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Sri Venkateswara's Temple with Double Prākārams, one enclosing the other.

REGISTERED No. M. 2817.

TIRUMALAI SRI VENKATESVARA

A MONTHLY JOURNAL DEVOTED TO THE SERVICE OF
LORD VENKATESVARA OF TIRUMALAI AND
TO THE PUBLICATION OF RESEARCH
IN INDIAN LITERATURES,
ART AND SCIENCE

247

(ILLUSTRATED)

VOL. I

SEPTEMBER 1932

NO. 2



1932

PRINTED AND PUBLISHED BY SRI NARAYANA DOSSJI VARU

AT

TIRUPATI SRI MAHANT'S PRESS,

21, ANDERSON STREET,

MADRAS

CONTENTS

	PAGES
<i>Frontispiece—Śrī Vēṅkaṭēśvara's Temple with Double Prākārams one enclosing the other</i>	
1. A Visit and Return—N. Venkatasubbayya, B.A. ... (Visit of His Excellency the Governor of Madras to Tirupati and Return of Sri Mahant Prayaga Dossji Varu).	81
2. Sonnets—J. Mangiah, B.A., L.T. ...	87
3. A brief history of the Tirumalai Shrine—M. Ramakrishna Kavi, M.A. ...	91
<i>Vimānam over the Central Shrine of Śrī Vēṅkaṭēśvara's Temple with a Single Golden Kalāṣam</i>	
4. Sri Venkatachala Mahatmya—S. Subrahmanya Sastri, B.A. ...	97
5. Hindu Iconography in re The Tirupati Temple—C. Doraswami Aiyengar, B.A., B.L. ...	105
6. Places of Antiquarian interest in South India—P. V. Jagadisa Iyer ...	113
<i>Śrī Alamālumaṅga's (Padmāvati) Temple (North view) in Tiruchānūr</i>	
7. A reply to some of the criticisms of Dr. Thibaut in Sankara's interpretation of the Sutras of Badarayana—T. A. Venkateswara Dikshitar ...	119
8. The Rationale of Child Marriage—S. S. Sarma, B.A. ...	129
9. Janasraya School of Sanskrit Prosody—M. Ramakrishna Kavi, M.A. ...	133
<i>Nirāṭi-Manṭapam in Padmasaras (Tank) behind the Temple in Tiruchānūr</i>	
10. Brotherhood in Ramayana—Mimamsakacharyan S. K. Ramanatha Sastri ...	145
11. Narada Silpa Sutras—Pandit V. Vijayaraghavachariar. ...	155
12. Failure—K. Vidyanatha Ayyar, B.A. ...	159
13. ஸ்ரீ வேங்கடேசப் பஞ்சகம்—Balakavi C.V. Subrahmanyam. ...	160
Notes on T. T. etc., Devasthanams—Programme of Sri Venkatesvara Brahmotsavam at Tirumalai, <i>via</i> Tirupati.	

TIRUMALAI SRI VENKATESVARA

मूर्तवेह कला विकाररहिता सूक्ष्मेति या योगिभिः
पश्यन्त्यक्षरतो महार्थघटनाधात्रीति या सूरिभिः ।
या श्रीसंगतमध्यमेति कविभिर्वाचां धुरोद्धीयते
मूर्ति तां समुपास्महे फणिगिरिप्रस्त्यास्फुरद्वैखरीम् ॥
कस्यचित्.

A VISIT AND RETURN

N. VENKATASUBRAHYA, B.A.

His Excellency Sir George Frederick Stanley
THE GOVERNOR OF MADRAS

TIRUPATI, the sacred abode of Sri Venkatesvara, the Lord of this Kaliyuga, attracts not only the Hindu pilgrim public of all India but also many a European gentlemen, official or non-official, who take delight in the enjoyment of the natural scenery of hills and valleys. In various parts of the hills there are several springs and water-falls which are resorted to, by pilgrims for getting rid of their sins while they present a beautiful, and grand sight to the European visitor. There is one flight of steps of stone, leading up from Alipiri, a mile and a half from Tirupati town, and passing across the seven hills about seven miles to reach the holy temple of the Lord of the Seven Hills. This is the route frequented by pious pilgrims every day in the year in hundreds and thousands. The stone-steps along this way have been for the most part repaired and replaced during the past recent years by the generous-hearted Sri Mahant Prayaga Dossji Varu, who has, to his credit, provided many a convenience to the devoted pilgrim public. There is a

second route to the sacred shrine from Chandragiri, seven miles from Tirupati. This route goes across only one rather precipitous hill which is nearly 4 miles from the Railway station. Even this way is frequented by pilgrims for whose convenience a grand and spacious choultry was recently constructed at a suitable spot by the liberal-hearted Sri Vicharanakarthala Varu.

This holy place was visited by the Governor of Madras on 10th August 1932, after he left Chittoor the very previous night. His Excellency made his stay at Chandragiri, a place of historical importance in the Hindu India. In the cool hours of the morning, the Gubernatorial party went up the hill along the Mangapuram route, the summit of which is within half a mile from the temple of the Lord. At the Travellers' Bungalow His Excellency was received with all temple honours by Sri Narayana Dossji Varu, the representative of Sri Mahant. After a brief stay at the Bungalow, His Excellency was conducted through the main streets round the temple to the stone-Mantapam near the police station. The sacred image of the Lord was kept in a golden four-pillared Mantapa, beautifully and splendidly decorated with all the costliest jewellery available in the shrine. His Excellency and party were much impressed at such a majestic sight of God and then moved towards the Mutt of the Mahant, round which the party was taken by the Mutt authorities.

His Excellency returned, by the same route, to Chandragiri where he performed the pleasant function of opening the Stanley Baby Welcome Home. Mr. M. Ramakrishna Reddi of Thondavada village, an Ex-President of the Chandragiri Taluk Board, received His Excellency at the foot of the hills. This Home had been in a rented building ever since its start in 1924 and it is proud to have a new building of its own this year.

At 5, in the evening the illustrious party motored to Tirupati, the road to which was all along guarded by police constables. Receiving tributes of cheers from the villagers who thronged along the two sides of the road, His Excellency reached the Devasthanam Hindu High School building, at 5-30 P.M., where His Excellency was accorded a very enthusiastic welcome by the loyal townsmen. A grand pandal was put up in front of the school hall, beginning from the gate of the compound of the school premises. The pandal and the hall presented a beautiful and cheerful appearance. They were decorated with flags of different colours, festoons of various hues, electric lights of varied tints and electric fans. At the entrance, the school scouts presented to His Excellency a Guard of Honour. The Secretary of the Reception Committee Mr. K. L. Narasimhachariar

received the Governor and conducted him into the hall in which the pick of the town were assembled to offer a hearty welcome to the representative of their Sovereign. After the Governor and his party took their seats on the platform, the Municipal Chairman Mr. P. Subbarama Reddi Garu read the welcome address, presented it in a beautiful silver casket, garlanded His Excellency and introduced to him the several Municipal Councillors present at the time. The Governor made his reply in brief. The address made reference only to two pressing needs of the town. One was the Drainage Scheme and the other was the inadequacy of the Water-Supply. The Governor said that, in the present stringent financial circumstances, the Government could not extend more than half help, now already shown, and he advised the council to tap its own resources or cut short other items of expenditure to make up the want of funds mentioned in the address. As for the reference touching the abolition of the Chittoor District, His Excellency affirmed that due consideration would be bestowed upon their and other representations in the district before a final decision was arrived at.

After the reply of the Governor was over, the Headmaster was introduced to His Excellency. Thereupon the Headmaster led His Excellency upstairs to visit the Science Laboratory and the Botany Museum. The Governor was impressed with the splendid equipment of the two sections of the science study in the school. His Excellency was led up to the topmost terrace of the building wherefrom he had a birds-eye-view of the whole town and its prominent buildings. Coming down-stairs, the distinguished party left, amidst the deafening cheers of the concourse of people, for the Devasthanam new choultry near the East Railway Station. The Deputy of the Mahant received His Excellency at the entrance and took the party round the spacious verandah along which big rooms are constructed for the convenient accommodation of pilgrims. Spending a few minutes there, the party motored to the Chandragiri Mahal at which a grand tea-party was arranged by the local Reception Committee. The Mahal which was the residence of a branch of the royal family of Vijayanagar in days of old, presented a gay and lively appearance that evening. That function being over by 7 p.m., the distinguished party motored to the Mangapuram Choultry, in the vicinity of which, a fine shamiana was erected for the occasion. Sri Narayanadossji Varu received His Excellency at the entrance. After His Excellency was seated, the Deputy of the Mahant read the welcome address which gave the history of the Electrification Scheme from its very inception up to

the present time. His Excellency was then garlanded and presented with a toy-temple of God Venkatesvara in silver, the towers and flag-staff being coated with gold. The Governor expressed his satisfaction at the able part played by Sri Narayanadossji both at Tirumalai and at Mangapuram in the unavoidable absence of his venerable Guru Sri Mahant Prayaga Dossji Varu. The Governor, before he opened the electric lights along the Mangapuram route to Tirumalai, said that the pilgrim public owed a deep debt of gratitude to the present charitably disposed Vicharanakarthala Varu for having provided them with so many conveniences such as choultries, electric lights and a host of others. At the end of the function, there was a fine display of fire-works.

Finishing this last function the Governor and his party left for the station and entrained to Madanapalle at 10 P.M.

HAPPY RETURN OF SRI MAHANT PRAYAGA DOSSJI VARU FROM HIS NORTH INDIAN PILGRIMAGE.

THERE are no people in the world more given to the practice of pilgrimages than the Hindus. A pious Hindu does not consider his life worth living unless he visits at least some pilgrim centres within his reach and capacity. In this respect, Sri Mahant Prayaga Dossjee Varu is the most blessed soul. For, he devotes all his life and energy in the management of daily worship, occasional festivals and other religious ceremonies of the greatest God of this Kaliyuga, the Lord of the Seven Hills. Not being satisfied with this holy task, a few months back, His Holiness undertook a pilgrimage to the sacred pilgrim centres in Northern India, including Badarinath on the heights of the Himalayas. People say that the way across the Hills to Badarinath is very risky. Yet, His Holiness was able to withstand all the fatigue of the difficult and dangerous journey at this part of his age, the wrong side of fifty. It is all the strength of his will power that has enabled him to complete his such a risk-some journey successfully.

From the Northern part of India, Sri Mahantjee Varu returned to Madras only last week. In the belief that his pilgrimage would not become perfect, without paying his homage to Sri Venkatachala-pati he came down to Chandragiri last Thursday evening. Like an ordinary pilgrim His Holiness got up the hill on foot and paid his respects to Sri Varu, the very same evening. He was received with all temple honours by the Devasthanam officers. Again, next early morning like a common pilgrim, His Holiness repaired to the two sacred waterfalls, Papanasanam and Akasa Ganga, had his bath under the holy falls and performed the religious ceremonies usual with pilgrims.

Visiting God Venkatesa that Friday noon, His Holiness walked down the Seven Hills and arrived at Alipiri at 7 P. M. He was received with all temple honours by the Devasthanam officers at the foot of the hills. His Holiness walked through the streets of the town in a procession with all the temple paraphernalia, followed by a large crowd of local people who were eager to have a look at his holy person and prostrate before him. After His Holiness reached his Mutt, the Devasthanam officers presented an address of welcome in a silver casket through their spokesman Mr. T. Ramamurthi Pantulu Garu, the present Amuldar

of the office. The staff of the Devasthanam congratulated their master on his long and successful pilgrimage to the holy places in Northern India and on his safe return to their midst. They fervently pray to the Lord of the Seven Hills to give their master sound health and prosperity and spare him long for his life-long devoted service at his Holy feet. The visit of His Holiness to Sri Padinavathi Ammavarlu, at Tiruchanur, brought the sacred pilgrimage of His Holiness to a successful termination. One must have but wondered at the pious, exemplary and unostentatious nature of the Viragi Chakravarthi, when His Holiness was taken in a grand and long procession from the foot of the hills to his residence. The calmness of his temper, the bravery of his spirit, and the gracefulness of his manners, won for him a high place among the personages of his order. The fact that His Holiness has been a successful Vicharanakartha of the several temples entrusted to his charge for more than 30 years, in fact that he has been steering the ship of the trust without yielding to none of the storms that have arisen against him and the fact that he possesses the first-hand knowledge of every detail and of every subordinate or otherwise connected with the several branches of the Devasthanam, speak very high of his great capacity for administration, his inexhaustible resourcefulness of his intellect and his keen study of human nature. In conclusion it may be pointed out that even his critics, let alone his admirers, may feel proud to know that he has made the influence of Sri Venkatesvara felt all over India from Kailas to Kanyākumāri, imported efficiency into the administration and created a well organised and founded treasury besides the acquisition of rich estates whose income would be enough to defray the expenses of the daily worship of the deities, even if the offerings and Kanukas from pilgrims should wane with the democratisation of the masses, the dissemination of heterodox ideals and the relaxation of spiritual beliefs. In short, notwithstanding the obstacles from within and without, Sri Prayaga Dossji Varu has found the temple 'brick' and made it 'marble,' which none of his predecessors was capable of and which his successors may not even think of. Is it possible to forget such a refreshing chapter in the history of the Devasthanam administration at the hands of the Hathiramji Mutt? Such was the enthusiastic praise offered by the public while he moved in procession from the outskirts of town to the Mutt.

SONNETS

J. MANGIAII, B.A., L.T.

TO WEALTH

For thee have I coursed these many a hundred mile,
 Beguiled by faint and far-off hope to find
 Thee in a prince's mansion, where doth smile
 Fortune so full of charm, alas! but blind.
 In quest of thee I roam to quench but want,
 Not that thou shouldst be in with all thy train,
 That gaining what is not. I may yet want
 What is and can be mine, and live in vain.
 Swell not thy train of wants as thou dost bide,
 That slave I may yet be of all around,
 Though lord in name; nor let unseeing pride
 Lead me full light to where I may be found
 Helpless and daggers drawn on every side,
 And me from this and other worlds divide.

POVERTY

Much more revolting is thy cynic smile,
 Than is the horrid gripe of ghastly Death,
 The blessed tyrant of thy court servile,
 Poverty gaunt with furrowed mien that galleth!
 Each virtue and each charm devours thy hunger,
 Unslaked as the hot Sahara's wide;
 Ruthless pursuest till thou canst no longer,
 If thou couldst not nip in the prime, hide, hide.
 How many a noblest life's world-beacon-light,
 Hath chilled anon to death thy icy hand;
 Than basilisk's more fiery is thy sight,
 Unhappy consul o'er thy wretched hand.
 Misplaced the diamond blazing on thy head,
 For only those erewhile that are not dead.

A POOR MAN'S SONG

Various fields tried I, poor I,
For love and joy, but see well nigh,
That nobody,
Doth care for me.

For love or gain said I, would I
Serve them most trustily, but fie
That nobody,
Doth care for me.

No heart best lustier than my
True one, yet true think I
That no body,
Doth care for me.

Various their strategy,
And mine but simple honesty,
So nobody,
Doth care for me.

Theirs wealth and pride and policy,
And mine but truthful modesty,
So nobody,
Doth care for me.

Their hope in shifty dastard lie,
And mine in steady mind and eye,
And nobody,
Doth care for me.

They think me slave for poor am I,
And rightful lord of me think I;
Reck nobody,
No, not I.

They think theirs right and surety,
And mine is justly so think I;
Reck nobody,
No, not I.

Why fondly care for them should I;
I care for nobody, not I,
Reck nobody,
No, not I.

KINDNESS

Oh! Kindness is a thing so soft
That man doth melt to it in tears,
And feeling rises lo! aloft
That she a hero never fears.

The Beauty swells her sweetest heart,
Pours forth shrill music bold in voice,
That worldly restraint is so smart
Where soul is mellowed as of choice.

A romantic scene of feeling high,
A tenderness, a delicacy,
A love that'd lose itself well nigh
In music sweet of misery,

The feeling that would rise so high,
Determination that would swell.
Her voice to where doth modesty
Lays restraint which we see so well,

A veil that would so sweetly hide
A face of Beauty, and a dance
Of grace with faltering step aside,
And yet a steady bold advance.

A sun through darkening clouds apeek
O'er Nature smiling through her grief,
A height o'er recling boulders steep,
Eternal charm o'er life so brief.

A hopeless fear, a firmness bold,
A maiden coy, a loud appeal,
A beauty rare, a love untold,
A strong despair, a martyr's zeal,

She waves round her finger, reels in joy,
The music peals and fades so sweet,
A heart's appeal we glad enjoy,
And how to sing the tears we greet.

LOVE'S REWARD

Love the charmer of the human soul,
 The best investment of the wise and good,
 The glow besides of human heart and food,
 Harbinger of God's Grace which doth console
 The human heart for e'er, e'er bringing in
 A plenty more as undeserved reward
 For action brave and kind on human sward.

A love for love is all His rule to win,
 And human heart but nobly thanks the Giver
 And human givers besides for which he has
 A manifold reward. His Grace's rays
 Run as His Might. It increases as the giver.
 Man gives according to his meagre might,
 But receives all a bounty's world outright.

[M.R.Ry. J. Mangaiah Garu, B.A., L.T., the author of a number of graceful poems in English, entrusted about 60 pieces selected out of his numerous compositions for publication to the Editor of this Journal about 1910 A.D. while the latter visited him at Raichur during his Epigraphical tour in Hyderabad. The Editor does not know whether the poems were since published by the author.—*Ed.*]

A BRIEF HISTORY OF THE TIRUMALAI SHRINE.

M. RAMAKRISHNA KAVI, M.A.

GOD VENKATESVARA enshrined on the Tirumalai Hill known in Indian Literatures as Mount Venkata is mentioned in the very ancient works in Sanskrit and Tamil. When and by whom the Shrine on the Hill was built is not known to History; for the glories of the God were sung even in the pre-historic days. The Mount Venkata represents Seven Hills known by separate names which lie on the way from the town of Tirupati to the Shrine of Venkatesvara on the seventh Hill known as Nārāyaṇādri. These Hills are the links in the continuous chain designated as the Eastern Ghats but known as Sri Parvata in ancient literature. Tirumalai means Sri Parvata (*Tiru* means Sri and *malai* means Mount). The chain of Hills as Puranas describe commences from Mahendragiri in Ganjam District and ends near Tirupati while its middle part is known as Śrīśaila in Kurnool District. The whole chain is depicted as Sesha Saila as an incarnation of *Sesha* the Lord of Serpents. The seven Hills of Tirumalai represent seven hoods with which the Sesha the serpent lord is represented.

The oldest literary records which mention the Lord of Venkata Hills are several Puranas of which Varaha is credited to have been composed before 2nd century A. D. Tolkappiyam in Tamil literature, a work which is agreed on all hands to have been composed prior to 4th century B.C., mentions Venkata Hill as the boundary between the Tamil and Telugu countries. In the various puranas, which even on rational grounds may be attributed to an age between 3rd and 10th centuries A.D., give the mythological account in attractive and graphic styles with geographical details of the manifestation of shapeless Vishnu into the corporeal form of Lord Venkatesa; and His sports and the Grace He had shown to the sages and devotees. Removing all the human elements of Divine manifestation the under-lying strata sufficiently reveal the glorious influence which Sri Venkatesvara was able to effect upon his devotees and the great veneration in which He was held among the most reputed gods among the holy shrines in India. Even in Puranas it is said that His power was exhibited both in *Anugraha* and *Nigraha*, i.e., in meting out both Mercy and Punishment—Mercy when a devotee promises a vow either when he attains an object or gets rid of a trouble; and a devotee is punished when he fails to perform the same when his object was fulfilled. What was true in the days of the Puranas is more true even to-day. And the anger of God is feared by the rich and poor, and the religious and irreligious. This phase

of Divine Power, though the science of Physics and Psychology cannot easily account for, is seen and experienced every day, and even persons outside the pale of Hindu Religion and belief have acknowledged and testified in their gifts to the latent Power of this God. It is no exaggeration to assert that thousands of people of all shades of education and intellect sternly obey in proffering their vows for fear of God's unique potency of immediate punishment and the fact above can dispel all the doubts of a sceptic and can even induce an atheist to modify his views. Next to the stage of the Puranas the graceful lyrics of Tamil Saints ranging from the 6th century to the 1000 A.D., sing the glories of the Lord of Venkata. Peyālvār, one of the Saints that have sung, refers to the union of Vishnu and Siva in Lord Venkatesa which explains the fact that this God is worshipped by all without any sectarian bias, be they the followers of Vishnu, Siva, Sakti, or Kumāra. In one of the lyrics of Nammālvār who is supposed to have lived in the 10th century, the Goddess Alarmelmanga, the consort of Sri Venkatesa, is mentioned with great veneration. This clearly establishes the currency of the existing tradition even ten centuries back if not twenty. The rites in the worship of God which are according to the tenets of Vaikhānasa, still reveal fond adherence to what were described in the works of Atri and Marichi who wrote their Samhitas long before fourth century B.C.

Entering into the historical period of Lord Venkatesvara's greatness sufficient data are available in lythic records which celebrate the glories of the Lord of the Seven Hills. The central Shrine and a number of outer buildings and Mantapas were built and rebuilt at various times. It is apprehended that quite a large number of ancient epigraphs on stone must have been either transformed out of shape or negligently inserted inside the stone structures. Of the available records an inscription of the time of Dantivarman, a later Pallava King of Conjeeveram (830 A.D.) proclaims certain donations to God. Rājarāja and a number of kings known by the name of Kulottunga who were the most memorable rulers of the Chola Dynasty, constructed and repaired extensive portions of the central shrine. They presented innumerable jewels set in precious stones which knew no value. During and after the disruption of the Chola Empire in the 13th century under the hands of the Pandya Kings of Madura and the Bhallalas of Dvarasamudra, the conquerors laid their treasures at the feet of Sri Venkatesa along with their bodies and mind. The famous Pandya King Jaṭāvarma-Sundara Pandya in the middle of the 13th century, constructed a canopy of gold plate over the central shrine which is known as the Ānanda-Vimāna. The gold plated

vase was restored a second time during the reign of Salva-Mangi about 1410 and again by great Krishna Raya in about 1520. The present Vicharanakartha had it renovated in 1909. The Kāḍavarayas who traced their ancestry to the Pallavas attributed their martial glories to God Venkatesa and recompensed him with liberal donations and the construction of ornate Mantapas. The palmy days of the Lord commenced from the reign of Saluva Narasimha whose extensive conquests and administrative tact brought the whole of South India under his power which facilitated his great successor Krishnaraya to build a mighty empire. He was a great devotee. Krishnadēvarāya who came a few decades after Saluva Narasimha made extensive repairs and re-instated the forms of worship which probably fell into disuse and introduced all the festivals and processions which are still in vogue. The monuments representing him and his wives inside the first Prākāra still proclaim his intense devotion besides his memorable deeds. His brother Achyuta who was long imprisoned at Chandragiri regained the throne of Vijayanagar by the grace of this God and the zeal with which he would have performed his vows can easily be imagined. The descendants of Rama Raya obtained the kingdom of Vijayanagar after Sadasiva, the brother of Achyuta; though they came from the middle of Kurnool District, the epigraphs show their intense devotion to Lord Venkatesvara unparalleled among the royal suppliants. Tirumala Rāya and Srirangarāya of the 16th and the 17th Centuries were distinguished patrons and organisers of vast processions.

During the regime of Vijayanagar sovereigns the internal administration of this Temple and its vast wealth and the villages gifted to God were vested with the Officials accountable to the Sovereigns. The whole of the 18th Century which followed the decline of the Vijayanagar Empire was the worst period in Indian History especially in the Deccan and South India when every upstart wresting a small principality struggled to rise and aimed at the destruction of strong Sovereignities. This period was covered by the conquests of the Muhammadans with intervening periods of the Maharatta rise and fall. The Shrine of Tirumala fortunately escaped the ravages of the Muhammadan caprice. No Muhammadan sovereign during this period continued in power for more than a decade which led to the frequent change of hands at the head of Tirumalai administration. Raghoji Bhonsle, a Maharatta General who invaded South India, visited the Temple and made apparently permanent arrangements for its administration. His presentation of valuable jewels to Lord Venkatesa still proclaims his memory in a box set apart in the Temple in his name. In the 18th century one Narayana

Sastri held the contract or *Isara* of the Temple. He entered into active politics taking the side of the French. Selfish though he would have been, his political tactics did not affect the fortunes of the temple. From 1800 to 1845 the English held the sovereign power over the District and they continued administration of the temple as they found it when they took charge. It appears that there were several factions among the Brahmins who held religious sway in the Temple which ultimately led to open dissensions. It is this phase of internecine quarrels added to the trouble of bestowing permanent attention to arbitrate in matters of pure religion that led to the decision of the East India Company to invest some disinterested person quite unconnected with any of the factions with the administrative power of the Temple. Without the knowledge of the religious rites and deep devotion to God mere ability in secular administration cannot achieve success in the temple administration and is frequently wrought with trouble. Thus Mahant Seva Dossjee, the Head of Hathiramjee Mutt, Tirupati, was endowed with full powers both in religious and secular matters concerning Devasthanam Administration.

