

her surrounding, her love, and her particular behaviour. Of course, I will catch her individual traits of character and her other details or surroundings that ultimately make her the representative of a type of women. The need of Sādhārāṇīkāraṇa is greater when, on the strength of human appeal alone, a reader highly or lowly placed, living in a different country and in different times has got to relish a piece of poem depicting details of persons and situations entirely alien and dissimilar in outer details.

By the word Samvid-Carvanā, Abhinava allows the reader to dwell on or revolve in his mind his generalized emotional experience arising out of his own concrete general sentiments. By Samvid-viśrānti he means the calmness which is the result of mental equipoise, balance, synthesis or synaesthesia.

(iii) A word about the conception of the author of the psychological nature of the Sthāyin and its relation with the Sanchāri Bhāvas. The Sthāyin is located in the mind of the Rasika or it remains related with the perceiver. In him it is evoked by the reading of poetry and develops into final Rasa leading to aesthetic enjoyment par excellence (Alaukika Rasa)—(see D. R. 4. 1, S. D. 3. 1; etc.); the Sanskrit writers believe that Sanchāribhāvas and Anubhāvas remain related with the depicted characters. They have not stated in clear terms, that the depicted characters, also, have their sthāyins (although some of them are conscious of this fact) because they saw that the pātra-cittavṛtti (by which they mean the pātra-sthāyin) was not the source of real Rasa. Hence it was only Laukika Rasa, as it was personal. Sometimes, also, the pātra-cittavṛtti did not at all correspond to the Sthāyin of the Rasika (as in Hāsya Rasa, where the weeping of a character evokes the laughter of the Rasika). Sometimes the citta-vṛtti of the character corresponds to the sthāyin of the Rasika as in śṛṅgāra and vīra. Therefore, they have taken the correct position of neglecting the mention of the sthāyin in a character (although it is there.) The Rasika has his own evocation of his sthāyin according to the attitude of the poet. (Abhinava rightly says—*Kavistu Sāmājika-tulyaḥ*). As we read a poem we are sympathetic towards some characters and apathetic towards some others according to the depiction of the poet. The Rasika has acquired through individual experience his own sentiments of love, fear, hatred, friendship, self-regard, laughter, wonder, etc., which are always in a quiescent condition.

They are awakened or brought into activity by the idea of the object which they get from the Anubhāvas of the characters according to the principle of the sympathetic induction of sentiments or emotions as the case may be. Rāvaṇa, for us, is a type of a cruel person and his behaviour may rouse in us an idea of a class or type of such persons for whom we have formed a general sentiment of hatred. It is a mistake on the part of the author to suppose that our old writers have recognized only the sympathetic class of feelings. (p. 83 and 91). The recollectional feelings are taken account of in the carvanā of a sthāyin and the reflectional ones in Śānta Rasa mainly. All the feelings that the author mentions are meant, if not clearly stated, in the totality of the Rasāsvāda.

It is not possible to meet in a review all the arguments of the author point by point in his attitude towards the sthāyi and the sanchāri bhāvas. Here I only state my conclusions, (the grounds for which I have discussed in my Marathi work on Rasa *Rasa-Vimarśa* (1942), in my English articles in B.O.R. Institute Annals (4-1-1943) and Karmarkar Commemoration Vol. 1948). The sthāyins are sentiments (with one or two exceptions like śoka) with an instinctual base (the Prāktanī Vāsanās). They are acquired (Idānītanī vāsanā of Viśvanātha) within the experience of the Rasika. When they are evoked they give rise to their specific emotions. At least seven of the sancāri bhāvas are of the nature of the Derived Emotions of McDougall. The rest are either organic states, cognitive mental conditions or blended emotions, all of which, as the author also remarks, are 'subsidiaries to the emotional experiences'. Their one common characteristic, however, is that they arise in the course of the operation of the sthāyins as they imply the existence of sentiments. (Outline p. 345, social p. 117). If understood in his spirit, Abhinava is right in making the kind of distinction he has made between these two. The attack of the author on this (chapter IV) appears to me to be groundless, in the main.

There are many other points on which we do not agree. The author has not considered Rasa in relation to Dhvani, Aucitya, Alankāra, Guṇa etc., which consideration would have thrown greater light on the conception of the old Rasa-theory.

Let us first try to understand very clearly the recondite Sanskrit texts, like the Abhinavabhāratī in their traditional setting. For this first-hand knowledge, we shall have, all of

us, to sit at the feet of Sanskrit scholars. We shall, then, know that it is not so very easy to differ from such prodigies as Abhinavagupta, the great philosopher-critic and an aesthete of his times. I do hold that there are bound to be points of serious disagreement between the new psychological outlook of the present day and the old philosophical or traditional way of looking at the working of the human mind in aesthetic experience. But that should not keep us from a sympathetic understanding of their views. Nay, our admiration for their genius ought to grow deeper by our realisation of their limitations. Whatever deficiencies we find in the old views should, nevertheless, be critically pointed out and, if possible, made good in the light of our knowledge of the modern literary psychology or aesthetics and the principles of Western criticism. Before we give out to the English-knowing world our final views on the Rasa theory, we ought to come together for an exchange of views in order to have some degree of finality at least for them. Mere isolated attempts, though useful in their own ways, would involve duplication of work, waste of labour and the expression of ill-formed or unripe ideas about the subject. I take this opportunity to request scholars, working in this field, in different provinces in India, to put themselves in communication with one another for a hearty co-operation in the new work of re-orientation of this important branch of Indian lore, the common stock-in-trade of all regional languages.

K. N. WATWE.
Poona.

LES INSCRIPTIONS D'ASOKA by Jules Bloch, Pp. 219, Société D' Edition Les Belles Lettres, Paris, 1950.

Professor Jules Bloch has earned the gratitude of all students of ancient Indian history and culture by his very handy edition of the inscriptions of Asoka, published recently. He has himself explained the scope and aim of the work in these words: "A new scholarly edition of the inscriptions of Asoka is not necessary at the moment. Informed workers find all the useful documentation and the most satisfying interpretation possible in Hultzsch. The discoveries at Gavimath and Yerragudi have not added any new elements of importance. On the other hand a handy tutorial edition may enable students of language to consult and criticise with ease the

works of specialists, and at the same time give to the historians access to an important document while warning them of the obscurities that persist. Such is the double object of this work". But even the work of recapitulation and summarising of high-grade research becomes an original work in the hands of a master like Prof. Bloch.

