

ETHNIC FOLKWAYS RECORDS FES 4131



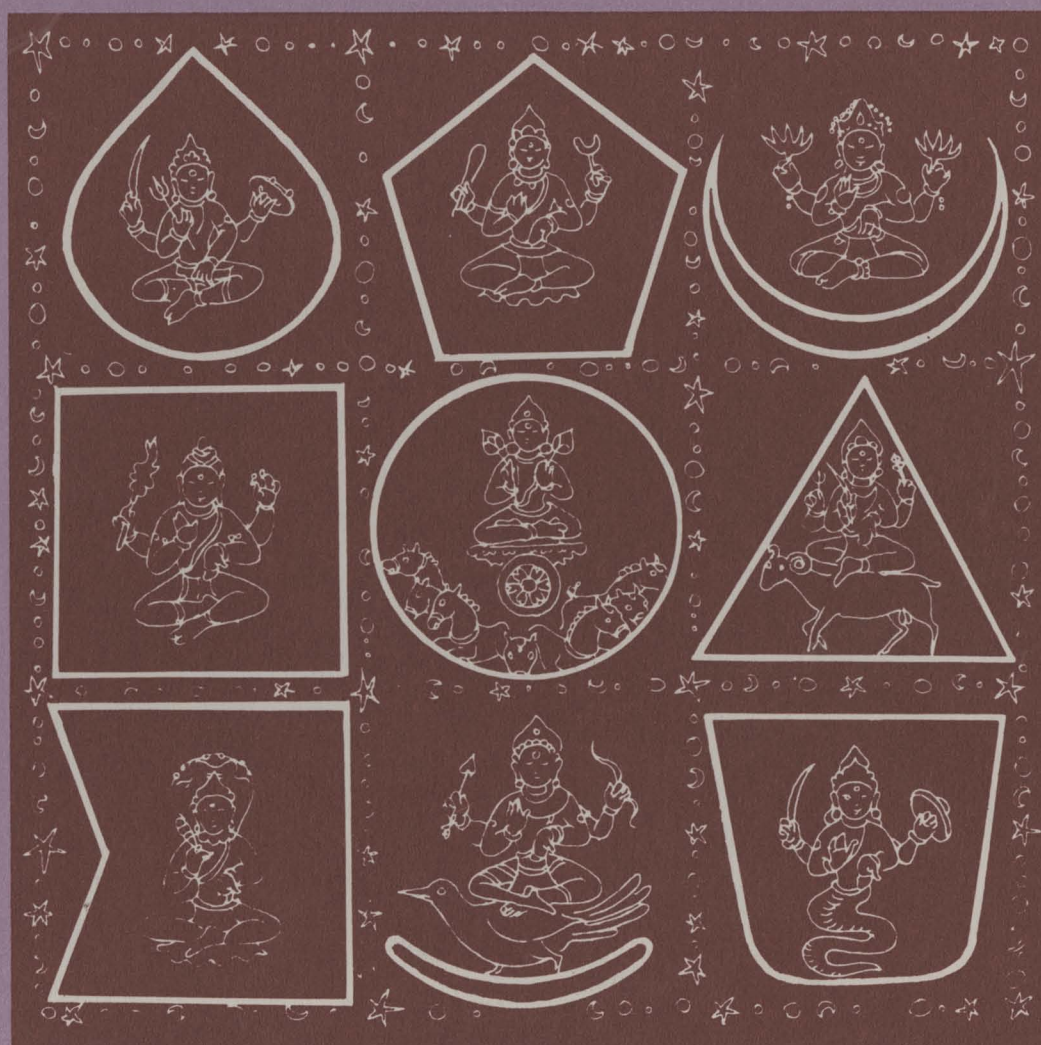
NAVAGRAHA KṚTIS
THE 9 PLANETS
CĀTURDAŚA RĀGAMĀLIKA
THE 14 WORLDS
AND "SRĪ GURUNĀ"
BY MUTTUSWĀMĪ DĪKṢITAR (1775-1835)

PERFORMED BY S. RAMANATHAN

ACCOMPANIED BY ALANDUR S. NATARAJAN, VIOLIN, VISVANATHA IYER, MRDANGA

RECITATIONS OF NAVAGRAHA MANTRAS FROM YAJURVEDA TAITTIRIYA SAMHITA AND BRAHMANA BY VAZHUTUR RAJAGOPALA SARMA

NOTES AND EXPLANATIONS BY ROBERT S. GOTTLIEB



DRAWING OF NAVAGRAHA BY S. RAJAM

COVER DESIGN BY RONALD CLYNE

RECORD I — FE 4131A

NAVAGRAHA KRITIS

Band 1. SURYA
 Band 2. CANDRA
 Band 3. ANGARAKA

RECORD II — FE 4131C

NAVAGRAHA KRITIS
concluded

Band 1. SANI
 Band 2. RAHU
 Band 3. KETU

RECORD I — FE4131B

NAVAGRAHA KRITIS
cont'd

Band 1. BUDHA
 Band 2. BRHASPATI
 Band 3. SUKRA

RECORD II — FE 4131D

Band 1. CATURDASA
RAGAMALIKA

Band 2. "Sri Guruna"

MUSICAL FORM

The most important vocal form of Karnatic music is the kṛti (lit. 'doing', 'making'). It is used for all compositions in this presentation. The kṛti consists of three parts, each having its own music and text. These are called pallavī, anupallavī and carana. There is a return to the pallavī following the anupallavī and again following the carana. Within this general framework however many variations are possible since the number of lines used for the various sections and their lengths may vary. Dīkṣitar's kṛtis are exceedingly rich and imaginative in this respect. The carana sections in particular illustrate a variety of unusual constructions. In some of these the lengths of the lines are strictly limited so as to form precise visual patterns. Some of the carana depict a gradual increase of text dimension, progressing from one line to the next. In other instances a gradual decrease of dimension is depicted. This concern for order and proportion permeates all aspects of Dīkṣitar's style. Careful consideration is also given to the rhyme schemes. As a result, "the carana sections form one integral whole so that no part could be omitted as is the case with the kṛtis of other composers...In addition the typical use of madhyamakāla ('medium tempo') passages of varying lengths lend needed variety." (Ibid.) The kṛti is an elastic form allowing unlimited variety to the composer. It is also challenging to the performer since the sections can be extensive while at the same time requiring elaborate use of ornamentation.

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ELABORATE 16 PAGE DESCRIPTIVE NOTES ARE
 INSIDE POCKET WITH MUSICAL ANNOTATION,
 SYMBOLS AND CHARTS

2 RECORD BOX SET

ETHNIC FOLKWAYS RECORDS FES 4131



MUTTUSWAMI DĪKṢITAR
(1775-1835) From a painting by S. Rajam
(Music Akademi, Madras)

THE COMPOSER

Muttuswami Dikshitar was born in the village of Tiruvurur in the district of Tanjore in Tamil Nadu, South India. He was the youngest of the prominent 'karnatic trinity' which included Tyāgarāja (1762-1847) and Śyāma Śāstrī (1762-1827). These three composers represent the highest achievements of the South Indian classical tradition in a similar way that Haydn, Mozart and Beethoven represent the highest achievements of the western classical tradition. Muttuswami Dikshitar, Tyāgarāja, and Śyāma Śāstrī also shared the same religious ideals and beliefs. Yet, in their own individual ways, they expressed themselves differently through music. This unique flourishing of genius was partly due to favorable economic and cultural circumstances as Tiruvurur was at the time an important religious center and the religious capitol of the Mahāratta rulers whose generous support and patronage of music stimulated interest in composition.

Muttuswami's family background was also an important factor which influenced his development as a composer. His father Rāmaswami Dikshitar (1735-1818) was a highly respected composer in his own right and had good connections with the Mahāratta court. Even today Rāmaswami is still considered as having been a "leading, versatile, masterly and venture-some composer" (Raghavan:1975). And he is remembered even more for his contributions as a theorist since he was a leading figure in the development which led from the former system of rāga nomenclature and classification, the Venkaṭamakṣin system, to the modern melakarta system.* Rāmaswami's achievements thus provided a framework for Muttuswami in both the theory and practice of rāga. It is therefore not surprising that of the karnatic trinity Muttuswami's approach to the handling of rāgas is the most theoretical and systematic. This aspect of his style is clearly evident in the compositions included in these recordings. The variety of rāgas which are employed are all carefully selected and their sequences determined so as to enhance the expression and underlying symbolism of the texts. Both the Cāturdaśa Rāgamālika and the Navagraha Kṛtis indicate a prevalence for working with large-scale forms. This follows in the tradition of his father who had a reputation for composing long and complicated works. Rāmaswami was an acknowledged master of the rāgamālika (lit. 'a garland of rāgas'), a form which in a single composition combines a variety of different rāgas. One of these compositions addressed to the goddess Minakṣī is comprised of 40 rāgas. Another complicated work is comprised of 48 rāgas, and his magnum opus is a work featuring 108 different rāgas and tālas.

Muttuswami was also a Sanskrit scholar and well versed in traditional literature and philosophy. His texts, for the most part, were written in Sanskrit, however employing the grantha script which was based on the Tamil alphabet rather than the devanāgarī. This preference for the classical language instilled in his music a wide appeal for musicians and scholars from all parts of India. The texts are rich in the use of symbolisms, a wide variety of terminology drawn from Indian philosophy and astrology, and iconographical descriptions of the Hindu deities. All this combined with an abundance of alliteration and the mastery of musical craftsmanship produced music of a high intellectual level. Elaborate embellishment is also characteristic of Muttuswami's music. This trait can be attributed to his background in vīṇā and the skill which was developed in the extemporization of the slow ālāpāna in particular. This partly explains why his music favors the slower and more stately tempos neglecting as it were some of the qualities of a more dynamic temperament. Raghavan further indicates that "His attitude as a devotee was not emotional like that of Tyāgarāja, but intellectual. This accounts for his songs lacking, in general, the surge of emotions like sorrow and anguish, but they are full of repose and joy. If Tyāgarāja was inspired by devotion (bhakti), Dikshitar was inspired by knowledge (jñāna)."

* This system is comprised of 72 melas (primary rāga scales). The scales for all other rāgas fall within the classification scheme. The 72 melas are divided into 12 cakras (groups) so as to distinguish major differences in melodic characteristics. Each cakra is comprised of 6 melas and are numbered accordingly; cakra I=melas 1-6, cakra II=7-12, III=13-18, IV=19-24, V=25-30, VI=31-36. These first 36 melas all use the natural 4th degree of the scale. The remaining 36 melas use the raised 4th degree of the scale; cakra VII=37-42, VIII=43-48, IX=49-54, X=55-60, XI=61-66 and XII=67-72. A complete description appears in Vol. 3 of Sambamoorthy's "South Indian Music" (see bibliography p. 13). The descriptions of the rāgas in this presentation follow this numbering system.

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MUSICAL FORM

The most important vocal form of Karnatic music is the kṛti (lit. 'doing', 'making'). It is used for all compositions in this presentation. The kṛti consists of three parts, each having its own music and text. These are called pallavī, anupallavī and carapa. There is a return to the pallavī following the anupallavī and again following the carapa. Within this general framework however many variations are possible since the number of lines used for the various sections and their lengths may vary. Dikshitar's kṛtis are exceedingly rich and imaginative in this respect. The carapa sections in particular illustrate a variety of unusual constructions. In some of these the lengths of the lines are strictly limited so as to form precise visual patterns. Some of the carapa depict a gradual increase of text dimension, progressing from one line to the next. In other instances a gradual decrease of dimension is depicted. This concern for order and proportion permeates all aspects of Dikshitar's style. Careful consideration is also given to the rhyme schemes. As a result, "the carapa sections form one integral whole so that no part could be omitted as is the case with the kṛtis of other composers...In addition the typical use of madhyamakāla ('medium tempo') passages of varying lengths lend needed variety." (Ibid.) The kṛti is an elastic form allowing unlimited variety to the composer. It is also challenging to the performer since the sections can be extensive while at the same time requiring elaborate use of ornamentation.

NOTATION

Indian theory divides the octave into 22 parts called śruti (lit. 'that which is heard'). These micro-tonal intervals approximate closely the size of the quarter-tone. In the following Table the śruti are numbered from 0 to 22 ('C to C'). These are shown in comparison with the conventional nomenclature of the Karnatic and the Hindustani (North Indian) systems. C is used as the fundamental pitch for the transcriptions of all rāgas. Equal divisions of the octave provide a fairly accurate close approximation with general practices. In the Karnatic system the śruti are counted from the adjacent lower tone; e.g. increases of interval size for the 2nd degree of the scale (D) are defined as either 1 śruti (ekaśruti), 2 śruti (viśruti, also called 'śuddha'), 3 śruti (triśruti), 4 śruti (catuśśruti), 5 śruti (pañcśruti) or 6 śruti (ṣaṣśruti). Similarly the same terminology is used for defining increases of interval size pertaining to the 6th degree of the scale (A). The circled letters are those which most closely relate to the tones of the diatonic major scale. The letters, S r g m p d n, denote abbreviations of the scale tones; i.e. Sa ri ga ma pa dha ni. The numbering of these tones defines increases of interval size measured from the adjacent lower degree of the scale. The symbols r, g and n have been added to define closer-spaced intervals in the notation more clearly. śruti number 3, 10, 12, 14 and 16 are omitted since they are not relevant to the descriptions of the rāgas in these performances.

