

(b) sarva-prajā-samrañjana-paripālan-ōdyōga-satata-satya-vratā-dikshita-Kaliyuga-dōsh-āpahṛita-dharm-ōddharāṇa-nitya-sannaddhah.¹

It is no wonder, therefore, that a scion of such a distinguished dynasty of rulers should have made a *sāttvika-dāna*, i.e., a gift for gift's sake, according to the injunction of the *Gītā*.*

1. *Journal of Sri Venkateśvara Oriental Institute*, Vol. X, (Telugu Section), p. 27.

*[Note:—According to Devala, Dānas are of six kinds by reason of the circumstances prompting them: Dharma, Artha, Kāma, Vriḍā, Harṣa and Bhaya; of these the Dhārmika dāna is one that is given without intending any personal benefit; Devala's Dhārmika Dāna would correspond to the Sāttvika Dāna explained above. See Devala quoted by Lakṣmīdhara in the Dānakāṇḍa of his Kṛtyakalpataru, GOS. XCII. p. 5:

पात्रेभ्यो दीयते नित्यमनवेक्ष्य प्रयोजनम् ।

केवलं धर्मबुद्ध्या यद्धर्मदानं तदुच्यते ॥

V. R.]

CHRONOLOGICAL NOTES: KAIYAṬA AND DHANAÑJAYA

BY

DR. V. RAGHAVAN

I

No specific or clear evidence has so far been cited for the date of Kaiyaṭa, the well-known author of the Pradīpa on the Vyākaraṇa Mahābhāṣya. Belvalkar refers us in his Systems of Sanskrit Grammar (p. 42) only to the Sarvadarśana-saṅgraha (cir. 1300) which quotes from Kaiyaṭa. In his detailed account of the history of Grammar in the Preface to his Catalogue of the Manuscripts on Grammar, Poetics and Lexicography in the Asiatic Society of Bengal, Haraprasad Sastri says (p. xxv): "Kaiyaṭa's date is not known, but he probably flourished in the 10th century of the Christian era." According to Keith, "Kaiyaṭa's commentary on the Mahābhāṣya", "which tradition places earlier," "may belong to the 12th century." (HSL. p. 429).

In view of this indefiniteness, it may be useful to point out that Kaiyaṭa is quoted by Ruyyaka in his Alaṅkāra-sarvasva. Towards the end of his work in the section on Saṅkarālaṅkāra, Ruyyaka cites the quarter-verse, "भाष्यान्विः कतिगम्भीरः" among examples of Rūpaka (p. 254, N. S. edn. of 1939; p. 224, TSS. edn.); this is the first quarter of the sixth introductory verse in Kaiyaṭa's Pradīpa.

Ruyyaka was Maṅkhaka's teacher, and Maṅkhaka's elder brother Laṅkhaka was minister under Sussala of Kashmir (died 1128) and his son Jayasimha (1128-1149). Therefore 1150 A. D. may be taken as a definite lower limit to Kaiyaṭa's date.

II

Dhanañjaya, author of the *double entendre* poem Rāghavapāṇḍaviya and the lexicon Nāmamālā is taken as the Digambara Jain teacher Śrutakīrti Traividya and stated to have written "between 1123 and 1140 A.D." (See Keith, HSL. pp. 137, 414, and S. K. De, p. 340 of the recent HSL., Calcutta University). As writers continue to repeat this information, it may be pointed out that this Dhanañjaya is

tion, Life-Members of the Institute like Sri C. Jinarajadasa, Srimati Rukmani Devi, Prof. G. H. Bhatt, Raja Bahadur S. Aravamuda Iyengar, and Sri V. S. Tyagaraja Mudaliar, and the Bihar Research Society, Patna, Nāgari Pracāriṇī Sabhā, Banaras, Oriental Institute, Baroda and other Institutions.

On behalf of the Institute Dr. V. Raghavan then read and presented to Dr. Prasad the following Sanskrit Address written by him :

॥ श्रीः ॥

॥ सत्यमेव जयते ॥

राष्ट्रपतिभ्यो डाक्टर राजेन्द्रप्रसादमहोदयेभ्यः

श्रीकुप्पुस्वामिशालिविमर्शसमित्या समर्पिता

स्वागतपत्रिका



वन्दे संस्कृतमातरमङ्गललक्ष्मिभारतीवत्साम् ।

निहतपृथग्जनदुःस्थितिमुत्तमविद्यार्पिताद्वयालोकाम् ॥

मान्याः ! भारताध्यक्षाः ! डाक्टर राजेन्द्रप्रसादमहोदयाः !

निखिलभारतमहनीयाः स्वतन्त्रभारतप्रथमाध्यक्षाः भवन्तः इमामस्मदीयां विद्याविमर्शसमितिमस्मदम्यर्थनानुरोधेन समागत्य धन्यीकृतवन्त इति सत्यं सर्वे वयं प्रमोदामहे ।

ये ते महात्मानः सत्यरथसारथयः अहिंसाचक्रपाणयः भारतविजयं समपादयन्, तेषामाशयानुविधाधिषु ज्येष्ठा भवन्तो राष्ट्रस्यास्य आधिपत्यमलङ्कृतं समुचिता इति नात्र कोऽपि सन्देहः । यद्विदितसञ्चयसुखभोगादीनां त्यागे भवतां सहोद्योगिभ्यः किञ्चिदपि अपरिहीयमाणा एव भवन्तः, कोपावेगान्तरदेव-परित्यागेन समुदितात्मगुणसम्पदः, तथा सनातनभारतसम्प्रदायसंमतं महापुरुष-लक्षणं विभ्रति यथा वयमेककण्ठेन भवन्तः 'अजातशत्रवः' इति उत्कीर्तयितु-मुत्कण्ठामहे । धन्या हि सा विदेहस्थली या राजर्षि जनकं सुपुत्रे, धन्या हि सा विहारभूः या भूतानुकम्पावतारं भगवन्तं बुद्धं जनयामास, धन्या हि सैव भूमिः या भवन्तमपि प्रसादमिव मूर्तिमन्तमस्मभ्यं प्रायच्छत् ॥

येयमस्माकमथ पाश्चात्याक्रमणादिमुक्तिर्भौतिकी समधिगता, सा च आध्यात्मिक्या विमुक्त्यामेव परिपूर्तिं भजते, सा च भारतीयविद्यासंस्कृत्योः

पुनरुज्जीवनविकासाम्यामेव सम्पद्येत । प्राचीने च काले जगति भारतदेशस्य यद्विद्वन्व्यापि माहात्म्यं प्रससार, तच्च भारतीयविद्यागौरवैवेति नैतत्परोक्षमिति-हासविदां विदुषाम् । तादृशविद्यासमुन्नतिधुरामुद्वह्य निरन्तरं परिश्राम्यन्तो वयं केवलराज्यतन्त्राभिनिवेशिभ्यो देशसेवायां न परिहीयामहे इति दृढं विश्वसिमः । विद्याभिवृद्धिश्च मुख्येति चिरादेव गणयन्तो भवन्तो यद् भारतीयैतिहासपरिषदः आध्यक्ष्यमङ्गीकृत्य नूतनभारतदेशचरित्रसम्पादनकार्य-मासूत्रयन्, यच्च तस्मिन् प्रवरे कलाव्यापारे सम्प्रत्यपि दत्तावधानाः तत्सर्वेषा-मेवास्माकमुत्साहं समुपबृंहयति ॥

भारतीयराज्यविधानक्रमस्य संस्कृतभाषानुवादोऽपि भवतामेव दृढाभि-सन्धिना समपद्यतेति सर्व एव संस्कृतलोको भवद्भयोऽधमर्णः । विविधभाषादि-विशेषैश्च बहुधा आपाततो भिद्यमानेव या भारती संस्कृतिः तस्या आन्तरै-कात्म्यापादनेन निखिलस्य राष्ट्रस्य ऐक्यसंरक्षणे संस्कृतविद्याया या शक्तिः सा नास्त्येवान्यत्र । तादृशीमैक्यबुद्धिमेवोपोद्धलयितुं वयमिह विमर्शसमित्यामुद्युज्ज्महे । तमस्माकं प्रगुणं व्यवसायं भवन्तो गुणज्ञा अनुगृह्णन्विति प्रार्थयामहे ॥

८-४-५९

मयूरपुरी, मद्रास्

इत्यम्

श्रीकुप्पुस्वामिशालिविमर्शसमित्यङ्गभूताः सुहृदः

Dr. B. Ch. Chhabra, Government Epigraphist, Ootacamund, read and presented to Dr. Prasad a Hindi version of the above address prepared by him.