A brief general introduction (pages 13-42) is in five compact sections, entitled, the heritage of Asoka, Asoka of legend, the inscriptions, the content of the inscriptions, and conclusion. In these luminous pages the student will find a succinct and up-to-date account of the topics dealt with. Then follows a magistral linguistic introduction (pages 43 to 88) of the high quality of which the name of the author is sufficient guarantee. The text of the inscriptions occupies pages 90 to 172. The romanised text in its different versions is given on the right hand pages and the translation in French on the opposite left hand pages. There are a large number of notes commenting on the linguistic features giving also the necessary minimum of historical and critical information besides drawing attention to unsettled problems of interpretation. There is a copious word index, pages 173-216 and a map at the end. The only regret of the present reviewer is that an English edition of this excellent manual has not been published at the same time to make it accessible to scholars who do not read French.

K. A. NILAKANTA SASTRI.

ENTRETIENS DU MAITRE DE DHYANA CHEN HOUËI DU HO-Tso (668-760) by Jacques Gernet. L'Ecole Française d' Extreme-Orient, Hanoi.

Those who are interested in the school of Yogic Buddhism that developed in the Far East will find this book to be of special interest as it deals with the subjects, Sat, Cit, Dhyāna, etc. Chen Houei was a great philosopher of the Yoga School that flourished in Indo-China. The contents of the book are in the form of conversations between the master and his disciples. They have been well translated by the author.

AMALENDU GOSWAMI.

INITIATION A L'HISTOIRE DE L' ART HINDOU by Suzanne Karpeles. D'Ecole Française d' Extreme-Orient, Hanoi, 1948-49.

The book contains six lectures on Indian Art in general. The author with her wide knowledge of Indian art reviews its development from the days of Mohenjo-daro to the period of Abanindranath Tagore. Her reference to the influence of the Indian art on the art of the Far East, especially on Indo-Chinese Art, is of special interest for us. The book contains a bibliography which will be of help to the students of Indian art in its various phases.

AMALENDU GOSWAMI.

EDUCATION SPECIAL NUMBER. Chief of the Bureau of Cultural Affairs, 1, Rue Garcerie, Saigon.

This is the annual report of the Director of the Public Instruction of French Indo-China for the year 1949. It deals with all forms of Education and Educational Institutes in that country, their work, and improvement during the year 1949. Even a cursory glance through the contents shows that the French authorities of Indo-China are doing better in the field of Education compared to other colonial powers.

AMALENDU GOSWAMI.

LA DOCTRINE CLASSIQUE DE LA MÉDECINE INDIENNE—SES ORIGINES ET SES PARALLELES GRECS, Jean Filliozat. Imprimerie Nationale (39, Rue de la Convention), Paris xv. 1949.

In this book the learned author has very admirably traced the origin of Ayurveda from its legendary beginnings to the peak of its development in India and has drawn a comparative picture of ideas of ancient India on this subject with those of the Greeks and their respective influences on each other. What strikes the reader is the clarity of the exposition and the depth of the knowledge of the author on the subject.

His chapters on the pre-Aryan and pre-Iranian people's gift to the medical science in the days of yore is of great value to the students of anthropology.

The book needs to be translated into English and the regional languages of this country so as to enable the students of Ayurveda to read it as a history of Indian medicine. The book fills a long standing gap in the study of a department of the culture of the country.

AMALENDU GOSWAMI.

பல்வேறு கவர் பொரு ணட்டத் தானும்
குறையுறற் கெதிரிய கிழவனை மறையுறப்
பெருமையிற் பெயர்ப்பினு முலகுரைத் தொழிப்பினும்
அருமையி னகற்செயு மவளறி வுறத்துப்
பின்வா¹ வென்றலும் பேதைமை யூட்டலும்
முன்னுற புணர்ச்சி முறைகிறத் துரைத்தலும்
அஞ்சியச் சுறுத்தலு முரைத்துழிக் கூட்டமொடு
எஞ்சாது கிளத்த விருகான்கு கிளவியும்
வந்த கிழவனை மாயஞ் செப்பிப்
பொறுத்த காரணங் குறித்த காலையும்
புணர்ந்தபின் னவன்வயின் வணக்கற் கண்ணும்
குறைந்தவட் படரினு மறைந்தவ ளருகத்
தன்னொடு மவளொடு² முன்னமுன் நளேஇப்
பின்னிலை நிகழும் பல்வேறு மருக்கினும்
கன்னயம் பெற்றுழி கயம்புரி யிடத்தினும்
எண்ணரும் பன்னகை கண்ணிய வகையினும்
புணர்ச்சி வேண்டினும் வேண்டாப் பிரிவினும்
வேளான் பெருசெறி வேண்டிய விடத்தினும்³
புணர்ந்தழி புணர்ந்த வறிமடச் சிறப்பினும்
ஓம்படைக் கிளவிப் பாக்கின் கண்ணும்
செங்கடு மொழியாற் சிதைவுடத் தாயினும்
என்புகெகப் பிரித்தோள் வழிச்சென்ற கடைஇ
அன்புதலை யடுத்த வன்புறைக் கண்ணும்
ஆற்றது தீமை யறிவுறு கலக்கமும்
காப்பின் கடுமை கையற வரினும்
களனும் பொழுதும் வரைநிலை விலக்கிக
காதன் மிகுதி புளப்படப் பிறவும்
காடு மூரு மில்லுங் குடியும்
பிறப்புஞ் சிறப்பு மிறப்ப கோக்கி
அவன்வயிற் றேன்றிய கிளவியொடு தொகைஇ
அணைநிலை வகையான் வரைதல் வேண்டினும்
ஐயச் செய்கை தாய்க்கெதிர் மறுத்தப்
பொய்யென மாற்றி மெய்வழிக் கொடுப்பினும்
அவன்⁴ விலக் குறினும் களம்பெறக் காட்டினும்
பிறன்வரை வாயினு மவன்வரைவு மறுப்பினும்
முன்னிலை யறனெனப் படுதலென் றிருவகைப்
புரைநீர் கிளவி தாயிடைப் புருப்பினும்

1. வா (இளம்.); வரவு (நச்)
2. முன்னமுன் (இளம்.); முதன் மூன்று (நச்.)
3. இடத்தினும் (இளம்.); இடத்தும் (நச்.)
4. அவன் (இளம்.); அவன் (நச்.)

