kāmarūpa through Macchanda who is a well-known legendary name in the tradition of the Siddhas and could not have been very far removed in time from Somānanda. Presumably Somānanda’s fourth ancestor Saṅgamāditya brought with him the Kāmarūpa Tradition to Kaśmīra.

Somānanda, the author of Šivādṛṣṭi, is regarded as the arch-philosopher of the Pratyabhijñā branch of non-dualistic Šaiva philosophy of Kaśmīra. A closely allied branch of the same philosophical system was called the Spanda branch which was founded by Vasugupta, a siddha who was the contemporary of Avantivarman.\(^{34}\) Vasugupta is said to have been divinely inspired to discover the Šivasūtras inscribed on a rock in Mahādevagiri.\(^{35}\) Kallaṭa developed the system further.

Abhinavagupta was heir to the Pratyabhijñā school of Somānanda through Uṣipala and Laksmanagupta, and to the Spanda branch through
Kallata, Mukula and Bhattacharja. He had been initiated in the Kaula tradition by Sambhunatha and learned the Krama system from Laksmana Gupta and Bhuitira. Kasmira Saivism as a non-dualistic system of theory and practice, thus, comprised several branches with subtle distinctions. These branches are called nayas or perspectives of understanding and acting. Kula and Krama, Spanda and Pratyabhijnā indicate the different nayas current within the Saiva tradition to which Abhinavagupta belonged. The expression Trika is sometime used for the last two as a unified philosophical system and spiritual way. Trika is also called Sadartha and is explained as the unity of Para, Apara and Parapara, or of Nara, Sakti and Siva. The knowledge of trika is the same as Pratyabhijnā. The real distinction between these different nayas is one of approach or choice of Upaya. Kramanaya, also called Kalinaya or Mahanaya emphasizes Saktopaya and its ritual was centered in psychic practices. Kula-naya emphasizes Sambhavopaya and disparages ritual. Trika has a broader perspective and neither enjoins nor rejects ritual.36

The philosophy of Kasmira Saivism as developed by Abhinavagupta constitutes a monumental synthesis of diverse earlier traditions. This is not to run down its integral unity, originality or consistency but to emphasize its comprehensive richness. It would be a mistake to think of it as an isolated Kasmira phenomenon, for Kasmira was then an important centre for visiting scholars and pilgrims not only from all over India but from Central Asia and even the Far East.

The Trika conception of reality as a non-dual consciousness or universal self creating the world out of itself by its own free will as a semblance of duality, of man as essentially divine, and of the sumnum bonum of man as the realization of this innate divinity, are squarely a linear continuation of the spiritual monism of the Upanishads.37 If all the diversity of the world is the expression of the original unity of consciousness, if being is nothing but consciousness, how is the appearance of sentient diversity to be explained, is an inevitable question which requires to be answered. To regard phenomenal diversity as 'empirically real but transcendentally ideal', to use a Kantian expression, implies that there is a transcendental illusion at work, that creation is nothing except an illusion projected by the Supreme Magician. This illusion or Maya is
an accepted principle in Vedānta as well as Śaivism. There was, however, a strong Vedāntic tradition which believed in the reality of creation and insisted that Māyā or Avidyā only misled man into believing in the independent and ultimate reality of the created world. Against this, the tradition of Gauḍapāda and Śaṅkara insisted on the total unreality of creation. There is no doubt that in this Gauḍapāda had been greatly indebted to the illusionism of Mahāyāna. The reason for this was the realization that consciousness as the transcendental unity of experience must be timeless and changeless and hence free from real action or creation. This insight into the radical separation of consciousness and activity goes back to the Śāṅkhyā which holds the Puruṣa to be eternal and attributed creation to Prakṛti. The attempt of the Brahmapariṇāmavādins to think of Brahman as the Puruṣa with the powers of Prakṛti was rejected by Gauḍapāda who declared the whole world to be an illusion superimposed on eternal consciousness. Śaṅkara, however, finds a place for saguṇa Brahman and creation in his system with its twin points of view, Vyāvahārika and Pāramārtha. Bādarāyana had interpreted Vedānta as a theistic monism, distinguishing it from the dualism of Śāṅkhyā and the illusionistic nihilism of the Buddhists. Śaṅkara maintains this distinction but his emphasis on the transcendentally illusory character of the world appears to militate against the commonly accepted notions of theistic creationism.

It is for this reason that the non-dualism of Śaṅkara has been distinguished from that of Abhinavagupta and the continuity between Upanisadic Vedānta and Āgamic Śaivism has been obscured. It has been said that Śaṅkara regards the world as unreal while Śaivism regards it as real. And, again, that while Śaṅkara regards consciousness as inert and passive, Śaivism regards it as essentially active and creative. Such a differentiation, however, overstates the actual distinction. Śaṅkara does not regard the world as absolutely unreal, a mere nihil, tuccha or śūnya. He regards the world as an appearance conditioned by Ignorance but grounded in reality, accepting a theory of the gradation of reality into empirical and transcendental, relative and absolute. Nor does Śaivism regard the world as absolutely real. It regards the world as a semblance or ābhāsa in which the nature of its reality is that the essence of the world is
not constituted by its insentient and finite externality but its spirituality which is free and infinite and is not given at the common empirical level, else everyone would have been freed by Anupāya! As the force of Karman, Māyā and Avidyā decline, the nature of reality is revealed by reflection, introspection and inner spontaneity. It is only the self-realized Śaiva who sees that the world is nothing but Śiva just as it is the self-realized Vedāntin who sees the world as Brahman. Sarvam Khalvidam Brahman. The process of self-realization in Śaivism consists of the four Upāyas to which parallels exist in Vedānta. For Śāṅkara duality is an unreal appearance of non-dual reality.

Similarly to construe the eternity of consciousness in Śāṅkara as inertness, is to confuse consciousness with some insentient object. For Śāṅkara, God or saguna Brahman is of the nature of consciousness and endowed with creativity. In Śaivism action is reduced ultimately to self-consciousness or ātmakāra or Vimarśa or Svātantrya. In Śāṅkara, too, consciousness is self-consciousness. The question is, how to conceive the freedom of infinite self-consciousness? Śāṅkara conceives it as ineffable transcendence, Śaivism conceives it as the manifestation of infinite appearances in the modes of space and time.

It is, however, strange that Abhinavagupta does not make any reference to Śāṅkara. Śāṅkara, on the other hand, shows his tacit approval of the basic Agamic Principle of the spontaneity of consciousness in his Daksīṇāmūrti stotra of which the authenticity is shown by the fact that Suresvara has composed the Mānasollāṣa-vārtika on it. As Śāṅkara is said to have visited Kaśmīra and his dates are not too far removed from those of Vasugupta, his non-mention in the Kaśmīra school is enigmatic.

The indebtedness of Kaśmīra Śaivism to Sāṅkhya is obvious since they take over the twenty-five tattvas of the latter bodily and adding eleven more to them make their own thirty-six tattvas. The categories of Sāṅkhya represent the most widely accepted categories of cosmological-cum-anthropological analysis in ancient Indian thought. The analysis of the physical world into five types of matter was almost universally accepted, except for the rejection of ākāśa as material in Buddhist thought. The five tanmātras represent the ultimate sense-data. Unlike the realistic Nyāya-Vaiśēsika, the Sāṅkhya regards the tanmātras not as dependent
qualities of material elements but as their causal matrices. Along with the sensory apparatus consisting of five ānandriyas, five karmendriyas and manas, which constitute their subjective counterpart, the tanmātras are themselves derived from Ahamkāra. The analysis of experience into sense-data and sensory faculties is derived from obvious perception and simple inference. Since the manas is able to receive the impressions of the various senses it is assimilated to them. That the būtas are derived from the tanmātras, and that the whole sensory apparatus consisting of the tanmātras, the indriyas and the manas is derived from Ahamkāra, are two major metaphysical propositions which give Sānkhya and Pratyabhijñā a distinct subjectivist slant where the way to cosmological understanding lies through philosophical anthropology. The introspective process of Yoga becomes the process of reaching the source of human existence as well as of the world.

The derivation of Ahamkāra from Buddhī and of Buddhī from Prakṛti is accepted in Pratyabhijñā as well as in Sānkhya but in the former prakṛti is different for each subject where as it is one and universal in classical Sānkhya, though not so necessarily in pre-classical Sānkhya. Besides, the Pratyabhijñā Prakṛti is not independent but dependent on Aghora or Ananta. Thus, while Sānkhya at first emphasizes subjectivism by its derivation of all the elements of experience-cum-reality from Ahamkāra and then emphasizes idealism by deriving Ahamkāra from Buddhī, it seeks to reverse this by deriving Buddhī itself from one universal natural principle, Pradhāna which is regarded as insentient. Thus in Sānkhya while the derivation of physical reality from cosmic Intelligence represents a metaphysical idealism which is in harmony with a theory of spiritual practice, the derivation of Buddhi from insentient and ultimate Nature thoroughly reverses the process except that Prakṛti itself is supposed to work for the bondage and the liberation of the Puruṣa. Nature's being is being for the spirit. In Pratyabhijñā, Nature clearly ceases to be an ultimate source but becomes an agency of the Creative Spirit of the natural world (=Ananta) which is different for each soul. Puruṣa is no longer an ultimately individuated and unchangeable principle, but the Supreme Divinity in a limited mode. The Sānkhyā dualism of subject and object is sublated in favour of a self-conscious principle capable of objectifying itself through a self-assumed limitation.
For Śāivism the empirical objects are not manifestations and transformations of a matrix of sentient objectivity, but semblances - ābhāsas - produced by the free self-limitation of primal consciousness. As consciousness delimits itself in stages by the threefold mala viz., āṇava, māyiya and kārma, the universe of many different subjects and objects gets projected. The common empirical subject who identifies itself with the physical body, senses and mind is called Sakala Pramāṇa, i.e., the subject with limited capabilities. When the subject is merely aware of nothingness or Śunya, he is the Śunya-pramāṇa or Pralayākala. These two belong to the impure world of Māyā. When it is aware of itself as pure consciousness without its inherent power being manifest, it is called Vijnānakala or Vijnānakevala. Such a subject is above Māyā but below Pure Knowledge (śuddha vidyā). Beyond this stage are the four universal subjects with full powers.45

The twenty-five tattvas of Śāṅkhya belong to the order of impure creation, āsuddhādhvā. The responsibility for this lies with Māyā which operates with Five Limitors or Kaṇcukas viz., Kalā, Vidyā, Rāga, Niyati, and Kāla. Of these Kāla is the basis of the other four. Limited by these Kaṇcukas, the individualized self or āṇu perceives and acts in a world of alien objects arising from the Prakṛti corresponding to it and operated by Ananta.46

The pure order or Śuddhādhvā consists of the universal subject with unobscured powers, i.e., they are merely ‘moments’ of the supreme consciousness in a timeless order. Parama Śiva is the name given to the supreme Being who is both immanent and transcendent. His nature is free and infinite self-consciousness in which Prakāśa and Vimarśa are united. Śiva and Śakti represent its two moments of the predominance of Prakāśa and Vimarśa respectively. With the distinction of aham and idam without the sense of real differentiation, three distinct moments arise viz., Sadaśiva, Īśvara and Sadvidyā. In the first Aham predominates and objectivity or Idam is apprehended in an unclear or asphuta manner. Īśvara consciousness has the form ‘This (idam) am I (aham)’. Here objectivity becomes clear. In the Sadvidyā the two sides are equally balanced.47
These five - Śiva, Śakti, Sādāśiva, Īśvara and Sadvidyā - along with Māyā and the five Kańcukas constitute the eleven tattvas which Śaivism adds to those already recognized in Śāṅkhyā. This distinction between pure and impure creation rests on the fact that in the former, as there is no gap between Prakāśa and Vimarśa the non-dual self-affirming consciousness is unhindered while in the latter there is an apparent discontinuity between being and knowing, knowing and acting, and both knowing and acting are delimited in various ways.

Kaśmīra Śaivism may be said to stand for a non-dual spiritualism which accepts the world as the creative manifestation of God. It is not weighed down by the notions of sin and suffering but is centered in the notion of ecstatic bliss accessible to man by the change of vision. Metaphysically it is a voluntaristic idealistic system opposed to naturalistic realism or a one-sided spiritual transcendentalism. Its spirit is not ascetical but aesthetic. The ultimate principle is self-aware, this self-awareness is bliss and bliss is the matrix of creative desire which contains the universe within itself even as the seed contains the tree. What man needs is to recognize the world as consciousness and return to it spontaneously. The world is both Idea and Will without contradiction. Creation is nothing but self-expression, bliss nothing but return to consciousness, and its method the recognition of the spiritual reality veiled in all finite forms. These basic principles of advaya, vimarśa and abhāsā, samvid vīrānti and camatkāra, Pratyabhijñā and āvartana-bhanga provide the characteristic perspective to the Śaiva aesthetics of Abhinavagupta.

Several stages may be distinguished in the development of aesthetic ideas in ancient India. In the earliest or Vedic phase it is divinity which is conceived as the primary artist endowed with creative vision, the world being his creation. Human art imitates the divine. The sculptor and architect follow the paradigmatic measures, drama re-enacts the sacred myths, dance presents divine and cosmic rhythms, sacred music seeks to relate itself to the radiant effluence of the Sun and the outpourings of the Soma. This is not to say that these sacred forms and notions of art were unconnected with popular and folk forms and notions of art. The Nātyaśāstra of Bharata may be said to constitute a watershed. It sums up the sacred and popular notions of the Vedic and Janapada ages which had
developed out of the Vedāṅgas and the Upavedas and which included the sciences of music, drama, sculpture and architecture. It recapitulates the traditional notion of the sacred and invisible or transcendental (adṛṣṭa) value of art forms and activities and at the same time formulates the notion of art as entertainment (rañjana) and enjoyment (rasa).  

In the post-Bharata age of development of the arts, there was not only a proliferation of forms and techniques but their systematization in different śāstras - nātya, śilpa, saṃgīta and kāvya as well. Although the master concepts of Puruṣārtha, pratibhā, anukṛiti, laksana, pramāṇa, rūpa and rasa were seen as universally relevant, they were still not emphasized in their universality to constitute a general aesthetic. This was basically because of the fact that the incommensurable diversity of the media for the different arts acts as a limit to those whose perception remains concentrated on the characteristic forms and practices of the different arts. Thus acting (abhinaya), movement (gati), sound (dhvani) and words (śabda) are the media of dance, drama, music and poetry. The theorist analyses these in terms of form (laksana) and measure (pramāṇa), excellence (guṇa, alankāra) and defect (doṣa), purpose and satisfaction, but in so doing generally ends with the characteristic diversity of the media. Music has sound and form but no meaning or inherent feeling. Poetry has word and meaning but no acting. Drama arises from acting or imitative action. Dance is essentially rhythmic movement which is visually perceived. The satisfaction which music gives to the ear, dance to the eyes or poetry to the intellect how are they to be compared?

The break-through in this situation was reached by the development of the theory of dhvani in poetry which brought out the inherently dramatic character of poetry and hence enabled the concept of rasa to cover both poetry and drama. Abhinavagupta’s great commentaries, Locana and Abhinava-bhūraṭi, established this once for all. The philosophical interpretation which Abhinava gave of rasa as saṁvid-viśrānti or camatkāra underplayed the essentiality of the specific roles of different media and techniques in the different arts and converted rasa into a universal aesthetic category comparable to Beauty.  

The emphasis on Beauty suggests something objective and hence promotes the danger of seeking it exclusively in specific art forms. Rasa, on the other hand, clearly
emphasizes the subjectivity of art experience. Bhāṭṭanāyaka had already brought out the universal character of this subjectivity. The distinction of rasa from any merely psychological experience is clear in Abhinava where rasa is transcendental, the return of consciousness to its own innate and universal but immediate ecstatic nature. It is only the springboard to this return that is provided by the well-formed media of the different arts. The visible movement-forms of dance serve to communicate rhythmic motion (tāla-layāśritam), i.e., the pulsation of Prāṇa as an evocation and since Prāṇa is the first manifestation of samviti its inward movement becomes the door for its ātma-parāmarśa which is of the nature of camaṭkāra. Similarly the musical notes are the manifestations of Nāda which is the primal form of Vimāra. Words, too, are the expressions of Nāda or primal sound when articulated and their signification in poetry is not of the nature of information but of expressing rasa. Nāya, too, is not of the nature of imitating external objects of nature but the inward recognition (unuvyavasāya) of the consciousness intuited through the representations of persons and situations.

Thus the media used by the different arts achieve their ultimate effect not though specific causal activity producing sensations, emotions, or giving information, but by helping consciousness to return to itself. Whether it is music or dance, poetry or drama, their first effect is to attract and focus the mind and thus reduce distraction and dullness. Their next effect is to induce a generalized consciousness which is distant from the actual ego-subject or actual objects given in nature. In poetry and drama there is an apprehension of the essential nature of feelings through images. In the apprehension of these suggested or evoked feelings, consciousness is no longer subordinated to action or reaction as in the behavioural world. The image of the world, instead, is a content reflective of consciousness itself. So the last effect of art is to lead consciousness to a deepening and lucid intuition of itself. Consciousness creates the world, even as an artist does. And the perennial function of art is to lead consciousness back from the world to itself.

Such a theory of rasa and by implication of art was made possible by the philosophical genius of Abhinavagupta. It was not matched again till
the 17th century when the Vaiṣṇava ācāryas reared a new metaphysical structure for understanding Bhakti as rasa.

The Nātyaśāstra of Bharata was the inspiration for many works of a commentarial or topical nature. Kohala, Dattila and Tumburu were celebrated authorities on theatre, music and dance, already known in the age of Bharata. While the work of Dattila survives, the other two are known only from references principally in the Abhinavabhārāta as indeed are most of the other famous authors and commentators on NŚ preceding Abhinava. Rāhula, Raghunātha, Adhvahara, Jayadeva, Bhaṭṭa Śaṅkara, Bhaṭṭa Yantra, Kṛttidhara, Mārgupta and Śrī Harṣa are known as authors on theatrics and its divisions. Lollata, Udbhaṭa, Šaṅkula, Bhaṭṭanāyaka, Bhaṭṭa Tauta and Nānyadeva are known as famous commentators on NŚ preceding Abhinava. Except for Nānyadeva the others are known only from references to their views.66

Owing to the loss of earlier literature as also owing to its inherent excellence, Abhinavabhārāta remains a work of singular importance. Abhinavagupta draws attention to the parallelism between the 36 chapters of the NŚ and the 36 Tattvas of Ṣaiva Philosophy. The first chapter corresponds to the Lord as Earth because that is the foundation for the seed of the cosmic tree. Here Bharata gives the traditional view about the nature and origin of Nātyaśāstra. Abhinavagupta interprets Imitation in a philosophical way as anuvravasāya or introspective reflection. He defines Nāṭya as “āsvādana-rūpa-saṁvedana-saṁvedyam vastu rasa-svabhāvam iti”, the intuitive experience of rasa. The second chapter dealing with the construction of the theatre and the stage is paralleled by the element of water as represented by the ocean, for life (samsāra) is itself like a drama where the seed and growth need a pervasive and supportive influence. The third chapter dealing with Ranga-Puja is paralleled by the element of fire which mediates between men and gods. The fourth chapter dealing with Tāṇḍava is appropriately associated with wind, the ever-moving element. The fifth chapter called Pūrva-raṅga-vidhāna is paralleled by ether which like the Pūrva-raṅga provides space for the world-theatre. The sixth or rasādhyāya should correspond to gandha-tanmātra but the relevant verse of Abhinavabhārāta is missing. The seventh or Bhāvavāñjaka corresponds to rasa-tanmātra. The non-available comment on the 8th chapter
entitled upāṅga vidhāna should have spoken of rūpa-tanmātra which would have been appropriate as the chapter speaks, inter alia, of 36 types of glances. The 9th chapter or Āṅgikādhyāya is the counterpart of sparśa-tanmātra. The 10th chapter or cārīvidhāna corresponds to śabda tanmātra. The commentary on the 11th or maṇḍalādhyāya praises the Lord’s power of making, the 12th or gatipracāra provides the occasion for invoking Motion. At the beginning of the 13th chapter Abhinava prays to Śiva as Vṛśāṅka. From the 11th to the 13th the appropriate references to Pāyu, Upaṣa and Pāda are passed over. The 14th is said to correspond to the Pañgāndriya. The 15th dealing with metres is appropriately held to be paralleled by Vāk. The 16th dealing with laksanā and alāṅkāra provides the occasion to recollect Śiva as the illuminer. The 17th corresponds to the 17th tattva, i.e., the sense of taste. The 18th dealing with the daśarūpas appropriately brings the mention of the eye, the 19th concerned with the saṁdhis the mention of the sense of touch, the 20th of the ear. The 21st chapter dealing with Āhārya is appropriately dedicated to the Mind. In the 22nd, Ahaṅkāra is connected with saṁnānyābhinaya, the 23rd recalls Buddha which like a hetaira shows any and every form. The 24th concerned with the characteristic Prakṛtis of men and women and their threefold gradation corresponds to Prakṛti. The 25th chapter concerned with diverse acting (citrābhinaya) reminds Abhinava of the Puruṣa-tattva. Chapters 26th-30th are connected with the five Kaṇcukas viz., rāga, vidyā, kāla, niyati and kāla. The succeeding chapters 31st to 36th correspond to Māyā, Sadvidyā, Īśvara, Sadāśiva, Śakti and Śiva.

Thus the 28th chapter dealing with Jāti—music and taken up here for translation and explanation corresponds to the Kalā-tattva. Kalā is the primary product of Māyā and is the first of the veils or Kaṇcukas of the individualized spirit or Ānū. The universal self, as it were, fails to see its own true nature as absolute freedom or svātantrya. This non-seeing or akhyāti is ānava-mala. This delimited self or Ānū, oblivious of its true nature, becomes subject to Māyā and acquires a new and limited identity. It becomes capable of acting in a limited way. This is Kalā, a restricted freedom, or limited svātantrya, of which the other four Kaṇcukas are products “Kalā he kīcchit kārttvam śūte svālinganād añoh.” It not only produces derminate knowledge or vidyā, attachment or rāga, self-deter-
mination by space, form and causality, or niyati, and temporality, or Kāla but also produces a distinctive objective world, vedya prathā.

Kāla invests man with limited freedom and creativity and makes him the determinate subject of an objective world which is highly individualized. This would be paradigmatic of the human art world but for the fact that the actual or sakala pramātā lacks the detachment necessary for aesthetic experience and natural to him to the extent he becomes enlightened. "Thus in hearing sweet music or feeling the touch of sandal etc., when insensitive subjectivity disappears (mādhyaśthya vigama) there arises a throbbing in the heart (hrdaye spandamānata) which is the expression of Ānandaśakti". 68 When the mind is immersed in music it is able to feel the pulsation of divine bliss, the bliss intrinsic to the freedom of self-consciousness.

In the process of manifestation Prakāśa becomes the Vācyā, the reflected universe of meanings, objects and forms. Viśvarśa or freedom becomes the Vācaka, the expressive power which projects them and also apperceives and appropriates them ultimately within the unity of self-consciousness. 69 Absolute consciousness itself becomes the Bindu or the focus of subjectivity in so for as it appears limited by objects. In so far as Bindu desires to manifest its self-appropriation of the objects, it becomes sound or word. As the vital throb in all living beings (īva-kalā) it is Nāda which is the same as Brahma-śakti or Parā Vāk, which is as near Brahman as the luminosity of the gem is near to the gem.

Four stages of Nāda have been defined – Parā, Paśyanī, Madhyamā and Vaikharī. 70 These successive stages of the Expressive Power lead to inarticulate musical sound as well as articulate sounds used in language. Musical notes are identified with the gross paśyanī (stūla paśyanī). Its beauty is due to the indivisibility of its form (avibhāgaika-rūpatvam mādhuryam). The notes of instrumental music are identified as the gross aspect of madhyamā which is less intuitive and inward than Paśyanī. 71

Thus the metaphysical basis of musical theory is threefold. Musical notes arise from Nāda, their appreciation is a function of Viśvarśa, their production at the human level is subject to Kāla. Viśvarśa as the appropriation of the object in the autonomy of consciousness is the common
principle in all art appreciation in which the experience of what is objectively presented is transformed into self-experience, samvid-
vîrânti, camatkâra, ânanda or rasa. Rasa, thus, becomes the comprehensive principle of aesthetics. Although pure music does not have an 
âlambana-vibhâva corresponding to Nâïya, its evocative power 
(uddîpana, vyânjaka) is undoubted. What it evokes may not be a defined emotion but it does help the manifestation of feelings as shown by sâtâniqa 
bhâvas. It manifests rasa as ecstatic delight by purifying, intensifying and 
interiorizing consciousness. The intuitable musical form becomes a kind 
of mirror to consciousness of its own expressive and seeing freedom and 
its ecstasy. Nâda as Paśyânti vâk expresses svâtantrya and camatkâra. 
While rasa is always camatkâra as samvid-vîrânti, it is differently 
mediated in the different arts.

REFERENCES

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(The stotra has been printed by Dr. K.C. Pandey in his Abhinavagupta, An 
Historical and Philosophical Study, pp.948-51), Thus 66 is equal to 4066.
2. IPBV (=IPVV, Kashmir Sanskrit Series, 1938), 
"Iti navatitanesmin vatsarentyey yugâmśe 
Tûhi-ṣaṣi-jaladhishe mrgaâsirâvasâne."
As titi stands for 15, saṣi for one and jaladhi for four and as ankâñâṃ 
vûmato garti we have 4115 as the date - The verse is quoted by Dr. K.C. 
Pandey, op. cit., p. 8.
3. Parâtârânikâ (KSS), pp.279-80, Tantrâloka (Delhi, 1987), Vol.VIII, 
pp.3701-2. Râjatarângini (cf. S.C. Roy, Early History & Culture of Kasmir 
(1957) Chap.II) gives the general historical background.
4. This information is mainly derived from the Tantrâloka, VIII, pp.3704-5, 
5. Ib. Ic., also ib. VIII, pp.3702-4.
6. The verses are quoted by K.C. Pandey, op. cit., p.738.
7. Abhinavabhârati, I, refers to Sahdayâloka-locana which should be the same as Dhvanyâloka-locana.
8. Hsuan Chwang, Si-Yu-Ki, tr.Watters, on Yuan Chwang’s Travels in India.
10. Cf. G.C. Pande, Life and Thought of Śankarâcârya, (Delhi,1994), pp.150 
ff.
11. Cf. I-Tsing, tr. Takakusu, A Record of Bhist Religion as Practised in India 
and Malay Archipelago (Oxford 1896). Nakamura, History of Vedânta, 


14. Thus Uddhotakara, the author of the celebrated Vartika on the Nyaya-sutras is called a Pasupatacarya.


19. V.S. Agrawal, Bharatiya Kala Kā Itihāsa

20. Mahabhasya on Pannini, V. 2,76


22. Cf. Bhauma on Vedanta-sutras, 2.2.37, Susmita Pande, op. cit.

23. Vedanta-sutras, 2.2.37-41.

24. Paśupataśūtram (Trivandrum, 1940).

25. e.g., Mrgendragama (Pondicherry, 1962), Rauravgama, Vol.I Śivaśānasvarahdham (Benares, 1908).


27. Cf. G.N. Kaviraj, Tāntrika Sāhitya


29. ib., p.3659, "Eka evāgaṁ ścāyām
Vibhunā sarvadarśīnā
darśito yah pravritte ca
nivrtte ca pathi sthitah"


31. K.C. Pandey, op. cit., p.137

32. ib. p.547.

33. ib. p.545.

34. Kalhana, Rājatragini.


37. For differences between Trika and Advaita Vedanta Cf. ib. pp.103-7.

38. Vide Vidhuśekhara Bhattacharya, Gaudapādiya Agrānāśāstram.


43. TA, Vol.IV, p.1689 - The lord Aghora creates the impura adhvā in order to provide for the anuvās thirsting after bhoga.
49. K.C. Pandey has attempted a detailed characterization of the system - vide his work cited above, pp. 320-55.
51. e.g., Īṣa - Kavir marīśī paribhūḥ swayambhūḥ yāthāatasyato 'rthān vyadadāhā chāsvatibhyāḥ samābhīyaḥ.
52. Vide the author's Historical & Cultural Study of the Nātyaśāstra of Bharata.
54. Abhinavabhārātī on chapter VI of the Nātyaśāstra contains the classical description of the theories of these commentators of Bharata - Vide R.Gnoli, The Aesthetic Experience According to Abhinavagupta (Varanasi, 1985).
58. This developed into Nādadrabhaṭṭavāda in Śaṅkūṭaratnākara.
61. Bhaṭṭānāyaka was celebrated for this theory of aesthetic distance - Cf. Gnoli, op. cit., pp. XX-XXIII.
64. Cf. Dhvanyāloka (Benares, 1940), p.498 "Apāre Kāvyā-samsāre Kavir ekah prajāpatīḥ". The creative faculty was known as Pratibhā which Anadvardhana defines as inventive Prajñā and which is identified with visarga in Śaiva metaphysics - Gnoli, op. cit., p.LII, also Cf. G.N. Kaviraj, 'The Doctrine of Pratibhā in Indian Philosophy', ABORI.
Namas strailokya-nirmāna-
kavaye sambhave yataḥ/
Pratikṣaṇam jagannātya-
Prayoga-rasiko janah //

(ll. p.5)

65. TA. Vol.V, p.1946 -
"Prakāśe khalu viśrāntim
viśvatm śrayati cet tataḥ /
Nāyā kācida-peksāśya
Kṛta-krtyasya sarvatah //"

Saṁvid-viśrānti, Camaikāra, ānanda, Ṛasa, these are all treated by Abhīnava as identical, e.g., TA, Vol.II, p.553.


68. TA. Vol.II, p.552 -
"Tathā hi madhure gīte
sparśe vā candanādike //
Mādhya-sthāya-vigame yasya
hrdaye spandamānataḥ/
Ānanda-saktī saivoktā
yatah sahrdayo janah //"

69. This becomes possible because the being of things is constituted by their vedyaū.


71. TA, Vol.II, pp.578 ff - The vocally produced sound of musical notes is described as sthūlā paśyani, the sound of musical instrument as sthūlā madhyamā -

"Tatra yā svara-sandarbha-subhagā nāda-rūpinī //
Sā sthūlā Khulu paśyani varṇādya-pravībhāgatah /
Aviśhāga-karupatpam mādhuryam śaktirucayate //"

Pratiksananam jagamnitya-
Prayoga-rasiko janah //
(lb. p.5)

65. TA. Vol. V, p. 1946 -
"Prakâše khalu viśrântim
viśvam śrayati cet tatah /
Nânyâ kâcidapeckâsya
Krta-kṛtyasya sarvatah //"
Saimvid-v inrânti, Camaikâra, ānanda, Rasa, these are all treated by Abhinava as identical, e.g., TA, Vol. II, p. 553.


68. TA. Vol. II, p. 552 -
"Tathâ hi madhure gîte
sparse vâ candanâdike //
Mâdhya-sthâya-vigame yasya
hrdaye spandamûnati / Ananda-saktih saîvokû
yatah sahâdyo janah //"

69. This becomes possible because the being of things is constituted by their vedyâtâ.

70. On the theory of the Four Stages of Vâk, see K.C. Pandey, Abhinavagupta, pp. 625 ff.

71. TA, Vol. II, pp. 578 ff - The vocally produced sound of musical notes is described as sthûla paśyanû, the sound of musical instrument as sthûla madhyamâ -

"Tatra yâ svara-sandarbha-suhagâ nāda-rûpinâ //
Sâ sthûla Khalu paśyanû varṇâdyapravibhâgatah /
Avibhâgaikarupatvam mādhuryam sâktirucyate //"
TRANSLATION OF THE TEXT:

*Nātyaśāstra* and its Commentary
(Chapter-XXVIII)
Text of the NS: Now we shall describe the rules about musical instruments:

Verse-1: "The instruments shall be known as fourfold viz., taut (tata), bound (avanaddha), solid (ghana) and hollow (sušira), along with their characteristic marks".¹

Commentary: Beyond this, is (the section) concerning Music. I bow to him, who is (Crescent) moon-ornamented, whose expression as kalā is that from which the Middle Note derives its beauty and the gamut of six nādās originates in the order of the srutis.²

The arrangement of the musical instruments was mentioned at the end of the last chapter. Hence for connecting with it, the verse read in the sixth chapter is repeated here- 'stringed etc.'

It may be objected, that, at that place (6.10) what is said is "Accompaniment, notes, musical instruments, singing and the stage, these constitute the whole set". (So why should the discussion of musical instruments precede that of notes? The answer is thus).

The stringed instruments prevent those doubts, such as about the actors in the role of Rāma etc., from rising in the mind which would tend to obstruct (the spectator's) absorption (in the spectacle), through (such tunes as) 'the lord enters the forest'³ etc. Rhythmic timing (tāla), too, keeps the performance, notes and tempo even and smooth, like a regulating string and thus keeps the spectator's heart entwined, maintaining the beat-pattern (sāmya) tied to melody and thus functioning in the interest of rasa. Stringed and reed instruments are used in the production of notes. They bestow on the notes their ultimate value which is melodiousness. The notes produced by the singers may have hundreds of faults owing to
harshness, but the notes of strings and flutes have a natural sweetness. In so far as there is a deficiency in the sweetness of the voice, it needs to be compensated by superimposed sweetness to be acquired from practice. As the notes are tied to the stringed instruments there is no apprehension of these being lower or higher. Where the harp is properly tuned, even an untrained person may obtain the correct notes. This is not so in a flute. Hence the stringed instruments have primacy. That is why the Masters have indicated the (voice-producing) human (body as the) lute by coupling them thus," the wooden harp and the bodily harp". Hence, the harp is commonly regarded as an image or reflection. Here again, the notes of the harp are mentioned first - "the notes, being of the harp and the body, have a dual location." In gāndharva, too, the rule is that, the result accrues to the performer, according to which the primacy of the body in the context of the result is shown. In singing, again, the primacy is of producing a pleasing effect for the audience, by which the Sage (i.e., Bharata) has indicated the instrumental character of the singing. In the tūla-portion again, being introduced through the ghana and avanaddha, the chapter on dhruvā is used for the words of the song (padāṁśa). By this, it (pada ?) does not become the natural resultant of the essence of gāndharva. As traditionally stated, the ‘song arises from the Sāmans’, hence the song (as a structure of notes) originates from the Sāmaveda. Being produced from Brahmagīta, the gīta (=gītaka ?) has not been described as Sāman. Hence the definition of Modes (jārīs) is given first. So the strings are first mentioned. The notes are to be obtained there as stated. “Of the notes” etc. Their separate mention is without purpose, since in the chapter on Kāku (intonation) called the list of obstructions, they have been mentioned earlier. What more?

‘There are four types of instruments’, from this it is clear that there is no inconsistency in holding that the nature of instruments is to be described. ‘Characterized by the mark’, this shows, that, since other types of instruments are excluded they have not been defined even when available. Hence, it should be understood thus-they are all included within these, sometimes as their parts, or else, if they are different, as their accessories. For example, the cāṭukā etc., are only parts of the percussion instruments like pāṭa etc. except in the context of dombi. Similarly, in the jvālāpatṭa, phalakavāda etc., used in the nāṭya. Since clearly explicit
svara-varṇa are not available in the tuning of the percussion instruments (mārjanāmarga), all follow some part of the four types mentioned here or are derived from them.  

Verse-2 : “The taut (tata) shall be understood as made of strings, the bound (avanaddha) is the drum (pauskarā). The solid (ghana) is to be known as tala and the flute (vainsa) is called sūṣira or hollow”.

Commentary : Taut, ‘stretched made of strings’ etc., reveals the fourfoldness mentioned earlier. The ‘covered’ (avanaddha - percussion instruments) are bound with leather. The ‘solid’ (ghana) are made of hard solidity (mūrti-kāthinyā) but are not useful in the production of distinct notes (viśīṣṭa-varṇa) relevant to rasa and bhāva. They are used for keeping time or maintaining the beat - pattern (sāmya) and are consequently called tala or time-maker (beat-maker). 8 Where the reading is ‘ghanam sūṣiram’ the neuter ending is relative to (i.e., on the assumption that they qualify) ātodya. They are also used with the genders of the specific qualificands when referring to them.

(An) objection (is raised). Since the reeds produce notes, why are they here mentioned immediately after?

The answer is - In the section on notes, the harp alone is regarded as pre-eminent. Since the drum (avanaddha) has the capability of producing ‘instrumental notes’ (dhatu) and wordless or meaningless melodies (ṣūṣka), and since the ghana are used to measure them (i.e., keeping time), the reeds (sūṣira) are included in the string (tata) like the harp. Then we have the flute.

The fourfold instruments (ātodya) lend subsidiary colour (uparanjīkā). The acting needs to be made entertaining (uparanjanīya), hence the two (i.e., the orchestra and acting) should form a single ordered set (i.e., should be in harmony with each other). Although the instruments are fourfold, they are classified according to the primacy of svara or tala into two viz., stringed and percussion instruments. Sūṣira and ghanā are successively their accessories. Acting implies the group of characters. Thus the three groups (=actors on the stage, the singers and instrumentalists) are designated by the word kutapa, 9 that which protects the kata or sound, or that which enlivens or brightens the stage.
Verse 3: "Their employment in drama should be understood as threefold viz., stringed instruments, percussion instruments and the players".

Commentary: This is said in "their prayoga (employment, but AB. understands it as combination) is threefold". Of these four kinds of instruments depending on drama, that is, including the set of actors in the play, there is a threefold special combination or collection since the instruments themselves make two sets and the class of actors participating in the drama constitute the third. That is said by ‘the other consists of the players’. Although, being constituted by stretching, binding and hollowness (the instruments) have a mixed character (and hence constitute a miscellaneous group), still, since they are treated as one, the designation ‘another’ is used (for the actors). The primacy of the notes is through the stretching (of the string), not from the drum where percussion produces (only) a harmony of echoing varṇas (varṇānusvāra), which is not the case in the strings (which produce clearly sounding notes). The same shall be said in other cases.

Verse 4-5: "The orchestra should be organized (kutapa - vinyāsa) of the singer along with his wife or colleagues, the harpist, the lute player and the flute-player. The players on mṛdaṅga, pāṇava and dardara constitute the other percussion orchestra".

Commentary: The assemblage or orchestra should be constituted. The is said by ‘the orchestra shall be organized’ (thus). Parigrahā is (the wife) of the singer. Thus (we have) the singer, (his wife or colleagues) with the brass tāla (symbols) in the hands, vīpācī (nine stringed lute) which does not have the complete strings (of the three octaves), and which is played by the kōṇa (plectrum), as well as the vīnā with twenty-one strings. (And ‘ca’ indicates the inclusion of other kinds of vīnās. ‘Tathaiva ca’ (=furthermore) is intended to include the ‘sūṣtra’ or ‘hollow’ (reeds).

The percussion group is mentioned as ‘mārdangika’ etc. Mṛdangas are the puṣkara (the triple drum), pāṇava has strings inside and has the shape of the hūmānka. Dardura has the shape of a huge pot. The words ‘tathaiva ca’ (furthermore) include mardala, karaṇā etc. The brass cas-
tanets (tālikās) are for maintaining harmony (sāmya) in vocal and instrumental music. They are used only in the orchestra (kutapa).

Verse-6: "The 'group' (kutapa) used in the performance of the play consists of the noble, base and middling characters and is drawn from different regions".

Commentary: Now 'he' (i.e., Bharata) describes the nātya-kutapa by "uttamādhama-madhyamābhiḥ". That is, the troupe of stage persons (pāra-samūhāḥ), fit to play the role of 'high' (noble characters) etc. 'Tu' expresses a distinction from what has gone before. The groups (kutapa) in the stringed and percussion instruments have a fixed place as will be mentioned in the chapter on Drums (puṣkara). As for the theatrical band or group (nātya-kutapa), its location should be without obstacles in the interval (avyayadhiḥ) as its proximity is useful, hence there is no restriction on its location. So 'he' (Bharata) says 'nānā deseti', which according to others gives a direction for specific use (i.e., specially in the context of location as variable, pratyupayoga).

Verse-7: Thus vocal music, instrumental music and stage performance (nātya), (although) located (i.e., performed) in different persons, should be used by the producers (nātya-yoktrihīḥ) in the likeness of a moving fire-brand (i.e. giving the illusion of a continuity).

Commentary: Are not these three groups mutually independent? No. So 'he' (Bharata) says, 'Evam gānam ca vādyānimeti'. That is, all these three bands or groups (samūhāḥ) are to be made one (ekābhāvā), one alone is not to be used. By saying 'the singer, the drummer (mārdāṅgīka), the noble character (uttamapātra)' many persons are indicated.

Anticipating the objection that vocal music etc., (belong to different persons), 'he' (Bharata) says, "of which the locations are diverse." Singing etc., are not said to be independent of their performers. It has been said............(text missing) with care, it has to be accomplished. Hence, careful effort is needed here. Since the basis is diverse, that is since they are diverse performances perceived by different senses, hence their unity is to be accomplished, so that they may be the objects of a unified perception in the audience/spectators. The light particles of the fire brand
(alāta) do not belong to different places simultaneously, but, their continuity is ensured by the quickness of movement. So in the stage-production many actions are to be brought together in harmony. Hence the expression ‘alāta-cakrapratimam’\(^{11}\) in the likeness of a moving fire-brand.

It may be objected that this has already been stated in the chapter on ‘Acting in General’ (Sāmānyābhinaya). True, but that relates to acting, here mutually connected song and instrumental music constitute the subject. As to why this division into three groups, it is the dramatic action on stage (nāṭya) which has to be supported (by other elements).\(^{12}\) In ‘general acting’ (sāmānyābhinaya), unity is brought about by the force of acting itself. There is no dispute here. The structure consisting of the melodic movement of notes (svara-gaṇi) mutually joined together, has to be made similar to the moving fire-brand.\(^{13}\) Although belonging to the harp, flute and the body, the performance on the instruments (vādyāvidhi) is to be unified.\(^{14}\) Hence the division into three groups is rightly spoken of.

(The) objection (raised is), when the three divisions are unified the success of the performance would be characterized by their harmonious blending in its course (prayaṇa-samjñākta), which is why their faults are considered obstructive of success. Hence the nature of success should be maintained after the topic of vocal music is taken up (geyādhikāra). (The) answer (is), but when it is said that success results from song, musical instruments and drama, what is principal and what is subsidiary could be a matter of doubt. Hence, before the exposition of the nature of success, the constituents of performance should be known. Hence, it is mentioned that the performance has to be made entertaining (uparanjānaniyaṭā). The exposition of success clearly presupposes (ākāṅśaśivād) the constituents of what would help the performance.

There is another view. What is indicated here, is, that success may be gained from a performance consisting of dialogues of the ten dramatic forms even without singing and musical instruments. But this is not correct, because, that would make the performance (nāṭya) incomplete, while it is the complete nature of the nāṭya that is intended by the sage.
(Bharata). There, as we have already said, it is vocal and instrumental music which is prééminent.15

What is more, this being so, why should the harmony of vocal and instrumental music be mentioned in the chapter on 'success' (Siddhyad-hyāya). The earlier mode of explanation would be appropriate. The fitness of the drama for staging, when already helped by the accessories (uparañjaka) being distinguishable is taken up later. The commentator (tiyakāra) says, If song comes at the beginning, instruments being secondary come afterwards in the middle in order, when the tryaśra and caturaśra16 are determined in accordance with the nātya [should it not be "not in accordance with nātya but.........?"], but in accordance with song. Thus, song, even though it is an embellishment (uparañjaka, what adds to the entertainment), it does so while giving a definite order to the performance of the play. Hence, it is appropriate for the raṅga (i.e., pūrvaraṅga). 17

But we are unable to understand this. Nothing can proceed without depending on the nātya. Song, too, needs to be employed according to the nātya, and the determination of ṛāla (tryaśra etc.) follows the directions in the chapter on Gati (probably Gīa). This should suffice.

