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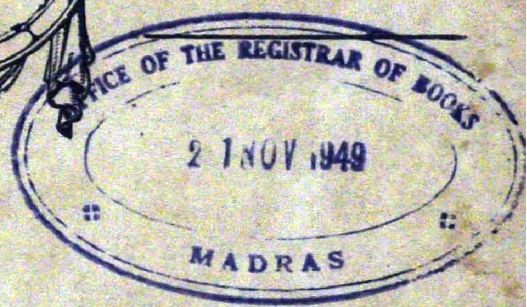
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The Journal of Oriental Research, Madras

AN APPEAL

To

DEAR SIR,

The Journal of Oriental Research, Madras, has now completed sixteen volumes and has come to occupy an important place in the field of Indological studies. Besides articles on several subjects of research, it has brought to light and published some rare texts. One of its special features has been the contributions on South Indian subjects and the Dravidian languages and literatures. Only recently PROF. WALTER RUBEN wrote of it in the Journal ORIENS, published in Turkey *"Like the previous volumes of this journal, the present part also shows the well-known standard of Hindu Indology..... We are grateful for the rich contents of this Journal."*

The Journal of Oriental Research is in urgent need of financial support from all scholars and lovers of culture. It costs the management of the Kuppuswami Sastri Research Institute Rs. 2,000 a year to bring out four issues of the journal. It is being freely supplied to the Life members, Fellows and Patrons of the Kuppuswami Sastri Research Institute, as also to the learned societies in India, Europe and America and to other Research Journals on exchange. Outside this free list which forms the bulk of its distribution, it has only a limited number of paid annual subscribers. The Journal is working at a loss.

Therefore, the Governing Body and the General Body of the Kuppuswami Sastri Research Institute recently considered the financial position of the Journal and resolved to appeal to the Life members, Fellows and Patrons of the Institute, and other scholars and friends of culture, to come forward with liberal donations to be ear-marked for the Journal.

May I request you to extend to our Journal your support and to contribute liberally towards its funds.

Thanking you, I am,

Yours sincerely,

(Sd.) K. BALASUBRAHMANYA IYER,

Secretary, The Kuppuswami Sastri Research Institute

&

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“ĀTMAṆAM MĀNUṢAM MANYE”
(I DEEM MYSELF HUMAN)

BY

T. R. VENKATARAMA SASTRI

The question has been raised as to whether the Ramayana should be studied as depicting the life of one who deemed himself human and sought to live according to the dictates of the highest dharma or as of one who knew that He was God Vishnu come down for the fulfilment of a world purpose. It is my purpose to submit to the intelligent reader the conclusion that Valmiki, the venerable author, invites us to study Ramayana in its detailed narrative in the former aspect. The words of Rama himself set forth above as the caption of this paper are, to my mind, not words of conventional or assumed humility, but words that represent his real mind. To say this is not to deny that He is an Avatar or to deny to the faithful the right to worship him as such or to use the book as a book of religion. The Poet has treated them as consistent with each other. But it does seem to me that the Poet represents Rama as unconscious of his divine nature. And for a very good and sufficient reason.

RAVANA'S BOONS

The rigorous penance of Ravana and the boons he secured thereby are described in detail in the Uttara Kanda, Sarga 10. He fasted for ten thousand years. After every thousand years, he cut off one of his ten heads and threw it into the fire as an offering. He had thus sacrificed nine heads. At the end of his penance, he was about to cut off his last and remaining head, when Brahma intervened and stopped him. He expressed his gratification and asked Ravana what boon he desired. Death being the unconquerable foe of man, Ravana asked for immortality. Brahma said that absolute immortality was impossible and that he should modify his request. Ravana then prayed that Suparnas, Nagas, Yakshas, Daityas, Danavas, Rakshasas and Gods should not be able to kill him and added that he wanted no protection against mere men who were too weak to prevail against him.

nahi cintā manuṣyeṣu
prāṇiṣvamarapūjita
tṛṇabhūtā hi te manye
prāṇino mānuṣādayaḥ

Brahma granted him this and two additional boons, *viz.*, the restoration of his nine heads and the power of assuming any form at pleasure. At the time of the Iṣṭi performed by Dasaratha for the birth of sons, the assembled Gods, Gandharvas, Siddhas and great Rishis request Brahma to compass the death of the wicked Ravana, and Brahma says that none but a human being can compass his death as he despised men and did not include them in his prayer for a boon.

tasmāt sa mānuṣād vadhyo
mṛtyur nānyo'sya vidyate

At that very moment Vishnu happens to come there and they suggest to him that he should assume the form of man for destroying Ravana and even suggest that he should divide himself into four parts and become the sons of Dasaratha and his wives comparable to Hrī, Śrī, and Kīrti. He consents and cogitates where and how he shall become man and finally chooses Dasaratha for his father:

mānuṣye cintayāmāsa
janma-bhūmimathātmanah
tataḥ padma-palāśākṣah
kṛtvātmānam caturvidham
pitaram rocayāmāsa
tadā Daśaratham nṛpam

The venerable commentator, Govindarāja, says that Rama was not born just like other men by the combination of particles drawn from the parents but as a result of the divine caru or pāyasa brought by the Prājāpatya Puruṣa that came out of the Fire. He does not deny—as does Śrīdhara in the Bhāgavata—the twelve-months of pregnancy and the nourishment that the mothers supplied to the divine children. What in the way of unalloyed divinity can be secured by the denial of the fatherhood of Dasaratha it is difficult to imagine. But if being human, which as the result of Brahma's boons is an essential condition for the destruction of Ravana, required human parents and normal human generation, the suggestion that the Most High is never born of human generation would seem to conflict with the boon and with the express text that He chose Dasaratha for his father. In the Ramayana many Vanaras are Kāmarūpins, able to take any form and even Ravana had acquired this power. The Omnipotent God can take any form. If he had only to take the human

form and kill Ravana without sharing the nature or quality of man, he would not have had to go through the pretence of being born human. It would be hardly consistent with the spirit of Brahma's boon for God to have taken the human form and yet retained both the knowledge and the power of his own divine nature. That the Gods shall not be able to kill Ravana—a boon secured by hard penance—will stand nullified. 300

UNCONSCIOUS DIVINITY

If divinity cannot be unconscious of its nature then we must claim that consciousness not only for Rama but also for all the brothers who are divided parts of Vishnu and are equally the result of divine caru. Are we then to maintain that all four of them, at all stages of their lives, knew of their respective parts in the great drama of their divine lives for the fulfilment of the world purpose by their incarnation?

Apparently the Poet intends some relation between the distribution of the caru among the wives and the fraction of Vishnu which the brothers represent. The southern text admits of diverse interpretations and the commentators have wrestled with it. It is not necessary for the present purpose to settle it. While it is clear that Rama represents one-half and Satrugna one-eighth, Bharata and Lakshmana represent the remaining quarter and one-eighth with some doubt as to who is one-fourth and who represents one-eighth. Incidentally I may state that Sumitra is made the senior wife and Kaikeyi junior, by the commentators explaining away Rama's reference to Kaikeyi as *madhyamāmbā* as related to the many other wives. It is far-fetched to say that Rama had in mind unnamed other wives of his father. The Gaudiya text of Gorresio makes *ardhārdha* gift to Kaikeyi and of the remainder he first gave one half to Sumitra and after a little thought he gave the other half also to her obviously not desiring to put her share below Kaikeyi's. And that tallies with the description of Bharata as "*Sākṣād Viṣṇoś caturbhāghaḥ*" without straining it to mean one-fourth of Rāma as *sākṣād Viṣṇu*. At any rate I can only say that my recollection of our tradition as I have heard it assigns a higher place to Bharata, though it is not difficult to understand a higher place being assigned to the inseparable companion of Rama.

Another of our traditional beliefs is that Krishna is a purna or full avatar and that no other is full. Rama speaks of himself

as a man and shows an anxiety to stand well within the established dharma of his times. On the other hand Krishna is conscious of being the Highest come down for helping humanity and he is under no bondage to actions, and salvation is his gift to the devout unto him. Perhaps it is the need to be human for the purposes of Rāmāvatār that he should be, and therefore behave as a human being, though in his ultimate and essential nature he was Vishnu incarnate.

Valmiki's question to Narada is of one who was in the world possessed of the high qualities he cites. "Ko'nvasmin sāmpratam loke"—are his words. And Narada says

bahavo durlabhāś caiva
ye tvayā kīrtitā guṇāḥ
mune vakṣyāmyaham buddhvā
tair yuktaḥ śrūyatām naraḥ

That Valmiki should describe Rama's life as a man's in the detailed narrative is intelligible.

RAMA'S HUMANNES

Visvamitra asks Dasaratha to send his son Rama. Dasaratha afraid for his son offers himself and his army. But the Rishi does not want him or his army but only Rama, the son. Vasishtha intervenes and persuades the father to send the son. The words of his commendation are worth noting. By that time Vasishtha and Visvamitra had established friendly relations. Vasishtha says that few know the real greatness of the Rishi; that He was the master of all astras; and could invent more, that he could deal with all his tormentors effectively but that he desired to take Rama for *his* (Rama's) benefit.

"tava putra-hitārthāya
tvām upetyābhiyācate"

So this divinity is to be benefited by the Rishi, though both Vasishtha and Visvamitra and the great Rshis knew the Mahatma in him. Rama is ultimately sent and Visvamitra teaches him the mantras, balā and atibalā, which will save him from all fatigue. He gives him all the astras and Rama asks him how he could withdraw the astras and the Rishi teaches him to withdraw them. He subsequently acquires mantras and astras from Agastya and others. What shall we say of all this? We may well entertain the idea that he had nothing to learn from any human being; but he acts as a human person and learns like human beings. He wants a host of helpers and they

are born, the high gods being engaged in generating them on all sorts of mothers. Should we not ask what need is there for the Highest divinity to have any assistance for achieving his purpose?

Then take his conduct through life. How essentially human the Poet has managed to make him! In the description of his great qualities in the first sarga of the *Ayodhyā Kāṇḍa* the poet gives him three qualities: *Svadoṣa-paradoṣavit* is one and the other two are *saṃvṛtākāraḥ* and *gūḍha-mantraḥ*. The first implies that he had his faults, trivial though they might be. The others imply that he knows how to conceal his emotions and how to keep his own counsel as occasion requires. These qualities, so essential to good behaviour, he had to perfection.

When Kaikeyi undertakes to convey to him his father's desire that Bharata should have the crown and that he should be banished the kingdom and live in the forest for fourteen years, the poet says he exhibited no emotion. "*Na caiva Rāmaḥ praviveśa śokam*", and "*śrutvā na vivyathe Rāmaḥ*"—says the poet. His chagrin was effectively concealed. He goes to his mother and unfolds to her the *mahad duḥkham*—the great sorrow which awaits her and his brother and Sita. It is their *duḥkham*, not his. It is when he gets into his own palace, where there is none but Sita, that his reserve breaks down. She sees at once from his blanched face that something untoward has happened.

apaśyat śoka-samtaptam
cintā-vyākulitendriyam
tām dr̥ṣṭvā sa hi dharmātmā
na śaśāka manogatam
tam śokam Rāghavas soḍhum
tato vivṛtatām gataḥ

The first night in the forest, when alone with Lakshmana, and there is no one to hear him within *yojanas* of him, he began his "*kathāḥ śubhāḥ*" as the Poet calls them. It is too long a text to set down *in extenso* but I shall try a faithful translation even it be not a literal one.

"This, Lakshmana, is the first night that we have outside *janapada* (kingdom).....Certain it is that the great king sleeps in sorrow. Kaikeyi has had her wishes fulfilled and must rejoice. On seeing her son returned, one hopes, that she will not let the old king die, the king now without any one to protect him and me not there, for the sake of getting the king-

dom for her son. Looking at this sorrow and the king's loss of judgment, I think that *kāma* (love of woman) is superior to the love of virtue and wealth. Which man, how foolish soever he be, will abandon a son for the sake of a woman and that a son like me? Happy indeed must be Bharata, Kaikeyi's son, with his wife. He will rule the kingdom as its supreme head and his will be the first place in the kingdom, with the father well advanced in years and me not there. Whoever, abandoning *artha* and *dharma*, yields to base desire will share the fate of Dasaratha. Kaikeyi came into our family to compass the end of Dasaratha, to get me banished and to secure the kingdom for Bharata. One hopes that Kaikeyi will not, in the intoxication of her prosperity (*saubhāgya*), oppress Kausalyā and Sumitrā."

How essentially human are these reflections on Kaikeyi's wickedness, Dasaratha's folly, Bharata's great good fortune and his own unhappy fate! Some lines further on, he says he could easily crown himself overcoming all. Not lack of valour but fear of transgressing *dharma* and considerations of the other world restrain him. The Poet winds up the narrative saying that he discussed these and other sad events with tears in his eyes in the solitude of the forest. It is a lesson for every one in this world on what to say and when, on what not to say even when it is prominently in your thoughts, and on what it is not unnatural to think or say when you are alone with yourself or when you are with another who is your other self and from whom you have no concealments.

It has been said by a high authority on the Ramayana "Anger, grief and all other emotions which in ordinary beings take on a personal tone become utterly transmuted in the case of the great and lose their stings. They are, so to speak, natural forces and when Rama and Sita seem to yield, it is not they that become human but the emotions that become divine."

I will not pretend that I understand those words fully. If it means that the same words which proceeding from a common person will be understood to be the result of impiety, malice, jealousy and chagrin will not in the case of men of known character be understood as importing those emotions, it is true even in the case of good men and we more readily allow it in the case of those whom we consider to be superhuman. But how do those emotions become divine? If the words Sita addressed to Lakshmana when he refused to leave her alone in the forest had been

uttered by another we should be vexed with the exhibition of feminine ill-temper which Lakshmana says it is. But how does that exhibition of temper become divine? We may palliate the talk of the first night outside the janapada but it will be difficult to glorify it as the exhibition of a divine emotion.

To return for a minute to Rama's emotion, discriminating between occasions in which he inhibits and those in which he breaks forth unrepressed, we may note his restraint in talking to Bharata at Citrakūṭa. He asks about the health of the mothers. Of Kaikeyi the question is noble and happy. When Bharata blames her for causing all this trouble, Rama gravely chides him for his immature youthful behaviour.

na cāpi jananīm bālyāt
tvam vigarhitum arhasi

And in the final direction to him adds

mātaram rakṣa Kaikeyīm
mā roṣam kuru tām prati

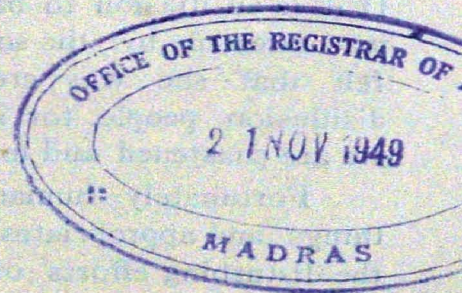
Do not be angry with Kaikeyi. After the meeting of Bharata at Citrakūṭa, he drops out of Rama's mind. But Kaikeyi remains as before. When next a series of misfortunes happen, with Bharata not there to listen to what falls from him, we have his suppressed feeling against Kaikeyi breaking out. Virādha takes hold of Sita. The first effect on Rama is weakness and self-pity. Lakshmana calls him back to strength. His first words go back to Kaikeyi.

Kaikeyyāstu susampannam
kṣipram adyaiva Lakṣmaṇa
adyedānīm sakāmā sā
yā mātā mama madhyamā
yayā ham' sarva-bhūtānām
hitaḥ prasthāpito vanam
yā na tuṣyati rājyena
putrārthe dirgha-darśinī

"Kaikeyi has been farsighted. Her desire has been fully attained; she not merely wanted the kingdom for her son but wanted me away in the forest. Now she must be pleased with our discomfiture in the forest."

Next when Sita had been abducted, his mind again goes to Kaikeyi.

hā sakāmādyā Kaikeyī
devī sādya bhaviṣyati



which means that her desire is wholly fulfilled and she must be glad of his misfortune. Even Sita says it in Asokavana when for a moment Ravana was able to make her believe that Rama and Lakshmana had been killed.

Rama's mind was unhinged by the abduction of Sita in the maddening sense of a grievous loss, and writers have made it the theme of dramas though it is not a very fine mood to depict in a divine hero. He blames Lakshmana for leaving her alone whatever she may have said. He searches among the forest trees, and on the tops of hills. He raves; he weeps and spends sleepless days. It is Lakshmana that brings him back to sane and strenuous efforts to recover Sita.

In the flesh even divinity has to bear trials and tribulations and unbearable sorrows. Rama, Lakshmana and Bharata, and Sita no less than all others—have their full share of sorrows. We weep with them reading or listening. There is no point in dismissing these chastening tragedies by saying that when these suffer excruciating sorrow it is not real sorrow because they are beyond good and evil and have no sorrows in reality or that their pretended sorrow is conformity to worldly behaviour. The great poet's knowledge of psychology which he brings to bear on the minds of the audience is nullified and abolished by an excessive stress on the omniscient character of divinity. Lightly should we hold the idea of divinity when human emotions are roused by the story. If it is an illusion to believe that Vishnu in his human shape was affected by the sorrows in the story or that Sita really felt that she was created for sorrows, it will be cruel to disillusion people, for it is from the sympathetic sorrow that we are chastened and led into the paths of dharma.

Fortunately human nature escapes from all analysis of things and appropriates the essential lesson notwithstanding the disturbing efforts of all intellectuals. Truly this epic will have an undying life. The poet has said once for all

yāvat sthāsyanti girayah
saritaśca mahī-tale
tāvad Rāmāyaṇakathā
lokeṣu prachariṣyati

It has been fulfilled so far and will be fulfilled to the end of days. 'Lokeṣu'—not merely in India. Those outside and not a few in India may not attach importance to the divine aspect of

Rama. The popularity of the book is no less among those who do not believe in the avatar aspect than among those who do, no less among those who believe it a fiction than among those who treat it as genuine history of an incarnate divine life. The more extensive popularity is the result of the Poet's high quality and his unerring instinct for touching the right chords of the human heart. While there is place for it as a leading bhakti grantha of Hinduism, its human side should not be obliterated by any theory of inalienable omniscience of God become man.

THE RT. HON. SRINIVASA SASTRI'S RAMAYANA LECTURES

BY

K. BALASUBRAHMANYA IYER

During the period from 5-4-1944 to 8-11-1944 this series of lectures was delivered by the Rt. Hon'ble Sastri, every week on Wednesdays, in the open grounds of the Madras Sanskrit College. The lecturer aroused the keen and enthusiastic attention and admiration of a large and cultured audience of discerning taste. It will greatly interest many to know now that the Rt. Hon'ble Sastriar very much desired to give these lectures and suggested, of his own accord, to the Sanskrit Academy that he would do so. Perhaps he felt it was his duty as an act of supreme devotion to the cause of our ancient Indian culture to share with his countrymen his mature thoughts, which were the consummation of a minute, critical and scholarly study of the Ramayana with its commentaries spread over many years of his eventful and dedicated life. In fact, the lectures were the crowning act of a glorious career full of splendid and selfless service for the cause of India's freedom and culture. It is a matter too deep for tears that he did not live to see the lectures published in book form or to deliver the next series of lectures which he intended to deliver on the poetry and literary merits of the Ramayana. He limited the scope of these lectures to the critical study and tasteful appreciation of the characters of the Ramayana. In his first lecture he clearly defined their scope and observed that "questions as regards the date of the Ramayana, the historicity of Sri Rama, the nature of the authorship, single or multiple and so on, were outside the scope of these lectures."

Similarly, he did not deal with the poetic excellence of the Ramayana and its style except incidentally, when dealing with the characters. The reader of these lectures will do well, therefore, to bear in mind the limited scope which the author set to himself.

The Rt. Hon'ble Sastri referred in detail to a further limitation also, which he imposed upon himself in these lectures, viz., the study of the Epic as a great work of Art which is intended expressly for the edification of man. "For man's

edification", Mr. Sastri said, "it may be studied as an epic poem, concerning human beings." "This", according to him, "will give to Valmiki his own due and establishes him as one who held in his mind a clear, fully-formed, full-blooded conception of men and women of superior ability and superior value to us, of superior moral stature", and he therefore exhorted the reader to read this poem from this aspect. It may be pointed out that such a study is not inconsistent with the current of literary tradition in our country. The Ramayana has always been described as 'Adi-kavya' and the colophon at the end of every Sarga of the Ramayana also describes it as 'Adi-kavya'. The great poets of India who came after Valmiki, also referred to him in reverence as the 'Adi Kavi'. This emphasis on Valmiki as 'Adi-Kavi' and the Ramayana as 'Adi-Kavya' brings home to us, the fact that, even according to the traditional appreciation of the Ramayana, the purely literary and poetic aspect of the work as dealing with human characters like the Kavyas of any other poet in Samskrit Literature, has always been given its due prominent share. Hence it is, there arose later, in Samskrit Literature, a large number of compositions known as 'the Rama Kavyas' consisting of dramas and poems in which Rama and the other characters of the Ramayana appeared as characters. Though tradition attaches importance to the Ramayana as an 'Ithihasa'—a true account of what happened—still the Rama Kavyas made various changes in the story of the Ramayana to suit the particular Rasas, which the poets chose to depict in their dramas or poems. Many such instances we find in the dramas of Bhavabhuti, Murari, Ramabhadra Dikshitar, Saktibhadra, the author of Ascharyachudamani and others.

