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GANESA :

CLUE TO A CULT AND A CULTURE

BY

T. G. ARAVAMUTHAN

I

Man's perception of the phenomena of nature is at the root of his apprehension of aspects of the supernatural and the divine. The realisation of each aspect of the divine, which comes to him from his appreciation of each aspect of nature, leads to a crystallisation of each aspect, in his mind, in a symbol or in other shape the most noble of which is the anthropomorphic. With every advance which he makes in the comprehension of the several aspects of nature's facts and mysteries, whether they appeal to him through his physical senses or through his other faculties, he realises in what subtle and endless combinations and variations these aspects mingle. This realisation is accompanied by correspondingly varied precipitations in his mind,—embodiments of feeling,—of equally complex symbols in which his mind is the recipient or, it may be, by formulations—products of reasoning,—of shapes in which the divine comes to have form of some kind through a cogitation in which the mind is active fabricator. The finest of these forms are, again, anthropomorphic, though of complex composition and though invested with varied attributes. Before each such symbol or shape man goes on his knees in absolute surrender: he melts in tears of poignant regret and he holds out his hands in eager solicitation.

To the man of faith these symbols and shapes embody descents of the divine to earth to dwell among men and to ennoble and save them. To those to whom a presumption against the divine is a creed these are but formulations, or embodiments, of man's self-induced responses to his own hopes and aspirations and they are futile amulets fabricated by him against his own doubts, despairs and misdeeds.

For an understanding, however, of the processes which have resulted in these symbols and shapes it does not matter

much whether we treat them as precipitations or as formulations. Even precipitations having to wind through the convolutions of the human mind, an apprehension of them is bound to suffer, at least in part, from the very infirmities to which the formulations are liable. It may be that the symbols and shapes are degradations of the divine or that they are sublimations of the human; howsoever this may be, it is not improbable that the course of the debasement and the course of the sublimation are virtually the converses of each other. So, a study of either one of the processes may prove as illuminating as a study of the other.

The examination of the processes by which the idea and the form of Gaṇeśa arose,—whether they were revealed by precipitation or were reached by sublimation,—is bound to be specially illuminating, for, Gaṇeśa remains zoomorphic in physical features, notwithstanding that in gait he is anthropomorphic, and yet he has often been deemed deity without equal. An investigation along lines which appeal to the anthropologist and others of his ilk,—an analysis of the mode in which the god may be taken to have been formulated,—may not fail to illuminate the processes by which precipitation has given us this God.

II

Gaṇeśa or Gaṇapati,—Lord, or Chief, of a Horde, or of Hordes,—is best characterised by one of his many names, Vighneśa, Lord of Obstacles (with the variant, Vighna-Nāyaka), expressing as it does very succinctly the two-fold role he fills,—as the god who interposes obstacles and as the god who removes them. His associations are apparently with benevolent Gaṇas and Yakshas and with malevolent Vināyakas. He is presented in the guise of an elephant standing upright. This form and the association with hordes have proved obstacles to an understanding of his character and of his proper place in the culture to which he pertains. How a being who, in his upright posture may not easily maintain his balance, could hale in or heave off impediments and why he should be connected with hordes and hosts have been puzzles. Those who have no use for symbols and have no patience with a god who delights in a preposterously long nose, a huge paunch, large ears and tiny eyes avert their eyes from him with a broad smile and also turn away with amusement from a people who

could make a god of him. Indeed, he has been at special pains to justify, even in his own case, his sobriquet of Interposer of Obstacles,— raising impediments to even a recognition of his importance and to an appreciation of the cast of thought of his devotees. But, he is not untrue to his other role of Remover of Obstacles; he is not unwilling to reveal himself in his true character and to help us to understand the significance of the cult which he symbolises and of its place in the culture in which it has arisen.

Gaṇeśa is much more than Gaṇapati or Vighneśvara. He is Gaṇānana or Elephant-Face, Lambodara or Pot-Belly, Vināyaka or Lack-Lord, and Siddhidātā or Grantor of Success. He wears a serpent across his torso and he manages to 'ride' a rodent which may be rat, mouse or 'bandicoot'. He is son to Śiva and he has a place in the groups attendant on Viṣṇu,— or, on an attendant on Viṣṇu.¹ He has a high reputation for wisdom and he holds a book ostentatiously. In other hands he holds a hatchet, a crook, a noose which he is ready to fling, a pomegranate and a ball of sugared rice.

Gaṇeśa's elephantine form it is that has been generally accepted as the clue to his origin. It has been asserted that he is primarily a totem-animal which has achieved godhead. It has been suggested that his mount (vāhana), the rat, being associated in some cultures with night, he must be Sun-God, vanquishing night. The stout, thick-set form which he shares with the Gaṇas, elves familiar in Indian folklore, has been relied on for placing him in the same class with the Yakṣas, and both Gaṇas and Yakṣas have been assumed to be non-Aryan in conception. Gaṇeśa being unrecognised as Vedic deity and being found referred to in later times as the god of the Śūdras, it has been argued that he arose out of the lowest layer of superstition, totem worship and agrarian rites,— perhaps as a harvest god,— that for century upon century he abode at the foot of the sacred tree of the pre-Aryan village, perhaps a Dravidian one, and that by little and by little he worked his way to the company of the gods who had grown up in

II.—1. Invocation to *Viṣṇu-Sahasra-Nāma*, according as Viṣvaksena is taken to be Viṣṇu's Senāpati or to be Viṣṇu himself. If Viṣvaksena is the former, Gaṇapati is an attendant on one who, in the Śaivite hierarchy of gods, is Kārttikeya or Skanda, his younger brother in that system.

India under Aryan auspices.² It has been even said that he is among the rabble of evil spirits associated with orgiastic rites arisen from the depths of magical and spiritualistic divagations.³

None of these conjectures accounts, however, for even the main features of this god. On the lines on which these speculations run there is no accounting for the elephant juggling with impediments or showering success. It is not even possible to account adequately for the elephant having been chosen for the role of Lord over the Gaṇas or Hordes. Should we assume that, elephants being prone to herd and to be captained by a leader, Gaṇapati was not unnaturally thought of in the elephantine form, we shall be ignoring the important fact that other animals than elephants are also given to herding under a captain. What is more, we shall be unable to account for the name Gaṇapati importing leadership over not only one horde but over a number of hordes as well, for we know of no animals the more masterly members of which assume captaincy over a number of herds. There can be no explaining features such as a serpent having wound itself round his body nor for his holding a hatchet or a crook in his hands nor for his being associated with both Śiva and Viṣṇu. The elephant has not turned up as a god in any primitive culture with even the rudiments of any of the features which he has in Indian culture. A totemistic origin is impossible for a variety of reasons. It is inconsistent with this god being acceptable to all and sundry, including those rank devotees of Viṣṇu who demur to making a bow to Śiva, and, so, to his son. No one claims genetic descent from him. The elephant is not taboo to any class or group or in any form. The hypothesis of a proto-Indian origin presents itself most readily to the anthropologist puzzled by such considerations, but it is a leap in the dark in the total absence of early evidence for the features of either the culture of that age or of the several components of that culture. The anthropological quest for the origins and the growth of this god,— from animal to god, from a hypothetical primitive culture into another culture of varied and noble web and woof,— has failed signally. Indeed, it has been admitted that a deep

2. See, for instance, A. Getty, *Ganesa*, (1936), 1-5, xv-xvii.

3. A. Foucher, in *Ib.*, xxi-xxii.

feeling of frustration grows on him who seeks to unveil the mystery of this god's origin.⁴

A new approach to this problem in origins and evolution is necessary. The clues to this god's history must account, not only for a few of the features of the god picked up almost at random, but must also account for all those characteristics, functions and associations which are at all significant. And, if we find any clue leading us to a culture for which we have early evidence, we may not discard it because it does not take us to another culture in which we had been seeking clues, knowing though we had done that evidences for the components of that culture are not early.

III

Out of the conviction of poor man that a power beyond him capriciously piles up obstacles in his path to prosperity or whisks them away is born the two-phased Lord of Obstacles,—the Lord who conjures obstacles not only in but also out. From the feeling that the flow of boons from a beneficent providence is impeded or is speeded by this Lord of Obstacles arises the postulate of a power which passively grants success by permitting the boons to reach the beneficiary: this passive power, with its counterpart which actively confers boons or even speeds them along and, so, confers and expedites success, becomes the god Siddhidātā, the Grantor of Success.

If early man had sought to visualize a Lord of Obstacles in human shape he could have done little more than conceive of him as a person built sturdily and having arms long enough to clutch at desirable objects at a distance and pull them towards himself and to push undesirable objects far away. And if early man had thought of putting weapons or implements in the god's hands to help him in his efforts he could, in those early days when complex implements and instruments had not been devised, have thought of none more handy than a hatchet with which to hack and hew through obstacles and a long-staffed crook which he could thrust forward, or a noose or lasso which he could fling afar, so that getting a hold on, or round, distant objects he could pull them toward. Our Lord of Obstacles, Vighneśa, does answer admirably to this possible conception: he

4. Foucher, in *Ib.*, xvi.

is armed with an axe or a hatchet and he holds the añkuśa or crook and he plies a lasso.

Whether early man in India had conceived of a god of obstacles and what forms he had invested him with, if he had worked out such a god, may not be pronounced upon without examining whether the *Ṛg-Veda*, the earliest available literary evidence for Indian culture in any of its phases, does not refer to him directly or indirectly. Should this god be discovered in the *Ṛg-Veda* a most important clue would be obtained to the growth of Indian culture.

Of godlings whose characteristics correspond in parts to those of Vighneśa-Siddhidātā there is evidence in the *Ṛg-Veda*: rather, we have the foreshadowings of the integration of aspects of more than one god of the *Ṛg-Veda* into a god who emerges ultimately as Gaṇeśa as he is known to-day.

Powers similar to those of Vighneśa are imputed in the *Ṛg-Veda* to an interesting group of divinities, the Maruts, the Winds-Gods. The Maruts interpose or remove obstacles in one form or another. They are capable of instigating obstruction and enmity;¹ evil can come from them;² with blazing weapons they assault those who incur their displeasure;³ immoveable themselves they are subverters of what are stable;⁴ they move mountains;⁵ like elephants they break down forests;⁶ and, again, like elephants they drive clouds asunder;⁷ they are shakers⁸ and agitators,⁹ their function being agitation.¹⁰ The impediments to achievement which they interpose are, thus, very formidable. The Maruts, have, however, countervailing virtues. There is no propeller, no obstructor, of him whom they protect;¹¹ they are invoked to remove those

III—1. RV., 1.6.4; 1.39. 8. Notwithstanding that I have had to gather my material from the *Ṛg-Veda* (cited here as *RV.*) in my own way, my obligations to A. A. Macdonell's *Vedic Mythology* (1897), are considerable, as is inevitable, extending, sometimes, even to the phrasing.

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| 2. RV., 1.39. 8. | 7. RV., 1. 64. 11; 5.52. 9. |
| 3. RV., 7. 56. 9; 1.172. 2; | 8. RV., 1. 39. |
| 7. 57. 4. | 9. RV., 7. 56. 8; 7. 58. 4; |
| 4. RV., 1. 64. 11. | 8. 20. 16. |
| 5. RV., 1. 37. 7. | 10. RV., 3. 58. 2. |
| 6. RV., 1. 64. 7. | 11. RV., 6. 66. 8. |

who bear hatred;¹² they scatter hostile men;¹³ they keep aloof every adversary;¹⁴ they are doers of good works by which they promote the welfare of heaven and earth;¹⁵ they confer wealth;¹⁶ when they fit out their chariot the mountains depart;¹⁷ they move and restrain mountains;¹⁸ at their coming mountains and rivers are curbed;¹⁹ they are destroyers and devourers of the malevolent;²⁰ they avert the stone and the arrow;²¹ they come with their protections and devour enemies;²² they are dispensers of a grace which helps the wretched across all anguish, and their power approaches the devotees just as a cow, teeming with milk, runs to her calf.²³ It turns out, thus, that the provoking of animosities and obstructions and the quelling of them,— functions which are found to be conjoint in Vighneśa,— are found repeated in the Maruts. The good and the ill winds that they are, they waft in impediments or they waft them away. That we are not wrong in seeing Vighneśa in the Maruts is shown by the interesting circumstance that the Maruts are, like Vighneśa, armed with the axe.²⁴

The Maruts are numerous, perhaps a thousand,²⁵ or thrice sixty,²⁶ or thrice seven.²⁷ They are related to each other; they have a common origin;²⁸ they are brothers of whom none is older and none is younger;²⁹ growing up together,³⁰ none holding a middle rank,³¹ they are of one age, one abode and one dignity;³² they are of one mind.³³ So close are they that they form one group, troupe or host, gaṇa.³⁴ One illustrious name is given to them all,³⁵ though they are also found mentioned as grouped into a number of hosts,³⁶ being, thought of, sometimes, as seven sevens.³⁷

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| 12. RV., 7. 58. 6. | 27. RV., 1. 133. 6. |
| 13. RV., 6. 56. 24. | 28. RV., 8. 20. 21. |
| 14. RV., 1. 85. 3. | 29. RV., 5. 51. 6; 5. 60. 5. |
| 15. RV., 1. 85. 1. | 30. RV., 5. 60. 5. |
| 16. RV., 1. 64. 5. | 31. RV., 5. 59. 6. |
| 17. RV., 8. 7. 2. | 32. RV., 1. 165. 1; 7. 56. 1. |
| 18. RV., 8. 7. 34. | 33. RV., 2. 34. 3, 5, 6; 8. 20. 21. |
| 19. RV., 8. 7. 2, 5. | 34. RV., 1. 14. 3; 1. 38. 15; |
| 20. RV., 5. 61. 16; 1. 19. 5. | 1. 64. 12; 1. 87. 4; 3. 32. 2; |
| 21. RV., 1. 172. 2. | 3. 47. 4; 5. 52. 13, 14; 5. 53. 10. |
| 22. RV., 7. 59. 9. | 35. RV., 8. 20. 13. |
| 23. RV., 2. 34. 15. | 36. RV., 1. 64. 9; 2. 23. 1; |
| 24. RV., 1. 37. 2; 1. 88. 3; | 5. 53. 11; 5. 60. 8; 8. 23. 4; |
| 5. 33. 4; 5. 57. 2; 8. 20. 4. | 10. 112. 9. |
| 25. RV., 1. 166. 2. | 37. RV., 5. 52. 17. |
| 26. RV., 8. 85. 8. | |

One Gaṇapati in the *R̥g-Veda* is Bṛhaspati or Brahmanaspati, Lord of Prayer, who is gaṇānām gaṇapati,³⁸ chief of the hosts of gaṇas. All the companies, hosts, of the deities attend on him.³⁹ One of these companies of deities expressly and specifically associated with him is a singing host, gaṇa, that accompanies him.⁴⁰ Apparently, other singers too attended on him⁴¹ and other hosts too were under his control, though we have no specific mention of them. His weapon is an axe,⁴² glorified perhaps into a golden hatchet.⁴³

That Bṛhaspati may be the Gaṇapati of the Maruts-horde, as of other hordes, is indicated by the axe being a weapon common to both. This is confirmed by three circumstances. One of these is that the Maruts are compared to priests,⁴⁴ whose chief is Bṛhaspati,⁴⁵ the wise priest,⁴⁶ and the Maruts themselves are profoundly wise.⁴⁷ The other is that the Maruts are singers,⁴⁸ making music with even the pipe,⁴⁹ and apparently forming one of the singing hosts that accompany Bṛhaspati. The third is that Bṛhaspati is himself an overcomer of difficulties.⁵⁰

Bṛhaspati is also Sadasaspati, Lord of the Gathering.⁵¹ This lordship implies naturally the gifts of speech and of learning and of the vision which headship of a 'sadas' calls for, and it secures for him the later distinction of Vācaspati, 'Lord of Speech'.

The Maruts are sons of Rudra,⁵² the Śiva of at least later times, and they are known as Rudras⁵³ and Rudriyas.⁵⁴ The double character which we associate with Viṣṇu and with the Maruts is an inheritance from the father of the Maruts, for Rudra is of the same double personality.⁵⁵ Capa-

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| 38. RV., 2. 23. 1. | 48. RV., 1. 19. 4; 1. 166. 7; |
| 39. RV., 5. 51. 12. | 5. 52.1; 5. 57. 5; 5. 60. 8. |
| 40. RV., 4. 50. 5. | 49. RV., 1. 85. 10. |
| 41. RV., 10. 14. 3. | 50. RV., 10. 182. 1. |
| 42. RV., 10. 53. 9. | 51. RV., 1. 21. 5. |
| 43. RV., 7. 97. 7. | 52. RV., 1. 85. 2; 1. 114. 8, 9; |
| 44. RV., 10. 78. 1. | 2. 33. 1; 2. 34. 10; 5. 60. 5; |
| 45. RV., 1. 40. 2; 2. 24. 9; | 7. 56. 1; 8. 20. 17. |
| 2. 1. 3; 4. 50. 8. | 53. RV., 1. 39. 4, 7; 1. 64. 2; |
| 46. RV., 1. 190. 2. | 2. 34. 13; 5. 42. 15; 6. 50. 4; |
| 47. RV., 5. 87. 9. | 6. 66. 11; 8. 20. 17. |
| | 54. RV., 1. 38. 7; 2. 34. 10. |

55. Śiva (Rudra) seems to appear under the name Gaṇeśa on coins of the Indo-Kushan king Huvishka: J. N. Banerjea, *Development of Hindu Iconography*, (1941), 137-8.

ble of ill-will and anger,⁵⁶ fierce and destructive like a wild beast,⁵⁷ and none too slow to slay,⁵⁸ he is implored to avert wrath and ill-will,⁵⁹ malevolence and the slaying bolt,⁶⁰ and to preserve from calamity,⁶¹ to produce welfare for man and beast,⁶² and to repel all the assaults of iniquity.⁶³

Two other features of the Maruts have also to be taken note of. They are a-rājinas, without a ruler,⁶⁴ a paraphrase of Vi-nāyakas, 'Sans-Superior.' They bestow imperishable grain-seed, which is life-sustaining and auspicious wealth.⁶⁵

If, now, we assume an assimilation of features of the Maruts and of Bṛhaspati we get a deity who in his functions and characteristics is Vighneśa, Siddhidātā, Gaṇapati and Vināyaka, and has a reputation for wisdom and learning. He becomes son to Rudra-Śiva. He is entitled to ply the axe of the Maruts and of Bṛhaspati and to hold a book, as symbolising Bṛhaspati's wisdom, and a ball of rice in variation of, say, a handful of the grain-seed of the Maruts. The rat, or mouse, cannot but be associated with this god, for where the grain of the Maruts abounds there the rat abides.⁶⁶ The pomegranate fruit, packed close with seed, is an excellent symbol of fertility, abundance and prosperity and is as apposite in the god's hand as the rice-ball.

The test of the appropriateness of this surmise is that Vighneśa should bear the vestiges of his origins in the multitudes of powers represented by the Maruts and by the Gaṇas of Bṛhaspati. Vighneśa does satisfy this test: he is referred to in later literature as Gaṇapati in the singular⁶⁷ and as

56. RV., 2. 33. 4-6, 15.

57. RV., 2. 33. 11.

58. RV., 4. 3. 6. It has been well said that 'the only deity' of the *Ṛg-Veda* 'in whom injurious features are at all prominent is Rudra': Macdonell, *Vedic Mythology*, 18.

59. RV., 1.114. 4; 2.33. 7.

60. RV., 2. 33. 1,11,14; 6. 28. 7.

61. RV., 5. 51. 13.

62. RV., 1. 43. 6.

64. RV., 8. 7. 23.

63. RV., 2. 33. 3.

65. RV., 5. 53. 13.

66. The mouse may be accounted for otherwise also, but only on later evidence; the mouse is an offering, paśu, appropriate to Rudra: *Yajur-Veda: Vāj. Samhita*, 3. 57; *Taitt. Samhita*, 1. 8. 6.

67. *Yajur-Veda: Vāj. Samhita*, 22. 30.

Gaṇapatis in the plural,⁶⁸ and his functions are found assigned to the hordes of the Gaṇas and Vināyakas.

An assimilation of features of the Maruts and of Bṛhaspati such as is postulated here is not an improbability. The assimilation of different deities, especially of deities taken in twos, is a characteristic of the culture of the *Ṛg-Veda*: for instance, Mitra and Varuṇa coalesce into Mitrāvaruṇāu and Soma and Rudra coalesce into Somārudrāu.

Not, however, till this God's association with the serpent, his assumption of the elephantine form and his approximation to such personalities as Gaṇas and Yakṣas are explained along these lines and the beginnings of his rise to Brahmanhood are indicated can we feel confident of the justness of seeing this god among the Vedic divinities.

IV

The serpent round the torso of this amalgam of the Maruts and Bṛhaspati may be sought to be accounted for on the assumption that it was received by him as inheritance from Rudra, it being notorious that Śiva, the modern Rudra, carries the serpent on his person as a great pet, but there is no indication in the *Ṛg-Veda* of an association of the serpent with Rudra. The *Ṛg-Veda* does contain broad hints of Rudra's unconventional ways but they are by no means enough to establish an association between the reptile and Rudra. The association of Viṣṇu and serpent must have come about otherwise.

Another Gaṇapati is known to the *Ṛg-Veda*, and he is Indra, who too is called Lord of Hordes or Companies, gaṇas,¹ and Leader of Hosts, human and divine.² He has the Maruts for such close companions and attendants,³— even as attendant priests,⁴— that he is at least once referred to as brother or father of the Maruts⁵ and he is frequently said to be the deity attended on by the Maruts. Indeed, he is chief of the Maruts⁶ and his exploits are mostly achieved in their

68. *Ib.*, 16. 25.

IV—1. RV., 10. 112. 9.