Verse-8: "The which is stated to be created by (the music of) the string (i.e., viṅga), depends on different instruments, and consists of svara (the seven notes of the octave), ṛāla (time measure) and pada (words of the song), that is to be understood as Gāndharva (music)".

Commentary: To describe the nature of string instruments as a principal topic 'he' (Bharata) lays a foundation by saying "yattu ṭantrikṛtam praktam "thus (what has been mentioned as created by stings" etc.). The Commentator (tiyakāra) says, that, the varieties of viṅga, vipānci etc. are not to be counted as ātodya. This is not logical. All are included generally in stringed instruments’ (tantrikṛtam) and the rest are similar. This is accepted in our school. What is based on the performance of different instruments' i.e., the instrumental performance follows the forms of gāndharva as accessories. Hence, those forms of gāndharva remain primary. The idea is that gāndharva is the measure, standard, process and container in which it is submerged. As for order, gāndharva is distin-
guished by notes, rhythm, and text, and the notes etc., are thus ordered. The order is maintained in notes, rhythm and text. Thus the singer along with his companion (parigrahā) is to be counted within the strings (tāla-madhya). It is for this reason that the text says 'string-produced', i.e., with the strings as principal. Gāndharva means, that of which authority is to be found in the Gāndharva-sāstra.

Verse-9: "It is called Gāndharva because it is exceedingly dear to the gods and also pleasing, and is of the Gandharvas".

Verse-10: "Its (i.e. Gāndharva's) source (yoni) is gāna (i.e., Samagāna), the vīṇā or harp as also the flute. I shall now speak of the rules arising from their notes".

Commentary: It has been said, that gīa is derived from Sāman. Here Sāmans are the cause of causes. Gāndharva comes from Sāman, and, Gāna comes from Gāndharva. To say that since gāna and gāndharva are both constituted by notes etc., gāna is not included in gāndharva, is strange. Why could not the opposite be the case or why should they not be regarded as identical? To remove such doubts, the text proceeds "exceedingly desired by the gods" thus. This indicates that it is perennial [āditvam in the printed text appears a mistake for aṅāditvam]. How would the gods abandon what they like? That it gives pleasure by pleasing the gods, shows that it produces a transcendent (adṛṣṭa) result.

Now gods are the lords of the senses, the mind, sensations etc. These senses etc., function when impacted or vibrated and are (like) the musical instruments of the gods. By offering the external objects such as sounds etc., and through their transcendence (in pure apperception) one achieves a transcendent sacrifice (ātyarthaṃsiṣṭam). And this sacrifice at will (icchā-yajanam) is also, indicative of the attainment of supreme inward beatific consciousness (parasanvit). In this way is illustrated the attainment of the fruit of emancipation, since the experience thus attained, approximates the blissful state proper to emancipation. Thus, this is a sacrifice of the gods which is transcendent and independent of wealth etc., as it has been said that Śiva is more pleased by gāndharva than by the ancient ascetic practices etc. (or, by the recitation of the Purāṇas and ascetic practices, or by devotion to Purāṇas - Purāṇayogādibhyah).
"Of Gândharvas" in the text indicates the performers. Thus, the singer gets the result or reward by attaining to a deep immersion in consciousness (saṁvīti) like the appreciation of a fragrance-[gandhvāt for gandhavat?]. So it has been said that Nandayanī (fāti) performed even once in accordance with prescription, purifies the slayer of a brāhmaṇa. Thus, the result accruing to the performer is primary.

It may be objected that, just as in gāna, even here 'pleasing' should primarily be of the audience, and hence the connection in the text should be between Gândharvas and pleasing. And moreover, since what is heard enhances pleasure, being true timelessly and since gāndharva has visible and invisible fruits and is called gāndharva because it is performed by them principally, it follows that the text should be construed to mean 'desired by the Gods and pleasing to the gāndharvas'. Hence that which enhances pleasure in a special measure is gāna, this should be supplied or added to the meaning of the text. Since gāna is used only for the sake of giving pleasure it cannot, therefore, be identified with (the gāndharva). This also eliminates the error of subsuming it under the result as it spontaneously follows from the beginningless pleasure of the gods [na vā mahāphalasyānādeh] is apparently a mistake for na vā mahāphalasyānādeh. This discrimination with reference to gāndharva will be demonstrated by us in the Dhruvādhyāya with respect to dance. Otherwise, if it were to be demonstrated here, it might confuse those who are not conversant with the technical modes of description.

"Exceedingly desired by the gods": Gândharva is that which supports or carries speech and also that which is of the gāndharvas. As has been said by Ācārya Viśākhīlā 'in the ancient past, it is the speech that had been lost from heaven from the gods.' This illustration explains the present also. The etymology of "enhancing pleasure" (prutivardhana) has already been indicated with reference to Nārada. The ūkākāra explains that 'ga' is to be understood for geya or song, dha is to be understood as produced from the speech or instructions of the Creator*, as designation for the sentence, [perhaps it should read, gati vākyasya saṁjñetī for vākyasya saṁjñetī] where va stands for the sentence, ra stands for musical instrument or playing with kāku (movements and modulations of the voice).

* Possibly 'dhāu pravādayam'.
According to the śikākara the verse has the same sense as this etymology. Here there is no need to do more as it has already been explained and that is why our teacher has remarked—one could ask from where indeed has gāndharva come up here? Since gāna has its origin in Sāman, how has it (gāndharva?) been mentioned first? What is more, since gāna is under consideration, that alone needs to be defined, not gāndharva. To remove this doubt, we have the verse (‘asya yonir bhaved gānam’ (NŚ. 28,10) “The source of gāndharva is gāna,” viṇā and vaṃśa. We shall mention their method arising from the notes”). Of this, ‘asya gāndharvasya’ i.e. of gāndharva. Song or gāna is the name applied to the gūtis or songs which are the matrix of Sāman. Viṇā means the audumbari viṇā used in Māhārata. Vaṃśa is in accordance with the tradition of teachers like Nārada etc. These constitute the source of gāndharva. Moreover, since the parts of the kutapa were to be mentioned, this description of gāna, viṇa, vaṃśa etc., has been taken up.22 That is the origin of gāndharva ‘in the context of what is intended to be described’. This is left unexpressed. That is to say, gāndharva will be described here because it is used in the kutapa. Some others say, that, the intention of the verse is to make out the source of gāndharva to be the songs sung by singers in the folk tradition (lokapraṇāha) within the brahmaṇa.23 The commentator (śikākṛti) holds that gāna is primary while the lute and flute are secondary. The commentator has brought out this judgment about primary and secondary by his great effort to expound the text, ‘they sing here rathantara namely gāyairi’. This effort is of no use in the present context, besides, the root meaning ‘to sing’ has many meanings and may be used metaphorically. (The effort thus) is like the chewing of sand. Where it is held that rathantara is excluded, then it would be through the use of a particular scheme of notes........ on the other hand, if it is only the song (gūti) which is to be understood, then the relationship between the common and the particular, between the words which make up the text and the notes which qualify them ** would be like ‘the resting on itself of the sky’24. Even if the twin characteristics of expressing the note and residing in the locus of the song are accepted there is no difficulty, nor does anything relevant emerge in this context.***

* ‘nirūpāṇi’ in the printed text seems to be a mistake.
** ‘svaśānti’ does not construe. It could be ‘svaśānti’.
*** “mandasya nalatve pi’ is also cintra, possibly, “padasya manatve pi.”
As to what is the use of mentioning gāndharva at the beginning of gāna, the idea is to connect it with what has been mentioned earlier. Thus, the directions for the notes (svara-vidhi) connected with the emotions (bhāvādi) etc., will be given along with the gāndharva mode, not any other.

Verse-11: "Gāndharva should be understood as threefold consisting of svara, tāla and pada. I will mention the definition and function of each of the three".

Verse-12: "The notes have two bases: the body (i.e., the human throat) and the vīṇā. I shall now describe the rules of these (i.e., vocal and instrumental music) along with their characteristics."

Commentary: Well, what are the other processes (apart from svara-vidhi)? (This is explained by saying) "gāndharva is to be understood as three fold." 'Three fold' means that, which is prescribed or constituted out of the three, svara etc. (svara, tāla & pada). The ancients believed that the word vidhā or mode refers to that which depends on another (i.e., to an accident or property of a substance); but the word vidhā here, does not have the meaning of form or type here (prakāra, the idea is, that, svara, tāla and pada are not three prakāras of gāndharva, they are its three sources). If it were so, we should use gāndharva separately for each, but that is not so, that is why ācārya Viśākhila says "gāndharva is the union (sambhava) of svara, pada and tāla". The use of the word ātma (svarāṭālapadātmakam) here shows their mixture. Perhaps pada indicates cause or attention (avadhāna). This is logical because avadhāna is not a separate part like svara, tāla and pada to be counted in the list. The combination of the different elements is part of the method of use (itikartavya), it is not determined by their relative prominence. The order of their mention shows their relative prominence. Hence notes are primary, tāla helps them through sāmya since tāla being derived from the root 'tāla', in the sense of establishing a foundation makes the meaning clear. Still farther is the word pada, which, by its literal meaning suggests the basis of support (ādharātā). So has been said by ācārya Dattīla "the combination of notes is located in the pada and is well measured by

** "tālo nāmātmā" should preferably read "tālo mūnātmā"
tāla."²⁷ (This hierarchy of) pada and tāla is not similar in gāna, as compared to that in gândharva. But with respect to notes alone there is much use of the stringed instruments (which apparently provided a common basis to both the systems with respect to the notes). Avadhāna, being a kind of yoga or concentration is not relevant here (i.e., in gāna). In the use of parivartakas on the percussion instruments in the pūrvaraṅga, success is attained only by pleasing the gods (possibly through avadhāna).²⁸ That is why it has been said, "If the singer does not attain to the final station through yoga, even so, he becomes the companion of Rudra and lives happily with him". (This is to show the adṛśta phala of avadhāna). This is said by some. That end, not being attainable by words, cannot be gained without avadhāna.

Lakṣaṇa means, their nature in terms of four śrutiś (i.e., whether the note measures 2, 3 or 4 śrutiś) etc. Karma means the activity which orders the notes in the form of graha, aṁśa etc., so that the different jātis arise from them.²⁹ Thus, although, the kutapa is very much present on the stage, the musical happenings or process there, consists of the rise and fall of notes on the viṇā, the voice and the flute. It is through the impact of the breath, fast or slow, that notes are produced in the flute as in the voice. In the lute, as in a mirror left and right are reversed, so high and low are reversed. For this reason, it has been said that the notes have a double locus, as they arise from viṇā and the body. The notes of the lute are mentioned first as they are more important. How that is to be made, has been shown. Their characterizations are to follow the gândharva.

Now, the text mentions the varieties of the notes of the lute. This mention of them collectively is for the sake of quick understanding. What is mentioned as a list here, consists of the notes taken together and separately. Dāravi Viṇā is produced out of wood and is of nature of the goddess Vāk. Hence there is no......conception. "That sound is born out of wood.......to the lost speech, "thus has ācārya Viśākhila shown. As its basis even the wooden structure is called viṇā. Similarly in the body also, the Muse, in the form of the voice is called viṇā. Mūrchana.--³⁰

* 'tena is apparently 'te na'.
Verse 13-14: "Notes (svara), the two musical scales (grāmovi, mūrcchanās, ānas, sthānas, vṛtis, sūka, sādhāraṇā (notes), varṇa, alaṁkāra, dhātus, sūtis, yatis (or the jāti made of the notes), this collection is always said to be in the wooden lute (i.e., this entire group is said to belong to instrumental music)."

Verse 15: "Svara, grāma, alaṁkāra, varṇa, sthāna, jāti and the (two) sādhāraṇā (notes), this collection is (available) in the bodily lute (śārīrī viṇā) i.e., these are the constituents of vocal music)."

Commentary: Mūrcchanā is the same in the śārīrī and the dārvā. Tāna, on the other hand, although possible in the śārīrī should not be used there, because it is not conducive to ease that is, it is inconvenient. For the sake of practice it is used, but success in it arises only through the exact number of notes of the viṇā. Thus, even when one is not able to produce the notes from the voice only, by, having the distinction of notes comprehended by the heart, he is able to produce the notes of the viṇā [For hṛdayāparighṛhitāḥ svaraviśeṣaḥ should be read hṛdayāparighṛhitā-svaraviśeṣaḥ]. Vṛtis are of the dhātus or the basis which support the sūka etc. The use of dhātus sūka is pleasant on the viṇā alone. [For prayogasya read prayogāścā] Thus, the notes of the voice are the support (upajīvya) for the dhātu.

That will be described as produced from the alaṁkāra. Sūtis are useful only on the viṇā, because they are based on the tightening and loosening of the strings i.e., they are derived from tuning of the viṇā. Thus will be described how to attain the given number or the standard sūtri on the viṇā. [Part of the line is lost]. That is why viṇā is useful for the practice of the different varieties of notes, wherein, beauty is reflected and that goes over to the pada consisting of words also ['Vineviṇum' seems a mistake].

Verse 16-17: "Vyanjanas (consonants), svaras (vowels), varṇas (syllables), sandhis (euphonic junctions), vibhakti (case-endings), nāman (nouns) ākhyāta (verbs), upasarga (prefixes), nipāta (particles), taddhita (secondary suffixes), echanda (metre) and alaṁkāra (figures of speech) should be understood as relating to the verbal themes of music (pada). That pada is to be understood as two fold: composed (nibaddha) and improvised (anibaddha, i.e., composed of meaningless syllables)."
Verses 18-20: "Dhravā, avāpa, niṣkṛṣṇa viṅkṣepa, praveśa, śamyā, tāla, sannipāta, parivarta along with vastu, mātṛa, prakarana anga, vidāri, yati, laya, avayava, mārga, pādamārga along with pāti, these twenty-one should be known by the wise as (contained) in tāla. This indeed, is the collection (constituting) gāndharva and will be expounded in detail."

Commentary: Thus characterised, the note is measured by ṭāla, with this intention the pada is mentioned. The topic of tāla is here separated (the elements of pada are mentioned). Consonants and vowels consisting of ac and hal are to be understood here. The use of notes may be understood in terms of the pada because the note is a property of the syllable.

Others, however, say that the consonants here are indicative and refer to particles such as jñāntum etc. The sounds are those which are seen in the jātis like the raktagṛdhāī in the pānikās. The vowels are those in the pratyāhāra ‘ac’. Varnās are groups of vowels and consonants. Sandhis are for the functional and verbal affixes (ṣup and tīn). Upsargas are pra etc. Nipāta is should be avoided being harsh. Others are to be understood through the division of the material. Alamkāras are upamā, vesara etc. Uncomposed means, in prose or for a different purpose. Opposed to that is composed (nibaddham). Since the distinction of consonants etc., has been mentioned what is recalled here, is, vocal acting (vācikābhinaya) what is omitted such as vibhāva etc, will be mentioned suitably. [There is a mistake in ‘Kula vā smaratvam’.] With reference to the tālagata or section of tāla, the elements of gāndharva are listed as dhravā etc. And with this, the three listed are joined together as gāndharvasaṅgṛaha. Here, by the word prakarana is designated the madrakas, etc., of which the details have been given. This is constituted by definition and examination. It is implied in the text that the reader should apply his own resourceful intelligence, because the order of enumeration has not been followed in the definitions etc. Thus, the author would be defining śruti after grāma, the two sādhāranas and jātis after sthānas. This is not the order of enumeration, which in any case has not been followed. There, the purpose is in listing, not providing an occasion

* 'śvarūṭalena' should be 'śvarutaliṇena'.
for definition. The tīkākāra has tried to explain why the order of svāra etc., is not followed, by saying, that it is for the ease of understanding and simple prescription, which has not served much purpose and invites criticism and is incoherent (The point of the tīkākāra has not been clearly explained). Even so, the notes are presupposed by the two grāmas, and, on them depend mūrcchanās and tānas. This is the logical order. As to the reason adduced for mentioning the sthānas after them, the sthāna is not the basis of distinguishing the svāras in their essence, but only a basis for designating them as tāra etc. [svārāpohakāri is perhaps svārūpopakāri, unless, apoha is taken technically]. If the note is produced in that sthāna, it is so called. But then, since by this, the note does not acquire any essential nature outside tāra, mandra and madhya, whether there would be anything left to be called its essential description, would be uncertain after the ṣūṣka, sādhārana has been mentioned. (Its explanation is missing and not clear). It is not true that kākali and antara are used only in ṣūṣka, because they are also used in the jātis in which niśāda and gāndhāra are used sparingly. Jāti-sādhārana is believed to be a common point of meeting among the jātis. In the ṣūṣka, where is the occasion for a similarity of form. Svāras presuppose the śrutis, why are they then mentioned without any occasion (i.e., why are they then mentioned later)? Having raised this objection, the commentator explains, that, this is only with reference to the body i.e., vocal music, not of the wooden lute. This is absurd. This, in fact, means that the śruti has no use in the dāravī. But if it is objected that they have been mentioned in order to divide the scale, then they should have been mentioned only there. So, there is no point in trying to justify the order.

Verse-21: "Then the notes - Ṣadja (sa), Ṣabha (ri), Gāndhāra (ga) as well as madhyama (ma), pāncama (pa), dhaivata (dha), as well as the seventh (note) niśāda (ni)."

Commentary: Now, intending to speak of the notes, the text begins 'now the svāras' etc. What is implied is, that having been listed they are now being described. The word svāra is derived from the root svṛ, which has the meaning 'to sound or to afflict', or from svāra in the sense of ākṣepa i.e., blaming or attracting. Hence, it has been said that the svāras are so called, because they afflict the mental state constituted by the perception
of sound (sabdasyabhabhavacittavrtti) by making it abandon its habitual state of self-centered indifference, and at the same time, on account of their excessive charm superimpose and affirm their own content. Thus, they are called svara. Etymology has also been given in term of the letters. The svaras are so called because in their own varieties of jāti, rāga and bhāṣā (melodic structures derived from jāti), they shine forth by themselves. Now, ‘he’ (i.e., Bharata) describes the immediate and fixed order of svaras by mentioning rṣabha etc., the word occurring immediately after this (referring to gāndhāra may refer to antara gāndhāra). But there is no such difference with reference to rṣabha. This is indicated by rṣabha. The difference comes about, somehow, on account of the notes kākali and antara. Hence the particle ‘caiva’ (moreover) is added to rṣabha and dhaivata. This is the sādhārana note and will be explained when it is described. Some say that the note or svara is that, which gives a specific form to its basic śruti (tasyāsrayabhūyaḥ śrutuparaṇājakah) and has the property of being smooth and pleasing at a particular position of the śrutiḥ (śrutisthāna) within a given and fixed interval, produced by a light touch of breath. Others say, that, the sadja śruti is called svara. Some say it is a collection or samūha (apparently of śrutiḥ). We our-selves, hold, that svara is the smooth and sweet sound constituted by resonance and produced by the sound arising from impact upon a śrutisthāna. Nārada etc., have given the following etymology of the names:

"Sadja is so called since it arises from the six places, namely, nose, throat, chest, palate, tongue and teeth". (1.57). This has not been accepted by the Sage (Bharata) because of its irrelevance. In the vīṇā, even when that is not the case (tathābhavābhavo’pi) sadja etc., are obtained there. As to the explanation offered by some, namely, that vīṇā is an image and hence can offer the image of the notes sung by the human voice perceptible by the same senses, that lacks cogency. What is meant by saying that vīṇā is an image of the body? Vīṇā is certainly not perceived as the likeness of the body imaged in the mirror, nor does it provide a locus which may reflect the body like the mirror; nor is the vīṇā an image of the note of the human voice as the two are not perceived by the same sense, since the image of the sound, which is of the nature of an echo, is not there transmitted as in the sky (=ether). Nor is the note of the human voice
Nāradīyaśīkaṇḍa says that the cuckoo sings the pañcama in spring.\textsuperscript{51} How does that happen? Because no fixed śrutis are located in the nose, throat etc.\textsuperscript{*} If they were so located then they would all be svaras. If the svaras were to manifest themselves by depending on the order of the śrutis, then their mutual dependence would be circular, because the point from which the order is to be determined would itself remain undetermined. Hence, the śrutis are described only to divide the grāma. In the discussion of the sāmvādis etc., in the rāgas where they occur, the svaras do not have any fixed height etc., and in this, the lute resembles the body. The śrutis have been mentioned after the svaras to show this (that the śrutis have no independently determinate places in the lute or the body).

On the basis of the svaras themselves, the ācārya Viśākhīla mentions the śrutis after the grāmas. Since there is no subdivision of the grāmas in the Sāmaveda,\textsuperscript{52} hence in the Nāradīyaśīkaṇḍa which is relevant to the Sāmaveda, their mention (of śruti) is only for the sake of indicating the higher or lower pitch. ‘Yah sāmagānam’……….. The five śrutis described as dipā, āyatā etc.,\textsuperscript{53} are said to be produced by the special performance of separate notes etc. Some say, since the śruti is not in itself a svara, but the svaras are manifested by the order of the śrutis, the śruti should have naturally been mentioned earlier. Here it may be said, if the word śruti signifies some particular spot which the breath strikes then by the rule "………..they should be understood to be sixty six." then all these would be………..(text lost). Some call such a spot svara. Of this, smoothness or roughness is not a property. This is the rule about the breath and its impact. But if the śruti is not intended to be the product of the impact of the breath on a particular spot, and svara is the property of musical charm belonging to it, then there also, the illogicality of pañcama and dhaivata remains. The characteristic of a sound arising from the impact of the fourth sthāna cannot be of that arising from the third sthāna, because their characteristics are fixed, because the property of one subject (dharāni) cannot become the property of another. This also disposes of kākali and antara. That the cuckoo sings the pañcama would be here even more illogical.

\textsuperscript{*} ‘niyata śrutirūpa abhāvār’ should be ‘niyataśrutirūpaabhāvāt’.
There may be an objection, if there is no such sthāna, then the property of the sound produced from that sthāna should be the property of that substrate, since there is no reason for its absence. This objection is worthless. After the impact has produced the sound and after this, another sound is produced and this is characterised by resonance. This secondary sound or resonance has a naturally fluent and charming form. When a rope is struck or alternately a string, or when a stone is struck or brass, the presence or absence of this musical property may be clearly noticed. Thus, this element of svāra (svāraṁśa), although it is relative to a conjoint whole, is, nevertheless in practice seen to be different from the sound arising from the conjoint whole (samudāya). [Here svāraṁśa or resonance is apparently distinguished from the primary sound of impact.]

For this reason, the resonance produced by the sound from the conjunction at the fourth sthāna is the same as that produced by the sound produced from the third sthāna. Only, being produced from a higher sthāna or position it is recognized as higher. Just as the manda ṣāḍja is recognised in (in relation to) madhyā and tāra ṣāḍja, similarly, the same resonance is produced by the sound of the cuckoo or by the sound produced by the contact of the finger with the strings or the impact of the mallaka and the striker.

It may be objected, that, since the sound is produced by a different cause, the resonance should also belong to a different class. But this objection should not be made, because there is no such rule about causation. Thus, even though fire may be produced by a variety of causes, such as iron, crystal, wood, lightning etc., even then, the smoke arising from it is of the same class.

Further, in the case of two banana trees, arising from a seed or a bulbous root, the same effect is seen despite the difference of causes. This may also be seen amongst scorpions etc. Besides, there is a subtle difference, viz., smokiness (of the fire) although, the smokiness is the same, similarly here also. One can distinguish the note of the vīṇā from that of the mallaka although the note may be the same ṣāḍja. That is why, the striking by non-singers does not produce resonance, [gātṛ of the text should apparently be agātṛ and ghāṭa should be ghāṭa.] For that reason, although they equally produce sound they are called imperfect. The
intensity of the resonance corresponds to that of the sound produced by the impact, and it is correspondingly high, sharp, harmonious or the opposite. For one who believes that the sounds produced by the impact of the air on sixty sthānas, produce (in turn) the sound consisting of the musical note, of which the essence is anusvāra or resonance,57 For him, the bodily instrument is the finest when it is perfect. It gives a concrete form to gradation in which there is (high) and low. [In the text, sābdāḥ are co-ordinated with janayet which is a plain mistake]. By this declaration of the identity of causes [the meaning actually is, identity of effect despite difference of causes] the charge of circularity is also rebutted.58

If the śrutiś are wholly contributory to the svaras in the subdivision of the two grāmas, then, being constructs and attached to the grāmas and useful for them, they are mentioned afterwards. [Vibhāgepi could give better sense than vibhāgopī]. The effort in vocal singing is not independent of the order of sounds. The order is noticed in loud singing, although, it is rapid in its course. That is not so, the order is sensed in non-loud singing—"(The next sentence is partly broken and does not make sense). The musician trained in the notes learns ascent (āroha) and descent (avroha) of notes. Then, through the manipulation of the strings during practice he comes to be acquainted with the places where the sounds are produced so that they are capable of generating svaras. This he learns just as he learns the vādī and the saṁvādī. So it has been said "By the difference of the sthānas of the upward or downward pressure on the strings, a new audible property is noticed. "So, uacārya Dattila has also said, that a single śruti known at an atomically minute position or sthāna may still be noticed, and thus by the word dhavni, he has described this minute position (anusthāna) "That sound which is perceived as ḍadja in the ḍadja grāma." (1.22)

The śrutiś are clearly illustrated on the viṇā. Keeping in mind that the ḍadja grāma, and the madhyama grāma, have the commencement of the order (i.e., octave) with the paṇcama note, the śrutiś are indicated later on. If, by a certain effort a certain place (sthāna) is struck, and from that striking a sound is produced, and from that, another sound of the nature of resonance, then if the immediate next place is struck, there would be confusion.* Between two notes, just as there can be a positional confusion,
so can there be between notes. For the clear division of notes there must be in the middle a position to be avoided. Hence, is obtained a svara with two śrutiś. If there is a difference of two positions, then, a note with three śrutiś is obtained. If there is a difference of three positions, then a note of four śrutiś is obtained. Beyond that, with an interval of four or more on account of excessive effort, there is discordance in the note (vaiśvarya). Hence, there cannot be notes with five śrutiś etc. Hence, raising by two śrutiś is for the two śrutiś notes. That is, for ga and ni alone. Increase by one śruti has not been mentioned. Because the confusion of sthānas will lead to confusion of notes. Four śruti note, three śruti note, two śruti note, in this order we reach the desired śruti [krameṇārthāśruti is apparently a mistake for krameṇārthāśruti]. Then again, four śruti note, three śruti note, (and two śruti note?). This is the saṁja grāma, where saṁja has primacy consisting of sa, ri, ga, ma, pa, dha, ni. Madhyama-grāma consists of ma, pa, dha, ni etc. The order is cauṣṭruti, triśruti and dviśruti. Thus, in the same breast (= singer) the seven notes in a single vocal register, are arranged high and low. The initial note (sa) is complete because it consists of four śrutiś (i.e., the maximum number of śrutiś a note can have). In the next two notes the number of śrutiś is eliminated successively by one. After reaching the minimum number of śrutiś of a note, madhyama is then formed again with a maximum of four śrutiś. We, thus get the four notes sa ri ga ma. In the same octave, in the upper region, we have pa dha ni sa. Here, saṁja alone touches the second octave. This same arrangement occurs in all the three sthānas, viz., in the chest (manda sthāna), the throat (madhyasthāna) and head (tārasthāna). The position of aṁśa and its samvādi is accorded only to notes which are similar (i.e., which have a similar number of śrutiś). Hence in reality, there are only three notes sa, ri, ga or pa, dha, ni (i.e., their complementaries). Madhyama is the unchanging middle note.

The cauṣṭruti note, being high is called udātta, the dviśruti note is anudātta since it is lower. Triśruti, being in the middle and a synthesis, is called svarita. That is why, the Vaidikas use the tremolo only in the svarita. Here also, in the alaṁkāras, tremolo is used for only triśruti notes. Notes above and below that may be touched plausibly, but one cannot go above the cauṣṭruti nor below the dviśruti. Hence, the tremolo cannot be used there-[kām pathāṁ kampaḥ should be kathaṁ kampaḥ].
Verse-22: Vādi, samvādi, vivādi and anuvādi (thus), these (these notes) should be understood as fourfold by the employers of gāna (gānayoktibrhiḥ this includes both the organisers and performers).

Prose passage between verses 22 and 23:

That (note) when used as aṁśa (in a jāti or melodic structure), is then also vādi. Those two (notes) which have the difference or interval of nine and thirteen śrutiś, they are the samvādis (in harmonic relationship) of each other. Thus as, sadja-paṅcama, rṣabha-dhaivata, gāndhāra-niśāda and sadja-madhyama in the sadja-grāma. In the madhyama-grāma also, these (obtain). Instead of the sadja-paṅcama, here (there is) the samvāda of rṣabha-paṅcama. Here is a verse (as regards this).

Verse-23: "In the madhyama grāma there is the samvāda of paṅcama and of rṣabha. In the sadja-grāma, indeed, there is the samvāda of sadja and of paṅcama".

Prose passage between verses 23 and 24:

Those (notes) which have two śruti interval, they are vivādi, just as rṣabha and gāndhāra, dhaivata and niśāda. The vādi, samvādi and vivādi having been established, the rest are anuvādis. [In the sadja-grāma, the anuvādis are termed thus-of sadja (the anuvādis) are gāndhāra, dhaivata and niśāda; of rṣabha are madhyama, paṅcama and niśāda; madhyama, paṅcama and dhaivata are also (the anuvādis) of gāndhāra; of madhyama are dhaivata, paṅcama and niśāda; of paṅcama and of dhaivata (the anuvādis) are sadja, madhyama and paṅcama. In the madhyama-grāma also, of madhyama (the anuvādis) are dhaivata, niśāda, rṣabha, sadja and gāndhāra; of paṅcama (the anuvādis) are dhaivata, niśāda, rṣabha and gāndhāra; of dhaivata are sadja, rṣabha and gāndhāra; of niśāda are sadja and rṣabha; and (the anuvādis) of sadja are rṣabha and gāndhāra.] Because it ‘voices’ (rather, unfolds the jāti or rāga) it is (known as) vādi, because it ‘speaks or voices’ in concurrence or harmony (with the vādi note) it is (known as) samvādi, because of discordance (with the vādi), it is vivādi, because of following (the vādi), it is known as anuvādi. If these notes are (a little) low or high this (i.e., slight discordance) this may be due to faults in the (instrument’s) string, tying place, beam or one’s (own) sense faculty. The rules of the notes of the fourfold classification are thus.
There are two grāmas (musical scales) sadja grāma and madhyama grāma. Here, twenty two śruti (i.e., musical microtones) dependent (on the grāmas) are demonstrated by the svara-mandala or octave of notes.

Commentary: To know the common combination of notes, the author proceeds to show their fourfold character, or, the particle ‘eva’ is intended to indicate the logical position in performance (of the vāḍī). The word ‘ca’ indicates the production of the saimvāḍī when touched by that. The word ‘eva’ indicates the regular production of the saimvāḍī. The word ‘atha’, meaning ‘thereafter’ indicates the continuation of the saimvāḍī and the vāḍī. ‘Ca’ indicates disregard for vivāḍī. Apī shows that anvāḍī depends upon the characteristics of the saimvāḍī, that is why it is mentioned at the end. Thus, anvāḍī bears the ‘anupalapana’ (is compatible with the frequent use of) of the vāḍī and saimvāḍī, and it is not itself used much [Anupalapana now seems a mistake for anulapana].

It may be objected, that, the characteristics of the rāgas in practice, namely graha etc., alpatva etc............at the end, the varieties of the use of the grahas need to be mentioned. That may be, but graha, nyāsa and apanyasa are covered by vāḍī itself.............saimnyāsa and apanyāsa will be mentioned in connection with the śuddha jātis. It has been said that sadavita, audavita, and alpatava are different from vivāḍī and anvāḍī. Bahuva is through the saimvāḍī. Tāra and mandra are relative to the nyāsa. This is not correct. This may be so in the śuddha jātis, but since this is absent elsewhere, how can this be correct. Anuvāḍī must certainly be mentioned everywhere as the limit. In that case, should not graha need to be mentioned even more? Without that, no melodic passage can proceed. The answer is, this is being mentioned as useful in common combinations. In the jātis, the manifestation of bhāṣā etc., is produced by only this much without the diversity of graha, apanyāsa etc. Thus, at some place, when the svara is being repeatedly articulated, the saimvāḍī follows it. The anuvāḍī imitates it, the vivāḍī is used occasionally, then the form of the rāga is clearly expressed, for example “śa dha pā pā, sa pā sa ni ri pā sa ni sā sa, ma sa sa pa pa sa dha ni ni ri ni sa ri. “Here sadja is the vāḍī, (gāndhūra) and nishāda are the saimvāḍī, madhyama etc., are anvāḍī, and

*‘anupalapana’ could be ‘anupalapana’ or ‘anulapana’.
thus the form of the *Mālava Kāśīka* is expressed. This is the heart of performing. The addition of *grāha* etc., only brings in some additional peculiarity or excellence. In *gāndharva*, it is for the sake of some particular invisible result. This we shall explain later.

Then the author defines the *vāḍī*. *Vāḍī* is known in performance by its vivid shining out. It is also frequently articulated and indicates the determination of *tāra* and *mandra*. Others say the *āṁśa* is a synonym. Still others, to prove it, read it as "That (note) when it touches the *āṁśa*". This is not correct. Dattila etc., say that *āṁśa* is the *vāḍī*. It would be stated there, that, a separate definition of *āṁśa* is not necessary. The usage is with reference to the idea (bhāva).

Then ‘he’ (Bharata) gives the definition of *samvāḍī*. Those which have an interval of nine and thirteen *śruti*s. This is naming the *śvaras*. Others say eight or nine are called the group of nine or eight. Similarly, the interval of thirteen means where there are twelve *śruti*s in between. They are called *samvāḍīs*, but the *Upādhyāya* says *antara* does not mean interval (*antarāla*). It means nature. Hence, the references to the note, of which the nature consists of nine *śruti*s. Similarly, that of which the nature consists of thirteen *śruti*s. Such notes are mutually *samvāḍīs*. Just as, three octaves consist of twenty two *śruti*s from *śadja* to *sadja*, including the three *śruti*s which follow it and the antara *śruti*. The same mode of speech is employed here and so about having nine *śruti*s, thirteen *śruti*s.

It may be objected that, thus, notes may have intervals of more than four *śruti*s. What is more, from *sadja* to *niśāda* an interval of eighteen *śruti*s would be used. This should not be said. When so many *śruti*s are gained........ with the impact of air touching their locations and producing fractional resonances (*nādamśa*) these are utilized. Hence, there is the rule of the number of *śruti*s in the notes. Hence if there is a continuous hearing of ‘parts’ of the sound, then the note is heard as deformed or discordant. Hence, *cākha* consists of three *śruti*s. It is not the third *śruti*. Ācāryas like Viśākhila have shown, ‘when the performer gives close attention to the ultimate station of the *śruti* which can be experienced only inwardly just as in the case of *japa*, then he attains to special invisible results.’ So, Bhaṭṭatāuta has said, the self-experienceable *śruti* is *svāra* (*svaśāmvedya*). In singing, the audience everywhere, has a glimpse of
one's own nature (śvarūpa). So it has been said "while they are being heard, they are apprehended as if profound." The svara is not (perceived or constituted) by parts. Nor is it a collection, since there is no simultaneity (in the parts). Even though there is succession, on account of continuity, caused by quick happening, there is a sense of simultaneity* and the continuing mental impression produced by the successive śruti up to the last śruti-śhāna is the svara ensemble [anye appears a mistake for antye]. Let us return to the text. 71

Here, the form of the note has been mentioned as nine or thirteen śruti, relative to the śruti to be jumped or accepted. They are said to be mutually samvādi, because with the same śruti interval they sound together (samvadanā). In the lute, the practice is, that, this can be done by pressing another finger, while the place of sadja etc., is being plucked. That is why the samvādi should never be excluded. The name is according to the the meaning, and it is relative to the svaras and not to the śruti as mutually samvādi. Thus, there is no samvādi between madhyama and nisāda, even though the difference is of thirteen and nine, that is why in the Sadjamadhyama jāti where the madhyama is the amśa, the sādava (or hextonic form) produced by the elimination of nisāda is not excluded. 72 In the madhyama grāma, there is no samvādi of rśabha and dhaivata. Hence, in Kaiśikā where dhaivata is the amśa, the sādava by (elimination of) rśabha is not excluded. It may be objected, that, since the meaning (of samvāda) is obtained by the name itself (samjñā), why give the definition. No, in that case, even outside sadja and madhyama grāmas there may be samvāda of sa and ma, sa and dha and in the use of the sādhāraṇas between ni and sa, and ga and ma there would be no fault. Hence this is the reason for (enumerating) the samvāditva in both the grāmas. To indicate this very purpose, the author himself states that in the sadja grāma the samvādis are sa ma, sa pa, ri dha, ga ni. Elsewhere ri dha, pa is eliminated in favour of ri, dha. 73 It may be objected, that, if this is a complete enumeration, what then. With reference to the text 'thus etc.', (the enumeration) may be for including another illustration (of samvāditva) similar to what is already well established. But that is not so here. So it has been said, that the samvāditva in both (grāmas) has been

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* "naubhāvīkṛtāḥ" should be "aubhāvīkṛtāḥ"
shown here. This effort has to be made in gāndharva, so that the order of the saṁvādis may not be lost. (In gāndharva) even when kākalī and antara notes are used, the relative pitch distance of the saḍja and madhyama should not be reduced by a śrutī. Hence it is used very little (in gāndharva). Where there is (alpatva of) ni and ga, there the sādhārana notes are used. So (in gāndharva), the use of sādhārana notes tends to enter into (antaragamana) saḍja, and madhyama. In (dhrūvī) gāṇa, the sādhārana notes are used freely in saṅcāra. As there is no saṁvādi of such notes, therefore the anulapana of saṁvādi is obtained through the aṁśa because of its very nature. Otherwise the other saṁvādis may be disturbed. This is why the designation of saḍja etc., is given. Even when saḍja is the aṁśa, even then auḍuvita may take place with paṅcamā being omitted (i.e., this may happen in gāṇa). However, in the case of saḍjamadhyama, (there is no reduction of śrutī in gāndharva - the text is missing here and this has been surmised). That is when the dots are used in the notation to indicate the sādhārana notes, the sounding of sa and ma takes place in the niśāda string. Where there is (alpatva of) ni and ga, there the sādhārana notes are used. There (alpatva or use of sādhārana) is like the antaragamana of saḍja and madhyama. Then, in singing, when on account of the sādhārana, there is movement (saṅcāra) of the śrutis [heard notes?] they are saṁvādi with only some. And if that is so, then, there is anulapana of the saṁvādi and aṁśa acquires its characteristics. And thus the other saṁvādis may disappear. Thus is the designation saḍja etc., even when the saḍja is the aṁśa, we have the auḍuvita on account of the elimination of paṅcamā. Hence not saḍja madhyama........(text lost). In the use of the dot or bindu, those which have the same place or articulation on the niśāda tantrī, they have [discordance (?)]. ‘Thus etc.’, gives the illustrations and also the enumerations. As a result in the movement of śrutis a strange concordance may be seen............

Now we define the vivādis. Ga ni have two śrutis, on account of their nature being hidden (antarhitasvarūpa). Hence, gāndhāra and niśāda, with two śrutis are the vivādis for all the other notes. It is in relation to the other notes that the vivāditva has been mentioned, on account of this characteristic difference. Rṣabha and gāndhāra, dhaiyata and niśāda, these four are mentioned in the text because they are near. Others say,
that, the vivāditva of two śrutis is with reference to the examples which

can be found. This is not correct. Every note that is a vivādi has to have

similar, dissimilar and neutral notes. Thus, when the sadja is aṁśa, ma

pa are samvādis, ri dha are anuvādis. In the rśabha, (as aṁśa) dha ma, ni
ga, and pa ma sa.77 In gāndhāra, niṣāda (vādi), there is no vivādi, because
niṣāda is samvādi, and the other five are anuvādis. Similarly, should one
follow elsewhere.

Where vādi is the sovereign (svāmi) samvādi is like the minister
(amārya) who follows, vivādi is like the enemy, hence infrequent, anuvādi
is like attendants. [Yogavādi should be yo ’nuvādi ]. Now the author
defines the anuvādis. This is quite clear when ‘he’ gives the etymology
of the names saying ‘vādi’ is from sounding etc.

It may be objected that in the viṇā, because of the interruption of the

order of the śrutis sa, ri dha there is irregular division of the samvādis etc.

Hence the text says “Eṭeṣām” etc. This is about the samvādi etc., of the

notes. Thus, between sadja and madyama which are regarded as samvādi,
there could be equality or excess in relation to the intervals of thirteen and
nine. For the vivādi also, the discordance is in relation to relevant intervals.

Anuvāditva also continues to fit even if there is an excess or defect. Thus,
when rśabha is the aṁśa, a note with a defective śruti may become the

anuvādi of sadja, gāndhāra with an additional śruti may abandon the
vivāditva. If samvādi etc., were based on the sadja, then vāditva would
also be incoherent, because vāditva is the přeeminence among the samvādi
etc. Hence, excess and defect, do not destroy....... (text missing). On
account of defect in the cause, a thin string though tuned still becomes
too taut or too slack. On account of humidity and dryness, the tying of the
strings also becomes loose and acquires other faults in tuning. The beam
or danda also becomes bent or warped, and in the same way, the vocal
singing may also be sometimes discordant. This is only an illustration of
the defects which may occur in the instruments and the fingers etc.

Thus, the notes have been described. Now, a bare note may be useful
in the empirical or transcendent context somewhere, but the notes are
relevant in performance, only, as part of a group. Such a group of notes

* ‘svaṁśa-bhārīṇa’
is called a grāma. The grāma is two-fold on account of the difference of pañcama. Gāndhāra-grāma is thus rejected.\(^7\) Madhyama being imperishable, préminent and fixed, and ṣadja being its saṁvādi is also prominent but pañcama is not the saṁvādi of madhyama. Sometimes it has equal śruti\(\ldots\) \(\ldots\) (text missing). Ācārya Dattila has given the reason for naming the grāmas after ṣadja and madhyama, because the mūrcchanās the first, second etc., are obtained through the préeminence of the ṣadja. There are as many mūrcchanās as there are notes in the ṣadja and madhyama grāmas and therefore, there are these two grāmas.\(^8\) But this is trivial, because designating the mūrcchanās as first etc., is of no use anywhere. It is merely a matter of traditional convention. In case their significance was to be based on counting, there would be the defect of circularity.\(^7\)

‘Dependent here’ in the text, (referring to the twenty two śruti\(\ldots\)) means they are the causes through which the nature of the grāma is reached.

Verse-24: "The rule (of śruti) in the ṣadja grāma should be three, two and four, four and three and two only and the commencing four".

Verse 25-26: "Ṣadja should be of four śruti, ṛṣabha is considered as of three śruti and gāndhāra of two śruti, madhyama of four śruti and pañcama should be similar (i.e., of four śruti), dhaiwata is known as of three śruti, niṣāda is of two śruti; such should be the rule in the ṣadja-grāma".