வரைவுடன்¹ பட்டோர்க் கடாவல் வேண்டினும்
ஆக்கதன் தன்மையின் வன்புறை புளப்படப்
பாக்குற வந்த காடுவெட்டு வகையினும்²
தாக்கருஞ் சிறப்பிற் சேழி மேன.

Nārram un tōrram-u m-olukkam-u m-unṭi-y-um
Cey-vinaṭi maraiṭṭinum celavinum payilvinum
Puṇarcci y-etirppā t-ulluruttu varūm
Uṇarcci y-ēṭin-u m-unarnta pinrai
Meyyin-um poyyin-um vali-nilai pilaiyāti.
Pal-vēru kavar-ṇoru nāṭṭat tān-um
Kuraiyurar k-etiriya kilavanai marai-y-ura-p
Perumaiyir peyarṭṭinu m-ulak urait t-oliṭṭinum
Arumaiyi n-akarciyu m-avaḷ-ari v-uruttu-p
Pin-vā v-enṇalum-pētaimai y-ūṭṭal-um
Mun-n-uru Puṇarcci murai-nirut t-uraittalum
Añci-y-ac c-uruttalu m-uraittuli-k kūṭṭamoṭi
Eñcātu kilanta v-irū-nāṅku kilavi-y-um
Vanta kilavanai māyañ ceppi-p
Porutta kāraṇaṇ kuritta kālai-y-um
Puṇarnta-pin n-avan-vayin vanaṅkar kaṇnum
Kuraintavaṭ paḷarṇu maraint-ava ḷ-arukā-t
Tannoṭu m-avaḷoṭu² munṇa-mun r-alai-p
Pin-nilai nikalum pal-vēru maruṅkinum
Nannayam perruli nayam-ṇuri y-iṭattinum
Eṇ-n-arum paṇṇakāṭ-kaṇṇiya vakaiyin-um
Puṇarcci vēṇṭinum vēṇṭāṭ piriṇin-um
Vēḷaṇ peru-neri vēṇṭiya v-iṭattin-um
Puṇarntuli y-unarnta v-arimata-c ciṇṇin-um
Oṇṇapaṭai-k kilavi-p ṇāṅkin kaṇnum
Ceñ-kaṭu moliyār cītaiv-ūṭai-t-tōyinum
Enṇu-neka-p piriṇtōḷ vali-c cenru kaṭai
Aṇṇutalai y-aṭutta vaṇṇurai-k kaṇnum
Arratu timai y-ariv-uru kaḷaṅkam-um
Kāṇṇin kaṭumai kai-y-a ra varinum
Kaḷaṇ-um poḷutum varai-nilai vīlakki-k
Kāṭaṇ mikūtiy-ulaṇṇaṭa-ṭ pira-v-um
Nāṭu m-aru m-il-l-ūn kuṭi-y-um

1. பட்டோர் (இளம்.); பட்டோன் (நச்.).

2. வகையினும் (இளம்.); வகையும் (நச்.).

Pirappuṇ ciṇṇu m-irāṭṭa nōkki
Avan-vayir rōṇriya kilaviyoṭu tokai
Aṇai-nilai vakaiyān varaital vēṇṭinum
Aiya-c ceykai tōyke-ēṭir maruttu-p
Poy-y-ena māṇri mey-vaḷi-k koṭupṭinum
Avaḷ-vi'ān k-urinuṇ kaḷam-ṇera-k kāṭṭinum
Piran-varai v-āyin m-avan-varaiṇu maraiṭṭinum
Munṇilai y-aran ena-p paṭutal-en r-iruvakai-p
Purai-tir kilavi tāyitai-p puṇupṭinum
Varai-v-ūṭaṇ² paṭṭōr-k kaṭaval vēṇṭinum
Aṅk-atan raṇmaiṇi vaṇṇuroi y-ulaṇṇaṭa-p
Pāṅkura vanta nāl-eṭtu vakaiyinum³
Tāṅk-a-ū ciṇṇu rōḷi mēṇa.

The lady-love's friend has her fine sayings on the following thirty-two occasions after she decides that the lady-love had conjugal union with the lover through the seven things scent, appearance, behaviour, food, forgetting what she should do, walk and action:—(1) When she, without exceeding the limits of her position, probes into the lady's heart through ambiguous expressions both true and false, (2) when she, pretending ignorance, evades the lover through her expressions of the lady's greatness on his approaching her to state his grievance, (3) when she dismisses him advising him to abide by the ways of the world (i.e. to request the lady's father for her hand), (4) when she makes him return on saying that it is not easy to see the lady, (5) when she asks him go to her after informing the lady of his arrival, (6) when she convinces him of the lady's credulousness, when she asks him to arrange for meeting her in the same way as he arranged for the previous meeting, (7) when she informs him of her fear (that she would be taken to task by her relatives), (8) when they meet on her information (about the time, place, manner etc., of their meeting), (9) when she, pretending ignorance of the lover's arrival, makes him understand how the lady bore patiently his absence or when she noted the patience of the lady, on his coming with false excuses, (10) when she makes obeisance to him after their meeting, (11) when she approaches the lady with her misgivings, (12) when she addresses the lady in diverse ways when she stands hidden from the view of the lover making the intention of both the lady and herself

understood through suggestion¹ (13) when she informs the lover of the lady's gratifying words (14) when she informs the lover of his becoming the laughing stock in diverse ways (15) when the lover wants union with the lady, (16) when he wants to go away, (17) when she expects help from the lover, (18) when she gracefully loses her discrimination when they are together and tells the lover to look after the lady, (19) when she affirms the love of the lover by approaching the lady who is skin and bone on being disheartened by the displeasing words of the lover² (20-25) when she requests the lover to propose for the marriage, considering their anxiety due to the unsafety of the way, the strict watch, the failure to meet at the proper place and time, growth of the love etc., and with reference to the greatness of his country, village, habitation, family, heredity, nobility and influence, (26) when she removes the doubt from the mind of the lady's mother and make her confide in her words, (27-30) when she addresses the foster mother that the meeting of the lover and the lady-love is in accordance with Dharma while the lady is kept under restraint³, while the mother seeks the help of the diviner and the priest in possession of Skanda, while the parents propose to give the lady in marriage to another and while they do not accede to the proposal of the lover, (31) when she informs the lover of the consent of the lady's parents (for the marriage) and (32) when she asserts the same to the lady.