It is also relevant to note in this connection how Bhavabhuti, in the Uttararamacharitra, dealt with the character of Rama. He makes bold to put into the mouth of Lava, the second son of Rama, the following words:—

को हि रघुपतेश्वरितं महिमानं च न जानाति यदि नाम किञ्चिदस्ति
वक्तव्यम् । अथवा शान्तम्—

वृद्धास्ते न विचारणीयचरितास्तिष्ठन्तु हं वर्तते

सुन्दरीमथनेऽप्यकुण्ठयशसो लोके महान्तो हि ते ।

यानि त्रीण्यकुतोमुखान्यपि पदान्यासन् खरायोधने

यद्वा कौशलमिन्द्रसूनुनिधने तत्राप्यभिज्ञो जनः ॥

in which Lava very sarcastically refers to what he calls 'the three serious blots in Rama's reputation'. On hearing these words, Chandraketu, the son of Lakshmana flew into a rage. Suka in the Bhagavata spoke of Rama's grief on separation from Sita as exemplifying the fate of those attached to women. (स्त्रीसंगिनां गतिं)

At the same time, it is also undoubtedly true that the Ramayana has been venerated throughout the length and breadth of India as a sacred work depicting the life and achievements of an Avatar of God Vishnu on earth, who came down as Rama, the son of Dasaratha at the special request of the Devas to rid the world of the tyranny and cruelty of Ravana. The very name Ramayana denotes that the whole work hinges on Rama. In the 4th Sarga of the Balakanda, it is expressly stated that the whole work centres round Rama (Balakanda, 4th Sarga, Sloka 7) - कृत्स्नं रामायणं काव्यं.

Ever since the date of the Ramayana, Rama has been worshipped as Divinity by innumerable bhaktas in our country and the greatest of our saints and sages had the name of Rama on their lips. The Ram Nam has been described as a Taraka Mantra and the Ramatapani Upanishad is specifically devoted to the exposition of the efficacy of Rama Bhakti and the significance of Ram Nam, which has been put on a par by the Upanishad with the Pranava, as the nearest symbol indicating the Supreme Being. The Lord Visvanatha instils, it is believed, into the ear of every devotee in holy Kasi this most efficacious mantra and the cry of 'Ram Nam Sathya hai' soothes the dull cold ear of death. Hagiology also records many instances of the vision of Rama, vouchsafed by his grace to his devotees. The illustrious galaxy of Rama's devotees includes even persons belonging to an alien religion, such as Kabir, Darashukoh, the eldest son of Aurangzeb and, in the 18th century, Mr. Place, an European Collector of Chingleput. The profound belief and conviction in the divinity of Rama runs in the blood of the Hindu race and has been emphasised by the un-impeachable evidences of the visions of Rama bhaktas. Rama has the unique distinction of having devotees both among the orthodox and the heterodox. The great Yogi, Sadasiva Brahmendra states in one of his songs that the Ram Nam has the power of converting even the Pāṣaṇḍas into pure devotees.

(परमपवित्रीकृतपाषण्डं). Hence the reverence for the Ramayana has two strands, one devotional and the other artistic and literary. In the minds of many the two strands are indistinguishably blended. The reverent study of the Ramayana can, therefore, be approached from the devotional standpoint and from the artistic standpoint. Mahamahopadhyaya S. Kuppuswami Sastri in his thoughtful introduction to the Madras Law Journal edition of the Ramayana has observed that "the author of the Ramayana blends in a happy way two ideas—that God fulfils Himself in the best man, Sri Ramabhadra, and that man, as Dasaratha's son, rises to his full stature by pulling up his manhood to the level of God-head." The famous verse

वेदवेद्ये परे पुंसि जाते दशरथात्मजे ।

वेदः प्राचेतसादासीत् साक्षाद्रामायणात्मना ॥

can be read in prose in two ways 'वेदवेद्ये परे पुंसि दशरथात्मजे जाते' and 'दशरथात्मजे वेदवेद्ये परे पुंसि जाते' embodying these two ideas. Each of these two is neither inconsistent with nor derogatory of the other. The Rt. Hon'ble V. S. Srinivasa Sastri in these lectures has approached the study of the Ramayana from the artistic standpoint alone. But he says nothing derogatory of the other standpoint. On the other hand, he distinctly states 'Nothing that I shall say, believe me, nothing will disturb you in that faith.' He goes still further and recognises clearly that the faith in the divinity of Rama is taught in the book. He says "Throughout the story Valmiki himself represents Sri Rama as an Avatar of God and his great assistants in the story as, in a way subordinate to him, Avatars too. I do not believe, however often I read the story, that it is possible to effect a separation between the parts where the Poet alludes to Rama merely in his human character with human limitations, from those parts where he speaks of him as a God descended among men. Those who think that, to the kernel of the story representing Sri Rama as a man, subsequent ages added elements of divinity are only guessing, while the story itself as it is told by Valmiki has its foundation on this faith and there is no mistake about it. I dare not question it; it is there in so many places. Valmiki says in so many words that Sri Rama was God but limited himself and came down amongst men to function for a certain purpose in order to bring deliverance to a suffering universe."

But Mr. Sastri has given reasons why he thinks that the reader of the Ramayana may be profited if he chooses to study it from the artistic point of view. In fact, he states that he would exhort them all to read the poem from this point of view. The curious fact remains, however, that even from the artistic and ethical point of view the reader reaches a stage when his appreciation of Rama's character attains the level of a profound hero-worship, scarcely distinguishable from the worship of divinity. Sastri himself was an illustrious example of this phenomenon. Those of us who knew how, inspite of extremely failing health and bereavement, he felt it was his duty to expound the Ramayana to his audience every Wednesday can readily appreciate the truth of my statement. In fact, on one occasion when I remonstrated with him that the effort which he was making in delivering these lectures would even endanger his life he retorted quietly that he would prefer to die with the name of Rama on his lips, a sentiment which one would expect from a devoted Bhakta of Sri Rama. He states in the first lecture thus: "My idea in subsequent talks is to review the character of the great men and women that have played conspicuous parts in the story, taking up Sri Rama himself first. I do not know how long he will hold me, not in bondage—that he will hold me for ever—but, I mean, I do not know how many lectures I should give to the full unfolding of the manifold excellences of his character". In a passage of rare beauty at page 432 he says "Rama's character goes far beyond the clouds into Divinity that we, staggering human beings, find it unable quite to understand or appreciate the motive". In winding up his lectures he observes as follows:—"I ask you most devoutely, most earnestly, never to let these, Rama and Sita, be far from your heart. Their real coronation is in our hearts. Rama and Sita should be crowned in our hearts, enthroned in our hearts. " Once we attune ourselves to the standpoint from which Mr. Sastri has approached the subject, we find no difficulty in appreciating fully the wonderful and brilliant way in which he has portrayed the chief characters of the Ramayana as depicted by the master artist Valmiki. As the sentences rolled from his lips in chaste style and sweet cadence and as his silvery voice filled the air with the resonance like unto the dulcet symphony of the Veena, everyone in the audience wondered what a fitting and worthy exponent Valmiki and the Ramayana which is

परं कवीनामाधारम्, सर्वश्रुतिमनोहरम् and तन्त्रीलयसवन्वितम् had in him. He rose to the heights of eloquence and pathos when depicting the crucial episodes in the Ramayana revealing Rama's nobility of character and passion for Dharma or Right and his renunciation of all human attachments and his ambitions for the sake of honour and Dharma. At pages 68 & 69, he observes "Well, Ladies and Gentlemen, if there was a human being who could reach those unimaginable heights of moral purity and grandeur, is it any wonder that all the world bowed to him, accepted his smallest wish as the decree of heaven?"

He has tried his best with extraordinary skill to show to us in the proper light the conduct of Sri Rama in the two most famous episodes in the Ramayana, which are subjects of keen controversy, namely, Rama's encounter with Vali and his killing him concealed among trees and his repudiation of Sita after the war with Ravana ended. I would have said that Mr. Sastri has fully succeeded in doing so but for the fact that critics, especially of the devotional type, might hesitate to put Sri Rama on a par with ordinary mortals, and that further, in a matter of this kind it is difficult to expect a consensus of opinion.

His portrayal of Sita is superb and leaves nothing to be desired. We read his eloquent words at p. 382 "No woman that I have read of, certainly, no human that I have seen, comes near Valmiki's conception of Sita. She is unapproachable."

The lectures are, indeed, of absorbing interest to the reader and show the superb mastery of treatment and the extraordinary grip over all the minutiae of the story and the conversations which throw a flood of light on the chief characters of the Ramayana. Mr. Sastri exhibits a vivid imagination and a sympathetic insight into the poet's mind and human psychology. Nobody up till now has made such a brilliant delineation of the characters of the Ramayana as he has done. What Bradley and other eminent scholars have done for the study of the Shakespearian characters, that Mr. Sastri has accomplished for the Ramayana.

The Ramayana is the work *par excellence* that has become the vital part of our priceless national heritage and has profoundly impressed itself on the consciousness and culture of Hindu India and Mr. Sastri's great contribution to the literature on it will remain an abiding possession with us.

ĀNANDAVARDHANA'S TREATMENT OF RASA IN RELATION TO DHVANI*

BY

DR. K. KRISHNAMOORTHY, M. A., B. T., PH. D.

Ānandavardhana is not at all tired of emphasising time and again¹ that *Rasa* is the most important element in poetry and all the other elements deserve consideration only in so far as they tend to make the way smooth for *Rasa*. *Rasa* is said to be the soul of *Dhvani*, being amenable to no other process of communication save suggestion. And Ānandavardhana's treatment of all the various topics in the *Dhvanyāloka* may be said to be conditioned by his attitude towards *Rasa*. If amidst all the mass of Ānandavardhana's scattered speculations, we are still able to recognise a running thread, it is entirely due to his steady and systematic appraisal of *Rasa* as the highest goal in poetry. It was Ānandavardhana's opinion that every poet should strive for achieving it by making judicious use of all the material at his disposal and that the critic should have all his faculties awake and open to receive and appreciate the charm of the *Rasas* thus conveyed by the poet through the medium of his poetry. Ānandavardhana's remarks about *Alaṅkāra*, *Bhakti*, or any other concept, contain an implicit reference to his general view of *Rasa* and once this view is clearly grasped, all his other ideas will be easily understood. *Rasa* may be regarded as the keystone of the arch of *Dhvani* according to Ānandavardhana. The soundness of his theory of *Dhvani* depends entirely upon the soundness of his theory of *Rasa* and Ānandavardhana must have felt that the cogency of his conclusions could not be questioned so long as the supreme importance of *Rasa* in poetry was fully recognised. And his procedure of explaining every element of poetry in relation to *Rasa*, justifiable as it

*A Chapter from the writer's Thesis entitled '*The Dhvanyāloka and its Critics*' approved for the Degree of Ph. D. in the University of Bombay.

1. See *Dhvanyāloka*, pp. 190, 197, 205-9, 212, 215-7, 219, 222, 302-5, 327, 497ff., etc. (*Kashi Sanskrit Series*).

is, baffles any attempt at an exclusive consideration of the various topics dealt with in the *Dhvanyāloka*. In what follows an attempt is made to explain Ānandavardhana's treatment of *Rasa* only in relation to *Dhvani*.*

Rasa is said to belong to a class of *Dhvani* called *Asaṁlakṣya-krama*. This is to emphasise the fact that *Rasa* is suggested almost simultaneously with the primary sense (*Vācyārtha*). Logically, of course, it must be admitted that there is some sequence in the manifestation of the two senses ; but it is too slight to be noticed. In this respect *Rasa* differs from the other classes of *Dhvani*.¹

According to Ānandavardhana, the theme of a poem (*Itivṛtta*) and its style (*Vṛtti*) are to be regarded as the body (*śarīra*) whose soul is *Rasa*.² This metaphorical account of *Rasa* is criticized by some objectors in the following manner—"While appreciating a poem, the primary meaning itself, in inseparable association with *Rasa*, impresses one and the two are not experienced separately. Hence one should regard the position of the two as analogous to that of a substance and its quality, rather than to that of a body and its soul." The reply of Ānandavardhana to this charge is that the other analogy proposed does not correctly represent the relation of *Vācyārtha* to *Rasa*. If *Vācyārtha* were inseparably associated with *Rasa* as a substance is with its quality (e.g. a body and its white complexion) then *Rasa* would have to be invariably enjoyed by all readers whether endowed with taste or not, even as whiteness is always perceived in the body. And as has been already shown³, this is not so.⁴

* For a full account of Ānandavardhana's treatment of *Rasa* in relation to *Alaṅkāra*, Vide—my paper on the subject in the *Indian Culture*, Calcutta, Vol. XIV, No. 4.

1. cf. विभावादिप्रतीत्यविनाभाविनी रसादीनां प्रतीतिरिति तत्प्रतीत्योः कार्यकारणभावेन व्यवस्थापनात्क्रमोऽवयवावी । स तु लाघवान्न प्रकाश्यते । *Dhvanyāloka*, P. 404. (*Kashi Sanskrit Series*)

2. रसाद्यनुगुणत्वेन व्यवहारोऽर्थशब्दयोः ।

औचित्यवान्यस्ता एता वृत्तयो द्विविधाः स्थिताः ॥

रसादयो हि द्वयोरपि तयोर्जीवितभूताः, इतिवृत्तादि तु शरीरभूतमेव । *Dhv.* (Abbreviation used for *Dhvanyāloka*), P. 401.

3. See *Dhv.* I.7.; For a fuller account, see my paper—'Ānandavardhana's Theory of *Dhvani*', Proceedings of the XIV All-India Oriental Conference.

4. अत्र केचिदाहुः—' गुणगुणिव्यवहारो रसादीनामिति वृत्तादिभिः सह युक्तः, न तु जीवशरीरव्यवहारः । रसादिमयं हि वाच्यं प्रतिभासते, न तु रसादिभिः

The critic might further argue thus—‘Just as the quality of preciousness (*jātyatva*) in gems can be recognised only by a select few, so the quality of poetry, *viz.*, *Rasa*, can be discerned only by men of taste (*sahṛdayas*)’.¹ The argument can be refuted by pointing to the fact that while the quality of preciousness in gems is discerned as identical with its nature as a gem (*i.e.*, ‘preciousness’ is the same as being a gem), *Rasa* is not identical with the nature of *vibhāvas*, *anubhāvas* etc., that are expressed in a poem. They are different, being related to each other as cause and effect; and as such some time-sequence must be admitted to exist between the cause (the expressed *vibhāvas*, etc.) and the effect (*Rasa*). But since it is too subtle to be scrutinized, *Rasa* comes to be called *asamlakṣya-krama*.²

Supposing the critic continues his objection, he might perhaps say—“Words themselves may be taken to convey both the expressed and the suggested meanings simultaneously; why the needless bother about temporal sequence? As everyone knows, a knowledge of the expressed sense is not at all an invariable antecedent to the understanding of the suggested sense. For instance in the language of music, *Rasa* is suggested and there is no cognition of the expressed sense preceding it.”³ The argument may be met thus—‘That words by themselves can sometimes convey *Rasa* is an accepted fact. But at other times they convey *Rasa* only through the medium

पृथग्भूतम्,’ इति । अत्रोच्यते—यदि रसादिमयमेव वाच्यं यथा गौरस्त्वमयं शरीरम्, एवं सति यथा शरीरे प्रतिभासमाने नियमेनैव गौरत्वं प्रतिभासते सर्वस्य तथा वाच्येन सहैव रसादयोऽपि सहृदयस्यासहृदयस्य च प्रतिभासेरन् । न चैवम् । तथा चैतत्प्रतिपादितमेव प्रथमोद्द्योते । Dhv. p. 402.

1. स्थान्तमम्; रत्नानामिव जात्यत्वं प्रतिपत्तृविशेषतः संवेद्यं रसादिरूपत्वमिति । Dhv. p. 403.

2. नैवम्; यतो यथा जात्यत्वेन प्रतिभासमाने रत्ने रत्नस्वरूपानतिरिक्तत्वमेव तस्य लक्ष्यते तथा रसादीनामपि विभावानुभावादिरूपावाच्याव्यतिरिक्तत्वमेव लक्ष्येत । न हि विभावानुभावव्याभिचारिण एव रसा इति कस्यचिदवगमः । Dhv. pp. 403-4.

3. ननु शब्द एव प्रकरणाद्यवच्छिन्नो वाच्यव्यङ्ग्ययोः सममेव प्रतीतिमुपजनयतीति किं तत्र क्रमकल्पनया । न हि शब्दस्य वाच्यप्रतीतिपरामर्श एव व्यञ्जकत्वे निबन्धनम् । तथा हि गीतादिशब्देभ्योऽपि रसाभिव्यक्तिरस्ति । न च तेषामन्तरा वाच्यपरामर्शः । Dhv. p. 405.

of their primary function (*Vācakaśakti*). Since this *Vācakaśakti* is an invariable medium for suggestion of *Rasa* in poetry, the temporal sequence cannot but be admitted'.¹

Since it is too rapid a process, the sequence, however, is not clearly felt. But this in itself does not mean that *Rasa* is communicated simultaneously with the expressed sense. In case *Rasa* were to be conveyed exclusively by the words assisted by their context, without any sort of interference by the primary sense, then it would mean that even persons who are ignorant of the meanings of words, but to whom the context has been made known, might be quite able to enjoy the experience of *Rasa* by merely hearing the sounds of poetry. We know that such is not the case. Further, if the two experiences (of the *Vācya* and the *Vyaṅgya*) are really simultaneous, then *Vācya-pratīti* would be rendered useless; if there should be use for it there can be no simultaneity (*saha-bhāva*). Even in the case of notes in music, there is some temporal sequence (of however short duration) between the hearing of the sound and the appreciation of the suggested sentiment. In such instances as this where we do not have any primary sense and also in other instances where the suggested *Rasa* is not contrary to, but in perfect harmony with the expressed, the temporal sequence cannot be clearly discerned because the action of the various devices employed (*Ghaṭanā*) exclusively for the sake of *Rasa*, is very rapid.²

This variety of *dhvani* (*alakṣya-krama-vyaṅgya*) emanates from not only words and sentences (like the other types of *dhvani*) but from letters, modes of arrangement (*Saṅghaṭanā*) and entire compositions (*prabandha*). Harsh letters like 'ष', 'क', 'पं', 'त' and 'ढ' are generally detrimental to the sentiment of *śṛṅgāra*; but the same letters will serve to intensify the

1. Dhv. P. 405.

2. यदि च वाच्यप्रतीतिमन्तरेणैव प्रकरणाद्यवच्छिन्नशब्दमात्रसाध्या रसादि-
प्रतीतिः स्यात्, तदवधारितप्रकरणानां वाच्यवाचकभावे च स्वयमव्युत्पन्नानां
प्रतिपत्तूणां काव्यमात्रश्रवणादेवासौ भवेत् । सहभावे च वाच्यप्रतीतेरनुपयोगः,
उपयोगे वा न सहभावः । येषामपि स्वरूपविशेषप्रतीतिनिमित्तं व्यञ्जकत्वं यथा
गीतादिशब्दानां तेषामपि स्वरूपप्रतीतेर्व्यङ्ग्यप्रतीतिश्च नियमभावी क्रमः ।
तत्तु शब्दस्य क्रियापार्षापर्यमनन्यसाध्यतत्फलघटनासु आशुभाविनीषु वाच्येनाविरोधि-
न्याभिधेयान्तरविलक्षणे रसादौ न प्रतीयते । Dhv. pp. 407—8.

sentiment of *Bībhatsa*. This is enough to prove how letters also participate in the suggestion of sentiments.¹

How a word may be imbued with a world of suggestive emotion is instanced in the following verse² from the *Tāpasa-Vatsarāja* where the word 'your' (ते) is emotively used :—

उत्कम्पिनी भयपरिखलितांशुकान्ता
ते लोचने प्रतिदिशं विधुरे क्षिपन्ती ।
क्रूरेण दारुणतया सहसैव दग्धा
धूमान्वितेन दहनेन न वीक्षितासि ॥

(As you trembled, fear upsetting the sari,
and turned your helpless glance to every side,
You were burnt to death all of a sudden,
Relentlessly by the cruel Fire;
Blinded as he was by the screen of smoke,
And unable to see your plight.)

The following is an example of an emotive sentence (*Vākya*) where the whole idea suggests the sentiment of love-in-separation exquisitely :—

कृतककुपितैर्बाष्पाम्भोभिः सदैव्यविलोकितै-
र्वनमपि गता यस्य प्रीत्या धृतापि तथाम्बया ।
नवजलधरश्यामाः पश्यन्दिशो भवतीं विना
कठिनहृदयो जीवत्येव प्रिये स तव प्रियः³ ॥

(With all the importunities of my mother to hold back,
Still you! my dearest! came to the forest with me;
Forcing me into compliance of your wish
By your feigned anger, ceaseless tears and piteous looks,
All because of your affection towards me;
And I, the object of all your love,

1. शषौ सरेफसंयोगौ ढकारश्चापि भूयसा ।

विरोधिनः स्युः शृङ्गारे तेन वर्णा रसच्युतः ॥

त एव तु निवेश्यन्ते बीभत्सादौ रसे यदा ।

तदा तं दीपयन्त्येव तेन वर्णा रसच्युतः ॥ Dhv. III. 3—4.

2. Dhv. p. 304.

3. Dhv. p. 307. The verse is a quotation from the *Rāmā-bhyudaya*.

Still breathe, without you, heartlessly indeed!
Unmoved even by the sight of the skies,
Overcast by the new dark clouds.)

Nominal and verbal case-terminations, (*sup-tiñ-vacana*), their grammatical number and relation, the force of *kāraka* or case-endings, primary and secondary affixes (*kṛt* and *taddhita*) and *samāsa* (compounds)—all these can be pressed into service as vehicles of emotive suggestion.¹ In the verse given below² almost all the above items are found to be illustrated :—

न्यकारो ह्ययमेव मे यदरयस्तत्राप्यसौ तापसः
सोऽप्यत्रैव निहन्ति राक्षसकुलं जीवत्यहो रावणः ।
धिग्धिवद्धकृतं प्रबोधितवता किं कुम्भकर्णेन वा
स्वर्गग्रामटिकाविलुण्ठनवृथोच्छूनैः किमेभिर्भुजैः ॥

(That there are enemies of mine, is insult sufficient. What is more, this enemy is but an anchorite! And he is causing devastation of the *Rākṣasa*-hordes even under my nose. What a pity that Rāvaṇa should live still! Fie, fie upon the conqueror of Indra; what is the use of awakening even Kumbhakarna? What avail these arms of mine fattened without any benefit by the pillaging of a village-like Paradise?)