Prose passage between verse 26 and 27: In the madhyama grāma, pañcama should indeed be made lower by one śruti. In this way, the difference which occurs in pañcama when it is raised or lowered by a śruti and when consequential slackness or tension (of strings) occurs will indicate a typical or standard (pramāṇa) śruti. We shall expound the system of these (śruti). For instance, two vīṇās with strings, tying adjustments, beam and the succession of notes (mūrchana), all of similar measure and in the ṣadja grāma should be made (ready). One of these should be tuned in the madhyama grāma by lowering pañcama (by one

\(^8\) "literally, ‘The number of mūrcchanās is the same as of the notes ṣadja and madhyama in the two grāmas.'"
śruti). The same (cala viṇā) by the raising of one śruti of pañcama would be turned to the sadja grāma. Thus would be known the difference of one śruti. If there is a further lowering on the (cala) viṇā so that its gāndhāra and niṣāda would correspond to the ṛṣabhā and dhaiavata of the (acala) viṇā, there would be difference of two śrutis. A further lowering would lead to the correspondence of dhaiavata and ṛṣabhā in one with pañcama and sadja in the other owing to a difference of three śrutis. Still further lowering would lead to the correspondence of pañcama, madhyama and sadja in one with madhyama, gāndhāra and niṣāda, there being a difference of four śrutis. By this demonstration of śruti, the twenty-two śrutis in the two grāmas should be understood [dvau grāmikyau should be dvai grāmikyau].

Commentary: It may be objected that owing to the difference of octave, there should be sixty-six śrutis, why are only twenty-two mentioned? The answer is, the gamut of notes consisting of seven notes, is produced by only twenty-two, that is why in another octave, the gamut of notes (svara-maṇḍala) is mentioned as a cycle (cakrā). This circle has been demonstrated by sages like Āṅgirasa, Kāsyapa etc.

Śruti, indeed, means a distinct, new audible impression produced by a minimal sound. It may be objected that the śruti is a portion of time, because even the catusśṛuti (note) persists for a limited time in the alamkāras like bindu etc., and even the dvīṣṛuti when employed in the sthāyi varṇa is used for much time, since like the sound of the bell and the conch it persists for much time. This is not so. We have already said that śruti is not a constituent or part of sound.

Well, if there are twenty-two śrutis in both (the grāmas) then what is the distinction? With this in mind, the text mentions the order of śrutis, 'in the two grāmas.' 'Vidhi' is the division of śruti.

Now ‘he’ (Bharata) mentions the employment (viniyoga) of śruti, ‘sadja will be of four śruti etc.’

That the names in the division are shown as well known. It is indicated that the dhaiavata is never dropped in the sadja grāma.

Now, in the gāndharva, ācārya Viśākhila etc., have said that attention should be given to the last śruti* which gives clarity to the note, or which

* "antyayūm" = "antyayūm".
manifests the note. Thus "śrutiś belong to the interval of the svāra" or "which lead to another note" or "Belonging to the svāras, and dependent on seven", or "Others belonging to the interval". But in gāṇa, the purpose of this sub-division is what pleases the ear. Just as Mārīcūḍa has said "As the note decreases, the listener experiences within himself the order minutely. When it is being heard the musical sound is single and charming". Hence, where gāṇa is primarily intended, catuśśruti etc., is the common statement. But in Krūḍa, they accept the gāndharva pakṣa also.* That to which belong three or four śrutiś by alternative support or jointly. [This apparently gives the meaning of triśruti and catuśśruti etymologically].

Now 'he' describes the madhyama grāma. When the paṇcama is of four śrutiś, madhyama and paṇcama are two saṁvādis of the saḍja like two ministers. Although the madhyama is saṁvādi, the reason for calling it so is its being like saṁvīti [covenant ?/consciousness ?]. When the paṇcama is deficient by one śruti, then there is only one saṁvādi of madhyama as also of saḍja. Moreover (text missing). There is another (reason) for the predominance of madhyama. Without it being made (predominant), the designation-madhyama grāma cannot be given regularly. Why should not several catuśśrutiś then be predominant? On account of fullness. Only two notes are such. The nature of paṇcama is to be catuśśrutiśka. The catuśśrutiśka nature of kākāli and antara is an accident, not essential. Their permanence is similar in the two cases. Hence there are only two grāmās. Now in the third śruti also of madhyama, (probably madhyama grāma) is produced a sound (nūda) which has that kind of resonance and expression as would not be available in the fourth śruti of saḍja grāma. It is lower only because the saṁsthāna is lower. That is noticeable. From this, through the lower measure (apamāna?) of śruti it becomes paṇcama. It has been said that there is a tremolo (kampa) of the śruti. Thus has been said "the veda śruti is almost like a ripe kapīthā, which is facing a slight breeze. Yatiśruti appears as if trembling or the śruti is immersed in its own marvellous charm." [unfortunately, śruti and svādbhutarağaṇiṣṭhāḥ are not in concordance.

* 'Krūḍa'?
meaning of yati-śruti is also not clear]. Hence, the use of alpa niṣāda and gāndhāra (text lost) and of kākali and antara. Of the trisruti note, there may be kāmpita, kuharita, or recita. The vīvādīva of ni and ga is owing to the continuation (anuvṛtī) of a different melodiousness (raktvyantarā). Thus the definition of madhyama grāma is, that, here pāncama is deficient by one śruti. This pāncama is prēëminent and is never excluded from the madhyama grāma. Others says that in the two grāmas, dhaivata and pāncama cannot be excluded because the movement or comprehension (gati) of the madhyama depends on this.

Now the question may be, what is this śruti? The text: ‘thus the lowering or raising by one śruti’ creates an interval by laxity or tightening. That measure is śruti. Laxity (mārdava) means relaxation of the string. The opposite of that is tension. The raising (utkarsa) of the śruti, that is audible sound signifies higher pitch (ūvratā), lowering (apakarsa) means lower pitch (mandaṭā). On this account relaxation and tension, both have been mentioned as above. Thus, on account of relaxation and tension, which are the cause of higher and lower pitch, there is an interval which is perceived distinctively and is the measure or determinant (pramanā = niśeṣayaka) of the śruti. That is to say, that measure, by which whether decreasing or increasing in terms of the accentuation or lowering of the pitch, a new sound, distinct from the earlier one is noticed, that is śruti. Although, the raising or lowering could also be infinitesimal (paramānutah), that distinction of sound cannot thereby be apprehended (i.e., by the ear). [Hence, that (minute) interval with which the pitch of the sound is raised or lowered and which is the minutest that can be apprehended by the ear that is the standard measure or (pramanā) śruti.] Where the rise or fall of pitch cannot be perceived that is a constant śruti (eka śruti). The paramācārya has said “In addressing from afar, the pitch is at a constant śruti.”

Objection: In the viṇās of gourd etc., the traces of the distinction of śrutis of that kind are not seen to be regular. Hence, why has the division of śrutis been said to be regular, since that cannot be determined on the viṇā. The reply is negative. There, too, it is definite and it is false to speak of irregularity. As to the opinion that there is a confusion in the distances in which the beam of the viṇā is divided, it (remains a fact, that the śruti)
is noticed with regularity. There, also, Vāmana has (opined?) that the śruti
is defined by a particular division marked by an external character
(upalakṣaṇa) out of the infinite divisions perceptible to man [purusa
synecdochically]..............(text missing). That may not be so, but what is
the contradiction. It is only the noticeable difference that is accepted in
the form of śruti. That is why perception or grahaṇa is used as an adjective
for the increase of pitch (utkārṣa). By the context, the lowering of the pitch
is also intended. When there are two viṇās, side by side and the string of
one viṇā is higher in pitch, then there is a higher pitch in its note, while
the string of the other viṇā shows a lower pitch in its note. While the lower
pitch of one is being noticed, the higher pitch of the other viṇā becomes
noticeable. Similarly, through relaxation also, the higher and lower
pitches of the two viṇās may be shown and remove any doubt. Both
relaxation and tension are mentioned. Else, 'he' should have spoken
"through the tension of higher pitch and relaxation". In speaking of
pramāṇa it is shown that śruti is not a minute part of time (kālakāla), nor
is it a portion of sound (nādaṁsa), nor is it duration (āyu), nor a location
(sthāna) nor a mode of action (karaṇa). Hence, the meaning is, that śruti
is a single sound which shows the distinctions of higher and lower (i.e.,
which belongs to an ascending or descending scale) as is to be described
later on. Thus, having mentioned the nature of one śruti, the number of
śrutis is determined according to definitions. To show this, 'he' begins
'now their demonstration' (nidarśanam). By this, 'he' means, that the
śrutis are numerous. Demonstration or nidarśana means, a method by
which they can be perceived definitely. Thus, at first sight, the distinction
between two charming notes (raktyaoh?) with higher and lower pitches,
becomes as clear as the distinction between the genuine and the non-
genuine, (or the distinction between two notes of high and low pitch, when
the notes are charming and naturally refined or otherwise can be seen at
first sight.) But, the desire to see their mutual difference leads to attention
and effort, and through its force, having perceived one, one perceives
another, then the first, then again the second, and through the force of this
concentration there is a clear determination and conception of the dif-
ference as to which is to be called superior or higher (abhyadhika).87 In
the present instance also, when the two strings are higher and lower, when
one of them is pulled, the resultant sound is perceived. In order to determine the mutual difference of one sound from another, it is repeated, as the motion of a swing through repeated pulling and the consequent force of attention....the final conception that will arise will be clear and apprehend the peculiarity therein. This is called demonstration. Now there, the first tuning fixes the immovable (dhruvî) vīṇā properly, the second, the measure of the śruti, the third shows the four śrutiś, the fourth six śrutiś, the fifth twelve śrutiś. This is the meaning of the five tunings (sāranā).

Now we explain the text. Measure, (pramāṇa) means length and breadth. Some say it refers to the similarity of the strings in number and thickness etc. Hence, the word catura-danā(?) has been repeated. Hence, this analysis (vigrahā) of the compound of the two vīṇās which have similar measure in the string, beam and mūrechānā. In the case of mūrechānā, the standard number alone has to be considered. On account of the similarity of the beam and string etc., the note is not differentiaited in some measure, so that in both, the two may appear as if one.

Notes have a distinctive character. If any one characteristic (note) is being apprehended, then one vīṇā is to be tuned there. This vīṇā is not to be moved (dhruvakasthāniya = reference vīṇā) and its tuning is also not to be changed (acala sāranā). In another vīṇā, the string for pañcama should be relaxed by one śruti, then it becomes madhyama grāma. Later, all the notes madhyama etc., should be lowered by one śruti, Then it becomes sadja grāma. Thus, in the reference vīṇā and the movable vīṇā, when notes are sounded, the excess or defect of one śruti may be noticed by direct experience, with the help of attention. Hence, the author says, that the fifth śruti becomes lowered from all other notes, that is to say, that śruti is directly perceptible with its peculiar quality. Although, even with an infinitesimal (paramānunātra) change of location, there does occur a change in sound, which may be observed by an observation appropriate to the yogins. Nevertheless, the distinction which is designated by the word śruti and is demonstrated here, is, for the sake of the knowledge of the number of śrutiś and is obtained from four śrutiś.

Again, ‘similarly may lower’- In the movable vīṇa, beginning from the pañcama one should lower all the notes by one śruti. Thus, in the
movable viṇā, gāndhāra and niśāda are lowered to the same position as dhaivata and rṣabha in the dhruvā viṇā because in the reference viṇā all the notes are higher by two śruti. Thus by the reduction of dhaivata, (vailaksya = loss of position) there is an equation of gāndhāra and niśāda with the dhaivata and rṣabha of the other viṇā. This is called śruti. Hence, the usage about śruti, which is noticeable [laksyo might be lakṣye, meaning, in lakṣya saṃgīta, i.e., music as actually obtained in practice] that is, which may be seen in practice, is not without foundations. For example, while deficiency and excess being..............(text lost). Hence it is called śruti on account of the special employment. It is not so in the earlier ones (?) Thus is the nature of śruti known. The two śruti which belong to each of the two notes - gāndhāra and niśāda are clearly perceived by recognizing their mixture with dhaivata and rṣabha. Hence, the śruti become directly perceptible. Then again, when there is a lowering of one śruti of all notes in the movable viṇā, then the dhaivata and rṣabha of this movable viṇā become equated with pañcama and sādja respectively of the dhruvā viṇā, because in the dhruvā viṇā the notes are higher by three śruti. Thus, in each of the two notes, three śruti are clearly obtained and as a result one obtains six śruti.

Three (notes) obtained by the reduction of all notes by one śruti [dhruva-viniyāyam should be całaviniyāyam or it may be construed as meaning, with reference to the dhruvā viṇā which would not be very grammatical] namely, pañcama, madhyama and sādja will be respectively similar to madhyama, gāndhāra and niśāda of the dhruvā viṇā, because of that viṇā all the notes are higher by four śruti. Thus, in each of the three notes, four śruti are demonstrated, and hence twelve śruti are perceived. Thus, four, six and twelve together make twenty-two (śruti) as may be seen. Ga ni are two śruti higher than rṣabha and dhaivata. Hence, lowering by two śruti, will tend to their overlapping. Ri and dha are two śruti more than sa and pa. Dha (apparently sa) ma, and pa are four śruti more than ni, ga ma. Hence, of those śruti...........(text missing) should be introduced into the next note. By saying that, 'that is more than two śruti', three

* "pūrvaṭsa naivamiti ".
** 'upalabhyo ' is obviously 'upalambho '. 
reasons for introducing special notes is explained. As 'he' says 'by this demonstration of śruti'. ..............(text missing). This is dviśrutika and, thus, the nature of śruti is obtained. Hence, 'two in two' means they are in the three śruti. Thus, the measure of the śruti in the dhruvā vini is clarified. The forms of two śruti notes, three śruti notes, four śruti notes and the measure of a śruti become clear by the chart where alone they can be clearly perceived. Some show it as a straight line graph (danda prastara) of twenty two lines. Other use a circular graph (māṇḍala-prastara). This consists of five horizontal and six vertical lines and counting both ends (of each lines) they together make twenty two points.

There are fourteen mūrceanās belonging to the two grāmas.

Verses 27-28: In the begining should be Uttaramandra, then Rajani and Utrāyanā, the fourth is Suddhasādja and the fifth Matsarikrta, the sixth is Āsvākranta and the seventh Abhịrugata. These seven mūrceanās should be known as belonging to the sadja-grāma.

Of these (mūrceanās) the sadja, niśada, dhaivata, pañcama, madhyama, gāndhāra, rṣabha are the initial notes in due order.

Verses 29-30: The Uttaramandra (mūrceanā should have its initial note) in sadja, the Abhịrugata in rṣabha, the Āsvākranta (mūrceanā has its initial note) indeed in gāndhāra, the Matsarikrta in madhyama, the Suddhasādja should have its initial note) in pañcama, the Utrāyanā in dhaivata and the Rajani (should have it) in niśada. These are the mūrceanās of the sadja-grāma. Now (the mūrceanās) in madhyama-grāma.

Verse-31: Sauvīrī, Hariṇāśvā and Kalopanaṭā, Suddhamadhyā as well as Mārgī, Pauravi, and Hṛṣyakā; these seven mūrceanās should be known be as belonging to the madhyama-grāma.

Prose passage between verses 31-32: Of these madhyama, gāndhāra, rṣabha, sadja, niśada, dhaivata, pañcama, the initial notes are in due order. The Sauvīrī (mūrceanā begins) with madhyama (note), Hariṇāśvā with gāndhāra, Kalopanaṭā (begins) with rṣabha, Suddhamadhyāmā (mūrceanā begins) with sadja, Mārgī with niśada, Pauravi with dhaivata and Hṛṣyakā (begins) with pañcama. Thus, these fourteen mūrceanās with an orderly succession of notes are sāmpūrṇa.
or complete (i.e., with seven notes), rendered hexatonic or pentatonic (i.e.,
with six or five notes), rendered with the (two) auxiliary notes (i.e., antara
gāndhāra and kākali niśāda). And also -

Verses-32: A sequence of seven notes is known as a mūrcchanā.
The ones rendered as hexatonic or pentatonic with six or five notes
are īnas. And the ones with sādhūraṇa notes which are adorned by
the kākali (two śruti niśāda) and endowed with antara svara (two śruti
gāndhāra) are mūrcchanās of the two grāmas.

Commentary: Thus, the two grāmas, and the measure of the rules
governing the śrutis in the svaras as well as the evidence for the existence
of the śruti which are useful to the two grāmas have been stated, and as
mūrcchanā follows next, it is now described. The essential form of
mūrcchanā consists of seven notes. These are indicated by the orderly and
successive descent from above which is being listened to. 91 Mūrcchanā
(is derived) from a root which is listed in the sense of rising up or
swelling. 92 Hence, the author will later on specify by saying in sum,
ordered notes (are mūrcchanā). This means, that there will be no
mūrcchanā when there is no order. Thus, from śadja the ascent up to
niśāda, 93 from dhaivata up to pāṇcama, from pāṇcama up to madhyama,
from madhyama up to gāndhāra, from gāndhāra up to rṣabha from
rṣabha up to śadja. Śadja is at the interval of the second saptaka, touched
by the higher octave [how it touches the tāra saptaka, is not clear].

Objection: There are then seven mūrcchanās. Answer - True, by
lowering pāṇcama by one śruti we get the first seven mūrcchanās.

Hence 'he' says, that, there are fourteen mūrcchanās belonging to the
two grāmas. 94 By the lowering of the pāṇcama, the system of sainvādi
and anuvādi, as well as the systems of notes to be excluded or retained
become quite different, where by, much difference is caused. 94a There,
from madhyama to ga, from ga to rṣabha, from rṣabha to sa, from sa to
niśāda, from niśāda to dha, from dha to pa, pa to na [obviously ma]. These
are seven. Here the mention of names is a part of the Vedic ritual, so it
has been shown. Thus, it is heard in the Vedic texts, he should sing three

* "lopyā lopyā svara-वयवस्थाः" should be "lopyālopyasvaravyavasthā"
self composed gāthās* by Uttaramandra.** "Those wives [patyo should be patnyo] will sing to you by pātalikās," 95***

There are seven in the madhyama grāma. For each one of them, there are four varieties of the mūrcchanās. There are seven notes in the sampūrṇa form, six in the sādava. Sādava may be derived, thus, where the performance is favoured by six notes. The performance produced from those six notes is called sādava. By the use of five notes there is auḍuvika. Uḍu means star. Where they move, that is, uḍuva or sky. Hence the number five. From them are known seven. Because the fifth is mahaṁbhiṣat****, hence that number. On their account, the notes are called auḍuvita. Where they are used, that performance is auḍuvita. By its conjunction, the mūrcchanā is also that, or auḍuvī is the number of those nine. What has that number (is auḍuvita.) The fifth, ākāśā in the middle is called uḍuva. Thus, also is the usage found. Perhaps, these are in the auḍuva (or they have attained or moved into the auḍuva)96. This may also be an etymology if the elision of a vowel (svaralopa) along with the openness of a part are also accepted. For this reason, appearing as identical, it is called mūrcchanā. But with the conjunction of the kākāli and antara notes, which use the niśāda and gāndhāra sparingly, it (i.e., the mūrcchanā) is termed sādhāraṇa. To summarise this, two kārikās are used here.

Verse 32-33: "The seven notes in order are called mūrcchanā. The tānas are of six and five notes based on sādava and auḍavika." "The mūrcchanās of the two grāmas, adorned by kākāli and containing antara svaras, are sādhāraṇa-kārūnas."

Comment: Seven means complete. Kramayukta means where there is an order, an ascent or descent of notes. Tāna means, that by which the details of performance are elaborated and given a charming diversity.

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* misprinted 'gūḍhā'.
** cf Śaunapatha Brūhmana 13. 4. 5 "uttaram antarāṁ uḍāghnam israḥ svayam sambhṛṣṭāḥ gūḍhā gāyati."
*** This text is not traceable, though the word Pāṭalaka occurs in the Paniniya Gangapāthā.
**** If paṇṣa is read for paṇcama better sense would be obtained "As there are five mahaṁbhiṣtas".
Having thus collected three forms, 'he' mentions the fourth form as sādhāraṇaṇakṛtās. Those sādhāraṇaṇas are different from the normal (vikṛta) but boundless (amanta). He (i.e., Bharata) defines 'adorned with kākālī,' 'joined with antara svara' and concludes by 'mūrcchaṇās of the grāmas.'

Prose Passage between verses 33-34: A mūrcchaṇā can be accomplished in two ways; there in the saḍja grāma, gāndhāra having been merged in dhaivata by the raising by two śrūtis, there is a change in the mūrcchaṇā and grāma. Because of this, madhyama etc., (madhyama etc., notes of the saḍja-grāma) according to serial order obtain niśādātvā. In the same way, in madhyama grāma, due to relaxation of dhaivata [of two śrūtis it becomes dvīśrutika gāndhāra], there is a two-fold differentiation. Due to there being an interval of the same number of śrūtis, there is a difference of names. In the madhyama-grāma there is a difference of four śrūtis between paṇcama and dhaivata. Due to that, gāndhāra being raised (by two śrūtis), it becomes of four śrūtis. And the remaining also madhyama, paṇcama, dhaivata, niśāda, saḍja and ṛṣabha (of the saḍja grāma) due to equal śrūti intervals become niśāda, saḍja, ṛṣabha, gāndhāra, madhyama and paṇcama (of madhyama grāma). The exposition of the antara (antara gāndhāra and kākāli niśāda) has also been spoken of in śruti demonstration.

Dependent on the mūrcchaṇās, there are eighty four tūnas. The hexatonic (tūnas) are forty-nine and pentatonic are thirty-five. Of the hexatonic, there is a seven-fold variety. Four are devoid of saḍja, ṛṣabha, niśāda or paṇcama in the saḍja grāma. In the madhyama-grāma there are three devoid of saḍja, ṛṣabha or gāndhāra. In this way, these hexatonics being worked in all the mūrcchaṇās (of both the grāmas) will give rise to forty-nine tūnas. Of the pentatonic, they are five types only. Characteristic of the saḍja-grāma, devoid of saḍja-paṇcama, devoid of ṛṣabha-paṇcama, and devoid of niśāda-gāndhāra, thus three (types). In the madhyama-grāma, devoid of gāndhāra-niśāda, devoid of ṛṣabha-dhaivata thus two (types). In this way, these pentatonics being worked in all the mūrcchaṇās (of the two grāmas) there are (a total of) thirty-five (pentatonic tūnas).

There are two ways of working the tūnas in the string (instruments) - by praveśa and by nigraha. The praveśa (or assimilation) is
made, by sharpening or raising the preceding [adhora, not madhura] (note), or softening or lowering the succeeding (uttara). Nigraha is non-touching (i.e., omitting the note). The indication of the mürcchanā is done by the madhyama note (of the viṇā) because of the indestructible (anāśā) or constant nature of madhyama. Hence the nigraha and paryagragha (do not relate) to madhyama. The variety of tānas and mürcchanās, thus (arising), provides entertainment to the listener (i.e., the audience) as well as the performer. The use of the mürcchanā and tāna is also for the attainment of the voice-register (sthāna-prāpti). There, voice-registers are three-fold. Their description has been given in the rules regarding the intonation (kāka).

Commentary: Now for instructing the lute player (vaṇika), the author says, the mürcchanā is accomplished in two ways. Mürcchanā, here, refers to the two forms of sadja-grāmikī mürcchanā and similarly of madhyama grāmikī. By diverse raising and lowering of a note unusual mürcchanās can be obtained in the madhyama grāma as in the sadja-grama. How this may be done is shown, when, in the sadja grāma the gāndhāra is raised by two śruti, that is, when the gāndhāra string is raised by two śruti, it becomes the caṇuṣṣruti caṇuṣṣruti of the madhyama grāma. The notes pa, ma, dha, ni, sa become the notes sa, ma, ga. If madhyama becomes dvīṣruti, then it becomes nīsāda, pāncama becomes ṣrṣabha being of three śruti. In gāndhāra it becomes ṣrṣabha. The notes become ma, pa, sa (probably dha), ni, sa, ri, sa (probably ga?) The reason, here, given is because of equal śruti intervals. There is only a difference of name. The difference is of names in the svara and the grāma, but the equidistance of the śruti intervals is then clarified.

(The tānas) being dependent on the mürcchanās are particular states of the mürcchanās. Now, if we take the seven mürcchanās of six notes each, by deducting from them, one of these four sa, ri, ni pa, then we shall have twenty-eight tānas. By deducting one of the three sa, ri, ga, we have twenty-one madhyā mürcchanās (i.e., madhyagrāmikī mürcchanās). In all, we have forty-nine śaḍava tānas. The auḍavita tānas are twenty one in the sadja grāma and fourteen elsewhere, being together thirty five. Taken together we have eighty four. In the viṇā, when there is tānakriyā, then, the string is used by avoiding or skipping the note. If, there is
dexterity then it is not touched or else by relaxing or tensing, and thus equating the svaras it is taken near the next note. This is what 'he' means by saying that there are two kinds of tănakriyās.

Tănakriyā means activity or method for (producing a) tāna. Compared to ṛṣabha, the other śadja has much distance. Pressing means turning into ṛṣabha. That is in relation to niṣāda in Uttaramadrā, changed into niṣāda. Whichever is the stronger in usage, therein, the other should be included and dissolved. ¹⁰⁰

Objection: In prescribing kāku, it has been said, that there are seven notes in three octaves. Which seven notes are to be used for the mūrcchanā? The answer, is that, it has to be from the madhyama svara. Madhyama, here, is used for the middling notes. The mention of notes of the viṅgā here, is also for obtaining the positions of the unsung or hummed notes (aprāgita?) in the body also. ¹⁰¹ Others say that in the viṅgā............(missing) on account of being impossible only the tying (bandha) being possible, and fault swelling up when the note is produced, and hence regarding it as useless they read the note of the flute instead. ¹⁰²

Mūrcchanā-nirdeśa is to be done from madhyama svara. Hence it becomes karanaṁśa. The cause of the permanence of the madhyama i.e., of the (middle) octave. Nigraha means mandrakriyā, and tārakriyā is paryagragraha. By that, some intend mandra and tārakriyās. The idea is that the kriyā (production of notes) is possible with reference to the middle octave not otherwise. (Nigraha) means complete graha or attainment, i.e., attainment of all the locations (sarvasthānapāpiti). (Paryagragraha) means not obtaining from all sides, i.e., not attaining all the locations, hence in the full human voice, or otherwise, there is the attainment of the middle octave. That is what I think, others say that the fourth note alone when articulated by the throat is the middle measure. In the viṅgā which does not have all the notes, the middle octave is inevitable. ¹⁰³ What is more, when through the elimination of śadja, a tāna is formulated in the śadja grāma then how can one know the number of mūrcchanās. Anticipating this objection, the text says, from the middle note. In the nigraha or non touching or paryagragraha (pulling near, approaching), namely praveśa (or assimilation) the madhyama svara remains permanent, and hence that is the standard of reference for (knowing) which place the śadja has been
eliminated. Hence sadja has to be the second, fourth note from madhya (middle two fourth madhya-dviciturtha). No tana can be obtained. So has Dattila said “Even after tana has been so comprehended, the expert would count the avinasi, i.e., the permanent note, and determine that so many are the murcchanas.”

Objection: In the first and seventh murcchanas, [apparently of the sadja graman if] sadja is eliminated, then ri, ga, ma pa dha, ni as the (resultant) form (common to both the 1st and 7th murcchanas) is difficult to know separately. True, there is no difference in writing, but it is not so (in practice). Thus, after the murcchanas sa, ri, ga, [ma should be added here] pa, dha, ni, the murcchanas will be ni, sa, ri, ga, ma, pa, dha, ni [ni should be omitted here] is constructed beginning with the earlier nisada, but there cannot be the re-entry of the note after the octave. Then, sadja being eliminated, there is no distinction of prathamana and saptamiti. In that case, the ordered succession mentioned by Dattilacarya will not be carried out. Besides, the murcchanas will become largely tanas. But when after using sa, ri, ga, ma, pa, dha, ni, the second murcchanas begins with nisada in the mandra saptaka below the sadja as ni, sa, ri, ga ma, pa, dha, then from daiva below nisada, then from paicama below that, till one reaches rasbha; then mandra saptaka being successively transited or the middle saptaka being depleted, the notes sadja, rasbha etc., up to nisada having been heard in the mandra saptaka, it is known as the seventh lupita murcchanas. In the six notes belonging to the middle octave, the first in order, beginning from the tara saptaka and descending in the order of.... (missing) when this is the order sa, ga, ri, ma, pa, ni (?) [seems to be a mistake for sa, ri, ga, ma, pa, dha, ni]. Having used it, below sadja is the place of nisada, daiva, paicama, madhya, ganadhara, rasbha in this order. Then although, another octave is not touched, still, at the fixed place of sadja from the place above it, rasbha having been used and ri, ga, ma, pa, dha, ni, having been heard, the first murcchanas with the lupita sadja is well known. When the place of sadja has been occupied by rasbha, then the possibility of sadja below that does not exist, ri, ga, ma, pa, dha, ni, having been heard, one knows that tara sadja has to be here and since it is not being heard, this seventh is the lupita sadja murcchanas. Thus, in both the alternatives, the attainment of the place determined by succes-
sive order is quite clear. Nigraha in madhyama grāma is attained from diminishing of the pañcama by one śruti. Thus 'ṛṣabha by pañcama' [= Thus with this pañcama there would be paryagrahaṇa of ṛṣabha].

Where there be paryagrahaṇa on account of lack of samvāda, that paryagraha will be (of ?) ṣadja grāma. There and at both places madhyama svara is avināśī or indestructible. Proceeding from the madhyama, pañcama is reached, but in nigraha in madhyama grāma (one śruti of pañcama) is lost. In this way (having obtained to) paryagraha in madhyama grāma in the ṣadja grāma it is (referring to pañcama) neither too low, nor too high and is indestructible [i.e., pa is stable in ṣadja grāma and does not lose a śruti]. The movement from madhyama (to pañcama) is three śrutis (in the madhyama grāma). By stopping (there) it (i.e., one śruti) is lost.

Objection: There may be indestructibility of ṛṣabha also. Hence, 'he' says during nigraha (when ṣadja is omitted), since niśāda has to be taken, that which is of three śrutis is dhāivata. As has been said by Dattilācārya.

"Pañcama in the madhya-grāma and dhāivata in the ṣadja grāma are to be regarded as imperishable, and madhyama is everywhere regarded as imperishable."

Objection: How can ri, being a consonant be the imitation of svara?

Tentative counter objection- well, what is the form of sa etc.? Objector - that is not the intial of ṛṣabha.

Counter objection - then sa should not become the initial of ṣadja?

Answer. It is merely a symbol (sāṅketamātram), whether it is ri or r, there is no fault either way.

Others say that the view of Dattila etc., is not accepted by the Sage. They say, that for 'him' the madhyama alone is not to be eliminated and hence it is called madhyama.

Objection: Well mūrcchanaś are not like jāti, graha* and bhāsā, useful in performance, but tānas are useful in the orchestra.

* The text has jāti which is apparently a mistake for jān.
The answer is (no) because it is seen that in jātis, the notes (of the mūrcchanās) other than those mentioned in the tānas are not dropped. Thus, sadja madhyamā is a jāti in the sadja grāma. It has a sūdava (form) with gāndhāra.\footnote{107} Now in the tānas of sadja grāma, gāndhāra has not been counted (for dropping) because only sa, ri, ni, pa are mentioned as suitable for being dropped. Since the tānas have been enumerated, then why has it been said that pañcama cannot be dropped in madhyama grāma, dhaivata in the sadja grāma, and madhyama in both. Now, the kītatānas have been shown earlier to be five thousand and thirty three.\footnote{108}

Their prastāra (permutational expansion), naṣṭa and uddiṣṭa [naṣṭa is finding the tāna as the n' th permutation, where 'n' is specified; uddiṣṭa is finding the value of 'n' where the tāna is given], and saṃkhyā (total number of permutations) have been mentioned by the Masters in detail. For knowing the naṣṭa and uddiṣṭa and the number, the formula has been described.

Now the verses for the knowledge of the naṣṭa and uddiṣṭa. First about uddiṣṭa -

"Beginning with the last place in the original order, as many places should be left out as are occupied by each relatively preceding (element)."

The places below those occupied by the original numbers placed above\footnote{**}, are indicated again, and its penultimate etc., ..... should be declared.

Thus should be known the number of uddiṣṭa. For the naṣṭa, it is known by the figure placed above the original first number. It is as many as are found in the lower place, if there is only one bracket. If there are many brackets then to know the saṃkhyā\footnote{***}.

These rules are not shown here, the Sage assuming them has made a general statement that the variety of tānas and mūrcchanās is for pleasing the audience and the performer. As to the objection- where is the use of

\footnote{107} 'loṣṭa' appears a mistake for keśṭha.

\footnote{108} 'parishitah' = uparishtitah?

\footnote{**} Those verses formulate some Combinatorial formula which cannot be made out since the verses are not free from corruption. The formula is clearly known for metrics vide Vṛttaranākara. Vide Līlāvati- Vāsanā, pp. 101-10, Darbhanga, 1959.
mūrcchanās and tānas, it has been said that the form of the tāna is for
the sake of the mūrcchanā.* As to the statement, it is for pleasing
the performers, the idea is that the listeners know the tradition. This is being
said, although in this tradition there is no use of the mūrcchanās, (i.e., they
are not sung per se), even so, they have a clear use in the Sāman [perhaps
as musical scale]. So it has been shown. "He sings three songs by
Uttaramandrā." Thus of the tānas (which are, again, not especially useful
in the sārīṇī vīṇā). "The first would belong to agniṣṭoma, the second to
Vājapeyika". By mentioning these names, the use of verses of Sāman and
Ṛk, useful in sacrifices has been shown in the Vāyu Purāṇa etc. By the
agniṣṭomic sāman, Śīva is praised, and thereby the performer gets the
adrśta result. This is heard in the Vedas. Thus "In the sacrificial assembly,
having heard the agniṣṭoma sāman, one is freed from grave sins and wins
the world". "One who recites the oration of Dakṣa by the Śuddha-śadja
as well as one who listens to it everyday, morning and evening, both of
them will go to the world of Rudra." (i.e., the use of mūrcchanās in Sāman
singing was probably left as legacy to gāndharva). Thus, the use has been
shown, whereby, the performers secured the happiness of adṛśta. Through
the use of the ṛks, gāthās and the sāman, Nārādiya Śikṣā and the Purāṇas
have been demonstrated the sphere of notes upto the tānas only. The
variety of the mūrcchanās has been shown by subsidiary rules, so that the
audience may be pleased and thus to this end the performance may be
joined (by the performer). This is being said in the jātis (viz., in gāndharva)
only a fixed number śādava and auduvika (tānas) are enumerated.
(But in gāṇa) is seen the free dropping of notes except madhyama (i.e.,
in the rendering of tānas) in order that the wondrous variety of rāga and
bhāṣā which pleases the ear may be (established).**

As to the objection - why are the kūṭaṇaś not mentioned, the fact of
their being kūta i.e., being in irregular order is not in itself of any importance.
They have the general characteristic of giving pleasure. Only the rule of the
enumerated eighty four (i.e., the regular 84 tānas of gāndharva) have the
fixed function of pleasing particular devaṭūs. They may not thus have a

* The Parimala ed. reads na for ca. The purpose of tāna would then be entertainment.
** Unmālayitum is an evident mistake.
use, (referring to kūṭa tāna which are not used for pleasing gods) but in a general way their use is certain. As to why they have not been counted, the answer is, how are they to be counted when they are infinite? As has been said, ‘Infinite is the diversity of compositions in music’ [GOS ed. places it within Bharata’s text, which is improbable. The source of the quotation is not traceable to Māgha II.3, as mentioned by the editor]. By mutually mixing the full notes and śādana, auḍvika etc., even Bhāsāpati cannot enumerate (so many of them). Perhaps, then what is the purpose? No, when the performer is proper (i.e., skilled), even that produces pleasure for the audience. That this is correct is shown by saying that the purpose of mūrcchāna and tāna (is the attainment of positions) (sthānaprāpyartham). If mūrcchāna and the tānas having been taken out from the ṛk, gāthās and sāman are arranged properly for the sake of attaining these positions (sthānas) which give special charm.........(text missing) in the movement in the saḍja sthāna if there is freedom in articulation, the employment of the notes becomes particularly charming to the audience. The performers, also hearing it feel pleased. By attaining the character of śrutī.........(text missing).........There is a proper culmination in the grāma, rāga, bhūśa etc. When the notes of the full mūrcchāna are rendered with ease in a successive or non successive order (i.e., kūṭaṇā order), musical relish follows at once. When it is not full there is avoidance in the rendering of rāga and tāna. In each grāma rāga etc., all the mūrcchānas and kūṭaṇās may be used in many and diverse ways. It follows that there is no limitation.\textsuperscript{109}

This has been said - for the sake of attaining the sthānas. Then what is this sthāna? The answer is, sthāna is the triple (octave) as mentioned earlier quite clearly. The mention of the triplicity through the prescription of kātu is the same as the sixty-six divisions. Briefly, the varna, aṅga and alinkāra are used in three ways.

Text : Now to narrate (the rules of) the sādharāṇa. Sādharāṇa means the interval of notes, How? the difference which exists between two (the overlapping), that is sādharāṇa. For instance-

Verse-34 : “In the shade one feels cold, but sweats staying under the sun; neither has spring come and nor is winter (fully) over”. Thus (is) overlapping in time or the transition of a season (kāla
śāḍhāraṇată). There are two types of śāḍhāraṇa, jāti-śāḍhāraṇa and svara śāḍhāraṇa. Svara śāḍhāraṇa are the kākālī and antara notes. There the niśāda which is raised by two śrutis is known as kākālī. In the same way (i.e., by the raising of two śrutis), gāṇḍhāra is known as antara-svara.

That collection of jātis which have the same aṁśa and are undifferentiated (i.e., similar) is known as jāti śāḍhāraṇa. The characteristic is known according to each aṁśa. Svara śāḍhāraṇa is of two types and of both the grāmas. How? Śāḍhāraṇa here (in this context) is (the name of) a particular or special svara or note, because of this it is called saḍja śāḍhāraṇa [asāḍhāraṇa appears a mistake for śāḍhāraṇa]. In the same way in madhyama also (madhyama śāḍhāraṇa in madhyama-grāma). Because of the subtle nature of its employment, a second name ‘kaśīka’, thus, has sprung up. Because it is sweet and indistinct, it is termed as kākālī, because it is distorted (i.e., displaced from its proper śruti) it cannot be an aṁśa, according to the sayings of reliable people or sources, it is not different from the seven (notes) but is niśāda only. Just as the pungent flavour* is known as one amongst the six rasas or flavours in the same way is niśāda termed as kākālī, and gāṇḍhāra is known as antara svara. And here are two (verses).

Verse-35 : The antara svara should always be used in conjunction with the ārohī (ascending varṇa), never with the avarohī or descending. That employment too, should be particularly limited."

Verse-36 : "If the descending or avarohī (varṇa) is being used in a limited or prolific (way), then the antara svara destroys the essence of the jāti as well as śruti."

Commentary : Thus having explained the appropriate positions of the mūrcchanās and tānas, the author proceeds to explain the fourth division called śāḍhāraṇākṛta. Produced in the interval is antara, moved from its own position and on to another position. It is still charming and not discordant (visvara). That condition is śāḍhāraṇa. Its nature is śāḍhāraṇya. Thus, jāti śāḍhāraṇa notes are those which are produced in

* Basically nothing but a distorted form of saline or sour.
these intervals and are common to the subdivision of the jātis. This is their
general nature. ‘Why’ i.e., is there any empirical or popular example?
Hence the answer, just as “sitting in the shade one feels cold, but sweats
in the sun, neither has spring come, nor winter ended. This is (the idea of)
sādhāraṇa as a period of time. “The idea is that, since one feels cold sitting
in the shade, this shows that spring has fully come”. That there is
perspiration in the sun shows that there is a lapse from winter time. This
is what is said here. What is excluded is not having come. Perfection or
fullness is not asserted. Together this indicates that it is time in between
the two meanings of being destroyed or being full. Such a time is
sādhāraṇa. Similarly, the svara sādhāraṇa is midway between two
notes.\footnote{Perhaps the opposite is meant that the spring has not fully come. Pūrnatva should perhaps be apūrnatva.}

This division is shown by saying there are two sādhāraṇas: Jāti
sādhāraṇa and svara-sādhāraṇa. Hence when some say that there is a
tāṇa-sruti sādhāraṇa, that cannot be accepted. In the sādja grāma when
there is śvāda and auḍuvita, niṣāda is dropped. Gāndhāra is dropped in
the auḍuvita. The opposite takes place in the madhyama grāma since, by
not depending on its peculiarities, the principle of omission operates. If
there was tāṇa sādhāraṇa, then this would not mean anything. There is
no such thing as sruti sādhāraṇa, because apart from niṣāda and gāndhāra,
no other (note) is accentuated in sruti from the condition of dropping.

He (that is Bharata) explains the first, ‘there the sādhāraṇa’. He
defines them in order. Kākaḷī is the name of the niṣāda which is raised by
two srutis. He mentions the difference in designation. The different names
are (only) for practice. In reality, both are of the nature of kākaḷī because
of being sharper. As ‘he’ would say “the name kākaḷī is given on account
of being sweet.” Both are antara svaras. As has been said “Sādhāraṇa
means being an antara svara”.\footnote{Perhaps the opposite is meant that the spring has not fully come. Pūrnatva should perhaps be apūrnatva.} Now ‘he’ defines the other (that is)
fatisādhāraṇa. Those jātis which have the same amśa employed without
distinction and in which the inner path (antaramārga) characterised by
the repetition (anulapana) of vādyamśa, is alike (that is fāti sādhāraṇa).
Now, there may be a doubt depending on what is this fāti sādhāraṇa? It
is not that there is an identity of the two jatis in that portion. The answer is by the coinerence of the jatis and the recognition of the characteristics relating to the amśas. The common set of the ten features such as graha, nyāsa etc., furnish the reason on account of which even when the amśa of the jati is not distinct or different [amśe vicitre should be amśe vicitre], their distinct characteristics can be known.112 As ‘he’ says "Nyāsa, and antara marga" serve to distinguish.113 ‘Tu’ here shows difference. The idea is that there is no identity on that account. Some explain that jati sādhāraṇa is the knowledge of the characteristics of the parts called graha etc.114 This is explained in the section “Svara sādhāraṇa is two fold” etc. He allows the use of kākali and antara in both the grāmas and also prescribes a new name, where niśāda and gāndhāra are used sparingly. The two notes in the sādja grāma, sādja sādhāraṇa and in madhyama grāma, madhyama sādhāraṇa. This appears trivial, since it has already been said that mūrcchanā is produced by svara sādhāraṇa, what more is said by this? Others, in order to show the regulations in the two grāmas say, in the sādja grāma, niśāda is kākali, because it makes the sādava. In the auḍuvita, gāndhāra is antara svara. Hence, there is sādja sādhāraṇa. In madhyama grāma it is the opposite.115 By this also, something is intended. As to saying to whom kāśīka belongs, now, if it belongs to kākali and antara, even then, on its belonging to niśāda and gāndhāra in the sādava and auḍuvita forms in distinct grāmas according to the proper way, such (distinction) is not seen in case of either the Sādja kāśīkā with all the notes or Kāśīkī which has been made sādava and auḍuvita by dropping rṣabha and dhaivata.116 Even of Śuddha and Bhinna Gaṇḍamālava and Sādja Kāśīkī, the production from Kāśīkī jāti.............(text missing)......the conventions have been demonstrated by the sage Kaśyapa etc. Therefore, this is the way in which my teacher Utpala-devaṇḍa thinks. Now, here, three, two, four, this is the order in which the nature of characteristic positions has been mentioned.....(missing)......The ultimate natural form has been mentioned. That sādja is catuskṛutika, and so on upto niśāda as dvīṣrutika, (is the representation

* 'bhūgo' would be a mistake for 'bhūge'. Else the translation would be: "thus there is no division (bhūgo) there between the jatis but only a unique and distinctive identity."
** not bhūga.
of their natural ultimate forms) just as there is a form of living beings which have all their limbs in full, and, they may have another form which is not so. Although, there are two forms, there is a pure form, just as the dog may have form without a tail or two tails (i.e., a viñāta), (similarly) on account of the discordance (vivādiva) of gāndhāra and niśāda when they are commenced, viñāta is mentioned. By their viñāta (derangement) sadja and madhyama are also altered. The derangement of pāncama is already shown by mentioning it as triśruti. In this way one can speak of the viñāta of dhaivata and rṣabha also.117 Now, ‘he’ demonstrates this “Svara sādhāraṇa is two-fold, belonging to the two grāmas”. The characterisation given of kākali and antara in the two grāmas and called svara sādhāraṇa is of two kinds. He (Bharata) asks here, why? If the two kinds are due to the difference of kākali and antara, then they have already been mentioned, why repeat this? If it is for another reason, then that it should be mentioned. There is another form and ‘he’ mentions that “Svara sādhāraṇa here is a specific note and for this reason is called sadja sādhāraṇa.” When niśāda is raised by one śruti and rṣabha also, then niśāda becomes triśruti, sadja dvīṣruti, but rṣabha is cauṣruti. Then the sadja on which depend the two (notes) niśāda and rṣabha, becomes sadja sādhāraṇa.