2. RV., 3. 34. 2.

3. RV., 1. 23. 7; 3. 32. 2;
3. 35. 9.

4. RV., 5. 29. 3; 10. 78. 1

5. RV., 1. 100. 5

6. RV., 1. 170. 2; 1. 23. 8;
3. 47. 5.

company.⁷ Like a wild elephant he roams showering his bounty.⁸ These are unmistakable similarities between our god and Indra.⁹ In the most notable of Indra's victories,—an epic one over the demon Vṛtra in which he slew the demon and obtained the title of Vṛtra-Slayer,—his principal associates were the Maruts;¹⁰ so eager were they in the slaying that they demolished his precious limbs and rent him joint by joint.¹¹ Vṛtra was great obstructor¹² and his slaughter brought about a removal of the obstruction.¹³ His form is that of ahi, serpent, and the names Vṛtra and Ahi are applied to him indifferently.¹⁴ If we assume that Indra, vanquishing Vṛtra the serpent, wore him on his person as trophy, quelled or killed, we shall not find it difficult to accept that the similarities between Vighneśa and Indra are so close that it is beyond contradiction that Indra is one of the gods who has gone to the making of Gaṇeśa.

Confirmation of this conviction is found in such circumstances as the crook being a weapon which Indra is invoked to use for bestowing wealth¹⁵ and offerings of grain¹⁶ and of graincakes¹⁷ being made to Indra and the rat being, therefore, in close, though covert, proximity to Indra. The assimilation that later operated to merge Indra in Viṣṇu led apparently to Vighneśa being accepted for a camp-follower of Viṣṇu.¹⁸

The Maruts have a higher function than the dissolving of obstacles to material prosperity. Swift to hear the repining sighs of the worshipper, they implant themselves in his

7. RV., 1. 100; 1. 165; 10.65.

8. RV., 8. 33. 8.

9. It is likely that Indra was represented as an elephant on coins of two Indo-Greek kings,—Eucratides and Antialcidas: Banerjea, *Development of Hindu Iconography* (1941), 162-3. See my *Some Survivals of the Harappa Culture* (1942), 44-5, fn. 83.

10. RV., 1.23.9; 8.65.2, 3;
3. 47. 3, 4; 8. 7. 24; 3. 32. 4; 12. RV., 6. 20. 2; 6. 72. 3;
10. 73.1; 10. 113. 3. 4. 17. 3; 10. 113. 8.

11. RV., 10. 73. 6; 8. 7. 23. 13. RV., 1. 32. 11; 1. 51. 4.

14. RV., 1.32; 8.82. 2; 4.17. 1; see Macdonell, *Vedic Mythology*, 152-3, 158-9; A. Bergaigne, *Religion Védique*, (1883), 2: 204.

15. RV., 8. 17. 10; 3. 45. 4.

16. RV., 1. 16. 2; 3. 43. 4; 17. RV., 3. 52. 8.

3. 52. 7. 18. See fn. 1 above.

heart, purify him, cure his defects, convey him beyond sin and confer bliss on him.¹⁹ These are the elements from which flows the identification of Vighneśa with Brahman.

The Vighneśa who emerges from this assimilation of features of the Maruts, Rudra, Bṛhaspati and Indra is a perfect counterpart of the Vighneśa of popular Hinduism, including that aspect of it in which Vighneśa is Brahman, except for the lack of the elephantine features.

V

In the *Rg-Veda* a few gods are compared to animals and a few individual animals are thought of as godlings, and it is in accord with this tenor that, as pointed out earlier, the Maruts are compared to elephants in breaking down forests and driving clouds apart and Indra to a wild elephant on the rampage which showers bountifully the peculiar liquid which it develops in seasons of rut.¹ A fancy was current in later times that four huge elephants of another region, including Airāvata, seized with their trunks the winds which blew there irregularly from all directions and then let them out so as to reach this earth and make the creatures here breathe and live.² This is a clear association of elephants with the Maruts and it may well have come down from early times,³ there being nothing in it to mark it as a late development. Apparently, associations such as these had commended themselves greatly to the people among whom the *Rg-Veda* had arisen when they realised that the elephant was an excellent theriomorphic counterpart to the anthropomorphic Maruts.

Had the rhapsodists of the *Rg-Veda* deliberately set about conceiving of the Lord of Obstacles,— the version in the singular of the plural Maruts,— in the guise of an animal, their search for a beast which could play the role must inevitably have led them to one of two creatures,— the ape with its pair of arms which it uses just as an anthropomorphic Vighneśa may use his, or to the elephant, the animal with one long and powerful arm which it may stretch forward or sideward to pull or push together, or to scatter pell-mell, to drag and pile up impediments in the path of progress and to push away and thrust

19. RV., 10.36.7; 2.34.15; 6.66.4.

V.—1. RV., 1. 64. 7, 11; 5. 52. 9.

2. *Mahā-Bhārata*, 6 (*Bhishma*): 12: 32-8.

3. The Maruts blow the clouds hither and thither, and Indra and Vishṇu ride the clouds: RV., 1.155.1.

aside obstacles. The choice fell on the elephant for, probably, the reasons that the similarity to the Maruts and to Indra was already established, as in the *Rg-Veda*, and, perhaps, the ape stood excluded because of another form, or derivative, of the Maruts, the ape-looking Hanumān, having already been evolved. The elephant has the stolidity and nobility appropriate to the role of Lord of Obstacles and it is not inapt to learn to hold the hatchet or the crook in its proboscis and to ply hatchet and crook so as to augment the reach of the proboscis. Indeed, it is the only animal that may appropriately fill the character of Vighneśa. Had the R̥g-Vedic people, accepting the elephant for the animal version of the Maruts as Lords of Obstacles, asked it to rear on its hind legs so as to befit it to take rank, as the Maruts, beside their anthropomorphic gods, they would straightaway have had their Gajānana, Elephant-Face, and Lambodara, Pot-Belly, the perfect prototype of the Gaṇeśa of all subsequent time. The añkuśa, the elephant-goad, is an appropriate transformation of the crook. The rat is an inevitable attendant on the elephant which has an insatiable appetite for grain. The intelligence of the elephant being proverbial the affinity of the beast to Bṛhaspati is undeniable. The elephant's delight in sucking up water in its trunk and discharging it in showers over himself or at those who stand nearby and its proneness to exude voluminously a special liquid when it is in rut are paralleled by the readiness with which the Maruts, taking after their father Rudra, who is a showerer,⁴ take pride in their abounding in drops⁵ and prove themselves generous showerers⁶ and shedders of water⁷,—rain.⁸

There can now be no doubt about our Vighneśa-Gaṇapati-Gajānana being no other than Maruts-Rudra-Bṛhaspati-Indra.⁹

4. RV., 1.87.4; 8.20.3.

5. RV., 6.66.3; 7.58.5.

6. RV., 7.56.18, 20, 21; 7.58.6.

7. RV., 7.56.12.

8. RV., 1.38.9. The idea that elephants blow the winds out of their trunks, *Mahā-Bhārata*, 6 (*Bhishma*-): 12: 36-8, must go back to a time when the association of the Maruts with the elephant started.

9. A curious tale of the origin of the elephant occurs in Vedic literature. Aditi, having brought forth seven sons, well-formed, 'the gods, sons of Aditi', gave birth also to an eighth son,

VI

It is clearly not as a beast that the elephant entered the Hindu Pantheon. The moment the animal reared up and walked erect into the Pantheon, asseverating that it was the Marut-horde, its pendulous proboscis and its protuberant paunch caught the popular eye unduly and obscured its great height; the animal godling came to be taken for a short and fat Gaṇa and for a thick-set and pot-bellied Yaksha.¹ But, these fancies of resemblances led to curious results. Apparently, his devotees felt that for their god to pertain to a mere gaṇa was for him to be too undistinguished and, so, perhaps, they gave him rank as gaṇa-lord, Gaṇapati, and, in due course, identified him with Bṛhaspati, the Gaṇapati *par excellence*. Apparently, too, the fancy of the god's resemblance to a Yakṣa led to the rise of popular conceptions based on the different significations which that name-word can yield, as is only too obvious in the *Rg-Veda*.² Firstly, derived from the root *yakṣ*, 'to hasten along, to rush after, to hunt, to try to injure or kill',³ this Yakṣa god's identity with the swiftly blowing and potently injurious Maruts should have proved irresistible. Secondly, derived from *yaj*, 'to adore, to worship, to sacrifice, to give, to bestow', this Yakṣa god's eligibility for adoration and worship, and his ability to secure for his devotees the things they set their minds on, including success, should have stood emphasised, and should, in due course, have equated him to a combination of the Maruts and Indra,—a combination not unknown to the *Rg-Veda*. Thirdly, the word 'Yakṣa' having had also a

unformed, Mārtāṇḍa,— 'a mere lump of bodily matter, as broad as it was high'. The seven well-formed sons trimming this lump to fashion it as man is fashioned, Vivasvat emerged an Āditya, and the flesh that was trimmed off as excrescence and thrown into a heap became the elephant (*Satapatha-Bṛāhmaṇa*, 3. 1. 3. 3-4). If this implies an association of the elephant with Sūrya, we may have to assume an assimilation of Sūrya as well in the emergence of Vighneśa.

VI.—1. This explanation had not occurred to A. K. Coomaraswamy: see his *Yakshas* (1928), 1: 7.

2. RV., 1. 190. 4; 4. 3. 13; 5. 70. 4; 7. 56. 16; 7. 61. 5; 7. 88. 6; 10. 88. 13.

3. Muller (Max), *Vedic Hymns* (SBE), 1: 377, 335.

well-established application to a great power, or great divinity, being applied to Varuṇa⁴ and to Brahman,⁵ in at least later Vedic literature, the god's elevation into a great god should have been inevitable. There can, thus, be little doubt but that this god, in his egregious efforts to sink to mere gaṇa-hood and yakṣa-ship, managed to come full circle to his original and notable character of Maruts-Rudra-Bṛhaspati-Indra, and to take rank with Brahman, while yet remaining Gaṇa and Yakṣa.

Vighneśa-Gajānana is an unmistakable animalization of a deity who started with an anthropomorphic form as is vouched for not only by his origin having been in an assimilation of Bṛhaspati, Indra, Rudra and the Maruts, all of whom are deities conceived of in human shape, but also by the animal having been made to stand erect like man. The god had sunk into an elephant but could not go on all fours as his votaries wished him to go erect. Bestialization and humanization were at work simultaneously. This strange phenomenon is to be imputed to what, at first sight, may appear to be a strain of whimsicality in the fancy and the thought of the Ṛg-Vedic people. The *Ṛg-Veda* does bear testimony to this trait of theirs. Agni is both bull and cow:⁶ he is son to Dyāvā-Pṛthivī, though they are his issue:⁷ this dual divinity, Dyāvā-Pṛthivī, forms a group of a father and mother,⁸ a pair of fathers,⁹ a pair of mothers,¹⁰ a pair of sisters.¹¹ Sūrya is animate as bird,¹² bull,¹³ steed¹⁴, and is inanimate as wheel,¹⁵

4. RV., 1. 24. 7; AV., 10. 7. 38, and *Mahā-Bhārata*, 3. 272. 454; 12. 207. 13, taken together, integrating Varuṇa, Brahman, and Nārāyaṇa: Coomaraswamy, *Yakshas* (1931), 2: 2.

5. *Gopatha-Brahmaṇa*, 1. 1; *Taittirīya-Br.*, 3. 12. 3. 1; *Brhad-Araṇyaka-Upanishad*, 5. 4; *Īśa-Up.*, 3. 15; *Jaiminiya-Up. Br.*, 4. 20; all cited by Coomaraswamy, *Yakshas* (1931), 2: 3.

6. RV., 10. 5. 7.

7. RV., 1. 160. 3, 4.

8. RV., 1. 160. 2.

9. RV., 1. 160. 3; 7. 53. 2.

10. RV., 1. 159. 3.

11. RV., 1. 185. 5.

12. RV., 5. 47. 3; 10. 177. 1, 2.

13. RV., 5. 47. 3; 10. 189. 1.

14. RV., 7. 77. 3.

15. RV., 4. 30. 4; 5. 29. 10.

stone,¹⁶ and gem:¹⁷ he has three fathers and three mothers.¹⁸ The Āsṛins are successively compared to two heroes in a car, a pair of goats, two women, husband and wife, a pair of horns, two troops and so on, variously and endlessly.¹⁹ The Ṛg-Vedic mind flits from fancy to fancy without regard to consistency or propriety: even an accidental or an insignificant similarity is enough for it to found an identity on: a whim of a moment becomes a classic metaphor of an age. This cast of mind it is that appears to be responsible for the transformation of Vighneśa into Gajānana. This is no mere whimsicality. It is a strain of the mode of thought which has been inadequately termed Pantheism and of the spirit of eclecticism which is so characteristic of Hinduism. The genial tolerance which is a mark of Hinduism comes down from Ṛg-Vedic temperament.

It may be that a first thought was to break short both the tusks of the elephant Gajānana, so as to free the trunk, its hand, from the cramping proximity of the tusks and to make it more effective in dealing with impediments and it may be that when one of the tusks was broken a second thought came that an one-tusked Gajānana, son to Rudra, now appropriately Eka-danta, One-Tusked, could be set up as counterpart to Eka-śṛṅga, One-Horned, god associated with Viṣṇu.²⁰ Thus it is, perhaps, that Vighneśa became and remains one-tusked. The broken tusk, sharp at one end, was a handy lance, but was even handier as a stylus with which the wise god could inscribe the *Mahā-Bhārata* to the dictation of poet Vyāsa.

VII

So completely is the *Ṛg-Veda* able, thus, to account for the features and the characteristics of this god,— in every phase and in every detail,— that it is wasted effort to look for traces of any fraction of his make-up in a culture other than the Ṛg-Vedic. Indeed, it explains even how the notion of a white elephant got afoot when no elephant of that complexion is

16. RV., 7. 63. 4.

17. RV., 5. 47. 3.

18. RV., 1. 164. 10.

19. RV., 2. 39.

20. Śiva and Viṣṇu are both equated to this god; *Mahā-Bhārata*, 3 (*Vana*-): 39:79; 13 (*Anu*-): 149: 79.

known to nature¹ except as a freak: the Maruts are, according to the *Ṛg-Veda*, white in colour.² Indra's white elephant is, in all probability, the Marut-horde, conceived of as the mount on which he sallied forth against Vṛtra.

The essence of the Vighneśa-Siddhidātā cult is the anxiety for the removal of obstacles to progress and to bliss and of sin,— the idea which the Maruts typify,— and for the achievement of that removal to enable success to be attained,— the idea for which Indra stands. The need for circumspection, forethought, wisdom, faith and prayer for securing the removal of obstacles and sin is what Bṛhaspati represents.

This deity is not found *in propria persona* in the *Ṛg-Veda* but is in it in spirit. It may be that if much more of the literature of which the *Ṛg-Veda* is only a tiny section were available to us we might find him in it, but it is indubitable that he must have grown into a full-fledged god when the literature of the *Ṛg-Vedic* milieu was still in the process of active growth and it was possible for aspects of the Maruts, Rudra, Bṛhaspati and Indra to get assimilated into a deity. While assimilations in the *Ṛg-Veda* into a composite god are ordinarily limited to aspects of two gods, the assimilations which we have to grant, if the suggestion advanced here is correct, extend to more than two gods at a time: the dual divinities familiar in the *Ṛg-Veda* stand supplemented by triple, and, may be, by plural divinities. This feature may or may not be a development later than the *Ṛg-Veda*: if it is a later one, the emergence of Vighneśa-Gajānana as a deity in his own right may be later than that anthology. But it may not be appreciably later, for the deity could not have arisen when there was a veering from the spirit of that *Veda* and the impetus to an assimilation of aspects of its divinities was growing weak.

It is not, however, till we reach a period a little prior to the beginnings of the Christian era that he is specifically mentioned under one or other of the names by which he is now known

VII. 1.—Foucher, in Getty, *Ganesa*, xvi, notes 'the peculiar regard in which the white elephant is held in those parts of Indo-China where Indian influence once prevailed', and yet despairs of an explanation. It is noteworthy that the Indian had no partiality for the human albino, equally a freak.

2. RV., 7. 56. 4.

to us,³ though, even then, he is not found bearing the elephantine form. Similarly, it is not till the same period is reached that we chance on any figured representation of this deity, either in animal or in human shape.⁴ So it is that it has been held that he must have had his birth in the comparatively recent times bordering on the beginnings of the Christian era. Now that, however, it has become clear that the god is a very ancient one we shall have to treat the much later literature and the survivals of sculptures as vestiges all too inadequate in volume for the tracing of the origins and the developments of gods such as he.⁵ Not unless we are willing

3. *Tājñavalkya-Smṛti*, 1.271, gives the earliest reference, under the name of Vināyaka, in *Baudhāyana-Dharma-Sūtra*, 2. 5.83-90, in which the god is mentioned in his several names, Vighneśa, Vināyaka, Vakratuṇḍa and the like, is no part of the original work and cannot be assigned to 600-300 B.C.

4. A low relief of probably the first period of Amarāvati sculpture (200-100 B.C.) is the earliest figured representation known: J. Burgess, *Buddhist Sculptures of Amaravati*, pl. 30 (1); Coomaraswamy, *Yakshas* (1928), 1: 7. E. W. Hopkins, in *Epic Mythology* (1915), 206, concludes that the *Mahā-Bhārata* comes before Gaṇeśa is invented, little realising how old Gaṇeśa is.

5. How firm is the grip of the method developed by Anthropology and the allied disciplines, notwithstanding the inadequacy of their methods and the fallacies underlying them, including their failure to work out, for pre-historic or primitive cultures, any classifications by types or any systems of chronological stratification or of relative chronology and of dating the several impacts and interactions among these cultures, may be illustrated by the cases of two eminent scholars.

P. V. Kane in his monumental *History of Dharma-Sastra* (1941), 2: 213-7, 725-6, has given an admirable summary of what is known of Gaṇeśa. But, notwithstanding the discernment which comes naturally to him as the birthright of a native to the culture in which this god has risen and the profound understanding which is his as an erudite and versatile scholar who has not grown unsympathetic to that culture, he has been inhibited, by over-deference to the anthropological discipline, from giving due weight to the evidences we have of the god for the period prior to that in which the primitive cultures of the country could have had an effective say.

Coomaraswamy attributed Gaṇeśa to a culture other than the R̥g-Vedic, not having first noticed the occurrence of the Yakṣa

to allow for developments for which there can be no testimony in the literary and the material remains which have sur-

idea in the *Rg-Veda*: see his *Yakshas*, pt. 1 (1928). Later, he found that the idea did have a place in that Veda: see *Ib.*, pt. 2 (1931). More: he had become convinced by then that 'quantitatively speaking, Indian art is to a greater extent than has been supposed, an illustration of Vedic ideas'; see *Ib.*, pt. 2: 16, 19. Still, he refrained from revising his early impressions: the incubus of Anthropology was still on his chest, notwithstanding that even early in his career he had delved deeply in that mystic literature of the west which approximates very closely to the spirit of the thought of India and that he had come into touch with Havell and the Tagores and Sister Nivedita, who had little regard for the methods of Anthropology. But, in three or four years after his *Yakshas*, he realised the utter inadequacy of the methods of the Pandits of the 'sciences' of Philology, Anthropology and Mythology and of their 'Comparative' versions to interpret the spirit, or to trace the growth, of ancient cultures like the *Rg-Vedic* or of modern cultures like the Hindu. Ever thereafter his strenuous endeavour was to ignore those methods and to steer clear of them. Evidently, suggestive work such as that of P. Mus on the Vedic origins of certain Buddhist notions, which, published in 1933, was just winning scholarly attention, served as catalyst in Coomaraswamy's mind and precipitated ideas which it had held in fine suspension. The scales had fallen from his eyes in even his youth, but the spell of the anthropological method had persisted. With his *Elements of Buddhist Iconography* (1935) he started a series of elucidations of the Vedic origins of things Indian which are of classic excellence. Such marvels of fullness, massiveness, clarity and maturity are this work and the numerous others on his theme which he kept on giving us in rapid succession that the material on which they are based must have lain with him ready collected for at least a decade and the conviction of the validity of what he was expounding must have been of even longer standing, though, unfortunately, he had declined them earlier acceptance and had denied them earlier exposition, through a predilection formed in early youth for the anthropological outlook.

Students who probe into Indian origins, especially Indian students, mistaking Coomaraswamy's works for elucidations of only topics of Art or of Buddhism,—misled by the titles of the better known of his works,—go in ignorance of the validity and the significance of the view of the development of Indian culture which he presented from about 1932 with a learning, a flair and

vived to us may we hope to progress in the elucidation of the transformations of R̥g-Vedic ideas in later times.

It is necessary to confess that no account has been taken here of certain stories of Gaṇeśa which give other accounts of his origin. Of these mention need be made only of a tale which appears in variations; in brief, it is that Gaṇeśa was formed by Pārvatī out of the unguents which she used and out of the impurities which were washed from her body in her bath. It is not easy to see how tales such as these would fit in with the theory of origins developed here, but it is equally impossible to reconcile them with any of the theories now in the field. Their value cannot be much unless they point to a clue which is illuminative of this god's characteristics and functions. So fully, however, do all other relevant considerations fit into the theory advanced here that it is quite likely that the theory will ultimately receive confirmation from any clue which may be derived from these tales.

VIII

The probable lines of development may now, perhaps, be sketched in outline. The gods of the *R̥g-Veda*, in perhaps even R̥g-Vedic times, were slowly suffering transformations, mainly, if not solely, by diversified groupings of aspects of three or more of them, and through varied assimilations of several of them, which made them figure, in later times, as Brahman, Viṣṇu, Śiva and the like. When this assimilation and transformation had not been long under way, Gaṇapati or Vighneśa was emerging as a distinct deity,—a malevolent-Lenevolent god,—with a status approximating to that of those gods,—the Maruts, Rudra, Bṛhaspati and Indra,—out of slices of whom he was fashioning himself. Through the tendency, characteristic of the R̥g-Vedic age, to compare the gods to animals, this god, anthropomorphic at this stage, was apparently coming to be thought of also as an elephant, in recognition of similarities fancied to subsist between the gods of whom he was made and the animal. This secondary fancy of an animal-god on all fours¹ appears to have again given place,

a cogency which we may hardly come across for many another generation.