Sri Sevadossjee Varu administered the Temple affairs since 1843 for a period of 21 years. Much of the spade work in bringing the confused state of affairs to a system engaged his attention. During his time cars (*ratha*) whose want was felt during processions were prepared both for Tirumalai Temple and Sri Gōvindarājaswami Vari Temple at Tirupati. The coronet for Sri Venkatesa was one of his gifts. Sarvabhupāla-Vāhana which is used only on great occasions was fully repaired with gold plating in his time.

His successor Sri Mahant Dharma Dossjee Varu held authority for 16 years till 1880. During his sway everything was brought to system and account. Leaving the present Vicharanakarthala Varu, Sri Mahant Dharma Dossjee Varu carried out most of the charitable works. The construction of the Alwar Tank at Kapilathirtha and Padmsarovara Tank at Tiruchanoor, Prākāra and Gopura at Tiruchanoor and the construction of a new gold plated Dvajasthamba for Sri Ramaswami Vari Temple, the construction and *Pratisthā* of Suryanarayanasmami Vari Temple at Tiruchanoor and Salananchar shrine at Tirupati are among his permanent works. A number of constructive works began by him were continued and finished by his successor Sri Mahant Bhagavan Dossjee Varu. Sri Mahant Dharma Dossjee Varu will ever be remembered for a number of jewels, the most prominent among them being *Makara-kanṇi* to Lord Venkatesa and costly silver and gold plated *Vahanas* to the Temples at Tirumala and Tiruchanoor. He constructed a

Bungalow on the Hills for the convenience of pilgrims. He had strong desire to open schools and colleges which was carried out by his successor. Two High Schools one at Vellore and another at Tirupati and a well equipped Sanskrit College at the latter can be assigned to perpetuate his memory.

During the short period of ten years of Sri Mahant Bhagavan Dossjee Varu, the 16 pillared Mantapam in the garden of procession at Tiruchanoor and the Tank at the same place were finished, which were begun by his predecessor. He began the building of a new Temple for Sri Sundararājaswami Varu at Tiruchanoor which was completed by the present Sri Vicharanakarthala Varu. To the Goddess at Tiruchanoor he made *Rathnāla Konḍai*, a fine jewel set with precious stones. Scarcity of water always felt by the pilgrims on the Tirumalai Hills was remedied by the construction of a tank (Alwar Cheruvu) and the introduction of pipes. But the arrangement came into disuse soon after his death. The present Vicharanakarthas has completely renovated the Alwar Tank and made the water supply quite enough to the needs of the people.

At Tirupati a spacious choultry known as Pushpatōṭa was built by him which still affords best accommodation to pilgrims. It is located at a convenient place in the heart of the town and the sojourners have at their command all the facilities for visiting the holy shrines in the town.

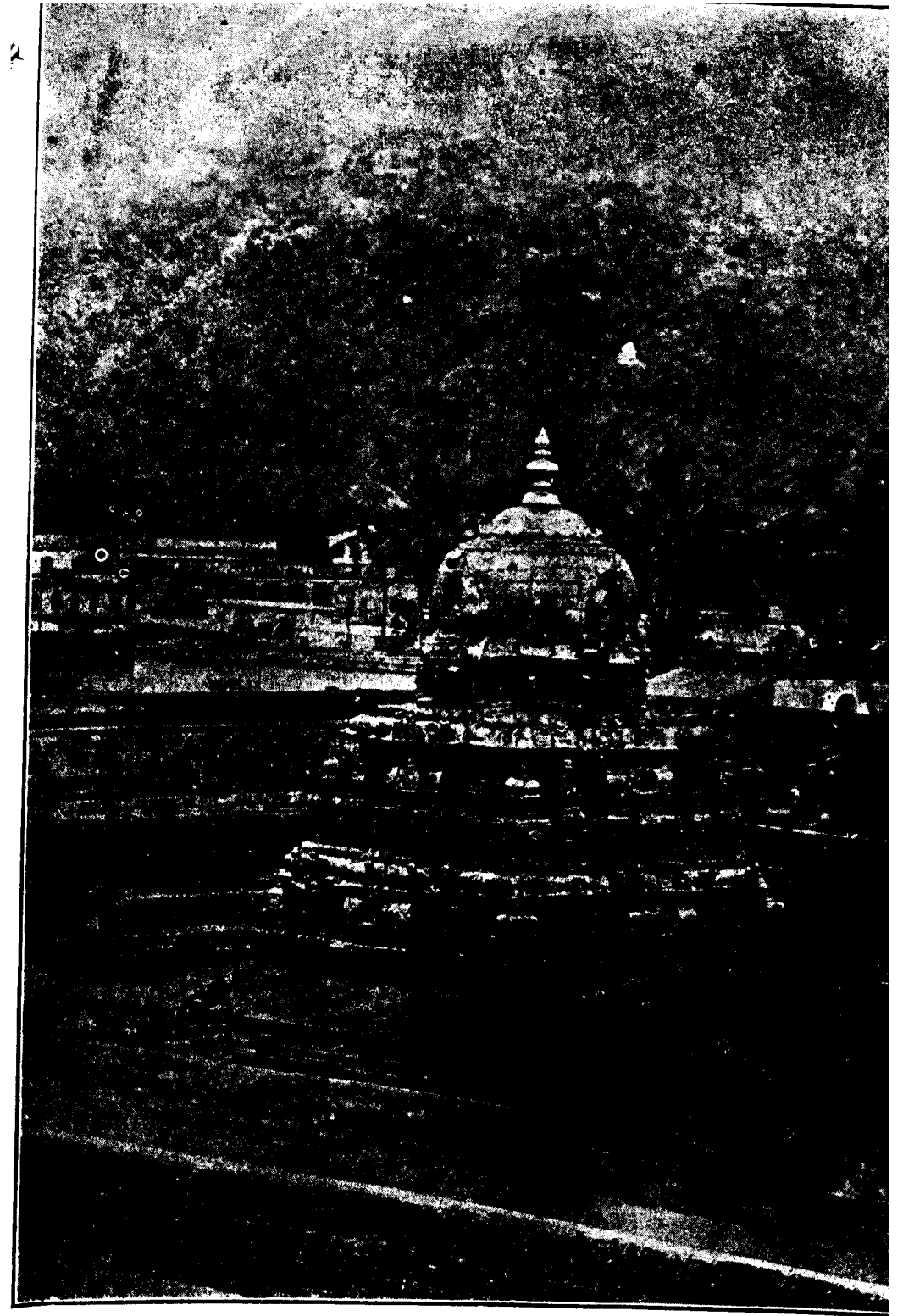
The two successive Mahants who administered the temple affairs for 4 and 6 years respectively have attended to minor repairs, continued the grand works begun by their predecessors. Sri Mahant Ramakisore Dossjee Varu constructed the present building for High School at Tirupati.

The present Vicharanakarthas, Sri Mahant Prayagadossjee Varu, was vested with powers in 1900. His long regime gave ample opportunities for making improvements in every desirable line. Regarding the revenue of the Temple he raised it to about 15 lakhs a year and as the permanent property in the name of God, he has purchased 4 Taluks consisting about 630 villages, (Kachinad, Tiruttani, Athimanageri and Narayanavanam Taluks). Besides the permanent investment in lands, about 15 lakhs of Rs. has been invested in Government and other securities. Besides this tangible amount of money, his permanent works in constructing and repairing portions of temples and making *Vahanams* in silver or gold plating on silver and in making fine set of jewellery to every one of the Gods will perpetuate his memory to posterity. Varāhaswāmi Temple and the central canopy or Mantapa in the *Pushkarini* (Holy Tank) on the Hill, the relaying of floor in all the Temples of

Tirupati and Tiruchanoor and the construction of gold plated Dvajasthambha in Tiruchanoor, the repairs to the Siva Temple at Kapilathirtha and the relaying of steps on the pathway leading to the Hills and the new construction of a beautiful and commodious choultry near the railway station with an octagonal tank by its side are among his permanent works. He undertook and successfully executed a task called *Jagabandhana* repairs—restoration of dislocated portions in the Holy of Holies. Kalpavriksha Vahanam entirely of silver, Hamsa Vahanam, and Aswa Vahanam fully gold plated on silver and Elephant Vahanam are among many of his gifts for processions of Venkatesa and Govindarajaswami. He undertook the making of a diamond crown for Lord Venkatesa at an enormous cost and the work is kept in abeyance for the present. Gold-plated Balipitha for Venkatesvara and a gold-plated Dvajasthambha to Govindarajaswami and an ivory palanquin of exquisite design and workmanship are taken up and these works are nearing completion. The list does not undoubtedly exhaust itself; and these items cost over 50 or 60 lakhs of Rupees. To education, he has bestowed no less attention. Sanskrit College is maintained at a great cost where some of the branches which are not taught in any of the kindred institutions are introduced and kept up. The ability of the present Vicharanakartha lies chiefly in bringing an admirable system and order into the administration. His organising and controlling powers are admired even by his opponents. For the convenience of pilgrims who ascend the hill even at the dead of night, he introduced the Electric Lighting of the pathway, and the Chandragiri way to Tirumalai which fell into disuse for the last two centuries is being revived by the construction of a choultry at Mangapuram near Chandragiri and by electric lighting. He created facilities for pilgrims to distant places as Pāpanāśa and Akāśa Gangā. A permanent Hospital is maintained on the Hill and the sanitation scrupulously cared for has received praise from a number of officers and pilgrims.

He has organised the Devasthanam service after the system of various departments in the Government and introduced its procedure even to minute details. A few old trustworthy servants of the Devasthanam are granted pensions.

The History of the administration of the Sri Mahants strongly attests the truth in History that comparatively a long reign is more prosperous and productive of great beneficial works to the subjects; for during the short reigns, the persons in authority will have scarcely time to observe the needs of the people and carry them out. This is patent truth and whatever the present Vicharanakartha Varu has done stands most graciously to the credit of the administration of the "Mahants" and the posterity will surely acknowledge his good and lasting acts with unbiassed fervour and gratitude.



Vimānam over the Central Shrine of Śrī Vēṅkaṭēśvara's Temple with a Single Golden Kalaśam.

SRI VENKATACHALA-MAHATMYA

(Continued from Page 30.)

CHAPTER VII.

The Process of Acquiring Riches and Prosperity by the Brahmana Atmarama.

Sūta said, "O learned men ! Follow me closely ; I shall tell you a story which was first narrated by Vālmiki-munindra, and also retold by me so often.

In the Madhya-dēśa (Central India) lived a famous Brāhmaṇa named Ātmārāma, born in a noble family and engaged in the adoration of Gods and Brāhmaṇas. His father too was a renowned Brāhmaṇa, learned in the *Vēdas* and *Vēdāṅga* and intensely devoted to the worship of Viṣṇu. Like the father, the son also was modest and was beloved of all learned men. After the demise of his father, he lost the ancestral wealth which he came by, became devoid of the means of livelihood and ceased to be respected anywhere. He thought within himself, "How does it happen that I, being born in a high family, should suffer this destitution and degradation ? Ill-fame has attached itself to me and to my great ancestors. Whither shall I wander to seek relief ?" In this sorrowful mood he journeyed on and reached the Vēṅkaṭādri (hill), came to the *Kāpila-tirtha* adjoining the shrine of Kapilēśvara, bathed in its water and, ascending the hill, took a bath also in the seventeen *tirthas* commencing from the *Kāpila-tirtha*. With this bath his sins were washed off and his mind became calm and clear ; and, seating himself in a secluded spot, he began to ruminate over his poor condition and the way out of it.

At that time he observed near by, in the midst of a cave, Sanat-kumāra-yōgīndra deeply absorbed in *dhyāna* and *yōga* and splendid as the sun. Believing that this *yōgīndra* was not ordinarily accessible to men and that he might intuitively know the life-story of the entire humanity, and desiring to learn something of himself, he prostrated himself before the sage and said, "Owing to my evil deeds I suffer greater torment than is to be endured in hell. I seek your protection and conjure you to suggest means of escape from my distress." The sage concentrated his mind for a time on the Brāhmaṇa's condition and then briefly told him, "Wake up, son. Having wrought sinful deeds in your past life, what can avail your sorrowing in the present life, when the fruit of those sins is ripe for effect. In your previous life you caused grave impediments to charitable gifts through discouraging both the giver and the receiver ; you gave trouble to the happy souls in various ways ; you did not,

even in the least, deign to make gifts of money, house, land, cows, grain, clothing, ornaments, etc.; you only committed impious acts and never did a good deed; and you failed to place faith in and adore Vishṇu who is the dispeller of the sorrows of the devotees and the grantor of their wishes. As such, how do you expect to be happy in this life? However there is a way out; hear me and I shall intimate to you."

On hearing these nectarine words, the Brāhmaṇa, with palms joined in deep reverence, addressed him thus, "O sage, you are like an ark to me who am immersed in the ocean of sorrow, like the shower of rain to the sun-scorched vegetation, like a treasure to the poor, and like a physician to the sick. Through the grain-worth of my good fortune I have found you here. Pray protect me, the worst sinner, and extend your kind looks to me." Being thus extolled, Sanatkumāra-yōgindra replied, "Son, I shall explain to you the *tattvārtham* which is a great secret."

**The method of incantation of the Vyūha-Lakshmi-mantra
as taught by Sanatkumara.**

Sanatkumāra continued, "Mahā-Lakshmī, the consort of Hari (Vishṇu), whose eyes are moved by the wavelike surges of kindness, whose face resembles the full moon, who is the mother of all the worlds, the sole destroyer of all past sins and all sinful acts of the present and the future, the cause of the great deluge, the bestower of all prosperity, has three kinds of *vyūha* (army), *viś*, *Lakshmī*, *Kīrti* and *Jaya*. The presiding Goddess among them is denoted Vyūha-Lakshmī, the ever youthful and the all-merciful. That Lakshmī is capable of destroying sins easily and bestowing prosperity on Her devotees. The hymn with which she is to be invoked is as follows:—

“वेदादिमायै माते च लक्ष्म्यै नतिपदं वेदेत् ।
परमेति पदं चोक्त्वा लक्ष्म्या इति पदं ततः ॥
विष्णुवक्षः स्थितायै स्यान्माया श्रीतारिका ततः ।
वह्निजायान्तमंतोऽयमाभिष्टार्थसुरद्रुमः ॥
द्विभुजा व्यूहलक्ष्मीः स्यात् बद्धपद्मासनप्रिया ।
श्रीनिवासांगमध्यस्था सुतरां केशवप्रिया ॥
तामेव शरणं गच्छ सर्वभावेन सत्वरम् ॥”

(“It must be pronounced with the addition of the word *namah* (obeisance) to the expressions *Vēdādimāyai* (*primum mater* of the *Vēdas*), *mātrē* (universal mother) and *Lakshmai*, and again to *Lakshmai* preceded by *parama* (supreme), and *Vishṇu-vaksha-*

sthitāyai (who abides on the chest of Vishṇu); and with the suffix of the term *svāhā* which is the name of the consort of Agni (God of Fire) to *Māyā* and *Śrī-Tārikā*. This *mantram* is like the celestial tree fulfilling the desires of the devotees. The said Vyūha-Lakshmī has two arms only and is pleased with the seat in the closed lotus, rests on the bosom of Śrīnivāsa's (Vēṅkaṭeśa's) body, and is delighted immensely in the company of Kēśava (the Tri-mūrti form). Quickly surrender yourself to Her with implicit faith in Her.”)

On being thus initiated by Sanatkumāra, the Brāhmaṇa Ātmārāma was flushed with joy mingled with astonishment and awe. Repeating this *mantram*, he climbed the hill and, feeling that his life thenceforth became blest and witnessing the running waters here and there on the way, reached the *Svāmi-pushkariṇī*, which equals the heavenly Ganges and the Virajā rivers, which confers *punya* (merit) on persons bathing in it and in which holy sages perform their ablutions. In this *Svāmi-pushkariṇī* Ātmārāma took his bath in the manner prescribed by the *śāstras* and his body soon became lightened of a heavy burden. He then saw a fine forest close by as well as a lofty *vimāna* (dome) protected by the Siddhas, adorned with many *gōṇḍuras* and *maṇḍapas*, set with gems and built of gold, vying with Gandharva-nagara (Alakā), enticing both the eye and the mind, shining (causing pleasure) through dance and instrumental music, and worshipped by the assemblage of Gods.

The Brāhmaṇa was taken by surprise at the sight of this wondrous *vimāna*, and with the increase of his merit he proceeded towards it and within it saw Vēṅkaṭeśvara, the Lord of Śrī (Lakshmī), with eyes resembling an open lotus, adorned with the *Śaṅkha* and *Chakra*, with the *varahasta* (hand held to point down so as to indicate the grant of boons), graced with a *kīrti-makuta* (crown), shining with the *kuṇḍalas* (ear-rings), embellished with all ornaments, wearing the yellow silk robe and looking as beautiful as countless Kandarvas (Cupids), and accompanied by Śrī (Lakshmī) and Bhūmī (Earth); and praised by Brahma and Śiva as the sole repose of the world and as the absolute refuge, manifesting Himself as Brahma the creator and Mahēśvara the destroyer of the world.

To this omnipotent Vēṅkaṭeśa the Brāhmaṇa Ātmārāma made a humble obeisance and, rising up, exclaimed, “Lord! You are omniscient, since you dwell in all souls, and I bow to you,” and stood still, overcome with awe. God Śrīnivāsa, who is all-knowing, all-merciful and supreme, divining his object, addressed him thus:—
“Fear not; grieve not; in consideration of Vyūha-Lakshmī, whom you have invoked, all your evil acts are condoned; prosperity is bestowed on you so as to last long; and long life, health and wisdom

are also granted to you. O excellent Brāhmaṇa, enjoy long the wealth conferred on you." While hearing this divine utterance, Ātmārāma prostrated himself before God, and, on rising up, found that both God and the forest had disappeared. So he retraced his steps to the *Svāmi-pushkariṇi* in great fright and revolved within himself whether all that had happened till then was merely a dream, or a freak of the mind, or a mystery of God, or an actuality, and exclaimed, "O Lord! I am unable to know the truth of this vision and I trust that it comes true." Then he descended the hill and, taking up his abode near the Veṅkaṭādri and obtaining peace of mind and wisdom, happily lived long.

I have thus recounted to you this episode which was formerly related by Vālmiki."

This is the 39th Chapter of "Śrī Varāha-Purāṇa" describing the process of acquisition of riches and prosperity by the Brāhmaṇa named Ātmārāma, and forms the 7th Chapter of "Śrī Veṅkaṭāchala-Māhātmya."

CHAPTER VIII.

The mahatmya of the seventeen tirthas beginning with the Kapila-tirtha.

The Rishis said, "The story of Varāhādri is like nectar to the hearers, and our desire to hear an account of Vaikuṇṭhādri grows. You referred to the existence of seventeen *tirthas* on the Kanakāchala; please therefore describe to us the *māhātmya* of these *tirthas* which tend to increase religious merit." On this request, Sūta called the sages together and thus commenced his narration:—

"The *māhātmya* of these sacred waters is not possible to be fully described by any one, but I shall reveal to you a little of it as far as I know it.

1. *Kāpila-tirtha*:—At the foot of the hill is enshrined *Kāpila-Liṅgam* which was formerly worshipped by the sage Kapila in the *Pātāla-lōka*. For some cause it split the earth and rose to its surface and all the *Dēvas* prayed that it might rest there alone. Making an opening in the earth in front of it, appeared a *kapila-pāṇu* (tawny cow) later on and this hole is the *Kāpila-tirtha* which possesses powers of destroying all sins.

2. *Śakra-tirtha*:—Above the *Kāpila-tirtha* lies the very holy *Śakra-tirtha*, by a bath in which Indra became released of the curse of Gautama for his illicit connection with Ahalyā.

3. *Vishvaksēna-saras*:—Above this second one is the sacred *Vishvaksēna-saras* where Vishvaksēna, the son of Varuṇa, rendered

penance and obtained an identical form with that of Vishṇu together with the commandership of Vishṇu's forces.

4-8. *Pañchāyudha-tirthas*:—The five *tirthas* named after the five weapons of Vishṇu, *viz.*, *Śaṅkha*, (conch), *Chakra* (disc), *Gadā* (club), *Śārṅga* (bow) and *Nandāka* (sword), which are all very holy pools, are situated above the *Vishvaksēna-saras*.

9. *Agnikuṇḍa-tirtha*:—This lies above the *Pañchāyudha-tirthas* and is inaccessible.

10. *Brahma-tirtha*:—Above the last one is situated the *Brahma-tirtha* which confers great merit.

11-17. *Saptarshi-tirthas*:—Near the *Brahma-tirtha* are the *Saptarshi-tirthas* which contain holy waters. Of these seven *tirthas* the first one possesses ten times as great merit as that of all the previously mentioned *tirthas* taken together, and each successive one among the seven similarly possesses merit ten times greater than that of each prior one.

It is impossible for me to describe fully the *māhātmya* of all these seventeen *tirthas*; but I heard of a legend connected with them. Once upon a time a certain Brāhmaṇa was preparing to start on a pilgrimage to the holy waters and Kamalādhiśa (Vishṇu), appearing to him in a dream, asked him why he intended to go on that religious tour and intimated to him, "On this *Pushkara-śaila* are situated seventeen excellent *tirthas* and among them the *Kāpila-saras* is the most holy. By bathing in these seventeen *tirthas* as enjoined in the *śāstras* will doubtless accrue to you the merit resulting from the bath in all the *tirthas* on earth." Accordingly the Brāhmaṇa gave up his programme of his intended *tirtha-yātra*, proceeded to the Veṅkaṭāchala, bathed, in order, in the seventeen *tirthas* and obtained merit, I was informed, just as it was declared by God. The inherent powers of the three crores and a half of the *tirthas* situated in the three worlds are existent in this *Harigiri*. O Munis, all men desiring to encircle the earth will derive the concomitant merit by the circumambulation only of this auspicious *Veṅkaṭagiri* which abounds in holy waters and sacred spots. I also learn that, by the mere sight of the top of the peaks of the Veṅkaṭāchala, Balarāma obtained, in full measure, the merit attaching to a *tirtha-yātra*.

(1) The *māhātmya* of the *Pāṇḍava-tirtha*:—On the advice of Śrī Kṛishṇa the five Pāṇḍava brothers came to the Veṅkaṭāchala and lived for a year at a certain *tirtha* on it protected by the Kshētrapālas, making use of its water for bathing, drinking and other purposes. At the end of the period Dharmarāja dreamt one day that, inasmuch as they had lived for a year at that *mahā-tirtha*, their sins had vanished, giving place to goodness, by the accession of

which they would secure victory in war and regain their kingdom. Since that time of their habitation the *tirtha* has come to be known as the *Pāṇḍava-tirtha*.

The *māhātmya* of the *Jarāhara* and other *tirthas*:—The three *tirthas*, *Jarāhara-tirtha*, *Valighna-tirtha* and *Rasāyana-tirtha*, lie on the *Chintāmaṇigiri* in the caves of the hill on the eastern side of the *Svāmi-Pushkarinī*, within a distance of twenty-two arrow-shots; but they have become evanescent through the *māya* (illusion) of God; and even the *Dāvas* have not seen these wonderful *tirthas*.

In the *Kanakāchala* exist mines of the eight kinds of metals and, consistent with the fruit of their meritorious deeds in the different *yugas*, do men know them. The ascent of the hill in deep devotion will yield strength of legs and rapidity of motion to the lame; give clear and beautiful eyes and vision to the blind; bestow learning and wisdom upon the dumb; endow the deaf with sound hearing, and grant many children to the sterile woman, and wealth to the poor. All these results are attained only through *bhakti* (faith) centred in the hill as to its powers of atonement. What person knows fully and accurately the true nature and form of the *Vēṅkaṭādri*? It is sometimes called *Śrīnivāsagiri* and sometimes *Kanakāchala*; sometimes it appears as an embodiment of knowledge and wisdom and sometimes in the form of gems; and sometimes again shines as *Lord Śrīnivāsa* decorated with ornaments; and owing to the change of times it presents itself to some as a common natural hill. As such, which person can perceive the greatness and sanctity of this hill?

A little of what I heard and saw I have rehearsed to you, as it is not possible to narrate everything that I had heard."

This is the 40th Chapter of "*Śrī Varāha-Purāṇa*" describing the *māhātmya* of the seventeen *tirthas* counted from the *Kāpila-tirtha*, etc., and forms the 8th Chapter of "*Śrī Vēṅkaṭāchala-Māhātmya*."