When gāndhāra is raised by one śruti and pāñcama of the madhyama grāma takes on one śruti of madhyama, but dhaivata is of four śrutis, there is a loss (of śrutis) belonging to the madhyama grāma. Then, since, madhyama is the central note and depended upon (by ga and pa), we now have (madhyama as) madhyama sādhāraṇa.118

The objection raised is, that, niśāda and gāndhāra have been said to be sādhāraṇa when raised by two śrutis. How, then, is the raising by one śruti mentioned now? The answer is, that the form of the note is quite distinct from its earlier form, that is used in svara sādhāraṇa. By this, it is shown that the peculiarity and strangeness of notes, owing to higher and lower pitch, have been regulated in the gāndharva.119 For empirical purposes (dṛṣṭa siddhi), the one śruti character of notes has been demonstrated. Such varied peculiarities are plainly seen in the laksya music of rāga, bhāṣā etc. Thus the elder Kāśyapa says—
"In the rāga, bhāsās, one may use in all ways the notes of four, three, two or one śruti, by the addition of kālī and antara. The seven notes sadja etc., and the raised pāncama and further, separate from dhaivata, the notes called kālī and antara and sadja, madhyama and gāndhāra, these four are to be used in all ways in the jātis. Thus fifteen notes in all are to be used."

In tending to show its impossibility in practice (perhaps asambhava should be sambhava), 'he' gives the definition "It is called kaiśika because of the rarity or subtlety of usage". Tu is used for determination, that is to say, of this only, of sadja, madhyama sādhārana. It can be achieved only through subtle and marvellous skill. Kaiśika means the use of kaiśikā form, where the performance is delicate and charming. Or, kaiśika is derived from the root kaś. Or, from the subtlety of the point of a pāta (?). This is a separate effort, that Sadja Kaiśikā is produced from Sadja Gāndhāri. Since it depends upon a portion of the madhyama grāma, dhaivata becomes catuśśrutikā. The occurrence of catuśśrutika rśabha and dhaivata should be weak. Niśāda and gāndhāra have to be as usual. It will be stated later on "dhaivata and rśabha should be weakened. "Again, the pāncama of the sadja grāma has to be of four śruti. In the use of the kaiśika, through non-conjunction with the movement of the sadja sādhārana, sadja kaiśikā and kaiśikī also belong to madhyama grāma. Hence, dhaivata is of four śrutis. Rśabha, also is of four śrutis. The weakness of rśabha here will be mentioned. Where rśabha and dhaivata are held fit to be dropped, the reference to them is of four śrutis. All the jātis, except Dhaivalī and Ārṣābhi are without sādhārana. Hence, owing to the introduction of sadja grāma and the requirement of having four śrutis, pāncama has to be (given) there. Hence, sadja (and) madhyama sādhārana have the alternate name of kaiśika and have their own place. By generalising, this applies even to the grāma rāgas like Kaiśika, Bhinna-Kaiśika etc. This is what has been called by Ācārya Mataṅga as grāma-sādhārana.

* 'pādgra could be vālagra' = tips of the hair.
Sruti sādhāraṇa is the fact that all svaras have an indefinite number of śruti. The objection is, why is niṣāda called kākālī? The answer is, because it is sweet. A little sweet (here) means sharpness. That which has it, is called kākālī or the Ī is on account of the gaurādi-group." In the reading named kākālī-saṅjñaka, niṣāda itself has almost reached sadja, like a dog without a tail, hence by being vikṛta it does not attain prādhānya and hence is not aṁśa. The objection is, let it not be out of the seven, but another niṣāda which is vikṛta and that is not sadja. What is the reason? The answer is "Due to the instruction of those who know" ca indicates the possibility of another reason. Originally, when the form of niṣāda is apprehended in the mind, it is determined as such and is in the first place called as such. Here, ‘he’ (Bharata) gives an illustration, that the taste of salt is also when sharpened acidic. It is said by Cāṇakya (?) etc., to be madhura rasa (?).*** In moving from madhyama to rṣabha, it is used in the interval and hence called antara svara.

Śādhāraṇa having been described, the rest are now mentioned. In the sādhāraṇa, when after resting on the madhyama, which is the ascending note (ārohi) from the antara svara, if wishing to move to rṣabha one uses the antara svara, then it is properly joined in śruti. Its employment is always for a limited function. (It is) never (to be used) as the first in descent. Hence, when the antara svara has been used rṣabha is not-avarohī.****

That is not...............to be employed. When a madhyama is used which is joined to an antara svara, then ascent alone has to be made. Having used the antara svara after madhyama, then to madhyama or elsewhere, only ascent is permissible.

Now ‘he’ (the author) strengthens what had been said, namely, only ascent, never descent ("If the antara svara is used as a descending note, whether if the use is much or little it will surely destroy jāti, rāga and śruti"). Jāti indicates adṛśta and rāga means pleasure or rakti, which is a visible or empirical result. Śruti, here shows that it leads to what is not pleasing (vairasya). Antara svara here includes kākālī also.122

* This can refer only to gūna.
** Pāṇini 4.1.41.
*** The text appears defective.
**** The meaning of naya is not clear.
Text: Now we shall speak of the jatis.

Verse-37: "Three jatis should be known as characterised by svara sādhāraṇa, viz. Madhyama, Paṅcamī as also Śadjamadhyama.

Verse-38: The amśas in these (jātis) should be (respectively) known as śadja, madhyama and paṅcama. In case of paṅcama, it is to be applied as an alternative to an extremely weak note.

Verse-39: Jātis are eighteen, this has been thus said by Brahmā in the past. On those, indeed, will I throw light, along with their divisions of graha, amśa etc.

Verse-40-41: Dependent on the śadja-grāma (the jātis) are Śadji, Arṣabhi, Dhaivati, Niṣadini, Śadjodicyavā, Śadjakaisiki as also Śadjamadhyā.

Verses 41-43: Hereafter, I will speak of the ones dependent on the madhyama grāma (which should be) known as Gandhari, Madhyama, Gandhārodicyavā, Paṅcamī, Raktagandhari, Gandhārapaṅcamī, Madhyamodicyavā, as well as Nandayanī, Kāmāraṇī, Andhri, and Kaiśiki.

Verse-44: There are three jātis where the learned enjoined the use of the sādhāraṇa note, (these are) Madhyama, Śadjamadhyā and Paṅcamī.

Verse-45: The amśas of these (jātis which permit the use svara sādhāraṇa) should be known as śadja, madhyama and paṅcama. In the case of Paṅcamī it is to be applied as an alternative to an extremely weak note."

Commentary: Having used śadja and kākali, using the same, or another note in ascent (text missing) why has this been said? In this context, it is said 'Now we shall describe the jātis'. (They are the) seven modes (rīti) consisting of suddha, bhinna, gauḍa, rāga, sādhāraṇa, bhāsa and vibhāṣa produced for the sake of visible achievement, (dṛṣṭa siddhi) and for the sake of helping the appreciation of bhāva and rasa. Because these arise from them they are called jātis. These eighteen jātis have been spoken by Brahmā in the beginning. Because it is a sacred tradition (āptāgama), therefore it is unalterable. I will describe them in their division into graha, amśa etc. They are already given in the heart. What
will be manifested, is their subdivision into graha, amśa, tāra, mandra, śaḍava, aupdviṅka etc., in the order of their characteristics. This is the meaning. The division of śrutis, belonging to the śadja grāma is worked out and the jāti which rely upon them. Similarly, others depend on the madhyama grāma. ‘Three jātis,’ include these (i.e., śadharaṇa) svaras. Because, in them niṣāda and gāndhāra, produce śaḍava and aupdviṅka and hence they are vakra in the first place, still, on account of their debilitation (of ga and ni) they are distorted or viṅkta and become kākali or antara. Hence, svara śadharaṇa is used here on account of being specially laboured.

Thus, kākali is used in śuddha-śadja. Having shown this, (since it is held) that on account of being weak notes they are not used as amśa, it may be asked here, what is their amśa, which is the content of śadharaṇa? He (i.e., Bharata) answers, “their amśas are śadja, madhyama and pañcama. According to their nature, they are weak and pañcama is used as an alternative.” There are seven amśas in śadja-madhyama (jāti). In this (jāti) when niṣāda and gāndhāra (as full two śrutis notes) are amśas, then śadharaṇa (i.e., antara ga and kākali ni) cannot be used. They (i.e., the śadharaṇa svaras) are used in a special way only with sa, ma and pa (as amśas). The same is true of Madhyama. That avoids two śrutis, and has five amśas. In the Pañcama, rṣabha and pañcama are the amśas. ..........In this there may be the use of kākali and antara (only) with pañcama (i.e., as amśa). Hence it is said, that on account of debilitation, there is reversal in Pañcama. Only debilitation is to be made. Hence, in the place of gāndhāra, which causes śaḍava, when there has to be a weak antara note, it should be made weaker still. Similarly, in the place of niṣāda causing aupdviṅka, the use is of a weak kākali, which has to be made weaker.125

Prose passage between verses 45-46 : Svāra jātis are śuddha or pure and viṅkta or modified. The Śuddhas in the śadja-grāma are Śadja, Āṣabhū, Dhaiwāti and Niṣādinī. In the madhyama grāma (they) are Gāndhāri, Madhyama and Pañcama. These are with complete (seven i.e., not deficient) notes, and their amśa, graha, nyūsa and apanyūsa are according to the svara with which the jāti was named.
The Vikṛās are characterised by the distortion of one, two or many of these characteristics (the 10 jāti lakṣaṇas) except for the nyāsa. These (modified jātis) are known as vikṛā. Of these (i.e., the Śuddhās), the rule about the nyāsa was, that it was to be in the manda or lower octave, but as regards the Vikṛās there was no such rule. The Vikṛās, arising from mutual contact are eleven. Due to interaction (between the jātis) eleven (jātis) are caused. Namely-

Verse-46 : Śuddhās and Vikṛās are indeed born of samavāya or collection (of the 10 jāti lakṣaṇas like graha, nyāsa etc.) Then again, the non-pure or the modified (arising out of mutual combination) are eleven.

Verse-47 : Thereafter, now, I shall speak here, in due order and with proper brevity of jātis which are caused (or arise) by the notes and aṁśas of these (the śuddhā) jātis.

Commentary : Now ‘he’ (Bharata) divides the jātis, i.e., ‘svara-jātis’, or those named after svaras, which ‘are pure, and (the others are) altered (Vikṛā).’ Their division into the grāmas is then mentioned. The Śuddhas are defined as ‘Śādī, Ārṣabhipi, Dhāvatī and Niśādīnī in śadja grāma; Gândhārī, Madhyamā, Paṁcamā in madhyama grāma’. There is no deficiency in the notes they use and have their own svara, aṁśa, graha, nyāsa and apanīyāsa. The Vikṛās do not have these characteristics. They are distinguished by the distortion of one, two or several of these characteristics, namely, pūrṇa, graha, apanīyāsa etc., but excluding nyāsa. Thus there may be śādava-vikṛā, graha-vikṛā, aṁśa-vikṛā and vikṛā in all three, graha, aṁśa and apanīyāsa.

Well, if this is the division of graha and apanīyāsa, how is the division between Śuddhā and Vikṛā. The answer is given in the text in the rule about nyāsa also. Amongst these jātis which are pure, the nāmakārī nyāsa (i.e., the nyāsa svara which gives the name to the jāti), which is manda by rule is unregulated in the Vikṛās. By describing the nyāsa and antaramārga............(missing) by the shadow like form even though distorted (vikṛā) that form is partly manifested.

The objection raised is, that, this describes the division of the seven (jātis), but eighteen have been listed. The answer is, that eleven are born
of contact; the distorted produce eleven through mutual contact. Thus, ‘he’ (Bharata) mentions an āryā (verse) to summarise this “Śuddhā and Vikṛtā jātis are born of combination (samavāya).” The etymology of jāti here is because they are born of the set of śruti, svara, graha etc., through combination. Śuddhā and Vikṛtā, this is the division. ‘Eva’ shows that the vikṛtavā is of the Śuddhās alone. They are not any separate jātis. ‘Then again’, the Śuddhās cause the Vikṛtās and by them are caused the eleven. The word ‘again’ is for making a distinction (of the seven from the eleven). Only eleven, not more; ‘Tu’ is for negation. Among them, separated from the others, they should be described by their names. They are not to be described as Śuddhās. Being derived from material substance an object is named after the cause (but they are not to be named like this). 126 ‘Now this’ for conjunction, connects with the continuing part of the causes. Thus the contact (sāṃsargā) jāti of ṣadja and madhyamā is called Ṣadja madhyamā. Let others be jātis, i.e., to say in the aṁśa, rāga, vibhāga, desā, mārga etc. There are eighteen mārganyāsas because they are able to create a notion of commonness on account of the continuity of the principal antaramārga, nyāsa etc. Others say that jātis are so called because they are born from the scheme belonging to aṁśa, grāma etc. [This is after reading gata for ṣata. Other wise it would be from the hundred schemes of etc.] The commentator (īkākāra) says that jāti is so called because it is the source of the birth of all the rāga etc.

One may ask, from which Vikṛtā does which jāti arise? With this question in mind and also wishing to explain more, the author affirms ‘those which are born from them’. Those two being produced it is also produced. Or, it is produced in that, thus it may be either pañacami tatpurūṣa or karmadhārāya 127 (Another derivation where part of the sentence is missing). Among the notes, graha, apanyāsa etc, the proper form will be mentioned. Thus, by grasping the svara among the aṁśa, the aṁśas are obtained as a dividend, because of their prominence, they are mentioned separately. In the case of deficiencies consisting of ȫudava and auduvika, ‘he’ says that ‘he’ would describe their mode and form in order, disregarding the list of names or content.
Prose passage between verses 47-48: Śadjamadhyamā should be known as produced [nirṛtta should be nirṛtta] from (the combination of the jātis) Śadjī and Madhyamā, Śadjakaiśikī from Śadjī and Gandhari; Śadjodīcyā from Gandhari, Śadjā and Dhaivatī; Gandharodīcyā from Śadjā, Gandhari, Madhyamā and Dhaivatī; Madhyamaodīcyā from Dhaivatī, Pañcamī, Madhyamā and Gandhari; Rakta-gandhari from Gandhari, Madhyamā, Pañcamī and Niṣādavatī; Andhri from Gandhari and Arṣabhī; Nandyanī from Pañcamī, Arṣabhī and Gandhari; Kārnāravī from Niṣādavatī, Arṣabhī and Pañcamī; Gandhārapañcamī from Pañcamī and Gandhari; Kaisikī from omitting Dhaivatī and Arṣabhī (i.e., Kaisikī is produced by the combination of the Śadjī, Gandhari, Madhyamā, Pañcamī and Niṣādī jātis).

Verse-48: These jātis should indeed be known as produced by mutual contact. (Even though) dependent on the nāmāsvaras (jātis) of the two grāmas, they are endowed with distinct characteristics.

Verse-49: Four jātis are known as always heptatonic by the Wise, four are known as hexatonic and ten are remembered as pentatonic.

Verse-50: Madhyamaodīcyā, Śadjakaiśikī, Kārnāravī as also Gandhārapañcamī are with full (i.e., seven) notes.

Verse-51: Śadjī, Andhri, Nandyanī and Gandharodīcyā, these should be known as hexatonic. The pentatonic are ten.

Verse-52: Niṣādī, Arṣabhī, Dhaivatī, Śadjamadhyamā and Śadjodīcyāvata these five (pentatonic) should be remembered as of the śadjā grāma.

Verse-53: Gandhari, Rakta-gandhari, Madhyamā, Pañcamī and Kaisikī, these five are dependent on the madhyama-grāma.

Verse-54: Those which are known as of seven notes (the heptatonic jātis) and those which are remembered as of six notes (hexatonic jātis) may sometimes be (rendered as) hexatonic and pentatonic (respectively).

Verse-55: In the śadja-grāma, Śadjakaiśikī should be known as heptatonic. Śadjī even though hexatonic, should be understood as heptatonic in the context of gandhāra (being the ruling amṣa of this jāti)
Verse-56-57: In the madhyama-grāma, Kārmārūvī, Gandhārapaṇcami and Madhyamodīcyavā should be known as with full (seven) notes. And again, Gandhārodīcyavā, Āndhri and Nandayanī of the madhyama-grāma are known as hexatonic by the Wise. In this way are the jātis of the two grāmas known by the Wise.

Verse-58: Hereafter (I) will speak of how to determine the amśas of these (jātis). The hexatonic form of Śadjamadhyamā is not desirable on the seventh (note, i.e., niśāda) being its (ruling) amśa.

Verse-59: In the same manner, it (the hexatonic form in Śadjamadhyamā) is not desirable on gāndhāra (being the amśa), due to the rule of saṃvādayalopa, i.e., the saṃvādi note cannot be omitted. (Because of this) the saṇḍava form of Gandhāri, Raktagāndhāri and Kāśikī is not possible when there is paṇcama (as the ruling amśa).

Verse-60: In Śadja with gāndhāra as amśa, the hexatonic rendering should be prevented. In the Śadjaśodīcyavā, on dhaivata being the amśa there is no saṇḍava rendering.

Verse-61-63: Because of the rule that the saṃvādi cannot be omitted, these (being the ruling amśas) prevent hexatonic rendering. In Gandhāri and Raktagāndhāri when saṅja, madhyama, paṇcama and niśāda (are the amśas then) there is no pentatonic rendering. In Śadjamadhyamā, two amśas, gāndhāra and niśāda; gṛabhā in Paṇcami and dhaivata in Kāśikī (prevent auḍavata). In this way these twelve (amśas) here always prevent the pentatonic rendering (of certain jātis).

Commentary: He (Bharata) mentions the derivations first. ‘From Śadja and Madhyamā etc.’, ‘excluding Dhaiwallī and Ārṣabhī, ending with ‘Kāśikī’. The first three are in saṅja grāma. This is obvious from saṅja being prefixed to them. Even if graha etc., are mixed, there may not be a confusion of grāmas. The Kāśika, which is grāma sādhūraṇa is used there frequently. The rest is clear.

He (Bharata) concludes, ‘Not mutually produced’, i.e., produced mutually by contact. Since it may be objected that the characteristics in Śadja madhyamā are separately notified, so ‘he’ says, ‘with separate characteristics,’ What is the use of that? Answer: those svaras and the division of graha etc., are to be construed through their being relied upon,
the force of definition gives 'what belong to the two grāmas', three in śadja grāma and eight in the others. Or, it may be so called because their origin is in the jātis of the two grāmas or, out of contact samsargā, mutually (these Vikṛtā jātis) being dependent on the svaras and named after them acquire separate characteristics and become derivative in relation to the Śuddhās, but parental in relation to the jātis born of samsarga [sātyavam should be corrected to janyavam].

Now wishing to mention the division into pūrṇa, śādava and auduvika through the mode of deficiency (i.e., dropping of notes), 'he' describes the pūrṇas and then the rule by saying, there are 'four'. Thus, pūrṇa jātis are four 'Madhyamaodicyavā' etc. Then 'he' mentions the śādavas, Śādjī etc.

Apart from this, there remain only ten, consisting of five notes. So 'he' shows that, 'of the pāṇcasvaras,' ten are to be understood.

He (Bharata) describes the division of the pāṇcasvaras. 'Niśādī, Ārsabhi etc.' 'Dependent on the śadja' means dependent on the śadja grāma.

Now 'he' answers the enquiry about madhyama-grāma. 'Those which are of seven notes etc.' Those with seven notes are the four Madhyamaodicyavā etc, as per rule. Hence, they are never of less (i.e., than seven) notes. Those four beginning with śadja they becomes śādava and audviva etc.

Now 'he' describes the nature of pūrṇas and śādavas according to the nature of their grāmas. 'In the śadja grāma etc.' 'Through the addition of gāndhāra' i.e., to say, through the use of gāndhāra on account of its predominance as amśa, Śādjī, even though named on the śadja (and even though it consist of six notes) is to be regarded as pūrṇa. Niśāda makes them śādava. When gāndhāra is the amśa then niśāda being its samvādī cannot be dropped and is in the sense of 'also'. 'Eva' is to be construed after the word pūrṇa. The three Kāmarāvi etc., are of madhyama grāma and of all full notes. Gāndhārodiicyavā etc., are three śādavas. They are sometimes auduvika.

Assigning the amśas' That by which the amśa notes are determined. This note (is amśa) in this jāti. There are six amśa notes. This will be
discussed in the text on milana (?). That will be described later. In the reading aëga vikalpanam’, vikalpana means statement of the aëga, i.e., sâdava or auêuvika form. With this aësâ that (form sâdava or auêuvava) does not exist. 133 ‘In the seventh’- the meaning is that when niëda or gándhara is aësâ, then six notes are not desired. The reason is, that, since the samvâdi is not dropped, when there is niëda (as aësâ), there will be no sâdava, because it is the samvâdi of gándhara. 134 Of these three, Gándhârî etc., the hexatonic form is effected by the (dropping of) rëbha. That (i.e., ri) is the samvâdi of paëcama in madhyama gràma. When that (i.e., paëcama) is the aësâ, then there is no sâdava. 135 In Sàdjrîcâyà with dhaivata as the (ruling) aësâ there is no hexatonic rendering because it (dha) is (samvâdi) with rëbha. In sadjagrâma it (i.e., ri) is the samvâdi of dhaivata. 136 He concludes together ‘these seven’ ni, ga, pa, pa, pa, ga, dha, these are the aësâ. These (being the aësâs) cause asâdava successively in Sàdjamadhyamâ etc., and in Sàdjrîcâyà etc. 137 Now, ‘he’ speaks about the aësâs which bar auêuvita. In Gándhârî and Raktagándhârî it is the seventh (note) i.e., niëda (which prevents auêuvita). Of Sàdjamadhyamâ, the two, gándhara and niëda being the (ruling) aësâs there is no pentatonic rendering. He (Bharata) concludes thus there are twelve’, (aësâs which prevent auêuvita of certain jûts)– eight [sa, ma, pa, ni each] in Gándhârî and Raktagándhârî 138, two [ga, ni] in Sàdjamadhyamâ, and two, i.e., in Paëcama [rëbha] and Kaëiikâ [dhaivata]. Now, sometimes there is a reason for not dropping of the aësâ, the (rule of) samvâdi. In its absence such a description is given as the reason.

So much is the number (asànkhyâ?*). 139 There are sixty aësâs **. 140 There are nine aësâs in the four jûts which are always pûra (i.e., cannot be rendered either sâdava or auêuvava). Since these are asâdava (with nine aësâs) there are (as remainder only) fifty-four (aësâs). From these (i.e., out of these fifty-four), there are seven (aësâs which cause jûts to be) asâdavas. Thus, with four pûra and sâdavas, there are (remaining) forty-seven aësâs. 141 Among the other fourteen (which are not pûra jûts), four are not auêuvika. In connection with them, twelve aësâs will

* ‘asànkhyâ’ could be a mistake for ‘saànkhyü’.
** Later it is given as ‘triêsathî’. vide note 140.
be mentioned. Thus, forty hundred (or hundred and forty ?). * Vikrātā 
Samargaṣṭhas named after the notes have seven amśas and since (there are) 
śādavas, in all there are hundred and forty seven amśas in the two 
grāmas. 142 In practice, when we refer to melodies in the śādja grāma and 
madhyama grāma, then the two grāmas are merely names because it has 
been said that notes (themselves) become grāmas through jātis and śrutis. 
A grāma means a collection of notes consisting of specific (allocation) of 
śrutis, constituted by mūrcchanās and a collection of jātis which are 
special sets of graha, amśa etc., and notes which render them (jātis) pūrṇa 
or apūrṇa etc..

It is now mentioned that this ** may happen in the popular (laukika) 
grāma and rāga143 which emphasize the system of svaras consisting of 
śrutis appropriate to the particular grāma. If the predominance of śādja 
and madhyama is successively noticed and of particular śrutis, then there 
is no auḍuvita (?), but there should be no more of this digression. ‘Tu’ is 
in the sense of giving a reason. Since twelve notes are to be avoided, hence 
when these notes are the dominant amśas in these jatis as Gāndhārī etc., 
then the jātis are never auḍuvita. 144

Verses 64-65: These (jātis) based on notes should never be made 
auḍuvita. But in the jātis the destruction (i.e., omission) of all notes is 
prescribed. However, madhyama is never to be made a destructible (i.e., 
which can be omitted) note. The anāśī madhyama is to be remembered 
as the most important of all notes. This is prescribed about madhyama 
in the law of Gāndharva and Śaman.

Commentary: Now is described the rule, for the sake of performance 
tending to be novel (vaicitrya). ‘Of all the notes’ - This has reference to 
the jātis. Thus, in some jātis, some note is held to be dropped. Although 
dhaivata and paṇcama are not dropped in śādja and madhyama grāmas 
respectively, even so they may be dropped in another grāma. Therefore, 
except madhyama all the notes are dispensable but madhyama is never 
dispensable. Others do not accept the opinion of Viśākhilacarya that 
dhaivata and paṇcama are indispensable according to the grāma division. 
They argue that the Sage regards only madhyama as indispensable. 145

* ‘catvārirśacchhatam’, ‘saptacatvārirśacchhatam’ properly mean 40,00 and 4700 
respectively.
** ‘This’ apparently refers to the suggestion in the last para where grāmas are reduced to 
svaras.
Utpaladeva says that, when the characteristics of jāti are to be mentioned, madhyama is nowhere said to be dropped. Since madhyama is not to be dropped, where is the point in negating it since the positive formulation (that ma can be dropped, this) does not exist. It is said that all notes are dispensable, this is a general formula (applying to madhyama also by implication). Even that has no relevance, because, in the jātis, the dropping of notes is according to fixed rules. Hence the idea is, that when the rāgas are performed as grāma-rāgas, then for the sake of variety all the six notes can be dropped by the technique of śādava and aṇḍuva in the different jātis (from which arise the grāma rāgas), according to grāma division and according to one’s intelligence. But madhyama is never to be dropped. Hence the peculiarity and variety of grāma rāga is indicated here. Now the reason (for being indispensable). ‘Of all notes’ - madhyama holds by its nature a position of equilibrium. Madhyama has two meanings, one, the name and, the other, the meaning. Svara is the standard by which the order of high and low is fixed among the notes. ‘Almost as in gāndharva’. By this ‘gāndharva kalpa’ is meant what is nearly gāndharva sāstra, but also all forms where the extent of gāndharva almost reaches the grāma rāgas, this injunction, however, clearly indicates that in bhāṣā, desī, mārga etc., madhyama is a dispensable note. ‘Has been prescribed’ because of being auspicious. Mātrgupta says “In all embodied beings the goddess of vāk proceeds just from the middle or madhyama. For the sake of auspiciousness, its prééminence should be at the beginning of pure (cauksa) śādava.” ‘In the Sāman also.’ There also it is used just regularly. As has been said by the sage Nārada,

“‘That which is the first (note) of Sāman singers is the note madhyama.’”146 Others read “is the madhyama of the flute.” Others say that the singular is used here for a species. Hence all the seven notes of the middle kaṇḍhasthāna are dispensable, because all the notes are produced there. The tāra and mandra notes may be difficult to use because of the influence of bile and phlegm on the head and chest.

Text : Ten characteristics of jātis -

Verse-66 : (These are) graha and āṁśa, tāra and mandra, as also nyāsa and apanyāsa, alpatva and bahuṭva and also śādavita and aṇḍuvita.
Now the grahas -

Verse-67: The grahas of the jātis are known as similar to aṁśas, by which the song commences, that is aṁśa or alternatively the graha.

Now aṁśa there -

Verse-68: Aṁśa (is that note in the musical composition) in which lies the charm of the rūga and from which the charm proceeds. It determines the mandra and tāra octaves and it is the most prolific note.

(Variant reading - It is found prolifically in the combination of many notes. The others which are strong are the samvādi and anuvādi also).

Verse-69: That which is the determinant of graha, apanyāsa, vinyāsa and samnyāsa and nyāsa, that which is repeated and followed, that is aṁśa marked by ten characteristics. The movement in the higher octave is up to five notes.

Verse-70: The movement in the higher octave here (in the jātis) should be known as up to the fourth svara or note from the aṁśa (note). Or up to the fifth note, beyond which it is not desirable.

Then again, the Wise should also count the omitted note in this rule of the higher octave. The movement in the lower octave is of three types. (It is) up to aṁśa (note), up to the nyāsa and up to the apanyāsa - The (movement in the) lower octave is not beyond the aṁśa and two of the nyāsa (i.e., up to the nyāsa note and also one more note beyond the nyāsa).

Verse-71: (For instance) If gāndhāra is named as the nyāsa, then (the avaroha movement here would be) up to rṣabha.

Verses-66-71:

Commentary: Well, it has been said 'in the jātis'. What then is this jāti? The answer is svaras themselves when they have a distinct arrangement and when they produce musical enjoyment (rakti) and also invisible good (adṛśa) in the other world and visible here, then they are called jāti. What is this order or arrangement (sanniveśa)? So it is said the characteristics of jāti are ten, 'graha and aṁśa.' The dual here, suggests that often as a rule aṁśa alone is to be graha. 'Tāra, mandra notes'. Mutual relativity is shown here.
'Śādava and auḍuvita’ - this is where they take place (i.e., in āṁśa). This character is not universal. He (Bharata) shows this by ‘thus’. They (referring to śādava and auḍuvita) have the meaning of arising in the manner indicated. The other eight are without exception. Thus without the first and the middle bhāvas, * how can there be an order? Hence graha, apanyāsa and nyāsa. Musical appreciation or rakti cannot be plausible in terms of the relationship of primary and secondary. Hence āṁśa is predominant and its sainvādī is like its minister. Its sainvādī ** (muchness) of that is in relation to rarity of usage. The rarity of the notes belongs to them when they are dropped on account of vibhāva etc. In the mere notes of the middle saptaka prescribed in the indication of the mūrechana being used monotonously there is no inner enjoyment (rakti). ** Hence, the use of tāra and mandra. And hence, the eight features are universal. Where some note is dropped in the āṭi, this dropping is another characteristic.

Thus the ten having been determined, (the text) goes on to characterise graha (literally the second half of the sentence does not construe). ‘But the grahas’, ‘of all the āṭis’, grahas are connected with them. Together like āṁśa they become sixty-three. What is this graha? The text answers— It is another name for that (for āṁśa apparently). How? The answer is ‘that, by which the song is to begin.’ That by which the performance of the āṭi is taken on, that is graha. Hence, it is another name for āṁśa when conjoined with another property. He says that ‘constructed by graha’ By the property of graha, thus constructed, it is made as if of two natures. It becomes graha, not simply by this predominance. Graha is produced by that capacity. Then why has it been said so explicitly. So ‘he’ says ‘constructed by graha’. Sometimes āṁśa does not become graha. For example, such is pāṇcama in Nandayanī, gāndhāra is its graha. Hence graha must be mentioned separately. ** It is not that this principle, here, has many illustrations (i.e., in āṭi gāna). In the music as actually practiced (laksye) they generally tend to be one, however, there is a purpose for giving a separate definition for graha. In grāma-rāgas etc., the recognition of the grahaivata (of a note) apart from the āṁśa is,

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* "Pratama - madhyamānyapi bhāvēnna vinā". The text is obscure. In fact, it does not construe.

** Text obscure and defective
(not?) possible." For example, when the form (i.e., composition) is sung in Mālava-Kaṭhika, all of them (all these forms) do not have sadja as graha regularly. Similarly one should construe elsewhere.

The text describes aṁsa. 'In which the rāga occurs'. Which being present, rāga or rakti (i.e., charm) arises and (because of which) the jātis receive their form, just as, when the head is there, a person may be recognised. Thus, it is, that svara (on which the jāti is based and) which is used much. 'From which', here the paṅcamī is used owing to omission of lyap. It has been said that where saṁvādi and anuvādi are sounded with emphasis, such as a note in the lower octave, there, the saṁvādi and the anuvādi function like aṁsa even without being aṁsa. (A) doubt (arises). Will not then jāti be from the vivādis? On that account, for considering the limit in the tāra sthāna, 'he' will describe the positions in tāra and mandra from the paṅcama etc. That which occurs frequently compared to all other notes in the whole song (i.e., aṁsa), that which itself determines the five forms of graha etc., or its saṁvādi, anuvādi forms, but never a vivādi. Graha etc., are the content to be determined by that (i.e., aṁsa determines graha etc.). That which colours other notes even as it ceases, just as one may cover what has its face turned the other way. That aṁsa, being the principal, has 'ten characteristics'. All these characteristics together suffice to produce the character of aṁsa. Hence, the first characteristic has been mentioned separately from that aṁsa.

Now, 'he' describes the tāra "the movement of the tāra is up to five notes". Objection, if the rule is, that one has to ascend from the aṁsa svara along the order of ascent (āroha krama) as far as the fifth from that, then it will greatly contradict practice (lakṣya virodha). For example, in Sādja, from the sadja aṁsa, one would need to ascend up to the fifth from that very note. So it is seen in practice in Sādja ............ dha dha ni sa ni dha pa ni dha pa, thus. In Arṣabhā the ascent would be up to dhaivaṭa. But, it is seen up to niṣāda, not dha, ri, ni, ma, ga, ma. In Niṣādavaiṭ, āroha is seen up to the paṁcama - pa, pa, ri, ga thus.

* cf. Parimal ed.
Similarly, it has to be thus considered in other places also. Hence, this is not the proper explanation. What would it be then? Listen. We have already gathered that the aṁśa is to be produced by mūrcchanaṁ from the madhyama saptaka. From this, it follows, that all the notes in that (madhyā) saptaka are to be used, disregarding (here such) considerations (as) of tāra and manda. With respect as to how many notes within the octave produce worldly and other worldly good, what is formulated, is, only the limits of the notes vibrating in the head and heart (śīrasyaūrasyasvaranisthā).\textsuperscript{155}

Objection: When there is already the middle saptaka, should all the notes of the tāra saptaka be used after that? The answer is, not always. If sādjā is the aṁśa, then the tāra saptaka should be upto ri, ga, ma (pa), if one is capable of doing so (i.e., stretching the voice so high). But even if one is capable, one should not go beyond that. But taking a lower note, too, is not an error. This is shown by the word para. When rṣabhā is the aṁśa, the notes are to be taken upto dhaivata (from) the rṣabhā of the tāra saptaka. When gāndhāra is the aṁśa then the seven notes are to be taken ending with niṣāda. In madhyama, pāncama, dhaivata, niṣāda, in these (being the aṁśa) the notes are to be taken with niṣāda at the end. In these five aṁśas, the whole of the tāra saptaka is to be taken. If the capacity (range of the voice) is medium, [madhyamaḥ is possibly madhyama] then the āroha is only upto four notes. But in the Nandayanī, the extreme limit (is reached) in the tāra. It is explained there thus, that “the movement in the tāra saptaka never goes beyond (tāra) sādjā”. Hence, it is not correct to explain, as others have done, that the text ‘upto the fourth note’ refers to Nandayanī.\textsuperscript{156} The kārikā ‘aṁśaṁ ārāgamatiḥ vidyāt’ has this meaning. It says that, when the middle saptaka is the source of the mūrcchanaṁ, then depending on the aṁśa, the movement in the tāra or āroha is to be upto the note in the tāra saptaka, not beyond it. Aṁśa has been earlier defined as the leader of the tāra and manda. This has not been properly considered by those commentators. In rṣabhā and gāndhāra, dhaivata and niṣāda are not to be employed, since they lack rakti, they cannot be svaras.\textsuperscript{157} It is not correct to say, that if one does not (go upto tāra dha and ni), one does not have the power (to stretch the voice so high).
As to what others have explained - from the \textit{aṁśa svara} four or five notes of the \textit{tāra saptaka} are to be used, for example, when \textit{saḍja} is \textit{aṁśa}, \textit{sa}, \textit{ri}, \textit{ga}, \textit{ma}, \textit{pa}; in \textit{rāsabha} \textit{ri}, \textit{ga}, \textit{ma}, \textit{pa}, \textit{dha}; in \textit{gāndhāra} - \textit{ga}, \textit{ma}, \textit{pa}, \textit{dha}, \textit{ni}; in \textit{madhyama} \textit{ga}, \textit{ma}, \textit{pa}, \textit{dha}, \textit{ni}, and similarly in \textit{pañcama}, \textit{dhaivata} and \textit{nīśāda}. It is these that are established by practice (\textit{lakṣyā}). Thus in \textit{Niśādavaṭī}, where \textit{nīśāda} is \textit{aṁśa}, \textit{tāra saḍja} is seen through the \textit{aṁśa} as the means. It is unnecessary to say more. The explanation as given brings out the \textit{lakṣaṇa} and should be respected.

\textit{"Nataḥ paramaṁ",} one is free to stop earlier in the \textit{tāra saptaka}. \textit{"Iheti",} the idea is, that, this is with respect to the \textit{rātis}. This idea does not hold about \textit{grāma-rāgas} etc. \textit{"Budhairiṁ",} \textit{"he"} is saying, that, those who regard a note as due to be omitted, they still have to count the omitted note. Thus \textit{Viśākhilācārya} \textit{"The nāṣi svara is counted in the tāra vidhi"}. \textsuperscript{158} \textit{Tāra} means that which causes the voice to cross forcefully.

Now \textit{"he"} mentions the \textit{mandra}. \textit{"Tridhā mandra-gatitaṁ"}. \textsuperscript{158a} The root \textit{mad} has the sense of rejoicing. Mandra is delightful (\textit{lalita}) because it is low (\textit{namra} i.e., bends down). That (note) which is the \textit{aṁśa svara} in the \textit{madhya saptaka}, upto that (very note) in the \textit{mandra saptaka} should be taken, or upto the \textit{nyāsa svara}, or beyond that, meaning the note that is beyond the \textit{nyāsa svara}. The use of \textit{para} shows the admissibility of one lower note being taken. This gives a certain latitude.

\textbf{Objection:} In that case, how can \textit{dhaivata} be the limit of the \textit{mandra} in \textit{Saḍja}? Why should not the limit be upto (\textit{mandra}) \textit{saḍja}?

(The answer is, that) while it is admissible to use the full \textit{mandra saptaka} upto \textit{saḍja}, one may optionally go (only) upto \textit{dhaivata}. That \textit{saḍja}, which is \textit{graḥa} and \textit{nyāsa} (in \textit{Saḍja}), is used from the \textit{mandra} to the \textit{madhya} (to the \textit{tāra} - this is missing in the text). The rule which speaks of \textit{mandra} does not mean that \textit{tāra} (\textit{sa}) is excluded, because in \textit{Saḍja}, \textit{saḍja} is heard in all three octaves*. They read this \textit{Kārikā} there-\textit{mandrasvastvaṁ-naṁtapaṁ naśśita}. Thus, in the \textit{Niśādavaṭī}, where \textit{nīśāda} is the \textit{aṁśa} and \textit{graḥa svara} in the \textit{madhya saptaka}, the range is not seen upto \textit{mandra nīśāda} only, but upto the \textit{nyāsa svara}. (\textit{Infact}, here) there are two limits in the \textit{mandra}, upto \textit{nyāsa} and the note beyond the \textit{nyāsa}. Now the

* The printed text is ambiguous.
illustration and the lakṣya corresponding to it. The rule is that in the lakṣaṇa of gāndhāra (as nyāsa), the māndra is reached by being (one note) beyond the nyāsa. So why repeat? There is reason which will be mentioned later on. ‘The rṣabha may be omitted in the māndra’. So ‘he’ shows that this option is with respect to the limitations laid down.

Objection, the Sage puts forward statements as indications, then why this mention of gāndhurva (possibly gāndhāra)?

But this has already been said before, so there is no harm.

Now there are twenty one nyāsas. Nyāsa is the concluding note of an aṅga (a specific unit or division of the melodic composition). In the same way, apanyāsa is (used) in the middle of an aṅga (i.e., on semi-completion). There are fifty-six nyāsas. Namely—

Verse-72 : Nyāsa is (to be used) on the completion of an aṅga and they are twenty-one in number. The apanyāsas are fifty-six in number and they are used in the middle of an aṅga.

Sannyāsa and vinyāsa are also in the middle of an aṅga only. Since they are not fixed, they are prolific.

Verse-73 : Thus the nyāsa note was used in the middle of the first virāṭi (a sub-division of the melodic structure). Having avoided the vivañjī, one may speak of sannyāsa. Since anywhere it has been kept (vinyāsāt) at the conclusion of a pada, it is called vinyāsa.

The reduction (alpatva) of notes is effected by laṅghana (gliding over a note so as to leave it unemphasized) and by anabhyāsa (avoiding its repetition). Thus, there is non-repetition of notes which are used within the antaramārga [i.e., the kalpa] of a gīta or melodic structure, and of those which are responsible for its hexatonic or pentatonic rendering and which are not aṁśas. (As desired) in each jāti, due to laṅghana (gliding) and anabhyāsa (non-repetition) there is alpatva (reduction) or bahutva (amplification).

Thus—

Verse-74 : In the alpatva and bahutva, the strength and weakness should be ascertained by the notes of the (specific) jātis. This alpatva of the jāti is always of two types.
Verse-75: Those which express the identity of the jātis are, the strong notes (balasthāna) manifest in the movement (of notes) in the āṁśa, in the alpatva which manifests itself in the weak (notes), nyāsa and antaramārga [the typical movement or expression of a jāti].

Commentary: Now ‘he’ mentions the number of nyāsas and their lakṣaṇas. ‘There are twenty-one nyāsas’, two in Śadjamadhyamā, three in Kaisēkā and sixteen in the rest. Nyāsa is derived thus, that which is used in the performance, so that when the body of the jāti has to be completed, it is the note where this completion is done [i.e., it is the concluding note of a jāti composition].