What are the occasions for the foster-mother to have her say?

113. கனவல ராயினுக் காமமேற் படுப்பினும்⁴
அளவுமிகத் தோன்றினுக் தலைப்பெய்து காணினும்
கட்டினுக் கழங்கினு வெறியென விருவரும்

1. For the reading *Mutan-mūnru alaiyi, Iḷampūraṇar* gives the meaning "having considered through mind, word and deed" and *Nacciṇārkkiniyar*, having made them understand through suggestion that she was aware of the three stages commencing with *iyarkai-p-puṇarcci*.

2. *Nacciṇārkkiniyar* means "when the lady is disheartened at her harsh words and when she affirms the love of the lover while she is much emaciated.

3. According to *Nacciṇārkkiniyar*, the meaning is when the over brings in obstacles for the marriage.

4. மேற்படுப்பினும் (இளம்.); மெய்ப்படுப்பினும் (கச்ச.)

ஒட்டிய திறத்தாற் செய்திக் கண்ணும்
ஆடிய சென்றழி பழிவுதலை வரினும்
காதல் கைம்மிகக் கனவி னரற்றலும்
தோழியை வினவலுக்¹ தெய்வம் வாழ்த்தலும்
போக்குட னறிந்தபிற் றோழியொடு கெழீஇக்
கற்பி னாகக்கத்து நின்றற் கண்ணும்
பிரிவி னெச்சத்து மகணெஞ்ச வலிப்பினும்
இருபாற் குடிப்பொரு ளியல்பின் கண்ணும்
இன்ன வகையிற் பதின்மூன்று கிளவியொடு
அன்னவை பிறவுஞ் செவிலி மேன.

Kaḷa vala r-āyinuṇ kāmamēr paṭuppinum
Alavu-mika-t tōṇṇinuṇ talai-p-peyṭu kāṇinum
Kaṭṭinuṇ kaḷaṇkinum veri-y-eṇa v-iruvaram
Oṭṭiya tirattār ceyti -k kaṇnum
Aṭiya cenruli y-alivu talai varinum
Kātal kai-m-mika-k kaṇavi n-araralun
Tōḷiyai viṇaval-un teyvam vāḷṭtal-un
Pōkkuṭa n-arintaṭir rōḷiyotu kelī-k
Karpi n-ākkattu nirraṇ kaṇ-n-un
Pirivi n-eccattu makaṇēṇcu valippinum
Iru-pār kuṭi-p-poru ḷ-iyalpin kaṇnum
Inna vakaiyir patin-mūnru kīḷaviyotū
Anṇavai pīravuṇ cevili mēṇa.

The foster-mother has her say on the following thirteen occasions and more; when she questions the lady's friend (1) on the *kaḷavu* becoming the object of common talk, (2) on the lady's love exceeding the bounds² (3) on the lady's limbs (like breasts) having a greater growth, (4) on seeing the lover and the lady together, (5-7) on seeing the attitude of the lady when both the mother and foster-mother take recourse to divination with *kaṭṭu*, *kaḷaṇci* and *veri-yāṭu* (8) on the lady becoming unnerved when there is *veri-yāṭu* (9) on the lady prattling in dream on account of the mind being steeped in love, (10) when she prays to God (11) when she, on learning that the lady has gone with the lover, appreciates the sense of chastity of the lady along with her friend (12) when she sees the strength of

1. வினாவலும் (இளம்.); வினவலும் (கச்ச.)

2. Since the meaning of *kāmam mey-p paḷuppinum*, the reading of *Nacciṇārkkiniyar*, is expressed by *alavu mika t tōṇṇinum*, *Iḷampūraṇar*'s reading is better.

mind of the lady when she was left alone by the lover¹ (13) when she compares the heredity of both the lover and the love.

Has the lady's mother occasions for her say?

114. தாய்க்கும் வரையா ருணர்வுடம் படினே.
Tāykkum varaiyā r-uṇarvūṭam paṭiṇ-ē

They permit the sayings noted in the previous *sūtra* to the lady's mother also, if she feels in the same way as the foster-mother.

Note 1.—This *sūtra* suggests that the lady's mother does not have as many opportunities as the foster-mother to watch the lady and hence she may be ignorant of many things with reference to the lady.

What do the mother and the foster-mother do after they are aware of the lady's deep love towards the lover?

115. கிழவோ னரியா வறிவின ளிவனென
மையற சிறப்பி னுயர்க்தோர் பாக்கின்
ஐயக் கிளவி யறிதலு முரித்தே.
Kilavō ṇ-ariyā v-arivina ḷ-ival-ena
Mai-y-aru cirappi ṇ-uyarntōr pāṇkin
Aiya-k kilavi y-arital-u m-uritt-ē

The mother and the foster-mother deserve to understand (the real nature) from the ambiguous saying of the great men with unsullied magnanimity '*kilavōṇ ariyā arivinaḷ ival*' which means "this lady completely knows the nature of the lover and this lady does not know the nature of the lover."

Note 1.—The words *ariyā* may be taken in the senses of *arintu* and *ariyāta*.

Note 2.—The meaning given above belongs to *Iḷampūraṇar*. *Nacciṇārkkiniyar*'s meaning is this:—Both the mother and the foster-mother clear their doubt whether the lady loved the lover who is not worthy of it from the sayings of the great.

Note 3.—*Cevili* and *tāy* are taken from the previous *sūtras* and form the subject of *arital*.

Does the lady express her love to the lover openly?

1. The line 10 is taken by *Nacciṇārkkiniyar* to express two things:—when the foster-mother does not go after the lover and the lady-love and when the lady-love is so strong in mind as to follow the lover. There are two defects here:—(1) the number *thirteen* becomes *fourteen* and the latter part is unnecessary since line 8 says the lady's going away with the lover.

116. தன்னுறு வேட்கை கிழவன்முற் கிளத்தல்
எண்ணுங் காலைக் கிழத்திக் கில்லைப்
பிறரீர் மாக்களி னறிய வாயிடைப்
பெய்க்கீர். போலு முணர்விற் நென்ப.
Taṇ-ṇ-uru vēṭkai kilavan-mur kilattal
Eṇṇuṇ kālai-k kilattik k-illai-p
Pira-nīr mākkali ṇ-ariya v-ā-y-iṭai-p
Pey-n-nīr pōlu m-uṇarvir r-eṇpa.