CHAPTER IX.

The Advent of Sri Rama to Venkatadri.

The Munis exclaimed, "O *Sūta*, the *māhātmya* of *Vēṅkaṭādri* is like the *elixir-vitae* to the hearers, and what we have heard from you has not conduced to our satiety. Pray tell us a little more of what you have heard of this hill." And in compliance with their request, *Śūta* thus enlarged his theme:—

"*Rāma*, who had eyes resembling the lotus, who possessed all good qualities and who was learned in all *śāstras*, was the son of *Dāśaratha*. During the progress of his expedition to kill *Rāvaṇa*, he camped with his army on the auspicious *Vēṅkaṭāchala* in company

with *Saumitri* (*Lakshmaṇa*), the swift *Hanumān* and the high-souled *Sugrīva*, after leaving the woody banks of the *Pampā-saras*, performed his ablutions in the *Svāmi-Pushkarinī* and latterly destroyed his enemy *Rāvaṇa* together with all his followers and secured victory in battle. So have I heard of this legend which I will now relate to you. Follow me closely.

As soon as *Rāma* the archer reached the *Śeṣhāchala* with all the numerous *Vānaras* (monkeys) from the *Rīṣyamūkāchala* with the avowed object of annihilating *Rāvaṇa*, the blessed *Añjanādēvī*, the mother of *Hanumān*, greeted him and prayed to him, "O long-armed *Rāma*! I am here eagerly expecting your august presence, and likewise are several *Munis* residing in this same forest engaged in long and constant self-mortification, awaiting your visit to this place; please therefore favour us all and bless us, and then resume your march." *Rāma* replied, "My time is so fleeting as not to allow me to proceed to that place of penance of the *Munis*. My business on hand is heavy and urgent, and your request will be complied with on my return journey." On this reply of *Rāma*, *Hanumān* humbly suggested, "Since the huge *Vānara* army is very much tired with the rapid march, it is desirable to make a halt somewhere near by; and this hill too is on the way. It is called *Añjanagiri* and it abounds in trees bearing flowers and fruits at all times, in numerous waterfalls and torrents, caves, peaks and plateaus and in edible roots and bulbs. Here honey is available in plenty in the hives on the trees growing at the caves in the hill. You are yourself aware of these facts and you may act by your inclination." At this suggestion of *Hanumān*, *Rāma* said, "O son of *Añjanādēvī*, I am, no doubt, acquainted with these things and I also heed your words. But you must proceed in advance on our present business." So directing the chief of the monkeys, *Rāma* advanced with his *Vānara* army to the excellent *Vēṅkatanaga* containing great varieties of trees, flowers and fruits, and singing and chirping birds.

In the northern region of the hill a certain learned *Brāhmaṇa*, named *Nirlōmā*, was doing penance in contemplation of *Svayambhu* (*Brahma*) with the desire of attaining the *Brahmalōka*. At one time *Brahma* appeared to him and intimated to him that he might enter the *Brahmalōka* soon after paying his obeisance to *Rāma* in the company of *Saumitri* (*Lakshmaṇa*). Accordingly this *Nirlōmā* met *Rāma*, presented him with offerings of fruits, bulbs and other edible roots and addressed him thus, "By the sight of your lotus-like face my life has become blest and the long penance I have been practising has now borne fruit. O Lord *Rāma*, permit me therefore to pass to the *Brahmalōka*." *Rāma* granted the prayer of the *Brāhmaṇa* and

then got up the hill. There he unburdened certain Yakshas of their curse and reached the *āśrama* of Añjanādevī situated near the *Ākūśa-gaṅgā*. After receiving adoration from her at her hermitage, he moved on to the *Svāmi-pushkarinī*, in which *tīrtha*, which grants universal victory, bathed Rāma, Lakshmaṇa, Hanumān, Sugrīva, Aṅgada, Jāmbavān, and Nila; and Rāma, having procured a collection of fruits and roots, made a gift of them to the Munis, agreeably to the precepts of the *śāstras*. Here on the south-west of the *Svāmi-pushkarinī* Hanumān put up separate cottages for the different Vānara leaders, secured sweet fruits, roots and honey in large quantities and worshipped Rāma with them. Rāma was exceedingly pleased with it and he rested there quite happily, as if in his own palace, in the midst of Sugrīva and other chiefs. And the various kinds of monkeys, big and small, feasted themselves with flowers, fruits, roots, bulbs, honey and sweet water and other food substances, and, becoming fattened and inspirited with these fills of food, they roamed about the hill and amused themselves in large groups. Some of them dived deep into the water and some just below the surface; some roared and some jumped; some leaped from peak to peak and some from tree to tree and thus onwards from forest to forest; and so the monkeys roved and exerted themselves from feelings of joy and pride of strength. Some mounted on others and some took hold of the tails of their playmates and jumped on towards others, while some, catching their fellows, kissed their ears. These monkeys in groups ejaculated, "We will burn Rāvaṇa with our sight alone in the battle; or we will pull out Laṅkā with its foundation or drag up the Trikūṭa mount on which Laṅkā stands; we will cross the ocean infested with crocodiles, bring down the moon and the sun by the force of our arms and for the sake of Rāma we will break all mountains and cut all trees and enter the *Pātāla*, the *Maharlōka* or the *Rasātala* in whichever of them the wicked Rāvaṇa may seek shelter; and we will ourselves destroy this warrior who is the scourge of the world. Why does the all-merciful Rāma delay to decapitate Rāvaṇa?" And these valiant and huge-bodied Vānaras rambled over the meritorious Vēṅkaṭādri in countless numbers making up an *arbuda* (one hundred crores) which exceeds many crores, and sojourned on it in amity among themselves.

As such, how can even the wise men describe the greatness and power of this hill?"

This is the 41st Chapter of "Śrī Varāha-Purāṇa" relating the advent of Śrī Rāma to the Vēṅkaṭādri, the prayer of Añjanādevī, etc., and forms the 9th Chapter of "Śrī Vēṅkaṭāchala-Māhātmya."

HINDU ICONOGRAPHY in re THE TIRUPATI TEMPLE*

C. DORAISWAMI AIYANGAR, B.A., B.L.

No apology is needed to put before you a subject which is of paramount interest in this country and save to those among us who may be Atheists and Antitheists the subject will be one of great interest in understanding the significance of the unique form of worship that plays a prominent part in our religious life. Idol worship has been in vogue in our country from time out of memory and attempts made by several chronologists to fix its starting point have been in my humble opinion a failure as the faulty dates given by some will show. In Ramayana, the Mahabharata, the Vishnu Purana etc., there are references to idol worship.

In determining the constitution of the cosmos theistic schools of philosophers are agreed that there are three essences—*Chit*, *Achit* and *Iswara*. These the Visishtadvaitins describe as the Jivatmas, the Prakriti and Iswara.—The Individual souls, matter and Iswara. In whatever manner the philosophers may speak of the ultimate resolution of the three essences the *Paramatma* stands out as an indissoluble factor. The *Paramatma* or the Parabrahman is or governs the essence of the existence. Hence it is advantageous to know the various manifestations of the Parabrahman. They are *Para* पर, *Vyuha* व्यूह, *Vibhava* विभव, *Harḍa* हर्द and *Archa* अर्च. The supreme being as he is when he is transcendent beyond the Prakriti Mandala devoid of phenomenality is the *Para*

उद्यद्धानुसहस्रभास्वरपरव्योमास्पदं निर्मल-

ज्ञानानन्दधनस्वरूपममलज्ञानादिभिः षड्गुणैः ।

जुष्टं सूरिजनाधिपं धृतरथाङ्गाब्जं सुभूषोज्ज्वलं-

श्रीभूसेव्यमनन्तभोगिनिलयं श्रीवासुदेवं भजे ॥

This form is accessible only to those who have attained Mukti or the final liberation or to those who never had births and rebirths. There are three divisions of beings other than God, *viz.*, the *Baddha*, the *Mukta* and the *Nitya*. The *Nitya* are those eternal unchangeable beings free from any Karma or karmic births and rebirths and ever devoted to the service of god like Adishesha, Garuda, Vishvakṣena etc. The *Baddha* are those who bound by karma undergo births

* This paper was read before the Literary League at Chittoor.

and rebirths and are subject to the limitations laid by Prakriti. When they are completely absolved from karma effects of their good and bad actions they become *Muktas*—those who have attained the final liberation. These *Muktas* then get access to the Para—the primary form of the Parabrahman. The *Vyuha* is likewise inaccessible to us. It is the manifestation of the Parabrahman in the apartment or laboratory of his various functions of creation sustenance and dissolution, सृष्टि स्थिति and लय.

आमोदे भुवने प्रमोद उत सम्मोदे च सङ्कर्षणः
प्रद्युम्नश्च तथानिरुद्ध इति तान् सृष्टिस्थिती चाप्ययम् ।
कुर्वाणान् मतिमुख्यषड्गुणवरैर्युक्तांस्त्रियुग्मात्मकै-
र्व्यूहाधिष्ठितवासुदेवमपि तं क्षीराब्धिनाथं भजे ॥

The *Vibhava* form is accessible only to the most blessed of the creation. It is the manifestation through the various Avatars, the principal Avatars or the Dasavataras and the minor Avatars and also through Avesam—the descent of the universal spirit on some chosen persons and their contemporaries alone have the privilege of their personal contact. Such of the contemporaries as have a well developed spiritual perception understand them and derive an advantage while the indifferent, the ignorant and the perverse *Jivas* even among their contemporaries miss the opportunity.

वेदान्वेषणमन्दराद्रिभरणक्षमोद्धारणस्वाश्रित-
प्रह्लादावनभूमिभिक्षणजगद्विश्रान्तयो यत्क्रियाः ।
दुष्टक्षत्रनिबर्हणं दशमुखाद्यन्मूलनं कर्षणं
काळिन्ध्या अतिपापकंसनिधनं यत्कीडितं तं नुमः ॥

Then we have the *Harda* or the *Antaryami*. God is omnipresent and omnipenetrative. Hence He is in us and yet we see Him not. There are two forms of God-meditation *viz.*, the subjective and the objective. By a subjective meditation we may realise the Antaryami or the *Harda* manifestation of the Parabrahman. Hence it is that every true Vaishnava (and I am not aware of others) always starts with Nivedana to Antaryami when food is served on the leaf and then alone makes the Parishechanam.

यो देवादिचतुर्विधेषु जनिषु ब्रह्माण्डकोशान्तरे
सम्भक्तेषु चराचरेषु निवसन्नास्ते सदान्तर्बहिः ।
विष्णुं तं निखिलेष्वणुष्वणुतरं भूयस्सु भूयस्तरं
स्वाङ्गुष्ठप्रमितं च योगिहृदेयप्वासीनमीशं भजे ॥

The *Archa* is the easiest and most tangible form of God-perception and realization and the one universally accessible form. In this the objective meditation we resort to the Archa form which is the subject,

श्रीरङ्गस्थलवेङ्कटाद्रिकरिगिर्यादौ शताष्टोत्तर-
स्थाने ग्रामनिकेतनेषु च सदा सान्निध्यमासेदुषे ।
अर्चारूपिणमर्चकाभिमतितः स्वीकुर्वते विग्रहं
पूजां चाखिलवाञ्छितान्वितरते श्रीशाय तस्मै नमः ॥

Hindu Iconography is therefore not a mere secular science or fine Art but a science of religion and as such it is a very vast science dealing with the location and structure of our temples, the form and constitution of our idols, both the principal and the subordinate deities, the ceremony of installation and perpetuation of the spiritual magnetism in these centres etc. I shall deal with but a small portion of this science subject to the limitations of my time and knowledge.

God's manifestation in the idols is the essence of our religious life. Alien religionists have been deriding this form of worship in very strong terms which have been appealing to those who never cared to enquire or study the underlying significance of the much condemned idolatry.

To take an ordinary common sense point of view an idol represents or symbolises the Deity and even if it did nothing more than that it need not be a subject of derision. It is a common practice prevalent in all countries to commemorate a hero of history, politics or science by statue wherein are best manifested the prominent features of the hero. An equestrian statue in a coat of armour represents a great military hero. An impressive statue in academical robes with a book in the hand represents a great educationist. The unveiling of statues and their decorations form a regular *puja*. If these be appropriate to the human heroes may we not with force claim for the Divine statues a continuous *puja* as knowledge of and reverence to the deity form the essence of every portion of our existence? But the idols enshrined in the Holy places of worship are more than mere symbols. The initial object of setting up images before us is no doubt to facilitate our meditation, to fix a definite object before us for concentration; when our thoughts are so concentrated they help us in taking the thoughts over to an object beyond and behind the actual phenomenon and that is the noumenon thereof. This power of translation and transporta-

tion exists in the Holy idols by the *Amsam* of God that has been invoked both at the initial *Pratishṭa* as well as the daily *puja* of these idols made by the appropriate *mantras*. The chanting of the appropriate *mantras* concentrate in the image an amount of spiritual magnetism by the power of the *mantras* and the highly developed faculties of those who chant the same. Hence we find that *Pratishṭas* made by those who have in themselves an *Amsam* or *Avesam* of God like Sri Sankara, Sri Ramanuja, or Lord Gauranga bring in an imperishable and ever growing magnetism. Hence it is essential too that the Archakas entrusted with the daily worship must be also men of high and unimpeachable character. The Paramatman infuses his *Amsa* in such images and shrines in graded proportions and is ever present with us in this form. It is upon the strength of the initiation and worship and upon the extent of the God's *Amsa* that has entered into and pervaded these images depends the varying greatness of our religious centres.

प्रतिमायाश्च सौन्दर्यात् अर्चकस्य तपोबलात् ।

पूजायाश्च विशेषेण त्रिभिस्तिष्ठति केशवः ॥

It is also to be noted that in some centres the Paramatman makes a manifestation *suo moto* without an initial invocation and that is known as *Swayam Vyaktam* or self-manifestation of God in an image. The foremost instance of this is that of Sri Venkateswara in Tirupati. Thus we speak of the Tirupati shrine occupying the foremost place, the shrines at Sri Rangam, Conjeevaram, Badiri Narain, Kalahasti, Rameswaram, Tiruvannamalai, Kasi, etc., being more important than the lesser shrines elsewhere and so on in varying gradations. Though from one standpoint the shrine of even the least importance is an object of veneration for its own religious efficacy yet in the determination of the relative religious objects to be attained the varying importance cannot be lost sight of. The Agamas both Vaikhānasa and Pāncharātra which are treatises prescribing the particular forms of idol worship have been indented on literally by some authors on Iconography and the situation and significance of idols have been judged from the standpoint of the rules referred to in these Agamas; but in my humble opinion they do not afford infallible tests in our study of the ancient temples. These Agamas have become interpolated and interspersed with sectarian prejudices while the inherent features of the ancient temples are not in consonance with these narrow regulations.

There then are spread all over the country numerous idols some of which are of very recent origin, some older

still but whose installations are borne out by the *sthalapuranas* while some yet are of an age out of calculation. In the case of these last, attempts are often made by the archæologists to fix their age by inscriptions and forms surrounding the idols many of which certainly came into existence on various occasions to glorify the acts of those who have periodically rendered some service or *Kainkaryam* to the temples. On the whole it is futile to attempt the fixing of the age of shrines like Tirupati.

Every shrine is a complete cosmic representation in itself coupled with all the factors of the spiritual realm and its hierarchy as will be seen by the principal idol in the temple and the various *Parivāradevatas* stationed all round it within the respective *Prakarams*, the *Dhwajastambham*, *Vimanam* and the tower. I shall describe only the innermost power *viz.*, the ruling Deity of a shrine. In each temple you find several idols of the same denomination—either in five or three forms. The five forms are the *Dhruvabera* or the immovable Mula Vighraha, the *kautuka* or *Bhogabera* or the small idol used for Archana and bath or *Abhisheka* and used also for the enjoyment of pleasures, the *Balibera* or the small idol that offers food to the subordinate entities—the world sustenance. The *snapanabera* which is constantly present in the temple and the *Utsavabera* or the medium sized idol which is used for outward processions, festivals and decorations. In the Vaikhānasa there are five representations

1. Vishnu in the Dhruva (The Fountain)
2. Purusha in the Kautuka (Spirit)
3. Satya in the Utsava (Laws of god)
4. Achyuta in the snapanabera (matter) and
5. Anirudha in the Bali (Energy). Hence Purusha and Achyuta constantly remain with the Dhruva.

In the Pāncharātra the various idols represent the *Vyuha Chatuṣṭayam viz.*: (1) Vāsudeva. (2) Sankarṣaṇa (3) Pradyumna and (4) Anirudha each in conjunction with the *Dhruvabera*. Of these five Murtis we naturally see that the *Dhruvabera* is the principal vighraha in and round which is located all the spiritual magnetism—the Divine *Amsam* for the particular shrine. At the worship therefore all the five Murtis are meditated as residing in the one principal *beram* and all the influence for good is derived principally from it but through all the derivative or minor representations. Our minds and lives have to be moulded in all aspects

from the influence exerted in every temple. Hence the Snapana-bera, the Bhogabera, the Balibera and the Utsavabera appeal to us in the lower aspects of life *viz.*, the bathing, the sexual pleasure, the feeding or the world sustenance and the everyday pleasures of life like marriage etc., but each of these is represented in a Divine form so as to dispel the vicious elements even in these lower pleasures and thus proceeding with us in our own aspects of life they take us all to the converging point of the Dhruvabera which is the aspect of the supreme.

In the form of the *Dhruvabera* itself you find differences in the several idols in their general posture, in the pose of their hands and feet etc. There are three main forms *viz.*, the standing or the *sthanaka* form, the sitting or the *Asana* form and the reclining or the *layana* form. In each of these forms there is a further distinction according as it is *Yoga*, *vira*, or *bhoga* while the authorities speak of an *Abhichārika* form which has received no commendation in the established shrines.

त्रेधा स्थानकमासनं शयनमित्येवं ध्रुवं बेरकं
यौगं भौगमथाभिचारिकमथो वैरं चतुर्धा पृथक् ।
यौगं योगफलेच्छुरर्चतु हृदि ध्यायेच्च भोगोत्सुको
भौगं वैरमथैष वीर्यफलकांक्षयन् युज् जिगीषन्नरीन् ॥

But it seems to me that the distinction between the *Yoga*, the *Bhoga* and the *Vira* forms is a little too much emphasised. These names came into existence evidently to give importance to the incarnated Paramatma in the various aspects of the Incarnation. Thus Bhagavan Sri Krishna is imaged either as a child eating butter or a Santāna Venugopala, or a warrior of the Mahabharata war, Kāliya-Mardana etc., or as preaching the great gospel of the Bhagavadgita as Pārthasarathi the charioteer of Arjuna. When the images represent these respective aspects they are *Bhoga*, *Vira* or *Yoga* idols. From this the idea of drawing this distinction in all images has been developed. But the underlying principle of every shrine is to inculcate first the *Bhoga*, then *Vira* and ultimately the *Yoga* aspects and it is only in the mind of the worshipper how far he will develop or realize his object in any shrine. You may develop all or any one of these aspects in a shrine and stop where you please. The variation and gradation consist only in the extent of the Divine Amsam that you imbibe in each centre and even here the faith of a worshipper if sufficiently wholesome

and potent can draw unto himself the greatest power even in a smallest shrine. But the action and reaction of the influence are powerful and speedy in the stronger centres of spiritual magnetism.

Let me illustrate my position by discussing the situation in the Tirupati temple which I consider to be the most potent shrine on earth.

The Parabrahman is omnipresent and omnipenetrative. Still there is what is known as the seat of the Parabrahman which the Visishtadvaitins call the Srivaikuntham. *Intra cuncta nec inclusus; extra cuncta, nec exclusus.* God exists in His universe, but he transcends it also. By whatever denomination it may be known it stands to reason and is in accordance with the Puranas that there is a centre where everything is good and nothing bad, where there is all-knowledge and no ignorance, where there is all virtue and no vice. The Brahman is according to one school one of six supreme attributes *i.e.* *Shadguna* and according to another *Nirguna*. But both are synonymous as in the one case it based on relativity and in the other on absolutism or positivism. This centre of centres this *sanctum sanctorum* of the Divine realm is the noumenon of the Tirupati Hills. If you have any trust in those accredited agents of God who now and then performed on earth their mission of unravelment of the Divine mysteries, then trust me when I say that their writings locate the Sri Vaikuntam in the place manifest as the Tirupati Hills and the Parabrahman in the idol manifest as Sri Venkatesvara.

स्थानोत्कर्षात् सुदीप्तं श्रमहरवपुषं स्वाङ्गपर्याप्तभूषं
तेजिष्ठं नीचयोगात्प्रणमितभुवनं पावनं सन्नतानाम् ।
प्राप्यहस्थानमंहःप्रशमनविषयं बन्धविच्छेदिपादं
भेजे शीघ्राभियानक्षमशुभवसतिं लम्बितार्चाभिमुख्यम् ॥

கண்ண னடியினை யெமக்குக் காட்டும் வெற்பு ।
கடுவினையரிரு வினையும் கடியும் வெற்பு ।
திண்ணமிது வீடென்னத் திகழும் வெற்பு
தெளிந்தபெரும் தீர்த்தங்கள் செரிந்த வெற்பு
புண்ணியத்தின் புகலி தென்னப்புகழும் வெற்பு
பொன்னுலகில் போகமெல்லாம் புணர்க்கும் வெற்பு
விண்ணவரும் மண்ணவரும் விரும்பும் வெற்பு
வேங்கடவெற்பென விளங்கும் வேத வெற்பே.

The first Archa form therefore which the Supreme being divulged in for the benefit of human meditation was in the Tirupati shrine. Hence therefore the Dhruvaberaam or the Mula Vighraha presents itself to us as a combination of the Trinity in the Unity though two alone are visible in the manifested form. The Brahma aspect representing the creation was not at any time supposed to be an object of meditation for the created because it is an aspect not concerning them in their development. Hence the two aspects of Vishnu and Siva alone are made manifest to us in the beram. The Jata in the Kiritam, the Nagabharanam on the right forearm recall to us whenever we worship this idol the great Siva while with Mahalakshmi on the right breast the general features of the image present to us the protector

தாழ்சடையும் நீள்முடியும் ஒண்மழுவும் சக்கரமும்
சூழாவும் பொன்னாணும் தேன்றுமால்—சூழும்
திரண்டருவிபாயும் திருமலைமேல் எந்தைக்கு
இரண்டுருவும் ஒன்றாய் இசைந்து.

said the first Alwar.

(To be continued)

PLACES OF ANTIQUARIAN INTEREST IN SOUTH INDIA

P. V. JAGADISA IYER

(Continued from 40th page)

Chidambaram is also named the 'Kōyil' Puliyūr, Siṟrambalam and Tillai. It comprised several hamlets within it, thus showing that it was a big city, where also stood a palace at one time. The locality Korravangudi near the Railway Station was probably the site of the old palace. This temple is dedicated to the elemental worship "ether (आकाश)" (invisible to the human eye). King Vikrama Chōla put up the enclosure-wall around the Kanaka-sabbā and this goes by the name Kulōttunga-Chōlan-Tirumāḷigai and the next one Vikrama-chōlan Thirumāḷigai.

Chidambaram temple had plenty of gifts at the hands of the last Pallava chief Kōpperuḷṅga, who ruled over the parts of the Chōla Kingdom also for about thirty years from 1243 A.D. Perumāḷ Pillai *alias* Sōlakōn of Aragūr was his chief in Chidambaram. The second western *gōpura* and the *gōpura* of the shrine of Goddess Sivakāmi Amman were put up by this Sōlakōn. The east *gōpura*, over the jambs of which interesting dancing figures are carved with a label cut over each giving the descriptive verses relating to the 108 postures of dancing, was also built by Kōpperuḷṅga.

A regular survey of the lands was made during the reign of Rājarāja I and another during the period of Kulōttunga I. Besides mentioning the eight kinds of lands, the extent, ownership, assessment and classification, had to be noted in village and temple registers by settlement clerks specially appointed for the purpose.