VIII—1. The probability of this god being represented in the elephants of the seals of the Harappa Culture is being examined by me separately.

in course of time, to the primary fancy of the god in the erect form, in answer to the imperative preference for an anthropomorphic over a theriomorphic god. At this stage, apparently, the god attracted to himself the notions that had long been current about Gaṇas and Yakṣas, two groups of ill-baked divinities which had resemblances to an erect elephant. But, the transformation of the Ṛg-Vedic gods was in inexorable progress. The gods of the *Ṛg-Veda* kept gradually fading out and its godlings were getting debased; this decay must by itself have been enough to pull Vighneśa down to the level to which had fallen the Ṛg-Vedic gods of whom he was composed and even to that of the godlings to whom he bore a resemblance. Perhaps, at this stage, was established an equation which too pulled him low. Based on the plurality of the Maruts, gods who were as malevolent as they were benevolent, and on the plurality of the Vināyakas, a group of Gaṇa demons notorious for their malevolence, this malevolent-benevolent god, Vi-Nāyaka, 'Sans-Superior', was exalted to the captaincy of the demons, the Vināyakas.² Yet another factor pulling him down was the conviction which once prevailed that Gaṇas and Yakṣas were deities only to men of the 'middling sort',—those of the Rājasa type. Contrary forces, however, were evidently active at the same time. The assimilation-transformation of the Ṛg-Vedic gods into such unitary gods we know of as Viṣṇu and Śiva, placed, evidently, a premium on this god of plural character,—as the Maruts in origin, and as the Vināyakas by affiliation,—becoming exalted to the unity of an integrated personality. Even at this stage, perhaps, he was deemed Brahman, there being no reason why he should not have been so accepted, at least because each of those gods was already taken for a manifestation of Brahman.

And, the rise of the unitary gods like Viṣṇu and Śiva to a glory and to a grandeur greater than had ever been the lot of any of the component gods of the *Ṛg-Veda* and the application of the idea of the Yakṣa, of great power and great divinity, to the metaphysical Brahman of Ṛg-Vedic and post Ṛg-Vedic thought and belief, must have been processes operating to raise Vighneśa among, and, when predilections grew in vigour, to exalt him over, the gods of the transformation.³

2. *Mahā-Bhārata*, 12 (*Śānti*-): 285: 200.

3. *Mahā-Bhārata*, 6 (*Bhīṣma*-): 41: 4.

The notions which lie at the roots of cults like the Śākta, the Pāśupata and the Bhairava have given twists to the Gaṇeśa cult, as to other cults, which appear to be foreign to the spirit of the prototype who had sprung from the *Ṛg-Veda* but we may not, on that account, decline to trace those notions back to the *Ṛg-Vedic* age, for we cannot but admit that they are much older,— as old almost as human nature itself. The pulls to and fro, and up and down, varied apparently in different periods so that, even before we have unambiguous references to him as Gaṇeśa, or under other specific name, he has been both Brahman and godling.

IX

It is fairly clear that Skanda-Kārttikeya-Subrahmaṇya, whom we are accustomed to think of as a late god grown up under auspices other than Vedic, is but the offspring of an assimilation of aspects of Agni, the Kṛttikas, Rudra, Indra and Brahman:¹ it looks probable that Apām-Napāt and Soma also, other *Ṛg-Vedic* deities, have contributed to the growth of that god.² Now, we find that Skanda's elder brother, Gaṇapati, is also *Ṛg-Vedic* in origin, notwithstanding confident assertions that his nativity is different. The Samskritic affiliations of these gods were plain from the beginning and the Samskritic evidences are fairly early. Such non-Samskritic affiliations as had been suspected were neither clear nor as early as the Samskritic. For an appraisalment of the character of these gods and of their evolution there was no need at all, *prima facie*, for looking for non-Samskritic origins nor for the dragging in of notions of origins and developments in primitive

IX—1. See my paper, 'The Gods of Harappa', in *J. Bihar Res. Soc.*, (1949), 34 (3-4): 52-68.

2. Skanda grew up in embryo in a golden well, *Mahā-Bhārata*, 3 (*Vana*-): 224: 13-4, and he was given suck to by the Kṛttikās. Apām-Napāt is offspring of the waters (RV., 1. 186. 5; 3. 9. 1); he generated himself as an embryo in the waters, of which he is the infant; he is given suck to by the three mothers; he shines amidst the waters; he is youthful and beautiful: (RV., 2. 35. 4, 5, 11, 13). Soma is the embryo of the waters (RV., 9. 97. 41); he is a child newly born and tended by seven sisters as mothers (RV., 9. 86. 36); the waters are his mothers (RV., 9. 61. 4); he is a youth among the waters (RV., 5. 45. 9; 9. 9. 5.); he is Gandharva of the waters (RV., 10. 13. 5).

cultures: it has turned out they have no particle of blood other than the Vedic. Had only the evidence in the earliest stratum of the Samskritic material available now, the *R̥g-Veda*, been studied with care and imagination, apart from notions imported from Mīmāṃsa, Anthropology and Comparative Philology, our god Gajānana would long ago have stood unmasked as the unimpeachably Vedic god we have found him to be.

It is quite clear now that in an investigation of cultural origins and development a hypothesis of an influence on one culture by another is not to be adumbrated unless it is found to be inevitable through a cumulation of evidence. Surface similarities or partial concords are not merely of no value but are even pernicious as false pointers: the similarities or concords must be traceable deeper and should turn out to be indices of either kinship or identity. Alien influences may not even be postulated until it is established that an incentive to development or an incitement to mutation did not, and could not have, come from the parent culture itself. It is of the utmost importance to an understanding of the growth of any culture,— and, especially of Indian culture,— that the red herring of influences from uncharacterisable and unstratifiable cultures, primitive or developed, is no longer allowed to be drawn across the path of investigation which Viṣṇuśvara keeps pointing to with upraised proboscis.

X

Such being the processes through which Gaṇeśa was reached as a formulation, through processes allied to reasoning, we may easily trace the course he has taken in coming down to Vedic man as a precipitation, through human faculties that are not based in the physical senses. The moment we accept the various processes of the formulation of the god, motivated by man's anxieties and ambitions, as correspondences to the processes by which the divine keeps progressively revealing itself, aspect by aspect and from time to time, in ways and in forms which could enter human comprehension, we are able to realise that the precipitation of the divine down to earth, through the human mind, brought about by the impact of nature's phenomena on it, could lead to facets and phases of the divine appearing to man convincingly in numerous forms and shapes and with equally numerous attributes and faculties. Such forms and

shapes of aspects of the divine,—precipitations through the mind of Ṛg-Vedic man by impacts of nature on him in the the Ṛg-Vedic environment,—are the Maruts and Rudra, Indra and Bṛhaspati, as also the Gaṇas and the Yakṣas. Such a form assumed by a phase of the divine,—a manifestation through the mind of man accustomed to the proximity of the elephant,—is a godling in the guise of an elephant. As man grows into the realisation that nature's phenomena are products of an infinite variety of blendings of varied forces, his capacity to comprehend the infinity of the divine improves. The divine gets a chance, then, to reveal itself in blends of various of the primary forms and faculties in response to the comprehension of phenomena being blends of forces. Thus it is that the Ṛg-Vedic mind perceived such a complex as Viṣṇu or Rudra: thus also was it that a blend of the Maruts, Bṛhaspati, Rudra and Indra and the Elephant took shape and rank as Gaṇeśa. Hardly necessary is it to trace the precipitations further or into greater detail.

Where aspects of the divine descend to man's mind in symbols and in forms and shapes and with attributes all of which vary in answer to the impacts of the several phenomena of nature and in response to the several environments in which man grows up, as in the *Ṛg-Veda*, there is little need for man to proceed, deliberately and ingeniously, by way of formulation to create divinities. There is still less need, or scope, for accepting the play, in the *Ṛg-Veda*, or in much of the later Veda, of those psychological processes that are implied in theories like animism and totemism, they being needed only if the forms and shapes of phases of the divine are but formulations. Gaṇeśa, like other manifestations of the divine, can, thus, have no relation to the totem-animals, the village-gods and other godlings which throng the anthropologist's heaven. Gaṇeśa is Brahman in a particular embodiment which is a natural blend of a variety of manifestations.

Thus does Gaṇeśa present himself as formulation or precipitation, degradation or sublimation, ascent or descent, Beast or Brahman.

SUMMARY:

An appreciation of the ways in which man understands and gives form to aspects of the divine comes from a study of the evolution of Gaṇeśa.

Only in the light of Ṛg-Vedic culture can he be understood. Gaṇeśa, elephantine, serpent-wearing son of Śiva, who, in the plenitude of his wisdom, stands resolutely haling in and heaving off obstacles to achievement and denying or granting success, has emerged from aspects of the notions of the phenomena of nature which, in that culture, had taken form as the Maruts (Wafters of Rain and of Obstacles), as Rudra (Father of Gaṇa-sons, the Maruts, and Slayer), as Bṛhaspati (Lord of Gaṇas and of Wisdom) and as Indra (Serpent-Slayer and Lord of the Maruts and, later, Elephant-Lord), and notions of resemblance to Gaṇas and Yakshas in appearance and to the Vināyakas in temperament. Aspects of nature, apprehended initially in human shape, were being bestialized in form into an elephant and humanised into an anthropomorphic god. This was evidently in obedience to a strain of apparent whimsicality in Ṛg-Vedic thought, which is at the basis of what is inaptly called Pantheism. A Plural Divinity arising on the pattern of the Ṛg-Vedic Dual Divinities, Gaṇeśa rose to the supreme status of Brahman, when the spirit of the *Ṛg-Veda* was yet active, but, through the Yaksha association and the elephant form, and perhaps through the fierce devotion of votaries of the Pāśupata, the Śākta and the Bhairava cults, he looks now a fallen scion of good and great stock.

A hypothesis of influence on Vedic culture by another may not be adumbrated as no other culture of that age in contact with it has been shown to have had even parallel notions.

If Gaṇeśa could be deemed by the man of science to be a god who, fabricated by man, out of shapes which he gives to aspects of nature's powers, for serving him for patron or protector, helps him in his despairs and ambitions, he may equally well be deemed by the man of faith to be a precipitation to earth of aspects of the divine, which, taking a shape picturing aspects of nature's powers, dwells with him and vouches him safety and salvation. Formulation and Precipitation, as mutual converses, account with equal appositeness for this God, whether as Beast or as Brahman.

SOBRIQUETS IN SANSKRIT¹

BY

Dr. V. RAGHAVAN

The name 'sobriquet' has been adopted here for the subject of this paper, not only because a more appropriate term is not available, but because writers like Thomas² have already used it in this same context. A few of these sobriquets, especially those associated with the celebrated poets, Kālidāsa, Bhāravi, Māgha and others, are very well-known; of the less known sobriquets, a few have no doubt been noted by writers³, but this paper endeavours to present all such sobriquets that can be gathered, from the anthologies mostly which abound in them.

Of Sanskrit works on Alaṅkāra, none has taken any note of such names; but I find that Vinayacandra in his *Kaviśikṣā* preserved in a Pattan Ms. (Dalal's Catalogue, GOS. 76, pp. 46-50; p. 105 of the Ms.) makes a reference to the similes figuring in these names as wrought purely by the poet's *Praudhokti* and mentions five such sobriquets:

कविप्रौढोक्तिमात्रनिष्पन्नोपमा यथा — घण्टामाघः, छत्रभारविः,
दीपिकाकालिदासः, यमुनात्रिविक्रमः, धनपालारघट्ट इत्यादि ।

The sobriquet meant here is either an epithet or a name given to a poet by virtue of a striking simile or fancy conceived by him. To take the best known example, (1) Kālidāsa earned for himself the name *Dīpaśikhā-Kālidāsa* for one of his most striking comparisons, viz., that of Indumatī moving in the svayamvara-hall to a light moving in the night on the highway.

सञ्चारिणी दीपशिखेव रात्रौ यं यं व्यतीयाय पतिवरा सा ।

नरेन्द्रमार्गाट् इव प्रपेदे विवर्णभावं स स भूमिपालः ॥

Raghuvamśa VI. 67.

1. Based on an address delivered by the writer at the Sanskrit Association of the Vivekananda College, Madras.

2. See his Introduction to the *Kavīndravacanāsamuccaya*, p. 67.

3. See for instance, Krishnamachariar, *Classical Sanskrit Literature*, pp. 404-406.

As Indumatī approaches each king, his face brightens up with the hope of being the fortunate object of her choice, but as she moves on to the next, is thrown into gloom; the effect here is brought out powerfully by the simile of the light moving in the night on the highway, lighting up the building in front of which it appears for the nonce and throwing the same into darkness the moment it passes on. These sobriquets afford us a glimpse into some of the vogues in the literary circles of old, and show how keenly the Sahṛdayas enjoyed, repeated and remembered noteworthy fancies of the poet, and gave expression to their appreciation of these flourishes of the powerful imagination of the poets; for it is these Sahṛdayas that gave the poets these names for the fancies which immortalised them in the literary annals.

Among sobriquets, there are two classes: one like the above, *Dīpaśikhā-Kālidāsa*, in which the author's real name is also preserved, and another, more numerous, in which we know poets only by these fancy-names. That these latter are numerous and occur only in anthologies give rise to a presumption that the authors of anthologies or Sahṛdayas who had by heart these striking verses did not really know their authors, and for purposes of record devised these fancy-names. This surmise gains some strength from the exactly corresponding phenomenon seen in the ancient Saṅgam collections of Tamil poetry where we find, besides a few poets known by their proper names bearing an additional sobriquet (*Śirappuppeyar*), a large number of authors of verses noted down by the compilers only by their sobriquets.¹

1. My attention was drawn to this by Messrs S. Vaiyapuri Pillai and E. K. Natesa Sarma. See for e.g., Kuruntokai, Dr. V. Swaminatha Iyer's edn., 1937, pp. 104-7, where the editor gives an account of such names: *Gārgya*, specialist in singing of *Neydal* *Tiṇai*, is called *Neydal Kārkyar*; similarly *Peruṅkaḍuṅko* who sang of *Pālai* being known as *Pālai Peruṅkaḍuṅko*; *Kākkai-pāḍiniyār* *Naccellaiyār* for having sung of a crow. These have parallels in Carnatic music where musicians celebrated for their renderings of particular *Rāgas* or aspects of music earned epithets like *Toḍi Sītārāmayya*, *Sallaghālī Krishna Iyer*, *Ghanam Seenaiyya* and *Pallavi Gopala Iyer*. Of Saṅgam Tamil sobriquets in which we know not the real names of the authors, may be cited *Neḍuvenṇilavinār*, the poet who said 'the endless bright moonlight', *Kuppaikkoḷiyār*, *Kaṅgul-vellattār* and so on.

The expression which gives the name is sometimes a simile or a fancy and sometimes a striking turn of expression or a charming or effective word. (2) *Bhavabhūti*, it is well-known, is not the poet's real name, and it has been suggested that the poet got the name because of that expression in a prayer verse of his, which is given differently by different authors:

- (a) साम्बा पुनातु भवभूतिपवित्रमूर्तिः ।
 (b) गिरिजायाः स्तनौ वन्दे भवभूतिसिताननौ ।
 तपस्वी कां गतोऽवस्थामिति स्मेराननाविव ॥

Similarly the old poet who has given us the short yamaka-poem of twenty verses on love in separation in the rainy season is known as (3) *Ghaṭakarṣara* because he swore in a verse at the end of his poem that, were any one to excel him, he would gladly carry for him water in a potsherd.

जीयेय येन कविना यमकैः परेण
 तस्मै वहेयमुदकं घटकपर्परेण ॥

(4) The name *Utprekṣāvallabha* given to the author of *Bhikṣāṭanakāvya* (KM, Gucchaka 12) is of a different class, the poet here taking his name after the figure he was most fond of. At the end of his *Sundarīśataka* (KM, Gucchaka 9, p. 108) the poet himself, whose real name is Gokula, informs us about the origin of his sobriquet *Utprekṣāvallabha*:

भारल्यैव क्रियते स्तोत्रैः सन्तुष्टया द्विजद्वारा ।
 श्रीगोकुलस्य सुकवेरुत्प्रेक्षावल्लभेत्यभिधा ॥

Occasionally it is also a theme which has been well-handled by the poet that bestows the sobriquet on him, e.g., *Priyāviraha*.

The few more widely known sobriquets may first be dealt with before we take up the many rare ones in the anthologies:

(5) *Bhāravi* says in *Kirāta*., V. 39, that when the breeze blows up the golden pollen from the lotus and it hangs above in a ring, it produces the picture of a golden parasol. This fancy gave him the sobriquet *Chatra-Bhāravi*:

उत्फुल्लस्थलनलिनीवनादमुष्मादुद्धूतः सरसिजसम्भवः परागः ।
 बाल्याभिर्वियति विवर्तितः समन्तादाधत्ते कनकमायातपत्रलक्ष्मीम् ॥

(6) The author of the *Śiśupālavadha* earned the name *Ghaṇṭā-Māgha* on the basis of S. V. IV. 20, in which he

described the Raivataka mountain with the rising sun and the setting moon on either side of it appearing to hang by the long ropes of their rays, as an elephant with two bells hanging on either side of it.

उदयति विततोर्ध्वरश्मिरजावहिरुचौ हिमधाम्नि याति चास्तम् ।

वहति गिरिरयं विलम्बिघण्टाद्वयपरिवारितवारणेन्द्रलीलाम् ॥

(7) *Tāla-Ratnākara* is the name given to the author of the *Haravijayakāvya* (KM 22). In XIX. 5, *Rājānaka Ratnākara* says in his description of the evening that, as the circular discs of the setting sun and the rising moon were on the tops of the mountains of the west and the east, the damsel of the skies appears to have taken in her hand the two discs of the cymbals for keeping the *rhythm* (*Tāla*) for Siva's twilight dance.

अस्तावलम्बिरविविम्बतयोदयाद्रि-

चूडोन्मिषत्सकलचन्द्रतया च सायम् ।

सन्ध्याप्रनृत्तहरवाद्यगृहीतकांस्य-

तालद्वयेन समलक्ष्यत नाकलक्ष्मीः ॥

(8) *Trivikrama*, in his *Nalacampū* VI. 1, describes the evening sky, bright at the east with moonrise and dark at the west with sunset, as looking like the confluence of the Ganges and the *Yamunā*:

उदयगिरिगतायां प्राक्प्रभापाण्डुताया-

मनुसरति निशीथे शृङ्गमस्ताचलस्य ।

जयति किमपि तेजः साम्प्रतं व्योममध्ये

सलिलमिव विभिन्नं जाह्नवं यामुनं च ॥

The verse gave him the name *Yamunā-Trivikrama*. While actually he described the sky as having the mingling of both the *Gaṅgā* and the *Yamunā*, the reason why the *Yamunā* alone was taken as his sobriquet is that whereas the Ganges as *Ākāśagaṅgā* was well-known in the higher regions, it was the *Yamunā* that the poet for the first time ascribed to those regions. The commentator, *Caṇḍapāla*, makes a further *cāṭu* on the poet and this sobriquet of his by saying that while the ancient *Trivikrama* (*avatāra* of *Viṣṇu*) created with his *pada* (foot) only a *Gaṅgā* in the heavens, this new *Trivikrama* (the poet) created with his *pada* (expression) the *Yamunā* too;

प्राच्याद्विष्णुपदीहेतोः अपूर्वोऽयं त्रिविक्रमः ।

निर्ममे विमलं व्योम्नि यत्पदं यमुनामपि ॥

(9) *Araghaṭṭa-Dhanapāla*. In the list of sobriquets mentioned in Vinayacandra's *Kaviśikṣā* quoted above, we find a *Dhanapāla* with the sobriquet *Araghaṭṭa*. This is evidently the author of the prose romance *Tilakamañjarī*, and in the stories told of him and King Bhoja in Merutuṅga's *Prabandhacintāmaṇi*, we have a *cāṭu* on the king's prowess and the suffering of the ladies of the enemies in which the poet describes these ladies as drawing out of the deep well of their cares with the wheel of their grief the water of tears which poured over and collected in the pitchers of their breasts. It is this verse and the idea of the *wheel* of sorrow that gave the poet the sobriquet *Araghaṭṭa*.

चिन्तागम्भीरकूपादनवरचलद्भूरिशोकारघट्ट-

व्याकृष्टं निःश्वसन्त्यः पृथुनयनघटीयन्त्रमुक्ताश्रुधारम् ।

नासावंशप्रणालीविषमपथपतद्वाष्पपानीयमेता

देव ! त्वद्वैरिनार्यः स्तनकलशयुगेनाभिरामं वहन्ति ॥

See p. 6. Skt. Intro. to *Tilakamañjarī*, KM. 85; *Prabandhacintāmaṇi*, Singhi Jaina Series No. 1, p. 40.

(10) *Amaracandra*, author of the *Bālabhārata* (KM 45) is known as *Veṇīkṛpāṇa*.

दधिमथनविलोललोलहृत्वेणिदम्भा-

दयमदयमनङ्गो विश्वविश्वैकजेता ।

भबपरिभवकोपत्यक्तबाणः कृपाण-

श्रममिव दिवसादौ व्यक्तशक्तिर्व्यनक्ति ॥

I. xi. 6.

In a very beautiful picture of the damsels churning curd at dawn, *Amaracandra* says that as their bodies sway in the act of churning, and their long plaits of hair swing this side and that, it appears as if the lord of love, having given up his useless arrows after the discomfiture suffered at *Śiva's* hands, has taken up the *sword* of the long *plaited hair* of these women as his weapon and is practising morning exercises with it.

Amaracandra was evidently taken up with his own fancy of 'Veṇī-Kṛpāṇa' as we find him repeating it in the same *Kāvya* in I, iii. 63;

नवकीर्तिदत्तसततामृतप्लवः परिल्लनदानववितानविप्लवः ।

अधुनापि केन कुसुमैर्न पूज्यते यदसिर्धृतः शिरसि वेणिमूर्तिभिः¹ ॥

(11) Mañkha, author Śrīkañṭhacarita, works a rather mediocre idea on the kaṇṇikāra flower which is well-known for its bright colour and utter lack of fragrance, an idea found in the Kumārasambhava (III. 28). He makes the eye and nose, the two organs, quarrel over the defect and merit of the tree.