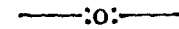
॥ श्रीः ॥

॥ सत्यमेव जयते ॥

राष्ट्रपति श्रीराजेन्द्रप्रसादजी को कुप्पुस्वामिशाली

अनुसन्धान समिति से दीयी हुई

स्वागतपत्रिका



जय राजेन्द्र प्रसाद मद्रपुरी स्वागत करे ।

भारत के आह्वाद जनता की ममता तुम्हीं ॥

माननीय भारताध्यक्ष डाक्टर राजेन्द्रप्रसादजी,

आपने हमारी प्रार्थना स्वीकार करके इस अनुसंधान समिति में पधारने की जो कृपा की है, इससे हम लोग अपने को धन्य मानते हैं । हमारा हृदय गद्गद हो रहा है ।

पूज्य बापू ने सत्य और अहिंसा के हथियार से भारतवर्ष को आजाद बनाया था। आप उनके सच्चे अनुयायी हैं। अतः यह अच्छा ही हुआ, अपा स्वतंत्र भारत के प्रथम अध्यक्ष बन हैं। आप इस पद के लिये योग्य से योग्य हैं।

देश के हित के लिये ऐश व आराम को त्याग देकर, फकीराना बाना पहनने में आप सदा अगुआ रहे हैं। आपने अपने गुस्से को काबू में रखा है। आप किसीसे घृणा नहीं करते हैं। हम आपको "अज्ञातशत्रु" कहें तो अत्युक्ति न होगी।

बिहार सदा से स्वर्णभूमि रहा है। वहाँ राजर्षि जनक ने जन्म लिया था। वहीं अहिंसा की मूर्ति बुद्ध भगवान् पैदा हुए। उसी पवित्र भूमि ने आपके रूप में भारत की जनता को "प्रसाद" दिया है।

अंग्रेज चले गये। हिन्दुस्तान को भौतिक मुक्ति मिली है। लेकिन यह पर्याप्त नहीं है। हमें आध्यात्मिक क्षेत्र में भी आगे बढ़ना है। भारत इस क्षेत्र में संसार का नेता रहा है। देश की विद्या तथा संस्कृति को नयी स्फूर्ति तथा नयी जाग्रति प्रदान करने से ही देश इस दिशा में प्रगति कर सकता है।

ऐतिहासिक लोग यह भली भाँति जानते हैं कि भारत को पुराने जमाने में देश-विदेशों में जो सुहरत मिली थी, उसका कारण भारत की ज्ञान-विज्ञान के क्षेत्र में प्रगति ही है। साहित्यिक तथा सांस्कृतिक उन्नति के लिये दिन रात जी तोड़ परिश्रम करनेवाले हम लोग, प्रसिद्ध राजनीतिक नेताओं से कम देश-भक्त नहीं हैं—यह हमारा दावा है।

हमें बड़ी खुशी है कि आप राजनीतिक हलचल के साथ साहित्य-कला वृद्धि को अहम समझकर, भारतीय इतिहास समिति के अध्यक्ष रहना मंजूर किया है। और अब भी इतिहास के संपादन के साथ साथ कला के अनुसंधान में आप दत्तचित्त रहते हैं। आप ही की जबर्दस्त इच्छा से स्वतंत्र भारत के संविधान का संस्कृत में अनुवाद हुआ है। इससे हर एक संस्कृत प्रेमी अपने को आपका बड़ा कृतज्ञ मानता है।

आप जानते ही हैं, भारत की भिन्न दिखनेवाली भाषाओं तथा संस्कृति को एकता में पिरोनेवाली धागा संस्कृत भाषा है। इसी एकता को देश में कायम करने के ख्याल से इस अनुसंधान समिति की स्थापना हुई है। आपसे प्रार्थना है कि आप, गुणज्ञ, हमारे शुभ काम में हमें प्रोत्साहन व बढ़ावा दें।

८-४-५१

मैलापूर, मद्रास

आपके

सदस्य, श्रीकुप्पुस्वामिशास्त्री अनुसन्धान समिति.

Then Sri T. R. Venkatarama Sastriar, President of the Institute, spoke, presenting the portrait of the late Rt. Hon. V. S. Srinivasa Sastri and requesting Dr. Rajendra Prasad to unveil it. Sri Sastriar said:

The Hon'ble the President of the Indian Union, your Highness the Maharaja of Bhavanagar, Ladies and Gentlemen,

This Institute is named after Mahamahopadhyaya Kuppuswami Sastriar, a man of profound learning, equally at home in ancient Sanskrit lore and modern Philology, who as Principal of Sanskrit Colleges and as Professor of Sanskrit in the Presidency College, the premier Government College of this city, turned out a whole generation of grateful Sanskrit students in this Presidency. In the founding of this Institute, the late Rt. Hon'ble V. S. Srinivasa Sastriar took a great deal of interest and became its first President. The late Rt. Hon'ble V. S. Srinivasa Sastriar and the Mahamahopadhyaya were intimate friends, having worked together in the Annamalai University. I have the honour to be the second President of this Institute.

The late lamented Mahatma Gandhi, who was a loving friend of the Rt. Hon'ble V. S. Srinivasa Sastriar, said that the most appropriate memorial for him would be an Institute of Indian Culture. Such an Institute is this one, founded and fostered by Sastriar himself. As a pupil of the Rt. Hon'ble V. S. Srinivasa Sastriar, at school, who had the rare privilege of becoming an increasingly intimate friend and associate of Sastriar, I am presenting this portrait as a memento of his connection with this Institute. Many are aware of his profound knowledge of English and of his powers of speech admired in the English-speaking world. But few are aware of his devotion to the study of Sanskrit in which he was as proficient as

in English. Some time before his death he delivered a course of thirty lectures on the Ramayana collected in the form of a volume and published by a sister Institution, the Samskrita Academy, (of which Mahamahopadhyaya Kuppuswami Sastriar was the first President), a copy of which I request you to be pleased to accept. Of his place as the successor of Gokhale and of his work in South Africa as Agent which are well known to all there is no need for me to speak.

Now it only remains for me to request you, honoured Sir, to unveil the Rt. Hon'ble V. S. Srinivasa Sastriar's portrait. You have known the late Rt. Hon'ble V. S. Srinivasa Sastriar and you are most fitted to unveil his portrait. Had the Mahatma been alive he would have gladly undertaken the task of unveiling Sastriar's portrait. After his lamented death what can be more appropriate than that his ardent and devoted friend and disciple should in his stead unveil the portrait.

SPEECH BY RAJENDRA PRASAD

Dr. Rajendra Prasad said at the outset that he deemed it a great honour and privilege to be asked to unveil the portrait of the Rt. Hon. V. S. Srinivasa Sastri. "In India", Dr. Prasad said, "we are apt sometimes to forget the services of those who worked for many years before some of us strayed into the field of public activities. It is really a great pleasure to be reminded of the services of men like Mr. Srinivasa Sastri, who followed in the footsteps of Sri Gokhale. The history of the Congress for nearly 30 or 35 years of its existence before Mahatma Gandhi came into the field, is the history of those stalwarts who built up this great organisation. Mr. Srinivasa Sastri was one of them. He had chosen, rather at an early age, the path of sacrifice and service to the country. Giving up his profession as a teacher, he went into the larger field of politics and there devoted himself, as he would have devoted himself, when he was a teacher, to studying things and making them easily intelligible to others who were not as well placed as he himself was, with regard to many questions of public importance".

A GREAT ORATOR AND APOSTLE OF CULTURE

"Anyone who has had the opportunity and privilege of listening to Mr. Sastri", Dr. Prasad continued, "would have at once recognised in him not only a great orator but a grea





master of the facts with which he was dealing. And it was because of these great qualities of his that he was recognised not only by the people of this country but also by the then Government of the country as one of the leaders of India. His services were recognised in many ways. He was returned to the Assembly—Legislative Council as it was called—on many occasions, and there he remained serving and working for the people for many years. He was sent to South Africa as India's representative and there he established amongst a people none too friendly to us, a reputation for himself and for this country. The prestige which he then acquired, not only for himself but also for this country, has lasted even after his death. I had the privilege of knowing him but I cannot claim that I knew him anything like you gentlemen and ladies present here. The little that I knew of him, however, showed to me his greatness, his kindness, and his affection. I remember I had an occasion to visit Chidambaram while he was Vice-Chancellor of the University there. I was then touring in these parts as President of the Congress. He had written to me before I went there that I should stay with him as his guest, and I stayed with him for two days. Within those two days, I could see the amount of affection which he could shower upon one who had the privilege of coming into close contact with him. From what I had known before, especially in my contact with Mahatma Gandhi, while he used to meet not only Mahatma Gandhi but others who happened to be in the entourage of Mahatma Gandhi, I had come to regard him as one of our great leaders. The feeling which I then conceived continued to grow stronger and stronger until the last days of his life on this earth. It is fitting that you should have a portrait of him in an institution with which he was so closely associated. He was a great politician but as you have said he was not only a politician, but he was a great apostle of culture also."