The shrine to Vishnu is at the south-west corner of the innermost enclosure and it goes by the name Tillai-Gōvindarājapperumāḷ *alias* Chitrakūta. During the time of Kulōttunga the image was thrown into the sea and it was then shifted to Tirupati, where He is enshrined in the Gōvindarāja Temple. Then another in its stead was introduced during the Vijayanagara King Achyutarāya. In the interval there was probably no worship owing to religious disputes between Saivaites and Vaishnavaites. The western *Gōpura*, put up by Jatāvarman-Sundara Pāndya I, has epigraphs which give the military exploits of this king after having inflicted a severe defeat on the Telingas at Mudugūr, slaughtering them and their allies, the Ariyas, right up to the bank of the Pārāru and driving the Bānā Chief into

the forest. In addition to this victory over the northern Kings Sundara Pāndya killed Gandagōpāla, conquered Vānādu and pierced the Kongās. Kōpperuñjiṅga was defeated by him. Sundara Pāndya covered with gold plate the shrine of Natarāja. For maintaining the service in this temple the village named "Vikrama-Pāndya-Chaturvēdi-Mangalam" on the west of Chidambaram was given as gift. In the centre of this village was also established the temple of Vikrama Pāndyēsvara. The village was intended to accommodate primarily 108 Brāhmaṇas, among whom many were well-versed in *Vēdās* and *Sāstrās*, and able to expound the same. Land for grazing the cattle also was provided for. The fruit trees, gardens, ponds, water-pits, grazing-grounds, irrigation-channels, uncultivable waste, embankments of fields and path-ways, included in the village site were made over as per customary law. The lands which belonged to the temples were demarcated by stones marked with the trident. A street in Chidambaram was formed for the benefit of the weaver merchants. The officers of King Dēvarāya II unjustly collected certain taxes in villages belonging to the temple representing these to be dues payable to the palace, the villagers that had on mortgage the lands purchased, presented or otherwise owned by the temples, stubbornly refused to give back those lands to the temple and in consequence the temple-tenants abandoned the villages causing thereby the stoppage of worship in these temples. The king, on hearing these misdeeds, ordered that the taxes shall no longer be collected, that the worship in temples should be conducted regularly in future.

The north *Gōpura* of the temple was built by Krishnadēvarāya as an act of gratitude for the victories he had achieved in the north. There is also a figure of this king in a niche in this *gōpura*. The west street around the temple was named "Mudittalai-gaikonda-Perumāl-Thiruvithi" and in it stood a feeding-house designated "Arapperuñjelvi-Sālai." Some land was set apart for building quarters to be inhabited exclusively by the weavers and named "Teriyāvaraniṅra-perumālpuram" on condition that these weavers supplied some new cloths to the Goddess in the temple. In 1643 A.D., Vijayanagara King Sriranga VI repaired the big *maṇḍapa* and the *Gōpura* of the Vishnu-God and also the sanctum of the Goddess and the *maṇḍapa* in front of Tiruvāli-Aḷvan. Thirty-six persons were employed in a watershed in a hall known as Anaiyēṟṟukkūḍam, south of the seven-storyed *gōpura* on the east side of "Rajjakkāl-tambirān-Tirumāligai." The temple of Mākālī was founded on the south side of the road named Vikramasōjan Tengu Tiruveethi by which the God was taken in procession for the sea-bath.

A battle was fought at Chidambaram between the Pāndyas and Chōlas and in this the Pāndya King Sundarattōl gained victory over the Chōla chief Kādavarkōn. On the banks of the Vellāru was fought another battle in which a certain Bhuvanēkavīran was victorious. From a sculpture worshipped as Ayyanār on the tank-bund in the village of Dharmadānapuram between Vaitheeswarankōil and Anathāndavapuram, it is clear that a certain land where that stone with a trident engraved on the top stood originally, was given for the expenses connected with the bath of this Natarāja image at Chidambaram. King Kulōttuṅga II is said to have covered with gold sheets the roof of this shrine to Natarāja and also provided for the worship of Vināyaka (elephant-headed God on whose skull pearls are supposed to be found) and Subrahmanya on the twelve New Moon days every year at Tiruppurambiyam near Kumbakōnam.

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Tiruvorriyur near Madras in the District of Chingleput, has in it an ancient temple dedicated to Siva-God. During the reign of Chōla King Rājendra I (1012-1042 A.D.) the central shrine of the temple was renovated by Chaturānana-Pandita as well as certain other minor shrines Subrahmanya, Vaṭṭapirai Pidāriyār, Vitankar, Padampakkadēvar, Kshētrapāla, Sūrya, Arinjisvarar, Kampisvarar, Vidēlvidugēsvarar, Durgāyar, and Anukka-Pillayār. In this temple were residing *Kāpālikas* and *Pāsūpatas*, persons who explained the Saiva creed, men who recited the eulogy of the King and the glory of the God, women who danced and sang the sacred hymns, officers who held periodical enquiries into temple affairs and a host of other servants. Several charitable institutions called after Chōla Kings Rājendra I and Kulōttuṅga I were instituted within the temple. Also a *Mutt* named "Angarāyan Matam" was founded by Vijayanagara King Harihara II. There existed also a hall to discuss temple matters and another where grammar was taught. In evidence of the latter hall the God is also named 'Vyākarnadēva Perumāl.'

The Saiva saint Sundarar is said to have fallen in love with a female devotee of this temple and to have eventually married her. Chaturānana, who presided over the *Mutt* here, probably came from Kārāla country and was a favourite of Rashtrakūta King Krishna III. This may account also to the fact the Kārāla (Malabar) Brāhmins are still the priests of the shrine of the Goddess and that a figure of Chaturānana is under worship, presumably as Sankarāchārya as he became a *Sanyāsin* at this place. The reconstruction of the main shrine took place with black granite without the least technical flaw

by the architect Ravi *alias* Virachōlatakshan in three tiers. The shrine of Padampakkadāya was built by the King Vira Rājendra I in 1068 A. D. The shepherds lived in the quarters named 'Tirubhuvanasundarapperunderu' and that by the sculptors and artisans 'Nārpattamāyirapperunderu.'

This temple suffered much at the hands of the Muhammadans. Many of its buildings, which had been buried underground for safety were removed by the Muhammadans and appropriated. Such of the property as had escaped their clutches was stolen, and similar act of treachery practised against the God by certain private individuals. Enquiry was held by the trustee into the matter but as most of the culprits died in the meantime the land and the house belonging to them had to be confiscated to the temple. One of the hamlets near Tiruvorriyūr was called Tirunālaippōvar Vilāgam, evidently after the Pariah saint Nanda *alias* Tirunālaippōvār.

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Tiruchengattankudi in the district of Tanjore has a temple dedicated to Vināyaka, who here overcame the *Asurās*. It is intimately associated with Siruttondar who was a military officer and who fought a successful battle for his Pallava King at Vāthāpi, (Badami in the Bombay Presidency). Copper images of Siruttondar, his wife and son are found in this temple. A road was laid to carry in procession Sīrājan from the *Mandapa* within the temple to the village Marugal. The third court was formed and a street around it during the reign of Kulōttunga III. There is a metal figure of Bhairava and a shrine Vātāpi-Ganapati in this temple.

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Tirunageswaram near Kumbakōnam in the district of Tanjore is an important Siva centre. There appears to have been a hamlet that went by the name Kumāramārthāndapuram, the merchants whereof built a *verandah* round the temple and also put up a *Gōpura* to a shrine that went by the name 'Milādudaiyār-palli,' which is probably the shrine over the burial of Māyapporulnāyanār of the *Periapurāna*, who had the other name Milādudaiyār. The damages caused by floods to the irrigation channel were repaired during the reign of Rājendradāva. "*Sivadharmā*" was expounded in the Assembly-Hall within the temple that went by the name "Tiruchiṭṭambalamudaiyān."

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Tenkasi in the district of Tinnevely near Kuttalam on the north bank of Chitrānadi has a famous Siva temple built by Jatilavarman Parākrama Pāndya. Besides building the temple this King also dug a tank named "Viswanāthappēreri" and founded the village Kāsikkuvāyakkanallūr. Alagan Perumāl Kulasēkhara, who was joint ruler with Jatilavarman, put up some additions to this temple. The place was named Virapāndya Chaturvēdimangalam and this Kulasēkhara provided also for the recital of the *Vedas*, *Purānas* and *Pañchānga* (the Indian Almanack). The God Viswanātha is said to have appeared before the King in a dream and ordered a temple being built at this spot. On this the King started the building of the temple in 1368 A.D. For about 17 years the building operations went on. The fresh *Gōpura* in nine storeys was started in 1457 A.D., and completed after the lapse of about 7 years. On the west of this temple stood a street that went by the name "Vitharanavinōdhan-Perunderu." Alaganperumāl Kulasekhara built a shrine to Vishnu.

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Vellore. (Vēlūr) the head-quarters of the District of North Arcot, has a well preserved fort with a deserted temple within it having usual architectural beauty. Vellore was situated in Pangala-Nādu in Paduvār-Kōttam. The ruler of this country Chinna-Bomma Nāyaka, a feudatory chief under Tirumala patronised the famous Saiva author Appiah Dīkshitar who wrote several works in Sanskrit. About the Vijayanagar king Venkata I (1586-1613 A.D.) he has written poems. The Nāyak kings of Vēlūr patronised this great poet.

The Kalyana-mandapam in the court of the temple bears very fine sculptures both in the stone piers and in the ceilings wherein three circles of parrots hang head downwards holding in their beaks and claws the open petals of lotus-flower. The deities of the cardinal points are also carved in the respective directions. The East-India Company proposed to send this *mandapam* to the Prince Regent to be erected at Brighton. As the vessel, which was to have carried it to England foundered, the design was abandoned.

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Dharmapuri, in Salem District, is the ancient Tagadūr. The Adiyamān chiefs held sway over this part of the country in the eighth century A.D. These Adiyamāns seemed to be of Chāra descent. A village Adamankōttai is near Dharmapuri and this was probably a

stronghold of the Adiyamāns at one time. During the ninth century this city had the fort and many pleasure gardens with temples to Hindu gods, Jina-thirthankarās etc. Both Chērās and Nolambas had their headquarters here. Temples to Tiruvelalisvara and Irayarayaisvara existed here at that time. Nolamba king Mahēndrathirāja in 893 A.D. made a grant to a Jaina Basti. It is this Mahēndra King that conquered Kababali Bāna Rāya and renamed Adamankōttai as Mahēndramangalam. At Virūpākshipuram is an epigraph giving list of the Nōlamba kings and their queens. The Nōlamba-Pallava geneology from Pallavathirajas Irula is available, in the boundaries of Tagadūr-nādu and the roads to Puramalenādu and Piribellole.

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Tribhuvanam lies between Tiruvidamaruthūr and Kumbakōnam in the District of Tanjore. The god Kampaharāsvara is so named as He removed the fear of Chōla king who was afflicted with the sin of killing a brāhmin by accident. In the epigraphs of this temple we have information that Chōla king Kulōttunga III, who bore the title Tirubhuvanavīra and Pāndyāri, built the hall in front of Natarāja and also the *Gōpura* of the Goddess at Chidambaram along with the enclosure-wall. This king has also put up additional shrines to the temples of Ēkāmbara at Conjeevaram, Sundarāsvarar at Madura, Tiruvidaimaruthūr, Tanjore and Tiruvarūr. To him is attributed the founding of this temple also. It was probably founded with the temple in it by Kulōttunga III who had the surname Tribhuvanavīradēva. The metal figure of Sarabha within this temple is of very fine finish. The gate-keeper sculptures are of high architectural beauty. The tower over the sanctum is like the one at Tanjore and Gangaikondachōlapuram.

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Konerirajapuram in Tanjore District has temple of much importance. Tirunallam is the *puranic* name of the place. The village assembly of Pāvai-kūdi *alias* Nittavinōda Chadurvēdi-mangalam met under a tamarind tree, which named 'Rājēndrachōlān' on the bank of the channel Suttamalivāyakkāl. The south-wall of the centre of the shrine of the one Sāttan Gunabattan *alias* Haracharanasēkharan of Ālathur, who constructed this temple under the orders of Udaiya-Pirāttiyār, mother of Uttamachōla. A Mudalippillai of Vaḡgipuram had the *Gōpura* constructed. The south wall of Chandēsvara shrine has the figure of Chandēsvara worshipping the god in the temple. The shrine to Vināyaka was set up on the south of Pugalabharana-Mandapa.

A REPLY TO SOME OF THE CRITICISMS OF Dr. THIBAUT ON SANKARA'S INTERPETATION OF THE SUTRAS OF BADARAYANA

(Continued from 62nd page)

1. In his conspectus of the contents of the Sūtras, he states (p. 33) that in Adhikaraṇa V it had been shown that Brahman cannot be identified with *Pradhāna* and in Adhikaraṇa VI that it is different from the individual soul and the proof of the fundamental position of the system is thereby completed.

2. After completing his conspectus, he proceeds to investigate as to the principle on which the Vedic passages referred to in the Sūtras have been selected and arranged. After discarding the view of the Hindu commentator that the Sūtrakāra in arranging the texts to be commented upon was guided by the technicalities of the Mīmāṃsā system, he states that considering the prominent position as to the Upanishad (Chandōgya) mentioned, I think it likely that the Sūtrakāra meant to begin the series of doubtful texts with a first doubtful passage from the Chandōgya and that hence the sixth Adhikaraṇa which treats of *Anandamaya* mentioned in the Taittiriya Upanishad has in agreement with Rāmānuja's view to be separated from the subsequent *Adhikaraṇas* and to be combined with the preceding ones, whose task is to lay down the fundamental propositions regarding *Paramātman's* nature."

We answer that the first Adhikaraṇa which begins to settle the meaning of the doubtful texts is the *Anandamayādhikaraṇa* and not Adhikaraṇa 8—*Ākāśādhikaraṇa*—that the individual soul is not the cause of the world was settled in the second Sūtra—*जन्माद्यस्य यतः* and confirmed in Sūtra (11) *श्रुतत्वाच्च* and hence there was no necessity for the Sutrakara to settle it in Adhikaraṇa VI (*आनन्दमयाधिकरण*). (Vide Nyaya Raksāmaṇi Adhikaraṇa II). It is quite natural that the Sūtrakāra who maintains Brahman, a sentient being, as the cause of the world first of all tries to remove doubts regarding other sentient beings alleged to be the cause and then alone takes up the case of insentient beings as cause of the world. Thus his contention that the Chandōgya Sruti is the first of the series of doubtful texts taken up for discussion falls to the ground, along with it his opinion about the correctness of Rāmānuja's division of the Adhikaraṇas. He further states in page 32 "Śankara remarks at the outset that as the preceding ten sutras had settled

the all important point that all Vedanta texts refer to Brahman." The question now arises why the enquiry should be continued any further and thereupon proceeds that the acknowledged distinction of a higher Brahman, devoid of all qualities and a lower Brahman, characterised by qualities necessitates an investigation whether certain Vedic texts of a *prima facie* doubtful import, set forth lower Brahman as the object of devout meditation or the Higher Brahman as the object of true knowledge. But that such an investigation is actually carried on the remaining portion of the First Adhyaya appears neither from the wording of the Sūtras, nor even from Śankara's own treatment of the Vedic Texts, referred to in the Sūtras. In I, i, 20 for instance, the question is raised whether the golden man within the sphere of the sun with golden hair etc., is an individual soul abiding in the sun or the Highest Lord, who for the gratification of his worshippers, manifests himself in a bodily form under Māya, so that according to Śankara himself, the alternative lies between *Saguṇa Brahman* and some particular individual soul and not between the *Saguṇa Brahman* and the *Nirguṇa Brahman*.

This objection on the part of Dr. Thibaut is the outcome of his misconception of Śankara's statement. Śankara states that in the subsequent portion of the First Chapter the subject to be settled in the Śruti texts taken up for discussion is whether it is *Nirguṇa* or *Saguṇa Brahman*. He did not say that in each Adhikaraṇa it is the *Nirguṇa Brahman* alone which forms the subject matter of the Śruti texts. Where *Nirguṇa Brahman* is concerned as the subject matter of the doubtful Texts choice is between it and *Saguṇa Brahman*, *jīva* and any other object which any objector may bring forward. Where the subject matter of the doubtful texts is *Saguṇa Brahman*, the choice is between it and the individual soul, *Pradhāna* etc. Śankara uses the word 'supreme Lord' both in connection with the *Saguṇa* and *Nirguṇa Brahman* alike and one has to determine its meaning according to the context. In the present instance, the Highest Lord referred to is *Saguṇa* and hence the choice is between it and some *jīva* residing within the Sun. Hence there is no incongruity in Śankara's statement.

In page XXXIV of his Conspectus, he states, "The Sūtras (the first Adhikaraṇa of pada 2) of this Adhikaraṇa emphatically dwelt on the difference of the individual soul and the Highest self whence Śankara is obliged to add an explanation in his comment on Sūtra 6 to the effect that the difference is to be understood as not real, but as due to the false limiting adjuncts of the Highest self. The

comment of Rāmānuja closely follows the words of the Sūtras." He also refers to Sūtra 20 in Adhikaraṇa V.

शरीरश्चोभयेऽपि हि भेदेनैवमधीयते

Sūtra 20 clearly announces the difference of the individual soul and the Lord. Hence Śankara is obliged to remark that the difference is not real. This objection was taken up and answered by Prof. K. S. Aiyar who has stated that Śankara used the word Highest Lord to both *Saguṇa* and *Nirguṇa Brahman*s and its meaning has to be settled according to context. Surely he admits of no unity between *Saguṇa Brahman* which is the subject matter in all these Adhikaraṇas where difference is mentioned, and the *jīva*. In addition to the above, the following reasons may be adduced to show that the difference is due to limiting adjuncts.

1. There is no word in the sūtra to qualify the difference stated there as real or due to the limiting adjuncts—Śankara uses the word 'due to the limiting adjuncts' as the Sūtrakāra plainly admits in another Sūtra,

शास्त्रदृष्ट्या तृपदेशो वामदेववत्

"The declaration made by Indra about himself, for example that he is one with *Brahman* is possible through intuition vouched for scripture as the case of Vāmadēva"—that the unity of *jīva* and *Paramātman* is only from the Śāstraic view, from which it naturally follows that the difference is due to the views of un-Śāstraic or ignorant minds. The Bhāṣhyakāra has in the concluding portion of his Commentary I, iii, 18

इतरपरामर्शीत् स इति चेन्न असंभवात्

raises an objection as to why the Sūtrakāra raises and refutes the doubt whether a certain passage which in reality refers to the Lord, does refer to the individual soul and answers it in the following words, "To the Highest Self which is never changing, only one, not in contact with anything, devoid of form, the opposite characteristics of the individual soul are erroneously ascribed just as ignorant men ascribe blue colour to the colourless ether." In order to remove this erroneous opinion by means of Vedic passages tending either to prove the unity of self or to disprove the doctrine of duality, which passages he strengthens by arguments, he insists on the difference of the highest self from the individual soul, does however thereby not mean to prove that the soul is different from the Highest Self, but whenever speaking of the Soul refers to its distinctions

from the Self as forming an item of *ordinary thought* due to the power of nescience—the above statement of the Bhāṣhyakāra clearly explains the object of the Sūtrakāra in describing the Jīva as different from the Highest Lord.

Again Dr. Thibaut in his Conspectus under Sūtra 13 constituting Adhikaraṇa 5, Pada I, Chap. II states, “The construction which Rāmānuja puts on the Sūtra is not repugnant either to the words of the Sūtra or to the context in which the latter stands and that it rests on earlier authority appears from a quotation made by Rāmānuja from the Dramiḍa Bhāṣhyakāra.” The Adhikaraṇa according to Rāmānuja’s view runs as follows—“if non-distinction (of the Lord and the individual soul) is said to result from the circumstance of the Lord Himself becoming an enjoyer, we refute the objection from everyday experience.”

Dr. Thibaut’s statement that Rāmānuja’s commentary on the Sūtras is not repugnant to the words of the Sūtra or to the context is untenable. In this Sūtra, Rāmānuja states that the Sāṅkhya again crops up with an objection that if the Īśwara should possess a body, he, like the Jīva, is also susceptible to pain and pleasure and refutes it by giving the illustration of a king and his subject. Though the king and his subject possess a body yet the king does not feel the pain or pleasure enjoyed by his subject on account of the punishment or reward inflicted on him. This interpretation does not suit the context if this Sūtra also is intended to refute the Sāṅkhya objection, the Sūtrakāra must have inserted it before the preceding Sūtra which even according to Rāmānuja is intended to refute the objections of the Vaiśeṣikas. Besides, this objection must have been raised and refuted in I, ii, 8

संभोगप्राप्तिरिति चेन्न वैशेष्यात्

Rāmānuja himself refers to this difficulty but explains it away by saying that Sūtra 8 was framed for refuting the objection that Īśwara must also share the pains and pleasures of Jīva, as He is within the body along with the Jīva and the present Sūtra refute the objection that Īśwara is susceptible to pain and pleasure which may accrue to him being the owner of Jīvas who are his bodies. It does not appear in the Sūtras that the Sūtrakāra frames separate Adhikaraṇas to decide one and the same subject, objected from different standpoints. If Rāmānuja’s explanation be admitted, then, it is not intelligible why Rāmānuja takes objection to Śaṅkara’s explanation as to the insertion of Sūtra II in Pāda 6 instead of in pada 3. According to Śaṅkara on the other hand, the Sūtra has been very

appropriately inserted in that place. The context explained by him is as follows:—the whole of the fifth pāda is intended to defend the Vedānta doctrine from the attacks of other systems and *pramāṇas* of knowledge. Accordingly the objections raised by the Sāṅkhyas and Vaiśeṣikas have been refuted in the first three Adhikaraṇas. The fourth Adhikaraṇa which is the point under dispute was framed to refute the objection raised against the Vedānta system as being opposed to direct perception. This objection is answered in this Adhikaraṇa. Hence Śaṅkara’s interpretation fits in very appropriately with the context. The example adduced is inappropriate. The king is not the Self or Atman of his subject and so he does not feel the pleasures and pains belonging to him, whereas the point to be illustrated, the Lord who stands in the position of the king owns the Jīva correspondingly to the subject in the illustration as his body and necessarily the Lord must enjoy pleasures, etc., of his bodies, *viz.*, the Jīvas, just as the Jīvas themselves do.

In his conspectus under the last Adhikaraṇa of Pāda II of Adhyaya II he states that the Sūtra on which the difference of interpretation turns is 44. Literally translated it runs, “or on account of their being (or their being) knowledge and so on there is no contradiction of that (the objection raised in Sūtra 42 against the Bhāgavata doctrine). According to Rāmānuja on the other hand the sūtra has to be explained as follows” or rather there is no contradiction of that (Pāñcarātra doctrine) on account of their knowledge and so on (on account of their being Brahman). The form of the Sūtra makes it difficult for us to decide which of the two interpretations is the right one. However it appears to me that the explanations of *Va* and *Tat* implied in Rāmānuja’s comment are more natural than those in Śaṅkara’s interpretation. Nor would it be unnatural to close the polemical pāda with a doctrine which in spite of objections, has to be viewed as the true one.”

Like other criticisms this also is untenable for the pronoun, *Tat* must refer to something previously stated. According to Śaṅkara the word *Tat* refers to उत्पत्त्यसम्भवं in the previous sūtra whereas the word Pāñcarātra nowhere occurs in this Adhikaraṇa to which the word *Tat* may refer according to Rāmānuja. Besides Dr. Thibaut’s presumption for the inclusion of the Siddhanta Sūtra at the end of the polemical pāda does not hold good as it involves mutual dependence. Pāñcarātra is the right view, depends on the Sūtra being put at the end of the Pāda and the latter because the Pāñcarātra is the right view.

Again Dr. Thibaut remarks that "on a *a priori* view of the matter it certainly appears somewhat strange that the 'concluding section of the Sūtras should be almost entirely taken up with describing the fate of him, who has after all acquired an altogether inferior knowledge only and has remained shut out from the true sanctuary of Vedantic knowledge, while the fate of the fully initiated is disposed of in a few occasional Sūtras. It is, I think, not too much to say that no unbiassed student of the Sūtras would before having allowed himself to be influenced by Śaṅkara's interpretation imagine for a moment that the solemn words,—from thence there is no return etc.—with which the Sūtras conclude are meant to describe, not the lasting condition of him who has reached final release" etc.

We answer that there is nothing unnatural in this lengthy discussion of the fate of the man possessed with a knowledge of the lower Brahman as various points have to be discussed and settled with regard to his departure from the body, his way to Saguṇa Brahma Loka, his status in that loka, etc., whereas no such thing has to be stated with regard to the knower of the Higher Brahman, except that he never departs but becomes Brahman itself. The other objection taken to the description of the fate of the knower of Saguṇa Brahman in the last Sūtra of the Śāstra had been fully answered by Prof. K. Sundararama Iyer.

Again while criticising Śaṅkara's Commentary on IV iii 7 to 16 he states that it is the invariable practice of the Vedānta Sūtras as well as the Purva Mimamsa Sūtras to conclude the discussion of contested points with the statement of that view which is to be accepted as the authoritative one. We answer that the above is the invariable practice cannot be maintained as in the Vedānta Sūtras we find exception to this rule. Vide III. iv. 1.