विवृण्वता सौरभरोरदोषं बन्दित्रतं वर्णगुणैः स्पृशन्त्याः ।

विकस्वरे कस्य न कर्णिकारे घ्राणेन दृष्टेर्वृधे विवादः ॥

VI. 13.

Jonarāja, the commentator, says that the poet came to be called *Kaṇṇikāra-Mañkha* on account of this verse:

कर्णिकारस्य वर्णसौभाग्यं सौगन्ध्याभावश्च कविना युक्त्या प्रतिपादित इति कर्णिकारमङ्ग इति प्रसिद्धिः ; and the *Subhāṣitāvalī* (1660) cites this verse and confirms the sobriquet.

The sobriquets known from the anthologies may be conveniently dealt with in alphabetical order. It may be mentioned that while many of the verses and 'effects' on which they are based are indeed very striking, there are a few which are quite tame.

(12) *Akālajalada*. Rājaśekhara tells us that his great-grandfather was known as Akālajalada, and that a certain Kādambarīrāma made easy reputation as a playwright by using Akālajalada's verses. See the *New Catalogus Catalogorum*, pp. 6 b-7a. The poet was famous for his description of a sudden, heavy downpour of rain and his verse on the unexpected cloud gave him the name Akālajalada. Śārṅgadharapaddhati (Śp.) 777:

1. See H. R. Kapadia, Sanskrit Intro. to the poet's Pādmananda Kāvya, GOS. 58, pp. 17-18, where the editor quotes also the evidence from the Hammīra mahākāvya on this 'biruda' of the poet:

वाणीनामधिदेवता स्वयमसौ ख्याता कुमारी ततः

प्रायो ब्रह्मवतां स्फुरन्ति सरसा वाचां विलासा ध्रुवम् ।

कुक्कोकः सुकृती जितेन्द्रियचयो हर्षस्त वात्स्यायनो

ब्रह्मप्रवरो महाव्रतधरो वेणीकृपाणोऽमरः ॥

भैकैः कोटरशायिभिर्मृतमिव क्षमान्तर्गतं कच्छपैः

पाठिनैः पृथुपङ्कपीठलुठनाद्यस्मिन्मुहुर्मूर्च्छितम् ।

तस्मिन्शुष्कसरस्यकालजलदेनागल्य तच्चेष्टितं

यत्राकण्ठनिमग्नवन्यकरिणां यूथैः पयः पीयते ॥

It may be noted that the poet's description of rains was so celebrated that Somadeva employs the name *Akālajalada* for one of the minstrels singing of the advent of rains in his *Yaśastilakacampū* (KM. 70, Pt. I, pp. 543-48). The verse lends itself to be taken as an *Anyāpadeśa* on a patron and the sudden manifestation on his part of munificence, and it is in such a context that the *Bhojaprabandha* uses it (śl. 201).

(13) *Aparādhāsundara* is the name of an anonymous poet based on an appealing devotional verse of his in which he gives beautiful expression to the double sin of his being without obeisance to Śiva in the previous birth as well in the future one; for had he bowed to Śiva in the past, he would not have taken the present birth, and were he to bow now, he would have no further births and consequently no more chance to pay respects to Śiva.

वपुःप्रादुर्भावादनुमितमिदं जन्मनि पुरा

पुरारे न प्रायः क्वचिदपि भवन्तं प्रणतवान् ।

नमन्मुक्तः सम्प्रत्यहमतनुरग्रेऽप्यनतिमान्

महेश क्षन्तव्यं तदिदमपराधद्वयमपि ॥

Sāktimuktāvalī (Smv.) p. 460.

(14) *Kapolakavi*. This poet gets this name for a fancy of his about the cheeks of a damsel. The poet says that the creator splits the moon in two parts and makes them into the cheeks of the lady, and it is the drops of ambrosia trickling from the just-split halves of the moon that form her teeth.

द्विधा विधाय शीतांशुं कपोलौ कृतवान्विधिः ।

तन्व्यास्तद्रसनिष्यन्दविन्दवो रदनावली ॥

Smv. p. 181; Śp. 3315.

(15) *Karṇotpala*. The blue lily adorning the lady's ear came to her rescue when at night, the lover began playing with her and she had to fling that flower at the lamp to put it out and prevent it from exposing her modesty. The idea of thus putting out the light is common (e.g. *Meghasandēśa* II. 4),

but the employment here by the poet of the flower on the ear for putting out the light gives him the sobriquet *Karṇotpala*.

अङ्गाकृष्टदुकूलया सरभसं गूढौ भुजाभ्यां स्तना-

वाकृष्टे जघनांशुके कृतमतः संसक्तमूरुद्वयम् ।

नाभीमूलनिबद्धचक्षुषि तया व्रीडानताङ्गया प्रिये

दीपः फुत्कुतिवातवेपितशिखः कर्णोत्पलेनाहतः ॥

Smv. p. 275; *Saduktikarṇāmṛta* (Skm.) p. 152.

(16) *Kūrma-Bārghata*. *Bārghata* is probably the poet's personal name, and the sobriquet *Kūrma* attached to it is based on a very picturesque imaginative description by him of the appearance of *Śiva* consequent on the sudden exhibition by Him of His forceful *Tāṇḍava*. The all-powerful Lord, in His fervour, did not pay a moment's thought to the sad fact that the universe might not stand the impact of his dance; and as He flung and swayed His limbs, they struck, pierced and protruded out of the confines of the *Brahmāṇḍa*; the head came out on top, the feet below and the hands at the sides, and to one who would look on from the outside only the mobile head, hands and feet, the image which would occur to his mind was that of a tortoise in water with the movements of its head and feet alone discernible.

संरम्भादविभावितत्रिभुवनायासस्य कामद्विषो

नृत्तारम्भविजृम्भितैरवयवैर्ब्रह्माण्डमुद्विन्दतः ।

निर्यन्मौलि विनिर्गताग्रचरणं प्रोल्लासिदोःपल्लवं

पायाद्वो बहिरम्भसः प्रविचलत्कूर्मायमाणं वपुः ॥

Smv. pp. 21-22.

(17) *Kṛīḍācandra*. A toy-moon created by *Pārvatī* during her love-sports with *Śiva* gives the poet this sobriquet. The sickle half-moon on *Śiva*'s head slipped down in the sport and the broken half of a bangle of hers was also lying on the ground. *Pārvatī* picked up the two arcs, completed a full disc, and filled up the body of that toy-moon with the lustre of the shining teeth on her smiling face.

च्युतामिन्दोर्लेखां रतिकलहभग्नं च वलयं

द्वयं चक्रीकृत्य प्रहसितमुखी शैलतनया ।

अवोचच्च पश्येत्यवतु स शिवः सा च गिरिजा

स च कीडाचन्द्रो दशनकिरणापूरिततनुः ॥

Sp. 96. See also *Bhojaprabandha*, śl. 115,

(18) *Caṇḍālacandra*. The 'accursed moon' that adds to the torment of the forlorn lady is responsible for this sobriquet.

अम्भोरुहं वदनमम्बकमिन्दुकान्तः

पाथोनिधिः कुसुमचापभृतो विकारः ।

प्रादुर्बभूव सुभग त्वयि दूरसंस्थे

चण्डालचन्द्रधवलासु निशासु तस्याः ॥

Skm. p. 92.

The Tamil Saṅgampoet known as 'Neḍu-veṇ-ṇilavanār' affords a sobriquet that has correspondence with the Sanskrit 'Caṇḍālacandra'.

(19) *Candrodaya*. The verse giving us the sobriquet Candrodaya is not very striking; it is descriptive of the beauty of a lady; the last line asking the lady to hide her face in her palms so that poor 'moon-rise' may display itself is responsible for the poet's name.

प्रसीद गतिरुज्झ्यतां व्रजतु राजहंसी सुखं

स्मितं च परिमुच्यतां स्फुरतु कुन्दपुष्पप्रभा ।

निमीलय विलोचने भवतु हारि कर्णोत्पलं

करस्थगितमाननं कुरु विभातु चन्द्रोदयः ॥

Subhāṣitāvalī (Sbhv.) 2035.

(20) *Chamacchamikā-ratna*. This is an onomatopoeic sobriquet. The poet describes the sufferings of a separated lady; as she sits, with her eyes turned towards the direction by which the beloved should return, the fire of separation is burning in her bosom so severely that her tears falling drop by drop on the bosom, like water drops falling on a heated surface, get parched with a hissing sound.

तप्ते महाविरहवह्निशिखावलीभि-

रापाण्डुरस्तनतटे हृदये प्रियायाः ।

मन्मार्गवीक्षणनिवेशितदीनदृष्टे-

नूनं छमच्छमिति बाष्पकणाः पतन्ति ॥

Sp. 3455.

The adjunct 'ratna', we may hazard the suggestion, means a jewelled expression, a gem of a word, for there is another sobriquet in which the word 'ratna' occurs similarly, *Sitkāra-ratna*. (No. 39 below).

(21) *Jaghanasthali-Argaṭa*¹ is the name of the young prince Argaṭa. He has a description of a lady's well-built physical frame in which he offers an explanation for the heavy loins: The Creator went on meticulously making every limb of the upper portion of the body into fine shape, and then, as if tired and in a hurry, just placed the flesh in big lumps on the lower parts of the body and sent the figure down.

वपुरनुपमं नाभेरुर्ध्वं विधाय मृगीदृशो

ललितललितैरङ्गन्यासैः पुरा रभसादिव ।

तदनु सहसा खिन्नेनेव प्रजापतिना भृशं

पृथुलपृथुला स्थूलस्थूला कृता जघनस्थली ॥

Sbhv. 1563; Smv. p. 188; Śp. 3354.

(22) *Jalamānuṣī-Rudra*. Poet Mālavarudra got this name for his reference to Lakṣmī born of the sea as a Jalamānuṣī.

एतस्माज्जलधेर्जलस्य कणिकाः काश्चिद्रहीत्वा ततः

पाथोदाः परिपूरयन्ति जगतीं रुद्धाम्बरा वारिभिः ।

भ्राम्यन्मन्दरकूटकोटिघटनाभीतिभ्रमत्तारकां

प्राप्यैकां जलमानुषीं त्रिभुवने श्रीमानभूदच्युतः ॥

Smv. p. 368.

(23) *Jhalajjhala-Vāsudeva*. The Vigalitaprasthāna-patikā is a very delicate sub-variety of the Proṣitapatikā-Nāyikā; the manifestation of grief on her part on the eve of her husband's proposed travel is so touching that the beloved decides to drop his journey. Vāsudeva draws an effective portrait of a Nāyikā of this class whose tears fall in such profusion as to prevent her lover's departure. The sobriquet Jhalajjhala is onomatopoeic and refers to the gush of the tears.

प्रहरविरतौ मध्ये बाह्वस्ततोऽपि परेऽथवा

किमुत सकले याते बाहि प्रिय त्वमिहैष्यसि ।

इति दिनशतप्राप्यं देशं प्रियस्य गियासतो

हरति गमनं बाला वाक्यैस्सबाष्पझलज्झलैः ॥

Smv. p. 130.

1. The anthologies read *Jaghanasthali-Ghaṭaka*; Ghaṭaka seems to be a mistake for Argaṭa which is known as his proper name.

(24) *Dagdhamaraṇa*, The 'accursed death', if it should not happen when one is separated from his beloved, where then would it find for itself an appropriate occasion?

यदि प्रियावियोगेऽपि रुचते दीनदीनकम् ।

तदिदं दग्धमरणमुपयोगं क यास्यति ॥

Sbhv. 1255; Śp. 3449.

(25) *Dorlatikā-Darśanīya*. From Sbhv. 1171 and 2504-5, we learn of the poet named Darśanīya, son of Prakāśavarṣa. Verse 1172 in the same anthology and the expression 'creeper-like arms' used therein conferred on him the sobriquet Dorlatikā-Darśanīya.

कस्माद्दोर्लतिके निधाय न चिरं द्वारोपरोधः कृतो

लग्ना वा किमु न स्थितापि रुदती रुद्धोत्तरीयांशुका ।

कालेऽस्मिन्कुसुमाकरे द्विगुणितप्रेम्णि प्रिये रागिणां

गच्छन्नग्रत एव मूढद्वये मुक्तस्त्वया वल्लभः ॥

Sbhv. 1172.

(26) *Nidrādaridra*. The sudden loss of sleep and consequent deprival of the pleasure of a dream-vision of the beloved gives a poet the name Nidrādaridra.

जाने कोपपराङ्मुखी प्रियतमा स्वप्नेऽद्य दृष्टा मया

मा मा संस्पृश पाणिनेति रुदती गन्तुं प्रवृत्ता ततः ।

नो यावत्परिरिभ्य चाटुशतकैराश्वासयामि क्षणं

भ्रातस्तावदहं शठेन विधिना निद्रादरिद्रीकृतः ॥

Smv. p. 152; Śp. 3454.

(27) *Niśā-Nārāyaṇa*. The well-known author of the play *Veṇīsaṁhāra* figures in the anthologies as the author of a fine verse describing the love-sport of Lord Nārāyaṇa and Lakṣmī. The verse depicts the Lord as unwilling in his infatuation of the captivating charms of Lakṣmī to leave his serpent-couch; it is as if the *night* had not yet dawned for Him. The idea has therefore bestowed on Bhaṭṭa-Nārāyaṇa the sobriquet Niśā-Nārāyaṇa.

उत्तिष्ठन्त्या रतान्ते भरमुरगपतौ पाणिनैकेन कृत्वा

धृत्वा चान्येन वासो विगलितकवरीभारमंसे वहन्त्या ।

भूयस्तत्कालकान्तिद्विगुणितसुरतप्रीतिना शौरिणा वः

शय्यामालिङ्ग्य नीतं वपुरलसलसद्बाहु लक्ष्म्याः पुनातु ॥

Śp. 135

(28) *Netratribhāga-Brahmayāśasvin*. The verse given below, *Vrīḍāyogāt* etc., is a well-known one quoted in old *Alaṅkāra* works like the *Dhvanyāloka* (Ch. III, p. 132, N. S. Press edn.) for the high suggestiveness of a part of a word like the 'tribhāga' found at its end. The picture of that little glance that the lady stole with the end of the eye, weighed down by her sense of bashfulness in the midst of the elders, the metrical appropriateness of the short syllables, 'cakita-hariṇī' comparing the quick, furtive glance that she took to that of the timid deer, and above all the expression 'netratribhāga' for the fraction of her eye that she cast on her lover, all make the verse an exquisite piece of composition. No wonder the author gained the significant sobriquet of *Netratribhāga* for that expression in the verse.

त्रीडयोगान्नतवदनया सन्निधाने गुरूणां
बद्धोत्कम्पं स्तनकलशयोर्मन्युमन्तर्निगूह्य ।
तिष्ठेत्युक्तं किमिव न तथा यत्समुत्सृज्य बाष्पं
मय्यासक्तश्चकितहरिणीहारिनेत्रत्रिभागः ॥

Sp. 3464.

If this *Brahmayāśasvin* is the same as the *Brahma-yāśas-svāmin* mentioned in the *Abhinavabhāratī*, we have in this poet the author of one of our excellent *Prakaraṇas*, the *Puṣpa-dūṣitaka*, unfortunately not yet recovered.

(29) *Pikanikara*. In the *Skm.* is found a verse which works a fancy on the cuckoos' notes, and the unknown author of this verse is noted by the name 'Pikanikara', meaning 'bevy of cuckoos'.

वसन्ताग्नौ मग्ना चिरविरहरुग्णा सहचरी
यदि प्राणान्मुञ्चेत्तदिह वधभागी भवतु कः ।
वयो वा स्नेहो वा कुसुमसमयो वेति विमृशं-
स्तुहीति प्रव्यक्तं पिकनिकरञ्जंकारमशृणोत् ॥

Skm. p. 125.

(30) *Punaruktapada*. While most of the verses giving rise to these sobriquets are on love-themes, and a few of them are devotional, here is one of a gnomic character. The poet in driving home the truth that the utterances of rogues are full of contradictions says that, as if afraid of committing the literary flaw of *tautology* by repetition of the same consistent

fact, villains who are experts in traducing others, go on uttering one thing now and quite a different thing the next moment.

पश्चादन्यत्पुरश्चान्यत् पुनरुक्तभयादिव ।

परापवादविद्वांसो वदन्यविकलाः खलाः ॥

Smv. p. 58.

(31) *Pradīpa-Vasundhara*. The verse preserved in the Smv. p. 161 over this sobriquet is obscure in its import.

विलासिन्नासीने प्रतिवसतिमध्यं त्वयि तदा

दशां दीप्तां कृत्वा गृहमनु पदान्येत्य कतिचित् ।

मरु[त्त्व]न्तर्वाति द्रुतमिति भवदर्शनधिया

प्रदीपो [द्वा]राणां शत[मिति] तया किं न शमितः ॥

The theme of the verse appears to be the clandestine love of a lady and a neighbour; the query why she did not put out the *light* supplies the sobriquet, but the whole idea is not easy to make out.

(32) *Priyāvīraha* is another instance of the class of sobriquets which are fashioned after the theme successfully depicted rather than after any particular fancy or expression. In Sbhr. 1920, 1921 given below, we have two verses presenting a touching picture of the pangs of the Cakravāka bird separated from its beloved.

दीनं रौति निरीक्ष्य तत्र सवितुर्विम्बं समुत्को मुहु-

श्चञ्च्वा मार्ष्टि पुरःस्थितां सहचरीं दुःखेन मन्दोद्यमाम् ।

अस्तं यास्यति भास्करोऽयमुदयादित्याकुलश्चेतसा

चक्राहो न सुखं दिवापि लभते धिग्दुःखितान्कामिनः ॥

पक्षावुत्क्षिपति क्षितौ निपतति क्रोडं नखैरुल्लिख-

त्युद्घाप्तेण च चक्षुषा सहचरीं ध्यायन्मुहुर्वीक्षते ।

चक्राहो दिवसावसानसमये तत्तत्करोत्युन्मना

येनालोहितमण्डलोऽपि कृपया नास्तं रविर्गच्छति ॥

(33) *Bhavabhīta*. The Skm. p. 318 has a *śānta-rasa* stanza depicting one who out of fear of the transmigratory cycle has renounced life and sleeps indeed as happily as a monarch. The reference to the recluse as a 'Bhavabhīta' and the apparent paradox of a 'bhīta' enjoying happy sleep are perhaps responsible for this sobriquet.

महाशय्या भूमिर्मसृणमुपधानं भुजलता

वितानं चाकाशं व्यजनमनुकूलोऽयमनिलः ।

स्फुरदीपश्चन्द्रः सुरभिः(धृतिः¹) वनितासङ्गमुदितः

सुखं शान्तः शेते ननु च भवभीतो नृप इव ॥

(34) *Bhikṣātana*. The drift of the verse over this sobriquet found in the Śp. 3778 is not clear. It is one of the verses on the theme of clandestine love in which an unchaste lady conveys cleverly her feeling to such voluptuaries as happen to go about as travellers or mendicants in guise or otherwise.

अनार्यं प्रज्ञानामिह जनवधूनां हि मनसो

महाशल्यं कर्णे तव कनकजम्बूकिसलयः ।

भ्रमन्मिक्षाहेतोरधिनगरि बुद्धोऽसि न

त्वयैतावद्वेषः पथिक न विधेयः पुनरपि ॥

(35) *Bheribhramaka* is the poet who brought out the delicate sweetness of the beloved's voice by ascribing in contrast to the music of the lute the loud noisiness of a drum.

रम्भोरु क्षिप लोचनार्धमभितो बाणान्वृथा ममथः

सन्धत्तां धनुरुज्झतु क्षणमितो भ्रूवल्लिमुल्लासय ।

किं चान्तर्निहितानुरागमधुरामव्यक्तवर्णक्रमां

मुग्धे वाचमुदीरयास्तु जगतो वीणासु भेरीभ्रमः ।

Skm p. 101.

(36) *Yuvātisambhogakāra* is another instance of a well-depicted theme giving its name to the author. Two verses over this sobriquet are found in Skm. pp. 151 and 154.

सन्दष्टेऽधरपल्लवे प्रणयिना हस्ताम्बुजव्याधुति-

प्रेङ्खत्काञ्चनकङ्कणावलिकलव्याहारमिश्रश्रियः ।

सीत्कारा हृदयस्पृशो रतिरणक्रीडासु वामभ्रुवां

राजन्ते विजयोद्धरस्मरचमूक्ष्वेडानिनादा इव ॥

हस्तस्वस्तिकलाञ्छितां कुचतटीं सोढः स्पृशन्मुग्धया

प्रस्विद्यद्वलिवल्लरीकमुदरं गच्छन्निरुद्धो मनाक् ।

ऊर्वोर्मूलमुपेयिवानथ शनैर्मामेति लज्जाजडं

जल्पन्त्या सुरतातिथिः किल रुषा पाणिस्तलेनाहतः ॥

(37) *Rudatī-Brāhmaṇa* or *Rudatī-Paṇḍita*. The portraiture of lady in tears (*rudatī*) standing at the doorway looking all day along the route of her beloved confers on this author this name.

विश्रान्तो दिवसस्तटीमयमटल्यस्ताचलस्यांशुमान्
सम्प्रत्यङ्कुरितान्धकारपटलैर्लम्बालका द्यौरभूत् ।
एह्यन्तर्विश वेश्मनश्शशिमुखि ! द्वारस्थलीतोरण-
स्तम्भालम्बितबाहुवल्लि ! रुदती किं त्वं पथः पश्यसि ॥

Smv. p. 140; Śp. 3420.

(38) *Vāgvīṇa*. The conceiving of a lady's voice as a stringless lute, a-*tantrī vāg vīṇā*, is responsible for this sobriquet.

अतन्त्री वाग्वीणा स्तनयुगलमग्रीवकलशा-
वनञ्जं दृढीलोत्पलदलमपत्रोरुकदली ।
अकाण्डा दोर्विली वदनमकलङ्कः शशधर-
स्तदस्यास्तारुण्यं भुवनविपरीतं घटयति ॥

Skm. p. 69.