Śruti	Karnatic	Hindustani
0	S ṣaḍja	sā
1	r ₁ ekaśruti ri	
2	r ₁ śuddha ri	komal ri
4	r ₂ catuśśruti ri	śuddha ri
6	r ₃ ṣaṣśruti ri	
4	g ₁ śuddha ga	
5	g ₂ sadhārṇa ga	komal ga
7	g ₃ antarā ga	śuddha ga
8	g ₄ cyuta (tīvra antarā) ga	
9	m ₁ śuddha ma	komal ma
11	m ₂ prati ma	tīvra ma
13	p pañcama	pa
15	d ₁ śuddha dha	komal dha
17	d ₂ catuśśruti dha	śuddha dha
19	d ₃ ṣaṣśruti dha	
17	n ₁ śuddha nī	
18	n ₂ kaiśika nī	komal dha
20	n ₃ kākali nī	śuddha dha
21	n ₄ cyuta (tīvra kākali) nī	
22	ś tāra ṣaḍja	tāra sā

Other notational symbols

Closely-spaced intervals: S r₀ m₁ g₄ d₃ n₃ ś n₄

Prominent notes 'jīva' (amsa): (r)

Unstressed notes 'durbala' (alpa): (r)

Alternate notes of mixed (bhāṣaṅga) rāgas: [n]

Irregular ascending and descending progressions (vakra): gpmg, śnśp










The rhythmic divisions for the time-cycles (tālas) are indicated with vertical lines. A line crossing the full staff denotes a division marking the full length of each cycle, whereas lines marked part-way across the staff denote subsidiary divisions. For all examples the basic beat of the tāla is equivalent to the time-value of the quarter-note. The first example, dhruva tāla, is comprised of 14 beats. Here the vertical lines indicate that the sub-divisions are comprised of 4 beats + 2 + 4 + 4.

Ornamentation

The following ornaments (gamakas) are described in the "Sāṅgīta Sampradāya Pradarśini." This most important reference on the music and musical practices of Muttuswāmi Dikṣitar and his contemporaries was written by Subbarāma Dikṣitar (1839-1906), the nephew of Muttuswāmi. Subbarāma advocates a system of signs to designate specific ornaments commonly employed. These signs are shown in the musical examples to indicate where the ornaments are performed.

~	kampita	A vibrato-like undulation resembling the <u>trill</u> , produced on any adjacent tones.
..	sphurita	A stress given to a note of longer length in a group of closely-spaced tones, resembling the <u>acciaccatura</u> . Applies mainly to ascending motion, generally in fast tempos.
::	prakyāhata (dolam)	The same as 'sphurita', however applying to descending motion, generally in medium and slow tempos. In vocal practices this is also called 'sphurita'.
W	tirupa (nokku)	A stress placed on a neighboring tone, either from below or from above. Similar to the <u>appoggiatura</u> .
^	ravai	A stress given to the initial part of a phrase.
✓	kandippu	The stress given at the end of a phrase.
∪	vaḷi	A <u>vinā</u> ornament. An embellishment of a note with a circling motion of the finger on the fret. Similar to the <u>turn</u> .
/	etrajāru	A slide from one note to a higher note exceeding the interval of a 2nd. Similar to the <u>portamento</u> .
\	irakkaḷāru	The same as 'etrajāru', however applying to descending motion.
X	odukkal	A frequently performed <u>vinā</u> ornament. From a lower note which is plucked a higher is produced by pulling the string over the same fret.
∩	origai	The reverse of 'odukkal'. From a higher note which is plucked a lower is produced by releasing the tension of the pulled string.

ATTENDANT DEITIES AND SYMBOLISMS FOR OBLATIONS OF THE NAVAGRAHA (The 9 Planets)

		<u>Deities*</u>	<u>Foods</u>	<u>Element</u>	<u>Color</u>	<u>Gemstone</u>
Sun		SŪRYA Rudra Agni	wheat/sugar	fire	white	ruby
Moon		CANDRA Gaurī	rice	water	white	pearl
Mars		AṅGARAKA Kṣetrapati Pṛthvī	peas	fire	red	coral
Mercury		BUDHA Nārāyaṇa Viṣṇu	green lentil	earth	yellow	emerald
Jupiter		BRHASPATI Brahmā Indra	peanuts rice curd	-	yellow	yellow sapphire
Venus		ŚUKRA Marutvat Indrānī	small beans clarified butter	water	white	diamond
Saturn		ŚANI Prajāpati Yama	sesame seeds sesame oil	space	blue	blue sapphire
Dragon's head		RĀHU Sarparāja Godhāvatī	black lentil	-	smoke	hessonite garnet
Dragon's tail		KETU Brahmā Citragupta	horse grain lemon rice	-	smoke	cat's eye

* The primary attendant deity (atidevatā) is listed first, followed the secondary attendant deity (pratidevatā).

NAVAGRAHA MANTRAS

The mantras in this recording are the 'navagrahanamaskāra mantra' ('Verses in Honor of the Nine Planets'). These represent the important Taittirīya tradition of the Black (Kṛṣṇa) Yajus School and as such are part of the Yajurveda. The Taittirīya tradition is prominent throughout most of South India. The mantras occur in a variety of texts, however only those sources which are most significant are cited. For each planet a set of three mantras are provided. These appear in the following texts: Taittirīya Sāphita (TS), Taittirīya Brāhmaṇa (TB), Taittirīya Āraṇyaka (TA) and the Ṛgveda (RV). Translations of the TS mantras are taken from Keith's "Veda of the Black Yajus School." The TB and TA mantras occur in the RV. These translations are taken from Griffith's "The Hymns of the Ṛgveda." Citations are given following each mantra.

The combinations of the separate texts comprise the pūjā mantras (mantras for worship) for the navagraha. The mantras were obtained in these forms from the "Taittirīya Mantra-Kosh" (see bibliography).

NAVAGRAHA KṚTIS

The music and texts for the nine kṛtis comprising this work were inspired by iconographical images of the planetary deities and stories derived from a variety of sources in Hindu mythology. Commencing with the Sun, the planet of foremost importance, the navagraha kṛtis are performed in the following order: SŪRYA (Sun), CANDRA (Moon), AṅGĀRAKA (Mars), BUDHA (Mercury), BRHASPATI (Jupiter), ŚUKRA (Venus), ŚANI (Saturn), RĀHU (the Dragon's head) and KETU (the Dragon's tail). With the exception of the kṛtis Rāhu and Ketu, which were added at a later time by an unknown composer, each of the remaining kṛtis is assigned its own rāga and tāla. Dikṣitar's omission of Rāhu and Ketu may possibly be accounted for by the fact that in South Indian tradition it is a tendency to omit inconspicuous and inauspicious elements. Dikṣitar's choice of rāgas and tālas clearly aims at expressing the varying levels of status accorded the planetary deities. Thus Sūrya, as the principle deity, is assigned the imposing saurāstram rāga which contains all the ascending and descending notes of the scale. For the other planets, excluding Rāhu and Ketu, incomplete scales comprised of less than seven notes are used. Śukra as leader and perceptor of the demons stands opposed to the main body of the planetary deities being assigned the exotic pharaja rāga which significantly is not part of the Karnatic tradition. Thus Śukra is placed in a realm apart from the sphere of common tradition accorded the 'heavenly' deities. The rāgas used for Rāhu and Ketu employ the sharpened 4th degree of the scale, prati mā. This added dissonance most likely is intended to symbolize the physical deformities of these deities (see ref. note 2 for Rāhu).

Dikṣitar's choice of tālas further illustrates a concern for showing proper status. The choices are governed by the characteristic disposition of the different tālas according to their theoretical classification. Each of the Dikṣitar kṛtis is assigned a particular variety of one of the seven sūlādī tālas, a term derived from the 'sūlādī' compositions of Purandara Dāsa (1484-1564). The sūlādī together with gītas and alanakāras were forms used by Purandara Dāsa for the purpose of demonstrating the 35 varieties of tālas which were then coming into vogue. This system represented a simplification of the older more cumbersome system of tāla and has since formed the basis for the modern Karnatic theory. The principles of the modern system are illustrated in the diagram below. Each one of the seven sūlādī tālas is classified into five types (jāti). These are differentiated according to the number of subdivisions (akṣaras) which comprise the largest division; e.g. in tisra jāti the largest division is comprised of 3 akṣaras, in cāturaśra jāti 4, in khaṇḍa 5, mīśra 7 and in saṅkīrṇa 9. The circled tālas indicate the particular jāti of the sūlādī tālas which have been used by Dikṣitar.

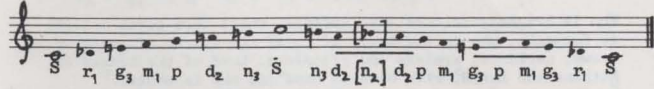
Jāti						
Planet:	sūlādī tāla	tiśra	cāturaśra	khaṇḍa	mīśra	saṅkīrṇa
Sūrya	<u>dhruva</u>	3+2+3+3	4+2+4+4	5+2+5+5	7+2+7+7	9+2+9+9
Candra	<u>mathya</u>	3+2+3	4+2+4	5+2+5	7+2+7	9+2+9
Aṅgāraka	<u>rūpaka</u>	2+3	2+4	2+5	2+7	2+9
Budha	<u>jhampa</u>	3+1+2	4+1+2	5+1+2	7+1+2	9+1+2
Br̥haspati	<u>tripuṭa</u>	3+2+2	4+2+2	5+2+2	7+2+2	9+2+2
Śukra	<u>āṭa</u>	3+3+2+2	4+4+2+2	5+5+2+2	7+7+2+2	9+9+2+2
Śani	<u>eka</u>	3	4	5	7	9

The composer conforming with the precepts of musical tradition has instilled a broad and varied compass of rhythmic activity as being representative of the planetary system. The longest and most imposing tālas, dhruva and ata, are assigned to Sūrya and Śukra. On the other hand, the tāla of smallest dimension, eka, is assigned to Śani. This may have been done to impart the idea of least importance to Śani, as this is the planet of evil and is to be avoided (see rev. note 2 for Śani). Symbolisms may also apply to the remaining planets Brhaspati, Candra, Aṅgāraka and Budha. The disposition of the navagraha according to the cardinal directions also has significance in terms of their status. The placements shown by the artist's drawing on the front cover is commonly encountered in South Indian temples, with Sūrya placed at the center and the other eight planets facing the eight cardinal directions; Śukra facing North, Candra NE, Aṅgāraka E, Rāhu SE, Śani S, Ketu SW, Brhaspati W and Budha NW. The eight directions are said to correspond with the eight-part division of the day which emanates from Sūrya. There are many variants for the disposition of the navagraha, as within a temple complex this is determined in relationship to placements of stars and planets at the time of commencement of construction. Nevertheless many South Indian temples arrange the nine planetary deities in a single group next to one another facing the directions illustrated.

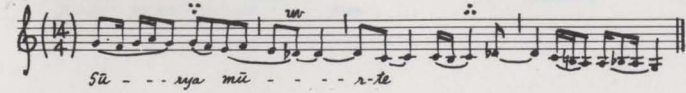
NAVAGRAHA KṚTIS

RĀGA SCALES AND PHRASES

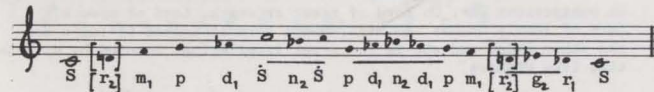
saurāṣṭram rāga: 17th mela



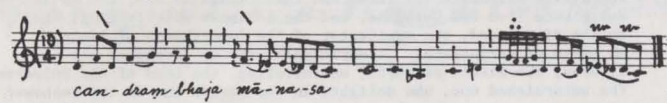
dhruva tāla [4+2+4+4 = 14]



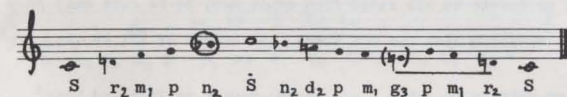
asaverī rāga: 8th mela



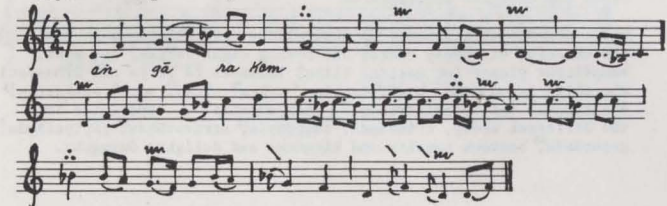
maṭhya tāla [4+2+4 = 10]



suraṭī rāga: 28th mela



rūpaka tāla [2+4 = 6]



SŪRYA

SANSKRIT TEXT

mantra

Om ā satyena rajasā vartamāno niveśayann amṭam martyam
ca / hiranyayena savitā rathenā' devo yāti bhuvanā
vipaśyan (TS 3.4.11.2) // agniṃ dūtāṃ vṛṇīmahe hotāraṃ
viśvavedasam / asya yajñasya sukratum (TB 3.5.2.3;
RV 1.12.1) // yeṣāṃ īśe paśupatiḥ paśūnāṃ catuṣpadāṃ uta
ca dvipadāṃ / niṣkrito'yaṃ yajñīyaṃ bhāgam etu rāyas
poṣā yajamānasya santu (TS 3.1.4.1) //

pallavi

sūryamūrte namo'stu te sundaracchāyādhipate /

anupallavi

kāryakāraṇātmakajagatprākāśa simhārśyadhīpate [madhyamakāla]
āryavinutatejassphūrte ārogyādīphaladakīrte /

caranā

sārasamitra mitra bhāno sahasrakiraṇa karpasūno
krūrāpāpaharakṛṣāno guruguhamoditasvabhāno sūrijaṇeḍita
sudinamaṇe somādīgrahaśikhāmaṇe dhīrārcita karmasākṣiṇe
divyatarasaptāśvarathīne [madhyamakāla] saurāṣṭarāmanantrātmāne
sauvarṇasvarūpātmane bhāratīśaharīharātmane
bhuktīmuktivitaranātmane //