They say that, on examination, the lady-love does not express openly her love in the presence of the lover like low-class women and it is understood like the water that oozes out of the unburnt pot of mud.

Note 1.—The expression *kilavan-mun* suggests that the lady may express her love openly to the friend and *kilattikkū* suggests that the friend may express the same openly to the lover.

Is there need in all cases for the intervention of the lover's friend and the lady's friend to bring about their union?

117. காமக் கூட்டர் தனிமையிற் பொலிதலின்
தாமே தாதவ ராகலு முரித்தே.
Kāma-k kūṭṭan taṇimāyir pōlitaliṇ
Tām-ē tāṭuva r-āka-lu m-uritt-ē.

Since union out of reciprocal love is *par excellence*, it is possible for both the lover and the love to serve as the carriers of message between themselves.

Who is to suggest the place of their second meeting?

118. அவன்வரம் பிறத்த லறத்தனக் கின்மையின்
களஞ்சட்டுக் கிளவி கிழவிய தாகும்
தான்செலற் குரியவழி யாக லான.
Avaṇ-varam p-iṇatta l-aṇ-taṇak k-iṇmai-yiṇ
Kalaṇ-cuṭṭu-k kilavi kilaviya t-ākum
Tāṇ-celar k-uriyavali y-ākū-lāṇ-a.

Since it is not *dharma* for the lady to go against the wishes of the lover, it is her duty to suggest the place of their meeting since she alone knows where it is possible for her to go.

Who else can suggest it?

119. தோழியின் முடியு மிடனுமா ருண்டே.
Tōḷiyiṇ muṭiyu m-iṭaṇ-uma r-uṇṭ-ē.

There are cases where the lady's friend also suggests the place of meeting.

120. முக்கா ளல்லது துணையின்று கழியாத
அக்கா ளகத்து மதுவரை யின்றே.

Mu-n-nā ḷ-allatu tuṇai-y-inru kaḷiyātu
A-n-nā ḷ-akattu m-atu-varai y-inr-ē.

The meeting does not take place without the friend on any day other than the three days (when the lady is in her periods.) It is not prohibited even on the day following the three days (*i.e.*), on the fourth day.

Note 1.—The word *an-n-āḷ* may be taken to refer to the fourth day for two reasons:—(1) the word *annāḷ-tiṇṭal* is used to refer to the pollution of women on the fifth day morning and (2) that day (the fourth) also is prohibited for meeting in *karṇu* since only 12 days are prescribed for meeting in the *sūtra*, “*pūppin purappā ṭir-āru nāḷum*” (*Karṇiyal*, 46).

Note 2.—*Tuṇai* is taken to mean “the lover’s friend” by *Iḷampūraṇar* and *kūṭṭam* (meeting) by *Naccinārkkiniyar*. It is better to take *tuṇai* in the sense of the lady’s friend, since the same word in the following *sūtra* has that meaning.

121. பன்னூறு வகையினுந் தன்வயின் வருஉம்
நன்னய மருங்கி னுட்டம் வேண்டலின்
துணைச்சுட்டுக் கிளவி கிழவிய தாகும்
துணையோர் கரும மாக லான.

Pannūru vakaiyiṇ-un taṇ-vayin varūum
Nannaya marunki nūṭṭam vēṇṭalin
Tuṇai-c-cuṭṭu-k kiḷavi kiḷaviya t-ākum
Tuṇaiyōr karuma m-āka lāna.

Since it is the duty of the lady to investigate into all the benefits that may accrue to her in diverse ways, she has to address her *tuṇai*, since it is their duty to look after her.

Note 1.—*Tuṇai* in this *sūtra* also means, according to *Iḷampūraṇar*, the lovers’ friend; but *Naccinārkkiniyar* takes it to mean the lady’s, *tuṇai* (*i.e.*), her friend and foster-mother. Since it is not in the nature of high class ladies to address the lover’s friend, *Naccinārkkiniyar*’s meaning seems to be sound.

Who is called *tāy*?

122. ஆய்பெருஞ் சிறப்பி னருமறை கிளத்தலின்
தாயெனப் படுவான் செவிலி யாகும்.

Āy-peruñ cirappi n-arum-marai kiḷattalin
Tāy-ena-p paṭuvāl cevili y-ākum.

तदनुज्ञाय रम्या सा राजपुत्रीति मे श्रुतिः ।
किं तथेति ब्रूवाणं सा भणति स्म नृपात्मजम् ॥ ८३ ॥

ततोऽपि रमणीया सा न दृष्टा सृष्टिरीदृशी ।
ततस्तामादिशद् भर्ता तद्रूपालेख्यकर्मणि ॥ ८४ ॥

तया न शक्यमित्युक्ते कुमारः कन्यकाकृतिम् ।
ज्ञास्यन् यज्ञवतीरूपं लिलेख फलके क्वचित् ॥ ८५ ॥

दृष्ट्वा पुष्पोद्भवे चित्रं चित्रियाविष्टचेतसि ।
स्मित्वा विस्मयमाना सा बभाषे बालचन्द्रिका ॥ ८६ ॥

अशक्यारम्भपक्षे यन्मया रूपं निरूपितम् ।
तत्तथैवेदमापन्नमुत्कण्ठा त्वत्र भिद्यते ॥ ८७ ॥

आकर्ण्यकृतिसंवादं मत्वा यज्ञवतीति ताम् ।
कुमारः स्वैरमातस्थे तत्रेत्यं कथयानया ॥ ८८ ॥

अथ द्वित्रिदिनापाये कुमारं बालचन्द्रिका ।
सचित्रफलकागत्य प्रियोपान्ते व्यजिज्ञपत् ॥ ८९ ॥

तदाकृत्य^१ विसंवादं वेत्तुं तच्चित्रकं मया ।
निन्ये कन्यापुरं दृष्ट्वा व्यस्मेष्ट च सखीजनः ॥ ९० ॥

सचिक्रि^२यं मृगाक्षी तन्निरीक्ष्य स्मरमन्थरम् ।
लिलेख तत्र तद्रूपं कुमाराच्चैव भिद्यते ॥ ९१ ॥