In मे यदरयः, the possessive case, and the plural number are suggestive; in तत्राप्यसौ तापसः, the *taddhita* affix and *nipāta* are suggestive; in सोऽप्यत्रैव निहन्ति राक्षसकुलं जीवत्यहो रावणः, the *kārakas* and the verb are significant. In the second half of the verse, the *kṛt* and *taddhita* affixes, the *samāsa* and *upasaraga* are all emotive. A verse embodying such subtle emotive force in almost every one of its words acquires exquisite charm of style.³

The most important question, however, is how Rasa can be made to permeate an entire work (*Prabandha*). The

1. सुप्तिङ्वचनसम्बन्धेस्तथा कारकशक्तिभिः ।

कुत्तद्धितसमासैश्च द्योत्योऽलक्ष्यक्रमः क्वचित् ॥ Dhv. III. 16.

2. Dhv. p. 348.

3. यत्र हि व्यङ्ग्यावभासिनः पदस्यैकस्यैव तावदाविर्भावस्तत्रापि काव्ये कापि बन्धच्छाया, किमुत यत्र तेषां बहूनां समवायः । यथात्रानन्तरोदिते श्लोके ।
...दृश्यन्ते च महात्मनां प्रतिभाविशेषभाजां बाहुल्येनैवंविधा बन्धप्रकाराः ।

Dhv. p. 349.

beauty of a work as a whole is usually brought about by paying attention to the demands of *Rasa*. It is not enough if the individual parts are made striking. The lasting impression of a work taken as a whole is something beyond the temporary strikingness of the parts. As a result, there are certain principles underlying the unity and appeal of an entire work which the poet should always bear in mind. In the matter of selecting a theme, in handling it, in introducing innovations into it and in the use of the various devices at his disposal, the poet should always pay heed to *Aucitya* or propriety in relation to the *Rasa* sought to be conveyed.

First of all, the poet should select only such themes for his work as are rich in situations wherein the accessories of *Rasa*, viz., *vibhāva*, *bhāva*, *anubhāva* and *sañcāri-bhāva* can be freely and properly developed. The theme may be adapted from well-known sources or originally invented; but always this fact must be kept in mind.¹ *Bhāva* is used here in the sense of *Sthāyi-bhāva* and its propriety consists in strictly adhering to the nature and culture of the characters while depicting their actions. Characters may belong to different stations in life such as the high, the middle and the low and they may be either divine or human. Propriety demands that the behaviour of a particular character be in strict conformity with his status. If human characters are credited with superhuman or divine achievements, they would spoil the even flow of *Rasa*, being incredible in themselves. Propriety of *Vibhāvas* etc. in poetry is the same as in drama and Bharata's remarks regarding them are of great value in poetry also.²

If in a theme, adapted from a well-known source, the poet is faced with the difficulty of conflicting *Rasas*, he should not hesitate to recast the story so as to suit the dominant sentiment. Even great poets like Kālidāsa have taken recourse to this procedure. The purpose of the poet is not fulfilled by being blindly faithful to the original story irrespective of considerations of *Rasa*. Even historical chronicles record the events

1. विभावभावानुभावसञ्चार्यौचित्यचारुणः ।

विधिः कथाशरीरस्य वृत्तस्योत्प्रेक्षितस्य वा ॥

Dhv. III. 10.

2. Dhv. pp. 329 ff.

cf. लोकस्वभावसंसिद्धा लोकयात्रानुयायिनः ।

अनुभावविभावाश्च ज्ञेयास्त्वभिनेयैर्बुधैः ॥ — *Nāṭyaśāstra*, VII, 6.

faithfully. And they cannot be considered to be literature on that score.¹

In the field of drama, Bharata has already laid down the various elements of a plot to be carefully employed by the dramatist. They are the *sandhis* (lit. joints) and *sandhyaṅgas*. In devising a plot it will not do if, merely for the sake of obeying these rules, a dramatist invents scenes and situations. He must invent them with the express intention of evoking the sentiments appropriately.²

Another factor to be kept in mind in this connection is that a single *Rasa* cannot be delineated incessantly and there should be rise and fall of the emotion as far as possible. But the fall of the emotion, though thus necessary sometimes, it should not be subordinated to other sentiments. The unity of the dominant emotion must be maintained always even while showing it at its lowest ebb. In the *Ratnāvalī*, for instance, the constant changes in the development of the emotion of love in the hero are very well portrayed, and in the *Tāpasavatsarāja*, the dominant emotion of love in the hero towards Vāsava-dattā is very cleverly maintained amidst all the other situations indicating different emotions.³

Finally, the poet should use *alaṅkāras* sparingly, even when he is capable of using them in plenty. Otherwise, he is likely to be led astray by his over-fascination towards *alaṅkāras*.⁴

Such are the obligations to *aucitya* or propriety imposed upon the poet by the exigencies of *Rasa*. Breach of these rules will make his compositions devoid of *Rasa* and land them in the region of *Doṣas* or flaws. Hence the most important function of the poet consists in his paying due deference to the

1. इतिवृत्तवशायातां त्यक्त्वाननुगुणां स्थितिम् ।

उत्प्रेक्ष्याऽप्यन्तराभीष्टरसोचितकथोन्नयः ॥ Dhv. III. 11.

2. सन्धिसन्ध्यङ्गघटनं रसाभिव्यक्त्यपेक्षया ।

न तु केवलया शास्त्रस्थितिसम्पादनेच्छया ॥ Dhv. III. 12.

3. उद्दीपनप्रशमने यथावसरमन्तरा ।

रसस्यारब्धविश्रान्तेरनुसन्धानमङ्गिनः ॥ Dhv. III. 13.

also. Dhv. P. 341-2.

4. अलङ्कृतीनां शक्तावप्यानुरूप्येन योजनम् ।

प्रबन्धस्य रसादीनां व्यञ्जकत्वे निबन्धनम् ॥ Dhv. III. 14.

demands of *Rasa*.¹ Even Bharata shows an awareness of this fact in his classification of *Vṛttis* into two types, one based on sense (*Kaiśikī* etc.) and the other on sound (*Ūpanāgarikā* etc.), since both of them are to be employed only in harmony with the *Rasa* to be suggested.²

As has been already observed, there can be no class of poetry totally devoid of *Rasa*.³ The poetic activity even of the greatest poets will lose all its charm in case *Rasa* is not given full scope. And once the importance of *Rasa* is realised, the poet will find it possible that even the driest and most insipid subjects can be infused with poetic beauty. Even inanimate objects can be made to play a remarkable part as excitors of *Rasa* and they may even be attributed with the behaviour of animate beings.⁴ Thus, in the boundless realm of poetry, the poet himself is to be regarded as the sole creator. According to his tastes, the whole world will revolve.⁵ If the poet is sensitive to emotions himself, the whole world will be depicted by him as suffused with emotion; on the other hand, if he should lack in feeling, the world of his creation also will be dry and emotionless.⁶ He is free to lend a lease of life to inanimate objects and make even animate things look inanimate in their behaviour.⁷ It is a rare privilege of the poet that he

1. अयमेव हि महाकवेर्मुख्यो व्यापारो यद्रसादीनेव मुख्यतया काव्यार्थी-
कृत्य तद्व्यक्त्यनुगुणत्वेन शब्दानामर्थानां चोपनिबन्धनम् । Dhv. p. 401.

2. रसाद्यनुगुणत्वेन व्यवहारोऽर्थशब्दयोः ।
औचित्यवान्यस्ता एता वृत्तयो द्विविधाः स्थिताः ॥ Dhv. III. 33.

3. सत्यं न तादृक्काव्यप्रकारोऽस्ति यत्र रसादीनामप्रतीतिः ।
Dhv. p. 496.

4. ...परिपाकवतां कवीनां रसादितात्पर्यविरहे व्यापार एव न शोभते ।
रसादितात्पर्यं च नास्त्येव तद्वस्तु यदभिमत रसाङ्गतां नीयमानं न प्रगुणीभवति ।
Dhv. p. 497.

5. अपारे काव्यसंसारे कविरेकः प्रजापतिः ।
यथास्मै रोचते विश्वं तथेदं परिवर्तते ॥ Dhv. p. 497.

6. शृङ्गारी चेत्कविः काव्ये जातं रसमयं जगत् ।
स एव वीतरागश्चेत्तनीरसं सर्वमेव तत् ॥ Dhv. p. 498.

7. भावानचेतनानपि चेतनवच्चेतनानचेतनवत् ।
व्यवहारयति यथेष्टं सुकविः काव्ये स्वतन्त्रतया ॥ Dhv. p. 498.

can thus transmute anything in the world to the solid gold of poetry. But in this he succeeds just in the same proportion as he does justice to the claims of *Rasa*.¹ The same idea has been often strikingly expressed by poets themselves. As one of them says²:

अतद्दृष्टिं वि तद्दृष्टिं व व हिअअग्नि जा णिवेसेइ ।

अथविसेसे सा जअइ विकडकइगोअरा वाणी ॥

(All praise to that goddess of poetry, who makes our hearts experience beauty and truth in things which do not actually possess them from the matter-of-fact standpoint.)

Even trite and commonplace subjects shine out ever new and charming when they are endowed with *Rasa*, like trees which put on a new glory of colour and beauty at the advent of the spring.³ The worldly objects which always labour under the weight of conventional limitations are freed from these shackles and endless variety and captivating novelty are introduced in them as a result of *Rasa*.⁴

Of all the several ways of suggestion illustrated in this treatise, that of *Rasa* outshines all else and the poet should bestow all his attention towards its achievement.⁵ If we examine great works like the *Rāmāyaṇa* and the *Mahābhārata*, we shall find that though there are hundreds of scenes depicting battles, the authors never repeat themselves. This is so because even the same thing is made to look entirely new by the force of *Rasa*. And care must be taken by the poet in maintaining the unity of a particular sentiment in the entire work. Different sentiments may all receive elaboration at his hands but they should not impair the unity and importance of one principal sentiment (*aṅgi-rasa*). These epics themselves will serve as illustrations of this fact since amid all variety of

1. तस्मान्नास्त्येव तद्वस्तु यत्सर्वात्मना रसतात्पर्यवतः कवेस्तदिच्छया तदभिमतरसाङ्गतां न धत्ते । तथोपनिबध्यमानं वा न चारुत्वातिशयं पुष्पाति ।

Dhv. p. 498.

2. See Dhv. P. 527.

3. दृष्टपूर्वा अपि ह्यर्थाः काव्ये रसपरिग्रहात् ।

सर्वे नवा इवामान्ति मधुमास इव द्रुमाः ॥ Dhv. IV. 4.

4. Dhv. P. 526.

5. व्यङ्ग्यव्यञ्जकभावेऽस्मिन्निविधे सम्भवत्यपि ।

रसादिमय एकस्मिन् कविः स्यादवधानवान् ॥ Dhv. IV. 5.

the incidents narrated, the continuity of one dominant sentiment is remarkably preserved.¹

In the *Rāmāyaṇa*, we have the exquisite example of Vālmīki's elaboration of the *Karūṇa-rasa* (sentiment of compassion) as the chief sentiment to which others became subordinate. We have Vālmīki's own testimony at the very outset of the book that he was unburdening himself of the sentiment of *karūṇa* by means of the *Rāmāyaṇa*, and he has preserved its unity not only in the middle of the work but right up to the conclusion, the work ending as we see in the final loss of Sītā to Rāma.²

In the *Mahābhārata* too, which seemingly appears to contain more heterogeneous elements, being both a *Śāstra* (science) and *Kāvya* in one, we can discover the unity of a principal sentiment. Here also the conclusion of the work is a clear indicator of it. The *Mahābhārata* ends in a note of despair, all the victors too ending as victims of fate finally, and the great Vṛṣṇi and Pāṇḍava chiefs too meeting their death in ignoble circumstances. There is no mistaking the intention of Vyāsa in this, which is to emphasize the need for cultivating a spirit of detachment and a sense of disgust towards worldly pleasures. However promising they may look, at the beginning, they are certain to land one in an abyss of despair in the long run. The greatest heroes could not escape the inevitable doom. How much more true this must be in the case of ordinary men! To get over this inevitable doom, there is but one succour and that is in following the path of *Mokṣa* or supreme Beatitude. Such is the impression one gets finally, by reading the concluding episodes of the *Mahābhārata*. And the *Mahābhārata* is not a *Kāvya* or merely a poem *par excellence* like the *Rāmāyaṇa*. It combines in itself the characteristics of a *Śāstra* (scientific treatise) also. When we look upon it as a *Śāstra*, we say that its final teaching is *Mokṣa* as a *parama-puruṣārtha* or the highest end to be

1. तथा च रामायणमहाभारतादिषु सङ्ग्रामादयः पुनःपुनरभिहिता अपि नवनवाः प्रकाशन्ते । प्रबन्धे चाङ्गी रस एक एवोपनिबध्यमानोऽर्थविशेषलाभं छायातिशयं च पुष्पाति । कस्मिन्निवेति चेत् - यथा रामायणे यथा वा महाभारते ।

Dhv. p. 529.

2. रामायणे हि करुणो रसः स्वयमादिकविना सूत्रितः, 'शोकः श्लोकत्वमागतः' इत्येवंवादिना । निर्व्यूढश्च स एव सीतात्यन्तवियोगपर्यन्तमेव स्वप्रबन्ध-मुत्तरयता । Dhv. p. 529.

attained by man. And this is what some commentators have already shown. But when we consider the *Mahābhārata* as a *Kāvya* the same thing will have to be regarded in a different light. We should rather say that the final sentiment communicated in the epic is *Sānta* or Tranquillity. Vyāsa deserves everyone's esteem as the foremost author who attempted to rescue his fellowmen wallowing in dense ignorance by the light of his sound and steady knowledge ; and he has expressed himself very clearly in more than one place. To quote only one such passage :—

यथा यथा विपर्येति लोकतन्त्रमसारवत् ।

तथा तथा विरागोऽत्र जायते नात्र संशयः ॥

(Just in the same proportion as worldly pursuits turn out to be unavailing, one's sense of aversion to them is engendered; there is no doubt about it.)

It might be urged by some that since Vyāsa expressly claims in the *anukramanī* or the introductory chapter of the Epic that his work throws light on all the *Puruṣārthas* and contains all the *Rasas*, the above assertion is not tenable. But it must be noted that even in the *anukramanī*, Vyāsa suggestively refers to the pre-eminence of the work as indicating the true approach to *Vāsudeva*, the supreme Reality (cf. 'भगवान् वासुदेवश्च कीर्त्यतेऽत्र सनातनः'). By implication all the other descriptions, the rise and fall in the fortunes of heroes, etc., are intended only to emphasize the desirability of renouncing materialistic ideals in favour of a life of devotion to the Lord.

The addition of the *Harivaṁśa* at the end of the *Mahābhārata* also points to the same conclusion. By showing in detail the merits of devotion to the Lord, Vyāsa contrasts the solemnity and serenity of such a life with the struggle and stress of mundane life beset with foibles, failures and frustrations. Thus it is clear that Vyāsa intends to awaken the idea of *Vairāgya* by his description of heroes in various situations; *Vairāgya* in its turn points to *Mokṣa* as the final goal and *Mokṣa* is nothing but the attainment of the highest state of Brahman. That is why the *Gītā* which expounds the nature of *Vāsudeva* or *Brahman* (Absolute Reality) may be regarded as the cream of the *Mahābhārata*.¹

The above illustrations from the two greatest epics in Sanskrit are enough to prove that one *Rasa* must be made the principal and the others subordinate to it in every work of literature.

1. See Dhv. pp. 530ff.

ŚĀLIVĀHANA AND THE ŚAKA ERA

BY

Dr. G.S. Gai, Ootacamund.

The problem of determining the time as to when the name of Śālivāhana first came to be connected with the era of 78 A.C., i.e., Śaka era, is not a new one. As early as 1897, Kielhorn dealt with this question and after examining the dates of six records available to him at the time came to the conclusion that the earliest instance of the use of the name Śālivāhana is to be found in the Thanā plates of the Deogiri-Yādava king Rāmachandra, dated Śaka 1194 (1272 A.C.).¹ He had also noticed in this connection the Harihar copper-plate grant of the Vijayanagara king Bukkarāja I, dated in Śaka 1276 (1354 A.C.) wherein the name Śālivāhana occurs. Fleet, who wrote an exhaustive paper on the subject,² showed that all the dates prior to that of the Harihar copper-plates, pointed out by Kielhorn, did not in reality contain any reference to the name of Śālivāhana and should, therefore, be dismissed. And according to him, 1354 A.C. the date of the above-mentioned Harihar record was the earliest known certain instance of the use of the name of Śālivāhana with the Śaka era. While editing the Purushottampuri plates of the Yādava king Rāmachandra, Mahāmahōpādhyāya Prof. Mirashi upholds Fleet's conclusion on this point and observes "the earliest inscriptions which mention the king's (i.e., Śālivāhana) name in connection with the dates of the Śaka era are those of the king Bukkarāja I of Vijayanagara....."³ And this seems to be the prevalent view on the point. Recently, however, I happened to examine, rather re-examine, the Tasgaon plates of the Deogiri-Yādava king Kṛṣṇa,⁴ dated in Śaka 1172, expressed by the chronogram *nētr-ādri-rudr-ōnmita*. And, as far as I know, nobody has doubted the genuineness of this record nor is there any

1. *Indian Antiquary*, Vol. XXVI, p. 150.

2. *Journal of the Royal Asiatic Society*, 1916, pp. 812-14.

3. *Epigraphia Indica*, Vol. XXV, p. 201.

4. *Sources, Med. Hist. Decean*, Vol. III, pp. 9, 65.

reason to do so. In the very first verse with which the inscription opens and which is in *Śārdūlavikrīḍita metre* we get the clear expression *Svasti Śrīmati Śāla (li) vāhanaśakē nētr-ādri-rudrōnmitē*, etc. The English equivalent of the date of this record would be 1251 A.C., about a century earlier than the date of the Harihar record of Bukkarāya I, referred to above. In view of the mention of Śālivāhana in connection with the Śaka era in the Tasgaon plates, we have to revise Fleet's opinion, supported by Prof. Mirashi, and accept 1251 A.C. as the earliest instance of the use of this name in a date known so far.

THE KUPPUSWAMY SASTRI RESEARCH INSTITUTE

26-11-48

LECTURE BY PROF. L. RENOU

A meeting of the Kuppuswamy Sastri Research Institute was held on the 26th November 1948 in the Ranade Hall, Mylapore, with Dr. C.P. Ramaswami Aiyar, Vice-President of the Institute, in the chair. Prof. Louis Renou, Sanskrit Professor, Sorbonne University (Paris), who was touring India and visiting centres of oriental research in the country, delivered a lecture on the Significance of Sanskrit Studies in the West. Loud-speaking arrangements had been made for the huge audience in the hall and outside.

In his introductory speech, Dr. C.P. Ramaswami Aiyar paid a tribute to the scholarship and literary contributions of French savants like Prof. Sylvain Levi, Romain Rolland and Prof. Renou.

In the course of his long lecture which was listened to with rapt attention, Prof. Renou declared that the way to genuine humanism could never be found unless the lasting achievements of thought in Asia and particularly in India were taken into consideration by the West. Prof. Renou said that Ancient India was a rich field for study and more productive than any other civilisation of antiquity. The continuity of Chinese civilization alone could bear comparison with it, but the documents on ancient China were meagre and Chinese culture was not so original. A very noteworthy characteristic of Sanskrit literature was its fidelity to tradition. All the didactic works and the *Sastras* and even the *Maha Bharata* and the *Puranas* stated that they were derived from anterior works. Another aspect of the fidelity to tradition was indicated by the consistency in standard, and this was assuredly due to the authority of religious factors.

Proceeding, Prof. Renou said that it was very difficult for the Western public to understand why so little was known of the lives of the great poets of India and why there did not exist a single book of history. They wondered why the name of Asoka had been left in oblivion till the last century and why no chronicle of India had preserved the memory of Alexander's

expedition. Perhaps one tended to exaggerate when one reiterated that India had never had an interest in personalities. Assuredly India entertained very different ideas from those of the West about the worship of men—a worship which in the West assumed the form of taking anxious—too anxious—care about biographical details degenerating almost to the point of scandal.

Another reproach levelled at Sanskrit literature, Prof. Renou said, was that it had a contorted style and an artificial diction. But no literary language was without an element of artificiality. Poetry tended to develop a rigid form of speech and even prose very often deviated from the spoken language. This was particularly so in the case of Sanskrit which had long ceased to be a spoken language. While we admired the tact of the authors of the Kavyas we could scarcely appreciate their excesses. It was responsible for impeding the diffusion of Sanskrit literature in the West. In spite of the dazzling splendour of their imagery, Bana and Bharavi, scholarly though they were, would never be read in Europe as much as Ovid and Pindar.

On the other hand, Prof. Renou said, the singularities of the Vedas, their paradoxes and their incoherent and displaced imagery were calculated to find a wider audience in the West now than ever before. Long misunderstood and clouded by prejudice, the Vedas contained some of the most beautiful poems in all literature. There were several scholars who were surprised at the modernity of the Vedas. The Ramayana had, no doubt, great charm but its theme was rather familiar, and the Mahabharata was likely to grip the imagination of the West. Had the dramatic scenes of this great epic been translated with the same pious care with which the Iliad had been progressively translated by generations of Hellenic scholars, they would no doubt have commanded the same favour.