CANDRA

mantra

Om ā pyāyasva sam etu te viśvatas soma vṛṇīyam / bhavā
vājasya saṃgathe (TS 3.2.5.3) // apsu me somo abravīd
antar viśvāni bheṣajā / agniṃ ca viśvaśambhuvam āpaś ca
viśvabheṣajīḥ (TB 2.5.8.6; RV 1.23.20; 10.9.6) //
gaurī mimāya salilāni takṣaty ekapadī dvipadī sā
catuṣpadī / aṣṭāpadī navapadī babbhūvusī sahasrākṣarā
parame vyoman (TB 2.4.6.11; RV 1.164.41) //

pallavi

candraṃ bhaja mānasa sādhuḥḍayasadrśam /

anupallavi

indrādīlokapāleditatareśam indum ṣoḍaśakalādharam
niśākaram indirāsahodaram sudhākaramaniśam /

caranā

śaṅkaramaulivibhūṣaṇaṃ śītakiraṇaṃ caturbhujam
madanacchatraṃ kṣapākaraṃ venkaṭeśanayanam virāṇmanojananam
vidhum kumudamitraṃ vidhiguruguhavakraṃ śa- [madhyamakāla]
-śaṅkaṃ gīṣpatīśāpānugrahaṇātmaṃ
śaraccandrikādhavalaprakāśagātraṃ
kahkaṇakeyūrahāramukūṭādharaṃ paṭkajaripuṃ
rohiṇīpriyakaracaturam //

AṅGĀRAKA

mantra

Om agnir mūrdhā divaḥ kakutpatīḥ pṛthivīyā ayam / apāṃ
retāmsi jinvatī (TS 1.5.5.1; 4.4.4.1) // syonā pṛthivī
bhavā'nṛkṣarā niveśanī / yacchā naś śarma saprathāḥ
(TA 10.1.10; RV 1.22.15) // kṣetrasya patinā vayam
hiteneva jayāmasi / gām aśvaṃ poṣayitnv ā sano mṛdātī-
dṛśe (TS 1.1.14.2) //

pallavi

aṅgarakam āśrayāmy ahaṃ (śrī) vinatāśritajanamandāraṃ
maṅgalavāraṃ bhūmikumāraṃ vāraṃ vāraṃ /

anupallavi

śṛṅgārakameṣavṛcīkarāśyadhīpatim raktāṅgaṃ raktāmbarādīdharaṃ
śaktisūladharaṃ [madhyamakāla] maṅgalaṃ kambuḷaṃ
mañjulatarapadayuḷaṃ maṅgalādāyakaṃṣaturāṅgaṃ
makarottuṅgaṃ /

caranā

dānavasurasevitamandasmitavilasitavakraṃ
dharanīpradaṃ bhṛātṛkīrakaṃ raktanetraṃ dīnarakṣakaṃ
pūjitavaidyanāthakṣetraṃ
divyaughādīguruguhakāṭakṣānugrahaṇātmaṃ [madhyamakāla]
bhānucandragurumitraṃ bhāsamānasukalatraṃ
jānuṣṭhastacitraṃ caturbhujamativicitraṃ //

ENGLISH TRANSLATION

Coming with true light, placing the mortal and the immortal, with
the golden car Savitṛ the god advanceth gazing on the worlds //
We choose Agni the messenger, the herald, master of all wealth well
skilled in this our sacrifice // What cattle the lord of cattle
ruleth, both the four-footed and the two-footed, may he bought off,
go to his sacrificial share; may abundances of wealth fall to the
sacrificer //

Salutations Oh Lord in the form of Sūrya, the Lord of the beautiful
Chāyā!

Oh illuminator of all infinite causes and effects in the world,
the Lord of Simha rāśi.² [madhyamakāla] One whose effulgent lustre
has been praised by those of highest esteem, the bestower of
benefits such as good health.

Friend to the day-lotus, a friend to all, the most resplendent
one, the thousand-rayed, the father of Karna,³ the fire swallowing
dreadful sins,⁴ whose brilliance has delighted Guruguha,⁵ one who is
praised by the learned, the auspicious day-jewel, crest-jewel to
Candra and other planets, worshipped by the energetic, the witness
to all actions, one who has the chariot drawn by the seven devine
horses.⁶ [madhyamakāla] One whose principle nature is embedded
in the eight-syllabled hymn of praise,⁷ who is of golden hue,⁸
of the nature of Brahmā, Viṣṇu and Śiva,⁹ and who confers material
benefits and spiritual emancipation.

Swell up, let thy strength be gathered from all sides, O Soma;
be strong in the gathering of might // Within the waters - Soma
thus hath told me - dwell all balms that heal, and Agni, he who
blesseth all. The waters hold all medicines // Forming the water-
floods, the buffalo hath lowed, one-footed or two-footed or four-
footed, she, who hath become eight-footed or hath got nine feet,
the thousand-syllabled in the sublimest heaven //

Mind, worship Candra (pure and pleasing) who is like the hearts
of all good men.

(Worship Him) Always, the Lord of the stars¹ praised by the guardian
deities of Indra² and others, who moistens the Earth, the one with
16 digits,³ and rich in nectar.⁴

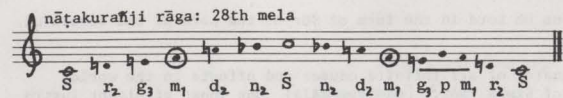
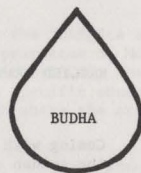
(Worship Him) The ornament on Lord Śiva's crest, the cool-rayed,
the four-armed, the parasol of Madana,⁵ the night-maker, the eye
of Lord Venkaṭeśa,⁶ mentally created by Virāṭ,⁷ the inflictor of
suffering,⁸ the friend of the night-lotus, and the face of Lord
Subramanya who became the teacher of the creator. [madhyamakāla]
(Worship Him) Who bears the mark of the hare,⁹ who was first cursed
and later favored by Bṛhaspati, with his white body shining bright
in autumn, the wearer of armlets, bracelets, necklace and crown,
enemy of the day-lotus and a courteous lover of Rohiṇī.¹⁰

Agni is the head of the sky, the height, Lord of the earth here,
he quickeneth the seed of the waters // Thornless be thou, O Earth,
spread wide before us for a dwelling-place. Vouchsafe us shelter
broad and sure // By the Lord of the field as by a friend may we
win what nourishes our kine and horses; may he be favorable to such
as we are //

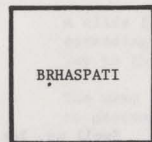
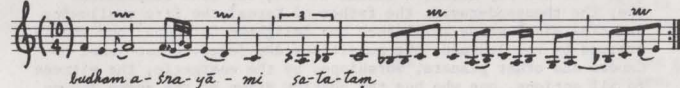
I take refuge again in Aṅgāraka,¹ the divine Mandāra tree² to the
humble dependent devotees, the presiding deity of Tuesday, and the
son of Earth.

Who is the Lord of the cherished houses of Meṣa and Vṛścika,³ with
red limbs, who wears the red dress and is the bearer of the sword
and trident. [madhyamakāla] The auspicious one, with beautiful
neck, with lovely feet, bestower of auspiciousness, riding on the
Goat, and whose higher apsis⁴ is in Makara rāśi.⁵

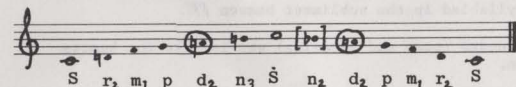
Who is worshipped by Gods and demons, one with the face beaming
and smiling, bestower of landed wealth and brotherhood, with red
eyes, protector of the afflicted, worshipped in the holy Vaidisvaran
temple,⁶ and favored by the hosts of the Gods and Guruguha.
[madhyamakāla] Who is the friend of Sūrya, Candra and Bṛhaspati,
shining with his good wife, with his hands on his knees, having
four arms, and who is quite extraordinary.



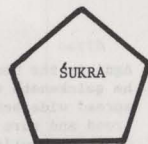
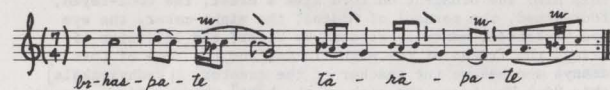
jhampa tāla [7+1+2 = 10]



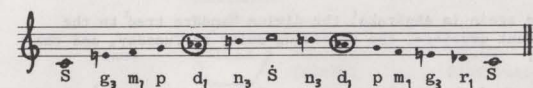
aṭhāna rāga: 29th mela



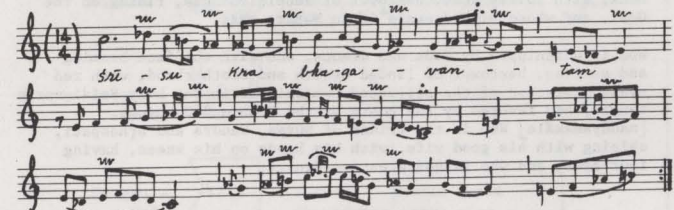
trīpuṭa tāla [3+2+2 = 7]



pharaṇ rāga:



aṭa tāla [5+5+2+2 = 14]



mantra

Om ud budhyasvāgne prati jāgrhy enam iṣṭāpūrte saṁ sṛjethām
ayaṁ ca / punaḥ kṛṇvāms tvā pitarāṁ yuvānam anvātāmsit tvayi
tantum etam (TS 4.7.13.5) // idaṁ viṣṇu vi cakrame tredhā
ni dadhe padam / samūḍham asya pāṁsure (TS 1.2.13.1) //
viṣṇo rarāṭam asi viṣṇoḥ pṛṣṭham asi viṣṇoś snaptrestho
viṣṇos syūr asi viṣṇo dhruvam asi vaiṣṇavam asi viṣṇave
tvā (TS 1.2.13.3) //

pallavi

budham āśrayāmi satataṁ suravinutaṁ candratārāsutam /

anupallavi

budhajanaiveditaṁ bhūsurair moditam
[madhyamakāla] madhurakavitāpradaṁ mahanīyasampadam /

carapa

kuṅkumasamadyutiṁ guruguhamudākṛtiṁ kujavairiṇaṁ
maṇimukuṭahārakeyūrakahkaṇḍidharāṇaṁ kamanīyataramithuna-
kanyādhīpaṁ pustakakaraṁ napuṁsakam / [madhyamakāla]
kiṅkara janamahitaṁ kilbiṣādirahitaṁ saṅkarabhaktahitaṁ
sadānandasahitam //

mantra

Om bṛhaspate ati yad aryo arhād dyumad vibhāti kratumaj
janeṣu / yad dīdayac chavasartaprajāta tad asmāsu draviṇaṁ
dhehi citram (TS 1.8.22.2-3) // indra marutva iha pāhi
somaṁ yathā śāryāte apibas sutasya / tava praṇīti tava śūra
śarmann ā vivāsanti kavayas suyajñāḥ (TS 1.4.18.1) //
brahma jajñānaṁ prathamam purastād vi śimatas suruco vena
āvaḥ / sabudhniyā upamā asya viṣṭhās sataś ca yonim asataś
ca vi vaḥ (TS 4.2.8.2) //

pallavi

bṛhaspate tārāpate brahmajāte namo'stu te /

anupallavi

mahābala vibho gīspate māñjudhanurminādhīpate
mahendrādyupāsītākṛte mādhavādivinutadhimate /

carapa

śūrācāryavarya vajradhara śubhalakṣaṇa jagattrayaguro
jarādīvarjitākrodha kaccajanakaśritajanakalpataro
purārīguruguhasammodita putrakāraka dīnabandho
parādicatvārīvāksvarūpaprakāśaka dayāśindho / [madhyamakāla]
nirāmayāya nītikarte niraṅkuśāya viśvabharte nirañjanāya
bhuvanabhoktre niraṅśāya makhapradātṛe //

mantra

Om pra vaś śukrāya bhānave bharadhvaṁ havyaṁ matiṁ cāgnaye
supūtam / yo daivyāni mānuṣā janūmsy antar viśvāni vidma nā
jigāti (TB 2.8.2.3-4; RV 7.4.1) // indrāñim āsu nārīṣu
supatñim aham āśravam / na hy asyā aparaṁ cana jarasā marate
patiḥ (TS 1.7.13.1) // indraṁ vo viśvatas pari havāmahe
janebhyaḥ / asmākam astu kevalaḥ (TS 1.6.12.1) //

pallavi

śrīśukrabhagavantaṁ cintayāmi santataṁ sakalatattvajñam

anupallavi

he śukrabhagavaṇ mām āsu pālaya vṛṣatulādhiśa daityahitopadeśam
[madhayamakāla] keśavakaṭākṣaikaṇetraṁ kirīṭadharaṁ
dhavalagātram //

carapa

viṁśativatṣaroḍudaśavibhāgam aṣṭavargam kavim kalatrakārakaṁ
ravinirjaraguruvaṛiṇaṁ navāṁśahorādrekkaṇḍādivargottamavasaraśa-
maye vakroccaṇicāsavakṣetravarakendramūlatrikōṇe / [madhyamakāla]
triṁśāṁśasaṣṭyāṁśairāvātāṁśaparijātāṁśagopurāṁśarājayogakārakaṁ
rājyapradam guruguhamudam //

Awake, O Agni; be roused for him; with this one do thou create
sacrifice and donation; making thee, his father, young again
he hath stretched over thee this covering // Over this Viṣṇu
strode; thrice did he set down his foot; (all) is gathered in
its dust // You art the forehead of Viṣṇu; thou art the back of
Viṣṇu. Ye two are the corners of Viṣṇu's mouth, thou art the
thread of Viṣṇu, thou art the fixed point of Viṣṇu, thou art of
Viṣṇu; to Viṣṇu thee!