Now what is the difference between nyāsa and apanyāsa? Nyāsa is at the end of the āṅga, while apanyāsa is in its middle, that is, it is a subsidiary ending or avāntarasamāpti. Thus, Dattilācārya says vidārī is in the middle. Thus, in the śadjagrāma, there are seven apanyāsas of the Śadjamadhyamā. In the Śadjodīcyavā, there are two. Of the five, there are three for each, thus there are twenty-four. The rest are in the madhyama grāma. This very nature of apanyāsa is described in the anuṣṭup called vidāravṛta. Thus- ‘There are twenty-one nyāsas in the āṅga-samāpti and there are fifty-six apanyāsas in āṅgamadhyā.’

Now, although it had not been named earlier, still as presupposed in the definition of āṁśa, ‘he’ defines incidentally- ‘Sannyāsa and vinyāsa are within āṁśa’. It means that they are within the vidārī. As to what is the number of these irregulars, the text says ‘they are many, because of irregularity.’ The meaning is, like nyāsa and apanyāsa, there is a rule for their employment in each jāti. Now ‘he’ describes the sannyāsa. ‘Tatra prathama vidārī madhye .......... so’ bhidhātavyah’. It is a note, which, not being the vivād of the āṁśa is used at the end of the first vidārī. Such a note is sannyāsa. Being the nyāsa, that is near (samipabhūta, i.e., samipabhitto nyāsah sanyāsah - such a meaning is suggested). ‘Kṛtvā padāvasāne .......... vinyāsaḥ’. If a note is the samvādī or anuvādī of the āṁśa occasionally [kvāpi, not kāpi] and is placed at the end of the pada which has the form of the vidārī (vidārībhūvarūpasyapadasya) that is vinyāsa.

Thus having defined the two, sannyāsa and vinyāsa, ‘he’ defines the alpatva, which belongs to the context of āṁśa. He does it by a ‘two fold’
division. Laṅghana means proceeding to another note while touching but not resting. In this, the note becomes important for itself.................. It is wrong to say that laṅghana is slight avoidance (āvarjanam = iṣṭavargjanam). In that case, while speaking of alpatva, there would be no separate alpatva on account of the rule of śūdava and auḍuvita. In the Nandayanī, ṛṣabha is samvādi of the aṁśa pāṇcama and hence is not fit for laṅghana, as the saṁvādi should not be omitted. Since there is objection in rendering it hexatonic and pentatonic in this way, i.e., by omission of saṁvādi, hence 'he' divides alpatva into laṅghana and abhyāsa.158b 'Tatra śūdavaudvita kāraṇāmit'. In the pūrṇavasthā (i.e., in the heptatonic rendering of the jāti), the lopya svara (is not) totally omitted, (but in fact) there that note is frequently glided over (laṅghana). Occasionally, there is also non-repetition or anabhyāsa. Anabhyāsa, is used with those notes which are not paryāyāṁśa such as nīśada and ṛṣabha in the Śūdī, when they are used in the antaramārga. Sometimes in the melody, there is also laṅghana of them, excepting the position of graha and saṁvādi.159 'Antaramārgaṁśya (mārgasya)'. 'Yathājāti' (this is not in the present text). Sometimes a note, though not aṁśa, is still not alpa. Thus in the Kārmāravi, gāndhāra is much used in the antaramārga in harmony with all the notes (sarvasvarasaṅgati). This will be mentioned later in the text 'gāndhāra especially moves everywhere'. Now 'he' mentions bahutva and defines it by saying that, alpa is that which is weak (abala) and in contrast, the strong note is frequent (bahutva) as may be understood by implication. Hence, it is, said 'Jātisvarasāntu.......caitād'. (Verse-74). The meaning is, that, like the alpatva belonging to the jāti, the bahutva also, is two-fold, and that is shown by the notes of the jāti (jātisvara). That is to say, by the alternate aṁśas (paryāyāṁśas) and notes which are not saṁvādis. Thus, bahutva is two-fold, due to alaṅghana (non-skipping) and abhyāsa (repetition). Thus, showing the use of alpatva and bahutva, 'he' goes on to say 'sāncaḥāṁśa....... vyaktikāraṇāḥ' (verse-75). That, which is the aṁśa by sāncaḥā i.e., by paryāya or alternation has its sphere of application in certain jātis, of which the nyāsa along with the antaramārga reveals its (i.e., the jātis') nature. Not otherwise. That is where lies its real use. 'Alapatva iti'. The alpatva operates on notes which are to be omitted (lopya) and on non-aṁśa (aunaṁśa), and in the jātis weakened.
by such notes, (i.e., which have many anāṁṣas or permit omission of notes) sounds the alpatva, not otherwise. 'Anye' (not in the printed text). Others explain this verse as the definition of antaramārga. They believe, that the form or nature of the antaramārga cannot be properly delineated without alptva and bahutva. Considering this as the intention they expound this verse as defining the antaramārga. How? Because antaramārga manifests the jātis. It is characterised by its dependence upon alpatva and bahutva. When the anvādī svara is used and when the aṁśa svara is predominant in a selective group of notes (dala) and when the svānādī notes are forceful, then, on account of the alpatva........by skipping over the notes which are weak, that which makes a nyūsa, that is antaramārga. Others declare the meaning of the verse thus - this jāti is inherently weak, this jāti strong. Such (a distinction) may be understood from the nyūsa and antaramārga in which is inherent the bahutva which is made to operate on alternate aṁśas (paryāyāṁśas).

The hexatonic rendering is constituted by six notes. This (hexatonic or pentatonic rendering) is of fourteen types. Thus, by the aforesaid, the aṁśas specified in the jātis (i.e., the aṁśas which permit hexatonic rendering) are forty-seven.

Verse-76: Five notes constitute auḍuvita or pentatonic rendering, and should be known as ten-fold by the expert performers. The aforesaid characteristic of this has been said to be of thirty types (i.e., there are a total of thirty aṁśas which when used, permit pentatonic rendering).

Verse-77: The rendering (of melodies) is, of six notes or hexatonic and also of five notes or pentatonic. The rendering (of a melody) can also be with four notes as indeed in the avakṣa dhūvās here.

Commentary: Although śādava has been mentioned before, 'he' speaks of it again to allay the contradiction arising from the listing of the ten characteristics 'śādava consists of six notes'. There are fourteen ways of the jātis. There are fourteen prescriptions of the jātis. Four being always pūrṇa, they are not counted. 'Of forty-seven types (prakāra)'. There are a total number of sixty-three aṁśas, which are not dropped. There are seven exceptions. So 'he' says 'jātyaṁśa-prakāramiti'. In the
jātis there are certain aṁśa svaras. They have a certain form (prakāra) which is by the transgression of the notes or apavāda vidhi, which has been mentioned. Then auḍava is mentioned, consisting of five notes and of ten types. In all the ten jātis, there are thirty prakāras of the sixty-three, four are nitya-sampūrṇa, and hence their nine aṁśas are dropped. Four are nitya-śūdava. Their twelve are dropped. Thus, forty-two remain. Here twelve are to be taken and thus thirty remain. Hence, it is said, that the definition has been mentioned before.162

Now, apart from this, there is something in the dhruvās, by saying which, it is denied in the gāndharva ‘Verse-77’. (Next two lines are incomplete, and hence not clear). In gāndharva, it is necessary. In the dhruvā-gāna used in the nātya, even four notes are used.163 It is of three types. This is shown by the use of the word also. Where? In the avakṛṣṭa dhruvās, i.e., in these which have many long syllables and are used in karuṇa (rasa).

Verse-78: All the jātis of the two grāmas should always be known to have (a total of) sixty-three aṁśas. And in the same way their grahas too. Now I will speak of the aṁśas and grahas. There (in the jātis) -

Verse-79: Paṅcama is the aṁśa as also the graha of Madhyamodicyāvā, Nandayanī as also Gāndhārapaṅcānī.

Verse-80: Dhaivata and rṣabhā should be known as the aṁśas of Dhaivata. Paṅcama and rṣabhā should be known as the graha and aṁśa of Paṅcānī.

Verse-81: Śadja and madhyama should be known as the graha and aṁśa of Gāndhāroḍicyāvā. Dhaivata, rṣabhā and niṣāda of Ārsabhī.

Verse-82: Gāndhāra, niṣāda and rṣabhā, these three are known as the grahas and aṁśas of Niṣādinī.

Verse-83: Śadja, paṅcama and gandhāra, these three only should be known as the aṁśas and grahas of Śadjakāśīki.

Verse-84: Śadja, and madhyama, niṣāda as well as dhaivata are known as the grahas and aṁśas of the jāti Śadjakāśīki.

Verse-85: Paṅcama, rṣabhā, niṣāda and dhaivata have been declared by the Wise as the aṁśas and grahas of Kārmāravi.
Verse-86: Gāndhāra, ṭabha, pañcama and niśāda these four are the anśas and grahas of Andhrī.

Verse-87: Ṣadja, ṭabha, madhyama, pañcama along with dhaivata should be known as the grahas and anśas of Madhyamā.

Verse-88: Niśāda, ṣadja, gāndhāra, madhyama as well as pañcama should be known as the grahas and anśas of Gāndhārī and Raktagāndhārī.

Verse 89: Ṣadī has its grahas and anśas through (or by) dhaivata, gāndhāra, ṣadja, madhyama and pañcama. It is distorted by the combination of (different) notes [i.e., if saṁvādi or vivādi is made the graha then it is distorted].

Verse-90: Leaving aside ṭabha, all the six notes should be remembered as the grahas and anśas of Kāśikī. Ṣadīmadhyamā should be known as having all seven notes as grahas and anśas.

Verse-91: These sixty-three should be known as the anśas of all the jātis. The grahas of these are always to be the same as the anśas.

Commentary: Now ‘he’ mentions the division (of anśas) for each jāti in order to describe the number of the grahas and anśas, ‘verse-78’.

Since the (total) number of anśas is to be reckoned, having disregarded the order of the grāma division (of jātis) ‘he’ begins by mentioning the one anśa (jātis) upto seven anśa (jātis). ‘Madhyamadhyacaya’ etc. Now three (jātis) having one anśa each. Three (jātis) have two (anśas) each. Three (jātis) have three (anśas) each. Three (jātis) have four (anśas) each. Four (jātis) have seven (anśas). Thus (a total of) sixty-three (anśas). Only that which is anśa may alone be graha. In Nandayantī too, the anśa note (pa) is the graha (also) However, an alternative (opinion) is admitted, gāndhāra too, on account of its characteristics as graha may be seen (acting as graha). The Sage has affirmed the grahavā of the anśa, hence it is predominant. When some other note, saṁvādi or vivādi etc., is made the graha, then they are deformed (vikṛta). So ‘he’ says, they are deformed or vikṛta on account of combination of notes, But this deformation of the initial note (grahavikūra) exists for all the jātis.
Verse-92: The classification of all the jātis is in groups of three jātis each (for the purpose of reckoning the total aggregate of aṁśas). The Wise know these to be seven groups, with the (aṁśa) notes increasing successively (one by one).

Verse-93: (These groups should be of) one (aṁśa) note (jāti group), two (aṁśa) notes (jāti group), (group of) three (aṁśa) note (jātis), four (aṁśa) note (jātis), four (jātis) of five (aṁśa) notes (each), one (jāti) each with six and seven (aṁśa) notes.

Commentary: Now the division of the jātyaṁśas which are more than forty-seven is declared to merit a close examination, and hence 'he' summarises the principal classification of number of all the jātis. The collection is of three jātis. On what principle are the collections to be made? The answer is, that, they are to be made on the basis of the increasing number of the aṁśa svaras. Thus, the number of the aṁśas is the basis on which the different classes or gaṇas of jātis are to be made. The number of aṁśas vary from one to seven.

Objection. If there are to be seven gaṇas, each of three jātis, then there will be twenty-one jātis. But that is not so, since only eighteen jātis have been mentioned by Brahmā.

The answer is, that, there, is a rule about making an exception of the number three in the gaṇas. Thus there are four gaṇas having three jātis each. Thus, we get twelve jātis. In these, the aṁśas range from one to four. Now, the exception is, that there is a gaṇa of four jātis when the aṁśas are five. This gives sixteen jātis. When the aṁśas are six or seven, the gaṇas contain only one jāti each. Each one jāti is called a gaṇa because of the rule of vyapadesīvādabhāva. Thus, there are eighteen jātis based on the number of aṁśa svaras. There are sixty-three aṁśas. They are the grahas also.

Verse-94: The composition of the grahas and aṁśas of these (jātis) has been mentioned by me. Now, I will again speak (of these jātis) with the combination of their (the jātis) nyāsa and apanyāsa.

Verse-95: Excluding the (notes) niṣāda andṝṣabha, Śuddhi should have five aṁśas. Gāndhāra as well as paṅcama should be the apanyāsas here.
Verse-96: The nyāsa here (in śadja) should be śadja and the seventh (note, i.e. niṣāda) may be omitted (in the hexatonic rendering). The saucāra or movement (in the antaramārga of this jāti) is between śadja and gāndhāra, and between śadja and dhaivata.

Verse-97: In the hexatonic rendering (of this jāti), niṣāda and ṛṣabha should be made weak (alpa). Gāndhāra, indeed, should be made prolific here (in this jāti) by the Performers.

Verse-98: In Ṛṣabhi (jāti) the amśas are ṛṣabha, niṣāda as well as dhaivata. These are only the apanyāsas and ṛṣabha is to be remembered as the nyāsa. Here, it (this jāti) is rendered hexatonic by omitting śadja and pāncama respectively.

Verse-99: In Dhaivati (jāti), the nyāsa is dhaivata, the amśas are ṛṣabha and dhaivata. The apanyāsas here are dhaivata, ṛṣabha and madhyama.

Verse-100: The petatonic form is rendered by omitting śadja and pāncama. The hexatonic rendering is declared to be without pāncama.

Verse-101: (However when this jāti is heptatonic or pūraṇa then) śadja and pāncama should be used only in the ascent, although they were otherwise notes on which laṅghana applied. Niṣāda and ṛṣabha (being amśas) are strong notes as also gāndhāra.

Verse-102: In Niṣādinī, niṣāda is the amśa along with gāndhāra as well as ṛṣabha. These are only the apanyāsas and the seventh (note) or niṣāda is the nyāsa here.

Verse-103: Its hexatonic and pentatonic rendering shall be done in the same way as Dhaivati (jāti). The (application of) laṅghana and strong notes there, too, are similar to Dhaivati.

Verse-104: The amśas of Śadjakāśikī are śadja, gāndhāra and pāncama. The apanyāsas here are śadja, pāncama and the seventh note (i.e. niṣāda).

Verse-105: Gāndhāra, here (in this jāti) is the nyāsa. No note is to be omitted here (there was no auḍuva, śādava rendering of this jāti). The weak notes here were dhaivata, (madhyama) and ṛṣabha.

Verse-106: Śadja and madhyama, niṣāda as well as dhaivata, these are the amśas of Śadjadīcyavā. The nyāsa is madhyama.
Verse-107: Its apanyāsas are dhaivata and ṣadja. The movement of the ainśa notes (sa, ma, dha, ni) with each other was desirable.

Verse-108: Those proficient in the Gāndharva Veda, render it hexatonic by omitting ṛṣabha. The pentatonic rendering there, is, by omitting pañcama and ṛṣabha.

Verse-109: Ṣadja, ṛṣabha and gāndhāra should be made strong. The prolific use of gāndhāra in the lower octave is to be accomplished.

Verse-110: All (seven notes) are the ainśas in Ṣadjamadhyama and the same are the apanyāsas. Ṣadja and madhyama are to be made the nyāsas by the performers.

Verse-111: The pentatonic rendering is to be accomplished by excluding gāndhāra and niṣāda. The hexatonic rendering here, is, strived for by the excluding of niṣāda.

Verse-112: The movement (saṃcāra) of all notes is desirable (in this jāti). These should be known as the seven jātis dependent on the ṣadja grāma.

Commentary: He (Bharata) concludes, that, now, ‘I will mention the elements including nyāsa and apanyāsa of the ten lakṣaṇas’. The idea is, that, ainśa and graha have been mentioned, and so also nyāsa and apanyāsa. Now, there are other elements which fall within the ten characteristics, such as śādava, audvītita etc., which have not been mentioned before, and need to be mentioned for each jāti. Nyāsa, apanyāsa and yoga, they, together, constitute a dvanda-saṃśāsa here. He wants to explain the ideas of graha and ainśa again, because that will make understanding other things easier. Generally, other technical elements depend on the ainśa in practice. The characteristics of the jāti also become clearer at one place. * All this attention to jāti is useful for drṣṭa and adṛṣṭa purposes. Others say, that the line only means that the characteristics of ainśa, graha, etc., are to be given.

He defines Ṣadji. Sa, ga, ma, pa, dha are ainśas, Two apanyāsas are ga pa. Nyāsa is sa. When niṣāda is omitted śādava is formed. There is a mutual saṃcāra of sa ga and sa dha.167 Gāndhāra being very frequent is

* The next sentence is defective and obscure.
vādi. (Rṣabha) is vivādi, (hence) rṣabha is not an aṁśa. Niṣāda is lopya. Aṁśas are ten. They are śūdra and vikṛta. Five are in pūrṇa and four are in śaḍava. On gāndhāra being the aṁśa there is no hexatonic rendering. The aṁśas (ga, in this case) are known clearly by the omitted notes (ni, which is a samvādi of ga). Nourished by that, are the jātyaṁśas in the svara portion. Apart from that and the āśārita portion, in the nigada stutis and sāṃdhenī (?) the gāñdhārva phala (i.e., adṛṣṭa phala) is clear in both. As has been said, ‘even once properly employed, the Naṁḍayaniṁ purifies’, This has been said to make known its preeminence. In the loka (among the people), the jāti gāna is known through the vārtika mārga, through the sāmānyā tāla (i.e., the basic tāla) caccatputa etc., disregarding any special tāla. Where there is no alternative to caccatputa etc., and the beats (kalapāta) are to be sounded according to the rule of four kālas (cātuṣkāla), that is not well known among the folk (loke na prasidhaḥ). This is so, because svarabhāga is prominent there. The forms in sanskrīta and prākrita, spoken by Brahmā are well known. But in the gītaka etc., tāla-bhāga is predominant. As has been said, ‘those who perform vardhamāna, they go to the world of Śiva’. This is said to point out its excellence. Now troṭkā, gītaka [obviously different from the gāñdhārva form of gītaka], etc., are different from the pure forms produced from the jātyaṁśas and are well known in the order of the grāma-rāgas. Principally, with the jātyaṁśakas, the tāla by gīti, rāga etc., sanskrīta pādas and clear attention, all these form the mixed (forms of) gāñdhārva. Then in that, gītaka, vardhamāna etc., were manifested of yore [Here jāti gāna is distinguishing from gītaka; grāma-rāgas are distinguished from both].

He defines Arṣabhī. The aṁśas are ri, dha, ni, and apanyāsas are ri, dha, ni. Nyāsa is rṣabha. Śaḍava form comes by omitting saḍja. Auḍuvita comes from losing saḍja and pāṇcama. There is concordance or saṅgati of sa dha and ri ga. Some say that pāṇcama may be skipped (langhana). In the full form, saḍja, gāndhāra and pāṇcama are infrequent (alpatva). In the auḍuvita, ga and ma are infrequent (alpatva). Tāla is caccatputa. It is employed usually in the Naṁḍraṁī ṛhruṇā.

Now Dhaivatī. The aṁśas are rṣabha, dhaivata. In the vikṛta state apanyāsas are ri, dha, ma. Nyāsa is dhaivata. Śaḍava comes from omitting pāṇcama. In the full form, pa and sa are to be employed in the
ārohi varṇa or ascent. By ‘lopyatvāt’ is signified that, they can be glided over. But again (by being glided over) they gain strength. There are seven aṁśakas. Śuddha and vikṛta, two in the full form and in sādava and auduvita.

Niśāдавai. The aṁśas are ni ga ri. These are also the apanyāsas. Nyāsa is ni. Śādava is like Dhaivai. With paṅcama omitted there is sādava, Auduvita is with sa-pa lopa. Sa, pa are to be skipped (langhanīya) in avarohana, are non-aṁśas, and have a multiple dependence. Ten aṁśas-three śuddhas, three vikṛtas, pūrṇa, sādava and auduvita.

Now Śadjakāsiṅki. Sa, ga, pa are aṁśas. Apanyāsas are sa, pa, ni. Nyāsa is ga. It is always in sampūrṇa form. Madhyama and ṛṣabha are weak, since their weakness is already clear, the mention for the second time is for the emphasis of this fact. Ni, dha are more frequent. It has no śuddhatva (it should perhaps be aśuddhatva), hence it has three pūrṇa aṁśakas.

Now Śadjōdvavā. Aṁśas are sa, ma, ni, dha. Apanyāsa are dha, sa. Nyāsa is ma. There is mutual saṅgati of aṁśas. Śādava is through ri lopa. Auduvita is through ri-pa lopa. Ṛṣabha is samvādi of dhaivata in the śadjā grāma, where it (i.e., dha) is an indispensable note. Sa, ri, ga are strong. That śadjā is strong is clear from it being aṁśa. Ṛṣabha is very infrequent, but to check this gāndhāra is frequent in the mantra sthāna. Aṁśakas are eleven, four are pūrṇa, three śādava,173 auduvita are four. There is no śuddha. About Kaisika, the explanation has been given earlier. By combining with it, there is the jāti Kaisikī. About udīcyā, it is said, since there are northern performers frequently for it (i.e., it is popular in the North) so it is called udīcyā. ‘Vānti’ means gacchanti. In ‘udīcyā, i.e., the north also, it (the regional influence) is seen. A gīta (musical composition) is often named through regional names because of its frequency or popularity (in those particular regions). Thus, Takkarāga, Mālava paṅcama, Gauḍī, Mālavī, Kāmbhojī etc. (show regional influence through their names).

Śadjamadhyanā. All are aṁśas in the Śadjamadhyanā. And the (same) seven are apanyāsas. Nyāsas are sa and ma. Śādava is through ni lopa. Others hold that auduvita is through ni, ga, lopa. When the other notes are aṁśas, then ni is infrequent 174. The saṅcāra is according to
one’s discretion. It has seventeen aṁśakas. Seven are pūrṇa, five śaḍava and five auḍuvita. He concludes that these seven jātis depend on the śadja grāma.

Verse-113 : Hereafter, I will speak of the madhyama grāma dependent (jātis). Excluding dhaivata and rṣabha, Gāndhārī (jāti) has five aṁśas.

Verse-114 : Śadja and pāñcama are said to be the two apanyāsas. Gāndhāra should be the nyāsa, and the śaḍava or hexatonic rendering is without rṣabha.

Verse-115 : The pentatonic rendering should be by the exclusion of dhaivata and rṣabha. These two should be glided over (langhanīya), and (in the heptatonic form), the movement should always be from rṣabha to dhaivata. Thus, the movement of the notes of Gāndhārī with the nyāsa and aṁśa have been said.

Verse-116 : The characteristics of Raktgāndhārī should be remembered as the same as that of Gāndhārī. Dhaivata is strong here, (even though) it is a lopya svara and should be weak.

Verse-117 : There is movement (saṅcāra) of gāndhāra and śadja (but) by excluding rṣabha. Madhyama is to be made the apanyāsa here.

Verse-118 : Śadja and madhyama should be known as the aṁśas of Gāndhārodīcyavā. There is no pentatonic rendering here, and the hexatonic rendering is by the exclusion of rṣabha.

Verse-119 : The antaramārga, nyāsa and apanyāsa should be similar to Śadjodīcyavai. It is not rendered with the pentatonic form.

Verse-120 : The aṁśas of Madhyamā (Jāti) are by excluding gāndhāra and niṣāda (i.e., they are sa, ri, ma, pa, dha).

These are the only apanyāsas and the only nyāsa is madhyama.

Verse-121 : The pentatonic rendering is to be accomplished by the omission of gāndhāra and niṣāda. The hexatonic rendering should be done by (dropping gāndhāra).

Verse-122 : Here (in this jāti), prolific use should be made of śadja and madhyama. The performers or the Directors should always make
gāndhāra langhanīya here (this meant that even when the jāti was rendered as pūrna, ga, was particularly weak).

Verse-123: Madhyamodīcīyavā is with seven notes (i.e., it does not have hexatonic and pentatonic forms). Pañcama is the sole aṁśa. The rest should be made similar to Gāndhārodyacīyavā.

Verse-124: In Pañcamī (jāti), the two aṁśas are rṣabhā and pañcama. It (pañcama) along with ri (rṣabhā) and niśāda are the apanyāsas and pañcama is the nyāsa.

Verse-125: The hexatonic and pentatonic rendering should be similar to Madhyamā (Jāti). The weak notes are śadja, gāndhāra and madhyama.

Verse-126: Here (in this jāti) a movement should be made between pañcama and rṣabhā. A movement, though less frequent should also be made from niśāda to gāndhāra.

Verse-127: Now, pañcama is known as the aṁśa of Gāndhārapañcamī (jāti). The movement in the ṛṣa (higher octave) was never to reach beyond the ṛṣa (saptaka) śadja.

Verse-128: Rṣabhā and pañcama are known as the apanyāsas (of this jāti). The nyāsa is gāndhāra and it (this jāti) always remains heptatonic (pūrna). The saṅcāra should be (like that) of Pañcamī and Gāndhārī (jātis).

Verse-129: Pañcama, rṣabhā, gāndhāra and niśāda these four are the aṁśas of Andhrī. These are only the apanyāsas.

Verse-130: Gāndhāra should be the nyāsa (here). The hexatonic rendering is by dropping śadja. There is a saṅcāra or movement between gāndhāra and rṣabhā.

Verse-131: A movement of dha and ni should be made and there is an orderly movement upto the nyāsa (in the order of the aṁśas). There is dropping of śadja here (for hexatonic rendering), and there is never any pentatonic rendering.

Verse-132: The nyāsa, apanyāsa and aṁśa of Nandayanī in due order, are always gāndhāra, madhyama and pañcama.

Verse-133: The hexatonic rendering is by dropping śadja and its langhanā. Its saṅcāraṇa or movement (of antaramārga) should not be
like Āndhrī. There, movement of the Ṛṣabha in the manda ma:\ be skipped (laṅgahanam).

Verse-134 : The movement in the āra or higher octave should never be beyond the (āra) ṣadja. Gāndhāra should be made the graha and nyāsa always.

Verse-135 : The aṁśas of Kārmāraṅī are to be remembered as Ṛṣabha as well as paṅcama, dhaivata and niṣāda. These only are the apanyāsas.

Verse-136 : Paṅcama should be the nyāsa, and no svara or note is omitted (i.e., it is always pūrṇa) here. The special movement is of gāndhāra, which should move every where (i.e., be associated with the other notes).

Verse-137 : Kaiśikī has all (the notes) as aṁśas, except Ṛṣabha. These only are the apanyāsas. Gāndhāra and the seventh note, (niṣāda) are the nyāsas.

Verse-138 : On dhaivata and niṣāda being the (ruling) aṁśas (of this jāti), paṅcama as nyāsa is desirable. Ṛṣabha, too, sometimes may be made the apanyāsa.

Verse-139 : The hexatonic rendering is by dropping Ṛṣabha and the pentatonic rendering, here is by the exclusion of dhaivata and Ṛṣabha. Niṣāda and paṅcama are strong (notes).

Verse-140 : Ṛṣabha, here, is a weak note and laṅghana should particularly apply to it. The role similar to aṁśa is done by others (other notes than Ṛṣabha ?) in the accomplishment of the hexatonic form. The movement here (in this jāti) should be similar to Ṣadjamadhyama jāti.

Verse-141 : In this way should the Wise know the jātis along with their ten characteristics. In which rasa is each jāti to be used, (this) I will speak of (please) understand.

Commentary : Now commences another (i.e., madhyama grāma) ‘Atah paramiti’ Now here of Gāndhārī.

Sa ma ga pa ni are aṁśas. Sa and pa only are apanyāsas. Ga is nyāsa. Ṣādava in by omission of ri. Auḍuvita is with omission of ri, dha. Paṅcama is alopya i.e., not omitted in this (i.e., madhyama) grāma. Their
skipping' means, that, in the purnavastha one proceeds from rasbhha to dhavata. 176

The movement of all other notes (is with respect to anśa or nyāsa.) 'he' says. Others explain this by saying, 'it is the sphere of the anśa and the nyāsa of the svaras'. In this, there are thirteen anśas, suddha and vikṛta, five pūrṇa, four śadava. In the fifth, there is an exception. In the auduvita, when gāndhāra alone is the anśa, then it is accepted.

Now Rakta-gāndhārī. Five anśas, sa ga ma pa ni. Śadava is by ri lopa. Auduvita is by ri-dha lopa. What is then the difference? He (Bharata) says, that, dhavata is powerful here, (although) it should be weak, by being lopya. And rasbhha have being skipped in moving from sa to ga (and back), the two notes are brought together and there is the combination (melan of sa and ga). Apanyāsa is madhyama. 177 There are twelve anśakas of this. Four are śadava, in pañcamana also there is an apavāda. Three are auduvita. But in madhyama and śadja there is an apavāda of them.

Gāndhāroḍicyavā. There are two anśas, sa and ma. Śadava is through rasbhha. Similarly auduvita. 178 Another in Ṣadhodicyavā. Antaramārga is the mutual saṅcāra of the two anśa svaras. Apanyāsas are sa and dha. Anśa also is frequent by śadja. Rasbhha, although lopya is infrequent (rarely used) in pūrṇavastha. In the mandra sthāna, gāndhāra is also much used. There are four anśas-two pūrṇa, two śadava. 179

Now Madhyamā. Anśas are sa ri ma pa dha. The same are apanyāsas. Nyāsa is ma. Śadava is through ga lopa. Auduvita on ga ni lopa. Sa and ma are much used as paryāṁśas. Since it is mentioned again it should be considered as emphasized. Gāndhāra being lopya is alpa. It is thus found (alpa) in the pūrṇavastha also. It has eight anśakas, five suddhas, vikṛtas as many as śadava and auduvita.

Now Madhyamodicyavā. Pañcamana is anśa. It is always pūrṇa. The procedure is, as is in the case of Gāndhāroḍicyavā. Apanyāsa are sa, dha. Bāhulya with ma, ga. Nyāsa is ma, one anśaka and pūrṇa.

Now Pañcamī. Two anśas are ri and pa. Apanyāsas are ri and ni. 180 Nyāsa is pa.
It is implied that when ga is omitted, there is śādava and when ga and ni are omitted it is auḍuva as in the case of Madhyāma. Due to śadja and madhyaama being anāṁsas and gāndhāra being lopya their alpatva is proved, the mention is for (showing) it to be even more weak.

There is a mutual saṅgati of ri-ma. In the pūrṇāvasthā there is a movement from gāndhāra to niśāda but it is limited. Six āṁśakas are śuddha, two pūrṇa, two śādava and one auḍuvita, and on rṣabha (as) āṁśa there is an apavāda of dhaivata.

Now Gaṇḍhārapaṇcama. Āṁśa is pa. Apanyāsa is ri-pa. Nyāsa is ga. It is always pūrṇa. Movement is from rṣabha to dhaivata. This is the saṁcāra of Gaṇḍhāra. It has been said that, ‘in the Paṇcamī, there is saṅgati of madhyaama and rṣabha and movement from niśāda to gāndhāra’. Both of these (saṅgatis) are to be executed in this (jāti) also. It has only one āṁśaka.

Now Āndhī. Āṁśas are ri, ga, pa, ni,. The same are aparyāsas. Ga is Nyāsa. Śādava rendering is on the lopa of sa. There is no auḍuvita. There is saṅgati of ri and ga. ‘Nyāsa of niśāda and dhaivata in orderly movement’. That which is the principal āṁśa, from that a movement should be made. As has been said, ‘moving to nyāsa is in the order of the (enumeration of) āṁśa’. Others say, the āṁśa svaras are to be rendered in the same order in which they are read, upto the aparyāsa svara. So here are eight āṁśakas, four pūrṇa and (four) śādava.

Now Nandayanī. Nyāsa and graha are pa. Apanyāsa are sa and ma. Pa is āṁśa, and is also the aparyāsa. Śādava is through śadja, which can be omitted or it can be glided over. Since it is mentioned again, it means it may be used (but), very rarely. ‘The saṁcarāṇa (movement) should not be like Āndhī. Āndhī is born of Gaṇḍhāri and Arṣabhi. Nandayanī is (born) from (the ḫatis) Paṇcamī, Arṣabhi and Gaṇḍhāri. This is propounded in the section on saṁsargajā (mixtures). Here, the pronouncement that, where there is similarity and common origin, the saṅgati should be like Āndhī, is restrained by the principle that where there is a similarity of origin, the ḫatis should have dissimilar saṅgati. ḫabha in the manda is to be skipped. In the tāragati, sādja is not to be exceeded. The top seven notes (i.e., tāra saptaka) are not to be touched [prasṭivyāh
should be *spr̥tvāyāḥ*. Others say the *śadja* itself never goes up and, thus, *tāra* is not to be touched. The *tāra* (*sa*) is optional. There is one *pūrṇāṃśa*, one *śaḍava*, thus there are two.

Now *Kārmāravi*. The *aṃśas* are *ri*, *pa*, *dha*, *ni*. The same are the *apanyāsas*. *Pa* is *nyāsa*. It (this *jāti*) is always *pūrṇa*. Others (say that even though *pūrṇa*) non-*aṃśas* notes are used less.¹⁸⁵ *Gāndhāra* has a special *sāṅgati*. As Viśākhilācārya has said, since the *anaṃśas* are prolific, one should particularly make a movement from all (the notes) to *gāndhāra*. (It has) four *aṃśas* and is *pūrṇa*.

Now *Kaiśiki*. The *aṃśas* are *sa*, *ga*, *ma*, *pa*, *dha*, *ni*. The same are the *apanyāsas*. *Nyāsas* are *ga*, *ni*. When *dhaivata* and *nisāda* are *parṇāyāṃśa* (optional), then *paṇcama* is *nyāsa*. ‘Some time even *ṛṣabha*’ (is *apanyāsa*). It is not so when it (i.e., the *jāti*) has omitted (notes), but is so optionally in the heptatonic form (full octave). ‘*ṛṣabha* is weak’, because it can sometimes be omitted. On its *lopa* there is *śaḍava*. *Auḍvīta* is through *lopa* of *ri dha*. *Nīśāda* and *paṇcama* are more powerful in relation to any one of the *parṇāyāṃśas*. As has been said for *Ṣadjamadhyamā*, (so also for *Kaiśiki*) that there is free *saṃcāra* when *dhaivata* is the *svarāṃśa*. Since here (this *jāti*) has six *aṃśas* (not seven as *Ṣadjamadhyamā*, hence comparatively) *saṃcāra* is a little curtailed.

Some read the following *Āryā* (verse) to indicate the origin of the *grāma-rāgas* born of the *jātis*. “As for the mixed musical piece which shows a variety of forms, it is delimited by the requirements of the *jāti*. It shows, however, a wonderful variety of the sequences of *alankāras* born of mixture and produces great entertainment”. That which is mixed by being joined with the ten *lakṣanas* of the *jātyāṃśas*, that is *miśra*. And *geya* means that which has the characteristics of *grāma-rāga* etc. Thus, if the *aṃśa* is related to some *jatyāṃśaka* and the *nyāsa* is of another and the *apanyāsa* of still another, then there is much variety.¹⁸⁶ Such a *miśra* *geya* tends to belong to some *jāti* and this is regulated by *Maṭaṅga*, *Nandikāṣapa*, *Yaṣṭika* et al., on the basis of much elaboration of forms (*rūpabāhulya*), (i.e., to say mixed forms are attributed to that *jāti*, whose forms are most numerous in them). This is a mixed drink.¹⁸⁷ It does not follow any order. So ‘he’ says in this much mixed *jāti*, when, there is mixture or *sāṅkara*, then numerous strange *alankāras* are produced. How
are they to be respected? The answer is, through their being very pleasing. Their idea is that its use is not too much in vocal etc. Dattilacarya also says, when there is sanaka, then jati is indicated by rupabahuyla i.e., frequency of form. Thus Bhingasadja (raga) is similar to Sadjodicyava (jati), because the forms frequent in it are different from those in Nandayanii. Dhaivata is ami, madhyama is nyasa. Rasbha, pañcama are absent. Hence the lakṣaṇa of grāma-rāgas is spoken by the Sage. The authors, Kasvapa etc., are also well known. But the totally ignorant cheat the world. So that there may be clear demarcation we briefly read the lakṣaṇas below in order. [Grāma-rāngas arise from jatis through sanaka apparently. They have numerous alamkāras. They are praised for their rañjana, which is primary in dhruva-gana, not in gandharva. Their jati is determined by rupa-bahuyla. An attempt is made to demarcate the grāma-rāgas].

The two (grāma-rāgas) named Sadajagra and Madhyamagrāma arise from the combination of Śadjī-Śadjamadhyaṃa and Madhyamadciyā respectively. They have ma as nyāsa.

Rāga Śuddhasādava is produced from Madhyamā (jāti) and has ma as amiṣa and nyāsa. Rāga Pañcama has pa as amiṣa and nyāsa, weak ga-ni and is born from the Madhyamā and Pañcami jātis. Kaiśikamadhya is produced from the jātis Dhaivatī and Śadjī-Madhyamā, sa is amiṣa and ma is nyāsa. Śuddhasādharita [there is no such rāga as Sādhārita, hence, it should be Suddhasādharita] is obtained from Śadjamadhyaṃ (jāti). It has sa amiṣa, ma is nyāsa, ga and ni are alpa. Kaiśika (rāga) is obtained by (the mixture of) Kaiśiki and Kārmāravi (jātis). It has sa amiṣa, pa as nyāsa and is pūṇa.

These seven belong to the Śuddhā gītī. Bhingasa-djā is obtained from Sadjodicyava, has dha as amiṣa, ma as nyāsa and pa and ri are omitted. Bhinnatāna [Bhinnatānah] has pa as amiṣa, ma as nyāsa and is obtained from (the mixture of) Pañcami and Madhyamā (jāti). Rāga Kaiśikamadhya is known with sa amiṣa; ma nyāsa and weak ga and ni. It is obtained from Śadjamadhyaṃ (jāti). Rāga Bhinnapañcama has dha as amiṣa, pa as nyāsa, weak ri and arises from the Pañcami and Madhyamā jātis. Bhinnakaiśika is born from (jātis) Kārmāravi and Śadjamadhyaṃ. Sa is amiṣa, pa is
nyāsa. These are regarded as the five types of Bhinnā guīśa. Gaudapāncama is born of (jātis) Dhaivatī and Śadjamadhyā, pa and ni are omitted, dha is āṁśa, ma is nyāsa. Kaiśikamadhyāma has sa as āṁśa, ma nyāsa, pa is omitted. It arises from the Dhaivatī and Madhyamā jātis. (Rāga) Kaiśika has sa as āṁśa and pa (as) nyāsa. It is (born) from (jātis) Kārmāravī and Śadjamadhyā. All these three (i.e., Gaudapāncama, Gauda Kaiśikamadhyāma and Gauda Kaiśika) are of the Gauda gītī. Sauvīra arises from Śadjamadhyā (jātī). Īṭaka has sa as āṁśa, many types of (note ?) combinations, sa as nyāsa and arises from Śadjamadhyā. Sauvīra omits ga and ni. Mālavavesara arises from Pañcami and Madhyamā (?). Āṁśa and nyāsa are pa (? not clear). Ga and ni are omitted. Vesarāṣṭāvā has ma as āṁśa and nyāsa. It arises from Śadjamadhyā and ga, ni are omitted. (The source jātis of Botra are not clear). It has pa as āṁśa and arises from the ri (i.e., Āṛśabhī) and dha (i.e., Dhaivatī) jātis. Īṭakaśikā has dha as āṁśa and nyāsa, weak ni ga, and arises from ma (i.e., Madhyamā) and dha (i.e., Dhaivatī) jātīs. Mālavakaiśikā which arises from Kaiśikī has the rule of sa as āṁśa and nyāsa. There are eight types of Vesarā guīś or styles.

Bhammānapāncama has sa as āṁśa, ma as nyāsa, weak ga ni, and arises from Śadjamadhyāma (jātī). Sadjamadhyamā and Naiśādī are the source (jātis) of Rupasādhāra which has sa as āṁśa and ma as nyāsa. Gāndhārapāncama (rāga) is born of the gāndhāra (i.e., Gāndhāra and Raktagāndhāra) jātīs. It has ga as āṁśa and nyāsa. The three śruti note is weak (here). Revagupta has ri as āṁśa and ma as nyāsa. It is born of Āṛśabhī (jātī) and is devoid of śadjī. Two śruti notes are weak..............(text missing). Śadjakaiśikā arises of Kaiśikī and has sa as āṁśa, Sakapāncama is born of (jātis) Śadjī and Dhaivatī, it has sa as āṁśa and nyāsa and ni and ga are weak. Thus, it should be remembered that, Śadhāraṇī (etc.), are the nine [should be five] gītīs (or modes of singing). These two- bhāṣā and Vibhāṣā gītīs being dependent on grāma-rāga, according to received opinion, are (included as) forming the seven gītīs for use in the dhrutā-gāna.

It is for the summing up (saṅgriha) that this Āryā has been read by some. But it is not to be found in our manuscripts. It is not that without
the "Aryā all this would remain unsummarized, for the whole has already been accepted in the (treatment) of the principal notes of the melody-types (fātyamśakas). There, too, the Sage has permitted a variety that may be useful and may be utilized.²²⁴ Saying ‘the employment of the four notes in the avakṛṣṭa dhuvās²²⁵ is to be done here,’ He has implied that the variety of alamkāras is to be classified later.²²⁶

Summing up the sense of the chapter, ‘he’ introduces a new subject. ‘Thus these (are to be known as the ātis with ten lakṣaṇas)’. That is to say, in these, the ten lakṣaṇas are never absent. In which rasa they are to be used, with which amśa, nyāsa etc., that is (part of the character of these) ātis, ‘As is being stated by me,’ shows self disparagement. The idea is, the word of the author alone should not be regarded as pramāṇa, since the Sage Kaśyapa etc., have already so formulated it.

Abhinavagupta, whose affliction (heat) has been removed by resorting to the lotus-feet of the (God) with the cold-rayed (moon) as his crown, has thus discussed the secret chapter of the ātis.
NOTES

1. Bharata mentions here, a four-fold classification of musical instruments viz., tata (cordophones), avanaddha (membranophones), ghana (idiophones) and susira (areophones).

2. Abhinavagupta is known as the greatest master of Kaśmīra Śaivism designated Pratyabhijñā darśana or Trika darśana. It was a philosophy of monistic theism or Iśavarādvaita. It conceives ultimate reality as consciousness, and consciousness itself as the unity of prakāśa and vimarśa. That is to say, that consciousness not merely apperceives, but also determines its content. Consciousness is not simply passive, it is active and creative. This active or creative aspect is called vimarśa and manifests itself at many levels in the process of creation. Kālā has many meanings. It stands for a part or digit or time-fraction, expressive power, esp of sound, limited power of the anu, supreme power (= anuttara kālā). Although in Abhinava’s order of identifying the NŚ chapters with Śaiva tattvas, Kālā here should stand for the kaṅcuka so named, it actually seems to stand for the expressive power of Vāk or Nāda of which Bhavabhūti says “Vandemahi ca tām vācām anām onāmātmanākātām”. It thus indicates the basic creative power of consciousness. This power expresses itself first, in the form of Nāda or sound which has four stages Parā, Paśyati, Madhyamā, and Vaikheṭī. In its original form, sound is a rhythmic but unstruck vibration in emptiness or śūnya. In its supreme form, Nāda is indistinguishable from consciousness, but in its lower form it is the audible sound. In its musical aspect, it has a subtle and gross aspect called śruti and svara respectively. The middle point of the svaras is the madhyama.svara, regarded as unchanging. It may be recalled that ma is a well known name of Śiva and so Abhinavagupta, the
philosopher, poet, musician, imagines that the unchangeability and beauty of madhyama arises from its connection with Śiva through Kalā and Nāda. The verse, thus, says that from the form of Śiva as Kalā arises Nāda, of which śrutis and svaras are aspects, and in the sequence of svaras, madhyama shines by its beauty. It may also be noted that the gāndharva padas appear to have been mostly in praise of Śiva and that madhyama had a special importance in this system of music.