Proceeding, Prof. Renou said that in spite of the prestige enjoyed by the Kavya and Katha literature, it was to the more serious works that the Europeans had been attracted. Two-thirds of his students felt interested in Indian Philosophy, and specially in the Vedanta. It was clear that Indian thought, more elastic than that of the West in spite of appearances and less fettered by the principles of identity and non-contradiction, had long preceded what the researches of the West were

leading it to today. Psycho-analysis, for instance, or the novel theories on character were ideas conceived in India several centuries before the Christian era.

Congratulating Prof. Renou on the intellectual treat he had given them, Sir C. P. Ramasawami Aiyar said that the speaker had taken his listeners through the realms of Indian thought, speculation and imagination. There were a few features connected with Indian literature, modes of thought and speculation which must be regarded as the background of Indian culture. One such was the complete anonymity of Indian literary and philosophical works. Unlike those in other countries the Indian artist, painter, sculptor, philosopher or the compiler was not interested in exemplifying his own special individual achievements. He studiously remained anonymous because he believed that he was the inheritor as well as the conveyor of a great tradition.

Dr. C. P. Ramaswami Aiyar added that the artificiality pointed out in Sanskrit literature concided with certain impulses and aspects of national life. He would attribute it to what might be called a momentary decrease in national vitality. When political and other catastrophies and difficulties supervened, men became less happy and tended to lose their vitality. Thus artificiality in literature had always been the accompaniment of artificiality in life and political subjection.

The greatness of the Indian mind, Dr. C. P. Ramaswami Aiyar continued, was manifested when it turned from the objective to the subjective. The essential simplicity and directness of the Indian mind was manifested most in philosophy and in those intuitions which to-day were an inspiration to much that was being pronounced as doctrines of the day. This directness of the Indian mind was not exhibited in the literature of India as in her Philosophy.

In conclusion, Dr. C. P. Ramaswami Aiyar observed that it was stimulating to learn that the life, literature, aspirations, dreams and achievements of India were the object of sedulous study by people so far and yet so near to India as the French.

Mr. K. Balasubrahmaniam Aiyar, Secretary of the K.S.R. Institute, proposed a vote of thanks.

6-4-49

OPENING OF THE SRI CHANDRASEKHARENDRA
SARASVATI MANTAPA

Jointly with the Founder's Day celebrations of the Madras Sanskrit College, a meeting of the Kuppuswami Sastri Research Institute was held on 6th April, 1949, when the enlarged and renovated premises housing the Institute, the Sri Chandrasekharendra Sarasvati Mantapa, were opened and a portrait of the late D. Balasubrahmanya Aiyar, of B. G. Paul & Co. who had donated the cost of the renovation, was unveiled by the President, Sri T. R. Venkatarama Sastri.

Dr. V. Raghavan, Secretary, K. S. R. Institute read a short report on the Sri Chandrasekharendra Sarasvati Mantapa. He said:

“When the idea of starting a Research Institute in the name of the late Prof. Kuppuswami Sastri was mooted, one of the effective conditions which helped the foundation of the Institute was the enthusiastic support which Sri K. Balasubrahmanya Iyer gave to it and the readiness with which he not only transferred the Journal of Oriental Research and its ancillary publications and their stock, but kindly permitted the Institute to be housed in the Sri Chandrasekharendra Sarasvati Mantapa here in the Sanskrit College grounds. A habitation of more auspicious association, auguring the future welfare of the newly founded Institute, could not be thought of. The Institute cannot adequately express its indebtedness to Sri K. Balasubrahmanya Iyer.

“The old Mantapa as it was quickly raised for the stay and pūjā of His Holiness Sri Sankaracharya of Kāmakōṭi Pīṭha during his Vijayayātrā in Madras, soon became too inadequate for the Institute; to the nucleus of the library of the late Mm. Kuppuswami Sastri were soon added several collections of books from the libraries of Messrs. M. S. Ramaswami Iyer, C. V. Krishnaswami Iyer, V. S. Srinivasa Sastri, D. Balasubrahmanya Iyer and Sri T. R. Venkatarama Sastriar. Presentations of membership-books, exchange-publications and stock of the Institute's own new publications were growing. It became urgently necessary to enlarge the Mantapa housing the Institute and it is a great pleasure for the authorities of the Institute to announce that this enlargement and improvement of the premises of the Institute could be quickly achieved

through the generosity of the high-minded proprietors of B. G. Paul & Co., (Booksellers and Publishers, Francis Joseph Street, G. T., Madras), Śrī Sundarambal, wife of the late D. Balasubrahmanya Iyer and her brother, Śrī Nilakanthan.

“ Besides a valuable collection of books with necessary furniture, Messrs. B. G. Paul & Co. had previously given towards the general funds of the Institute a cash donation of Rs. 1,100. When the idea of enlarging and improving the Institute premises, viz., the Mantapa named after His Holiness, was mentioned to them, they readily agreed to make a donation for the purpose, which was announced on 21st August, 1947, at the 3rd Foundation Day celebrations of the Institute. The Institute requested Messrs. Gannon Dunkerley & Co. to prepare a plan for the enlargement of the premises. The Corporation license was obtained and at the suggestion of the donors and with the approval of members of the Governing Body, the work was entrusted to Messrs. Murti and Sivan, Engineers and Contractors, (9, Murugesu Mudaliar Road, Thyagarayanagar). Work was started early in November, 1948. The hall has been lengthened 12ft. in front, and a room, 10ft. square, has been put up at the southwest corner. The whole floor has been paved with flooring tiles kindly donated by Śrī A.K. Ranganatha Iyer. The walls have been raised, the whole building white-washed and painted, and the entire furniture varnished ; an image of our venerable Ācārya after whom the Mantapa is named, has been ordered for at a cost of Rs. 350 to be installed above the front gate. Up till now B. G. Paul & Co., have paid about Rs. 6,000. We are profoundly grateful to Śrī Sundarambal and Śrī Nilakanthan for this handsome donation.

“ Though inadequate for the requirements of a Research Institute, for the present this extension has helped us a great deal by improving both the appearance and accommodation of the premises. The hall is yet to be fitted with lights; a long reading table, smaller working tables, sufficient number of chairs and glass bureaux are necessary. The Institute hopes that lovers of culture assembled here would come forward to help the Institute with further donations of money and equipment. Comparing the extent of support that such Research Institutions receive from both the public and government at other centres in India like Poona, Bombay, Allahabad, or Calcutta, it should be said that what we have received here at

Madras is negligible. We hope our President would actively help us in securing further assistance from the public and the authorities.

“ We now request you, Sir, our beloved President, to open our enlarged premises, the Sri Chandrasekharendra Sarasvati Mantapa, and to unveil the portrait of Sri D. Balasubrahmanya Iyer, the late Proprietor of B. G. Paul & Co., to be placed in the Mantapa. We also request you, as President of the Institute, to thank the donors and present to Messrs. Murti and Sivan who carried out the work this gold medal and to the Maistry this lace dhoti, in traditional style, which is a gift of Messrs. Indian Industrials Ltd., Madras.”

Sri T.R. Venkatarama Sastri then opened the Mantapam, unveiled the portrait of the late D. Balasubrahmanya Aiyar, and made presents to the Engineering contractors and the Maistry who had carried out the construction work of the Mantapam. Referring to the work of the K.S.R. Institute, the President said that research work had been deteriorating in this Province after the days of Appayya Dikshita. It was now the duty of Sanskrit students and others interested in the growth of the language to preserve the reputation this Presidency had enjoyed in the field of Sanskrit learning. Through good work in this Institute, they could redeem the reputation of South India for Sanskrit learning. Mr. Kuppuswami Sastri's name should inspire them in this kind of work and he hoped students would emulate his example in learning and research. The President also expressed gratitude to the proprietors of Messrs. B.G. Paul & Co., Sri Sundarambal, widow of the late Mr. D. Balasubrahmanya Aiyar and her brother for their generous financial help to the Institute.

Sri K. Balasubrahmanya Aiyar, Secretary, K.S.R. Institute, proposed a vote of the thanks and expressed the gratitude of Institute to Sri Sundarambal, the wife of the late D. Balasubrahmanya Aiyar and her brother, Sri Nilakanthan of B.G. Paul & Co.

3-5-49

SRI SANKARA JAYANTI AND UNVEILING OF THE BIMBAM
OF H. H. SRI SANKARACHARYA OF KAMAKOTI PITHA

The K.S.R. Institute celebrated the Sankara Jayanti on 3-5-49, in a meeting held jointly with the Madras Sanskrit

College on 3rd May, 1949 when the President of Institute, Sri T.R. Venkatarama Sastri unveiled the Bimbam of H.H. Sri Chandrasekharendra Saraswati Swamigal, Sankaracharya of Śrī Kāñcī Kāmakoti Pīṭha, Kumbakonam, in a niche over the portals of the Mantapa named after His Holiness where the K.S.R. Institute is housed.

Earlier, in the afternoon, pūjā was performed in traditional manner and with Vedic mantras, the Bimbam was established in the niche. The public meeting in the evening was attended by a large and distinguished audience; the premises were tastefully decorated and the proceedings were conducted with a devotional fervour that befitted the occasion.

Requesting Mr. Venkatarama Sastri to preside and unveil the Bimbam of Sri Sankaracharya of Kāmakoti Pīṭha, Sri Alladi Krishnaswami Aiyar said that Jagadguru Sri Chandrasekharendra Saraswati was in the line of the great spiritual preceptors who from time to time had adorned the Kāmākṣī Pīṭha. He had travelled throughout the length and breadth of India in the traditional Hindu style and had come into contact with the teeming millions of the country. There was not a single man of light and learning in this part of India who had not come under his beneficent influence. The Swamiji was in touch with the living springs of society in the present day. The dharma of the yugas varied and they noticed changes creeping into society from time to time. But the redeeming feature of Hindu culture and civilisation was that it was able to take in every new idea and give a new light to the idea that crept in. There was a oneness in Hindu civilisation. It was this spirit that animated Jagadguru Sankaracharya in every act. He was their spiritual guide and preceptor. He had a very large heart, and any Pandit was sure to receive encouragement and support from him. He ministered to all people and had the capacity to elucidate the recondite principle of Vedānta in simple knowledgeable style.

With the Pandits reciting Upanishads, Sri Venkatarama Sastri unveiled the Bimbam of Sri Chandrasekharendra Saraswati Swamigal, while the entire gathering stood as a mark of reverence. The Bimbam was the gift of Messrs. B.G. Paul & Co., and was executed by Sri K. Rajagopalan of Kalāsāgaram.

Sri Venkatarama Sastri observed that it was in the fitness of things that the sculptured image of Sri Sankaracharya should adorn and guide the activities of the Kuppuswami Sastri Research Institute. He had occasions to come into close contact with Sri Sankaracharya of Kāmakōṭi Pīṭha. It was now over forty years since he had ascended the Pīṭha. He adorned it with great dignity. By his penance he had attained complete mastery over his mind and body, and he was patience personified. He had the capacity to speak to different peoples of the land in their own languages. He overflowed with love for the people, without any distinction. He kept himself informed of modern developments and incessantly strove for the welfare of the people at large. It was but fitting that such a great personality should be treated as the presiding deity of the Research Institute.

Dr. V. Raghavan announced that messages had been received from Dr. Tara Chand, Secretary of the Education Ministry, New Delhi, Dr. C. P. Ramaswami Aiyar, Sri K. M. Munshi and Raja Bahadur S. Aravamuda Iyengar.

Mahamahopadhyaya N. S. Anantakrishna Sastrigal dwelt on the greatness of Adi Sankaracharya and said that there were certain points of similarity between him and the present incumbent of the Kāmakōṭi Pīṭha.

Sri T. M. Krishnaswami Aiyar explained how the message of Advaita had been carried from village to village by Sri Sankara and those who came after him and recited a few compositions in Tamil to illustrate his point.

Mr. Justice S. Panchapakesa Sastri observed that Sri Sankara had left them a rich heritage and a proper application of the principle of Advaita would lead not only to religious harmony but also to world peace. Those principles should be observed in their daily lives. Thereby it would be possible to adjust themselves to changing conditions of the world. The State had a right to interfere in religious matters, but there was a limit to it and such interference should come only after deep deliberation.

Mr. Justice A. V. Viswanatha Sastri said that Jagadguru Sri Sankaracharya of Kāmakōṭi Pīṭha commanded universal respect. He laboured not for his individual salvation, but for the benefit of humanity. His message given on the Independence Day of 1947 was worth treasuring. His Holiness had

recently expressed his views on the Hindu Code and it would be noticed that he had been giving progressive suggestions from time to time.

Prof. P. Sankaranarayana Aiyar of the Government College, Kumbhakonam, read a paper in English on Sri Sankara Bhagavatpāda. He said that Sri Sankara appeared on the earth not to destroy but to fulfil. He showed that Advaita was no enemy of social welfare. They should apply Advaita to the facts of life and see that real *śamatva* prevailed in the world. They should regard Sri Sankara as a national asset and strive for the restoration of spiritual Swaraj in the country.*

Pandit Kadalangudi Natesa Sastri recited verses composed by him in honour of Sri Sankaracharya of Kāmakōṭi Pīṭha.

Sri K. Balasubrahmanya Aiyar proposed a vote of thanks and the function terminated with *dīpārādhana*.

* The full paper has been published by the Institute as a booklet for As. Four.

BOOK REVIEWS

The Sino-Indian Journal, Gandhi Memorial Number. The Sino-Indian Cultural Society in India, Santiniketan, West Bengal, Vol. I, Part 2. Rs. 4.

The Volume opens with messages from representatives of the Government of India and China, emphasising the long cultural friendship of the two countries in the past and the need to strengthen this bond further at the present time.

The next section consists of drawings of Mahatma Gandhi by leading artists like Nandalal Bose. Next comes a section containing tributes to Gandhiji. A short poem of Tagore is followed by a long one, composed soon after the tragic death of Gandhiji by H. E. Dr. Tai Chi-Tao, formerly President of the Examination Yuan and now President of the National History Institute, Government of China and translated here in English. Then follow tributes from the pen of Rajkumari Amrit Kaur, Dr. Chu Chia-Hua, Minister of Education and President of the Sino-Indian Cultural Society of China and Tan Yun-Shan.

Sri Chandrasekhar Shukla then reproduces a Talk about God that passed between Mahatmaji and Dr. Conger on November 2nd, 1933; Sri Shukla who had been 'a stopgap Secretary' of Gandhi has given this excerpt from his forthcoming publication *'Conversations of Mahatma Gandhi'*. Will Hayes compares the end of Gandhiji to the Great Crucifixion. Tan Yun-Shan again recalls his first visit to Gandhiji in April, 1931, this contribution being extracted from another forthcoming book of Sri C. Shukla's, *Incidents of Gandhi's Life*.

The section that follows gives us miscellaneous contributions, two message-like contributions from Sri Aravindo and Tai Chi-Tao, entitled the present World Situation and the Prayer of the Faithful. Benoy Sarkar traces Indo-Asian contacts in 1947-48 and in the recent past. P. Narasimhayya writes on some features of the Art-Philosophy of Asia with special reference to India. Kamta Prasad Jain gleans the contacts with China found in Jain literature. Prabhar K. Mukherjee has an informing article on Indian literature in Central Asia. S. C. Sarkar discovers to us a Tibetan account of Nāgārjuna which he gives here in original and translation, together with elaborate

historical and critical notes; according to one of the traditions recorded here, Nāgārjuna was born at Kahora, a place near Kāñcī; this document, as well as the account of Kālidāsa and his contemporaries in the Tibetan which Sarkar published in the Jha Institute Journal, suggest the contemporaneity of Saraha, Nāgārjuna and Aśvaghoṣa-Kālidāsa. N. Ayyaswami Sastri has a survey of Buddhistic secular literature which is followed by Sujitkumar Mukhopadhyaya's article on the spirit of Mahāyāna Buddhism and V. G. Nair's on Buddhistic literature in South India.

In the end there are notes on the activities of the Sino-Indian Cultural Society and a list of the publications of the Sino-Indian section (China-Bhavana) of the Viśvabhāratī. We are glad to acknowledge also some of the Sino-Indian Pamphlets which the Sino-Indian Cultural Society has sent along with the Gandhi Memorial Number of their Journal.

V. R.

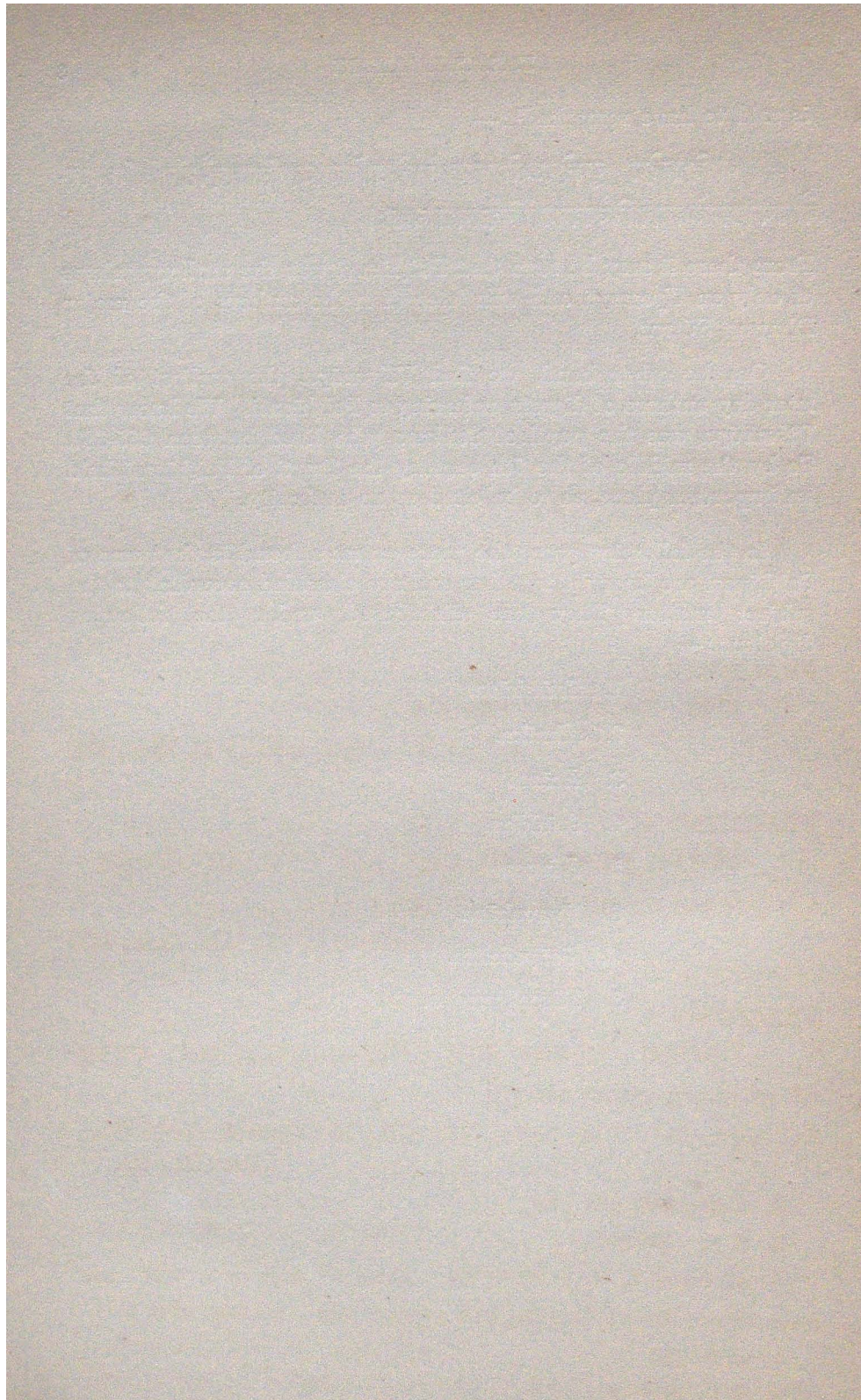
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turai or *vañci* if tribute is given prominence and *turai* on *pātāṇ* if eulogy is given prominence. But Naccinārkkiniyar gives the latter interpretation which is the same as the first mentioned in the *Purapporulvenpā-mālai*.

Note. 3 *Aravam*, *eṭuttal* etc. are nominative case in form, while *perumaiyān*, *koṭaimaiyān* etc. are third case in form. For the sake of symmetry it is better to take that *ān* has been dropped in *aravam* etc. Iḷampūraṇar says that *ān* after *perumaiyān* is *iṭaiccol*. Naccinārkkiniyar, though he agrees with him, gives the above mentioned as an alternative. This is perhaps due to the rarity of the use of *ān* in Literature as an *iṭaiccol* other than case-suffix.

65. உழினை தானே மருதத்துப் புறனே
முழுமுத லாண் முற்றலும் கோடலும்
அனைநெறி மாபிற் றுரு மென்ப.
Uḷiñai tāṇ-ē marutattu-p purāṇ-ē
Muḷu-muta l-araṇa murrāḷ-un kōṭal-um
Aṇai-neri marapir r-āku m-enpa.

Uḷiñai is the *purāṇ* of *marutam* and it is said that it is of the nature of besieging the external fort (of the enemy) and taking hold of it.

Note. 1. Naccinārkkiniyar takes the first line as one *sūtra* and the second and the third lines as a separate *sūtra*.

Note. 2. The word *kōṭal* means, according to Iḷampūraṇar, taking hold of or destroying and according to Naccinārkkiniyar, resisting from within the fort. Since resistance is mentioned in the *sūtra* 69, Iḷampūraṇar's interpretation seems to be sound.

66. அதுவே தானு மிருநால் வகைத்தே.

Atu-v-ē tāṇ-u m-iru-nāl vakaitt-ē.

It is of eight kinds.

Note. 1. Since a similar *sūtra* is not found with reference to other *tiṇais* and since the expression *nāl-iru-vakaittē* is found in the next *sūtra*, it gives us room to suspect that this *sūtra* may be an interpolation.