(39) *Sītkāra-ratna*. The poet derives this sobriquet by his eulogy on the all-glorious *sītkāra* uttered by the lady who had been kissed powerfully.

समादिष्टं शिष्टैः परममिह यन्निर्वृतिपदं
पुनर्दग्धोऽभ्याशु प्रभवति यतो मन्मथतरुः ।
श्रुते यस्मिन् कामी भवति कृतकृत्यो रतिमुखं
स सीत्कारः पायादमृतविजयी सुन्दरदृशाम् ॥

Smv. p. 277.

On the adjunct 'ratna' in the name, see above the suggestion under the sobriquet *Chamacchamīkā-ratna*.

(40) *Sūcī-Gobhāṭa*. As in the case of the sobriquet *Punaruktapada*, we have here a poet whose telling didactic verses have made him famous for the illustration of *needle* employed by him for driving home the characteristics of good and bad men.

सूचीदण्ड इवासौ कुपितस्सुजनो मुखे परं तीक्ष्णः ।
छिद्रपिधानैकपरः प्रगुणः पश्चात्परं भवति ॥

अनुकुरुतः खलसुजनावग्रिमपाश्चात्यभागयोस्सूच्याः ।

एकः कुरुते छिद्रं गुणवानन्यश्च पिदधाति ॥

Smv. p. 53.

A few of the other effective didactic Āryās of this poet, whose proper name is Gobhāṭa, may also be found in the Smv.

(41) *Vakṣas-sthalācārya* is the sobriquet of Ācārya Dīkṣita, grandfather of the famous Appayya Dīkṣita. It is said that while having darśana at the Varadarāja shrine at Kāñcī along with his patron King Kṛṣṇadevarāya of Vijayanagar present there with his queen, Ācārya Dīkṣita uttered this cātu on the beauty of the queen:

काश्चित्काञ्चनगौराङ्गीं वीक्ष्य साक्षादिव श्रियम् ।

वरदः संशयापन्नो वक्षःस्थलमवैक्षत ॥

Appayya Dīkṣita himself quotes the above verse as illustration of Sandeha-dhvani under Sandehālāṅkāra in his Citramīmāṃsā (p. 63, N. S. Press edn.) and refers to its author as his own 'Kula-kūṭastha' Vakṣas-sthalācārya and the occasion of the verse as the 'Varadarāja-vasantotsava'; we do not know if 'Varadarāja-vasantotsava' means a work of that name or simply the occasion of the Spring Festival in Varadarāja's temple when this verse was uttered.

(42) *Ratnakheṭa Śrīnivāsa Dīkṣita* was the father of Rājacūḍāmaṇi Dīkṣita and an elder contemporary of Appayya Dīkṣita. He was patronised by the Vijayanagar subordinate Śūrappa Nāyak of Gingi (c. 1465-1550). Once, at the instance of the king, this prolific writer described the twilight-sky in the imagery of a battlefield, in which the mountains of east and west were the combatants, the ruddy clouds cannons from which issued bullets in the form of stars, and the round glowing discs of the setting sun and rising moon, the gem-set protective shields held by the two combatants.

सन्ध्यासन्धुक्षिताम्भोधरनलिकगणादुद्रतान् सीसखण्डान्

ताराकारान् निरोद्धुं शशिरविकपटाद्विभ्रतो रत्नखेटौ ।

अन्योन्यं युध्यमानाबुदयचरमभूभृत्प्रवीराविति द्राम्

उक्त्या ख्यातापराख्यः क्षितिपतिवचसा रत्नखेटाध्वरीति ॥

See Adyar Library edn., Rukmīṇikalyāṇa of Rājacūḍāmaṇi Dīkṣita, p. 2, verse 4, in the commentary of Bālayajñavedeśvara, a scion of the same line,

It is the conceiving of the sun and moon as bejewelled shields that gave this poet the sobriquet of Ratnakheṭa.

(43) Of the poetesses, Jaghanacapalā seems to have been a name given after her verse:

दुर्दिवसे घनतिमिरे दुःसञ्चारासु नगरवीथीषु ।

पत्युर्विदेशगमने परमसुखं जघनचपलायाः ॥

Padyaracanā p. 52.

(44) And the name Vikaṭānitambā too is, in all likelihood, a similar sobriquet.

There are some more names in the anthologies which are clearly sobriquets, but the exact verses which gave their authors these sobriquets are not recorded in them.

(45) *Asthibhaṅga* Sbhv. 1139

(46) *Uñcchavṛtti* Do. 1722

(47) *Jalacandra* Skm. pp. 8-9

(48) *Tilacandra* Do. Intro. p. 58

(49) *Bheribhāṅkāra*. Many verses of his in Smv. and Śp.

(50) *Manovinoda* Skm. pp. 83, 178, 179; Kavindra-vacanasamuccaya, Intro. pp. 66-67.

(51) *Laḍahacandra* Skm. Intro. pp. 104-5

(52) *Līlacandra* Sbhv. 1586

(53) *Vākṛāṭa* Skm. Intro. p. 112.

There are three names in the anthologies which are after the works of their authors. Thomas suggests (Kvs. Intro. 110) that the name *Śabdārṇava* (54) is a sobriquet based on Vācaspati's work of that name. *Viṭavṛtta* (55) found in Sbhv. 10 is after the work called *Viṭavṛtta* which is sometimes ascribed to Bhartṛhari.¹ *Kavidarṇava* Raghu or Rāghava (Śp. 3734; Smv. p. 289), found simply as *Kavidarṇava* in Smv. p. 459, is evidently of the same class.

Postscript: Dorlatikā-Darśanīya, sobriquet No. 25 above: Sbhv. 1172 is found with a different opening word in Śp. (3419) where the author is noted as Dorlatikā-Bhīma. Sbhv. 2504-5 mention Prakāśavarṣa as the father of Darśanīya.

1. See Kosambi, Śatakatrayādi-Subhāṣitasāṅgraha, Singhi Jain Series 23, p. 206, text of *Viṭavṛtta*, where the Sbhv. 10 is the opening verse.

ŚAKTISM AND TANTRAS*

BY

VIDYAVARIDHI DR. SHIV NATH SHARMA, SHASTRI, ACHARYA
(Formerly of the Research Department, Srinagar)

उद्यत्सूर्यसहस्रभास्वरतनुः सूक्ष्मातिसूक्ष्मा परा

विद्युत्पुञ्जनिभेन्दुकोटिसदृशी धामत्रयाध्यासिनी ।

तत्तेजस्वितयात्मकैकमनुभिर्वाक्कामशक्त्याख्ययुक्-

कूटैस्त्र्यब्धिशरतुभिः परिणता नित्यात्मिका पातु नः ॥

[That Parā—subtler than the subtlest, (finer than the finest, more excellent than the most excellent), whose transcendental and metaphysical—impersonal and personal bodies—shine with the luminosity of thousands of rising suns (of infinite luminosity), whose second aspect flashes with collective flashes of lightning (neither white nor red), whose third aspect shoots forth quiescent and charming moonlight of hundred millions of moons, who joyously resides in three holy places, and whose continuous expression (reflection) of light or language is the code of VĀK, KĀMA, and ŚAKTI-KŪṬAS expressed in 3, 4, 5 or 6, and the primordial womb, grand-cause of all the causal series and their resultants, and who is eternal by nature, may She protect us.]

Reviewing the expositions of the revered sages and the ancient and modern philosophical, metaphysical and scientific achievements, we are in a position to say that the creation, preservation and destruction of whatever is manifested or non-manifested, depends on the manner in which the initiative ideating-motive of the cosmic plan subscribes to the formation and rise of the immanent cause.

The initiative motive of the supreme or the highest being has been variously interpreted: एकोऽहं बहु स्याम्, आत्मलीला, चित्तिः स्वतन्त्रा, विश्वसिद्धिः, and according to their respective hypotheses, the immanent cause is named: शब्दब्रह्म, अनाहत, अकृतनाद, आन्तरस्फोट, परा, प्राण, प्रणव, महाकुण्डलिनी etc.;

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Nyāya and Vaiśeṣika, expounding the cosmic evolutionary theory, attribute the authorship of the universe to the independent Īśvara, commanding eight principal characteristics नित्यज्ञान, नित्यइच्छा etc.; Sāṅkhya advocates the positive potency played by Karma, at the cost of Īśvara; Yoga, again, establishes the inevitable active hand of Īśvara, uncontaminated by five kleśas and their resultants; Pūrva-Mīmāṃsā believes in the eternal cycle of the manifested universe due to Veda and Karma; and Uttara-Mīmāṃsā preaches the upper hand of Īśvara qualified by Māyā—मायोपाधि ईश्वर. Śakti cult, either monistic or dualistic, propounds the cosmic theory becoming effective after the equilibrated condition of Śiva-Śakti is disturbed and the disturbance inheres in the very act of executing the mutually agreed conditions of the contract—one to act as the positive substratum and the other to paint the negative pictures on the background of the positive, negativating the negation in serial order with grosser and grosser paints, till the cosmic evolution is accomplished.

From the above evolutionary theories, whatever might be the transcendental or metaphysical position and estimation of highest author of the universe, it transpires that one problem is solved, viz. that the initiative motive is essential to inaugurate the manifestation of the non-manifested. This transcendental initiative motive must have been extraordinarily powerful, surpassing imagination, and includes or inherits or is pregnant with all the needed materials, so as to construct the unsurpassable monument of the universe.

The initial motive is in itself a composite of extraordinary metaphysical motions, and as such, is believed to be uncaused by any power inferior to the first initiator: The ŚABDA BRAHMAN—Great Vibratory Motion, PRĀṆA ŚAKTI—the very essence of all the vibrating bodies—that vitalises Prāṇi, ĀNTARASPHOTA—आन्तरस्फोट—the throbbing of which pulsates the innermost nerve of life, ANĀHATA—अनाहत—pulsates and circulates everywhere, uncaused by any material means and remains always as AKṚTANĀDA—अकृतनाद—difficult to be manufactured by any hand. In short, we all, sentient and insentient, whatever may be the degree of negation, positively exist and live as such, due to the vital inspiration of this—परा, महाकुण्डलिनी or शब्दब्रह्म, instilled

in us. We are part and parcel of that. We are the factors of that grand fact, but as Paśu, tied to and bewitched with the negative scathes—Kañcuka, deriving possible pleasures from Kañcukas and deprived of the blessings of Śiva.

The above analogy that nothing exists apart from that Śabda Brahman or Mahā Kuṇḍalinī is emphasized in a different light by the modern scientists. The modern astronomers after explaining the perpetual youth of the universe say: "We recognise no beginning and acknowledge no end of the universe." "We can admit of no exhaustion of energy leading to a dead universe." The scientists say: "We can conceive of no space which is not occupied by matter in one form or the other of its two forms." "Mind in the form of desires and inclinations exists not only throughout the animal and vegetable kingdoms but likewise in a so-called dead matter. Even the molecules, atoms and corpuscles have a kind of sensation and will." James Jeans says: "The universe is a thought in the mind of God." So it means that the initiative ideation through the exercise of the immanent cause pervades all over the universe. This spread of Śakti is the main theme of Śakti Cult.

The main cult of Śāktism would be more clear when we analyse the ultimate attainments of different systems of philosophies. The ultimate achievement of Nyāya and Vaiśeṣika is to shatter the fetters of sixteen or seven painful substances. The emancipation of Sāṅkhya means the freedom from आध्यात्मिक, आधिभौतिक, आधिदैविक ताप, oppression. The salvation of Yoga means to get release from five kleśas and their resultants. The mokṣa of Pūrvamīmāṃsā is the attainment of heaven free from dual throngs. The Mokṣa of Uttaramīmāṃsā is to do away with the infatuation of nescience and get established in ब्रह्म—Brahman-Ideation.

The world, as it exists, is believed by various schools of philosophies to be the great source of troubles and miseries, and hence, a chance to labour for its opposite. At this critical point the Śākta Cult seeks departure and emphasises its importance. The creation is meant for enjoyment and emancipation—मुक्तिः and मुक्तिः. Best use should be made of both the aspects. In agreement with the scriptural injunctions, while converting the best available sources of the universe, as means of happiness, into happiness, one should come out

successfully through the ordeals like a hero and attain the highest transcendental status.

The close observance of scriptural prescriptions is essential to avoid misuse of the powers got during austerities. Because, "whatever liberates our intelligence, without at the same time giving us self-control, is fatal"—*Goethe*; "Self-reverence, Self-knowledge, Self-control—these three alone lead life to sovereign power"—*Tennyson*. It means that with physical and mental control, we can love God with all the mind, with all the heart and with all the soul.

The Indian system of Yogic and Tantric culture emphasizes the education of the physical and mental control, through various exercises, because the body behaves automatically and reacts mechanically to external and internal influences, in accordance with the laws of Nature; in higher spheres, the mind becomes a voluminous source of power and strength with mysterious and uncommon capacity, which can draw from itself more than it is believed to contain, yield more than it receives, and give more than it has. And really many ancient sages were stalwart spiritualists, and at the same time commanding mysterious powers.

मनुश्चन्द्रः कुबेरश्च लोपामुद्रा च कामराट् ।

अगस्त्यनन्दिसूर्याश्च विष्णुस्कन्दशिवास्तथा ॥

दुर्वासाश्च महादेव्या द्वादशोपासकाः स्मृताः ।

शक्रश्च चोन्मनी चैव तथा च वरुणस्ततः ॥

धर्मराजोऽनलो नागराजो वायुर्बुधस्तथा ।

ईशानश्च रतिश्चैव तथा नारायणोऽपि च ॥

ब्रह्मा जीवो महादेव्यास्त्रयोदश ह्युपासकाः ।

इत्यादि ॥ (श्रीविद्यार्णवतन्त्र ६ आस पृ. १४०)

These adored the Śakti cult. Again, the author of *Ajātavāda*, Maharṣi Vasiṣṭha, worshipped Tārā. We learn that out of the fourteen disciples of Śrī Śaṅkarācārya, nine were householders and followed the Śakti cult. The famous and esteemed authors of *Śāradātilaka* and *Śrī Vidyārṇava Tantra*—Śrī Lakṣmaṇācārya and Śrī Vidyāraṇya were the advocates of the Śakti cult and at the same time belonged to the line of the advocates of the Vedānta philosophy. Even Śrī-Yantra worship is

in vogue in Pīṭhas established by the revered Śaṅkarācārya. It means that the Śakti worship was once familiar to all.

The outstanding feature of the Śakti cult as bestowing both Bhukti and Mukti calls for some remarks: How are both possible? Well, the answer to this question lies in the answer to the question, "Who could be the best spiritual aspirant?" The greatest Nārada, desirous of spiritual knowledge, in a query to revered Sanatkumāra produces his academical qualifications:

स होवाच ऋग्वेदं भगवोऽध्येमि यजुर्वेदं सामवेदमाथर्वणं चतुर्थमितिहास-
पुराणं पञ्चमं वेदानां वेदं पित्र्यं राशिं दैवं निधिं वाकोवाक्यमेकायनं
देवविद्यां ब्रह्मविद्यां भूतविद्यां क्षत्रविद्यां नक्षत्रविद्यां सर्पदेवजनविद्यां
(छा. उ. अ. ७.)

All these sciences and arts are:

अस्य महतो भूतस्य निःश्वसितमेतद् यदृग्वेदो यजुर्वेदः सामवेदोऽथर्वाङ्गि-
रस इतिहासः पुराणं विद्या उपनिषदः श्लोकाः सूत्राण्यनुव्याख्यानानि
व्याख्यानानि अस्यैवैतानि सर्वाणि निःश्वसितानि । (बृ. उ. २. ४. १०.)

So, a Tāntric is expected to gain knowledge of all the above sciences during his various practices prior to the realisation of the highest spiritual Divinity:—

छन्दः पादौ तु वेदस्य मुखं व्याकरणं स्मृतम् ।
शिक्षा घ्राणं महेशानि हस्तौ कल्पोऽथ कथ्यते ॥
ज्योतिषं देवि तन्नेत्रं निरुक्तं श्रोत्रमुच्यते ।
अङ्गानि वेदाश्चत्वारो मीमांसा न्यायविस्तरः ॥
धर्मशास्त्रं पुराणं च विद्या ह्येताश्चतुर्दश ।
आयुर्वेदो धनुर्वेदो गन्धर्वश्चेति तत्त्रयम् ॥
अर्थशास्त्रसमायुक्ता विद्याष्टादशधा स्मृता ॥

The realisation of the eternal Veda-Puruṣa consists of the knowledge of metres, grammar, euphony, phonetics, implications of religious rites, astronomy, astrology, glossary and prosody, ritual and theological philosophies, logic, social and moral codes, cosmogony, genealogy of gods and heroes, patriarchs, history of mankind, physiology, positive science of health and medicines, the art of war, singing

and crafts, economics, administration, Vedas, and last of all comes the monistic ideation of the identification with the highest.

A Tantric devotee is aware that a sincere devotee has necessarily to gain knowledge of the above-mentioned sciences during his practices leading to higher and higher stages, because the universe is the positive expression and manifestation of the Supreme Śakti.

कामो योनिः कमला वज्रपाणि-

गुहा हसा मातरिश्वाभ्रमिन्द्रः ।

पुनर्गुहा सकला मायया च

पुरुष्येषा विश्वमातादिविद्या ॥

इमां विज्ञाय सुधया मदन्ति

परिस्रुता तर्पयन्तः स्वपीठम् ।

नाकस्य पृष्ठे महतो वसन्ति

परं धाम त्रैपुरं चविशन्ति ॥

‘PRĀSA’ IN BHĀSA

BY

U. VENKATAKRISHNA RAO, M.A.

How pleasing some of the anuprāsas or alliterations in Bhāsa are may be shown by a few examples picked up at random from his works. Many of them are as simple as those in the Sundarakāṇḍa of the Vālmīki Rāmāyaṇa: e.g. सीता भीता भविष्यति । The moment we read them we instinctively feel they are spontaneous or ‘*apṛthaggyatnanirvartiya*’—‘not arranged by any special effort’, to use Ānandavardhana’s phraseology.

But the very nature of verbal effects is such that even in great poets, they develop some artificiality, as for example in Kālidāsa’s Vikramorvaśīya:

रथाङ्गनामन् वियुतो रथाङ्गश्रोणिबिम्बया ।

अयं त्वां पृच्छति रथी मनोरथशतैर्वृतः ॥ IV. 37;

or in Aśvaghoṣa’s Buddhacarita:

दुःखार्दितेभ्यः विषयावृतेभ्यः संसारकान्तारपथास्थितेभ्यः ।

आख्यास्यति ह्येष विमोक्षमार्गः मार्गप्रणष्टेभ्य इवाध्वगेभ्यः ॥ I. 77

With the former in Kālidāsa can be compared the following in Bhāsa, Pratimā II. 11:

शून्यः प्राप्तो यदि रथः भग्नो मम मनोरथः ।

नूनं दशरथं नेतुं कालेन प्रेषितो रथः ॥

Sometimes this jingling assonance of words in Bhāsa is too prosaic and pointless, as in स्वदारापहारिणं चमूविद्राविणं रावणं, or in:

नारायणाय नरलोकपरायणाय लोकाननाय कमलामललोचनाय ।

रामाय रावणविरोचनपातनाय वीराय वीर्यनिलयाय नमो वराय ॥

Abhiṣeka I. 8.

Similar is the effect in the Ūrubhaṅga, verse 5:

उपलविषमा नागेन्द्राणां शरीरधराधरा

दिशि दिशि कृता गृध्रावासा हतातिरथा रथाः ।

अवनिपतयः स्वर्गं प्राप्ताः क्रियामरणे रणे
प्रतिमुखमिमे तत्तत्कृत्वा चिरं निहताहताः ॥

or yet in Pratimā. IV. 17:

गत्वा पूर्वं स्वसैन्यैरभिसरिसमये खं समानैर्विमानैः
विख्यातो यो विमर्दे स स इति बहुशः सासुराणां सुराणाम् ।
स श्रीमांस्यक्तदेहो दयितमपि विना स्नेहवन्तं भवन्तं
स्वर्गस्थः साम्प्रतं किं रमयति पितृभिः स्वैर्नरेन्द्रैर्नरेन्द्रः ॥

The following are certainly entertaining, though they may not be of a very high order.

शब्दं मन्दरकन्दरोदरदरी	Ūrubhaṅga 15.
छलबलदलितोरुः	Do 57.
हरिखि हरिणीनामन्तरे वर्तमानः	Abhiṣeka II. 9
तनयशतनयशून्ये दुर्योधनावशेषे	Ūrubhaṅga, Prastāvanā.
कुलद्वयं हन्ति मदेन नारी कूलद्वयं	Avimāraka I. 3.
सोऽहं मोहं गतोऽस्म्यद्य	Abhiṣeka II. 18.
वरद भरतमार्तं पश्य तावद्यथावत्	Pratimā. IV. 21.
अन्योन्यवीर्यनिकषाः पुरुषाः पतन्ति	Ūrubhaṅga 2.
निपतिततनुः शन्तनुसुतः	Do 61.

यो गाधिपुत्रमघविघ्नकराभिहन्ता युद्धे विराधखरदूषणवीर्यहन्ता ।
दर्पोद्यतोल्बणकबन्धकपीन्द्रहन्ता पायात् स वो निशिचरेन्द्रकुलाभिहन्ता ॥
Nāndī in Abhiṣeka.

पादः पायादुपेन्द्रस्य लोकनेत्रोत्सवः स वः ।

व्याविद्धो नमुचिर्येन तनुताम्रनखेन खे ॥

Nāndī in Dūtavākya.

The following is pleasing. Svapna. V. 5:

स्मराम्यवन्त्याधिपतेः सुतायाः प्रस्थानकाले स्वजनं स्मरन्त्याः ।

बाष्पं प्रवृद्धं नयनान्तलग्नं स्नेहान्ममैवोरसि पातयन्त्याः ॥

as also Abhiṣeka II. 1:

लब्ध्वा वृत्तान्तं रामपत्न्याः खगेन्द्रादारुह्यागेन्द्रं सद्दिपेन्द्रं मृगेन्द्रं etc.