STUDY OF SANSKRIT

Continuing, Dr. Prasad said, "Here in this Institute you have workers who are working at that culture and are trying to bring the old to the new and to revitalise the old with the new. In this country to-day, we need nothing more than revitalising of our own culture. We are apt to be carried away by things of the west of the present day. There are so many things which

are likely and which are very often able, to carry us away on account of their glamour and their shine. And we are very often misled into thinking that all that glitters is gold. But, that is not always so. There are many things which are of very great value, which are embedded in our culture and which are found in the daily life of even the common people of this country which are of the greatest value to humanity. Let us not despise those things because they are old. We sometimes feel that if you call a man a reactionary, you have condemned him for good and for ever. I believe we have really to define what is progress, and I personally do not always feel that what we call progress is always progress. I sometimes wonder if in speaking of progress, we are not mistaking what is really not progress, for progress. The best corrective for that kind of mistake is to have our roots in our culture, to have our roots in our past. There is nothing which can help us more to have such root than the study of our ancient literature and of Sanskrit in which that literature is enshrined."

WORK OF THE KUPPUSWAMI SASTRI RESEARCH INSTITUTE

Paying a tribute to the work done by the Institute in promoting research and study of Sanskrit, Dr. Prasad said: "This Institute has been trying to serve the people, revive the old culture, and make them study the Sanskrit language in which our culture is embodied and also to enable the people to drink deep of that fountain of learning which is contained in such a vast number of books which are not even known today. I know that all over the country there are hundreds and thousands of manuscripts which nobody has seen and which nobody of modern days has studied in the modern way. An Institute like this serves the useful purpose not only of popularising the study of Sanskrit but also of bringing to light many valuable old books which are forgotten and which are likely to be lost for ever. If this Institute succeeds in bringing together scholars who will devote themselves to the study of these things and to the revival and preservation of many of these manuscripts which are otherwise likely to be lost, it would have done a great service. I have no doubt that you are engaged in this work. It has, therefore, been a piece of good fortune for me to be asked to associate myself with this function which is a function at once connected with this Institute which has been doing such fruitful work, and with the great name of the Rt. Hon. V. S. Srinivasa Sastri."

On behalf of the Institute, Dr. A. Lakshmanaswami Mudaliar, Vice-Chancellor of the Madras University and a Vice-President of the Institute, accepted the portrait of the Rt. Hon. V. S. Srinivasa Sastriar. He expressed the gratefulness of the members of the Institute and its Governing Body to Sri T. R. Venkatarama Sastri for the gift of the portrait of one who, he said, expounded, as few could, the culture of this country, its traditions, hopes and outlook on civilisation.

Sri K. Balasubrahmanya Iyer thanking the President, Dr. Rajendra Prasad, for participating in the function said that there existed abiding love, affection and regard between Mahatmaji and the Rt. Hon. Sastri, and as Gandhiji's foremost disciple, it was fitting that Dr. Prasad should have unveiled the portrait. Mr. Balasubrahmanya Aiyar also thanked H. E. the Governor for his presence on the occasion, and Sri T. R. Venkatarama Sastri for the gift of the portrait.

OBITUARY NOTICES

DR. C. NARAYANA RAO

Indological studies, especially those pertaining to South India, sustained a great loss in the death of Kalāprapūrṇa Dr. Chilukuri Narayana Rao who passed away on 22nd June 1951 after a brief illness. Dr. Narayana Rao was a versatile scholar. Though mainly interested in linguistic studies, he was quite at home in the fields of historical, epigraphical and literary research and his contributions on these subjects, though unfamiliar to people not acquainted with his mother tongue, Telugu, are noted for their originality and boldness. Dr. Narayana Rao was a lover of ancient learning, and was indefatigable in his search for ancient records, manuscripts, copper-plate and stone inscriptions bearing especially on the history of Andhra and Kalinga. A vast collection of Mss. which he collected in the Rayalaseema, his adopted home, he handed over to the *Andhra Historical Research Society*, Rajahmundry, of which he was one of the founders. Dr. Narayana Rao's name, however, is closely associated with two important literary movements in the Andhra country. He was a great admirer and devout follower of the late Rao Saheb Gidugu Ramamurty Pantulu; and he espoused with enthusiasm the linguistic movements originated by him. In the first place, Dr. Narayana Rao undertook to investigate the origins of the Telugu language. After a careful study lasting over several years, he came to the definite conclusion that Telugu was an Indo-European language derived from Sanskrit and Paisācī and not a member of the Dravidian group of languages as Dr. Caldwell and his followers would have us believe. The result of his investigations are embodied in the two volumes of his monumental *History of the Telugu Language*, published by the Andhra University. Secondly, like his guru Ramamurty Pantulu, Dr. Narayana Rao was a zealous advocate of the *vyāvahārika* as opposed to the *grānthika* or conventional language in which all the Telugu works were written until almost the beginning of the 20th century. Almost all his literary productions are written in the *vyāvahārika* or the spoken dialect, though his mastery over the *grānthika* or the conventional literary style entitles him to a high place among

the modern Telugu prose writers. He was a brilliant literary critic, and an erudite expounder of ancient classics which he attempted to popularise by means of critical editions. Dr. Narayana Rao found time to interest himself in historical studies specially connected with South India and the Andhra country. He translated the inscriptions of Aśoka into Telugu, edited and published several E. Ganga copper-plates in the Gidugu Ramamurty Pantulu Commemoration Volume, and the inscriptions of some other South Indian dynasties in the *Bharati* and the *Journal of the Andhra Historical Research Society*. He had also prepared an analytical list of all the South Indian inscriptions which, like some of his other valuable works such as the one on Telugu Proverbs, remains unpublished. Dr. Narayana Rao was a devoted student of religion. Though a Mādhva by birth, he was free from all narrow-minded bias; his views were catholic; he interested himself in Islam and Christianity. To familiarise Telugu people with the tenets of Islam, he wrote a translation of the Quran in Telugu which is read with interest not only by the Hindus but by Andhra Muslims. Dr. Narayana Rao was a good poet and talented dramatist. His plays *Achchi*, *Ambā*, and *Aśvatthāmā* are works of considerable literary and artistic merit; and they secured for him a high place among the new school of dramatists of the 20th century.

N. VENKATARAMANIAN

DR. ABANINDRANATH TAGORE

On 4th December, 1951, Dr. Abanindranath Tagore, nephew of Poet Rabindranath Tagore and well-known painter passed away at the age of 81 in Calcutta. He collaborated with the Poet in the building up of the Viśvabhāratī and was the pioneer of the Bengal school of painting. He was the President of the Indian Society of Oriental Art, and was also editor of the *Journal of the Society*, along with Dr. Stella Kramrisch. Among his valuable writings may be mentioned his work on anatomy in Hindu Art.

DR. N. MACNICOL

The well-known missionary Dr. Nicol Macnicol passed away at the age of 81 in Scotland in February 1952. He came out to India when he was very young and became a keen student of Indian languages, literature and school of philo-

sophy. *Indian Theism* and *Psalms of Marathi Saints* are two of his widely used books.

PROF. R. KRISHNAMURTHY

Sri R. Krishnamurthy who passed away on the 3rd March 1952 was Professor of Mathematics at the Nizam's College, Hyderabad. He had interested himself in Vedic astronomy on which he published some papers.

V. SWAMINATHAN

The K. S. R. Institute has sustained loss in the premature death of Sri V. Swaminathan, B.A., G.D.A., who was doing honorary auditing work for the Institute and had made presentation of books to the Institute's Library.

V. RAMASWAMI AIYAR

We record with great regret the untimely demise of Sri V. Ramaswami Aiyar, a leading Advocate of Madras High Court, on March 16, 1952. He was a Life Member of the K. S. R. Institute.

BOOK REVIEWS

YOGA, THE METHOD OF RE-INTEGRATION: By
Alain Danielou (Shiva Sharan). Christopher Jhonson,
London, 1949. pp. 165. 16sh.

The work under review by a practical student of Yoga attempts to give an authentic exposition of the principles and practice of yoga, basing itself on the many original treatises on the subject. The author makes an intelligent and judicious approach to his vast material and interprets the subtle points in the theory and practice of yoga in a rational manner. With rare penetration, uncommon among Western students of Eastern thought, the author observes: "The realization of supra-sensory perception is one of the stages of that particular training which the Hindus call yoga.... Its method is a sort of physico-mental gymnastic, through which the Conscious, carried by the subtle body, is withdrawn from its physical envelope, without however destroying it, and after having cognized all things, comes back into the physical envelope with its prodigious harvest. The whole civilization has from its very beginning been pervaded by this mode of knowledge, and one should realize this before trying to assess the value of Hindu traditional knowledge and of the ancient Hindu sciences. All the Vedic scriptures are considered to have originated through this process and it is therefore only in yoga that their key is to be found." (p. 5).