What are the eight kinds?

67. கொள்ளார் தேனங் குறித்த கொற்றமும்
உள்ளியது முடிக்கும் வேந்தனது சிறப்பும்
தொல்லெயிற் றிவர்தலுந் தோலது பெருக்கமும்¹
அகத்தோன் செல்வமு மன்றி முரணிய

1. தொல்லெயிற் றிவர்தலுந் தோலின் பெருக்கமும். (கச். பாடம்)

புறத்தோ னணங்கிய பக்கமுந் திறற்பட¹
 ஒருதான் மண்டிய குறுமையு முடன்றோர்
 வருபகை² டேனா ராரெயி லுளப்படச்
 சொல்லப் பட்ட நாலிரு வகைத்தே,
Koḷlār tē-eṇ kuritta korram-um
Uḷḷiyatu muṭikkum vēntanatu ciṟappum
Tol-l-eyir r-ivartal-um tōlatu perukkam-um
Akattōṇ celvam-u m-aṇṇi murāṇiya
Purattō n-aṇāṇkiya pakkam-un tirar-paṭa
Oru-tāṇ maṇṇiya kuṟumai-y-u m-uṭaṇṇōr
Varu-pakui pēṇā r-ār-eyi l-uḷappaṭa-c
Colla-p paṭṭa nāl-iru vakaittē.

It is of the following eight kinds:—(1) the act of a king directed towards capturing the country of his enemy³ (who does not accept his suzerainty or obey his command), (2) the greatness of the king in carrying out his wishes (3) proceeding towards the ancient fort (of the enemy) (4) the vastness of elephantry⁴ (5) the riches of the besieged king, (6) the difficulties experienced by the besieger⁵ (7) the pitiable situation of the besieged in resisting alone, and (8) the piteous fort of the besieged who cannot resist the onslaughts of the besieger.

On the other hand,

68. (அன்றியும்).⁶

குடையும் வாளு நான்கோ ளன்றி
 மடையமை யேணியிசை மயக்கமுங் கடைஇச்
 சுற்றம் ரொழிய வென்றுகைக் கொண்டு
 முற்றிய முதிர்வு மன்றி முற்றிய
 அகத்தோன் வீழ்ந்த நொச்சியு மற்றதன்
 புறத்தோன் வீழ்ந்த புதுமை யானும்
 நீர்ச்செரு வீழ்ந்த பாசியு மதா அன்று
 ஊர்ச்செரு வீழ்ந்த மற்றதன் மற்றனும்

1. திறப்பட (நச். பாடம்)

2. பேனார் வாரெயில் (இளம். பாடம்)

³ Naccinārkkiniyar's interpretation is: celebrating the victory of a king with liberal grants even before he has captured the enemy's country.

⁴ Naccinārkkiniyar takes *tōl* to mean shield etc. made of leather; but, since *tōl* is used in the sense of elephants in the *Malai-paṭukaṭām*, it is here taken to mean elephantry.

⁵ This may be taken to mean 'the difficulties to which the besieged was put by the besieger.'

⁶ It seems *aṇṇiyum* has been left out by the scribe,

1 மதின்மிசைக் கிவர்ந்த மேலோர் பக்கமும்
இகன்மதிற் குடுமிகொண்ட மண்ணு மங்கலமும்
வென்ற வாளின் மண்ணே டொன்றத்
தொகைநிலை யென்னுந் துறையொடு தொகைஇ
வகைநான் மூன்றே துறையென மொழிப.

(Anriyum)

Kuṭai-y-um vālu-nāl-kō ḷ-anri
Maṭaiyamai y-eṇimicai mayakkam-un kaṭai-i-c
Currama r-oliya venru-kaik koṇṭu
Murriya mutirvu m-anri murriya
Akattōṇ vīlnta nocci-y-u marr-atan
Purattōṇ vīlnta putumai y-ān-um
Nīr-c-ceru vīlnta pāci-y-u m-atāanrū
Ūr-c-ceru vīlnta marr-atan maraṇ-um
Matinmicai-k k-ivarnta mēlōr pakkam-um
Ikaṇ-matir kuṭumi-koṇṭa maṇṇu maṅkalam-um
Venra vālin mannō ḷ-onra-t
Tokai-nilai y-ennun turaiyoṭu tokaii
Vakai-nān mūnrē turai-y-ena molipa.

On the other hand, they say that there are twelve turais (to it) :—

(1) *Kuṭai-nāt-kōḷ* or sending the royal umbrella in an auspicious hour, (2) *vāl-nāt-kōḷ* or sending the sword in an auspicious hour, (3) the clash between the two armies when the army of the besieger is getting up through ladders, (4) the besieger besieging the inner fort after capturing the outer one by killing in battle the army of the enemy, (5) the defence desired by the besieged, (6) the miraculous attack desired by the besieger, (7) the army defeated at the battle in the moat, (8) the complete disaster of the army fallen in the battle within the fort, (9) the attack of those who spread themselves on the fort and consequently are on a higher level, (10) the purificatory bath of the besieger after gaining victory in the fort and taking hold of the crown of the besieged or assuming the crown, name and title of his vanquished enemy, (11) the purificatory bath to the sword of the victor and (12) collecting the armies of the victor so as to be honoured.

¹ Nac. reads in lines 9, 10:

அகமிசைக் கிவர்ந்தோன் பக்கமு மிகன்மதிற்
குடுமி கொண்ட மண்ணு மந்தலமும்.

Note. 1. The word *uḷiñnai* is taken from *sūtra* 66 and is changed to *uḷiñai*.

Note. 2. The *sūtra* 68 gives us the classification of *uḷiñai-t-tiñai* according to Tolkāppiyāṇār and the *sūtrā* 69, according to his predecessors.

Note. 3. The defence of the besieger mentioned in line 5 of this *sūtra* is taken to be separate *tiñai* of the name *nocci*.

69. தும்பை தானே நெய்தலது புறனே
மைந்து பொருளாக வந்த வேந்தனைச்
சென்றதலை யழிக்குஞ் சிறப்பிற் நென்ப.
Tumpai tāṇ-ē neytalatu puran-ē
Maintu-poru ḷ-āka vanta vēntanai-c
*Cenru-talai y-aḷikkuñ cirappir r-enpa**

Tumpai is the *puran* of *neytal* and possesses the high feature of one king eager of fame attacking another and the latter too eager of the same fame meeting him in open fight and destroying them.

Note. 1. Since open war takes place in a place as expansive as the sandy plain, *tumpai* is taken to be the *puran* of *neytal*.

What is the greatness of *tumpai* ?

70. கணையும் வேலும் துணையுற மொய்த்தலின்
சென்ற வுயிரி னின்ற யாக்கை
இருநிலந் திண்டா வருநிலை வகையோடு
இருபாற் பட்ட வொருசிறப் பின்றே.
Kanai-y-um-vēl-un tunai-y-ura moyttalin
Cenra v-uyiri ninra yākkai
Iru-nilan tiṇṭā v-arū-nilai vakayōṭu
Iru-pār paṭṭa v-oru-ciraṇ p-inrē.

The body lying on the earth after life has departed on account of the shower of arrows and incessant throw of spears, with that which dances not being in contact with the wide earth is of superior excellence both ways.

What are the turais of *tumpai* ?

71. தானே யானே குதிரை பென்ற
கோனா ருட்கு மூவகை நிலையும்
வேண்டிகு வேந்தனை மொய்த்தவழி யொருவன்

*Naccinārk kiṇṇiyar takes the first line as one *sūtra* and the remaining two as another *sūtra*.

தான்மீண் டெறிந்த தார்நிலை யன்றியும்
 இருவர் தலைவர் தபுதிப் பக்கமும்
 ஒருவ னொருவனை யுடைபடை புஞ்சுக்
 கூழை தாங்கிய யெருமையும்¹ படையறுத்தப்
 பாழி கொள்ளு மேமத் தானும்
 களிநெறிந் தெதிர்ந்தோர் பாடுங் களிந்ருடு
 பட்ட வேந்தனை யட்ட வேந்தன்
 வாளோ ராடு மமலையும் வாள்வாய்த்து
 இருபெரு வேந்தர் தாமுஞ் சுற்றமும்
 ஒருவரு மொழியாத் தொகைநிலைக் கண்ணும்
 செருவகத் திறைவன் வீழ்வுறச்² சினைஇ
 ஒருவனை³ மண்டிய நல்லிசை நிலையும்
 பல்படை யொருவன் குடைதலின் மற்றவன்
 ஒள்வான் வீசிய நூழிலு முளப்படப்
 புல்லித் தோன்றும் பன்னிரு துறைத்தே.

Tānai yānai kutirai y-enra
 Nōnā r-utku mū-vakai nilai-y-um
 Vēn-miku vēntanai moyitavali y-oruvan
 Tān-mūn t-erinta tār-milai y-anriyum
 Iruvar talaiyar taputi-p pakkamum
 Oruva n-oruvana y-utai-patai pukku-k
 Kūlai tānkiya y-erumai-y-um patai-y-aruttu-p
 Pāli kolllu m-ēma-t t-ān-um
 Kalir-erin t-etirntōr pātun kalirroṭu
 Paṭṭa vēntanai y-aṭṭa vēntan
 Vāḷō r-āṭu m-amalai-y-um vāḷ-vāyittu
 Iru-peru vēntar tām-uñ curram-um
 Oruvar-u m-oliyā-t tokai-nilai-k kaṇṇ-um
 Ceru-v-akat t-iraiyan vilv-ura-c cinai
 Oruvana manṭiya nal-l-icai nilai-y-um
 Pal-patai y-oruvan kuṭaitalin marṭavan
 Oḷ-vāḷ viciya nūlil-u m-uḷappaṭa-p
 Pulli-t tōnrum panniru turaitt-ē.

Tumpai is of twelve *turais*: (1-3) the three stages of the infantry, elephantry, and cavalry creating awe in the friends of foes, (4) the state of the army when one, seeing that the king fighting with his spear is surrounded with foes, leaves his scene of action and comes to his rescue, (5) the piteous

1. பெருமை (இளம்) ; எருமை (நச்.)
2. வீழ்வுற (இளம்) ; வீழ்ந்தென (நச்.)
3. ஒருவனை (இளம்) ; ஒருவன் (நச்.)

scene where the commanders of both sides have fallen dead, (6) unyielding resistance of a warrior entering into the thick of the fight and protecting the rear of the army when the army is on the point of being broken by the enemy (7) success in hand-to-hand fight without weapons, (8) the greatness of attacking elephants with those who are on them (9) eulogy¹ of the king who has fallen with his elephant by the warriors of the victorious king, (10) state when both kings with their armies fight with their swords and stand balanced in the battle-field² (11) the scene when a warrior wins undying fame by dashing against the enemy in rage when he finds that their king was killed by them, and (12) one slaughtering by brandishing his sword the different sections of the enemy's army broken on his advance.

72. வாகை தானே பாலையது புறனே
தாவில் கொள்கைத் தத்தந் கூற்றைப்
பாகுபட மிகுதிப் படுத்த லென்ப³.

Vākai tān-ē pālaiyatu puran-ē
Tā-v-il koḷkai-t tattan kūrrai-p
Pāku-paṭa mikuti-p paṭutta l-enpa.

Vākai is the *puran* of *pālai* and it is of the nature of eulogising spotless objects coming within one's experience.

Note. 1. Since any region may be converted to *pālai* and anything may be eulogised irrespective of caste, creed, sex etc., *vākai* is taken to be the *puran* of *pālai*.

How is it classified?

73. அறுவகைப் பட்ட பார்ப்பனப் பக்கமும்
ஐவகை மரபி னாசர் பக்கமும்
இருமூன்று மரபி னேனோர் பக்கமும்
மறுவல் செய்தி மூவகைக் காலமும்
நெறியி னாற்றிய வறிவன் நேயமும்
நாலிரு வழக்கிற் ருபதப் பக்கமும்
பாலறி மரபிற் பொருநர் கண்ணும்
அனைநிலை வகையோ டாங்கெழு வகையான்
தொகைநிலை பெற்ற தென்மனார் புலவர்.

1. *amalai* = song at close quarters (Iḷam.)

= Dance at close quarters (Nac.)

2. The expression *kaḷattu vīnta* is taken to be understood before *tokainilai* by Naccinārkkiniyar; it does not seem to be appropriate.

3. Naccinārkkiniyar takes the first line into one *sūtra* and the other two lines into another.

Aru-vakai-p patṭa pārppana-p pakkam-um ¹
Ai-vakai maraṇi n-aracar pakkam-um ²
Iru-mūṇru maraṇi n-ēṇōr pakkam-um ³
Maṇu-vil ceyti mū-vakai-k kalam-um
Neriyi n-ārriya v-arivaṇ rēyam-um
Nāl-iru valakkir rāpata-p pakkam-um
Pāl-ari maraṇi porunar kaṇṇum
Anai-nilai vakaiyō tāṅk-elū vakaiyāṇ
Tokai-nilai perṛa t-eṇmaṇār pulavar.

Learned men say that *vākai-t-tinai* is classified in seven ways :—

(1) that which relates to the six duties of brahmans, (2) that which relates to the five duties of kings, (3 & 4) that which relates to the six duties of each of *vaṇikar*, & *vēlālar* (5) that which relates to the great who are spotless in their conduct in all the three times-past, present and future (6) that which relates to the eight duties of recluses and (7) that which relates to the warriors who are conversant with their duties.

Note. 1. From this *sūtra* it is evident that, at the time when Tolkāppiyam was written, *varṇāśramadharma* was in vogue in Tamil country.

Note. 2. The six duties of brahmans are the study of the Vedas and their teaching, performing sacrifices and officiating as priests in sacrifices and giving away gifts and receiving them.

Note. 2. The five duties of kings are the study of the Vedas, the performance of sacrifices, the giving away of gifts, looking after the welfare of subjects and the using of weapons, according to Iḷampūraṇar and the administration of justice, according to Nacciṇārkkīṇiyar. The latter agrees with what is found in the Gāutamadharmasāstra.

Note. 4. The six duties of *vaṇikar* are the study of Vedas, the performance of sacrifices, the giving away of gifts, agriculture, tending cows and trade.

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- 1-3. द्विजातीनामध्ययनमिज्या दानम् (गौतमधर्म. 9,1)
 ब्राह्मणस्याधिकाः प्रवचनयाजनप्रातर्ग्रिहाः (*ibid.* 9,2)
 राज्ञोऽधिकं रक्षणं सर्वभूतानां न्यायदण्डत्वम् (*ibid.* 9,7-8)
 वैश्यस्याधिकं कृषिवणिक्पाशुपाल्यकुसीदम् (*ibid.* 9,48)
 परिचर्या चोत्तरेषाम् (*ibid.* 9,56)

Note. 5. The six duties of *vēḷāḷar* are the study of all other than the Vedas, agriculture, trade, tending cows, service to others and warm reception of guests, according to Iḷampūraṇar and the giving of gifts, according to Naccinārkkiniyar.

Note. 6. *Aṟivaṇ* in line 5 is taken to mean *astronomer* by Iḷampūraṇar and *sage* by Naccinārkkiniyar.

Note. 7. The eight duties of recluses, according to Iḷampūraṇar are bathing, lying on the floor, dressing in skin, having matted hair, worshipping fire, not going to inhabited villages and towns, getting provisions of food in forests and worship of god; and, according to Naccinārkkiniyar, absence of desire for food and water, enduring heat and cold, residing in a restricted place in a particular posture, speaking whenever necessary and silence or the eight duties of the yogins-*yama, niyama, āsana, prāṇāyāma* etc.

What are the *turai*s of *vāikai* ?

74. கூதிரவேனி லென்றிரு பாசறைத்
காதலி லென்றிக் கண்ணிய வகையினும்¹
ஏரோர் களவழி யன்றிக் களவழித்
தேரோர் தோற்றிய வென்றியுத் தேரோர்
வென்ற கோமான் முன்றேர்க் குரவையும்
ஒன்றிய மரபிற் பின்றேர்க் குரவையும்
பெரும்பகை தாங்கும் வேலி னானும்
அரும்பகை தாங்கு மாற்ற லானும்
புல்லா வாழ்க்கை வல்லாண் பக்கமும்
ஒல்லார் நாணப் பெரியவர்க் கண்ணிச்
சொல்லிய வகையி லென்றெரு புணர்ந்துத்
தொல்லுயிர் வழங்கிய வலிப்பலி யானும்
ஒல்லா ரிடவயிற் புல்லிய பாங்கினும்
பகட்டி னானு மாலி னானுத்
துகட்டி சிறப்பிற் சான்றோர் பக்கமும்
² கடிமனை நீத்த பாலின் கண்ணும்
எட்டுவகை துதலிய வவையகத் தானும்³
கட்டமை யொழுக்கத்துக் கண்ணுமை யானும்
இடையில் வண்புகழ்க் கொடையி னானும்⁴
பிழைத்தோர்த் தாங்குந் காவ லானும்

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1. வகையினும் (இளம்) ; மரபினும் (நச்.)
 2. கடிமனை...கண்ணும் (இளம்) ; கடிமலை . . . ஆனும் (நச்.)
 3. அவையகத்தானும் (இளம்) ; அவையத்தானும் (நச்.)
 4. கொடையினும் (இளம்) ; கொடைமையானும் (நச்.)

ततस्तद्गृहमेव त्वां नीत्वा रात्रौ सुरङ्गया ।
 महारचोर इत्येनं राज्ञा च निरवासयम् ॥ ८६ ॥
 पतिव्रता मया तु त्वं न जीविष्यसि दूषिता ।
 इत्यदुष्टासि तद्भद्रे यथेष्टं^१ चेष्टतामिति ॥ ८७ ॥
 तच्छ्रुत्वा मर्तुकामाहं गङ्गास्रोतोनिपातिनी ।
 केनाप्युत्तारिता पुंसा स तु भर्तैव मेऽभवत् ॥ ८८ ॥
 स मां निर्बध्य निर्दोषां मरणान्न्यरुणत् पतिः ।
 ततस्तातगृहं प्राप्य तत्रैवावामरंस्वहि ॥ ८९ ॥
 लोकान्तरगते पत्यौ मृताहमिह जन्मनि ।
 पूर्वोपभुक्तमुद्यानं दृष्ट्वा तत्सर्वमस्मरम् ॥ ९० ॥
 इत्युक्ते तरुणः कोऽपि प्रणयस्त्रिगुणया गिरा ।
 समीपादुपसृत्यैनां प्रत्याश्वासयदाश्वसन् ॥ ९१ ॥
 सोऽहमस्मि वरारोहे ! यस्ते प्राणसमो जनः ।
 पुरावां हंसमिथुनं वाप्यां क्वाप्यभवाव तौ ॥ ९२ ॥
 नारदस्यार्चनाम्भोजेष्वावयोश्चञ्चुचापलात् ।
 खण्डितेषु वियुक्त्यै नौ शशाप कुपितो मुनिः ॥ ९३ ॥
 दृष्ट्वैतत् करुणाविष्टं कुमारं नलकूबरम् ।
 शशाप मुनिरत्युग्रः पुत्रत्वेन तमावयोः ॥ ९४ ॥
 प्रसादितः स सङ्गं नौ षोडशाब्दवियुक्तयोः ।
 जातस्य तस्याप्यादिक्षत् सखित्वं चक्रवर्तिना ॥ ९५ ॥
 पुत्रः पद्मोद्भवस्याहं पुष्पपुर्यां वणिकपतेः ।
 रत्नोद्भव इति द्वाभ्यां सहजाभ्यां सहाभवम् ॥ ९६ ॥
 सखित्वे राजहंसस्य कृत्वा मद्भ्रातरौ पिता ।
 मां च पोतपतिं चक्रे कुलधर्ममलङ्कयन् ॥ ९७ ॥

वातवैषम्यतः पोते भग्ने मग्नेऽहमर्णवे ।
 स्वच्छन्दचारी दैवेन द्वीपेऽस्मिन्नवतारितः ॥ ९८ ॥
 चिरदृष्टमिदं दृष्ट्वा वनं प्रत्यभिजानता ।
 मयासि लब्धेत्याश्लिष्य प्रहृष्टतरमब्रवीत् ॥ ९९ ॥
 अस्मन्मुखादिमां वार्तामाकर्ण्य स वणिक्पतिः ।
 तस्मै कन्यां ददौ कंचित्कालं तत्रोषतुश्च तौ ॥ १०० ॥
 ततः कुतश्चिदब्रूयाद् राजहंसाभिषेचनम् ।
 भ्रात्रोर्मन्त्रिपदप्राप्तिं श्रुत्वा स्वशुरमन्दिरात् ॥ १०१ ॥
 अन्तर्वर्त्ती प्रियामादायागच्छन् दर्शनेच्छया ।
 अर्णवे नावि मग्नायां दूरस्थो भर्तृदारकः ॥ १०२ ॥
 न दृश्यते मया सार्धं लग्नैकफलके तु सा ।
 वेलातटमनुप्रप्ता बाला वायुवशेरिता ॥ १०३ ॥
 उत्तारितापि दैवेन प्रियसङ्गमनाशया ।
 मया च मरणावेशाद् वराकी विनिवारिता ॥ १०४ ॥
 पूर्णेषु दिवसेष्वस्मिन्नभ्यर्णे पर्णमन्दिरे ।
 सुतं वनमृगीवैनं दीर्घायुषमसूत सा ॥ १०५ ॥
 शीतार्तिहरणायास्याः पावकान्वेषणोन्मुखी ।
 बहूपाय इहेत्येनं गृहीत्वाहमिहागमम् ॥ १०६ ॥
 इत्यस्मिन्नन्तरे घोरो महिषः प्रजहार ताम् ।
 तं निहत्यार्भकं हन्तुं प्रावर्तत वनद्विपः ॥ १०७ ॥
 दृष्ट्वैतज्जातवै^१हस्ये किंकर्तव्यतया मयि ।
 सिंहवृंहानुसारी तमुत्क्षिप्य^२ प्रययौ गजः ॥ १०८ ॥
 ततो गगन एवैनं फलान्तरधिया कपिः ।
 गृहीत्वा मुहुराजिघ्रन्नङ्घ्रिपाग्रमगाहत ॥ १०९ ॥