इत्यर्पितं निरूप्यैतद्विस्मयस्तिमितेक्षणः ।
पुष्पोद्भवः सुहृद्रूपान्न विवेद तदा भिदाम् ॥ ९२ ॥

राजपुत्रोऽपि मन्ये सा स्मरत्येवान्यजन्मनः ।
अन्यथा कथमित्यं मद्रूपसिद्धिरिति स्वयम् ॥ ९३ ॥

चिन्तयित्वा चिरं भूयः सुहृदा सह तद्गृहे ।
नीत्वा दिनं दिदृक्षुस्तां निनाय क्षणदामपि ॥ ९४ ॥

अपरेणुः सहस्रार्चिष्युदयाचलचुम्बिनि ।
 समादिष्टोत्सवं द्रष्टुं ससुहृद् राजवाहनः ॥ ९५ ॥
 निष्क्रम्य नगरद्वारात् सिप्रावप्रगतो ययौ ।
 पश्यन् पौरजनारब्धं तस्मिन्नुत्सवसंकुलम् ॥ ९६ ॥
 पूर्वोजयिनिकां रम्यां वीक्षमाणः क्रमेण सः ।
 बाह्योद्यानानि रम्याणि क्रीडास्थानमथाययौ ॥ ९७ ॥
 देवस्थानतटाकस्य निष्कुटे तटवर्तिनि ।
 कन्यापरिजनस्त्रीणां ददर्श विहृतिक्रियाः ॥ ९८ ॥
 कन्दुकेन त्रिभिश्चरैः करणैरपि षड्विधैः ।
 चित्रदुष्करमार्गेषु क्रीडन्तीरपराः स्त्रियः ॥ ९९ ॥
 पाञ्चालिकादिकाः केलिपत्रच्छेद्यानि चापराः ।
 दुर्वाचकानि कुर्वन्तीरष्टादशविधान्यपि ॥ १०० ॥
 लिपिभेदांश्च^१ सिन्धवादीन् काश्चिन्मलेच्छाक्षराणि च ।
 प्रहेलिकादिका वाचः पराश्च परिचिन्वतीः ॥ १०१ ॥
 सङ्गीतगीतवादित्राण्यभ्यस्यन्तरिनेकशः ।
 तस्मिन्नवन्तिसुन्दर्या ददर्श परिचारिकाः ॥ १०२ ॥
 अवतीर्य रथात्तामामभिरामैः क्रियान्तरैः ।
 विलासैर्विस्मितस्तस्मिन्नुद्याने निषसाद सः ॥ १०३ ॥
 विचित्रपुष्पोपहारे निषण्णं दृश्यमण्डपे ।
 बभाषे दयितोपान्ते कुमारं बालचन्द्रिका ॥ १०४ ॥
 प्रबुद्धपद्मगन्धाढ्या वार्धिस्यर्धजलर्धयः ।
 देवस्थानतटाकस्य प्रेक्षन्तां देव! सम्पदः ॥ १०५ ॥
^२दीव्यन्मन्दोदकानीति प्रायो दिव्यसरांस्ययम् ।
 अवन्तिपुरमाश्रित्य क्षितीश इव तिष्ठति ॥ १०६ ॥

नौविमानान्यमून्यस्मिन् संचरन्ति सहस्रशः ।
 देवता इव दीव्यन्ति प्रीतास्तेषु पुरन्ध्रयः ॥ १०७ ॥
 इत्यस्मिन्नन्तरे सान्द्रः सौरभातिशयोऽभवत् ।
 तमाग्रायाललापेत्यं व्याकुला बालचन्द्रिका ॥ १०८ ॥
 योऽसावुदकसंचारी प्रासादः स्फटिकोज्ज्वलः ।
 रजताद्रिसमः श्रीमानत्तास्ते राजकन्यकाः ॥ १०९ ॥
 तावता शुश्रुवे युक्तः श्रावकत्वादिषड्गुणैः ।
 काकादिदोषैरस्पृष्टः स्पष्टद्वारविंशतिश्रुतिः ॥ ११० ॥
 द्विग्रामयोनिस्त्रिस्थानः सप्तस्वरसमुद्भवः ।
 द्विसप्तमूर्च्छनायुक्तः स्पष्टाष्टादशजातिकः ॥ १११ ॥
 तानैश्चतुरशीत्या च त्रिधावस्थस्त्रिवृत्तिकः ।
 षोडशलंकृतिस्तालैर्विंशत्या च समन्वितः ॥ ११२ ॥
 हृद्यो गीतध्वनिश्चित्राण्यातोद्यानि च सस्वनुः ।
 नेदुर्मृदङ्गवाद्यानि रेणुर्भूषणराशयः ॥ ११३ ॥
 प्रकीर्णकप्रभृत्यष्टप्रभेदैर्बन्धनैर्युताः ।
 विचित्रनृत्ताभिनया बभूवुर्वरयोषिताम् ॥ ११४ ॥
 प्रहृष्टनरनारीकनौविमानशतैर्वृतः ।
 आससाद स तं देशं प्रासादः प्रमदामयः ॥ ११५ ॥
 तरन्तीमिव तन्मध्ये स्वलावण्योदका^२म्बुधौ ।
 इन्दुमण्डलानिप्यन्दधाराभिव निरन्तराम् ॥ ११६ ॥
 केशेषु कृष्णां चरिते सुभद्रां चित्राङ्गदां दोष्णि च वाचि सत्याम् ।
 वर्णे च गौरीं^३ सरसां सखीषु सर्वोत्तमस्त्रीसहितामिवाङ्गे ॥ ११७ ॥
 अचिन्त्यरूपरूपां तामवन्तिनृपतेः सुताम् ।
 अवन्तिसुन्दरीं दृष्ट्वा कुमारः परिष्वजे ॥ ११८ ॥

