

आये व्यये तथा नित्यं त्यक्तलज्जस्तु वै भवेत् ।
 न कुंचितेन गूढेन नित्यं प्रावरणादिभिः ॥६१॥
 हस्तविक्षेपभावेन व्यादितास्येन चैव हि ।
 निर्यातजिह्वायोगेन न गेयं हि कथञ्चन ॥६२॥
 न गायेदूर्ध्वबाहुश्च नोर्ध्वदृष्टिः कथञ्चन ।
 स्वाङ्गं निरीक्षमाणेन परं संप्रेक्षता तथा ॥६३॥

Ulūka said—

One should disown all shyness during the sexual intercourse, while singing, while playing the game of dice, while delivering discourse in the assembly, while carrying out the business transactions, while taking food, while maintaining wealth and while calculating income and expenses. One should never sing with a bent body, while being shrouded under a blanket. While singing undue manual gestures should not be displayed. The mouth should not be opened too wide, nor should the tongue be stretched out. One should not sing with uplifted hands or with upturned eyes. While singing, one should not survey one's own body nor stare at another man.

संघट्टे च तथोत्थाने कटिस्थानं न शस्यते ।

हासो रोषस्तथा कंपस्तथान्यत्र स्मृतिः पुनः ॥६४॥

It is not proper to clap the buttocks while rising up nor should there be any laughter, anger or shaking of limbs. The memory should not be diverted anywhere else.

नैतानि शस्तरूपाणि गानयोगे महामते ।

नैकहस्तेन शक्यं स्यात्तालसंघट्टनं मुने ॥६५॥

O sage of great intellect, in the practice of music, these trends are not recommended. O sage, beating of *tāla* is impossible with a single hand.

क्षुधार्त्तेन भयार्त्तेन तृष्णार्त्तेन तथैव च ।

गानयोगो न कर्तव्यो नांधकारे कथञ्चन ॥६६॥

एवमादीनि चान्यानि न कर्तव्यानि गायता ।

A hungry, thirsty person should not sing, nor should be do so in darkness. While practising the music, such or similar mistakes should not be committed by a singer.

मार्कण्डेय उवाच

एवमुक्तः स भगवांस्तेनोक्तैर्विधिलक्षणैः ।

अशिक्षयत्तथा गीतं दिव्यं वर्षसहस्रकम् ॥६७॥

Mārkaṇḍeya said—

At the words so spoken by Ulūka, the sage Nārada performed practice for a thousand divine years, according to the method prescribed by his preceptor Ulūka.

ततः समस्तसंपन्नो गीतप्रस्तारकादिषु ।

विपंच्यादिषु संपन्नः सर्वस्वरविभागवित् ॥६८॥

अयुतानि च षट्त्रिंशत्सहस्राणि शतानि च ।

स्वराणां भेदयोगेन ज्ञातवान्मुनिसत्तमः ॥६९॥

After that period, Nārada became proficient in the expansion of songs and playing on *vīṇā*. Then he became well-versed in the various divisions of the vocal sounds. Then Nārada, the best among the Munis, became expert in thirty six types of the vocal sounds and their divisions.

ततो गंधर्वसंघाश्च किन्नराणां तथैव च ।

मुनिना सह संयुक्ताः प्रीतियुक्ता भवन्ति ते ॥७०॥

All the Gandharvas and the Kinnaras, who had been associated with him, were extremely delighted at the singing of Nārada.

गानबंधुं ग्राह प्राप्य गानमनुत्तमम् ।

त्वां समासाद्य संपन्नस्त्वं हि गीतविशारदः ॥७१॥

ध्वांक्षशत्रो महाप्राज्ञ किमाचार्य करोमि ते ।

After completing his knowledge in the music, the Muni, then said to the music brothers— “You are well-versed in the art of music. By keeping your company, I have

become proficient in the musical lores. O Ācārya, the destroyer of ignorance, what should I do for you?"

गानबंधुरुवाच

ब्रह्मणो दिवसे ब्रह्मन् मनवस्तु चतुर्दश॥७२॥
ततस्त्रैलोक्यसंप्लावो भविष्यति महामुने।
तावन्मे त्वायुषो भावस्तावन्मे परमं शुभम्॥७३॥
मनसाध्याहितं मे स्यादक्षिणा मुनिसत्तम॥

The musical brothers said—

O Brāhmaṇa, fourteen Manus appear in a day of Brahmā. After his rule, all the *lokas* meet with their destruction. Then occurs the dissolution of the universe. My age extends upto that period. Upto that time, I enjoy the auspicious time. O best of sages, whatever is in your mind, you take it to be my *Guru dakṣiṇā* or the fee of the preceptor.