The effect in the following also is well-managed.

वक्षस्युत्पतितैः प्रहाररुधिरैः हारावकाशे हृतः

Ūrubhaṅga 51.

The first verse of the Kārṇabhāra has ‘ra’ as the second letter in all the lines:

नरमृगपतिवर्ष्मालोकनम्रान्तनाटी-

नरदनुजसुपर्वव्रातपाताललोकः ।

करजकुलिशपालीभिन्नदैत्येन्द्रवक्षाः

सुररिपुबलहन्ता श्रीधरोऽस्तु श्रिये वः ॥

The 1st line in Pañcarātra, II. 1, describing the cows: गवां कुले शोच्यमिहाकुलाकुलं suits the occasion when the cows are being carried away by the Kauravas. The second letter alliterating in Dūtavākya, I. 6:

गतिमतिरहितेषु पाण्डवेषु क्षितिरखिलापि भवेन्ममासपत्न्या

is also good. In Dūtavākya, I. 50, the effect adds appropriately the *ojas* required by the context:

दष्टोष्टो मुष्टिमुद्यम्य तिष्ठत्येष घटोत्कचः ।

उत्तिष्ठतु पुमान्क्वश्चिद्रन्तुमिच्छेद्यमालयम् ॥

BOOK REVIEWS

HAMARI ADIM JATIYAM (Our Aboriginal Tribes) by Bhagwan Das Kela and Akhil Vinay, Bharatiya Granthamala, Allahabad, 1950. Pp. 380. With illustrations. Rs. 3-8-0.

The present is perhaps the very first book of its kind in Hindī. It deals with the various aboriginal tribes scattered all over India. Combinedly they constitute a very substantial part of the total population of the country. Most of these 25 millions come under what are commonly known as depressed classes. The writers' approach to the subject is friendly and sympathetic. They are not content with merely recording these folks' customs, manners, beliefs, rituals, festivals, lore, songs, dance and the like, but have gone further afield and given a detailed account of what these backward people have in the past contributed to India's struggle for freedom, what services some of India's selfless leaders have rendered for the welfare of this neglected section of humanity and what still remains to be done towards uplifting these under-privileged sons of the soil, socially, economically and politically, so that they become worthy citizens and useful members of society.

The subject-matter has been divided into five sections, each containing several chapters, the total number of chapters being forty-five. These are followed by four appendices, giving (1) samples of folk-songs, (2) ethnological analysis, (3) population of different tribes in different states, and (4) bibliography.

A sketch map, showing the distribution of the tribes in various parts, would have added to the value of the book.

Almost all the books that appear in Hindi in these days are freckled with misprints. The present book is no exception to this frightful rule. Attention has been drawn in the beginning of the book to a handful of them, while for the rest the reader's indulgence has been craved. There are some flaws which cannot be attributed to the printers, such, for instance, as बड़े लगन के साथ for बड़ी लगन के साथ on page 321. The promiscuous use of ब and व cannot but cause annoyance. शबर and शवर used indiscriminately on page 158 may pass unnoticed; but, on the very next page, बिजगापट्टम् and बृहस्पतिवार cannot

help jarring on one's ears. Nor does the orthography of टिप्पनी for टिप्पणी and परिशिष्ट for परिशिष्ट assort well with a scientific treatise as the present one is.

The illustrations are too few for a book of this sort and those that are there are of poor quality.

B. CH. CHHABRA

HOYSALAS IN THE TAMIL COUNTRY by K. R. Venkataraman. Annamalai University Historical Series. Published by the Annamalai University, Annamalainagar, 1950.

The period between the 12th and 14th centuries is important and significant in the history of South India. The gap between Kulottunga I and the founders of Vijayanagar was filled by the Hoysalas who successfully intervened in the politics of the Tamil country and also contributed to the culture and institutions of the region. The book under notice is an amplification of the two lectures that Mr. K. R. Venkataraman delivered in the Annamalai University in 1943.

In the first lecture the author traces the political influence of the Hoysalas over the Tamil country from the days of Ballala II and Narasimha. The Hoysalas tried to prevent the extinction of the Chola monarchy by the Pandyas and maintain the balance of power in the south. The power of the Hoysalas in the Tamil country had increased so much that Somesvara's son Vira Ramanatha came to be in charge of the Tamil provinces with Kannanur as his capital. But with the death of Visvanatha, his son Vira Ballala III became the sole ruler of the Hoysala kingdom. In the course of his deadly contest with the Sultans of Madurai he was killed.

In the second lecture, which is more interesting, the author deals with the nature and influence of the Hoysala rule over the Tamil country. Mr. Venkataraman feels that the Hoysalas more than any other ruling house made a distinct contribution to the spread of the Vaishnava movement in South India. They patronised Vaishnava scholars and made large endowments to great Vaishnava Temples in the South. The Hoysala endowments to Saiva temples were equally rich and numerous. The Poysalesvaram temple at Kannanur constructed by the Hoysalas is shown to contain certain distinctive characteristics. The Hoysala penetration into the Tamil country bore some important results. It led to the settlement of the Kannadiyars in large numbers in the region and the consequent end of

Tamil isolation. The religious movements in the Tamil country spread to the north through the Kannada country. Commercially the Tamil country became more closely connected with the Kannada and the Telugu areas.

This little book throws welcome light on a little-known period of South Indian History.

T. V. MAHALINGAM

POPULARIZATION OF SANSKRIT by G. S. Huparikar, Rajaram College, Kolhapur, 1950. Annas 8.

In this instructive pamphlet Prof. Huparikar gives in a nutshell the main lines of his inquiry into the question of the popularization of Sanskrit, a national problem which has to be tackled on governmental basis. The author summarises herein the matter dealt with by him in detail in his book "The Problem of Sanskrit Teaching", reviewed in a previous volume of this Journal (Vol. XVII. pp. 181-182).

The author establishes the importance and immediate necessity of popularising Sanskrit and suggests a judicious harmonization of the ancient and modern methods and simplifying the language without mutilating it, so that it might be accessible to the common man and not present any undue difficulty to the student. Some of the means that Prof. Huparikar suggests, like the adaptation of the direct method of teaching, enlisting the help of the provincial language which would contain a good number of *Tatsama* vocabulary, methods of simplification of grammar and concentration on appreciation of literature rather than on the technicalities of grammar, deserve commendation. The author also suggests methods for the compilation of graded textbooks and books for rapid reading. The idea of Basic Sanskrit, parallel to Basic English, with the essential minimum vocabulary and forms, enunciated by the author is a welcome suggestion, and if properly carried out, would substantially aid the popularization of Sanskrit.

K. V. SARMA

TIRUKKURAL: *Poruṭpal* with the commentaries of *Kalingar* and *Parip̄perumal*. Edited by the late T. P. Palaniappa Pillai, Sri Venkatesvara Oriental Research Institute, Tirupati. Rs. 4.

It is still a mystery when the genius Tiruvalluvar was born. However, that the poets of the Third Sangam and

some who flourished anterior have quoted the apothegms of the Socrates of South India is beyond doubt.

Saint Valluvar has been placed by the Tamil poets and commentators on a par with *Nānmukhan* or *Brahmā*. They declare that the essentials of Vedas have been propounded in three divisions by Brahmā himself in the guise of Tiruvalluvar. In the Mahābhārata (*Śānti* 58), it is said that when the world was in a topsy-turvy condition, Brahmā composed his *Trivarga*, Dharmārthakāma, at the request of Devas, in a hundred thousand chapters. *Bāhudantaka*, *Bārhaspatya* and *Sukranīti*, the well known codes, came forth later. Like his predecessors, Śiva, Indra, Br̥haspati and Śukra, Valluvar also might have composed his *Trivarga* or *Muppāl*, and it may be noted that before the time of Valluvar, no code like *Tirukkural* was in existence in the land of the Tamils.

There was a caste called Valluvar, whose profession was to carry out the orders of the Kings by tom-tom, seated on an elephant's back. Some of these were astrologers by profession. So, some scholars believe that Valluvar belonged to that caste, but this theory, though it has gained currency to some extent, stands discredited.

The author who composed this master-piece must have been a genius well versed in *Vedas*, *Śāstras*, *Smṛtis* and such works as the *Kāmandaka*, *Kauṭilya's Arthaśāstra* and *Vātsyāyana's Kāmasūtra*. The term Vallabha is synonymous with the words proficient, adept or expert. The administrative heads, who function as Ministers in a State or Commander-in-chief, were styled generally as *Valluvars* in those days. Without the considerable experience of an administrator and without a mastery over polity and statecraft, one could not have composed a classic like *Tirukkural*. Tiruvalluvar occupies a unique position in his *Arattuppāl*, which enumerates the ways and means of performing *Dharma* as propounded by the foremost *Samskritists* under three heads: *Iṣṭa*, *Pūrta* and *Datta*.

The term 'Kural' signifies the metre. No less than ten authors have written commentaries on this classic. Of these, *Parimelazhakar's* is the best known and foremost, a position it had held all along till some scholars of today busied themselves to point out the so-called defects of this commentary.

A careful perusal of these commentaries will of course convince the readers that their authors were *Vaidikas*. In support of this, the following may be cited:

1. Iraitatci. Ch. 1 Stanza 2. Page 3—‘அந்தணர் முதலாக இழிகுலத்தார் ஆகிய புலையர் ஈராக’

(Kāliṅgar).

2. Iraitatci. Stanza 4. Page 4—‘அருமறை முதலாதிய அறநீதி முடிவாக இங்ஙனம் தாம் கற்கத்தகும் அவற்றைக் கற்கும் கல்வியும்’

(Kāliṅgar).

3. Page 66 ‘இராமாயணம் பாரதம் முதலிய’

(Kāliṅgar).

4. Page 77 ‘அறுவகைத் தொழிலுக்கு உரியர் ஆகிய அந்தணரும் அருமறை ஒதலும் மறந்துவிடுவர்’

(Kāliṅgar).

The commentator Pāripperumāl quotes the systems of Vyāsa, Maheśvara, Nārada, Parāśara, Kauṭilya, Droṇa, Uddhavācārya and Śukra. He quotes the names of Kings from *Purāṇa-Itihāsa* and none from Tamil classics with the exception of *Saccanda* of *Cintāmaṇi*, one of the five Mahākāvyas in Tamil.

The Editor of this work under review avers that “ஒருவந்தம்” is a *Tanittamil* word meaning “பெருஞ்செல்வம்”, and not a hybrid one as Sri S. Vaiyapuri Pillai has held. His arguments in support of his contention are as follows: 1. “ஒருவந்தம்” is a *Tanittamil* word. 2. Valluvar never used the hybrid combinations, but used only singly pure Samskrit words like ‘தவம்’, ‘தூது’, ‘அமைச்சு’, ‘மானம்’. 3. The term ‘ஒருவந்தம்’ which gives the meaning ‘பெருஞ்செல்வம்’ was in vogue at the time of Valluvar and became obsolete after him. Ignoring the vehemence with which the learned editor criticises Sri Vaiyapuri Pillai’s contention, we may point out that even *Tolkāppiyar*, the pioneer grammarian, has used hybrid words like ‘மங்கல மொழி’ and ‘அந்தமில் சிறப்பு’. (Tol. Porul. Sūtras 243 and 244). “ஒருவந்தம்” is a hybrid one like ‘மங்கல மொழி’. Here Valluvar uses “ஒருவந்தம்” in the sense “ஒருதலையாக”. (Tirukkural, stanzas 563 and 593). Pāripperumāl and Parimelalakar are in complete agreement in the meaning ‘ஒருதலையாக’. The word ‘ஒருவந்தம்’ which gives the meaning ‘பெருஞ்செல்வம்’ according to Kāliṅgar and Sri Palaniappa Pillai does not find a place in any of the Tamil classics. Lexicons also

do not give any meaning except 'ஒரு முடிவு'. The editor asserts dogmatically, but fails to quote an usage to his support, and justifies his contention by giving an explanation that the word became obsolete!

At page 79, Kāliṅgar prefers the reading 'ஒக்கி' and dismisses 'ஒச்சி' another reading. In vain, the editor's praise here for Kāliṅgar's reading shows only his undue partiality to him. The commentaries of Kāliṅgar on two stanzas (Ch. 20, stanza 6 and Ch. 21, stanza 6) are too long and contain extraneous matter.

Pāripperumāl, like his successor Parimelalakar, is at his best in commenting on stanza 9 of chapter 35, where Kāliṅgar tumbles down. One cannot help the feeling that the two commentaries under review are bound to enhance the reputation of Parimelalakar's commentary.

Considering the paucity of materials on the time and personality of Tiruvalluvar, it may not be improper to point out that the time and labour frittered away in efforts to fix the age or parentage of the great Valluvar could be utilised with profit to popularise the lofty teachings of the immortal *Kural* whose high ideals of life, when followed, would make for us a better world to live in.

E. K. NATESA SARMA

MM. PROF. D. V. POTDAR COMMEMORATION VOLUME, Ed. Dr. Surendranath Sen, Poona, 1950. Copies can be had of Prof. R. V. Oturkar, Bharat Itihas Samshodhak Mandal, Poona-2. Rs. 16.

This substantial volume of Essays and Studies is a tribute which the pupils and admirers of Prof. Potdar have paid to that well-known scholar of Maharashtra on his rounding off a sixty-year cycle of learning and public activity. The variety of the subjects dealt with is obvious from the short notices that follow of the various papers.

B. Kataki suggests that the word 'Varāha' (boar) comes from some early formation like *varābha* (cloud, udder). P.K. Gode's paper on the history of maize in India and S. Mahdihasan's on the Chinese origin of the word 'rice' are illuminative of the ways in which distant countries may get into touch with each other. N. G. Chapekar shows doubts on Viśvāmitra having been a Kṣatriya and asks whether the Kauśikas were the first tribe to set foot in India or the ṛṣis so

named were the most ancient among ṛṣis, and believes that the Viśvāmitras had Indra for their favourite among the Gods. B. R. Kulkarni holds that Indra and Pūṣan are prayed to lend their hand in making Sītā, an annual goddess, fruitful, that Pūṣan's place here is due to his star-group Revatī, rising at the commencement of the sowing season, and that this points to an antiquity of 24,000 years. C. G. Kashikar essays at corrections of the readings in the seventh Praśna of Bhāradvāja Śrauta Sūtra. P. C. Divanji argues that the Bhagavad Gītā reached its present form by at least the time of Patañjali, that the Brahman of the Gītā is the Prajāpati, Cosmic God, whose position is that of the Śabda-brahman of Vedānta. G. V. Devasthali finds the one principle of the teaching of the Bhagavad Gītā in Karma, viz. that Karma results in bondage or is unable to bind according as it is or is not performed with rāga and dveṣa or saṅga. A. S. Altekar speculates on the history of Vaisali from 480 B. C. to about 320 A. D. and suggests what archeological excavation at the site should direct itself to. G. Venkata Rao approaches the 'authorship' of the śīlāstambhas of Asokan inscriptions from a new point of view. B. K. Barua sketches briefly the course of Buddhism in Assam. V. R. Talwalkar traces Buddhist motifs in what he calls Byzantine architecture from 262 B. C. to 328 A. D. H. D. Sankalia adds a few archaeological traces of Buddhism in Gujarat to what he had noticed earlier. A. N. Upadhye compresses much into a short paper on Jainas and Jainism. Y. R. Gupte points to the value of the inscriptional, architectural and sculptural remains of the caves at Nasik, and leans to the opinion that the sculptures in Cave XVII represent, not Roman types, but Bactrian or Ionian Greeks, Satraps or their kinsmen. S. K. Dikshit deals at length with the obvious in the methods of archaeological excavation. T. K. Joseph shows the unedifying depths to which the controversy over the remains of St. Thomas has sunk. K. A. Nilakanta Sastri draws attention to new epigraphical finds bearing on later Pallava dates and suggests the need to allow for some overlapping reigns. G. S. Dikshit traces the course of Western Chalukya relations with Central India. R. C. Majumdar relates how mixed were the reactions of Hindus to the incursions of Muslim invaders and draws a moral for the future. S. R. Sarma peers into the enigma which Nasar-ud-Din Khusru was in mediaeval history and points to his reconversion to

Hinduism in his reign as an indication of a revolutionary change in Hindu society. H. K. Sherwani uses the coinage of the Bahmanis to correct and supplement the chronicles for the period from 1347 to 1537 A. D. M. Rama Rao points to the Bāhubalendras having been the last Hindu chiefs to oppose the establishment of Muslim rule in Kalinga. H. Goetz draws attention to an early illustrated Rajput manuscript of the 16th century and argues that it points to Rajput art having absorbed the Jaina-Gujarat gradually. M. G. Dikshit edits two inscriptions at Mahesvar (Mahishmati), one of them of 1566 A.D. in incorrect Sanskrit with an admixture of some Persian terms, and the other a badly engraved one, recording how the foundation of a temple was laid in 1799 A. D. and it was completed about 1824. P.M. Joshi summarises the story of Asad Beg's mission, at Akbar's instance, to Ibrahim Adil Shah II of Bijapur, in 1603-4 A. D., and says that Akbar's issue of Rama-Sita gold mohar, on the occasion, perhaps, of the marriage of Prince Dāniyāl with Sultana Begum, may mark the completion of the mission. A. D. Verma deals with the four 'stages' of Sufi doctrine as referred to in the Hindi works of Mālik Muhammad Jayasī. V. T. Gune shows how the indigenous tenures of Maharashtra served as the basis of civil and justice administration, becoming the common law of the people under the sultans of the Dekkhan, and led to the unification of the Maharashtra masses by the end of the 17th century. V. D. Rao gives an account of a second coronation of Sivaji, but according to Tantric rites. C. S. Srinivasachari deals with a Tamil account, drawn up in the early years of the 19th century, of Sivaji's expedition to the South and of the Mughal siege of Gingee. M.S. Agaskar traces the history of the docks of Bombay and of ship-building there from 1670 to 1800. B. N. Reu deals with a farman of Mohammad Shah of 1740 A. D. and to a Sanad of the latter half of the 18th century, in which the Muslim rulers, including Aurangzeb, direct that due respect should be paid by Hindus and Muhammadans to certain Jaina saints. S. H. Askari deals with untapped material in Persian works relating to the activities of the Mahrathas in the 18th century and gives extracts from incidental references. Ganda Singh summarises the early relations between the Marathas and the Sikhs to whom it was given in common to be torch-bearers of freedom. A. D. Pusalkar invites attention to some Sanskrit

works referring especially to the Bhosalas of Maharashtra and the Maratha rulers of Tanjore. K. R. Venkataraman draws attention to a Maratha leaven working in Pudukkottai influencing its administrative and cultural history. T. S. Shejwalkar throws light on the character of Naro Vishnu Apte, an adventurer who having been a trusted captain of the last Peshwa, had a hand in the turmoils of middle India down to his death in 1843, and evokes a warning from his career. V. G. Dighe, as an object lesson to the future, lays the finger on the cancerous spots the fester in which brought about the Maratha downfall. K. H. Kamdar shows how the history of Baroda must be understood as one shaped largely by its having had to be an outpost of Hinduism. K. Datta reviews Indo-French culture-contact in the first half of the 19th century.

T. G. ARAVAMUTHAN

B. M. BARUA COMMEMORATION VOLUME: *Indian Culture*, Vol. XV (1948-49). Indian Culture Institute, Calcutta.

It is but proper that the first volume of the *Indian Culture* published after the demise in March, 1948, of Dr. Beni Madhab Barua, the eminent Bengali scholar, "who dominated the stage of Buddhistic studies in Bengal for more than quarter of a century" and one of the founder-members of this Journal, is issued to commemorate his high scholarship and life-long service in the cause learning. The contributions made by Dr. Barua to Pali and Buddhist studies are vast and varied; a bibliography of his writings, 17 books and 59 articles, mainly on the above subjects, given by H. C. Raychaudhuri at the close of a biographical note about Dr. Barua, bears ample testimony to the fruits of his labour in these fields of study.

About a third of the papers contained in this volume relate to Pali and Buddhism. 'Escape (Nissaraṇa)' by I. B. Horner treats in an exhaustive manner the 'states or conditions that are to be escaped from' (nissaraṇīya) according to the Pali canon. W. Stede expounds clearly the Antaka-Anantaka theory of Buddhism and shows how it advocates the value and beauty of life for its own sake. G. N. Roerich translates the Tibetan work *Paralokasiddhi*, (which itself is a translation from the original Sanskrit), which expounds the Buddhist view of life after death. In a well-documented paper D. L. Barua gives bibliographical information about forty works on Pali grammar, rhetoric and prosody, produced in India, Ceylon and

Burma. H. C. Raychaudhuri, in a short paper, offers a revised explanation of the emblem of the Republic of India; on the basis of Chakkavatti-Sīhanāda-Sutta taken along with the well-known Dhammachakkap-pavattana-Sutta, it is suggested that the wheel, the animals and the lion harmonise the *regal* and spiritual suzerainty over the land.

Vedic literature is represented by the article 'Vedic Ṛtu' by Louis Renou; it is a study on the semantics of the word 'ṛtu', which originally meant 'time, suitable time for sacrifice', and even 'rule' and 'usage'. Nalini Nath Das Gupta in his 'Early Bengal's contribution to Brahminical philosophy', surveys the productions in the various śāstras till about the 12th century A. D., when Bengal was dominated by Buddhism; it may be specially noted that the Prābhākara system of Mīmāṃsa had established itself well in Bengal.

History is well represented. C. S. Srinivasachari sketches the career and fall of Robert Orme of East India Company fame, at Madras. K. A. Nilakanta Sastri critically examines the Viṣṇukunḍin plates. V. R. R. Dikshitar recounts the connection between South India and Ceylon from very early days. Adris Banerji reconstructs a connected history of the rise and fall of Yasovarman of Kanauj (c. 720-750 A.D.) from the slender historical material available. The paper on 'Collapse of the early Chalukya rule in the Western Deccan' by G. C. Raychaudhury recounts the causes that contributed to the loss of power of the Chalukyas in the middle of the 8th century.