3. Music helps the spectators to move away from their sense of everyday reality into the spectacle. Psychologically, it creates a partial disassociation of the mind.

4. Abhinava, here, mentions two types of viṇās viz., dāravī viṇā and the gātra viṇā. The dāravī viṇā is the actual wooden lute and the gātra viṇā is the human throat. He refers to the dāravī viṇā as a pratibimba, obviously of the gātra viṇā or human voice. Thus, the gātra viṇā is of primary importance. This, he reiterates by saying that in gāndharva, the performer reaps the merit, hence the importance of the human voice—‘Gāndharve pi (hi) prayuktah phalamiti tadanuśārena sarīrapradhānyam phale darśitam’.

In the same paragraph, he indicates that tata-ātodya or stringed instruments are connected with svaras and hence have been mentioned first.

5. The three elements of gāndharva were svara, tāla and pada. The first two were primary and pada was useful only in so far as it formed the base. This tendency was perhaps inherited from Sāman singing. The Sāman singers did not attach much importance to the intelligibility of the hymns, but distorted the words freely. Svara and tāla were the essence of gāndharva and from their proper practice accrued transcendental merit or adṛśta phala.

6. The composition of brahma-gītas has been ascribed to Brahmā by ancient texts. Dr. Lath explains these, as well as some others viz., Rāk, Gāthā, Paṇikā and Kapālas and some minor gāndharva forms to be of sacerdotal character. "The brahma-gīta has been
associated with the gūtakas, not with the jātis, and, were probably a tāla structure basically, but the Kapāla as described as above is clearly a svara structure associated with the jātis." Lath, M., A study of Dattilam p. 139.

The gūtakas were major tāla structures of gāndharva. Jātīs were svara or melodic structures analogous to our present day rāgas.

7. Abhinava here speaks of ‘vādyāntarasya’, i.e., of instruments other than the ones mentioned - i.e. rāla etc. What could these be? Why have they not been mentioned?

The reply is ‘tasmāllakṣaṇam na kṛtamityāha’, i.e., ‘their characterisation has not been traditionally made, it is said.’ Now, this is an interesting reference. We hear of instruments other than the four aforesaid, which have not been mentioned by the Śāstras. The temptation is irresistible, that these may have been instruments current among the people, that they constituted the folk instruments of the times. Since they were current in society, Abhinava must have felt impelled to refer to them. Since, however, they may have been rudimentary and not described in traditional scriptures, he did not feel it necessary to give a separate and detailed description of them. He just says that they can be included in either of the categories-stringed, percussion or wind. This inclusion may be either as an āṅga or limb or as an auxiliary (upayogi). Of the first kind, he gives examples, but defective published text makes it difficult to make out the names of the instruments.

8. Tata meant stringed instruments, chiefly the vīnā. Sūṣira meant areophonic instruments, chiefly the vamsa or flute. Other subsidiary instruments of this category were the nādi, tūṇava, śainkha etc. Percussion instruments have been classified into two basic categories by Bharata-avanaddha and ghana. The former are membranophonic instruments or skin vibrators in which the sound waves are due to the vibrations of a stretched skin or membrane when struck. The latter or ghana are idiophonic instruments or self - vibrators, i.e., instruments of solid sub-
stance, which have a sonority of their own, which is emitted in waves when they are struck.

Ṭāla in gāndharva music was played on ghana instruments, which consisted of cymbals, generally of bronze. Because of the hardness of its form it could not play a variety of varṇas used for expressing rasa and bhāva (which were the essence of dhruvā gītas). Hence, it was not useful for dhruvā gāna. Ṭāla or ghana was only used for establishing sāmya in gāndharva music. Sāmya indicated neutral ‘balance’ or ‘equipoise’ between ṭāla and svara structures. In another place (Ab on NŚ 31, 1), Abhinava says “ghanā vādyā can produce only a single monotonous sound, unvaried in nature, and, is used only to keep the measure in the ṭāla by sounding at the proper intervals” - “Ṭatva hanyata iti ghanaḥ Kaṭhinataikarūpaḥ tata iva namam[onama][nma][nna][nma] (sai) thīyādiyogābhā-(vā)dakṣaravaicītryaṁ svaravāicītryaṁ cānurud-dhyāmanātrenopayo[ī] kāmsyātālikādirucya[te].” It could not be used for expressive playing, as in avanaddha instruments. Ṭāla in dhruvā gāna was played on avanaddha instruments. These membranophonic drums were capable of expressing a wide variety of varṇas or ‘bols’. These drums, through the pliancy and resulting inflections of the taut skin on which they are played, produce a number of notes at different pitches as well as a wide variety of different expressive sounds.

9. The word ‘kutapa’ indicates an opera of vocalists, instrumentalists and actors.

10. There is a variant reading ‘nānādesāsamāśrayaḥ’ or ‘samaśritatāḥ’ for ‘samudbhavaḥ’. Does deśa refer to region or spot?

11. The idea is that singing depends on voice, instrumental music arises from different types of instruments, acting depends on the movement etc., of actors. These different phenomena arising from different sources and in constant movement have to appear like one continuous whole which produces the impression of harmony and form, just as the rapid whirling of a fire-brand produces the illusion of a fiery circle.
As Abhinavagupta explains, though the song, acting etc., are perceived through different senses and consist of divergent actions, care has to be taken to unite them into one intelligible form. Though music is perceived by the ears, mime by the eyes, the mind is the unifying factor that perceives them as one intelligible whole.

The kernel of the idea is that the groups of vocalists, instrumentalists and stage-performers (actors) and dancers are to work in unison, harmony and continuity.

12. That is, song and instrumental music are accessories to the action of the play.

13. That is, the different notes should appear continuous.

14. Vādyaprana seems to cover the body (gūtra) also.

15. Abhinava first raises an objection, saying that many people think, that plays can be simply read and that there is no need for orchestra and music. Thereafter, he negates this doubt by saying that, in this way plays are incomplete. Song and instrumental music are necessary.

16. The various tāla structures of gandharva music were classified into two basic groups, viz., the trayaśra (i.e. those structured on triple grouping) and caturaśra or those structured on duple arrangement (NŚ 31, 7). The two formula names for the caturaśra and trayaśra tālas were caccapuṭa and cācāpura (ibid. 31, 8). These names do not have any significance in themselves, but when separate, split up into single syllables of guru, laghu and pluta, they give the basic patterns of beats of the trayaśra and caturaśra tālas in the ekakaḷa tempo. Even now, one may note the triple grouping or trayaśra in tālas like dāдра (6 beats), ekaṭālā (12 beats) and caturaśra grouping in tālas like Keherava (8 beats) and triūṭāla (16 beats)

17. Raṅga refers to the stage, as well as the diversely standardized opening or preamble of the performance.

18. Abhinavagupta interprets atyarthamāṇaḥ as ‘excessively desired’, but as ‘transcendentally sacrificed’. The offering in the
sacrifice consists of sense objects such as musical sounds, spectacles etc. When something is offered through the fire, it is sublated. Nevertheless, there is a transcendent effect, both for Gods as well as the sacrificer. Similarly, here, with the offering of sounds and spectacles it is likened to a sacrifice producing transcendent effects. This apparently follows the characterisation of dance by Kālidāsa, as a 'visual sacrifice' - 'devānāmi-damāmananti munayah santāṁ kratum cākṣuṣāṁ' Mālavikāgnimitram. 1.4.

19. The word gāndharva sometimes stood for music, in general, but also had the technical sense of a particular system of music. It is in this sense, that the word invariably occurs in the NS and its commentary the AB. Gāna, too, may mean singing, in general, but here, it has the sense of a particular type of music - dhruva-gāna or theatrical music. Gāndharva was ritualistic music, dear to the gods. Its performance was difficult and needed concentration - 'avadhāna' (Dattilam 3). Hence, the deep immersion and concentration in gāndharva music is likened to one being totally immersed and subsumed by a fragrance.

Well performed gāndharva music resulted in adṛṣṭa phala or transcendental merit, hence Abhinava says that the 'result accruing to the performer is primary'. On the other hand, gāna had a drṣṭa-phala, to produce rasa, thereby giving pleasure to the audience. Thus, here the primacy was with the audience. Hence, as Abhinava, further says that gāna should not be identified with gāndharva.

20. Geya is the relevant group of words which are to be sung. This lyric is produced by the human throat. The instruments only help to enhance the beauty of the lyric and are thus subsidiary. (See Acarya Brihaspati Nātyaśāstra-Atthaisvā Adhyāya, p.11, pub. Brihaspati Publications, New Delhi, 1986).

21. M.M. Ghosh has taken gātra here as a variant reading. He thus interprets verse 10 to mean that "the source is the human voice etc."
Here, Abhinavagupta tries to trace the origins of gāndharva music. Earlier, he had said, that from Śāman came gāndharva. The gāndharva form was apparently intermediate between later Śāman forms and the gāna form of singing described in the NŚ. NŚ 28, 10 gives the genesis of gāndharva as gāna, the vīṇā and the vamśa. This, in itself, would be quite cryptic, but Abhivana comes to our rescue. Gāna, here, he explains are the songs of Śāman, i.e., Śāmacāna. The other two influences were the vamśa or flute and the vīṇā. The vīṇā, here, is the audumbarī vīṇā used in the Mahāvrata ceremony. This ceremony pertained to the preparation and offering of Soma and constituted a festive, albeit holy occasion. Maidens bearing pitchers did a circular dance, the foot-movement of which was in concordance with the rhythm of songs known as gāthās. On this occasion, the ladies played the audumbarī vīṇā. Hence, even though the matrix of gāndharva music was the formal, ritualistic Śāman singing, yet, the mention by Abhinava of the audumbarī used in Mahāvrata ceremony is significant and connotes folk influence. In fact, percussion music too, it seems, is the offspring of the popular music of the Vedic times. Percussion music was, then, incorporated into the gāndharva forms, wherein, it was developed and elaborated into complex tāla structures. It may be noted that Śāman chanting shows no evidence of tāla. Thus, though Śāman music must have given the basic structure (the rigid, traditional, ritualistic aspect) to gāndharva, folk music too, must have helped its development. Acarya Brihaspati (op. cit., pp 13-14) opines that the audumbarī vīṇā was the precursor of the Mattakokila (21 stringed) vīṇā. What, however, is not acceptable, is that Acarya Brihaspati takes the vamśa referred to by Abhinava, as the vamśa of Mataṅga muni. In fact, he (Brihaspati) says that the genesis of gāndharva was ‘Śāmacātu, audumbarī vīṇā’ and the ‘vamśas of munis like Mataṅga etc. The time of Mataṅga is approximately the 7th cen A.D. This was the time of the efflorescence of dhruvā-gāna and Mataṅga himself was the author of Brhaddeśī, a text on desī or rāga music. It can hardly be, that his vamśa contributed to the
genesis of gāndharva, which was already in vogue about 1st cen BC - 1st Cen AD, the approximate date of the NŚ.

23. The mention of a popular tradition of songs within the brahma-gītā is highly intriguing. Actually, we must remember that rites and festivals must have been concurrent in the remote past as they are now, with the result that there would be a kind of cultural counterpoint in the folk singing of the festival to the ritualistic and formal singing of the Sāman. It seems, that brahma-gīta was connected both with Sāman and folk traditions. It may have belonged to the former and also inspired the latter to creative development which helped the rise of gāndharva.

24. A distinction is apparently being made out between the melody which is termed Sāman, and the words of the song which are sung in that particular melody or tune. The commentator apparently held that the word - combination was primary, thus making instruments secondary. Abhinava, on the other hand, seems to argue, that melody and words qualify each other.

25. Sri M.M. Ghosh has interpreted ‘gāndharvam trividham’ as three kinds of gāndharva (p.3., footnote). "The three kinds of gāndharva seem to be three kinds of musical performance in which individual notes, beating time, or songs respectively play their principal or only part".

Actually, svara (notes), tāla (rhythm and time-measure) and pada (words of the song) are the three constituent elements of gāndharva. Gāndharva is a synthesis of these three.

26. Refer to note 19 for avadhāna. See also Lath, M., Op. cit. p. 5, also pp. 192-93. Svara, tāla and pada in their totality constituted gāndharva, and its performance could not be done without concentration - avadhāna. Thus, avadhāna, was a part of gāndharva, and not separate from these three elements.

27. Abhinava remarks that in defining gāndharva, it is not sufficient to state that it is a synthesis of svara, tāla and pada, because this implies an equality of status for all three elements. The fact is that a hierarchy exists; svara is the dominant element, tāla
follows it next: its function being chiefly to give an equipoise and equilibrium (śāmya) to svara, pada comes at the bottom of the list. Bharata has not explicitly set forth this hierarchy, though according to Abhinava, he has implied it by listing the three elements of gāndharva serially as svara, tāla and pada. To prove his point, Abhinava quotes Dattila’s definition of gāndharva, which, besides implying a togetherness of svara, pada and tāla, also suggests a hierarchical relationship between the three.

Even now, in classical music, it is the svara and tāla which are primary, the words of the composition are frequently distorted and serve only as a basis for the exposition of the rāga. In contrast to gāndharva, in the dhruvā gāna, pada is the most important, since it the pada which would draw attention to, as also enhance the dramatic situation.

28. Dhruvā gāna was used in the theatre and avadhāna was not really relevant to it. However, the pūrvarāga or the preamble of the play consisted of some raṅgapūjā and had elements of gāndharva. Here, possibly, elements of the complex gāndharva tāla were played on the drums, which needed intense concentration or avadhāna. Bharata does not specifically define parivartā, but he mentions the term in certain places in the sense of repetition. Perhaps, it was comparable to the present day āvar-tanas of tāla?

29. i.e., the function of designating a certain note as graha, aṁśa, etc., all these which go to make a melodic structure of jāti.

30. Much of the text is missing here.

31. Bharata, in his list of topics relating to svara, mentions only seven items as relating to the sārīrī vīna or the human body as the source of vocal music. Tāna has not been included in it. Abhinava explains this by saying that, even though, tāna is possible in vocal music, it is inconvenient. It may be used only in vocal practice. Even then, one has to take the help of the vīṇā which is capable of producing the exact number of notes required. That is, even when one is not able to produce the notes
from the voice, one may, by having the distinction of notes comprehended by the heart, be able to produce the exact notes of the tāna on the vīṇā. It seems, that though tāna was possible in the śārīrī, it was actually more popular on the vīṇā. It may be noticed that the word tāna derives from the root ‘tan’ which means ‘to stretch’ or ‘pull’; perhaps this reference to stretching or pulling of strings indicates instrumental playing as the source of tānas.

32. Śuṣka refers to meaningless words like jhanṭum, digle, digidigi etc. These were used for fulfillment of the metre, but could also be set to metre independently too. Thus, these were called ‘bahirgīta’ or ‘mirgīta’. Bahirgīta was a gīta with meaningless words. According to Abhinava (AB on NŚ 31,323), bahirgīta referred to upohāna, which meant the prelude to a melody. These nonsensical syllables were rendered both in vocal and instrumental music. However, they were more popular in the latter, and were known as dhātuśuṣka. On the vīṇā, meaningless syllables like jhanṭum, jagatiya formed the basis of making different strokes (AB on NŚ 34, 33).

33. A śruti was a cognisable musical microtone; however, it was not sung or played per se. A śruti was a musical interval; it functioned as a unit of measurement of svara or note, and a svara was supposed to consist of a specific number of śrutis - two, three or four. It may be noted, that, Bharata does not mention śruti in connection with the śārīrī vīṇā, but instead relates it to the dāravī. Abhinava thinks, that śrutis are useful for relaxation and tightening of strings in tuning. Agin “the śrutis are clearly illustrated on the vīṇā” (AB on NŚ. 28, p.13). “The śrutis are described only to divide the grāma-“ (ibid.p.12). The purpose of śrutis was to subdivide the octave into twenty-two micro-intervals and, thus, it could be of help in instrumental music. It is significant, that the most fundamental aspect of śruti viz., the pramāṇa śruti or the standardized śruti is described in the context of the tuning process of the vīṇā. In fact, that is how it
could be discerned, for it was not conceived in terms of any mathematical ratio. Thus, the śrutiś were held to be audible and practically useful, particularly in the case of instrumental music and more so when vīṇāś of the harp type were used. Nevertheless, no strict mathematical measures were relied upon. The tuning itself depended on the tension of strings rather than the control of their available length.

34. **Pada** is one of the constituent elements of gāndharva. It consists of the words of the melody. Bharata, and following him Abhinava, enumerate all the linguistic elements which relate to pada. Thus, they speak of grammar and syllables, consonant, vowels, halanta syllables, prefixes, suffixes, sandhis, vibhaktis etc.

35. The various tāla structures of gāndharva were constituted by basically eight types of beats, four unsounded and the other four sounded ones (NS 31, 30-31).

The former consisted of āvāpa, niśkrāma, vikṣepa and praveśa, the latter were śamyā, tāla, dhruvā and sanśnipāta. In gāndharva, these beats were denoted by some typical gestures of hands and palms and one could not deviate from these prescribed movements. Thus, these gestures seem to have had some ritualistic significance. Āvāpa was the folding of fingers with palm facing upwards (urānāṅgulasāṅkoca ibid. 31, 30). Niśkrāma was the adhogata palm with fingers extended - prasāraṇaś (ibid. 31, 33). Casting of this hand to the right was vikṣepa (l.c.) Drawing in of the fingers stretched during vikṣepa was praveśa (ibid. 31, 34). Of the sounded beats, śamyā was the beat sounded with the right hand, tāla with the left hand and sanśnipāta with both the hands (ibid. 31 36-37). Dhruvā has been described by Śārṅgadeva, as a movement of the hands after the snapping of fingers (SR 5, 9 Adyar ed).

36. Just as present day tāla is measured by mātrās (for eg., ekāla=12 mātrās, teeṇāla=16 mātrās etc.), the basic time-unit of the ancient tālas was, what was termed kalā. However, one kalā
measured five *nimeṣas*, and not one *nimeṣa* (the time taken to utter a short sanskrit vowel), as the present day *mātrā*. One unit of two *kaḷas* in the *dvikāla* mode was termed *pādamārga*, and four such *pādamārgas* made a larger *tāla* unit called *mātrā*-this was quite different from the metric *mātrā* (equal to one *nimeṣa*) spoken of above. The *gītakas* were the major *tāla* structures of *gāndharva*, and *prakaraṇa* was the generic name for the seven *gītakas*. The term *vastu* though used prolifically by Bharata, is, howere, not defined by him. A *vastu* was one of the main constituents with which the structure of the *gītakas* was built. It consisted of *mātrās* (not the metric one, but the larger *tāla* unit). According to Dattila (*Dattilam* 139), it consisted of six, three or one and a half such *mātrā* units.

37. Abhinava gives a two-fold meaning of *āṅga*, as *tālāṅga* and *varṇāṅga*. The former, as described by Bharata, are of three types, viz., *vividha*, *ekaka* and *vyṛtta*. Bharata says that these were formed within the *vastus* and *avayavas* (limbs) of the *gītakas* (ibid. 32, 190-91).

38. Bharata defines *vīdārī* as the consummation of a *pada* or *varṇa*. Abhinava terms *vīdārī* as a *gītakhandā*, i.e., a musical segment, and the division seems to have been made on the basis of *tāla*.

39. Bharata speaks of three tempos (laya), *druta* or fast, *madhya* or middling and *vilambita* or slow. These corresponded to the three *mārgas*; *citra mārga* (*druta laya*), *vyṛtta mārga* was in *madhya laya* and the *dakṣīna mārga* related to *vilambita laya*.

*Yati* was the regulation of speed or tempo of words of *varṇas*, i.e., syllables of both vocal and instrumental melody. This was regulated by three types of *laya*. The one which had the same tempo in the beginning, middle and end, was *samā*. *Srotogāti*, like the river current, began with a slow speed and gradually accelerated to a fast one. *Gopucchā* was the reverse of *srotogāti*, commencing as a fast *laya* and concluding in a slow one.

40. *Pāṇi* related to the synchronisation of *tāla*, and the *tāla* stresses of the vocal or instrumental melody. *This was of three kinds* -
sampaṇi, avapāni and uparipāni. If the laya of the tāla and that of the melody played or sung were in harmony, it was termed sampaṇi. i.e., their beats synchronised with each other. If the melodic stresses preceded the tāla beats, it was termed avapāni, and if they followed the tāla-beats, it was termed uparipāni.

41. What Abhinava means, is, that one point of view is that vyañjana (consonant) indicated meaningless syllables, the śuṣkāksara like jhanṭum etc. But, since earlier (see note 32), the śuṣka has been understood as basically connected with instrumental music, this meaning would be out of place. It would be more appropriate to connect it with the grammar of the pada.

42. Rakta-gāndhārī was a madhyama-grāmikā jāti with sa-ma movement dominant.

43. See note 6.

44. Prakaraṇa was a general name for the seven gītakas, also called saptarūpa. They were major tāla-structures of gāndharva music. Madraka was the name of one of the seven major tāla-compositions. Both are related to the tālādhyāya.

45. The gāndharva system of music admitted of only seven notes. Apart from these seven, the only others that were permissible were, kākali niṣāda and antara-gāndhāra. Both had the nature of being slightly sharpened notes, being two śruti higher than their regular intervals. As they were modified froms of the regular gāndhāra and niṣāda, they did not have the same status as the seven pure or avikṛta notes and were subsidiary to the latter, Hence, these were known as the vikṛta notes or the two sādhāraṇa notes.

Kākali niṣāda and antara gāndhāra could not be employed as amśa in any jāti, since they were only modified notes. Moreover, the sādhāraṇa notes were to be used only in some specific jātis and there, too, in a limited fashion; Madhyamā, Pañcanā and the Saḍjamadhyamā were the only three jātis in which the svara-sādhāraṇa could be used. However, these two svaras were used prolifically in dhruvā gāna.
46. The idea is, that on hearing, the mind is absorbed in sound and assumes its from. Normally, this state of sound perception does not affect the emotional neutrality of the mind. Musical notes destroy this neutrality and draw the attention of the mind to their own specific beauty.

47. Here, the svara is defined as arising from a transformation of a śruti. First, we have an interval consisting of a fixed number of śrutis; within this interval, at a fixed point, the śruti is magnified through a slight force of breath, and the resultant note is smooth and pleasing.

48. The essence of svara, is, not just its smoothness or sweetness, but the fact that it is characterised by resonance. In fact, this is what śruti lacked and hence it could not be sung or played per se. The śrutis have fixed places; when some out of them are struck by an impact and a particularly pleasing and continuous resonance is produced then we have a svara. Svara, thus, is of the nature of resonance (anuraṃātma), which has continuity and sweetness and is produced from the magnification of specific śrutis at the end of particular intervals. Cf; Lath, M, A study of Dattilam p. 210, where snigdhava and raktatava are not distinguished. Snigdhatva seems to indicate the unbrokenness and continuity of resonance, whereas raktatva seems to refer to its accoustically pleasing effect. Dr. Lath opines that the resonance of the svara is to be understood within the law of harmonics.

49. Abhinava criticises the doctrine which regards the viṇā as an image or reflection of the human-body or voice. His argument is that, (1) the viṇā is not an image at all. A mirror shows the likeness of the body reflected in it. Viṇā is not perceived as such a reflected likeness. (2) Nor is the viṇā perceived like a reflecting mirror in which a likeness may be reflected. (3) Nor is the viṇā a reflection or echo of the note produced by a human voice because the two are perceived by different senses; the viṇā is seen and the note is heard. If the meaning is that the note of the viṇā is not literally an echo of the note produced by the human voice, then the reason given should be interpreted to mean that
the two are perceived by two different acts of sensation. (4) This second interpretation mentioned in (3) is given as an additional argument by saying that the same sound does not travel in space.

The perception of sound was a subject of debate in Ancient Indian Philosophical Schools. The two theories generally current were termed (a) विचि-तराृगंगायया and (b) कदमाबोगोलाकान्यायया. In both the theories, the original sound is the cause of further sounds, and thus a series is produced of which the proximate member is perceived. The nature of the series is disputed. For some, it is like a series of waves. For others, it is like the different concentric rings of a kadamba flower. There is a further difference of opinion on the subject. Some like the Vaiśeṣikas and Buddhists believed sound to be impermanent and momentary, while the Mīmāṁsakas, Vaiyākaraṇas, and Vedāntins believe sound to be eternal and consequently that it is only air-movements which are produced, through which sound is manifested. In denying the translocation of sound in the ether, Abhinava, perhaps, has in mind its real indivisibility and perhaps the idea that when an echo is heard, it is the original sound itself that is heard. Hence hearing the human voice and hearing the विनो correspond to different acts of perception with two different objects.

50. Bharata, and following him Abhinava, hold स्वार to be primary. The other school of thought, led by Dattila, believed स्रुति to be the basis of स्वार. Only certain specific स्रुतिस out of the twenty two, which were musically relevant attained the status of a स्वार, thus making the svaras dependent on the स्रुतिस.

51. 'Puspaśādhāraṇe kāle kōkilā vakti paścamaṁ.'

Nārādiya Śīkṣā. 1, 5, 4.

Then again -

'Urasah śirasah kanthādūrthitaḥ pāṇcamah śvārah'

ibid., 1, 5, 6.

Here, the identification of the svara, is in terms of some determinate pitch, rather than relatively to the śruti; because the
śrūtis; cannot be connected either to the seasons or locations of the body. The reference to cuckoo in the spring is an attempt to indicate the absolute pitch of the pañcama. This procedure would be irrelevant if the pañcama was to be defined in a fixed order of śrūtis, and the śrūtis were available independently.

52. Śruti is a microtone, i.e., a minimal segment of an audible musical sound ‘dhvaninādaśasamjñītah svarah’. Svara is a musical note characterised by resonance (anuraṇa, raṇaṇa) and harmonics.

‘Sāmavede grāmavibhāgābhāvāt ’, - Abhinava makes an important statement here. Does this mean that the concept of śrūtis was not really applicable to Sāman but arose in the context of gāndharva, the genesis of which was intimately connected with the wooden lute? Sāman music was primarily vocal singing, and it would be difficult to fix the twenty-two śrūtis in the throat-

Dāravi gātraviṇā ca dve viṣe gānajātiṣu/
Sāmakī gātraviṇā tu tasyāh śrutītā lakṣānam //
Gātraviṇā tu sā proktā yasyām gāyanti Sāmagāh/
Svaravyanjanasṁyuktā angulyāngusthāraṇjītā’//
Nāradīya Śikṣā 1, 6, 1-2.

There was possibly an artificial division of the octave. With the development of instrumental music, perhaps the need for śrūtis arose? How were they to be tuned accurately and the notes fixed? The relationship of the seven notes to the twenty-two śrūtis is clearly analogous to the relationship of the diameter and the circumference, a ratio which is now known as π. Perhaps, the semi-circular form of the harp-shaped viṇā suggested this kind of relationship.

53. There are five śruti - jātis viz., Dīptā, Āyatā, Karuṇā, Mrdu and Madhyā. The twenty-two śrūtis are classified into these five jātis.

54. This apparently means that there are no such fixed sthānas for the śrūtis.
55. The idea apparently is, that the property of musical charm should belong to the sound produced by the impact of the breath on fixed places of the body.

56. Tradition believes that scorpions arise from cow-dung.

57. Abhinavagupta is arguing, that, the true musical property belongs, not to the sound consisting of mere physical vibration, but rather to a kind of resonance. The physical sounds seem to manifest musical property of which it is the immediate locus or form. The physical sound is produced, while the musical property of resonance is manifested. The musical property has a necessary psychological aspect. It can be recognised by the mind as an ideal form, even when the sounds manifesting it are different. In essence, Abhinava's conception of svara, may be expressed as 'dhvani-vyaangya-dharma-viSesa', and readily reminds one of the grammatical notion of sphota. In fact, Abhinava declares the svara to be resonance and compares it with anusvāra. Musical property, thus becomes a supervenient ideal quality. It may be compared with poetic dhvani which was accepted for non-verbal media also, vide Dhvanyāloka.

58. The charge was, that šruti and svaras presuppose each other. Without a fixed starting point in svara, we cannot count the šruti, and without counting the šruti, we cannot determine the svaras. The answer seems to be, that, svaras are recognisable per-se, and the šruti serve to subdivide the octave and measure the intervals.

59. The meaning is, that sounds produced from two immediate positions will not lead to two clearly distinguishable notes; i.e., to say, if a šruti follows another immediately and the former represents a note, then the latter cannot be a new and distinct note.

60. In gandharva music, svaras or notes are of three types - those which consist of four šruti, those which have three šruti and those which have two šruti. No svara can have more than four šruti or less than two.
61. The concept of grāma is rather difficult for the modern mind to comprehend, for the notion is long since extinct. The gāndharva seven-note octave had a basic two-fold division on the basis of somewhat differing number of śrutis contained by certain notes. These two divisions were the sadja-grāma and the madhyama-grāma. The sadja grāma began with the sadja note and the arrangement of svaras and śrutis was thus:

<table>
<thead>
<tr>
<th>Svara</th>
<th>Śruti</th>
</tr>
</thead>
<tbody>
<tr>
<td>sadja</td>
<td>4</td>
</tr>
<tr>
<td>ṛṣabh</td>
<td>3</td>
</tr>
<tr>
<td>gāndhāra</td>
<td>2</td>
</tr>
<tr>
<td>madhyama</td>
<td>4</td>
</tr>
<tr>
<td>pañcama</td>
<td>4</td>
</tr>
<tr>
<td>dhaivata</td>
<td>3</td>
</tr>
<tr>
<td>niṣāda</td>
<td>2</td>
</tr>
</tbody>
</table>

In madhyama-grāma, pañcama was lowered by one śruti, becoming triśrutika. Consequently, dhaivata gained one śruti becoming catuṣṭśrutika. The śrutis of the rest of the notes were the same. The madhyama-grāma, however, commenced with the madhyama note, and its śruti arrangement was thus:

<table>
<thead>
<tr>
<th>Svara</th>
<th>Śruti</th>
</tr>
</thead>
<tbody>
<tr>
<td>ma</td>
<td>4</td>
</tr>
<tr>
<td>pa</td>
<td>3</td>
</tr>
<tr>
<td>dha</td>
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<td>sa</td>
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<td>ri</td>
<td>3</td>
</tr>
<tr>
<td>ga</td>
<td>2</td>
</tr>
</tbody>
</table>

62. Abhinavagupta makes an interesting statement here—that only three śruti notes are to be used for tremolo. The explanation seems to be, that, while in oscillation during the tremolo or kampana, even if, perchance, the note was to touch a śruti above or below it, it will still not create vaisvarya as notes of two, three or four śrutis are legitimate. But, in the tremolo of a catuṣṭśrutika
named as its amśa, graha, nyāsa and apanyāsa. It also had the nyāsa svara regularly in the mandra, and did not have notes dropped from it.

66. Mālavakāṣīka is a grāma rāga. The dhruvā songs were set to musical forms such as grāma-ragas, rāga, bhāṣā, vibhāṣā etc. Abhinavā explains, that, these musical forms were derived from the melodic structures of gāndharva i.e., the jātis. These grāma-rāgas were born through combining the various elements of various jātis. Mālavakāṣīka had Kaiśiki as its source jāti, sa as amśa and nyāsa, and, was sung in the vesara gītī (style).

67. Bharata equates the vādi with the amśa, i.e., the predominant note in a jāti - tatra yo yadāṁśaḥ sa tadvādi (NS. 28, p.15). As stated by Abhinava, Dattila, too, regards vādi and amśa as synonyms - Yo 'tyantabahulo yatra vādi vāṁśaśca tatra saḥ (Dattila. 18). Matanga (Bṛhaddeśī. p. 13) and Śāṅgadeva (SR. 1, 3, 50; also ibid. 1, 3, 47), giving an analogy for the vādi, have called it the ruler among the other notes. Simhabhūpūla (Sudhākara comm. on SR 1, 3, 47) and Kallinātha (Comm. on SR 1. p. 183) also term vādi to be the most recurring note and synonymous with amśa. Kallinātha explains, that, vādi was the main amśa of a jāti. The remaining amśa notes were the paryāṁśas (ibid. p. 190). He also says, that, any amśa notes of a jāti could be made vādi and graha alternately (ibid. p. 186).

68. According to Bharata, the notes which have an interval of nine or thirteen śrūtis between them are mutually samvādi, or, that they have a natural harmony (NS. 28. p.15). He enumerates the pairs of samvādis in both the grāmas. These are, namely, sa-pa, ri-dha, ga-ni and sa-ma samvāda in the sadja grāma. In the madhyama-grāma, the sa-pa samvāda does not obtain and is replaced by ri-pa samvāda. Now, Bharata, Dattila (Dattilam. 18) and others have spoken of nine-thirteen śruti interval samvāda, i.e., dha is located on the thirteenth śruti from ri, ni is on the thirteenth śruti from ga and so on. But the actual interval existing between these notes is eight or twelve. Perhaps this is why Śāṅgadeva, at a later period upholds the other point of view
"Sainvādisvaras are those between which are 8 or 12 śrutiś (SR. 1, 3, 48-49). Abhinava, however, quoting his teacher, attempts to clarify the two points of view. He says that antara here does not mean interval, but nature or form (i.e., of the svara). Thus, the contradiction is resolved. The two views are but one and the same, and are only two different ways of expressing the same thing.

69. Abhinava had earlier said that the maximum span of śruti intervals between two notes consists of four śrutiś. An objection is raised - that if one moves from (madhya) sadja to madhya niṣāda, we shall have an interval of eighteen śrutiś. Abhinava argues that this does not contradict the basic principle, because in covering such long intervals, the breath necessarily touches intermediate stations. In other words, while from one note to the other adjacent one, there can be a clear staccato jump, for larger intervals intermediate stations are touched and passed over.

70. Abhinava is arguing, in effect, that to reach one note from another, the voice must jump fixed intervals of 4, 3 or 2 śrutiś neither more nor less. Thus, if ṛṣabha has to be articulated after sadja, there can only be one jump of 4 śrutiś, because there are no intervening notes of 2 or 3 śrutiś. These intervals, thus, become like musical quanta.

71. The svara is a partless and integral unity, not a compound of simultaneous or successive parts. In the śrutiś, there is undoubtedly a succession of units. But on account of the quick process of transition, their succession appears continuous and the last śruti where the svara is reached, acquires its character from the continuous growing impression produced by the successive śrutiś on the mind. In this sense, the svara may also be regarded as a whole or an ensemble, which is reached through a successive and ordered process but within which no parts can be distinguished. Thus, while the passage from one note to another constitutes a quantum leap in terms of musical intervals, in another sense, it is constituted by a continuous wave-like passage, where, only the last effect can be self-consciously apprehended.
Here, Abhinava says that there is no saṁvāda between madhyama and niṣāda even though the interval is of nine and thirteen śrutis. He gives the example of the ṣadja-madhyama śāti, where in its ṣāḍava or hexatonic form, even though madhyama is the aṁśa, there is lopa of niṣāda. Bharata does not raise the question at all. The answer is, however, given by Abhinava. He says that saṁvāda will accrue when two notes are formed with an equal number of śrutis-samaśrutika (besides, of course, the fact that there should be an interval of nine and thirteen śrutis between them). Now, madhyama has four śrutis and niṣāda has three, so there will be no saṁvāda. Similarly, in the madhyama-grāma, where dhaivata becomes catuśśrutika, no saṁvāda will obtain with ṣrṣabha which is trisūrutika. Abhinava here cites the example of Kaiśika śāti, where, in its ṣāḍava form, the elimination of ṣrṣabha even with dhaivata as aṁśa is not an exception.

What is probably meant, is that the saṁvāda or ri-dha, sa-pa are eliminated in favour of ri-pa in the madhyama grāma.

The idea seems to be, that, in gāndharva, the use of kākali and antara is so slight and transient that ṣadja and madhyama (the unchanging note) should over-all appear uncharged. Again, there are obviously some problems relating to saṁvāda as regards the sādhārana notes. Hence, they are rarely used in gāndharva.

In the dhruvā gāna, sādhārana notes were used freely in the extension of the melody. This could upset the classic scheme of the saṁvādis. In such a case, reliance was placed on the aṁśa as a basic stabilizing factor.

What is probably meant, is, that when kākali-niṣāda is used, it is so used that ṣadja can also be heard on the same string. In other words the distinction between them is kept wholly elusive in gāndharva.

This probably refers to the fact that apart from the 2 śrutis specified in niṣāda and gāndhāra, there are 2 other śrutis latent in them. These hidden śrutis are manifested, only when kākali and antara svaras are sung.
76. This passage of Abhinava has been understood by some to mean, that, the gāndhāra and niṣāda are vivādis to all notes, which is not a correct interpretation. The meaning of vivādī, in the context of present day Indian music, is, that note which is omitted in a certain rāga, or, that which brings about discordance. The concept of vivādī in gāndharva seems to have been different. As regards vivādī, Bharata says, those which have two śruti intervals are termed vivādis such as rṣabha and gāndhāra, dhaivata and niṣāda (NS 28, p. 15). Thus, particular notes have not been singled out and described as vivādis to particular jātis. Instead, two pairs of notes, rṣabha and gāndhāra, dhaivata and niṣāda are described as vivādis to each other, gāndhāra being at a two śruti interval from rṣabha, and so also niṣāda from dhaivata.

It should perhaps run like this - With rṣabha (as aṁśa) dha pa, (instead of dha ma) ni ga, ma sa (instead of pa, ma sa). It would then mean that with rī aṁśa, dha pa are saṁvādis (of rī), ni-ga vivādī and ma sa anuvādī.

77. It seems, that, in an earlier period there were three grāmas current viz., śadja grāma, madhyama grāma and gāndhāra grāma. Nārada in his Nāradyaśīkṣā (1, 2, 7), mentions the gāndhāra grāma, although, he says that it does not exist in this world and is found only in the world of gods. This shows, that, even by Nārada’s time, the gāndhāra grāma had already become extinct. That it was definitely extinct by Bharata’s time is proved by the fact that he does not even mention it.

78. Why are there only two grāmas? Why are not there other grāmas according to the other notes too? This is the basic question which Abhinava is trying to answer here. He first quotes Datilla by saying, that, the answer is, that this is because the mūrcchanās are named by the śadja and madhyama grāmas - śadja-mūrcchanā and madhyama-mūrcchanā. But he himself rejects this as not valid, as one could easily have a mūrcchanā beginning from rṣabha ending in sa, or a mūrcchanā beginning from ga ending in ri, and there would be thus the defect of circularity. He answers it by saying that madhyama is imperishable, preeminent
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and fixed, and śadja being its saṁvādi is also prominent. What 
he means is, that, śadja and madhyama are the only two full i.e.,
catuśṣrūtika notes and permanent. The dviśrūtika and triśrūtika 
notes are not strong enough to generate a new grāma. Abhinava 
points out that paṅcama also has equal srūtis, i.e., it is also 
catuśṣrūtika. But, since it becomes a triśrūtika note in the 
madhyama grāma, it is not a stable note. Śadja and madhyama 
are the only two notes which have full srūtis and do not change 
their nature (i.e., loose any sruti) at all. Hence the raison d'être 
for śadja and madhyama grāmas. This, however, would not 
apply to gandhāra grāma if gandhāra is triśrūtika.

80. If the srūtis of all three octaves (twenty-two in each octave) are 
taken, then there would be sixty-six srūtis. However, the gamut 
of seven notes are produced only by twenty-two, so only twen-
ty-two srūtis have been mentioned here.

81. Distinction is here made between the apprehension of srūtis as 
atomic units and the svaras as the real units. Also a difference 
is made between the relationship of srūtis to svaras, in gāna and 
gāndharva. In madhyama grāma, only the sa-ma saṁvāda ob-
tains and not the sa-pa.

82. Again, Abhinava repeats, why two grāmas only? Although 
paṅcama is catuśṣrūtika in the śadja grāma, it has a variant in 
the madhyama grāma, where it is not catuśṣrūtika. That is why 
paṅcama has two forms. Hence it is not a filled up (pūrṇa) note 
in that sense. So also, gāndhāra and niṣūda which have their 
variant forms in the kākali and antara notes.

83. If veda sruti is taken as fourth sruti, and yati sruti as third, then 
the meaning would be, that, the four sruti note does not waver, 
just as a ripe kapittha fruit. The four sruti note is a complete note, 
unable to take on more srūtis and is like the kapittha fruit which 
cannot ripen any more, as, it is fully ripe. Just as, when there is 
a slight breeze the fruit bends in that direction, so also the four 
sruti note (i.e., it bends or lends its sruti to any preceding or 
succeeding note).
84. Abhinava, here, refers to the alamkāras, kampita, kuharita and recita. These seem to be alamkāras of three śruti notes, i.e., ri and dha (and perhaps pa in madhyama grāma). In chapter 29, he says - ‘recitakampitakuharāstustu’ śirovakṣaḥkantāni viṣṇasya triśruteḥ svarasya kamparūpā ityabhijñātenāpi darśitumaśakyā iti na vilikhiṇā iti (AB on NS 29, 21-22). Recita, kampita, kuharita, resulted from a subtle quivering of the three śruti note in the head (tāra) chest (mandra) and throat (madhya). These alamkāras were so subtle, that, though they could be recognised in a melody, they could not be expressed through words. Bharata, however, describes kampita as "a quiver of the time duration of three kalās" (Kampitam tu kalātryayam NS 29.43). Abhinava, commenting on this says, that kalā could not be taken as śruti here (as was opined by some) but instead was to be taken as a measure of time - kalātra na śrutih api tu kalākālaḥ (AB on NS 29, 43). Perhaps it means alamkāras, which consisted of a quiver of śruti notes lasted a time duration of three kalās?

85. Bharata, thus, explains the pramāṇa śruti. Pañcama, in the sadja grāma consists of four śrutis, in the madhyama grāma it is lowered by one śruti. It is this relative difference of one śruti that Bharata terms as pramāṇa śruti, and it was not conceived of in terms of any mathematical ratio. As Abhinava says here, "The difference which occurs in pañcama, when it is raised or lowered by a śruti and when consequent slackness or tension (of string) occurs, that indicates a standard (pramāṇa) śruti." This is illustrated by the procedure of comparing two vīṇās, first tuned to sadjagrāma and then differentiated, so as to yield the requisite śruti differences.

86. Perhaps the demonstration of the standard śruti can be better demonstrated on the harp type of vīṇā rather than, the lute type of vīṇā made of gourd etc.

87. The difference of one śruti (that one pramāṇa śruti) between the two notes viz. catusśrutika pañcama of sadja grāma and triś-
rtukika pañcama of madhyama grāma, struck on two differently tuned but otherwise identical (in string, beam etc.) viṇās.