तदग्रात्तत्करभ्रष्टः पतन्मे पुष्पभाजने ।
 न जहौ जीवितं सा तु निस्संज्ञाभवदङ्गना ॥ ११० ॥
 मातरं च विचित्याहमकृतार्थः कुले कुले ।
 लब्धैः स्तन्यरसैरेनं प्राप्तप्राणमिहानयम् ॥ १११ ॥
 इत्याकर्ण्य मुदापूर्णः शुचा च नृपतिः सुतम् ।
 पुष्पपातभुवा नाम्ना पुष्पोद्भव इति व्यधात् ॥ ११२ ॥

(देवरक्षितोत्पत्तिः)

अस्मिन्नेवान्तरे तस्मिन्नपरोऽपि द्विजोत्तमः ।
 कुमारमुपनीयान्यं कथयामास तत्कथाम् ॥ ११३ ॥
 तीर्थयात्रान्तरे राजन् ! कावेरीतीरवर्तिनम् ।
 सर्वातिथिरिति श्रुत्वा प्राप्तोऽस्मि द्विजसत्तमम् ॥ ११४ ॥
 शोकाविष्टममुं दृष्ट्वा तेनाहमभिनन्दितः ।
 विविक्ते विप्रमप्राक्षं शोकावे^१शस्य कारणम् ॥ ११५ ॥
 स च सर्वमवोचन्मे यथाहं मतिशर्मणः ।
 सत्यशर्मेति निष्पन्नः पुत्रः पाटलिपुत्रके ॥ ११६ ॥
 कृष्णसारविहारार्हो याज्ञीयो देश उच्यते ।
 ब्रह्मावर्तादिरत्रापि रम्या मगधभूमयः ॥ ११७ ॥
 गृहस्थधर्मं धर्माणामुत्तमं जानतोऽपि मे ।
 तीर्थयात्रारसः सर्वं निर्विचारमपाहरत् ॥ ११८ ॥
 ततश्चरन् दिशं याम्यां मलयप्रस्थवासिनम् ।
 कलशोद्भवमद्राक्षं स मामित्यशिषन्मुनिः ॥ ११९ ॥
 मन्निवासशुचावस्मिन् ^२कवेरदुहितुस्तटे ।
 नैष्ठिकत्वं विसृज्यैतत् क्रियतां दारसंग्रहः ॥ १२० ॥
 इत्यादिष्टमनुष्ठास्यन्नवैकस्य द्विजन्मनः ।
 कन्यामुदवहं मोहाद् वन्ध्या च भवति स्म सा ॥ १२१ ॥

कनीयसी पुनः कन्यामुपयम्य सुलक्षणाम् ।
 तस्यामुत्पादयन् पुत्रं पितृणामनृणोऽभवत् ॥ १२२ ॥
 धात्र्या समं स मे सूनुर्वर्षजातो न दृश्यते ।
 स्नेहपाशेन गाढं मामबद्धं बद्धवान् मुनिः ॥ १२३ ॥
 कुमारस्यापहर्तारं दिष्टशक्त्या परीक्षितुम् ।
 अस्यां जनपदे नद्यां निममज्ज नृपाज्ञया ॥ १२४ ॥
 ज्यायस्यां मम जायायां मज्जन्यामथ तज्जलम् ।
 लोहितायितमालोक्य व्यस्मयन्त नृपादयः ॥ १२५ ॥
 सापत्न्यादहमेवैनमप्सु क्षिप्तवती सुतम् ।
 दण्डभीत्या मयेत्युक्ते व्यस्मेषततरां प्रजाः ॥ १२६ ॥
 क्रूरकर्मतया राज्ञा निगृहीता पुनर्वने ।
 प्रोज्झितासुरिहैवासौ बभूव च पिशाचिका ॥ १२७ ॥
 प्रतिज्ञातं तया भूयो ^१ जामीपुत्रविनाशनम् ।
 तत् पश्यतो जुगुप्सा मे स्त्रीजातेऽपि महत्यभूत् ॥ १२८ ॥
 असौ खल्वासुरी सृष्टिर्निकृष्टजनसेविनी ।
 अङ्गनेति विनाशाय मायेव भुवि निर्मिता ॥ १२९ ॥
 सीमामङ्गे लघुः सिन्धुर्धर्मच्छेदे मृदुः कलिः ।
 रूक्षत्वे मुनयो दैत्याः स्त्री मायेव ^२ गरीयसी ॥ १३० ॥
 इत्यालपन्तमुद्वेगात् तमापृच्छथ ततो गतः ।
 अदूरे स्त्रियमुद्धव्य म्रियमाणामलक्षयम् ॥ १३१ ॥
 मोचिता तु मयाचख्यौ धात्रीं मां सत्यशर्मणः ।
 पुत्रेण सह तद्भार्यां चिक्षेप सरिदम्भसि ॥ १३१ ॥
 महौषेनोद्यमाना तं मूर्ध्नि कृत्वा स्तनंधयम् ।
 काष्ठभारावलम्बाहं बह्वावर्ते व्यवर्तिषि ॥ १३३ ॥

यावत्तत्रावलम्बिन्या संसक्ता तरुशाखया ।
 तावद्वीकरेणाहं दष्टा विटपवर्तिना ॥ १३४ ॥
 कुमारं च दिदङ्क्षन्तं गृध्रः कोऽपि तमग्रहीत् ।
 शाखामालम्ब्य चोत्तीर्णा मूढाहं विषमूर्च्छया ॥ १३५ ॥
 ततो मुद्रादि कुर्वन्तं ^१ मुनिमासीनमन्तिकात् ।
 दृष्ट्वा शिशुमपश्यन्त्या पृष्ठेनाभाषि चामुना ॥ १३६ ॥
 न जाने शिशुमेकस्माद् विषमन्त्रमशिक्षयम् ।
 तत्परीक्षार्थमत्र त्वां दृष्ट्वैवं कृतवानिति ॥ १३८ ॥
 ततस्तेन सहान्विष्य दारकं मरणोन्मुखी ।
 निराशा जीवितत्यागात्त्वयेह विनिवारिता ॥ १३८ ॥
 इत्याकर्ण्यहमप्येनमन्विच्छामीति गच्छता ।
 कृत्ताङ्घ्रिः पुरुषः कश्चिद् दष्टः पम्पातटे मया ॥ १३९ ॥
 सोऽब्रवीद् भद्र ! कावेरीतीरवर्तिनमर्भकम् ।
 आदाय दयया गच्छन् भग्नोऽस्मिन्नम्बुरक्षसा ॥ १४० ॥
 सरिदर्णसि मे हस्तादभ्रश्यदयमर्भकः ।
 तं निशम्य निराशोऽहमाश्वास्यैनमयासिषम् ॥ १४१ ॥
 शिशुमारशरीरोत्थं कुमारं दाशदर्शितम् ।
 लेभे वणिगिति श्रुत्वा प्राप्तवान् कोलपत्तनम् ॥ १४२ ॥
 तस्मिन् कोलाहलं श्रुत्वा दाशदत्तो वणिकसुतः ।
 नष्ट इत्यथ तत्रैकं कूपे पुरुषमैक्षिषि ॥ १४३ ॥
 स मयोत्तारितः प्रोचे वणिकपुत्रोऽहमौरसः ।
 दाशदत्तसुतस्नेहान्मामनादृतवान् पिता ॥ १४४ ॥
 तं कूपे क्षेप्तुकामेन प्रमादात् पतितं मया ।
 तीर एव करभ्रष्टो न दष्टः पुनरर्भकः ॥ १४५ ॥

श्रुत्वैतद् गर्हमाणस्तमुत्तरेण व्रजन् वने ।
 अद्राक्षं पुरुषं कञ्चित् क्षरत्क्षतजवक्षसम् ॥ १४६ ॥
 स जगाद मया पृष्ठः कुहचित् कूपसन्निधौ ।
^१ कुमारं तं गृहं नेष्यन् रुरुणास्मि भृशं क्षतः ॥ १४७ ॥
 विषाणपर्वलघ्नेन कुमारेण ययौ मृगः ।
 तमन्वेष्टुमशक्तोऽहं त्वयाप्यन्विष्यतामिति ॥ १४८ ॥
 ततः श्रुत्वा गृहीतोऽसौ रुरुशृङ्गगतः शिशुः ।
 सार्थनार्या किरातेभ्यः वस्त्रं दत्त्वेति सत्वरम् ॥ १४९ ॥
 गत्वाथ स्त्रियमप्राक्षं वस्त्रक्रीतो ममार्भकः ।
 सार्थमङ्गे रुदत्या मे पापैरपहतः करात् ॥ १५० ॥
 इत्याकर्ण्य निवृत्तोऽहं निराशः पुनरैक्षिषि ।
 श्रोणीलघ्नेन बालेन व्याकुलां शबरस्त्रियम् ॥ १५१ ॥
 सा जगाद मम भ्रात्रा दत्तः सार्थहतः सुतः ।
 अन्यस्य दित्सतः पत्या मत्सपत्न्यै हठादसौ ॥ १५२ ॥
 अमर्षादहमत्रैनमानीय त्यक्तुमक्षमा ।
 विषण्णास्मीति तच्छ्रुत्वा तमादायाहमभ्ययाम् ॥ १५३ ॥
 वामदेवाश्रमं गत्वा तद्विराहमिहागतः ।
 सखित्वे युक्तमित्येनं कुमारस्याहरामि ते ॥ १५४ ॥
 इति श्रुत्वा तमाश्लिष्य प्रमोदपरवान् नृपः ।
 देवरक्षितनामानं देवरक्षित इत्यधात् ॥ १५५ ॥

(अर्थपालोत्पत्तिः)

अथान्येन कुमारेण पुष्पन्ती पार्श्वमात्मनः ।
 भुक्त्वास्थानगतं प्रीत्या प्राह स्म महिषी नृषाम् ॥ १५६ ॥
 अद्यापराह्णे विभ्राणामधिश्रोणि स्तनंधयम् ।
 दिव्ययोषितमद्राक्षं पृष्टा चैवमवोचत ॥ १५७ ॥

मणिभद्रस्य भद्रे ! मां विद्धि यक्षपतेः सुताम् ।
तारावलीति नाम्नाहं विचरामि वरौषिणी ॥ १५८ ॥
काशिपुर्यां पितृवने प्ररुदन्तमिमं शिशुम् ।
उपलभ्यालघुस्नेहादनैषं पितुरन्तिकम् ॥ १५९ ॥
मत्पित्ता धनदस्यायं दर्शितः स धनेश्वरः ।
परावराणां विज्ञाता मामाहूयेदमब्रवीत् ॥ १६० ॥
कीदृशस्ते शिशावस्मिन् भाव इत्यहमब्रवम् ।
औरसे यादगित्युक्ते तन्मूलं प्रभुरभ्यधात् ॥ १६१ ॥
पुरा शौनक इत्यासीत् कोसलेषु द्विजोत्तमः ।
सोमत्रातेन नामासावधीते स्म द्विजन्मना ॥ १६१ ॥
गुरौ सशिष्ये भुञ्जाने कदाचिन्नृपवेश्मनि ।
सुता बन्धुमतीत्येषा नियुक्ता परिवेषणे ॥ १६३ ॥
दृष्टयोः पुनरन्योन्यप्रेमवृत्तिरभूत्तयोः ।
कन्याशौनकयोस्तच्च संजग्मे मिथुनं मिथः ॥ १५४ ॥
ततो गर्तेश्वरः कन्यामुपयन्तुमुपायौ ।
तस्मै धात्रेयिकां कन्येत्युपनिन्ये सखीजनः ॥ १६५ ॥
शौनकः सह तन्वङ्ग्या निर्गतः सरयूजले ।
भिन्ननौर्नष्टपत्नीकस्तामन्विष्य न दृष्टवान् ॥ १६६ ॥
शकुन्तलसशेषं तु तीरे दृष्ट्वा कलेबरम् ।
मृता सेति विलप्यासौ चक्रे तच्चाग्निसाद्वपुः ॥ १६७ ॥
नीत्वा तत्कीकसं तीर्थान्युद्वेगादाश्रमे क्वचित् ।
प्रायोपवेशमारमे तापस्या कथयन् कथाम् ॥ १६८ ॥
श्रुत्वा बन्धुमती वार्ता निर्गत्य सहसा गृहात् ।
अहं ते दयितेत्यङ्घ्रौ निपत्येदमुवाच सा ॥ १६९ ॥
स्रोतसा नीयमानाहं कयाचिद् गोपकन्यया ।
उत्तारिता ततस्तीरे भुजङ्गस्ताममारयत् ॥ १७० ॥

आर्यपुत्रेण तत्कायः प्रायः स्यादग्निसात्कृतः ।
 अहमप्यत्र तापस्या नियमं ग्राहितानया ॥ १७१ ॥
 इत्यस्मिन्नन्तरे तस्मिन् बन्धुमत्याः पिताययौ ।
 कन्यावञ्चनया ^१क्रुध्यद्गर्तेश्वरविवासितः ॥ १७२ ॥
 ततः शौनकसाहाय्यात् प्रत्यापन्ननिजास्पदः ।
 राज्यार्धं च ददौ तस्मै जामात्रे कोसलेश्वरः ॥ १७३ ॥
 हंसावलीवेदिमयौ प्रियासख्यौ च शौनकः ।
 उपयम्य नटीं चैकां विजहारात्ममा^२यया ॥ १७४ ॥
 आयुषोऽन्ते स एवासावश्मकेषु द्विजोत्तमः ।
 इन्द्राणीगुप्त इत्यासीद् यं प्राहुः शूद्रकं बुधाः ॥ १७५ ॥
 अथावज्ञातया शप्तः प्राप्य ब्रह्मश्रिया निशि ।
 राजश्रियमपायानामन्ते गन्ता भवानिति ॥ १७६ ॥
 स्वातिनाम्ना सहैवासौ ववृधे राजसूनुना ।
 क्रीडाकलहमारभ्य स्वैरं वैरमभूत्तयोः ॥ १७७ ॥
 बन्धुदत्तादिभिर्मित्रैरेकदा विहरन् वने ।
 दुरुद्धतरामन्यैरधारयदसौ शिलाम् ॥ १७८ ॥
 शाक्यः संधिलको दृष्ट्वा बलं तस्यावधारयन् ।
 तमेकाकिनमादाय प्रविवेश बिलान्तरम् ॥ १७९ ॥
 रसोद्धरणकाले तु जिघांसन्तं निहत्य सः ।
 दरीपतनदुःखादीननुभूय विनिर्ययौ ॥ १८० ॥
 ततो विश्वलकं लब्ध्वा सुहृदं विन्ध्यगह्वरे ।
 स्त्रिया कयापि तं रात्रौ भक्ष्यमाणमलक्षयत् ॥ १८१ ॥
 क्रुद्धेन तु गृहीता सा मुक्तशापा दिवं ययौ ।
 सौहृदर्यं निगृह्यान्तः प्रतस्थे पुनरप्यसौ ॥ १८२ ॥

PROF. M. S. SABHESAN, President, The South Indian Teacher's Union:—

South India has lost a great great Sanskrit Scholar and his services in the cause of education and Sanskrit have been of a high order.

SRI P. V. RAMANUJASWAMI, Director, Sri Venkatesvara Oriental Institute, Tirupati:—

The world of scholarship in general and of Sanskrit scholarship in particular has sustained an irreparable loss by the demise of Prof. S. Kuppuswami Sastri.

SRI S.T.G. VARADHACHARI, Principal, Narasimha Sanskrit College, Chittugudur, Masulipatam:—

As one of the very first batch of students of the learned Professor in the Presidency College, Madras, and as one who served under his chairmanship on the several Boards of the Universities of Southern India, I had many opportunities of coming into intimate contact with him and admiring his various qualities of head and heart.

His learning possessed both width and depth since he specialised in some Sastras and had good acquaintance with others, so much so, that there was no subject which he could not control. This enabled him to occupy a unique position apart from Western scholars who suffer from a lack of depth and orthodox Pandits who are generally wanting in width.

He so identified himself with Sanskrit learning that he considered its votaries as his nearest and dearest, and its opponents as his mortal enemies for whose defeat and discomfiture he would employ any and every means even at the risk of appearing vindictive. Though a zealous student of Vedānta he openly declared in the meeting held in March, 1935 in the Presidency College, to bid him farewell on the eve of his retirement from service, as if in answer to a Sloka composed and read out by me, which ran thus

अधीतमध्यापितमार्जितं यशः तथापि नूनं श्रम एव संभृतः ।

विधेहि तस्मान्मयि निर्वृतिं परां प्रपन्न एवं विदुषां स पातु वः ॥

that he would seek rebirth in this world over and over again in preference to moksha, so that he might serve the Goddess of Learning. Such was his absolute devotion to her.

Thoroughness was his watchword. Not only did it characterise his studies, but every work that had to be done by him

from the drafting of resolutions down to the correction of students' answers bore this impress. This naturally led to some slowness in his work but it was a slowness that was combined with steadiness and faultlessness.

He loved his students even as his own children, and would do anything to further their interests even after they left the College. This secured for him a unique place in the Presidency College with its traditions of aloofness of teachers from students. He was therefore very deservedly given the title of 'Kulapati'. What I said about an equally great scholar, applies with equal force to the Vidyānvaya of our Guru and it is this: This constant and intimate touch with the Professor exercised a most ennobling influence upon the character of his students; which fact was publicly testified to in the said farewell meeting by no less a person than the then Director of Public Instruction who said that, as the Principal of Teachers' College at Saidapet, he was specially impressed with the gentlemanly behaviour of the students of Prof. Kuppuswami Sastri, who underwent training there.

Though he occupied a high official position drawing a fat salary he treated the low paid Pandits with the same amount of respect as in his earlier days. One remark of his made in the same farewell meeting needs reiteration in this connection. Talking about the progress of his career, he said he felt really happy as the Principal of the Sanskrit College, but that after he entered the Presidency College, with the increase in his emoluments, his moral degradation had begun. This remark deserves pondering over by every true scholar who values his own self above material possessions. This reveals the inner agony of a great soul that felt the deadening weight of Vitta and Adhikāra.

Coming to more personal matters, the revered Professor had a warm corner for me in his heart. The encouragement and help which he gave me in regard to the starting my own Sanskrit College in my village. I can never forget. Our mutual relations cannot be expressed better than in the Poet's words, हृदयं त्वेव जानाति प्रीतियोगं परस्परम्

May his example serve as an inspiration to his numerous *Sishyas* and may his Soul rest in peace!

विद्वान् धीरः शुचिर्वाग्मी गुरुणां च धुरि स्थितः ।

कथं मृतो भवेदेष विद्वत्सु स हि जीवति ॥

PROF. P. P. S. SASTRI:—

In the death of Mahāmahopādhyāya Prof. S. Kuppuswami Sastri, South India, has lost an eminent scholar and an erudite Pandit, the doughty champion of Sanskrit in the Academic Councils and the Senates of the Annamalai and Madras Universities. During the last quarter of a century Sanskrit and Sanskrit culture was being elbowed out by the Indian and European protagonists of English and the sciences. Against this massed attack in favour of the English language and the cult of the sciences, Prof. Kuppuswami Sastri led a successful opposition. He was mainly responsible for the retention of Sanskrit optionally at least in the graduation courses and for the successful building up of a South Indian School of Oriental Research by the initiation and development of the Honours School of Sanskrit in the Presidency College under the auspices of the University of Madras. Many attempts were made to remove him from the Presidency College with higher emoluments and greater honours. But the learned Mahāmahopādhyāya kept steadfast to his single love of Sanskrit and refused all such plums and preferments. After twenty-one years of unbroken service under Government in a single institution he retired full of honours. His dynamic genius did not allow him to enjoy his well-earned rest for long. The Annamalai University was fortunate in securing his services for a contract term. After re-shaping the courses of Sanskrit studies in that University, Prof. Sastri retired to his native village to carry out his long cherished plans of extensive research in some of the recondite departments of Sanskrit culture. He was a familiar figure in all All-India literary conferences where he compelled admiration and regard for his unique combination of a Pandit's erudition and scientific critical acumen. India has lost a great scholar; an all round Pandit and an eminent Professor of Comparative Philology and Religion. Many may not know that the Honours standard in Sanskrit in the University of Madras is the highest in respect of depth and width compared to all other Universities in India. Such a result is entirely due to the personality of the learned Professor. On this occasion I desire to associate in this tribute the sentiments of the staff, the present and past students of the department of Sanskrit in the Presidency College, Madras. It is a fact that the Sanskrit Department in all the first-grade Colleges under the auspices of the Madras, Andhra and Annamalai Universities are mandated by the 'priya-sishyas' of Prof. Kuppuswami Sastri, an

eloquent tribute to the deep and farflung influence of the learned Mahāmahopādhyāya.

PROF. K. R. PISHAROTI, M. A., Sanskrit Dept., Benaras Hindu University, Benares:—

I wish in the first place to convey my thanks to the promoters of this *Memorial Volume* for the invitation they have so kindly extended to me to join with them to do honour to the memory of the late Mahāmahopādhyāya Professor S. Kuppuswami Sastri, M. A., I. E. S., of the Presidency College, Madras. Far be it from me to undertake an appreciation of my *Guru* as a scholar and thinker: I am not scholar enough for that. But still I wish to pay humble homage to the memory of that distinguished scholar, whose *Śiṣya* I have the honour to be.