I always seek shelter in Budha who is worshipped by the Gods,
who is the son of Candra and Tārā.¹

Who is revered by the learned, and who brings joy to Brahmins.
[madhyamakāla] Who is the bestower of the sweet art of poetry,
the one of splendidous wealth.

Who is brightly colored like saffron, whose form gives delight
to Guruguha, who is the enemy of Kuja²; the wearer of gem-studded
crown, necklace, armlets and bracelets, Lord of the houses of
Mithuna and Kanya³; with book in hand⁴ and who is neuter.⁵
[madhyamakāla] Who is honored by his attendants, is devoid of all
evil, benefits the devotees of Śiva, and is always joyous.

That various wealth bestow upon us, O Bṛhaspati, that shall surpass
the enemy, that shall shine glorious, with insight among men,
that shall be resplendent in glory, O thou who art born of holy
order // O Indra with the Maruts drink here the Soma, as thou
didst drink the pressed drink with Śāryāta; under thy guidance,
in thy protection, O hero, the singers skilled in sacrifice are
fain to serve // The holy power born first in the east Vena hath
disclosed from the shining boundary, he hath revealed its funda-
mental nearest forms, the womb of being and of not being //

Salutations Bṛhaspati! Lord of Tārā, one who is born of Brahmā.¹

Oh omnipresent one, Oh Lord of great strength, Lord of speech,²
Lord of lovely Dhanus and Mina³; whose form is adored by Indra and
the other Gods, and who is the great intellectual honored by divini-
ties like Māghava.⁴

Oh most esteemed teacher of the Gods, wielder of the thunderbolt⁵ of
auspicious markings, teacher of the three worlds⁶; one who is not
affected by old age and the like, unexcitable, father of Kace,⁷
the divine Kalpatarū⁸ for those who take refuge in Him, who is a
delight to Śiva and Guruguha, and the bestower of offspring, kin
to the distressed, the manifester of the four phases of speech,⁹
an ocean of compassion. [madhyamakāla] Who is devoid of all
illness, the author of smṛti¹⁰ uncontrolled, the Lord of the Universe,
the untarnished one, who delights in the worlds and is the bestower
of vigour.

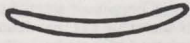
Bring forth your gifts to his refulgent splendour, your hymn
as purest offering to Agni, to him who goes as messenger with
knowledge between all songs of men and Gods in heaven // Indrāñi
beyond other women I have heard to be favoured with a spouse,
for never at any time shall her husband die of old age // Indra
for you we invoke on all sides from other men; be he ours only //

I always meditate upon the God Śukra, the knower of all truths.¹

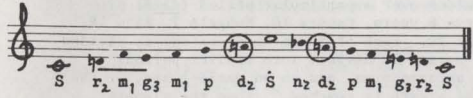
Rescue me quickly Oh Śukra, Lord of the houses of Tulā and Vṛṣa,²
and sound counsellor to all demons. [madhyamakāla] Whose one eye
was safeguarded by the grace of Keśava,³ who is the wearer of the
crown and of white substance.

Whose beneficial influence on the various constellations is for
the duration of twenty years⁴; one having eight vargas⁵; the poet,
beneficent planet for marital bliss⁶; inimical to Sūrya and Bṛhaspati,
who while in navāṁśa⁷, horā⁸, drekāṇa⁹, vakra¹⁰, nīca¹¹; ucca¹²; svakṣetra¹³,
varakendra¹⁴; and in mūlatrikōṇe¹⁵ [madhyamakāla] ... and while in
the different aṁśas, triṁśāṁśa¹⁶; saṣṭyāṁśa¹⁷; airāvātāṁśa¹⁸; pāriyatāṁśa¹⁹,
gopurāṁśa²⁰, bestows royalty and kingdoms and delights Guruguha.

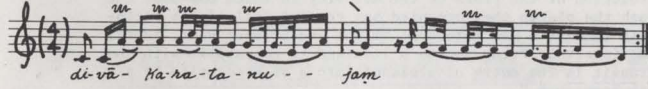
ŚANI



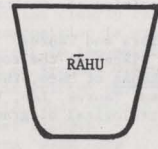
yadukula kāmboji: 28th mela



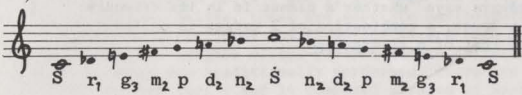
eka tāla [4]



RĀHU



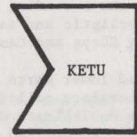
rāmapriyā rāga: 52nd mela



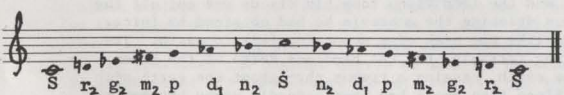
rūpaka tāla [2+4 = 6]



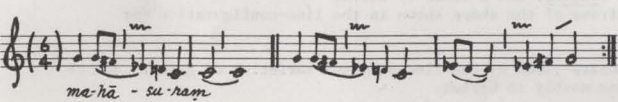
KETU



śanmukhapriyā rāga: 56th mela



rūpaka tāla [2+4 = 6]



mantra

Om śam no devīr abhiṣṭaya āpo bhavantu pitaye / śam yor abhi
sravantu naḥ (TB 1.2.1; 2.5.8.5; RV 10.9.4) // prajāpate na
tvad etāny anyo viśvā jātāni pari tā babbhūva / yatkāmās te
juhumas tan no astu vayaṃ syāma patayo rayiṇām (TS 1.8.14.2;
3.2.5.6-7) // imaṃ yama prastaram ā hi sīdā'ṅgirobhiḥ pitṛbhis
samvidānaḥ / ā tvā mantrāḥ kaviśastā vahantv enā rājan haviṣā
mādayasva (TS 2.6.12.6) //

pallavi

divākaratanujam śanaīścaram dhīrataram santatam cintaye'ham /

anupallavi

bhavāmbunidhau nīpagnajanānām bhayahkaram atikrūraphaladam
[madhyamakāla] bhavānīśakaṭākṣapātrabhūtabhaktimatāmatisāya-
śubhaphaladam //

carana

kālāñjanakāntiyuktadeham kālasahodaram kākavāham
nīlāmśukapuṣpamālaviṭam nīlaratnabhūṣaṇālahkṛtam
mālinīvinutaguruguhamuditam makarakumbharāśinātham
tīlatailamiśritānnadīpapiyam dayāśudhāsāgaram nīrbhayam
[madhayamakāla] kāladandaparipīditajānuṃ
kāmitārthaphaladakāmadhenuṃ kālacakrabhedacitrabhānuṃ
kalpitacchāyādevīsūnum //

mantra

Om kayā naś citra ā bhuvaḍ ūtī sadāvṛdhas sakhā / kayā
śaciṣṭhayā vṛtā (TS 4.2.11.2) // āyam gauḥ pṛśnir akramīd asanam
mātaram punaḥ / pitarām ca prayan suvaḥ (TS 1.5.3.1) // yat te
devī nirṛtir ābabandha dāma grīvāsv avicartyam / idam te tad
vi śyāmy āyugo na madhyāḍ athā jīvaḥ pitum addhī pramuktaḥ
(TS 4.2.5.2-3) //

pallavi

smarāmy aham sadā rāhuṃ sūryacandravikṣyaṃ vikṛtadeham

anupallavi

surāsuraṃ rogaharam śarpādibhītiham [madhyamakāla]
śūrpāśanasukhakarām śūlāyudhadharakarām

carana

karālavadanaṃ kaṭhinam kayānārṇakarūnārdrāpaṅgam caturbhujam
khaḍgakhēṭādidharanam [madhyamakāla] carmādinīlavastram
gomedakābharaṇam śanīśukramitraguruguhasaṃtoṣakaraṇam //

mantra

Om ketuṃ kṛṇvann aketave peśo maryā apeśase / sam uṣadbhir
ajāyathāḥ (TS 7.4.20.1) // brahmā devānām padaviḥ kavīnām ṛṣir
viprānām mahiṣo mṛgānām / śyeno grḍhrāṇām svadhitir vanānām
somaḥ pavitrām aty eti rebhan (TS 3.4.11.1) // sa citra citram
citayantam asme citrakṣatra citratamaṃ vayodhām / candram rayiṃ
puruvīram bṛhantaṃ candra candrābhir grṇate yuvasva (RV 6.6.7) //

pallavi

mahāsuraṃ ketum aham bhajāmi chāyāgrahavaram

anupallavi

mahāvicītramakuṭadharam maṅgalavastrādidharam [madhyamakāla]
narapīṭhasthitaṃ sukhaṃ navagrahayutasakhaṃ /

carana

ketumkṛṇvannantrinam krodhanidhijaiminam kulutthādidbhakṣaṇam
koṇadhvajapatākinam [madhyamakāla]
guruguhacāmarabharanam guṇadoṣacidābharaṇam grahaṇādikāryakāraṇam
grahāpasavyasāncārīnam //

The waters be to us for drink, Goddesses for our aid and bliss;
let them stream to us health and strength // O Prajāpati, none
other than thou hath encompassed all these beings; be that ours
for which we sacrifice to thee; may we be lords of wealth // Sit
on this strew, O Yama, in accordance with the Aṅgirasas, the
fathers; let the verses made by the poets bring thee hither;
rejoice, O king, in this offering //

I always meditate upon the slow-moving¹ Śani, the son of Sūrya
and the courageous one.

Who causes fear in people plunged in the ocean of worldly
existence, and is the harbinger of calamitous events²
[madhyamakāla] Who grants uniquely auspicious rewards for devotees
favored by Śiva's benign glances.

Who with a body of dark lustre like collyrium,³ brother of Yama,
riding on his vehicle the Crow, decorated with blue dress and
a blue flower wreath, with ornaments embedded with blue stones,
who is worshipped by Mālinī⁴ and delights Guruguha. Lord of the
two houses of Makara and Kumbha⁵ with special liking for the lamp
lit with sesame oil and for rice with sesame seeds⁶; an ocean
of nectar of compassion and fearless. [madhyamakāla] Whose
knee was disfigured by the staff of the Lord of Death, like
Kāmaḍhenu⁷ yielding all desires, the fire capable of splitting
the time-wheel⁸, and one conceived of as the son of the Goddess
Chāyā.

With what aid will he come to us, our wondrous, ever-waxing,
friend? With what most potent aid? // The spotted bull hath
come and reached again the mother and the father, faring to
heaven // The bond that Nirṛti, the goddess, bound on thy neck,
not to be loosened, this I loosen for thee as from the middle of
life; then living, let loose, do thou eat the food //

I am constantly reminded of Rāhu who siezes Sūrya and Candra,¹
and is deformed.²

Who is both God and demon,³ who removes all ills, and dispels
danger from poisonous creatures like serpents. [madhyamakāla]
Who does good to those who worship him seated in his grain-sieve⁴
and bears the spear.

Who with a dreadful face, harsh, directing his compassionate
side-glance when worshipped with the Kayāna mantra⁵ with four
hands and carrying the sword and shield. [madhyamakāla] Who is
attired in blue cloth and dress made of leather, who wears orna-
ments made of Gomedaka gems⁶, the friendly planet of Śani and Śukra,
and who delights Guruguha.

Making a banner for that which hath none, form for the formless,
O ye men, thou wert born with the dawns // Brahman of the gods,
leader of poets, sage of seers, bull of wild beasts, eagle of
vultures, axe of forests, Soma goeth over the seive, singing //
Wondrous! of wondrous power! give to the singer wealth wondrous,
marked, most wonderful, life-giving. Wealth bright, O bright One,
vast, with many heroes, give with thy bright flames to the man
who lauds thee //

I worship Ketu, the great demon who is foremost of the shadow
planets.¹

Who wears a peculiar crown and auspicious dress. [madhyamakāla]
Who is happy in his part human-like body and is friendly in the
group of nine planets.

Who is adored by the Ketum-kṛṇvan mantra², who is exceedingly
wrathful, a descendant of Jaimini³, who savours his grain⁴, and
has his flag with the cut-out triangle. [madhyamakāla] Who bears
the fan of Guruguha⁵, whose distinction lies in his discernment of
good and bad, who causes eclipses and moves in a counterclockwise
direction.