नारद उवाच

अतीतकल्पसंयोगे गरुडस्त्वं भविष्यसि॥७४॥
स्वस्ति तेऽस्तु महाप्राज्ञ गमिष्यामि प्रसीद माम्।

Nārada said—

"O intelligent preceptor, let you meet with welfare. By the end of the *kalpa* and by the start of the next *kalpa*, you would function as Garuḍa. Till then, be pleased with me. I shall depart now.

मार्कण्डेय उवाच

एवमुक्त्वा जगामाथ नारदोपि जनार्दनम्॥७५॥
श्वेतद्वीपे हृषीकेशं गापयामास गीतकान्।
तत्र श्रुत्वा तु भगवान्नारदं प्राह माधवः॥७६॥
तुंबरोर्न विशिष्टोसि गीतैरद्यापि नारद।
यदा विशिष्टो भविता तं कालं प्रवदाम्यहम्॥७७॥

Mārkaṇḍeya said—

Thus speaking, Nārada went to lord Viṣṇu. Reaching the Śvetadvīpa, he sang a song in praise of lord Viṣṇu, listening to

which, lord Viṣṇu said— "You are still not above Tumburu in singing. I shall tell you when you will be better than him (Tumburu). I shall tell you the time when you will be better than him.

गानबंधुं समासाद्य गानार्थज्ञो भवानसि।
मनोर्वैस्वतस्याहमष्टविंशतिमे युगे॥७८॥
द्वांपरांते भविष्यामि यदुवंशकुलोद्भवः।
देवक्यां वसुदेव कृष्णो नाम्ना महामते॥७९॥

Having resorted to Ulūka, you have become perfectly familiar with the topics of music. During the course of the twenty-eight cycles of the four *yugas* of the Vaivasvata Manu, I shall be born in the family of Yadus towards the end of Dvāpara age. O sage of great wisdom, I shall be born as Kṛṣṇa – the son of Devakī and Vasudeva.

तदानीं मां समासाद्य स्मारयेथा यथातथम्।
तक्ष त्वां गीतसंपन्नं करिष्यामि महाव्रतम्॥८०॥

During that time, you will approach me and then remind me on the issue. I shall make you fully endowed with the art of music.

तुंबरोश्च समं चैव तथातिशयसंयुतम्।
तावत्कालं यथायोगं देवगंधर्वयोनिषु॥८१॥
शिक्षयस्व यथान्यायमित्युक्त्वांतरधीयत।
ततो मुनिः प्रणम्यैनं वीणावादनतत्परः॥८२॥
देवर्षिर्देवसङ्काशः सर्वाभरणभूषितः।
तपसां निधिरत्यंतं वासुदेवपरायणः॥८३॥

I shall make you then equal to Tumburu or could be ever better than him. Till then, you practice and teach this art with the gods and the Gandharvas." After thus speaking, lord Viṣṇu disappeared from that place. Thereafter, the divine sage of high refulgence, was devoted to Vāsudeva. Thereafter, adorned with all the ornaments,

being the store house of the *tapas*, Nārada was engrossed in playing over his lute.

स्कंधं विपञ्चीमासाद्य सर्वलोकांश्चचार सः ।

वारुणं याम्यमाग्नेयमैन्द्रं कौबेरमेव च ॥८४॥

वायव्यं स तथेशानं संसदं प्राप्य धर्मवित् ।

गायमानो हरिं सम्यग्वीणावादविचक्षणः ॥८५॥

With his lute resting over his shoulders, the righteous sage wandered in the entire universe, including the worlds of Varuṇa, Yama, Agni, Indra, Kubera, Vāyu and Īśa. The sage who was well-versed in playing on the *vīṇā*, singing in praise of lord Viṣṇu, visited the assemblies of these guardians of quarters.