The author has shown how yogic exercises, uniformly prescribed in the Purāṇas, Itihāsas and Smṛtis, can be widely practised with advantage. The author's treatment of such topics as diet, Jñānayoga, Karmayoga, Bhaktiyoga, Breath control, the Yogāṅgas (Yama and Niyama) and Dhāraṇā-dhyāna-samādhi are very satisfactory. In certain places, however, the treatment differs from orthodox views. Thus passing through Haṭhayoga to attain Rājayoga is not accepted by the orthodox sect as essential. As against the author's statement that the Āsanās are limited, it may be said that they are infinite. Bath is of ten kinds and not seven (p. 21). The Śaṭkarmas are eschewed by Patañjali and even in Haṭhayoga are prescribed only for certain types of persons and not for all in general. The Śaṭcakra sketches given in the book (pp. 28, 29, 30, 122),

might be said to accord with the Yoga Upaniṣads but do not tally in all details with actual experience. The interpretation of the eight Siddhis is different from that in Pātañjala-Yoga-sūtra. In the interpretation of Kuṇḍalinī-yoga, the author's treatment differs considerably from that of other authorities. In treating Prāṇāyāma according to Haṭhayoga, the author has left out the anuloma, pratiloma and viloma variations. Also in the elucidation of this topic, Sama and Viśama vṛtti distinctions (See also Gītā iv-vi) could have been given.

The five Appendices at the end are very useful, especially those giving the Bibliography and the original Sanskrit passages made use of in the text. One, however, misses a general index.

It is also to be noted that in South India Yoga philosophy was greatly in vogue and that works like the *Yogarahasya* of Nāthamuni elaborated a system of Yogic practices particularly adapted to householders.

The book deserves the study of all serious students of Indian thought and not only of Yoga.

T. KRISHNAMACHARYA

(*Samkhya-Yoga-Sikhamani, Director of Yoga, Mysore*)

A VEDIC READER FOR STUDENTS: By A. A. Macdonell. Geoffrey Cumberlege, Oxford University Press, Madras, 1951. pp. xxxii+263. Rs. 4.

The present edition of Macdonell's Vedic Reader, which has become a classic among the annotated selections from the Veda and which has been for some years past out of print, is most welcome. The book contains thirty hymns selected so as to represent most of the deities of the Vedic pantheon and the Vedic metres. To each hymn is affixed a prefatory note in which are collected particulars about the deity or other subjects dealt with, from the other parts of the R̥gveda and other Vedic sources. After every *ṛk* are given its transliteration, the *pada* text and literal translation, after which follow adequate notes on matters concerned with grammar, metre, accent, syntax and exegesis.

Besides hymns on the deities, a few on other topics like the hymn of Creation, the Gambler's hymn and the Funeral hymn, have been included. The exhaustive vocabulary given at the end is specially noteworthy for the cognates of each word from

Avestic, Greek, Latin and English. Besides this there is also a General Index. The Introduction forms an analytical study of the R̥gveda from different aspects and prepares the student for the detailed study of the selected hymns which follow. The book is in a way self-contained and the popularity it has been enjoying with both students and teachers of Sanskrit, is, therefore, quite natural.

This second edition has been brought out by the Madras Branch of the Oxford University Press and all thanks of the lovers of Sanskrit studies are due to them.

K. V. SARMA

THE NARRATIVE OF BHOJA (BHOJAPRABANDHA)
By BALLALA OF BENARES: Translated from Sanskrit
by Louis H. Gray. American Oriental Society, New
Haven, Connecticut, 1950. pp. 109. \$ 2. 25. American
Oriental Series No. 34.

King Bhoja of Dhārā (1010-1055 A. D.) is the brightest star in the firmament of royal patronage to learning, for which India was renowned even from the Vedic times. The name of Bhoja has become proverbial on account of the warm patronage extended by him to poets and the munificence lavished on them. Tradition has heaped up anecdotes upon anecdotes illustrating this trait of his in such measure and in such exaggerated manner that it is difficult to pick out the facts from these stories. A number of traditional accounts about Bhoja and his lavish patronage, both Jain and Brahmanical, are known. Among the former are the Bhoja-Prabandhas of Merutuṅga, Vatsarāja and Padmagupta and the account contained in the Prabandhacintāmaṇi of Merutuṅga. The Bhoja-Prabandha of Ballāla is the best known of Hindu accounts, and of this there is also an epitome, the Bhoja-Prabandha-sāra. Then we have an anonymous poem Bhojarājaviṇaya and two dramatic compositions, the anonymous Bhojarājatarāṅgiṇī and the one-act play Bhojarājāṅka by Sundara Vīrarāghava (19th cent.)

The account of Ballāla (16th-17th cent.), the most popular of all, is a pseudo-historic narration of the anecdotes of Bhoja's munificence held together within a frail framework. Ballāla often draws upon Merutuṅga. But his account of the history of Bhoja, and the attribution of verses to poets and the relation between poets, hardly stand the test of critical investigation, but provides a general idea, with some exaggeration, of

the distinguished patronage extended to learning and poetical talents during the golden ages of India and the respect and regard with which scholars and poets were treated in the land.

Dr. Gray has provided the present book with a brief but scholarly Introduction in which he deals with the author, and the sources, nature and recensions of the work. The Translation has been uniformly well done. Translation of verses are printed in smaller type and ample Notes are given as footnotes to explain allusions, *double entendre*, etc. The list of Poets quoted in the work, about a hundred, (of which nearly half, quoted anonymously, are traced to their authors by the translator), with indication of the occurrence of the verses in anthologies and other works (often under different authorship), is very useful for the chronological study of Sanskrit poets. Two other appendices are added, one on the metres used in the work and the other on the lexicographical additions from the work, mainly with reference to Böhtlingk's Sanskrit-Wörterbuch (Petrograd) and R. Schmidt's Nachtrage zum Sanskrit Wörterbuch (Leipzig).

K. V. SARMA

SELECTIONS FROM CLASSICAL SANSKRIT LITERATURE: By John Brough, D. Litt. Luzac & Co., London, 1951. pp. viii+157. 16 sh.

On the same plan as that of Lanman's Sanskrit Reader, but on a more modest scale, Dr. Brough, Sanskrit Professor at the University of London, has brought out this small Sanskrit Reader to help the student with selections from classical literature representing the leading characteristics of Sanskrit literary composition. The Sanskrit texts, printed in Roman script, and corresponding English translations are given face to face and in the end brief Notes on the authors, works and points of grammar and construction are added.

Unlike Lanman's work which comprises selections from Veda and Dharma Śāstra also, the present Reader is confined to classical literature. The selections open with one from canto xxvii of Jayaratha's Haracaritacū tāmaṇi, which is practically a reproduction from the corresponding portion of the opening book of Somadeva's Kathāsaritsāgara; this has been included here, probably because of its interest as a traditional literary history of the language, narrating as it does the stories of Pāṇini and Vararuci. However this is the section which has

not come off well. The other selections are the Story of Sāvitrī from the Great Epic, a few Subhāṣitas, three songs from the Gītagovinda, the third canto of the Kumārasambhava, three from the Bhaṭṭikāvya and a section each of the Daśa-kumāracarita and the Rāghavapāṇḍaviya of Kavirāja. One from Bāṇa and a few more to show better the metrical variety and the constant play of figures could have been thought of, but as it is the passages do form a representative collection.

As the book is to be used by students, some errors may be pointed out for correction: In the first selection, even as they stand in the Kāvya-mālā edition, certain lines of Jayaratha are defective; Jayaratha's abridged reproduction of Somadeva had not been well done. Metrically lines 266, 267, 268 and 273 require transposition of the words. Lines 268-271 are a clumsy reproduction; there is no need to explain 270 (Notes p. 147) by the suggestion of an admixture of two constructions: One said (*avadat kaścit*) that it took twelve years to master grammar; another equal to Skanda (*i.e.* Śarvavarman) said (*avadat* is *adhyāhārya* from 268) offered to teach it in six months. 'Princes' on p. 5, line 4, might have been 'masters.' Guha might have been retained as elsewhere and not given as 'the Secret One' on p. 7, line 4. Lines 87-93 have not been well understood and correctly rendered or explained. Firstly there is no Levirate here which the Notes assume; line 87 simply means that the more intelligent and affluent brother asked his own wife to manage the domestic affairs of the less endowed brother too; the custom referred to here is also not correctly understood; the cake is said to have been in the shape not of the *liṅga* but of the *yoni*. If *cūrṇikṛtya* is the correct reading in line 160, it is not known how 'ground to dust' forms a correct or satisfactory meaning; *cūrṇi* here may refer to 'gloss' and Vararuci's Vārttikas are perhaps referred to here as *cūrṇi*, though it is more usual to refer to Patañjali's work by that name. 'Laid claim' on p. 11, last line, might have been 'agreed to accept.' In Subhāṣitas 1, the *śleṣa* in *pada*, 'feet' and 'words', is not brought out; the rendering of 2 is to be recast, for it means that someone, by a rare stroke of fortune, gets blessed with a wife or expression endowed with those qualities; and *kāntihārinyah* is simply, in the case of women, 'captivating by reason of brilliance' and not 'with pretty necklaces.' 'Kalaṅka-kalā' in Gītagovinda I. 3 is not 'the

obscure digit' but 'the streak of the dark spot.' In Kumāra, III. 1, 3, 7 (including the Note) require improvement.