पुरुषार्थेतिशब्दादिति बादरायणः

Again while discussing sūtras 1, 4, 20—22 which state the view of Āśmarathya, Auḍulomi, Kāśakṛtsna as to the reason why, in a certain passage of the Bṛhadāraṇyaka characteristics of the individual souls are ascribed to the highest self, Dr. Thibaut states, "The Siddhanta view is enounced in sūtra 22, अवस्थितेरिति काशकृत्स्नः (Kāśakṛtsna accounts for the circumstance mentioned) on the ground of the permanent abiding or abode. Śaṅkara by the permanent abiding understands the Lord's abiding as existing as or in the condition of the individual soul and thus sees an enunciation of his own view that the individual soul is nothing but the Highest Self.

Rāmānuja on the other hand, likewise accepting Kāśakṛtsna's view as the Siddhānta explains *Avasthiti* as the Lord's permanent abiding within the individual soul, as described in the *Antaryāmin Brāhmaṇa*. We can hardly maintain that the term *Avasthiti* cannot have the meaning ascribed to it by Śaṅkara i.e., special state of condition but so much must be urged in favour of Ramanuja's interpretation that in the *five* other places where *Avasthiti* is met with in the Sūtras (I, ii, 17; II, ii, 4; II, ii, 13; II, iii, 24; II, iii, 32) it regularly means permanent abiding within something. The above objection is not valid. If the Sūtrakara intended to remind the reader of the permanent abiding as described in the *Antaryāmi Brāhmaṇam*, he would have used the word *sthitir* without the prefix *ava* as used in the Śruti itself, and as expressed by him in another Sūtra, स्थानादिव्यपदेशाच्च, where he uses the word *Sthāna* and not *avasthāna* in the sense of 'permanent abiding.' The prefix has got a special meaning, if he understands the words *avasthiti* in Śaṅkara's sense—besides as explained in Nyāya, Raksāmaṇi the Sūtrakara need not trouble himself, in framing the Sūtra if the difference also between Paramātman and Jīva was accepted by him; for he could have explained that the word *ātman* mentioned in the *Upakrama* referred to Jīva and that the same word used in the concluding part referred to Brahman. It is not improper to use this one word in two senses. Jīva and Paramātman following the principle established in II, iii, 1.

स्याच्चैकस्य ब्रह्मशब्दवत्

and the whole of context or middle portion can also be construed to mean Jīva instead of explaining the Śruti in this way. The Sūtrakāra admitting the complete unity of Paramātman and Jīvatman tries to give reasons for that unity.

Again Dr. Thibaut in his Conspectus states, "Adhikarāṇa 14 and 15, Sūtras 32—40 referred to the *kartṛtva* of Jīva, that is the question whether soul is an agent. Sūtras 33—39 clearly say that it is such—but as according to the Śaṅkara's system, this cannot be the final view—the soul being essentially non-active and all actions belong to the world of *Upādhis*—he looks upon the next following Sūtra 40 as constituting an Adhikarāṇa by itself, teaching that the soul is an agent when connected with the instruments of action, *buddhi* etc., while it ceases to be so when dissociated from them just as a carpenter works as long as he wields his instruments and rests after having laid them aside. Rāmānuja more naturally does not separate Sūtra 40 from the preceding Sūtras but interprets as follows:—"Activity is indeed an essential attribute of the soul but therefrom it does not

follow that the soul is always active just as 'the carpenter even when furnished with the requisite instruments, may either work or not just as he pleases.'

Our reply is as follows. This is one of those Adhikaraṇas where the essential nature of the soul is discussed. The Sankhyas maintain that the insentient *Buddhi* is *kartrī* and the Mīmāṃsakas the sentient *jīva* as *kartā*. Śaṅkara divided the Sūtras into two Adhikaraṇas. In the first he refutes the theory of the Sāṃkhyas by following the arguments of the latter. Having discarded the views of the Sāṃkhya, taking his stand on the Mīmāṃsaka view, he next proceeds to present the Upanishadic view which clearly states *kartṛtva* which means a change or *vikāra* cannot be the essential nature of a thing which is eternal. *Vikāra* or change itself is one of the causes which lead to the destruction of a thing, which Ramanuja also plainly admits while refusing the tenets of the Jinas.

न च पर्यायादपि अविरोधो विकारादभ्यः

In order to maintain the eternality or *Nityatva* of *jīva*, one must admit, though unwilling that it is not subject to any kind of transformation. Rāmānuja, in the sūtra treating of the eternality of the self, fearing that if birth, one of the 6 changes, which every object undergoes, be admitted of the soul, it will become non-eternal established that the birth or उत्पत्ति of the soul referred to in certain Śruti passages means that the soul's attribute i.e., knowledge which undergoes constant changes such as birth etc., is attributed to the soul by way of courtesy or Upacāra. If this argument be admitted, the Sutrakara need not take the pains to prove the creation of Akasa etc. Akasa etc., may be eternal and the Pratigñā may be proved as in the case of *Jīva*, by admitting the birth of the qualities of Akasa etc., such as sound and imputing that birth to them, by way of courtesy.

There is one more criticism of Dr. Thibaut which calls for a reply. I shall conclude my essay after answering that criticism. After discussing the merits of Sankara and Ramanuja's interpretations to sūtra III 2-11, he states "I decidedly prefer for instance Ramanuja's interpretations of sūtra 22 as far as the sense of the entire sūtra is concerned and more especially with regard to the term "*Prakṛtāitāvatvam*" whose proper force is brought out by Ramanuja's explanations only. In this Adhikaraṇa Ramanuja states as his prima facie view that the sruti "Not so, not so" negatives the two forms of Brahman, Murta and Amūrta, and proves

Brahman to be unqualified. The Siddanta is that the sruti does not deny of Brahman the distinctive qualities or modes declare previously (for it would be senseless) at first to teach them and finally to deny them again but merely denies the इयत्ता the limited nature of Brahman, which is alleged to accrue to it by its connection both the above modes."

We answer that the statement of Ramanuja, that the sruti teaches the modes of Brahman and as such it cannot deny them again is not valid, as this sruti does not teach that these forms actually belong to Brahman but simply reiterates what is already known from direct perception for refuting them. The 7th chapter of Manava Purana which expounds the meaning of the very sruti in the following words. द्विजाः कल्पितसद्भावं शुक्तिरूप्यं यथा तथा । नेति नेतीति वेदान्तः कल्पितं प्रतिषेधति ॥ इति maintains this view. In the face of the above statements it is not possible to admit what Ramanuja states, that is, the *Iyattā* (limitation) caused by upadhis is alone denied. Even admitting that the sruti teaches a connection of the forms with Brahman, which is not known through any other source of knowledge, it does not appear from any sruti passage that the forms themselves do really exist the sruti takes for granted what is experienced by the ignorant and teaches a connection between it and Brahman. If it be admitted that the very passage teaches the reality of the forms and their connection with Brahman, then there arises the error Vakyabheda (one sentence simultaneously teaching two things).

It may be objected that considering the form of the word *Prakṛtāitāvatvam* which is a Dharmavācaka and as such the quality of limitation must be understood here, and not the substances possessing the qualities, we reply that the sutrakara used the word with a special object viz, to show that the object possessing the qualities is not real but superimposed on Brahman having no independent existence, just as a quality does not exist apart from the substance. Etavatvam means एतावदेव with अर्थ आद्यन्तर्य—

I have thus tried to answer almost all the criticisms of Dr. Thibaut, which have been left unanswered by Professor K. Sundara Rama Iyer.

Although some of the subjects, such as the agency of the self etc., require a lengthy discussion, considering the short time allowed to me, I am compelled to close the essay with the following words. As already remarked by Professor. K. Sundararama Iyer all the above misconceptions and pit falls into which Dr. Thibaut had fallen,

could have been avoided if one studies the Bashya under preceptors who had received their instruction according to Sampradaya. Whatever may be the proficiency of a man in the various Sastras, unless he receives instruction in Vedanta, under a preceptor versed in traditional lore, he must be discarded as an ignorant man. Vide Sankara's Bashya in Chapter XIII of B. Gita. तस्मादसम्प्रदायवित्सर्वशास्त्रविदपि मूर्खवदेवोपेक्षणीयः.

THE RATIONALE OF CHILD MARRIAGE

S. S. SARMA, B. A.

[Herein I propose to deal with the purely rational aspect of 'Child Marriage.' Hence its origin, and the justification for it or otherwise by the Sastras or other works is beyond the scope of this article.]

Marriage is the sequence of mutual love between two hearts of opposite sexes, expressed in a ceremonial function. It is a public and open declaration by a man and a woman to the effect that they cherish love towards each other and like to live as husband and wife. In essence it is the union of two hearts united by the spontaneous flow of reciprocal love. It is not a mere ceremony, as is understood and believed by some in these days, nor is it signified by any outward material signs. Neither the Mangala Sutram (*thali*) round the neck of the woman, nor the wedding Ring on the finger, nor the three-fold or four-fold sacred thread on the shoulder of the Brahmin, does represent marriage. These are all signs of show imposed on one's self or by others. There is nothing in them of the true marriage—the union of hearts.

Love is a feeling engendered in the heart. It is non-material and invisible. It is a spontaneous flow from the heart. It cannot be squeezed from an unwilling heart by force, nor can a genuine flow of it be blocked by any cataract. It is the supremest of all feelings. It is divine. No material power on earth can oppose it; and to none does it yield.

If we bear this little fact in mind that marriage is the sequence of mutual love between two hearts, and bestow a little thought on it, we will be puzzled as to what to call the innumerable performances that are celebrated throughout the length and breadth of India now a days under the cloak of 'marriage.' Certainly they are not 'marriages' and it is a foolish sin to term them like that; for in how many of them do we find the union of genuine love? I dare say, practically in none. In some cases the seeds of love may perchance be given birth later on, and they may develop and form into an union. But such instances are only chance occurrences and exceptions.

There is nothing more irrational, heart-rending, revolting and foolish on earth than the celebration of a function falsely termed as 'marriage' between a boy of ten or twelve and a girl of eight or

nine. It is nonsense to call it marriage, for where is marriage when there is no union of hearts, when the bride and bridegroom do not understand or feel what love is, and when they do not know the significance of the ceremony. In fact it is a drama in which the principal actors are the bride and bridegroom, enacted for the enjoyment of the public.

Is it marriage to make the boy tie a thread round the neck of a girl, or God forbid, tie it themselves (others), when the boy is unable to do even that? Is it marriage to make them pour sacred rice upon each other's head? Is it marriage to make them sprinkle coloured water upon each other? Or is it marriage to ask them clasp the hands of each other? Are all these playful acts of the bride and bridegroom marriage? Or is the stream of the incorrect and incoherent chanting of the sacred Vedic hymns by the greyhaired ignorant Brahmin marriage? Do all these constitute marriage? If not, why are they done? When the boy and girl do not understand the significance of the function, when they do not understand the meaning of the acts they are asked to do, when the Brahmins does not know the sense of the rhythmic songs, that parrot-like he repeats, what is the good of the function, and why is it?

Foolish man! Have you lost your rationality? You take hold of an innocent boy and a girl who have just left off their mother's breasts, contemplate a union between them both, arrange some humbug under the sacred name of marriage, and waste some thousands on that towards dowries, music parties and dinner parties, which is in no way better than the marriage of dolls that children perform in their plays. You play with the lives of children just as they play with their inanimate dolls. But there is this little difference—that, while the children do not cause any harm to the dolls by their so-called marriage, you sacrifice the promising lives of innocent children at the altar of the goddess of marriage—for what is such a forced yoke of marriage on the necks of young children but sacrifice?

Are the children not animate bodies? Are they not rational creatures? Don't they grow into complete manhood and womanhood and cultivate independent ideas and thoughts about themselves and their requirements? Then why hurry? Why do you, under the guise of a parent, rob them of their individuality, their reason, the essence of manhood in their term and make them your tools of pleasure or enjoyment or joke or whatever earthly thing you take the marriage for! You impose the heavy yoke of marriage on the

tender shoulders of the children and thus render them the wrecks of society in all physical, mental and spiritual ways. You are the cause of their weakness, their impotence, their mental bankruptcy, their immorality, their premature death and a thousand and one evils that early marriage breeds.

In the artificial or forced marriage there is no sweet concord or amity between the young couple. What one likes, the other does not like; here tastes differ. One is very social and jovial in disposition, but the other is always serious and gloomy; here temperaments differ. One is frugal in spending but the other is a profligate; here their manners differ. One likes to earn name and fame, but the other to amass money; here their aims and outlooks in life differ. How can you expect happiness or concord between two individuals standing in such divergent positions in their manners, and temperaments and habits. There never exists that happy atmosphere in the home. One is the hindrance in the way of the other throughout, and there is constant warfare in the home with the result that the lives of both end in sorrow and misery.

If they are the chosen ones of each other, as a result of genuine mutual love instead of being the victims of forced marriage, they can create a serene and happy home and lead a life of bliss and happiness. A man never chooses a woman that differs from him in temperament or views of life, knowing her to be what she is. Genuine love occurs only when there is concord between the couple in all such fundamentals. In real marriage there are no mishaps or failures, or divorces as in the artificial and forced marriages, unless the couple are not motivated by true and genuine love but are the victims of blind passion which is also one of human vices.

Marriage is the result of mutual response of love between two hearts; and as such there is no place in it for a third hand to intervene. Marriage is a blissful Paradise of which love is the foundation and the loving couple the pillars that support it. Without the foundation of love, it is sure to collapse and shatter to pieces.

I cannot better end the article than by quoting the golden lines of the sage poet:

"The man is ignorant of law who takes
A forced, reluctant wife unto his breast,
Whose inward soul another's spirit claims,
Whose deepest heart expires in constant pain

Dying and waking daily to new deaths,
 O, cursed ignorance that educates
 Maidens for public barter ; that first crowns
 With orange blooms their brows, there turns the key
 Of wedlock, falsely called so by divines,
 To crush them in its infamous Bastile,
 Making the marriage bed a rock, when they
 Must wed themselves, poor children, to despair
 As to an iron giant, while the fire
 Of madness inundates the reeking brain
 O God ! 'tis terrible ! Thou who didst once
 Rest cradled on the Saint Mary's arms
 Whom woman loved, bathing Thy sacred feet
 With costly tears, wiping them with her hair,
 Break thou that spell of ignorance that makes
 Woman the slave ; redeem her captive heart
 Let marriage be the Sacrament of the Soul,
 The deathless union of accordant minds,
 The blending of the perfect lives in one,
 Whose home shall be a paradise, whose bliss
 Chaste, fervent ; lasting as an angel's love."

JANASRAYA SCHOOL OF SANSKRIT PROSODY

M. RAMAKRISHNA KAVI, M.A.

IN Sanskrit, Chhandas or prosody treats of both the *vaidika* and *laukika* metres ; the former class forms what is called the Vedanga chhandas as an *anga* or organ of the Vedas, while the latter is known as a *śāstra* or science treating of the metrical rules of only the secular literature. In the latter kind the chief authority on the subject is the work of Pingala. Halāyudha and Yādavaprakāśa are among its best commentators. Śrutabodha, Vṛttaratnākara, Chhandonūsāsana, Chhandomanjari, Chhandovichiti of Jayadeva etc., are popular works based upon the work of Pingala. Chhandovichiti is a common term applied to the science and it is not a separate work as some critics have understood the term used by Dandin in Kavyādarśa I.

Pingala while he dealt with *laukika* Chhandas mentions Kāśyapa, Saitava, Rāta and Māṇḍavya of whom the first two are mentioned in Janāśrayī also. Jayakīrti in his Chhandonūsāsana bows to Māṇḍavya, Pingala, Janāśraya, Saitava and Pūjyapāda and the selection may probably mean that these are the originators of separate schools in prosody. The names of Māṇḍavya and Pingala occur in Mahābhāshya. Among the early writers on prosody Kohala and Bharata may be included as each of them has devoted a section for prosody, though their treatment of the subject was confined only to the science of stage. Rhythm of the chosen metre must dance with the emotions engendered by the thought of the verse. Hence Bharata and Kohala have restricted their sphere to the needs of the histrionics. Jayadeva is known to be the author of a Chhandovichiti which was commented on by Harshaṭa's son Bhaṭṭa Kallaṭa, probably the great Saiva scholar of Kashmir who flourished about 850 A.D. Jayadeva allots meagre space for the *vaidika* prosody.

Bhaṭṭa Śankara and Gopāla are two writers on prosody frequently referred to by Abhinavagupta in his commentary on the Nāṭyaśāstra ; the work of the former is not available ; and that of the latter is probably Vṛttajāṭisamucchaya, a commentary on Kaviśiṣṭa of Virahāṅka. King Nānyadeva of Mithilā (1100) and Rāṇa Kumbhakarṇa of Mewad (1450) have each contributed a chapter to prosody in their monumental works on music. Kāṭyāyana seems to have written on *laukika* Chhandas in seven chapters and the

author of Vṛttaratnāvalī, a South Indian of the 17th century, vouchsafes that he has fully utilised the labours of the former.

So far as known generally, there are three schools of Prosody relating to the secular literature. The first is of Bharata, the second is of Pingala and the third of Janāśrayikāra. Among these the first was not originated by Bharata but in his chapters on Chhandovichiti in the Nāṭyaśāstra (Ch. 14 and 15) a system is used which may be termed least conventional or technical. Pingala invented a code of mnemonics for metrical technique which is the most popular one in use. Janāśrayī, a work written under the patronage of King Janāśraya, probably of the Viṣṇukunḍin dynasty which ruled over the eastern tract through which the Krishna and the Godavari flow represents the third school. The work is called *Janāśrayī Chhandovichitih*. The author was probably *Gaṇasvāmin* who appended a *bhāṣya* or a scholium to it. The conventional terminology used in this work differs entirely from that of Pingala and has merits and demerits as well. The object of this paper is to give an exposition of its terminology.

When was the work composed? The first verse of the work (q. v.) is in praise of a king called Janāśraya who performed a number of yāgas (sacrifices) and made extensive conquests. In the body of the work Pingala, Kāśyapa, Saitava are named as writers on Chhandas. A number of verses are found to have been quoted from various poems and dramas and their identification so far as traced has supplied the following list of authors:—Bharata, Vararuchi, Sūdraka, Kālidāsa, Aśvaghosha, Sundarapāṇḍya, Bhāravi, Vikāṭanī-tambā, and Kumāradāsa.

1. The example given by Bharata for *puṣavṛtta* (XV. 80) was utilised by Janāśrayikāra to illustrate his *puṣa* thus:—

उपवनसलिलानां बालपद्मेध्रमधुकराणां कण्ठनादैः ।

मदनमदविलासैश्चाङ्गनानां जनयति चतुरत्वं पुष्पमासः ॥

2. Under *bhujagavijṛimbhita* is quoted the first verse of Ubhayābhisārikā of Vararuchi.

कोऽसि त्वं मे का बाहू ते विभुजं षष्ठं मम निवसनमुखं किमपेक्षसे

न व्यग्रहं जाने ही ही तव सुमगं दशनवसनं त्रिषादशनाङ्कितम् ।

या ते रुष्टा सा ते नाहं ब्रजं चपलहृदयं निलयं प्रसादय कामिनी-

मिलेवं वः कन्दर्पातीः प्रणयकृतकलहकुपिता वदन्तु वरसिन्धुः ॥

3. The second verse of Sūdraka's Padmaprābhita is given as an illustration of *Vamīapatrapatita*.

पुष्पसमुज्ज्वलाः कुरवका नदति परश्रुतः कान्तमशोकपुष्पसहितं चलति किसलयः ।
चूतसुगन्धयश्च विपिने अमरस्तवहा संप्रति काननेषु सधनुर्विचरति मदनः ॥

4. A number of verses are quoted from Kalidasa's Kumara-sambhava (I-3, 42, 30, 33; III-1, 39), Raghuvamśa (II-1), and Meghasandēśa (I-1) as examples for *upajāti* and *mandākrāntā*.

5. The following verse given as an example for *vardhamāna* vṛtta is traced to Saundarananda of Aśvaghosha (II-65).

उद्वेगादपुनर्मवे मनः प्रणिधाय स ययौ शयितवराङ्गनादनाथः ।
निशि नृपतिनिलयनाद्वनगमनकृतमनाः सरस इव मथितनलिनात्कलहंसः ॥

Examples quoted for the *danḍakas* of *arṇa* and *plava* kinds bear striking resemblance in thought to two stanzas occurring closely to each other in the eleventh sarga of Aśvaghosha's Buddhacharita and the author's remark immediately following the citations raises a doubt whether they were taken from Sūtrāṅkārā. If it is so, the authorship of Sūtrāṅkārā can finally be credited to Aśvaghosha as against Āryasūri.

शरणमनलसूर्यवायुप्रतीघातनष्टार्जवं तर्षमाच्छेत्तुमन्नं क्षुधं शौचमौगं मलम्
वसनमपि शरीरकौपीनदोषप्रतिच्छादनार्थं गतिक्लेशनाशाय च यानादयो विस्तराः ।

शिशिरशमनमुष्णमुष्णप्रणाशाय शीतो विधिर्गन्धविश्रांतहेतोश्च शय्यासनापाश्रवाः
पुरुषगुणमिमं परित्रातुमातैश्चित्सेयमारभ्यते यत्तु मोगार्थसंज्ञा नृणां जायते ॥

जलनिधिवसनपि भूयस्य तस्यैव एवाधिवासः परं तत्र चैकं गृहं तद्गृहे चैकं एवालयो ।
निवसनयुगमेकमेवात्मकौपीनशास्त्रधर्मैकैव शाला निवृत्तिप्रवृत्त्योस्तु तत्सर्वथा सुकृतावः सुखः ॥

शेषाणामुदाहरणानि ग्रन्थविस्तरभयाज्ञोदाहृतानि । तान्यपि काव्येषु सूत्रालंकारादिषु द्रष्टव्यानि ॥

Compare the following verses from Buddhacharita with the above:—

कामास्तमोगा इति यन्मतं स्याद्भोग्या न केचित्परिगण्यमानाः ।
वस्त्रादयो द्रव्यगुणा हि लोके दुःखप्रतीकार इति प्रधार्याः ॥ XI. 36.

यदा च जित्वापि महीं समग्रां वासाय दृष्टं पुरमेकमेव ।
तत्रापि चैकं भवनं निषेव्यं श्रमः परार्थे ननु राजमावः ॥ XI. 47.

6. The verse quoted under *pathyā āryā* is found in Nīti-dvishash-ṭikā of Sundara-Pāṇḍya. Certain verses or *kārikās* quoted by Sankara and Kumārila are identified as Sundara-Pāṇḍya's by the commentators on Panchapādikā and Tantravārtika. In an inscription of Arikesari there is a reference to Sundara-Pāṇḍya as an *āchārya* and writer of a Vārtika probably in Mimamsa. Verses from Nīti-dvishashṭikā are cited in Panchatantra, a work of about 500 A.D. It

is a matter of conjecture whether Rājavārtika referred to by Vāchaspati in his commentary on Sāṅkhyasaptati,¹ has any bearing on the royal authorship of any work on Sankhya which if it is true will justify the epithet of *satpadārthajña*,² applied to him in his Niti work.

7. Two verses quoted under *Indravajrā* and its *Upajātis* are traced to Jānakīharṇa of Kumārādāsa. They are :—

इयत्पृथुत्वं कृशदेहयष्टेर्नितम्बचक्रस्य परं प्रमाणम् ।

इतीव बध्वा रशनागुणेन श्रोणी पुनर्वृद्धिनिषेधतोऽस्याः ॥ I. 32.

आसीदयं चन्द्रमसो विशेषस्तद्वत्तच्चन्द्रस्य च भासुरस्य ।

बभार पूर्वः सकलकर्मज्ञः,³ तस्यैव नेत्रद्वितयं द्वितीयः ॥ I. 39.

The stanzas are found in our Manuscript copies of Jānakīharṇa as quoted in Janāśrayī but the printed work reads them differently.⁴ The reason is not far to seek. Both the Bombay and Calcutta editions are entirely based on the Singalese edition of Dharmārama Sthavira, who recomposed the verses from the word-for-word gloss of King Rajasundara of Ceylon on Jānakīharṇa as the original was not available to the Singalese Editor. But the Bombay Editor says that he has procured some copies of the work for his edition but verses do not agree with the quotations given by Vallabhadeva, Jalhana, Śarvānanda, Janāśraya, and a host of others while these quotations agree with the verses found in the complete copies of the work now obtained in Malabar.

8. The verse given under *udgatā* is of Bharavi (XII-1). Bharavi's date is about 570 A.D., as he was a contemporary of the Ganga prince Durvinita.