The paper on 'Status of territorial, social and economical groups in early Smṛtis' by U. N. Ghoshal is an informative study on ancient Indian sociology, and shows how local customs and practices were given due place in civic administration, and gives evidence to the existence of 'gaṇas' (groups) who owned common property and had their own stringent codes of law. The late D. R. Bhandarkar, in a short paper, points out to the existence of the Sātvata (vaiṣṇava) sect, akin to the Vallabha, in the Punjab, from an inscription of the 4th-5th century A.D. In his paper on the 'Custom of holding grass as a token of surrender', P. K. Gode has collected information on the subject from various sources, the earliest reference being to the Dūtavākya of Bhāsa.

There are four papers on the fauna and flora of India, one on the former and three on the latter, all of which are interest-

ing and informative studies. V. S. Agrawala's 'Fauna in the Aṣṭādhyāyī' presents from scattered words and usages illustrated by Pāṇini, an interesting study on the classification of animals, names of animals, feeding and stock, life-history of the cow, the bull, breeds, branding of cows and branding marks. 'Ancient Indian Flora' by B. C. Law gives an alphabetical list of flora mentioned in Indian literature with short descriptions of each and is bound to be of much referential value to researchers in the botany of Indian plants. G. P. Majumdar's paper on 'Plants in erotics' elaborates on the profuse references made to medicinal herbs and herbal preparations in treatises on Kāmaśāstra. C. A. Rylands' note on 'Karnikāra in Kālidāsa's works' tries to identify the plant botanically from its description.

The only paper on linguistics, the 'Problems of Indian linguistics' is from the pen of Batakrishna Ghosh, another founder-editor of this journal whose scholarly career was unfortunately cut short by premature death, and forms the Presidential Address delivered by him at the Linguistics section of the XIVth All-India Oriental Conference, Darbhanga, in 1948.

K. V. SARMA

INDEX OF PAPERS SUBMITTED TO THE ALL-INDIA ORIENTAL CONFERENCE (SESSIONS I TO XII): 1919—1944. Compiled by K. Venkateswara Sarma. Poona, 1949. 6 $\frac{3}{4}$ " x 10". Pp. xli+501. Price Rs. 6 (for Members) and Rs. 12 (for others). Copies can be had of the General Secretary, All-India Oriental Conference, Bhandarkar Oriental Research Institute, Poona-4.

All Indologists should be thankful to Sri Sarma for this Index, which enhances the value of the scholarly contents of the twelve volumes of the Proceedings of the All-India Oriental Conference replete with papers on all aspects of Indology. The present volume contains a Foreword by Dr. S. K. De, the General President of the XVth session of the Conference at which the Index was published, a Resume of the Conference, a brief historical sketch (1919-1949), an Author Index, a Title Index, and two Appendices containing Tables of Inviting bodies, Presidents, Secretaries, Sectional Presidents, etc. This volume has thus become indispensable to every research worker in Indology who wants to know at a glance the papers contributed to the leading All-India institution of Indological research by different scholars on different branches of Indology.

To prepare a complete alphabetical bibliography of about 3,000 papers with precision and care speaks volumes of the patience, industry and acumen of Sri Sarma, and it may be specially noted that in cases where a paper has not been included in the Conference Proceedings, but has been published elsewhere, such publication has also been traced and appropriate reference given. Since the publication of this Index, a creditable performance for a young author, Sri Sarma has been taken up by the University of Madras as an Assistant for the *New Catalogus Catalogorum* work of my esteemed friend Dr. V. Raghavan, Head of the Department of Sanskrit of that University. The Madras University is to be congratulated on the appointment of two assistants for expediting the preparation and publication of this Catalogue of international academic importance.

While congratulating Sri Sarma and the authorities of the All-India Oriental Conference upon the production of this nice Index, we may suggest that all volumes of papers to be published by the Conference hereafter should be provided with a General Index as a rule so that the varied material in these volumes could be used by research scholars without any waste of time and labour.

P. K. GODE

THE ROAD TO SALVATION by P. N. S IYER, Former Private Secretary to Sir Chinubhai Madhowlal Baronet, with an Introduction by Pandit K. A. Lakshmana Sastri. Kalpathi, Palghat, 1950, pp. 32.

Over a hundred pithy sayings, epigrams and sound pieces of advice pertinent to modern life, culled from different sources such as religious literature and proverbs, and supplemented and annotated by the varied experiences in life of the author, form the contents of this neatly printed and well brought-out booklet.

K. V. SARMA

SOUTH INDIAN INFLUENCES IN THE FAR EAST by K. A. Nilakanta Sastri. Publishers: Hind Kitabs Ltd., Bombay, 1949. Pp. 159, with a map. Rs. 4/8.

Professor Nilakanta Sastri needs no introduction. He is well-known for his scholarly researches in the History of India, particularly of South India, and also for his excellent latest work, History of India, of which parts one and two have already been published. The book under review is an admir-

able survey of the South Indian influences in the Far Eastern countries, like Burma, Siam, Malaya, Indonesia, Borneo and Indo-China. Prof. Sastri, illustrating profusely from inscriptions, gives us an idea of how deep the influence of Hindu cult had taken roots during those days of Hindu colonisation. The similarities in early architecture, in the organisation of rural economy and village administration, in social life, in the use of the Śaka era, the abundance of Sanskrit words in their languages—all show us unmistakable influences of Indian origin. Excavations have shown various Indian articles of domestic use all along the far-eastern countries, furnishing us the necessary links indicating the route taken by Hindu culture in its migration to the Far East. Prof. Sastri cites from Chinese and indigenous chronicles in support of his theories. The survival of many traces of Hindu ceremonial even to the present day are also evidences which cannot be disputed. The spread of Buddhism must also be attributed to this flow of Indian culture, ideas, rituals and linguistic affinities, which continued without a stop from India to the Far East. The fact that Hindu influences still persist in the Far East—parts of which have been converted to Islam, shows how firmly Indian culture has taken root there. It is not out of place to give an instance of the many which Prof. Sastri cites in his book. The Muslim priests of Champa (Annam) are called even to-day, ‘ācār’ (Sanskrit—‘ācārya’) and among them the head—priest is called ‘gru’ (Sanskrit—‘guru’).

This book, as is stated in the introduction, is not a systematic account or a history of Hindu Civilisation in the Far East. It is only a survey of a particular aspect of the movement, with special reference to the role played by South India in the early history of the countries of the Far East. It is very interestingly written and will certainly interest the reader to make him pursue this fascinating subject further.

M. SOMASEKHARA SARMA.

- iv. *Karpiyal* (The chapter on the life of the householder after he has taken his wife with due ceremonies.)

What is the definition of *Karpi*?

140. கற்பெனப் படுவது கரணமொடு புணரக்
கொளற்குரி மரபிற் கிழவன் கிழத்தியைக்
கொடைக்குரி மரபினோர் கொடுப்பக் கொள்வதுவே¹.

Karṣ-ena-p paṭuvatu karaṇamoṭu puṇara-k
Koḷark-uri marapir kilavan kilattiyai-k
Koṭaikk-uri marapiṇōr koṭuppa-k-koḷ vatuv-ē

Karpi is that wherein the deserving bridegroom is made to get the hand of the worthy bride by those who are qualified to give her away with the necessary ceremonies like *hōma* etc.

Note 1. *Karaṇam* stands for *agnāukaraṇam* which means *hōma* done in fire. Hence it means here all the ceremonies done during the marriage.

Note 2. From the fourth *sūtra* it is evident that *karpi* system of marriage is later than *kalavu*. Hence a new word should have been coined in Tamil language to denote it. *Karpi* is possibly the curtailed form of *karṣam* which is the *tadbhava* of the Sanskrit word *kalpa* which means *vidhi*.

Naccinārkkiniyar derives *karpi* from the root *karpi-ṭal* and tells us that it is called *karpi*, since the bride is advised by her relatives how to behave towards the husband, and by her husband how to run the house, and since *agni* is requested how to look after her and she is advised how to render service to *agni*.

Note 3. *Karpi* may happen after and before *kalavu* becomes known to all, after and before physical union takes place between lovers and even without *kalavu*.

Is there *karaṇam* when there is none to give the bride away in marriage?

1. *Pratipannām abhiprētāvakāśavartinīm nāyakaḥ śrōtriyāgārāt agnim ānāyya kuśān āstīrya yathāsmṛti hutvā triḥ parikramēt; tatō mātari pītari ca prakāśayēt... tad-bāndhavōśca yathā kulasya agham pariharantō daṇḍabhayaśca tasmā ēva ēnām dadyuḥ tathā yōjayēt* (*Kāmasūtra* 3, 4, 12-15)

141. கொடுப்போ ரின்றியுங் கரண முண்டே
புணர்ந்துடன் போகிய காலையான.¹

Koṭuppō r-inri-y-uṅ karaṇa m-unṭ-ē
Puṇarnt-uṭaṇ pōkiya kālai y-āṇ-a

There is *karaṇam* even when there are no relatives to give the bride away, when she goes away with the lover.

To whom was *karaṇam* first enjoined?

142. மேலோர் மூவர்க்கும் புணர்ந்த கரணம்
கீழோர்க் காகிய காலமு முண்டே.

Mēlōr mūvarkkum puṇarnta karaṇam
Kīlōrk k-ākiya kālam-u m-unṭ-ē

There was a time when the *karaṇam* enjoined to the first three castes began to be adopted for the fourth.

When was it?

143. பொய்யும் வழுவும் யாத்த பின்னர்
ஐயர் யாத்தனர் கரண மென்ப.
Poy-y-um valu-v-um yātta pinṇar
Aiyan yāttanar karaṇa m-eṇṇa.

They say that *karaṇam* was introduced by *āryas* after the lovers began to prove false and the ladies were considered unworthy.

Note 1. *Aiyar* is the *tadbhava* of *ārya*. Though *ārya* generally refers to brahman, kṣatriya and vaiśya, yet it may refer here only to brahman, since brahman alone is said to have gone south from Northern India.

Note 2. *Eṇṇa* suggests that the introduction of *karaṇam* among Tamils was before the time of Tolkāppiyāṇār. This *sūtra* and the previous one suggest that the *Āryas* and Tamils lived together for a long time before him, that the Tamils began to adopt the Vedic religion long before him, that *kaḷavu* system was satisfactory for a long time and when it was found unsatisfactory, *karpu* system was introduced in Tamilnad in consonance with what is found in the *Dharmaśāstra*.

What are the occasions for the husband to have his say?

144. கரணத்தி னமைந்து முடிந்த காலே
நெஞ்சதனை யவிழ்ந்த புணர்ச்சிக் கண்ணும்

1- Ātmanō bandhur-ātmāiva gatiṛ-ātmāiva cātmanah |
Ātmanāivātmanō dānam kartum arhasi dharmataḥ (Mahābhārata,
Ādi. 94, 13)

எஞ்சா மகிழ்ச்சி யிறந்துவரு பருவத்தும்
 அஞ்ச வந்த வுரிமைக் கண்ணும்
 நன்னெறிப் படருந் தொன்னலப் பொருளினும்
 பெற்ற தேஎத்துப் பெருமையி னிலைஇக்¹
 குற்றஞ் சான்ற பொருளெடுத் துரைப்பினும்
 நாமக் காலத் துண்டெனத் தோழி
 எழுறு கடவு ளேத்திய மருங்கினும்
 அல்ல நீர வார்வமொ டனேஇச்²
 சொல்லுறு பொருளின் கண்ணுஞ் சொல்லென
 எனது சுவைப்பினு நீகை தொட்டது
 வாறோ ரமிழ்தம்³ புரையுமா லெமக்கென
 அடிசிலும் பூவுந் ⁴தொடுத்தற் கண்ணும்
 அந்தணர் திறத்துஞ் சான்றோர் தேஎத்தும்
 அந்தமில் சிறப்பிற் பிறப்பிற் திறத்தினும்
 ஒழுக்கக் காட்டிய குறிப்பினு மொழுக்கத்துக்
 களவினு ணிகழ்ந்த வருமையைப் புலம்பி
 அலமர லுள்ளமொ டளவிய விடத்தும்
 அந்தரத் தெழுதிய வெழுத்தின் மான
 வந்த குற்றம் வழிகெட வொழுகலும்
 அழிய வஞ்சலென் றாயிரு பொருளினும்
 தானவட் பிழைத்த பருவத் தானும்
 நோன்மையும் பெருமையு மெய்கொள வருளிப்⁵
 பன்னல் சான்ற வாயிலொடு பொருந்தித்
 தன்னி னாகிய தகுதிக் கண்ணும்
 புதல்வற் பயந்த புனிறுதீர்⁶ பொழுதின்
 நெய்யணி மயக்கம் புரிந்தோ ணேக்கி
 ஐயர் பாங்கினு மமரர்ச் சுட்டியும்
 செய்பெருஞ் சிறப்பொடு சேர்தற் கண்ணும்
 பயங்கெழு துணையணைப் புல்லிப் புல்லாது
 உயங்குவன் கிடந்த கிழத்தியைக் குறுகி
 அல்கன்⁷ முன்னிய நிறையழி பொழுதின்
 மெல்லென் சேறடி புல்லிய விரவினும்
 உறலருந் ⁸குரைமையி னூடன் மிருத்தோளைப்
 பிறபிற பெண்டிற் பெயர்த்தற் கண்ணும்

1. நிலைஇ (இளம்.); நிலைஇய (நச்.)
2. அனேஇ (இளம்.); அனேஇய (நச்.)
3. அமிழ்தம் (இளம்.); அமுதம் (நச்.)
4. தொடுத்தற்கண் (இளம்.); தொடுத்தற்கண் (நச்.)
5. அருளி (இளம்.); அருளிய (நச்.)
6. தீர் (இளம்.); சேர் (நச்.)
7. அல்கல் (இளம்.); புல்கென் (நச்.)
8. உரைமை (இளம்.); உண்மை (நச்.)

பிரிவி னெச்சத்துப் புலம்பிய விருவரைப்
 பரிவு¹ நீக்கிய பகுதிக் கண்ணும்
 நின்றநனி பிரிவி னஞ்சிய பையுளும்
 சென்றுகை யிகந்துபெயர்த் துள்ளிய வழியும்
 காமத்தின் வலியுங் கைவிடி னச்சமும்
 தானவட் பிழைத்த நிலையின் கண்ணும்
 உடன்சேறற் செய்கையொ டன்னவை பிறவும்
 மடம்பட வந்த தோழிக் கண்ணும்²
 வேற்றுநாட் டகல்வயின் விழுமத் தானும்
 மீட்டுவர வாய்ந்த வகையின் கண்ணும்
 அவ்வழிப் பெருகிய சிறப்பின் கண்ணும்
 பேரிசை யூர்திப் பாகர் பாங்கினும்
 காமக் கிழத்தி மனையோ ளென்றிவர்
 ஏழுறு கிளவி சொல்லிய வெதிரும்
 சென்ற தேவத் துழப்புநனி விளக்கி
 இன்றிச் சென்ற தன்னிலை³ கிளப்பினும்
 அருந்தொழின் முடித்த செம்மற் காலை
 விருந்தொடு நல்லவை வேண்டற் கண்ணும்
 மாலை யேந்திய பெண்டிரு மக்களும்
 கேளி ரொழுக்கத்துப் புகற்சிக் கண்ணும்
 ஏனை⁴ வாயிலோ ரெதிரோடு தொகைஇப்
 பண்ணமை பகுதிமும் பதினொரு மூன்றும்⁵
 எண்ணருஞ் சிறப்பிற் கிழவோன் மேன.
Karaṇatti n-amainta mutinta kēlai
Neñcu-talai y-avilnta puṇarcci-k kaṇṇum
Eñcā makilcci y-irantu-varu paruvattum
Añca vanta v-urimai-k kaṇ-ṇ-um
Nanneri-p paṭarun tonnala-p poruḷinūm
Peṇra tēttu-p perumaiyi nilai-k
Kurrañ cāṇra poruḷ-etut t-uraippinūm
Nāma-k kālat t-uṇṭ-ēṇa-t tōli
Ēm-uru kaṭavu l-ēttiya maruṇkēinūm
Alla rīra v-ārvaṇo t-alai-c
Col-l-uru poruḷin kaṇṇuñ col-l-ēṇa
Ēṇatu cuvaippinū nī-kai toṭṭati
Vāṇō r-amiltam puraியum-ā l-emakk-ēṇa

1. பரிவு (இளம்.); பிரிவின் (நச்.)
2. தோழிகண்ணும் (இளம்.); தோழிக்கண்ணும் (நச்.)
3. தன்னிலை (இளம்.); தந்நிலை (நச்.).
4. வாயிலோர் (இளம்.); வாயில் (நச்.)
5. பதினொருமூன்றும் (இளம்.); முப்பதினொருமூன்றும் (நச்.)

Aṭicil-um pū-v-un totuttar kaṇṇum
 Antanar tirattuñ cānrōr tēttum
 Antam-il cirappir pīrār-pīrār tirattinūm
 Olukkān kāṭṭiya kurippinū m-olukkattu-k
 Kalaviṇu nīkalnta v-arumaiyai-p pulampī
 Alamara l-uḷḷamo t-aḷaviya v-iṭattum
 Antarat t-elutiya v-eluttiṇ māna
 Vanta kurrām vali-kēta v-olūkal-um
 Aliya l-añcal-en r-ā-y-iru poruḷin-um
 Tān-avaṭ pīlaitta paruvat tān-um
 Nōnmai-y-um perumai-y-um mey-koḷa v-aruḷi-p
 Paṇṇal cānra vāyiloṭu porunti-t
 Taṇṇi n-ākiya takuti-k kaṇṇum
 Putaṭvar payanta punīru-tīr pōlutin
 Ney-y-aṇi mayakkam purintō nōkki
 Aiyar pānkin-u m-amarar-c cuṭṭi-y-um
 Cey-peruñ cirappoṭu cērtar kaṇ-ṇ-um
 Payaṇ-kēlu tuṇai-y-aṇai-p pulli-p pullātu
 Uyaṇkuval kiṭanta kīlattiya-k-kuruki
 Alkaṇ munniya nīrai-y-alī pōlutin
 Mel-l-en cīr-aṭi pulliya viravīnum
 Ural-arun kuraimaiyi n-ūṭaṇ mikuttōlai-p
 Pīra-pīra peṇṭirir peyarttar kaṇ-ṇ-um
 Pīrivi n-eccattu-p pulampiya v-iruvārai-p
 Parivu nīkkiya pakuti-k kaṇ-ṇ-um
 Ninru-nāni pīrivi n-añciya paiyul-um
 Cenru-kai y-ikantu-peyart t-uḷḷiya valiyum
 Kāmattiṇ vali-y-uṇ kai-viṭi n-accam-um
 Tān-avaṭ pīlaitta nīlaiyīn kaṇ-ṇ-um
 Uṭaṇ-cērār ceykaiyo t-annavai pīra-v-um
 Maṭam-paṭa vanta tōli-k kaṇ-ṇ-um
 Vērru-nāṭ t-akalvayin vīḷumat tān-um
 Mīṭṭu-vana vāyṇta vakaiyīn kaṇ-ṇ-um
 Av-vali-p perukiya cirappin kaṇ-ṇ-um
 Pēr-icai y-ūrṭi-p pākār pānkinum
 Kāma-k kīlatti manaiyō l-enr-ivar
 Ēm-uru kīlavi colliya vetir-um
 Cenra tē-et t-uḷappu-nāni vīḷakki
 Inri-c cenra taṇṇilai kīlappinūm
 Arun-tolin muṭṭitta cemmaṇ kālai
 Viruntoṭu nallavai vēṇṭar kaṇ-ṇ-um
 Mākai y-ēntiya peṇṭir-u makkaḷ-um

Kēli r-olukkattu-p pukarci-k kaṇ-ṇ-um
Enaiya vāyilō r-etiroṭu toḱaii-p
Paṇ-ṇ-amai pakuti-mup patin-oru mūṇrum
En-ṇ-arun ciraṇṇiṇ kilaṇṇōn mēṇ-a.

There are thirtythree important occasions when the husband has opportunities to have his say: (1) when he meets in conjugal union his wife with a free mind after the marriage ceremonies are over, (2) whenever he is in ecstasy over the married life while she creates awe in his mind through her keen sense of duty, (3) when she treads the traditional paths of virtue, (4) when he reconciles her objectionable deeds during *kaḷavu* with reference to her greatness shown in married life, (5) when the lady's friend pays homage to the Gracious God who helped them when they were in danger, (6) when the lady lets her mind out with enthusiasm since her period of trial is over, (7) when he takes the food and makes the garland saying that, whatever she touches is as sweet to him as nectar and asking her the reason for the same (8) when he suggests his appreciation of her exemplary conduct towards brahmans, the great and other saints,¹ (9) when both of them recount towards each other the anxiety and turmoils to which they were put during *kaḷavu* (10) when they are leading their life in such a way that the faults committed by them during *kaḷavu* may disappear like letters written on air, (11) when he has to give her words of encouragement not to dishearten herself, nor to fear for her wrongs in *kaḷavu*, (12) when he does not keep his promise to her, (13) when he tells her that he was responsible for everything and hence she has to put up with what is past and think of her greatness after discussing the same with her friend,² (14) when he celebrates the birth of his son on looking at his wife after the child is given the ceremonial oilbath with presents to brahmans and prayers to Gods, (15) when he falls at her tender feet praying for mercy while she lies down embracing the soft pillow without allowing herself to be embraced by him on his approaching her after the degeneration of his character through his contact with another

1. Naccinārkkiniyar interprets *antam-il-ciraṇṇiṇ-ṇiṇ* to be *dēvas*; *antam-il-* does not suit in that interpretation.

2. Naccinārkkiniyar's meaning is entirely different. It is this: When he performs *śimanta* while she is pregnant with a child inheriting the nobility and greatness of the father.

woman¹ (16) when he ends the love-quarrel through the intercession of many ladies while she persisted in not allowing him to approach her, (17) when he ends the grief of his wife and faithful concubine caused by his separation from them² (18) when he is in distress standing away from the wife, (19) when he approaches her, feels disappointed and thinks of repeating his request,³ (20) when they are overpowered with *kāma*, (21) when he fears the effect of his separation from her if it happens (22) when he fails to keep his promise to her, (23) when she tells him that she will follow him, (24) when the lady's friend addresses him through her credulity, (25) when he feels disheartened on starting to a foreign land, (26) when he thinks of returning home on the way, (27) when he meets with victory, honour etc., in that foreign country, (28) when he describes the same to the charioteer having very fine chariot, (29) when he is addressed by his wife and the faithful concubine at home with reference to the difficulties undergone by them, (30) when he describes his situation in the foreign land mixed with grief on their separation, (31) when he enjoys the company of the guests in the feast in commemoration of his victorious feat, (32) when he is given warm reception in the evening by women, children and friends, and (33) when he is addressed with warm words by others.