V. R.

HOMAGE TO ANANDA COOMARASWAMY (PART II: A MEMORIAL VOLUME): EDITED by S. Durai Raja Singam. Illustrated. 1952, Kuantan, Malaya, pp. xxiv+333. Price Rs. 15. (Copies to be had of the Author, Abdulla School, Kuantan, Malaya).

This Garland of Tributes to the great Indian savant, late Dr. Ananda Coomaraswamy, with its rich and sumptuous collection of portraits, sketches, photos and woodcuts, has been brought out by its author, Sri S. Durai Raja Singam as a companion volume to the earlier Volume under the same title produced in 1947 as a *festchrift* gift to the savant on his 70th birthday. The tributes gathered into this Volume come from the New World and the Old, from scholars, poets, artists as well as from statesmen and men of religion. They illustrate vividly the matchless versatility and distinction of the savant as well as the extraordinarily wide range of his appeal. Dr. Coomaraswamy was a man of encyclopaedic learning and of a more than Aristotelian comprehensiveness and width of intellectual interests. And an artistic and spiritual insight unusually sharp and acute vivified and enlivened this vast learning. As Eric Grill points out in his brief contribution, there was in Dr. Coomaraswamy an almost unmatched combination of unusual abilities and qualities. Others have expounded the doctrines of Buddhism and Hinduism, interpreted the significance of the rich symbolism of the art of South-east Asia and shown a deep awareness of an essential bond between art, morals and religion. There have not been wanting men of learning as vast as Dr. Coomaraswamy's in the somewhat neglected field of oriental thought and art. But Dr. Coomaraswamy united in himself all these various gifts, any one of which would have been sufficient to win him or others world-wide renown and respect.

Many contributors have drawn attention in this Volume to the greatness of the service Coomaraswamy rendered in interpreting the immemorial East to the West and in compelling the West to realise the immensity and value of the treasured insights and achievements of the East. Others have, taking due account of the invaluable liaison function he performed, claimed

him as a great Oriental. Still others have paid tribute to the vast scholarship and learning of the man and the ready, willing helpfulness he showed in clarifying and resolving disputed points of interpretation, and the even more cheerful readiness with which he allowed bright young scholars in his own field to put even him right in this or that particular detail of interpretation. These separate assessments of Dr. Coomaraswamy's varied gifts however, in this Volume, harmonize into a singularly rich and inspiring portrait of one of the rarest beings that have ever walked this earth. We have no doubt lovers of culture will cherish this book and be grateful that these appreciations have been brought together with so much loving devotion to the great Kalā-yogi. And they will look forward eagerly to the promised full-length biography of Dr. Coomaraswami, for which Sri Durai Raja Singam is gathering material and for which he invites the co-operation of all who may have anything to contribute, in the way of letters, reminiscences and photos.

S. R.

ALANKARATILAKA OF BHANUDATTA: Ed. by G. V. Devasthali.

Bhānudatta, well-known Ālaṅkārika and author of the *Rasamañjarī* and *Rasatarāṅgiṇī*, wrote also the *Alaṅkāratilaka* in which he dealt with poetics and rhetoric proper. The credit of editing this work goes to Dr. G. V. Devasthali of the H. P. T. College, Nasik, who has already shown his ability for good work in his two volumes of the *Descriptive Catalogue of the Sanskrit Mss. in the Bombay University Library*.

The present edition appeared in two parts in the *Journal of the Bombay Branch of Royal Asiatic Society*, N. S., Vol. 23 (1947) and Vols. 24-25 (1948-1949). The edition was based on three Mss., only one of which was complete and good. The variants are given at the end; sometimes the readings noted in the end are better; e.g., '*bandhakāvya*', ch. II, p. 64, last line, and '*śabdālaṅkārah*' ch. IV, p. 93, first line. Ch. I, p. 59, in the 3rd line from bottom, a short and a long letter are missing between '*dig-gaja*' and '*prārabdha*'.

While in his *Rasamañjarī* and *Rasatarāṅgiṇī*, Bhānudatta dealt with the *Rasas*, here he speaks of poetry, its definition, its classes, *doṣas*, *ritis*, *vṛttis*, *guṇas* and *alaṅkāras*. We are

also told here by Bhānudatta that on *citra*, he wrote a separate treatise called Citracandrikā. The illustrative verses are either his own or his father's.

Bhānudatta is noteworthy for the logical *lakṣaṇa-parīṣkāras* he attempts at every step, for the material he draws from Bhoja, and for his views, some of which are striking, and a few, as on *doṣa*, revealing his true literary perception; but there are also cases of mechanical adjustments which are removed from reality; reserving a detailed review of the contribution of Bhānudatta in his *Alaṅkāratilaka* to a separate paper, I shall content myself here with this short notice and the expression of the hope that, after collating a few more Mss., Dr. Devasthali would soon issue an edition of the work in the form of a separate book.

V. R.

TAMIL CULTURE: Vol. I, No. i. Edited by Mr. Xavier S. Thani Nayagam, M.A., M.LITT. Tamil Literature Society, 52, New Colony, Tuticorin, S. India.

We extend our hearty welcome to this new periodical which answers to a real need. There is an earnest desire on the part of non-Tamil-knowing scholars to know more about Tamil literature, and great difficulty is felt by them in getting at the original material. There is no doubt a great deal of awakening among the Tamils and the Tamil literary world, but systematic scholarly work of critical value on literature and language requires to be put forth; English renderings of all the main works would serve to place in the hands of research scholars the required source-material. The Editor enunciates the ideals and aims correctly when he says (pp. 2-3): "And that diffusion cannot hope to achieve success unless the centres of Tamill research set before themselves the highest standard of scholarship. The more such scholarship embarks on *comparative studies* the greater will be the benefit to the world at large." "Scholars in Tamil should be better conversant with the language and literature of the other 'cultivated' and 'uncultivated' Dravidian tongues, and of Sanskrit and English if they are to make their work truly worthwhile." The same call for increased equipment is made by Prof. S. Vaiyapuri Pillai in his Presidential address to the Dravidian Section of the last All-India Oriental Conference

which is reproduced in this Number: "We are in a measure responsible for this neglect, for we are generally lacking in breadth of vision.....We have been systematically refusing to study Sanskrit and other languages and our equipment for research has been far from satisfactory." When research work of scholarly value is regularly flowing, its effect will be far more striking and substantial than that of writings based more on patriotic feeling against which Prof. Vaiyapuri Pillai rightly enters a caveat (p. 19).

The editorial and Prof. Vaiyapuri Pillai's survey of recent work in the Dravidian field are followed by S. Gnana Prakasar's article on Ceylon as originally a land of the Dravidians; F. Legrand writes on the Todas and Dr. Arokiaswami, on the dolmens in Pudukottai region. There are also some articles of general interest on Sangam poetry, Bhārati, the services of Dr. G. U. Pope to Tamil, etc.

It may not be possible to combine in the same journal learned as well as popular matter, scientific as well as public questions. Considering the forum already available for popular writings and accounts of public activities, we would welcome this new periodical to concentrate on learned research work in Tamil language and literature.

V. R.

THE ANJANAPAVANANJAYA AND SUBHADRA-NATIKA OF HASTIMALLA: Ed. by Prof. M. V. Patwardhan. Māṇikachandra Digambara Jaina Granthamālā No. 43. 1950, Bombay. pp. 68+119+108. Rs. 3.

In the vast amount of Jain literary and philosophical output during the mediaeval ages, the part played by South India had been considerable. Like some of the other prominent figures in Jain literary history, the present author, Hastimalla, too belonged originally to a Brahmanical family, his father, Govinda of Vatsagotra, from the Kanarese country, having adopted Jainism. Hastimalla (9th-13th cent.) was an *Ubhaya-bhāṣā-cakravartin*, who besides works in Sanskrit, wrote in Kanarese, the Kanarese *Ādipurāṇa* being one of his contributions in that language. His name was given to him for subduing a mad elephant set on him by the Pāṇḍya king.

The book reviewed here is a critical edition of two of his four available plays, the other two, *Maithilikalyāṇa* and

Vikrāntakaurava having been already issued in the present series. A fifth play, *Arjunarājanātaka* has not yet been recovered. The themes of all the plays are derived from the Paumacaria and Ādipurāṇa, representing generally Jain versions of the well-known Purāṇic stories. Verses are very frequent in the dramas and the author is facile at versification; and in prose he emulates the style of Bāṇa. Hastimalla is quite at home in Jain mythology and theology to which he makes very frequent allusions; Brahmanical ideas also occur, though rarely. The author uses many obscure words. Subhāsitas and worldly maxims abound in the plays.