9. The following verse is given as an example for Mandākrāntā, which is attributed to Vikaṇitambā by Vallabhadeva.

बाला तन्वी मृदुरियमिति त्यज्यतामत्र शङ्का दृष्टा नैव भ्रमरभरतो मञ्जरी भज्यमाना ।
तस्माद्देशा रहसि भवता निर्देयं पीडनीया मन्दाक्रान्ता विसृजति रसं नेक्षुषष्टिः समस्तम् ॥

1. तथा च राजवार्तिकं—

प्रधानास्तित्वमेकत्वमर्थवत्त्वमथान्यता ।

पारार्थ्यं च तथानैक्यं वियोगो योग एव च ॥ etc.

2. श्रीमान् सुन्दरपाण्ड्यः श्रुतिस्मृतिप्रसृतसत्यदार्ढ्यः ।

कृतवानार्या सम्यक्छोटूणां बुद्धिवृद्धिकरीम् ॥

3. बिभर्ति पूर्वः सकलं कुरङ्गं. is the reading of the printed text.

4. तथाहृतं तस्य तथा पृथुत्वं यथा भवन्मध्यमतिक्षयिष्णु ।

इतीव बध्वा रशनागुणेन श्रोणीपुनर्वृद्धिनिषेधहेतोः ॥ १-३०

Vikaṭanitambā appears to be the name of the heroine of a *prahasana* by probably Govindaraja and she is characterised as *punarbhā* by Bhoja. That her histrionic talents in exhibiting passion and in enticing the suppliant by sweet allurements are of rare type and that she is a character in a work are inferred from the two quotations given by Bhoja and Namisādhū.¹ They may be interpreted as speech of Vikaṭanitambā (as a character), thus referring to the ability of the author who created the genius of love. Whoever may be the author the person undoubtedly lived earlier than 600 A.D., as the quotation is found in Janāśrayī.

10. The verse illustrating *toṭaka* metre² is attributed in Bhoja-charitra to Bhavābhūti but as that work is not accepted as authority on the contemporaneity of all the best poets with Bhoja, it is surmised that the verse might have been borrowed from some *bhāṇa* where the playing of *kanduka* (ball) is described as in Padmaprābhrita of Sādraka.

Of these authors Bhāravi may be assigned to 570 A.D., and the latest date for Sundarapāṇḍya comes to about the same period, if not earlier. Thus the higher limit for the age of the author of Janāśrayī is about 580 A.D. The lower date for the work depends upon the identity of its patron, King Janāśraya. In all the epigraphical literature as far as examined there is only one Janāśraya appearing as a title to one Mādhavavarman of the Viṣṇukunḍin dynasty which

1, "Bhoja quotes the following verse as an example for *Punarbhū* (पुनर्भू) woman who marries a second husband.

के वैकटनितम्बेन गिरां गुप्तेन रञ्जिताः ।

निन्दन्ति निजकान्तानामौग्यमधुरं वचः ॥

(शृङ्गारप्रकाशे)

Here it means the expression of Vikaṭanitambā.

Namisādhū and Bhoja quote the following verse :—

काले माषं सख्ये मासं वदति शकाशं यश्च सकाशम् ।

उष्ट्रे लुम्पति रं वा षं वा तस्मै दत्ता विकटनितम्बा ॥

(चन्द्रालङ्कारः)

And this verse is introduced by Namisādhū in the following words :—

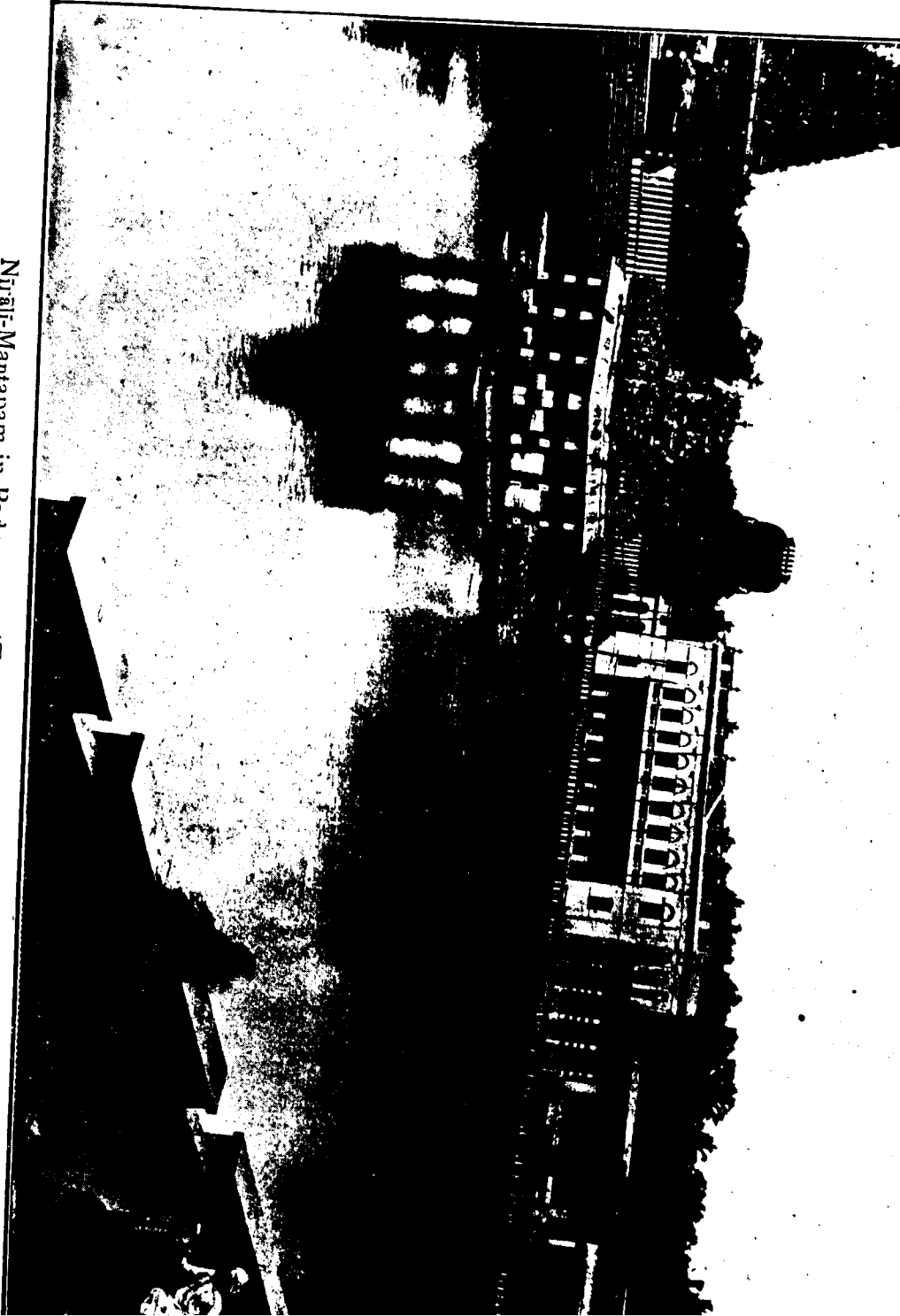
“ यथा विकटनितम्बायाः पतिमनुकुर्वाणा सखी प्राह ’,

which means the maid ridicules the vocal clearness of the husband of Vikaṭanitamba.

2. भुवमस्ति हि कन्दुक ते हृदयं प्रमदास्तनसङ्गमलुब्धयिः ।

वनिताकरतामरसामिहतः पतितः पतितः पुनरुत्पतसि ॥

Here the first line reads differently in Bhojacharita,



ruled over the tract known now as the districts of Krishna and Godavari about 600 A.D. The Sālankāyanas who defeated the Vākāṭakas were driven out by the Vishṇukunḍins about 530 A.D., and the latter in return were dispossessed of their territories by the Eastern Chalukyas about 625 A.D. The Vākāṭakas were probably related to the Guptas as well as to the Vishṇukunḍins who in their geneology seem to trace connections with the Kadambas. The Chalukyas had to fight with all these royal dynasties. According to Dr. Dubreuil epigraphical references are available for six kings of this dynasty; of whom the first, Madhavavarman I married a Vākāṭaka Princess and his sixth lineal descendant, Mādhavavarman II issued Pulimbūru grant. Scholars differ in identifying the village Pulimbūru; as there is a reference in the inscription that the king crossed the Godavari to defeat his enemies it is identified with a village called Polamuru in the Godavari District; while others plead that the village is said to have been situated in the Guddavadi-vishaya, hence it must be traced in the Gudivada Taluk of the Krishna District. Denduluru or Lenduluru seems to have been the capital of the Vishṇukunḍins. Another inscription of Jayasimha, a Chalukyan king records the grant of same village to the son of the previous donee. The inscription of Madhavavarman is dated on the night of moon-eclipse in the month of Phālguna. This if worked out may refer to that of the year 609 A.D. Jayasimha came to the throne in 633 A.D. But his father Kubjavishṇuvardhana defeated the Vishṇukunḍins in about 615 A.D. It may be concluded that Janāśraya, or Mādhavavarman II, who performed eleven aśvamedha sacrifices, might have flourished between 580 and 615 and that the work under notice might have been composed under his patronage by 600 A.D. The first verse¹ in the prosody refers to the number of great sacrifices performed by Janāśraya and this mention lends support to the identity of Janāśraya, the donor in the first inscription. The Vishṇukunḍins entirely vanished from history from 650 A.D.

Of the three schools of prosody referred to above, Pingala's appears to be the oldest. His convention or technicology is based upon the mnemonic principle to facilitate the remembrance of variety of metres. He introduced eight *ganās* of three letters each in permutation of long and short sound-measures (*guru* and *laghu*). They are *ma*, *ya*, *ta*, *ra*, *na*, *bha*, *ja*, *sa* and these are in vogue now.

1. स भूपतिरुदारधीर्जयति सम्पदेकाश्रयो जनाश्रय इति श्रिया वहति नाम सार्थं विभुः ।
मखैरुमिरदुतैर्मेषवतो जयश्रीरपि जिता विजितशत्रुणा जगति येन रुदाचरत् ॥

Bharata, according to one set of his readings, does not recognise these conventional signs. But according to the other recension which appears to have been augmented with interpolations he uses these eight signs besides his own mode. He defines each line of a metre in quantities of either *guru* or *laghu* as occurring in certain fixed places. Though Pingala's method appears to be a better code to aid the memory, Bharata's is simplicity itself. The author of Janāśrayī considers the code of Pingala as defecent and fantastic, exhibiting utter indifference to caesura or pause. A critical examination of Janāśrayī does not show that the author is altogether free from the defects which he had flung at his rival.

Janāśrayīkara uses *Ganas* or quantities of 2, 3, 4, and 5 letters (a *letter* is counted by the presence of a single vowel irrespective of the number of consonantal sounds in conjunction with it.) As the work and its code are new to the general reader *ganās* are explained below with some details in the form of a chart.

EXPLANATORY CHART.

Janasraya's sutras indicating the code of mnemonics.	Significant letter (consonant)	Significant vowel which represents the quantity.	Prosodial symbols.	Pingala's code for the same quantity.	Example.	Remarks.
Gangas (गङ्गासु)	स	Nil	ॐ	गग (ga ga)	वाणी	The vowel indicative of the
Nadij (नदीजु)	ज	...	ॐ	लग (la ga)	परा	gapa (quantity) is found in
Chandrap (चन्द्रप)	प	...	ॐ	गल (ga la)	अस्तु	the first letter of the code
Nanur (ननुर्)	र	...	ॐ	लल (la la)	मम	word.
Nūnamsāg (नूनसाग)	ग	ऊ	ॐ	म (ma-gapa)	वामाक्षी	अ in
Kriśāṅgīṅg (कृशाङ्गीङ्)	ङ	ऊ	ॐ	य (ya-gaṇa)	लताङ्गी	ta in tarati
Dhivaraś (धीवराश)	श	ऊ	ॐ	र (ra-gaṇa)	श्रीकरा	आ in
Kuruteḥ (कुरुतेल्)	ल्	ऊ	ॐ	स (sa-gaṇa)	युवतिः	आ in
Ṭesrikvaḥ (तेश्रीकव्)	व	ऊ	ॐ	त (ta-gaṇa)	चोलेषु	ऊ in
Vibhāḍik (विभातिके)	क्	ऊ	ॐ	ज (ja-gaṇa)	विभाति	ऊ in
Sātavaḥ (सातवव्)	त	ऊ	ॐ	झ (zha-gaṇa)	काचन	लो in लोलमाला.
Taratim (तरतिम्)	म्	ऊ	ॐ	न (na-gaṇa)	सरसि	Thus ॐ is indicated by अ
Nacharatid (नचरतिद्)	द्	ऊ	ॐ	नल (na la)	विहरति	and म्;
Kamalinij (कमलिनीब्)	ब्	ऊ	ॐ	नग (na ga)	कमलिनी	ॐ is by आ and र्
Lolamālāḥ (लोलमालाच्)	च्	ऊ	ॐ	रग (ra ga)	हारयतिः	ॐ is by ऋ and इ
Dhairyamastuteḥ (दैर्यमस्तुतेड्)	ट्	ऊ	ॐ	रलम (ra la ga)	कुञ्चितालका	and so on.
Rautimayūronj (रौतिमयूरोन्ज)	ञ	ऊ	ॐ	भगग (bha ga ga)	शुद्धगुणाख्या	
Jayanavaravan (जयनवरवण्)	ण्	ऊ	ॐ	नन (na na)	जयतुजयतु	

Thus the system works upon 18 symbols represented by the last indicative letters ; while eleven of them are also known by the initial vowel of the word. Thus for 11 out of 18, symbols are indicated by two letters each (a vowel as well as a consonant). For instance, *m* (म्) and *a* (अ) represent gana of three short vowelised-letters which according to Pingala is *na-gana* ॥॥; similarly *t* (त्) and *ā* (आ) represent *bha-gana* of Pingala ; *k* (क्) and *i* (इ) *ja-gana* ; *ṣ* (ष्) and *ī* (ई) *ra-gana* ७७; and so on. *ai* (ऐ) and *ṛ* (ऋ) stand for 5 letters of *ra-gana* and *laga* of Pingala ७७७; *au* (औ) and *ñj* (ञ्) stand for *bha* and *laga* ७७७; *o* (ओ) and *śh* (श्) stand for *ra-gana* and *guru* ७७७. For example, we shall take *vritta* called *Sragdharā* which consists of गोदुशोन that is, *g*, *o*, *d*, *u*, *ṣ*, *o*-six *ganās* ७७७, ७७७, ॥॥, ॥७, ७७, ७७७,

ग् ओ व् उ श् ओ
दन्ताग्र, प्रोतचञ्चु, युतिदनु, तनया, सृम्बसा, दिग्बदेहो

The above example was cited by the author.

Take for instance Nandini of the 13th Chhandas ;—lirai (लिरै) which means l, i, r, ai.

ल इ र ये
 शयनो स्थितस्य शिव मादधातु ते, मकरा, लये ति, मिषि, वर्तिताम्बसि ।
 वपुरिन्द्रनीलमणिभङ्गससिभं पुरुषस्य शेषशयनाधिप्रायिनः ॥

Again praharshini requires *gakoni* which are equal to *g, a, k, o*.

ग् अ क् ओ
तम्मिसं त्यजति विपस्तु यन्नमिसं

ni means that *yati* or caesura comes after the third place.

To show the relative merits of the three systems their code words are quoted below for vritta क्रौञ्चपादा of the 25th Chhandas.

Janāśraya — औण्य = *n̄j*, au, n̄, n̄, u

ङि au ण ण u
 सिंहविजर्जव्, द्वीपिविकीर्ण, हरिरिवद्धग, गगनरिगण, मपभीः ।

Pingala—

भौ नौ नौ नौ ग् भूतेन्द्रिय वस्तुषयः ॥ 7-7-18.

अ म स भ न न न न ग
सिंहवि गर्जेदुद्धी पिविकी णंहरि रिवमृ गगण मरिग णमप भीः ।

Bharata—

आद्यं चतुर्थं च तथा पञ्चमं षष्ठमेव च नपमं दशमं चैव अम्यं चैव गुरुण्यथ ।

कथं न्यायानि शेषाणि पादेभ्यः पञ्चविंशके । वृत्तैः सा तु विज्ञेयाऋण्यपादीति नामतः ॥

Another recension reads as :—

मै यदि पादे स्नावपि चेष्टावभिकृतिरिह खलु बुधजनविहिता
नां च समुद्राः स्युर्विनिविष्टा यदि च खलु गुरुरिह निघनमितम् ।

In committing to memory the code should be short and as variant as possible. Janāśraya's appears to be the best in this respect. Of course poets have their own tune to guide them without any mnemonic aids.

The plan of the work.—Janāśrayī consists of six chapters : the first deals with the explanation of the code that the author introduced. The second chapter treats of Vishama-*vṛttas*, viz., samāna, pramāṇa, vitāna, udgatā and its modifications, and pathyā of Anuṣṭubh kind. The third chapter is an exposition on the *ardhasama-vṛttas* as upachitrā, drutamadhyā, bhadravirāṭ, ketumatī, ākhyānika, hariṇapluta, aparavaktra, pushpitāgrā, yamavatī, devagītika, śikhā, khanja.

The fourth chapter enumerates all *sama-vṛttas* in general use beginning from the first chhandas (*ukta*) to the end of the 26th. *Vṛttas* of the first five chhandas are not used in poems but rarely employed in *dhruvā-gānā* in dramas especially for the movements of *vidūshakas* and maid-servants.

The fifth chapter dilates on the *jātis*, including *Vaitāliya* and *āryā*. To the former class belong aupacchandasika, āpātalikā, aparāntikā, dakshināntiā. Of the latter kind vānavāsikā, viślokaḥ, chitrā, upachitrā, śikhā, chūlika, and various kinds of Āryas including Gītis known as Dhruva, Gītikā, Galitam, Narkuṭam, Śirshaka, Dvipadī, Rāsaka. These *vṛttas* are dealt with at length with various minor ramifications. Narkuṭa and Śirshaka are treated of in extenso by Bharata (Nāṭya-sāstra Chapter 32) intended for the use of mourning, deep serious consultation or in giving vent to the feelings of separation between a pair of lovers. They are generally used in Dhruvā *gānā* vide the prakrit verses in what are called Layabhanga-tala in the fourth act of Vikramorvasī. Some scholars assert that these verses referred to are interpolations. But as Vikramorvasī is a semi-lyrical drama of Totaka species of Nataka the verses are not improperly placed.

The sixth chapter treats of *prastāra*, i.e. all mathematical calculations for the number of *vṛttas* in each kind which declare the number of any verse in its group and the details of ganas of any particular vṛtta its number being given. These are indeed mathematical puzzles bearing on the principles of permutation. The formulae

given in each case shows the mathematical precision attained so high thirteen centuries ago.

Janāśrayī does not dwell on the *vedic* metres like Pingala and Jayadeva. Māṇḍavya and Saitava seem to have treated of both the *vaidika* and *laukika* metrical rules. Bharata bases his choice of metres on the needs of the stage. The Sanskrit variety was intended for the body of the conversation while the prakrit metres described in the chapter on the *dhruvas* (32) are intended to be used from behind the stage to indicate the coming catastrophe or pleasure. The use of Bharata's variety of metres according to the injunction of that sage was made only by the very early playwrights ; but in later writers probably after 600 A.D. one meets with a monotony of only a few metres in which the poet excels. Bhavabhūti and Rajasekhara are known for sardulavikridita and sragdhara. Asvaghosa, Sudraka, Bhasa, Kalidasa may be mentioned for a fine choice suitable to the emotion that the occasion inspires. Bharata's *dhruvā vṛttas* are purely dependent on *laya* or *tāla* consistent with the movement of the character on the stage. For example, Dodhaka (1, 4, 7, 10 are *gurus*)

उत्तमाधमपादाणां युधि योगपरिक्रमे । टक्करागेण गातव्यो दोधको लयकोविदैः ॥

This is to be sung in case of fighting and yoga by the mean and noble respectively in the *ṣhakka-rāga*.

Tanumadhyā in *harsha-panchama raga* by the middle classes—

मध्यमाधमपादाणां तनुमध्यां प्रयोजयेत् । हर्षपञ्चमभाषायां तालः पाटाक्षरेण तु ॥

Similarly Śālinī in *malava raga* by the heroine on the eve of her lover's return—

नायिकासु योक्तव्या सन्निहितप्रियदर्शने । लयः पाटाक्षरेण स्याच्छालिनी मालवे मता ॥

Acquiring dexterity in a certain metre is quite different from handling the metre most suitable to the occasion. Even in poems (*driiṣya-kāvya*s) liberal choice is seen in earlier poets and adopted as a mere rule in poetics by the later poets. For instance seasons are described in *Upajāti* metre ; tender emotions in *Mandākrāntā*, advent and advance of night with its horrors of moon-light in *svagata* sorrows of death in *Vaitāliya* perspective view of the battle-field in long metres But later on for want of ear and constant practice the poet excels only in a few metres and the encomium such as of Kshemendra bestowed upon Rajasekhara, Ratnakara etc., is indirectly a slur cast upon them.

The adjustment of the metre suitable to the ear was insisted upon even as early as 400 B.C. For Kātyāyana distributes metres among *rasas* :—

वीरस्य भुजदण्डानां वर्णने स्रग्धरा भवेत् ।
नायिकावर्णने कार्यं वसन्ततिलकादिकम् ।
शार्दूललीला प्राच्येषु मन्दाक्रान्ता च दक्षिणे ॥

Bharata is poignant about the same principle which is treated at length in chapter on Dhruvās (32). We express our inability in not tracing the authorship of every verse cited as example by the writer of Janāśrayī. Most of the examples must have been taken from standard authors as held in 600 A.D. But curiosity prompts us to search for any of the author's own composition. The opening stanza is of course his. One more verse in Dandaka type seems to bear double entendre towards God Kumara and Janāśraya Mādhavarman who fought under peacock-flag. At best its elegance may justify its citation below :—

येन प्रांशुं क्रौञ्चस्याग्रं मणिकनकविमलनवरजतपटहरदृषभसकलशशिकिरणकुमुदसदृशं
सिताम्बुजसन्निभं ।

भिन्नं शक्यान् लीलावत्यास्तटविटपकुटचसितपनसतिशिखरवर्षदिरतिलकतस्नाहनललित-
शिखरं लतागृहसङ्कटं ।

क्रीडाभूमिर्गन्धर्वाणां गजगवयमहिषरूपतशरभमृगमिथुनपरमबहुविविधशकुनिचरितं
विप्रभुतकिन्नरं ।

सोऽरीन् वोऽद्भिर्देवो रोषातृषित इव पिबतु दहन इव दहतु पवन इव वहतु तरुण-
विसदृशवदनो मयूरध्वजः ॥

The importance of this work lies in that it forms the milestone in determining the dates of certain authors. It is hoped that we shall be able to trace a few more verses to their source before we issue the whole work from the press.

श्रीः

श्रीमद्रामायणीयं सौभ्रात्रम्

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जयत्यादिकवेः काव्यं शब्दब्रह्मसुखात्मकम् ।

यद्विर्वर्तमिदं सर्वं पश्यन्त्येकत्र सूरयः ॥

सर्वथाप्यभ्यर्हणीये श्रीमत्यादिकाव्ये मुख्येषु बहुषु प्रतिपाद्येषु गुणेष्वयमप्येको गुणः
सौभ्रात्रं नाम । चेतनमात्रसमादरणीयस्यास्य गुणस्य प्रकारभेदान् फलभेदांश्च निरूप-
यत्यत्र भगवान् वाल्मीकिः सर्वप्रकारसमुत्कृष्टं तमभ्युपगम्य विनेया विशिष्टं फलमवाप्नुयु-
रिति । उद्दिष्टं च तं प्रकारं विदग्धोचितमार्गेणाभिव्यङ्क्ते । उत्तममाश्रयमालम्ब्य चावष्टभ्य
सौभ्रातस्य परां काष्ठां उपदेष्टुं प्रवृत्तेऽयं महाकविः, न केवलं महाकविसंप्रदायप्रवर्तन-
मनुरोद्धुम्, नापि वस्तुनः स्वाभाविकमसौन्दर्यमपह्नोतुम्, नैव च तस्याहार्यं सौन्दर्यमध्यारो-
पयितुं व्यञ्जनाभङ्गीमाश्रयति, अपि तु वस्तुस्वरूपमेव तादृशं यदन्यथा प्रतिपादयितुमेव
न शक्यत इति । लोके किल साभिसन्धिकं च सावधिकं च पुरुषविशेषावलम्ब्य च यं स्नेहं
सौभ्रातमिति मन्यामहे, सोऽप्यन्यमुखेनैव निरूपयितुं शक्यते । अयं तु कालदेशवस्तुसीमा-
तीतः कथमुपैतु वचनगोचरताम् ?