SŪRYA

- (lit. 'shadow'), a substitute form of Samjñā, wife of Sūrya, who assumed this disguise to escape from the heat of her husband.
- Constellation Leo.
- Hero of the Mahābhārata who having sided with the Kauravas against the Pāṇḍavas was killed by Arjuna at the battle of Kurukṣetra.
- The power of the Vedas radiates forth in the form of Sūrya, this power illuminates all darkness and destroys all sins in the worlds.
- A name for Subramanya (Skanda), son of Śiva who became the teacher of the Gods. However the meaning here may refer to Dikṣitar since he adopted 'Guruguha' as his pen name.
- This theme appears in numerous passages of the Vedas [e.g. RV IV.13.3 and VII.66.15, also AV XIII.2]. The Sun-temples of India are constructed along this theme, the most famous being the Konarak temple in Orissa. The symbolism of the seven horses has been explained in different ways; relating to the seven days of the week, to the seven sacred metres of verse [see RV XI.30.4-5], and to the seven colors of the solar spectrum. The seven horses at Konarak are named after these colors; Rakta (red), Rocika (orange), Pītā (yellow), Nīla (blue), Indra-nīla (deep-blue), Mocika (violet) and Śukla (white).
- ref. to the 'gāyatrī' hymn addressed to the Vedic solar god Savitṛ; "May we attain that excellent glory of Savitṛ the god, so we may stimulate our prayers." [RV III.62.10] This is the most sacred of Hindu hymns and is recited daily by all Brahmins.
- Sūrya is considered to be a manifestation of Viṣṇu, from whom all Gods were created. On rising he appears in the form of Brahman (creator), at mid-day as Viṣṇu (preserver) and on setting as Rudra (dissolution). This theme has its roots in the Vedic myth of Viṣṇu taking three steps over the universe; "I will declare the mighty deeds of Viṣṇu, of him who measured out the earthly regions. Who propped the highest place of congregation, thrice setting down his footstep, widely striding." [RV I.154.1, also VII.99]

CANDRA

- Lord of the 27 nakṣatras, the stars which oversee the 27 lunar mansions of the zodiac. These are considered to be the wives of Candra.
- The Vedic God of thunderbolt and battle, the King of the Gods who vanquishes demons of drought and darkness.
- The 16 lunar phases (kalā).
- The Vedic God Soma, the Moon, is the repository of the rich soma nectar which is the ambrosial drink of the Gods. As this nectar is derived from the Moon it moistens the Earth. The process of producing soma is closely identified with the Moon. "As the Moon-God pours down his ambrosial rain through the sieve of heaven he is addressed and worshipped as pavamana (Self-Purifying), represented by the soma juice as it undergoes purification by flowing through the wool which is used as a filter or strainer." (ed. note, Griffith RV IX.1). Most of the hymns of this Book are addressed to soma the nectar, or Soma, or Indu, the Moon.
- The parasol symbolizes Candra's role as a follower and attendant to Madana ('infatuator'), the God of Love, also called Manmatha ('churner of the mind'), Kāma ('desire') or Smara ('love').
- The form of Śiva having three eyes, the Sun, Moon and Fire, the three sources of light which illuminate the worlds. The eye of Fire is the strongest. This looks inward on the forehead but when directed outwards it can destroy all that appears before it. (see Cāturdāśa Rāgamālika note 4).
- The secondary creator, virāt-puruṣa, created by Brahman as primeval man. "The Moon was engendered from his mind, and from his eye the Sun had birth, Indra and Agni from his mouth were born, and Vāyu (air) from his breath. Forth from his navel came mid-air; the sky was fashioned from his head; from Earth his feet and from his ear the regions. Thus they formed the worlds." [RV X.90.13-14]
- Candra fell in love with Tārā, the beautiful wife of Bṛhaspati, and abducted her. There was a prolonged war between Candra and Bṛhaspati in which the Gods became involved. This ultimately resulted in the defeat of Candra and his separation from Tārā. Thus Candra has come to be identified with the despair and suffering of separated lovers.
- The surface markings on the Moon reveal in outline form the figure of a hare. For this reason Candra is sometimes referred to as Śaśa ('hare'). This epithet appears in the text of kāmboji rāga in Part II of Cāturdāśa Rāgamālika.
- The star 'Aldebaran', constellation Taurus. Of the 27 nakṣatras Rohiṇī is the favorite of Candra.

AṅGĀRAKA

- (lit. 'glowing charcoal'), also referred to as Maṅgala ('happiness', 'felicity').
- A form of coral tree, one of the 'five divine trees' (devatārū) of the heaven of the gods; mandāra, pārijāta, santana, kalpavṛkṣa and haricandana [Amarakoṣa I.i.50].
- Constellations Aries and Scorpio.
- Aphelion.
- Constellation Capricorn.
- This shrine is located in the Tanjore area. It is used for seeking good health and cure from diseases.

BUDHA

- The illegitimate son of Candra and Tārā.
- ref. to Aṅgāraka, the son of Śiva and Earth, as 'born of Earth'.
- Constellations Gemini and Virgo.
- Symbolic of the intelligence and wisdom of Budha.
- Having been born of an illicit love affair Budha was cursed by Bṛhaspati and became neuter.

BṚHASPATI

- Also descended from the mind of virāt-puruṣa (see Candra note 7).
- An epithet for the Vedic god Indra. Bṛhaspati, or Brahmapaspati, is the 'Lord of Prayer'.
- Constellations Sagittarius and Pisces.
- Name for Viṣṇu in his incarnation as Kṛṣṇa.
- In the Vedas Bṛhaspati is associated with the god Indra.
- ref. to tripura, the three cities of the gods; "here [Earth], heaven above Earth, and the spacious firmament" [RgVeda I.6.10, see also Cāturdāśa Rāgamālika note 19].
- The son of Bṛhaspati who was sent to Śukra, leader of the demons (asuras), to learn the secret for reviving the dead (see Śukra note 1).
- The wish-yielding tree of Indra's paradise, the kalpavṛkṣa (see Aṅgāraka note 2). As a generous god Bṛhaspati is compared to the kalpavṛkṣa.
- "The place where the idea originates ... the first impulse... is the 'voice beyond' (pāra-vāc). The first mental impulse, like the shoot springing from an invisible seed, is the 'voice that sees' (paśyanti). The potential sound, which is the vehicle of thought, is the 'intermediary voice' (madhyamā). The exteriorized sound in the form of articulate syllables is the 'voice manifest' (vaikhari)." [Karapātrī "Śrī Bhagavatī tattva", transl. Danielou:1964]
- ref. to Bṛhaspatismṛti, an important early text on legal etiquette.

ŚUKRA

- Although the preceptor of the demons, Śukra was a Brahmin and as such a repository of the knowledge of the Vedas. When Kaca broke out from Śukra's stomach after having been burnt and pulverized by the demons and consumed with wine which was drunk by Śukra, Kaca saw the pile of Vedic knowledge which was the fallen dead man. With the secret formula for reviving the dead he caused him to come to life again. Kaca then bowed to his Guru and said, "The Guru is the giver of unsurpassed truth, the treasury of the four-fold riches of knowledge, worthy of respect. Those who do not respect him go to the bottomless evil worlds." [Mahābhārata I.71, transl. O'Flaherty:1975]
- Constellations Libra and Taurus.
- A name for Viṣṇu. Śukra lost one of his eyes when Viṣṇu appearing as Vāmana, his fifth incarnation, thrust Mahābali a demon down to the netherworld and Śukra tried to obstruct it.
- ref. to uḍḍasā system in which each planet presides over a particular period (daśā) of time. According to Mantreśvara these are: "Sūrya 6 years, Candra 10, Maṅgala 7, Rāhu 18, Bṛhaspati 16, Śani 19, Budha 17, Ketu 7 and Śukra 20. Each of these main periods is divided into smaller sub-periods (bhuktis) and each sub-period is divided into smaller periods (antara). The antara are again subdivided into antarantaras, and so on until swara, or the period necessary for the inhaling and exhaling of breath is reached." Thus the planets individually and collectively exercise controls over all time-spans of existence.
- ref. to aṅgavarga, a system of ongoing horoscopy. Pertaining to this system Pingree gives the following account: "As described in the Yavanajātaka this system is identical with the Western theory of the revolution of the years of the nativity in which one uses the transits of the planets through the places they occupied and the original of the birth-horoscope... The basic idea is to cast a new horoscope at the end of each year, month, day, or other appropriate time-interval of the native's life and to compare it with the horoscope at his birth... Transit is the entry of a planet into a sign occupied by a particular planet in the birth-horoscope."
- Love, one of the principles of existence (sattvāni), is assigned to Śukra. "...life, love, knowledge, speech, truthfulness, ignorance and mind; they pervade respectively the Sun, Venus, Jupiter, Mercury, Mars, Saturn and the Moon" [Yavanajātaka I-112]
- These terms refer to measurements of arc as determined from the first point of Aries, the 'vernal equinox'. This is the point at which the path of the Sun crosses from the South to the North of the celestial equator. All measurements are made on the ecliptic. navāmsā is 1/9th of 30° = 3°20'; horā is 1/2 of 30° = 15°; drekāna is 1/3rd of 30° = 10°.
- Retrograde motion of planet.
- (lit. 'in a low position') dejection.
- (lit. 'high' or 'elevated') position of exaltation. This is located 180° opposite from the position of dejection.
- The ruling houses of Śukra, Libra and Taurus.
- The best cardines. Of the 12 places on the zodia, cardines 1, 4, 7 and 10.
- Base-triplicity. "The mūlatrikōṇas of Mars, the Moon, the Sun, Mercury, Venus, Jupiter and Saturn are, in order, Aries, Taurus, Leo, Virgo, Libra, Sagittarius and Aquarius." [Yavanajātaka I-62, see astrological diagram]
- 1/30th of 30° = 1°.
- 1/60th of 30° = 1/2°.
- These terms refer to particular combinations of the vargas for the planets. According to the 10 varga (daśāvarga) system, Mantreśvara says "whether a planet is in its friendly house, its own house, or in its exaltation house, a combination of 2 vargas is called pāriyātāmsā, that of 4 is called gopurāmsā, that of 6 airāvātāmsā."

ŚANI

- Śani's knee was disfigured as a result of a fight with his brother Yama, God of the dead. Hence Śani is called 'Śanaiscara' (lit. 'slow-moving').
- Śani is the planet influencing suicide.
- A black sandal-paste mixture.
- According to Parthasarathy:1961, this name was assumed by Draupadi heroine of the Mahābhārata and wife of the five Pāṇḍava brothers. While in exile with her husbands she suffered untold privations and indignities while living at the palace of King Virātā. Under her assumed name Mālinī she worshipped Śani to alleviate her from her sufferings.
- Constellations Capricorn and Aquarius.
- Foods for offering oblations to Śani.
- The sacred wish-granting cow, bestower of all wishes and desires.
- A figure of speech symbolizing Śani's power to interrupt or delay the progress of time. This power prevents a normal progress towards death, such as caused by calamitous events or suicide.

RĀHU

- The planets Rāhu and Ketu are the ascending and descending nodes, the points where the path of the Moon crosses the ecliptic and as a result causes eclipses. These demons are regarded as constantly chasing Sūrya and Candra, to seize them, and when they catch up swallow them.
- Rāhu and Ketu are the upper and lower parts of the body of a demon dragon which was cut into two by Viṣṇu. Rāhu is therefore called 'dragon's head' and Ketu 'dragon's tail'. The following episode from the Mahābhārata describes this event. "As the Gods were drinking the ambrosia which they so desired, a demon named Rāhu took the form of a god and began to drink, but when the ambrosia reached his throat, the Moon and the Sun reported it, for they wished to help the gods, and the lord Viṣṇu took his discus and cut off the well-adorned head of that demon who was drinking the ambrosia he had obtained by force. The great head of the demon, which was like the peak of a mountain, fell to earth. The severed head rose up to the sky, roaring terribly, but the headless torso of the demon fell and split open the surface of the earth, causing a tremor throughout the earth with its mountains, forests and islands. Since then there has been a deadly enemy between the head of Rāhu and the Moon and Sun, and the immortal head swallows them up even today." [Mahābhārata I.15-17, transl. O'Flaherty]
- A god for having drunk ambrosia (amṛtam) and a demon by birth.
- A grain sifter having a wooden frame of the shape shown in the line-configuration for Rāhu (see line drawings).
- ref. to mantra text for Rāhu.
- A gemstone of the mineral 'hessonite', one of the lime-aluminum varieties of garnet; colors honey, brownish, cinnamon. Found mostly in Ceylon.

KETU

- The planet causing eclipses.
- ref. to mantra text for Ketu.
- Disciple of Vyāsa, compiler of the Vedas. The significance of this relationship however remains unclear.
- A coarse horse-grain (kuluttha) used for offering oblations to Ketu.
- The fan is a symbol for imparting pleasure, as this brings relief from the heat. Ketu as the holder of the fan gives pleasure to 'Guruguha', the composer.

This work was composed in praise of Viśvanāthan, Lord of the Universe, the principle deity of the Viśvanātha temple located in the village of Kullikarai in Tamil Nadu. References to this site and to Dikṣitar's patron Mirāśdas Vaidyalinga Mudāliar who lived in Kullikarai appear in the text section of bhūpāla rāga. The title cāturdaśa rāgamālika (lit. 'garland of 14 rāgas') is currently in general use. The original title for this composition however was rāgaṅga rāgamālika (lit. 'garland of melodic forms') employing the terminology of the older Venkaṭamakṣin system of rāga nomenclature in vogue at the time of Dikṣitar. It is characteristic of Dikṣitar's rāgmālika compositions to incorporate the names of the different rāgas as part of the text. This follows a tradition established by his father, Rāmaswāmī Dikṣitar. This procedure is useful in the identification of rāgas since their names are not otherwise indicated. The names may appear either within the context of a word compound (e.g. śrī as in śrīviśvanāthan), or mohana as in 'sammohanakara'), or as a combination of syllables formed from adjacent words (e.g. kāmbhoji, as in the divided compound 'dāyaka-ambhoja').