The works have been very well edited with a detailed Introduction which forms a critical study of Hastimalla and his four plays from various aspects, and the Index of verses given at the end includes also the two plays not edited here.

K. V. SARMA

INTRODUCTION TO THE STUDY OF MRCCHA-KATIKA: By Dr. G. V. Devasthali. Poona Oriental Book House, Poona-2, 1951. pp. 184. Rs. 3-12-0.

This book, mainly written for University students, is a detailed analysis of this, the most popular of Sanskrit *Prakaraṇas*. The work has been herein studied from various aspects. Though it has not been possible to identify either the author or settle his date, possible conjectures and all that can be gathered from the text are put forth in the first chapter (pp. 1-9). Then follows a full length account (pp. 10-44) and detailed appreciation (pp. 45-86) of the plot. The next section on Characters (pp. 87-100) indicates briefly the salient points of each, and the student can find the same in longer detail in the previous section on Critical Appreciation. The sources of the drama (pp. 101-06) are next traced, in which the inter-relation between the Bhāsa-play and the Mrcchakaṭika is reviewed; the author's view is that Sūdraka has recast the Cārudatta. In the last two sections of the book are recapitulated the several factors that combine to raise Sūdraka to the unique position he holds in the realm of Sanskrit drama (pp. 107-32) and the social conditions in Sūdraka's times (pp. 133-46).

We may draw the author's attention to a few points for increasing the utility of the book. The "Notes" (pp. 147-175), mostly of the form of references to authorities cited and

original Sanskrit passages referred to, could have been given as foot-notes to the respective pages, instead of in a lump at the end, the difficulty of locating an item being aggravated here by fresh serial numbers for each chapter. The Index at the end is meagre. A select Bibliography should also have been added for the use of the more advanced students of the work.

K. V. SARMA

SRI K. M. MUNSHI DIAMOND JUBILEE VOLUMES, PARTS I & II—BHARATIYA VIDYA, VOLS. IX (1948), X (1949): Bharatiya Vidya Bhavan, Bombay.

These two volumes contain very learned and interesting articles contributed by many distinguished scholars in the field of Indological studies. They were published in commemoration of the great services rendered by Sri K. M. Munshi, in connection with his sixty-first birthday celebration in the month of December 1949. The first volume was presented to Sri Munshi on the occasion of his sixty-first birthday and the second volume was published later in 1950.

Sri K. M. Munshi is one of the greatest sons of India. His is a vivacious and versatile personality. He is a distinguished scholar, patriot and statesman. His contributions to literature and Indological studies are very well-known. His talents and achievements in various fields of activity, such as law, politics, diplomacy, education and social service have earned for him a unique place in our national life. It is, indeed, fitting that the distinguished editors of these two volumes should have collected learned articles from many scholars, both in India and outside and presented them to Sri Munshi on the occasion of his sixty-first birthday. The variety of subjects dealt with in these learned articles is indeed very great and in every one of the articles, the writer has tried to present some new aspect of the various problems of Indological studies.

The Bharatiya Vidya Bhavan conceived the idea of presenting to Sri Munshi these two volumes. We all know that the Bharatiya Vidya Bhavan is an outstanding monument of the great love which Sri Munshi has for Sanskrit language and for oriental learning. This one institution itself will make his name immortal in the annals of our country. The two volumes will repay amply careful study. They will also bring

to our mind the picture of the great personality in commemoration of whose services these volumes have been published. We commend them to the public and express our great debt of gratitude to the Bharatiya Vidya Bhavan and to the editors of these volumes for the great services they have done to the cause of Indological studies.

K. BALASUBRAMANIA IYER

MIRALAHARI: by Pandita Kshamā Row, with a Foreword by Amaranatha Jha. Bombay, 1944. pp. 56+24. Rs. 2-8.

SRI TUKARAMACARITA: by Pandita Kshamā Row, with a Foreword by M. R. Jayakar. Hind Kitabs, Bombay, 1950. pp. 43+60. Rs. 5.

Pandita Kshamā Row, author of more than half a dozen poetical works in Sanskrit, is no stranger to the Sanskrit reading public and has secured a place among original writers of Sanskrit to-day. Her intimate acquaintance with different Indian and European literatures has enabled Sou. Row to make a rational approach to her themes and to infuse into them a life and vivacity which appeal to the modern mind; and her knowledge of Sanskrit inherited from and nurtured by her distinguished parent, the late S. P. Pandit, coupled with her natural talents, has given her a graceful style, elegant expression and command over the metrical form. Again the themes that she takes up for exposition have their special appeal. The two works reviewed here retell the lives of two of the most popular of the saints and sages of mediaeval India, who, by their lives and works have greatly influenced the religious life of their times and after, and whose memories remain still green all over the land.

Mirālaharī is on the life of the devotee-queen of Chitor, who is one of the most fascinating figures of India's legend and history. The story is told in two *khaṇḍas*, the first treating it up to the repudiation of Mīrā and the second to her final union with the Lord.

In the second work in nine cantos of about 450 verses, the poetess narrates the life of Śrī Tukārām, the renowned devotee of Mahārāṣṭra, in which she redacts dozens of anecdotes from his saintly life, each illustrating and instructive of a high moral, a divine truth or the greatness of God.

Both the works are couched in lucid Sanskrit, in diverse metres, using profuse figures of speech which but enhance the charm of the verses. Pithy moral sayings and shrewd observations on the Hindu philosophy of life find expression in telling similes, *virodhābhāsas* and *arthāntaranyāsas*. Characters appear real and true to life through Sou. Row's pen.

Both the books have the author's translations in English and the former a lucid Sanskrit commentary as well. The printing and get-up of the books are excellent.

K. V. SARMA

SRI BHARATI GITA: THE MESSAGE OF MOTHER INDIA, THE LAND OF THE BHARATAS: by V. R. Lakshmi Ammal. Madras, 1950. pp. viii + 43.

This small book in about 350 verses advocates the restoration of the old order of things. The lady author pleads for that unity amidst diversity, which, she shows, characterised the golden ages of this land.

Affixed to the beginning of the book is a panegyric in nine verses on Mother India. The work proper is in three cantos. In the first, the Goddess recounts her greatness of yore and names some of her illustrious sons. In the second is related how her present downfall has been brought about directly and indirectly by her own sons by their folly, mutual jealousies, neglect of the ordained duties of life, resort to alien habits, and all round general dissipation. In the third canto Mother India exhorts her sons, now that foreign domination is at an end, to raise the country to its former level of greatness and suggests in detail ways and means to achieve that end. She also exhorts the heads of religious institutions to give a lead to the public. The book is written in easy elegant verse.

K. V. SARMA

CATALOGUE OF SANSKRIT, PALI AND PRAKRIT BOOKS, Vol. I (A-G), National Library, Calcutta, 1951, pp. 333. Rs. 4-5-0.

The National Library, Calcutta, (formerly the Imperial Library), fostered under Governmental patronage, is one of the oldest and biggest public libraries in India, rich in all branches of literature and science. The book under review is the first volume the Catalogue of Sanskrit and allied books in

the Library, comprising letters A to G, collected upto 31st March 1947. It has been well prepared on the model of the British Museum catalogue with full details of books, ample cross-references, transliteration of titles and typographical distinctions for the various items. Some of the noteworthy features of this compilation which enhance its usefulness are the individual cataloguing of works edited collectively, indication under the edition of a work monographs or studies on it, and brief description added to obscure and non-descript titles, e.g., पञ्चकर्मग्रन्थ, a book of Karma philosophy based on Jainism (p. 231); देवत्रविधि, an attempt to prove that the priest has the sole proprietorship of the property dedicated to a deity (p. 281); कवितातरङ्गिणी, a poem lamenting the death of the author's wife (p. 273).

Students of Sanskrit, and especially those engaged on bibliographical work, would be much thankful to the authorities of the National Library and the compilers of this catalogue for this publication and eagerly look forward to further volumes of the same.

K. V. SARMA

YANTRAS OR MECHANICAL CONTRIVANCES IN ANCIENT INDIA, by Dr. V. Raghavan, being Transaction No. 10 of the Indian Institute of Culture, Bangalore, 1952, pp. 1-31, price Rs. 1-8-0.

The brochure contains a very informative dissertation on an aspect of life in ancient India, which is as 'out-of-the-way' as it is fascinating. By tracing the history of machines invented and used by Indians in the past, Dr. Raghavan demonstrates the fact that, side by side with her spiritual advancement, India progressed materially as well. There was no dearth of scientists who probed into the secrets of nature for material benefits.

Is it indeed characteristic of man that he invents first for destruction and later thinks of employing his inventions for utility and comfort? For, this is what we find to-day, and this is what the history unearthed by Dr. Raghavan shows, too.

The invention of wheel is heralded as the first achievement of practical science. Beginning, thus, from the simple wheel-wright of the Vedic period, we are introduced to the

skilful wonder-worker of each succeeding age, down to the 12th century A.C. about which time a progressive decadence set in, from which it is only now that India is struggling to rise. But for that decadence, India would have been in the forefront to-day so far as advancement in science is concerned.