Two indentically constructed viṇās are taken. Both are tuned to the seven notes of the śadja grāma. One is termed the dhruvā viṇā - this is the ‘immovable’ or constant viṇā which is not touched. The pañcama of the other viṇā, called the cala viṇā, is slightly lowered, so that it sounds just a little lower than the pañcama of the dhruvā viṇā; this lowered pitch is tuned to the pañcama of the madhyama grāma. This is three śrutis from madhyama, and is thus distinct from the śadja-grāmika pañcama which was four śrutis from madhyama. This gave the measure of one śruti. Then, with this lowered pañcama as the focal point, all the other strings of the cala viṇā are also lowered so that they return to the śadja grāma but at a pitch of one śruti lower than the dhruvā viṇā.

88. Abhinavagupta seems to imply clearly, the difference between lakṣaṇa and lakṣya in music. Lakṣaṇa is the formal aspect as prescribed in the śāstras. Lakṣya is the music actually practised.

89. The dhruvā and the cala viṇās have already been described. Further lowering of the cala viṇā in relation to the dhruvā viṇā, revealed the pramāṇa or measure of the intervals of two śrutis, three śrutis or four śrutis. The tuning procedure was thus. After all the notes of the cala viṇā had been lowered to the measure of one śruti, the gāndhāra and niśada of the cala viṇā, now, only slightly higher than the ṛṣabha and dhaivata of the dhruvā viṇā were so lowered that they reached the same pitch as the ṛṣabha and dhaivata of the dhruvā viṇā. The rest of the viṇā strings were again lowered to conform with the new positions of ri dha. This second sārana or tuning gave the magnitude of the two śruti interval. In the third sārana or tuning, the triśrutika notes, ṛṣabha and dhaivata of the cala viṇā, (which were now only a śruti higher than the sa and pa of the dhruvā viṇā) were so lowered, so as to become one with the śadja and pañcama of the dhruvā viṇā. This demonstrated the magnitude of three śruti intervals in three steps of a śruti each. The rest of the strings of the cala viṇā
were again lowered to conform to this new position of ri and dha. In the ultimate sāraṇā, the three svaras pa, ma and sa (all catuṣṭrutika svaras) of the cala vīṇā (which were already three śruti lower than these same notes on the dhruvā vīṇā) were further lowered and made one with the notes ma, ga and ni respectively of the dhruvā vīṇā. This demonstrated the four śruti interval.

90. Bharata does not mention any graph. The Brhaddeśi is the first work where such graphs are described and drawn, though they may have existed earlier. Danda Prastāra - This could be some thing like this.

\[
\begin{array}{cccccccc}
    sa & ri & ga & ma & pa & dha & ni \\
\end{array}
\]

Sādja-grāma

\[
\begin{array}{cccccccc}
    ma & pa & dha & ni & sa & ri & ga \\
\end{array}
\]

Madhyama-grāma

Maṇḍala - Prastāra

91. The mūrcchanās are in ascending order. Why Abhinava should refer to them as in orderly and successive descent is not clear. Perhaps he means that each new mūrcchanā begins from a successively lower note, and hence there is a descent.
92. The etymology of the word mūrcchanā is given here. The word mūrcchanā has been derived from the root mūrcch which has two meanings: moha or loss of consciousness and samucchrāya which means to swell or rise. It is the latter meaning which seems to apply here. Mañga, while defining mūrcchanā states that mūrcchanā is the basis on which rāga is built or erected.

93. Niśūdraddhaivañantam should be inserted in-between i.e., from niśūda to dhaivata. This seems to be missing.

94. Ancient Indian music recognised two grāmas, on the basis of two different arrangements of śruti intervals according to the seven notes of an octave. Each of these grāmas could result in seven mūrcchanās, which, were the seven svaras of an octave in a serially ascending order; each new mūrcchanā beginning on a new and successively lower note. These mūrcchanās were numbered serially and each had a distinct denomination.

Sāджagrāmikā mūrcchanās:
1. Uttaramandrā - sa ri ga ma pa dha ni
2. Rajanā - ni sa ri ga ma pa dha
3. Uttarāyata - dha ni sa ri ga ma pa
4. Śuddhaśadja - pa dha ni sa ri ga ma
5. Matsarikṛta - ma pa dha ni sa ri ga
6. Āsvākṛanta - ga ma pa dha ni sa ri
7. Abhirudgata - ri ga ma pa dha ni sa

Mādhyamgrāmikā mūrcchanās:
1. Sauvāri - ma pa dha ni sa ri ga
2. Harināsvā - ga ma pa dha ni sa ri
3. Kalopanatā - ri ga ma pa dha ni sa
4. Śuddha-madhyamā-sa, ri ga ma pa dha ni
5. Mūrgī - ni sa ri ga ma pa dha
6. Pauravī - dha ni sa ri ga ma pa
7. Hṛṣyakā - pa dha ni sa ri ga ma

94(a). Due to the lowering of pañcama by one śruti in the madhyama grāma, a lot of difference arises in the two grāmas as regards the
arrangement of samvādis, anuvādis, notes which were permitted omission as well as in the order of mūrcchanās.

95. Though Bharata does not mention mūrcchanās in connection with the śariṇī vīṇā, strangely enough, Abhinava does. He tries to justify the role of mūrcchanās in singing by pointing out their use in the singing of Sāman.

So it has been shown "he sings three songs by the Uttaramandrā" (AB. p. 30). The same has been repeated here, as also the singing by Pātalikās (this appears to be some Vedic mūrcchanā though its identification has not yet been made). He also says that jāti Ārṣabhi was sung in the mūrcchanā beginning with pāṇcama (AB. p. 55). Thus, the concept of a mūrcchanā bears the strongest resemblance to a scale, seven in each grāma, each commencing from a different note. Indeed, in the ancient musical system, with its rigidly fixed scheme of determined śruti intervals between the notes, there could be no other method of obtaining a variety of scales.

96. Abhinava, here, it seems, is trying to give the etymology of the word auḍvā. The woud 'uḍva', he says, means the sky, in which move about the stars 'uḍu'. The earth, water, fire, air and sky these are the pāṇca-mahābhūtas or the five great elements. Since the sky (uḍva) is the fifth element here, the mūrcchanās derived from five notes are termed auḍvā and the rendering of five notes is auḍvīta. The explanation is rather far-fetched and he seems to be trying to somehow attach some metaphysical significance to the word auḍvā and auḍvīta.

97. It seems that there were four classes of mūrcchanās; with full seven notes, with six notes, with five notes and with auxiliary notes. But this seems to be contradicted by the fact that soon after, Bharata says that mūrcchanā is an orderly sequence of seven notes. Were the mūrcchanās, then, rigid heptatonic structures? What in that case would these four classes of mūrcchanās be? Could mūrcchanās be rendered hexatonic and pentatonic too? One view it seems, was that, the mūrcchanās rendered hexatonic or pentatonic were but another form of tānas (cf
Bharata, NŚ. 28, 32). Śāṅgadeva, too, says - Tānāḥ svāh, mūrcchānāḥ sādavāduvākṛtaḥ (SR (Adyar ed), Svarūḍhyāya, p. 115). The other view is that mūrcchānās were of four types - hepatonic, hexatonic, pentatonic and with auxiliary notes. Simhabhūpāla gives the view of Dattila and Matanga on this (ibid. p. 114). Abhinava, here, also expounds such a view. Acarya Brihaspati opines that the sādhāraṇaṭa (with auxiliary i.e., kākāli and antara notes) mūrcchānās were used not in the jātī singing but in the rendering of rāgas (Nātyasūtra - 28th adhyāya svarūḍhyāya, p. 60).

98. A mūrcchānā can be accomplished in two ways. If in the sādja grāma, gāṇdhāra is raised by two śrutis and considered as dhaiwata of the madhyama grāma, the rest of the notes get automatically adjusted to śruti intervals of the madhyama-grāma and, thus, we can obtain śuddha mūrcchānās of the madhyama-grāma. Similarly, by lowering of dhaiwata by two śrutis in the madhyama-grāma and considering it as gāṇdhāra of the sādja grāma, the śruti intervals will get so adjusted so as to correspond with the notes of the sādja-grāma.

99. Bharata declares tānas to be dependent on the mūrcchānās and gives their number as 84 - tatra mūrcchānāśriśriāśriāścaturasāti (NŚ 28, p. 27). Abhinava explains tānas as particular states of mūrcchānās. There were seven ways of rendering tānas as hexatonic - by dropping 4 notes i.e., sa, ri, pa and ni in the sādja grāma and 3 notes sa, ri, ga in the madhyama grāma. For example, the first (i.e. Uttaramandrā) mūrcchānā (sa ri ga ma pa dha ni) of the sādja grāma would work out thus -

1. ri ga ma pa dha ni
2. sa ga ma pa dha ni
3. ga ri ga ma dha ni
4. sa ri ga ma pa dha –

In the same way, each one of the seven sādja grāma mūrcchānā could be rendered in four ways, so that there would be twenty-eight hexatonic sādja-grāmi mūrcchānās. Similar
ly, in the *madhyama grāma* by the *lopa* of *sa*, *ri* and *ga*, each one of the seven *madhyama grāma mūrcchanās* could be rendered in three ways, giving twenty-one hexatonic *madhyama grāmikā mūrcchanās*. This would give forty-nine hexatonic *tānas* in both the *grāmas*. Pentatonic *tānas* could be rendered in five ways. There were three ways in the *śadja grāma* - by omission of *śadja* and *pañcama*, by omission of *ṛṣabha* and *pañcama*, and by omission of *gāndhāra* and *niśāda*. In *madhyama grāma* the two ways of rendering were by omission of *gāndhāra* and *niśāda* and by that of *ṛṣabha-dhaivata*. There were twenty-one pentatonic *tānas* in the *śadja grāma* and fourteen in the *madhyama grāma* giving a sum of thirty-five. Thus, forty-nine hexatonic *tānas* and thirty-five pentatonic *tānas* in both the *grāmas* gave a sum total of eight-four *tānas*. It may be noted that the rule of *sāṁvādīta* governed the omission of notes in the pentatonic *tānas*.

100. *Tānakriyā* was the method of playing *tānas* on the *vīnā*, when certain notes were to be dropped. *Tānakriyā* could be executed in two ways - by *praveśa* and *nigraha*. *Nigraha* is not-touching. *Praveśa* is the sharpening of the preceding note or the softening of the succeeding note. *Nigraha* is clear enough. It means that when a note is dropped, it is simply avoided. Explaining *praveśa*, Abhinava says that when a note, say *śadja*, was to be dropped, then (by tightening of the string) the note could be raised and rendered as *ṛṣabha*. Alternately, in the *Uttaramandrā mūrccchanā* (the *śadja-grāmikā mūrccchanā*) beginning with (*śadja*), when *sa* was to be dropped (the string could be) lowered and tuned to *ni*. Whether the note was rendered higher or lower depended on whichever note happened to be stronger in that particular *jāti*, and thus further strength was imparted to the already strong note. The basic idea was that in *praveśa*, the omissible note was not avoided while playing, but assimilated into its neighbouring note, whether higher or lower as required by the exigencies of the melodic structure.
101. The mention of the notes of the dāravī vīnā is also for obtaining the unsung notes that are present in the śārīrika vīnā. In the latter, the notes are not fixed by strings. They are latent, and, are manifested only when the musician sings — hence 'unsung'. Before singing, the musician first fixes the pitch of his voice with the help of some musical instrument.

102. Some appear to have regarded the flute as the basis of determining the śrutis and the relative position of notes in the grāmas, since they apparently thought that in the case of the lute, notes may be defective on account of some instability in the tying of the strings to the pegs of the vīnā.

103. The text of Bharata says mūrcchanā is to be demonstrated from the notes of the middle octave, because they are permanent in nigrāha and paryagrāha. Abhinava suggests that when all the positions are either not fully reached, or some positions are reached but not all, the middle octave, in any case, is fully available. Hence, that remains the basis for demonstration of mūrcchanās.

104. Abhinava, here, is discussing the śādvīta of a mūrcchanā in the śadja grāma which is to be accomplished with the elimination of śadja. But a problem arises here. In this śādava form, how is the first to be differentiated from the seventh mūrcchanā? In the pūrṇa forms, they will be 1) sa ri ga ma pa dha ni 7) ri ga ma pa dha ni sa. When sa is eliminated, both will remain as ri ga ma pa dha ni. To this, Abhinava says that when sa is eliminated from the seventh mūrcchanā, the middle saptaka being depleted the notes śadja, ṛṣabhā etc., being heard in the manda saptaka, i.e., this mūrcchanā will be entirely in the manda saptaka. This he calls the seventh lupī mūrcchanā. Similarly, the first mūrcchanā with the sa eliminated, will belong only to the madhyama saptaka. (What Abhinava means by saying that the śadja eliminated here is that of the tūra saptaka is not in the least clear. This seems to be a mistake for the madhya-saptaka śadja). It has clearly been indicated that the mūrcchanā will begin from madhya saptaka i.e., the first mūrcchanā of the śadja grāma,
beginning with sa will begin from the sa of the middle octave. Each new mūrcchana will begin on a successively lower note. This is the luptā sadja mūrcchana.

105. Apparently, this refers to the saṃvāda of pañcama (of the madhyama grāma) with ṛṣabha. This new saṃvāda is made possible by nigraha.

106. In madhyama grāma, pañcama was never to be dropped. This is, perhaps, because the focal point and nucleus of the madhyama grāma was the triśrutika pañcama. The reason for never dropping dhaivata in the sadja grāma is a little more difficult to comprehend. Again, perhaps this was to distinguish the sadja grāma from the madhyama grāma. The catuśṣrutika pa and triśrutika dha distinguished the sadja grāma sruti arrangement from that of madhyama grāma (with triśrutika pa and catuśṣrutika dha). Either pa or dha who should have to be indispensable to preserve the identity of the grāma. Thus, pa was indispensable in the madhyama grāma and dha (though it could have been pa again) in the sadja grāma. As regards the indispensability of madhyama, Kallinātha gives two views. The first was simply a reiteration of tradition that madhyama was indispensable because Bharata and others have said that it is never to be dropped in tānas on rendering jatis pentatonic or hexatonic. But this seems arbitrary. The other view seems more logical. It held that madhyama is the central note dividing the octave in the two parts: sa, ri, ga and pa, dha, ni. Madhyama is never to be dropped because of its solitary and focal position (Kalānātha on SR. 1, 4, 6-8). One may compare the same idea implied by Abhinava on p.14. Kumbha, the author of Saṅgītarāja has used an interesting term “trika” (group of three) in this context and has pointed out that ma is the central note between the lower and higher tetrachords (trikas) viz., sa ri ga and pa dha ni. For this reason it is an indispensable note (Saṅgītarāja, 2, 1, 1, 235).

107. In the śādava form gāndhāra is not dropped, only ni is. In the audavita form both ga, ni are dropped.
108. The prastāra of seven notes would have 5040 permutations as kūṭatānas if all the notes are used at the same time. These were arranged in a fixed order in numbered rows so that given the permutation one could find the row and vice versa.

109. As has already been stated, seven note mūrcchanās on being rendered hexatonic or pentatonic were termed tānas. However, here too, there were rules regarding the dropping of a note or pair of notes in either grāma, and, as a result only a total of eighty-four hexatonic and pentatonic tānas were permissible in gāndharva. In gāna, the tānas were limited by no such restrictions. Besides tāna, gāna utilised kūṭatānas which were basically permutations of two or more notes in all possible arrays. Abhinava says ".............. in gāndharva there are fourteen mūrcchanās and eighty-four tānas. In gāna there is a variety of kūṭatānas depending on the utilisation of (as few as) two notes up to all the (seven) notes. Thus there would be 2, 6, 24, 720 and 5040" (AB on NS. 33, 1). The seven notes of an octave could be permitted and combined in 5040 possible ways - two notes gave rise to only 2 combinations three notes gave 6 combinations, four notes to 24, five notes to 120 and six notes to 720 combinations. All these possible combinations were permissible in gāna. Bharata has not described kūṭatānas. However, Dattila (Dattilam. 38-39) says that kūṭatāna was a mūrcchanā, but with this basic difference that unlike the mūrcchanā its note sequence was in disarray. A kūṭatāna when rendered with all the seven notes was called pūrṇa kūṭatāna, when rendered with less than seven, i.e., with hexatonic or pentatonic structure, it was termed apūrṇa kūṭatāna. The latter could be rendered with four notes or less. Dattila gives the number of kūṭatānas as 5033. These kūṭatānas pertained only to gāna and it is only in the context of rāgas that Abhinava discusses them. The regular 84 tānas of gāndharva were for pleasing the gods - i.e., for transcendental merit. The kūṭatānas were "infinite" and their purpose was to "produce pleasure for the audience" - i.e., the drṣṭa purpose or rākṣi.
110. Abhinava gives the analogy of seasons to explain the *svara sādhārana*. There is a time when winter is not fully over but spring has not fully arrived. This is 'in-between' season, between two major seasons, winter and spring i.e., it neither has the biting cold of winter, nor has it matured into the warmth of spring. It shares the characteristics of both winter and summer, so also the *sādhārana svaras*. They are 'in between' notes, having borrowed two *śruti* they have become slightly sharp, but have not ripened to the status of the full fledged regular seven notes of the octave.

111. The *gāṇḍharva* system of music admitted of only seven notes. Apart from these seven, the only others that were permissible were *kākāli niśāda* and *antarā gāṇḍhāra*. Both had the nature of being slightly sharpened notes, being two *śruti* higher than their regular intervals. As they were modified forms of the regular *gāṇḍhāra* and *niśāda*, they did not have the same status as the seven pure notes or *avikṛta* notes and were subsidiary to the latter. Abhinava points out that the two terms *kākāli* and *antarā* were only a matter of convention. As a matter of fact, either could be termed *kākāli* or *antarā*. These two notes were also collectively known as *svara sādhārana*.

112. What Abhinava is trying to make clear is, that even when two (or more) *jāti* are grouped as *jāti sādhārana* by way of having common *aṁsas* or *vādi* etc., yet they do not become identical. They may have some similar features, but there are other characteristic elements of *jāti* too, which serve to distinguish them from each other.

113. This sentence quoted from the text in the commentary is not found in the Baroda edition of the text.

114. *Jāti Sādhārana* is because of some similarity in some portions of two or more *jāti* due to similarity of the *aṁsa* and *graha*. Dissimilarity of the *jāti* continues on account of the features of which the most important are *nyāsa* and *antaramārga*. Here, *jāti sādhārana* is sought to be defined, in terms of *grahādilakṣanapariṇāna*. Since this is precisely what distin-
guishes the Śātī sādhārana it can be emphasized only by neglecting these lakṣāṇas.

115. Perhaps what Abhinava is referring to, is, that in the ṣadja grāma, mūrechanās are rendered śādava (rūnas) by dropping the note niśāda and auḍuvita by both ni, ga. In madhyama grāma, it is the opposite - i.e., śādava by dropping ga only and auḍuvita by both ga ni.

116. The idea is that the texts gives to svara sādhārana the name kaṭiṣṭha also. Now, which note is this? If it is kākaṇī or antara, then it will belong to niśāda and gāndhāra and will have appropriate forms in accordance with the change in grāma and extent of the scale - śādava, auḍava etc. But in either case, it does not appear to be discernible in Ṣadja Kaṭiṣṭha or Kaṭiṣṭha as explained in the commentary. Ṣadja Kaṭiṣṭha is a pūrṇa Śātī, it does not have śādava auḍava forms at all. Kaṭiṣṭha has rū ḍha dropped in hexatonic and pentatonic forms.

117. Abhinavagupta quotes his teacher’s teacher Utpaladeva, who held that the svaras had 2 kinds of forms - prākṛta and vikṛta, natural and deformed. Any of the notes may acquire a deformation or vikṛti. This idea is not clearly mentioned in the text. It seems to fore-shadow the medieval practice, only the distortion here presupposed the system of grāmas and mūrechanā and not a fixed tonic with varying thāts.

118. In pages 33-34, Abhinava has been trying to drive home two points viz. (i) what is ṣadja and madhyama sādhārana (ii) what is kaṭiṣṭha? One type of svara sādhārana i.e., kākaṇī niśāda and antara gāndhāra with two śruti's raised has already been mentioned. But if the same was meant why should it be repeated? To this, Abhinava answers that another type of sādhārana is meant here, viz., ṣadja sādhārana and madhyama sādhārana. When the first śruti of ṣadja is borrowed by niśāda and its (i.e., ṣadja’s) last śruti is borrowed by ṛṣabha, in that state, ṣadja is termed as ṣadja sādhārana. Kaṭiṣṭha means ‘fine as a hair’ and denotes subtlety. This triśruti kaṭiṣṭha niśāda is now termed kaṭiṣṭha niśāda. Thus, in the state of ṣadja sādhārana, ṣadja is of two śruti,
rṣabha four and niṣāda of three śrutiś. Similarly, when gāndhāra takes the first śruti of madhyama and paṃcama its last śruti, in such a state madhyama is termed as madhyama sādhāranā. Such a gāndhāra raised by one śruti is termed sādhāranā gāndhāra.

119. The objection raised here is, svara - sādhāranā has already been mentioned as the raising of ga ni by 2 śrutiś, then what does this new svara sādhāranā mean? The answer is, that, in the context of gāndharva music there is only one svara sādhāranā - kākali niṣāda and antara gāndhāra. Gāndharva music admitted only two vikṛta notes- ga and ni raised by two śruti collectively termed svara sādhāranā. The other svara sādhāranā, however, pertains only to gāna system of music. Here, a variety of notes were used, and kākali niṣāda and antara gāndhāra were different from the svara sādhāranā mentioned here.

120. According to Abhinava the notes used in the rāga, bhāṣā, did not follow the rigid rules of gāndharva. The raising and lowering of pitch did not in popular practice follow the quantum of two śrutiś, but varied by any number. The fifteen notes, thus, used were as follows.

\[
\begin{align*}
\text{Ṣaḍja grāma} & - & \text{niṣāda} & - & \text{trīsrutika} \\
\text{rṣabha} & - & \text{catuśsrutika} \\
\text{ṣaḍja} & - & \text{dviśrutika} \\
\text{Madhyama grāma} & - & \text{gāndhāra} & - & \text{trīsrutika} \\
\text{paṃcama} & - & \text{trīṣṭutika} \\
\text{dhaivata} & - & \text{catuśsrutika} \\
\end{align*}
\]

The 7 pure notes + these 6 notes + 2 notes - (kākali, antara) = 15 notes.

Thus, it is shown that in actual singing of the period of Abhinavagupta, notes were not merely used in the standard form of the octave, but variations or vikāra for each one of them were recognised.

121. Two kinds of sādhāranā had been mentioned svara sādhāranā and jāti sādhāranā. Jāti sādhāranā was described in terms of
similarity of ātis. In this very context, however, there is also a mention of sadja sādhāraṇa and madhyama - sādhāraṇa, which seems to refer to the raising and lowering of the notes of the two grāmas in accordance with a certain actual but highly skilled and difficult style of music. The altered notes in this style are also called kaiśika and the style is kaiśiki. Abhinava mentions the alteration of notes in the 2 grāmas in this connection. This apparently links up with the quotation from the elder Kāśyapa. It is, thus, incorrect to think that the only vikṛta notes used in Indian music were gāndhāra, niṣāda and pāncama. Here ṛṣabha and dhaivata are also raised by one śruti each. The whole concept of sādhāraṇa is the concept of the alteration of notes from their standard gāndharva forms to accommodate the actual practice in rāga, bhūṣa etc. In the ātis of gāndharva, only a restricted use of sādhāraṇa was permitted. But now, the concept was generalised and elaborated. This reflects the evolution of Indian music from the time of Bharata to Abhinavagupta.

122. The use of antara gāndhāra in ascent should be thus viz., ma ga ri ga ma or ma ga ma. In the same way kākali niṣāda in ascent should be used thus: 'sa ni ḍhaṇi sa' or 'sa ni sa'. Even this use should be in a limited way. These notes should not be used in descent.

123. The seven modes of singing pertain to gāṇa system of music. Hence he says that these produce bhāva and rasa and thus pleasure or drṣṭa phala. These grāma-rāgas are born from ātis which have traditionally been known to be eighteen.

124. Ātis are said to be present in the heart. What the sāstrakāra does is to propound an ordered system of definitions. We can, thus, notice that Abhinava indicates the 3 poles of the creative process of the musical triangle. The apex is in the heart, the instinctive, intuitive apprehension; then there is the pole of popular practice or laksya and finally the traditional conception or laksana.

125. This use of the sādhāraṇa svaras - antara gāndhāra and kākali niṣāda was greatly restricted in the ātis singing of gāndharva.
music. "There are only three jātis - viz., Madhyamā, Pañcamī and Sadja-madhyā which are connected with the use of the sādhūraṇa svaras. The aṁśas in these jātis are respectively sadja, madhyama and pañcama. In case of pañcama it is to be applied as an alternative to an extremely weak note." (NS 28, 37-38; 28, 44-45).

Bharata’s language is cryptic and it is Abhinava who elucidates. The aṁśa in a jāti was its dominant note and can be equated with the vādi svara. Many jātis had not one but several aṁśas. These multiple aṁśas were termed paryāyāṁśas or alternate aṁśas. Only one of the multiple aṁśas could obviously be the dominant aṁśa at a time. All these three jātis had multiple aṁśas. Madhyamā or Madhyamā had five aṁśas, sa, ri, ma, pa, dha; Pañcamī had two aṁśas ri and pa and Sadja-madhyā or Sadja madhyamā had all its seven notes as potential aṁśas. Abhinava explains by saying that in these three jātis only when sa, ma or pa was the acting aṁśa could the sādhūraṇa svaras be used. In the seven aṁśa jāti Sadja- madhyamā, antara ga and kākalī ni could not be used when the full fledged two śruti notes gāndhāra and niśāda were the acting aṁśas. They could be used only when sa, ma or pa were the ruling aṁśas. The same injunction accrued in the case of Madhyamā which had five possible aṁśas including sa, ma and pa. Pañcamī had two possible aṁśas ri and pa and the sādhūraṇa svaras could be used only when pa was the aṁśa. This jāti was rendered sādava by the lopa or dropping of the note ga and auḍava by the lopa of both ga and ni. Abhinava suggests that when this jāti was rendered sādava by omitting ga and with pa as aṁśa, then in place of ga, which was thus rendered weak (a dropped note was often not totally omitted but rendered weak), an exceedingly weak antara gāndhāra was to be used. Similarly in the auḍava form of this jāti, kākalī niśāda in place of the regular two śruti niśāda, too, was used as a very feeble note.

126. The Vikṛtās, although, derived from the Śuddhās, are not described as the Śuddhās, but described by their own names. This
is unlike material substances derived from their cause, e.g. a pot made of earth called earthen-ware, but it is not like this.

127. This is a very curious derivation. The \textit{vigraha vākya} is totally at variance with the types of compounds mentioned, a sure sign of the bad state of the text.

128. Should not \textit{aparastha} be \textit{paraspara}?

129. The idea seems to be that \textit{dvagrāmikya} character may be definitional by virtue of the use of \textit{svaras}, \textit{grahas} etc. from the two \textit{grāmas}.

130. Eighteen \textit{jātis} have been enumerated by Bharata, 7 belonging to \textit{sādja grāma} and the rest to \textit{madhyama grāma}. These eighteen \textit{jātis} were further subdivided into two - \textit{Suddhā} and \textit{Vikṛā}. \textit{Suddhā jātis} were those which were named after the seven \textit{svaras}, and that very note after which the \textit{jāti} was named was its \textit{aṃśa}, \textit{graha}, \textit{nyāsa} and \textit{apanyāsa}. It also had the \textit{nyāsa svara} regularly in the \textit{mandra} and did not have notes dropped from it. When two or more characteristics of the \textit{Suddhā jāti} were altered except for the \textit{nyāsa} (though it could be sometimes in the \textit{madhya sthāna} too), it was termed a \textit{Vikṛā jāti}. These were born through mutual combination (\textit{sāṁsarga}) of the \textit{Suddhā jātis}. These were eleven in number and their names and origin have been enumerated by Bharata.

\begin{tabular}{ll}
\textbf{Parent Jātis} & \textbf{Derived Jātis} \\
(\textit{Suddhā}) & (\textit{Sāṁsarga jāta} \textit{Vikṛā}) \\
1. \textit{Sādji} and \textit{Madhyamā} & \textit{Sādja-madhyamā} \\
2. \textit{Gāndhārī}, \textit{Sādji} & \textit{Sādja Kāśikī} \\
4. \textit{Sādji}, \textit{Gāndhārī}, & \textit{Gāndhāradīcya-vā} \\
& \textit{Madhyamā}, \textit{Dhaivaṅ}. \\
5. \textit{Gāndharī}, \textit{Paṅcamī}, & \textit{Madhyamodīcya-viili} \\
& \textit{Madhyamā}, \textit{Dhaivaṅ}. \\
6. \textit{Gāndharī}, \textit{Paṅcamī}, & \textit{Raktagaṅdharī} \\
& \textit{Saptamī} (\textit{Naiśādī})
\end{tabular}
7. Gāndhārī, Ārṣabhi  
8. Ārṣabhi, Pañcamī, Gāndhārī, Nandayanī  
9. Ārṣabhi, Pañcamī  
10. Gāndhārī, Pañcamī  
11. Śadja, Gāndhārī, Madhyamā,  
   Pañcamī, Naisādī.  

Since these had some characteristics of the Suddhā altered in them, they were termed Vikrīṭa; since they were born of combination, they were also Samsargajī. See also my A Historical and Cultural Study of the Nātyaśāstra of Bharata; fn 141, pp. 219-21.

131. Perhaps śadjasvaratvena is a mistake for śatsvaratvena. This would be closer to the text of Bharata.

132. Bharata speaks of four jātis which always had seven notes, i.e., they were pūrṇa jātis; four were hexatonic (śādava) and ten pentatonic: i.e., audvīva. Madhyamadīcyavā, Sajjakāśīkī, Kārmāravī, and Gāndhārapañcamī had all seven notes. Śadja, Āṇdhri, Nandayanī and Gāndhāroḍīcyavā were hexatonic. The pentatonic jātis of the śadja grāma were Naisādī, Ārṣabhi, Dhaivāti, Sajja-madhyamā and Sajjadīcyavā; the madhyamagraṁikī pentatonic jātis were Gāndhārī, Raktu-gāndhārī, Madhyamā, Pañcamī and Kāśīkī. However, Bharata also adds that those that were hexatonic could sometimes be rendered as pentatonic and vice-versa.

133. Here Abhinava discusses the aimśas which did not permit śādvita and audvīta.

134. A general rule that governed these jātis, was that in the rendering of śādvīta and audvīta of these jātis, the samvādis could not be dropped. Hence the jātis had to be rendered hexatonic or pentatonic in such a way so as not to effect the samvādīva.

135. The three jātis indicated by Gāndhārī etc., are Gāndhārī, Raktagāndhārī and Kāśīkī, all belonging to the madhyamagrāma. Here a samvāda existed between ri and pa. In these jātis, the hexatonic rendering was effected by the dropping of rṣabha.
However, when pa (which was indispensable in the madhyama-grāma) was the amśa, ri could not be dropped and then sādava rendering was not permitted.

136. Śadjodīcyavā belonged to the sadjagrāma where a saṁvāda existed between ri and dha. In this jāti, sādava was effected by the dropping of ri. This jāti had four amśas viz. sa, ma, ni, dha. When dhaiyata (which was indispensable in the ṣadja grāma) was the ruling amśa, ri could not be dropped because of the rule of saṁvāda.

137. He, i.e., Bharata sums up the seven amśas which prevent hexatonic rendering in certain jātis. These are ni, ga, pa, pa, ga, dha. In case of either ni or ga being the (ruling) amśa, the jāti Śadja-madhyaṃa cannot be rendered hexatonic. If paṅcama is the dominant amśa in the three jātis Gāndhārī, Raktārgāndhārī and Kāśikī then these jātis cannot be rendered sādava. If gāndhārī is the amśa in Śadī and dhaiyata in Śadjodīcyavā, then both these jātis cannot be rendered sādava.

138. No independent rationale can be discerned here, i.e., for barring aṇuvita with all four amśas (ṣa, ma, pa, ni) in these two jātis. It seems simply a matter of prescription in the Śāstras.

139. Possibly, Abhinava means the recounting of the number of amśas which do not permit sādava and aṇuvita.

140. Abhinava probably means sixty-three. That this is what he has in mind is obvious by the next sentence. By subtracting nine amśas from the total number of amśas he arrives at the number fifty-four.

141. The four ever pūrṇa jātis were Madhyodīcyavā (1 amśa), Śadjakāśikī (3 amśas), Kārmāravī (4 amśas) and Gāndhārapaṅcanī (1 amśa), thus giving a total of 9 amśas. In Śadjamadhyamā (ga or ni), Śadī (ga), Kāśikī (pa), Gāndhārī (pa), Raktārgāndhārī (pa) and Śadjodīcyavā (dha). These seven amśas prevented the sādavita rendering of these jātis. Thus subtracting 16 (=9+7) from 63 amśas, we are left with 47 amśas. It is these remaining forty-seven amśas which when used permit the jātis to be rendered as sādava.
142. The ever पूर्ण jātis have 63 aṁśas
   Ṣāḍava jātis have 47 
   Auḍuva jātis have 30 
   Jātis named 7 
   7 notes have
   147 aṁśas

With this total of hundred and forty-seven aṁśas both the grāmas can be obtained. See also Bṛhaspati ibid., pp. 100-101.

143. Probably what is meant is grāma rāga (not grāma and rāga) belonging to the popular dhruvā gāna system of singing. But as to what ‘may happen’ is not clear. Probably it may refer to the violation of rules regarding ṣāḍaviita and auḍuvita (which was the context earlier). Dhruvā gāna was not governed by such rigid rules.

144. This passage is quite cryptic and does not give clear reading. In the latter part, however, Abhinava seems to refer again to the twelve aṁśas which prevent auḍuvita viz., eight in Gāndhārī and Raktagāndhārī (sa, ma, pa, ni each), two (ga, ni) in Ṣāḍjamadhyamā and two in Paṅcanī (rī) and Kāśikī (dha) respectively.

145. Bharata clearly refers to the indispensability of only the madhyama– (NŚ. 28, 33; 28, 65). He does not say this about the other notes. But according to Abhinava there was another opinion also and in this context he (AB. NŚ 28, 34) quotes Dattila (Dattilam. 20), Viśākhilācārya and others. These theoreticians held the opinion that dhaivata was indispensable in the ṣāḍja grāma, paṅcama in madhyama grāma and madhyama in both the grāmas. They do not accept the opinion of Bharata that it was only madhyama which was indispensable.

146. As said, a peculiar feature of gāndharva was the indispensability of madhyama in both the grāmas. It seems to have been borrowed from sāmagnāna. Bharata speaks of this as a common feature of gāndharva and sāman music. "Madhyama is the chief
of all notes and is termed as indispensable - so it has been said in the rules of gāndharva and sāman” (28, 65).

The reason given by Abhinava for its importance in gāndharva and sāman is that it holds a position of equilibrium. Madhyama is the central note dividing the octave into two parts: Sa, ri, ga and pa, dha ni, the lower three being consonants to the upper three, Sa to pa, ri to dha and ga to ni. Between these two divisions, madhyama, the nucleus, stands alone and has no note left as its saṃvādī. Hence it is not to be dropped due to its solitary and central focal position.

In this context (the indispensability of madhyama) Bharata uses the word gāndharva kalpa. Abhinava interprets the term gāndharva kalpa to mean not only gāndharva but also grāma rāgas which were those forms of dhruvā gāna that were closest to the jātis. These i.e., grāma rāgas were born directly of the jātis in contrast to the bhāṣā, vibhāṣā etc., which were born not of gāndharva forms but out of grāma rāgas. Kallinātha explaining the significance of the name grāma rāga and its relation to ‘grāma’, connects this form directly with the jātis, “even though the grāma rāgas are not directly born of the grāmas but only by way of the jātis, yet they are less removed from the grāmas than such forms as bhāṣās, rāgas etc. Hence they are called grāma rāgas (Kalānidhi on SR. 2, 1-8-14). Hence in the grāma-rāgas, too, as in the jātis, madhyama is said to be an indispensable note. However, it did not have this position in other dhruvā forms such as bhāṣā etc.

147. The word ‘rakti’ has been translated by Dr. Mukund Lath as ‘musical charm’, which does not seem to do justice to its subjective, experiential implications.

148. Graha was the note used at the commencing of a melody: that the graha was the initial note of a melody is an accepted fact. The controversial aspect, however, is its relationship with the aṁśa. Is graha only similar to aṁśa, or is it in fact, identical with it? From the passage of Abhinava it is clear that though invariably
graha and ainśa were the same, there were some exceptions too, as in Nandayanī Jāti, hence each had their independent status too. Graha, being the initial note had a limited role, whereas ainśa was a much larger concept. It was the note which determined the form of a melodic structure and was the dominant note in it. The grahas specified for a jāti are exactly the same as their ainśas, except for Nandayanī.

149. ‘Sadgrahāḥ’ here does not make sense, hence the alternative reading ‘sadjograhāḥ’ is suggested. Sadja is graha, ainśa and nyāsa of Mālavakaiśika (Bṛhaddeśī, 346). Abhinava also says this while referring to grāmarāgas at the end of the chapter. The meaning, then, would be that in the various forms in which Mālavakaiśika is sung, all do not regularly have sadja as graha. (Hence the need to define graha and ainśa separately). In the jāti-gīna the graha and ainśa are invariably the same except for Nandayanī. However, this was not always so in the grāmarāgas, as is evident from the example of Mālavakaiśika as given by Abhinava.

150. This means that, ainśa is the note which governs the movements in the tāra and mandra octaves.

151. Ainśa is the most prolific note as compared to all others and, hence, it is the dominant note. ‘Svasvarāpekṣayā’ here, seems a mistake for ‘sarvasvarāpekṣayā’.

152. In relation to ainśa, other notes are established such as samvāḍī, anuvāḍī etc., and on it depend the five factors graha, apanyāsa, vinyāsa, sannyāsa and nyāsa. The ainśa is, however, in no way related to the vivāḍi note.

153. Even if some of the notes (not samvāḍī, anuvāḍī, but others apart from them) do not look in the same direction as the ainśa (i.e., are not associated with it), yet it may still impart charm to them, by a kind of covered withdrawal.

154. In verses 68–70 Bharata enumerates these ten characteristics of the ainśa. These are (1) Ainśa is that note (of the musical composition) in which lies the charm and from which is
generated the aesthetic form of the composition; (2) it determines the range of the mandra; (3) also the range of the tūra; (4) it is the most prolific note; it determines the (5) graha, (6) apanyāsa, (7) vinyāsa, (8) sannyāsa, (9) nyāsa; (10) it is the note which the others follow.

155. What Abhinava is trying to say, is, that this rule of ascent upto fifth of aṁśa, pertains only to notes vibrating in the head and heart, i.e. the tūra and mandra. If it is applied to the madhya saptaka (i.e., ascent up to the fifth note of the aṁśa in the middle octave), then it would greatly contradict practice. In the madhya saptaka all notes are to be taken and the restrictive rule is to be applied only in the lower and higher octaves.

156. Here Abhinava comments on the movement of the tūra. He says that if sadja was the aṁśa, then, starting from the sadja itself one moved upto the fifth note, i.e., sa, ri, ga, ma, pa. This was if one could stretch the voice so high. There was no fault in going upto a note lower, but it was never to be beyond the fifth note. With rṣabhā as aṁśa, one could move upto tūra dhaivata, and with gāndhāra as aṁśa upto tūra niṣāda. With ma, pa, dha, ni, the maximum permissible movement was the niṣāda of the higher octave. This meant that the aitiṣṭāra was never to be taken. The jāti Nandayanī was an exception to the rule of the tūra movement. In the Nandayanī, the movement in the higher octave was confined only up to the first tūra note, i.e., the tūra sadja.

157. In NS 28.24, Bharata singles out two pairs of notes ri-ga, and dha-ni as being vivādis. It is perhaps because of this vivādirva that Abhinava talks of lack of rakti here?

158. How would the tūra movement be calculated in jātis which were hexatonic and pentatonic and which omitted notes? The rule was, that, as regards such jātis, while determining the upper limit of the higher octave, the omitted note was also to be counted. These rules about the tūra limit pertained only to the jātis of gāndharva and not to grāma rāgas.

158(a). There were three options for the extent of movement in the lower octave. One possible limit for the movement in the lower octave
was the amśa note itself in the manda saptaka. Another option for the lower limit was the nyāsa svara. Yet another alternative for the limit of the lower movement was the note beyond the nyāsa, for example, if gāndhāra was the nyāsa, one could move down up to the ṛṣabhā.

158(b). Here, the unedited text reads ‘laṅghanabhyāyoḥ viṣam;’ the edited text has ‘laṅghanābhyāyoḥ viṣam;’ the proposed reading is ‘laṅghanānabhyāsasyayoh’ where viṣam does not make sense and so is omitted.

159. Alparva was of a note which was weak, or used rarely or omitted. The alparva of a note in any jāti could be effected in two ways, viz., by laṅghana and by anabhyaśa. Laṅghana was effected by gliding over a note in such a manner so as to leave it unemphasised, and, there by, rendering it subordinate to the emphasised note. Anabhyaśa was the avoiding of the repetition of the note. What was the difference of context? When did the alparva operate through laṅghana and when by anabhyaśa? Abhinava has an answer to this. In the pūrṇavasthā of the jāti (where no note was to be dropped), then alparva was effected on the weak note through laṅghana, Anabhyaśa operated on notes that were not potential amśas (parīyāṃśa). He gives the example of the jāti Ṣadṛ, where, anabhyaśa operated on the anamśas, niṣāda and ṛṣabhā. However, it could not operate on the graha and samvādi notes.

160. Bahutva was the prolific use of a note. This could be effected in two ways, viz., by abhyāsa and by alaṅghana. The former meant frequent repetition of the note.

Alaṅghana meant, not skipping over a note while rendering the jāti-sāncāra.

The strong notes in a jāti, were, obviously the amśa, the vādi and the samvādi. Apart from these inherently strong notes, the other notes on which bahutva operated were the parīyāṃśas (alternative amśas) and notes which even though not samvādi were strong. Bharata has not mentioned the term parīyāṃśas, but Abhinava has.
160(a). Some of the text is missing here, but it seems that Abhinava is trying to define the *antaramārga*. The *antaramārga* manifests the *jāti*. Where the *āmśa* note is predominant in a group (dala) of selective notes, the *saṁvādis*, too, are strong, the *anuvādi* notes follow, *alpatva* operates on weak notes and *bahuva* on strong notes; such a play and interplay of notes is called the *antaramārga* of the *jāti* and helps to unfold or manifest the nature or form of the *jāti*.

161. See note 132.

162. See notes 140, 141, 142 and 144.

163. A rendering with four notes was only possible in *dhruvā gāna*, but was not permissible in *gāndharva* music. Only heptatonic, hexatonic and pentatonic renderings were possible in *gāndharva* music.

164. In all the *jātis*, *graha* and *āmśa* were the same note (*NS*.28,67). *Nandayanī*, however, seemed the only exception. In verse-79 of this chapter Bharata gives *pañcama* both as the *graha* and *āmśa*. However, in another place (verse-134) he says that the *gāndhāra* should always be made the *graha* and *āmśa*. Mataṅga (*Bṛhaddeśi*. 275), and, quoting him Śāṅgadeva (*SR*. 1,7,107-108), too, explicitly state both the options, i.e., (i) *pa* as *āmśa* and *graha* (ii) *ga* as *graha* and *pa* as *āmśa* - "Nandayantyām pañcamom 'ṁśo gāndhārastu grahah smṛtah // Kaścītya pañcamah proktō grahō 'syām gītavedibhiḥ // Abhinava (AB on NS. 28. 67) mentions gāndhāra as *graha*, although here (ibid. 28,79) he gives it as an option to be accepted. Āttila (*Dattilam*,85) however, gives only gāndhāra as *graha*.