वाल्मीकेरिदं मुरव्यं सौभ्रातं अमुक्यान् तद्वेदां स्तेनैव प्रतिपादितान्निरूप्य प्रदर्शयाम
इत्यहो धन्यतास्माकं परिमितेऽपि विभवे सोत्साहमुद्यञ्जानानाम् !

श्रीमद्रामायणे सौभ्रातस्याश्रयावलम्बौ उत्तममध्यमाधमभेदेन विधा विभज्य
दर्शितौ । तत्र नायकवर्गे प्रथमौ, प्रतिनायकवर्गे मध्यमौ, आनुषङ्गिकवर्गेऽधमौ । आश्रया-
वलम्बभेदेन सौभ्रातस्वरूपेणापि भिन्नैव भवितव्यमिति न निर्वन्धः ; न खलु सौवर्णे राजते
मृन्मये वा पात्रे निक्षिप्तमच्छमम्भः क्वचिन्मधुरम्, अन्यत्र तिक्तम्, अपरत्वात्म्यमिति भवति ।
तस्मात् आनुषङ्गिकवर्गत्वेन गृहीतयोः संपातिजटायुषोः सौभ्रातमाश्रयावलम्बनतो नीचमपि
स्वरूपतः समुत्कृष्टमिति नास्ति विरोधः । परन्त्वियमाशङ्कास्माकमन्तरुदेतुमर्हति—
उत्तमाश्रयावलम्बेषु मध्यमाश्रयावलम्बेषु अधमाश्रयावलम्बेषु च रामरावणवालिप्रमुखानां
सौभ्रात्रेषु इदं संपातिजटायुषोः सौभ्रात्रमपि स्वरूपतोऽन्यतमेव यदि महाकविरयं केन प्रयो-

जनेन तदुपादत्त इति । तथाहि—रामादिषु चतुर्षु द्वादश भेदाः, रावणादिषु त्रिषु षट्, द्वयोर्वालिसुग्रीवयोर्द्वाविति प्रायो भिन्नरूपेषु विंशतिभेदेषु अनतिरिक्तस्वरूपभेदं संपाति-जटायुषोः सौभ्रात्रमत्र प्रदर्शयता कविना किमभिसंहितं स्यादिति । अत्रेदं समाधानमुदेतुमर्हति चेतनमात्रेण पशुपक्ष्यादिनापि स्वभावतोऽयं समादृतो गुणः, 'अचेतना वा मा भूम' इत्यभिसन्धाय वा विनेयाः सादरमङ्गीकुर्युस्तमिममिति मत्वा भगवानुपनिबन्धात्रेति ।

“ विकारहेतौ सति विक्रियन्ते येषां न चेतांसि त एव धीराः ”

इतिन्यायेन चेतनस्वभावस्य यस्य स्नेहस्य विकारहेतुसुखदुःखादिसमुत्पादेऽपि अन्यथाभावो नोदेति, तत्रवल्लु सौभ्रात्रं नाम भवति । तदिह संपातिजटायुषोः सदा तुल्यरूपमासीदिति तन्मुखेनैव कविः स्पष्टं प्रतिपादयति—

कोऽयं गिरा घोषयति प्राणैः प्रियतमस्य मे ।
जटायुषो वधं भ्रातुः कम्पयन्निव मे मनः ॥
नामधेयमिदं भ्रातुश्चिरस्याद्य शृणोम्यहम् ।
यवीयसो गुणज्ञस्य श्लाघनीयस्य विक्रमैः ॥
अतिदीर्घस्य कालस्य तुष्टोऽस्मि परिकर्तिनात् ।
भ्रातुर्जटायुषस्तस्य जनस्थाननिवासिनः ॥

अन्यत्र च.

अहं चैव जटायुश्च संघर्षोर्द्धर्मोहितौ ।
आकाशं पतितौ वीरौ जिज्ञासन्तौ पराक्रमम् ॥
तीव्रः खेदश्च खेदश्च भयं चासीत्तदावयोः ।
तुल्यः पुण्यप्रमाणेन भास्करः प्रतिभाति नौ ॥
जटायुर्ममनापृच्छय निपपात महीं ततः ।
तं दृष्ट्वा तूर्णमाकाशादात्मानं मुक्तवानहम् ॥
पक्षाभ्यां च मया गुप्तो जटायुर्न प्रदहते ।
प्रमादात्तत्र निर्दग्धः पतन्वायुपथादहम् ॥
राज्येन हीनो भ्राता च पक्षाभ्यां विक्रमेण च ।

परत्र च.

तमहं भ्रातरं दृष्ट्वा सूर्यरश्मिभिरर्दितम् ।
पक्षाभ्यां छादयामास स्नेहात्परमविह्वलः ॥

एतावता सुभ्रात्रोर्गृध्रयो जटायुषि विपद्गते स्वात्मनिरपेक्षं तद्रक्षणं, तन्मूलया महत्या व्यापदा विपन्नस्यापि संपातोश्चित्तवैकृतमित्यादि सर्वं विवृतं कविनेत्यलमनेन ।

अथेदानीमितोऽप्युत्कृष्टाश्रयावलम्बयोः वानरवालिमुग्रीवसौभ्रात्रयोरवतरामः ।

अनयोः सस्नेहं वर्तमानयोर्मध्ये कनीयसा सुग्रीवेण भ्रान्तिमूलक एव काश्चिदपराधो वालिनि कृतः । भ्रान्त्यपगमे तेन बहुधा प्रसाधितोऽपि वाली हठात्तमपहतभार्यं निष्परिच्छदमेव निर्वासयामास न तु तं निजग्राह । तदेतद्वन्धतो यथा—

वाली नाम मम भ्राता ज्येष्ठः शत्रुनिवृद्धनः ।
पितर्युपरतेऽस्माकं ज्येष्ठोऽयमिति मन्त्रिभिः ॥
कपीनामीश्वरो राज्ये कृतः परमसंमतः ।
राज्यं प्रशासतस्तस्य पितृपैतामहं महत् ॥
मायावी नाम तेजस्वी पुर्वजो दुन्दुभेः सुतः ।
तेन तस्य महद्वैरं स्त्रीकृतं विश्रुतं पुरा ॥
स तु वै निःसृतः कोपात्तं हन्तुमसुरोत्तमम् ।
वार्थमाणस्ततः स्त्रीभिर्मया च प्रणतात्मना ॥
ततोऽहमपि सौहार्दात् निःसृतो वालिना सह ।
तं प्रविष्टं रिपुं दृष्ट्वा बिलं रोषवशगतः ॥
मामुवाच तदा वाली वचनं क्षुभितेन्द्रियः ।
इह त्वं तिष्ठ सुग्रीव बिलद्वारि समाहितः ॥
अहं त्ववगतो बुध्या चिह्नैस्तं भ्रातरं हतम् ।
पिधाय च बिलद्वारं शिलया गिरिमातया ॥
शोकार्तश्चोदकं दत्वा किष्किन्धामागतः सखे ।
गूहमानस्य मे तत्त्वं यत्नतो मन्त्रिभिः श्रुतम् ॥
ततोऽहं तैः समागम्य संमत्तैरभिषेचितः ।
हत्वा शत्रु मम भ्राता प्रविवेश पुरं तदा ॥
मानयंस्तं महात्मानं यथावच्चाभ्यवादयम् ।
अत्रानेनास्मि संरुद्धो राज्यं प्रार्थयतात्मनः ॥
सुग्रीवेण नृशंसेन विस्मृत्य भ्रातृसौहृदम् ।

इत्येवमुक्त्वा मां तत्र वस्तेनैकेन वानरः ।

निर्वासयामास बली वाली विगतसाध्वसः ॥ इति ।

अन्तः स्नेहादेव वाली तं न निगृह्णाति, निर्वासयत्येव ।

अन्यत्र वालिनापि तारां प्रत्येवमुक्तम्—

प्रतियोत्स्याम्यहं गत्वा सुग्रीवं जहि संभ्रमम् ।

दर्पमात्रं विनेष्यामि न च प्राणैर्विमोक्ष्यते ॥ इति ।

सुग्रीवस्यापि नास्ति वालिवधप्रार्थना रामे । यथा—

वालिनो मे महाभाग भयार्तस्याभयं कुरु ।

कर्तुमर्हसि काकुत्स्थ भयं मे न भवेद्यथा ॥ इति ।

राम एव तु प्रतिजज्ञे तस्य वधम् यथा—

वालिनं तं वधिष्यामि तव भार्यापहारिणम् । इति ।

राघववाक्यानन्तरमेव वालिवधाशंसा सुग्रीवस्य प्रत्यनुध्यत । वक्तव्येवम्—

“तथा कुरु त्वं नरदेव वैरिणं यथा निहंस्यद्य रिपुं ममाग्रजम्” इति ।

वालिनः सुग्रीववधेच्छा नासीदिति सुग्रीवो जानाति, वक्ति च—

“न त्वां जिघांसामि चरेति यन्मामयं महात्मा मतिमानुवाच ।

तस्यैव तद्रामवचोऽनुरूपं इदं पुनः कर्म च मेऽनुरूपम् ॥” इति ।

अन्ततः स्नेहाद्रिहृदयस्य वालिनः सुग्रीवं प्रत्युक्तिः—

तं प्राप्तविजयं वाली सुग्रीवं ह्रवगेश्वरः ।

आभाष्य व्यक्तया वाचा सस्नेहमिदमब्रवीत् ॥

सुग्रीव दोषेण न मां गन्तुमर्हसि किल्बिषात् ।

कृप्यमाणं भविष्येण बुद्धिमोहेन मां बलात् ॥

युगपद्विहितं तात न मन्ये सुखमावयोः ।

सौहार्दं भ्रातृयुक्तं हि तदिदं तात नान्यथा ॥

प्रतिपद्य त्वमद्यैव राज्यमेषां वनौकसाम् ।

अस्यां त्वहमवस्थायां वीर वक्ष्यामि यद्वचः ।

यद्यप्यसुकरं राजन् कर्तुमेव तदर्हसि ॥ इत्यादि ।

एवं चानयोः सौभ्रातृभङ्गकारणं भ्रम एवेति कारणापाये कार्यापायात् स्वाभाविकं सौभ्रातृ दिदर्शयिषितं दर्शितमेव महाकविना ।

इतोऽप्यन्यदेव राक्षसं सौभ्रातृम्, यथा—सीतापहरणात् पूर्वं रावणादीनां त्रयाणां अविकलं सौभ्रातृमासीत् । तत्र रावणस्य कुंभकर्णं प्रति भावः अन्यवस्थितः सन् स्वरूपतो नितरां अपकर्षमोपेदे, विभीषणे तु द्वेषात्मना पर्यणंसीत् । कुंभकर्णस्य रावणं प्रति सदास्थिर एवासीत् । तद्यथा मन्त्रालोचने सन्निहितस्य कुंभकर्णस्य वचनम्—

तस्य कामपरीतस्य निशम्य परिदेवितम् ।

कुंभकर्णः प्रचुक्रोध वचनं चेदमब्रवीत् ॥

न्यायेन राजकार्याणि यः करोति दशानन ।

न स सन्तप्यते पश्चान्निश्चितार्थमतिर्नृपः ॥

त्वयेदं महदारब्धं कार्यमप्रतिचिन्तितम् ।

दिष्ट्या त्वां नावधीद्रामो विषमिश्रमिवामिषम् ।

तस्मात्त्वया समारब्धं कर्म ह्यप्रतिमं परैः ।

अहं समीकरिष्यामि हत्वाशत्रुंस्तवानघ ॥ इति ॥

इदं च वचनं रावणं अनिवर्त्य मत्तैव कुंभकर्णः प्रियं च हितं च बभाषे । एवमन्यत्रापि हितमुपदिश्यैव प्राणपरित्यागेनापि सौभ्रातृमेव निर्व्यूढवान् कुंभकर्णः । तथाहि—
हितोपदेशेन क्रुद्धे रावणे कुंभकर्णस्येदं गंभीरं वचनम्—

अलं राक्षसराजेन्द्र सन्तापमुपपद्यते ।

रोषं च संपरित्यज्य स्वस्थो भवितुमर्हसि ॥

अवश्यं तु हितं वाच्यं सर्वावस्थं मया तव ।

बन्धुभावादभिहितं भ्रातृस्नेहाच्च पार्थिव ॥

सदृशं यत्तु कालेऽस्मिन्कर्तुं स्निग्धेन बन्धुना ।

शत्रूणां कदनं पश्य क्रियमाणं मया रणे ॥ इत्यादि ।

पश्यत हिते कुंभकर्णे रावणस्य संरंभम्—

तत्तु श्रुत्वा दशग्रीवः कुंभकर्णस्य भाषितम् ।

भ्रुकुटिं चैव संचक्रे क्रुद्धश्चैनमभाषत ॥

मान्यो गुरुरिवाचार्यः किं मां त्वमनुशाससि ।

किमेवं वाक्श्रमं कृत्वा काले युक्तं विधीयताम् ॥

एतावता रावणकुंभकर्णयोः कीदृशं सौभ्रातृमिति स्फुटमेव प्रतिभायात् ।

विभीषणस्तु कुम्भकर्ण इव बहनुशिष्याकृतार्थः कष्टं प्रतिपक्षमेव रामं राज्यलोभादाशिश्नाय । विभीषणः कुम्भकर्ण इव मा नाम त्यजत्वसूनु, कुतोऽयं निरीहः वनं वा नाश्रयत् तीर्थान्वा न पर्यटत् ? अस्ति चेदत्र रामायणेऽभ्रान्तो दुर्भ्राता स त्वयमेव विभीषणो नृशंसः । ईदृश एवायं प्रतिपिपादायिषितः कविना । अत एव बहुत्र मर्मसु अमुं राज्यलोभिनं प्रदर्शयामास कविः । यथा—

इन्द्रजिदस्त्रविमोहितौ रामलक्ष्मणौ दृष्ट्वा विभीषणः प्रलपत्येवम्—

ययोर्वीर्यमुपाश्रित्य प्रतिष्ठा कांक्षिता मया ।

तावुभौ देहनाशाय प्रसुप्तौ पुरुषर्षभौ ॥

जीवन्नद्य विपन्नोऽस्मि नष्टराज्यमनोरथः ।

प्राप्तप्रतिज्ञश्च रिपुः सकामो रावणः कृतः ॥ इति ।

तं प्रति सुग्रीवसमाश्वासनवाक्यमिदम्—

राज्यं प्राप्स्यासि धर्मज्ञ लङ्कायां नात्र संशयः ।

रावणः सह पुत्रेण स कामं नेह लप्स्यते ॥ इति ।

पश्यत विभीषणस्य नृशंसताम्, यदयं मृतं भ्रातरं रावणं संस्कर्तुमपि रामेणानुशिष्टः स्वयमेवं वदति—

त्यक्तधर्मव्रतं क्रूरं नृशंसमनृतं तथा ।

नाहमर्होऽस्मि संस्कर्तुं परदारमभिर्शिनम् ॥

भ्रातृरूपो हि मे शत्रुरेष सर्वाहिते रतः ।

रावणो नार्हते पूजां पूज्योऽपि गुरुगौरवात् ॥ इत्यादि ।

इदं रामचित्तानुवर्तनार्थमिति चेत्, तदपि तस्य राज्यलोभकृतमित्यपि वक्तुं शक्यमेव । तदयं सौभ्रातृ हीन एव । अन्यत्र सर्वत्र विषये विभीषणमनुकरणीयस्वभावेषु समुत्कृष्टमेव प्रदर्शयति कविः, प्रेक्षावन्तश्च तं तादृशमेव पश्यन्ति ।

अथेदानीमवसर उत्तमानां नायकवर्गसौभ्राताणाम् । तत्र सर्वास्ववस्थानु रामचन्द्रमनुवर्तमानस्य दशरथेन कैकेय्या वा वनवासं प्रत्यनादिष्टस्यापि रामादपि सविशेषं वनवास-क्लेशमनुभवतोऽपि रामपरिचरणमात्रेण सकलसुखभाजनमात्मानं मन्यमानस्य लक्ष्मणस्य श्रीरामचन्द्रे सौभ्रातृं कियत् कीदृक् इति परिमातुं भगवतापि महाकविना न पार्यते, तदुक्तैकदेशमपि वा नास्मामिर्निरूपयितुं शक्यते, शक्यमपि स्पष्टमिति नापेक्ष्यते भारतीयैर्निरूपणम् । किन्तु रामभद्रभरतसौभ्रातापेक्षया कियदपि दृश्यमानमत्र वैकल्यमासूच्यते । लक्ष्मणस्य केवल भ्रातृभावप्रयुक्तमेतादृशं सौभ्रातृं रामे यदि, स भ्रातृभावः

भरते किं नास्ति लक्ष्मणस्य, यद्भरतेऽपि रामवन्न वर्ततेऽस्य चित्तवृत्तिः ? अतिशङ्किनमेव लक्ष्मणं दर्शयति महाकविः रामप्रस्थान निवर्तनाय वनमागतं ससैन्यं भरतं दृष्ट्वा रामं प्रति-ससंभ्रमं लक्ष्मणोक्तिः—

अग्निं संशमयत्वार्थः सीता च भजतां गुहाम् ।

सज्यं कुरुष्व चापं च शरांश्च कवचं तथा ॥

संपन्नं राज्यमिच्छंस्तु व्यक्तं प्राप्याभिषेचनम् ।

आवां हन्तुं समभ्येति कैकेय्या भरतः सुतः ॥

यन्निमित्तं भवान् राज्याच्च्युतो राघव शाश्वतात् ।

संप्राप्तोऽयमरिर्वीर भरतो वध्य एव मे ॥

भरतस्य वधे दोषं नाहं पश्यामि राघव ।

पूर्वापकारिणां त्यागे न ह्यधर्मो विधीयते ॥ इत्यादि ।

अत्र रामस्य लक्ष्मणं प्रति प्रतिवचने भरतं प्रति कीदृशं सौभ्रातृं प्रतिभाति पश्यत—

किमत्र धनुषा कार्यमसिना वा सचर्मणा ।

महेष्वासे महाप्राज्ञे भरते स्वयमागते ॥

श्रुत्वा प्रव्रजितं मां हि जटावलकलधारिणम् ।

जानक्या सहितं वीर त्वया च पुरुषर्षभ ॥

स्नेहेनाक्रान्तहृदयः शोकेनाकुलितेन्द्रियः ।

द्रष्टुमभ्यागतो ह्येष भरतो नान्यथागतः ॥

यदि राज्यस्य हेतोस्त्वमिमां वाचं प्रभाषसे ।

वक्ष्यामि भरतं दृष्ट्वा राज्यमस्मै प्रदीयताम् ॥

उच्यमानोऽपि भरतो मया लक्ष्मण तत्त्वतः ।

राज्यमस्मै प्रयच्छेति बाढमित्येव वक्ष्यति ॥

इत्यादिना बहुधोक्तम् । न खलु रामायणे कचिदपि दृश्यते रामस्य वा भरतस्य वा कमपि भ्रातरं प्रत्येतादृशी काप्याशङ्का शत्रुघ्नस्य लक्ष्मणे मन्युरस्तीति कविना निपुणमुपपादितं यथा लक्ष्मणस्य दशरथे—

गुरोरप्यवलितस्य कार्याकार्यमजानतः ।

उत्पथं प्रतिपन्नस्य कार्यं भवति शासनम् ॥ इति ।

तथा—भरतं प्रति शु धनवाक्यम्,

बलवान् वीर्यसंपन्नो लक्ष्मणो नाम योऽप्यसौ ।

किं न मोचयते रामं कृत्वा स्म पितृनिग्रहम् ॥

पूर्वमेव तु निग्राह्यः समवेक्ष्य नयानयौ ।

उत्पथं यः समारूढो नार्यो राजा वशं गतः ॥ इत्यादि ।

एतेन लक्ष्मणात्तातिरिक्तस्वभावोऽयं शत्रुघ्न इति स्फुटतरमेव । भरतस्य शत्रुघ्ने रामस्य लक्ष्मणे इव सौभ्रातृमतिरोहितम् ।

श्रीरामभद्रभरतयोः परस्परं विद्यमानस्तु भावो महता सन्दर्भेण भगवता प्रदर्शितः । तथा हि— अत्र ग्रन्थमहत्तया द्वितीयोऽपि वाल्मीकिचतुरकवितवैदग्ध्यविलासविशेषैर-
द्वितीयोऽयमयोध्याकाण्ड इति रसिकानुभवसिद्धम् । अत्र काण्डे प्रतिपाद्यतया कस्मिन् वस्तुनि कवेर्निर्भर इति परामर्शे श्रीरामचन्द्रालम्बनाया रतेरेव तत्त्वमिति भाति । शताधिकै-
कोनविंशतिसर्गात्मकमेतं सप्तधा विमज्य वाल्मीकिः सप्तदशसर्गात्मकेन प्रथमभागेन संप्रयोगानुविद्धां रामालम्बां दशरथादिपशुपर्यन्तजीवजालाश्रयां रतिमेव प्रत्यपादयत् । ततो विप्रवासानुवेधसमाखादनीयां रामालम्बां दशरथादिसकलजीवजालसमाश्रयां रतिं तदुत्तरैश्च-
तुर्भिः भागैरष्टषष्टिसर्गात्मकैः प्रकाशयामास । अवशिष्टाभ्यां मध्यमाभ्यां भागाभ्यां चतुस्त्रिंशत्सर्गात्मकाभ्यां रामभरतावाश्रयन्तीं तावेव गोचरयन्तीं रतिं प्रकटयति । एवं रामभरतमात्रसौभ्रातृ महता सन्दर्भेण निर्भरेण च कविना निरूपितं उपदर्शयितुं के वयम्, कियानयं कालः ? अतस्त्रिचतुरैः रामस्य भरतस्य च वचनैस्तत्सौभ्रातृमनुसन्दध्महे रामवाक्यम्—

अहं हि सीतां राज्यं च प्राणानिष्टान् धनानि च ।

हृष्टो भ्रात्रे स्वयं दद्यां भरतायाप्रचोदितः ॥ इति ।

सर्वथापि वनवासान्निवर्तयितुमशक्ये रामे भरतव्यवसायः—

इह मे स्थण्डिले शीघ्रं कुशानास्तर सारथे ।

आर्यं प्रत्युपवेक्ष्यामि यावन्मे न प्रसीदति ॥

शेष्ये पुरस्ताच्छालाया यावन्न प्रतियास्यति ।

स तु राममवेक्षन्तं सुमन्तं प्रेक्ष्य दुर्मनाः ।

कुशोत्तरमुपस्थाप्य भूमावेवास्तरत्स्वयम् ॥ इति ।

निहतलोककण्टकं सीतासमेतं अयोध्यामागतं रामं प्रति उपसंहारे भरतवाक्यम्—

पादुके द्वे तु रामस्य गृहीत्वा भरतः स्वयम् ।

चरणाभ्यां नरेन्द्रस्य योजयामास धर्मवित् ॥

अब्रवीच्च तदा रामं भरतः स कृताञ्जलिः ।

एतत्ते रक्षितं राजन् राज्यं निर्यातितं मया ॥

अद्य जन्म कृतार्थं मे संवृत्तश्च मनोरथः ।

यस्त्वां पश्यामि राजानमयोध्यां पुनरागतम् ॥ इति ।

इदमेव सौभ्रातृ अनुकरणीयमिति वाल्मीकेराशयः । अस्य च सौभ्रातृस्य परां गण्टामैकात्म्यरूपामयो ध्याकाण्डे व्यनक्त्येवम् । भरतवाक्यं रामं प्रति—

को हि स्यादीदृशो लोके यादृशस्त्वमरिन्दम ।

न त्वां प्रव्यथयेद्दुःखं प्रीतिर्वा न प्रहर्षयेत् ॥

यथा मृतस्तथा जीवन् यथा सति तथासति ।

यस्यैष बुद्धिलाभः स्यात् परितप्येत केन सः ॥ इत्यादि ।

द्वयाश्रयद्वयालम्बनभूतं सौभ्रातृं रामभरतयोः उत्तमं पूर्वं दर्शितम् ; अत्र तु चित्त्येका-
श्रयावलम्बं निरुपाधि निःसीम तदभिव्यञ्जितं भगवता महाकविना । इयमेवावस्था सर्वा-
गमानां काष्ठा, इयमेव सर्वदर्शनानामवधिः, इयमेव सर्वप्राणिनां प्राप्यभूमिः इयमेव
निरतिशयपरमानन्दपदमिति ।

इदं पुनरन्यत् कविरहस्यमत—सौभ्रातृं नाम यत्, तद्रतिभाव एव । स च
विषयभेदात् राग इति भक्तिरिति वात्सल्यमिति चानेकधा व्यवहियते । तत्र नायिकालम्ब-
नायाः नायकाश्रयाया अनुरागारव्याया रतेः, नायकालम्बनाया नायिकाश्रयाया भक्त्यारव्याया
रतेश्च समाहारात्मा समुचितविभावादिभिः प्रकृष्टेन प्रकारेण कविना हृदयालुहृदयेषु
निधीयमानः सहृदयैश्च विगलितेदन्तद्बुद्धिकं अविच्छिन्नानुसन्धानात्मना समाखाद्यमानः
शृङ्गारपदामिधेयो यदि, तदा कनीयः प्रमुखालम्बनायाः ज्यायः प्रमुखाश्रयाया वात्सल्यारव्याया
रतेः, ज्यायः प्रमुखालम्बनायाः कनीयः प्रमुखाश्रयाया भक्त्यारव्याया रतेश्च समाहारात्मा
तथैव कविना समुत्थाप्यमानः तथैव रसिकेन चर्च्यमाणः तथाविधः स सौभ्रातृस्वरसपद-
भाजनं कुतो न भवेत् ? यदि दृष्टान्तेऽपि रसतां नाङ्गीकुर्वन्ति केचित् भोजवत्—
स खल्वेवं मन्यते, शृङ्गार एक एव रसः । स न प्रकर्षपदमानीतो रत्यादिः, अपि तु

सकलभावानुस्यूतः आनन्दात्मपरिणामः अहङ्कारपदव्यपदेश्यः अभिमानात्मा कश्चित् इति—
तान् प्रति किमप्युत्तरमास्ताम् ; दृष्टान्तभूतशृङ्गारादिवत् सौमित्रास्मापि रसपदाभिधेयता
समस्तीति सूचयितुमेवं महाकविः आरम्भप्रभृति फलप्राप्तिपर्यन्तैर्विशेषैर्यथावदभिधोतयति
तत् । स्थायिनोऽविच्छेदमभिसन्धायैव च तदा तदा विशेषरूपेण सामान्यरूपेण चोन्मी-
ल्यति तत्—

“ न सर्वे भ्रातरस्तात भवन्ति भरतोपमः । ”

“ देशे देशे कलत्राणि देशे देशे च बान्धवाः ।

तं तु देशं न पश्यामि यत्र भ्राता सेहादरः ” ॥ इत्यादि ।

इदं च रामायणे प्रारम्भप्रभृति आन्तमनुवर्तमानं हृदयहारि महावाक्यार्थेष्वन्य-
तमामिति । एतावता दिगुपदर्शितेत्यलं विस्तरेण ॥

ओम्.