On reading the booklet under review, one cannot help feeling that almost all the modern weapons of warfare, including tanks, time-bombs and aircraft, had their forerunners in the numerous devices employed by our ancients. Even the parachutist of to-day has his prototype in India, going as far back as the 8th century A.C. The same ancients show themselves to be equally adept at manufacturing machines of more romantic types—amusing toys, labour-saving gadgets, intricate fittings and what not. And Dr. Raghavan does not quote from tradition or mythology, but from works the relevant descriptions in which 'pertained clearly to fact and not to mere imaginative fiction.'

The information is derived not only from the *Rāmāyaṇa* and the *Mahābhārata*, but also from such matter-of-fact works as Kautilya's *Arthaśāstra* and Bhoja's *Samarāṅgaṇa-sūtradhāra*. The latter has a lengthy chapter specifically on the subject of *yantras*. Classifications of *yantras* under different heads, methods and material employed in their manufacture, and similar other details are all culled from Sanskrit writers of yore. The numerous references, testifying to the use of various mechanical devices in ancient India, not only lend authority to the statements by the writer, but also bear testimony to his deep familiarity with the ocean of Sanskrit literature. He has, besides, access to much of the relevant material buried in the yet unpublished works of Sanskrit. The chief merit of the present exposition lies in the fact that one finds in it all the data, bearing on the subject, briefly surveyed at one place.

B. CH. CHHABRA

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184. கிழவி நிலையே வினையிடத் துரையார்
வென்றிக் காலத்து விளங்கித் தோன்றும்.
Kiḻavi nilai-y-ē viṇaiyiṭal t-uraiyār
Veṇṇi-k kālattu viḷaṅki-t tōṇṇum.

They do not describe the condition of the wife during war, but it will be clearly seen after victory is won.

When is the husband invariably with the wife?

185. பூப்பின் புறப்பா டுரறுநாளும்
நீத்தகன் முறையா ரென்மனார் புலவர்
பரத்தையிற் பிரிந்த காலையான்.¹
Pūppin purappā t-ir-aṇu nāl-um
Nitt-akan r-uraiyā r-enmanār pulavar
Parattaiyir pirinta kālai yān-a.

Even when the husband is prone to enjoy the company of concubines, he does not avoid the company of his wife for 12 days after she takes her bath after monthly periods.

Note. Since it is considered the duty of every householder to bring forth at least a son to continue his line and the said twelve days are considered to be the period fit for conception, there is the injunction for the husband to be with his wife.

What is the maximum period of separation for study?

186. வேண்டிய கல்வி யாண்டுமூன் றிறவாது.
Vēṇṇiya kalvi yāṇṭu mūṇ r-iravātu.

The period of separation on account of study does not exceed three years.

What is the maximum period of separation on kingly errand?

187. வேந்துறு தொழிலே யாண்டின தகமே.
Vēntu-uru tolil-ē yāṇṭina t-akam-ē.

The period of separation on account of kingly errand does not exceed one year.

1. Rtuḥ svābhāvikaḥ strīṇām
Rātrayaḥ śoḍaśa smṛtāḥ |
Caturbhir itaraiḥ sārddham
Ahōbhiḥ sadvigarhitāḥ ||

(Manusmṛti 3, 46)

What is the maximum period of other kinds of separation?

188. ஏனைப் பிரிவு மவ்விய நிலையும்.

Enai-p-piriv-u m-a-v-viya nilaiyum.

Other kinds of separation also are of the same nature, (i.e.) their period is one year.

189. யாறங் குளனுங் காவு மாடிப்

பதியிகந்து நகர்தலு முரிய வென்ப.

Yāruṅ kuḷaṇ-uṅ kā-v-u m-ūti-p

Pati-y-ikantu nukartal-u m-uriya v-enpa.

They say that the husband and the wife may leave their home to spend their time sportively in rivers, tanks and gardens.

What is the fruit of *illayam*?

190. காமஞ் சான்ற கடைக்கோட் காலே

ஏமஞ் சான்ற மக்களோடு துவன்றி

அறப்புரி சுற்றமொடு கிழவனுங் கிழத்தியும்

சிறந்தது பயிற்ற விறந்ததன் பயனே.

Kāmañ cāṇṇa kaṭai-k-kōṭ kālai

Ēmañ cāṇṇa maṅkaḷoṭu tuvaṇṇi

Aram-puri curramoṭu kiḷavan-uṅ kiḷatti-y-um

Cirantatu payiṇṇa l-irantatan payaṇ-ē.

The fruit of what is said before is that the husband and the wife having spent after their youth their time with their children in prosperous condition and with their righteous relatives, have to think of *mōkṣa*.

Note 1. The word *cirantatu* and the word *śrēyas* in the *Kaṭhōpaniṣad* connote the same.

Who are the interceders?

191. தோழி தாயே பார்ப்பான் பாங்கன்

பாணன் பாடினி யினையர் விருந்தினர்

கூத்தர் விதலிய ரறிவர் கண்டோர்

யாத்த சிறப்பின் வாயில்க ளெனட்.

Tōḷi tāy-ē pārppāṇ pāṅkan

Pāṇaṇ pāḷini y-ilaiyar viruntinaṇ

Kūttar viraliya r-arivar kaṇṭōr

Yātta cirappin vāyilka l-enpa.

The prominent interceders are the wife's friend, her foster-mother, brahman, husband's friend, he-bard, she-bard, young servants, guests, dancers, female dancers, learned men and passers-by.

Does the husband tarry on the way while he returns from war?

192. வினாவயிற் பிரிந்தோன் மீண்டு வரு காலே

இடைச்சர மருங்கிற் றவிர்த வில்லை

உள்ளம் போல வுற்றழி புதவும்

புள்ளியற் கலிமா வுடைமை யான.

Vinai-vayir pirintōṇ mīṇṭu-varu kālai

Iṭai-c-cura maruṅkiṇ ravirta l-illai

Uḷḷam pōla v-urruḷi y-utavum

Puḷḷiyar kaḷi-mā v-uṭaimai yāṇ-a.

When the husband returns after war, he does not tarry on the way, since he has strong horses flying like birds at the same speed as that of the mind.

Note. It is probable that the *sūtras* 192, 191, 189 and 190 might have been read as 189, 190, 191 and 192.

Karpiyal ends.

V. PORUḶ-IYAL.

(Supplement to other iyals.)

Since all the *iyals* in the *Poruḷ-atikāram* deal with *poruḷ*, the name *Poruḷ-iyal* for this *iyal* alone may appear to be inappropriate. This *iyal* is only a supplement generally to all the other eight *iyals* and chiefly to the four *iyals* that precede this. Hence *Ecca-v-iyal* may be an appropriate name; but that name has been given to the last *iyal* of the *Collatikāram*. Hence Iḷampūraṇar suggests the name *Oḷipiyal*. But this name may be justified through *brāhmaṇa-vasiṣṭha-nyāya*.¹ Naccinārkkinīyar, on the other hand, tells us that, since this *iyal* deals with *poruḷ* conveyed by single words and sentences which are not strictly their own, this is given the name *Poruḷ-iyal*. Iḷampūraṇar's opinion seems to be happy.

193. இசைதிரித் திசைப்பினு மியையுமன் பொருளே
அசைதிரித் திசையா வென்மனார் புலவர்.

Icai-tirin t-icaippinu m-iyaiyuman poruḷ-ē
Acai-tirin t-icaiyā v-enmanār pulavar.

Learned men say that, if expressions pronounced in the usual way without any change in the metrical syllable, convey meaning other than their own, such meanings also come under *poruḷ*.

Note 1. The words *icai* and *acai* respectively mean suitability and metrical syllable. Naccinārkkinīyar takes *acai* to mean *nāṭaka-valakkū* and *ulakiyal-valakkū* and *icaiyā* to be a positive infinitive in the sense of *icaintu*. His interpretation is far-fetched.

Note 2. This *sūtra* sanctions suggestive and ironical expressions in Literature.

194. கோயு மின்பமு மிருவகை நிலையின்
காமக் கண்ணிய மரபிடை தெரிய
எட்டன் பகுதியும் விளக்க வொட்டிய
உறப்புடை யதபோ ளுணர்வுடை யதபோல்
மறத்துரைப் பதபோ னெஞ்சொடு புணர்த்தும்

1. When one says *Brāhmaṇū āgatāḥ Vasiṣṭhōpi āgataḥ*, *brāhmaṇāḥ* refers to brahmans other than *Vasiṣṭha* since *Vasiṣṭha* also is a brahman. Mention of *Vasiṣṭha* is to show his superiority.