The 14 rāgas are symbolic of the 14 lokas (worlds, or regions) of Hindu cosmology. According to the Hindu purāṇas these are comprised of six upper regions rising above the Earth and eight lower regions, including Earth, descending one below the other. The six upper regions are the heavenly abode of the Gods. These are the lokas which represent 'non-material' existence. On the other hand, the lower regions, starting from Earth, comprise the eight lokas of 'material' existence. The 14 rāgas are divided accordingly into two parts to express this idea, Part I comprised of rāgas I through 6 and Part II rāgas 7 through 14.

Superimposed onto this two-part framework is the three-part kṛti form consisting of pallavi, anupallavi and carana. Part I is comprised of the pallavi and anupallavi sections, rāgas śrī and ārabhi forming the pallavi and rāgas gaurī, nāṭa, gaula and mohana the anupallavi. The remaining rāgas of Part II comprise the carana section. In terms of the general theme of the work however, the two-part division is of primary significance. The viloma (retrograde) sequences of rāgas which come at the end of both the anupallavi and carana emphasize this two-part arrangement. The viloma occurring at the end of Part I repeats rāgas 1 through 6 in their retrograde order, and similarly the viloma occurring at the end of Part II repeats rāgas 7 through 14 in their retrograde order. As a result two distinct cyclic patterns are described each of which returns to its point of origin, the initial rāga of that sequence. In addition, the viloma of Part I is added to that of Part II to form a retrograde sequence for all 14 rāgas so that everything returns again to the ultimate source "śrīviśvanāthan", Lord of the Universe.

The formal concepts underlying the entire composition clearly reflect traditional Hindu beliefs concerning the universe and its creation. The composition is symbolic of both the 'duality' and at the same time the 'oneness' which is inherent in the nature of the supreme being Brahman. He is the creator of all worlds of existence and of Brahman, Viṣṇu and Śiva who oversee our universe of the 14 worlds. In the Upaniṣads it is written that "the whole is all that, the whole is all this, the whole was born of the whole, what remains is the whole" [Bṛhadāraṇyaka Upan. V.1]. Brahman is both parabrahman ('highest Brahman' - i.e. amūrta 'formless') and he is also aparabrahman ('lower Brahman' - i.e. mūrta 'with form'). Either aspect of the creator represents perfection complete within itself, yet both together also represent the same perfection. Although Parts I and II are composed of different rāgas and are divided asymmetrically into two halves, these are separate manifestations arising out of a single principle. Each Part is symbolic of the 14 worlds as are both Parts together. This identity is expressed by varying the lengths of the phrases within different rāgas. Excluding repetitions of the phrases which are traditionally performed, there are a total of 14 composed phrases of music which comprise Part I and 14 composed phrases of music which comprise rāgas 7 through 14 of Part II. For each rāga a set of two phrases are presented, an initial phrase corresponding with the first line of text, and a second phrase for the second line. Both these phrases are of equal length for the first 4 rāgas of Parts I and II (each phrase is comprised of 2 time-cycles of eka tāla). On the other hand, for rāgas 5 and 6 of Part I and rāgas 11 through 14 of Part II, the initial phrases are diminished in length to a single time cycle. These changes reduce the phrases to 1/2 the lengths of the previous initial phrases. The later phrases however retain the same dimensions in all rāgas. In comparison with the balanced phrases in rāgas 1-4 and 7-10 (1+1=2), the phrase dimensions for the remaining rāgas 5-6 and 11-14 are proportionally reduced (½+1=1½). All of the viloma phrases are also reduced. The entire viloma sequence of Part II forms a separate sequence symbolic of the 14 worlds in miniaturized form.

Part I							Part II									
						<u>viloma</u>								<u>viloma</u>		
rāgas:	1	2	3	4	5	6	654321	7	8	9	10	11	12	13	14	14—7 6—1
phrases:	2	2	2	2	1½	1½	111111 222222	2	2	2	2	1½	1½	1½	1½	1111..... 2222
	14							14						7		

At the same time the concept of a cyclic universe is implied. This is suggested by the particular choices of rāgas and their sequence. In terms of melodic characteristics, rāgas ārabhi and mohana are very similar to one another as are rāgas gaurī and gaula (cf. notation of raga scales). On the other hand nāṭa rāga is sharply opposed to these in character as it alone employs the more dissonant raised pitches. The relationships are clearly evident when the rāgas are compared on the basis of their melas (scales) and cakra (classification within the 72 melakarta system). nāṭa rāga occupies the central position in the sequence since it possesses the highest degree of melodic tension. The relationships described by this arrangement are furthermore re-enforced by the increases and decreases in melodic density which occur. Thus the central position is again assumed by nāṭa rāga as this contains the most notes. All this suggests moving away from and returning again to a point of origin.

	śrī	ārabhi	gaurī	nāṭa	gaula	mohana
melā:	22	29	15	36	15	28
cakra:	IV	V	III	VI	III	V
melodic density: (number of notes, ascending and descending)	5-7	5-7	6-7	7-5	5-6	5-5

A similar arrangement is prescribed for Part II. Here sāraṅga rāga occupies the central position of highest melodic tension. sāraṅga is also the rāga having the highest density potential. In addition to having the full number of ascending and descending notes it is a bhāṣaṅga rāga ('mixed raga') employing a foreign note. In looking at the sequence for the entire composition it is also significant that rāgas ārabhi of Part I and sāma of Part II belong to the same mela. As a result, following the return to 'śrīviśvanāthan' at the conclusion of Part I, there is a mirror-like image linking Parts I and II together (i.e. ārabhi ← śrī → sāma). All this is symbolic of the Hindu concept of the universe and its evolution, and at the same time a universe in which the various parts are inseparably bound to one another.

Further symbolisms concerning creation are suggested in the text. The opening line of śrī rāga alludes to the phenomenon of creation in its pre-materialistic state. The comparison of the 14 worlds to the 14 rāgas implies that the forms of the worlds follows those of the 14 rāgas. This is suggestive of the Idea of nāda-Brahman ('the sound of Brahman'), the primordial cosmic sound which forms the basis for the evolution of organized sound such as music, and which leads to the formation of the gross elements of material world (see ref. note 9). The description of rāgas connected in the form of a 'garland' implies that worlds are strung together by means of a common thread binding all creation, the 'non-material' with the 'material.' This all-embracing unity in Hindu philosophy is symbolized by the upaviṭa, the 'sacred thread' which is worn by all upper caste Hindus. "As explained in the Jābāla Upaniṣad, the 'sacred thread' is the outward and visible symbol of sutrātman (i.e. 'the thread of the spirit' - the soul of Brahman, but also that spirit which sustains worldly life) on which all individual existences in the universe are strung like gems, and by which all are inseparably linked to their source." [A. Coomaraswamy, notes for H. Zimmer:1974] As existence in both its macrocosmic form (universe) and its microcosmic (man) are held together by sutrātman, so the various worlds of the rāgamālika are linked by a common thread which binds everything together to form a unified whole. The svaras the scales tones of the rāgas, form this unifying thread. In each rāga the second phrase is performed first without text using only the syllable names of the scale-tones, i.e. sa re ga ma pa dha ni. This is then repeated with text. In this performance, beginning with ārabhi rāga, the two phrases for each rāga are repeated with text, but in an alternating sequence with the second phrase which is first performed without text. And a similar procedure is applied to the entire viloma section of Part I. Here the viloma is first performed without text followed by a return to "śrīviśvanāthan", then with text again followed by a return to "śrīviśvanāthan". Thus an alternating sequence combining the 'non-material' with the 'material' is maintained throughout the performance. The significance of all this is deep-rooted in Indian tradition. This characteristic procedure is also defined by Eliade:1960 in terms of the doctrine of sutrātman; "everything that exists by its nature is produced, 'projected' or 'woven' by a superior principle, and all existence in time implies an 'articulation' or a 'web'." The following excerpt from the upanisads is cited as clearly formulating this philosophy. "Do you know that thread by which this world, the other world and all beings are held together? ...He who knows the thread and that inner controller indeed knows Brahman, he knows the worlds, he knows the gods, he knows the Vedas, he knows the beings, he knows the self, he knows everything." [Bṛhadāraṇyaka Upan. III.7]

The arrangement of subject-matter in the text conforms with these concepts. Part I deals generally with man's perceptions relating to beyond the real world. It offers the way of attaining mokṣa (liberation) and the way of emancipation from the fears of the endless wanderings of the soul through successive births and deaths. Part II deals more with the results of this achievement. It describes with greater detail the nature of mokṣa and refers to each of the three attributes of Brahman separately (see note 5). The results are measured not only in terms of mokṣa but also in terms of the fulfillments of worldly pursuits. In other words, the worship of Viśvanātha offers a way of achieving real-life goals as well (see note 24). Within each of the Parts the complimentary aspects of the 'material' and the 'non-material' worlds are defined in more minute detail. The texts of rāgas śrī, gaurī, and gaula of Part I emphasize 'non-worldly' concerns and it is significant that these appear in the context of an alternating sequence with rāgas ārabhi and nāṭa which are concerned with 'material' existence thereby forming a woven texture. The same procedure is followed in the carana verses of Part II, however on a more intensified level since here the alternation is applied to the separate lines of the text. Thus in sāma rāga the text of the initial line focuses on the 'non-worldly' subject-matter "Sādāśiva" and the Sāmaveda chant. On the other hand, the following line, can be interpreted in light of the prevailing alternating scheme to refer to the practical realization of this sacred music, 'sa' and 'ma' in a worldly sense alluding to the sāgrāma and magrāma, the two most important scales of ancient Indian music. Similarly in the text of lalita a parallel distinction is made. Here the first line is concerned with the abstract form of the creator, whereas the second line is concerned with man's morality in the real world. And in the following verse the emphasis again is first placed on the form of Bhairava "who dwells in the void of the consciousness", whereas the later line deals with practical matters concerning his iconography. And similar oppositions apply in the verses of sāraṅga, śaṅkarābharana, kāmbhoji, and devakrīvā. This emphasis on the 'abstract' and 'real' parallels the traditional distinction which in literature is made between śruti and smṛti. śruti (lit. 'that which is heard') pertains to the sacred literature (Vedas and Upaniṣads). It is 'revealed' literature and therefore represents perfection since it was not created by ordinary human beings. The meanings of śruti are therefore expressed through abstract terms and as such can only be understood by

the initiated, the 'twice-born', the wearers of the 'thread'. On the other hand smṛti (lit. 'to remember') pertains to all non-sacred literature (e.g. purāṇas and epics). It is literature created by humans and is concerned more with worldly matters. It is also characteristic of Indian thinking to interpret all subject-matter to its fullest possible dimension, to seek as many alternative meanings of a given text as possible, or form as many variations of a given theme as possible. It is therefore important to remain open to double-meanings which are expressed. The subtle pun on the syllables 'sā' and 'ma' explained above is one such instance. Another example pertains to 'sāraṅga'. Appearing in the text of sāraṅga rāga 'sāraṅga' denotes 'deer', and this is the most plausible interpretation in terms of the context for the entire verse; however, 'sāraṅga' also means 'bow' and given this alternate interpretation the text assumes a broader significance very much related to the general theme of the composition (see ref. note 21).

The final verse of bhūpāla rāga continues the previous scheme of alternating śruti and smṛti. Here the first line is concerned with Viśvanāthan as the 'protector' of Vaidyalinga, Dikṣitar's patron, whereas the following line has to do with geographical references pertaining to 'Gartatira', the Sanskrit name for 'Kullikarai', where the Viśvanātha temple is located. These personalized references may possibly indicate that Dikṣitar dedicated this composition to Vaidyalinga.

CĀTURDAŚA RĀGAMĀLIKA

eka tāla [4]

PART I

SANSKRIT TEXT

ENGLISH TRANSLATION

śrī rāga: 22nd mela

śrī - vi - śva - na - thām

pallavi

śrīviśvanātham / bhaje'ham

caturdaśa-bhuvana-rūpa-rāgamālikābharāṇa-
dharāṇāṭhaṭkaṇam

I worship the Lord of the Universe

Who wears in his heart the garland of rāgas which
have taken the form of the 14 worlds

ārabhī: 29th mela

śrī - ta - ja - na - sam

śritajanamsārabhītyāpāham

ādhyātmikādi tāpatraya-manobhītyāpāham

(I worship Him) Who destroys the fear of worldly
existence¹ for those who take refuge in Him

And who destroys the mental fear arising from the
three afflictions², such as ādhyātmika and others

[return to "śrīviśvanātham"]

gaurī: 15th mela

śrī - vi - śa - la - kṣī

anupallavi

śrīviśālākṣī-gaurīśam

sakala-niṣkala-rūpa-saccidānanda-maya-gaurīśam

(I worship Him) Lord of Viśālākṣī-gaurī³

Who as Lord of white hue⁴ is pure existence, consciousness
and bliss,⁵ in both His manifested and unmanifested
forms⁶

nāṭa: 36th mela

ci - tra viś - va - nā - ṭa - ha

citra-viśvanāṭaka-prakāśam

jagat-prakāśaka-bhāskara-śaśāṅka-koṭikoṭi-prakāśam

(I worship Him) Who illuminates this varied and wonderful
world which is but a drama

Whose radiance is like an infinite number of Suns and Moons
which illuminate this eternally changing world

gaula: 15th mela

gō - vin dā - di

govindādi-vinuta-gaulāṅgam

kṣīra-kunda-indu-karpurādi-vijaya-bhasita-uddhūlita-
gaulāṅgam

(I worship Him) The white-limbed Śiva who is worshipped by
Govinda⁷

Whose body is besmeared with holy ashes surpassing that of
milk, jasmine, the Moon, camphor, etc...