165.

<table>
<thead>
<tr>
<th><em>Jātis</em></th>
<th>Total no. of <em>āmśas</em> in each group.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Group of one <em>āmśa</em> <em>jātis</em></strong></td>
<td></td>
</tr>
<tr>
<td>1. <em>Madhyamodācyavā</em></td>
<td></td>
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<tr>
<td>2. <em>Nandayanī</em></td>
<td>3</td>
</tr>
<tr>
<td>3. <em>Gāndhārapañcamī</em></td>
<td></td>
</tr>
</tbody>
</table>
Jātis

Total no. of aṁśas
in each group.

Group of 2 aṁśa jātis
4. Dhaivalī
5. Pañcamī
6. Gāndhārodcīcavā

Group of 3 aṁśa jātis
7. Ārṣabhi
8. Niṣādinī
9. Śadjaśānikī

Group of 4 aṁśa jātis
10. Śadjođīcīcavā
d. Kārmāravī
12. Āndhrī

Group of 5 aṁśa jātis
13. Madhyamā
14. Gāndhāri
15. Raktgāndhāri
16. Śādjī

6 aṁśa jāti
17. Kaiśikī

7 aṁśa jāti
18. Śadjamadhyamā

Total = 63 aṁśas

166. Vyapadesa means designation. Vyapadesin is one that is designated. Vyapadesavadhāva enables one to treat the object in accordance with its designation. Thus, a jāti is here called a gaṇa because it is treated as belonging to a designated gaṇa having a particular number of aṁśas.

167. Bharata (NS 28, 96-97) prescribes a saṅcāra or movement of saḍja and gāndhāra as also śaḍja and dhaiwata in the jāti Śaḍjī. The commentary on the Brhaddeśi (251) also says the same -
śādgāṇḍhārayoh śājadhāivatayōśca saṁgatiḥ, gaṇḍhāro

tīvela-pādītvāt parsparagamanam ca saṁgatiḥ.' Kalinātha, the
commentator of the Saṅgitaratnākara defines this movement
more specifically. He says "the saṅgati, here, should be of sa-ga
and sa-dha". Here śādja has to be associated with gaṇḍhāra and
dhaivata, both of which happen to be removed from it by one
note (thus : sa (ri) ga, and dha (ni) sa). This association (of notes)
should be aesthetically charming. The saṅgati should be thus :
either sa ga sa ga sa dha sa or ga sa ga sa dha sa - 'sagayoḥ
sadhayoścātra saṁgairiti. Atra śādjasya gaṇḍhārenaikaṁantaritena
ūdṛśenaiva dhaivatena ca yatvāraññi sambandhaḥ saśagasasadhastēi
gasagasadhasetī vā kāryah.'

Kalanidhi on SR, 1,7,61.

168. The jāti Śādjī has five aṁśas viz, sa, ga, ma, pa, dha. It had 2
forms; viz, the heptatonic and hexatonic and as such would have
a total of 10 aṁśas. Śādji was rendered hexatonic by omitting
the note niśāda. However, when Śādji had gaṇḍhāra as aṁśa, it
could not be rendered hexatonic, because ni as a samvādī could
not be omitted. Consequently Śādji could be rendered hexatonic
with only 4 aṁśas (not five) viz, sa, ma, pa, dha. Hence, in
practice there were only a total of 9 (not 10) aṁśas in both the
śuddha and viṅka forms. The Vṛtti on Brhaddeśī 251.

also says the same-

śādji (dvī) vidhā niyasaṁpūrṇā śādadā ceti.............śuddhā
viṅkaśe pañca pūrṇaśca tāvārah śādajaḥ gaṇḍhāreṁse
śādavāpavādiai,................. śuddham pariśyajya caturvidhā
śādji viṅkaḥ bodhyāyā.

169. Just as the recitation of Vedic mantras used as formulae (nigada
stuti) or while reciting mantras during the kindling of sacrificial
fire (sāmidhenti), there is an invisible or transcendent effect
(adṛṣṭapāla), similarly also, th. performer of gaṇḍharva music
attains adṛṣṭa phala.

170. Some technical terms pertaining to tāla have been mentioned
here, viz., kalā, kalāpāta, caccatputa, catuskāla, vārtika mārga
etc. Kalā was the basic unit of time - measure in ancient tālas. (For further details see notes 35 and 36). The beats could be sounded and unsounded. Pāta literally meant a sounded beat. The basic structures of tāla were classified into two basic groups, a dupla arrangement and a triple arrangement. Thus, caccatputah and cācāputah were the two basic tāla-prototypes. Bharata terms them yonivādyā (NS 31.7), because they were the base on which were constructed other tālas. For further details of these two see note 16. Bharata speaks of three layas or tempos viz., druta or fast, madhyā or middling and vilambita (slow). These corresponded to the three mārgas; citra mārga (druta laya), vṛttā or vārtika mārga was in madhya laya or medium tempo and the daksīna mārga related to vilambita laya or slow tempo. In the three mārgas, there were three different styles of applying the kalās. Thus, in the citra mārga, the style of applying the kalā was ekakalā, i.e., for eg., in the caccatputah tāla it would be-

S S S S - Here the mode of single kalā was used. In
1 1 1 1
(kalās)

the vārtika, the dvikalā mode was used -

Pāribhāṣic mātrā - (see note 36)

for eg : SS  SS  SS  SS  - dvikalā caccatputah
1 2 3 4

pāda mārgas (see note 36)
1

In the daksīna mārga, the catuṣkālā mode was used.

Pāribhāṣic mātrā

for eg : SSSS  SSSS  SSSS  SSSS  - catuṣkālā -
1 2 3 4

pāda mārgas  caccatputah

The point which Abhinava is trying to make, is, that in the singing of this jāti (probably Nandayani only, to which he has referred to), it is sung in caccatputa tāla. The Śādhī is sung in the pāncapāṇi tāla (Brhaddeśi Vṛtti. p.70; SR 1.7.62) which was a
different mode of ṭāla, the popular practice was to render it in the vārtika mārga, which meant medium tempo. The ṭāla, too, was the basic, ordinary caccatpatah ṭāla. He goes on the say that (theoretically) the real application should have been the catuṣkālā mode (i.e., daśaṇa mārga), however, it is not popular in actual practice. The catuṣkālā mode would have been an extremely vilambita form or slow tempo, perhaps that is why the vārtika mārga or medium tempo was preferred by people by the time of Abhinava.

171. Gāndharva music consisted of jāti singing and was distinguished from dhruva-gāna which consisted of grāma rāgas. The jāti gāna itself had 3 parts: the pada (words), svara (notes) and ṭāla (time measure). The svarabhāga consisting of svara and sāṃskṛta and prakṛta pada or words was well known. However, the ṭāla part of gāndharva music was extremely complicated. The three basic ṭāla-structures - caccatpatah, cācapatah and paṇcapāni helped in building the structure of large, elaborate and complex ṭāla forms such as the vardhamāna, seven gūtakas etc., which have no parallel in present day ṭāla. Vardhamāna was made up of a combination of ṭāla constituents such as āśāritas (NS, 31,69). It consisted of four āśāritas viz., kaniṣṭha, layāntara, madhyama and jyeṣṭha. The different āśāritas differed as regards the words and laya. Bharata (ibid.31,156) says that the vardhamāna was so named since it increased constantly as regards kalās (from 9 to 17 to 33 to 65) words and laya (from ekakāla to dvikāla to catuṣkāla - though in effect the speed is decreasing). The vardhamāna was the ṭāla form which accompanied the tāndava dance performed during the pūrvarānga or the preamble of the play. The gūtaka was a complex ṭāla - cum-melody structure. Its main importance, however, lay in its complex and elaborate ṭāla. The seven gūtakas were: madraka, ullopyaka, aparāntaka, prakāri, Owenaka, rovindaka and uttara. They could be rendered in the ekakāla, dvikāla and catuṣkāla modes.

For further details of vardhamāna and gūtaka see my A Historical and Cultural Study of the Nātyaśāstra of Bharata.
pp.259-269. Troṭikā, mentioned here, seems a type of desī composition; set to a desī metre. Śāṅgadeva refers to a Tūtakaprabandha. SR.2,4,244-45

172. Dhruvā gāna was ancient stage music. Five types of dhruvās have been enumerated by Bharata yiz. prāveśikā, ākṣepikā, prāṣādikā, antarā and naiśkrāmikā (NS. 32, 310-315) The dhruvās suggested acts and moods of different characters in a play, and this was suggested by the contents of the songs, as well as their metre, language, tempo and āla. Particular types of dhruvās were to be rendered on particular junctures. The entrance and exit of characters was indicated through the prāveśikā and naiśkrāmikā dhruvās respectively. If there was a sudden disturbance in the prevailing rasa of the scene, by the imposition of a new element, then the ākṣepikā dhruvā was employed. The prevailing rasa which had been disturbed was once again purified and stabilised by the prāṣādikā dhruvā. The antarā dhruvā was sung to cover up a fault or mistake by the actor during the actual enacting of a play.

173. Dhaivata is the saṁvādī of ṛṣabha in the ṣadja-grāma. Here, in the ṣadja-grāma, dha is an indispensable note, i.e., it can never be dropped. Hence in the Śadjaḍicayā jāti, there is no hexatonic rendering with dha as aṁśa. Consequently, there are only three hexatonic renderings - with sa, ma or ni as aṁśa. Śāṅgadeva, too, says - 'dhaivatā mśe na sādavam' (SR. 1,7,82).

174. Śāṅgadeva explains that ni is alpa or rare, except when ga is the aṁśa, or when it (ni) is vāḍī. niralpo' mśādgādṛte vādūnām vinā' (ibid.1,7,86)

175. The Vṛtti on Brhaddeśī. 251 (p.72) elucidates that the saṅcāra in this jāti is according to one's own discretion, as long as it did not violate the rules of the grāma - 'grāmāvirodhenā yatḥeṣṭam saṅcāra' The Dattilam, 73., also says the same. This is probably explained by the fact, that, since there were as many as seven aṁśas in this jāti, it could be sung in a multiplicity of ways.

176. Bharata (NS.28,115) and Abhinava both refer to a typical movement in the Gāndhārī jāti 'from ṛṣabha to dhaivata' ('ṛṣab-
haddhaiva 

However, all others refer to this movement as being from ‘dhaivata to rśabha. ‘dhaivatāḥ rśabhum’ (Datt.
tilam.75), says Dattila. The Vṛtti on Brhaddeśī, 251 (p.73) refers
to the association of dhaivata and rśabha ‘dhaivatārśabhayaḥ
saṅgatih’. However, it also says, ‘ma pa ri dha iti prayogaḥ
kadācidapi na syāt’. It is possible that he means movement from
dha to ri. Śaṅgideva also refers to movement from dhaivata to
rśabha............dhaivatārśabhahm va rja‘ (S.R. 1,7,67).

177. The jātis Gāndhārī and Raktagāndhārī shared many common
characteristics. What then was the difference ? Firstly, the notes
niṣāda and dhaivata (despite the fact that dha was a lopya svara)
were strong in Raktagāndhārī. Secondly, there was a special
movement between sa and ga. This particular sa-ga movement
was to be made without sounding the note rśabha (NŚ.28,117).
Abhinava explains, that, in moving from sa to ga and back,
rśabha should be skipped, thus bringing these two notes
together, Finally, the apanyāsas of the two jātis were different.
Gāndhārī had sa and pa as apanyāsa, whereas Raktagāndhārī
had ma as apanyāsa.

178. There seems to be a mistake here. Bharata specially says that this
jāti could not be rendered auḍuvita i.e.,pentatonic (NŚ.28,118).

179. The jāti Gāndhāroḍīcyavā had much in common with the jāti
Śadjoḍīcyavā. Both had the same apanyāsas, hexatonic rendering,
mutual saṅcāra of aṁśa notes - and prolific use of manda
gāndhāra. However, Śadjoḍīcyavā had four aṁśa notes - sa, ma,
dha, ni and Gāndhāroḍīcyava had only two - sa nd ma, and even
in this, aṁśa by ṣadja was more frequent. Moreover,
Gāndhāroḍīcyavā did not permit pentatonic rendering. Even
though the antaramārga (calana) in both the jātis had the mutual
association of aṁśa notes, yet in the actual rendering a difference
would inevitably come out in the antaramārga. In
Śadjoḍīcyavā it would be the mutual saṅcāra of four aṁśa notes
viz., sa, ma, dha, ni, and in Gāndhāroḍīcyavā, it would be the
saṅcara of only two aṁśa notes, namely, sa and ma.
180. Dattila (Dattilam, 80) and Śāṅgadeva (S.R. 1,7,75) give three apanyāsas viz., ri, pa and ni.

181. The reading ‘sadjamadhyamayorāṃsatvād’ should be corrected to ‘sadjamadhyamayorānanāṃsatvād’, since sa and ma are not anāsas, but anāṃsas in this jāti. Sa, ma and ga are particularly weak in this jāti; sa and ma, due to their being anāṃsas, and ga because it is lopya.

182. The Asiatic Society edition gives a saṅcāra between madhyama and rṣabha in this jāti; ‘Saṅcāram madhyamasya rṣabhasy ca’ (NŚ. A.S. ed. 28,133). However, the reading in the Gaekwad edition has a pāṇcama-rṣabha saṅcāra. Abhinava’s commentary seems to lend support to the reading in the Asiatic Society ed - ri ma (pa) ityanayoranyonyasaṅgatīth (AB on NŚ,28,126). The bracket has been added by the editor and does not form part of the manuscript reading. Moreover, while commenting on verses 127-128, Abhinava clearly states that Bharata speaks of saṅgati between ma and ri - ‘uktam madhyamārṣabhasaṅgatirnīṣādād-gāndhāra iti paṅcanyām’ (AB on NŚ. 28,127-128).

Matanga, Dattila, Śāṅgadeva and Kumbha, too, speak of madhyama-rṣabha movement.

   a) madhyamārṣabhasyā saṅgatiḥ. Brhaddeśī. 218.
   b)......madhyamārṣabhasaṅgatiḥ. Dattilam. 80.
   c) rimayaḥ saṅgatiḥ. S.R.1,7,73.
   d) rimayaḥ saṅgatiḥ kāryāḥ. S.Śā. 2,1,4,258.

Acarya Brihaspati opines that since ri-pa were saṃvādi (in the madhyama grāma), why should Bharata mention their saṅgati specifically. Obviously pa is an editing mistake for ma-Brihaspati, Bharata Ke Saṅgīta Siddhānta Ka Itihasa ān on p.103, Ga-ni was a secondary movement. Bharata says it was less frequent (NŚ. 28,126). Abhinava says that this saṅgati took place when this jāti was pūrṇa (for obviously these were the two notes dropped in the hexatonic and pentatonic renderings).

182(a). Gāndhārapaṇcami was born of a combination of Gāndhārī and Paṇcamī jātis, hence it has the saṅcāra of both the jātis.
Gāndhārī had a ri-dha movement. Pañcamī had two saṅcāras—a primary one between ma and ri and a secondary one from ni to ga. Gāndhārapañcamī included all these movements.

183. Āndhārī had a typical movement of ri-ga. There also seems to be a saṅgati of ni and dha. This is not made clear by Bharata. However Mataṅga and Sāṅgadeva state it clearly.

.............................. rigayornidhayostathā //

sangatiḥ............../ Brhaddeśī 172-173.

also S.R. 1,7,105.

184. The text as printed suggests an opposite sense, but leads to a contradiction. The text, therefore, needs to be amended so that ‘rakṣataulya’ is read as ‘rakṣitulya’. This amendment has been adopted by Dr. Mukund Lath, but he has not specifically justified it. (A Study of Dattilam. p.290)

185. ‘anamṣāḥ iḥabhuyah’ (anamṣas are less) should perhaps be ‘anamṣāḥ iḥabhuyah’ (anamṣas are prolific). In fact, in the next sentence, Abhinava quotes Viśākhīcārīya, saying that the latter held that anamṣas were prolific in this jāti. Mataṅga also says the same – ‘Bahavo niaramārgatvādanamāṁśāḥ parikārtītāḥ’ (Brhaddeśī, 268). Sāṅgadeva repeats exactly the same (S.R.1,7,101).

In fact, Kallinātha, the commentator of SR, raises a pertinent question in this context: If both the aṁśas and non-aṁśas were to be dominant in this jāti, how then were they to be distinguished from each other? He answers by saying that, the aṁśas in the antaramārga were emphasized in the sthāyi-varṇa (sthāyīvena) and the non-aṁśas were emphasized in the saṅcārī-varṇa (saṅcārīvena).

186. At the end of this chapter, Abhinava quotes a long passage in which grāma-rāgas are traced to their parent jātis. The Vṛttikūra of Brhaddeśī also says that grāma-rāgas are born of jātis and he ascribes this statement to Bharata.

"jātisambhūtatvādgrāmarāgaṇāṃmiti” – Vṛtta on Brhaddeśi,

321. Kallinātha, too, says the same (Kalānḍhi on S.R.2,1,8-14).
In the context of explaining the significance of the term grāma of the word grāma-rāga, he says, that, though grāma-rāgas are not born of grāmas but of jātis, yet, compared to forms such as bhāsās, rāgas etc., they are less removed from grāmas, hence the name grāma-rāga.

"Grāmayorjātiyavavadvēnnotpannānāmapi bhāsārāgād-vapekyāpvyavadhānālpñetvēṣām grāmarāga-vatvābādēsaḥ" (Kalā on ŚR.I.C.) Abhinava, too, says "grāma-rāgas, because grāma means a collection of jātis and connected with that are the excellences of entertainment and raktyatisaya" - (Atha eva hyete grāmarāgā ityuktah grāmo hi jātisamāhastasya sambandhino raktyatisaya iti - AB on NŚ.29,8).

Abhinava includes grāma-rāgas in the forms that were close to gāndharva (gāndharvakalpa. NŚ. 28,65). In fact, the Vṛtti on Brhaddeśī 364, quotes a passage of Kāśyapa which ascribes to the grāma-rāgas the same ten lakṣānas which characterise the jātis namely, amśa, nyāsa, sādava, auḍava, aipatva, bahutva, graha, apanyāsa, mandra, tāra. Yet, even though close to the jātis, the grāma-rāgas did not belong to the gāndharva system, but, to the popular, freer system of music termed gāna; their ultimate purpose was not adṛṣṭa or transcendental merit (as in gāndharva), but to produce pleasure and entertainment. All the grāma-rāgas used the antara-gāndhāra and kākalī nīśāda prolifically.

The mixed drink has been mentioned elsewhere too (chapter.32). Since miśrageya, i.e., grāma-rāgas were born through combining various elements of various jātis, they were analogous to pānaka (a popular mixed drink of the period). However, just as the pānaka, though made by a mixture of spices had a flavour of its own, similarly, the mixed forms, though born of jātis, were new and independent musical forms, with characteristics peculiar to them and different from the forms they were derived from. However, the parent jāti could always be traced by discerning the jāti or jātis whose structure dominated the rāga form.
188. Šadja-grāma here denotes not only one of the grāmas, but is also the name of a grāma-rāga. Nānyabhūpāla in his Bharatabhāṣya (2,6,82-86) also gives Šadja and Šadjamadhyamā as source jātis, quoting ancient authorities like Kāśyapa and Nārada. Sāṅgadeva (SR.2,2,27-29) however, gives only Šadjamadhyamā as the source jāti. Both say that the rāga is heptatonic and give šadja as aṁśa svāra. Interestingly enough, Sāṅgadeva says that the tāra šadja is graha and aṁśa of this rāga. Šadja was also nyāsa and apanyāsa. It was sung to the Uttaramandrā mūrcchanā (beginning with sa). It was adorned by kākali and antara notes and Nānyabhūpāla says that there was a tremolo of dhaivata (dhaivataḥ kampito yatra........). It was sung during the rainy seasons, and in the first quarter of the day. The rasas were vīra, raudra and adbhuta.

189. Sāṅgadeva (SR. 2.2,67) gives Gāndhārī, Madhyamā and Pañcami as the source jātis of this grāma-rāga. While Šadja-grāma is termed as an ancient grāma-rāga (prākprasiddhagrāmarāga), Madhyama-grāma (grāma-rāga) is termed as ‘adhunaprasiddha’ currently well-known rāga. The rāgas described by him under this class must have become popular by the 13th century, i.e., early medieval period. Sāṅgadeva (SR. 2.2,67-69) says that it had manda-šadja as graha and aṁśa, used the kākali note, sau-vīra mūrcchanā. It was used in the mukhasandhi (of the nāṭaka), was sung in summer, in the first quarter of the day and was used in the hāsyā and śrīgāra - rasas.

190. The Vṛtti on Brhaddeśī (p.89) says that this rāga belongs to the madhyama-grāma- ma is aṁśa and nyāsa. Tāra ma is the graha. Ga is weak, and kākali and antara notes are used. Ma is vādi, sa is saṁvādi, ri-pa anuvādi. There is no vivādi. It is heptataonic, and is used in śrīgāra and hāsyā rasa.

191. The Vṛtti on Brhaddeśī (I.e.) gives sa as aṁśa, ma nyāsa, weak ga-ni and born from Šadja-dicyavai U jāti.

192. In the AB, Dhaivata and Šadjamadhyamā are given as the source jātis of rāga Kāśikamadhyā. Nānyabhūpāla also refers to
Dhaivati and Ṣādjamadhyamā (BB 2,6,189), and quotes Kāśyapa, who gives the same source jātis (ibid. 2,6,191). Mataṅga (Brhaddeśī, 320) and also Ṣāṅgadeva (SR. 2,2,97) however, give Kāśikā and Ṣādjamadhyamā as source jātis, and this seems more logical. This rāga belonged to the ṣadja-grāma.

Ṣāṅgadeva (SR. 2,2,97-98) says that ri-pa were omitted, it had a weak ga and kākaṁ note, was utilised in the nirvahaṇa sandhi and vīra, raudra and adhobhuta rasas.

193. Brhaddeśī. 319-320; BB. 2,6,88-89; SR. 2,2 21-23. This rāga is employed in the vīra and raudra rasas and during the garbha sandhi.

194. This rāga belongs to the madhyama grāma. It is sung in the winter season and used in the nirvahaṇa-sandhi. SR.2,2,30-32; Brhaddeśī, 321-322; Vṛtti on ibid.

195. Grāma-rāgas were classified into categories according to their styles of rendering. Ṣāṅgadeva (S.R.2,1,2-7) enumerates five types of gūtis, viz, Sudhā, Bhinnā, Gauḍī, Vesārā and Sādhāraṇī. In the Sudhā style the melody was rendered in a clear and simple style and was gentle and soft. The Bhinnā style was a complex one with subtle notes and gamakas. The Gauḍī style was characterised by the use of sharp gamakas pervading all the three octaves. It was beautified by the use of ohāri or lalita svaras. This meant the use of trembling notes in the lower octave rendered in fast speed, as also the use of hakāra. Vesārā or Rāga-gūti was characterised by a brisk and fast style and the Sādhāraṇī was a mixture of all four. These seven rāgas here, viz, Sādja-grāma, Madhya-grāma, Pañcama, Sudhāsaśādava, Kāśikamadhyā, Sudhhasādharita and Kāśika, all belonged to the Sudhā style of gūti. These dhrutā gūtis were very different from the gāndharva gūtis in both name and nature.

196. Brhaddeśī. 324; Vṛtti on ibid. 324; S.R. 2, 2, 79-81 Bhinnāśadja belongs to sadja-grāma. The pentatonic rendering is done by omitting ri-pa. It is used in the prāveśīkī gāna, for example the entrance of the hero engaged in hunting. It is used with the
Uttarāyayāṁ mūrcchanā and sung in the Autumn (Hemanta) season.

197. ‘Śrutibhinnaḥ’ Brhaddeśī, 331. The Vṛttikāra explains this to mean that niṣāda obtains two śruts from the catuḥśrutika paṅcama. But the difficulty is, how can niṣāda obtain two śruts from the triśrutika paṅcama of the madhyama-grāma (this grāma-rāga obtained from the madhyama-grāma)? The Vṛttikāra justifies it by giving the example of Bhinna Kaiśika rāga, where too, it seems that the triśrutika paṅcama undergoes such a change - ‘catuḥśrutēḥ paṅcamasya yadā śrutidvayam igrhnāti niṣādāḥ tadāsau śrutibhinno’ bhidhiyate. Nanu madhyama-grāma paṅcamasya triśrutīkatvā kathāṁ śrutidvayam igrhnāti niṣādāḥ. Ucyate Bhūtapūrvanyāyena catuḥśrutitatvamāśritya lopaḥ kṛtaḥ śadja-grāme, evamatrāpi bhaviṣyatīti na doṣaḥ’

Vṛttī Brhaddeśī, p. 91.

It may be noted, that, in contrast to the dhruvā-gāna, such a change in the triśrutika paṅcama of the madhyama-grāma would never have been permitted in gāndharva singing.

This rāga was used in karuṇa rasa (SR. 2, 2 35–37).

198. This Kaiśikamadhyama is the Bhinnakaśikamadhyama, and is different from the aforesaid which was Śuddhakaśikamadhyya. Śāṅgadeva (SR. 2, 2, 33–35) does not mention the weak gā-nī, but in fact terms it as pūrṇa. Mataṅga (Brhaddeśī-328) says it is full of gamakas in the mandra sthāna.

199. The Brhaddeśī 325–26, says it was used for the entrance of the sutrādhāra - ‘sūtradhāra-praveṣena’. In the Kuṭṭinēmatam (880) of Dāmodaragupta, where the staging of the first act of Ratañvalī is described, we have an actual instance of the rāga Bhinnapaṅcama being played at the entrance of the sūtradhāra.

The Vṛttī on Brhaddeśī (p.89), has an interesting passage - paṅcamaśya sthāne sthāne vivāditvena gṛhitō bhavati paṅcamaśyasamvāditvena (?) varjyate kādācidasau Bhinnapaṅcamaḥ svarabhinnō bhidhiyate - i.e., from place to place.
pañcama attains vividitva. Sometimes, pañcama abstains from its sanvādīvita (i.e., with ṣabha) and the note is said in a different manner, hence Bhinnapañcama. Now, the Bhinnā style was characterised by complex, subtle notes. Here is an example. Since sometimes pañcama sounded in a different manner in Bhinnapañcama, it meant that the śrutis in the triṣrutika pañcama must have sometimes varied and hence the differing nature of the note. It is, then, understandable why pañcama attained vividitva from place to place. For the same reason, sometimes it does not have sanvādīvita with ṣabha. It may be noted, that, for this reason, ṣabha was a weak note in this grāma-rāga.

200. Abhinava has mentioned Kārmāravi and Śadjamadhya as the source jāitis of Bhinnakaiśiṣka. However, all others, Vṛttī (Bṛhaddeśi, 330), Saṅgītaratnavākarā 2, 2, 37, mention Kaiśikī and Kārmāravi as the source jāitis of this rāga. This rāga belonged to the madhyama grāma.

201. What Abhinava means, is, that these five are included in the Bhinna-gūti. These five grāma-rāgas are Bhinna-Śadja, Bhinnanaīna, Bhinna Kaiśikamadhyama, Bhinnapañcama and Bhinnakaiśiṣka.

202. Mataṅga (Bṛhaddeśi, 334-35) only says (vīra) hitah pancamena tu; the Vṛttikāra commenting says ‘pañcamaraḥhito’ yam, saśvārah; and finally Sarṅgadeva, too, says ‘pañcamajjhitaḥ’ (SR. 2, 2, 43). However, Nānyabhūpāla says ‘svalpausaptamapañcama’ (BB. 2, 7, 166). He quotes Kaśyapa ‘tānpancaṃcamaṣaptamaḥ’ (ibid. 2, 7, 168) and strangely enough, even cites Mataṅga to support his point ‘svalpa pañcamaṣaptamaḥ’ (ibid. 2, 7, 169).

This rāga was used for vipralambha śṛṅgāra rasa and was used for vigorous dancing (udbhataṇāye, udbhate nātane) - Vṛttī on Bṛhaddeśi. 334; SR. 2, 2, 44-45.

203. Abhinava gives Dhaivaṭī and Madhyama as the source jāitis which seems to be a mistake. The Bṛhaddeśi. 336, BB. 2, 7, 167-
note or a dviśrutika note, if either are raised or lowered by even a single śruti, then it will create discordance, since a five śruti or a single śruti note is not possible.

In another place (AB on NŚ, 28, 27), Abhinava discusses the tremolo of the triśrutika pañcama of the madhyama-grāma. He speaks of three types of tremolos - kampita, kharita and recita.

63. Vādi, samvādi, vivādi and anuvādi were the four terms for four different kinds of notes to be found in jāti singing of gāndharva music. Bharata equates the vādi with the aṁśa—the predominant note in a jāti. Bharata says, that, notes which have an interval of nine or thirteen śratis between them are mutually samvādi or that they have a natural harmony.

The meaning of vivādi in the context of present day Indian music is that note which is omitted in a certain rāga, or, that which brings about discordance. The concept of vivādi in gāndharva seems to have been different. As regards vivādi, Bharata says, that, "those which have two śruti intervals are termed vivādis such as ri and ga, dha and ni. Thus, particular notes have not been singled out and described as vivādis to particular jātis. Instead, two pairs of notes, ri and ga, dha and ni are described as vivādis to each other, ga being at a two śruti interval from ri, and so also ni from ga.

The concept of anuvādi seems to be, that which is not vādi or samvādi, but also not vivādi.

64. Here, Bharata enumerates different elements of a jāti. Nyūsa is the concluding note of the melodic structure. Apanyūsa occurred at the end of smaller parts, within the melodic structure. Each jāti had specific notes prescribed as nyūsa or apanyūsa for them. Sannyūsa was the concluding note of the first vidarśa (a subdivision of the melodic structure).

65. There were eighteen jātis which were sub-divided into two-Śuddha and Vikṛtā. Śuddha jātis were those which were named after the seven svaras, and that very note after which the jāti was
pañcama attains vivādītva. Sometimes, pañcama abstains from its saṅvādītva (i.e., with ṣabha) and the note is said in a different manner, hence Bhinnapañcama. Now, the Bhinnā style was characterised by complex, subtle notes. Here is an example. Since sometimes pañcama sounded in a different manner in Bhinnapañcama, it meant that the śruti in the triśrutika pañcama must have sometimes varied and hence the differing nature of the note. It is, then, understandable why pañcama attained vivādītva from place to place. For the same reason, sometimes it does not have saṅvādītva with ṣabha. It may be noted, that, for this reason, ṣabha was a weak note in this grāma-rāga.

200. Abhinava has mentioned Kārmāravī and Śadjamadhyā as the source jātis of Bhinnakaisika. However, all others, Vṛttī (Brhaddeśī, 330), Saṅgītaratnākara 2, 2, 37, mention Kaisīkā and Kārmāravī as the source jātis of this rāga. This rāga belonged to the madhyama grāma.

201. What Abhinava means, is, that these five are included in the Bhinna-gūti. These five grāma-rāgas are Bhinna-Śadjā, Bhinnatāna, Bhinna Kaiśikamadhyama, Bhinnapañcama and Bhinnakaisika.

202. Matāṅga (Brhaddeśī, 334-35) only says (vīra) hitah pancamena tu; the Vṛttikāra commenting says ‘pañcamaraḥito’ yam, saṣṭvāraḥ; and finally Śrīṅgadeva, too, says ‘pañcamo jīhitah’ (Sr. 2, 2, 43). However, Nāyabhūpāla says ‘svalpau sap-tamapañcama’ (BB. 2, 7, 166). He quotes Kaśyapa ‘ḥīnapañcamasaptatamā’ (ibid. 2, 7, 168) and strangely enough, even cites Matāṅga to support his point-‘svalpapañcamasaptatamā’ (ibid. 2, 7, 169).

This rāga was used for vipralambha śrīṅgāra rasa and was used for vigorous dancing (udbhataṁāya, udhbaṁeta naṭane) - Vṛttī on Brhaddeśī. 334; Sr. 2, 2, 44-45.

203. Abhinava gives Dhaiavāi and Madhyamā as the source jātis which seems to be a mistake. The Brhaddeśī. 336, BB. 2, 7, 167-
69, and S.R. 2, 2, 40 give Śadjamadhyamā as the source jāti. This rāga belonged to the śadja grāma (Vṛtiṣṭī on Brhaddeśī).

204. Mataṅga (Brhaddeśī 335-36) and Śāṅgadeva (S.R. 2, 2, 45) give Kaiśikī and Śadjamadhyamā as the source jātis. Abhinava gives Kāmāravī and Śadjamadhyamā.

205. Brhaddeśī 340; S.R. 2, 2, 120-20. Sauvīra belonged to the śadja grāma (Vṛtiṣṭī Brhaddeśī 340). It had sa as aṁśa, graha and nyāsa. It was a pūrṇa rāga, but ga and ni were weak. It was used in entrance songs, for the entrance of house-holders, ascetics etc. It was employed in the last quarter of the day. Interestingly enough, this rāga is said to have been utilized in śānta rasa.

206. Abhinava mentions only Śadjamadhyamā as the source jāti of this rāga. Mataṅga (Brhaddeśī 339) and Śāṅgadeva (SR. 2, 2, 90) give Dhaiavī and Śadjamadhyamā as the source jātis. Nānyabhūpāla (BB. 2, 7, 114) gives Dhaiavī and Śājīka (Śājī) as the source jātis. Mataṅga and Śāṅgadeva say that it has a weak pañcama; according to Nānyabhūpāla pa is omitted, the Vṛttikāra of Brhaddeśī says that ni-pa is weak. This rāga belonged to the śadja grāma and was sung in the monsoon season.

207. The text quoted in Abhinavabhāratī is far from clear. The passage of Nānyabhūpāla in the BB (2, 7, 116) gives dha, pa as nyāsa, śadja as aṁśa and Śadjamadyā as source jāti. Nānyadeva also quotes Kaśyapa, but the passage of Kaśyapa gives Taṅkarāga as the source (ibid. 2, 7, 117). Hence, this is probably Mālavavesarīkā, which Kallināhā (commentator of S.R) gives as the bhāṣā of Taṅkarāga. The passage of Kaśyapa, too, has Mālavālīvaseṣarīkā not Mālavavesara. Neither Mataṅga nor Śāṅgadeva mention this grāma-rāga. Interestingly enough, Śāṅgadeva mentions a grāma-rāga called Mālava pañcama (SR. 2, 2, 53-54), which arises from Madhyāmā and pañcamī jātis, the same source jātis which Abhinava mentions. Perhaps he meant this grāma-rāga? This Mālavapañcama rāga is used for the entrance of the kaṇčukī or Chamberlain.

This *grāma-rāga* belonged to the *śādja-grāma*. Nānyadeva mentions only *śṛṅgāra rasa* in connection with this rāga. However, the *Vṛttikāra* and *Śāṅgadeva* both refer to *śānta rasa* also, in connection with this rāga.

209.  For the source *jāti* of *Boṭṭa*, the text of *AB* simply says ‘*dhapamadhyodbhavaḥ*’. Mataṅga (*Bṛhaddeśī*. 343), *Śāṅgadeva* (*SR. 2*, 2, 50-52) and Nānyadeva (*BB. 2*, 7, 92-93) gives the source *jātis* as *Pañcamā* and *Śādjamatadhyaṃā*.

210.  Abhinava gives the source *jātis* of *Hīṇḍolaka* in a formula style ‘*ridhajātīyanaśambhavaḥ*’. From *Śāṅgadeva*, we know that *ṛṣabha* and *dhaivata* were omitted in this rāga and the *jātis* which derived their names from these two notes were the ones which were the source *jātis* of this *grāma-rāga* (*S.R. 2*, 2, 93-94). It is employed in the spring season.

211.  For the source *jātis* of *Ṭakkakaiśika*, Abhinava, here again, says in a formula style ‘*madhajātītibhāk*’ to indicate *Madhyamā* and *Dhaivaṭī jātis*. Mataṅga (*Bṛhaddeśī*. 345), *Śāṅgadeva* (*2, 2*, 190) and Nānyadeva (*BB. 2*, 7, 101) also give *Dhaivaṭī* and *Madhyamā* as source *jātis*.

212.  See also *Bṛhaddeśī*. 346, *SR. 2*, 2, 71-73 *dha* is weak, it is employed for *vipralambha śṛṅgāra* and is sung in the winter season.

213.  These eight, viz, *Sauvīra*, *Ṭakkha*, *Mālava-vesara*, *Vesaraśāḍava*, *Boṭṭa*, *Hīṇḍolaka*, *Ṭakkakaiśika* and *Mālavaiśika* belong to the *Vesarā gīti* or style.

214.  Nānyadeva (*BB. 2*, 7, 178) gives *Śādjamatadhyanā* as the source *jāti* of *Bhammānapaṇcama*. Mataṅga (*Bṛhaddeśī*. 355) and *Śāṅgadeva* (*SR. 2*, 2, 60) term the source- *jāti* as *Śuddhamadhyamaṃ*. This is probably an error for *Śādjamatadhyaṃā*.

215.  The *Bṛhaddeśī*. 356 and *SR. 2*, 2, 55-57 mention weak *ri-pa* in this rāga. Nānyadeva (*BB. 2*, 7, 183-85) says that *ni* and *ga* were strong. He also says that this *grāma-rāga* was used for *śṛṅgāra*
and adbhuta rasas when ni was sometimes used as nyāsa. Śāṅgadeva mentions the raudra and adbhuta rasas, the Vṛttikāra, however, associates this grāma-rāga with vīra and karaṇa rasas.

216. As to the source jātis of Gāndhārapaṇcama, Abhinava merely says ‘gāndhārasamabhavaḥ’. This is to be taken as the jātis Gāndhārī and Raktagāndhārī. Matanga (Bṛhaddeśī. 357) and Śāṅgadeva (SR. 2, 2, 103) also give the same as source jātis.

217. The Vṛttī. on Bṛhaddeśī. p. 101. classifies Gāndhārapaṇcama in the group of Madhyama-grāmi grāma-rāgas. So does Kallīnātha (Kalā on SR, 2, 1, 8-14). Moreover, the source jātis Gāndhārī and Raktagāndhārī are both of madhyama-grāma. In madhyamagrāma, the two triśrutika notes are paṇcama and rṣabha, dhaivata is cautaśrutik, i.e., of four śrūtis. Abhinava says ‘triśrutidurbahā’, and not ‘triśrutidurbalau’, the singular number, thus, indicating only one triśrutika note. Matanga and Śāṅgadeva do not mention any weak note, but in Śāṅgadeva’s alāpa notation of Gāndhārapaṇcama, rṣabha is extremely infrequent but not so paṇcama. This is further strengthened by the fact, that in both the Raktagāndhārī and Gāndhārī, which are the source jātis of this grāma-rāga, rṣabha is a weak note, not paṇcama.

218. Abhinava gives only Ārṣabhi as the source jāti of Revagupta, so does Nānyadeva- ‘Ārṣabhyaṁrṣabhe cāmśanyāsāyoh sadjavarjītah jitasamgrāmāguptena Revaguptaḥ prakārtitaḥ BB. 2, 7, 172; Matanga (Bṛhaddeśī. 359) and Śāṅgadeva (SR. 2, 2, 100), however give Madhyamā and Ārṣabhi as the source jātis of Revagupta.

219. Abhinava terms Revagupta as ‘viṣadjakah’, i.e., without sadja. It may be noticed that Nānyadeva, too, terms Revagupta as ‘sadjavarjītah’, Matanga and Śāṅgadeva, however, do not mention this. Matanga, in fact, terms it as sampūrṇasvarā.

220. Śāṅgadeva (SR. 2, 2, 66) says that Śadjakaiśika had ni-ga as nyāsa and a weak rṣabha.

221. For grāma-rāga Śakapaṇcama, Abhinava merely says ‘Sadhajātiyo’, thereby indicating the Śadji and Dhaivatājātis. Matanga
(Bṛhaddeśī. 353), Nānyadeva (BB. 2, 7, 175-76) and Śāṅgadeva (SR. 2, 2, 58) give the same as source jūtis.

222. Abhinava mentions only the weak ga-ni and not pa. Mataṅga (Bṛhaddeśī. op. cit) and Nānyadeva (BB. op. cit) mention the weak pa.

223. Kallinātha quoting Mataṅga says that bhāṣā stands only for a particular manner or fashion of rendering alāpa of grāma-rāgas. The word bhāṣā here denotes ‘mode’ or ‘manner’. In the same way the word ‘vibhāṣā’ and ‘antarabhāṣā’, too, denote alāpa-prakāra only (Kalānidi on SR. 2,1,19-47). Bhāṣā, vibhāṣā and antarabhāṣā seemed to have acquired the status of independent melodic forms and were distinct from the aforesaid standard five jūtis.

At the end of this twenty-eighth chapter, Abhinava quotes a long passage of Kāsyapa. Here, thirty-three grāma-rāgas are classified into the five jūtis viz., Sudhā, Bhinnā, Gaudi, Vesarā and Śādhāraṇī. Vibhāṣā is mentioned as a sixth jūti, but no grāma-rāga is given with it. Thereafter, the last line says, here are seven jūtis to be used in dhruvā-gāna. The seventh jūti is not mentioned; probably bhāṣā is the one meant. However, a critical analysis of the passage shows that the author believed essentially in five basic aforementioned jūtis. The sixth, vibhāṣā is mentioned casually in just one line, and the seventh is not even mentioned. Abhinava describes seven grāma-rāgas of the Sudhā-jūti, five belonging to the Bhinnā jūti, three of the Gaudi-jūti, eight of the Vesarā jūti and nine of Śādhāraṇī jūti. Śāṅgadeva, too, has classified the very same 7, 5, 3 and 8 grāma-rāgas into Sudhā Bhinnā, Gaudi and Vesarā respectively. However, for the Śādhāraṇī jūti, Śāṅgadeva mentions only seven rāgas, whereas Abhinava gives the number as nine. Since the text giving the names of the grāma-rāgas belonging to the Śādhāraṇī jūti is missing at places, it is a little difficult to get the names of all the nine grāma-rāgas. The names of three grāma-rāgas of the Śādhāraṇī-jūti are missing. Two of these might be
the grāma-rāgas Narta and Kakubha mentioned by Śāṅgadeva (Sr. 2, 1, 14) as belonging to the Śadhāraṇī gītī.

224. The word ‘mārjana’ is totally out of context and just does not fit here. In any case the letter ‘ma’ is in brackets and has been put in by the editor.

225. In gāndharva singing only one or a maximum of two notes could be dropped - i.e., a fāṭi could be rendered only hexatonic or pentatonic. In dhruvā singing, however, even three notes could be dropped. The avakṛṣṭā dhruvā was one such, which employed only four notes (Ns. 28, 77). Abhinava specifies there that such a four note formation can only be used in dhruvā singing. He also says, that, the avakṛṣṭā dhruvā is used in karuṇa rasa and has prolific long syllables.

226. The alāmikāras (the ornamental rendering of pada) are described in the following chapter, i.e., the 29th chapter.
the grāma-rāgas Naria and Kakubha mentioned by Śāṅgadeva (SR. 2, 1, 14) as belonging to the Śādhāraṇī gītī.

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226. The alāmikāras (the ornamental rendering of pada) are described in the following chapter, i.e., the 29th chapter.
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