சொல்லா மரபி வைற்றொடு செழீஇச்
செய்யா மரபிற் றொழிந்படுத் தடக்கியும்
அவரவ ருறபிணி தம்போற்¹ சேர்த்தியும்
அறிவும் புலனும் வேறபட நீநீஇ
இருபெயர் மூன்ற டுரிய வாக
உவம வாயிற் படுத்தலு முவமம்²
ஒன்றிடத் திருவர்க்கு டுசியபாற் றனல்.
Nōy-u m-inṭam u m-iruvakai nilaiyin
Kāmaṇ kaṇṇiya maraṭ-ṭai teriya
Eṭṭaṇ pakuti-y-um v-ṭaiṇka v-oṭṭiya
Urupputai yatu-pō l-uṇarvutai yatu-pōl
Marutt-uraiṭ patu-pō u-ṇēcoḷu puṇarttum
Collā maraṭi u-avarroḷu kelī-c
Ceyyā maraṭiṭ rōḷiṭpatut t-aṭakki-y-um
Avar-ava r-uṇu-piṇi tama-pōṭ c-ērttiyum
Ariṇum pulay-um v-ēru-paḷa niri
Iru-peyar mūṇṇu m-uriya v-āku
Uvama vāyir paṭuttal-u m-uvamam
Oṇṇṇat t-iruvarkku m-uriya-pār kilavi.

Such peculiar expressions are with in the province of both (the lover and the lady-love) as those addressed to their minds as if they have organs, the sense of feeling and the capacity to refute, in literature wherein the eight *rasas* are suggested with reference to love-affair where there is pleasure and pain, as those wherein objects which have no capacity to speak are made to discharge functions which they cannot do, as those wherein they identify other's suffering as if it is their own and as those wherein, whenever there is an opportunity to compare, two objects are compared with reference to three points of comparison by viewing knowledge and the object of knowledge as separate entities.

Note 1. Iḷampūraṇar and Naccinārkkinīyar differ in their interpretation of the words *iru-peyar* and *mūṇṇum* in line 10. *Iru-peyar* according to the former, refers to the subject of comparison (*upamēya*) and the object to which another is compared (*upamāna*) and according to the latter, *ōṇṇṇpār-peyar* and *palavipār-peyar*; *mūṇṇum* respectively refers to the three points of comparison (*tolil*, *paṇṇu* and *payan*) and *āṇṇpār-peyar*, *peṇ-pār-peyar* and *palav-pār-peyar*.

1. போல் (இளம்.); போல (செ.).
2. உவமம் (இளம்.); உவமோடு (செ.).

Note 2. This *sūtra* sanctions soliloquies, love-messages through birds and inanimate objects and the use of figures of speech most of which come under simile expressed or suggested.

195. கனவு முரித்தா ஸ்வீடத் தான.

Kaṇavu m-urittā l-a-v-v-iṭat tāṇ-a.

Dream also is within their province.

Note 1. This *sūtra* sanctions the description of dream in Literature. From this one may understand that *rasa* is suggested not only from the description of one's experiences in the state of waking, but also from that of dream.

Note 2. *A-v-v-iṭam* refers to *iruvār* in the previous *sūtra*.

196. தாய்க்கு முரித்தாற் போக்குடன் கிளப்பின்.

Tāyṅku m-urittār pōkk-uṭaṇ kiḷappiṇ.

Dream is within the province of the mother when elope-ment is described.

Note. *Tāy* refers to *mother* according to Iḷampūraṇar and *foster-mother* according to Naccinārkkiniyar.

197. பால்கெழு கிளவி நால்வர்க்கு முரித்தே
நட்பி னடக்கை யாங்கலங் கடையே.¹

Pāl-keḷu kiḷavi nālvarṅku m-uritt-ē

Naṭpi naṭakkai yāṅk-alan kaṭai-y-ē.

The peculiar expressions (mentioned in *sūtra* 2) are within the province of four except with reference to the conversation between friends.

Note 1. *Nālvar* refers to lady-lover, her friend, mother and foster-mother according to Iḷampūraṇar and to lady's friend, mother and foster-mother and lover's friend according to Naccinārkkiniyar.

198. உயிரு நாணு மடனு மென்றிவை
செயிர் தீர் சிறப்பி னால்வர்க்கு முரிய.

Uyir-u nāṇ-u maṭaṇ-u m-eṇṇ-iṅvai

Ceyir-tīr ciṇappi nālvarṅku m-uriya.

Life, shyness and credulity of superior type free from flaws are within the province of the four.

¹Naccinārkkiniyar reads this as two *sūtras*.

Note 1. This suggests that the interest of the lady, her friend, mother and foster-mother is one and the same with reference to the three mentioned.

Note 2. According to Iḷampūraṇar *nālvar* refers to the same four as are referred to by *nālvar* in the previous *sūtra*. Naccinārkkiniyar, on the other hand, takes the *lover* in this *sūtra* in the place of *lover's friend* and then says that since *um* in *nālvarṅku* denotes *doubt*, *nālvar* refers to only the three. Iḷampūraṇar's interpretation both here and in the previous *sūtra* is natural.

199. வண்ணம்¹ திரிந்து புலம்புங் காலை
உணர்ந்தது² போல வறப்பினைக் கிழவி
புணர்ந்த³ வகையாற் புணர்க்கவும் பெறமே.

Vaṇṇan tirintu pulampun kālai

Uṇarntatu pōla v-uṇṇapai-k kiḷavi

Puṇarnta vakaiyār puṇarkkav-um perum-ē.

When the lady is alone with change of complexion on account of her separation from the lover, she may describe her limbs as if they too are aware of it.

200. உடம்பு முயிரும் வாடியக் கண்ணும்⁴
என்னுற் றனகொ லிவையெனி னல்லதைக்⁵
கிழவோற் சேர்தல் கிழத்திக் கில்லை.

Uṭampu m-uyir-um vāṭiya-k kaṇ-ṇ-um

Eṇ-ṇ-ur raṇa-ko l-iṅvai-y-eṇi ṇ-allatai-k

Kiḷavōr cērtal kiḷattik k-illai.

Even when the lady has her limbs in an emaciated condition and her mind devoid of spirit, she can say only what a situation have these arrived at? and can never go where the lover is.

201. ஒருசிறை நெஞ்சோ சொவுங் காலை
உரிய தாகலு முண்டென மொழிப.
Oru-ciṇai neñcō ṭ-uṇvun kālai
Uriya t-ākal-u m-uṇṭ-eṇa molipa.

1. திரிந்து புலம்புங் காலை (இளம்.) பசந்து புலம்புறு காலை (சக்.)
2. உணர்ந்தது (இளம்.); உணர்ந்த (சக்.)
3. வகையான் (இளம்.); வகையின் (சக்.)
4. வாடியக்கண்ணும் (இளம்.), வாடியக்காலும் (சக்.)
5. அல்லதை (இளம்.); அல்லது (சக்.)

They say that she may be considered to be within her province if she is in her mind in the company of her lover when she sometimes argues with her mind.

Note. *Kilavōr-cētal* is taken here from the previous *sūtra*. It forms the subject of *uriyatu*.

202. தன்வயிற் சாத்தனு மவன்வயின் லோபு லும்
அன்னை விடற்கு மவன்வழி யொல்லாம்
மட்டுமே நித்தல் கூடுவென லொழிபு.
Tan-vayir karattal-u m avan-vayin cēttal-um
Anna-viṭarka mavan-vazhi yollām
Maṭṭomaṇi nittal kādūvenai olaṭṭipā.

They say that it is the duty of the lady to preserve her modesty on all occasions, except when the lover conceals from her his illicit company with a courtesan and when her yearning towards him gets mastery over her.

Note 1. The reading *avaṭ-vayin* found in the Ṭampūraṇam should be a misprint.

203. அறத்தொடு நிற்கு காலத் தன்றி
அறத்தியன் மரபிலு லொழி யென்ப.
Araṭṭoṭu nirkun kāla-t t-anṇi
Araṭṭiyān marap-ilā ṭōli y-enbā.

They say that the lady's friend is not entitled to inform the lady's mother or foster-mother of her love towards her lover, unless the lady wants her to do so.

What are the ways of informing them of her love?

204. எளித்த லேத்தல் வேட்கை யுரைத்தல்
கூறுத லுசாஅத லேதிடு தலைப்பாடு
உண்மை செப்புங் கிளவியோடு தொகைஇ
அவ்வெழு வகைய வென்மனார் புலவர்.
Elitta lēttal vēṭkai y-uraittal
Kūṇṭa l-uṇāta l-eṇṭu talaiṭṭāḷu
Uṇmai ceppuṇ kilaviyōṭu tokaii
A-v-v-elu vakaiya v-enmanār pulavar.

Learned men say that *araṭṭoṭu-nirral* is of seven kinds:—Speaking low of the lover, speaking high of the lover, mention of his intense love, mingling in the conversation of others, presentation of causes, their meeting (without her knowledge) and the statement of the actual fact.

Note 1. *Araṭṭiyal* is taken here from the previous *sūtra*.

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