गंधर्वाप्सरसां संघैः पूज्यमानस्ततस्ततः ।

ब्रह्मलोकं समासाद्य कस्मिंश्चित्कालपर्यये ॥८६॥

हाहाहूश्च गंधर्वौ गीतवाद्यविशारदौ ।

ब्रह्मणो गायकौ दिव्यौ नित्यौ गंधर्वसत्तमौ ॥८७॥

तत्र ताभ्यां समासाद्य गायामानो हरिं प्रभुम् ।

ब्रह्मणा च महातेजाः पूजितो मुनिसत्तमः ॥८८॥

The Gandharvas worshipped Nārada everywhere, besides the *Apsarās*. On reaching the world of Brahmā, he found there the Gandharvas—Hāhā and Hūhū, who were already present there and were well-versed in the art of vocal and instrumental music. The celestial Gandharvas were the bards of Brahmā. In their presence, Nārada – the excellent sage, sang in praise of lord Viṣṇu and was exceedingly honoured by Viṣṇu.

तं प्रणम्य महात्मानं सर्वलोकपितामहम् ।

चचार च यथाकामं सर्वलोकेषु नारदः ॥८९॥

After bowing down to Brahmā, the Grandsire of the world, Nārada then wandered the world over as he pleases.

ततः कालेन महता गृहं प्राप्य च तुंबरोः ।

वीणामादाय तत्रस्थे ह्यगायत महामुनिः ॥९०॥

After the lapse of a long time, the sage again went to the abode of Tumburu, carrying his *vīṇā* with him. Taking his seat there, he began to sing.

स्वरकल्पास्तु तत्रस्थाः षड्जाद्याः सप्त वै मताः ।

क्रीडतो भगवान्दृष्ट्वा निर्गतश्च सुसत्वरम् ॥९१॥

On observing the seven notes, *Ṣaḍja* etc. stationed there, the saintly lord departed from there hurriedly.

शिक्षयामास बहुशस्तत्र तत्र महामतिः ।

श्रमयोगेन संयुक्तो नारदोपि महामुनिः ॥९२॥

The learned sage of the great intellect taught this art in different place. By doing so, the sage felt exhausted, with the exercise.

सप्तस्वराङ्गनाः पश्यन् गानविद्याविशारदः ।

आसीद्वीणा समायोगे न तास्तंत्र्यः प्रपेदिरे ॥९३॥

Though he had been an expert in the science of music, he sat staring at the presiding goddesses of seven notes. But they did not descend over the lute strings while he played upon them.

ततो रैवतके कृष्णं प्रणिपत्य महामुनिः ।

विज्ञापयदशेषं तु श्वेतद्वीपे तु यत् पुरा ॥९४॥

नारायणेन कथितं गानयोगमनुत्तमम् ।

तच्छ्रुत्वा प्रहसन्कृष्णः प्राह जांबवतीं मुदा ॥९५॥

Thereafter, on the peak of the mountain Raivataka, the great sage bowed down to lord Śrī Kṛṣṇa and told him about what Nārāyaṇa in the Śvetadvīpa had told him formerly in respect of the excellence of the art of music. On hearing this, Kṛṣṇa spoke to Jāmbavatī, smilingly with jealousy.

एतं मुनिवरं भद्रे शिक्षयस्व यथाविधि ।

वीणागानसमायोगे तथेत्युक्त्वा च सा हरिम् ॥९६॥

प्रहसन्ती यथायोगं शिक्षयामासं तं मुनिम् ।

ततः संवत्सरे पूर्णे पुनरागम्य माधवम् ॥९७॥

प्रणिपत्याग्रतस्तस्थौ पुनराह स केशवः ।
सत्यां समीपमागच्छ शिक्षयस्व यथाविधि ॥१८॥

Śrī Kṛṣṇa said— “O gentle lady, teach this excellent sage, the art of playing on lute in accordance with the provision of the scriptures.” She replied with a smile— “As you say.” Then she taught Nārada whatever was known to her. After a year, Nārada approached Viṣṇu once again, bowed down to him and stood in front of him. Śrī Kṛṣṇa then said— “You go to Satyā (Satyabhāmā) and receive further training.”