mohana: 28th mela

guru guha sammo - hana

guruguha-sammohanakara-liṅgam

pañcīkṣta-pañcamahābhūta-prapañcādi-mohanakara-liṅgam

(I worship Him) Who fascinates Guruguha⁸

Who by the five-fold combinations of the elements⁹ forms
the plurality of the phenomenal world

VILOMA

1st time with svaras
then "śrīviśvanātham"
2nd time with text
then "śrīviśvanātham"

mohana

gaula

nāṭa

gaurī

ārabhī

śrī

virīñci-viṣṇu-rudra-mūrṭi-mayam

Who is a combination of the forms of Brahmā, Viṣṇu
and Rudra¹⁰

viṣaya-pañcaka-rahitam, abhayam

Who is fearless and untouched by the five senses¹¹

niratiśayāsukhada-nipuṭataram

Who alone is capable of giving unsurpassed joy

nigamasāram, iśvaram-amaram

Who is the essence of all Veda doctrine and is
immortal¹²

smaraharam | paramaśivam atulam

Who is the most auspicious and without peer, the
slayer of Smara¹³

sarasa-sadaya-hṛdayanilayam, anīśam

Who always makes his abode in hearts filled with
compassion and feeling

[return to "śrīviśvanātham"]

PART II

sāma rāga: 28th mela

sa dā - śi ram

lalita: 17th mela

sa - mā - - tram

bhairava: 17th mela

ci - da ha - - - sa

sāraṅga: 65th mela

cit - sa ha - śva nam

śaṅkarābharāṇa: 29th mela

sadā śra - ya - mi

kāmbhoji: 28th mela

sad gati - dā - ya - ha

devakriyā: 29th mela

va dānya dā - ya - kriyā

bhūpāla: 8th mela

vai dya liṅ - ga

carāṇa

sadāśivam / sāma-gāna-vinutam

prakṛtyādi-sapta-rūpa-sāma-gāna-vinutam

(I worship Him) As Sadaśiva⁴ who is worshipped by the sāman music!⁵

With its seven constituent forms, prakṛtis,¹⁶ etc...

sanmātram, lalita-hṛdaya-viditam

kāma-krodhādi-rahita-lalita-hṛdaya-viditam

(I worship Him) Who is only of blissful form, and who is known by those with tender hearts

Who is known by those with tender hearts and who are devoid of lust, anger and other vices!¹⁷

cidākāśa-bhairavam / puraharam

vidhi-kapāla-triśūladhara-bhairavam / puraharam

(I worship Him) As Bhairava¹⁸ who dwells in the void of the consciousness and who has destroyed the cities!¹⁹ And Bhairava with his trident who holds the skull of Brahma²⁰ and destroys the cities

citsabheśvaram sāraṅgadharām

dārukāvana-tapodhana-kalpita-sāraṅgadharām

(I worship Him) Who holds the sāraṅga and who dances in our inner consciousness!²¹

Who holds the sāraṅga created by the ascetics of Dārūka forest²²

sadā-āśrayami-śaṅkarābharāṇam

cintitārtha-vitarāṇam dhurīṇatara-māṇikya-maya-śaṅkarābharāṇam

(I worship Him) Always, Who is bedecked with auspicious ornaments

Who is the bestower of all our desires, Whose auspicious ornaments are embedded with emeralds of the finest hue

sadgati-dāyaka-ambhoja-carāṇam

dharmārthadi- nikhila-puruṣārtha-prada-samarthatara-ambhoja-carāṇam

(I worship Him) Whose lotus-foot gives mokṣa²³

Whose lotus-foot is extremely capable of conferring all puruṣārthas²⁴

vadānya-devakriyā-khelanam

śṛṣṭi-sthiti-vilaya-tirodhāna-anugraha-karāṇa-kriyā-khelanam

(I worship Him) Who revels in the activities of the munificent gods

Who revels in the activities of creation, preservation, destruction, dissolution and the conferring of divine grace²⁵

vaidyaliṅga-bhūpāla-pālanam

śrīpura-nirṛti-bhāga-gart-tīra-sthita-va-bhūpāla-pālanam

(I worship Him) Who is the protector of Vaidyaliṅga²⁶

Southwest of Śrīpura there is a place called Gartatira.

PART II cont'd

VILOMA

1st time with svaras
2nd time with text.
Followed by entire
viloma sequence 14-1
then repeat of 6-1



guruguheśa-suranareśam-anīśam

Who is the Lord of Guhā²⁷, the Gods and Kings

kuja-budhādighraha-gati-viḥitam

Who has ordained the movements of the planets, such as Mars, Mercury

varadam, anala-ravi-śaśi-nayanam

Who is the bestower of gifts, Whose eyes are Fire, Sun and Moon

vanaja-candra-sannibha-vadanam

Whose face is like the lotus and the Moon²⁸

paramahamsam, ānandanartanam

Who is the highest bliss, and who performs the dance of ecstasy²⁹

patita-pāvana-kaṣaṇam, madaharaṇam

Who purifies the downtrodden and Who banishes pride

parataram, parama-manolaya-jayam

Who is the Supremest Being and Who overrules our minds

parādi-vāk-prakāśa-ānandamayam

Who generates the 4 phases of speech, vāk, para, etc.³⁰

[return to "śrīviśvanātham"]

NOTES FOR CĀTURDAŚA RĀGAMĀLIKA TEXT

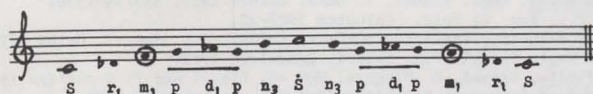
- 1 Belief in the transmigration of souls which wander through innumerable births and deaths seeking life's ultimate goal, mokṣa (liberation).
- 2 ref. to the three kinds of pain. "These are: (1) the intrinsic (ādhyātmika), (2) the extrinsic (ādibhauṭika), and (3) the divine or superhuman (ādhidaiṇika). Of these, the intrinsic is two-fold, bodily and mental. Bodily pain is caused by the disorder of the several humours, wind, bile, and phlegm; and mental pain is due to desire, wrath, avarice, affection, fear, envy, grief, and the non-perception of particular objectsThe extrinsic are caused by men, beasts, birds, reptiles, and inanimate things; and the superhuman ones are due to the evil influences of planets and the various spirits." [Sāmkhya-Kārikā, see Radhakrishnan:1957]
- 3 ref. to Śiva's consort Pārvatī, 'the fair one with large eyes'.
- 4 Śiva's body is covered with white ashes derived from having vanquished Kāma, the God of desire, with his eye of fire.
- 5 ref. to 'the three attributes of Brahman' in Vedānta philosophy; sat (existence), cit (consciousness) and ānanda (bliss). Each of these is treated separately in the carāṇa section; sat appears in lalita rāga, cit in sārāṅga rāga, and ānanda in sārāṅga of the viloma section.
- 6 ref. to 'the dual aspect' of Brahman, the ultimate source from which all gods and creatures emanate. Muttuswāmī Dikṣitar was a follower of the smārta-Brahman tradition (those who do worship based on smṛti) which "while believing in the fundamental truth of advaita ['non-duality', the school of Vedānta] and nirguṇa-Brahman [the non-corporeal form of Brahman], accepted also the saguna-Brahman the corporeal form as manifested in a number of deity forms. These were intended to afford suitable means or supports for worship for men with a diversity of equipment and disposition." (V. Raghavan:1975) For smārta Brahmins one of five deities may be selected by a family as the principle deity for home worship; Sūrya, Śiva, Devī (the Goddess), Viṣṇu, or Gaṇeśa (the son of Śiva having the head of an elephant).
- 7 The 'cow finder'. A name given to Kṛṣṇa when he saved the people and cows of Ambādi.
- 8 The pen name of Muttuswāmī Dikṣitar.
- 9 ref. to the five primordial elements; pṛthvī (earth), ap (water), tojas (heat, or light), vāyu (air) and ākāśa (ether, the subtle and ethereal substance pervading the whole universe). [Āitareya Upaniṣad III.5.3]
- 10 (lit. 'formidable') The name of Śiva as one of the trinity (trimūrti).
- 11 "Devoid of sound, touch, sight, taste or smell, with neither beginning nor end, Brahman is imperishable." [Kaṭha Upaniṣad III.15]
- 12 See notes 4 and 8 for Sūrya.
- 13 Alternate name for Kāma.
- 14 'everlasting' or 'eternal' Śiva. One of the five aspects of pārama-Śiva ('highest Śiva'), see note 25.
- 15 Chants of the Sāmaveda, the most sacred of all music.
- 16 prakṛti (lit. 'primary substance', 'original') constitutes the basic intoned verse of the Sāman chant. From this seven vikṛti ('alterations' or 'modifications') are realized.

- 17 Various sources define these differently. The following instruction is offered for rulers for shaking the aggregate of the 'six enemies'; "restraints of the organs of sense, on which success in study and discipline depends, can be enforced by abandoning lust (kāma), anger (krodha), greed (lobha), vanity (māna), infatuation (mada), and excessive pleasure (harṣa)." [Kauṭīliya Arthaśāstra I.6.1]
- 18 The terrible form of Śiva who takes pleasure in destruction.
- 19 ref. to tripura ('three cities'), the three principle regions of the world; svarga (heaven), ākāśa (space between heaven and earth) and pṛthvī (earth). Having been overrun by the demons (asuras) the gods appealed to Śiva to destroy tripura. For this purpose he armed himself; the earth became his chariot, the mountain Mandara his bow, and Viṣṇu his arrow. All other beings of the worlds of the gods became parts of his chariot with Brahmā as the charioteer. Thus Śiva destroyed tripura and all its inhabitants. [Mahābhārata 8.24]
- 20 As a result of an argument with Brahmā, Śiva in the form of Bhairava cut off one of his five heads. Brahmā then cursed Śiva that he should beg for food while carrying his skull in his hand. [Śiva Purāṇa 3.8]
- 21 Śiva is sometimes represented holding a 'deer' in his hand. This symbolizes the peace and tranquillity of the hermitage, the dwelling place of the ascetics and their wives of dārukāvana, the Pine Forest, referred to in the second line of verse. sārāṅga however also means 'bow', and this interpretation is equally valid since it conforms to the alternating scheme of śruti and smṛti. sārāṅga furthermore evokes the imagery of 'bow and arrow' which in śruti texts is associated with probing the 'inner consciousness'; "Taking as bow the mighty weapon furnished by the Upaniṣads, fix on it the arrow rendered sharp by constant meditation. And having drawn it with the mind absorbed in His thought, penetrate the mark, the imperishable Brahman." [Muṇḍaka Upaniṣad II.3]
- 22 The traditional location of this Pine Forest is considered to be in the vicinity of Chidambaram, Tanjore district.
- 23 The lotus is the symbol of creation. It is the source from which all beings originate. It first grew from the navel of Viṣṇu and from this came forth Brahmā. At the same time the lotus is associated with Lakṣmī, the consort of Viṣṇu, for she is the lotus goddess who worships at his feet. The foot has therefore become symbolic of the highest object of worship. Similarly with regard to the iconographical description of Śiva as the 'king of dancers' (nāṭarāja), Heinrich Zimmer says "The fear-not gesture (abhaya-mudrā), bestowing protection and peace...points downward to the uplifted foot. This foot signifies Release and is the refuge and salvation (mokṣa) of the devotee. It is to be worshipped for the attainment of union with the Absolute (Brahman)."
- 24 The four goals of worldly existence; dharma (righteousness), artha (material wealth), kāma (pleasure) and mokṣa (liberation).
- 25 The five aspects of pārama-Śiva. These are accordingly represented in their personal forms as the gods Brahmā, Viṣṇu, Rudra, Aghora and Sadāśiva.
- 26 ref. to Mīrāsada Vaidyalinga Mudāliar, Dikṣitar's patron (see introd.).
- 27 In the context of this line the composer is referring to himself.
- 28 See note 6 for Candra.
- 29 Śiva is also nāṭarāja (King of dancers). 108 different varieties of dance are attributed to him. Some of these are gentle and calm, others are fierce and terrible. The ānandanartanam referred to is the randaya dance which is performed at the end of the cosmic cycle.
- 30 ref. to the four phases of speech production (see note 9 for Brhaspati).