श्रीः

शिल्प सूत्रम्

(Continued from 80th page)

पाठः—१०

(प्रणालीसेतुलक्षणकथनम्)

अथेह प्रणालीसेतुनिर्माणक्रमं व्याख्यास्याम इत्याह भगवान् नारदः । प्रणाली-
सेतुनिर्माणे तत्तदार्थजनकं चिरस्थितिहेतुकं भूमिलम्बनं सलिलं सैकतं पाषाणं मृत्तिकां
चेति ह चतुर्विधमुद्घोषयन्ति दिवौकसो दिव्यज्ञानिनो जगद्धितायेति । अथ च तत्र
स्थलयोग्यं यजमानो वा स्थपतिवर्गो मानज्ञो निश्चित्यायः कीलपाषाणखण्डसुधामिश्रितेष्टका-
कल्पनानिमज्जनमगाधावटान्तःस्थलकरणं कुर्यादिति । अथ च पुनरगाधावटे भूभागे
दृढदारुचक्रयंत्रिकादिभिस्तच्च भित्तिकल्पनं क्रमाद्यत्नेन कृत्वा प्रलीनं तस्योपर्युपरि कुड्य-
कल्पनं सुधामिश्रितं स्वकल्पनयोग्यप्रमाणोपेतं वर्धयित्वाऽस्थले भूदार्ढ्यसेतुप्रणालिकाकल्प-
नार्हन्भ्रस्तम्भभित्तिचक्राकारमथो प्रकल्प्य शोषयित्वा योग्यसमये एकद्वित्रिचतुःपञ्चषट्स-
प्ताष्टनवदशाधिकैर्विंशतित्रिंशत्कैरथः कल्पनैः स्थलकार्ययोग्यैः सन्धारितैरुपरिभागं शिलापट-
लकवचितमुरुजलरयाभेद्यदृढकल्पनोपेतं वा क्वचित् शाल्यादये सलिलपुञ्जीकरणाय तदन्तः-
पादभागेऽतिदृढं मिथोनिरवकाशं दृढफलकासंयोजनमयः फलकामेलनमयः शृङ्खलालम्बनं
प्राहसमन्ततो क्षुद्राङ्गणकुड्यप्रकल्पनं चेति । अथ च स्थपतिर्युक्त्या सेतुमार्गं प्रणालिकां
चाभेद्यरचनां सव्यापसव्यकरभागयोः वेगपतनस्थाने चतुर्दिक्षु कोणेषु वा क्षुद्रहस्तकुड्यकं
सपाषाणसुधादिदृढीकृतं प्राणिपातभीतिरहितं वेगाद्यन्नातिकप्रमाणं कल्पयेदिति ॥

पाठः—११

(गृहादीनामायादिप्रमाणलक्षणमभिधास्याम इत्याह भगवान् नारदः—

कल्पनेषु सर्वेष्वभिधानमायादीत्युवाच प्रजापतिर्मुनये भार्गवायेति । अथ च दैवे
कल्पने पञ्चाशत्सूत्रान्तव्यासादिमानं नेयं क्षात्रिये ह वै त्रिंशदादिपञ्चाशत्सूत्रावधिकं मानवे
दशादित्रिंशत्सूत्रावधिकमन्यदन्यत्र गोवृषभशालासिति वै प्रोवाच प्रजापतिः । एकं वा द्वयं
त्रयं चतुष्कं वा सूत्राणां क्वचित् ग्रामगृहादिव्यासायामं पूर्वभागे पंचकं वा षट्कं तेषां
तद्देहे सप्तकमष्टकं दशकं वा सूत्राणां प्रमाणं वेश्मनि तु तद्द्विदशकादि षोडशान्तकं
प्रमाणं वदन्ति मुनयो दिव्यचक्षुषो हि सञ्जनि सूत्राणां विंशतिकं चतुर्विंशतिकमगारे

द्वात्रिंशत्कं भवने चत्वारिंशन्मानं हर्म्यकल्पने पञ्चाशन्मानं तेषां प्रासादकल्पन इति ।
कचिदग्रहारग्रामनगरोद्यानादिवास्तुभागे कल्पनं विविधमित्याह भगवान् नारदः ।
चत्वरान्तर्गेहविवाहशालादिकल्पनेषु स्थलसंपद्योम्येषु सूत्राणां तेषां दण्डानां वा हस्तानां
प्रमाणं दशकं विंशतिकं त्रिंशत्कं चत्वारिंशत्कं पञ्चाशत्कं वा नीत्वा योम्यमुन्नतकायं
दृढकुड्यादिकं कारयेत् कल्पनं नानारूपमिन्द्रकान्तं चन्द्रकान्तं गन्धर्वकान्तं
मञ्चभद्रकान्तं मुखभद्रकान्तं वैरिश्चिकान्तमुखं स्थपतिभृत्याः प्रमाणज्ञाः स्थापयेयुरिति ।
नानालंकारशिखरतोरणवलभीपट्टिकागवाक्षाद्युद्भासितं काले शुभे सहमङ्गलनिन्दैः भागवि-
भजने प्रदक्षिणं तोषणं बलेः कर्म चाह श्रेयसे सर्वेषां दिव्यो भगवान् नारदः ॥

पाठः—१२

(दशविधग्रामनिर्माणलक्षणादि) ^१

अथेह दशविधग्रामनिर्माणलक्षणक्रमं व्याख्यास्याम इत्याह भगवान् नारदः—
अथ च स्थले स्वीकृते स्थपतिभृत्या मानज्ञाः भूपालनियोगास्थिताः अनुज्ञाप्य वेदविदो
यतेयुर्दशविधग्रामकल्पने प्रजापतिसूत्रेण मातुमिति । सीरादिसमीकृतं स्थलमथ ह वै
स्वीकृत्य स्थपतिर्यजमानो वा क्षालितपादकरो धृतकङ्कणः शुद्धवासाः मङ्गलं वाचयित्वा
ऐशान्यामैन्द्र्यां वा दिशि सूत्रेण मात्वा ग्रामाग्रहारग्राममहाग्रामब्रह्मपथग्रामशाङ्करग्राम-
वासवग्रामसंकीर्णग्राममुखभद्रग्राममङ्गलग्रामशुभग्रामभेदतो विभज्याथो द्वित्रिचतुःपञ्चष-
प्रजापतिसूत्रव्यासकमुभयतो वा मध्ये क्वचित् प्रतोलीवीथीकक्ष्यावलिं च विभज्य क्रमात्
तन्निर्माणयेयुरिति होवाच प्रजापतिः । कचिदथो देवगन्धर्वमुनिवरविप्रक्षत्रादिनामोपपदमङ्क-
यित्वा संमान्यासभृत्यान् सन्तर्प्य च ग्रामदेवीं शुभे काले धेनूश्चारयित्वा गजतुरग-
चारणेन च सीमालक्ष्म चातोद्य स्थपतिसूत्रग्राहकतक्षककल्पकैर्निर्माणयेयुरिति ॥

पाठः—१३

(१—अग्रहार-ग्रामलक्षणम्)

इह चाग्रहारे वासवाद् वारुणभाजां त्रयं प्रतोलीनां वीथीनामुपवीथीनां सविशि-
खानां चतुष्कं पञ्चकं षष्ठं वोपरि तन्मध्ये चाधःस्थले तिर्यग्भिषिखां वीथीं वा त्रिचतुर्मान-

१. दशविधग्रामनामानि यथा—

- | | |
|-------------------|-------------------|
| 1. अग्रहारग्रामः | 6. वासवग्रामः |
| 2. ग्रामः | 7. संकीर्णग्रामः |
| 3. महाग्रामः | 8. मुखभद्रग्रामः |
| 4. ब्रह्मपथग्रामः | 9. मङ्गलग्रामः |
| 5. शङ्करग्रामः | 10. शुभग्रामभेति. |

संख्यकां प्रकल्पयित्वोर्ध्वमृजुसूत्रकां तन्मध्ये विष्णोरायतनं शङ्करस्य वा पूर्वे द्विगुस्तकां
च तां तु क्वचित् चापाकारमृजुकामन्यत्र स्थलयोग्यां वापीकूपतटाकाङ्कितां खलसस्य-
क्षेत्रमार्गोपयुक्तकल्पनामपि वै निर्माणयेयुरिति ॥

पाठः—१४

(२—ग्रामलक्षणम्)

इह च ग्रामाख्ये कल्पने चतुरश्रप्रतोलिकामध्यप्रविष्टदशवीथीकाः नानाश्रेण्यः
पूर्वतः पश्चिमायां देवतायतनमत्र ह वै ब्राह्मणानामितरत्रान्येषां वैश्वानि वा गेहानि
प्रतोलीनां षोडशकानां तासां चावाक्वीथ्यस्त्वेनेकास्तन्मध्ये दक्षिणायामुदीच्यां कल्पये-
द्विपणिकां सपरिधाकल्पनमुदङ्मुखद्वारमुभयाननं वा कचिदनुकूलस्थले शाङ्कर्यायतनमाहो
लक्ष्म्यादीनां सगोपुरमण्डपकल्पनमन्यत्र भृत्यवर्गाद्यालयरचनां च ह वै क्षेमकरीं शालामाहो
नीतिकरीं विद्याकरीं निर्माणयेयुरिति ॥

पाठः—१५

(३—महाग्राम-लक्षणम्)

इह च महाग्रामाख्ये प्रकल्पने निष्परिधे वाहो सपरिधे चातिविस्तारभूभागे
प्रतोलिकामेकां महतीं तत्पातिनीरन्याश्चावाग्वीथीरनेकास्तत्परितस्तत्परितः कचिदावरणक-
क्रमप्रतोलीकभागानां वा त्रयं चतुष्कमुपनीत्वा प्रकल्प्य च द्वारं पूर्वापरयोः कौबेर्यामैशान्यां
चायतनं स्वेष्टदेवानां तत्पुरतः सगोपुरमण्डपप्रकारतटाकोद्भासुरमभितस्ताद्विप्राणामन्येषा-
मन्यत्र गेहवैश्वश्रेणिकेति स्थले मध्ये वाथो योम्ये निषद्यादिकेति ॥

पाठः—१६

(४—ब्रह्मपथग्रामलक्षणम्)

अथेह वै ब्रह्मपथग्रामप्रकल्पने प्रजापतिसूत्रचतुःशतप्रमाणके वाहो तदधिकमाने
क्वचित् चतुरश्रं स्थलं स्वीकुर्युरिति । इह च नीत्वा सक्षुद्रगोपुरं मुखद्वारचतुष्कं दुर्गवल-
यीकं वा तन्मध्ये प्राच्यां प्रतीच्यां कल्पनं द्वादशकप्रतोलीनां वीथीनामवाग्वीथीकानामने-
कासां तासां तद्वर्त्मकं नीत्वा मुखद्वारसीमान्तमन्तस्तदन्तिकेऽनेकद्रव्यविपणिश्रेणिकां वै
प्रकल्पयित्वा प्राच्यां देवतायतनमभितो ब्राह्मणावासं दक्षिणायां वैश्वानां प्रतीच्यामितरेषां
कृषीवलानां कर्मकराणामुदीच्यां न्यायविद्याशालादिकान् जलाधारकानि मण्डपादिस्थलादीनि
च प्रकल्पयित्वा त्यक्त्वा च मध्यस्थलं कल्पनशून्यमत्रारामविश्रान्तिस्थलं ब्रह्मभागे क्वचित्
भौपालीं वा कार्यशालामित्याह भगवान् नारदः ॥

पाठः—१७

(५—शङ्कर-ग्रामलक्षणम्)

इह च शाङ्करग्रामकल्पनेऽतिदीर्घप्रमाणे नदीतटस्थिते बाहो वनमध्यस्थे सद्वास्तु-
भागे परिखावल्यिके दक्षिणोत्तरकं मुखद्वारकल्पनं सगोपुरप्राकारकमुशान्ति श्रेयःप्रदं
दिवौकसो मध्यस्थले पशुपतेश्चन्द्रचूडस्यायतनं मन्दिरं वा सतटाकावरणकं बृहन्मानं
तत्परितो ब्राह्मणानामावासं प्राच्यां विपणीः दक्षिणायां नानाजात्यावासं प्रतीच्यां कर्मकराणा-
मुदीच्यां नानानिषद्यावलीराहो विविधशालाकल्पनामिह प्रकल्पयेयुः सर्वतो वीथीकावली-
रम्बावीथीकोपेता नानाकल्पनयुताः दक्षिणोत्तरकयोः मुखद्वारतटात् प्रथमतः एकां नाति-
दूरे द्विकामथो त्रिकां चतुष्कां पञ्चकां वा प्रतोलीनां कल्पनां पुनरपीह वै तत्कर्म
नीत्वाऽन्यत्र स्थलके परिव्राजकमठमण्डपतटाकवापीकल्पनं योम्ये स्थले बाहो देवतायत-
नान्तिके वै आहतिके दशवीथीकं कल्पनमित्याह प्रतिभागं भगवान् नारदः ॥

पाठः—१८.

(६—वासव-ग्रामलक्षणम्)

इह वै वासवग्रामे चतुरश्रोत्तमवास्तुभागे नद्यन्तिकस्थे बाहो पुण्याश्रमान्तिकस्थे
वा क्वचित् पर्वतान्तिकस्थे स्वीकृते स्थपतिभृत्यैः सूत्रपञ्चशताधिकैर्वा प्रमात्वा परितः
प्राकारं वा परिखावल्यिकं प्रनीत्वा सगोपुरमुखद्वारमेकमुदीच्यां बाहो प्राच्यां योम्यं
प्रकल्पयित्वा तन्मध्ये वासवदिशि वारुण्यामीशायतनं मध्ये तयोराद्यानामावासयोम्यं
प्रतोलीकानां विंशतिकं द्वाविंशत्कं वा क्वचिदाहो चत्वारिंशत्कं सव्यापसव्यकरयोर्वै
वणिजां शूद्रादीनामन्येषां कर्मकराणामावासयोम्यं वीथीनां सावाम्बीथीनां पञ्चपञ्चाशत्कं
बाहो शतकं सविपणिकश्रेणिकं न्यायशालाकं निर्मापयेयुरिति हि बृहस्पतिः ॥

पाठः—१९

(७—संकीर्ण-ग्रामलक्षणम्)

अथेह वै संकीर्णग्रामप्रकल्पनके चतुरश्रे वास्तुसीमन्यष्टौ वा मुखद्वाराणि
क्वचिदाहो प्रवेशकद्वाराणां चतुष्कं वा द्वयं साधिष्ठानादिकं प्रकल्प्य वासवाद् वारुणान्तं
प्रतोलीनां सगरुत्कानां पञ्चाशत्कं प्रधानकं प्रकल्पयित्वा तत्र ह वै नानावर्णावलिकं
वाणिजामावासश्रेणिकं सव्यापसव्यकरयोः नानाजातिजनावासकमुशान्ति शिल्पज्ञा महर्षय
इत्युशीनरः । कौबेर्यामिह वै वैन्यायकमन्दिरमैन्द्र्यां विष्णोर्याम्यां शङ्करस्य चायतनं प्रकृत्वा
वारुण्यां न्यायशालादिप्रकल्पनं स्थलयोग्यमयुताधिकजनकमभियातकयविक्रयजनकमन्ति-
कस्थग्रामान्तरावलिद्रव्यजालस्थापनस्थलभासुरं सजलाधारकमित्याह भगवान् नारदः ॥

FAILURE

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How oft doth th' world hate Failure,
As if, it is a Black-veil'd Devil;
But, no, 'tis an Angel far more fair to lure
A heart that soars, with heaven-bound will.

2

O Happy Day ! The hour of defeat
That roaring runs like flood all round ;
O Mercy Great that stays my feet
And slowly takes me to th' bank rock-bound.

3

Failure, like an ugly owl
Doth hoot all night, unmindful of Moon
Whose mellow rays piercing foul
Pitch-dark night do grant a boon.

4

The boon of lasting Faith and Trust
In Him who guides the souls of all ;
The boon of happy light to rive th' crust
Of dull ignorance that shrouds us all.

5

Ah ! Failure fails to do the task
For which she came with so much fuss ;
Did she come like a woman in mask
To mock at me ? or give success ?

6

Indeed doth Failure give success
To all that inward go and peep
Into th' realm of wisdom, in its recess,
Where smiling Mercy th' Joy doth keep.

7

The Joy of New Life, Vigour and Strength !
The Joy of New hope, Love and Light !
The Joy that speeds all full at length
Their onward march with great delight !

ஸ்ரீ வெங்கடேசப் பஞ்சகம்

பாலகவி C. V. சுப்பிரமணியம், வேலூர்.

1.

வலம்புரி வளைகள் சூழ சலஞ்சல வயங்குமாபோல்
நலமிகு மமார் சூழ்ந்து நாடொறு வணங்குகின்ற
அலாடி உவந்தென்சென்னி யணிபெற வருள்சொரிந்து
மலருமா நெந்தைவேங்கடேசனை வணங்குகிறயாம்.

2.

மனங்கனிந் துருகப் பைந்தார் மதனனு முவக்குஞ் சாயல்
புனல்பெறு முத்த மூல் புதுமலர் கடைக்கண் பார்வை
முனிவார் வழுத்தப் பெற்ற மொய்ம்மல ரடிக ளெந்தாய்
வனிதையைக் கொண்டி லங்கு மார்புடைத் தேவர் தேவே.

3.

பிணிகெட வேண்டிற் செல்வம் பெரிதுற வேண்டின் தேவர்
பணிபெற வேண்டின் ஞானப் பயன்பெற வேண்டின் நன்மை
பணிதர வேண்டிற் கல்வி யலைகடல் நுகர வேண்டின்
மணிமுடி வேய்ந்த மாறன் மலாடி பயக்கு மன்றே!

4.

குருமணி மகுடமோடு குழைகளும் நிலவுவிசத்
திருமணி மார்பில் மேவத் திருமகள் பனிமலர்க்கண்
கருமணி பரவையென்பால் கருணைமாவெள்ளமோட
பருமணி பூதரத்து பண்புட னமர்கின்றயே!

5.

அண்டரு மயனு மடியவர் யாவருங்
கண்டிட வரியதோர் காட்சி கண்டுமெய்த்
தொண்டுசெய் சிலம்பின்மேற் றேன்றல் மாதவன்
எண்டகு மன்பதை யியற்று புண்யமே!

NOTES ON T. T. etc., DEVASTHANAMS

Programme of BRAHMOTHSAVAM Festival of
SRI VENKATESAVARA at Tirumalai Hills via Tirupati

OCTOBER 1932

30—9—32. Ankurarpanam—Senai Mudaliar Utsavam.

1—10—32. Dhvajarohanam:—Sri Venkatesvara's Proce-
sion with Vajra Kavacham during day
time.

Night Procession :—Big Sesa-Vahanam.

2—10—32. Day Procession :—Sesa-Vahanam.

Night Procession :—Hamsa-Vahanam.

3—1—32. Day.....Simha-Vahanam,

Night.....Muthu Pandal.

4—10—32. Day.....Kalpa-Vriksham.

Night.....Sarva-Bhupala-Vahanam.

5—10—32. Day.....Mohini-Avatar on Ivory Palanquin.

Night.....Garuda Vahanam with Lakshmi-
Haram etc., Jewels.

6—10—32. Day.....Hanumantha-Vahanam.

Night.....Elephant-Vahanam.

7—10—32. Day.....Suryaprabha.

Night.....Chandraprabha.

8—10—32. Day.....Rathotsavam (Car festival).

Night.....Aswa (Horse) Vahanam.

9—10—32. Day.....Teerthavari Utsavam.

Night.....Avarohanam.

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தருமல ச்ரீ மேகபேசுவரஸ்வாமிவாரி ப்ராஹ்மணியவக்ரமுமூ

திருமல	தேதி	பகல்	இரவு
1	30-9-32		அங்குராபணம் நேசாதிபதி
2	1-10-32	தேவசாஸ்திரம், வஜ்ரகவசம் ஆபரணங்களுடன் திரிச்சி வாஹனத்தில் உத்ஸவம்	[கூத்து]
3	2-10-32	சேஷ வாஹனம்	பெருந்தேவசாஸ்திரம்
4	3-10-32	ஸிம்ஹ வாஹனம்	மஹாபாஸகம்
5	4-10-32	கற்பக வாஹனம்	மஹாபாஸகம்
6	5-10-32	தந்தப் பல்லக்கில் மோஹிணி அவதாரம்	சுருத்தப் பந்தல்
7	6-10-32	ஹதுமந்த வாஹனம்	ஸர்வ பூபால வாஹனம்
8	7-10-32	சூரியப்பிரபை வாஹனம்	லக்ஷ்மீ ஹாரம் முதலிய ஆபரணங்களுடன்
9	8-10-32	ரதோத்ஸவம்	கருட வாஹனம்
10	9-10-32	பல்லக்கு, சூர்ணபிஷேகம், திரிச்சி உத்ஸவம், தீர்த்த வாரி	யானை வாஹனம்

திருமலை ஸ்ரீ ஸ்ரீநிவாஸப் பெருமானுக்கு பிர்ம்மோத்ஸவ விவரம்.

காள்.	தேதி.	பகல்.	இரவு.
1	30-9-32		அங்குராபணம் நேசாதிபதி
2	1-10-32	திருக்கொடியேற்றம், வஜ்ரகவசம் முதலிய ஆபரணங்களுடன் திரிச்சி வாஹனத்தில் உத்ஸவம்	[கூத்து]
3	2-10-32	சேஷ வாஹனம்	பெருந்தேவசாஸ்திரம்
4	3-10-32	ஸிம்ஹ வாஹனம்	மஹாபாஸகம்
5	4-10-32	கற்பக வாஹனம்	மஹாபாஸகம்
6	5-10-32	தந்தப் பல்லக்கில் மோஹிணி அவதாரம்	சுருத்தப் பந்தல்
7	6-10-32	ஹதுமந்த வாஹனம்	ஸர்வ பூபால வாஹனம்
8	7-10-32	சூரியப்பிரபை வாஹனம்	லக்ஷ்மீ ஹாரம் முதலிய ஆபரணங்களுடன்
9	8-10-32	ரதோத்ஸவம்	கருட வாஹனம்
10	9-10-32	பல்லக்கு, சூர்ணபிஷேகம், திரிச்சி உத்ஸவம், தீர்த்த வாரி	யானை வாஹனம்

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