तथेयुक्त्वा सत्यभामां प्रणिपत्य जगौ मुनिः ।
तया स शिक्षितो विद्वान् पूर्णं संवत्सरे पुनः ॥१९॥
वासुदेवनियुक्तोऽसौ रुक्मिणीसदनं गतः ।
अङ्गनाभिस्तदस्ताभिर्दासीभिर्मुनिसत्तमः ॥१००॥
उक्तोऽसौ गायमानोपि न स्वरं वेत्ति वै मुनिः ।
ततः श्रमेण महता वत्सरत्रयसंयुतम् ॥१०१॥
शिक्षितोऽसौ तदा देव्या रुक्मिण्यापि जगौ मुनिः ।
ततः स्वराङ्गनाः प्राप्य तंत्रीयोगं महामुनेः ॥१०२॥

Nārada said— “As you say.” Then he bowed down to the lord and started singing. The great sage was also trained by her. After completion of a year, the sage went to the abode of Rukmiṇī at the advice of lord Viṣṇu. The excellent sage was addressed by the ladies and the maid servants— “Though you have been singing for a long time, you still do not understand the notes properly.” Then with great efforts, the sage Nārada was somehow trained by Rukmiṇī, the gracious lady for a period of three years. Thereafter, the sage sang before the presiding ladies of the *svaras* and attained harmonious blend with the strings.

आहूय कृष्णो भगवान् स्वयमेव महामुनिम् ।
अशिक्षयदमेयात्मा गानयोगमुत्तमम् ॥१०३॥

Then lord Kṛṣṇa, the incomprehensible soul, himself called the great sage and taught him the excellent art of music.

ततोऽतिशयमापन्नस्तुम्बरोर्मुनिसत्तमः ।
ततो ननर्त देवर्षिः प्रणिपत्य जनार्दनम् ॥१०४॥

Thereafter, the sage Nārada, surpassed the sage Tumburu. The divine sage Nārada, thereafter, danced with joy, bowing to lord Viṣṇu with respect.

उवाच च हृषीकेशः सर्वज्ञस्त्वं महामुने ।
प्रहस्य गानयोगेन गायस्व मम सन्निधौ ॥१०५॥

Lord Viṣṇu then laughed and said— “O great sage, you have now attained the perfect knowledge. Having been equipped with the perfect knowledge pretty well, you now sing in my presence.”

एतत्ते प्रार्थितं प्राप्तं मम लोके तथैव च ।
नित्यं तुम्बरुणा सार्धं गायस्व च यथातथम् ॥१०६॥
एवमुक्तो मुनिस्तत्र यथायोगं चचार सः ।
यदा संपूजयन् कृष्णो रुद्रं भुवननायकम् ॥१०७॥
तदा जगौ हरेस्तस्य

नियोगाच्छङ्कराय वै ।

रुक्मिण्या सह सत्या
च जांबवत्या महामुनिः ॥१०८॥

कृष्णेन च नृपश्रेष्ठ श्रुतिजातिविशारदः ।
एष वो मुनिशार्दूलाः प्रोक्तो गीतक्रमो मुनेः ॥१०९॥

When thus urged by Viṣṇu, Nārada, acted accordingly. When Kṛṣṇa adored Rudra – the leader of the worlds, the sage sang in praise of Śiva at the behest of lord Viṣṇu. He sang in association of Satyā, Jāmbavatī and Rukmiṇī as well as Kṛṣṇa. O excellent king, Nārada, by this time, had become an expert on the seven primary notes of music.

ब्राह्मणो वासुदेवाख्यां गायमानो भृशं नृप ।
हरेः सालोक्यमाप्नोति रुद्रगानोऽधिको भवेत् ॥

अन्यथा नरकं गच्छेद्वायमानोन्यदेव हि ।

कर्मणा मनसा वाचा वासुदेवपरायणः ॥ १११ ॥

गायन् शृण्वंस्तमाप्नोति तस्माद्देयं परं विदुः ॥ ११२ ॥

O leading sages, a Brāhmaṇa, who sings the glory of Vāsudeva appropriately, surely attains the world of Viṣṇu. One who sings in praise of Rudra, will be more excellent, otherwise, he is sure to fall in the hell. A person, singing in praise of any one else, will soon fall in the hell. One who is mentally devoted to Viṣṇu, besides physically as well, who sings him and the one who hears his glory, attains him ultimately. Therefore, everyone is aware of his being the greatest lord.

इति श्रीलिङ्गमहापुराणे उत्तरभागे वैष्णवगीतकथनं नाम

तृतीयोऽध्यायः ॥ ३ ॥