अवन्तिसुन्दरीकथासारः

पूर्वजन्मप्रियामेनां जानन्नपि नृपात्मजः ।
 धैर्यराशिरनाश्लिष्यन्नतिष्ठत् कथमप्यसौ ॥ ११९ ॥
 सापि जन्मान्तरस्मृत्या दूत्येव दृढमासया ।
 प्रेर्यमाणापि धैर्येण प्रत्युत्यानादि नाकरोत् ॥ १२० ॥
 जृम्भितोत्कम्परोमाश्चस्वेदश्चासादिविक्रियाम् ।
 दृष्ट्वा तां क्षणनिष्पन्दां ववन्दे बालचन्द्रिका ॥ १२१ ॥
 उत्थाय परिरभ्यैनामन्यव्याजान् नृपात्मजम् ।
 सविभ्रमं प्रणम्योर्व्यां निषसाद नृपात्मजा ॥ १२२ ॥
 स राजवाहनं पश्यन् सर्वे एवाङ्गनाजनः ।
 पुष्पधन्वानमेनै न मूर्तिमन्तमन्यत ॥ १२३ ॥
 वसुमत्यामयं जातो राजहंसान्महीपतेः ।
 येन त्वं लिखितेत्येवं व्याचख्यौ बालचन्द्रिका ॥ १२४ ॥
 तयोरनङ्गसङ्गीतभङ्गीरङ्गायितात्मनोः ।
 विकारा विविधाकारा बभूवुर्बहुविभ्रमाः ॥ १२५ ॥
 ततो हंसप्रसङ्गेन व्याजहार नृपात्मजः ।
 न पीडनीयाश्चक्राङ्गास्तथा हि श्रूयतां कथा ॥ १२६ ॥
 आसीत् कंसरिपोः पुत्रः साम्ब इत्यस्य बलभा ।
 अभूत् त्रिभुवनस्त्रीणां भूषणं भौमनन्दना ॥ १२७ ॥
 स तथा सरसि क्रीडन्मृणालैर्निगलं ददौ ।
 हंसाकृतेर्भुनेः शापान्मानुषत्वमभूत्तयोः ॥ १२८ ॥
 अभिन्नरूपतां तत्र स्मरणं दर्शने तयोः ।
 अल्पकालं च विष्टेयं कलयामास तन्मुनिः ॥ १२९ ॥
 श्रुत्वा नृपसुताप्येवं यज्ञवत्यपि तत् फलम् ।
 भुङ्क्त एव तथाभूतेत्यतिगम्भीरमभ्यधात् ॥ १३० ॥
 ततो मातृनिदेशेन व्यथमाना कथञ्चन ।
 तद्गतेनैव चित्तेन प्रतस्थे नृकन्यका ॥ १३१ ॥

षष्ठः परिच्छेदः

तथा चित्रियमाणः स प्रवृत्त्या नृपनन्दनः ।
 चकाराम्यवहारदिग्वाभिमुख्यं सुहृद्गिरा ॥ १३२ ॥
 अथाम्बुविहृतिं पश्यत्यनुरक्ते दिनप्रिया ।
 विहर्तुमिव मार्ताण्डेऽप्यवतीर्णोऽरारणवम् ॥ १३३ ॥
 क्रमेण तरुणीभूते तमसि ग्रहमण्डले ।
 मण्डयत्यम्बरं चन्द्रेऽप्यैन्द्रीवदनचुम्बिनि ॥ १३४ ॥
 प्रदोषसमये प्राप्ते निवृत्ते जनसंकुले ।
 कथंकथमपि प्रापत् कुमारः समुहद् गृहम् ॥ १३५ ॥
 चक्रे शय्यागतश्चिन्तां चिरदृष्टापि मे प्रिया ।
 न पृष्टा कुशलं कष्टं दूरे कण्ठग्रहादथः ॥ १३६ ॥
 सा राजकन्या संवृत्ता वयं च गुरुयन्त्रिताः ।
 असह्यः स्मरसन्तापः किमत्र करवाण्यहम् ॥ १३७ ॥
 अदत्तां गुरुभिः कान्तामदृष्ट्वा च पुरोधसम् ।
 न शक्यं परिणेतुं तत् सर्वथा दुर्वहो भरः ॥ १३८ ॥
 चिन्तयन्तममुं दृष्ट्वा सन्तप्तेव ततो गता ।
 अवश्यायाश्रु वर्षन्ती नमदिन्दुमुखी निशा ॥ १३९ ॥
 मुखमाखण्डलाशया मण्डयत्यर्कमण्डले ।
 प्रभाते सुहृदभ्येत्य व्याजहे राजवाहनम् ॥ १४० ॥
 देव ! जागरकारी ते विकारः किमकारणम् ।
 अकस्मादियमङ्गानां कथय क्षामता कथम् ॥ १४१ ॥
 इत्युक्तः प्रत्युवाचैनं कुमारः श्रूयतामहम् ।
 साम्ब एवास्मि सा कन्या यज्ञवत्येव मे प्रिया ॥ १४२ ॥
 अद्यैनामनवद्याङ्गीं प्रसङ्गात् पश्यतः प्रियाम् ।
 सुतोत्थित इवात्यर्थं जृम्भते मे मनोभवः ॥ १४३ ॥

अवन्तिसुन्दरीकथासारः

विमृद्न् मृदुवत्तीक्ष्णैर्विशिलैर्निखिलं जगत् ।
दुरात्मा कारयत्येव प्राणिनः किं न पातकम् ॥ १४४ ॥
भूक्षेपवर्ति त्रैलोक्यं कुर्वता क्रूरकर्मणा ।
असंख्याः खण्डितप्राणाः पुण्डरीकादयोऽमुना ॥ १४५ ॥
अनेनैव प्रियाहेतोरत्यर्थं चित्तजन्मना ।
अविषह्यस्मरावस्था वयं चेत्थं कदर्थिताः ॥ १४६ ॥
करपत्रायते वायुः शिखिपुञ्जायते शशी ।
रम्यभूतानि वस्तूनि व्यत्यस्तानीव भान्ति मे ॥ १४७ ॥
किं कर्तव्यमिति श्रुत्वा दृष्टः पुष्पोद्भवोऽभ्यधात् ।
सत्यं सर्वं इमे दोषाश्चित्तजन्मनि किन्त्वह ॥ १४८ ॥
श्लाघ्याभिजनशीलायां प्रियायां प्रथमं तव ।
युक्तं चित्तभुवारब्धं सदृशस्नेहकारिणा ॥ १४९ ॥
व्यतिरिक्तविकारैव त्वत्तोऽपि नृपकन्यका ।
तदत्राभिमतप्राप्तौ विषादस्तव किं कृतः ॥ १५० ॥
दर्पसारमवज्ञाय स्वसुरस्याः करग्रहः ।
तेजोऽनुरूपं तत् सर्वं कल्याणमिव लक्ष्यते ॥ १५१ ॥
इत्यस्मिन्नन्तरे प्राप्ता विविक्ते बालचन्द्रिका ।
आचष्ट कुशलं पृष्टा सप्रत्ययमिदं वचः ॥ १५२ ॥
देवाद्य कुशलं देव्या यथावस्था निश्चिन्ताम् ।
त्वदर्शनात् प्रभृत्यस्या विरक्तिः सर्ववस्तुषु ॥ १५३ ॥
तयाहता सखीं द्रष्टुं तुङ्गतोरणगोपुरम् ।
लक्ष्मीमयमिवाश्चर्यं प्राविक्षं नृगतिक्षयम् ॥ १५४ ॥
गत्वा कन्यापुरोदेशं तत्रोद्यानगता गिरः ।
चित्राः परिजनस्त्रीणामश्रौषं तापशंसिनीः ॥ १५५ ॥
ततः क्रीडासरस्तीरे धारागृहगतां सखीम् ।
अन्यामिव शुचा शोच्यामपश्यं नृपकन्यकाम् ॥ १५६ ॥