We who took our Sanskrit Honours final examination in 1915, had the honour, along with our seniors, to welcome Sri Kuppuswami Sastri to the Chair of Sanskrit in the Presidency College; and it is our feeling that he always had a soft corner for us, as we formed his first batch of students, our seniors having their loyalty divided between Prof. Rangachari and Kuppuswami Sastri. The former made us realise, to the extent students could realise, the beauty and glory of the *Daivī Vāk*, while the latter opened our eyes to the depth and profundity of the same; and while we admired both, Prof. Rangachari claimed our love and Prof. Sastri compelled our respect.

Prof. Rangachari was punctual to the minute, but Prof. Sastri always rose above the limitations of time. Any Sanskrit Pandit or any Sanskrit theme would engross his attention and he would forget his class and his lectures. It was to be his last lecture for us, about the middle of March 1915. Silly fellows that we were, we thought that *then* our Professor would give us some examination tips. The lecture was to begin at 12 noon and we were there, all the eight of us. It was 12-30, then 1, then 2, then 3, but there was no Professor in sight. At about 3.30 P. M. we sighted the familiar rickshaw-man at the southern extremity of the beach road, proceeding not necessarily slowly, but certainly not in a hurry. At 4 P. M. he entered the class and after his usual apologies for being late, began his lecture on a topic connected with the *ways of knowing*, which he said was very important. The class ran on for two full hours without a break and then he said he would stop, if *we* were tired. Crows were not rare even then and

two of them cried out, 'No, Sir, we are not tired', while another blurted out, 'We are tired'. Prof. Sastri then turned towards him and said that if Mr. X was tired he might go home and added that he knew that he came from a long distance cycling and that he must return home, before lighting-up time. Well, to our relief he closed his lecture at 6-30 P. M. and he wished us all good luck in our examinations. These began and ended, but for these this last lecture was not of any use. On being questioned about it, he smiled and said, 'I wanted to give you at least one real *Śāstraic* lecture'.

In the paroxysms of post-examination days, we approached both the Professors one after another and both alike cheered us by their comforting words. Prof. Rangachari said, 'Friends, don't you worry. You have all passed. Go home and enjoy what rest you can and brace yourselves up for the ills and travails of life'. Prof. Sastri said, 'Why all this anxiety? My students never fail'. And both the Professors gave us the same piece of advice on parting, couched of course in different words, which may be summed up thus: 'For heaven's sake, don't presume you are masters of Sanskrit. Far from it. You have now become merely *adhikārins* for Sanskrit study, neither more nor less. The vast ocean of Sanskrit learning lies before you. We have given you a few lessons in swimming and rowing and you have been playing about the margin of the waters, in the foam and froth of the beach'. Little did we then realise the truth of those words of wisdom that flowed from the lips of those great teachers and thinkers, at whose feet we sat and listened day after day.

Prof. Sastri transcended the limitations of text-books and syllabuses, as he did those of time. As students we often felt irritated, but we could not afford to get angry. His ideal was that his students must become as proficient as himself: he failed to recognise capacity differences in individuals and he must to some extent have been disillusioned in the case of the majority of his students. As a matter of fact, his lectures generally flowed over the heads of his students, without making much of an impression; but such of us as have retained our notes of his lectures do feel that even in that cursory form, they are better than many so-called standard treatises on the subject. That, indeed, has been my experience and some of us do live even now on those lecture notes of ours—I mean no offence to anybody. Heavy and ponderous, as if weighed

down by the weight of his learning and wisdom, his discourses are seldom digested by average student. And this feature arises not from lack of clarity of thought, but from a conscious desire to be correct in substance and accurate in expression. His ideas are always definite, and his expression, soaked in Sastraic terminology, is necessarily *Vyutpanna*. He never cares to make himself easily understandable, but he is particular that the demands of exactitude are satisfied.

The late Professor always lived for Sanskrit learning, and one may even doubt if he was interested in any other aspect of human life. During the whole period of a little over a generation, he inquired of the writer only once about his family affairs, and the concern he then expressed was so genuine and sincere that it brought tears into his eyes, particularly when he said, 'I tell you, Pisharoti, I shall never excuse myself if you suffer for lack of help, so long as I am here and alive. Remember you are mine. Don't fail to indent on my services whenever you want them.' I know that he was only too ready to do what he promised.

Prof. Sastri had great love for his students, only he never allowed them to know it. In that respect he was like the traditional Hindu father, who hid his love for his son, lest he should for that reason come to grief. I have seen him in great pain, simply because this or that student of his did not come up to the standard expected of him. He severely chastised a colleague of his for insulting his student and asked him to tender an open apology. He gave a wholesome peice of advice to another colleague of his, when he said, 'Gentleman, I wish to impress upon you one fact: please set questions on books with which you have at least '*Sparśa-sambandha*', and another he admonished by saying, 'If we were as strict as you have been now, you would not have had occasion to be strict'. He is intolerant of the mistakes of those who professed to be scholars, but those of his students, he would quietly correct and say they were merely slips. He was always ready to offer fulsome praise for the merits of his students, chastise them for their carelessness, and laugh at them for their follies and mistakes. Thus appears to me my *Guru*, as I look back through a period of thirty years, majestic and stately, simple and affable, *adhr̥ṣya* yet *abhigamya*.

Possessed of a high order of scholarship in almost every orthodox śāstra, he was alike at home both in the midst of

orthodox Pandits and modern scholars. In the field of textual criticism and of modern historical criticism, in the realm of estimative survey of authors and works, he was unique—a feature which his students know very well. None, indeed can command that amount of wealth and variety of opinions on any given topic he had occasion to handle, *Alamkara* or *Vyākaraṇa*, *Vedānta* or *Mīmāṃsā*, *Nyāya* or *Vaiśeṣika*; and none can equal him in assimilating the varied views and opinions and in expounding them in such forceful and masterly manner. Rare is the type of scholarship which combines depth with width and both with shrewd critical acumen. Prof. Sastri is dead, but his memory is bound to live for ever in the minds of his students.

If South India has today witnessed a renaissance of Sanskrit studies, if South India has today produced scholars trained in modern methods of study and research, if today South India has been able to make any contribution to the elucidation and interpretation of Sanskrit learning, that is undoubtedly due to the drive and personality of Prof. S. Kuppuswami Sastri. He is the founder of the South Indian Sanskrit School, and every Sanskritist of note here hastens to claim direct or indirect discipleship of that great *savant*. Rich in learning, rich in disciples, rich in honour, rich in glory, Prof. Sastri has passed away, leaving a blank which cannot be easily filled up. Let us think of him as a noble ideal, forget his weaknesses if he had any, and strive as best as we can to carry forward the glowing torch of learning and wisdom into our future, in whatever form the *Great Giver* of all may ordain it for us. May his soul rest for ever in eternal peace and may he shine for ever a pole-star to guide us in the discharge of our duties!

Om Śāntiḥ

Om Śāntiḥ

Om Śāntiḥ

PROF. C. KUNHAN RAJA, Head of the Sanskrit Dept.,
University of Madras:—

It is a little over twenty-eight years ago that I saw Prof. Kuppuswami Sastriar for the first time, when I interviewed him in his room in the Presidency College in July 1915, in connection with my admission to the Sanskrit Honours Classes of that college. The impression that he produced on me remains quite indelibly in my mind even now; it has only grown clearer and steadier with the lapse of time. Being the

only student in the class (perhaps that was the sole instance for such a position) I had more opportunities of meeting him and moving close to him as a student for the three years when I was in the college, than I would otherwise have had.

Thereafter, in prosecuting my higher studies and getting trained in research methods, in earning some experience in other Universities and in travelling in foreign countries, in utilising my time profitably before I was properly established in a responsible place, in securing a position where I could serve the cause of higher education and where I could do some useful research work, in all these matters he was my sole guide and support. Even after I started my academic career in the position which I now occupy, he ever lavished his kindness on me by guiding me properly, by warning me when dangers were ahead, by even reprimanding me when he found me straying away from the right path.

His magnanimity, broad heart, prodigal intellect, profound scholarship, all-encompassing genius, steadfast adherence to truth, courageous stand against injustice, unshakable faith in the righteousness of his cause and fearless devotion to his noble task, undismayed by defeats that were always transitory and unswerved from the straight path by any glamour of profit in success, never bowing before might and ever ready to come down to help those who have fallen, he earned a legitimate title for the appellation of greatness through his spotless life. His ambitions were ever for what is elevated; he worked steadily to achieve his ambitions.

Many a devoted student of his, and there are many such and I count myself as one among them, is in his present position with opportunities for success, through his support. No one has come to any regret as a result of anything that he has done or meant to do. His advice and guidance were ever available; active help in any form was never denied. The success of his students was his greatest pride and joy in life. The high official position which he held in the academic sphere, his friendship and intimacy with persons eminent in public life, the many opportunities that he had for rising higher, in all such matters he considered himself as having done justice to them only by having trained a number of students who would accomplish something useful in consequence of such training.

Perhaps it may be that one who has moved so very intimately with him for such a long time is at a disadvantage in

grasping what is really great and noble in him, clear from the lesser counts which are apt to figure more prominent in the normal life of any eminent personality. What is really great and noble in an individual is what will survive the lapse of time, not what is most obvious in his life time. In the case of Patañjali and Bhartṛhari, in the case of Śabara and Kumārila and Prabhākara, in the case of Vātsyāyana and Udayanācārya, in the case of Ānandavardhana and Abhinavagupta, in the case of Śankara and Vācaspati, what is truly great in their gift has been crystallised, and the commonplace in their normal life has been filtered away in the course of time. In the case of one who has not had the privilege of moving with him with such intimacy has an equal, perhaps a greater, disadvantage in that the conspicuous commonplace that is inevitable in the life of any individual may shroud the glow of greatness and may tend to produce an impression quite different from what the true picture is.

Unobscured by the personal advantages I have received through his many, never failing kindnesses, not at all blurred by the glares of momentary emotional outbursts, I am proud to say that I have been able to maintain in myself a persisting impression of his great personality during such a long time, and I am not incapable of abstracting myself from the disturbing conditions of proximity in time and location, so as to have a really detached and objective judgment. It is that continuous, undecaying, undiminishing impression which I am here trying to record. Many persons shed lurid lights during their life time; but they may not have a personality to survive their physical existence, which will keep up the light even after the material body has disappeared. In the case of a great man, his body may fall, but his personality and the light which he shed continue steady. The Professor's demise does not remove the Professor from among us.

He had read much; he had understood more; and he had thought even more. What he had actually written out is not much. But he had distributed a great treasure among a large number of his disciples as a sacred trust, in the hope that they would preserve what he had earned. He had planned many things; he had laid their foundations very firm. He is the starting point of an Institution in which his students and his other collaborators are the members; he is the founder of a school; he is the inspiration for a new approach to thought

and study. What he has started cannot be stopped; it must and will move. Ancient Ācāryas continue to live even now and will ever live through the institutions, through the schools, through the new approaches to thought and study, which they have inaugurated. So will our Professor.

SRI K. S. RAMASWAMI SASTRI, Oriental Institute, Baroda :—

The premature and very sad demise of the late Mahāmahopādhyāya Professor S. Kuppuswami Sastriar comes as a rude shock to the vast group of his disciples, friends and admirers who deeply mourn to-day the loss of their loving and lovable revered Professor.

Sastriar's death is indeed a great National loss inasmuch as the country is to-day poorer by the loss of such a great savant of Oriental culture and learning.

He was a rare combination of sound scholarship in Shastric lore with Western methods of criticism. His whole life was dedicated to the enhancement of Sanskrit scholarship in South, and if Sanskrit has attained its high position in the academic institutions of the South, the entire credit goes to Sastriar.

In the beginning of this century when the study of Sanskrit was much neglected throughout South India even from the most orthodox classes, and original works in Sastras had hardly any charm for the people who were much after studying English, it was Professor Kuppuswami Sastriar who by his constant zeal and indefatigable efforts brought an era of revival in Sanskrit studies and as a consequence the six systems of Indian Philosophy again obtained their rightful place in this branch of Oriental learning.

Being himself an erudite scholar of no mean order, in his days, he had acquired mastery in all the Sastras at the feet of great learned Ācāryas of his days and as such had attracted many students from all parts of the country to the two eminent Sanskrit Colleges of Madras and Tiruvadi, where he worked as Principal. Many of them to-day are enjoying high positions in the Presidency as well as elsewhere. His lucid and interesting exposition of abstruse subjects like Vedānta and Mīmāṃsā not only made these subjects easily assimilable to the students but also evoked in them a genuine and novel interest in these subjects. He was a past-master in the art of teaching and as such was so much engrossed and at

home in his subjects in the class that instead of being bored with the tough details of the various arguments his students felt under him the real joy of studying a subject in all its aspects.

In the year 1910 the late Professor was called upon to re-organize the mediocre Sanskrit institution at Tiruvadi and he carried out this work with great success in the teeth of general opposition from all quarters. He introduced the old and new systems of learning in all the four Sastras with the help of well-chosen and suitable scholars in each subject. The study of Sanskrit was popularised by him to such an extent that many people at times were attracted to join this institution casting aside their study in English.

The introduction of Oriental Titles examination and new Sanskrit Honours in the Madras University course are the great achievements of the late Professor's strenuous efforts and excellent leadership. They will go in the history of the University as the permanent monuments of his services to the cause of learning.

After re-instating Sanskrit learning to its original high pedestal of orthodox style of Pandit's lore the late Professor's energy was directed to another sphere of activity. He accepted the Chair of Professor of Sanskrit in the Presidency College, Madras, in 1914 wherefrom emerged a stream of Sanskrit scholars equipped with modern methods of criticism.

It was Sastriar who was chiefly instrumental in enriching the Oriental Manuscripts Library, Madras, with rare and unique manuscripts, Abhinavabhāratī, Śṛṅgāraprakāśa, etc., and guided several scholars in critical study and research based on these works. The scholarly editions of Brahmasiddhi, Vibhramaviveka, etc., and the publication of the "Journal of Oriental Research" and that of Catalaogus Catalogorum (by the Madras University) and similar other activities bear a living testimony to his great interest in the field of Oriental learning.

I was one of the devoted students of the late Sastriar in the Sanskrit College at Tiruvadi and I had the benefit of learning the Mīmāṃsā Śāstra sitting under his feet for several days and nights, for hours together.

I offer my humble 'Praṇāmāñjali' to the departed great Ācārya known as the Mahāmahopādhyāya Kuppuswami

Sastriar and pray to God that his Soul may enjoy an everlasting Bliss in the state of 'Apunarāvṛtti' as a reward of his great services to the Goddess of Learning.

SRI O. K. ANANTALAKSHMI (MRS. P. G. G. IYER) :—

He was always a loving teacher and true friend. To think that all that wealth of learning has been snatched away from us! To his students he was always ready to give freely from his abundance—we could always drink to our heart's content from that clear and free-flowing stream. My husband and I used to dream of that day when we could avail ourselves of the inspiration of great learning—sit at his feet together—But he has gone before—my health and my hopes have failed me—and the fountain at which we hoped to quench our thirst has ceased to flow.

I can see my Professor as he was then ज्वलन्निव ब्रह्ममयेन तेजसा, the piercing glance of his eyes as he came striding into our class. He told us once, when we met him a few years ago that he had come to feel that he had set too great a value on intellectual attainment to the neglect of other things. If he did, small blame to him, for when the Goddess marks a mortal for her own as she did, who can resist her?

DR. A. SANKARAN, M.A., PH.D., Professor of Sanskrit and Comparative Philology, Presidency College, Madras:—

श्रीः

ओं श्रीगुरुभ्यो नमः

चर्चन्तं शालिशालीति विरसं विरसाक्षरम् ।

आरुह्य लघुताशाखां वन्दे शङ्करपिङ्गलम् ॥

वाचस्पतिरुतं धास्ये तनुवाग्भिर्भवे भवन् ।

तत्कृतैर्बुद्धिमागल्य चापलाय प्रदर्शितः ॥

तुङ्गस्थे तनुनायके विदि गुरौ खेलं च घट्यां स्थिते

लम्बे नृद्वयके पुनर्वसुयुते कन्यां गते पूषणि¹ ।

प्रोद्दीप्ता निखिला विनीतसमिधः कर्तुं गजेन्द्रारणे-

योगे ब्रह्ममिते² ऽजाने प्रभुतया प्रख्यातशिष्यं महः ॥

I owe my present position and status as a student of Sanskrit to the kindness and help that I received from the distin-

1. The words कन्यां गते पूषणि accidentally indicate that he was like Karna.

2. विरिञ्चियोग

guished and revered Professor—Mahāmahopādhyāya S. Kuppuswami Sastriar; and being unable to pay homage to his sacred memory in any other form I shall relate hereunder a few incidents in his life as I knew or heard from him and other sources, in the hope that, just like the repeating of the Bhagavannāma, the recital of the Guru's life and work will free me of my sins and shortcomings and inspire the better part in me.

He was the ninth child of his mother; and having lost a number of children before him, his parents called him 'Kuppuswami'.¹ His fond mother—a student of Sanskrit—who unfortunately survived him, insisted that her son should be given, besides English education, Sanskrit education in the traditional style. Thus he learnt before he completed the High school course, the Kāvyaś, Nāṭakas, the Mukṭāvalī and the Dinakarī under his uncle and the Siddhānta Kaumudī and Manoramā under Sri Nilakantha Sastri of Tiruvadi. He was permitted to attend the Tamil classes during the hours allotted to Sanskrit. He had his College course in the St. Peter's College, Tanjore, and he attended College only for three and a half days in the week. He returned home—to Ganapati-agraharam—every Thursday afternoon and stayed there till the next Monday. There he learnt advanced Nyāya and the whole of the Advaita Vedānta under a Sannyāsin who in his advanced age studied again the Brahmānandīya under Mahāmahopādhyāya Raju Sastriḡal to be able to teach it to his astute and precocious pupil. The Sannyāsin insisted on his doing Devatār-cana daily, if he should be taught the Bhāṣyas of Śrī Bhagavatpāda, and from the age of seventeen he was doing daily worship. He completed the Vedānta course by the time he passed his B. A. in 1900-01;² and he subsequently studied Mīmāṃsā under the same teacher.

Like many graduates he too had his period of uncertainty regarding his profession. He underwent the Law Course at

1. कुप्य means a base-metal and कुपूय (कपूय) contemptible. कुपूय drops the 'ya' just like the word पानीय; and to compensate for the loss 'प' is doubled-Kuppu. By the loss of the middle vowel it changes into कुप्य.

2. In the B.A. Degree Examination in the paper on Prescribed Texts, etc., he answered only one question out of many in the form of a Sastraic discussion on Vāmana's definition of poetry, but he was placed in the first class and second in rank in the Presidency in Sanskrit.

Trivandrum where he had a neighbour, a Tahsildar, just retired, by name Nanu Sastrigal who started life as a Sanskrit Pandit and who was clever in playing cards. This elderly neighbour retained his virility and spent many late hours with Sastriar discussing many knotty points in the Advaita Siddhi and the Brahmānandīya. The old man—I was told—showed a rare joy in his company. He passed the M. A. Degree Examination in Sanskrit in 1904-5 and was delivering occasional lectures on Vedānta in Mylapore. It was about this time that he came into contact with the late Hon'ble Mr. V. Krishnaswami Ayyar, who, like the late Sir Ashtosh Mukherjee, had a keen perception and appreciation of talent. He was struck with Sastriar's rare scholarship and keen intellect, and by his persuasion he made him take a solemn resolve to dedicate his life for the spread of Sanskrit, blessed him and appointed him Principal of the Madras Sanskrit College which he proposed to start. Mr. Krishnaswami Ayyar received little help in his venture from the public with the exception of Mr. (Sir) C. P. Ramaswami Ayyar. He did not worry about it; and the working of the institution and the organization of the teaching was left in the unfettered charge of Sastriar. Sastriar's first pupils were already Pandits having studied advanced Vyākaraṇa and the Nyāya Prakaraṇaṣ at Chidambaram, Chittur (Cochin) and other places, and some of them were nearly as old as himself. His colleagues were Pandits of repute, and the young Principal had to teach to these advanced pupils and supervise the teaching of his colleagues. He proved equal to his task, and amply repaid the trust reposed in him by the founder. By sheer ability and hard work he mastered all the Śāstras, taught them to his pupils and conducted "Review Classes" in which he held free discussions on all the subjects of the prescribed courses in Mīmāṃsā, Vedānta, and the Smṛtis, held private classes in advanced Nyāya and also lectured to private students preparing for the M.A. Degree. In a few years, his ability and work as a teacher was so much admired that the late Sir Subrahmanya Ayyar in 1909 decided to recommend his name to Government for the award of the title of "Mahāmahopādhyāya". Accidentally he disclosed it to Sastriar and with great difficulty Sastriar persuaded him to keep back his recommendation and requested him to recommend instead his first colleague, Pandit Chandrasekhara Sastrigal upon whom was soon conferred the title of "Mahāmahopādhyāya."

From this time onwards he developed an affection and love for his pupils almost to a fault. He regarded his students as a whetting-stone for sharpening his intellect and he even said that "his pupils were his teachers." He meant thereby that he acquired the highest standard of proficiency in the Śāstras in order to teach them to their satisfaction. His passion for teaching was responsible for this trait in his character and it was almost an article of faith with him. In the year 1919, when his name was considered for promotion to the Indian educational service, he was asked by the Government of India to produce a testimonial. He then replied that he had no written testimonial, and the only testimonial that he had could not be sent to Delhi as it was a costly affair, and that was in the shape of the numerous students who had passed through his hands.