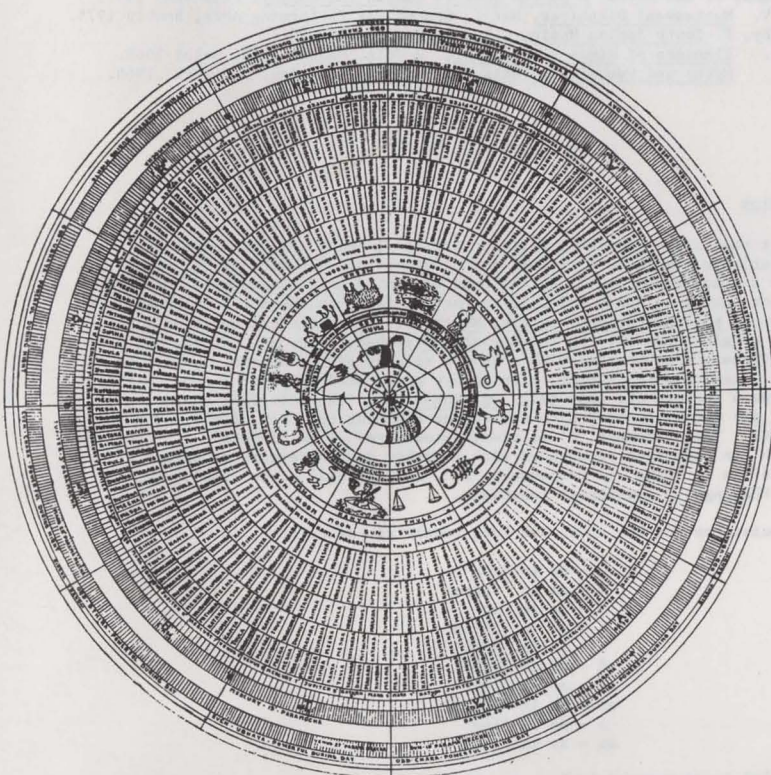
“ŚRI GŪRUṆĀ”

RĀGA SCALE AND PALLAVI PHRASES

pāḍi rāga: 15th mela



rūpaka tāla 2+4 = 6



The concentric circles in the above chart indicate divisions of the zodiac according to the Nirāyana system of Hindu astrology. Starting from the first inner circle, beginning with the sign Meṣa (Aries), the numerical order of the remaining signs are given. The second circle depicts the primeval creator (kala puruṣa), who with his face northward and while encircling the heavens, has all the twelve signs and the twenty-seven lunar mansions (nakṣatras) embedded on him. The third circle shows mūlatrikopā, the places of the seven planets, and the fourth indicates the Lords of the various zodiacal signs. The fifth circle shows the names of the twenty-seven nakṣatras, and the sixth the pictorial representations of the twelve zodiac signs (rāśis). The seventh circle gives the Hindu names for these signs. The Lords of the horās (¼ of rāśi) are indicated in the eighth circle. The 9th, 10th, 11th, 12th, 13th, 14th and 15th circles represent respectively the divisions explained above; drekāṇa, saptaṁśa, navāṁśa, dasamāṁśa, dvādaśāṁśa, śoḍaśāṁśa, and trimsāṁśa. The 16th circle shows the divisions of saṣṭyāṁśa, i.e. ½°. Each of these divisions in turn is given a particular name and defined in progressive order for all the odd-numbered zodiac signs, whereas for all even-numbered signs these are given the same names but in their reverse order. The 17th circle designates the exaltation positions (paramocca) of the seven planets, while their corresponding debilitations (paramanīcha) are shown in the 18th circle. The 19th circle defines the characteristics of the respective signs, and the outer circle, the 20th, shows the placements of what are known the culminating points (rkṣa sandhi).

[astrological chart from Māntreśvara "Phaladīpikā"]

In keeping with the conventions of Sanskrit verse and language the text of this composition suggests several different interpretations. On the one hand there is a concern with the world beyond, the universe, and at the same time with the worlds within. This later interpretation pertains to the austerities of yoga practice. Although the former interpretation is stressed, in view of the subject-matter contained in the previous compositions, some explanations relevant to yoga are included in the notes. The terminology in general conforms with Śaivite conventions.

SANSKRIT TEXT

pallavi

śrī gurupā pālito 'smi

saccidānandanāthena

anupallavi

āgamādisannutenr

akhilaviśvavanditena

tyāgarājavibhātena

tāpatrayāitena

carana

vedāntārthavedyena

vīkalparogavaidyena

nāḍāntasupādyena navaṇāthenādyena

sādākyakalākareṇa

sadāśivāvatareṇa

nāḍāntavihāreṇa navacakraḥdhāreṇa

pādāmbujena vareṇa bhedādividāreṇa

ādiguruguhapareṇa kādimatam anusāreṇa

ENGLISH TRANSLATION

I am protected by the blessed Guru¹

The lord of being, consciousness and bliss,²

Who is impelled by the Āgamas³ etc.

Who is worshipped by the whole universe,

Who appeared as Lord Tyāgarāja,⁴

Who has gone beyond the three afflictions,⁵

Who is recognized as the real intent of the Vedānta,⁶

Who is the physician for faulty discrimination,

At whose handsome feet the final Nāda is sounded,⁷
Who is the nine Lords,⁸ the primordial,

Who, as Sādākhyā,⁹ assumes the nature of the material world,

Who is the incarnation of Sadāśiva,¹⁰

Who takes pleasure in (the sounding of) the final Nāda,
Who is the basis of the nine Cakra¹¹

By (his excellent Lotus) feet, which destroy difference etc.¹²

By him who is higher even than the primordial Guruguha,¹³
And who follows the Kādimatam text.¹⁴

NOTES FOR "SRI GURUNA"

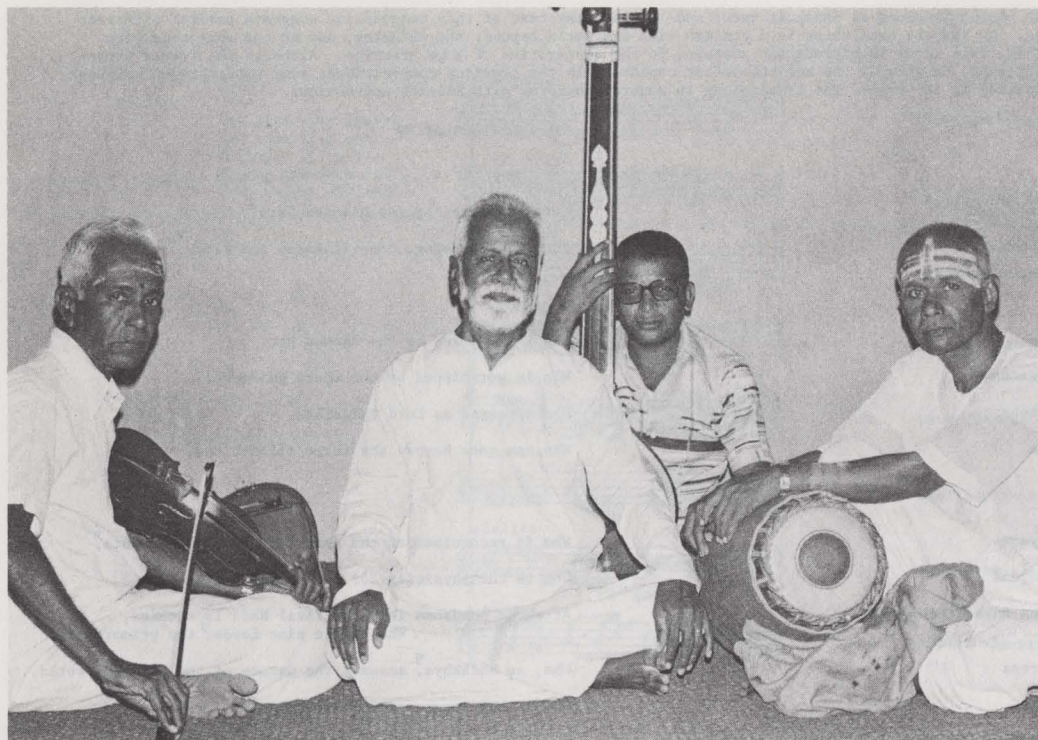
- 1 ref. to Śiva as the Supreme Being.
- 2 ref. to the three attributes of Brahman (see Cāturdaśa Rāgamālika note 5).
- 3 'traditional scriptures' here referring to Śaivite texts.
- 4 lit. 'Lord of Renunciation'; a ref. to Śiva as the ascetic Lord.
- 5 See Cāturdaśa Rāgamālika note 2. tāpatraya (lit. 'three heats') also relates to yoga practices, experiencing tāpas as penance and abstention from passion which is necessary for the achievement of self-realization (cf. Muṇḍaka Upan. I.2.11 and Chandogya Upan. V.10.1-6). Śiva having practiced tāpas sets an example for the yoga and for those who aspire to overcome the human afflictions.
- 6 lit. 'end of the Vedas'; ref. to Upaniṣads as the ultimate source of knowledge.
- 7 ref. to the final nasal syllable 'Om' which traditionally is sounded at the beginning and conclusion of all sacred chanting. Concerning the symbolism of the 'feet' see Cāturdaśa Rāgamālika note 23.
- 8 The nine planets are manifestations of the Supreme Being.
- 9 A form of Śiva in his evolution into the world.
- 10 See Cāturdaśa Rāgamālika notes 14 and 25.
- 11 lit. 'wheel' or 'disc'. The most plausible meaning for the term navacakra is 'nine planets'. Nevertheless this this may also have a bearing on yoga since cakra represent the various levels of psychic energy which lie along the spinal column. The practice of yoga is concerned with the release of the kuṇḍalinī, the coiled-up serpent-like power which lies obstructed as the base of the spinal column, to make it rise up through the various cakra levels attaining ultimately the top of the head. Eliade:1958 describes the experience of the yogin as "...passing beyond saṁsāra, 'emerging in time' ...The pre-eminent sign of this transcendence is found in the final act of kuṇḍalinī's ascent, its union with Śiva."
- 12 By worshipping the feet of Śiva man is able to attain mokṣa, a state in which the different forms of existence lose their separate identities.
- 13 The higher standing of Śiva in relationship to that of Guruguha (Skanda), his son, has a direct parallel in yoga. Śiva is identified with the highest ascent of the kuṇḍalinī, whereas Guruguha with the area below it, the sixth cakra.
- 14 ref. to convention related to Tantric mantras in which the initial syllable 'ka' has particular significance. The following are cited in Monier-Williams; 'name of Prajāpati', 'of Brahman', 'of Viṣṇu' et al. According to Bharati:1970 the so-called 'kādi' mantras are used for propitiation and acquisition. He further indicates that "A kādi-mantra though used for magical purposes most frequently, is also used in preparing the mind for the state of oneness....".

THE TEN PRINCIPLE DIVISIONS OF THE ZODIAC

rāśi	1/12th	of 360°	= 30°
horā	1/2	of 30°	= 15°
drekaṇa	1/3	of 30°	= 10°
saptāṁśa	1/7	of 30°	= 4°20' approx.
navāṁśa	1/9	of 30°	= 3°20'
dasamāṁśa	1/10	of 30°	= 3°
dvādaśāṁśa	1/12	of 30°	= 2°30'
śoḍaśāṁśa	1/16	of 30°	= 2° approx.
trimsāṁśa	1/30	of 30°	= 1°
saṣṭyāṁśa	1/60	of 30°	= ½°

SIGNS OF THE ZODIAC

Meṣa	Aries	♈
Viṣa	Taurus	♉
Mithuna	Gemini	♊
Karkata	Cancer	♋
Simha	Leo	♌
Kanyā	Virgo	♍
Tulā	Libra	♎
Vṛścika	Scorpio	♏
Dhanus	Sagittarius	♐
Makara	Capricorn	♑
Kumbha	Aquarius	♒
Mina	Pisces	♓



PERFORMING ARTISTS

S. Ramanathan—A noted singer, musicologist and teacher. He has edited numerous volumes of music and has written a number of articles on Diksitar. He also contributed to the publication of the Tamil edition of Subbarama Diksitar's "Saṅgita Sampradāya Pradarśini". In 1971-72 he taught Indian music at Wesleyan University and received from there a degree in Ethnomusicology. For the past several years Dr. Ramanathan has been a member of the Experts Committee of the Madras Music Akademi. In 1975 he and four other Indian musicians were honored by the Music Akademi for having actively promoted Diksitar's music.

Alandur S. Natarajan - Violin

K Visvanatha Iyer - Mṛdanga

R. Tyagarajam - Tamboura

RECITATION OF MANTRAS

Vazhatur Rajagopala Sharma - A Sanskrit scholar and authority on the Purāṇas. He founded the Purana Pravacana Sabha, a society in Madras devoted to the study of the Purāṇas. For a number of years he was associated with the Sanskrit department of the Sri Ramakrishnan Mission and was formerly a secretary for the Amara Bharathi Pariksa Samithi a society promoting the study of Sanskrit. In addition to preparing numerous publications for the Ramakrishnan Mission he has also been widely recognized for his work in the field of Tamil literature.

PREPARATION OF NOTES

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PRONUNCIATION

In Sanskrit the accent generally falls on the final heavy syllable of a word. A heavy syllable is comprised of either a long vowel or a diphthong (ā, ī, ū, e, o, ai, au) or a short vowel (a, i, u) followed by two or more consonants. For words which do not contain a heavy syllable the accent falls on the third syllable from the last (e.g. pārama, kāranam, cāraṇa, Maṅgala). All aspirated consonants are written as single consonants in the devanāgarī alphabet (kh, gh, jh, th, dh, ch, ph, bh). These are pronounced with a sudden release of the breath. Nasal and semi-nasal consonants (ṁ, ṇ or ṁ, ṇ or ṁ) are pronounced permitting some of the breath to pass through the nose (e.g. Om, aṅgāraka). The retroflex consonants (ṭ, ṭh, ḍ, ḍh) are pronounced with the tongue touching the roof of the mouth back of the teeth. The consonant 'c' is always pronounced as in 'church'. Its aspirated form 'ch' is therefore pronounced with a marked sudden release of breath. The sibilant 'ś' as in 'Śiva' is pronounced 'sh', in 'sāraṅga' as in 'see', whereas 'ṣ' as in 'bhāṣaṅga' is somewhere inbetween.

The pronunciations for the short and long vowels are as follows;

a - as in 'rug'
 ā - as in 'father'
 i - as in 'it'
 ī - as in 'niece'
 u - as in 'full'
 ū - as in 'brew'
 e - as in 'hey'
 ai - as in 'aisle'
 o - as in 'low'
 au - as in 'loud'

The vowel 'ṛ' is pronounced 'ri' as in river.