पष्ठः परिच्छेदः

सा मा समीक्ष्य संभ्रान्ता चिन्ताभारकृशा भृशम् ।
अपृच्छन्मां परिष्वज्य त्वद्वृत्तान्तमनन्तरम् ॥ १५७ ॥
मयोक्तं देवि ! सोऽप्येवं किमपि व्यक्तविक्रियः ।
गतायां त्वयि संतापादकरोद् वासरक्रियाम् ॥ १५८ ॥
गते सुहृद्गृहं तस्मिन्नाहूताहमिहागता ।
भद्रे ! कथमियं जाता त्वदङ्गे कथय व्यथा ॥ १५९ ॥
इति पृष्टा परिष्वज्य प्रेमगाढं चिराय माम् ।
अतिगम्भीरमारेभे विविक्ते वक्तुमित्यसौ ॥ १६० ॥
सखि ! पश्याप्रकाश्येयमावयोः श्रूयतां कथा ।
स एव साम्भः किं गुप्त्या यज्ञवत्येव सास्म्यहम् ॥ १६१ ॥
त्वयापि श्रुतमेवावामेवं देवापुरेशयोः ।
जनित्वा मुनिशापेन प्रयावां विरहव्यथाम् ॥ १६२ ॥
अहो ! मे हृदि नैर्घुर्य यच्चिरोपनते प्रिये ।
नाश्लिष्टं कष्टमौचित्यं चिन्तितं पापया मया ॥ १६३ ॥
इत्यालपन्ती संतापे^१मज्जन्ती मदुरःस्थले ।
मूर्च्छया पतिता भूयः प्रत्याश्वस्येदमभ्यधाम् ॥ १६४ ॥
^२न युक्तं सखि ! संतप्तुं संतोषविषये त्वया ।
किं ते जन्मान्तरप्रेयानचिरादनुभूयताम् ॥ १६५ ॥
अनुरूपवरप्राप्तिः पितृभ्यां तेऽनुमन्यते ।
चण्डवर्मा विरुन्ध्यात्तत् कर्तव्यो गूढसंगमः ॥ १६६ ॥
इत्यादि चिरमुक्त्वैनामाश्वास्याहमिहागता ।
दुर्वचा वर्तते तस्या न जाने कीदृशी दशा ॥ १६७ ॥

इति मृदु कथयित्वा लज्जयानम्रवक्त्रां
वरतनुमभिधाय स्वैरमात्मीयवार्ताम् ।

- | | |
|-----------------|---------------------------------|
| 1. साहं. ख. | 3. पैर्म. क. ग. |
| 2. घृण्य. ख. ग. | 4. गच्छ त्वं सखि संतप्तं. क. ग. |

निपुणमिति कुमारः पूर्वजन्मोचितार्था
रमयितुमथ गाथां प्राहिणोत् प्राणनाथाम् ॥ १६८

अरुन्धती मरिशरपीडितात्मनो
यदाश्रमे तरुणि ! पुराण्यदर्शयः ।.....

तदद्य ते हृदि मदनान्नमुद्रितं
मृदुस्मिते ! लिखितमित्रात्र तिष्ठति ॥ १६९ ॥

इत्येनां तदनु विसृज्य सोपचारं
यत्रास्य प्रियजनदर्शनोत्सवोऽभूत्
आनन्दस्तिमितमना विनोदनार्थी
तं देशं ससुहृदुपाययौ कुमारः ॥ १७० ॥

॥ इत्यवन्तिसुन्दरीकथासारे षष्ठः परिच्छेदः ॥

॥ अथ सप्तमः परिच्छेदः ॥

अथालोक्य द्विजं कञ्चित् प्रभाते देवमन्दिरे ।
सज्जं प्रायोपवेशाय प्राप्यैनं तावदृच्छताम् ॥ १ ॥

अकस्मात् किमयं कायस्त्यज्यते को भवानिति ।
पृष्टः प्रान्तोपविष्टाभ्यां ताभ्यां भूतार्थमभ्यधात् ॥ २ ॥

अग्रहारोऽस्त्यगस्त्याशामूत्रं चोलभूमिषु ।
व्याघ्रग्रामाह्वयः सोऽयं तद्देशाभिजनो जनः ॥ ३ ॥

विप्रो विद्येश्वराख्योऽस्मि ज्ञात्वा मन्त्रं कुतोऽप्यहम् ।
गारुडं तेन वित्तार्थी लब्धविद्यालवोऽभवम् ॥ ४ ॥

सर्वेषां पुरुषार्थानामर्थाधीनतया पुनः ।
अशिथिलममर्यादं राजवेश्म किमप्यहम् ॥ ५ ॥

तत्र क्षुद्रान् पशुप्रायानपश्यं पार्थिवब्रुवान् ।
उपचीयन्त एवैषां मलानि त्वभिषेकतः ॥ ६ ॥

येषां दोषेषु सौहार्दं साहसेषु सहायधीः ।
नयन्नबुद्धिर्मायाविष्वक्लीलोक्तिषु वाग्मिता ॥ ७ ॥

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.

O. 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." 2th 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.

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