This trait or feeling of Sastriar is an enigma to many and some have even laughed within their sleeves. Let me explain it by narrating the following incident. When I was a teacher in the Madras Sanskrit College for over a year, in the beginning of March 1927 the students put to me a question regarding a well-known section in the Śābara Bhāṣya on the sūtra 1-1-5 *viz.*, the Vṛttikāra Grantha. 'Who was the Vṛttikāra, Upavarṣa or Bodhāyana? Was the text a verbal extract from the Vṛtti? and what was the extent of the Vṛttikāra Grantha? I was not sure of my ground and I told them I would consult Professor Sastriar and tell them in a day or two. I went to Sastriar on three evenings, but he could not find the time to discuss this matter, and he asked me to come the next day when he would surely keep himself free. The examination was fast approaching and the students were eager to get an answer. That morning with the thought that I would have to face the anxious students during the day, I sat down with the text and a few relevant books that I had. Bare fact and no colour. I made the usual bow to the Guru and as in a flash I came by two texts—one from the Śrī Śābarabhāṣya-context itself and another from Śrī Śankara's Brahmasūtrabhāṣya on the Sūtra एक आत्मनः शरीरे भावात् (III-3-53) forming two incontrovertible evidences to decide the question. I gave my reply to the students in the class and went rather exuberantly to the Presidency College in the evening. As usual I was waiting till 8 P.M., till he finished his routine Mss. library office work, and he rose to start home saying that we might talk on my query as we

walked along the beach. With the freedom that was allowed to me I requested him to sit down and face me with the evidences that I had in my possession. He replied 'Doesn't matter. I have considered the question, we shall walk along.' As we were walking along the Marina he gave the same view as I had, but the reasons were not full and convincing to me. Then I cited my two texts and asked him if my reading of the text from the Śābarabhāṣya was not correct. He was immensely pleased and he told me "I had recently put this question in the Mysore Vidwan Examination and though I had studied these texts a number of times and for a long time, this did not occur to me, but it had occurred to you;" and I can never forget what followed in Tamil.

“அப்பா, சங்கர, நீ அந்த ஸம்ஸ்கிருத காலேஜில் சைதன்யத் தோடு கூடயிருந்து வேலை செய்கிறாயே. என்னவோ, சந்தோஷம்.”

I never got a better certificate and what doubt that I owed it to the students in the Mylapore Sanskrit College? He had told me that his Acharya—the Sannyāsin—had expressed the same sentiment about him on many occasions when he was learning Vedānta under him. I had a similar instance some years later, but hush! Looking back probably I have reason to regret that I left the Sanskrit College soon after and now I am sad that Acharya is no more! I should incidentally mention also that I had then studied the Śrī Brahmasūtrabhāṣya only upto the Ānandamayādhikaraṇa (1.1.6) and that I got the text occurring in the third Adhyāya cited as evidence only from Sastriar's paper on Bodhāyana and Dramiḍācārya presented to the Madras Oriental Conference in 1924.

During the years 1908 and 1909 the courses of studies were being re-organized in the University of Madras, and the Oriental Titles and the Honours Degrees were newly instituted. Sastriar was a member of the University Committee for Oriental Studies, and he was primarily responsible for the framing of the Śiromaṇi and the Honours courses in Sanskrit. A word about the choice and the significance of the title 'Śiromaṇi'. It was suggested to him by the following verses of the founder of the Navadvip (Nadia) School of Indian Logic:—

अध्ययनभावनाभ्यां सारं निर्णयि निखिलतन्त्राणाम् ।

दीधितिमधिचिन्तामणि तनुते तार्किकशिरोमणिः श्रीमान् ॥

परजुष्टनयान्निवर्तमाना मननास्वाद्यरसा विशुद्धबोधैः ।

रघुनाथकवेरपेतदोषा कृतिरेषा विदुषां तनोतु मोदम् ॥

“Raghunātha Tarka Śiromaṇi ascertained the true import of all the Śāstras by his study and contemplation (or investigation) and wrote his Dīdhiti on the Tattvacintāmaṇi of Gaṅgeśa Upādhyāya”. None but Raghunātha Śiromaṇi could have had the courage and the intellect to affirm that he had known ‘the true import of all the Śāstras’. Further he was a poet and an accurate thinker. Sastriar’s ideal was that the holder of this title should have a knowledge of all the Śāstras just like Raghunātha Tarka Śiromaṇi and be a crest-jewel of Hindu culture and society. During these years he had met many of the pandits in the Province and had taken a measure of them. He found that ordinarily their training and proficiency were one-sided, *i.e.*, if a pandit was proficient in Vyākaraṇa he knew nothing of Nyāya; or if he should accidentally know both, he did not know Mimāṃsā; or if he knew the Śāstras, he could not construe a simple verse of Kālidāsa. Sastriar himself as a student was handicapped in his study of the Vedānta by the absence of the knowledge of Mimāṃsā. He had a clear and comprehensive vision of his ideal, and he framed the Śiromaṇi course by introducing in the compulsory general part a minimum knowledge of Vyākaraṇa, Nyāya, Mimāṃsā, Veda, Smṛti and Poetry and by having in the special part an intensive course in one of the principal Śāstras. Further to broaden their outlook and to equip them with a proper perspective, he introduced also History of Literature and Language. Again the study of the Śāstras in some branches like Nyāya, Mimāṃsā and Sāhitya were confined to the later scholastic texts; and such classics like the Dhvanyāloka, the Nyāyabhāṣya, the Kusumāñjali of Udayana and the Tantravārtika of Kumarila were completely neglected or even unheard of. He prescribed these ancient texts in the various branches of study. Similarly in the Honours course, the general part consisted of Grammar, Veda, Literature and Poetics and History of Literature, and emphasis was laid on the new science of Comparative Philology. The various Śāstras were prescribed in the special part by rotation.

It is easy enough to frame courses and to prescribe textbooks. To teach them and to run successfully the courses are indeed a hard job. Sastriar by this time cultivated the

friendship of Sir P. S. Sivaswami Ayyar, and under his influence he was persuaded to accept the Principalship of the Tiruvadi Sanskrit College in 1910. He was the first Principal of the re-organised Sanskrit College, which was till then only a High School. When he proposed at a staff meeting the teaching of the Dhvanyāloka, a profound scholar of literature, *viz.*, Pandit (Mahāmahopādhyāya) R. V. Krishnamachariar threw out a 'challenge' saying 'the text is very corrupt, the commentary Locana is impossible to understand even for me; no one can undertake its teaching' and he cited as instance the Locana on the verse:—

शिखरिणि क नु नाम कियच्चिरं किमभिधानमसावकरोत्तपः ।

P. 49. Bombay Edition.

Sastriar readily took up the challenge, showed the correct reading of the text and explained it to the satisfaction of Pandit Krishnamachariar and others present. The reading and explanation that he then gave were subsequently found to be supported by the commentary, Anjana on the Locana which was acquired for the Government Oriental Manuscripts Library, about 1919. Sastriar said that we should not fight shy of studying the ancient classics and run away for the reason that the texts were corrupt and difficult to restore and understand. It was our duty as teachers to understand and save them from undeserved neglect. His foresight and vision in this direction are best illustrated by this incident. In the year 1919 the first All-India Oriental Conference held at Poona was presided over by Sir R. G. Bhandarkar. He was past eighty years and was feeble in body. He had printed his presidential address and an advance copy of it was given to a few seated on the dais including Professor Sastriar. In it, Dr. Bhandarkar had deplored that in our universities the ancient classics of the creative period like the Dhvanyāloka, the Nyāya Bhāṣya, Kūsmāñjali and Tantravārtika had been completely left untouched. Professor Sastriar, when he seconded the proposal of Dr. Bhandarkar to the Presidential chair, referred to this remark and replied with some pardonable pride "Though I belong to the generation of the literary grandsons of the venerable President, in Madras I have prescribed these texts in the Śīromaṇi and Honours courses and I have taught them for about ten years." He carried this ideal of a liberal Sanskrit Education to the citadel of Sanskrit learning and bearded the lion in

his den. When Sir Sivaswami Ayyar was the Vice-Chancellor of the Benares Hindu University (1917-19), Professor Sastriar was elected a life-member of the University Court, and he was invited to offer his suggestions for the improvement of Sanskrit studies. He visited the Sanskrit College at Benares. A conference of the Pandits of Benares was called for and it was agreed that the proceedings should be conducted in Sanskrit. Sastriar expounded his ideas of a broad-based course and showed how, with honourable exceptions, the Pandits of Benares during the last 100 years had fallen from the old ideal and were pursuing their studies only in one direction, *i.e.*, one will be an expert in Vyākaraṇa, but would be unable to explain the simple Tarkasangraha definition of Vyāpti (invariable concomitance). The proud Pandits of Benares were stung to the quick, and being unaccustomed to speak Sanskrit except in Sastraic discussions, in their helpless rage, called to their aid Pandit Madan Mohan Malaviya; and he, apologetically, began in Hindi to harangue on the greatness of Benares as a time-honoured centre of Sanskrit learning and concluded that no one from the barren South should impugn the Pandits of Benares. Professor Sastriar in his reply to the debate claimed that he too hailed from a no less distinguished land, the land of the three great Vedānta Āchāryas who gave the Soul to Sanskrit culture in India. His intention was not to disparage Benares as a seat of learning, but he quarrelled only against the latter-day system of the narrow pursuit of one Śāstra only. If to-day the Sanskrit courses at Benares have changed for the better it was not a little due to the wholesome advice that he gave in 1919. Some indulge in belittling the Śiromaṇi Title. The "Ācārya" examination of the Government Sanskrit College, Benares, has been regarded throughout Northern India as of the highest standard; and as Professor Sastriar had been an examiner for that for a number of years, I made a request to him in 1940 for his expert opinion as to whether one who had passed the "Āchārya" examination in Śrī Śāṅkara Vedānta of the Government Sanskrit College, Benares, could be considered equivalent to an Advaita Śiromaṇi of Madras. I got a written reply emphatically stating that as the Āchārya examination did not include the study of the Pancapādikāvivarāṇa and the Brahmānandīya it could not be considered equal to the Advaita Śiromaṇi of Madras. As Principal of the Sanskrit College, Tiruvadi, by his teaching and the direction of the teaching of others he

raised the status and reputation of that institution to be one of the foremost centres of Oriental Learning in the Madras Presidency; and it was he that first introduced the Vidwan course in Tamil in that College. Here also he lectured to students appearing privately for the M.A. Degree examination in Sanskrit. He did not stay long at Tiruvadi. To run the Honours course at the Presidency College, a suitable successor to Prof. Rangachariar who preferred to retire prematurely had to be found. After a mild storm and after obtaining the consensus of opinion of seven public men in favour of Śrī S. Kuppuswami Sastri, the Government appointed him as Professor of Sanskrit and Comparative Philology in September 1914. That was our luck. With the devotion and fervour of a religious reformer he discharged his Professorial duties till the day of his retirement from the Presidency College. His teaching was not confined to the regular undergraduate Honours students. He permitted some others like the Research students to attend his lectures on the special subjects which they had not studied in the College course; and he taught also some half-a-dozen of us, who were already employed, advanced Nyaya—Vyutpattivāda—between 6 and 8 P.M., for three days in the week for more than two years (1926 to 1928). The dullest of his pupils did not feel difficulty in the subjects that he handled, and the rest were benefited to the full extent of their ability and work. True to the ideal of the “Ācārya” portrayed in the Chandogya Upaniṣad Bhāṣya under आचार्यवान् पुरुषा वेद he endeavoured to lead us from darkness to light, from the wilderness to the city.

It was soon admitted even by his critics that he was an excellent teacher of Sanskrit, but there were some who honestly doubted his capacity to teach Comparative Philology. Among them was Professor Mark Hunter, the champion and expert in Comparative Philology, and a real power in all University affairs. Professor Sastriar mastered all the available books on Comparative Philology and soon became an expert in it. That was not always readily admitted; but it received dramatic recognition once. In 1916 there was a meeting of a University committee on Philology consisting of Professors Mark Hunter, Crawford, Mark Collins and Kuppuswami Sastri. In the course of the discussion, Professor Mark Hunter said that Karl Brugmann did not treat of the Principle of “Haplology” in his famous Comparative Grammar of the Indo-Germanic

languages. Professor Sastriar said that he had dealt with it. Professor Mark Hunter with an air of certainty born of his devotion to that subject looked to his colleagues particularly Professor Crawford for support. They naturally nodded assent, but Professor Sastriar would not yield. Mr. Mark Hunter immediately sent for the books, looked over the contents and indexes and when he did not find the name "Haplology" trotted out the five volumes before the Professor. In a trice the Professor quietly showed that Brugmann had dealt with the same subject under a different head, *viz.*, "Loss of syllable by Dissimilation" Mr. Mark Hunter read the section, and to his dismay he found the same definition and the same examples as for "Haplology". Professor Mark Hunter was generous in appreciating scholarship in any one and before he left for Burma to be Director of Public Instruction, in 1918 he heartily expressed to Mr. K. V. Subba Ayyar, the then Junior Professor of English, his great admiration of Sastriar's expert knowledge of Comparative Philology. Professor Sastriar developed "a philological imagination" and was keeping himself very well-informed and up-to-date throughout his career. A Professor of English (now retired) had to teach this subject to the English Honours Students, and after a laborious and fruitless hunt he sought the help of Professor Sastriar and learnt from him all about Sonant Nasals, especially Long Sonant Nasals. I believe that he will gladly corroborate my statement. Professor Sastriar set great store by the latter half of his official designation, and he used to say that if he should be asked to choose one of the two parts, he would undoubtedly prefer to be called Professor of Comparative Philology and to leave out Sanskrit. He insisted on a high standard of teaching and examination in Comparative Philology; and the Madras University Sanskrit Honours Degree was unequalled in this respect by any of the degrees in other Universities in India, and this was solely due to the teaching of Professor Kuppuswami Sastriar.

He was the Chairman of the Boards of Examiners for the Oriental Titles and the Honours Degree much longer than anybody else. He was a frequent examiner in the major Universities in India, Calcutta, Benares, Allahabad, the Punjab, Bombay and Mysore, and in some years he was also examiner to the Public Service Commission, Delhi. As an examiner his keen desire was to see that proper standards were maintained

in the conduct of the Oriental Titles and the Sanskrit Honours examinations. On the Oriental Board there were some old men who could not easily adapt themselves to the requirements of a University Examination. In framing questions, some would leave out a whole book or important portions, some others would ask questions from nook and corner, and some would set optional questions of uneven weight. He set right all these defects and conducted the meetings with great dignity; and while two examiners would be engaged, each in disputing the view point of the other, Professor Sastriar as Chairman would quietly remodel and rewrite the questions, and would satisfy both the disputants. On the five days that he spent on the meetings of the Oriental Titles Board every year, he conducted in a sense a small school or a short course for the elderly Pandits and educated them on how and what to teach and what to expect from the candidates. On the Honours Board he used to explain the significance of, and the answers to, the various questions and pull up any examiner who was remiss in his duties. It was a real education to be an examiner in a board of which he was the Chairman. As an examiner he was generally liberal in marking and kind to the unfortunate who were just below the pass minimum. But he never allowed or tolerated the pushing up of a candidate from the Second to the First class by giving even one grace mark. Once when a Teacher of a University proposed a resolution to raise some candidates in a Science subject from the Second to the First class, he gently rebuked him and pointed out to him that such a course would throw open the gates of favouritism.

He was ready to admit the merit of any Pandit, but he was very jealous of any Pandit, however eminent, appearing as having knowledge of subjects which he did not have, and he would leave no opportunity to expose any conceit or presumption. He had a supreme self-confidence in his judgment in this respect. Once during the visit of H. R. H. the Prince of Wales to Madras in 1921, Khilats were presented to a few eminent Pandits of whom Mahāmahopādhyāya Desikacharya of Tirupati was one. The names of the recipients were decided by a small committee presided over by Sir K. Srinivasa Ayyangar, a Member of the Executive Council and the Vice-Chancellor of the Madras University. A few days before the actual presentation, Sir K. Srinivasa

Ayyangar had prepared a typewritten Schedule in which the Sāstras or subjects in which the recipients were eminent were also given. When this schedule was passed to the members for perusal, Professor Sastriar found against the name of Mahāmahopādhyāya Kapisthālam Desikachariar the subjects, Nyāya and Mīmāṃsā, and he took out his pen and changed Mīmāṃsā into Vedānta. Sir K. Srinivasa Ayyangar got naturally offended and affirmed that he had correct knowledge of the qualifications of the recipients indicating by his tone that Sastriar's action was exceptionable. Professor Sastriar with self-control firmly replied "True; Mr. Desikachariar will surely go to Madras to receive the Khilat; please then ask him to say in my presence that he is proficient in Mīmāṃsā".

By the year 1919-20, his reputation as a Professor was very high. When the question of the promotion of the members of Provincial Service to the Indian Educational Service was being considered—I believe it is not a breach of propriety to say it from this distance—a very balanced statesman in Madras wrote to his friends in Delhi and London "It speaks of the defective organisation of the Indian Educational Service that a scholar of the eminence and ability of Professor S. Kuppuswamy Sastri was not recruited direct to the Indian Educational Service". He was easily promoted, and he had the distinction of being the Professor of Sanskrit and Comparative Philology, Presidency College, Madras, to hold a permanent place in the Indian Educational Service.

Professor Sastriar was ex-officio Curator of the Government Oriental Manuscripts Library from 1914 and he continued till 1936. During the years 1914 to 1921 he worked a peripatetic party and collected a vast number of rare and valuable manuscripts in Sanskrit and all the South Indian languages, and was largely responsible for making the Madras Government Library the 'best of its kind' in the whole of India. In the absence of a separate publication section, he made only a slow progress in the publication of standard classics. Though delayed, his edition of Maṇḍana Miśra's Brahmasiddhi on Advaita Vedānta with a learned historical and critical introduction and numerous indexes including the identification of quotations is a model of editorial skill and scholarly achievement. "The elephant does not lay eggs like the ostrich". He gave a fore taste of this skill as early as 1910-11 in editing the Adhvara Mīmāṃsā.

Kutūhala Vṛtti and the six volumes of Śrī Śankara's Bhāṣya on the Brahma Sūtras and the Bṛhadāraṇyaka Upaniṣad in the Memorial edition of the Śrī Vāṇī Vilās Press, Srirangam. Nowhere else do we find such accurate punctuation of classical texts as in those six volumes. The routine publication of the Descriptive Catalogues and the restoration work were systematically carried on. These publications alone run to seventy thick volumes during his period of office, and the Descriptive Catalogues of the Madras Government Oriental Manuscripts Library are reputed to be a class by themselves.

He had a great affection for his pupils and he rejoiced to see them well-placed in life. He actively helped two of his students in getting the Government of India Scholarship for higher studies in England. In a difficult time (1921) when the University Research students had gained a reputation that they used the studentship just to fill a period of unemployment and resigned as soon as they got some permanent footing and when the University decided to reduce the number of the awards from 8 to 2, Sastriar, through the kindness of Professor (Sir) Ramunni Menon, got for me one of the two awards. I was fortunate that I completed the full period of three years as a Research student in the University. In those years the Madras University had not much to its credit on the side of research publications. Prof. Sastriar along with a few others hit on the idea of instituting the Research Degrees of Ph.D. and D. Sc., and in framing the regulations included the clause "that every thesis approved for the Doctor's Degree shall be published by the University" implying that the standard of the thesis aimed at was that it should be fit for a University publication. Later on, however, "shall" was changed to "may" by the University authorities and many a good thesis was published elsewhere or not published at all. He always showed that my aim as a Research Student should be to submit my thesis for the Ph.D. Degree. He gave me all facilities of the Library in the Presidency College, restored many a corrupt passage in the manuscripts that I had to study and explained many an obscure text. He would never go to sleep without solving any textual problem. He did the same work with many research students and a few others, and fostered and fed research work in Madras. He carefully revised all the papers, theses and books written by his many pupils and closely watched their progress as scholars. He

SELECT OPINIONS

Hermann Jacobi, Professor of Sanskrit, University of Bonn, 14th December, 1926.—I have perused your new Journal of Oriental Research with great interest. I heartily wish you success in your meritorious undertaking.

L. D. Barnett, School of Oriental Studies, London, 19th December, 1926.—It seems to me to be a good beginning to the enterprise which I hope will be very successful. Some of the matter is very good indeed.

J. Jolly, Wurzburg, Germany, 20th December, 1926.—This evidently is a periodical of great promise, with every chance of success.

Q. Strauss, Professor of Sanskrit, Kiel University, 1st January, 1927.—Being very well pleased with the first number of your Journal of Oriental Research I ask you to enrol me as a subscriber.

Sir Richard Temple, Editor, Indian Antiquary, London, 6th January, 1927.—Your excellent Issue.

F. O. Schrader, Kiel, 9th January, 1927.—I have read with absorbing interest through the first number and find its contents quite satisfactory..... A Journal of this kind has been undoubtedly a need in Madras since long.

Dr. Wilhelm Printz, Librarian, D. M. G. Halle, 14th January, 1927.—..... This fascicle contains many very interesting and scholarly articles: a very pretty start!

"Bombay Chronicle," 12th December, 1926.—..... The Quality of scholarship displayed is of a high order.

"Indian Review," November, 1927.—We welcome this new Quarterly of Oriental Research..... The influence of Professor S. Kuppaswami Sastri, the Professor of Sanskrit and Comparative Philology in Presidency College, has been ceaselessly exercised in furthering the cause of such learning.....

"New India," 20th December, 1926.—..... The design and the get-up of the Journal is very good, and we recommend the Journal to all lovers of research and scholarship.

"Hindu," 9th February, 1927.—..... The Journal will not merely maintain the high level reached in its first number but frequently transcend itself.

"Madras Mail," 21st January, 1927.—..... The contributions are from persons who have specialised in particular branches and show striking evidence of original work....

Dr. Sylvain Levi, Paris.—..... It deals with so many sides of Indian Science, and in such an interesting way. What I like most in it, is its genuine and regular Indian flavour, its proper 'Rasa'. Many of your contributors, if not all of them, know how to combine Pandit-learning and Western standards.

Dr. H. Luders, Berlin University.—..... I was greatly impressed with the high standard of scholarship, the originality of thought and the soundness of critical methods displayed in your contributions.....

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