What are the occasions for the wife to have her say?

145. அவனறி வாற்ற வறியு மாகலின்
வற்றற் கண்ணு நிறுத்தற் கண்ணும்
உரிமை கொடுத்த கிழவோன் பாங்கின்
பெருமையிற் றிரியா வன்பின் கண்ணும்
கிழவனை மகடேஉப் புலம்புபெரி தாகலின்

1. The word *tunai-y-anai* is taken to mean by the commentators the pillow which serves as support; but it may be taken to mean the son who is the *sandhi* and who is got from her husband; cf. *mātā pūrva-rūpam*, *pitā uttara-rūpam*, *prajā sandhiḥ* (Tāittirī-yōpaniṣad)

2. *Naccinārkkiniyar's* meaning seems to be this: when one tries to end the grief of the husband and the wife while the former was in the company of another woman.

3. *Naccinārkkiniyar's* meaning is this:—when she finally thinks of agreeing to him after resisting him on account of her seeing marks of his union with another when he approaches her.

அலமரல் பெருகிய காமத்து மிகுதியும்
இன்பமு மிடும்பையு மாகிய விடத்தும்
கயந்தலை தோன்றிய காமர் கெய்யணி
நயந்த கிழவனை நெஞ்சு புண்ணுநீ இ
ரளியி னீக்கிய விளிவரு நிலையும்
புகன்ற வுள்ளமொடு புதுவோர் சாயற்கு
ஆகன்ற கிழவனைப் புலம்புநனி காட்டி
இயன்ற நெஞ்சந் ¹ தலைப்பெயர்த் தருக்கி
தெர்பெய்து மறுத்த வீரத்து மருங்கினும்
தங்கிய வொழுக்கத்துக் கிழவனை வணங்கி
எங்கையர்க் குரையென விரத்தற் கண்ணும்
செல்லாக் காலைச் செல்கென விடுத்தலும்
காமக் கிழத்தி தன்மகத் தழீஇ
ஏழுறு வினையாட் டிறுதிக்கண்ணும்
சிறந்த செய்கை யவ்வழித் தோன்றி
அறம்புரி நெஞ்சமொடு ² தன்வர வறியாமைப்
புறஞ்செய்து பெயர்த்தல் வேண்டித் தானும்
தந்தைய ரொப்பர் மக்களென் பதனூல்
அந்தமில் சிறப்பின் மகப்பழித்து நெருங்கினும் ³
கொடியோர் கொடுமை சடுமென வொடியாது
நல்லிசை நயந்தோர் சொல்லொடு தொகைஇப்
பகுதி னீங்கிய தகுதிக்கண்ணும்
கொடுமை யொழுக்கக் கோடல் வேண்டி
அடிமேல் வீழ்ந்த கிழவனை நெருங்கிக்
காத லெங்கையர் காணி னன்றென
மாதர் சான்ற வகையின் கண்ணும்
தாயர் கண்ணிய நல்லணிப் புதல்வனை
மாயப் பரத்தை புள்ளிய வழியும்
தன்வயிற் சிறைப்பினு ⁴ மவன்வயிற் பிரிப்பினும்
இன்னாத் தொல்கு ளெடுத்தற் கண்ணும்
காமக் கிழத்தி ⁵ நலம்பா ராட்டிய
தீமையின் முடிக்கும் பொருளின் கண்ணும்
கொடுமை யொழுக்கத்துத் ⁶ தோழிக் குரியவை
வடுவறு சிறப்பிற் கற்பிற் றிரியாமைக்
காய்தலு முவத்தலும் பிரித்தலும் பெட்டலும்
ஆவயின் வருஉம் பல்வேறு நிலையினும்

1. தலைப்பெயர் (இளம்.); தலைப்பெய (நச்.)
2. நெஞ்சமொடு (இளம்.); உள்ளமொடு (நச்.)
3. நெருங்கினும் (இளம்.); நெருங்கலும் (நச்.)
4. சிறப்பினும் (இளம்.); சிறைப்பினும் (நச்.)
5. கிழத்தி (இளம்.); கிழத்தியர் (நச்.)
6. ஒழுக்கத்து (இளம்.); ஒழுக்கம் (நச்.)

वर्षं मानुषमाहु-

दिव्यमहोरात्रमयनयुग्मयुतम् ।

दिव्यानां वर्षाणां

चतुर्युगं द्वादशसहस्रम् ॥ ६७ ॥

तेष्वेकसप्ततिं प्र-

त्येकैको मनु(रिहा)तीतः ।

संप्रति वैवस्वत इ-

त्यूर्ध्वा अपि सप्त ते मनवः ॥ ६८ ॥

तच्च षडूनं पूरित-

मवशिष्टारोपणेन तु सहस्रम् ।

ब्राह्ममहः सैव निशा

..... ॥ ६९ ॥

जलहिमतापवहानाम्

अर्काशूनां तदा सुषुम्नाद्याः ।

सप्त विवस्वन्तस्ते

भूत्वाशु दहन्ति भुवनानि ॥ ७० ॥

संवर्तकजलदस्त-

न्निर्वाप्यो..... ।

..... धे

शाम्यत्यवकाशविरहेण ॥ ७१ ॥

एकार्णवे स्वकुक्षौ

कृत्वा शेते जगत् सहस्रशिराः ।

प्रतिबुध्य स्वनिशान्ते

स सृज(ति)..... ॥ ७२ ॥

सर्गादावात्मभुवो

मरीचिरासीत् स काश्यपमवाप ।

तत आसन्नादित्या-

विवस्वतस्तेषु मनुभवंतः ॥ ७३ ॥

मनोरपीक्ष्वाकुरमुष्य.....

.....मित्रादपि मानसारः ।

स एष नाम्ना खलु रत्नदेव्याः (व्यां?)

कन्यामयं रत्नमवाप देव्याम् ॥ ७४ ॥

गृहाण तामित्युदकञ्च पित्रा

स पातयामास कुमारपाणौ ।

निधाय वह्निं विधिवत् पुरोधा

विधिं विवाहोचितमाचचार ॥ ७५ ॥

वधूवरे गर्भगृहं प्रविष्टे

गते मुनीन्द्रे सहराजहंसे ।

आदाय विद्येश्वरसोमदत्तौ

पुष्पोद्भवोऽपि स्वगृहं प्रपेदे ॥ ७६ ॥

सविस्मये राजकुले सतापे

विज्ञाय मायेति नृपे कुमारः ।

विस्रम्भयन्नर्मकथान्तरैस्तै-

रेमे रमण्या रमणीयमूर्तिः ॥ ७७ ॥

अथोपहूतः श्वशुरेण राज्ञा

विलोकनाय प्रतिपारियात्रम् ।

आदाय तस्यानुमतेः स्वकान्तां

ससौत्रतेयः प्रययौ पुरोधाः ॥ ७८ ॥

नक्षत्रताराकुलमन्तरिक्षं

सन्दर्शयन्निन्दुमरीचिगौरः ।

शरन्निशि प्राणसमां कुमार-

स्तस्यै जगद्वृत्तमुदाजहार ॥ ७९ ॥

ततस्तयेत्थं विविधान् विशेषान्

निर्विश्य निद्रानुभवावसाने ।

अबोधि बद्धं निगलेन पश्य-

न्नात्मीयमङ्घ्रिद्वितयं कुमारः ॥ ८० ॥

निरीक्ष्य तत् संप्रममुक्तनादं
नरेन्द्रकन्या नितरां रुरोद ।
(अन्तःपुरा)रक्षिबलं विलोक्य
स्यालाय राज्ञेऽभिदधे कुमारम् ॥ ८१ ॥

स चण्डवर्मा स्वयमेत्य कोपात्
तद्भ्रातृहन्तुः सुहृदं निहन्तुम् ।
प्रचक्रमे त.....
..... ॥ ८२ ॥

.....निधनोन्मुखाभ्यां
तां दर्पसाराय विनीय वार्ताम् ।
बद्धं कुमारं च सहैव नीत्वा
रुरोध दण्डेन स चण्डवर्मा ॥ ८३ ॥

संप्राप्य चम्पेश्वर.....
.....निःसहायम् ।

.....
सुतां च हृत्वा शिविरं प्रपन्नः ॥ ८४ ॥

इयेष चैनां परिणीय हर्तुं
स दर्पसारानुमतेः कुमारम् ।
तदाश्रयैर्गन्धगजाग्र.....
.....मगधेन्द्रसूनोः ॥ ८५ ॥

.....
..... ।
मुक्त्वा तदङ्घ्री निगलं सुरस्त्री-
भूत्वा प्रणम्याभ्यभणत् कुमारम् ॥ ८६ ॥

अस्म्यप्सराः सोममरीचिजाता
सुमञ्जरी नाम दिवि(भ्रमन्ती)
कदाचिदासं जलजन्ममुग्धै-
निबद्धवक्त्रा पथि जालपादैः ॥ ८७ ॥

क्षोभान्ममोरश्च्युतहारयष्टि-

स्पृष्टेन रोषादघमर्षणान्ते ।

शप्तास्मि दृष्टे ! भव शृङ्खलेति

द्विजेन मन्दोदकवापिकायाम् ॥ ८८ ॥

प्रसाद्यमानेन मयेन्द्रियाणा-

मक्षीणशक्तित्वमकारि तेन ।

मासद्वयं त्वच्चरणोषितायां

मोक्षश्च पश्चादभवं तथैव ॥ ८९ ॥

तामाददे मानसवेगसूनु-

विद्याधरः प्राप स दर्पसारम् ।

तेनापकर्तुं नरवाहनाद्ये

दत्तेऽद्य विद्याधरकर्णधारे ॥ ९० ॥

स्वसुः प्रदानं द्युचराय तस्मै

प्रतिश्रुतं तेन स जातु कान्ताम् ।

त्वदङ्गसुप्तामवलोक्य कोपा-

न्मया तवाङ्घ्रिद्वितयं बबन्ध ॥ ९१ ॥

मुक्तोऽद्य शापः करवाणि किं ते

प्रसीद देवेति नतानताङ्गी ।

मद्वार्तयाश्वासय वासु ! कान्ताम्

इतीरिता तेन दिवं जगाम ॥ ९२ ॥

अहायाथ द्विपवरमुपासुह्य तं कोपवाहि-

ग्रासीकुर्वन् रिपुबलमसौ रोषताम्रायताक्षः ।

अन्तर्गेहाद् विवहनविधौ चण्डवर्माणमन्तं

नीत्वायान्तं सुहृद(मपहारारव्यम)प्रे ददर्श ॥ ९३ ॥

मुक्त्वा चम्पेश्वरमुपनतं तस्य साहाय्यहेतो-

स्तत्रोपेतं तदनु सकलं मित्रलोकं विलोक्य ।

.....भेजे दीपैरुभय.....

मन्दाकिन्याः पुलिनमुदितानन्दमुद्यन्निवेन्दुः ॥ ९४ ॥

॥ इत्यवन्तिसुन्दरीकथासारे सप्तमः परिच्छेदः ॥

॥ अथ अष्टमः परिच्छेदः ॥

अथासौ सिकतोद्देशे निषीदन् (समुपस्थितान् ।
 आश्लिष्य सुहृदःसर्वान्)नुरूपमुपाचरन् ॥ १ ॥
 बुद्ध्वा सम्बन्धिनस्तेषां धनमित्रादिकानसौ ।
 अभिनन्द्यात्मनो वृत्तं विस्तीर्यैतरयोरपि ॥ २ ॥
 (शुश्रूषुश्चरितं तेषामन्वयुङ्क्त क्रमे)ण तान् ।
 अपहारः प्रणम्याथ स्ववृत्तान्तमवर्णयत् ॥ ३ ॥
 नगरन्ध्रगते देवे मृगयित्वा भवद्गतिम् ।
 चरन्नाकर्ण्य चम्पायां मरीचिं नाम तापसम् ॥ ४ ॥
 जिज्ञासुस्त्वद्गतिं तस्माद्विव्यञ्जानजुषो मुनेः ।
 गत्वा तदाश्रमं तस्मिन्नपश्यं विवशं मुनिम् ॥ ५ ॥
 कुतो मरीचिरस्मान्नः प्रतिपत्स्ये सुहृद्गतिम् ।
 महात्मा स किलेत्युक्तः स मां प्राह स्म निःश्वसन् ॥ ६ ॥
 तादृशो मुनिरासीत् तं गणिका काममञ्जरी ।
 ववन्दे जातु जातार्तिर्माता च पुनरापतत् ॥ ७ ॥
 पृष्टा किमित्यवोचत्ते चरणौ शरणं गता ।
 आमुत्रिकसुखायेत्यं जननी च व्यजिज्ञपत् ॥ ८ ॥
 एषा मे दोषमाचष्टे स्वाधिकारावतारणम् ।
 एष खल्वधिकारो नो दुहितुः साधु वर्धनम् ॥ ९ ॥
 अङ्गक्रिया मिताहारैः पोषणं धातुवर्धनैः ।
 उत्सवः सर्वदा पुसां शैशवे नातिदर्शनम् ॥ १० ॥
 शिक्षा चानङ्गविद्यानां नृत्तवाद्यादिबोधनम् ।
 वार्तावबोधनं शास्त्रेष्वजीवज्ञानलम्भनम् ॥ ११ ॥
 क्रीडा सजीवनिर्जीवधूतादिष्ववतारणम् ।
 अभ्यासनं जनादाप्तादभ्यन्तरकलासु च ॥ १२ ॥

यात्रोत्सवादिषु स्फीतमण्डनायाः प्रकाशनम् ।
 सङ्गीतादिषु तद्वित्तैर्नैपुणख्यापनं जनैः ॥ १३ ॥
 पीठमर्दविटप्रायैः शीलमाधुर्यवर्णना ।
 अनल्पेन च शुल्केन स्थापनं यौवने(स्थिते ॥ १४ ॥
 विशिष्ट)गुणयुक्ताय स्वतन्त्राय समर्पणम् ।
 गुणाढ्यायाल्पशुल्केऽपि दानं बह्वपदेशतः ॥ १५ ॥
 अस्वतन्त्राय वा दत्त्वा गुरुभ्यः शुल्कसंग्रहः ।
 (गान्धर्वेण धनालाभे स्वीकृत्य स्वा)मिनं धनैः ॥ १६ ॥
 नीत्यागम्य धनादानं दुग्धप्रायेण विग्रहः ।
 लुब्धस्य रागिणस्त्यागोत्थापनं प्रतिहस्तिना ॥ १७ ॥
 असारस्यावमानैर्वाक्तर्जनै(रपवाहनम् ।
 अर्थदैर्घनिभि)र्भूयः संयोजनमिति स्थितिः ॥ १८ ॥
 गणिकायाश्च युक्ता नो गम्यं प्रत्यनुरागिता ।
 सत्यामपि क्वचित् प्रीतौ मातृवाक्यानतिक्रमः ॥ १९ ॥
 स्वधर्म(मनवेक्ष्येयं क्वचि)द् वैदेशिके द्विजे ।
 रमते स्वव्ययेनैषा कुटुम्बं चावसादितम् ॥ २० ॥
 निषिद्धा वनवासाय प्राप्तेयं चेत्तपस्यति ।
 संस्थास्यते जनः सर्वोऽप्यत्रैवेति रुरोद सा ॥ २१ ॥
 आश्वास्यैनां तपश्चर्यादुश्चरत्वनिदर्शनैः ।
 निर्बद्धा मुनिनाप्येषा जाता निश्चलनिश्चया ॥ २२ ॥
 कालेनानुचितक्लेशा व्यवसायाद् विरंस्यति ।
 गम्यतामिति तेनोक्तस्तथेति स्वजनो ययौ ॥ २३ ॥
 भक्त्या परिचरन्त्येनमर्चनाकुसुमोच्चयैः ।
 त्रिवर्गबद्धया वाचा न चिरात् सान्वरञ्जयत् ॥ २४ ॥
 एकान्ते सा तमित्यूचे प्रसङ्गादर्थकामयोः ।
 धर्ममेवोत्तमं मन्ये यत्ताभ्यां नैष बाध्यते ॥ २५ ॥

तथा पितामहादीनां श्रूयतां खल्वतिक्रमाः ।
 न धर्मपीडां कुर्वन्ति श्रेयान् धर्मस्ततो मतः ॥ २६ ॥
 इत्याकर्ण्योल्बणप्रीतिरभ्यधादयि ! सुन्दरि ! ।
 अर्थकामानभिज्ञोऽहं कीदृशाविति साब्रवीत् ॥ २७ ॥
 कृष्याद्युपायस्तीर्थप्राप्त्यर्थोऽर्थस्त्वर्जनात्मकः ।
 अनुत्तरसुखस्पर्शः कामः स्त्रीपुंसयोरिति ॥ २८ ॥
 तन्निशम्यासजत्तस्यां मूढात्मा तद्गृहं गतः ।
 तया समाजमन्येद्युः स निन्ये नृपसन्निधौ ॥ २९ ॥
 जिताहमनया दास्यमभ्युपेतमिति प्रभुम् ।
 प्रणनामापरा सापि स्तुता जनतया ययौ ॥ ३० ॥
 तमृषिं पुनरि(त्यूचे स्वार्थः) कर्तव्य इत्यसौ ।
 प्रिये ! किमेतदित्युक्ता सा तत्कारणभ्यधात् ॥ ३१ ॥
 यया पराजितं तस्मिन् भवदावर्जनं प्रति ।
 पणबन्धस्तया (मेऽभूत् कृतार्था त्वत्प्रसादतः) ॥ ३२ ॥
 तच्छ्रुत्वा जातवैराग्यः शून्यमेव न्यवर्तत ।
 सोऽहमस्मि क्षणेन स्यां त्वदर्थपादनक्षमः ॥ ३३ ॥
 अस्यां वसाङ्गपुर्यामित्यथास्तमगमद् रविः ।
 (नीत्वा निशां सहानेन नगरायोदचालिषम्) ॥ ३४ ॥
 बहिर्विहारमासीनमाधिक्षीणमरूपिणम् ।
 ऐक्षे क्षपणकं पृष्टः शोकहेतुमशिश्रवत् ॥ ३५ ॥
 श्रेष्ठिपुत्रोऽहमत्राढ्यो विरूप इति (कीर्तितः ।
 अन्यः सुन्दर)को नाम विश्रुतः कान्तिमानभूत् ॥ ३६ ॥
 तयोर्नौ वसुरूपोत्थस्पर्धयोः पौरधान्त्रकाः ।
 प्रकृष्टगणिकाप्रार्थ्यः श्लाघतामित्यकल्पयत् ॥ ३७ ॥
 (मां पुनर्ग)णिकारत्नं चकमे काममञ्जरी ।
 तथा स्वायत्तसर्वस्वस्यक्तः कौपीनमात्रकः ॥ ३८ ॥

लोकापहासलक्षत्वं प्रपन्नो जैनवर्त्मनि ।

अवतीर्णोऽस्मि सौकर्यात्तस्मिन् दुःसहयन्त्रणः ॥ ३९ ॥

श्रुतिवर्त्मापवादेन प्रवृद्धानुशयः स्वयम् ।

एकान्तमेत्य शोचामीत्याकर्ण्याहमभाणिषम् ॥ ४० ॥

मा विषादीर्निजैर्गुम्नैर्योजयामीति तां पुरीम् ।

आविशन्नक्षधूर्तानामपश्यं केलिकौशलम् ॥ ४१ ॥

कचिद् प्रमादविन्यस्तशारके हसितं मया ।

किं त्वं शिक्षयसि द्यूतं देविष्यामि त्वयेति माम् ॥ ४२ ॥

अभिधायेतरः क्रोधाद् व्यतिषज्य जितो मया ।

सभिकाय समर्प्याहं जितद्रव्यार्धमुत्थितः ॥ ४३ ॥

विमर्दकः सुहृन्मेऽभूद् यन्मूलं द्यूतमापतत् ।

ततो यथावदश्रौषमाढ्यलुब्धजनं पुरम् ॥ ४४ ॥

तस्करत्वेन लुप्त्वा तान् कृत्यवर्त्म प्रवर्तयन् ।

गाढे तमसि गूढात्मा लुब्धागारमचोरयम् ॥ ४५ ॥

निर्गत्य नृपमार्गे मां विलोक्य व्यथितां स्त्रियम् ।

दृष्ट्वा क्व यासि कासीति ब्रुवाणं भणति स्म सा ॥ ४६ ॥

आर्य ! कन्यास्मि पुर्यस्यां नाम्नाहं कुलपालिका ।

धनमित्राय पित्राहं जातमात्रा प्रतिश्रुता ॥ ४७ ॥

अर्थिसात्कृतसर्वस्वं तमनादस्य दुर्विधम् ।

अद्यार्थपतये नाम प्रदित्सति पिता तु माम् ॥ ४८ ॥

तदमङ्गलमप्राप्य श्वो भावीति निशि (स्वयम् ।

यामि प्रियतमागारमथैनां दययान्वयाम् ॥ ४९ ॥

ततोऽहं रक्षिसंपाते सर्पदष्ट इवापतम् ।

सा कन्या मन्त्रियोगान्मे भार्या भूत्वाश्रुमुख्यभूत् ॥ ५० ॥

मुद्रादिभिरुपक्रम्य काल..... ।

.....प्रायां प्रोत्थायाहं सहानया ॥ ५१ ॥

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